

Interviews
with

BOB WEIR & TREY ANASTASIO of **PHISH**

DUPREE'S DIAMOND

NEWS

DOCUMENTING THE DEADHEAD EXPERIENCE



J. Moffatt
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DIAMOND NEWS

ISSUE NO. 31 • SPRING 1995

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Cherie Clark King — Assistant Editor
Blair Jackson — Staff Writer
Alexis Muellner — Staff Writer
Rich Petlock — Staff Writer
Prem Prakash — Staff Writer
Paul Semel — Staff Writer
Steve Silberman — Staff Writer
Russ Weis — Staff Writer
Sue Kim — Typist
Eric & Sandra Elliott — Typists
Abbe Vredenburg — Office Assistant

ART STAFF

Don Pasewark — Consulting Art Director
Alyson Williams — Art Director
Mike Demaine — Computer Artist
Bill Fitts — Staff Cartoonist
Bradley S. Gelb — Staff Photographer
Susana Millman — Staff Photographer
Brad Niederman — Staff Photographer

CONTRIBUTORS:

M. Capek	J. Fitzgerald	S. Mouse	J. Werner
DD Chapin	B. Alterman	S. Phillips	Reg
R. O. Deo, Jr.	A. Jones	M. Krzos	Sean
T. Kessler	E. P. Zipern	E. P. Zipern	Chip
N. Newlin	T. K. Keith	R. H. Silverstein-Jordan	
	R. Page	Mom—The Wharf Rats	

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Statement of Purpose:

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

All correspondence relating to previously published material should be addressed to the editor. Include your name and address. (We will withhold your name only if requested to do so.) If submitting artwork or photos, put your name, address, and phone number on the back, 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. And we do not advocate the use of illegal drugs. ♦



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IIci by Alyson Williams and Sally Ansorge Mulvey ♦

LETTERS TO THE DEADITOR

To Our Readers:

The cost of publishing DDN has risen steadily over the last few years, this last year presenting us with the most dramatic cost increases yet. As a result, in order to continue to improve the magazine, we have had to increase our cover price by 55¢ to \$4.50 — our first increase in four years. However, for the time being, subscribing by mail will stay the same, just \$14/year for four issues (\$18 Canada, \$26 Europe, \$30 Asia — foreign subscribers, cash or money order only). And remember, every subscription dollar goes directly to DDN.

Thanx for understanding,
John Dwork and Sally Ansorge Mulvey ◊

Dear DDN:

I am writing in reply to the article "You Don't Need Dope To Dance" [Issue #29]. Currently, I am in a rehabilitation center for those who have come to a realization that they have a problem with alcohol and drugs. I am now starting to be aware of a life with no mind-altering substances.

Of course, this decision is not an easy one. But turning through the fall issue of DDN, I stumbled upon the article. After finishing it, I was overwhelmed by a sense of inspiration that I can continue to choose to live life on Grateful terms, but clean and sober. I can continually look back at this article to make it through just a little bit longer.

I have yet to experience the Wharf Rats, but now knowing of a group of kind, loving, sober brothers and sisters who I can enjoy a show with, I have dropped my hesitation and am itching to go to a show. Thank you for not only helping me, but possibly many others, for providing inspiration to stay sober for just that much longer.

Gratefully Yours,
Terrence Kid Keith ◊

Dear DDN:

Regarding your article "You Don't Need Dope to Dance," I thought the entire Issue #29 was phenomenal. Your treatment of drug use and abuse from differing aspects was done thoroughly and fairly.

Your magazine has been an excellent resource for Deadheads. We are grateful for your continued support and consideration of the Wharf Rats and others choosing to get high without drugs. I often include a copy of your informative article, "The Wharf Rats (Strength in Numbers)" when answering requests for info about the group. The article told it so well.

Here are some excerpts from some letters we received:

"I am an addict in the early stages of recovery. I would like to thank everyone responsible for the article 'You Don't Need Dope To Dance.' I am fighting a powerful addiction and this article has given me a great deal of hope for the future."

"I am a sister in treatment right now for my addiction, and I had the great blessing of receiving the latest DDN. I was kinda worried when I got the mag, hoping there wasn't a lot of drug talk. When I opened it, the Dedication was about drug use and abuse. That eased my soul and brought a smile to my face that hasn't been there for a long time it gave me the hope of returning to the GD Experience that is so much a part of me."

Sincerely,
Mom, The Wharf Rats ◊



Dear Dupree's:

Will someone please explain to me the big love affair Deadheads are having with the group Phish? I'm a pretty open-minded guy with a wide taste in music, but I just don't get this band. And I'm not the only one. It seems Deadheads fall into one of two groups: those who think Phish is the heir apparent to the Dead's throne, or those who just scratch their heads and wonder what anyone sees in this band. What's the deal?

Robbie Goldberg, New York, NY

Deaditor's Reply: Generally speaking, Deadheads are people who have a hunger in life for music that is adventurous, high-energy, transportational, fun, enlightening, and soulful. We also like the Dead because they provide us opportunities for ritual and to connect with one another. Phish's music is definitely adventurous, high-energy, transportational, and fun. It also provides many of us opportunities for ritual and connection. The bottom line is that Phish provides its phans with pheel-good, peak experience music — something desperately needed in this crazy, mixed-up, self-destructive society. One can, however, draw a fairly clear line between the Dead's music and Phish's when it comes to music that is profoundly enlightening and soulful. The Dead's music was born out of a special time and circumstance, and as a result, is imbued with a deep level of sacredness, of "knowing," that most other music just isn't born with. I'm no Phish expert, but I've yet to hear a Phish tune that does what Morning Dew, Attics of My Life, or Broke-down Palace do. And this seems to be the level at which a lot of Deadheads fail to see anything profoundly moving in Phish. Also, Phish concerts are attended generally by a younger audience, and this can be alienating for older Deadheads. All told, however, Phish embody some of the qualities that made the Dead the stuff of legend, and they certainly have a lot more energy than the Dead do these days. Accordingly, Phish has cultivated a rabid following. Whether their music will ever do what the Dead's music does, well,

we shall see. I certainly know that Deadheads, whether we love, hate, or don't "get" Phish, would like the experience to continue on once the Dead leave the stage permanently. It's simply too early to know whether Phish will be the next source of light for our community. ◇

Dear Letters Editor:

It is ironic that *Dupree's Diamond News* states on its front cover that it is "Documenting the Deadhead Experience," when there is no review in Issue #29 of the Dead's show at Riverport Amphitheatre, St. Louis.

I expect to read about Grateful Dead shows that occur in the Midwest in *DDN*. Please try to remember there are a lot of us Midwest Deadheads. It is a disappointment to me when there is little or no hard copy relating our local Grateful Dead Experience. In the near future, I hope to see the Dead in St. Louis again, and read about it in *Dupree's Diamond News*.

Sincerely Yours,
Anthony J. Jones

*Deaditor's Reply: We try to cover every show, and we've covered most all the Midwest shows. Sometimes we just don't have anyone to do the review. We are always looking for people to do show reviews. If you are a good writer and are interested in doing this, simply write us and tell us what venue you want to cover, include samples of your writing, name, address, and phone number. Send to: *DDN-Reviews*, P.O. Box 148, Purdys, NY 10578. We will contact you as soon as possible. On the other hand, if you attend a run of shows and wish to review them but haven't contacted us in advance, the review must be here within ten days for it to even be considered. Again, send to the same address, but write on the envelope "Review-name of venue." ◇*

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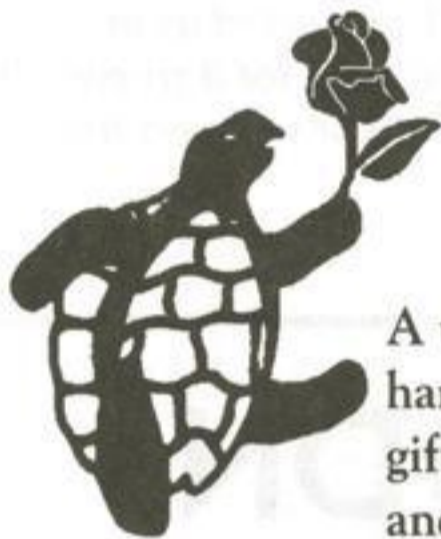
I am writing to comment on the numerous opinions I have read that say the Dead are not "up to par" on tour. I would just like to say that, in my opinion, they are "right on par."

The Grateful Dead Experience is one that can surpass many things. The message in the words and music of the band will live forever, and surpass all of our days on this planet. The members of this band, however, are only human. They may speak and sound like all-knowing beings, but alas, these wonderful gentlemen are born of this world, and so are susceptible to the strains that this world puts on all of us humans.

We should stop judging their performances by how often they get the words right, or how lively they are onstage, or what their song choices are. I think that along with all the good that comes with the band, we must also be accepting and forgiving of the things we find not quite so good.

Before we say how bad the Dead's performance is, maybe we should ask ourselves how our own performance at the show has been. Did we stop to help someone who, perhaps, is having a hard time on their "trip"? Are we doing our part to help make sure that we get to come back to the venue? When was the last time you took a garbage bag around the parking lot to clean up

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the mess that is, too often, left behind? Have you ever let someone share your seat at a show? Or even just said hello to a stranger because he happened to be near you?

I think every show the Dead perform is an act of kindness for all of us in attendance. Those of you who have seen some (in your "opinion") bad shows, I envy you. Most of those were shows that I didn't even get to go to, so just the fact that you were there should be considered blessing enough, if you ask me.

I think we should stop criticizing the band, and instead, just remember why we're there in the first place, and consider ourselves lucky to be there at all. One day there won't be any shows to see. Then who will you criticize?

Peace,
Joycelyn Fitzgerald ◊

Dear DDN:

Isn't it strange how some people can look at a glass of water (or a Dead show) and say it's half empty, while some people will say it's half full — yet others will look at it and know it's FULL (part water, part atmosphere). Who's right?

It reminds me of the story of a person who was being chased toward a cliff by a giant, fearsome strawberry. Nearing the edge, the person jumped and landed safely on a large shortcake. The more cautious strawberry stopped to look before leaping and drowned in a sea of milk. Mmmm good story...

Thanks to Prem Prakash for showing The Way.

Keep Truckin'
Reg, Chambersburg, PA ◊



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Travelin' down the road
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Only twenty-four hundred miles to go

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Show tomorrow up in Maine
Have no money, but have a plan
Just got to move this gram
Only a thousand miles to go

Been to Philly, Syracuse, Giants, and the Omni, too
Been most places the Dead have played
Three hundred shows and more on the way
Can't believe, ten years ago today
I caught my first show

Cruise by an onion
Pick up some cash
Stop by the post office and drop off a half
Buy some Jolt, beef jerky, and gas
Only three hundred miles to go

The sun's coming up and the moon's going down
As we cruise into this small eastern town
"Mama Tried" is playin' on the radio
As we find our way to the show
Only three more miles to go

Pat, two hippies, the ferrets, and I
Smoke a fat joint and get real high
As we try to park in our usual place
Two rows right of Shake Down Street

We are finely home
I grab some jolt and scout the scene
Seems to be a supply of ecstasy
But the pot and acid is lean
And the narks look mighty mean
Swingin' may not be the plan this show


(three years later)
I thought the lot was the front lines
But the Post Office is where you get the time
Mailing to friends, or so I thought
Wasn't quite as hot
Little did I know

I thought I knew the rules
Those that got busted were greedy fools
But here I sit, three down, four to go
It has been so long since I've seen a show
Only fourteen hundred and eighty days to go

Rose Heather Silverstein-Jordan ♦


Rose Heather Silverstein-Jordan puts together U.S. Blues, a poetry journal containing poems and art by herself and other Deadheads behind bars from around the country.

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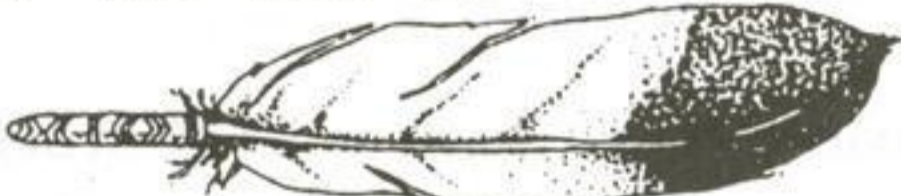
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Deadhead Cognition

This year marks the 30th anniversary of the Grateful Dead. For those *in the know*, the music is much more than just a social lubricant, or a catalyst for partying, it's manna for the mind and the soul. It points the way toward a clearer, brighter present and future, and, unlike most music these days, it also warns us about the dark side of life (as opposed to ignoring or glamorizing the dark side the way so much other contemporary music does). The Dead's art has the ability to paint empowering metaphors in our mind's eye — listen carefully and it shall teach you how to dance where you used to trod, smile where you once did frown, cry healing tears where you once suppressed grief. Just as important, perhaps, it shows us we are free to create our *own* consensual and individual realities — as the classic adage goes, the music is “a signpost to a new space.” Despite human limitations, the music of the Grateful Dead Experience is incredibly ripe with opportunities for seeing, creating, and participating in realities not prescribed by the status quo. Is it not amazing that something as voluntary, as unforceful, as unpredatory as music has the power to transform, enlighten, and inspire? We think so. So, what exactly have the music and the Experience taught us over the past 30 years? They have taught us that:

Chaos Gives Birth to New Forms of Order — The Grateful Dead was born out of a series of experimental events in which chaos was intentionally explored in an effort to find new forms of order. These new forms of order are often more beautiful and exciting than the old forms that stood before them. As a result of this history, the Dead's music shows us the value in taking risks, of charting new territory.

Reality Is Not the Sandwich We Ordered — We come to know through the Experience that “reality” is

indeed a very subjective thing — reality is what you make of it. We Deadheads have learned to create a multitude of individual and consensual realities very different from the one limited reality the church or government says is valid.

Myth and Ritual Give Greater Meaning to Life — We do indeed get shown the light in the strangest of places when we look at it right. Through the lyrics of the music we come to realize that myths provide important metaphors, that sometimes you can get a clearer picture of what's going on by looking at things from a different perspective. Also, our ritualistic pursuit of the music gives our lives a sense of sacredness. Our adventurous pursuit of that great blissful moment of ecstasy is, for many, a genuine visionquest. The wisdom of myth, and the focus and intent of ritual, bring balance and meaning to our lives.

Miracles Do Occur — I ask you: Is life not more amazing because of that *Dark Star*, that miracle ticket, that wave of electricity that shoots through the air as the band launches into an old favorite? Who says that miracles only occurred in biblical times? Deadheads learn to see and experience the miraculous as it happens in everyday life. Through the Experience we become attuned to synchronicity and synergy. Magic, miracles, kismet — all of these happen in the life of a Deadhead.

It's Important to Be Here Now — More than a few Deadheads have learned the value of letting go of one's day-to-day psychic baggage in order to groove fully in-the-moment. If you're worrying about next Thursday's homework on Sunday while they're playing a great *Franklin's Tower*, then you're either in the wrong place or the wrong state of mind. Relax and float downstream...enjoy life...

that's what the Dead is here for...to help you "let go" once in awhile. And when we have that flash that we really ought to be somewhere else, doing something more important than blissfully boogieing at a show, it's usually the music that shakes us out of our denial or gives us clearer perspective on our priorities. The music can both liberate us from our preoccupation with the past or future and teach us the value in not denying our suffering and responsibility.

Music Is God — What other force can melt away tension, inspire creative thought, transcend the language barrier, and serve as a transdimensional vehicle for your mind's eye? Besides music there are very few. Deadheads have learned that sacred music allows one to realize the "non-duality" of everything — that everything is somehow connected. Someone once said, and rightly so, that when it's happening just right, a Grateful Dead concert is sort of like 20,000 people making love to each other at the same time. And isn't that what we humans should be doing on this planet — celebrating life, accepting diversity, healing sorrow, communing with one another? Somehow, sacred music makes this happen. Talking about the divine is one thing — plenty of high and mighty preachers do that all the time — but *connecting* each and every one of us with the divine (whichever manifestation or form works for you), well, that's what spirituality *should* be about. Music has the ability to connect us with the divine in ways that just plain words can't.

We Can Live Our Dreams — Thirty years of watching the Dead work tirelessly at their craft have shown us that working hard at something you love oftentimes pays off BIG. Many of us have followed the example of the band and struck off in search of our own heart's true path. Love what you do and the money will usually follow. And as for money and the "American dream," we've learned that while it pays the bills, it doesn't necessarily buy happiness. It's far more important to believe in what you do, to do what you believe in. The band has shown us that we can dare to live our dreams.

Without Love In the Dream It'll Never Come True — The Grateful Dead Experience is imbued with the realization that showing compassion, acceptance, and respect for others is a much hipper way of being on the planet than to move through life with brute force. We've also learned to base friendships on something more than just the clothing we wear. The Wall Street Deadhead in his suit and tie can sit next to the long-haired yoga instructor at a show and have a thoroughly beautiful time together, simply enjoying the music in the moment, dancing side by

side. Is this not the way our world should be? Is this not a living dream of things to come? We certainly hope so.

Variety Is the Spice of Life — Participating in the Experience naturally results in a widening of perspective and an increase in our sense of adventure to explore a multitude of new and different realms.

With our eyes, ears, and minds opened wider than before, we begin to explore other art forms and perspectives: primordial rhythms — the beat of the drum as it is expressed throughout the world, the folk, jazz, and blues of our American ancestors, music of the many indigenous cultures of this planet. We experience new, different, and often transcendent visual arts, on the light show screens, on the clothes we wear, and in our mind's eye. We also learn that sadness can be beautiful, that it's okay to feel blue. The music guides us through the whole spectrum of emotions, not just the feel-good vibes our materialistic society guides us toward. Variety *is* the spice of life.

Life Is Impermanent — The Dead's music, because it sings of the sadness as well as the joy, shows us that life is fleeting — as soon as you grab it, it just slips away. All of it, the precious, the beautiful, even the suffering, is all transitory. How divine a paradox, that we can, both at once, be in blissful rapture and in realization of this state of continual impermanence. And as the band ages, we are beginning to see clearly that we will someday have to say good-bye. For while that lovelight may burn long and bright in our hearts, we will someday have to find new ways to gather together and make that magic happen. But this is okay, too, because when you see the light, you realize that magic can happen anywhere at almost anytime. All that's needed are enough people willing to believe in it and willing to dance together.

So, with all this in mind I ask: Shall we go, you and I, while we can? The Experience is an invitation, not just to realize all of the above, but to partake in this adventure *together*. No matter how surreal it gets, no matter how much cold rain and snow we have to endure, no matter how far we have to travel, we take this long, strange trip together, in the company of other like-minded and -hearted souls. Is it a coincidence that the nicest, most adventurous, most fun people we meet usually turn out to be Deadheads? I think not.

We grin, knowing that we know.

In Light,
Johnny Dwork ◊

IN THE DEAD OF WINTER

The Dead Rock UTAH

By Ron O. Deo, Jr. with additional research by DD Chapin

We were surprised when the Dead broke an 11-year tradition this year by not playing their first shows of the year in the Bay Area. *Utah?* Hello? Land of the Mormons, the Great Salt Lake, and the spectacular Wasatch Mountains? New York City...good-bye!

What better way to salute the Dead's 30th year than to head for the Utah hills for some world-class skiing and touring? As far as we can tell, the opportunity to ski and catch a show nearby hasn't arisen since the February '68 shows at the King's Beach Bowl in Lake Tahoe. The concert posters back then gave this infamous series its sobriquet: "Trip & Ski!" Some pundits dubbed the Salt Lake '95 shows with the tamer tag of "Snow and Show." And oh, what snow and show!

Everything seemed squeaky clean in Salt Lake City: the airport, the air, the streets, the people. This does NOT make SLC a bad place, but it *was* slightly unsettling when we first got downtown and saw several reg'lar Americans strolling down Main Street with shotguns and rifles. "Wow," we thought, "this really *is* the Wild West!" Before our visions of trigger-happy, narrow-minded types reliving the end of *Easy Rider* freaked us out *too* much, we were relieved to discover that there was a gun show in town too, and the lead-toting downtown cowboys were not *de rigueur*.

In fact, even though they have strict laws regarding alcohol, our Mormon brothers and sisters seemed to take a *laissez-faire*, even hospitable attitude to the tourheads. Tourism is

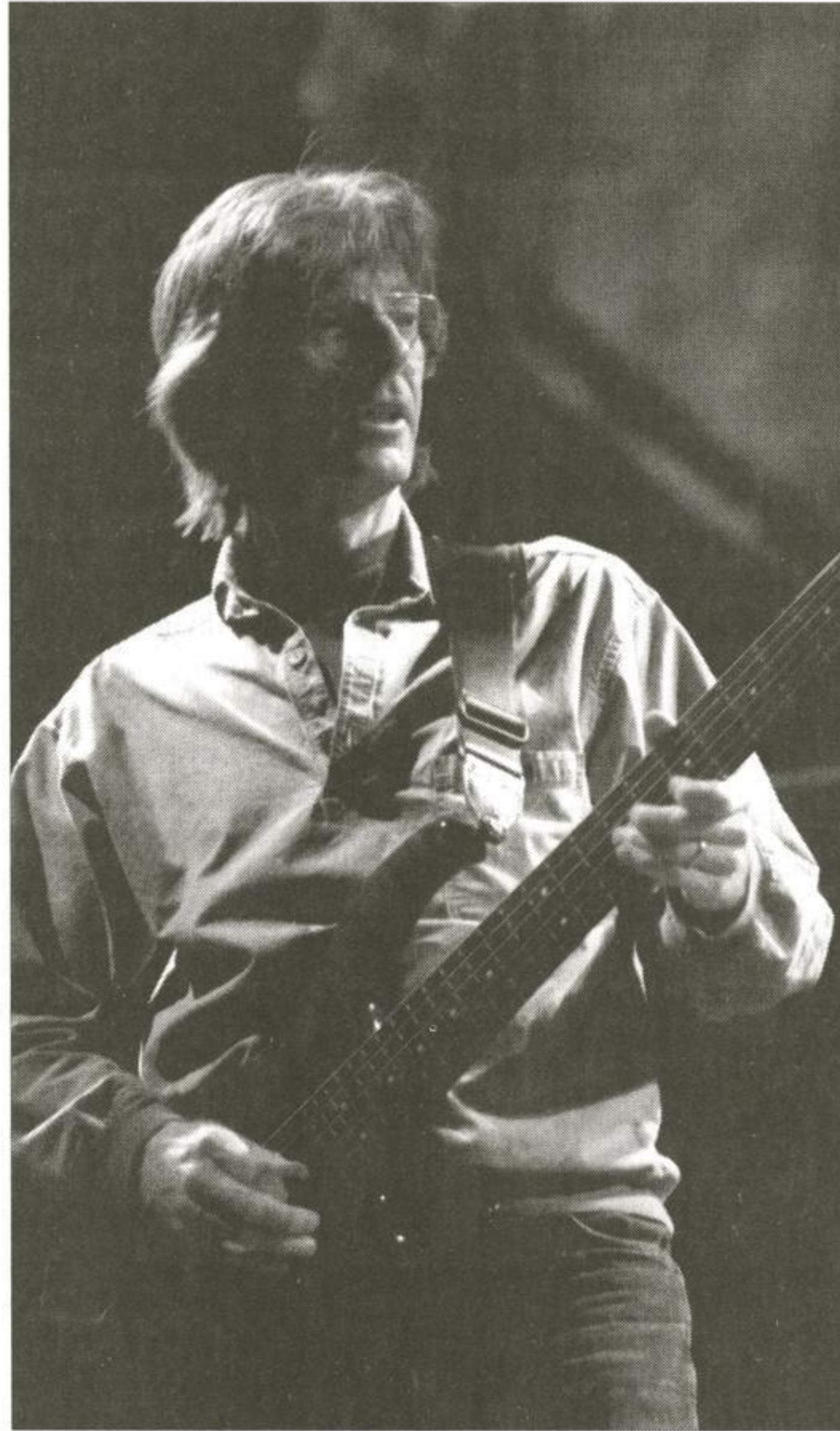


Photo by Brad Niederman

(almost) king in SLC and they're happy to host all manner of visitors, greenbacks in hand. President's Day weekend is already the biggest ski weekend of the year and, combined with the tour, there wasn't an empty bed in town. The Chamber of Commerce wasn't complaining.

The Delta Center is about five years old and has a capacity of 22,000. That's "Delta" as in the airline, continuing the unfortunate trend of corporations affixing their names to venues. (We refuse to call the Cap Centre in Washington, D.C. by its new name, the USAir Arena. "U.S. Scare Arena" seems more like it, anyway.) The Delta Center was built mainly as a home for the Utah Jazz basketball team, which used to play at the old Salt Palace, and its design, with a very high interior (watch out for those nosebleed seats) is not really conducive to viewing or hearing a Dead show. But it's a spiffy, clean, modern place nonetheless.

The three concerts here were the first in Utah in over seven years. (Last show: 8/30/87 at Park West Ski Resort.) Previously the Dead have only played six times in Utah (going back to 4/12/69 at the University of Utah). 1995 kicked off with a warmly received *Jack Straw*. As the crowd roared, our hearts sank on hearing the sonic sludge spewing from the speakers in front of our great seats. It sounded like the band was playing a few blocks away, behind a thick wool curtain. Things stayed in the warm-up mode until the boys brought out the first of a number of exciting breakouts and surprises that made SLC special: the first *Alabama Getaway* since 6/18/89! Despite the sound, the place went nuts. Bobby didn't use his acoustic guitar during *Me & My Uncle > Big River*, but did

pull it out for the set-closer, *Don't Ease Me In*. The set clocked in at a brief 40 minutes.

The heat was turned up when the second set kicked off with a tasty *China > Rider*, and Bobby's guitar became audible for the first time. The pace and energy level remained quite high through the next four songs. *If the Shoe Fits* was a nice prelude to *New Speedway Boogie* (renamed "New Bonneville Salt Flats Speedway Boogie" on the GDM Utah T-shirts), and a respectable *Estimated* with some lovely jamming before *Drums*. The Rhythm Devils provided some much needed dynamics to the proceedings.

The end of the show was a very kind sandwich of *Attics* surrounded by a rollicking but perfunctory *Miracle* and *Johnny B. Goode*. The JBG was marred by disruptive video right when the band was rocking their hardest. A pleasant *Baby Blue* (AKA "It's All Over Now, Find Your Shoes") brought the proceedings to a sweet close, with visions of skiing and improved sound for the next day dancing through our heads.

The second night, in retrospect, was the calm before the storm that was the third night. *Bertha > Greatest Story* got things off to a rowdy start, before the band settled into cruise control. Vince and Bob got some nice solos in on *Rooster*, and really shone during *El Paso*. Vince's newfound authority, obvious on these tunes, is a major development in '95. Bobby had three guitars onstage, and broke out his National Resophonic for *El Paso*. *Cassidy* brought the set to a close with some fierce jamming, but we missed Phil. No matter where we sat, he was not to be heard.

The second set included an always welcome *Box of Rain* opener, an 11-minute *Eyes of the World* (though Garcia flubbed his entrance), and *Playing in the Band > Uncle John's Band*, featuring a jam into *Drums* that was one of the highlights of the show.

The second highlight was a lovely *Stella Blue*. Jerry pushed the song far enough to bring the house down and give the people what they came for. The encore, *Rain*, was beautiful, with intense four-part harmonies, a lovely and well-received end to the show.

Then came night three: the BIG ONE. There's nothing like the vibe when the band starts to

play a song and you can feel 20,000 people collectively wondering, *What is this?* When we realized Bobby was kicking off the show with the first (and last?) *Salt Lake City*, a tune from "Heaven Help the Fool," the crowd took off. When the opener led into the Dead's other "Utah" song, *Friend of the Devil*, the band was truly on its way. Even the sound had finally cleared up. We really enjoyed *Broken Arrow*, our favorite of Phil's new songs. The emotional energy and peaks wrought by *Black-Throated Wind* and *So Many Roads* (Jerry let loose on this one) were intense. *Music Never Stopped* ended this ultra-kind first set. The *Music* was special for my crew — it had only been played once on the East Coast (10/7/94, Spectrum) in practically a year, and we were jonesin'.

The second set kept up the pace with a blistering jam in the middle of *Foolish Heart*, and hot harmonies on *Samba in the Rain*. Say what you will about this lyric, but the rhythm, and the band's vocal work, do get the crowd going. *Truckin'* led into one of the best jams of the series. When Jerry started to sing the Muddy Waters/Willie Dixon classic *I Just Want to Make Love to You*, I think he might have even surprised himself! And while he was tap dancing out there, of course he had to toss in Paul McCartney's *That Would be Something* before the music faded into *Drums*.

The biggest surprise was yet to come — Dylan's *Visions of Jobanna* — the third one ever, long, quiet, and beautiful. If this is what the TelePromPTers have wrought, well all right! (Hell, even Dylan would need one to remember all the lyrics to this song!) After this moving surprise, one could only hope for a *Sugar Mags* as the perfect series finale, and the boys didn't disappoint us as they ripped through this most tasty of set-closers. No one could really complain when the proceedings wound down with the band's theme song of the '90s: *Liberty*.

All sides seemed pleased and cool with how it went down in Salt Lake City. True, the band had been rusty, the fuck-up ratio was higher than usual, and the sound was pretty lame. But us Heads are a forgiving lot. Factor in the exquisite setting, the jams that rocked, the left-field surprises, and the fact that the year (and the tour) was still young, and one couldn't complain too much. We hope these three shows will set the pace for many other surprises and breakouts to follow in '95. Keep us guessing, guys! ◇

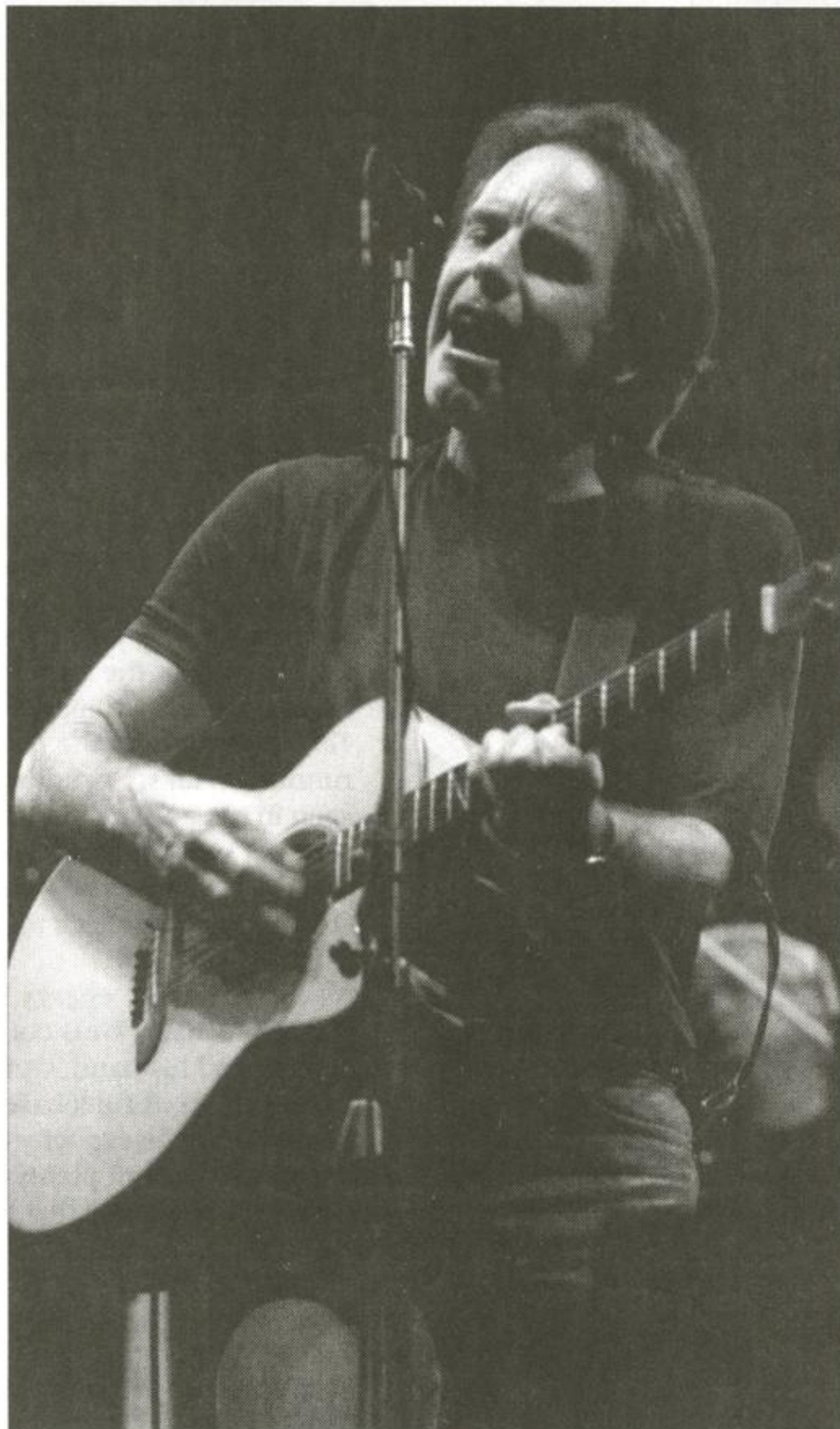


Photo by Brad Niederman

MARDI GRAS Mambo

By Blair Jackson

Already warmed up from shows in Salt Lake City, the Dead rolled into their own backyard ready to rock. I can't remember the last time I saw *Help on the Way* open a run of shows — it was a surprising, exciting choice that unfortunately didn't quite come together too successfully. Some passages wandered unfocused, and the overall power of the band was diminished by a distressing lack of volume, particularly on Garcia's guitar and vocals. This was a problem all three nights, I'm afraid. The entire first set ran hot and cold for me, a shame because it was definitely my "A" setlist. *Masterpiece* was a personal high point and *Let It Grow* burned in places, but the band couldn't sustain a high



Photo by Susana Millman

Top: "Skelvis"; Bottom: Mars Hotel

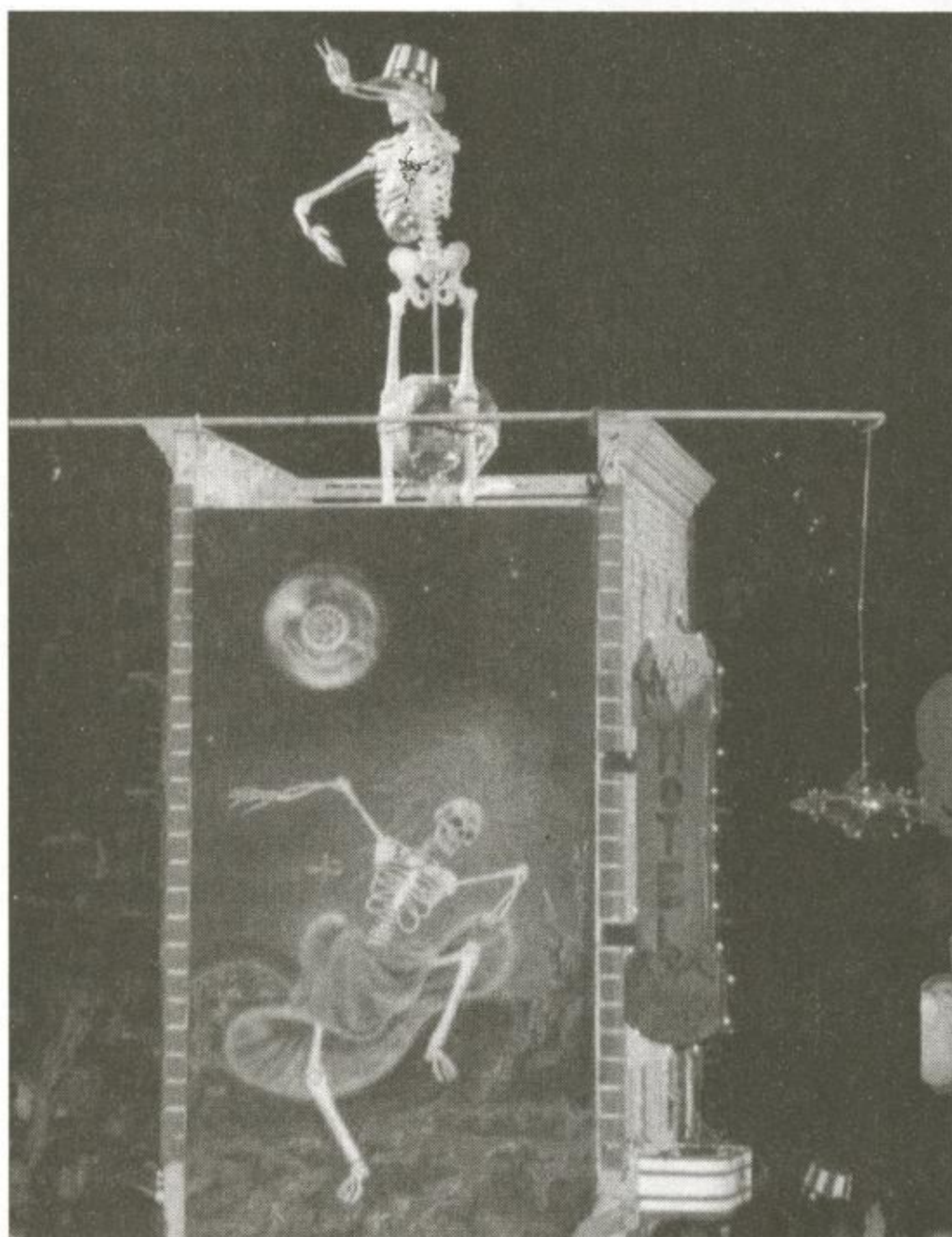


Photo by Susana Millman

level of energy through the entire song. I felt that much of the second set was plagued with similar problems — lack of focus, sudden dips in the band's energy — with one notable exception: *Visions of Johanna*, which Garcia sang/spoke with incredible force and feeling. Let's hear it for the lyric TelePromPTers on that one!

Night two was better played in my view, even if the song list wasn't nearly as inspiring. In the first set, *Row Jimmy* was a surprising highlight, and Phil stepped up and delivered a very powerful *Tom Thumb's Blues*. In the pre-*Drums* part of the second set, only *New Speedway Boogie* rose above the ordinary for me, but from the end of *Terrapin* through the rest of the show the band was really runnin' on all six cylinders. This was the best *Other One* I'd seen in over a year, and *Wharf Rat* featured a big, raucous jam that went way out there. The *Lucy in the Sky* encore had the entire Saturday night crowd singing loud and strong, a great ending to a powerhouse post-*Drums*.

As expected, the energy level in the hall was sky high for the actual Mardi Gras concert. Freewheeling saxist David Murray and his band, Octofunk, opened the show with a blistering set of funk-based jazz tunes that were very well received by the capacity crowd. It was quite a screechfest, but there was still plenty of melody, and the band was so strong rhythmically that the set had a buoyant, *carnaval* quality to it. And of course, there was extra excitement in the hall because so many anticipated that Murray would play with the Dead, as he did two years ago.

There was no sign of Murray during the Dead's first set — too bad, because that set could've used some of his edge.



Top: Garcia and David Murray; Bottom: Bill Walton plays the Jester on the shoe

gargantuan green basketball sneaker on which a laughing Bill Walton rode, resplendent in a fool's cap and cape, and this year's capper: a humongous skeleton Elvis — complete with sideburns, shades, and jumbo belt — rising out of a coffin! And that's only about third of what was in the parade. Mardi Gras really has become our New Year's — what a party! Kudos to all the creative souls who put it together and made it such a blast!

To no one's surprise, the Dead came out and played *Iko*, which probably would've been a lot more fun if it had come *during* the parade. Weir then made the bizarre choice of *Samson*, which meant that the crowd had been assaulted with almost the same beat for more than 45 minutes — numbing, to say the least. After a sloppy *Ship of Fools*, Murray joined the Dead for *Estimated* and *Eyes of the World*, but unfortunately, Murray was nearly inaudible most of the time. This was the height of frustration for me because I could tell by Murray's body language and by listening to how intensely the Dead were playing in response to him that there was some wild action going on up there. Occasionally some squawks would cut through and the crowd would respond, but generally speaking, it was a sonic washout. Somebody should've figured that one out. Later, during *Space*, I could hear Murray better, and he had some nice moments during the fine, set-ending *Not Fade Away*, too. But he seemed lost during *Days Between*, and as a result Garcia all but abandoned the song before the big jam at the end. Three cheers for Phil, though, for the sweet *Box of Rain* encore! ♦

SEE PAGE 54 FOR SET LISTS

Photo by Susana Millman

Instead, the Dead played a very short, unadventurous set with zero jamming of any kind; quite a disappointment. But the Mardi Gras parade that began the second set erased any bad feelings in the hall. Year after year the Mardi Gras parade completely blows my mind, and this one was no exception — it may have been the grandest yet! As Mickey, Billy, and a retinue of real Mardi Gras Indians pounded out a primal beat for half an hour or so, an incredible parade of floats and dancers made its way from the back of the arena, past the soundboard, up toward the front of the stage, and then to the back again. There were stilt walkers, huge day-glo fish balloons, a fantastic replica of the Mars Hotel, Noah's Ark, the Tree of Life, a huge dancing dragon, a memorial to artist Rick Griffin that was covered with dancing eyeballs, top-less women galore in a wild bacchanalian procession, a



Photo by Susana Millman

THE WORLD OF WEIR

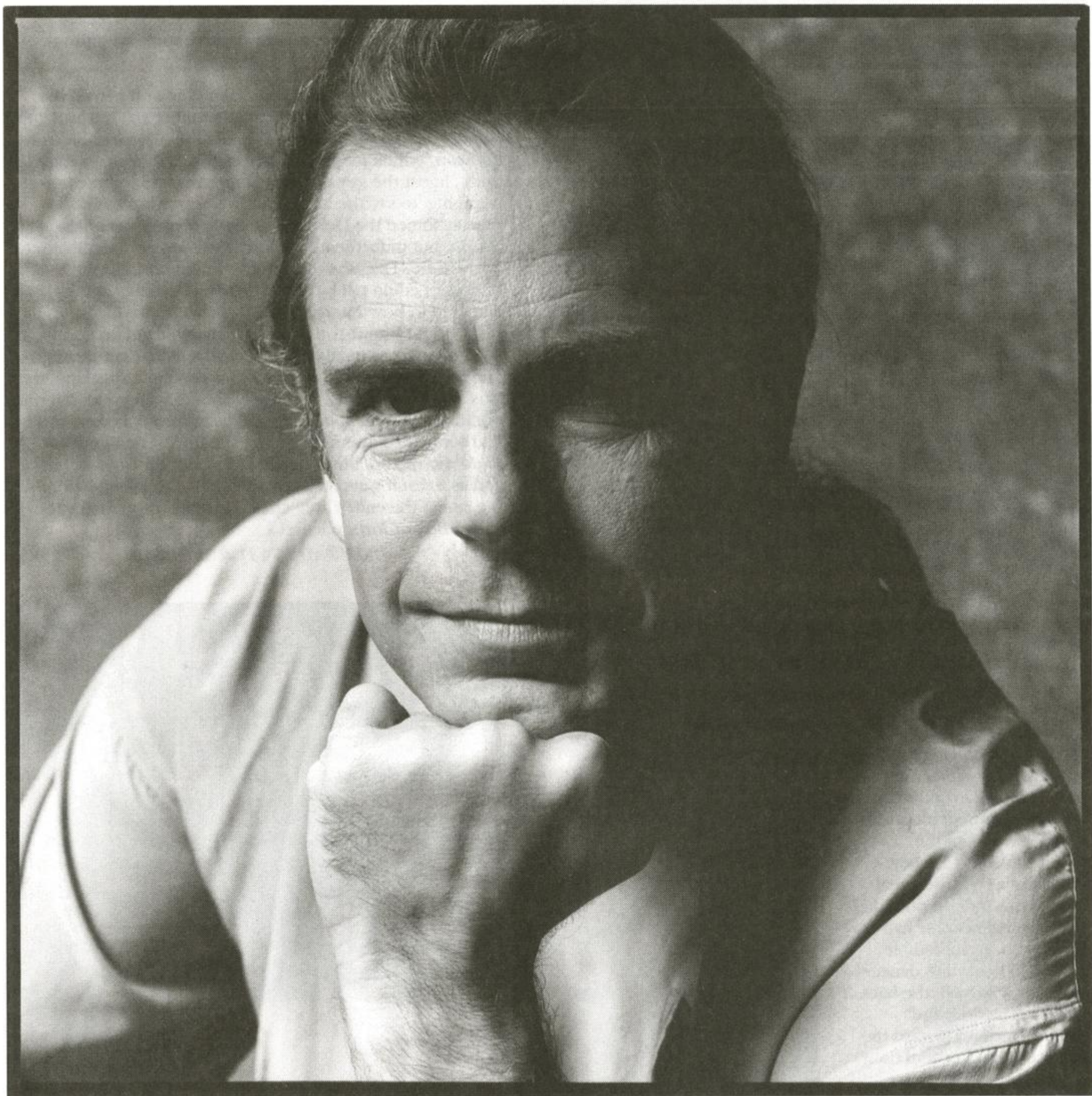


Photo by Jay Blakesberg

AN INTERVIEW WITH
BOB WEIR

The past two years have been challenging for the Grateful Dead's man-wonder Bobby Weir — first throat surgery and then a serious bout with exhaustion. But with an intense form of yoga now in his daily schedule, Bobby seems once again to be riding high in the saddle. Here now, the view from the world of Weir...

Between your guitar slinging, your involvement in sports, your yoga practice, the environmental work, and the writing of children's books, it seems you've shaped your life according to the archetype of a spiritual or peaceful warrior. Did you intend this, or did you just create this lifestyle out of an almost unconscious need to be balanced?

I just do what comes naturally. All these things you've mentioned are things I've always wanted to do. If I find myself the time to do them, and the ability to do them, I do them.

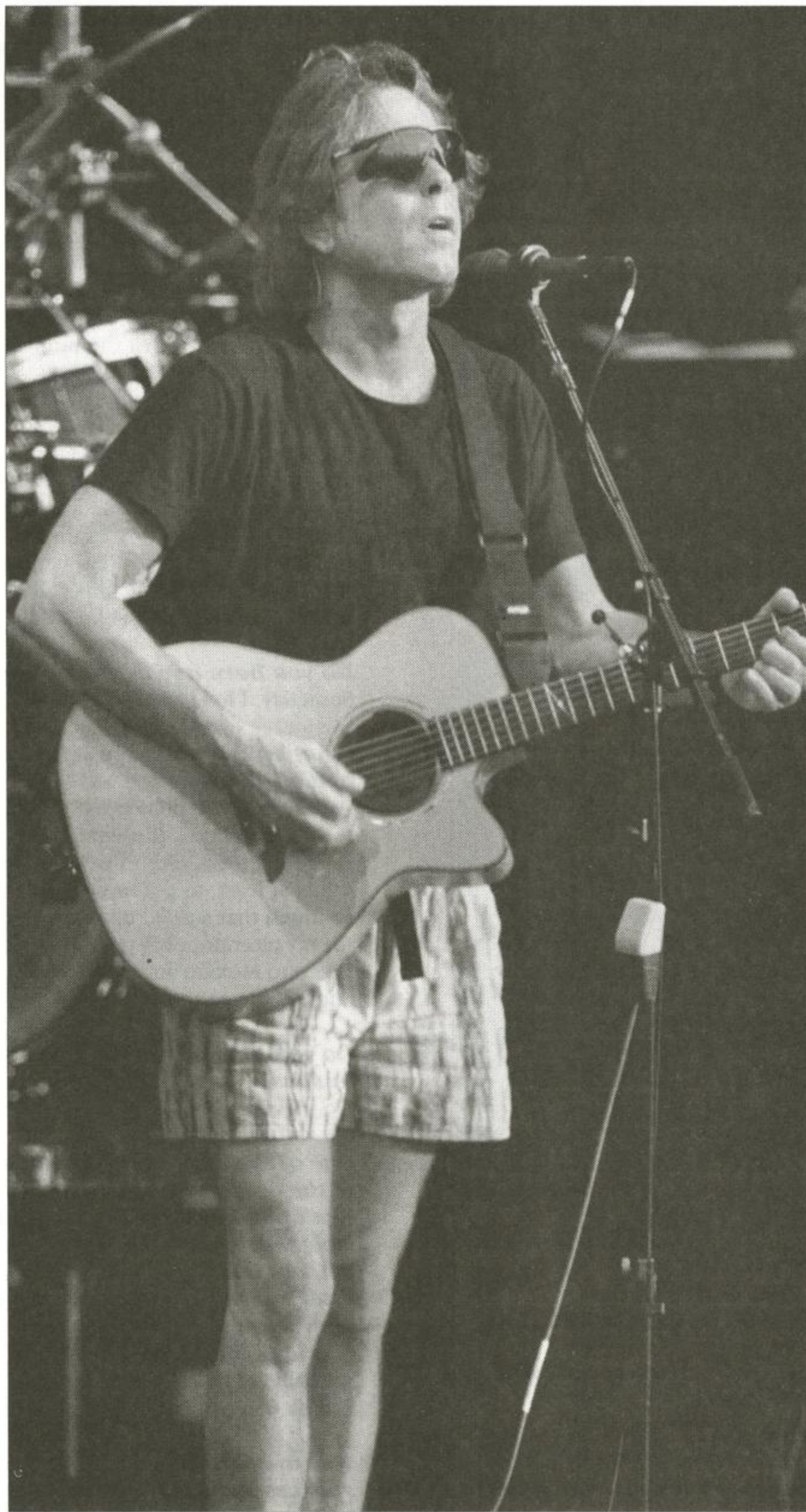
You had some problems with your throat last year.

I had a polyp on my vocal chord. I went to a doctor here in New York, and it was removed. It only took two hours from the time they put me out until I walked out of the hospital.

Do you do any exercises or get any treatments for your throat?

No, I should. I've been trying to develop some discipline for throat exercises. I do know some good ones, it's just trying to find the time to do them, like everything else.

What about physical exercises? Everyone knows you're athletic.



I've been doing my own little cross-training regimen for the better part of the last year; I've been doing astanga yoga. I can't speak highly enough about it. I think I'm probably in better health now than I have been maybe in my life.

That's a pretty intense form of yoga.

Yes, it's strenuous. Gets your pulse rate going good and proper, you sweat profusely, puts a little buff on you, and it builds strength, endurance, flexibility, and balance. It improves your intelligence and your intuition.

In terms of that specific practice, to what degree do you work with intensive breath work?

When you're doing the yoga, you must do the breathing. What the Chinese or Japanese call chi or prana. You bring that up through your chakras while breathing in and then back down your back as you exhale. You incorporate that with muscular locks that you do in various places in your body. You keep your center section solid so you don't injure yourself. It's strenuous, and I have injured myself, so I started practicing the buntas, the muscle locks, a little more.

Have you found that all the breathing and other work you've

been doing with the yoga has helped your singing?

I've been having more fun singing these days. It's surely helped my other athletic endeavors. It's helped my football, my tennis game, any of the hand/eye stuff in particular. I'm a nastier competitor now. [Laughs].

Didn't you have a bad back?

I still do to some degree, but it's greatly diminished. I'm

Photo by David Quinn

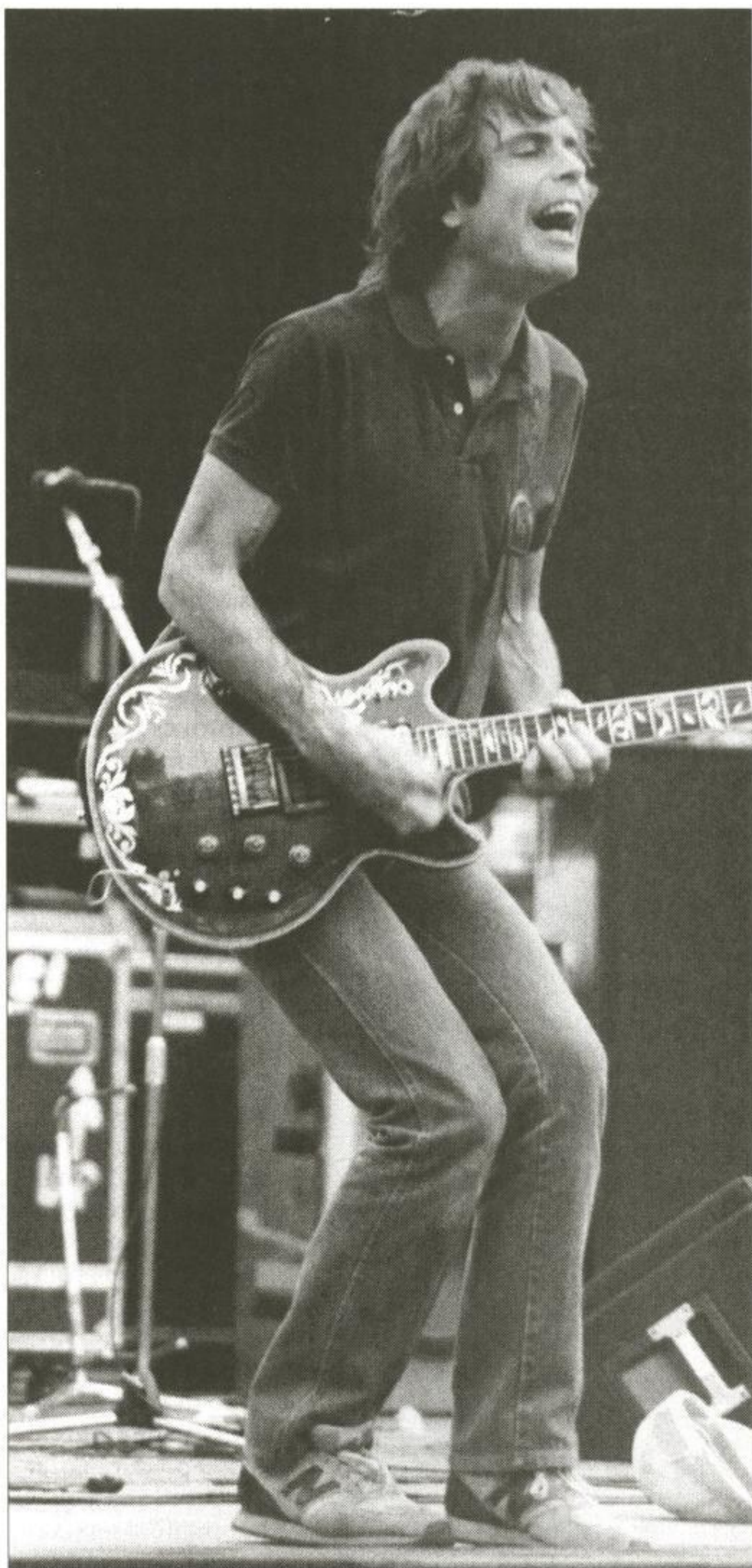


Photo by Jay Blakesberg

looking at maybe another six months to a year and I think my lower back problem will be history.

Being on the road, up at weird hours, chauffeured around, how did you manage to pick up yoga as a discipline?

Well, first off, I interact with a lot of people. I get to hear from them firsthand what they're up to and what they're all about. I pick up a lot of stuff in traveling around and just in life in general.

Still, it must be a great challenge to be able to find that balance you seem to strive for.

Well, I'm not about to tell you that I've found it...I'm still working on it.

You've expressed a real clear intention to give children an appreciation and an understanding of the interconnectedness of all life through your books. Are you a believer in Gaian theory, the idea that everything is interconnected?

Absolutely. It's easy for me to see that everything is interconnected.

Did you get feedback from kids on your first book, Panther Dream?

Yes. We have teacher programs, and we're working on a teacher's guide. We're serious about getting stuff like this across to kids. One of the points we're trying to make to kids is that there is a vast body of awareness that oftentimes in our society people deny. They call it magic, and they say it doesn't exist. What is magic to us, to other people is science. For instance, you talk to an Asian about medicine, and they'll talk to you about chi, life force, and stuff we don't accept. But they do accept it, and it's very real to them. That's just a tiny example. They don't consider it magic. It's palpable. What we like to do is get across to kids that there are other realms you can be aware of, without calling it magic or labeling it so it can be shot down.

Do you have any desire to have kids of your own?
Someday. I love kids.

What kind of practice schedule do you keep, both on and off the road?

Practicing? When I write, I practice. Practicing and writing for me are almost the same thing. If we've been on the road for a long time, oftentimes it's tough for me, for a little while at least, to get to writing or practicing because there's so much that's piled up while I've been gone that's barking for my attention. If I want to do that, I'll go off somewhere; I'll go to Mexico and write where there isn't a telephone and people can't get at me. Then stuff piles up even more.

Do you take any voice or guitar or music theory lessons?

No, never.

One of the strongest characteristics of your playing in the Grateful Dead is your tendency to create what I call positive tension. When I think of your musical style these days, the terms that come up are cross-cut, against the grain, tension, warping, bending, attack, cross-weaving. I'm wondering if you see yourself looking at the music and listening to the music in that way.

Actually, I kind of do. I see music pretty much visually, and I think of a song as building a building.

Where does this come from? Are there specific sources, or is it mostly instinctual?

Instinctual. I was born that way.

This style of play might fit very well with some of the classier alternative bands. Have you thought of collaborating with any younger artists?

I'm not sure where I would ever find the time.

Your writing has changed significantly from lighter songs like Sugar Magnolia, "Blossoms blooming," to more dire songs like Throwing Stones, Victim Or the

Crime, Easy Answers. What's changed? Has it been your perspective, the times, the songs dictating their own course, or is it all of the above?

The sweetness and light songs — I've been there. The darker, more somber songs — I've been there, too. I don't know where it's going from here, but I can't stay in one region too long without feeling I've overstayed my welcome.

Throwing Stones in some ways has certainly been one of the more direct political statements the Dead has made...

Especially apolitical.

Enlighten me, please.

It doesn't serve a political agenda. It's apolitical. People tend to see it as being political because it conjures up a lot of imagery, like fat cats, and when you think that, you start laying your preconceptions about who those fat cats might be on top of that. I think that's a natural thing to do. Not unwarranted, but, in its purest sense, it really is an apolitical tune.

Given our current political reality, what could one do but keep on trying to find joy in it all — "the kids they dance and shake their bones." Would you say that in the long term you're a pessimist or an optimist?

I'm an optimist although I'm not sure that song clearly expresses it.

How and where do you write songs these days?

Anywhere. On my living room floor, in my studio.

On the road?

On the road. On vacation. Wherever I get a chance.

Is there an average gestation span of a song? Might you have a rhythm and some lyrics floating around for a year or two before they actually gel?

No and yes. There really is no average anything in songwriting.

Garcia has ribbed you on more than one occasion on your style of songwriting, that you don't "do it by the book," that it's almost backwards. I'm wondering if your style of songwriting has changed over the years.

I'm not sure that's changed much either. No, I go about it however it happens. The songwriting happens to me more than I make it happen.

What music do you like to listen to now?

Mostly jazz and classical.

I don't listen to a lot of popular music. I've kind of been there. I'll test the waters every year or two just to see what's out there, but I don't try to keep current or anything like that. There's too much out there — it's too much like working. Besides, the end result is that if I were real up on what's currently happening, I'd be doing stuff that sounded like everything else that's being done. I listen to a lot of older jazz, too. And albums, well, the Beatles were immensely influential on me, or for me, and then of course, there's always John Coltrane and Miles Davis.

What period of Miles Davis really does it for you?

I really couldn't answer. I like the mid-sixties with Coltrane, but as for Miles, he was pretty consistently groovy.

In past interviews you've made references to your exposure, and particularly Garcia's, to American folk music. This fascinates me for a very specific reason. I honestly believe that after America reached physical Manifest Destiny, when the Wild West was "conquered," there was really only one place to go and that was inward, into the frontier of the mind. My belief is that the Grateful Dead's music began to blossom at a time when that really was beginning to happen — when we started to approach this new frontier. For me, songs like El Paso, Me & My Uncle, and Jack Straw are small, perfect, mythical scenarios of the frontier, that edge. For me, it's as though you're creating a new edge by paying homage to an old frontier, and continually bringing the feeling of being on the edge, being in the Wild West...

A continuation of the aesthetic.

Yes. Exactly. I don't think I've ever heard you speak about where songs like Me & My Uncle came from and how the process happened in your head. Did you say, "Wow, it's obvious what's going on in that song,

and that's sort of like what's happening for us," or did you just think it was a cool song and after the fact it just happened to be kismet — a perfect match?

Well, the second way, I just thought it was a cool song. But, like I say, my instincts and my notions led me in this direction. I was born and raised in the West, and carry a little of that Western aesthetic around with me.

At a certain age you had to be exposed to that archetype, and impressed by it. Where in your life did you get exposed to the cowboy archetype and say, "Oh, I can resonate with

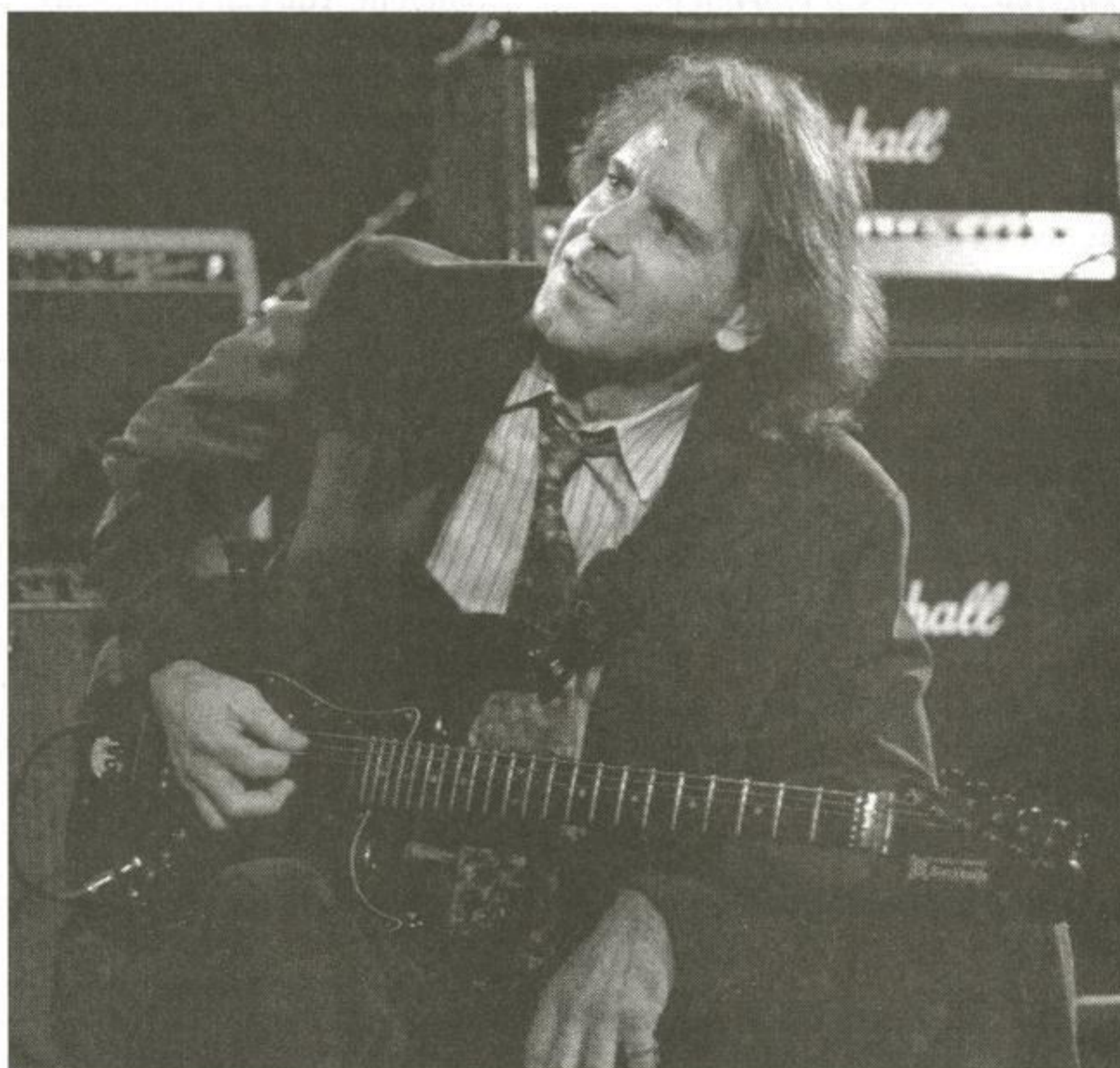


Photo by Jay Blakesberg

that energy," and want to be like that a bit?

I was more or less born with it. When I was 15, I thought it would be a terribly romantic thing to run away and be a cowboy. So I ran away and got a job on a ranch out in Wyoming. It was a lot like work, too. More like work than I had expected, and not altogether as romantic as I would have had it. I guess I learned firsthand a little bit about the other side of that myth, the reality of it. So, I felt somewhat qualified to talk about those kind of things. I've done roundups. That's not something I would recommend to people with delicate sensibilities, but, nonetheless, I did do that. It's nothing I'm proud of or ashamed of or anything like that, but at the same time, if somebody's going to sing a cowboy song, it's probably going to be somebody that's actually been there.

Who's had their face dusty and their butt sore.

Right.

Deadheads these days are virtually unanimous in the opinion that when you guys mix things up onstage, for example, playing Cassidy in the second set, the result is almost always amazing. There's a vibrancy there that almost everyone picks up on instantly, not just because it's different.

If we do that consistently, it will go away.

Hornsby recently told us in an interview that this was his favorite part of playing with you guys. Yet he was always frustrated at the rarity of such chance-taking these days.

Right — me too. I think we all are.

What keeps it from being shaken up, even with simple things like just doing a first-set song as an encore?

I'm not exactly sure. We've got our heads elsewhere when we're playing. We're thinking about the interactions of the band, how the mix is working, stuff like that. We probably don't put as much thought as we might to our set selection.

We noticed at the beginning of each set Vince reads the musical menu into the microphone so you guys can hear it in the ear monitors.

That's generally just the first song or two.

Is that his choice? Does he come around to you guys?

No, we talk about the first couple of tunes.

To what degree do you make a conscious effort in your mind not to do a song because you did it the

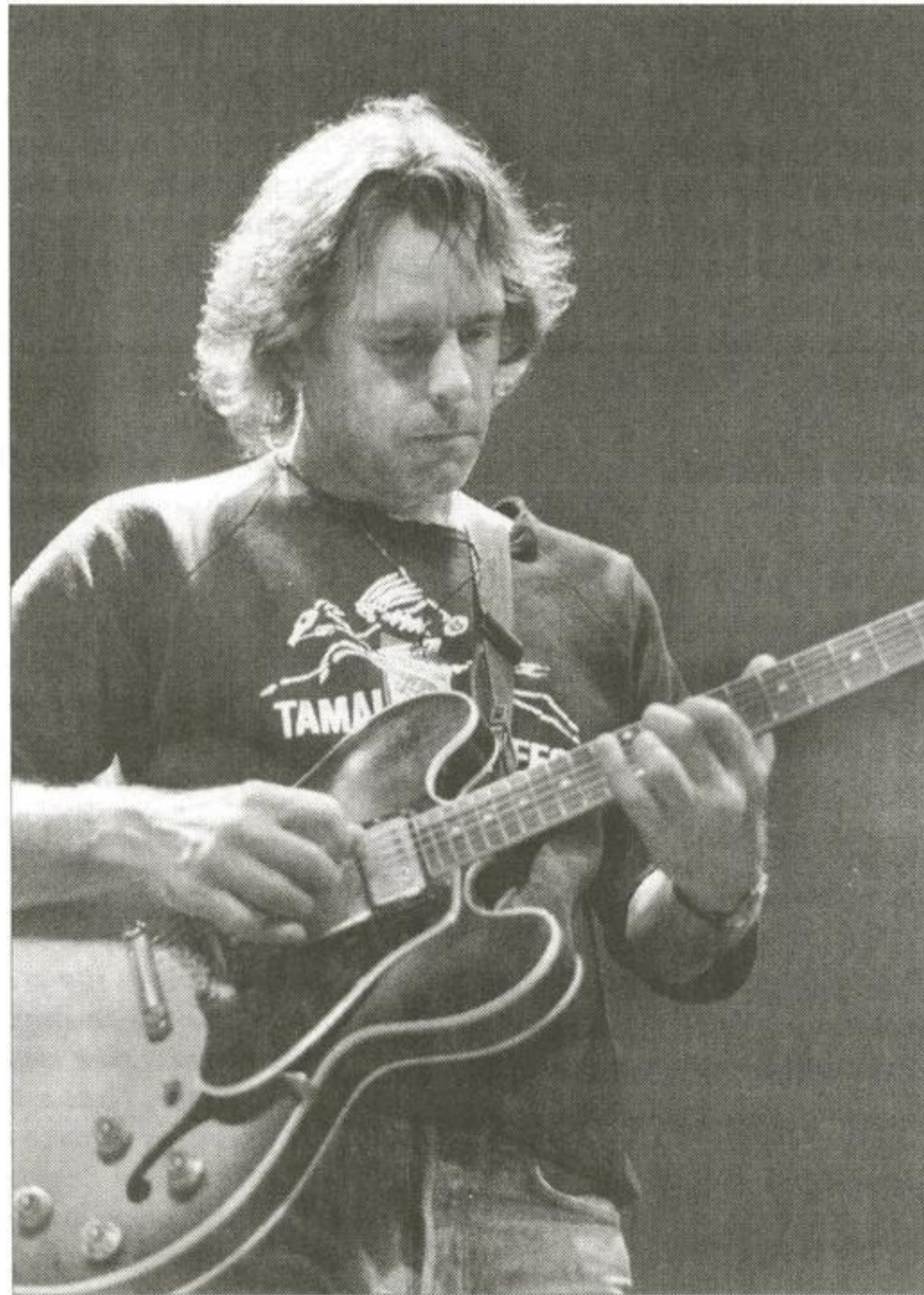


Photo by Jay Blakesberg

previous night?

We rely on our flaky memories.

Most Deadheads are just wild about your picking up the acoustic guitar, and now that that's technically possible, I'm wondering if you've had any thought about playing acoustic for some of the encore songs like Brokedown and Knockin' on Heaven's Door?

I think I was going to do that a few nights back, and I went for it and it had already been packed up.

Might we see an acoustic Dead set in the large arena format?

That may take more work than I think people realize. To go back to an acoustic setting, it's not like we can just play the same way, or the same songs, to make acoustic music that is really...to make the songs work properly as acoustic music, we have to play differently, and that's not something you can just roll off a log and do. When we did it

last time, it hadn't been all that many years since we had done it before, and we had a touch for delivering that kind of music. It has to be done simpler. People's roles are different. You can't jam as many notes in, because it stops paying off real fast. There are different ways of stratifying, there are different ways of montaging the music when you approach it with acoustic instruments. Somebody has to do traditional chording, for instance. Some of the lines have to be absolutely structural. The bass can't be as busy.

Do you think you'll get around to bringing back Lazy Lightning or Passenger or maybe even New Potato Caboose? Do you have the desire?

We talk about all of those.

Is it again just the question of getting the time in to practice rather than a lack of desire?

Right. I've put a little work in on *Passenger*. *Lazy Lightning*, I have trouble with the words. Rather than rewriting a song, I might as well just write another one. I have a little difficulty with what's been written.

Wasn't that the case with Black-Throated Wind?

Yeah, it took me a long time, and I finally just came around to realizing that's the way it's going to be.

People just love that song. And you guys really have it down these days. What about Brother Esau?

It was a little too opaque. It was hard for the guys in the band to follow the drift of the song, and therefore most of the emotion that goes behind the words.

Getting back to Lazy Lightning, what was going through your head when you wrote it? What inspired the lyrics?

Probably a girl.

Okay. Deadheads desperately want to know if the band has a specific aversion to St. Stephen. [This interview was conducted shortly before the Dead soundchecked St. Stephen in late 1994.]

Jerry doesn't like the bridge.

Was Corrina a specific person?

No, that was something that was handed to me by Mickey, but the lyric is not done. It was handed to me, a work in progress that was just sort of dumped in my lap by Mickey and Hunter.

I recently got a tape of you doing Take Me To the River with Hot Tuna at the 2/94 SEVA benefit, which I've now passed on to a bunch of people, and I think it's one of the best moments you've ever had away from the Dead. It's primal Bob Weir. Given the affinity Deadheads have for Hot Tuna, have you ever considered doing more with them, and have you ever considered having Hot Tuna open for the Dead?

Well, having Hot Tuna open for the Dead is not good, does not make good business sense, because the same people who would come to see them would come to see us. Oftentimes when we have an opening act, it's for a stadium show, and the idea there is to put somebody on the bill that will fill up more seats. If that's not a problem, then we feel it incumbent upon us to bring them something they wouldn't normally hear. Deadheads have one tendency that really irks me greatly. A great many of them listen to nothing else; that would drive me completely nuts.

Well, if the only tool you have is a hammer, everything looks like a nail.

Right.

Tell us about your "Satchel Paige" project. We've only heard rumors. Wasn't one of the songs you did at the Trios benefit show [in NYC this past fall] with Rob Wasserman a "love song" from this project?

I almost want to do it with the Dead, but to really play that song, you have to play it with brushes, and our drummers won't play with brushes. I have a pretty memorable view of how that song should be interpreted.

It felt very much like Cassidy.

It is somewhat. I'm working on this musical theater project

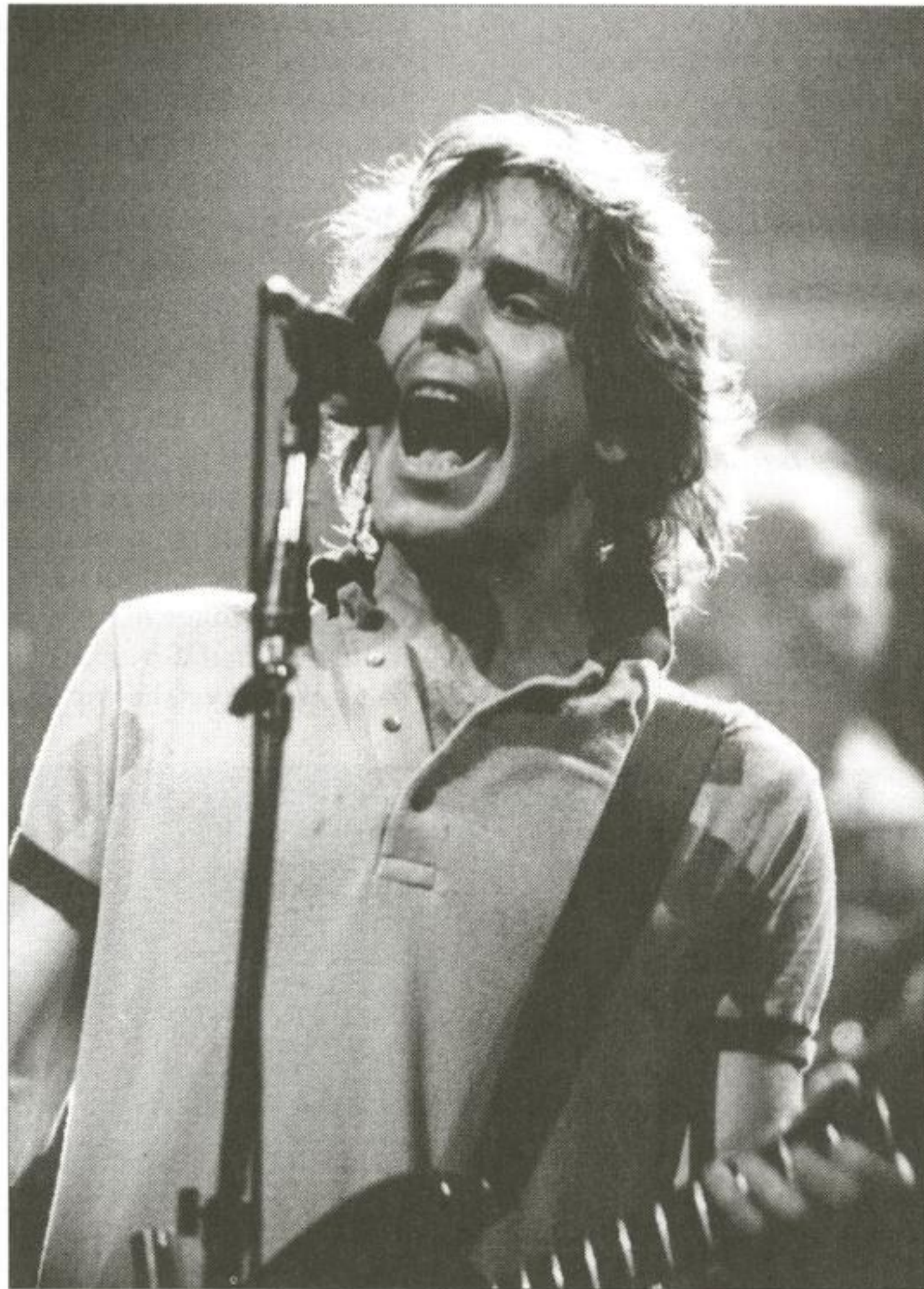


Photo by Harold Adler

with David Murray, Taj Mahal, Michael Nash, and Carey Williams. I'm sort of in an advisory capacity for what they call the book, the actual play. We've been writing music and recording it. The deal with the Negro Leagues is as follows: Satchel Paige was an incredibly colorful guy, and probably the best pitcher who ever played the game of baseball. But beyond that, if you follow the development of the Negro Leagues, they were born and raised in all the same cities as both the blues and jazz idioms.

Trace Satchel Paige's career, and you cover the greatest era of music from let's say the teens, early twenties, through moans and hollers of ragtime on the jazz side, all the way through the '70s. He lived a long time, and music was a big part of his life. We've interviewed countless old ball players and musicians, and they all used to hang out together. During the day they'd go to the park and watch the games, and then they'd all go to the dance halls

or the clubs at night. So it's an incredibly fertile place to be working on a musical.

Whose idea was it?

I was writing a song about Satchel Paige down in Mexico, and I started waxing rhapsodic about him and his life and times. I started thinking it would make a great musical and called Michael. We started the research and development shortly thereafter. As things evolved, Taj and David were subsequently brought into the project.

What's it like writing with David Murray and Taj Mahal? Did you find things in common with them stylistically? Were you stretched, musically speaking?

Let's start with Taj. There's no deeper scholar of the blues on Earth than Taj. Somebody once said, it might have been Ornette Coleman or someone of his ilk, that critics are to musicians as ornithologists are to birds — they can tell you anything about birds, but they can't fly. The difference with Taj is that he can tell you about anything related to anything to do with blues and most of jazz, but he can also do it *all*. He's the real thing. He's a serious resource for America as well as a wonderful performer. I'm learning stuff about blues and my approach to blues, and I don't know if it's affecting me or not. Nonetheless, I know a whole lot more about the blues now than I used to, just from diving into it with him.

You go to the jazz idiom, and David Murray is just as deep. He knows and can tell you about the whole history and development of jazz, and he can play it all. So we can write

in any period for this piece. We have a lot of stuff that the Grateful Dead will never do. We've written some Dixieland stuff, jug band stuff, swing tunes, all kinds of stuff.

The tune you heard, the ballad, is going to be more like a '40s swing tune. It's not really finished yet; I'm still polishing up the words. At that point, it sounds like a love song, but he's talking to his muse, one of the characters... about the fact that Satch should have been the first black major league ball player... *it should have happened to me*. It's hard for me to talk about because I'm really deep into it. (Editor's note: At this point Bobby actually had tears well up in his eyes.)

Do you have any plans for future collaborations with Hot Tuna, David Murray, Rob Wasserman, etc.?

We'll see as it happens. I've been playing a little bit with John Wesley Harding, mostly writing. You know, that's going to be happening endlessly. I'll be around for a long time, I imagine, and there will be all kinds of chances to get together with people.

How's Rob Wasserman's arm healing?

Oh, he's fine. He's on tour right now with Harding.

Why'd you cancel the tour with him last spring?

I just flat-out collapsed. I booked myself into the wall. I was getting over a pretty stiff bout with the flu, I hadn't had a day off in a couple of weeks, and all that on top of a couple of months of pretty stiff touring. I found myself heading out on tour to New Orleans, and I just couldn't get out of bed and stay out of bed long enough to put on a show.

I was completely exhausted. I spent a couple of days in bed, and I was better, but I had a bunch of doctors tell me that if I didn't cancel the tour, I was really, really being stupid. So I finally left.

How hard do you drive yourself?

Well, I'm wondering that myself. Left to my own devices, I think I'm basically kind of lazy, so one technique I developed along the way was to paint myself into a corner, book myself into a situation where I had to produce to get around that. You know my eyes are just bigger than my stomach as they say, in terms of projects, always have been, and at times I've taken on way more than I could possibly do. It's taking awhile, but I'm trying to learn to reign all that in.

Do you feel like you're getting to a point in your life, in terms of physical years, where you're needing to

reexamine the commitments you make?

Not so much physical years, because I'm in reasonably good physical health. I've got a lot of endurance and a lot of strength — I work at that. But after a few years of doing it, you are going to wonder why you're doing it. I love music, and I love everything that's associated with it, and I love all the stuff I do, but if I get too much of one thing, or too much of everything, to a point where I was last spring, where I was just physically exhausted, you lose your enthusiasm, and that's where you start to get tired. It just finally got me. What I finally realized last spring was that I didn't want to get out of bed. I wanted to take a couple of days off. A couple of friends of mine who are doctors told me I needed to take a couple of weeks off. Then I looked back at the situation and realized I had never put myself through a ringer like I had in the previous couple of months. I had never attempted to do as much. I was trying to go way over the top of all of it, and you can't do that — not at my age or any age.

Have you found that your motivations have changed, or do you have the same youthful exuberance in your heart that makes you want to get out there and fight the good fight or do the good dance?

Maybe I haven't put enough thought into it, but I haven't noticed much of a change.

Do you see yourself in some ways as being a kid at heart?

Probably a kid at heart, probably more like arrested emotional development, but at the same time, I get all the excitement I can possibly use. I look for new kinds of excitement every now and again when I get a moment free to think

about such things. But really, what I look for more than new adventure is an evening off. Maybe even a whole day off every now and again. I get a lot of excitement and adventure in my life. It's pretty much made to order. I like that kind of stuff and my life is pretty much made to order for me that way.

What guitars are you using these days?

Actually, I'm working with Modulus Graphite right now on the electric guitars. They have graphite necks, and they're built more or less in the style of a Stratocaster. I guess 15 or 20 years ago I shifted from double-coil to single-coil pickups. It's pretty much stayed that way. I think what I'm going to do in the next little while is reevaluate my whole modus operandi with the guitar, but for the time being, I'm kind of happy with what I've got. I'm used to it, and it's comfortable.

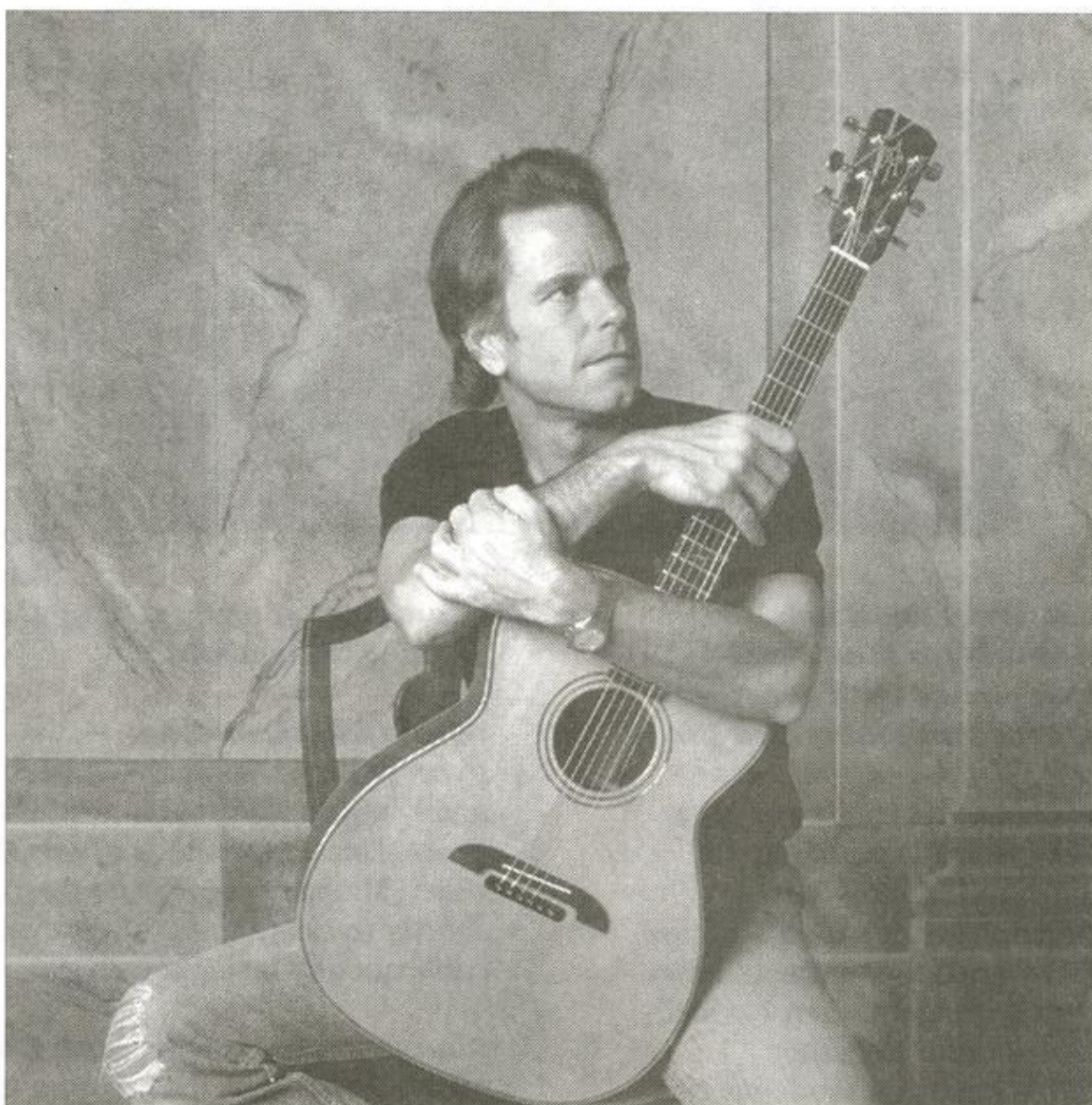


Photo by Herb Greene

How many guitars do you bring on tour with you?

I'll bring two or three. Plus I've got an Electric National that sounds pretty funky. I bring that out.

What acoustic guitar are you playing onstage now, with the Dead, and when you're not with the Dead?

The Alvarez WY1.

Is that also the same one you're using out on tour solo or with Rob Wasserman?

Yeah, I designed it.

One thing people always wonder about: What's up when you walk up to your microphone stand and tap on it three times?

That sets the delay interval.

How long a delay might you use?

I'm going to try to get the interval so that it will be at a rhythmic interval with whatever song we're doing. Sometimes it wants to be a half note, sometimes it wants to be a quarter note, sometimes it wants to have a dotted feel.

Where do you bring that in? Is it with a foot pedal, or is it on all the time once you tap it

I bring it in and out with a foot pedal.

Let's talk about the work the band has done in the last few years with the in-the-ear monitor system. You've been able to get rid of the onstage amps, and as a result, you've had to artificially recreate the tonality changes they produce, with digital distortion boxes. Isn't that right?

Right. I'm not using speakers at all in my rig.

To what degree are you still working on that?

The reason I'm late in coming home today is that I was down at the studio finishing up some work on that with my design engineer, Tom Paddock. We designed a speaker simulation box. It works real well to my way of thinking. The guitar that I'm playing has a magnetic feedback circuit in it, so that I can get feedback now without having to step in front of the speaker.

How? With a knob?

It's on a knob and a switch on the guitar. It's quite a dance that I have to do, but at least I can get that texture.

What are the most exciting and/or frustrating/daunting things for you on the MIDI frontier these days, technically?

I'm working with the folks at Emu right now. We're working on trying to come up with a guitar synth that will go beyond what's available. I want to be able to put out audio, something that can also be used wireless, because I hate being tied down; I'm always tripping over a cable or pulling it out.

Right. Is there a problem in the MIDI realm with the transference...?

It's complicated. It can be done.

Tell us about your Further Foundation.

I make a lot of money. I like to put some of it aside. Sometimes I like to give it to outfits who are doing work that I want to see done. Our guidelines are specifically environ-

mental, homeless, and education. Like the Rex Foundation, we try to concentrate on grass roots kinds of groups who do good work but have trouble getting funding because they don't have a high profile. We look very carefully to see that they don't have very high administrative costs.

How long has the Further Foundation been active, with only you funding it?

Five or six years. At this point we do get donations besides mine. We're not real active about it but we're happy when it happens.

Tell us about the upcoming book you are doing with your sister Wendy, Baru Bay.

It takes place in Australia. It's another illustration of

man being related with nature. It showcases a young white girl and some people she meets who are aboriginals.

Will there be an accompanying tape? Will you incorporate any unique elements such as the three-dimensional sound placement that was applied to the tape accompanying the last book?

Yes. All of that. It's done. Hopefully, it will be out in June '95. It takes them a long time to go into production.

Am I correct in assuming that the Grateful Dead's thirtieth anniversary will come and go without much intentional hoopla on your part?

When is that, this year?

Yeah.

Right. ◇

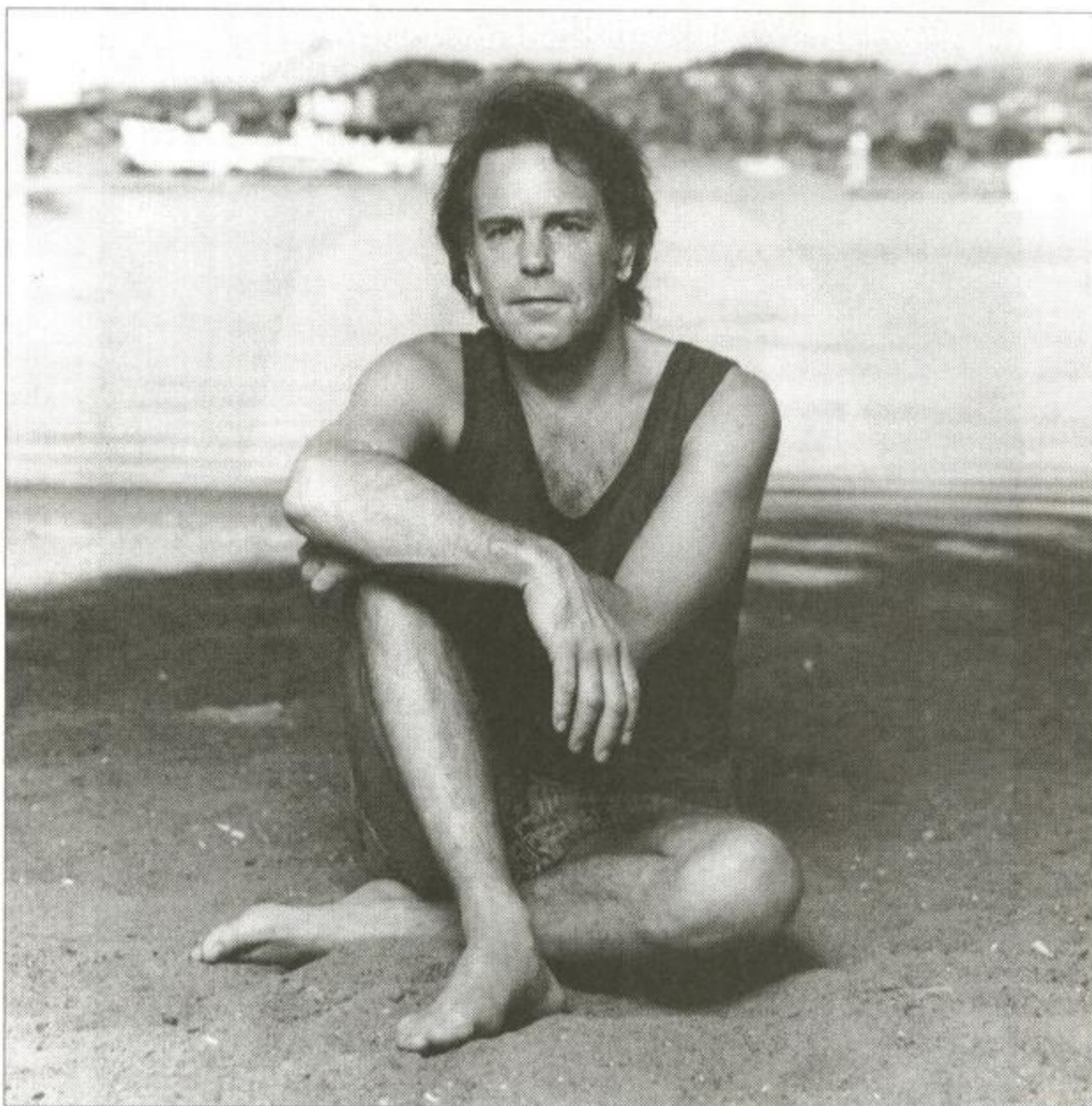


Photo by Jay Blakesberg

SEARCHIN' FOR THE SOUND...

SPRING TOUR '95

UNBROKEN Joy in the City of Brotherly Love

By Nicholas Newlin

Tickets for Philly were hard to come by. It was the only Northeast venue on the tour, it fell on a weekend, and shutouts were common, but that didn't stop the eager masses from descending on the Spectrum for the Dead's three-night run to kick off spring tour. Outside the arena, the scene was crowded and restless, but once inside, Deadheads conspired to buoy the boys to boppin'.

The breakout performance of *Unbroken Chain* placed this run squarely in the history books, and overall the energy was happy, as the band delivered solid performances, with Jerry rising to the occasion frequently enough to dispel some of the more dire predictions concerning his health. Although he still flubbed a few key vocals (the TelePrompTers don't appear to always be on), and his playing occasionally lacked luster, there were moments of sheer elation as Garcia danced his inimitable kick-shuffle, gestured, and even encouraged the crowd to sing along, with a sweetly understated cry of "Everybody!" during Sunday's *Matilda*.

The parking lot and perimeter of the arena were a total zoo Friday. I was lucky to avoid a 25-minute wait in line by going through the will-call area. Otherwise, I would have missed the opener, *Here Comes Sunshine*, which lost most of its lyrics to botching anyway. The ever-forgiving crowd treated it as an upbeat tribute to a crisp, clear spring day in the City of Brotherly Love. The first sets for this run (with the exception of Sunday's historic closer) seemed rather controlled and perfunctory, with *Peggy-O* my personal favorite. *Eternity* did not stretch out to its potential, and while *Loose Lucy* got the crowd dancing, it seemed as if the Dead were

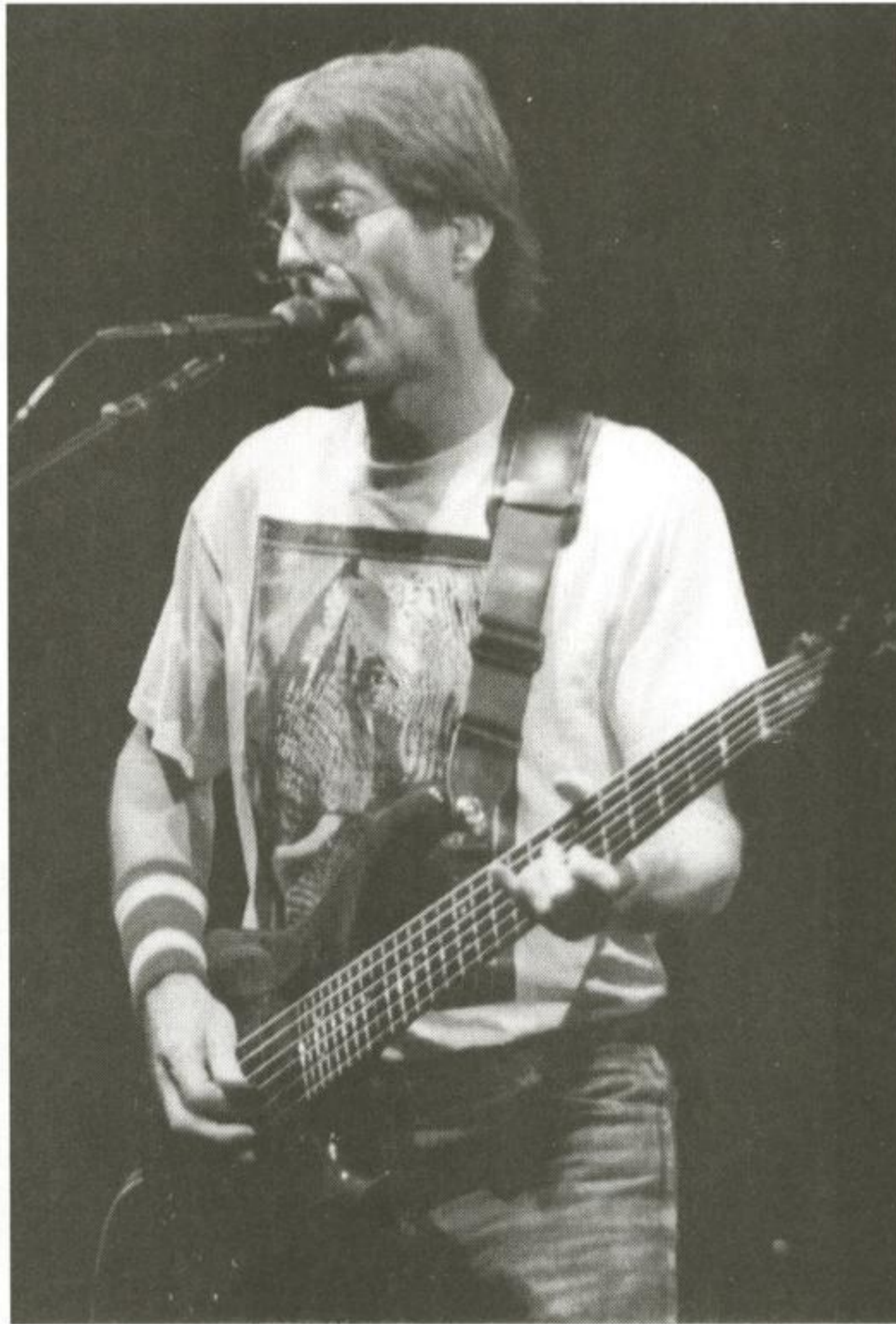


Photo by Bradley S. Gelb

aware they had two more nights to go. During the break, a friend informed me that they had soundchecked *Unbroken Chain* for 45 minutes, information I took with a grain of salt but nonetheless stored away.

Set two boasted a well-paced, loping-gaited *Truckin'*, flowing smoothly into a *New Speedway Boogie* that sped up into a zippy pre-Drums jam. Jerry sat in and strummed with the drummers, and at one point, Billy had a drum between his knees, dipping and bending. Near the end of *Space*, I heard some nice Miles Davis-style horn sounds from the synth, then galloping horses and what sounded like stoned mynah birds. Then the sound became lush and oceanic, veering toward *The Wheel*, and finally settling into a chunky, muscular *Watchtower*. *Standing on the Moon* suffered from some lyric botches, but Jerry came through as he arched his back and wailed, "I'd rather be with you," tore into a mournful lead, and repeated the cry with increasing intensity as the approving crowd spurred

him on. When the Grateful Dead played *Sugar Magnolia*, I knew spring was here, and I forgave Bobby — who was recovering from the flu — for cutting it a bit short.

The highlight of this show for me was the *Lucy in the Sky with Diamonds* encore, a classic case of the Dead turning lemons into lemonade. As the notes to the intro rang out cleanly, it became clear that Jerry had no idea what to sing. The TelePrompTers weren't on, so they just kept laying into the intro riff time after time with increasing fury (and perhaps frustration!) as Jerry waited for the TelePrompTers to rescue him. Then he played the melody to the verse, rather than singing it, really wringing it out, as the lights swirled around on the floor. Finally, the boys came together and belted out the chorus, "Lucy in the sky with diamonds,"

as the crowd roared with delight. *Then* the boys started singing the verses, and played the whole song from start to finish. It was an epic encore, worth the price of admission.

Saturday, the scene was equally nuts, with hordes of miracle-seekers and partiers descending on the lots. There was quite a *Shakedown*, but it was a bit too crowded to enjoy. The sheer number of ticketless people and the unmanageability of the littered, latrineless lots stood out in stark contrast to the mellow, ambling quality of the Landover lot last fall.

Once inside the show, the crowds were an asset rather than a liability. As the band (and the audience) age together, it becomes increasingly important for the band to achieve synergy with fans willing to give and receive energy and love. There was little apathy in the Spectrum all weekend, and *Hell in a Bucket* echoed the group sentiment as the Saturday night crowd ate it up. Jerry broke a string at the end of the song, and walked off stage as Bobby announced a short break. Soon things were back on track, and *El Paso*, *Ramble On Rose*, and *Just Like Tom Thumb's Blues* all shone. Phil sang "...blackmailed the speaker of the house into leaving his post," rather than the usual 'sergeant at arms.' It's the little things! Jerry sang *Jack-A-Roe* sensitively, and the story moved me, as I considered its folk history and its touching, romantic surprise ending. Jerry sang the song like he loved it, and I felt it.

I was sitting to the side and a bit rear of the stage on Phil's side, and I saw *It's All Too Much* come up on the TelePrompTers before set two began, so I proceeded to blow my neighbors away by calling the song. (Ah, binoculars!) The song was a first for me, and I enjoyed the harmonies, and the swirling psychedelic landscapes the song evoked. *Iko Iko* was strong and the crowd showed more than a little passion, which bounced back to the stage. Jerry was stepping lively. The jam out of *Playing in the Band* into *Uncle John's Band* was sharply executed, even if no new ground was covered. *Space* was restless sea lions on Mars. Vince got a groove going on his synth, which the drummers picked up on nicely, and the whole band fell into a syncopated, hypnotic, danceable groove as the audience writhed and undulated in the throes of rapture. You can't get that out in the parking lot.

Visions of Johanna was another first for me, and thanks to my binoculars, and the TelePrompTers, I caught every word: "Jewels and binoculars hang from the head of a mule/ And these visions of Johanna

make it all seem so cruel." Jerry's voice was rich and nuanced, and I felt privileged to be in the presence of such poetry. This was my favorite of the three shows, and afterwards, my friend Mark and I jammed on guitar and accordion in the parking lot, singing along among happy twirling Heads, reveling in the cool freedom of an early spring performance by our favorite more-than-a-band.

Sunday's *Alabama Getaway* opener was greeted with a thunderous ovation, and the peppy *Walkin' Blues* that followed inspired Jerry into an animated shuffle. *So Many Roads* gave Garcia's soul another avenue for self-expression, and he crooned it with the passion and sadness of a man with a rich inner life. After a perfunctory *Easy Answers* and *Don't Ease Me In*, many headed for the halls, but I thought it was a bit short, and as the band lingered onstage I said to my neighbors, "Maybe they'll play something special... like *Unbroken Chain*." As they delivered the first delicate notes, the crowd broke into an extended ecstatic roar. The historic premiere was well sung by Phil, and the band kept it together, sticking to the album arrangement with generally successful results, a bit nervous and tentative. They got through the jam without derailing, and I can envision the song really finding a psychedelic groove with more practice in the future. It's a beautiful song, and it was a Big Grateful Dead Moment — the excitement returns to me as I type these words. It was a *you-had-to-be-there* thing, and we all were. Waaahoooo!

How can you follow a breakout like that? After the intermission the adoring crowd started chanting, "Thank you, Phil!" It wasn't until three songs into the second set when

Jerry started playing *Mathilda* out of *Corrina*, that the energy started to rise again. Garcia started singing almost at a whisper, and gradually built it up as the crowd caught on, clapping the calypso beat like a bunch of island school kids. During *Space*, the lights were synched with Vince's synth, and they skipped along with his playing. This *Space* was sparrows swimming underwater, alley cats rolling on broken glass, and skittering mice. The band made a smooth transition from a fast *Stella Blue* into a glorious *Not Fade Away* that gave Mr. Garcia a chance to really play lead guitar, not just strum along. He really laid into the solos, and the place was on fire once again, a sparkling, upbeat capper to my three-day vacation in the land of the Dead. The *Brokedown Palace* encore moved me to tears. Our moments together with the Grateful Dead are sweet, precious, evanescent — but there are also new beginnings. Soon there'll be another tour. ◇

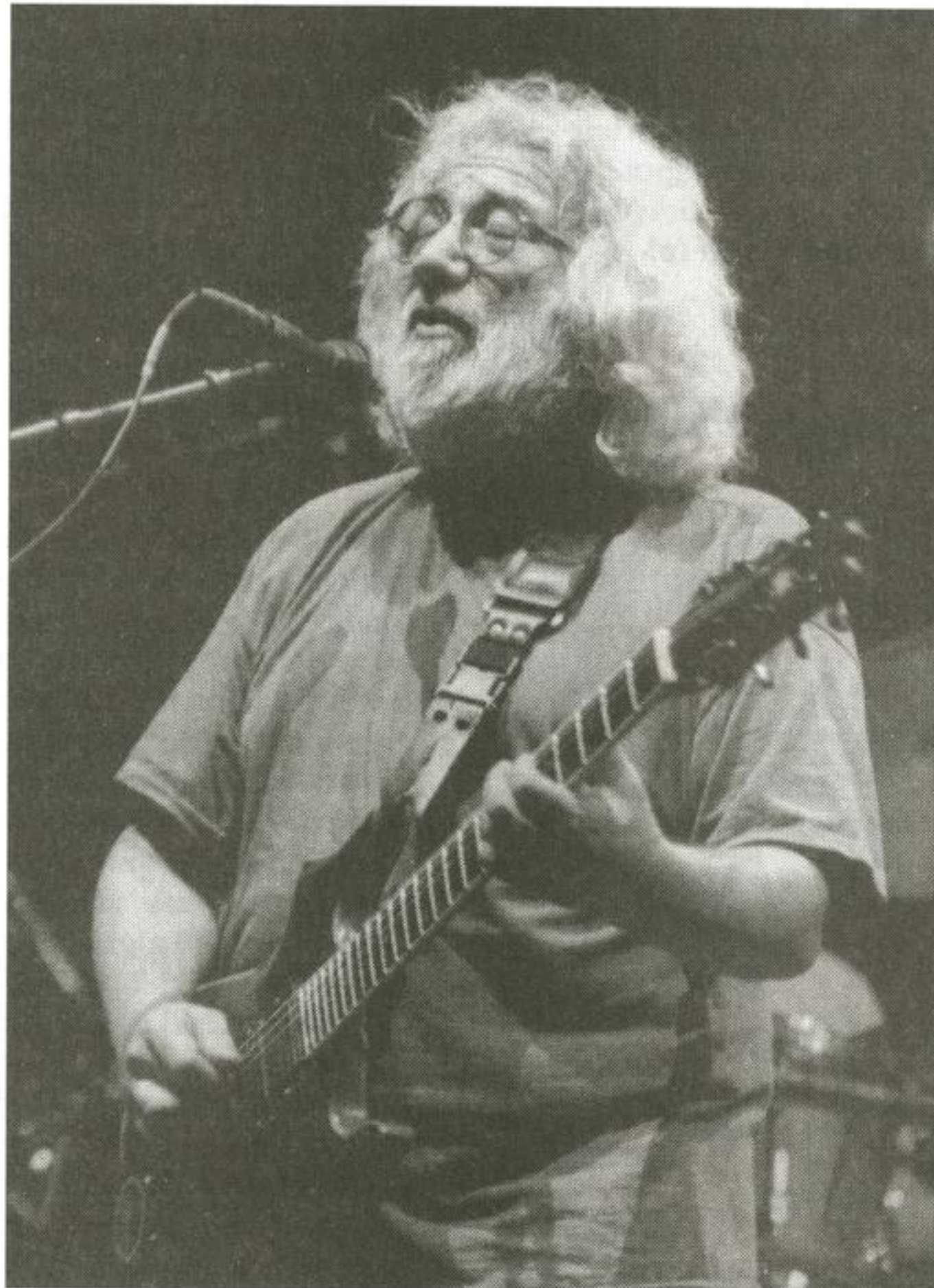


Photo by Bradley S. Gelb

COSMIC Charlotte

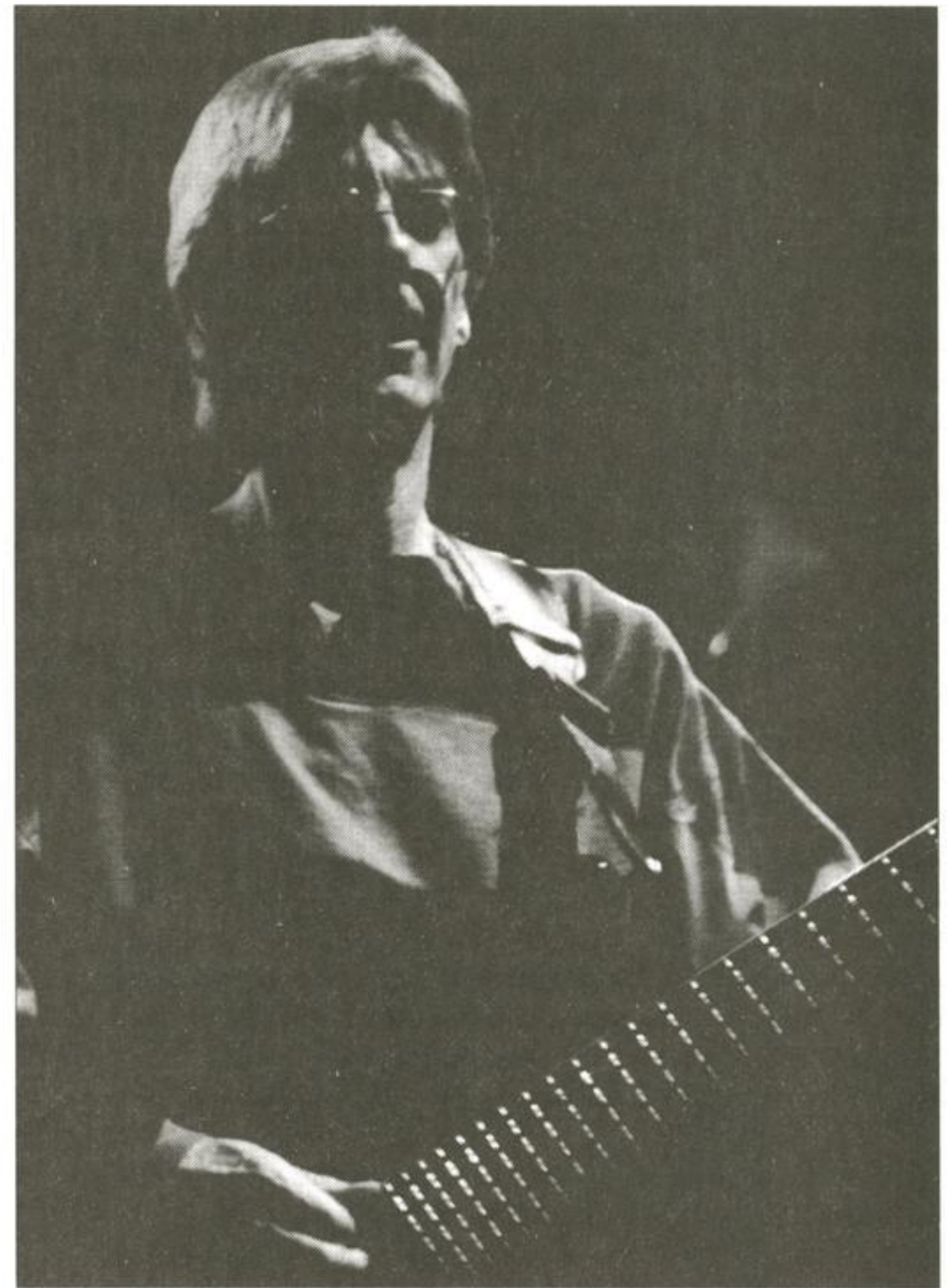
By Robert Page

After the tour-opening Philly shows, and the breakout of *Unbroken Chain*, I suspected that those of us headed for Charlotte were in for quite a ride. And what a ride we got!

This was my first time in Charlotte, and the contrast of the scene as compared with more northerly venues was startling. The parking lots bordered on immaculate, and the undercover cops were out in force. If nitrous tanks were there, they were certainly not obvious, and the attendants had most of the lot cleared within an hour after the show ended. This was not the anything-goes free-for-all that went down in Philly the previous weekend.

The band came out fired up Wednesday, ripping off a blazing *Jack Straw* opener punctuated by a hard-driving percussion section and featuring a strong solo by Garcia. A quick turn at the end of *Jack Straw* led to a short-but-sweet *Bertha*, with no sign of lyrical flubs. We were treated to a tight version of *The Same Thing*, with Vince leading with a couple of different keyboard sounds, and after a nicely done *Lazy River Road*, Weir strapped on the acoustic and offered up a fine, subtle version of *When I Paint My Masterpiece*. *The Music Never Stopped* whipped the crowd to a peak with a couple of stellar Garcia solos, wrapping up an excellent 56-minute first night first set.

An extended drum intro opened *Victim Or the Crime*, which seems to get a new and interesting twist each time it's played these days. Next up was *Foolish Heart*, in which both of Garcia's solos found the groove. Then came a tight version of *Saint of Circumstance* into *He's Gone*. The jam afterwards hinted at *Truckin'* and *The Other One* for a brief moment, before Billy and Mickey dug into their solo spot. The vocals in *Attics* were near perfect, and a lively *Lovelight* closed the set. A mighty *Quinn* was the capper on a fulfilling evening of music.



After weeks of speculation that Hornsby might sit in at one of the Charlotte shows, his grand piano on the stage on Thursday was a sweet sight. (I personally had felt ambivalent about the prospect of another Hornsby appearance on accordion.) The lights went down and the Dead came out with a sweet, smooth version of *Half-Step*, thumping into *Wang Dang Doodle* without missing a beat. During *Cold Rain and Snow*, Hornsby started taking solos, which fired up the already stoked crowd. As Weir rode out to *El Paso*, the interplay between Bruce and Vince shone. *So Many Roads* rounded out a very satisfying 55-minute-plus set.

Unbroken Chain opened the second set. This song is a perfect candidate for regular appearances in the pre-*Drums* rotation, a la *Victim* or *Eyes*. Phil's vocals on this rare treat were right on the money and stuck to the version on "Mars Hotel." Adding Bruce into the mix made this one killer, even without the jams getting way out there. Now the crowd was definitely ready for something as juicy as *Scarlet > Fire*, which the boys delivered, and how! The next 26 minutes were pure Bruce-and-Jerry bliss. Garcia built the jam to a fine peak, at which point Hornsby took his first long solo of the night before the jam drifted into *Fire* — Hornsby wove the perfect texture, while Hart and Kreutzmann laid down a smooth and solid rhythmical base.

Corrina often furnishes the band with a solid platform for supple improvisation, and this version boasted a great jam, with Hornsby leading the way. Garcia brought the crowd back with *Mathilda*. After a fiery *Drums*, Hornsby and Weir dueled their way into *Space*, one of the best I've ever

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Photo by Paul Havel

VISIONS of Atlanta

By Byron Alterman

I admit, I felt a bit skeptical about this Spring Tour after the December shows at Oakland. Losing a few of my touring buddies in 1994 to what they felt was Jerry's lack of interest in the Grateful Dead didn't help. Well, I'm happy to report that my friends — the "graduates," as they called themselves — were premature. This Omni run was the finest run of shows I've seen since Cal Expo '93.

The Sunday show was an omen of good things to come. The highlight of the first set was *Ramble On Rose*, featuring great wah-pedal sounds and ripping leads. *Little Red Rooster* had me digging those crazy Weir slide riffs. The boys were definitely in town to *play*.

The second set kicked off with a scorchin' *Samson and Delilah*. Vince's call, *It's All Too Much*, was a good choice, very well played, which melted into a dreamlike whirlwind: the intro to *Crazy Fingers*, left me with a lump in my throat as it wrapped seamlessly into *Estimated Prophet*. Though *Estimated* was very well done, I found myself missing the old rock-star Bobby who loved to get crazy during the bridge. A jazzy MIDI jam demonstrated that Vince, with help from Bob Bralove, is really starting to come into his own.

Cutler gets a solid A for the sound during the phenomenal *Drums and Space*. (Now, if we could only get him to turn up Phil!)

Space ended with a roaring *Other One* that left me longing for Healy's vocal effects. *The Other One* segued into a lovely, slightly strange *Morning Dew*, as if parts of the *Dew* had been cut-and-pasted from a high-energy show into an average one. *Johnny B. Goode* was a keeper, with Vince the standout on vocals.

On Monday, my mother called and said that she wanted to see what her son does in his free time. I gave her the usual

witnessed, with Bob and Bruce each taking the jam further and further out. After a sweet, slow, vocally exquisite version of *Days Between*, *Good Lovin'* rocked the crowd into a final frenzy, wrapping up one of the best sets of the last couple of years. *The Weight* was the perfect choice for an encore. Afterward, everyone seemed to float into the parking lot, intoxicated with that glow of having just seen one of THOSE shows where everything clicks just right, a new space is discovered, a gift received.

Friday's performance fell short of the first two nights. The first set was played enthusiastically, starting with an interesting version of *Stranger*, bringing the crowd to a fever pitch on *High Time*. *Bird Song* > *Promised Land* set the stage for a monster second set jam.

It was not to be. After opening with an uneven *Here Comes Sunshine*, the oft-played *Samba in the Rain* and an unremarkable *Women Are Smarter*, *Eyes* was stunted and short, with little sign of interest from Garcia in jamming. *Drums and Space* failed to reach the heights of the previous two nights, and *The Last Time* failed to deliver its characteristic punch. *Black Peter* was a treat, and the *Liberty* encore was energetic, but the entire set was like watching air slowly escape from a balloon.

The weather cooperated throughout the run, and overall, I can't think of a better way to spend three beautiful spring days in the South. The local businesses seemed enthusiastic about hosting the Dead and its fans, and aside from the extremely controlled feel of the scene, the Coliseum was a great place to see shows. ♦

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disclaimer, but she said she'd heard that I had an extra ticket and she wanted to go! After some trepidation, I decided to take her along.

Before the show, my mom and I sat in the parking lot, eating turkey sandwiches and drinking diet soda. I was finally able to coax her into having a beer, and we took a walk down "Shakedown Street" together. She saw all the vendors, and asked me if that was what I used to do. I said yes, but that it was awhile back, and explained to her how things had changed in the last few years. After the lights went down, my mother was in shock that folks her age were still able to rock!

The show opened with a smokin' *Picasso Moon*, followed by a 17-minute *Sugaree*. Mom and I hadn't danced that hard since my cousin's bar mitzvah in '83. *It's All Over Now* had Mom singing along and clapping her hands, and during the flawless *So Many Roads*, Mom was smiling at Jerry, using my binoculars to get a closer peek. The *Let It Grow* closer was a monster.

The second set opened with a wonderful *Iko* that had everyone dancing, including two-stepping Jerry. *Way To Go Home* came to a screeching halt, but Bobby rolled into *Playing*, which is where the show really got interesting. After a sublime and very free *Playing* — I was psyched that Mom was getting to see some Primal Dead — a truly inspired jam ensued that lasted at least ten minutes before thrusting into *Uncle John's Band*.

Drums found Mickey on the Beam, and his performance could not have been any better, with crisp, excellent sound.

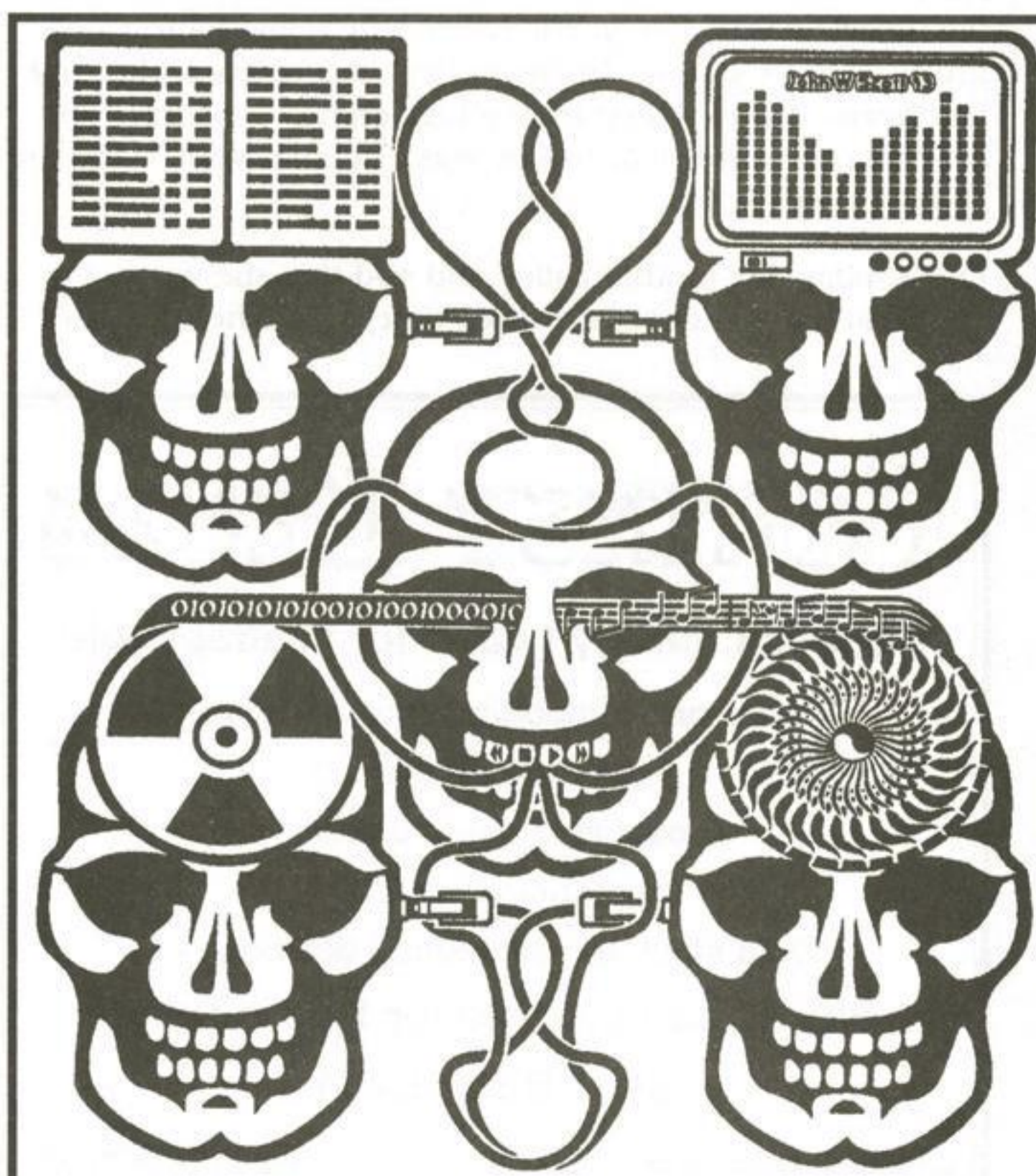
A wonderful jam led into a gorgeous *Days Between* that had tears welling in my eyes. Mom loved the *I Fought the Law* encore, and who was I to argue with her?

The third night, though it looks the best on paper, was the weakest. The *Unbroken Chain* opener was fun, but the *Help On the Way* that followed was so sloppy, it was frustrating. About halfway through *Slipknot!* Jerry struck a sour chord, which seemed to shock him a little — he jumped — and from then on, the show was terrific. *Franklin's Tower* roared while *Corrina* and *Mathilda* screamed. *Drums* was phenomenal, and *Standing On the Moon* was really high and very beautiful. *Not Fade Away* got the full jamming treatment.

Thursday found me wondering if we would see a good show for the last night of the four-night run, and happily the answer was yes, a beautiful show from the first note of *Touch of Grey* to the last chord of *Lucy in the Sky*.

Highlights were an energetic transition from *China Cat Sunflower* into *I Know You Rider*, a powerhouse *He's Gone* jam, and a heartfelt *Visions of Johanna*. Jerry stayed out during *Drums* to trade MIDI percussion licks with Billy and Mickey, culminating in Jerry playing what sounded like Miles Davis-style trumpet in the midst of those two diabolical Rhythm Devils. This jam had real soul, with jazz fire worthy of the Art Ensemble of Chicago or Roscoe Mitchell. I was truly astounded.

It's clear that when the Dead want to rock us into the next dimension, they still can. My hopes for '95? Great shows, and for a few "graduates" to get back on the road with me. ◇



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Stuck Inside of MEMPHIS [with no blues at all]

By Sam Phillips

Someone's a genius. First came the notion of a Southern spring tour, then the masterstroke: "Let's put two weekend shows — the spiritual center of spring tour — in a 22-story glass and steel pyramid on the banks of the mighty Mississippi in the heart of one of America's slightly obscured true gems: Memphis, Tennessee."

So it came to pass, and like every single FedEx package (the central shipping node is there) we landed at the slick Memphis airport, on a breezy Friday night, commencing what would be a nearly perfect Grateful Dead weekend.

Things didn't take too long to heat up as tie-dyes filled Memphis' venerable Beale Street on Friday night. The "night off" — ha! Heads can pick out a party a mile away, and this one was not hard to find, as Beale Street erupted in a cacophony of screaming blues, hackey sacks, Guatemalan everything, and just *slightly* suspicious locals who seemed to sense that this weekend was not like all the rest. Through both the musical gates of Graceland, and the squeaky doors of old Sun Studios, poured the Deadheads on April Fools' Saturday, curious to soak in the richest of musical heritage. Imagine standing in the tiny, dusty studio where Howlin' Wolf, Roy Orbison, and the Million Dollar Quartet of Jerry Lee Lewis, Carl Perkins, Johnny Cash, and Elvis Presley cut platters which electrified the world and changed music forever. Soul food indeed.

Unfortunately, the Dead waited until just a little further into the weekend to catch the vibe, but when they caught it, they shook the dang thang real good, as Jerry Lee might say. A *Bucket* opener gave way to the audience's first musical cue of the weekend when, during a pretty *Candyman*, Jerry belted out, "I come in from Memphissssss," to the delight of the mega-sold-out 20,000-plus Pyramid crowd. The rest of Saturday's first set was quiet, but did include a surprising *Take Me To the River* — a truly classic Memphis number, penned by the truly classic Memphis Reverend Al Green, and later refined by the Talking Heads. Not a bad thought, but it might have been nice to practice the tune first, as

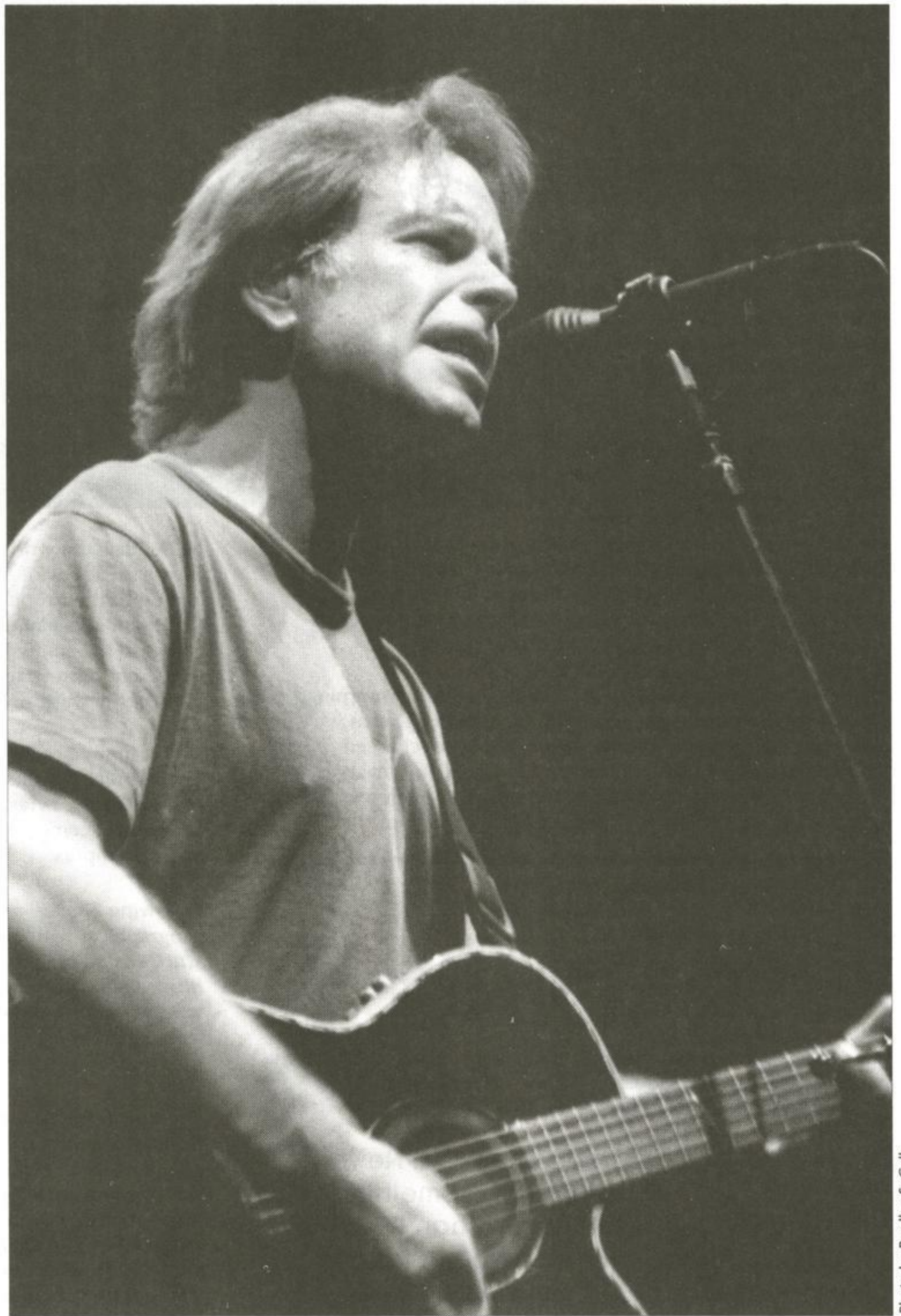


Photo by Bradley S. Gelb

Jerry started into his guitar lead just as Bobby decided to conclude the song — oops! Set one ended with a very slow *Deal*, but that's alright, mama, better things lay ahead.

April Fools' set two started with a driving and precise *Foolish Heart* followed by *Way To Go Home*, and then a truly electric, clanging *Saint of Circumstance*... could it be that it took them 15 years to get this one right? Jerry seemed pumped as, out of nowhere, he burst into an enthusiastic *Eyes of the World*, leading to *Drums* and a very mellow instrumental interlude.

The band really kicked in after *Drums* with a beautiful *Wheel > Watchtower* combo that rocked the pointy little heads of the Pyramid and its inhabitants. The set concluded with a very pretty and spiritual *Standing On the Moon*, and for the encore, the expected-but-truly-rockabilly-rockin' *One More Saturday Night*, complete with Vince's Jerry Lee sweeps across the ivories. John Cutler deserves special mention for sublime sound at the Pyramid — the best I've heard since the heyday of the Greek Theatre.

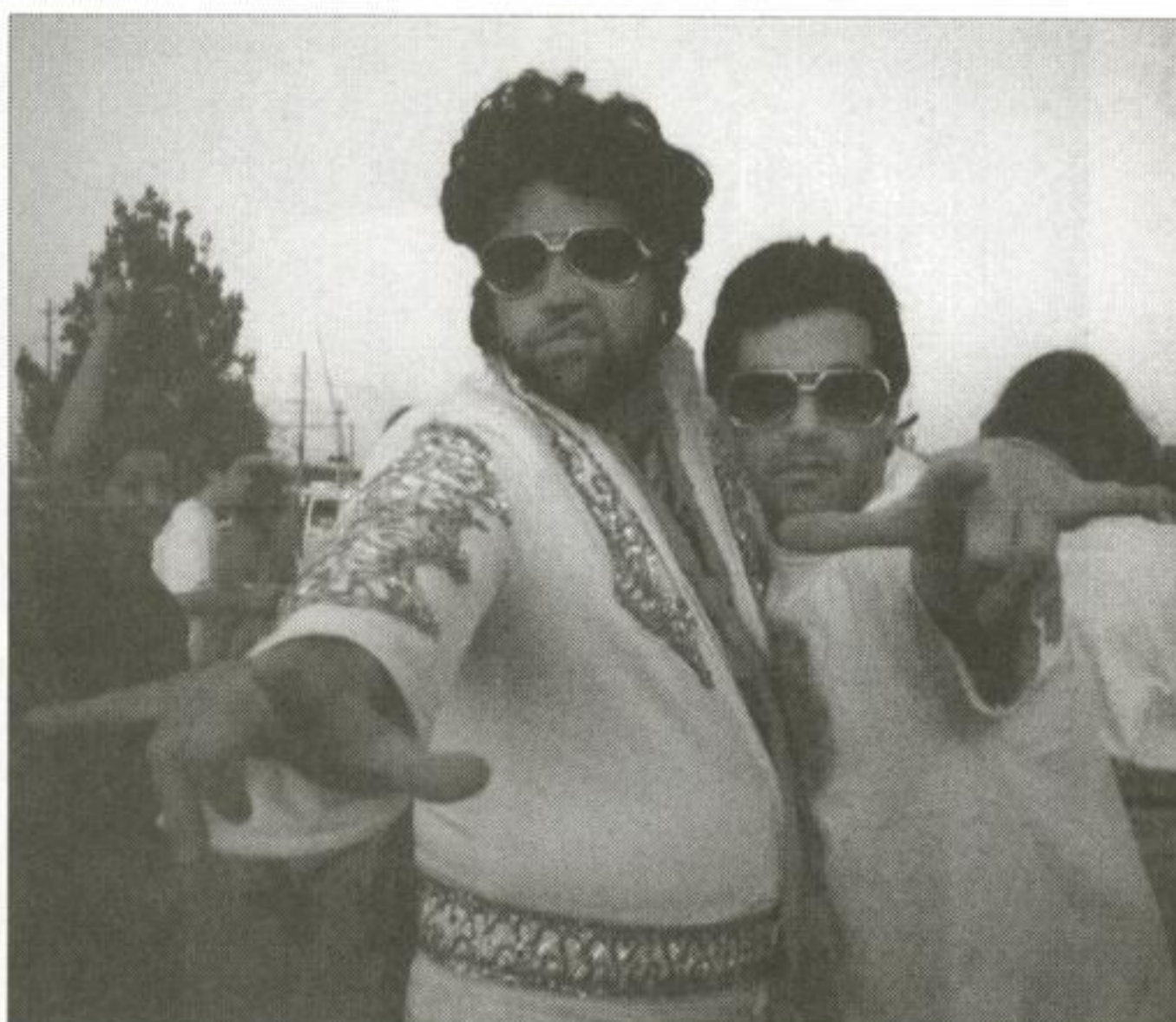


Photo by Bradley S. Gelb

sometime later — pardon the hazy memory.

For the intrepid-yet-repentant traveler, there was Reverend Al Green's Sunday morning gospel service, which really defies description. Let's just say he rocked the house of God. Have mercy! Others slinked into such culinary meccas as the Rendezvous Barbecue, Cafe Roux, Ellen's Soul Food, and about a million other joints, where we ate the pulled pork and other less fleshy stuff, and the locals ate us up, beaming their good vibes in a Sunday-go-to-meetin' sort of way.

Back to Beale Street! Late Saturday night was some scene on that street of music, where ten bucks bought you a neon bracelet and admission to the ten boogiest bars. Bo Diddley at the Rum Boogie Cafe, Chicago Blues at B.B. King's place, a truly killer house band at Crowdaddies, and Deadheads everywhere, closing time not till five a.m. Sunday.

Well, we plum missed early calisthenics on Sunday morning. We were bleary-eyed, but secure in the knowledge that we were not the first victims of a rocked out, blues-charged Memphis Saturday night and, after all, that did not make us bad people. Sunday dawned way too sunny, though we came to appreciate the very perfect April 2 weather

We were happy now! By 5 p.m.

on Sunday, the world-famous ducks were taking their stroll across the lobby of the Peabody Hotel, into the elevator, and up to their rooftop roost — the same roof where the Codependants had delighted a lucky few with a jam session earlier in the sunny Memphis afternoon. Tour stragglers hustled in from Graceland and other Memphis destinations. The energy was up. It was show time again!

Isn't it funny how well the Dead tend to play on Sundays? The last night of this run would be no exception, as Jerry enveloped the Pyramid with an opening *Shakedown Street* that seemed, at least this once, to have been written about Memphis.

Following *The Same Thing* and *Althea*, the band got geographical with a very emphatic cover of Dylan's classic *Stuck Inside of Mobile with the (you guessed it) Memphis Blues Again*, and the hyper-local *Tennessee Jed* (I think he was two rows behind me). *Promised Land* — which features every *other* southern city *but* Memphis — closed a very punchy and pleasant first set.

The tune-up to the second set seemed unusual, which got the crowd buzzing. It had been a tour — in fact a *year* — of surprises, and, well... A very cool *Here Comes Sunshine* was just perfect to open set two, and Weir followed with a way-out, even cooler version of *Eternity*. A long *Crazy Fingers* and a spacy *Estimated* followed, taking us to a particularly wild *Drums*. To finish off the set, the Dead mixed it up very little with the Stones' *Last Time*, *Wharf Rat*, and Buddy Holly's *Not Fade Away*. Bobby was playing his best Primus licks during the *Wharf Rat* while the TelePrompTers allowed all of the verses to occur in a relatively timely fashion — and in order. *Not Fade Away* ruled. And last but...well, let's just say *last*, Phil pulled out the fourth live *Unbroken Chain* in history (and all of that history being in the previous two weeks). A for effort.

The Gods were still smiling that Sunday night as we stumbled out of the majestic Pyramid, skipping by pleasant cops and happy Deadheads into a Memphis we would remember with fondness on a weekend we would never forget. Hallelujah! ◇

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A Taste of BIRMINGHAM BBQ

By Elizabeth Peace Zipern

To the joy of southern Deadheads everywhere, the Grateful Dead finally ventured into the lower crevices of the country, bringing their circus to play five southern cities in two weeks. One of the last stops on the 1995 spring tour took the boys, and swarms of their fans, through the sprawl of Alabama and into the city of Birmingham.

The state's largest city played excellent host, as locals gave Deadheads a warm, generous welcome to the Birmingham-Jefferson Civic Center, the city's hot spot for the week. While Birmingham does lack natural food stores, the welcoming attitude and the temperate weather more than made up for it.

Beneath downtown Birmingham's small city skyline, the procession continued each day from early afternoon until the police ushered fans out of the parking lot sometime after 12:30 a.m. Although the lots were much smaller and didn't contain the same all-out rage that exploded around the previous venue in Memphis, the Birmingham lots did contain all the usual bumper stickers, T-shirts, French-bread pizzas, and even a few down-home southern dishes. Swirling amidst the dust in the main parking lot was the usual circus of dogs, congas, barbecues, kids, and the wonderful aromas emanating from such delectable dishes as Coco-Veggie Curry and Fatter Than Your Momma Burritos. Plenty of new and local folks made it to the venue to see what the fuss was all about. Also on the scene was this year's batch of bumper stickers: "The Women are Smarter," "Chocolate Heals," and "Just Say No to Schwag."

Although tickets were still available at show time, a packed line to get inside began each night before seven, as hundreds of corralled Heads waited for their bags to be searched. There were occasional cheers, with vibrations of good energy and excitement rippling through the packed crowd as fans jostled their way to the doors. Inside the crowded, 16,000-seat venue, the hallways, seats, and atmosphere seemed archaic, reminiscent of an old hockey rink that had never seen a crowd like this before. If only concrete could speak...

The Birmingham-Jefferson Civic Center had a much cozier feeling inside than the previous four venues on the tour, simply because of its shape and size. Unfortunately, the building's acoustics were somewhat lacking, as one had trouble hearing a tight sound in the hallways and sometimes even in the seats. The sound wasn't quite as clear as in the Pyramid in Memphis, where every note seemed to flow perfectly off of the slanted walls.

The first night never really came together as one of those fabulous Dead shows, the kind where you find yourself



Photo by Susana Millman

walking out into the cool mayhem of the night with your heart in your hand, head still whirling, and your face red and sweaty, feeling like a renewed, passionate disciple of the Grateful Dead. Perhaps it is these shows, the ones found in-between the band's many flashes of greatness, that let one appreciate the good times, the breathtaking moments, and myriad subtleties within each set list.

The six-song first set was rather short, but started off powerfully with an energetic *Stranger* to get things moving. Following a sugar-sweet *Sugaree*, the set leapt into Bob's usual lusty *Minglewood*, which, of course, wouldn't be complete without all those "Southern girls (who) know what to do." Bob soon picked up his acoustic guitar for a swirling *Black-Throated Wind*, bridging the way into a competent *Don't Ease Me In*.

The set break gave many a hallway dancer a chance to search for more space to boogie with the boys. The dream of finding a large hallway with ample room to dance and never-ending sound never did surface in Birmingham. Many dancers tried to maneuver themselves, barefooted, around the tight spaces and unavoidable flecks of cigarette butts, sticky bits of bubble gum, and dirty puddles of spilt beer covering the dark floor.

Bob brought the energy from the first set with him into an especially dark, eerie, driving *Victim*, which Jerry followed up with a super-hot, extremely exciting *Iko*, the highlight of the evening. Things were still climbing as the band entered into a long, rolling jam, swinging around and around until the last verse of *Iko* was delivered. Then Bob took the lead and segued into a rather lackluster version of *Corrina*. The

frequent appearance of *Corrina* in the last year's set lists has given the song the opportunity to improve with age, a feeling reflected in the lessening of audible groans of people exiting to the bathroom as the band settled into the groove.

Corrina quickly made its transition into a majestic *Terrapin Station*. While always welcome and beautiful, this version seemed forced and a bit rushed. Inspiration came and went much too quickly, as some of the verses were lost on the way to *Drums*. This led into a spooky *Space* as the video screen danced in its usual psychedelic ways.

Besides *Iko*, the highlight of the second set was in the ballad slot, where Jerry torched into a deliciously sweet *Stella Blue* while the lights went down and the stage was bathed in shades of blue and purple. An energetic *Quinn* was the encore chosen to close a night of tight, but short, energy-filled songs.

Two nights spent in Birmingham, and, as everyone noticed, where was the *Alabama Getaway*?! Although the song's presence was missed, the run had a plethora of other treats, all tasty just the same. ♦

Elizabeth Peace Zipern is the author of Cooking with the Dead, a book of Deadhead tour recipes and photographs, just published by St. Martin's Press.

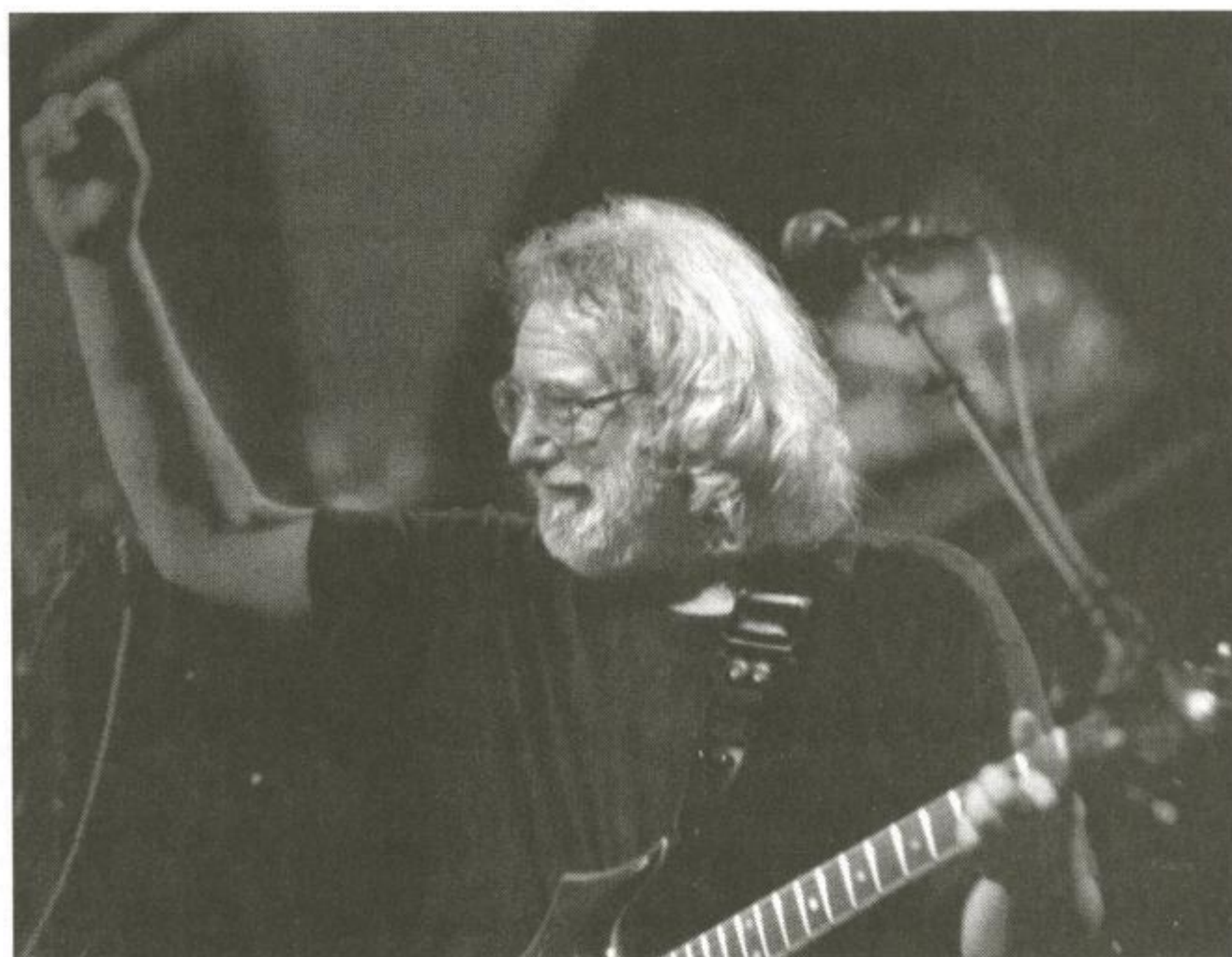


Photo by Brad Niederman

Storm Clouds in TAMPA

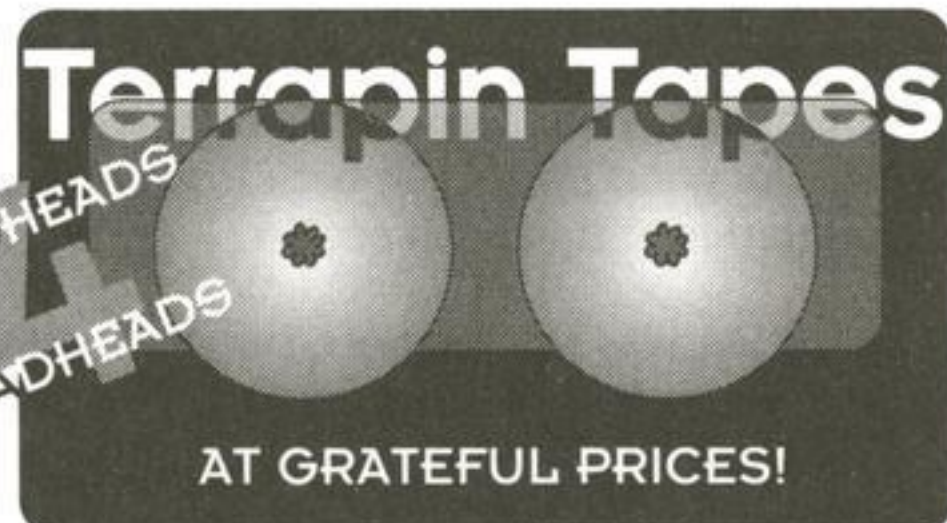
By Mark S. Hrzos

Dark storm clouds entered the Tampa area during the mid-afternoon hours, putting a possible damper on the Dead's first outdoor Florida concert since 1969, but just before The Black Crowes took the stage, the sky brightened, and the Crowes soared through a smoking opening set.

Anticipation grew for the near capacity crowd, eagerly awaiting their heroes as the evening sky grew dark. Then, like a hurricane wind, the Dead took the stage and swept people into a joyous frenzy with a rocking *Jack Straw*. Jerry's solos were angelic, and Weir showed a renewed energy. But despite a strong first set, and a few second set highlights, the Dead never did get off and running.

After *Jack Straw*, Jerry slowed things to a crawl with a tiresome *Peggy-O*, eliminating any hopes of sustaining the power of the opener. Bobby picked up the pace again with a beautifully bluesy *Little Red Rooster* that sent the band back into high gear, as Garcia worked the slide to perfection. The band then maintained the groove with a very hot *Loose Lucy*, with a flawless vocal from Garcia, while Vince added extra luster to the harmonies, showing vast improvement over his performances a year ago.

In the first of back-to-back Dylan covers, Weir eased his way into an uneventful *Masterpiece*. After tuning for *So Many Roads*, Garcia decided something different was in order, and delivered an exceptional *Visions of Johanna*, played only twice prior to this tour. The whole band was tight, and Garcia didn't miss a lyric. The lines, "Little boy lost taking himself so seriously/Braggs of his misery/He likes to live dangerously," seemed to take on a special meaning for Garcia, who sang with passionate authority. Bobby closed the first set with a foot-stomping rendition of *Promised Land*. Once again the band was at full speed.



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A gorgeously groovy *Eyes of the World* opened the second set, with strong vocals and appealingly loose jams. Phil kept the groove thumping while Garcia blazed up and down the fretboard. The energy and exploration of *Eyes* was soon derailed, however, by a sloppy, uninspired *Saint of Circumstance*. After failing to find any sort of groove, the band shifted gears once again, into the jazz-funk *Samba in the Rain*. Then Phil stepped up to the mike, nodded to the chanting fans, and complied with their collective wish for a stunning *Unbroken Chain*. Unfortunately, the high that was achieved was short-lived, as a lackluster *Corrina* dashed the remaining hopes for a quality second set.

Bobby's call out of *Space, Easy Answers* — though well-played — was a poor choice, and sent many Heads flocking to the exits voicing displeasure. Those who stayed were treated to a gorgeous *Days Between*, which proved that Garcia's voice gets better with age. The band closed with a routine *Not Fade Away* that sparked the crowd briefly, and the band returned for a solid *U.S. Blues* encore.

The Tampa show ended the tour with some inspired high points, but unfortunately, it's the valleys between the peaks that one remembers. Although the band sounded much tighter than a year ago, and in fact delivered the best spring tour in years, there's still much room for improvement during the couple of months the Dead have to kick-start themselves into legendary status before their 30-year anniversary this summer. ♦

SEE PAGE 54 FOR SET LISTS

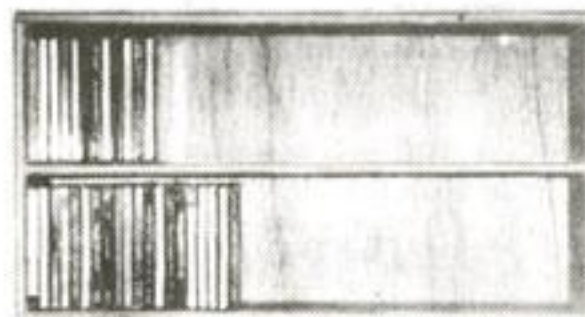
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The TREY ANASTASIO INTERVIEW

By Steve Silberman

It's time to end the bogus holy war between Heads who dig Phish and those who don't. Both Phish and the Dead jam with pyromaniacal intensity, but neither *invented* jamming — check out Miles Davis. Both bands weave their own vivid tapestry from diverse threads of American music, but neither invented that process — check out the bluegrass players, like Bill Monroe, who inspired both Garcia and Trey Anastasio, the spirited and passionate guitarist of Phish. On a good night, both bands burn down the house. I hope God has a *few* more like that up Her sleeve!

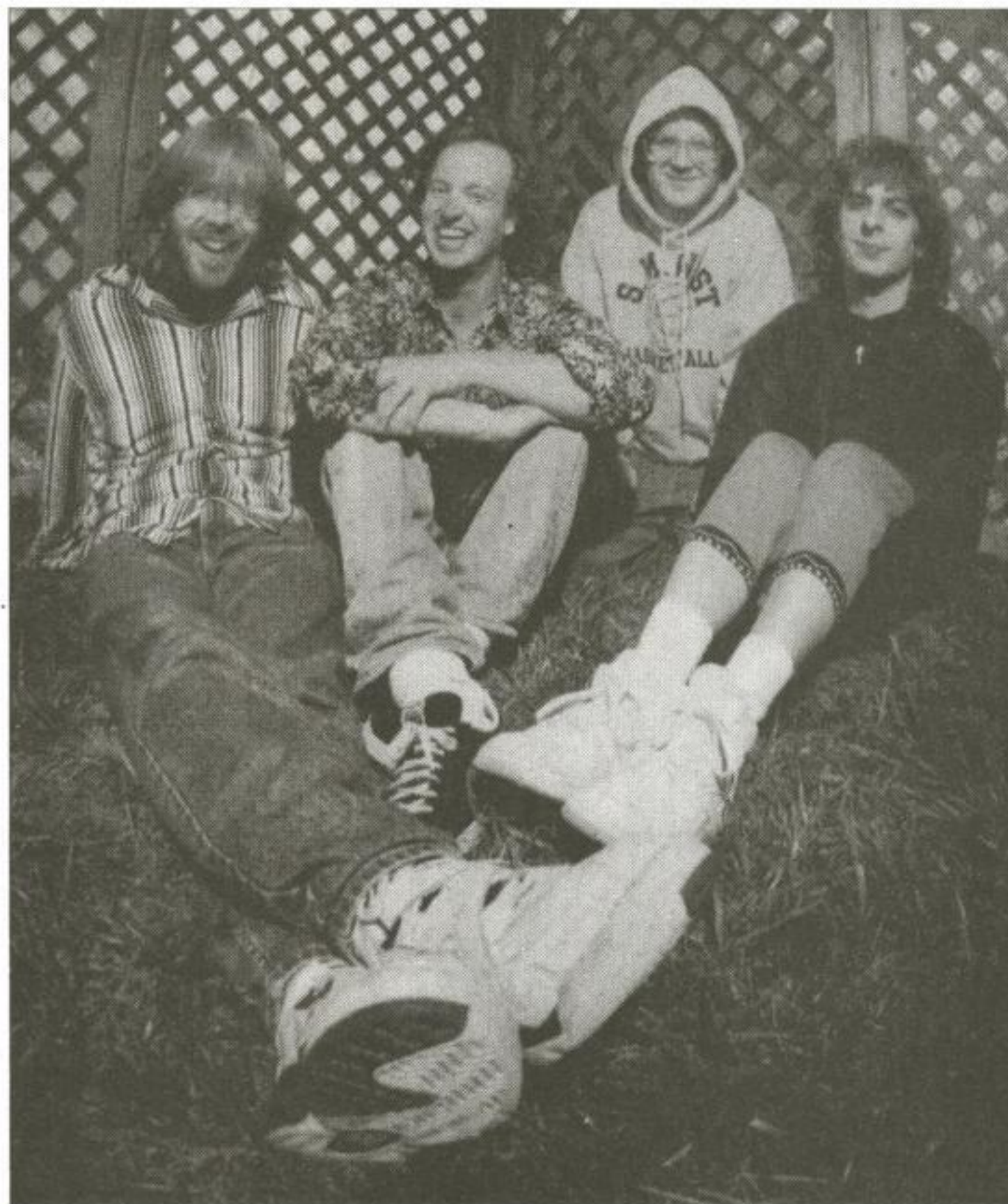
Phish is Trey Anastasio on guitar, Mike Gordon on bass, Page McConnell on keyboards, and Jon "Fish" Fishman on drums. The group started out in the early '80s, gigging in local clubs in Burlington, Vermont, blending ornate, contrapuntal unison passages with ecstatic, free-blowing improvisations. Their lyrics may strike the listener as coy or cryptic at first, but invitations to abandon like "control for smilers can't be bought" and "you've got to run like an antelope out of control" become more and more irresistible when you're standing in a roomful of blissful Phish "phans," watching Trey's head bob up and down like an expert swimmer's as the band crests waves of inspiration. In a roomful of happy people, Trey grins like he's the happiest of them all.

On the eighth day, God created Phish.
And when God, in Her infinite wisdom,
looked down from on high, and saw
that Phish was good, She said:

"WAY COOL!"



But what are they doing
on those trampolines?"



When Phish played with Carlos Santana's band at a gig in 1992, Santana told the affable copper-haired guitarist, "When you guys were playing, I was picturing the audience as this sea of flowers, the music was the water, and you guys were the hose." Phish is mining the *deep groove* where tradition and innovation meld in a moment of inspired abandon. I spoke with Trey after seeing five shows of their tour of California at the end of 1994. I was impressed, night after night, with the band members' evolving ensemble telepathy, the intimacy of their listening to one another, and the earnestness of their forays into the musical unknown, as tunes like *Reba* become platforms for exploring the limits of harmony and dissonance. When the band stepped to the front of the stage with acoustic instruments for a tender reading of a bluegrass chestnut like *Blue and Lonesome*, I knew I was watching the coming to maturity of a group that's taking its roots seriously, and committing *all* of their musical resources to the creative moment. And when they'd bust out the trampolines and strobe lights for *You Enjoy Myself*, or jump-start a set with a funk-a-licious *Also Sprach Zarathustra (The 2001 Theme)*, I knew Phish has the originality, chops, exuberance, and *chutzpah* to carry us through the end of the Millennium.
LONG LIVE THE HOSE!

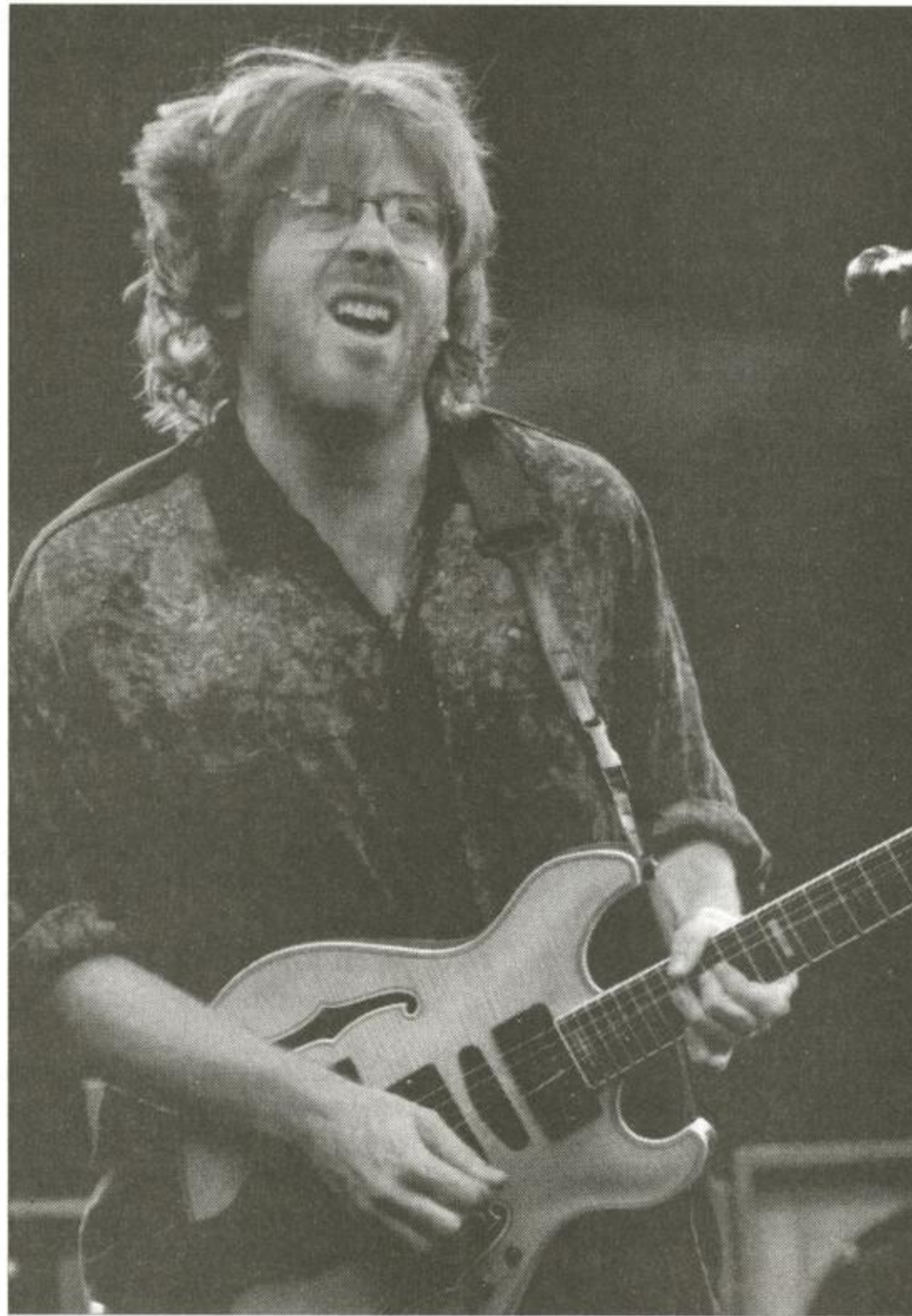
Photo by Jay Blakesberg

One of the things I appreciate about Phish is the way that the barriers between the performers and the audience are broken down. Shelly Culbertson in your office reads the postings on rec.music.phish and [The WELL](http://TheWELL) [two online communities of Phish phans — the “Phish.net”] on her own time, and answers questions there, and also things Phish does on-stage, like having the audience quiet down to listen to an unamplified solo. Also the fact that you guys hang out with fans after the show — you don’t just zip up into your suite. Those things tease the boundary between performer and audience in interesting ways. I was wondering if you had any experiences, when you were younger, of performers crossing the boundary between performer and audience that inspired you.

One time I saw Adrian Belew, who I always really liked, and Belew was sitting up at the bar right up until the band started. I remember thinking that was really cool. He didn’t even go backstage — he played the gig and went right back to the bar [laughing]. I talked to him, and he was a really nice guy. We consider the community aspect, the communication aspect of what we do, to be the whole point of it, and the whole fun of it. That’s why we like playing live so much better than making albums.

We’ve had some really funny things happen this tour. Gigs where we were in smaller theaters, where one person, during a really quiet part, pulled out his car keys and started jingling them, and then everyone in the whole room pulled out their keys, and we were using the jingling as part of a jam. One night someone started whistling, and the whole place started whistling. I love stuff like that.

I saw Keith Jarrett at Tanglewood once, and just as he was lifting his hands to the piano, birds started singing in the dome above the stage. Without a moment’s hesitation, he started jamming with them, beautifully and lyrically. It brought tears to my eyes. Amazing. I had an experience like that once. I went camping with three friends out in the woods, and I had my acoustic guitar. It was really cold, so we built a fire. One by one, people started falling asleep, until I was the only one left. I stayed up all night. As the sun came up, a mock-



Trey Anastasio

ingbird started singing in a tree, and I started imitating it on my guitar. It would go, [whistling] “Whoohoo whoohoo whee!” and I would go, “Too too too whee!” Then it would go, “Whoohoo too whee whee” — adding something more complicated to the pattern. I was really blown away. I was trying to wake everybody up, without scaring the bird. It was an incredible experience.

After seeing you guys for five nights, it was great to watch the jams develop. The Reba jam was totally amazing the last night in San Diego [12/8/94] — you were playing this little figure that sounded like fluttering wings. I was wondering if you have a sense of the jams evolving in the course of a tour.

Definitely. Last night, we started listening to tapes of the tour, something we never used to do. It’s very interesting for us. I think we’re probably going to learn and change a lot between now and the next tour. We’re hearing things

that are really good that we didn’t know were good, and things that are really bad, that we thought were really good.

Songs have a will of their own. Two or three years ago, we were never playing *Split Open and Melt*. It just was off the song list. It just wasn’t in us. Then all of a sudden, it started to get good. At the end of two tours ago, we played the ultimate *Split Open and Melt* jam, and we put one of them on “Hoist.” We just discovered how to play it, because it’s got this really weird time change that was throwing us off. But that one at the end of “Hoist” was the first time it clicked. *Split Open and Melt* went from being a big pain in our butt to — *this* is how you play *Split Open and Melt*. For the next year, it was incredible. We played one at Red Rocks.

That whole tape is unbelievable.

You know what I mean about that *Split Open and Melt* — it was just screaming. Red Rocks was the night that it broke through. We have it on multi-track. But the one at Red Rocks was the end of the cycle. It peaked and never got as good as that again. This tour, it didn’t have it anymore — the magic. It’s weird. Now *Split Open and Melt* is on the back burner again.

This was the tour for *Tweezer*. My guess is that *Tweezer* is going to be on the live album, because we were doing

Photo by Brad Niederman



Photo by Brad Niederman

Page McConnell

things with it that we'd never done before. You can't predict it. It's just all these cycles. I remember when *Runaway Jim* was pushing all kinds of boundaries. I don't know why that happens.

Maybe it's a little early in the conversation to get into metaphysics, but could you talk a little bit about what it's like to be so close to this music that has a mind of its own, that you're not controlling?

You lose perspective on what's good and what isn't good, or what boundaries you're pushing and what you're not, because by the end of a tour, everybody starts to get beat. Except for Mike, who's real careful about making sure he gets eight hours of sleep and runs every morning. He's still with it. The crew is at the end of their rope. Those guys sleep five hours a night.

What happens is, I start having less and less of a life except for the gig. Yesterday our tour manager was beating on my door at four to wake me up for the soundcheck. I get up, do the gig, and then I'm back on the bus. We play some chess, listen to some music, and then I crash again. The gig takes on more and more significance, because you start feeling like you have no other life.

The way I look at it is like being a filter. The music exists in the universe, and if you're lucky enough or strong enough to get your ego out of the way, the music comes through you. The audience that we have is open to that. They

understand that conversational transfer of energy. The fact that they are being open to it makes it easier for the energy to pass through.

It's coming through everybody at once.

Exactly. If you had an audience screaming for the hit song, it's never going to happen. You have to have people who are *there for* that spontaneous moment where you rise above normal limits.

I've had gigs when I haven't slept for a really long time, that have been incredible, because you're too tired to fight it, so you let go. The one thing I've learned in the last two years is: the best shows, you really are not in control. I've been reading a lot of interviews with great musicians — Marvin Gaye, Art Farmer, Sun Ra — and they all agree on this philosophy. The music is a vibe in the universe that goes through you. Even the pop songwriters — the greatest songs that they wrote, it wasn't hard. It was just this moment when they woke up, the sun was shining, and the song just poured out of them.

Dogen-zenji, the founder of Zen, said, "The Great Way is simple. Avoid picking and choosing." Which is another way of saying, "The trick is to surrender to the flow."

Exactly. Stravinsky too had some stuff to say about that. But it's incredible how hard it is, to not pick and choose.

Right. Except, you guys have set up a great musical situation in which you can play freely, and follow the whim of the moment. I was blown away the second night of San Diego, after the big police action outside, when you opened up with Makisupa Policeman. There was this moment when you were just walking around on the stage, in time.

We were really groovin'.

I don't want to make too much out of it, but I had been right in the street, interviewing people who had been roughed up by the police, and I was very moved by your dancing across the stage as a gesture of ultimate freedom. As opposed to the lesser amount of freedom a musician who has to play the same set list night after night has. You guys have to create an audience that understands that.

I think that's true. But it's a give and take. The audience makes it too. That's where the audience really takes control. You definitely get a vibe from the crowd. They *react* when we take risks and go someplace we've never been before. You sense that. And you read the mail and phish.net. You know that people are coming to a lot of different shows, so you don't play the hit song every night.

The audience made that situation, as well as us. It's what we're happiest doing, so we try as hard as we can to move it in that direction — to be in a situation every night where everybody is hoping for spontaneity. The people who like that kind of thing enjoy the concert and come again, so eventually, there are more and more people who want to *bear risk*.

Are you very aware of what's happening in the audience while you're playing?

Did you go to the two gigs with the Great Country Horns?

The second one.

That was the good one. As far as I'm concerned, that was our best horn section yet. Five *really* good players. Our trumpet player, Michael Ray, played with Sun Ra, and he was the arranger for Kool & the Gang, *Celebrate* and things like that. Peter is from the Hieroglyphics Ensemble, and so is James Harvey — a monster. They're all at that level.

Anyway, the first night, I thought there was something weird. It just didn't feel like that great a night. Not to stomp on anybody's experience — a lot of people really liked it. You could come off the stage and say, "Kind of a weird audience tonight." But our reaction to that is never blame it on the audience, because if Aretha Franklin walked out on-stage, it would be a great audience! But the next night in San Jose, I was at the after-show party, and a bunch of different people started saying, "Man, weird crowd last night." All these different individual experiences. "Some big guy pushed me, and he was drunk." "The security was rough." Things like that.

I couldn't see anything except a big ocean of faces. But we definitely all sensed that that was going on. You can tell what's going on. You never know if it's you, or just the way things are on that particular night. Some nights you can tell, even before people walk into the room, that it's gonna be a great night.

The last time we played in Vermont, it was just this really unbelievable night. You *knew* it — it was the last night of the tour, and we were playing at home, on this mountain-side, and all of our friends were going to be there. You could feel it in the air, even before you got there.

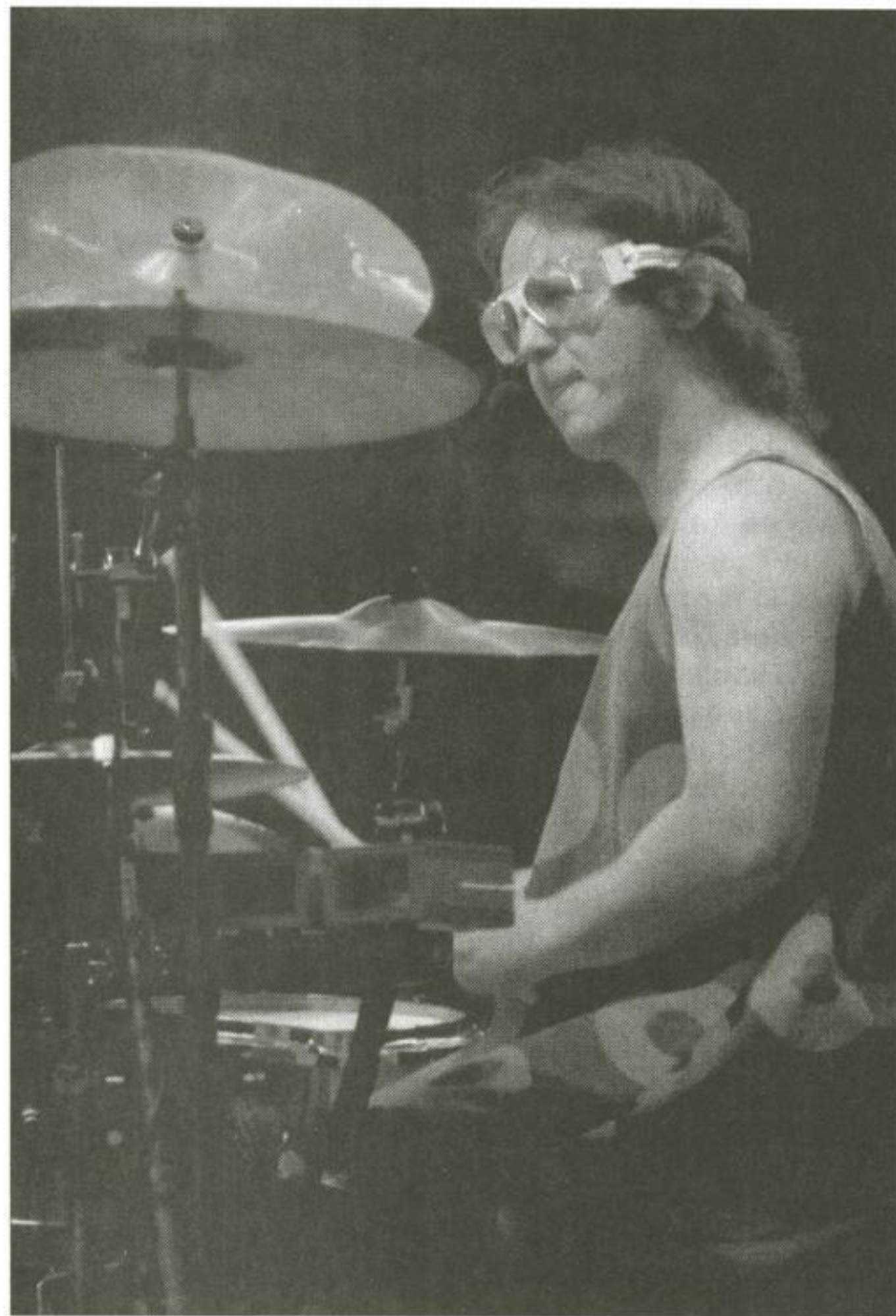
Do you choose set lists following the grain of those feelings?

Yeah. That's pretty much me; I'm the chooser of what we're going to play. I guess it's just my personality. To me, it's like composing. I really like composing, and I don't get to do it when I'm on the road, so it's my way of making little suites every night. I usually plan something out before we go onstage, and then we change it. It's very rare that we stick to the whole song list — or any of it, for that matter.

You know what helps me? Doing two-nighters. Hanging out with people after the first show in San Diego *wrote* the song list for me — people saying, "Hey, you haven't played this in awhile." I really felt that I knew who was in the audience, and what they were going through. I had been on the same street that they had been hanging out on all day, going to the same bars the night before. So we've been talking to our booking agent, and next tour, we want to do a lot of two-nighters almost everywhere.

How did you start doing things like the big pauses during *Divided Sky*? What do those moments feel like to you?

We had this bluegrass guy out on the road with us, the Reverend Jeff Mosier, and we talked about this a lot. The reason he likes acoustic bluegrass is that it's very, very personal. The way we've been doing the bluegrass tunes — with that two-mic setup, instead of being individually miked — is the most personal you can get. Jeff feels that every step of the way, when you separate the players with individual mikes, you're distancing the audience from the humanness. You're hiding behind microphones.



Jon "Fish" Fishman

Photo by Brad Niederman

Those things, like the pauses, developed from a general desire to merge with the audience as much as possible. If a set's been going on for a while, I might suddenly feel that we've got to make some really organic connection again. Those a cappella things, when we go out front, are a time to get the bearings straight again, really make eye contact with people, see who's out there.

I had a really incredible experience once when we were playing in Chicago. It was a really special night, and I was envisioning the music flying around the room. You know the concept of being the tube, and the music is flowing through you? I was really open, we were doing *Divided Sky*, and I felt like the music was these sheets that were zinging across the air in front of my face. All I had to do to play was jump on one, and let *it* do the playing.

I got to that section of *Divided Sky* where we usually do a pause, and I realized that just because I wasn't playing notes with my hands didn't mean I couldn't still be a vehicle for this music that was there. I decided I was going to have the same feeling as when I feel the music going through me and coming out through the guitar, but without making any noticeable sound. I started imagining the music zipping out through the middle of my chest into the audience, and *right* when I started doing that, the place erupted. No joke. It was the wildest thing. We were standing up there for 45 seconds, motionless, with no sound, and I realized I could

continue jamming in silence. I did it, and the place went, "RAHHH." It was the coolest. I was writing in my journal about it for a week.

Then we started doing this thing after that, when we would do *Foam*. I would bring it down and down to the point where my guitar was off, but I was still playing the song in my mind. There's no sound coming out, but I can hear what I'm playing in my mind, because I play enough to know what it would sound like. So I keep the jam going, but in silence. And then everybody started doing that.

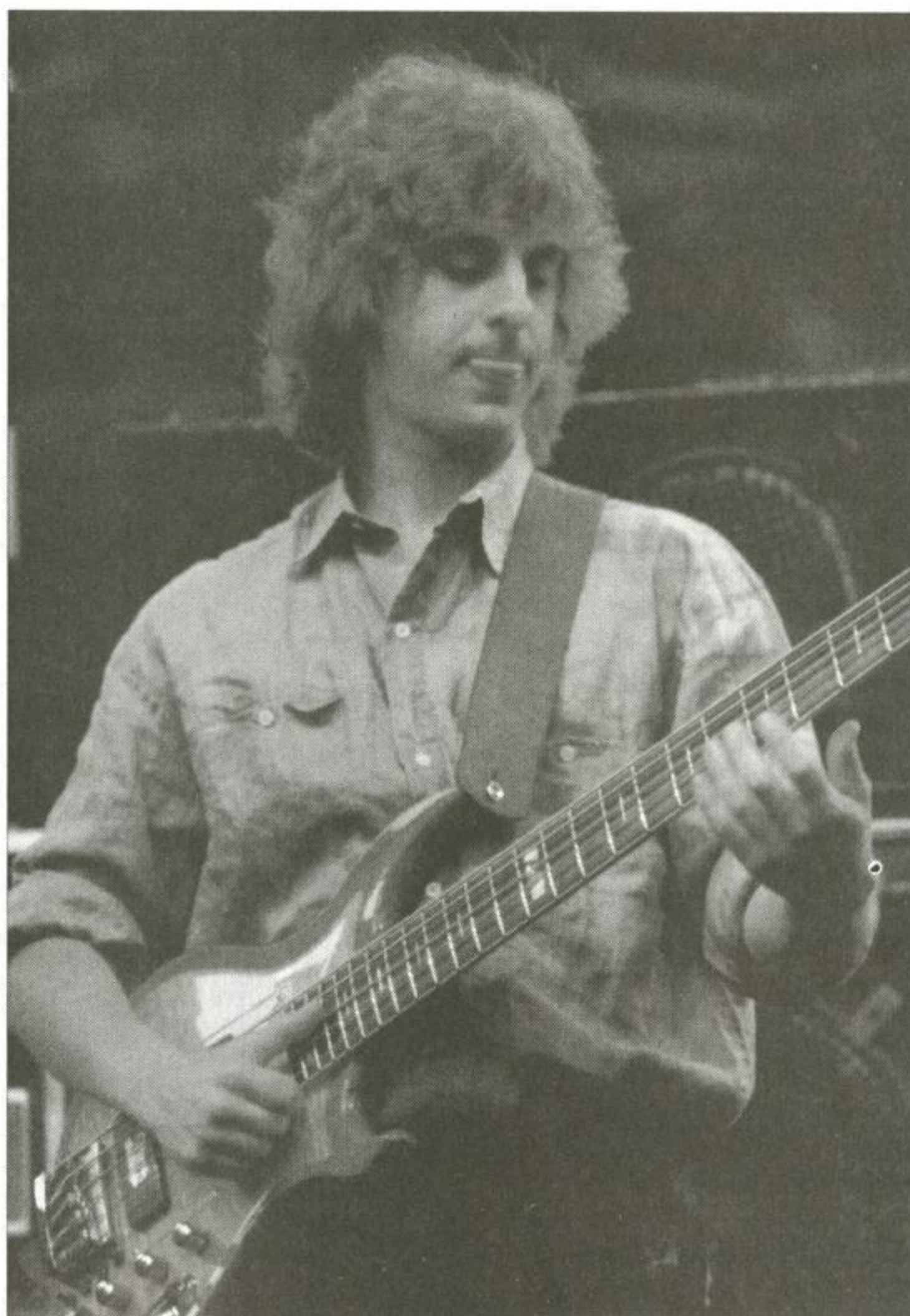
It's a really intense moment, because people are hearing it get quieter and quieter, and they're following the way the music is going, and there's a line somewhere — for each person, it's probably a little bit different — where it gets quieter than the threshold of their ability to hear it. But I'm sure people are still hearing it, even after it crosses the threshold. For me it's like, "Are they still hearing what I'm playing in my mind, or are they making it up?" Because if they are making it up, then that's the greatest thing of all, because you've got a really creative audience going.

I hear music like that all day long. Whenever I'm walking down the street, I'm always singing some tune. So by bringing it down like that, it causes the people who are open to it to keep the music going in their head. And I'm up there with my fingers moving. That moment has been a great moment.

In my notes for this interview, I wrote, "The pauses — is Trey feeling an organic pulse?" So that communicates itself. And the people whose minds are really blown are the people who have the note in their minds that you come back in on.

Definitely. If you're still hooked up with it when it comes back in, all the better. I believe in that stuff.

One of the things that's wonderful about your music is that you play a lot of things like Argent's Hold Your Head Up, which people our age were marinated in [laughing]. You play jazz standards, but you also play Frankenstein — great tunes, especially when you jam off them. You don't choose between "high" and "low" art.



Mike Gordon

It's ingrained in us. These songs were what we were hearing when we were growing up. Not that we aspired to play cheesy '70s songs. The music that I listened to in my house was jazz and bluegrass — I wasn't putting on Argent.

The story of *Hold Your Head Up* is Fish hated that song so much it drove him crazy. Fish has this funny aspect to his personality where you can really get him. So, in band practice, we'd start playing that song. He didn't think it was funny at all. He'd get so mad, he'd storm out of practice. Every time we were about to learn something serious we'd get three notes in and we'd start, "Doo-doo-doo-dooohhhh." The three of us would be laughing, and he just hated us. He'd say, "You guys, it's NOT FUNNY ANYMORE!" Then he came up to do one of his songs one night, and we started playing it. He got really pissed, so we just kept doing it. It's just something that we do to Fish.

Photo by Brad Niederman

You guys have a couple of days a year that you do

what you call the "Oh Kee Pab ceremony."

We've done that a couple of times. That's a borrowed name — the real Oh Kee Pab ceremony is a Native American ceremony where they hang from flesh hooks by the nipples, like in the movie *A Man Called Horse*. We lock ourselves in a room and — jam, basically. There are other parts to it [laughing]. We haven't done it in awhile. There's part of an Oh Kee Pab ceremony on "Junta" called *Union Federal*.

Mike has always been real big on it, and I have too. It would be real interesting for you to talk to Mike sometime about the whole spiritual and religious side of the music. Mike had a religious experience the first or second year we were a band.

While he was playing?

Yeah. His whole life has been different since that moment. He changed his minor in college to religion, and he's still... it was wild. We were playing at Goddard College, and there was like one person in the audience. [Steve's note: I speculate that Mike is referring to this experience in the Phish newsletter Doniac Schvice, Spring 1993. "Our best performance was a Goddard College Cafeteria dance in November '85... it was a peak experience unlike any other... the final indicator that I should make music a career."] Suddenly Mike became possessed. He was

bouncing up and down. It was something to be seen.

Did it give him a sense that he'd found his mission in life?

I think so. He'll never listen to the tape. I can see why he doesn't want to listen to the tape, but the tape is great.

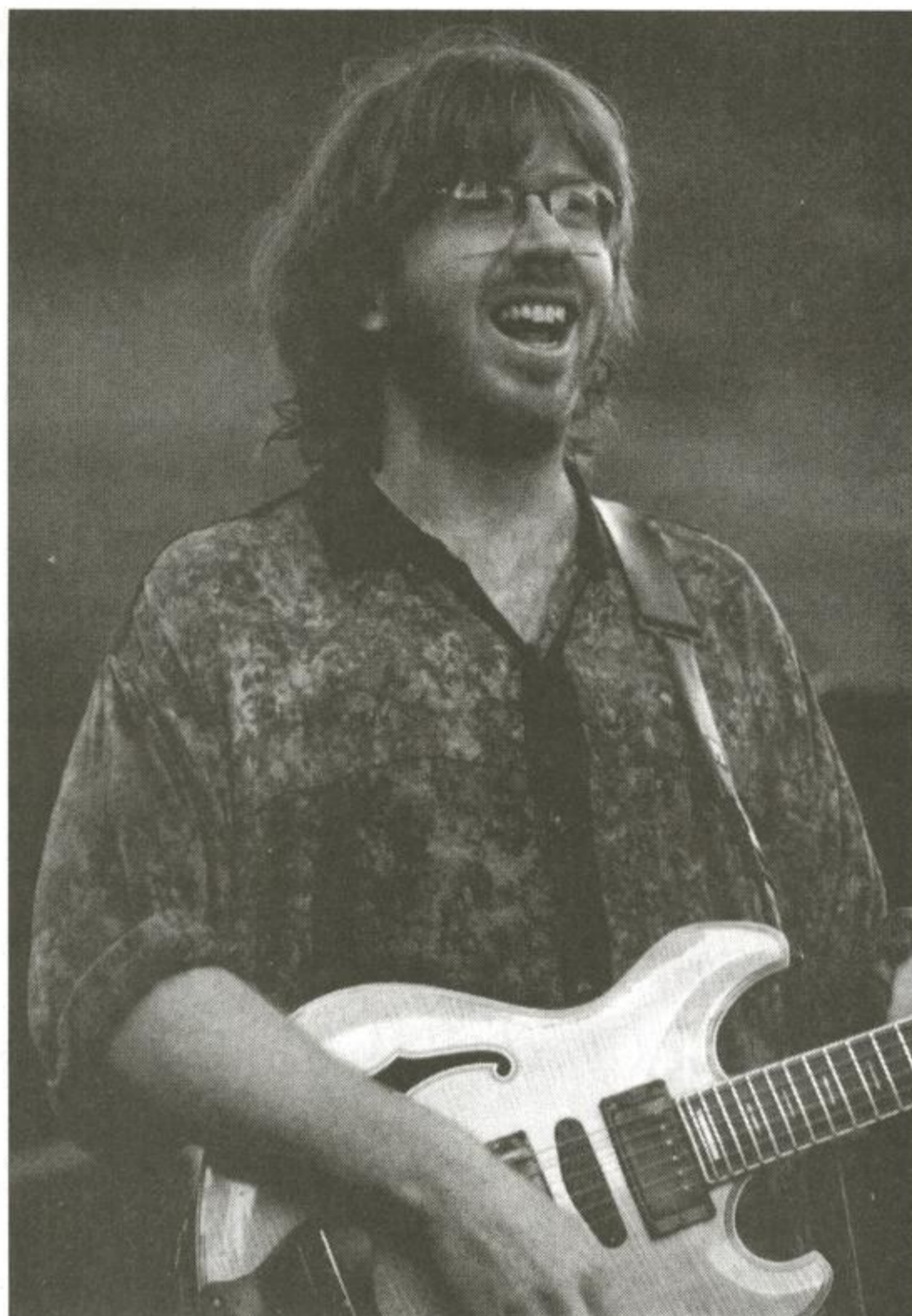
Our first couple of years, nobody came to see us, or liked us. Except Amy, who sells our merchandise. She was our first fan. We would set up in this barn and drive everybody out, and she would come in and dance around. So it grew exponentially from Amy.

I know it's been somewhat vexatious to you, the parallels that journalists and fans find with your group and other groups, like the Dead.

I don't get as frustrated as the other guys, but I don't think even *they* get frustrated anymore. It was worse in the beginning when we were just breaking out from being a Burlington band. That first run of articles. Now that I'm on the other side of that, it's not that frustrating to me. You're really concerned, at that point in your career, as to how people are going to view who you are and interpret your career. Then you get to the point where you just don't give a shit. Which is where I am now.

Last year was the end of that. There was pressure. "Hoist" was coming out, there were a couple of radio-potential songs on it, and there was the big question of should we do a music video and all this crap. When I look back on it, I can't believe that I spent an ounce of energy caring. Everything I ever dreamed of, I have. Being in a touring band with musicians I respect, who have the same goals that I have, who I can also get along with and learn things from. And an audience that wants to hear the same thing that I want to play.

If we got dumped by the record company, we wouldn't even blink an eye. We are self-sufficient. The Apocalypse could come, and as long as we're still walking, we could play acoustic. We've got everything we need. I cared more about other people's opinions when we hadn't come far enough yet for me to build up a certain kind of confidence about our future. People are going to write bad reviews and narrow-minded opinions. People like to compare things, because if you've never seen something before, it's the best way to describe [something]. So I'm really used to that.



Trey Anastasio

I wonder if there is something particular to people our age, that we get compared more often to artists from previous generations — as if the Grateful Dead invented jammin', in people's minds.

The Grateful Dead are a great band. The reasons we get compared to the Dead are valid and good. They were the first band that I saw that didn't play the same set list night after night, and I always thought that was the coolest thing. Then when I got into jazz, I realized that jazz people do it, too. But I've never seen anyone who does it on the level that the Dead do. Five nights in a row without playing the same song twice! There's that, and the fact that the Dead are a rock band, but they still improvise. The first time I ever heard that was probably the Allman Brothers, who I listened to a lot because my dad was into the Allman Brothers. And Santana. And the Dead.

The other thing that's cool about the Dead is that *they're an American band.*

More and more, I'm really into that whole concept. Traditional American music, bluegrass and stuff. We've been getting really into that, through Mike playing the upright bass and mandolin. It feels good to be playing roots music.

When you grow up in New Jersey, listening to rock bands, you don't have the same sense of roots that somebody like Jeff Mosier has, or Matt Mundy from the Aquarium Rescue Unit, who grew up in the Deep South. His mother played bass when he was in the womb — the guy is born to play bluegrass. He's one of the best bluegrass mandolin players goin' right now. He was born with bluegrass, and bluegrass is directly traceable to the roots of this country. I've been buying a lot of blues records lately, and realizing the importance of knowing your history, knowing where rock and roll came from.

The British Invasion bands stole it all from American black blues musicians — that's all they listened to, and they're not ashamed to admit that. They say it all the time. Led Zeppelin was underhanded about the whole thing, stealing a song and putting their name on it, which they did a couple of times. But you hear Clapton talking about that — "Go back and listen to what *I* listened to."

We had Mosier out on the road with us, teaching us about the roots of the songs. We did that song *Blue and*

Photo by Brad Niederman

Lonesome by Bill Monroe and Jimmie Rodgers. Before Mosier taught us the song, he taught us the whole history — “This is this kind of a style meeting this kind of a style, and these two guys had never collaborated before.” Hillbilly music meets Irish jig, meets black harmonies from slave traders, and you get bluegrass. Bill Monroe was the one who coined the word and invented the music, by combining a lot of existing styles. When you learn that, you can put *yourself* into a historical context.

During the shows, it occurred to me that by going from a cappella music, to bluegrass, to funk, to cheesy pop tunes, to very ornate art-rock influenced jamming, that you guys were playing all of American music as an instrument.

For a long time, people were saying, “These guys have so many influences — what *are* they?” That always pissed me off, because I don’t know what we are, except we’re a bunch of kids that grew up in this country, and this country is a huge melting pot. So what could be more American — not in a big patriotic flag-waving way — what could be more *real*, as an American band, than to be a big melting pot for all these styles?

One of the reasons that I’m psyched about putting out a live album is, I think it all gels more in the live context than when we try to make an album. When we go into the studio, we never know what to do. We have so much *stuff* — too much. And it comes out sound-ing that way some-times, where-as live, it comes out sounding real cohe-sive. We’ve gone through so many phases, and met so many interesting people, hopefully it’s congealing into one kind of sound. When Bill Monroe first started, it was the same kind of thing: blending all these different styles to make something new.

It’s really amazing when all these traditions can just flow through you, and the music you’re making is absolutely appropriate for this historical moment — or even the moment of a particular night. That’s what I’d want to be doing if I was in a band, and what I hope to be doing as a writer. That thing about how the music is in the universe already, and you uncover it — that’s true with writing, too.

With any art. You know that Michelangelo quote about the David — “It was already there. I just had to chip away until I hit flesh.”

What groups did you see when you were younger that really made you want to play?

I went through a period when I was a sophomore in high school, and all these great bands started coming around. I saw Pat Metheny when he was with his first group.

That moment in “Slave to the Traffic Light,” when you play the harmonics, reminds me of something Pat Metheny might have done.

Good ear. I probably wrote that right around the time I saw him ten times in a row in a year. And King Crimson — they blew me away. There was a lot of that cycling five-against-seven that really crept in.

Did you see the Dead when you were young?

Oh yeah. I saw the Dead when I was a senior in high school. One Dead show I thought was just surreal, awesome, and I saw five or six other ones — you know, on and off. But there was definitely one that blew my mind. It was either in ’82 or ’83.

I went to this prep school in Connecticut — Taft. I was really into Led Zeppelin. There were all these Deadheads there, they talked me into going to this Dead show. I thought it was the most boring thing I’d ever seen in my life. I really was bored to tears.

Then I went again, and it was really good. I went probably five or six times that year. Then there was this one night

that I went, and it was *incredible*. It really blew me away: tight, hooked up, direction, going places. I was in a band at the time, Space Antelope, with the Dude of Life. The next concerts that started blowing me away were Ladysmith Black Mambazo, and I always liked Santana. He was a big influence. But in the last five years, the shows

that have *killed* me have all been smaller shows. Alison Kraus — oh my God! So good.

How is it now for you, suddenly playing to huge audiences?

It’s really fine, most of the time. It can be tiring — you’re catching me at the end of the tour. [*Beep heard in the background.*] Whoops! There’s the tour manager beeping me. We have to go. It can be a little bit tiring to have to be talking to so many people all the time.

I’ve had experiences where ten people come up and say hello, and if you blow one off, you’re an asshole. But since it’s a big community, everybody knows that’s not the case. In general, I feel like I’m the luckiest guy in the world. That’s pretty much my whole outlook on it. We have a pretty mellow group of people that follow us around, too, so we don’t have to worry. I don’t want my life to get to a point where I have to be cut off in any way, like not being able to go walking around downtown. But it hasn’t gotten that way. ♦



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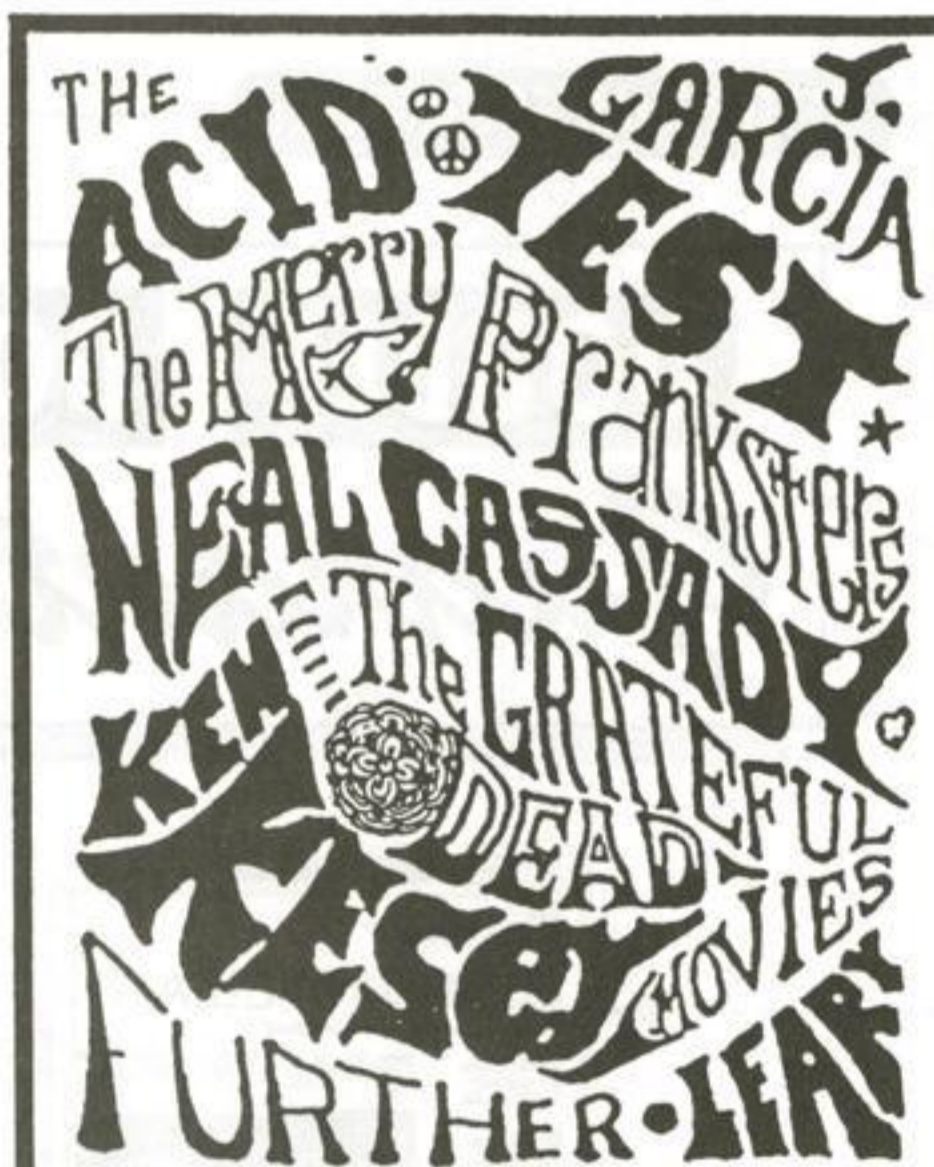
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A WHILE back at the Kesey farm in Pleasant Hill, Oregon, my husband, Zane (Ken's son) and I, often had discussions about all of the great stuff stored around the place: boxes of out-of-print books, reel-to-reel audio tapes, posters, and of course, the infamous 16mm Bus footage, and...well, you get the idea.

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



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

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•How many albums do you own? ____ Do you still play
albums? Y N •How many compact discs do
you own? _____ •How many do you buy
yearly? _____

•What are your three favorite albums/compact discs
of all time? 1. _____
2. _____ 3. _____
•What home tape decks do you own? _____
_____ What speakers? _____

Do you plan to use any other emerging formats?
Y N Recordable CD Mini Disc
Other _____

•Do you prefer tapes encoded with Dolby? Y N
Which type? B C S
•If you have a car, do you listen to CDs in your car?
Y N What brand car cassette and/or CD player
do you own? _____

Are you an in-concert taper? Y N What
equipment do you use (recording, microphones,
cassettes, etc. please list specifically)? _____

How long have you been a taper? _____

How many live and/or "unreleased" concert VIDEO tapes do you have? _____



Do you own a video camera? Y N

Which format: VHS BETA 8mm Hi 8mm

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Which political/human issues concern you the most?

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Education Civil Rights Animal Rights

Anti-Drug Laws Homelessness

Other? _____



Do you recycle? Y N Have you contributed to The Garden of the Gratefully Deadicated Rainforest Project? Y N

(If not, please see page 49)



What would you like to see more of or read about in DDN? (check as many as apply)

•More Grateful Dead •Concert reviews of JGB Weir/Wasserman Phish H.O.R.D.E.

Others _____

•More in-depth tape trading reviews Just the Dead Other bands •History of the Dead/GD music •Technical recording info Comparisons of different concert taping techniques

Reviews of recording decks or mics •Internet/BBS news •Interviews with GD band or crew members •Other band interviews Who? _____

•Reviews of Non-Dead CD releases Who? _____

•Environmental, political, spiritual commentary •Consciousness expansion •Sobriety/the Wharf Rats •The drug war/mandatory minimums/DHs behind bars •Book Reviews

•More photos •More tape trading ads •GD trivia questions/ contests •Other subjects? _____

What do you like best/least about the magazine? _____

What other bands do you like besides the Dead? _____

What other bands do you see in concert extensively? _____

What other bands/music would you like us to cover more often/more extensively? _____

What three old songs would you most want the Dead to revive? 1. _____

2. _____ 3. _____

What three songs are you tired of hearing them play?

1. _____ 2. _____

3. _____



What one brief question would you like to ask any one member of the Dead? (Check one) Jerry

Bobby Phil Billy Mickey Vince _____

How many Grateful Dead concerts have you attended this year? _____ How many did you attend in 1994? _____ Ever? Less than 25 26-50 51-100 101-150 151-200 201-300 301-400 more than 400



What are your three favorite concerts you attended ever? (Dead and/or other bands) 1. _____ 2. _____ 3. _____

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Do you use our set list/mail order/tour dates 900# hotline? Y N If so, how could we improve this service for you? _____

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(Optional For Contest) Name _____ Address _____ City/State _____



Zip _____ Phone _____

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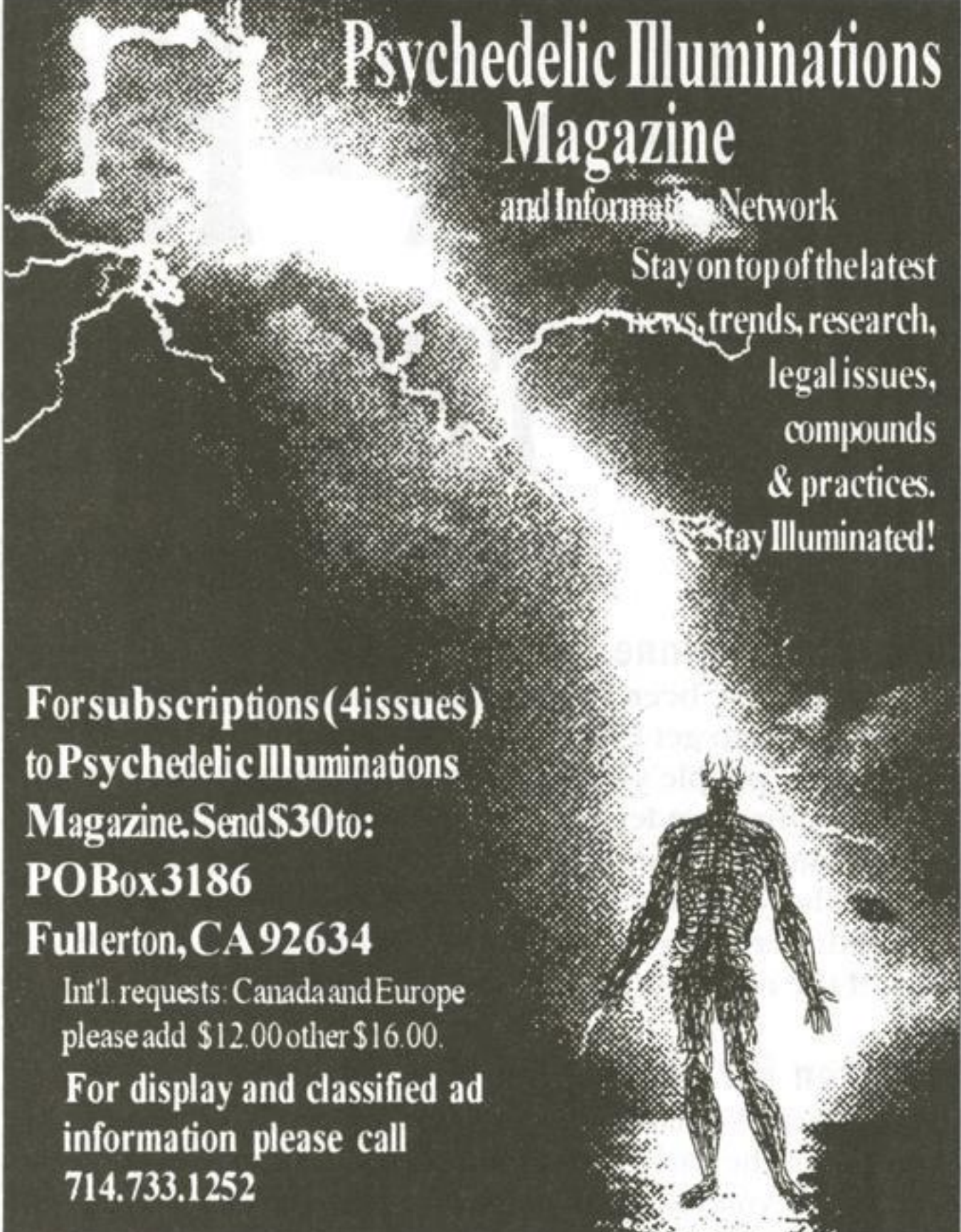
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MUST-HAVE TAPES

FROM THE VAST UNDERGROUND

By John Dwork, with help from Chip, Sean, and Tedd

Jefferson Airplane and Hot Tuna

So maybe you've been trading Dead tapes for a while and you've started to get interested in the non-Dead music you see on other people's lists, but you don't know where to begin. Longtime traders know there's more than a lifetime's worth of amazing unreleased and live rock/folk/jazz/blues/psychedelic/you-name-it music out there just waiting to be collected. Here now is the first installment of our guide to some of the more desirable "underground" tapes:

Jefferson Airplane

The Jefferson Airplane was the Grateful Dead's cousin band way back in the early days of America's psychedelic/counterculture revolution. The Airplane's success was due to both its intelligent antiauthoritarian political message and its ferociously psychedelic guitar work. It also boasted an outstanding female singer — not a common occurrence in rock and roll at the time of its inception. One of our very favorite examples of live Airplane can be found on a CD called **Bless Its Pointed Little Head** (RCA), recorded in 1969 — it's got high-octane, jammed-out versions of many hip Airplane hits. As for underground Airplane tapes there are many problems with date accuracy, so many of our faves are simply not verifiable with exact dates. Here are some noteworthy ones:

9/30/66 Winterland — 60-minute soundboard. Grace Slick's first show. The band is still coming out of their early folk idiom so there are some really good vocal harmonies and well-arranged songs here.

2/1/68 Matrix — (Some tapes are labeled as 12/31/67 Winterland.) This 90-minute radio broadcast features some of the most psychedelic Airplane you'll ever hear — a lot of material from the very trippy **After Bathing at Baxter's**.

5/7/70 Fillmore East — Two-hour-plus soundboard (with an acoustic Hot Tuna set). This show occurred several days after the National Guard killed students at a Kent State antiwar demonstration (the talk between songs is *highly* politicized). Grace appears to be tripping *and* drunk and really lets loose. The band may have played louder, longer, and better in an effort to limit her ranting and raving!

10/3/72 Winterland — This two-hour, excellent quality soundboard is widely traded. This was the last Airplane show. If you like the style displayed on the live album **30 Seconds Over Winterland** you'll love these tapes. Legendary fiddler Papa John Creach lets it rip throughout.

Hot Tuna

Hot Tuna is an offshoot band from the Jefferson Airplane started by Airplane lead guitarist Jorma Kaukonen and bassist Jack Casady. Hot Tuna's music, both electric and acoustic, is rooted in classic American blues (Robert Johnson, Willie Dixon, etc.), although the electric music got *very* psychedelically stretched out between '74 and '78 — sometimes like the Dead's *Viola Lee Blues* with a '70s guitar rock twist. Hot Tuna formed in 1969 as both an acoustic and electric band, broke up in 1978, and reformed again in 1983 as a mostly acoustic band. While this band's first album, **Hot Tuna** (RCA), is one of the very best examples anywhere of acoustic guitar blues, there are many other live performances, both acoustic and electric, worth acquiring:

4/30/71 KSBH radio broadcast (aka 7/11/71) — 90-minute soundboard, usually a bit hissy. From the classic **Burgers** period, this studio session features smoldering (soft but fierce) performances by Papa John Creach on fiddle, Will Scarlet on harmonica, Sammy Piazza on spoons and drums, as well as Jorma on acoustic guitar and Jack on electric bass. Also amazing from this period is an electric show from **3/3/71 Chateau Liberte, Sausalito, CA**.

7/24/75 The WQIV "Splashdown" concert — A *fabulous* 115-minute demonstration of acoustic guitar pickin'. Featuring just Jorma and Jack, this tape is acoustic Hot Tuna at its very best. All their acoustic blues classics are here in perfect form along with plenty of wise-alec talk between cuts to let you know they're having major fun. This is a great tape with which to get to know and love this band.

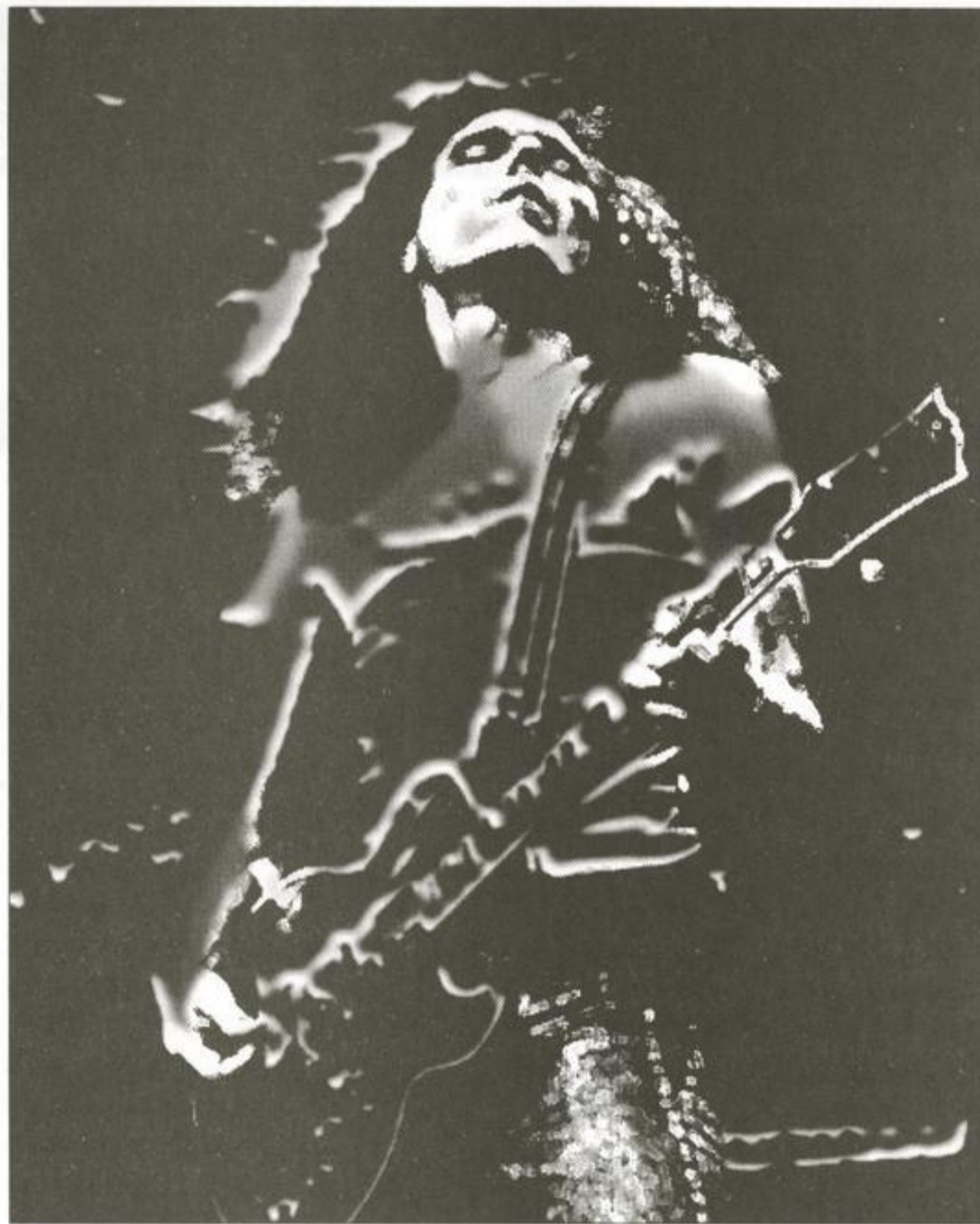
11/22/75, Academy of Music, the late show, NYC — 250 minutes of phat, plush electric rock music! A very good stereo audience tape is all we've ever seen for trade, but for those who develop an addiction to electric Hot Tuna the music from this show is absolutely mind-boggling. Hot Tuna played a number of legendary New York City shows between 1975 and 1977 that didn't let out till sunrise! Any NYC Tuna show from 1975-78 is worth getting, if you like their electric music. Like the Dead at the Fillmore in 1970, Hot Tuna stretched out their electric songs for as long as 20 minutes, and in 1975 Tuna featured a second electric guitarist (Gregg Douglas) for even more aural debauchery. Check out this show!

5/2/75 Harpur College — Three hours of great quality soundboards. While not an all-time peak performance, Tuna is still in fine form. This show also features Gregg Douglas

on rip-snortin' guitar. It was very rare for Hot Tuna to do an electric radio show, yet these tapes are both widely available and sound great. Also worth getting is Asbury Park 7/19/75, 160 minutes in the same vein.

5/7/77 Old Waldorf — 150-minute radio broadcast, acoustic and electric. This is a very clean tape that's found its way into much wider circulation than other shows of greater status. It sports a "chunky" Hot Tuna sound that some hardcore Tuna heads prefer less than other Tuna musical evolutions, but again, it's clean, widely circulated, and high energy.

3/4/88 Fillmore — 180 minutes of soundboard acoustic music from a radio broadcast of Hot Tuna's finest post-reunion concert yet. Featuring their old Airplane band-mates Paul Kantner, Papa John Creach, and even Grace



Slick, as well as Will Scarlet on harmonica. There's an undeniable feeling of *electricity* in the air at this feels-like-the-old-days shindig. Another great show to get as a first trade. You can't go wrong with this one. A must-have pair of tapes.

1/27,28,29/92 Sweetwater, Mill Valley, CA — Pristine DAT soundboards of these three acoustic shows are in wide circulation (they were recorded for official release on both audio and video). These shows feature songs never before played by Hot Tuna including *Nobody Knows You When You're Down and Out*, Woody Guthrie's *I Ain't Got No Home In This World*, *Maggie's Farm*, *K. C. Road*, and several blue-grass tunes. Guests at these shows, most of whom appeared the second night, include, among others, Bob Weir and Maria Muldaur. ♦

Computer Art by Don Pasewark

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MEXICALI BLUES

HOW THE ZAPATISTAS AND THE MEXICAN RAINFOREST MAY LOSE

BY RUSS WEIS



On New Year's Day of 1994, NAFTA, The North American Free Trade Agreement, took effect. On that same fateful day, the EZLN, or Zapatista National Liberation Army, emerged from the Selva Lacandona Jungle of the Chiapas region of Mexico and occupied a few of the nearby towns while declaring NAFTA a "death sentence" for the native peoples of Mexico. The indigenous Zapatistas feel that such dramatic action is justified in order to defend their own dignity, health, welfare, and the viability of their land as well.

"THE NORTHERN SKY IT STINKS WITH GREED..." As we've learned from previous situations, usually threats to the indigenous populace of a nation spell similar threats to the environment of the region and this case is no exception to the sad rule. The roots of this particular conflict are over 500 years old, beginning with the European invasion of the Western hemisphere. Today in Chiapas, multinational corporations from the northern "developed" world, with the complicity of the Mexican government, pillage raw materials like cattle, coffee, corn, forests, hydroelectricity, and petroleum in the interest of profit and at the expense of Mexico's "poorest of the poor."

"THE PRIDE OF ZAPATISTA...I CAN SEE GOLDEN FORESTS IN THE SUN..." The Lacandona rainforest is rich in biological diversity, home to a variety of exotic species including harpy eagles, jaguars, howler and spider monkeys, and numerous neo-tropical migratory songbirds. The Selva Lacandona is part of a greater ecosystem stretching through Guatemala to Belize in Central America. This entire tropical rainforest system is second in the Americas only to the vast Amazon region.

"THEY WANT MONEY, WHAT THEY WANT...MONEY, MONEY, MONEY..." Mexico's monetary crisis made the news recently when President Clinton approved a 20 billion dollar aid package to bail out the Mexican economy and thereby save the hides of big U.S. investors. This aid bailout is guaranteed by Mexico with oil revenues. And guess where one of Mexico's richest oil fields is located — underneath the Selva Lacandona!



**"BUSINESSES TAKE THE WEALTH OF MEXICO AND SEND IT NORTH TO THE U.S., CANADA, GERMANY, ITALY (AND) JAPAN. LEFT BEHIND IS MALNUTRITION, STARVATION, ILLITERACY, SICKNESS, POVERTY AND ECOLOGICAL DEVASTATION."
- ORIN LANGELE,
NATIVE FOREST NETWORK**



"KNOCKIN' OFF MY NEIGHBORHOOD SAVINGS AND LOAN..." Here's what Chase Bank, which has billions at risk in Mexico, had to say recently in its "Political Update on Mexico": "The government will have to eliminate the Zapatistas to demonstrate their effective control of the national territory and security policy." This nakedly aggressive statement merely illuminates what is at the root of the crisis, namely an ecologically disastrous development model that is expanding with NAFTA. Two of the central aspects of the emergency are:
1) Who controls the land?
2) What is it used for?

In short, the Zapatistas are fighting for the collective use and respect of the land, dignity and health for their communities, and the practice of legitimate democracy. They seek true participatory democracy — the logical outcome of community discussion and collective understanding through the participation of all — which has developed in the declared "autonomous" regions of Chiapas.

This direct, legitimate type of democracy is quite at odds with what is practiced in the rest of Mexico today. It is, however, a strong, galvanizing force that has already inspired an estimated 20,000 of the indigenous peasants to follow the EZLN into the rainforest they all love to hold out

for freedom and democracy (not to mention sane ecology!). Whether or not they succeed against the Mexican government forces that have engaged in extra-judicial killings, torture, illegal searches, and unconstitutional arrests is something that remains to be seen.

"THE EYES OF THE WORLD..." As the Native Forest Network so eloquently warns: "If the Mexican government continues its military operations...we face the potential genocide of the indigenous people and the eventual ecocide of the rainforest. This is an international outrage and the parties sponsoring this assault on the indigenous people and the rainforest should be aware that the whole world is watching and voicing their opposition."

WHAT YOU CAN DO

Contact the following individuals and demand that the Mexican military stop the war on the EZLN, pull out of the rainforest, and begin to respect the rights of indigenous people and legitimate democracy:

- ✧ Ernesto Zedillo, Presidente de la Republica, Palacio Nacional, 06067 Mexico D.F. Mexico, Fax: 525-271-1764;
- ✧ President Bill Clinton, White House, 1600 Pennsylvania Ave. NW, Washington, DC 20500, Fax: 202-256-4562, Tel: 202-456-7639;
- ✧ Charles Ballard, Chase Manhattan Plaza, 1 Chase Plaza, 19th Floor, New York, NY 10081, Fax: 716-258-6339, Tel: 1-800-AT-CHASE.

Write or call the United Nations to voice your concerns and request a delegation be sent to Chiapas to investigate the environmental and human rights atrocities: Secretary-General Boutros Boutros Ghali, The United Nations, New York, NY 10017, Tel: 212-963-1234.

Participate in community educational events and activities that highlight the situation and express concern to the institutions responsible for this current appalling crisis.

For further information and ways to help, contact the NATIVE FOREST NETWORK, Eastern North American Resource Center, PO Box 57, Burlington, VT 05402, Fax: 802-863-2532, Tel: 802-863-0571; e-mail: peacejustice@igc.apc.org.

ECO-BITS AND ECO-UPDATES

EASY ANSWERS... A few of you responded to the call to submit your earth-saving ideas for publication. One interesting suggestion was for those who eat out, while on tour or just in your hometown, to take along a suitable container for leftovers so you don't have to take away wasteful packaging from your chosen eatery. Another helpful submission was for all of us show-goers to treat parking lots like campgrounds and take our trash out with us when we leave. As Kristen Bachman of Atascadero, CA writes: "Sometimes the easiest answers are so hard to see."

The grand prize, however, goes to Lucas Lorenz from Seneca Falls, NY. He writes, "Here's a suggestion that might help our planet: When trading tapes through the mail, go farther than using recycled mailers. Use mailers two, three, or four times. Don't go buy a new mailer when you send tapes to someone. Use one that that last batch of tapes came in." Thanks, Lucas, for a simple suggestion that we all can adopt right away. Now, how about more of you sending in your eco-ideas? You may win a reward similar to the one Lucas, a self-avowed Phish-head, received: a copy of the Phish CD "A Picture of Nectar" — signed by the legendary Nectar himself!

BOYCOTT UPDATE — MITSUBISHI continues as forest destroyer numero uno! Despite continued protest, the Japanese giant owns companies that decimate boreal, temperate, and tropical forests around the world, spelling doom for numerous indigenous cultures. So be sure to continue to boycott the following products: Mitsubishi cars and trucks, TVs, VCRs, and FAX machines; Nikon cameras; Kirin beer; Bank of California; and Chrysler cars made by Mitsubishi, which include Eagle Talon, Summit Wagon,

Dodge Colt, RAM trucks, Intrepid, and Dodge Stealth. Also, write to Minoru Makihara, president of Mitsubishi, 520 Madison Ave., New York, NY 10022, and tell him you are boycotting his company until it changes its rainforest policies. For further ways to help, please contact the Rainforest Action Network (RAN) at 450 Sansome, Suite 700, San Francisco, CA 94111, 415-398-4404, or call the Wetlands Rainforest Action Group (WRAG) at 212-966-5244 or 212-966-4225.

CHINA PALL — While trade agreements with China continue to make the news, what you don't hear a lot about is China's continuing repression of the Tibetan people and the ecological devastation of their homeland. You can help by honoring the "toy"cott and not buying dolls — or any other toy for that matter — that are made in China until the pistol shots, directed at all hours toward the predominantly peaceful Tibetan people, and also the deplorable fracturing of Tibet's landscape, stop. Perhaps Chinese officials will get more than just a little nervous from the fall — in revenues that is. So please don't forget the beautiful land of Tibet and *do not* buy toys made in China just yet!

For more information on various eco-boycotts, as well as a host of other ways to use the power of your money to keep the earth green, contact Co-op America at 1612 K Street NW, #600, Washington, DC 20006, 202-872-5307. Ask them to send you their quarterly magazine, which includes the simple-to-read and easy-to-use *Boycott Action News*.

JAMES BAY UPDATE — Despite sporadic successes by activists in persuading U.S. officials not to use the electricity to be provided, Hydro-Quebec's massive Canadian hydroelectric project continues, in the process endangering the habitat of the indigenous Cree and Inuit peoples of the James Bay region. [For full details, see *DDN* Issue #20 — *Environmental Issue of the Day: Hydro-Quebec and James Bay*.] As the Natural Resources Defense Council (NRDC) writes: "...The entire James Bay hydroelectric project may well cause more ecological damage than any other single development project in North American history."

Please write your letters of protest to:

- ✧ Richard Drouin, President, Hydro-Quebec, 75 Blvd. Rene-Levesque, Ouest, Montreal, PQ, H2Z 1A4 CANADA, 514-289-2211
- ✧ Jean Chretien, Prime Minister, Langevin Block, Parliament Bldg's, Ottawa, Ontario, K1A 0A2 CANADA
- ✧ M. Parizeau, Premier de Quebec, 885 Grand Allee est, Edifice J 3e etage, G1A 1A2 CANADA.

Or contact:

- ✧ Natural Resources Defense Council, 40 West 20th St., New York, NY 10011 or send a Quebec PQ donation to the NRDC at PO Box 96048, Washington, DC 20090-6048.

CLEAN TEAM — MEGA-MOBILIZATION FOR THE HIGHGATE, VERMONT GRATEFUL DEAD SHOW (THURSDAY, JUNE 15TH — THE DAY OF THE SHOW)

If you are interested in helping to make sure as much trash as possible gets recycled at the show, please write: CLEAN TEAM, c/o Russ Weis, 17 Brookes Ave., Burlington, VT 05401. Be sure to include a current phone number you can be reached at between late May and early June. ◇

TRUCKIN'

TO A HIGHER CONSCIOUSNESS

BY PREM PRAKASH

The four of us were high and happy on our road trip to the show. Along the way our minds and hearts merged as we eagerly anticipated boogieing to the Grateful Dead and mingling with other kindred spirits. We became as four brothers, united on a journey to an event made totally benevolent by our earnest intentions. During the drive Gary turned me on to a theme of his, "No Fear," an idea I decided to make the focus of my experience that night.

At the show I held onto that beautiful thought, "No Fear," whenever anything weird, unfamiliar, or uncomfortable took place. I trusted in each moment that peace would arise if I simply did not get fearful and uptight. My trust was well placed; everyone and everything appeared to be blossoming and functioning as one whole. I opened my heart wider and wider until, as is apt to happen at Grateful Dead events, I turned around to look into the eyes of another having the same experience.

Energy rushed through our bodies and souls in timeless recognition of who we truly are. Joy and love exploded like a supernova, drenching those dancing in the music-filled space around us in bliss, experiencing as much happiness as we could each possibly bear. With no fear of one another, the world drifts away, and we find ourselves in heaven.

All of us know what it feels like to be in an elevated consciousness, and we know what it feels like to be in a lower consciousness. It's so easy being in an elevated consciousness at Grateful Dead shows that many Deadheads experience a descension of consciousness at the close of a tour when "re-entering" the world of work, school, or some other realm.

At Grateful Dead concerts, where inhibition takes a backseat to celebration, we create a space where one is permitted, even encouraged, to be outrageously happy. Most people in our society have not had even one experience of this type, so it is very difficult for them to fathom what Deadheads encounter on a regular basis. This is why the newspapers, police, ushers, and the like have so much trouble understanding the whole Grateful Dead Experience. The world they live in has no context in which to understand the world we live in. They are, in a very real sense, uninitiated.

Having said that about our larger culture, still remaining is the challenge of learning how to stay elevated while not being swamped by the negativity in the world. Many who do not learn this lesson become bitter toward society at large, or addicted to the Grateful Dead.

If I am to be happy in the world I must learn to live like a lotus in a pond; roots down in the muck, flower rising above toward the sun. I may pass through experiences where I am exposed to the negativity of others, but if I can keep a song in my heart I am generally able to keep my eyes lifted up to the sun. Then, instead of being frustrated because others are uptight, I can make myself available to join with them in a dance of freedom. I permit them to be who they are, but I silently model for them what life is like on a more golden road. I am compassionate toward those who are suffering, but I also maintain my right to be dispassionate toward those who insist on staying stuck in their negativity.

One of the primary lessons I have learned from the Dead scene is that people have free will about the type of experience they will have when they get together. This phenomenon that we Deadheads have created is astonishing proof enough for me that it is just as easy to get together and have fun as it is to get together and hassle. It's become a worn statement, but I'll stand by it: Make love not war. For war starts in the hearts of people who feel unsatisfied and separated; love arises in hearts that experience joy and union. The Grateful Dead environment is a place where the petty ego wars that separate us from one another become unimportant, and we have the opportunity to, as the bumper sticker reads, "Open Up and Melt."

What separates our hearts from one another is only a series of flimsy veils in our minds that keep us stuck in ego prisons. These veils draw their strength from tired old thoughts of separation, anxiety, and fear. As we pass beyond these negativities, we become able to join with others and create for ourselves a world where being happy and healthy are priorities. The veils drop away and we see the love, harmony, and beauty that exists all around us. Then it becomes easier to dodge the negative games that people might play and, instead, join in Nature's grand dance.

Rather than slaving away this lifetime on some miserable ship of fools, we can acknowledge ourselves as spiritual beings on a planet that loves to host a good party. We can put our positive energy to work by taking care of ourselves and one another, creating fulfilling lifestyles and sharing in outrageous celebrations of the bounty of life. Grateful to be not dead, life becomes happy and rewarding, and we find ourselves realizing Spirit in a form that makes sense to us. Then, with crusty veils of separation and fear laying at our feet, we can sing and dance together, and to Spirit exalt, "Thank you, for a real good time!" ♦



Perfunctory This Band, one of the Midwest's favorite Grateful Dead cover bands for over 8 years, announces the release of their debut, all-original CD, "Something Worth Keeping." Eight "Deadicated" players; including dual guitars, sizzling keyboards, smoking bass, two anxious drummers, and six lead vocalists, make this band something worth checking out. PTB's unique sound, tasty songs, and fresh approach will make this disk "Something Worth Keeping" in your collection for a long time to come. To order, call or send \$10 check or MO to — PTB - Box 313 - Thayer, IL 62689 - 217-965-3128.

SET LISTS TOUR DATES MAIL ORDER INFO

When you've absolutely, positively gotta have this information as soon as possible!

1-900-454

DEAD



79¢ per minute
must be
18 or older

Service provided by DDN
914 232 6719

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 \$43,000!!! We've been so successful that all the available land in our first four locations has been purchased. We are now on our **FIFTH GARDEN OF THE GRATEFULLY DEADICATED!!!**

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!





GET TO KNOW YOUR DEAD RELATIVES



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

Music

We'd like to start this issue's column out by emphatically awarding our highest bone rating, 13 bones, to the AMAZING five-man band known as **Leftover Salmon**. Armed with mandolin, violin, banjo, bass, guitar, washboard, and voice, this wise, funny, and brilliantly talented group is in every sense of the musical term the **Grateful Dead** of Cajun, bluegrass, calypso, polka, and folk music (they call their brand of musical fusion "polyethnic Cajun slamgrass"). In concert these guys manage to regularly find that magical, everything-is-connected groove that the Dead are so famous for. Yes, their mandolin player plays "slide mandolin" and violin and guitar so fast you can't see his fingers move. Yes, Salmon's vocalist is a certified shaman/clown/prankster. Yes, they are all great musicians indeed. But it's that synergy, that ability to become one together, that makes this band an absolutely must-see experience for Deadheads. Salmon's song *Acid Fish* is the closest thing you'll ever hear to a bluegrass interpretation of *Dark Star!* And their version of *Sittin' on Top of the World* starts as a slow reggae *Friend of the Devil*-style shuffle and ends up as fast and furious as the Dead played it back in 1967! Oh yes, Leftover Salmon has a great new live album, "Ask the Fish" (Bert Records). For tour and album info call 303-546-2790.

David Crosby's recent release, "It's All Coming Back To Me Now" (Atlantic), is an impeccable, one-take-with-no-overdubs, direct-to-DAT recording on CD of an amazing concert one night late in 1993. Listening to this recording of the legendary Croz, you will first be amazed at how silky and strong David's voice sounds. You will also be impressed by how smooth his newer songs sound (in fact, there's a remarkable resemblance to Michael Hedges in these newer songs). After starting with three such new tunes David breaks into our old fave *Cowboy Movie*. The crowning glory of this performance, however, is an enormous duet of the '70s CSNY classic, *Almost Cut My Hair*, sung by David and Black Crowes' lead singer Chris Robinson — phew! — you have to hear this!! Fine interpretations of *Déjà Vu*, *Long Time Gone*, and *Wooden Ships* close out this superb CD, David Crosby's best release perhaps in 15 years.

In the previous issue of *Dupree's* we introduced you to the extremely hip **Mobile Fidelity** record/CD label. These folks go back to the original master recordings of classic albums and remaster them on gold-plated CD and/or 200 gram vinyl. The resulting improvement in sound quality is often astonishing and always worth

getting. This issue we'd like to report on three more of their very fine efforts. First, "Exodus," **Bob Marley's** brilliant album, is now out. It would be fair to say that this album is to reggae what The Beatles' "Sgt. Pepper's" is to rock music — a milestone. Including such monumental reggae classics as *Natural Mystic*, *Exodus*, *Jammin'*, and *Three Little Birds*, this CD is a must-have classic for everyone who loves music.

Another Mobile Fidelity release to put on your must-get list is their remaster of The Who's rock opera, "Tommy." A lot of attention has been given to "Tommy" over the past few years, between **The Who** playing it in concert in 1989, and the Broadway musical by the same name. Unlike so many other "hits" that are dredged up from the past by capitalistic companies trying to cash in on the retro craze, "Tommy" is a landmark classic deserving every bit of the attention it gets. As a truly visionary modern opera it broke new ground for rock and roll, demonstrating to the masses that it could say something intelligent for more than the three-minute length of most songs of the time. Needless to say, this release is a perfect audio recording.

Yet another Mobile Fidelity selection worth mentioning is **Eric Clapton's** live concert recording, "Just One Night." This two-CD package, recorded in Japan in 1979, features strong versions of Clapton's more commercial efforts: *Tulsa Time*, *You Look Wonderful Tonight*, *Lay Down Sally*, and *Cocaine*. But the real reason Clapton fans need this CD is for the version of *After Midnight* that ends the first CD. It's the most amazing version of this song that Clapton (or anyone) has ever put out! We've played it many times while DJing between bands at clubs and colleges, and it never fails to make folks dance with all-out abandon! It may very well be worth the price alone. We also like this CD because it was recorded mostly "in the system." In other words, the ambient audience noise is largely left out of the mix during the songs (after all, do you really need to hear the audience whistling and hooting during the song?). Also, the improvement in audio quality is amazing — our old record was, by comparison, horribly "tinny" sounding.

Why should Phish have all the phun? "**moe.**," a band from Buffalo, certainly doesn't think so. This sprightly gaggle of musical pranksters weaves together a groovy web of hilarious vocals and rockin' aural weirdness — the result...mucho phun. Like Phish, moe. combines an eclectic melange of other musical flavors, in this case, jazz and bluegrass leads, and funk, ska, and jazz

rhythms along with a solid rock and roll platform. moe. manages to birth tunes that will stick in yer head. Their first CD, "Headseed," offers several examples of their fine work. This band is a must for Phish Heads!! To order "Headseed" and/ or get on moe.'s mailing list call 212-592-3542.

Little Feat's new album, "Ain't Had Enough Fun" (BMG), features — surprise — a female lead singer! This fascinating change may faintly remind older Feat freaks of Lowell George's live collaborations with Bonnie Raitt many years ago. Now don't get us wrong, Feat's new singer, Shaun Murphy, isn't Bonnie Raitt, but she does have one heck of a set of lungs and can definitely keep pace with the boys in the band. In fact, parts of the new album even feel a bit like "Waiting For Columbus." While we've yet to hear Shaun in concert with the Feat (the real test!), we think this change may lead to some pretty damn exciting music. Check it out with an open mind.

King Crimson is one of those very rare bands comprised entirely of "musician's musicians" — you know, artists so technically and creatively accomplished that other serious musicians will skip a night's work in order to see them play. On hiatus for several years, Crimson is back on the road and out with a new album, "Thrak" (Virgin). Featuring the king of whammy bar feedback, Adrian Belew, bassist and "electric stick" player extraordinaire, Tony Levin, all-time great fusion drummer, Bill Bruford, and mesmerizing guitarist/ ringleader, Robert Fripp, this band makes music so seriously intense it's downright scary. Crimson's music ranges from heavenly, melodic musical dreamscapes (somewhat like the Talking Heads' more hypnotic tunes) to intense electric nightmares (sort of like Pink Floyd's beautifully dark album "Meddle"). If serious electrified music is your cup of meat, then check these gents out.

Now that all the hype about Woodstock has died down, we'd like to draw your attention to **Woodstock Diary** (Atlantic), a collection of mostly unreleased live music from the original Woodstock Festival in 1969. Included here are two tunes each from Joe Cocker (*Let's Get Stoned* is smokin'), Jefferson Airplane, Janis Joplin (in top form, backed by a horn section), plus one each from The Band, Jimi Hendrix (*Voodoo Chile/Slight Return* is very heavy), Johnny Winter (amazing electric blues), CSNY, Richie Havens, Mountain, and Tim Hardin.

From the so-weird-you-gotta-hear-it-at-least-once department comes the music of **Toby Twining**. This voice-only quartet sounds like a cross between Bobby McFerrin, the Gyuto Monks, Gregorian chant, and the meanest a cappella mouth guitar soloists you'd ever imagine. You'll be amazed at the instrumental sounds this group makes simply by shaping the breath. Toby's debut album, "Shaman," (BMG/Catalyst) ain't rock and roll, but it's every bit as alien and

adventurous, and therefore just as hypnotic, as the Dead's "Infrared Roses."

Books

Those of you who are looking to get and stay organized and grounded may want to pick up a copy of **Dead Days**, a personal calendar put out by longtime GD photog **Herb Greene**. Designed so that it can be used in any year, this beautiful week-at-a-glance calendar book is chock-full of vintage Dead photos, pictures of backstage passes, classic concert tickets, and other such memorabilia. It also features a fascinating, never-before-published, eight-page interview of Garcia from early 1967. (See ad page 5.)

Cooking With the Dead (St. Martin's Press, 145 pages, \$7.95) is both a totally hip recipe book of the very best food found in GD concert parking lots and a loving portrait of the cooks who make and sell these goodies. That's right, all the quintessential parking lot munchies are here: Kynd veggie burritos, Fatty egg rolls, Nine veggie stir fry, Ganesha's vegan sushi, Tai High noodles, Oatmeal Chocolate Chip Raisin Banana Cookies, and even the legendary Ganja Goo Balls. Each recipe is accompanied by a great picture of the recipe's on-tour chef (how many can you recognize?) and a short story about them and their experiences touring with the Dead and cooking in the lot. This warm, fun, offbeat book is an instant Deadhead classic!

And for those of you looking to feed your heads as well as your stomachs we'd like to suggest the following trio of sources of high wisdom. We can't think of a better way to legally expand the mind than to check out the new two-tape **Terence McKenna** lecture entitled **Global Perspectives and Psychedelic Poetics** (Sound Horizons 1-800-524-8355, \$16.95). McKenna, very respected by Garcia and Lesh, is a truly visionary author/ lecturer/ ethnobotanist whose mind-blowing theories and observations may very well qualify him as the Magellan of psychedelic and humanistic thought. This perfectly recorded, easy to understand, two-tape lecture is a fascinating introduction to his call for an "archaic revival" — a replacement of our society's self-destructive, male, ego-based spiritual and intellectual foundation with a healing, feminine, compassionate worldview. His rap on psychedelics as tools for such change is equally as wise. We highly recommend that you listen to these tapes with friends in your car while on the way to your next Dead shows. You may find it one of the most enlightening road trips you'll ever take.

And while you're expanding your perspective, you may want to pick up a copy of William Irwin Thompson's brilliant social commentary, **The American Replacement of Nature** (Doubleday, 159 pages, 1991). Like McKenna, Thompson clearly shows us that Western society is in deep doo-doo because of its patriarchal,

materialistic worldview. Thompson, while a true intellectual, has the keen ability to make profound observations while remaining easy to understand. His razor-sharp, humorously wry wit is positively pranksterish! In this fast-paced softcover Thompson takes the reader on a mind-bending cruise through America's plastic, disposable, non-biodegradable, soundbyte surrealism, pointing out along the way how quickly and carelessly we are self-annihilating ourselves through the replacement of healthy, self-sustaining nature with that which is metal and petroleum based. Thompson's tour of Epcot Center, the Gulf War, the warped worlds of media and advertising, yuppie suburbia, and the New Age, Eastern spiritual and psychedelic movements is so simultaneously poignant and scary, one doesn't know whether to laugh or cry! A true classic.

The Ecology of Commerce by Paul Hawken (Harper Business, 219 pages, \$13) is a must-read book for all those who do not want to contribute to the rapid destruction of our planet. This visionary book is about how business is killing the environment and what can be done to halt this enormous damage without stifling the economy. Many of us counterculturists are trying to do our part by recycling, but the really serious damage to Mother Earth is being done by business. As Hawken soberly points out, the entire solid waste produced by households in America (that's us private citizens) is only 1-2% of the total!!!!!! That's right, only 1-2%. Heavy, huh? The remaining 98-99% is being produced by businesses in the mad rush to make a profit. Most of this book sets forth a host of equally disturbing facts and observations about how our economy is heading straight for extinction. But once Hawken builds an irrefutable argument against "business-as-usual," he offers a pragmatic plan for turning things around. He shows how businesses, both big and small, can be genuinely "green" and thrive at the same time. In the process, Hawken offers the following simple creed, truly the essential ethic for a healthy future: "Leave the world a better place than you found it, take no more than you need, try not to harm life or the environment, make amends if you do." If you invest money, if you own a business, if you have any say in how your employers do business, if you really care about saving the planet for future generations, you must read this book.

Adventure

The fifth annual **High Sierra Festival**, June 30th through July 3 in Bear Valley, California, will once again provide high times for all who attend. As of this printing **The Radiators, the subdudes, Rory Block, Leftover Salmon, Box Set**, and lots more very classy acts will provide delicious entertainment.

Camping, children's programs, and a craft fair will make this event a beautiful family affair. For info call 1-800-594-9171.



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

Looking for a great Caribbean vacation spot? Jamaica may be world-renowned for that irie vibe, but lately we've felt both overly hassled and in danger of being robbed when trying to chill out in Negril. And who wants to schlep to Goa, India, or Bali for a quick vacation? Too much effort. Too much money. So with all this in mind, we finally checked into the **Grateful Bed & Breakfast in Loquillo, Puerto Rico** and were very pleased with what we found.

Except for the rainforest, Puerto Rico isn't what one would call truly exotic, but the GB & B provides a warm, comfortable refuge in which to kick back and unwind in, shall we say, Club Dead-style. In other words, you're free to be who you are, in the company of others like you, not forced to conform to corny or snooty Love Boat or casino resort mentality and behavior.

Getting to Puerto Rico is very easy — no customs on the way in and no passport needed. You'll need to rent a car (we got one for \$116 per week, unlimited mileage), but make sure to avoid renting the all-too-available Mitsubishi (this company destroys the rainforest). The GB & B is about an hour's drive from the airport — be careful, for while Puerto Ricans are incredibly polite and hospitable, they're absolutely horrible drivers!

Once there the livin' is easy. The rooms are very simple. They are clean, and the beds are good. The food, prepared by the GB & B's resident jack-of-all-trades, Bob (a true bodhisattva!), is mostly wholesome, delicious vegetarian fare. The food elsewhere is either expensive or very greasy, or both. The only exception we found is Lolita's, the local Mexican joint, affordable and delicious.

There are several local hassle-free beaches to relax on — there's a big wave beach perfect for body surfing, boogie-boarding, and even surfboarding, and there's a small wave beach perfect for families. Make sure to spend plenty of time in the rainforest. Hedonists will have to drink at least one Coco Frio every day — a chilled baby coconut filled with its own naturally sweet coconut milk and immature coconut meat that has the consistency of custard — true ambrosia. And why not get a genuinely amazing massage from the local masseuse, Doris, to really mellow out? We didn't like the reef snorkeling excursions on the Spread Eagle catamaran — the crew was a bunch of insensitive hacks — but do try to find a way to get out to the reef — it's wondrous. We did like the evening boat ride to the luminescent bay — imagine swimming in water that glows in the dark from phosphorescent algae — very trippy.

All in all, the Grateful Bed & Breakfast is a good deal, run by great, like-minded folks. We'll be back next year! ♦



WE WANT YOU

GET INVOLVED

Join the CLEAN TEAM if you'd like to really make a difference on tour, and do things like collect recyclables to donate the resulting money to soup kitchens in each town on tour. Send us your name, address, and phone number, with a list of what cities you might be visiting, any suggestions for expanding this idea, and a S.A.S.E., and we'll try to make a difference together!

DEAD DREAMS

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

FLASHBACKS

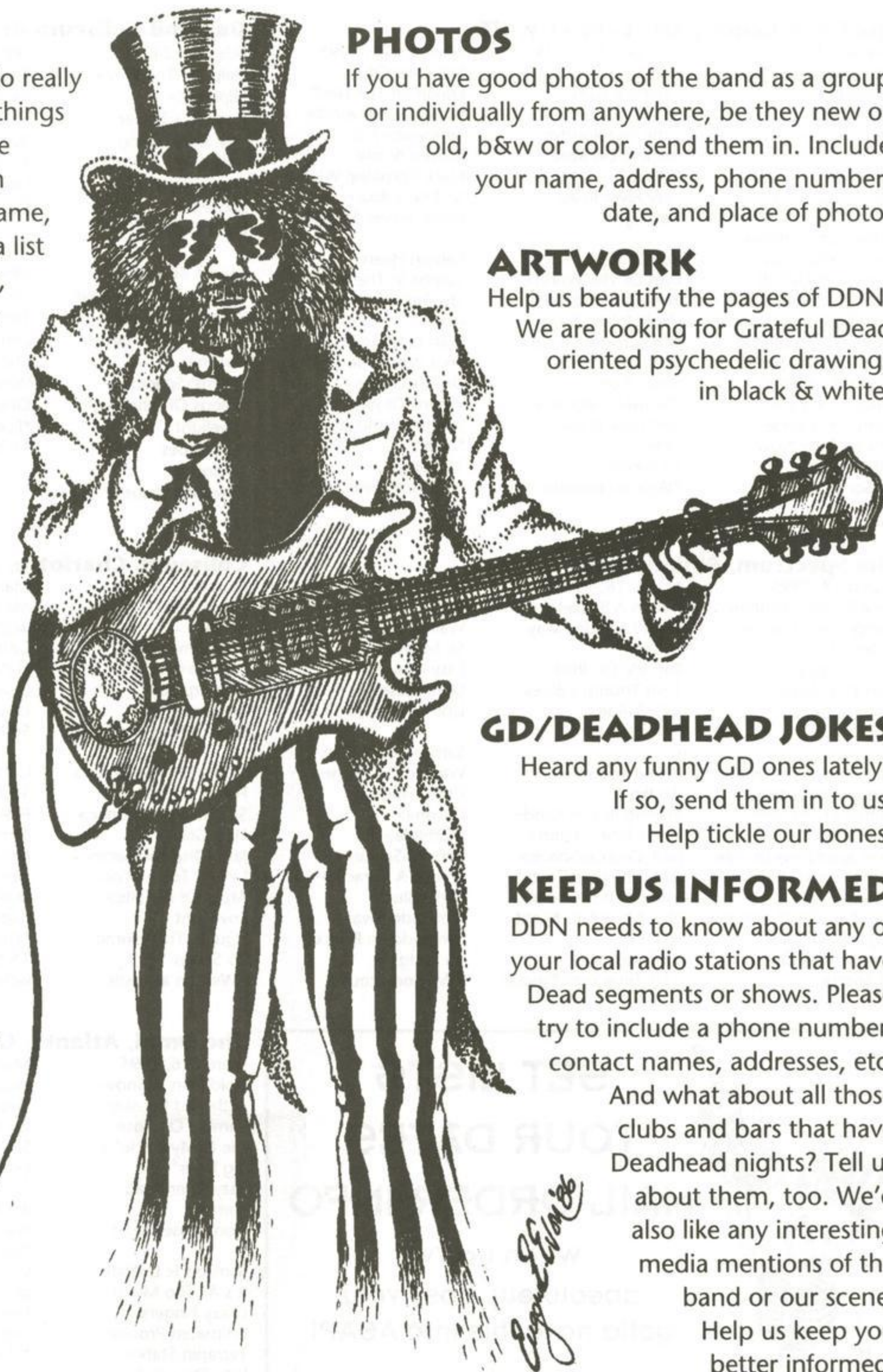
What's your favorite Grateful Dead memory? DDN is looking for well-written (and legible) flashbacks of significant moments in your life that included the Grateful Dead in some way, shape, or form. Your first show, your favorite show, wild adventures from the road, meeting the band under weird circumstances, listening to their music while having a profound experience (giving birth, hang gliding, etc.). Share your high times with our readers.

PHOTOS

If you have good photos of the band as a group or individually from anywhere, be they new or old, b&w or color, send them in. Include your name, address, phone number, date, and place of photo.

ARTWORK

Help us beautify the pages of DDN! We are looking for Grateful Dead oriented psychedelic drawings in black & white.



GD/DEADHEAD JOKES

Heard any funny GD ones lately? If so, send them in to us. Help tickle our bones.

KEEP US INFORMED

DDN needs to know about any of your local radio stations that have Dead segments or shows. Please try to include a phone number, contact names, addresses, etc. And what about all those clubs and bars that have Deadhead nights? Tell us about them, too. We'd also like any interesting media mentions of the band or our scene. Help us keep you better informed.

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

SET LISTS

The Delta Center, Salt Lake City, UT

February 19, 1995
Jack Straw
Sugaree
Walkin' Blues
Alabama Getaway
Me & My Uncle⁺
Big River⁺
Don't Ease Me In

China Cat Sunflower[>]
I Know You Rider
Samson & Delilah
If The Shoe Fits
New Speedway Boogie[>]
Estimated Prophet[>]
Jam>Drums>Space[>]
I Need A Miracle[>]
Attics Of My Life[>]
Johnny B. Goode
*It's All Over Now,
Baby Blue
17 Songs

February 20, 1995
Bertha[>]
Greatest Story
Loser
Little Red Rooster
Ramble On Rose
El Paso⁺
Lazy River Road
Cassidy

Box Of Rain
Eyes Of The World[>]
Playing In The Band[>]
Uncle John's Band
Jam>Drums>Space[>]
The Last Time[>]
Stella Blue
Throwing Stones[>]
Not Fade Away
*Rain
17 Songs
*Weir on acoustic

February 21, 1995
Salt Lake City^{^>}
Friend Of The Devil
Wang Dang Doodle
Tennessee Jed
Broken Arrow
Black-Throated Wind⁺
So Many Roads
Music Never Stopped

Foolish Heart
Samba In The Rain
Truckin'[>]
Jam[>]
Wanna Make Love To You
That Would Be Smthing[>]
Drums>Space[>]
Visions Of Johanna
Sugar Magnolia
*Liberty
16 Songs
^1st Time Ever Played!

Oakland Coliseum Arena, Oakland, CA Mardi Gras Show!

February 24, 1995
Help On The Way[>]
Slipknot![>]
Franklin's Tower
The Same Thing
Althea
Masterpiece⁺
Loose Lucy
Let It Grow

Scarlet Begonias[>]
Fire On The Mountain
Way To Go Home
St. Of Circumstance
Corrina[>]
Drums>Space[>]
Visions Of Johanna[>]
Lovelight
*U.S. Blues
16 Songs
*Weir on acoustic

February 25, 1995
Feel Like A Stranger
Peggy-O
New Minglewood Blues
Row Jimmy
Tom Thumb's Blues
Easy Answers[>]
Deal

Victim Or The Crime[>]
New Speedway Boogie[>]
Looks Like Rain⁺[>]
Terrapin Station[>]
Jam>Drums>Space[>]
The Other One[>]
Wharf Rat[>]
One More Sat. Night
*Lucy InThe Sky...
15 Songs

^{oo}Sikuru on Drums

February 26, 1995
Good Times Roll
West LA Fade Away
Qn. Jane Approx.
Lazy River Road
Mama Tried⁺[>]
Mexicali Blues⁺[>]
Don't Ease Me In⁺

Drums^{oo} (w/parade)[>]
Iko Iko
Samson & Delilah
Ship Of Fools[>]
Estimated Prophet^{^>}
Eyes Of The World^{^>}
Jam^{^>}Drums^{oo}>Space^{^>}
I Need A Miracle[>]
Days Between[^]
Not Fade Away[^]
*Box Of Rain
*w/David Murray
16 Songs

The Spectrum, Philadelphia, PA

March 17, 1995
Here Comes Sunshine
Wang Dang Doodle
Peggy-O
Qn. Jane Approx.
Lazy River Road
Eternity⁺
Loose Lucy

China Cat Sunflower[>]
I Know You Rider
Samba In The Rain
Truckin'[>]
New Speedway Boogie[>]
Jam>Drums>Space[>]
Watchtower[>]
Standing On The Moon[>]
Sugar Magnolia
*Lucy In The Sky...
16 Songs

March 18, 1995
Hell In A Bucket
West LA Fade Away
El Paso⁺
Ramble On Rose
Tom Thumb's Blues
Jack-A-Roe
Promised Land

It's All Too Much[^]
Iko Iko
Playing In The Band[>]
Uncle John's Band[>]
Jam>Drums>Space[>]
Jam>The Last Time[>]
Visions Of Johanna[>]
One More Sat. Night
*Rain
15 Songs
^1st Time Ever Played!

March 19, 1995
Alabama Getaway
Walkin' Blues
So Many Roads
Easy Answers
Don't Ease Me In
Unbroken Chain[^]

Samson & Delilah
Way To Go Home
Crazy Fingers[>]
Corrina[>]
Mathilda[>]
Drums>Space[>]
I Need A Miracle[>]
Stella Blue[>]
Not Fade Away
*Brokedown Palace
15 Songs
*Weir on acoustic

Coliseum, Charlotte, NC

March 22, 1995
Jack Straw[>]
Bertha
The Same Thing
Lazy River Road
Masterpiece⁺
Tennessee Jed
Music Never Stopped

Victim Or The Crime[>]
Foolish Heart
St. Of Circumstance[>]
He's Gone[>]
Jam>Drums>Space[>]
I Want To Tell You[>]
Attics Of My Life[>]
Lovelight
*Quinn The Eskimo
15 Songs
*Weir on acoustic

March 23, 1995
Mississippi Half-Step
Wang Dang Doodle
Cold Rain & Snow
El Paso⁺
Loser
Easy Answers
So Many Roads

Unbroken Chain
Scarlet Begonias
Fire On The Mountain
Corrina[>]
Jam>Mathilda[>]
Jam>Drums>Space[>]
Days Between[>]
Good Lovin'[>]
*The Weight
15 Songs
w/Hornsby entire show

March 24, 1995
Feel Like A Stranger
Stagger Lee
New Minglewood Blues
High Time
If The Shoe Fits
Black-Throated Wind⁺
Bird Song
Promised Land

Here Comes Sunshine
Samba In The Rain
Women Are Smarter
Eyes Of The World[>]
Drums>Space[>]
The Last Time[>]
Black Peter[>]
Around 'n Around
*Liberty
16 Songs



**SET LISTS
TOUR DATES
MAIL ORDER INFO**

When you've
absolutely, positively
gotta have this info ASAP!

1-900-454-DEAD

\$.79 per minute, must be 18 or older
Service provided by DDN 914-232-6719

The Omni, Atlanta, GA

March 26, 1995
Cold Rain & Snow
Little Red Rooster
Ramble On Rose
Me & My Uncle⁺
Big River⁺
Lazy River Road
Eternity
Don't Ease Me In

Samson & Delilah
It's All Too Much
Crazy Fingers[>]
Estimated Prophet[>]
Terrapin Station[>]
Jam>Drums>Space[>]
The Other One[>]
Morning Dew
*Johnny B. Goode
16 Songs

March 27, 1995
Picasso Moon[>]
Sugaree
It's All Over Now
So Many Roads
Let It Grow

Iko Iko
Way To Go Home
Playing In The Band[>]
Uncle John's Band[>]
Jam>Drums>Space[>]
Days Between[>]
Sugar Magnolia
*I Fought The Law
12 Songs

*Weir on acoustic

March 29, 1995
Jack Straw
Row Jimmy
Walkin' Blues
Jack-A-Roe
Mama Tried⁺
Mexicali Blues⁺
Brown-Eyed Woman
Cassidy

Unbroken Chain
Help On The Way[>]
Slipknot![>]
Franklin's Tower
Corrina[>]
Mathilda[>]
Drums>Space[>]
I Need A Miracle[>]
Standing On The Moon[>]
Not Fade Away
*U.S. Blues
18 Songs

SET LISTS

Atlanta (cont.)

March 30, 1995
 Touch Of Grey
 Gd Mornin' L'il Schoolgirl
 Friend Of The Devil
 Qn. Jane Approx.
 Loose Lucy
 Broken Arrow
 Easy Answers
 Alabama Getaway

China Cat Sunflower>
 I Know You Rider
 Looks Like Rain
 Samba In The Rain
 He's Gone>
 That Would Be Smthing>
 Drums>Space>Jam>
 Visions Of Johanna>
 Throwing Stones>
 Lovelight
 *Lucy In The Sky...
 18 Songs

Pyramid Arena, Memphis, TN

April 1, 1995
 Hell In A Bucket
 Candyman
 Take Me To The River^
 Lazy River Road
 Masterpiece+
 Childhood's End
 Deal

Foolish Heart
 Way To Go Home
 St. Of Circumstance>
 Eyes Of The World>
 Drums>Space>
 The Wheel>
 Watchtower>
 Standing On The Moon
 *One More Sat. Night
 15 Songs
 ^1st Time Ever Played!

April 2, 1995
 Shakedown Street
 The Same Thing
 Althea
 Memphis Blues Again+
 Tennessee Jed
 Promised Land

Here Comes Sunshine>
 Eternity>
 Crazy Fingers>
 Estimated Prophet>
 Jam>Drums>Space>
 The Last Time>
 Wharf Rat>
 Not Fade Away
 *Unbroken Chain
 14 Songs

+Weir on acoustic

Coliseum, Birmingham, AL

April 4, 1995
 Feel Like A Stranger
 Sugaree
 New Minglewood Blues
 Ramble On Rose
 Black-Throated Wind+
 Don't Ease Me In

Victim Or The Crime>
 Iko Iko
 Corrina>
 Terrapin Station>
 Drums>Space>
 Easy Answers>
 Stella Blue>
 Around 'n Around
 *Quinn The Eskimo
 14 Songs
 +Weir on acoustic

April 5, 1995
 Touch Of Grey
 Wang Dang Doodle
 Stagger Lee
 Me & My Uncle+>
 Maggie's Farm+
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 Unbroken Chain
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 Easy Answers
 Days Between>
 Not Fade Away
 *U.S. Blues
 16 Songs

SUNSHINE ROSES ©1994 BY BILL FITTS

CHINA CAT'S 5 STEPS TO HIGHER CONCIUS-NESS AT DEAD SHOWS



•In the March '95 issue of *InStyle* magazine, there's a picture of a sprawling pink house with a freeform swimming pool and a tag that says "**Jerry Garcia slept here.**" The house in question is the one he purchased in '92 after his last bout with health problems. The 7,500 sq. ft., Mediterranean-style villa with a master bedroom suite, five bedrooms, seven baths, formal dining room, mirrored gym, and "waterfall with psychedelic fiber-optic light system" is up for sale. The cost? A mere \$2.1 million. Any takers?

•**Jerry** recently recorded two songs, *Smoke Gets In Your Eyes* and *Cigarettes and Coffee*, for a new Miramax film starring Harvey Keitel. The music video features the **Jerry Garcia Band** and will most likely include film clips. It was produced separately from the film.

•**Bob** and sister **Wendy Weir** have released their second children's book w/tape entitled *Baru Bay* (Disney/Hyperion). This time the story takes place off the coast of Australia and deals with the endangered coral reef.

•**Bobby** is currently hard at work on the "Satchel Paige" project (see interview pg. 12).

•**Mickey Hart** will soon be mixing down an ambitious new album featuring lyrics by **Robert Hunter**, 70-80 instrumental tracks per song, and vocals by the a cappella group the Mint Juleps. The album boasts a scorching new version of *Fire on the Mountain* as well as a reworking of Hunter's classic lyric, never released, *Only the Strange Remain*. (The original words appear in Hunter's book of collected lyrics, *Box of Rain*.)

•While vacationing in Mexico in April at **Vince**

DDN NOTES

BY SALLY ANSORGE MULVEY

Welnick's home, guests **Bob Weir** and **Matthew Kelly** were joined by **Prairie Prince** for an impromptu "benefit" performance at a local Mexican club.

•**Bob Weir, Rob Wasserman, Jay Lane, Matthew Kelly,** and **Jenny Muldaur** (Maria's daughter) did two shows at Sweetwater in Mill Valley for a mostly "friends of" crowd. They played 16 songs plus two encores, one of which was *Gloria*. Bobby played lead electric guitar, and a big highlight was when he sang *Heaven Help the Fool* (first vocal rendition since 1980).

•**Second Sight** (Bob Bralove, Henry Kaiser, and Tom Constanten) performed at Yoshi's Nightspot in Oakland on April 25. The show tied old and new eras of Dead together with Bralove and TC playing dual leads. The peak of the evening was a relentlessly funky version of Miles Davis' *It's About That Time*, from Miles' classic "In a Silent Way," which has also made appearances out of *Space* at Dead shows this year. Kaiser and TC have also teamed up for a new album called "The Siamese Stepbrothers" (Cuneiform Records). The album is musically *Zappaesque* and was edited by GD Hour host David Gans and "Gray Folded" producer John Oswald.

•Remember the **King Biscuit Flower Hour**? Well, a bunch of guys bought the entire catalog about 18 months ago and have been working feverishly sorting, organizing, remixing, and remastering. In the end of June they will

release their first six shows, including: **Kingfish** (original members with Bob Weir), '76 Beacon Theatre, NYC, two CD set; **Lynyrd Skynyrd**, '75 Wales, England; **Canned Heat**, '79 Long Island, NY; and **Deep Purple**, '76 Long Beach, CA. The King Biscuit group hopes to release 20-30 shows a year! Sounds like some great memories are on their way. Stay posted to our *Dead Relatives* column for the reviews!

•**Zero's** latest CD, "Chance in a Million" (recorded by **Dan Healy**), was recently rereleased on A&M Records. It includes five tunes co-written by **Hunter**, and features **Vince** on keyboards and vocals on two cuts.

•**Robert Hunter** is working on a horror comic series for DC Comics with Tim Truman of GD Almanac fame.

•In response to the numerous inquiries regarding the release of "Mirror Ashes" (Part 2 of the "Gray Folded" set), John Oswald would like everyone to know that it should be ready for an early to mid-summer release.

•There's a new movie from the independent film world about the Deadhead Experience. It's called *Tie-Died: Rock 'n Roll's Most Dedicated Fans*, and is a chronicle of parts of the '94 summer Dead tour.

Directed by Andy Behar of California, it recently premiered at the Sundance Film Festival. Though the film was unavailable for viewing at press time, the advance word is it's very entertaining, objective, and really catches the *magic* of

being there! It should be hitting theaters in September.

•This year's **H.O.R.D.E.** tour will feature The Black Crowes, Ziggy Marley, Dave Matthews Band, Victoria Williams, and Taj Mahal to name a few.

•In March, upon moving back to Alabama, Donna McKay (formerly **Donna Godchaux**) donated her Rock and Roll Hall of Fame award for her years as vocalist with the GD ('72-'79) to the Alabama Music Hall of Fame in Tusculumbia, AL. She presented it to them along with her Platinum Album for "Skeletons From The Closet" on which she sang. These two items will join the costume Donna wore during the Dead's '78 concerts at the base of the Great Pyramid in Egypt, already on display.

•**Dan Healy** is not the new soundman for the **Dave Matthews Band**. His daughter Ambrosia is publicist for both **DMB** and **Leftover Salmon**, and the official word is that Healy is acting as consultant to help DMB do great sound in bigger venues.

•**Deer Creek Campers Beware!** This summer there will be new camping regulations and a drug-free campaign in Noblesville, IN, with contraband-sniffing dog(s). Campers won't be able to sleep in any Noblesville parks, and those wishing to spend the night in the 120-acre Forest Park will have to *meet board requirements!*

•There are now two **J. Garcia** suites. One in the Beverly Prescott Hotel, LA (\$300/nt), and at the Triton Hotel, SF (\$245/nt).

•If you find a newsworthy tidbit in your local paper, clip it and send it to me at: DDN Notes, PO Box 148, Purdys, NY 10578. If we use it, we'll send you a little thank-you gift in the mail! ♦

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CATCH UP ON WHAT YOU MAY HAVE MISSED!

- #1: DDN, our first issue!
- #2: Back from the Dead (The Dead return after Jerry's illness); Betty Cantor Tapes—Story and List—Part 1; Spring 1987 reviews; Wes Wilson psychedelic art review
- #3: "Love Conquers All"; Spring Tour 1987; The Harmonic Convergence; How Can I Help?—Ram Dass; Living Life As Art; Betty Cantor Tapes—Part 2
- #4: Summer Tour 1987 with Bob Dylan; History of Music—'50s-'60s; Baba Olatunji Interview—Part 1
- #5/6: Rites of Passage; DH Dreams; Baba Olatunji Interview—Part 2; How to pitch a tape; Fall 1987 Reviews; 1987 Year-End Analysis
- #7: Robert Hunter letter to DHs and DDN reply; Wavy Gravy Int.; Spring 1988 Reviews; 1976—The Year in Review; Best of '66-'75 On Tape—First Ed.
- #8: "It's All Too Clear We're On Our Own!"; Deadhead Dreams; Summer 1988 Reviews
- #9: Tune In, Turn On, Take Charge!; Gyuto Tantric Choir; Just Then The Wind...; The Dead's Rainforest Appeal; Fall 1988 Reviews
- #10: Our Endangered Environment; Our Filthy Seas; Fall 1988 Reviews; Special focus on Mickey Hart's solo projects
- #11: Saving Our Scene; The Best of '75-'88 On Tape; 1988 Year-End; 102 Things To Do for a Green Future; Ode to MIKEL and His Newsletter
- #12: SPACE!; Deadhead Dreams; Abbie Hoffman Remembered; Castaneda Book Reviews; Spring 1989 Reviews; Footbag Peace Initiative—Part 1
- #13: Follow Your Bliss—The Importance of Ritual; Summer 1989 Reviews; Footbag Peace Initiative—Part 2
- #14: *Dark Star* Special; Fall 1989 Reviews; Juggling to the Dead; *Dark Star* flashbacks; *DARK STAR* Trek cartoon
- #15: Taping Techniques Special; SCUBA Diving with Garcia!—Part 1; Home Taping Techniques; Concert Taping Techniques; New Year's '89; 1989 Year-End Review and Stats
- #16: Getting High On Life; Interviews with Bob Weir; Bill Walton; Spring Tour 1990; Ram Dass on "getting free"; Should Marijuana Be Legalized?
- #17: SOLD OUT!!!
- #18: Interviews with Hornsby; Hart; Weir; 1990 European Tour Review; 1990 Year-End Review and Stats; 1990 Tape Trading Review
- #19: Myth, Ritual, and Transformation; Artwork by Jerry Garcia; Interviews with Ken Babbs; Bob Bralove; The Phurst Church of Phun; Excerpt from *Drumming at the Edge of Magic*
- #20: Into the Future with the Grateful Dead; Interviews with Bob Bralove; John Barlow; Terence McKenna; Virtual Reality; DAT—The Time Has Come; Bill Graham Memorial
- #21: DDN Parody Issue—The all-time most hilarious GD spoof; Interview with Bob & Wendy Weir; 1991 Year-End Rev. and Stats; 1993 Tape Trading Rev.
- #22: Interview with GD Monitor Engineer Harry Popick; The Making of *Back Stage Pass*—The video; DH Dreams; a political essay by Gore Vidal; and Spring/Summer '92 Reviews
- #23: Interview with GD Lighting Designer Candace Brightman; Ken Kesey; SCUBA Diving with Garcia—Part 2; The Most Important GD Concert of All Time!; *Sunshine Daydream*—The Lost Dead Movie
- #24: The Politics of Consciousness Expansion; Interviews with Timothy Leary; Ram Dass; 1992 Year-End Review and Stats; 1992 Tape Trading Review; The Injustice of Mandatory Minimum Drug Sentencing
- #25: Interviews with Mickey Hart; Owsley—Part 1; Blues Traveler; Best of the Dead On Tape '65-'74; Spring Tour '93 Reviews; Deadhead Dreams
- #26: Interviews with Vince Welnick; Owsley—Part 2; Harry Popick; Phish; Best of the Dead On Tape '75-'93; 1993 Fall Tour; Tape Traders Etiquette
- #27: Interview with GD Tape Archivist Dick Latvala; Blair Jackson's 1993 Year-End Review; 1993 Concert Stats and Tape Trading Review; Fall 1993 Garcia and GD Reviews; Zappa Memorial
- #28: Interviews with Phil Lesh; David Murray; The Allman Brothers; Guide to Chicagoland; Dead Dreams; Spring Tour East '94
- #29: Interviews with David Crosby; Bruce Hornsby; Spring West Coast & Summer Tour '94; The highs and lows of the drug issue
- #30: Interviews with Billy Kreutzmann; Blues Traveler; Blair Jackson's 1994 Year-End Review; 1994 Concert Stats and Tape Trading Review

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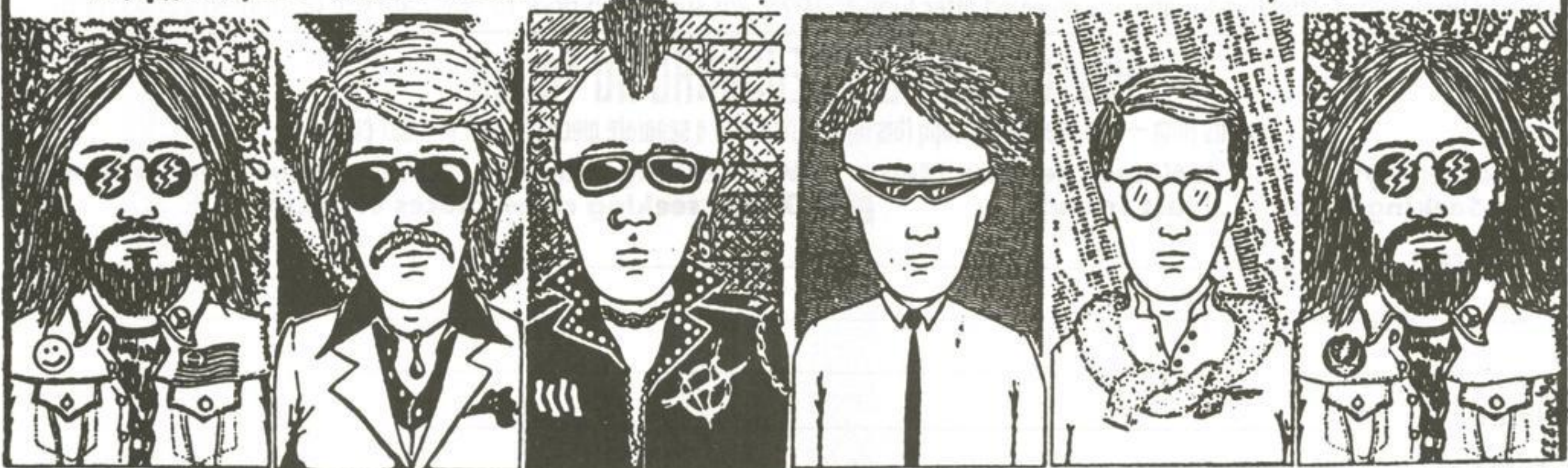
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Or you can send written responses to particular ads by enclosing them each in separate stamped envelopes with the mailbox number on the outside of each envelope (located at the end of the ad you are responding to: i.e., 1005 or 1236). Then enclose those envelopes, with **\$1 per response**, in a larger envelope addressed to: DDN PERSONALS, PO Box 148, Purdys, NY 10578. Your responses will be forwarded to the ad placers. (**Remember to write your name & address on your responses** and that it takes time for any ad placers to send their written responses back to you.)

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DDN is looking for a responsible intern in the Westchester, NY area. Use of MacIntosh, MS Word, typing, and good phone abilities required. Send resume ASAP to DDN Intern, POB 148, Purdys, NY 10578.

15 yr old family of creative adventurers looking for artistic/adventurous women to participate in our celebratory rituals (we need to balance group gender). Age/appearance not important. If you're energized/articulate/not shy/live in Northeast & interested in creating art/ritual/phun with warm-hearted/humorous Deadheads/artists/pranksters w/self-description of interests/skills to DDN-Badillion Family, ☎ 📧 Box 1400.

HELP WANTED: You've worked for many years in the real world, and now you're ready for a major lifestyle change. You like hard work and are looking for something more fulfilling. Money isn't as important as living/working with good people/great environment. You see this as a long term move & look forward to growing with our tourist oriented business in the tropics. If this is you 📧 BOX 1401.

Would love to correspond with other DHs. Please write to me. Jenny Bicolor, 📧 Box 1402.

Kind SWF into the Dead, travel, art and Jack Kerouac, seeks kind SM interested in same for correspondence/friendship. ☎ 📧 Box 1420.

I am a young female just hoping to hear from really cool people who love life, music and each other. ☎ 📧 Box 1421.

All I like to do is listen to GD music. If you'd like to join me say around 4:20, call Angie in NC. ☎ 📧 Box 1437.

WF seeks fellow Heads who see the magic in Bobby! Write to Nichole Visco, 1550 SE 14th Dr., Deerfield Beach, FL 33441. ☎ 📧 Box 1415.

Help me! Desperately seeking rides to show/penpals. Please correspond immediately!!! ☎ 📧 Box 1426.

Help! Steady touring buddy moved west w/his lady love this fall. Need to hook up with new buds for EC spring & summer '95 tours. ☎ 📧 Box 1418.

What makes Heidi high? My daughter Cassidy, good friends, sunshine daydreams, Dancin to the Dead, psychedelic adventures, being American Indian, HQ sbds!!! Seeking pen friends, maybe meet at a show. ☎ 📧 Box 1422.

Desperately seeking the "naked man" from 8/4/94 Giants. Love to be your sugar mag, if you'll be my sunshine daydream. Melissa. ☎ 📧 Box 1419.

Nouveau Denver DH with killer patio seeking erudite female for friendship and perhaps to tour. My friends call me Cosmo, ☎ 📧 Box 1410.

SF seeks travel companion M&F to hike camp bike beach Hawaiian islands and/or travel about in SE Asia in 1996. ☎ 📧 Box 1411.

New, lonely Tampa Head looking for locals to trade ideas, tapes and take long trips. Male just wants to groove. ☎ 📧 Box 1412.

Personal of the Issue:

Single Sweet Sugar Magnolia, 18, seeking Friends of the Devil to share High Times with. Live in NJ, go to school in Mass. Rachel. ☎ 📧 Box 1442.

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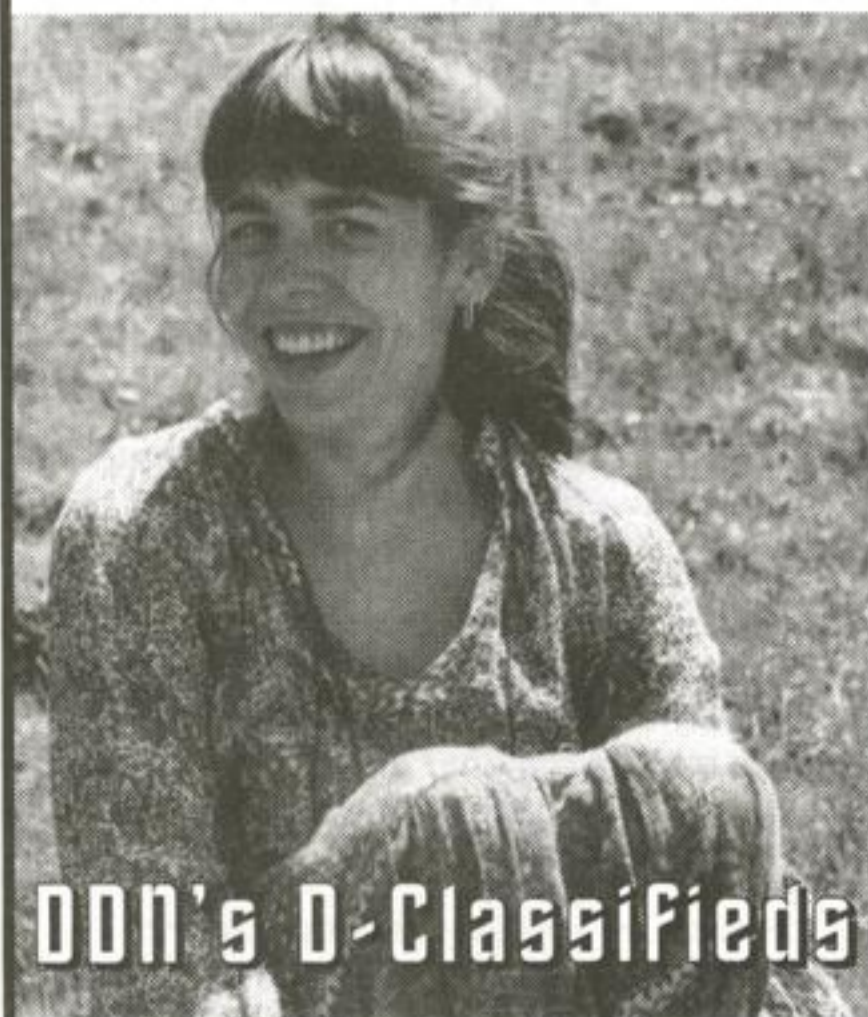
Hey now, sweet, fun & very kind guy, 38, lives in Ventura, CA. Looking for a lady to accent my life. ☎ 📧 Box 1414.

If you feel the heartbeat of Mother Earth thru music we need to talk! 27, SBM, southern bred, lookin' for Scarlet with Fire! Especially Sistahs! ☎ 📧 Box 1423.

SWF looking for someone with same interests, fun, adventurous, into music, to go to shows and talk with. Lela. ☎ 📧 Box 1431.

Writing book on Dead show dynamics. Need stories, poems, photographs, artwork from wide sampling of heads. Positive or negative accounts. All used will be credited. ☎ 📧 Box 1424.

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Tie dyed SWM 39 seeking attractive female companion, 25-35 for love and life. Enjoy art, music, sci-fi/fantasy and romantic moments. Easy going, honest and gentle. Glendale, CA. ☎ 📧 Box 1413.

Friendless SWF 20. New Head seeks friends and summer tour companions. Brothers and Sisters anywhere pls reply. Need mail, lonely. ☎ 📧 Sunflower. Box 1221.

SF DH looking for her freedom. Where are there more people like me? Guys, gals, old, young, anyone for any reason. College student, Boston Area. ☎ 📧 Box 1223.

Looking for friends to have fun with and go to shows etc. Pls write. My love for you not fade away. ☎ 📧 Michelle, Box 1222.

21 y.o. sister in Chicago looking for kind bros/sis to travel with on next Phish tour. If you've got room for one more, I'd be more than happy to share driving, expenses, etc. Pls Be Kind. ☎ 📧 Box 1204.

Kind chick from SC seeks Heads anywhere to travel and party with. It's so boring here. Hipsters, tricksters, ☎ 📧 Box 1213.

Young DH girl seeking any kind of relationship (preferably w/M 18-26). NY area. ☎ 📧 Box 1212.

Collector looking for G.D. 45's, Promo LP's, radio shows and Audiophile 1/2 speed mastered LP's (MFSC, Nautilus, CBS, etc.) by anyone. Thanks! Tim R. ☎ 📧 Box 1458.

Dark Star! SWM, 30, 5'5", 140 lbs, br. br. Chef, artist, like partying, tours, the wilderness, moon dancing, seeks a woman into the same, especially space. Phila. ☎ 📧 Box 1425.

Does anyone know how I can get some AIR GARCIA shirts? ☎ 📧 Box 1416.

WM DH in Phila suburbs seeks others nearby for hanging out, parties, tours, and tape tradin. Let's talk. I'm 30 yrs old. ☎ 📧 Box 1075.

BI-WM,, 5'6", 125 lbs, br., br., 25, smooth body, swimmers build, seeks other girls and guys into partying, tours and fun. Phila & suburbs area. ☎ 📧 Box 1076.

West WA (kitsapco) Head looking for Dead friends, pen pals. SWM, 24, N/C, D/F, like aikido, outdoors, dogs, tattoos. Let's enjoy this ride together. ☎ 📧 Box 1427.

SWM 32, smoker and drinker, redhead DH looking for someone to share Dead shows and late night music listening. ☎ 📧 Box 1428.

SWM, 45, 5'4", 165 lbs—Harley riding Dead with unique hobbies. Enjoys fun in life, seeks SWF soul mate for ltr. Tom ☎ 📧 Box 1417.

That would be something, it really would be something, to meet you in the pouring rain! TM and all the Woodbridge Deadheads ☎ 📧 Box 1403.

SWM, 31, new to Philadelphia area—I enjoy playing guitar, Dead/Phish shobus, taping, bluegrass, festivals. Seeking friendship with a woman with similar interests! ☎ 📧 Box 1409.

I would just like to know if ticket prices could have stayed at 27.50 or below or do they have to go up every year?! ☎ 📧 Box 1405.

Dear Ed & Valerie in San Francisco—Shawn & Faith hope you are well. Please try to find us. Relocated to Palm Beach, Florida. Love, US!! ☎ 📧 Box 1404.

Looking for info on communal living, gatherings. Want to connect with kind brothers and sisters, write me! Love, peace and harmony. ☎ 📧 Box 1406.

Please help! 18 year old male DH needs someone to follow the Dead with this summer. You're my only chance. ASAP. Thanks. ☎ 📧 Box 1408.

Cute dancing SWM 23 needs sweet dancing swf 19-24 send cute picture I love you bear-y much for Grateful love. relationship bear-ever. ☎ 📧 Box 1429.

I need a miracle. Young DH looking for tapes, letters also. Broke spent all money fixing Birtha my VW bus. Donations gladly accepted. Peace, Grasshopper. ☎ 📧 Box 1430.

Utah DWM 27, 5'10", 140 lbs, looking for friendship or more with Utah WF DHs. What a long, lonely trip it's been. ☎ 📧 Box 1432.

33 yr old SJM seeks woman in So. Cal. for relationship, concerts (Dead & many others) & general fun. ☎ 📧 Box 1433.

Darkstar! SWM 5'5", 140, br/br, 30; looks 21! Darkstar and space. Seeks woman into the same. Phila area. Please call. ☎ 📧 Box 1434.

Hey now! Nothing to trade or sell. Just want to say Smile! Smile! Smile! Misty Dawn, ☎ 📧 Box 1435.

GWM 24 seeks young, gay, Eastcoast DH for friendship/fun. Send photo/letter to ☎ 📧 Box 1436.

19 YO Girl from IL soon to be in Bozeman, MT. Looking for kind friends in the area, or just great correspondence. Whale. ☎ 📧 Box 1438.

Grateful Sociologist is researching DH relationships. For questionnaire: Rebecca Adams, Dept of Sociology, UNCG, Greensboro, NC 27410 or Adams@Iris.uncg.edu. ☎ 📧 Box 1439.

16 with deep thoughts and beautiful sights. Like to snowboard and dance the starry night away. Tape trading maybe? Rare new groups. ☎ 📧 Box 1440.

GWM 24 and discreet. I'm a Dead fan from NY looking for other DH of similar orientation for friendship. "You are not alone." ☎ 📧 Box 1441.

Are there any kind sisters/brothers in OC, CA? Kevin ☎ 📧 Box 1443.

Thanks to three lovely Vermont sisters—Melinda, Sally, Marrassa. If you ever need a favor let me know! Steve, Box 124, Bryn Athyn, PA 19009. ☎ 📧 Box 1455

Wanted: Grateful Dead memorabilia. No item too small. Call Bill ☎ 📧 Box 1454.

"Hearts of Space," playing rare + vintage G.D. in the NY metro area. For mailing list and bookings call Jeff @ ☎ 📧 Box 1453.

NEED A PENPAL? 18 YO male ISO person who enjoys writing. Like Dead, Phish, Doors, Panic, DMB, exc. John H. ☎ 📧 Box 1444.

Oregon/Calif DHs: Patty-exiled from Eugene seeks Robert Dean Wright "Peace". Electric blue eyes, part sioux, born 3-12-64. Rotweiler "Fudd" Box 1446.

Groovy SWM 26 Grad student, Doors & Beatles. Funatic looking for fellow Bostonian Doorsaholics, Beatlemaniacs, and shipwreck archaeologists. Tarn S. ☎ 📧 Box 1447.

SJM Philly area looking for SF who still believes in love that lasts forever. ☎ 📧 Box 1445.

Young guy looking to penpal w/other Heads. So boring in VT, need friendly mail to pass time, pls write. will return letters. Ryan C. ☎ 📧 Box 1448.

Hart Heads: seeking out folks into Hart and friends. Airtto/Flora, Olatunji, Zakir, etc. for correspondence, trading, etc. Michael Morin, 102 Taunton Ave. Norton, MA 02766-3204. ☎ 📧 Box 1449.

I need a miracle—Doug Tuescher of Janesville, WI. Met in FL 4/92. Will be on summer tour. Would like to see you again. any contacts? Barb S ☎ 📧 Box 1450.

Feel like a stranger>I do. SM 20 seeks Grateful Chick for a kind relationship with daisys on top. Peace. KJM. ☎ 📧 Box 1451.

SWM, N/S, 37, DC area. Prof by day, DH by night. Looking for SSDD for biking, boating, taping, shows, hanging out and havin' fun! ☎ 📧 Box 1452.

Westport, CT Head e-mail: DEDHED1599@aol.com. ☎ 📧 Box 1457.

Questions? Comments? Ramble on...! Robert, 6001 Big Springs Drive, Arlington, TX 76017. ☎ 📧 Box 1456.

West coast DH (LA) looking for young lady to travel with. All expenses paid. ☎ 📧 Box 1407.

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Henk & Lilian of the Netherlands—Love your country—will visit again soon—please write. Carl Altmann, 118 Second Street, Annapolis, MD 21401, U.S.A.

Get DH's out of jail! Support POWs serving mandatory mins for non-violent drug offenses. Join FAMM, 1001 Pennsylvania Ave. NW, South, Washington, DC 20004.

Support the Adopt-a-hippie program, no money needed, just your kind correspondence! Downed DH needs mail! Seeking word from all, especially sweet sugar magnolias! Paul Moreau, E-33248, PO Box 911, Imperial, CA 92251.

Kind Santa Cruz sister, 34, incarcerated, would rather be with you. Seeking correspondence, connectedness. Write Dark Star, c/o Keller, 52S Cedar St., Aptos, CA 95003.

SWM, 39, strong, sensitive, artist, doing time. Seeking a real woman. Looks, age, size don't matter. No games please. Will answer all.

SWM, 38, blond hair brown eyes, looking for that one lady who can make a difference in my life. As a friend or a lover. Hopfully both. If you think you may be the one? Write to me at—Jack Denzer, C-18632, PO Box 29, FA 2 #12D, Represa, CA 95671.

Incarcerated DH who's daydreams have no sunshine seek kind female penpals. Paul Barkett #97762-012, LSCI Allenwood, POB 1000, White Deer, PA 17887.

Extremely lonely DH prisoner seeking experiences, penpals, friends, and pix. All welcome! Pleez help, this is hell!? Peace be with you: Kelly Israel #127354, DCI POB 788, Unit 2 Dorm 1, Jackson, LA 70748.

Freedom is near. Sincere white male 34. Fun, honest, understanding, creative, adventurous; seeks female correspondence, friendship. Dennis Liffick #262-373, POB 69, London Correctional Camp, London, OH 43140-0069.

ME! handsome, 22, open-minded, energetic, caring, honest. 6'0", 185 lb. I like outdoors, blond hair, blue eyes! same qualities, let's get together. Tarbuton, H-32321 7-115, POB 409000, lone, CA 95640.

Is there a woman lonelier than me? Stuck where intelligence and compasion are unheard of. Desperately need companionship, mental stim, and laughter. Won't someone help>write: Timothy Gravelle, E48904, POB 409099, lone, CA 95640.

If you have an open mind, people will throw all kinds of garbage in it. Think for yourself. Be individual and smile, smile, smile!

HEMP info, HEMP bracelets, HEMP bags. Free packet, contact Pittsburgh NORML, PO Box 4839, Pab, PA 15206.

Keep smiling—Enjoy life & peace to all!

DC, Daniel, Pam, Slim, Nash, & Mikie: Thanks for your support (and tapes). Without you, I would never have made it through law school. Butterfly.

Without love in the dream, it'll never come true, thanks Heather from Mike.

Rosemary, loving estimated prophet on way to terrapin station let's head to shakedown street. Kev.

SM Hopefully safe & happy; the dreams still come, but I have to get to work. Peace/Love, Zack, Terrapin, Kiki & me.

Stef Bear—I can still taste the raspberries—Jer Bear.

To Alan—Meddle, Meddle friend of mine, all good things in all good time—Love, El.

The light of God never fails. The light of God never fails. The light of God never fails. .

People really like licorice. St. Stephen in '95.

Howdie Ryan! Hope you are enjoying your subscription. Uncle Peter.

If all the miles I spent on tour would be Marlboro miles, I'd be able to get the pool table—Andy Ezmysol.

Hey! Does anybody really eat those veggie burritos or are they on tour, too? Just thinking out loud. Big Mike, NYC.

I love you Tiffany & Jerry & Bob & Phil & Mickey & Bill & Vince—Thank you!

Above everything else, you gotta have heart—Aiko.

Laura and Terence are happy to announce the birth of our first child. Thanks to all our Deadhead friends for their love and support!

Welcome to our world, Lindsay Marie (8/27/94). Hope you enjoyed your Denver show. Love you, Auntie Shannon.

Great to be alive—Grateful to be Dead! Thanks Wharf Rats. Peace & love. Randy & Sharon.

Andrew and Meghan say might as well bring back St. Stephan.

Keep up the good work! Each issue is better than the last. Cajun Connection 718-767-6979.

Forget not then thine own approved, the which so long hath thee so loved, whose steadfast faith yet never moved—forget not this! Sir T. Wyatt.

Hey now, hey now, what happened to that cosmic charlie tease in oakland. Come on guys, how about doing the whole song. Ed the Deadhead.

Dear Jerry, Phil, Bob, Billy & Mickey, Happy 30th Birthday! Will you be tourin' Europe sometime in 1995? Peace, Richard & friends from France.

Listen to Joe Man's Dark Star Theatre Friday Mornings 4:00am-7:00am WCSB 89.3 Cleveland Ohio.

Grate fun at Buckeye Lake in 94. See ya in 95. Drew, Vegie, Bonzo, Jon. Just a box of rain.

When are the Dead going to play in North Dakota? BCM.

Keep up those Petlock tape reviews! How 'bout a review of rich's favorite vids?

Pax et amor in lucem; cantate verba "gratiae mortis." HCW.

To my shinin' star—life would be a lonely place without you and my cup would be empty. Happy Birthday Russ. Love ya tons, Nikki.

Dennis, sharing life with you is a wonderful adventure—let it grow! Yours thru eternity, Danita.

Call the DeadBoard BBS 301-530-9346 for a real good time.

Ted, you are my shining star. Thanks for all the great shows. It wouldn't be the same w/o you, my sandwich!.

Well the first days are the hardest days. Don't you worry anymore—cause when life looks like Easy Street, there is danger at your door.—Katy.

Once in a while, you can get shown the light, in the strangest of places, if you look at it right.

There's maaik in DC partying on the east coast. Here's Scott-bye bye for now—can't wait to see you soon. Love, ME.

Check out the Crossroads Grill, 436 Mamaroneck Avenue, Mamaroneck, NY 10543.

Mag-rock, I miss you. Love and peace, Magic Margie.

Beautiful people DO NOT need drugs! Peace comes from within. Love yourself, respect your body. Doybear.

Lisa Dara—you are the kindest sister around. Thank you for always caring. Love, David.

Yo! Crow and cement head, let's rock!. Don-Thomasonie.

Peter, What's behind those sleepy eyes? You don't know how easy it is! You don't know how easy it is to love you! Jennifer.

Hey Rusty! Pay me back! I bailed you out! See ya in the summer! Mutz.

Herb in Maine. I'm your B.E. woman. I hope whatever we have is built to last. I will travel so many roads to be with you. Call, let's talk. Dana.

Love you Debit! Boy those 1977 shows make me happy! See ya all at Cal Expo in 95. Dusty Rhoads!.

Dear Andy, thanks for letting me stay on the bus. You know our love will not fade away. Love, Rick. PS—Jacks shaken on 55th St.

Long live Met Center! Fellas, please come back to Minnesota, Shozz and Donna love travel but miss Cassidy and Corrina at home.

Look what happens when you don't vote; you get an escalating Drug War and Newt Gingrich leading a republican congress. Toke and vote kaptntrip@aol.com.

Merry X-mas Big Al! Thought you might find this spiritually uplifting. Something to take you away from all that political corruption & bad karma. Geoff.

Yo Niggy, wanna here a couple of doosies? Doosie, doosie. Always thinking of you. The Tupperware People!!.

Matty—you make me so happy! I love you more than words can tell. Love Debbie Sue. Lauren, "Without love in a dream it will never come true." Thank you for making all my dreams come true. I love you. Raymond.

Jessie, thanks for being such a beautiful friend! Greg B., I hope you find some kind people to see shows with you! Love, Kate S.

Wonderful world/interesting people/crazy world/funny people—enjoy!.

Jennifer R. from Northern Arizona University, thanks for introducing me to the Dead. I still love you. John H.

Blow the horn, tap the tambourine, close the gap on the dark years in between you and me Cassidy, Sabrina & Alex.

If you love life, life will love you! Joan and Mitch: sorry for crib deal, hope you'll deal with it. Love Jay and Beach.

Janine Elise. Still here. Still inside me. Still the way you were. Still Greatful after all these years. Bill.

Are the Dead coming back to Phoenix anytime soon? Peace and a happy new year to all.

Matt—Happy Birthday! I love you more than words can tell.

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Ian, without love in the dream, it'll never come true. Your punkin forever, Jillie.

Jaq—Mazel tov on the new (Dead)Head in the family. "I love you more than words can tell."—Dov B.

Lost: Pink frisbee at the Ark Boston Show 4/21/69. Sentimental value—says "Water will flow, love will grow." Return at Fall 95 Boston—Goliath.

To my dearest Megan: Can't wait for the Dead In the Desert when you finally Feel Like A Stranger. Love, Sam.

Sarah: My sunshine daydream, I love more than the sky holds stars. There's no music without you and now I've told the whole bus! Bruce.

All the brothers of Sigma Tau Omega have a great trip. TMF. Go Iona rugby.

Hello fellow DHs from Bynum in Birkenfeld OR! See you in Eugene.

Stop in at "The Comic Bookie" 415 W. Foothill, Claremont, CA 91711.

Hey now Dar R., hope you had a peaceful & happy holidays!!—Bob & Laura.

Baltimore—I am very glad (x3) that it rained at Buckeye. Thank you for making me smile lots in 1994. Many hugs. T.

Bruce Hornsby netheads, check out rec.music.artists.bruce-hornsby on the Internet, ask your local system administrator! mwitt@opie.bgsu.edu(michael witt).

Hey now, Bill, Dex, Arnold, Jay, Waldo, Dave, Jeff(s), Keith and Dan. Nothin' left to do but smile, smile, smile.

If in the Chicago area—try to hear the Glass Camels.

Trails followed in the light of day lead to the love and comfort you give as the day leaves. Shine on, my love Denise.

Bobbi T. in Chico—the San Diego family loves you. See you next show (or in the Sierra, or Mexico, or?).

Thanks to all you St. Augustine Heads for the great time over Thanksgiving. See ya sumer tour! Love and roses forever, New York Dave.

Jamie, thanks for the Giants Stadium shows, B4, barbequing at four in the morning, Nashpa, waiter pride, go ballistic, quickway, cheese fries. Thanks again, Dave.

Please take care of your pets on tour. they can't take care of themselves.

Jenny Boo, your my sunshine daydream, I love you!!! CPill.

Steven, thanks for the love and support and standing by me. Brown Hair.

Hey now, Bob, SWMRC, Glynnie, Nomad, Mert, Centerfold and AC. "Some obsessions never die." Have a grateful day! From the Forever Fohcgiv Freaks.

Of unity-being and the blasted sunscape of creation, settler ignites the remains, settles into a circling of reasonwings and warheads amusement, stranded wild obliterate.

Joanna, you're the best, I really love you! Will you marry me? They can't hold me with these iron walls. Love, Jonathan.

Wayne-VA Coast—we spoke at Graceland/after 2nd Memphis show—you disappeared? I'll meet you in the middle or anywhere in between. Dana, IN.

Joanna you were sent from Heaven to me as in "Heaven help the fool." Marry me so we can be together through eternity.

For the best in original music, come to Valentines, 17 New Scotland Ave., Albany, NY.

Who was Crazy Otto? Read and participate in the creation of The Annotated Grateful Dead lyrics on the World Wide Web! URL: <http://www.uccs.edu/~ddodd/gdhome.html>

Thanks to all of you that made my skeptical parents feel nothing but love & happiness at SLC shows. Dance Dance Dance FFFLLYYYYY!!

Dead Net: Send cool internet # to me at AOL Email dillontoe.

We, as people of this beautiful Earth *must* be environmentally responsible in every choice we make! We *must* reduce/reuse/recycle/buy recycled/become aware.

Aint no time to hate. E.B. soon to R.N. 4 years clean and sober. 2-26-94.

Come on Dick Latvala Free Pigpen from the vault. Give us Kingbee, Same Thing, She's Mine, Next Time, The Rub, Two Souls. How about 11-19-66.

"Pot is less harmful than many prescribed drugs including aspirin"—Dr. Carl Sagan. Great North Special been on my mind—GD ride Canada just one more time!

Thank you Dick Latvala for Dick's Pick 2. Looking forward to many more in this series. Dropdog@nando.net.

Amy Sue, You are my sunshine daydream! Love, Robert Lee. Barnum Loves you too!

Thanks for Unbroken Chain, Phil!!!

KAINME — You and August 3 show, Giants Stadium, there is no looking back. Content

Thanks Claudia + Don, I Love you. Turn the volume up! Please!

Hey Mo! I know we are not together every day but you know our love will not fade away, Shawn.

"Woewee Weenee" Be happy pretty 'lady' All my love best friend till the end of time—Darron

Rachelle you're in my heart, true friends won't fade away. Hope to see you at Vegas/Shoreline in '95. With Love, your other half—Carrie.

Gifted L.A. gal flies to the Warfield again and is rewarded with two Jerry donuts and a bottle of Becks. San Joseans also grateful. Vegas!

A great big thank you to all my brothers and sisters, thanks for the memories.

Hang in there Mark Love. You'll be going to shows again soon. Your brother, Eric.

Hey, hey, hey, just wanted to say howdy to all the kind folks out there. See you this summer. Frog from Lincoln, NE. Go Cornhuskers

To all the kind people—please vote Republican.

I love Donna Karen Heidinger forever.

In pursuit of delicious strawberries, Jeff, Tammy, & Alex the cat.

Thanks to all those who helped my collection grow, especially Rikk Royal Brian Jennifer Louie Lisa. From Jim the Clockman of Carson City.

Beans don't burn in the kitchen, beans don't burn on the grill. It took a whole lot of trying, just to get up that hill.

Just remember—"The Island You Get Is The Island You Got." Peace, Rick.

1-900-740-DEAD FOR PERSONALS

Dave—Thanks for introducing me to a whole new world of music. It was definitely "an experience." When's the next concert?—Stacey

Wishing the entire Grateful Dead family a very heartfelt, happy 30th anniversary. Imagine if they had not been here to help us see. Thank you.

From a back porch in July to standing on the moon may the music never stop. Peace—Lorraine and Chris.

To my little Deadheads Sarah, Marisa, Brandie, & Tess—You're the greatest. Love, Your Dad.

Sailor returns her fan one day, when only love is real, and the rest fades away.

Dear Felicia, It started on the front row in Hampton and the good times have kept on rollin'. Happy Anniversary! I love you! Doobie.

Please help save the virgin forests in Michigan's upper peninsula. For more info: Northwoods Wilderness Recovery, Deer Track Village, Co. Rd. 492, Marquette, MI 49855.

Biff—You may be my angel mouse—Willy the Human.

Dear Tom, happy birthday. May the four winds blow you home again. Love KC & Toby.

Dear Thomas, Ryan & Sean Haxton. Keep the Sunshine Daydream in your hearts. Your love & warmth clears the Morning Dew. Love Mom & Dad.

Uncle John, You turned me on and we ran hard for a long time. Don't forget me. We'll run together again—Nephew John.

Dick baby! Love Halloween '71—now let's have 11/21/73 Denver for Pix Volume Three. Ain't no time to wait. Let's go, man!

"And everything comes to One, as we dance on, dance on, dance on."

We all here on the East Coast want the Dead back here in New York this Summer of '95. We know last time '94 in NY was bad. But we need you this year bad.

Compassion costs nothing to give and yet remains all too rare in our culture. Envision a society where compassion is the norm! Namaste.

"One man gathers what another man spills"—Keep the scene clean! Don't just talk, act!

30 Years of "Good OLE Grateful Dead"—It doesn't get any better than this!

Hi there Waukegan Howie, Steve in CO.

My Michael, I missed you terribly in Philly, please join us in the Fall. It's not quite the same without you. Love Dana, Wilm., DE.

April Jeon, My Sunshine Daydream. Don't make me feel like a Stranger. Let your Lovelite shine! Our love will Not Fade Away—Sean.

Strangers stopping strangers just to shake their hand.

Thank you for a Real Good Time: Ghram, Greg, John, Joe, Chris, Benny + Jeff. Thanx Phil for the chain in Philly. Gratefully Dan Koppelman.

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

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It's simple. Either call **1-900-740-DEAD** and follow the simple instructions, or respond in writing directly to the addresses in the particular tape ads you see in the magazine. If you respond via phone get creative, leave a sample taste of your tapes as part of your message!

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Every call to the DDN 900 numbers will help the Earth! DDN is donating a portion of the proceeds to the environment!

TAPE TRADING

Dear Readers,

For several years, we at *DDN* central have been looking for ways to meet the rising cost of production with additional services that would benefit all your information needs. You won't find sex lines, ticket scalping, or tape selling here. Just safe, discreet opportunities to connect and trade with other like-minded Deadheads and to find up-to-date concert set list and tour/mail order info. Enjoy!

John and Sally

HQ=high quality

LG=low generation

YLGM=Your list gets mine.

SBD=soundboard

Wanted sbds of the Dead Florida '94 shows. Also Dylan: Corpus Christi and Charlottesville 1991 and Gainesville 1992. DAT or analog. Have 6000+ hrs. Henry, Box 832612, Miami, FL 33283. ☎ Box 1692.

800 hrs—Want reliable HQ audio & video only. Looking for Seattle/Eugene 94. YLGM. Peterson 3722-204th St. SW #F201, Lynnwood, WA 98036. ☎ Box 1963.

Beginner looking for GD, JGB, Phish, will send blanks & postage—list & info appreciated. Lindsay, 3500 Fieldview, W. Bloomfield, MI 48324. ☎ Box 2333.

Wanted: the many hard to find and unusual tapes I have let slip by in the past. I have 1500 hrs of tapes Dead and others to amuse your palate. Send responses to: Jim Cassidy, 18 Puritan Drive, Portchester, NY 10573. ☎ Box 2301.

Kind quality trader seeks same. Send your list—I'll send mine. Begs ok. Eric, 14 Laurel Ln, Norristown, PA 19401. Peace. ☎ Box 2302.

Always looking to trade crispy sbds dat or analog especially recent shows. J. Schmidt, 1612 N. 162nd St, Omaha, NE 68118. ☎ Box 2303.

Have 800+ hq hrs, want hq sbd and fm Dead and Jerry band. Let's make this deal go down! Jason, POB 39, Hinton, WV 25951. ☎ Box 2304.

100+ HQ hrs. Many famous 70's. Seeking LG casual trades, esp. local. List gets list. Local beginners welcome. Andy Scott, 415 Ogden, Denver, CO 80218. ☎ Box 2305.

A quality only. West Coast preference. I'll trade you straight up. I've many rare ones. B. Helfner, 10 Williams St, #85, Watertown, MA 02172-4609. ☎ Box 2306.

Wanted crisp logen sbds. Have hundreds of gems to choose from. No begs please. Jeff, 5A Dewey Place, Bay Shore, NY 11706. ☎ Box 2307.

Looking for serious reliable traders. Interested mostly in recent and HQ Dead, JGB, Phish. I won't disappoint! Dave, 1 Barry Drive, Framingham, MA 01701. ☎ Box 2308.

Are you kind? Have much Phish/Dead & looking for more. Your list for mine. Please send to: Aaron Rumack, 77 Elm St, N. Andover, MA 01945. Peace!. ☎ Box 2309.

Have lots to trade Dead, JGB, Tuna, Jorma, others. Have & looking for (sbds) & qual (aud) of the same. S. Humer, Rt. 7, Box 7356, Hayward, WI 54843. ☎ Box 2310.

Want to trade GD. All shows. Erin (from PR) please get in touch. Lynn, 18129 N. Fork River Rd, Abingdon, VA 24210. ☎ Box 2311.

I will trade 9/17 and 9/18/94 Shoreline for any Dec. 9, 10, 12, 13/1994 Oakland Coliseum. Steve Janik, 2255 E. Sunset Rd, #2157, LV, NV 89119. ☎ Box 2312.

Looking for my first two shows, May 29 and 30, 1971, Winterland. Please help. Peter Wheeler, 17 Wellesley, Weston, MA 02193. ☎ Box 2313.

Looking for 1993 shows especially with Ornette, Branford, Murray. Will trade from my collection, shows date from 1969-1990. Call Marc between 8-10pm Eastern time. ☎ Box 2314.

"Comes a time when the blind man takes your hand." Have 300 hrs Dead, looking for Phish, WSP. S. Mele, 3080 Meadow Dr, Marietta, GA 30062. ☎ Box 2315.

Remember when you needed help! Beg seeks reliable friends for trading. YLGM, all letters answered. Richard Dechellis, 124 N. 2nd #305, Klamath Falls, OR 97601. ☎ Box 2330.

Looking for hq/lg and aud sbd tapes. Same to trade. Don J, 96 Woodland Rd, Huntingdon Valley, PA 19006. ☎ Box 2325.

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Looking for all "I will take you home" sets. Have a few tapes, desperately need more. Greg Perrine, OCMR 2600, Oberlin, OH 44074. ☎ Box 2317.

Seeking complete 6/20-21/83 and 6/26-27/84 of low gen and known sources. 1000+ hrs to trade. Pete Sienkiewicz, 164 Market Street #274, Charleston, SC 29401. ☎ Box 2318.

The Band live wanted Dankko Manuel Help Hudson Robertson have some will trade Cassidy RR7 Box 72 Boyerstown PA 19512. ☎ Box 2334.

Fresno DH looking to share kindness and trade tapes with locals. ☎ Mike Box 2335.

Lookin for that '67 Straight Theater jam with Neal Cassady. Have 65+ GD to trade, Phish too. Ryan Harsch, 1004 Everron Ct, Redlands, CA 92374. ☎ Box 2319.

Peeling the widespread Phish panic for hq tapes. Have hq Phish & Dead. Phast, Phun, Phreliable! Scott, 3602 17th Ave. South # 4, Minneapolis, MN 55407. ☎ Box 2320.

Seeking hq sbds of following shows: 6/17/94, 6/19/94, 1/25/93, 1/26/93, 2/26/94, 2/25/94, 2/27/94, 5/23-25/92, 5/3-5/91. TV, PO Box 315, Madras, OR 97741. ☎ Box 2321.

DAT only, no SCMS, no problem. Quick, reliable, trustworthy. Swap blanks for begs, YLGM. Mike, 506 Kenwood Ave, Delmar, NY 12054-1822. ☎ Box 2322.

On the dream night wind, 500 hrs to trade, looking for 90's, especially Las Vegas 6/26/94. Jim Seaton, RR4, Box 375B, Aberdeen, SD 57401. ☎ Box 2323.

Friendly very fast/reliable. Have 1500 hrs GD/JGB, 100 hrs video. Jonezen for more, All welcome. RG, 1541 Elbridge St, Philadelphia, PA 19149. ☎ Box 2324.

Have over 190 hrs to trade. Need Atlanta shows. Send lists to CC, 3430 Madison Ave, Gadsden, AL 35904. ☎ Box 2326.

600 hrs Dead. Looking for serious hq traders only. YLGM. Mike Timm, 286 Downey Dr, Benton Harbor, MI 49022. ☎ Box 2327.

Looking for Gene Clark's No Other. Will send tapes & postage. ☎ Box 2328.

Have small GD collection, want to build, will send list and blanks. James Carr, 529 Webster Forest Dr, Webster Groves, MO 63119. YLGM, everything answered. ☎ Box 2329.

Seeking either 11/7/71, 4/14/72 or 9/28/72. Please help! Will send blanks/pstg. Brian Alger, 38 Forest, Park Forest, IL 60466. ☎ Box 2316.

Head since '80 seeks traders. Small coll. (150 hrs) but good varied stuff. Scott Doyle, 1942 N. Oakley, Chicago, IL 60647. ☎ Box 2300.

Have 500+ hrs of LG hq Dead. Also have/into Zappa and Jazz. Send lists to Mike, 46 Sheephill Rd, Riverside, CT 06878. ☎ Box 2331.

Hifi, cassettes, dats have & want to expand 1800 hrs almost all sbd. Quality a must. Have & want excellent video too. Hifi Dead hours. 9312 Hwy 11, Sturtevant, WI 53177. ☎ Box 2332.

California DG with 300+ hrs hq sbds, videos, seeking trade for recent Dead sbds, Phish, Blues Traveler, YLGM. Carrie ☎ Box 2336.

Help! Need sbds of 9/14/90 & 9/21/93 & any others. Have 150 hrs of the same to trade. YLGM. K. Lewis, 199 Springbrook Tr, Sparta, NJ 07871. ☎ Box 2337.

Have tapes from '66 to present. YLGM. Looking for complete 2nd set 12/31/76 Cow also 12/4/90 Oak. R. Urbie, 9246 Foxwood, Windsor, CA 95492. ☎ Box 2338.

Beginning trader w/ small but good selection. Need help please! YLGM. J. Stipanovich, 9666 Independence Blvd, Parma Hts, OH 44130. ☎ Box 2339.

Seeking hq lg sbds of '73, '74, '89 thru present GD/JGB. Have trade material. Chris Marcum, 1840 Carriage Ln. #23-B, Charleston, SC 29407. ☎ Box 2340.

Anyone have GD 4/9/88? Let's trade. Love beginners. All letters welcome—YLG. Rebecca Unger, 207 O'Kelly Lane, Cavy, NC 27511. ☎ Box 2341.

DAT only please—hq sbds from all sources. YLGM. Joe, 7 Lakin Ave, Jamestown, NY 14701. ☎ Box 2342.

Phila DHD looking to rejuvenate tape collection. 150+ hrs '80-89. YLGM. Some great hq sbds. JPH, 1412 Dodd, Downingtown, PA 19335. ☎ Box 2343.

YLGM plus several Jerry Garcia sbd tapes. D. Orlando Summers, 6456 Holyoke Dr, Annandale, VA 22003. ☎ Box 2344.

750 hrs GD 100 hrs others hq ylgm. Kirk Leach, 328 6th Ave, Pelham, NY 10803. Local traders? KLeach1118@aol.com. ☎ Box 2345.

Help! 15 year DH lost lots in Northridge Quake of '94. Help me re-build. I'll send blanks. TH, 6938 Camrose Dr, Hollywood, CA 90008. ☎ Box 2346.

Would like to trade Dead, WSP for hq of same. Send list. G. Hodges, #5512 WCC, PO Box 4000, Asheville, NC 28815. ☎ Box 2347.

Beginner seeks hq Phish and Widespread shows, also, GD. Have lots of GD 2 trade. John, 2227 Mathews Ave, Apt. C, Redondo Beach, CA 90278. ☎ Box 2348.

Help let it grow, need hq lg Legion, Donna, Pig, JGB. Will pay for postage and blanks. Send list to: OG Dunn, 326 Pimlico Rd, Greenville, SC 29607. ☎ Box 2349.

Come out, come out wherever you are sbd 6/25/93, 1750 hrs most hq, YLGM. Let's rock and rye. JB, 225 Munroe Ave, Edgewater, MD 21037. ☎ Box 2350.

Beginner looking for set lists. Ryan Campbell, 28 Westall Dr, Richmond, VT 05477. ☎ Box 2351.

Need hq 7/2/87, sbds Boston Garden '93 & '94, & 7/16/94. Have over 400 hq hrs. Kind reliable trader—YLG. BEB, 254 Presidential, Abington, MA 02351. ☎ Box 2352.

Are you kind? Reliable, quality conscious trader seeks same. Have lots of HQ GD but need more. Chris, 8913 Royal Meadow Dr, Indianapolis, IN 46217. ☎ Box 2353.

900+ reliable trader wants music that plays the Band. Rob Fernald, 165 San Angelo, Apt. H, Santa Barbara, CA 93111. ☎ Box 2354.

HQ and sbd of 1993 and 1994 fall shows. Need to complete stack. Like to get all MSG shows and any out west, such as Oakland. ☎ Box 2355.

YLGM—New Yorker (LI) moved to Texas—not much stuff here—have 48 tapes—want more—Starr Man, 7750 Culebra Rd. #3204, San Antonio, TX 78251. ☎ Box 2372.

Hey, let's trade! Reliable beginner looking for very HQ Dead, JGB. Will send blanks/postage. Contact: NRM, 1915 Olmo Way, Walnut Creek, CA 94598. ☎ Box 2356.

Looking for hq tapes of 94 shows, esp. 3/20-21, 3/23-24, 7/13, 7/29, 8/4, 10/1-2 & 10/15. Have 125+ hrs to trade. YLGM. F. White, RR1 Box 250 Co. RT 85, Fulton, NY 13069. ☎ Box 2357.

Carolina DH interested in any info concerning live Dead compact discs—any dates or shows. 919-968-1246 * China Cat. ☎ Box 2358.

DAT taper trader has Phish, Hatters, Bromberg, Forbert, BT, Allmans, Raitt, J. Brown, Merle, Stones, Floyd, ARU. Jerry, 621 Viking Rd, King of Prussia, PA 19406. ☎ Box 2359.

Greetings! Do you have hq tapes of GD Hour? Have 100+ hrs to trade. YLGM. Jim Thorpe, 301 Bellaire Rd, Avon Lake, OH 44012. ☎ Box 2360.

400 hrs. Sick fiber optic sbds (etc) trade for (any) Charlotte 92 both nights & Landover 91 all four nights. Peace. S. King, 1829 Edenside Ave, #11, Louisville, KY 40204. ☎ Box 2361.

Hungry freaks seeking hq Zappa, Dead, Tuna, Allmans. Please feed me. Lots to trade. Todd, 874 Oberlin Rd, Elyria, OH 44035. ☎ Box 2362.

Looking for Winter Tour & 7/17 thru 7/27/94. Have 400+ hrs hq. Roger, PO Box 880909, Steamboat Springs, CO 80488. ☎ Box 2363.

Tape trader w/ 700 hrs of Dead, 1000 hrs of non-Dead. Looking for more good tapes. List to: Mike, 920 McKnight St, Reading, PA 19601. ☎ Box 2365.

Need more crisp sbd/fm. You won't be disappointed with my sound. Howe, 745 E. Gorham #A, Madison, WI 53703. ☎ Box 2366.

Have Dylan will DAT. Want more Dylan, will trade Dead, assorted dats. Please send list: Barry Toronto, 116 Evergreen Ave, Mill Valley, CA 94941 USA. ☎ Box 2368.

Have 1200+ hrs hq Dead/Phish/Allmans/others, looking for same. YLGM. Conscientious, serious traders only please! Zev Kessler, 3742 Shannon Rd, Cleveland, OH 44118. ☎ Box 2369.

Seeking sbd/hq tapes esp. pre-'73 and post-'85. Have 100 hrs w/ access to much more. YLGM. Also 9/25/93, 3/27/94 needed. Matt, 54 Overbrook Ave, Rochester, NY 14609. ☎ Box 2370.

1-900-740-DEAD

Beginners w/ 135 hrs graded Dead looking for help or trade. YLGM. Will send blanks & postage. P&G Tomolonis, 52 Meadow Brook Rd. #87, Ellington, CT 06029. ☎ Box 2371.

Looking for JGB Buffalo 11/5/93, MSG 10/14-15/94. Mike, 17200 Victor Dr, Northville, MI 48167. ☎ Box 2373.

Have 50+ hrs. Kind trader. YLGM. Jeff Kosiorek, 5051 Alice Lloyd, Ann Arbor, MI 48109-2025. ☎ Box 2367.

Beginner looking for tapes, please be kind. Will send blanks & postage. Thanks. B. Herzog, Uncas St, Mohegan Lake, NY 10548. ☎ Box 2374.

Newcomer wants to start zin yours and mine in the tradition of Neal Jim Blake everything. Brandon at: 411 Church, Chapel Hill, NC 27516. ☎ Box 2375.

Help! Tape collection stolen! Have some but need to rebuild. Will trade what's left or send blanks/postage. Ashley Melin, Box 743, Ketchum, ID 83340. ☎ Box 2376.

Looking for hq Dead, Phish, Hawkwind, Todd Rundgren, Gong Meat Puppets and other psych bands. Have plenty to trade. S. Phares, 27 Bronson Ave, Scarsdale, NY 10583. ☎ Box 2377.

Need crisp sbds. Have 300+ hrs. Naks & XLII's. YLGM. Mark, POB 367, Munroe Falls, OH 44262. ☎ Box 2378.

Love to shake it on 900+ hrs, seeking crispy lg sbd, fm's. JB, 128 Woodside #2, Ridgewood, NJ 07450. Just gotta poke around. YLGM. Peace. ☎ Box 2379.

Help! All tapes destroyed in quake, have only a few left if you can. Ron Bell, ☎ Box 2393.

Send me yours—I'll send mine. Have good sbds. Dennis DiCintio, 1005 Bayshore Ct, Salisbury, MD 21801. ☎ Box 2380.

Beg taper 100 hrs growing fast hq maxell only. YLGM. Computer tape covers made. Rob Cheney, 1173 St. Charles St, Los Altos, CA 94024. ☎ Box 2381.

Enthusiastic beginner needs Nirvana, Young, Santana, Allmans, Traveler, Dylan, Dead. Blanks and many thanks! Peace and pleasant journeys. Mike, 2925 E. Northridge, Mesa, AZ 85213. ☎ Box 2382.

Need hq SF Civic Center 12/31/83 (my 1st), any Alpine or JGB. Have 200+ hrs dat masters to trade. Steve Kramer, 8231 Menard, Morton Grove, IL 60053. ☎ Box 2383.

Looking for sbd Chicago 4/9/87. Also sbd Fox Theatre, Atlanta, GA 10/25/85 II. Will trade. Have some DAT. Write: Joe Moore, RR 1 Box 302, Makanda, IL 62958. Thanks. ☎ Box 2384.

Looking to trade with any kind tapers/traders. YLGM. 1124 W. Marsh, Muncie, IN 47303. ☎ Box 2364.

Let's trade dats. YLGM. Have eclectic assortment of sbds. Brad Cripps, 6800 Farragut Lane, Boynton Beach, FL 33437. ☎ Box 2385.

WANTED: hq Dead, Phish, Blues Traveler, Dave Matthew band tapes. YLGM. Let's trade! Chris, 9 Salt Meadow Lane, Stony Brook, NY 11790. ☎ Box 2386.

Wanted: sbd qual summer tour '94 tapes. Will trade. Write to: Alona Hathaway, 1341 Cramton NE, Ada, MI 49301. ☎ Box 2387.

Beginning Dead collector. Have many hq shows, Lobos, Feat, BoDeans, Hiatt etc. to trade. Blanks, postage. No problem. YLGM. Peace. Ronn Claussen, 1538 Princeton, Schaumburg, IL 60193. ☎ Box 2388.

Lost sailor needs tapes to feed that jones, will send blanx. RJ O'Connell, 2318 2nd Ave. #672, Seattle, WA 98121. ☎ Box 2389.

Tapes are our salvation. Forest Service employees need to expand our space. Please send your list. Trade two-four blanks per quality tape. Chris. ☎ Box 2390.

Selective trader with 400 hrs looking for hq sbds Dead & Phish. YLGM—JH, Bunker Hill Rd, Wayne, NJ 07470. ☎ Box 2391.

Wanted—Las Vegas 6/24/94 and Shoreline 7/1/94. Send me your list. Noah, 4841 Winvale Ave, Irvine, CA 92714. Send help on the way. ☎ Box 2392.

Looking for hq, lg sbds, have 500+ hrs. YLGM, talk turkey! Scott Michel, 51 New Valley Rd, New City, NY 10956. ☎ Box 2394.

Wanted: Tapes of Todd Snider and Jeff Buckley live shows. Also 1994 Dead sbds. Have 6000 hrs HQ for trade. Henry, Box 832612, Miami, FL 33283. ☎ Box 2395

Seeking Deer Creek '94 and Louisville '93. YLGM. Beginners welcome, let's trade. Justin Purser, 2090 W. Sunset Ln, N. Vernon, IN 47265. ☎ Box 2396.

Jerry Me! Have 650+ hrs GD, some Rads. Looking for hq Dead, JGB, Allman, Floyd, Phish. YLGM. JBA, POB 9474, Louisville, KY 40209-0474. ☎ Box 2397.

GDTRFB! Have 600+ hrs. Want sbds/hq aud, fall 93 Richfield, 94 Orlando, Miami, Soldier, Meadows, September Shoreline. YLGM. JBA, POB 9474, Louisville, KY 40209-0474. ☎ Box 2398.

Help! I need both nights Soldier Field '94. Have 225 hrs to trade. Also looking for Irvine '89. Everyone welcome. J. Peterson, 1221 N. Creasy Ln, Lafayette, IN 47905. ☎ Box 2399.

Need any New Year's Eve radio broadcast—particularly late '60s, early 70s. Will send blanks. P. Hill, 2524 Kensington, Lawrence, KS 66046. ☎ Box 2400.

Hey Ty, wake up and turn on the tape deck, I'm looking for Tulsa tape February 79, keep on smiling. Quinn the B-Mac, 1823 E. 16th St, Tulsa, OK 74104. ☎ Box 2401.

Beginner needs tapes badly. Will send blanks and postage. Please help! Brenda Paugh, 450 NY Rte. 369 Lot 4S, Port Crane, NY 13833. ☎ Box 2402.

Reliable trader ISO 8/27/72. Have 250+ hrs Dead, JGB, quick response. HQ only please. YLGM. Chris Fritz, 337 Hoyt St, Buffalo, NY 14213. ☎ Box 2403.

YLGM—DewB@river.it.qusu.edu. ☎ Box 2404.

Help! Need HQ Blues Traveler, Phish, Dead and others. 200 hrs to trade. J. Goedfrich, 3529 Old Conejo Rd. #102, Newbury Park, CA 91320. ☎ Box 2405.

Lost my ability to travel for shows. Time to get serious about my tapes. Need hq Dead, Phish. Send list, Mike, 3703 Lehigh Ct, Mays Landing, NJ 08330. ☎ Box 2406.

Have 500 hrs GD 150 hrs others. Want '94 Dead, Phish, Blues Traveler, ABB, Santana, WP, etc. YLGM. Larry, 37 Park Dr, Putnam Valley, NY 10579. ☎ Box 2407.

Seeking friendly folks from around the world. Will love to trade tapes, jewelry, thoughts and more. Karen Garrity, 415 E. Delta Ct, Cary, NC 27513. ☎ Box 2408.

Beginner with some good stuff to trade. Looking for hq Phish, Marley, Rusted Root, Dead. MCD, Williams College S.U. Box 2161, Williamstown, MA 01267. ☎ Box 2409.

Fast and reliable. Have/want Dylan, Dead, Springsteen, Young, Zevon, Band, etc. Send list to: Pearlman, 740 NE 23 Ave. #D41, Gainesville, FL 32609. ☎ Box 2410.

Looking for 10/15/94, 6/8/90. Have 200+ hrs. YLGM. Tammy Lee, 1803 Greenville Blvd. SE, Apt. G, Greenville, NC 27858. ☎ Box 2411.

Help on the way? Beginning taper, postage & tapes no problem. Send lists of Dead, JGB & WSP. Adam, PO Box 1089-B, Nashville, TN 37235. ☎ Box 2412.

Beginner w/50 hrs looking for hq sbds Dead and JGB. Be kind, hare your wealth! YLGM: Jeff, 6171 Carvel, Broad Ripple, IN 46220. ☎ Box 2413.

750+ hrs Dead & others. seeking Seattle 94 & 70-74 GD sbds. quality a must! Chris, 3413 N/W 9th Ave, Rochester, MN 55901. ☎ Box 2414.

Young DH looking to start tape coll. Please send list and instructions. Andy Gibbon, 2542 Guilford Rd, Cleveland Hts, OH 44118. ☎ Box 2415.

Have 350 hrs hq GD. Looking for relaxed, reliable traders. YLGM. Dan, 701 N. Sandy Ln. #510, Elkhorn, WI 53121. ☎ Box 2416.

Help beginner more or less in line find trades and friends. Prefer pre-1985. Blanks, postage no problem. Joanne Cucinotta, 50 Pershing Rd, Needham, MA 02194. ☎ Box 2426.

Japanese DH looking for Dead traders in Tokyo area. DHs are hard to find over here. We definitely need a tour here!!! Have 75+. H. Itani, 4-32-3 Eifuku, Sugunami, Tokyo, 168 Japan.

If Bill Clinton is the answer it must have been a stupid question. Young taper needs tapes to start collection. Will send tapes/postage. Be kind. N. Stumpf, 3400 N. Maryland, Sanburg Halls Box 1157, Milwaukee, WI 53211. ☎ Box 2417.

Have 3000 hq hrs. Looking for hq 94s. YLGM. Be kind. Lou Berrios, 13 Franklin St, Oneonta, NY 13820. ☎ Box 2418.

Medical student 200+ hrs; first gen Deercreek, Richfield, Buckeye, looking for hq lg west and east coast. Chris Young, 615 McAlpin #2C, Cincinnati, OH 45220. ☎ Box 2420.

Looking for hq 94's and early 70's. Also love to trade Phish/90 hrs. YLGM. Jamie, 6629 Enterprise Rd, Myrtle Beach, SC 29575. hoomdorm@novalink.com. ☎ Box 2421.

Trader help! Seeking shows from 88 to 94 at Buckeye Lake. Please contact: Drew, 6813 Gafford Dr, Col, OH 43229. ☎ Box 2422.

Have JGB, Dead, Dylan, others. Want same, Tuna, Bluegrass, Blues. Trade only. Joe Stigliano, 66-01 Burns St. #2P, Rego Park, NY 11374. ☎ Box 2425.

Beginning tape collection. Help greatly appreciated. Not picky. Nothing to trade. Will send blanks & postage. Thanks. Chuck, 3829 Jones St, Souix City, OA 51104. ☎ Box 2427.

450 hrs so far always need more especially 11/20/78. YLGM. Dave, Box 1396, Coats, NC 27521. ☎ Box 2423.

**EVERY TAPE TRADE AD
COMES WITH A FREE VOICE
AD — DON'T FORGET TO
RECORD YOURS NOW!**

Need GD, JGB, Phish. Have 50+ hrs. YLGM. Ed, 12 Goodman Dr, Maple, Ont, Canada L6A 1E7.

350+ hrs—Dead, WSP, Floyd, Flyin' Mice, etc. Lots of hq/sbds. YLGM. Steve Clarkson, 619 King St. #706, Columbia, SC 29205. ☎ Box 2428.

Help. Need Dead 4/4/94 Orlando sbd especially. Alisa, 5839 Beauchamp, W. Bloomfield, MI 48322. ☎ Box 2429.

Hello. I require Buckeye 93, Deercreek 92, 93, 94, Detroit 94, Landover 94. Have 100 hrs sbd. YLGM. D. Golio, 10220 SW 13th St, Pembroke Pines, FL 03025. ☎ Box 2430.

Beginner w/ 150 hrs looking to grow. Like serious traders, but not too serious. Have several nice sbds to trade. Brian, 4691 S. Decatur #316, Englewood, CO 80110. ☎ Box 2431.

Capital Center, Passaic, NJ. Saw: Keith & Donna, Kingfish & Legion of Mary. Also, my first Dead show, summer of 1976. Does anyone have the GD tapes? M. Wise, 845 Low Country Blvd. #G, Mt. Pleasant, SC 29464. ☎ Box 2432.

"Hearts of Space," the ultimate Dead tribute band, also 1,200 hrs GD and 200 hrs JGB to trade. Contact Jeff Felderman, 2334 Boston Rd, Bronx, NY 10467. ☎ Box 2433.

Please help! We need Deercreek 94, hq, YLGM. Have Vermont & hq Cornell 5/8/77 to trade. Jennifer, 199 Austin Farm Rd, Exeter, RI 02822. ☎ Box 2434.

Seeking hq of parents only show 9/27/69. Have 600+ hrs. YLGM. Mitch Gilbert, 1712 W. Sandcroft Dr, Charleston, SC 29407. ☎ Box 2435.

Need sbds 3/27/94, 9/22/93, 5/8/77, 3/29/90. Have tapes from radio shows; willing to trade 2:1 or for blanks. Bill, 21 Miller Pl, Levittown, NY 11756. ☎ Box 2436.

Please help foreigner beginner. My first 9/1/90 JGB. Will be Grateful forever. F. De Martini, V. 21 Grotta Rossa 1282, Rome, Italy 00189.

Beginner looking for the Promised Land! Been on the bus for some time, but new to trading. All help gratefully appreciated. Send lists to: Crazy Fingers, 9621 Susie's Way, Ellicott City, MD 21042. ☎ Box 2437.

Seeking hq Dead, Phish, WSP, Floyd, Zappa, Zeppelin, Allmans, Feat and Tuna. Have over 1500 hrs to trade. YLGM. Need 93-94 Boards. Sage, 1517 S. Home Ave, Berwyn, IL 60402. ☎ Box 2438.

Have/need: hq/lg GD shows of all years especially pre'72 "tons of Brent", YLGM w/ modest grading. McCarthy, 726 S. Laflin St. #2, Chicago, IL 60607. ☎ Box 2439.

Seeking all quality GD from 77-79, especially '77. Have 400 hrs to trade in return. Also need 94-95. YLGM. Travis, 2750 Moorhead #102, Boulder, CO 80303. ☎ Box 2440.

Looking for 70's shows—Dead & Kingfish, lots to trade. Let's jump for joy! K. Kroese, 2917 E. Third St, Tucson, AZ 85716-4122. ☎ Box 2424.

Indiana Head since first show 10/28/73. Beginner trader. Seek "Family" to share music, experiences, fun. Mark, RR#4, Box 89, Washington, IN 47501. ☎ Box 2441.

Beginning tape collector seeks hq Dead tapes. Will send blanks, postage—lists much appreciated. Be kind. Eric Hidy, 12700 Sanford St, Los Angeles, CA 90066. ☎ Box 2442.

DATs only—Dave Mathews, Michelle Shocked, Bromberg, Dead—over 2000 DATs to trade. Pat, 1308 Christopher Ct, Downingtown, PA 19335. ☎ Box 2443.

Looking for a good copy of 8/14/79 Set I Denver, CO. I have 150+ Dead. Peace, love & daisy chains. E. Laatz, 3980 Spencer Terr, W. Bloomfield, MI 48323. ☎ Box 2444.

YLGM. Need to add to collection. Please help. Hi Paul. R. Barsumian, 6206 W. 82nd St, Los Angeles, CA 90045. ☎ Box 2445.

Casual trader looking for other casual traders or correspondence. Emma Linker, 900 Hillsborough St, Raleigh, NC 27603-1689. ☎ Box 2446.

Have 400+ hrs Dead. Let's trade. Fast and reliable. YLGM. Pete, 5 Cox Ave, Harvey Cedars, NJ 08008. ☎ Box 2447.

Looking for killer 70's stuff. Will trade. YLGM. Alan Buck, 3556 Fishinger Mill Dr, Hilliard, OH 43026. ☎ Box 2448.

Beginner, needs tapes for coll. Have few, not the best quality but early shows. Marty Masar, PO Box 652, Montville, NJ 07045. ☎ Box 2449.

Have grate shows a plenty! Looking for Vegas 6/26/94, Chicago 7/23/94, Creek 6/23/93 or whatever. YLGM. John, 9706 Temple, Little Rock, AR 72205. ☎ Box 2450.

Beginner. Need any Phish, GD, JGB or Zappa. Especially GD, 12/19/94 with space. HQ please. Pete, 22187 Hibiscus Hill Dr, Woodland Hills, CA 91367. ☎ Box 2451.

Help! I'm desperate for 7/17/94 RFK and 72-74 shows. Have 300+ hrs. GD, Phish. YLGM. Youval Katz, 26 Tory Ct, Cherry Hill, NJ 08002. ☎ Box 2452.

Help! HQ shows from SS 6/28/88, Buf. 7/4/89, Nights 1/2 B. Byrne fall '89, JGB 2/29/80-II. Chris & Kim, 146 Adelaide Ave, Canandaigua, NY 14424. ☎ Box 2476.

Looking for hq sbd from 70's and early 80's. Please send list to G2F, Drawer V, Sarasota, FL 34230. ☎ Box 2453.

I have some great sbd tapes with PigPen through Vince. Looking for some great Brent sbds. Please YLGM! P. Ellis, 1539 Hilyard St, Eugene, OR 97401. ☎ Box 2454.

Bring out yer Dead. 100+ hrs hq to trade. Quick, reliable & committed to Let It Grow. Want GD, WSP. All welcome, YLGM. Rennie, 3817 4th Ave, Tuscaloosa, AL 35405. ☎ Box 2455.

Desperately needing: Oakland winter '93, Atlanta, Vegas, Deer Creek '94, St. Louis 7/26/94. Any qual acceptable. YLGM. Jake, 359 Huntington Ridge Dr, Nashville, TN 37211. ☎ Box 2456.

Seattle '94. Can anyone help? Rick, PO Box 1382, Zillah, WA 98953. ☎ Box 2479.

Please help beginning collector. Will send blanks, etc. Be kind. Any help appreciated. Katie, 2026 Jewett Rd, Powell, OH 43065. ☎ Box 2457.

Does anyone have Chinese NY 2/94? Ken Elliot, 697 3rd St, Troy, MO 63379. ☎ Box 2458.

Want more '77 and Europe '72. Have 250 hrs GD to trade. YLGM. Brian Lester, 201 Ellen St, Oswego, NY 13126. ☎ Box 2459.

My tapes were a casualty of the bus lifestyle. Looking to start again. LA head needs sbds. Dave, 7754 Genesta, Van Nuys, CA 91406. ☎ Box 2460.

Got some, need more. Dead, non-Dead, videos too. 1808 N. Wheeling, Muncie, IN 47303. Mark. ☎ Box 2461.

Beg trader looking for hq Dead, Phish. Have small list or blank & postage. Mike Mc, 8713 Hornwood Ct, Charlotte, NC 28215. Peace. ☎ Box 2462.

Looking for hq sbd Dead/Phish. Have 400+ hrs. Fast/reliable. All lists answered. Sean, 5203 Mocerri Ln, Grand Blanc, MI 48439. ☎ Box 2463.

His job is to share the light ISO local music send copy, cover-n-contact Different Vintage, 2043 E. Joppa Rd. #368-B, Balt, MD 21234. ☎ Box 2464.

Looking for hq or sbd RFK 7/16/94 and 7/17/94. Will send blanks & postage. Thanks. JC Figna, 12 Leaward Way, Saratoga Springs, NY 12866. ☎ Box 2465.

Have 500+ GD 100+ other bands. Looking to trade hq lg sbd/vid/aud any 80's new wave out there? Esp. Oingo Boingo, Fear, M. Persons. Rick Olson, 217 Carolwood Dr, Arcadia, CA 91006. ☎ Box 2466.

Looking to trade tapes of GD concerts. D. Essman, 2115 Cristal Marie, Beaver Creek, OH 45431. ☎ Box 2467.

Beginner needs shows. Have some real good qual. Will trade or send blanks/postage. Send list to Doug, 495 W. Meadow Ave, Rahway, NJ 07065. ☎ Box 2468.

Beginner taper would like to trade tapes, mostly hq aud and sbds. Looking for local Pittsburgh heads to trade with. Write to Steve, 512 Church St, Carnegie, PA 15106-2214. ☎ Box 2469.

Beginner. Need your help. Please. Any sets appreciated. Will send blanks, pay postage. Thanks, Michelle, 6231 Briarcliff Dr, Huntington Beach, CA 92647. ☎ Box 2489.

Have hq 3/30/94 sbd, want 3/31/94, have 250 hq hrs, want more. J. Kahler, 652 209th St, Pasadena, MD 21122. ☎ Box 2470.

Big Johnny Winter fan looking for any memorabilia or articles and videos or rare tapes. Mike Kelly, 238 North St, Calais, ME 04619. ☎ Box 2471.

50+ hq hrs Dead to trade, most sbd all sound excellent. Begs welcome, all answered. Peter Sideris, 55 Bakerville Rd, S. Dartmouth, MA 02748. ☎ Box 2473.

Please help!! Need Dead tunes, 100 hrs to trade, will send blanks. Thanks. Peace. Mark, 22 Ocean Blvd, Hampton Beach, NH 03842. ☎ Box 2474.

Looking for tape traders only into 1966-73 period. 500 hrs hq tapes to trade. D. Sherr, PO Box 727, Morganton, GA 30560. ☎ Box 2475.

Who's got early Dylan ac, JGB? Lots of GD to trade. Scott, 3805 S. Lamonte, Spokane, WA 99203. ☎ Box 2477.

Have/want recent hq sbds. Have 500+ hrs, your list/mine. Especially want 3/20-21/92, 6/6/92 set 1. Fergus O'Reilly, 47 Longwood Rd. N, Hamilton, Ontario, Canada L8S 3V2.

Help beginner w/ 150 hrs of GD, Phish, looking for hq tapes. YLGM, will send p/h & blanks. Peace! G. Batista & L. Regan, 1209 Boylston St. #53, Boston, MA 02215. ☎ Box 2481.

Happy 30th guys. Looking for 9/30/72, 11/23/78, 11/08/79, 5/2/80, 8/31/80, 9/27/81, 9/15/82. It's a beautiful deay; Quicksilver, Love; Steve Hill, 8779 Tomislav, Manassas, VA 22110. ☎ Box 2482.

1-900-740-DEAD

English DH with 3000 hrs to trade—need recent shows and Good Old Dead. D. Bulbeck, 30 Healey Dr, Tunstall, Sunderland, SR3 1AJ, Eng.

If you want to hear a quality 5/8/77, 3/26/90, 3/10/93 or 12/8/93 with no cuts! ☎ Box 2478 or write PO Box 95, Lakeville IN 46536.

DC/VA/MD area traders? Let's trade old and new hq aud & sbd, YLGM. E-mail: mgrsful@aol.com caesar. ☎ Box 2472.

Will give blanks for hq/sbd of 12/27/89. Harry Mersmann, 6275 Adobe Circle Rd, Irvine, CA 92715. ☎ Box 2483.

Still looking for 9/3/72; have color photos! Also, seeking qual dat trades. GT, 8530 W. 172 Terr, Stilwell, KS 66085. ☎ Box 2484.

Egyptian head stuck in Texas desperately needs 4/14/72 (Copenhagen). Will trade. Have pristine 4/29/71, 2/13/70 and more! Peace & love. Send lists. Ash Magdy, c/o 15707 Trailville Dr, Houston, TX 77079. ☎ Box 2486.

Seeking reliable traders—have 300+ hrs GD & 100+ of others: Phish, JGB, BT, WSP, DMB & more. All lists/inquiries answered. J. Logan, 1 S. Gifford St, Butler, NJ 07405. ☎ Box 2487.

Daryl in Hagerstown! Haven't heard from you, it's Dav e & Francine in Philly. Local heads, YLGM. Dave S, 870 N. 22nd St, Phila, PA 19130. ☎ Box 2488.

I have new and old tapes, would like to trade. Contact Bruce Carta, Box 84754, Fairbank, AK 99708-4754. ☎ Box 2501.

Show me yours, I'll show you mine (list that is). 350+ hrs, looking for tasty sbds. SF, 1500 Beachview, Va Beach, VA 23464. ☎ Box 2521.

New to Deadlandia. Looking to meet other heads/start a library. I offer blanks, tie-dye, love, friendship, and gratitude. Michael, 844 W. 43rd St, Norfolk, VA 23508. ☎ Box 2502.

Beginner has small list of quality tapes. I need help. Can send blanks. YLGM. Phil Rowland, 1400 N. Gardner Ave, Los Angeles, CA 90046. ☎ Box 2490.

Looking for hq Dead, Allmans, etc. Have 800 hrs to trade. Exchange lists. Fast & reliable. Tony, 934 Van Buren Ave, Franklin Sq, NY 11010. ☎ Box 2505.

Let's trade! YLGM. Have/want GD (esp. first show 4.6.92) and Phish. Write DMM, 40 Wilmington Dr, Melville, NY 11747. ☎ Box 2491.

Have/want 1-4 gen sbds and hifi videos of Dead, JGB and others. Blanks for anyone to do DAT>analog. Kevin, 3 Conner Circle, Rochester, MN 55902. ☎ Box 2492.

New collector looking for 7/23/94 Soldier Field Chicago show. Peace. B. Beserle, 1806 Knox #9, Lincoln, NE 68521. ☎ Box 2493.

Beginning tape trader looking for hq sbds. Have only 75+ hrs. Will trade or send tapes. Let it grow! Brian, 1000 Yorchester, Yorktown, IN 47396. ☎ Box 2494.

Looking for hq only, have hq only. Am fast, reliable and want to trade with same. John Regis, 11305 SE Kent, Kangley #21-3, Kent, WA 98031. ☎ Box 2495.

Have 150+ hrs to trade. Looking for all Boston 93-94 shows. Please be kind. Paul, 34 Hunt St, N. Quincy, MA 02171. ☎ Box 2496.

Looking for hq & sbd only, have 200 hrs+ GD. Your list for mine. Please respond & trade. David Eckers, 558 Derby Dr. N, Oceanside, NY 11572. ☎ Box 2497.

DAT traders! 600+ hrs hq aud Dead and others. No scms!!! Jim Pollock, 108 Paces Brook Ave. #10813, Columbia, SC 29212. ☎ Box 2480.

New trader with 70+ hrs sbds looking for hq/lg Dead, JGB. YLGM. Julian, 217 Clayton, SF, CA 94117. Want 8/27/72, 6/14/91, Dark Stars and Eyes. ☎ Box 2498.

150 hq hrs (all 3rd gen or less) looking to trade for same. Send list and blanks to Foxy, 634 Main St, Peekskill, NY 10566. ☎ Box 2499.

Looking for any old magazines of GD. Want hq Dead, Phish, HORDE, Quicksilver, Santana, Bay Musicians, will pay, send to Torre Aldo, Via Salvator Rosa No. 5, Mestre-Venezia, 30174 Italy.

Help! Beginner w/ 65+ hrs needs to expand collection will send blanks/postage. Robert Wachal, USCBC Boutwell (WHEC-719) FPO, AP 96661. ☎ Box 2500.

Please help long time fan. New to taping. Have some GD. Need more. Thanx. Alex Maltese, 9 Van Wyck, Htgtn, NY 11743. ☎ Box 2503.

Help! New trader needs a good foundation. You have to start somewhere, right? Send lists to Joe Galli, 134 Vaughn Ave, Warwick, RI 02886. ☎ Box 2504.

Seeking Scranton 4/13/71, Buckness 4/14/71, Bruce Kaufer, Box 3456, Greensburg, PA 15601. ☎ Box 2485.

Who are you? Looking for quality Who/Townshend bootlegs/video. Also want quality Dead video. Nate, 3185 Bluebird Dr, San Jose, CA 95117. ☎ Box 2506.

Have 250 hq hrs of Dead. Want to trade. YLGM. Any local heads up for trading ☎ Box 2511.

Desperately need: Phish 7/8/94, 7/13/94, 7/15/94, 12/29/92; Dead 3/28/94. Will trade with anyone, have many hq of both. Todd, 51 Freedom Rd, Milford, CT 06460. ☎ Box 2507.

Need desperately!!! 9/23/94 (acoustic), 7/3/94, 6/26/94, JGB 5/30/87. YLGM. Have 1000 hrs. Jim Green, 2015 62 St, Brooklyn, NY 11204. ☎ Box 2508.

Need HQ copies of Oakland (2/19-21/91) (first west coast shows). Have kind Dead/non-Dead to trade! B. Turner, 6501 Brinton Rd, Fork, MD 21051. ☎ Box 2509.

West LA head, new to trading, would apprec. any kind list. B. Frisch, 10777 Rose Ave. #15, Los Angeles, CA 90034. ☎ Box 2510.

Beginner with 100 hrs wants to expand collection. Will trade or pay cost of tapes, postage. YLGM. 1115 Wesley Ave, Oak Park, IL 60304. ☎ Box 2512.

I like 72-78. Will trade tapes and political advice. David Baker, 5001 Seminary Rd. #1130, Alexandria, VA 22311. ☎ Box 2513.

Looking for 9/29/91 Boston Garden Set II. Also DH Hours. 250 hrs to trade. Keep on smiling. Jeff Briggs, RR 2, Box 246, St. Johnsbury, VT 05819. ☎ Box 2514.

Calling all Dead/Phish traders! Have many hrs, some off DAT and many LG. YLGM. Michael Lerman, 736 S. Forest #1, Ann Arbor, MI 48104. ☎ Box 2515.

I want to get a collection started. Will trade blank hq tapes for your recorded shows. Nick, 1320 E. Clark, Pocatello, ID 83201. ☎ Box 2516.

Beginner collector—please help by sendig lists. I'll send tapes and postage. Nicki, POB 81067, Fairbanks, AK 99708. ☎ Box 2517.

Beginners and others. Have 200+ hrs. YLGM. Want 94 tapes. Locals please contact 1915 E. Wasatch Blvd, Sandy, UT 84092. Brandon ☎ Box 2518.

Boy, man, God, sh*t—need hq summer '94. Have 200+ hrs Dead/Phish. M. Miro, 5250 E. Sanford Cir. Englewood, CO 80110-Boy man!. ☎ Box 2519.

Looking for hq Dead, Phish, Ekkoostic Hookah. Also looking for used recording equipment for sale. YLGM. Mike, 33428 Boulder Dr, North Ridgeville, OH 44039. ☎ Box 2520.

Have 1000+ hrs to trade, looking for Dead and JGB hq sbds & auds. Fast & reliable, your list gets ours. Liz & Scott, PO Box 811767, Boca Raton, FL 33481-1767. ☎ Box 2522.

Over 300 hrs on tape. Some great, some suck. Send your list, I'll send mine. Prefer 1977 & JGB. Dano, PO Box 32294, Washington, DC 20007. ☎ Box 2523.

Need live Philly based original/Dead band "Living earth" all years. LD Yurick II, 416 W. Bertsch St, Lansford, PA 18232. ☎ Box 2525.

Need to complete collection. Good sbds 5/15/77 & 8/16/80. Have 2000 hrs to trade. J. Carrico, 2607 Crazyhorse Pass, Austin, TX 78734. ☎ Box 2526.

DAT to DAT. Lot's to trade, YLGM! DAT only please. David Horowitz, 2607-C Paces Ridge NW, Atlanta, GA 30339. Craig Johnson of WY, where are you? ☎ Box 2527.

Have hq '77s, seeking Highgate VT '94. David, Box 5, E. Calais, VT 05650. ☎ Box 2528.

Tapes to trade. Send list to WW. 111 1/4 W. Front St, Wheaton, IL 60187. ☎ Box 2538.

Seeking hq tapes of 3/18/91, Deer Creek 94, Auburn Hills 94. Have 300+ hrs to trade. BZ, 2202 Homer Ave, Erie, PA 16506. ☎ Box 2529.

Hey now! Looking for Deer Creek & Buffalo summer '93. Plenty to trade, or will send blanks. Thanx! Karen Chetty, PO Box 689, Sunapee, NH 03782. ☎ Box 2530.

It's Rev. Jack again, still up here by the Arctic Circle. Help me burn some tapes so I can stay warm and sane this winter. 708 Tratt Ct, Ft. Wainwright, AK 99703. ☎ Box 2556.

Orig. blues/rock concert photos: Dead, Stevie Ray, Airplane, Tuna, Guy, Santana, 200 more. SASE to: Ralph Hulett, Box 2304, Costa Mesa, CA 92628. ☎ Box 2557.

Looking for hq west coast Dead and JGB. Have 200+ hrs Dead, R. Hunter, Dylan, Marley. A. Maurer, 1425 Aldercrest Ct, Oakville, Ontario, Canada L6M 1X4.

Have lots hq sbds dig, etc. 400-500 tapes. Want more digital & LG sbds. A little picky. B. Fuessel Jr, 264 California Ave, Mercerville, NJ 08619. Lists!. ☎ Box 2535.

Always in search of good quality tapes—want to expand small collection. Will pay postage & handling and send tapes. Peace, Bob. 473 Pine Ct, Lake Bluff, IL 60044. ☎ Box 2536.

Veteran DH seeks traders for Dead shows 1977 to present. Many to trade, also Zappa, Phish. Randy Roland, 509 Morningside, Round Lake Beach, IL 60073. ☎ Box 2553.

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Please, need good qual Shining Star for wedding song. Have tapes to trade. Bill, 11 Third St, Pequannock, NJ 07440. ☎ Box 2533.

Grateful for any hq recent sbds: GD, Phish, any Bobby. 2000 to trade. LC Arcoleo, 116 Waterworks Rd, Freehold, NJ 07728. ☎ Box 2537.

Looking, searching and wanting people of the dead to trade tapes with in the Cleveland area, respond to Jacki O, 16253 Glendale Ave, Cleveland, OH 44136 (send set lists of bootlegs). ☎ Box 2539.

Need fall '94 Bob Dylan. Have 300+ hrs. Send lists to Joe, 10834 St. Martin's Neck Rd, Bishopville, MD 21813. ☎ Box 2540.

Please help me if you can! Looking for 1st show Dallas TXX 12/22/78. Have lots of hq tapes to trade. Rob Young, 318 Soquel Ave. #C3, Santa Cruz, CA 95062. ☎ Box 2541.

Have about 400 hrs of qual boards. Only want best. Where are '94 boards? Need 7/1/78, 12/16/78, 3/24/88. Steve McHenry, PO Box 82586, Fairbanks, AK 99708. ☎ Box 2542.

Dead Radiators 500 hrs. HQ share list of 70's/80's. Need late 80's/90's. Honest, reliable, eager to trade. A. Roberts, 7826 Covey Chase Dr, Charlotte, NC 28210. ☎ Box 2543.

Need all 94 shows. Have over 400 hrs to trade. Will help beg. Send lists for quick response. Beef, 39 Maple St. #1, Belchertown, MA 01007. ☎ Box 2544.

Small collection wants to grow. Stephen Hopkins, 2833 Club House Rd, Costa Mesa, CA 92626. ☎ Box 2560.

The music never stops! Will share nice sbds—Branford, Brent, NY Eve, etc. Need more Dead, JGB, Allmans, YLGM. BG, Box 655, Scranton, PA 18503. ☎ Box 2546.

Need help starting collection, only 50 hrs of shows. Any response welcome, all letters answered. Stephen Moody, 804 Hampshire Ct, Modesto, CA 95350. ☎ Box 2547.

Help me through this trip called life. Have 200+ hrs, lots good. Need bday 4/11/72. See you on tour. Dave G, 3202 S. 36th St, Milwaukee, WI 53215. ☎ Box 2548.

Looking for hq sbd 69-79 Dead or any MSG 93-94. Will send blanks. Please send lists. K. Matthews, 260 Beechwood Dr, Southington, CT 06489. ☎ Box 2549.

Wanted: early Dead and pre-Dead. Any Leonard Cohen? Many good GD/JGB tapes to trade. Let it grow. Tony, PO Box 447, Tower, MN 55790. ☎ Box 2550.

Looking for hq trades on VHS hifi sbd or dataud. 300+ hrs. J. Hogge, 4540 MacArthur Blvd. NW #210, Washington, DC 20007. ☎ Box 2551.

Wanted: 88 to present—lots to trade—or for blanks. Clean sound requested. Honest only reply. Meadowlands Chris, 580 Seminary Ave, Rahway, NJ 07065. ☎ Box 2552.

In search of amazing quality JGB tapes. Contact Michael Landerer, 224 S. Davis St, Woodbury, NJ 08096. ☎ Box 2531.

Have 1000 hrs GD, JGB, seek quality only! D. Lynam, 150 Broadhollow Rd, Suite 300, Melville, NY 11747. ☎ Box 2532.

Looking for quick, reliable traders. Beginners welcome. Have 500 hrs quality Dead. Will respond to all correspondence. Scott F, 21 Martin Ln, Lawrence, NY 11559. ☎ Box 2554.

Relaxed reliable trader have/want hq lg '70s GD, HORDE, esp. 3/20/94 & 6/13/93. Floyd, 3002 Park Ave, Aliquippa, PA 15001. ☎ Box 2555.

NCAA swim coach needs copy of Dead singing National Anthem at Candlestick. SBD in return. W. Becker, 519 Wenzell Ave, Pittsburgh, PA 15216. ☎ Box 2559.

Hey now! Let's trade, seeking hq tapes. Have 600+ hrs, 200 hq recorded NAK to NAK. John McAfee, 565 First Ave. #4, SLC, UT 84103. ☎ Box 2561.

Need help building tape collection. Have 50+ hrs of hq sbd. YLGM I gratefully appreciate it. Nicholas Comninos, 24 Beech Place, Woodbury, NJ 08096. ☎ Box 2563.

Looking for local DAT tapers in Rhode Island. Jeff, Box 1314, Newport, RI 02840. ☎ Box 2564.

Let's trade tapes! Have 3000+ hrs of GD. Send lists to: Larry Steele, 201 E. 86th St, #26-F, New York, NY 10028. ☎ Box 2565.

Woodstock 94 video wanted. Many video & audio to trade. Jim, 16115 Huntmere, Cleveland, OH 44110. ☎ Box 2558.

I need a miracle! Live Dead & Jerry Band. YLGM. Galbe, 220 S. Pine St, Hazleton, PA 18201. ☎ Box 2562.

HQ 1000+ hrs GD. YLGM, self-taper/masters. M. Rosenfeld, 2 Shadbush Ln, South Windsor, CT 06074. ☎ Box 2524.

I'm a lost taper, screw all those CDs. Let's trade! 13633 Janette Ln, Poway, CA 92064. ☎ Box 2545.

YLGM! Have 1600+ hrs. S. Rivera, 10401 Ave. K, Bklyn, NY 11236. ☎ Box 2570.

Lets trade—Dead only—over 2000 hrs sbd. Bob, 1635 Larkspur Ave, N. Merrick, NY 11566. ☎ Box 2567.

Looking for Traffic, Moody's, Joni Mitchell, Airplane, Buffalo Springfield, Neil, have lots to trade! Bob & Alyse Goldberg, 6901 SW 147th Ave. #1B, Miami, FL 33193. ☎ Box 2566.

Looking for hq Dead. How about Miami 4/6/94 or Philly 10/7/94? Will send blanks. Thanks. Bob L, POB 65, East Texas, PA 18046. ☎ Box 2568.

Beginning taper needs hlep!!! Blanks, postage, whatever, Looking for Phish Halloween '94/GD 12/15/71? Geoff FeldKamp, 421 Hudson, M8, New York, NY 10014. ☎ Box 2569.

Still need 1st show—Spectrum 1972. Have 76-80 1st gen—Scott, Box 1610, San Antonio, TX 78205. ☎ Box 2571.

Wanted: VHS videos of Dead and Cass tapes. Need some newer shows. D. Redford, 3331 Osborne Rd, Chester, VA 23831. ☎ Box 2572.

Wanted: Miami '94, Orlando '94. L. Fox, 8551 Spring Green, Houston, TX 77095. Have 3000+ hrs to trade. ☎ Box 2573.

Me, I sit here so patiently. Have 650+ hrs hq GD, 60 hrs JGB, 20 hrs video. YLGM. John Reich, 298 Hunter Ave, SI, NY 10306. ☎ Box 2574.

Thanks Mang, Jef, R&J and everyone else. Looking for more friends—1000 hrs. Jonesy, 7313 Countryside Dr, Middletown, MD 21769. ☎ Box 2575.

Searchlight casting for hq/lg gems. Need 12/8/93. 1500 hrs coming around. YLGM. Bruce Turner, 6301 Rusty Ridge Dr, Austin, TX 78731. ☎ Box 2576.

100 hrs of Dead. YLGM. Bluesgrass. J. Morrison, 1804 Weile, Winfield, KS 67156. ☎ Box 2577.

Wanted: B-Day 3/17/67, also '94 Deer Creek, Chicago, St. Louis and Denver. Over 500 hrs to trade. Kenwick, 326 NE Rockwood, Bartlesville, OK 74006. ☎ Box 2578.

Killer reggae band—live Rasta Rafiki sbd boots. Send blanks or lists to trade. Jim Hix, 40 Timberlake Ln, Marianna, PA 15345. ☎ Box 2579.

Would love to start a quality Dead collection. Can offer only kindness and friendship. Please help. Beth, 4303 Amblewood Rd, Alexandria, VA 22309. ☎ Box 2580.

Trade '69 to present for same: 54 Lincoln Ave, Islip Terrace, NY 11752. ☎ Box 2581.

Tape covers??? Want to purchase! B. Greenspan, 1831 Chestnut St, Ste 400, Phila, PA 19103. Peace. ☎ Box 2582.

Longtime trader going digitol. Can anyone help me get started? These words are yours, I'm done with mine. Kevin, 3 Conner Circle, Rochester, MN 55902. ☎ Box 2583.

Black Crowes Boots needed! 1000+ hrs Dead, Almans, Crowes, Marley, others! I look, see, and find truth in riddles, faith in a rhyme. Americans unite! Jake. ☎ Box 2584.

Are you kind? Looking for 3/90, Hamilton, Canada. My best shows. Always looking for friendly and great people to meet. Be kind, keep on trucking. ☎ Box 2585.

Emma Rose was born 2/21/95. She'd love tapes of her birthday show. We'll gladly repay tapes/postage. Peter Flaherty, 793 Ohio, St. Paul, MN 55107. ☎ Box 2586.

Need 94 SBDS + PHILLY last night 95. YLGM. D. Oldham, 5022 W. Lake Rd., Geneva, NY 14456. ☎ Box 2587.

Help Beginner? Have 50+hrs. Always looking to make it grow. Will send blanks + postage. Sent lists to: Gary, 2511 Lincoln Blvd., Bellmor, NY 11710. ☎ Box 2588.

Looking for HQ SBD tape of Vegas—27 Apr 91. Z-Man, 65 Marie St., Lindenhurst, NY 11757. ☎ Box 2589.

Druid w/200+ hrs seeks casual, reliable trades, many lg N.E. shows. The Analog Kid, 1 Rena St. Apt. #2, Allston, MA 02134. ☎ Box 2590.

Seek RFK & Giants 93, 94, USAir 94, Miami 94. Have 70+ hrs. Ferrara@gwis2.circ.gwu.edu, Wash. DC. ☎ Box 2591.

Hello, and welcome: I have 110 hrs of G.D. to trade, so YLGM, and Happy Trails. Mike, 20 MeKeel Drive, Succasunna, NJ 07876-1617. ☎ Box 2592.

Have seen Dead, Tuna since 73. Looking for help starting a collection. Will pay postage. D. Rosenbluth, 119 Ardmore Rd., W. Hartford, CT 06119. ☎ Box 2593.

Cold Rain and Snow only, no Heads in NW Indiana. 150+hrs, GD, WSP, JGB. Region Heads contact me please! C. Pierce, 6420 Evergreen Ave. Apt. 307, Portage, IN 46386. ☎ Box 2594.

Have 275+ hrs GD to trade YLGM. Would like anything but esp. 94's or 95's and 9/23/87. Seth, 1797 Rose Valley, Cogan Station, PA 17728. ☎ Box 2609.

Hey Now! Lookin for acoustic Truckin' 8/19/70, 9/20/70, & 9/25/70 HQ, sbd. Also Dylan Rolling Thunder Revue '75-'76. Have blanks. Steve, 18 Stillwell Ave., Norfolk, MA 02056. ☎ Box 2595.

1-900-740-DEAD

325 Dead, 150 Phish seeking same, Jazz, ABB, DMB. Beginners welcome. Fast + Reliable. Peter, 100 High, Wareham, MA 02571. ☎ Box 2596.

Older DH new to Houston seeking traders in the Houston area, and elsewhere. Have over 350 hrs, YLGM. Tom, 19 Moonseed Place, Woodlands, TX 77381. ☎ Box 2597.

Any help for a beginner? Desire HQ GD SBDS. Especially 6/26/93, 7/29/94. Will send blanks/postage. W. Franklin, 3369 Hiwood St., Pittsburgh, PA 15234. ☎ Box 2598.

NW Traders! 200 hrs Dead. 100 hrs ABB, BMW, Reggae. Let there be songs to fill the air. Matt, 5734 NE 27th #1, Portland, OR 97211. ☎ Box 2599.

Have master SBD—3rd Gen. 1400 hrs. Looking for same—HQ only. Don, PO Box 584, South Windsor, CT 06074. ☎ Box 2600.

Looking for Nassau 3/23/94, Vegas 6/24-25/94, Landover and Philly, Fall 94. Have over 200 hrs to trade. Scott, 107 Kathy Ann Lane, McMurray, PA 15317. ☎ Box 2601.

Help on the way? Looking for 10/28/72—Cleveland, 12/6/72—Cleveland, 3/23/74—Cow Palace. Please help—YLGM. Brian, 2840 Attleboro Rd., Shaker Hts., OH 44120. ☎ Box 2602.

55+ hrs HQ beg. taper looking to trade especially MSG 10/14/94—10/19/94, YLGM. Phil Huffman, 4 Sackett Cir., Larchmont, NY 10538. ☎ Box 2603.

300+ hrs—Looking for 7/15/89, 3/15/90, 9/9/93. Trade only. HQ SBD's. Brian, 1108 N. Plum Grove #318, Schaumburg, IL 60173. ☎ Box 2624.

Fast, reliable, 600 hrs seeking HQ 3/16/73, 6/26/74, 9/16, 28/72, many others. YLGM. Speed important—quality nice too. Matthew Noe, 1068 Verlington Dr., Collierville, TN 38017-1142. ☎ Box 2607.

Beginner but have great 95 Mardi Gras tapes. Looking for HQ 70's GD. SRA, 1608 11th St., Sacramento, CA 95814. ☎ Box 2604.

Long time DH with hundreds of quality tapes to share. 68-94 GD, JGB. YLGM. Seeking HQ sbd's. Kenny Bruce, 162-03 72nd Ave., Flushing, NY 11365. ☎ Box 2605.

Hello to any Bead Band Heads out there. I have All Bead Band sbd's for you. Jamie, 1286 Bush Creek, Grand Blanc, MI 48439. ☎ Box 2606.

650 hrs. to trade. Looking for HQ '94 GD and ABB. Prefer SBD. YLGM. R. Polutan, 2 Dorset Road, Cherry Hill, NJ 08003-2106. ☎ Box 2608.

Hey Now! Looking for Landover 94 and Charlotte 95. Have 150+ hrs to trade. Be kind! J. Baker, 1942 Plainview Ave., Pittsburgh, PA 15226. ☎ Box 2610.

Need miracle tapes to START collection. Send lists. W.R. Cole, 2527 Top Hill, Louisville, KY 40206. ☎ Box 2611.

Need HQ GD 6/30/86, Laguna Seca 1988, Phish 5/3/94 and 6/24/94. 450+ hrs to trade. Dawn Burden, 865 Bellevue Rd. #R-5, Nashville, TN 37221. ☎ Box 2612.

DAT Head looking for DAT friends. Me: Dead, Phish, Neal, REM, etc. HQ SBD's YLGM. Brad, 608 E. Paces Ferry Rd., Atlanta, GA 30305. ☎ Box 2613.

Searchin for the sound; 3-23-95, 8-16-91. Also lookin for Phat tape covers. D.S., S. Veitch St., Arlington, VA 22204. ☎ Box 2614.

Vet. of the Real Woodstock, 1500+ hrs Dead, etc. still looking for more. YLGM. Dan Davis, 5164 N. State Rd. 213, Windfall, IN 46076. ☎ Box 2615.

Lotsa Dead, Lotsa others. I trade even-up. 4 blanks for 3 tapes is not a trade, it's profiteering! Marsh, Box 47, Chadwicks, NY 13319. ☎ Box 2616.

Gratefully Deadiated beginner looking for lists to build upon tiny collection. Will send postage + blanks. Thanks. Koll Reynolds, 2601 NW 81st Pl., Portland, OR 97229. ☎ Box 2617.

Love those 73-74s. Looking for more, and new stuff. 600+hrs. Matt Harrison, 1401 Forres Ave., St. Joseph, MI 49085. ☎ Box 2618.

Searchin for the sound: 3/18-19-20/77 Winterland. Is help on the way? YLGM. A Katsaris, P.O. Box 1324, Williams, CA 95987. ☎ Box 2619.

Who's got my birthday show?? 7/20/94 Deer Creek. 7/19/94 also—will pay postage, etc. 1-219-432-2783. ☎ Box 2620.

800 hrs. Always looking for more quality and recent shows. Jeff Frank, 340 S. Austin, Apt. 25, Oak Park, IL 60304. ☎ Box 2621.

Looking for 70's and 90's Dead SBDS or anything else. Marty Pawloski, 175 First St., Middlesex, NJ 08846. ☎ Box 2622.

I need your gems, you need mine. 1000 hrs Dead, 200 hrs non-Dead. Quality a must. Bryan Griesbach, 1230 Fatima St., Menasha, WI 54952. ☎ Box 2623.

Wanted concert posters, hand bills, flyers, 60's ticket stubs. Also for trade 1,500 hr GD, 2,000 Other. Kirk, 1 Abbot #200, Ellington, CT 06029. ☎ Box 2626.

Serious trader looking for older quality SBD's—over 3,300 hrs to offer. D. Koehler, 20 Michael Court, Bethpage, NY 11714. ☎ Box 2625.

Looking for quality tapes of: Providence 4/21/71, Williamsburg 9/11, 12/73, Chicago 5/12/77. Thanks. Schaeffer, 1025 Hughes Shop Road, Westminster, MD 21158. ☎ Box 2627.

Seeking all years Dead, (esp. 93-95), Phish, ABB, JGB, NRPS, Santana, Young, etc. Loads to trade. Matt, 125 Green St., Lansdale, PA 19446. ☎ Box 2628.

Wanted—HQ Grass Valley, CA 9/18/83, SBD Richmond 11/1/85 and SBD Philly 3/19/95 Set 1. Mike Whitford, 137 Roosevelt Ave., Dumont, NJ 07628. ☎ Box 2629.

Analog trader wants sbd 1-4: Phish, GD, JGB, related. 2,500+ hours logen sbd/aud. Serious traders only. Damon Ritter, PO Box 47, Epping, NY 03042. ☎ Box 2630.

750+ SBD hrs to trade—want Dead, Dylan, Stones—YLGM. Beginners Welcome! B. Gregory, 20-B William Street, Old Bridge, NJ 08857. ☎ Box 2631.

Long time DH, short time tape collector. Interested in quality sbd tapes... Send your list or write a letter for the fun of it! Merritt Samuels, 7109 N.W. 76th St., Tamarac, FL 33321-5144. ☎ Box 2632.

Looking for taper of East Coast or Midwest shows. 1,000+ hrs to trade. Erik Johnson, 7862 S. Valentia Way, Englewood, CO 80112. ☎ Box 2633.

Hello! Have about 250+ good hrs. Remember to be kind and the rest will follow. Jon, 10811 26th Ave. South, Seattle, WA 98168. ☎ Box 2634.

Trade Bob Weir and Jerry Garcia live shows. A.P. Lewish, 12517 Winexburg Manor Drive, #201, Silver Spring, MD 20906. ☎ Box 2635.

Excruciatingly slow but reliable as the Sun. Have lots, need more. Van Troutman, 416 Shaffer Rd., Millersburg, PA 17061. ☎ Box 2636.

GD Radio Hr canceled in NYC. Need Tapes. 500 hrs Dead, Dylan, Bruce, Van to trade. Mark, 135 Union Street, Brooklyn, NY 11231. ☎ Box 2637.

1,000 hrs HQ Dead/Phish to trade. YLGM. George, 30 Dickinson Rd., Darien, CT 06820. ☎ Box 2638.

Long-time DH seeks first show 2/21/73 U. of IL and 10/17/82 SF, NM. 250+ hrs, mainly HQ from FM, to trade. R. Smith, 92 N. Beverwyck Road, Lake Hiawatha, NJ 07034. ☎ Box 2639.

Howdy, its Danimal. I'm in the East now. Where's all the old crispy Floyd boots? Be kind to Mother Earth. Danimal, 253 Rt. 41 N., Sharon, CT 06069. ☎ Box 2640.

Analog LG, HQ Sbd's, all years. Plenty to trade. Keep those levels up! Rob, 315 Winding Way, Glenside, PA 19038. ☎ Box 2641.

Looking for absolute highest sound quality only—preferably DSBD's. Also looking for HQ Meters tapes. Have 700+ hrs mostly 1-4 gen. (D)SBD's to trade. Andy, 2028 Greyfield Dr., Kennesaw, GA 30144. ☎ Box 2642.

Exp. trader looking for casual traders. Have lots of Dead Import CD's. Also seeking vintage Floyd! Kevin Turner, 1231 W. Skyline Drive, New Castle, IN 47362. ☎ Box 2643.

Have/want folk, rock, reggae & alternative. Many masters. Seeking HQ Traffic/GD from Giants '94. Analog. JG, PO Box 28, Buffalo, NY 14213-0028. ☎ Box 2644.

YLGM. Beginner welcome. Have aud. & vid: Dead, Hendrix, Floyd, Zep, 70's Yes. Aud. of others. Want more of the same & recent Dead. Eric, PO Box 14674, West Allis, WI 53214. ☎ Box 2665.

Have 50+ hrs Dead. Want HQ LG Brent tunes. Also Europe 90, Shoreline 7-2/7-3 '94. YLGM. Sean Andersen, 3663 E. Midvale Road, Clinton, WA 98236. ☎ Box #1608.

Really need Glens Falls 8/31/79. Does it exist? Will return blanks or whatever. Gregg, 11309 Travis Lane, Kennewick, WA 99337. ☎ Box 2646.

East Coast Head desperately needs Summer Tour 94 East Coast shows (all). Plenty hq gems to offer. YLGM. Mike, 8291 Fairfax Dr., Mentor, OH 44060-3861. ☎ Box 2647.

Beg. with growing variety. Looking 4 HQ JGB. YLGM. Send to Cris Napoli, 32 Brookwood Drive, Longmeadow, MA 01106. Peace on Earth to all. ☎ Box 2648.

Brothers and sisters! Please help beginner expand small collection. Will send blanks/postage & many thanks! Nicole/Mike, 73 Townsend Ave. #1, Norwalk, OH 44857. ☎ Box 2649.

Desperately seeking Black Crowes tapes! I know you got some, so trade with me. 1,000+ hrs Dead, Almans, Marley and many more. A Fellow American. Jake Berlin, 623 Dean Drive, So. Elgin, IL. ☎ Box 2650.

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New Head wants tapes but has none to trade. Send your favorite tape and I'll send a blank. Info about shows taped would be great. Nikki Gaines, 63 Larch Lane, Wood River, IL 62095. ☎ Box 2651.

Looking for HQ Hampton from '81 and later, RFK 7/16 and 7/17/94. Have list would love to trade. David Piazza, 39 Edgewood MHP, Greenville, NC 27834. ☎ Box 2652.

Reliable trader interested only in 1st-3rd Gen. SBD's. Over 1,000 hrs to trade. Brad Temkin, 7852 N. Keeler, Skokie, IL 60076. ☎ Box 2653.

Have 400+ hrs of Dead. Looking for JGB, solo Hornsby, Weir/Wasserman, Colonel Bruce. Rich Staats, 950 E. Oak St. #41, Seymour, IN 47274. ☎ Box 2654.

DAT trader looking to share lists and expand collection. 250 hrs. Sony D-7 to Pan 3700 digital only please. Tom S., Box 4927, Hilton head, SC 29938. ☎ Box 2655.

Need HQ Spring 95. YLGM. Over 500 hrs to trade. Adam Gunty, 8 Templar Court, New City, NY 10956. ☎ Box 2657.

Pre 75 traders sought. Lots of HQ. YLGM. John Zimmerlink, 251 Birch Street, Old Bridge, NJ 08857. ☎ Box 2658.

500+ hrs Dead. 125+ hrs Phish. Seeking/have all years. Let the Good Times Roll. Shawn Desmond, RD #1, Box 282, Sharon Springs, NY 13459. ☎ Box 2659.

In search of Las Vegas Saturday 4/27/91 and San Diego Sunday 12/12/93. Very trustworthy, have shows for trade. Write: Wolf, 2840 Marigold, Ontario, CA 91761. ☎ Box 2678.

700 hrs. Looking for more HQ SBD. Also looking for AAB and others. Jim, 9 Caruso Rd., Rockaway, NJ 07866. ☎ Box 2660.

Have 650 hrs. Need more tapes of 89 Dead, Allmans, Floyd, also videos. Will send blanks and extras. Todd Evjen, Box 243, Hayfield, MN 55940. ☎ Box 2661.

Wow! I missed Philly Unbroken Chain 3/19/95. Did you? Have plenty of krunchy for your trade. Guy. ☎ Box 2662.

Dead Tape Search Service, Box 3172, Madison, WI 53704-0172. Locates audio tapes of Dead concerts. No GD Tape sales. Send a SASE for information. ☎ Box 2663.

Too much of everything is just enough. Looking to trade Dead/Phish/Others w/ anybody. YLGM. Beg. Welcome. Tree, PO Box 971, Columbia, KY 42728. ☎ Box 2664.

Hey Heads! Trader looking for tapes that approach perfect sound. Have one you say? Write me. Kevin 23 Airport Road, Arden, NC 28704, Apt. A-3. ☎ Box 2666.

Wanted: 3/18/95, 7/23/94, 7/16/94, 9/11/90. Have audio and video to trade. YLGM. RJ, 60 Wyatt Road, Garden City, NY 11530. ☎ Box 2645.

DAT Trades—200 Hours highest quality DSBD & FOB Aud. S9 ES & DA-30 DAT decks. Jeff, 5305 Olmeda, Atascadero, CA 93422. ☎ Box 2667.

I've been searchin' for Capitol Theater Port Chester, NY 6/24/70; MY FIRST SHOW—Have 45m, Need it all! Bob from Bozeman, PO Box 6329, Bozeman, MT 59771. ☎ Box 2668.

Issue Number 30, Page 62, Thank you Prem Prakash. Seek Memphis 95. YLGM. Patrick, 209 N. Cedar Street, Mishawaka, IN 46545. ☎ Box 2669.

Trying to get started. Will send tape and postage for any live recordings of the GD. Randy Davis, 110 Gregory Drive, Pendleton, IN 46064. ☎ Box 2670.

100 hrs of decent sounding Dead '69-'94; not anal about it... Let's talk. Anybody get good Philly tapes? Human Compass, 51 Railroad Ave., Amityville, NY 11701. ☎ Box 2671.

The Music Never Stops. Nothing special — just HQ FM or Audience or, best of all, SBD. YLGM—mostly L.A. FM. Dennis, 5828 W. 77th Pl., L.A., CA 90045. ☎ Box 2672.

Student of the Classics. Honest, reliable, low volume trader seeks classic (68-72 and 77-82) performances. MAS, 363 E. 76th Street, #12A, NY, NY 10021. ☎ Box 2673.

New trader with 60 hrs of GD. Looking for more & other bands. YLGM. John, 19 Whig Lane, Monroeville, NJ 08343. ☎ Box 2674.

Long time DH new to trading scene. Looking to build collection. Have approx. 150 hrs. YLGM. Will send blanks. Dan Ring, 552 Centre Street, Brockton, MA 02402. ☎ Box 2676.

1,300 hrs HQ GD, Phish seeking similar. Especially seeking '72-'74 GD, 7/14/94, 10/8/94 Phish—YLGM. Jones and Shuman. 606 Prince George's Street, Laurel, MD 20707. ☎ Box 2677.

Have many West Coast Phish tapes to trade for East Coast Phish tapes. Also looking for VHS copy of 10/31/94 Phish. Erik Wassman, 3525 Sweetwater Circle, Corona, CA 91720. ☎ Box 2656.

Looking for 9/12/90 Philly. Doug, 23220 Burgett Cr. Rd., Philomath, OR 97370. ☎ Box 2691.

Share the Kind—beginner Head looking for good qual shows. Dying for 7/23 & 24/94—1st shows!! 20+ hrs to gladly trade. Scott Mcintosh, 13626-103 Ave., Edm, AB, T5N3V6, Canada.

Dead in Wyoming. Have: HQ Egypt, 5/8/77-12/1/94 Red Rocks. Want 11/29, 11/30, 12/1/94, 2/19, 20, 21/95 & 3/20/95. Andy, 1130 MacIntyre, Laramie, WY 82070. ☎ Box 2679.

PLEASE have my Philly 3/18/95 Unbroken Chain! Also need Hampton '89 and Rosemont 3/11/93. YLGM. All answered! Andy, 401 Cooper Landing Rd. #519, Cherry Hill, NJ 08002. ☎ Box 2680.

Need HQ JGB 9/1/89; Phish 12/28/94, 7/1/94, 7/11/92. YLGM. Boomer, 1503 East Emmaus Ave. Apt. 2, Allentown, PA 18103-8304. ☎ Box 2681.

Who's got the panic? Have Phish and Dead to trade. Scott D., 1032 Martingale Drive, Bartlett, IL 60103. ☎ Box 2682.

Have many HQ sbd's, looking for many more. Please reply, love to read them lists. DV, 1233 Camille, Grand Rapids, MI 49546. ☎ Box 2683.

Bromberg, Jorma, Tuna, NRPS, Dead. Let's Trade! Dave Tomanek, 1113 Blair Avenue, Scranton, PA 18508. A Elbereth Gilthoniel, Silivren Penna Miriel O Menel Aglar Elenath! ☎ Box 2684.

Greetings! Need Boston '93,94 sbds pref—400+ Dead/Jerry, 250+ Other to trade. Serious, reliable, quality conscious. Bill, PO Box 3228, S. Attle, MA 02703-8013. ☎ Box 2685.

So. Cal. taper w/900 hrs seeks HQ sbd's only. Also Springsteen. Mitchell Roth, 3350 E. Concourse St. #26-l, Ontario, CA 91764. ☎ Box 2686.

Looking for Blues Traveler, Kingfish, Jerry, Dead. Beginners welcome. JD, R2 Box 156, Lawrenceville, IL 62439. ☎ Box 2687.

200+ HQ hrs. Would like to trade the same. Send lists and I'll do the same. Mark, 1404 Orange Ave., Huntington Beach, CA 92648. ☎ Box 2688.

Have 20 hrs of Dead and Phish. Always wanting for more. Send list. Fast, reliable. Brian Gelibter, 4 Lynhaven Place, South Setauket, NY 11720. ☎ Box 2689.

Quality is my 1st priority. If you've got the grade, I've got the time....1, 900 hrs. Serious, mature, deadiated. Send list. Dennis, 30 Springfield Ct., Covington, GA 30209. ☎ Box 2690.

Desperately seeking 7/29/94 Buckeye Lake tapes. Have 350+ hrs to trade incl. some Summer '94. Help! Chris Ciesiel, 8553 Valley View Drive, Byron, IL 61010. ☎ Box 2692.

Experienced trader looking for more, or willing to help out others. Looking for Dave Matthews stuff. Have many Dead, Phish, Zappa. Jeff Budzich, 249 Getzville Rd., Snyder, NY 14226. ☎ Box 2693.

Desperately seeking HQ Logen SBD of 5/25/74. Have Aud, Need Board. 1,200 hrs to trade. Ken R, 1000 Baldwin Rd., Richmond, VA 23229. ☎ Box 2694.

Need 94 Boards. Have 300 hrs to trade. JB, 259 Main Ave., WoodRidge, NJ 07075. ☎ Box 2695.

1,200 hrs + Dead. Many HQ SBD's. Seek same. YLGM. T. Burton, 2743 Bluebird, Cottage Grove, WI 53527. ☎ Box 2696.

Beginner looking to start collection of G.D. + Phish. Esp. G.D. Buffalo 93 + Phish 7-14-94. Will send blanks + postage. Chuk Z., 13 Old Ivy Cir., Rochester, NY 14624. ☎ Box 2710.

Trade for your extra-crispy GDH's? Lots to offer. I'll be trading after Oct. 1. Mike, 1701 N. Kent St. #508, Arlington, VA 22209. ☎ Box 2697.

Looking for all Fall 94 shows. Over 700 hrs to trade, send lists to: MH, 404 River Ave., Point Pleasant, NJ 08742 ☎ Box 2698.

Got enough Dead SBD's. But I am in need for HQ/LG Jerry Garcia Band (+L.of.M.) SBD's. David Winkler, Voltast St. 42, 80636 Munich, Germany.

Not just Dead, AC/DC to Zep!! Tons of HQ tapes, aud and sbd. Send list. GFK, 1408 West Blvd., Alpha, NJ 08865. E-mail addr? ☎ Box 2713.

Beginner wants HQ WSP, Phish, Blues Traveler, GD, Dave Matthews Band, Stevie Ray Vaughn. have some above. Mark Helterbrand, Garland, TX 75044. ☎ Box 2700.

Desperately seeking Richfield 6/92 and JGB 11/5/93. Will gladly send blanks/extras/postage/many thanks. Tom, 1560 Wagar Rd. #2, Rocky River, OH 44116. ☎ Box 2701.

Wanted: Phish, WSP, and GD 9/6/91. YLGM. John, 6765 Schroeder Rd. #7, Madison, WI 53711. ☎ Box 2715.

Need 7/18/72 Roosevelt, 6/10/73 RFK, 11/7/85 Rochester, 6/30/85 Merriweather. Jed M. Levine, 103-25 68th Ave., Apt. 3F, Forrest Hills, NY 11375. ☎ Box 2703.

1-900-740-DEAD TAPE TRADING

Have 280 hrs, YLGM, Want GD, JGB, Allmans, Floyd, others. Want HQ Stephen from 10/11/83. John Kelly, 1008 Aspen Ct., Ft. Walton Beach, FL 32547. ☎ Box 2704.

2,000 hrs pre-88 GD, 500 hrs others to trade. Want pre-85 LG Audience, 10/7/77, 3/31/80 I, 9/26/80 Electric, Neil, Lindley, Cockburn, Thompson. Dan Gale, PO Box 4656, Arcata, CA 95521. ☎ Box 2705.

Friendly, fast & reliable w/70 hrs. Need sweet, HQ shows, YLGM. Will trade w/EVERYONE. A. Garcia, 41 Thurman Rd., Thornhill, Ont. L4J6S6 Canada. I love you Baby Blue.

Need: Dead 5/30/80, 6/19/93, 7/24/94. Floyd: Milwaukee '75, '77. Will trade tapes or marbled tape covers. Bill Mayer, 4017 Maple Grove Dr., Hubertus, WI 53033. ☎ Box 2706.

40 y.o. DH—So many shows, but no tapes. Seeking to begin collection. Your help appreciated—will trade. Blanks, etc. R.S., 409 E. 74th St. #3A, NYC, 10021. ☎ Box 2707.

Having too much fun! Fast & reliable trader looking for Eastern shows.. RFK's and MSG's. M. Pieper, 504 5th St. S. #3, Stillwater, MN 55082. ☎ Box 2708.

TRAFFIC Seeking old and new especially Giants with Jerry, YLGM. Andrew Easdale, 28 Waverley Drive, Camberley Surrey, GU152DP, England. Hi Mark and Justine.

Confused? You know what to do. 350 hrs GD, Phish, JGB. Fast, reliable, serious, courteous traders send you list to Ryan, 2607 N. Washington Blvd., Arlington, VA 22201. ☎ Box 2711.

Help me grow. Please send list. Can send blanks/pstg. Willing to compensate time. Peace & thanks. S. Richards, 6161 Grant Rd. #10118, Tucson, AZ 85712. ☎ Box 2712.

Hartford CT—DAT trader—reliable—lets trade—Zero—Dead—Max Creek—Phish—Dylan—Hornsby. Toni Fishman, 2 Talcott Mt. Rd., Simsbury, CT 06070. Box #1756. ☎ Box 2714.

Have several import CDs—GD, Dylan, JGB, P.F., Zep., SRU, RS, Doors. Trade copies for HQ GD shows. Steve, 1076 N. Prospect, Porterville, CA 93257. ☎ Box 2716.

Beginner looking for first show 7/13/94, Highgate, VT or other HQ Dead, JGB. Will send blanks. Please be kind. Ned Struzziero, 4 Gladys Rd., Cape Elizabeth, ME 04107. ☎ Box 2699.

DAT trades—HQ SBD's. Trade with anyone. YLGM. Contact JR Fishman, 300 E. 93rd St. #11F, NY, NY 10128 or fishmanj@aol.com. ☎ Box 2717.

Lets trade! Reliable trader with 100+hrs GD. YLGM. Want Phish also. Send lists to Robert, 1315 Greenwood Ave. #20, Kalamazoo, MI 49006. ☎ Box 2718.

Looking for 6-26-94 and 6-18/19-94. Prefer SBD. Have HQ Dead/Phish to trade. M. Pfisterer, 953 Logan St., Boise, ID 83712. ☎ Box 2719.

Beg. trader with about 60 hrs would like to hear from anyone interested. Jack, 1838 Fell St., San Francisco, CA 94117. ☎ Box 2720.

Need HQ 1994 Rosemont, Soldier, St. Louis. Also Stellar 73-74, 80's, 93-95. Have 150 hrs Dead, 75 hrs other. Stevie Lewis, 7653 Charstone, Germantown, TN 38138. ☎ Box 2702.

Seeking HQ tapes of 6/30/86 1st show—1st & 2nd sets. Also any Deer Creek shows 89-94. Richard Schulok, 3246 Observatory Ave., Cinti, OH 45208. ☎ Box 2721.

I need HQ LG SBD Dead and Tuna. YLGM. Have many to trade. Suzanne, 32 East Ave., Glen Cove, NY 11542. ☎ Box 2727.

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

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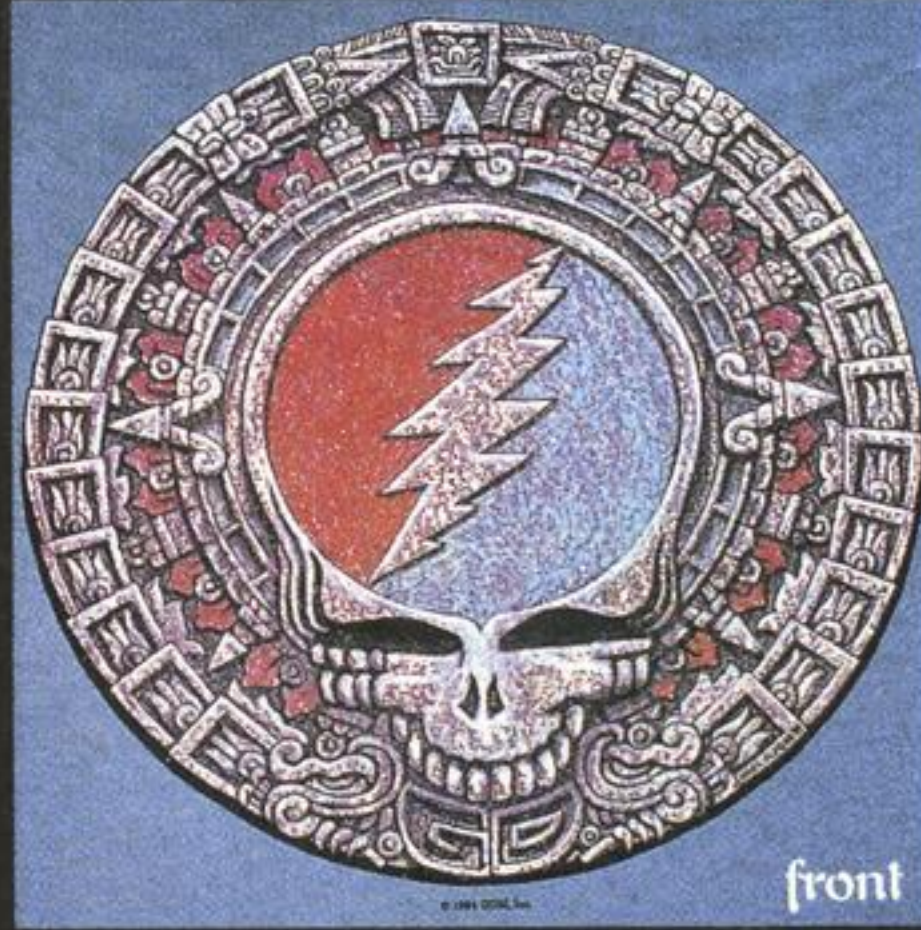
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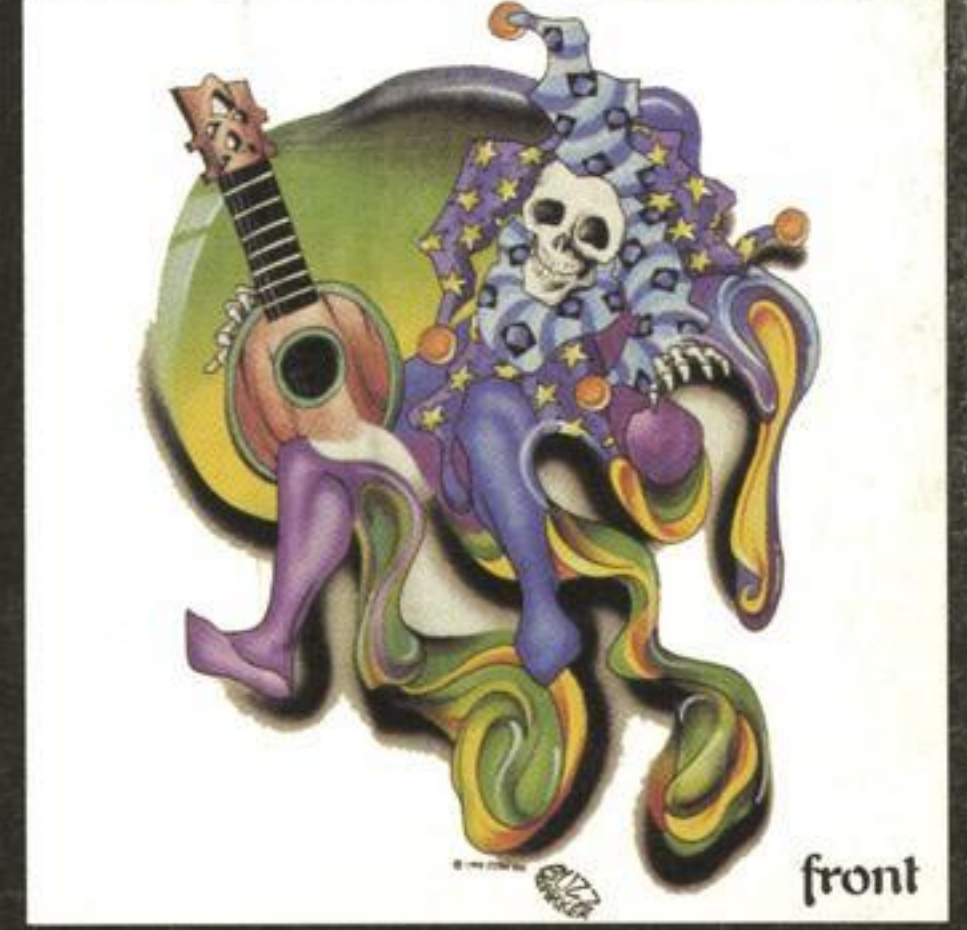
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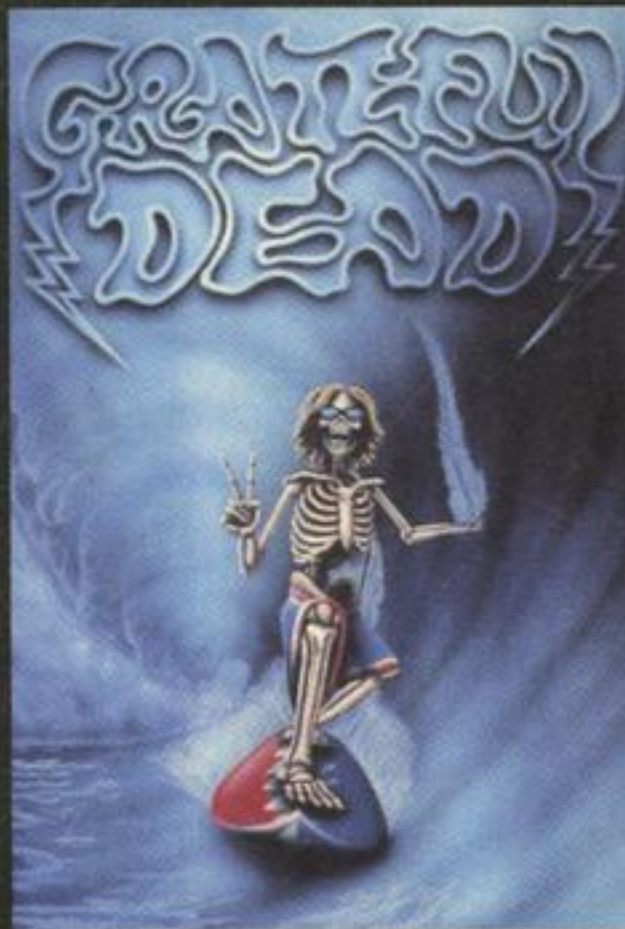


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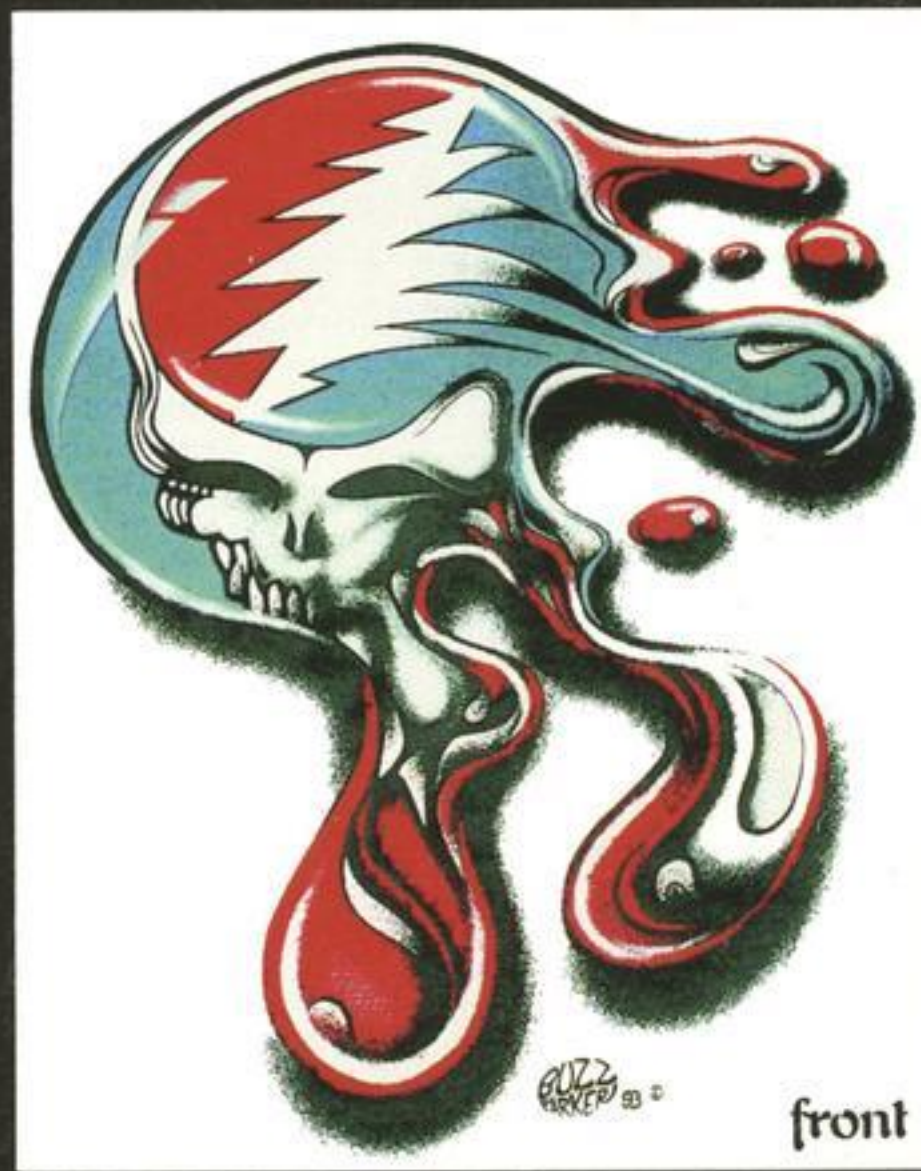
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