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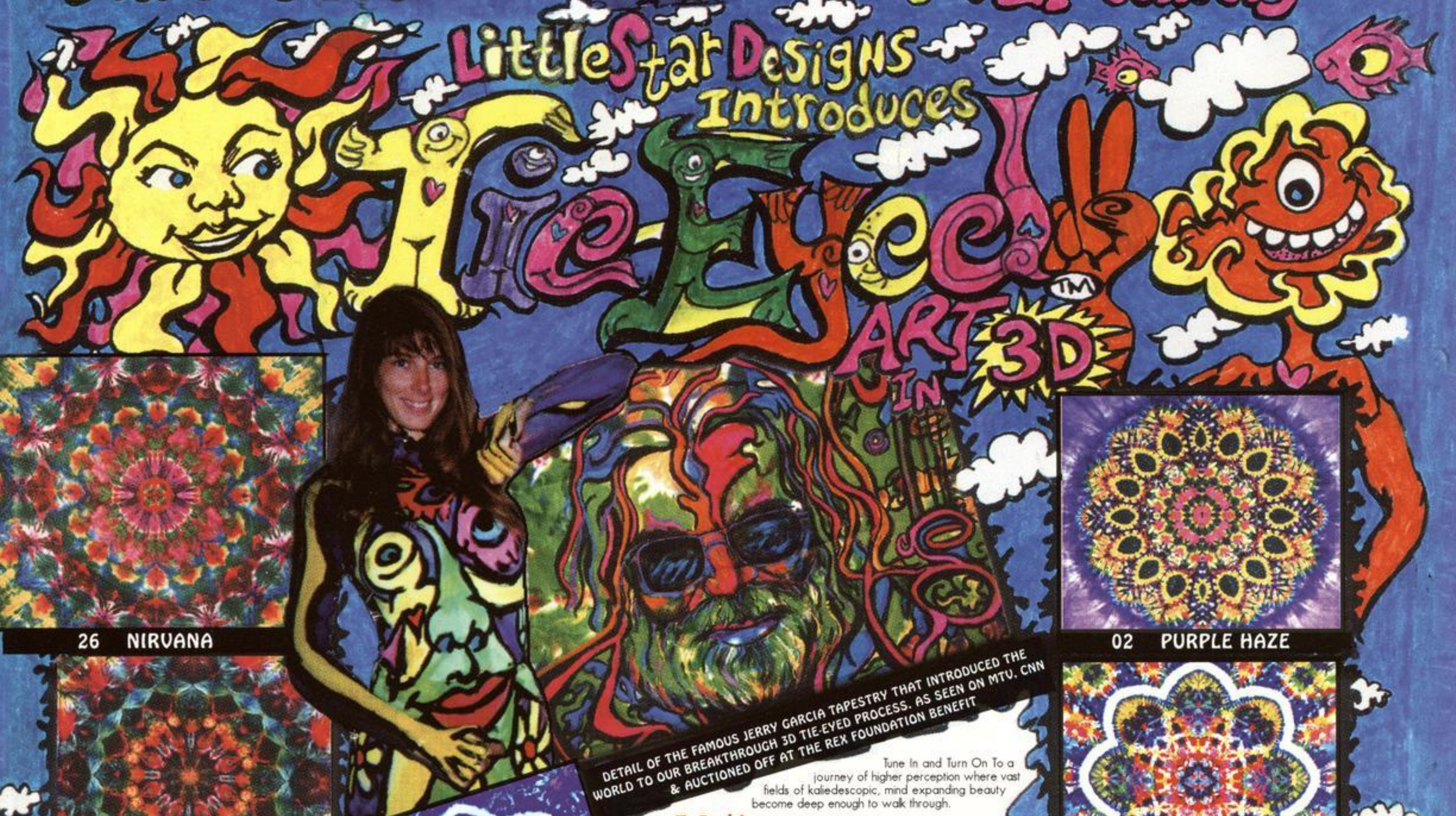
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## DIAMOND NEWS

ISSUE NO. 36 • SPRING/SUMMER 1997

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This issue is dedicated to the memory of Allen Ginsberg and Jonathan Yeaton.

### STATEMENT OF PURPOSE:


**O**ur primary goal is to responsibly document and promote mind-expanding music and the culture that surrounds it. This genre, which includes, but is not limited to, the music and culture of the Grateful Dead, groove rock, psychedelic, world beat, American roots music, and jazz, is a potent catalyst for consciousness expansion, spiritual development, peaceful celebration, and the continuation of tribal community in Western culture. We believe humankind's greatest potential is reached when mindfully and joyously creating art and art-based rituals. We believe that more people should participate in making art and living their dreams, not just observing others taking action. We strive to help manifest this potential in as many ways as possible. Accordingly, we are also *dedicated* to using this publication as a gentle force for personal and planetary healing. ◇

Letters To The Deaditor .....	2
<b>Deadiation</b>	
<i>Dupree's Diamond News Staff</i> .....	6
<b>DDN Notes</b> .....	10
<b>Drumming At The Edge Of Jerry</b> <b>An Interview With David Kemper</b>	
<i>Barry Smolin</i> .....	14
<b>Rusted Root</b> <b>Tribal Rock Makes It Big-Time</b>	
<i>Johnny Dwork</i> .....	22
<b>Mountain Girl Reflects</b> <b>An Interview With Carolyn Garcia</b>	
<i>Johnny Dwork</i> .....	26
<b>The Year In Review – Tape Trading 1996</b>	
<i>Dougal Donaldson</i> .....	30
<b>Four Guys Named moe.</b> <b>An Interview With Al And Chuck</b>	
<i>Johnny Dwork</i> .....	40
<b>Practical Ecstasy</b>	
<i>Jim Lehrman</i> .....	46
<b>Sandpaper Notes</b>	
<i>Jeff Gorlechen</i> .....	48
<b>Truckin' To A Higher Consciousness</b>	
<i>Prem Prakash</i> .....	52
<b>Get To Know Your Dead Relatives</b> .....	54
<b>Back Issues</b> .....	60
<b>D-Classified</b> .....	62
<b>Personals</b> .....	63
<b>Tape Trading</b> .....	66

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# LETTERS TO THE DEADITOR

Dear Readers,

The following is what you would've read in my Deadication column if we had less pressing matters to discuss there.

As long and hard as this past winter has been, I still can't believe it's already time to start planning for another summer filled with grand musical adventures! Fall and spring tours with the Grateful Dead always had their special allure, especially pilgrimages to the Bay Area for New Year's and Mardi Gras. Ah, but truckin' to shows in the summertime, with the windows rolled down and the tunes turned up loud over the flutter of a hot summer breeze as it swirls through the car, has always had its own magical, eternally memorable vibe.

For many Deadheads last summer was still a time of mourning. It was hard to imagine, let alone create, a season of joy in the wake of the Dead's demise. Many in mourning still couldn't even bear to listen to their tapes. The first Furthur Tour was, at best, a mixed success — certainly no magical panacea to ease the pain or giant adventure to fill the void. On the other hand, there were a few brief glimpses of hope. Our Deadhead Heaven© and Light the Song events were glowing successes, proving that the vibe of the scene could still be summoned and rejoiced in. And though Deadheads are split down the middle when it comes to Phish, this band of intrepid jammers did manage to pull off a hugely successful, safe, and exciting mega-concert weekend (Clifford Ball) in the same style as the Dead's larger gatherings. But still, there was an overall feeling of dull malaise in the air.

This year however, I get the feeling when asking around that the overall vibe has changed. The concert Experience is the ritual our souls need in order to shine. Without celebration all hope is lost. And so, even the most depressed Garcia devotees seem to be sniffing around again in search of adventure and peak Experience.

The good news is that this summer's music schedule looks very exciting. While I'm taking most of this year off from concert production to finish the Deadhead's Taping Compendium project, I'm planning to catch as many great gigs hosted by others as I can. I'll be truckin' cross-country to catch the High Sierra Music Festival in Northern California on July Fourth weekend to groove with Medeski, Martin & Wood, the Zen Tricksters, Michael Hedges, The Incredible String Cheese Incident, Peter Rowan (from Old and In The Way), Trillian Green, Hypnotic Clambake, Ekoostic Hookah, and many more. Then, after white-water rafting, I'll be headed up to the Oregon Country Fair to boogie with the Zen Tricksters again. And then, of course, The Furthur and H.O.R.D.E. Festivals will fill up my dance card. I'm also heartily endorsing the Gathering of the Vibes event, which is being presented by our good friends at Terrapin Tapes, just outside of New York City on the Summer Solstice on June 21-22. It's going to be an incredible summer!

There's been a lot of grumbling about Phish's choice of venue for its multi-day music summit waaaay up in the north of Maine in August. But let's not forget that the remoteness of this location creates a real hero's adventure for those who will make the effort. You're going to have to work for your Phun and usually when this happens the result is especially magical. Think of it as a quest.

H.O.R.D.E. promises to be different this summer, with Blues Traveler not headlining for the first time since its inception and Neil Young taking top billing instead.

As for our ongoing event presentations, I hope you'll join me again in Portland, OR this next December 31st for another magical New Year's party with the Zen Tricksters (see ad on page 29). My extended family of friends and I promise you we'll be putting our hearts and souls into creating yet another sacred Deadhead living dream.

On a more sober note, many of you have heard that *Unbroken Chain* magazine has stopped publishing. We're very sorry to hear this, as UC's editor David Serrins did a wonderful job with every issue. This is a great loss to the Deadhead community.

I hope to dance with each and every one of you this summer. I for one certainly need to boogie.

In Light,  
Johnny Dwork ◊

## TOUR DATES SET LISTS MAIL ORDER INFO

The latest Grateful Dead Band Member Events and Activities, up-to-date listings for Phish, Blues Traveler, H.O.R.D.E., Bob Dylan, Allman Brothers, Neil Young, Dave Matthews Band, Bruce Hornsby, moe., Max Creek, Hot Tuna/Starship, Widespread Panic, Zen Tricksters, and lots more!

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DDN, P.O. Box 936, Northampton, MA 01061



Dear DDN,

I have always had extremely profound experiences traveling with the Dead, but one miraculous moment that can never be duplicated happened to me on Spring Tour '92.

I was celebrating my hundredth show and was so excited because I was also four months pregnant. I couldn't wait for my baby to hear the Dead live; what an absolute pleasure. I was feeling incredibly exhilarated. I knew I was gonna have a great show when the music started. I wanted to get up and just groove, but I knew I needed to take it easy. So I took in every word, every note, every ounce of energy pouring out of the crowd and just bathed in it. Suddenly, I felt the strangest thing happening. So unaware, I just stood still until I felt it again. With tears streaming down my face and my hands on my stomach, I realized I was feeling my baby move inside me for the first time. I was so completely overwhelmed by the thought that I had just shared the most magical moment I had ever had with all those beautiful people in a way I will never forget.

Not only did I give birth to the most wonderful little girl, I believe she might be the biggest Dead fan her age. She was lucky to have been inside to see the Dead seven times. The song *I Will Take You Home* was her favorite, probably because she came into this world listening to it.

The saddest but most inspirational conversation took place when I had to explain to her that Jerry had died and what that truly meant. She looked at me and said, "Don't be sad, Momma. Jerwee Gawcia is dancing and singing with the angels and everybody has a rainbow smile on." I cried just knowing how enriched her life has been just being part of this wonderment we called the Grateful Dead.


Peace in all you do,  
Sara & Tori ◊

Dear DDN,

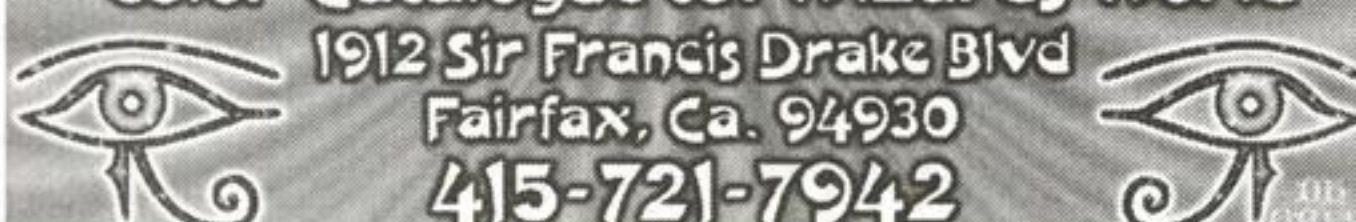
Sitting back listening to "Dozin' at the Knick," Brent's singing *I Will Take You Home*, and I'm looking through the CD package and I'm delighted at the memories that evolve from it. A simply excellent mix, a wonderfully put together "show." I've been trading and collecting and sharing live music for seven years and just wanted to say *thanks* for all the band has shared with us recently. Phil, if you're wondering, the music is still healing and we need these things now more than ever. I'm building a shelf, so please continue releasing the sights and sounds of our "Dead" past, so we can continue to learn and love and grow. Brother and sisters, get behind our band and purchase these new releases to show them our support. Well, I sure miss seeing everybody. I'm running the ridges of WV and PA these days, but I'm always up for a trade. "And they never stopped rockin'..."

Peace,  
Jim Hixenbaugh, Marianna, PA ◊

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Dear DDN,

Hey now! My name is Kelly Johnson, or "Kelly J." if we're on the air. I am a student and a disc jockey at Kean College. I have my own show that airs once a week (Thursdays at 4-6 p.m.). Seeing how it is a non-profit organization, I have the freedom to program my own music (adhering to FCC standards, of course). My format is mostly classic rock, with a few new songs here and there. Every week I always manage to get a Dead song on (as well as Solar Circus). I bring in my own music, seeing how our "library" consists of only one Dead CD.

Recently, I was doing my show when the station manager informed me that the next DJ was not coming in. I could either stay and play more music, or they'd use prerecorded reel-to-reel. Seeing how we don't have much of an audience anyway, I decided to stay on the air. (It's my passion.) I usually take about three or four hours to prep for each two-hour show, but this was totally impromptu.

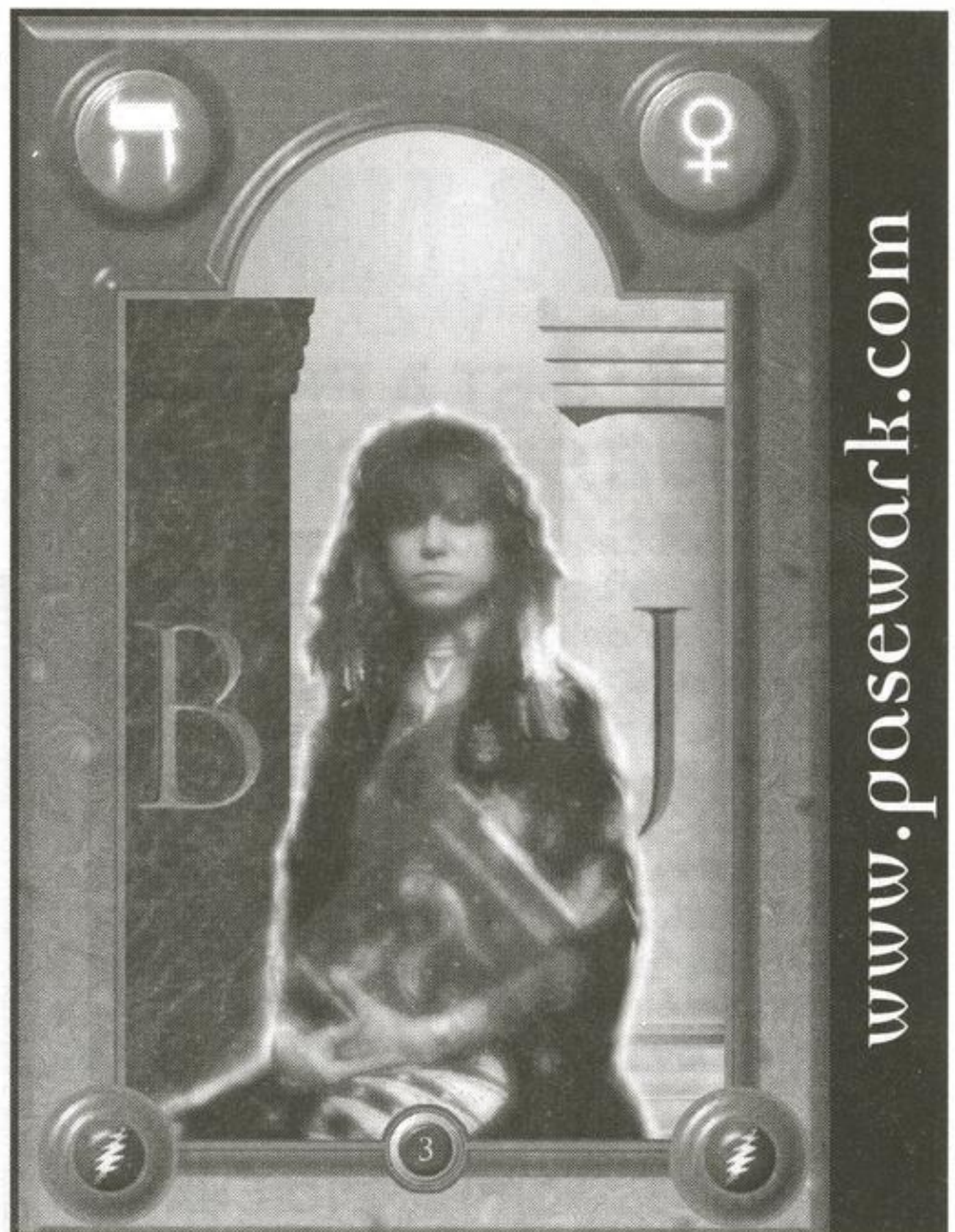
My first thought was to air an hour of Dead. (That's the Grateful Dead, not dead air!) I never had so much fun in my life! I played about 13 songs, including a few live versions, however, I could not stop talking! I introduced almost every song, creatively and smoothly, since I really knew my stuff. In fact, I sounded much better than my rehearsed show of just classic rock. My only regret is that I did not tape it.

However, this inspired me to devote half my show to a Grateful Dead Hour. So, every Thursday at 5:00 p.m. Kean College brings out the Dead. If anyone is ever in the Union/Elizabeth, NJ area — check it out! I even have a catchy opening and closing piece. You'll be happy to know that I am constantly reading your magazine for info to use on my "Dead Hour."

Sincerely,  
Kelly Johnson, Scotch Plains, NJ ◊

In the end there's just a song by Stephynty

I was listening to a tape last night from 10/13/94, the first set, and I was doing random stuff throughout *Touch, Wang Dang*, and then *Loser* came on and I just had to stop. The end of the song approached when it was time for Jerry's solo — you know, the one that blows your mind. Just hearing the tape,



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and how it sounded really brought me back to the emotions I felt whenever I was at a show. It is one of those feelings that no one can really put into words, but I am going to try.

That moment when Jerry turned on his MIDI to do the horns, or just his regular sounds, and you just would close your eyes and let him fill you up. The way the sound bounced off of every wall in the huge arena and seemed to bounce into you. The immense volume and the hugeness of the music on the whole. The way you looked at the stage and saw those crazy purple lights on the stage and remembering how that made you feel. Those little spots of "electricity" in the air, no matter what state of mind you were in. The way the air just stood still and the music just whipped through space. The way you felt when the crowd started going nuts, egging them on to do the same. The feeling you had when you knew they were going to do a *Help > Slip* and the intensity of the moment when Mickey and Billy started counting time — ch ch ch ch ch ch — and then that rush you got when they belted out the first two notes to *Help*, and how you felt at that moment when you knew it could never get any better than that.

I bet some of you even forgot that smile or that look you unknowingly always had plastered on your face. Remember how you felt when the light would shine on you during "Sometimes the lights all shining on me," or during "Like an angel standing in a shaft of light," and how it sorta paralyzed you and sucked the breath out of you, filling you completely? Remember how you felt when you were anticipating the most intense part of a song, like "Wish I was a headlight on a northbound train, wish I was a headliiiiigggggghhtttt (and the music goes WHAM) on a northbound traaaiiiiiinnnnnn... (and you lose all self-control at that moment)? Or when you knew that the lights were going to shine right on Jerry when he sang, "Take you to the leader of the band," and you'd just stand there and say, "Oh Jerry." Remember how you felt when the usher took your ticket and you were headed in, sometimes just having to let out a little shout of excitement? Remember how happy you were when the six extra people in your row finally decided to leave during *Space*? Remember the tears that came to your eyes during *Morning Dew* or the chills that ran through your body every time Jerry hit *that one note*? Remember the little rituals we all had at the shows, like when you wrote down the setlists, smoked a joint, went to the bathroom, took a sip of water.

These are just some of the things that listening to a recent tape brings out in me. I was dancing and twirling to that tape in my apartment and it really brought me back. I guess the point of all this is that we need to REMEMBER these EMOTIONS we felt, because a show was such an emotional experience, aside from the music alone. That's why we needed it and loved it so much. It filled us up in so many ways other than just listening to music. It was, for most, nirvana. I hope I evoked some of these emotions in those of you who read this because it is those memories and feelings that are so easily forgotten but were such a big part of our show experience. 'Cause in the end there is no more hype, no more vigils, no more knowing you will be with other Heads for consoling, no more shows. No, in the end there's just a song, cryin' up the night....

Dear Deadheads,

I wanted to take this opportunity to let you all know about some of the cool stuff we're working on here at Terrapin Tapes. As many of you know, last year we co-produced, with *Dupree's Diamond News*, a festival called Deadhead Heaven®, A Gathering of the Tribe. We had over ten bands play for two days, while over 3500 friends camped out, drank great beer, vended, and basically chilled with fellow Heads over the long Memorial Day Weekend.

Having the ability to offer our Community a place to come together and celebrate in a kind, laid-back environment brings on an incredible sense of responsibility, making sure everyone's happy and safe, but it also brings on an immeasurable feeling of pride and accomplishment. Last year, for the first time, I had a sense of how Bill Graham must have felt after he put on a killer show where everyone left with smiles on their faces, filled with joy. It's a truly beautiful feeling knowing that you were part of putting it all together. As a concert promoter, Bill knew what we wanted and he went out of his way to make sure everything was perfect. He had the vision to create an environment where magic could happen. If I could create such an environment, I think my mission in life would be served. It's been over 18 months since Jerry's passing and I think the thing I miss the most about the Dead not touring is meeting up with friends along the way. So many cool people were on Deadtour. Terrapin Tapes enabled me to head out for extended runs of shows while still working. Passing out a flyer here and there in the parking lot at shows was how Terrapin got its start. I miss everyone getting together like we used to.

Do you remember walking around at a show and smiling to someone who you've never really met, don't know their name, but totally recognize by seeing them at tons of shows? I know some of you can relate to what I'm saying. There are so many people that I wish I had said hello to and now I wonder if I'll ever see them again. I want to try and get those strangers together so they (we) can meet for the first time. "Yeah, you look totally familiar, man...I've seen you around for years...great to finally meet you!" This kind of vibe needs to continue.

Keeping the Deadhead Family together means a great deal to me. You may recall in 1992 when Terrapin Tapes was just getting started that we were targeted in a "predatory pricing" scam by one of the country's largest blank tape distributors. This distributor advertised to Deadheads and sold blank tapes at and below cost in an attempt to put us out of business. The scam was, that after we went out of business, they would raise their prices higher than we were selling tapes for, and they could, then, start to make a fat profit.

One day I was feeling really down about the position I was in and decided to tell Deadheads what was happening to Terrapin Tapes in an open letter in

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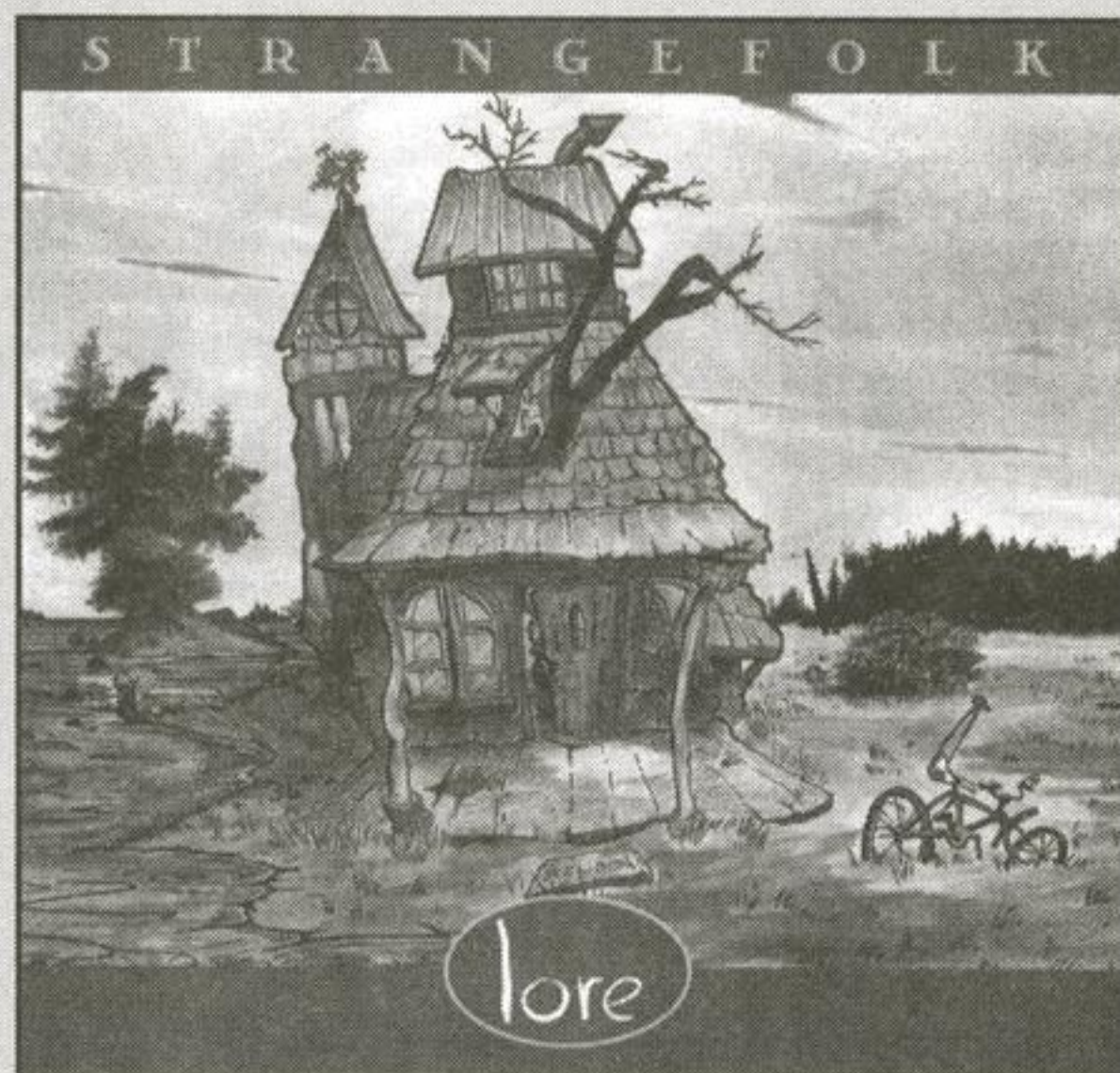
*Dupree's Diamond News.* Immediately there was an outpouring of support for Terrapin. Then folks on the Internet rallied behind us, and within six months Terrapin Tapes' business doubled in sales. That was five years ago this month. I'll never forget the incredibly kind letters of encouragement and support. The Deadhead Community was there for me, allowing me to continue touring with the Dead and continue hooking up Deadheads with their blanks at "Grateful Prices." For those who hadn't heard this story I think you'll agree it's pretty damn cool. Now, I want to be there for everyone needing to see their fellow brothers and sisters again.

Keeping the Community together is the primary reason for establishing Terrapin Tapes Presents. We're getting geared up for our next Gathering. We've changed the name from Deadhead Heaven, to "A Gathering of the Vibes" (it's tough to be welcomed back to a place where you've named something "Deadhead"-anything). So, we picked out a 500-acre park in Westchester County, NY (about an hour north of NYC) which is in a word...perfect! The park is right on the Hudson River overlooking the Palisades Cliffs, and it's breathtaking. I'm sure you'll see our ad with further info in the magazine, so I won't go into the details here. I just wanted to let you know that we're really excited about this event, and if we can pull it off, we're looking to take the "Gathering of the Vibes" out on the road. If anyone knows a cool venue spot with lots of space to accommodate us, please let us know. We'd love to hit the Atlanta and Chicago areas in the very near future.

Our mission here at Terrapin Tapes Presents is simple — to offer the Deadhead Community a place to gather once again with old touring buddies, family, and friends. We're highlighting serious up-and-coming bands, micro-breweries, nonprofits, and other organizations who deserve our support. I just wanted to let you know where we're coming from and would like to go, with your support. I'm eternally Grateful to *Dupree's Diamond News* for offering me an avenue where I can let you know my mind.

Hope you can make it to our party!

Ken Hays and the Terrapin Family, Terrapin Tapes & Terrapin Tapes Presents  
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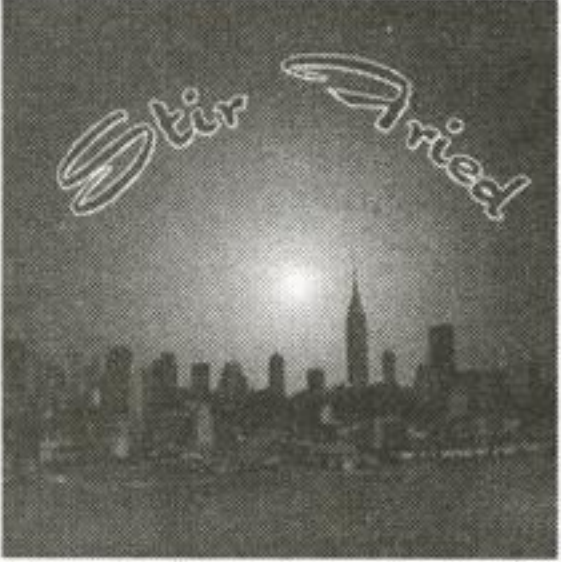
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# Deadhead Heaven

As some of you know, for several months we at *Dupree's Diamond News* have been quietly carrying a tremendous burden. Over the winter our second largest wholesale distributor, Fine Print Periodicals, recently went Chapter 11, while owing us nearly \$20,000. *Dupree's* has also had to initiate a very expensive and time-consuming lawsuit against parties we feel have done the company tremendous harm. Needless to say, these events have been extremely stressful.

If our readership had diminished the way *Unbroken Chain's* did, we would have dropped this whole mess very quickly. The stress and enormous legal fees just would not be worth dealing with, since we have no desire to be doing something that is empty and without meaning. But, ironically, *Dupree's* enjoys as many readers today as it did the day Jerry Garcia passed away. Though our readership has shrunk back a bit from the surge created in the wake of Garcia's death, you, our community, are telling us that you want us around. And we still feel that we have many interesting things to say and to offer through this magazine.

In the past six months we have worked tirelessly to improve this company. We have completely reinvented almost every single department. Our financial department is now a fine-tuned motor - a complete turn-around from just six months ago; our magazines now go out by second class mail, which we are told, will cut the delivery time by 50%, our merchandise orders go out within a week of the checks clearing (except for one product, a problem we are working on solving), the concerns of those who call our problem line are addressed by Jean within 3-5 days, and we have expended tremendous amounts of energy trying to undo the harm created by the events which led to the lawsuit. We feel that *Dupree's* is a company worthy of your support.

The focus of our efforts is driven by our commitment to serve you, our readers, and the community at large, as we all search for ways in which to seek bliss and communion in

this post-Dead world. There are some really interesting music-related projects and events happening these days, both Dead and otherwise, which we feel are worth telling you about.

After a year of working twice as hard as ever to serve the community - while having to pay for the acts of others, and having to address our own shortcomings - we would feel horrible if *Dupree's* folded under such circumstances. On the upside, in the past ten years *Dupree's* has circulated more than a million free flyers (!) and nearly 600,000 magazines and has sponsored numerous magical gatherings like Deadhead Heaven®, Light the Song, and many of the Speed of Light Show's Deadhead dances.

So, what does this all mean? While we expect *Dupree's* to be profitable again, we are facing a cash crunch in the short-term. By subscribing, or resubscribing, and/or by purchasing a copy of our gorgeous 104-page, full-color commemorative publication, *Garcia - A Grateful Celebration* (see ad on page 72), you will help us to work through this very challenging situation. In light of the long-standing service we have provided to the Deadhead community, we hope you will now help us to keep serving you.

In closing, we would just like to reiterate that *Dupree's* is a group effort. We stand united in our desire to live this dream out proudly, honestly, and successfully. We cannot do it alone however, and we hope you feel good enough about our past efforts and our current intentions and focus to help us keep the groove happening. We welcome all suggestions, criticisms, and especially your support.

Thank You.

Still Deadedicated,

John Dwork, Cherie Clark King, Alyson Williams,  
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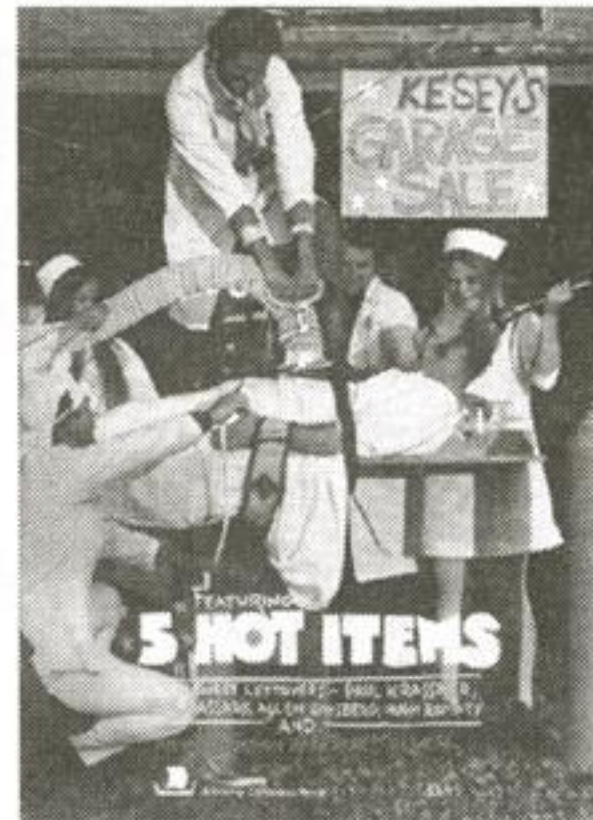
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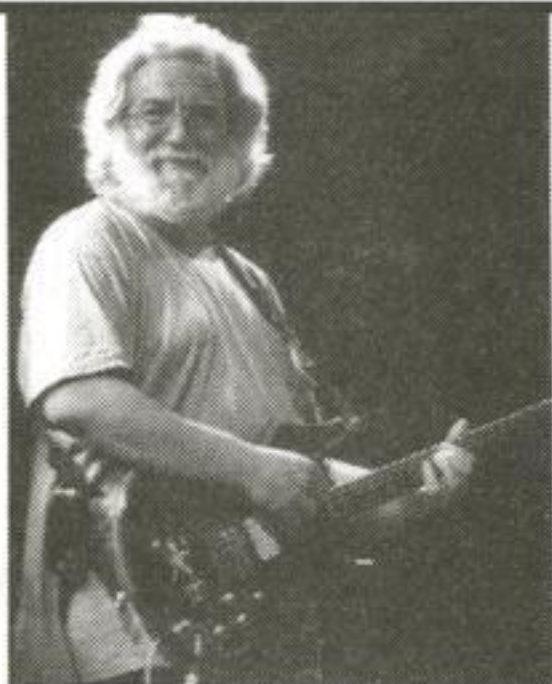
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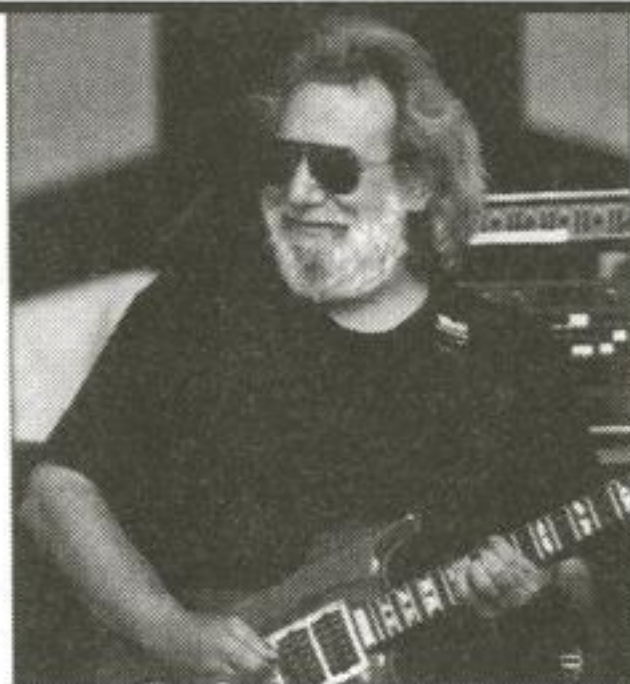
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through the minds of the legendary Merry Pranksters. Very trippy! All of the few copies we have left are unused with uncracked spines. This book normally goes for \$35-\$75 if you can find it at all. Priced to go: \$18 includes shipping and handling.

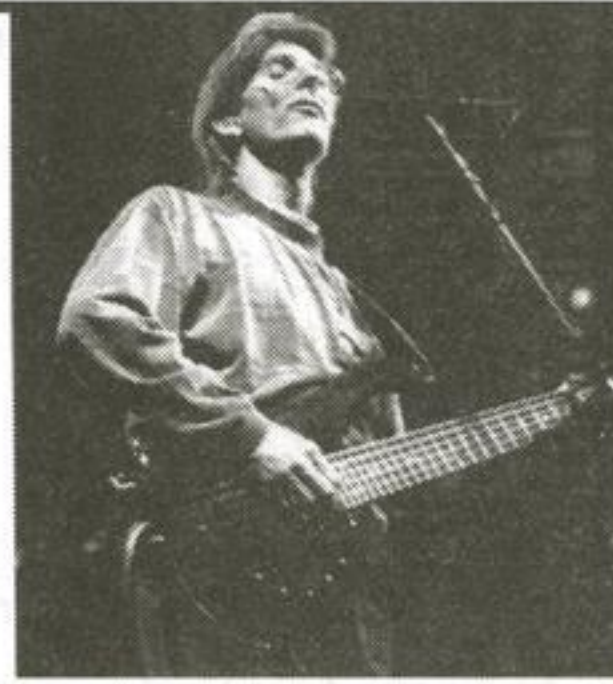
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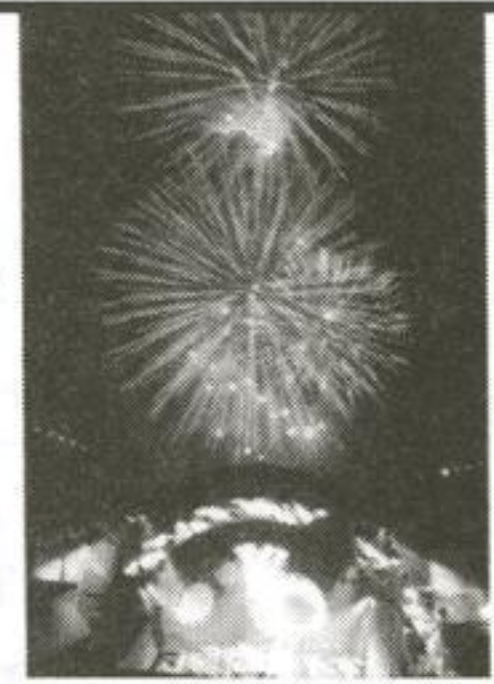
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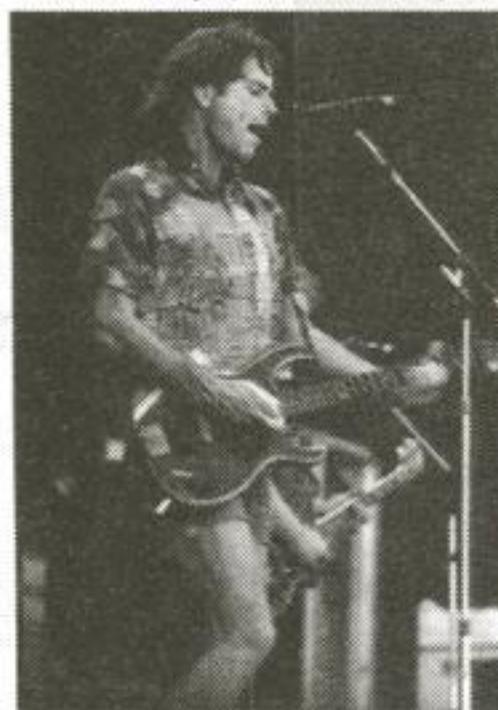


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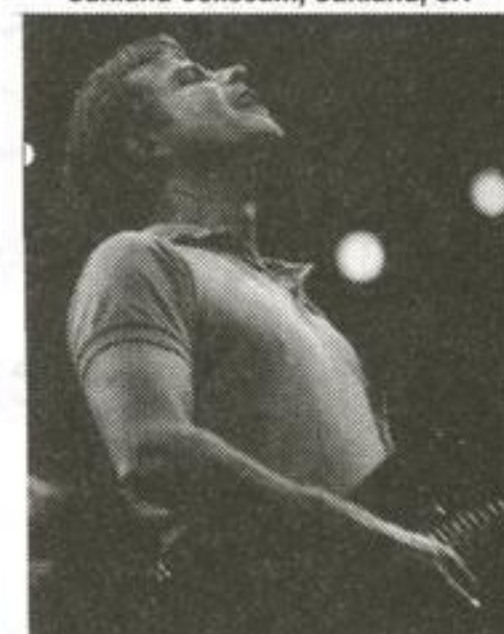


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**Susana Millman**

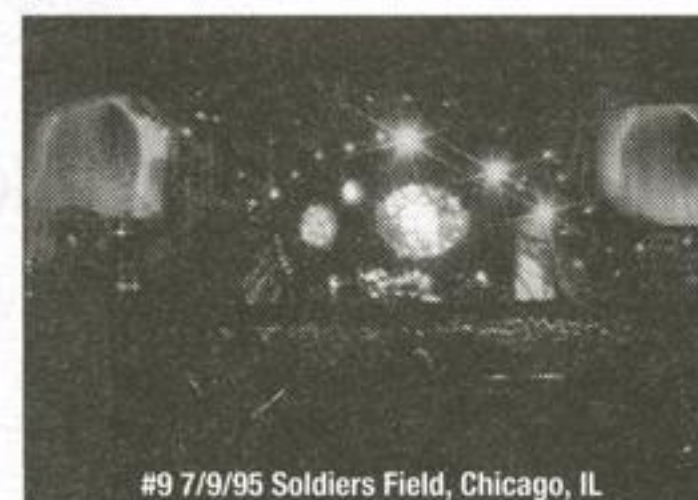


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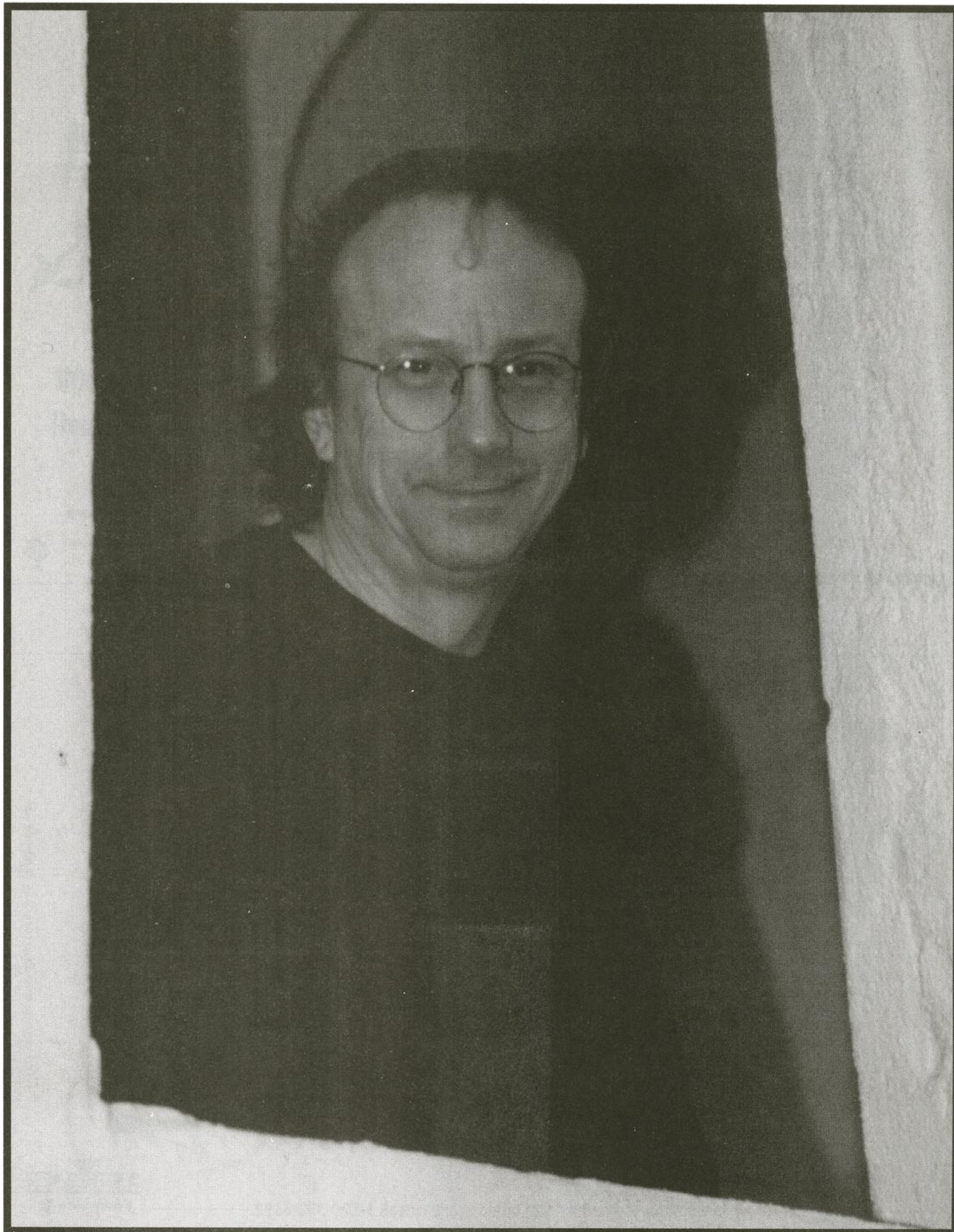
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# DRUMMING AT THE EDGE OF JERRY

AN INTERVIEW WITH

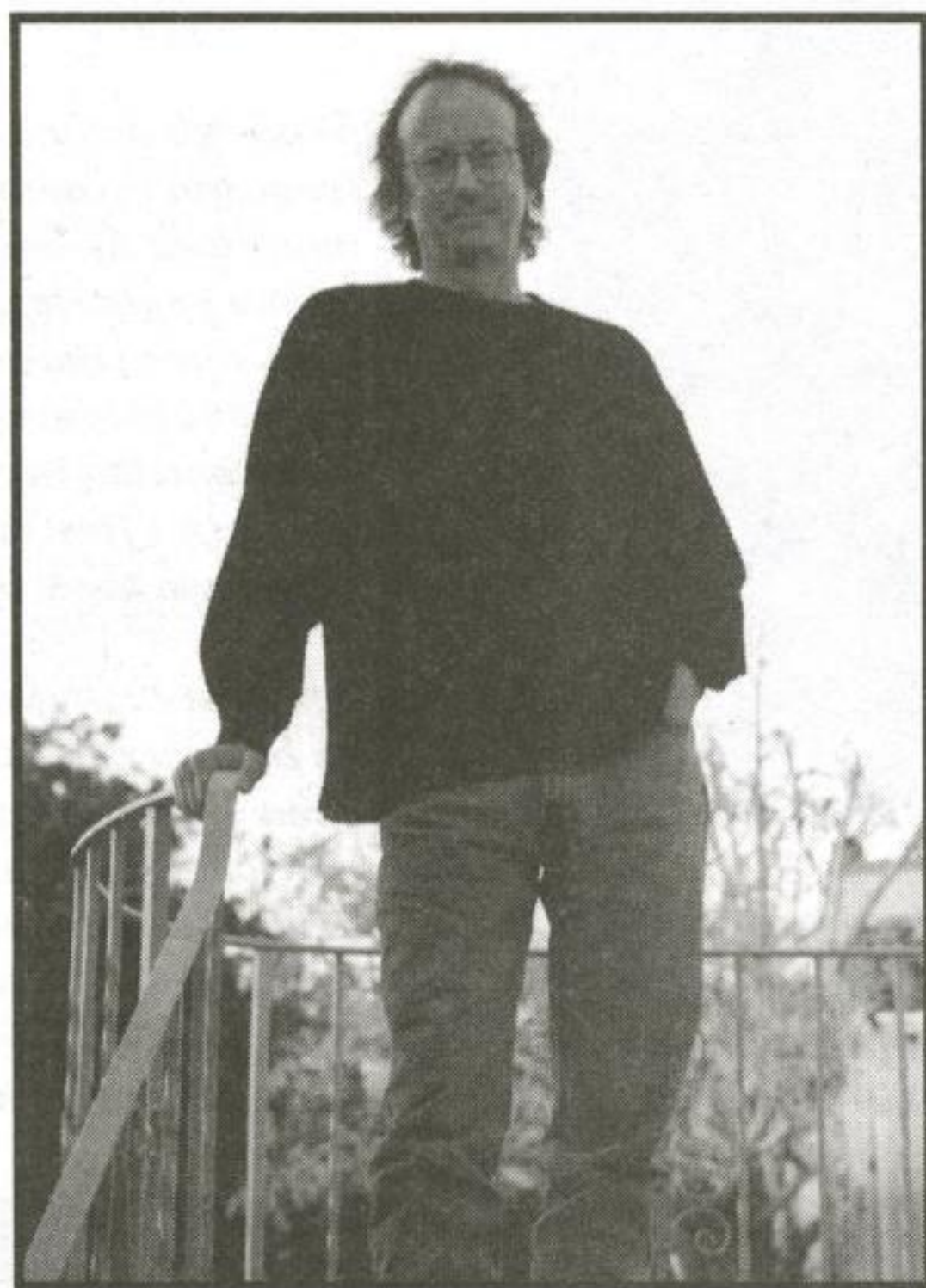
# DAVID KEMPER

BY BARRY SMOLIN

**T**here is an expression of bemused serenity on David Kemper's face as he leans his elbows on the porch wall outside his West Hollywood duplex, surveying the temperate weather and anticipating an imminent mail delivery. "Royalty checks arrive today. This will be my first since Jerry died," says Kemper sadly though with an admitted tinge of curiosity over what his friend's passing has meant for sales.

Known to Deadheads as the stalwart drummer of the Jerry Garcia Band from 1983-1993, Kemper possesses a gentle equanimity that informs both his drumming and his conversation. Joining the Jerry Garcia Band in 1983 provided a rare stability in the life of the usually itinerant session player. "Those were ten good years," he sighs with a kind of nostalgic ambivalence toward his association with JGB, a tenure that ended abruptly and to Kemper's great puzzlement. "I'm still not really sure why they let me go," he explains. Though there are traces of bitterness buried in his wry sanguine remembrances, Kemper is basically resigned to the mystery and considers the long stint a mostly happy experience. Instead of torturing himself with the painful inconclusiveness of it all, he chooses to spend his energy on more positive memories of his relationship with Jerry Garcia.

While on tour, Kemper and Garcia shared an intimacy nourished by a combination of devout love for music and a common fascination with the creation of visual art. In addition to being one of pop music's most successful session players, Kemper is also a prolific artist who has sold more than 70 paintings in the last 15 years. Perhaps it is this multifaceted creative reach that allowed Kemper to enjoy a decade-long kinship



Kurt Mahoney ©1997

with the similarly versatile leader of the Jerry Garcia Band.

David Kemper was born in Chicago, but his father's work for Boeing required the family to move often while David was growing up. Attending junior high and high school in Ogden, UT, Kemper learned, during his senior year, that his father had been transferred to Sedalia, MO. "I told them I simply couldn't go," Kemper says. "I was playing in a band called The Groobies; we were winning all the battles of the bands, and I just couldn't give that up." Incredibly, Kemper's parents were sympathetic to his plight and arranged for him to stay in Utah with a family friend while they moved to Missouri. Kemper was not yet eighteen years old.

This seriousness of intent was born early in Kemper, who took up drumming at age seven and was always the best player in the school orchestra. He claims to have never approached school as a means of inventing something to fall back on: "I just didn't think of falling back. Music was the only thing I did. That was it. Period."

Indeed, Kemper didn't panic about his career choice until his draft notice arrived in 1966. Appearing at his pre-induction physical in Salt Lake City with a folder full of doctor's notes calling him unfit for military service due to chronic migraine headaches, Kemper was devastated when he was classified 1A. Desperately, Kemper chose Butte, MT as the location for his final induction procedures. "I figured if things got funky, I'd split across the border," he smirks.

When he arrived at the induction center, he was struck by the weirdness of the people. "One guy had Peace and Love written all over his body. Another guy had a





Kurt Mahoney ©1997

David and wife Norma

little duck on a string, and it would follow him around. It was all pretty hip for Montana, actually," he recalls. Purposely disobeying every order, Kemper was sent to the center's resident psychiatrist, where, in a scene right out of Alice's Restaurant, he crawled onto the doctor's desk screaming about dreams he'd been having of hanging himself with a khaki necktie. "I didn't even own a khaki necktie, much less know how to tie one!" relates Kemper, who eventually acquired a letter from a sympathetic doctor deeming him unfit for combat. Kemper was classified 4F and was never drafted.

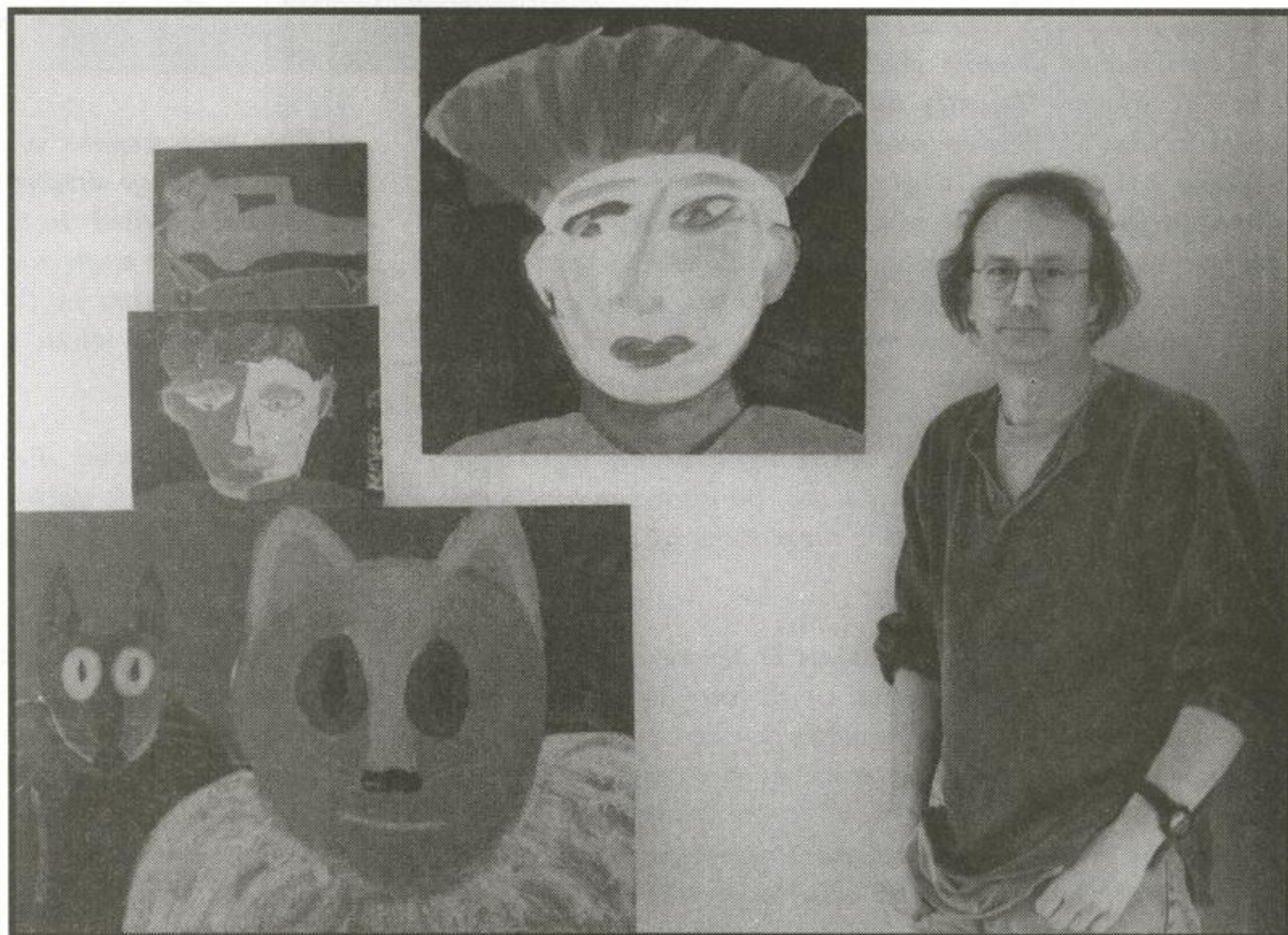
A revelatory bus ride home to Ogden, during which he realized his good fortune, cemented his purpose with remarkable clarity. "It all lay before me, no more detours. I was very certain about what I wanted to do," he muses. In fact, upon his return to Ogden, Kemper received a letter from an old acquaintance who had

moved to Los Angeles to build a recording studio. "I think you ought to move to L.A. and become a session player," the letter encouraged. Kemper's first response was, "What's a session player?"

His ignorance dissipated quickly once he moved to Los Angeles in 1966, helping his friend build the studio (Independent Recorders, which still stands on the corner of Colfax and Ventura in the San Fernando Valley), and starting to record demos for ten dollars a tune, as well as cleaning up the coffee cups and wrapping the cables. He was also privileged to watch and learn from other drummers who came to play on records there, drumming legends like Hal Blaine, Jim Gordon, John Guerin, and Jim Keltner.

Although aware of the psychedelic scene emanating from San Francisco at the time, Kemper was more interested in British Invasion-style pop music, "stuff with a beginning, middle, and end; you know, stuff with some conciseness," he explains. His aesthetic sensibility, however, was not so rigid as to prevent his being bowled over by Cream's work, and Jimi Hendrix's first album seemed, to him, "a complete change in the way people think about pop music."

His first Grateful Dead Experience took place in 1968, as he describes it, a magical night: "Owsley Stanley came up to me with an eyedropper and said, 'Let me lubricate your mind.' He plopped something in my drink, and I wandered around for a while until the Grateful Dead came on to play. You know, I watched them, and I kind of liked their improvisation, the concept of it anyway, but I felt that they lumbered



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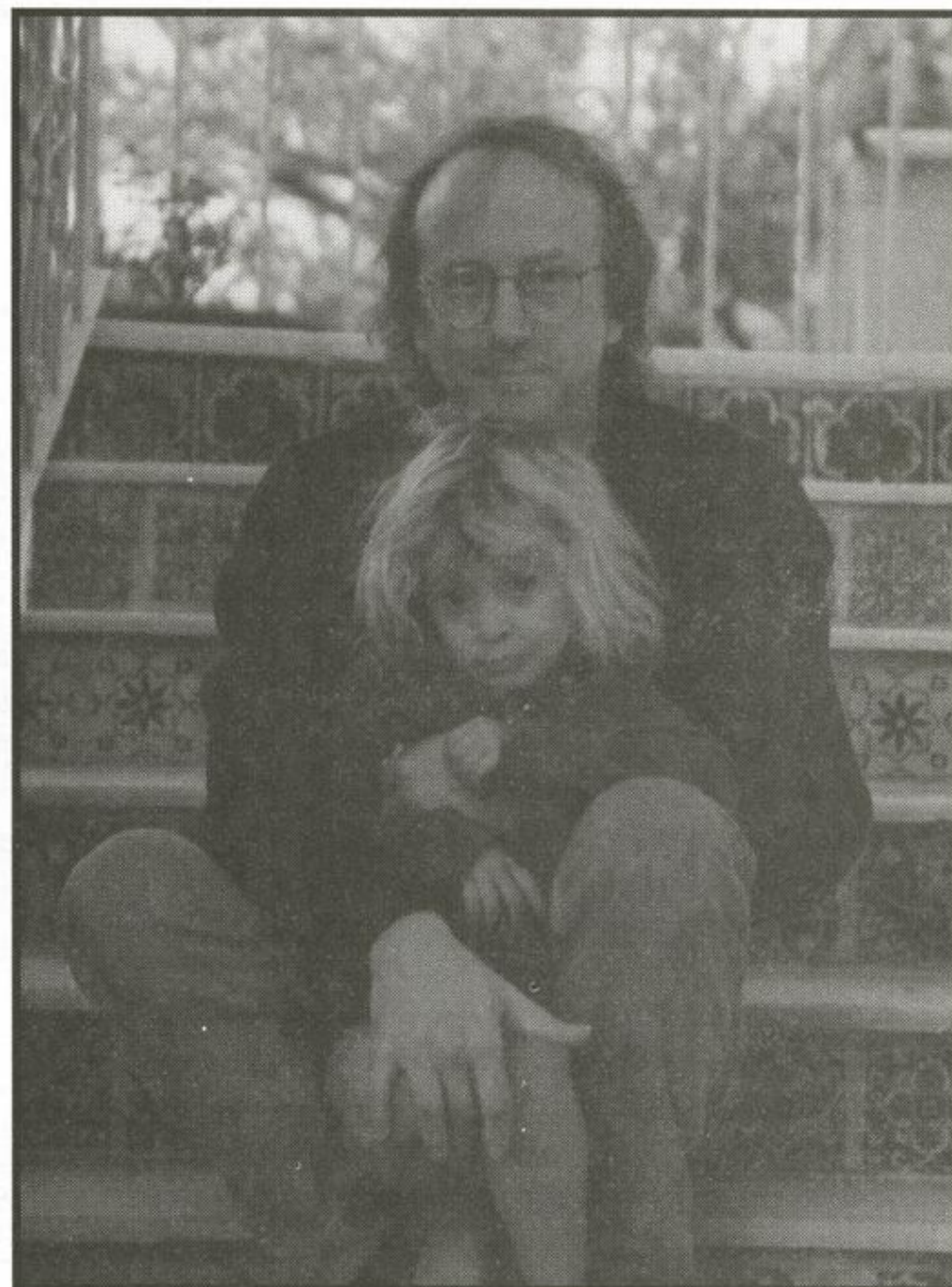
*along. They weren't agile. I'd been watching cats like Miles Davis, folks who really had flexibility, and the Dead were like a big clunky, old machine. Boy, they got the ball rolling, though, and it was just like a locomotive."*

*The '70s were a series of highlights for Kemper. Sandwiched between prodigious amounts of session work on albums such as Joan Armatrading's "Show Some Emotion" and T-Bone Burnett's "Truth Decay," were tours with The John Stewart Band, the Dutch group, Focus, The Average White Band, and Peter Frampton.*

*In the four years since his departure from JGB, Kemper has maintained a frenetic schedule of session work, for Phil Spector and others, and has been touring as the drummer in Bob Dylan's band. Given the large Dylan/Dead crossover audience, many happy Grateful Dead fans are thrilled to see the familiar presence of Kemper sitting in at the drums during the continuing Dylan tour.*

*In addition to his music, Kemper has also devoted much of his recent time to painting. His work has been on display in the revered L.A. hipster hangout Genghis Cohen for the past decade and sells extremely well. He is slated for a one-man exhibition in Germany later this year.*

*Aesthetically, Kemper finds the two art forms, drumming and painting, so distinctly different that he has no trouble keeping these creative outlets separate. When drumming, one is working with an existing*



David and daughter Chloe

*entity — the tune — and the process is one of embellishment, Kemper explains, whereas, "In the art world, there's nobody but you, creating out of the void. I feel at times like an archaeologist, only one who doesn't know what he's looking for!"*

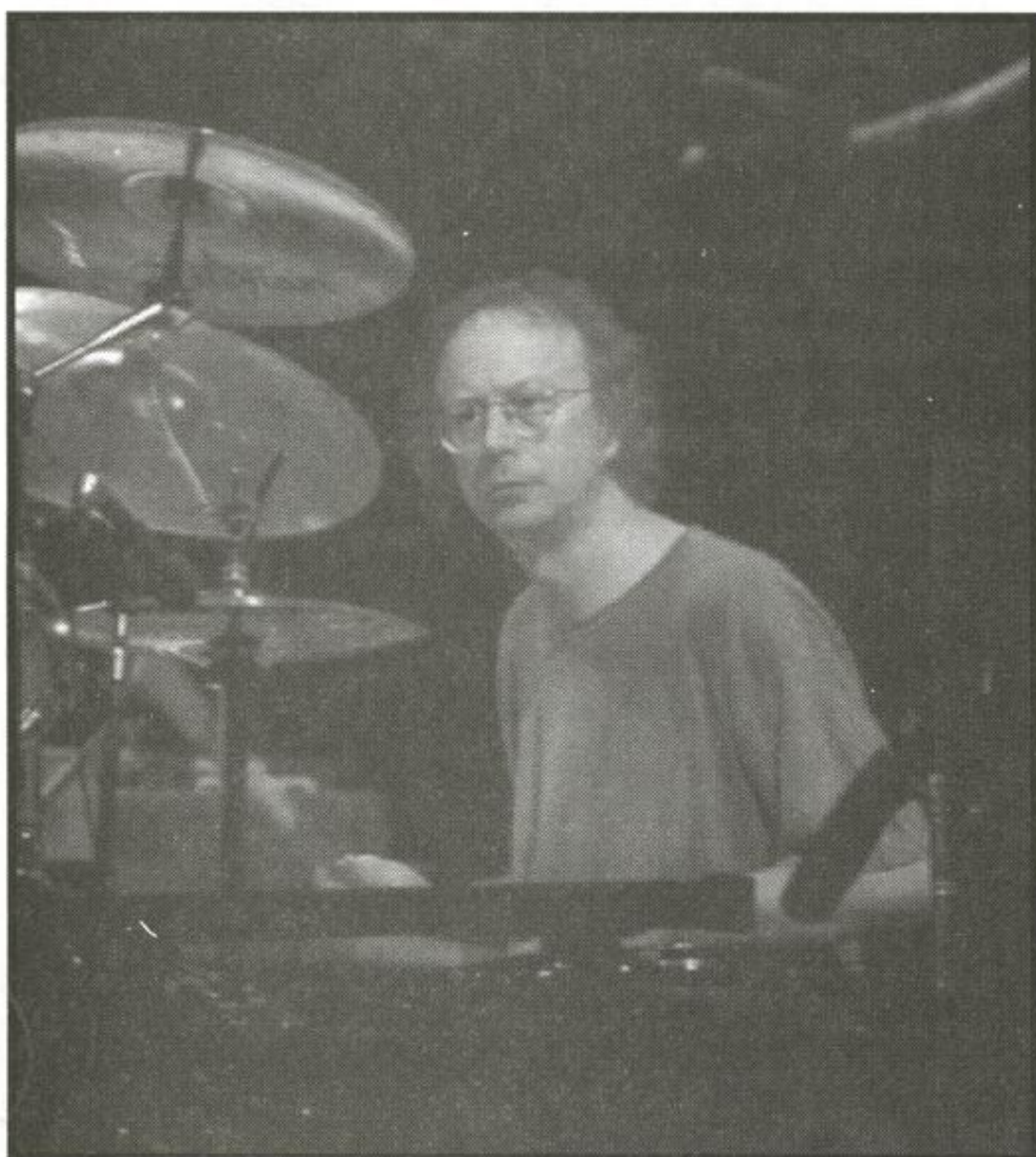
*Although his is a career brimming over with memorable highlights, including his current gig with Bob Dylan, it is Kemper's decade with the Jerry Garcia Band that remains his most prolonged and intriguing endeavor and about which he seems to have the most to say. Sitting in his living room on a sunny day in Los Angeles, his wife Norma at work and his daughter Chloe at school, we spoke of those fulfilling years.*

***How did your association with the Jerry Garcia Band come about?***

In 1983 I got a call from John Kahn asking me if I wanted to join the Jerry Garcia Band. I didn't really know he had a band. I said, 'Jerry of the Dead?' Kahn answered, 'Yeah, would you like to be a member of his band?'

***Do you have any idea how your name came up?***

I found out later that John had called a producer in town and asked, 'Who's happening?' and the producer mentioned my name. I was working a lot. I was really busy. So John just called sight unseen, or sound unheard, I should say, and invited me up to Front Street. I met everybody, and we played and everybody smiled and said, 'We like it.' They



Susana Millman ©1997





Susana Millman ©1997

***Was it because JGB was kind of a sideline for Jerry?***

I don't think Jerry was the problem. Well, maybe in the sense that he'd never bust people's chops when it became necessary, like when rhythms were off or particular parts were uninspired.

***Would Jerry ever tell you he liked what you were doing?***

Sometimes after shows we would ride back in the car together, and he would say, "Wow, great show." That's about it.

***Who usually introduced new songs into the repertoire?***

Mainly John Kahn would, but it was open to everybody. He and Jerry would get together and decide. John would make a tape of it and learn the chord changes and then show us sort of what we were going to do with it.

***Did it ever bother you that almost every song was the same tempo?***

Yeah, it bothered me from the very beginning. I'd say, "You know we need some uptempo material, it's just putting me to sleep; the band is putting me to sleep." At first I'd say these things, and then I just decided to go with it. It is what it is, and who was I to say anything? This band preceded me; the whole concept of the band preceded me. Plus, I didn't bring a lot of tunes in. Toward the end I tried.

***What did you bring in?***

I brought in *The Maker*, the Daniel Lanois tune.

***You mentioned before that you'd talk about everything but the music at rehearsals. That's intriguing. Describe those sessions.***

I would fly up for rehearsals, get there, we'd talk for an hour, then we'd plug in and play for ten minutes and Jerry would say, "Oh, man, what a workout! Let's take a break." Then we would talk for another hour!

***What would you talk about?***

Oh, everything! The thing about Jerry is he was a brilliant mind. He remembered things, and he read a lot, and he loved to talk about what he'd been reading. We would talk about nanotechnology or psychology or how to build a log home or about motorcycles — just everything. Jerry was interested in the most diverse stuff. You could pick any subject, and I guarantee he knew more about it than you did. He just had that kind of mind.

***You had said to me when we spoke previously that***

asked me what I thought, and I said I liked it. Inside I thought to myself, "This is the strangest bunch of people I've ever been around!"

***What was Jerry like that first time you met him?***

I liked him immediately. He was funny. There was no pretense. He was just real, just a real guy. We got along great right away. He was really warm. Everybody greeted me very warmly, actually. I was nervous when I first walked in there mainly because of the intimidation from the roadies. Those are some pretty big biker dudes. And I'm of slight build. Macho is not a part of me; I wish it were, but it's not. And here were these guys that majored in macho.

***Did anything strike you immediately about Jerry's relationship with music?***

I just liked the way he played. He had confidence. He was not afraid to explore. Also I realized you could challenge him, and you'd better know what you were challenging, too. If you wanted to double the tempo or go somewhere with the rhythm, you'd better have been prepared for him to push back because that's just what he'd do. I enjoyed that about him right off.

***How were the arrangements worked out? Were you told what to play? Was anybody "in charge?"***

I was never told anything, and for a while it bothered me because I felt the band never matured. I never felt we really got it right. Never. Not in ten years. I felt that if we'd discussed some of these things maybe that would've helped. Instead, we'd just get together and play and talk. Unfortunately, when we talked, we would talk about everything but the music. It was unusual. It was just all unsaid. There were a lot of things I wished someone would've said something about. A lot of things I felt just never worked. I feel we never extracted the potential from the tunes given the talent that we had.



***Jerry was both the smartest and the dumbest man you'd ever met. What did you mean by that?***

Here's an example. Jerry was into snakes before I met him, and for a while he was carrying around this bottle of snake essence. One day, he wondered what it would taste like, so he drank it, right from the bottle! Right away, he said it was the most horrible thing he'd ever tasted and consequently he had the taste in his mouth for two months after. You've got to realize if you're going to drink essence of snake it's going to taste pretty terrible, and it's not going to want to leave your mouth real soon. And he'd send money to Gene Scott, the televangelist guy with the white hair. I could never understand that attraction!

***Maybe it was the white hair and beard.***

It just struck me as kind of dumb. On the other hand, I think what Jerry admired about Gene Scott was his intelligence, his theorizing, etc. There's that combination of smart and dumb again.

***Tell me more.***

One day he took his car in for servicing, and the mechanic called and asked Steve Parish to come in and pick the car up immediately, that there was a problem. Steve Parish went down there and asked what the problem was. The mechanic said, 'Look under the seat.' He looked under the seat and there was money shoved under there, like major money. Now, for all our gigs, in the beginning we got paid cash, and there were, like, ten-thousand dollar checks, sums of that proportion, stuffed into his glove compartment and in other spots in the car. He would just take the gig money and shove it under his seat! And, of course, if you're making a million dollars, then ten-thousand dollars doesn't mean much, I guess. It's like me or you leaving quarters in our car for the parking meter.

***Anything further that you remember?***

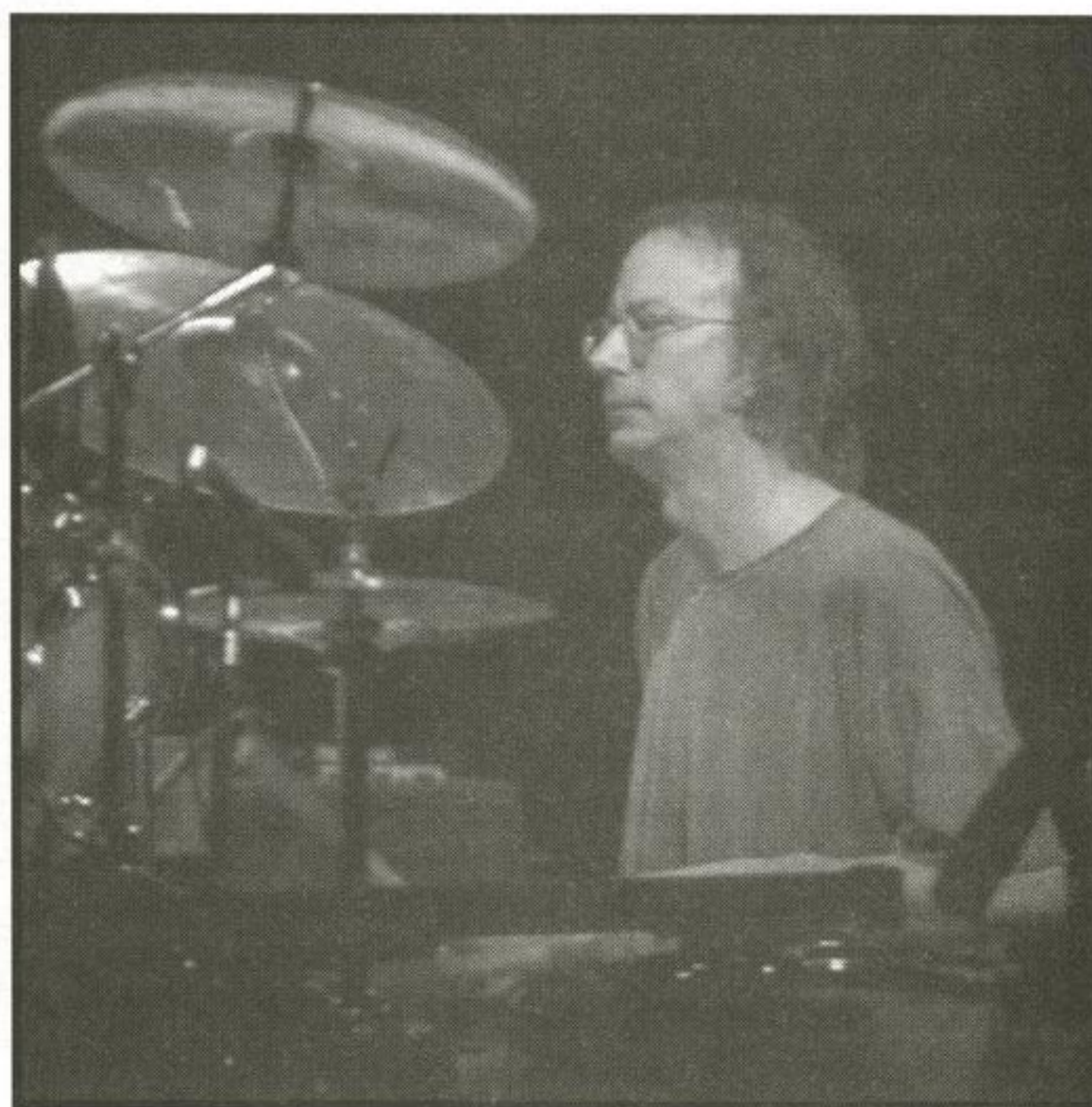
The occasional setting furniture on fire, in hotels. I mean, you do it once, okay. But on one tour almost every hotel we'd stay in, we'd never stay in again. He'd light the furniture on fire. He'd just nod out with a lit cigarette in his hand.

***Since we've begun discussing the road tours, let's talk about the shows themselves. How much improvisation went on during the performances?***

There was always the understanding that anytime you wanted to open up any tune, you could.

***Would you make the call sometimes?***

Sure. The thing about playing with Jerry was that anytime I wanted to stop playing and lay out and the band would also lay out, Jerry would just make clouds, just float. He would never panic about someone making a decision; he was always open to everything. The band was supposed to be like an amoeba: you could push on one side and it would be felt on the other side. On the other hand, there would be some tunes that we'd always play the same. The solos were never the same, of course, and the tempos were always slightly different because Jerry would count the tempos off, and he



Susana Millman ©1997

would vary them. He would say, 'Okay, we're gonna play *Don't Let Go*,' for example, and his amp would be off, and he'd strum his guitar and look at me and count it off — 'One, two, three, four' — and in that count-off he'd also define the rhythm. Some songs would have a straight eight beat one night, and the next night, just by how he felt it, the tune would have a shuffle beat and, to be honest, he wouldn't even really realize that he made it a shuffle. It was just how he'd happened to feel it that night.

***So Jerry's mood would determine the feel of the song or the show?***

Oh, absolutely. You could sense how he was feeling it that night by the way he was counting the songs off.

***Would you know the setlist ahead of time?***

When we'd get to the venue, if we had an eight o'clock show, we'd get there at four. We'd eat, and then we'd have three hours of joking around, which was always the greatest, the best part, because you knew you were going to go out and play and that it was "us against the world." There'd be special nights when Bill Graham would be there, and it would be the most entertaining three hours of your life, to watch Bill Graham and Jerry Garcia go after each other.

***What kinds of stuff would they do?***

They'd talk about old times. They would get in fights over how to make an egg cream. Jerry would bust Bill's chops and say — God, I can hear him now, that nasal voice — 'You know, Bill there's no egg in an egg cream. What's up with that?' And Steve Parish is a very funny man. You get Steve and Jerry and Bill together in a room and your sides would ache. Well, anyway, while we'd be hanging and joking, Jerry would write a setlist out for that night. We'd leave him alone for a while, and he'd get together the nine songs for the first half and the nine for the second half and then pass the paper off to someone to copy it down for the rest of us. Just before



we'd go on, I'd look at the setlist — or I wouldn't. It depended. We played frequently enough that I didn't forget the tunes. It was always a challenge to try to make the band fly. There was always this feeling in my mind, "It ain't happening, it's just not happening."

***There were never nights when you thought the band played extremely well?***

I always had fun, but I was also always comforted by the thought that it was going to be judged by Deadheads and not by people who were "outside the family," because I felt in that light it didn't hold up. Within the Grateful Dead/Jerry Experience it worked. I'd see them rocking out, way in the back of the auditorium, these silhouettes just rocking away, and I'd think, "My God, 17,000 people rocking out, even way in the back," so something must have been happening right. And please don't get me wrong, for all of our weaknesses as a band, we had some great nights! We had some really great nights.

***Was knowing that Deadheads comprised the bulk of the audience a comfort or was it more limiting? Did it prevent the band from becoming more or better?***

The band tried real hard. No one just took a free ride. It was hard work playing in that band.

***You must have had an awareness of the Grateful Dead scene that surrounded everything Jerry did.***

Oh, yeah. It always seemed to me that wherever we went it was the same crowd. I'd look out and see the same faces in different cities, and that was kind of weird. That doesn't happen with other bands! I was aware of all that.

***Did he ever talk about being regarded as some kind of deity?***

He'd talk about that occasionally. Early on I asked him, 'Why don't you talk onstage?' And he said, 'Because they take everything I say too seriously, too literally.' Fans would ask him, 'Hey, Jerry, how's everything?' His stock answer was, 'I don't know, I haven't tried everything.' Then the fans would say to each other, 'He hasn't tried everything, hmm, maybe that means we're supposed to try everything....' You see, everything was perceived as gospel, scripture, and that bothered him. Plus, he was very self-conscious about his words. He didn't write the lyrics to his tunes. 'I don't have anything to say,' he'd tell me. Yeah, right. Here's this man who's got more opinions, is more articulate, can answer more questions more intelligently than anybody I'd ever met in my life, and he felt he had nothing to say!



Kurt Mahoney ©1997

***Did the insularity of the Grateful Dead scene have an effect on your career? Say in terms of getting other work?***

It's funny, for most of my career projects led to other projects. The engineer on one album would mention me to someone on some other album. Word of mouth would get me jobs. The JGB led to nothing. It was real strange. Not that I expected great things to come from it, but nothing at all came from it, and that was weird. I don't know why. Maybe it's the insularity you were talking about. I think I just dismissed it. Either the work I did in that band was not high quality or else the band had no relevance outside the Grateful Dead "experience." I really can't think of any band or project that my work in JGB led to. A lot of

people, musician friends, would ask me what I was doing, and I'd tell them I was in the Jerry Garcia Band, and they'd ask, 'Garcia from the Grateful Dead? I didn't know he had a band.' I was like that myself before John Kahn called me. It's really more insular than I had realized. These were actively working musicians who didn't know Jerry had a band separate from the Grateful Dead. They'd see me flying up to San Francisco to go on tour with the JGB, and I don't know what they'd be thinking in their minds, but clearly they had no idea that we'd go out and play for 17,000 people at a time. I'd tell them this, and they'd be very surprised. Yet within the Grateful Dead community, the information was enormous, more avid than anything I'd seen. The grapevine was unbelievable; the instantaneous communication just boggled the mind.

***In addition to the insularity of the band, I also detect in your analysis a sense of stagnation in the music, an implication that it never evolved.***

I don't think it did evolve. I don't think we got any better over the years. We were what we were. I think the band could have been a lot better, the music could have been a lot better, and, in their position, I think the people closest to him could have influenced Jerry in a more positive way. Jerry was surrounded by a lot of temptation that didn't have to be there, and had certain folks been more conscious of his weakness... But I could be wrong. When you're that successful, and you can surround yourself with anybody you want to, and if you have that much money and influence... Well, hell, Jerry did what he wanted to do. That's one of the things we admired about him, right? Live your life the way you want to live it. And if you want to dress funny or wear the weirdest looking shoes, wear them, and those corduroy pants and the black T-shirt with a burn in it and dandruff from his beard. Like for four days he'd wear the same thing. I could never quite understand it. But it was Jerry.



*He did what he wanted to do.*

That he did.

*Do you want to talk at all about the end of your tenure with JGB?*

Sure, yeah.

*What happened?*

You tell ME!

*Nobody ever told you why? That's been a big question: What happened to David Kemper?*

That's been my big question, too. We did that tour in '93. It was financially our most successful tour. We played big venues and sold out a large portion of them. But the success didn't translate into the music. It wasn't any different musically from the ones before. But everything else felt different somehow. I felt that Jerry was starting to change in some way that I don't really understand to this day. Maybe he was tired of me.

*How were you informed of your termination?*

I got a call from Parish in January of '94, saying, 'Well, here's that phone call you've been expecting for ten years. Where do you want us to send your drums?' I said, 'Well, Steve, why don't you send them here to my house.' And he said, 'Don't you want them sent to your cartage company?' I said, 'No, have them sent here to the house.' And he said, 'Oh, by the way, we have a new drummer already.' I said, 'Oh, okay.' And he said, 'Well, I don't know what else to say but good-

bye.' I said, 'Well, Steve, you know, you always had a way with words.' And that was it. No explanation, nothing.

*Any final comments on your association with JGB?*

Yes, I'd like to make it clearly known that I never took the job with Jerry lightly or took it for granted. I tried as hard as I could every show we ever did. I gave it everything because I respected Jerry. He always gave it his all. I never saw him walk through a night, ever. And it's hard work. That band, in particular, was really hard work. You wouldn't think it'd be hard to play so many slow songs! But, man, there's something about having the foot on the gas pedal and the foot on the brakes at the same time that's utterly exhausting!

*That's a great way to describe JGB!*

I never understood why we did that, who that was done for, or who was the architect of it. Is it what the audience wanted? I don't know.

*That's a good question to conclude with here: What do you think the audience wanted?*

That's easy: The audience just wanted to be in a room with Jerry. They didn't care if they were hearing fast music or slow music; they wanted to be in the same room with Jerry. That's all I could see. And it didn't matter if it was good or bad or who he had onstage with him. The crowd didn't come to see me or John or Melvin. They came to be in the same room with Jerry. It's that simple. And I don't blame them. Being in the same room with Jerry was a pretty damn wonderful place to be. ♦

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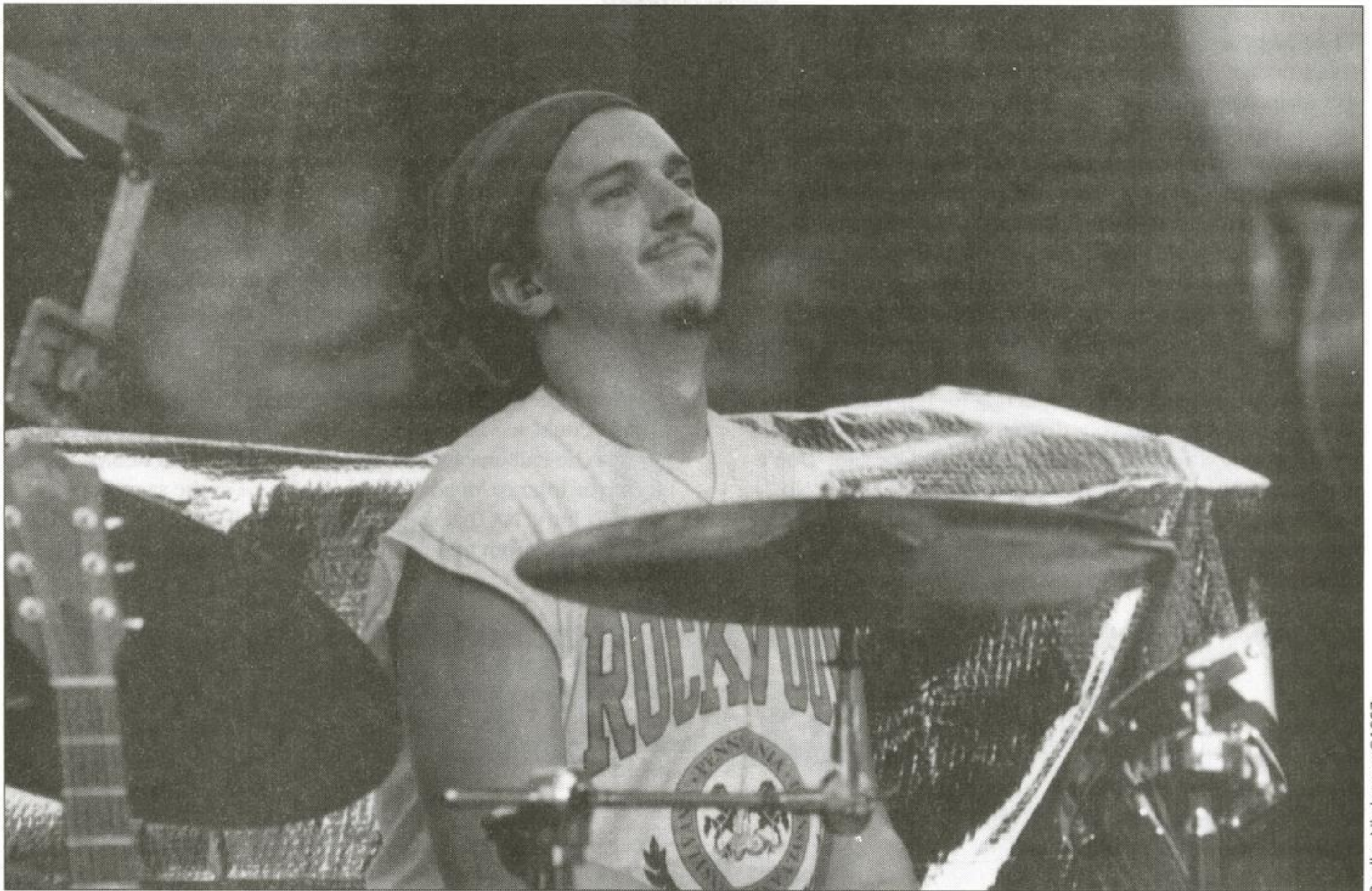
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# Rusted Root

## TRIBAL ROCK MAKES IT BIG-TIME



Bradley Niederman ©1997

With the death of the Grateful Dead as a touring band, Western culture instantly hungered for more live *tribal* music. In part this void is being filled by Rusted Root. When we first heard this band three years ago we were instantly impressed with their energy and style. Energy-wise, Rusted Root is sort of like the early Santana band — you get the feeling these musicians are playing *for their lives*. Stylistically, they meld the entrancing rhythms of African music with the mysterious lyrical approach of Robert Hunter. In other words, the lyrics are strong enough to evoke clear pictures in the mind's eye, but vague enough to leave the creation of those images up top the inner landscape of the listener's psyche.

Blending equal parts with acoustic and electric instruments, Rusted Root fills concert halls with an aura of sensitive, mindful *power*. Combine the trance-inducing tempos of not one, but two drummers (although at times, there are five musicians drumming onstage!) with rock-solid bass grooves,

and you've got a band that makes you do the twirly, snaking terpsichorean boogie all-too-familiar to Deadheads. Add strong vocals and the impressively eclectic guitar work of frontman Michael Glabicki along with Liz Berlin's haunting vocal support, and you've got the recipe for an intense band. Rusted Root has had *enormous* success as of late, amazing, for a tribal groove band. Between opening for Page and Plant and getting major radio exposure with their second CD "Remember," this band can now fill 6000-seat venues on their own. Our society would be a much better place if more bands in the spirit of Rusted Root started getting this kind of exposure. One can only hope.

We recently sat down with Jim Donovan, one of Rusted Root's two percussionists, and were seriously impressed with the intelligent, visionary perspective he holds. With his attitude and insight it's hard to imagine this band not going all the way. We intend to groove with them as they do so.



*The lyrics on your current album have a very trance-like feeling to them. They're very amorphous, a lot like Robert Hunter's, in that they seem to hint at some sort of archetypal tale, myth, or story, but not enough to make the listener absolutely sure of what's going on. How much intention is there for the band to create that sense of mystery, that feeling which is almost tribalistic or trance-like — like a waking dream?*

You described that perfectly. You're one of the few people who actually understands that. That's very cool. The intention is more to let the listener derive their own story or myth from what's being sung. Mike, who writes the lyrics, writes more poetically than directly. He describes it like that's on purpose. Each person can relate to a song depending on their mood in so many different ways. It's so limiting to tell the listener what they're listening to. It's a much freer, more creative thing for them to derive their own story from it each time they hear it. Some people might hear it only one way ever and other people might be in a great mood one day and it just lifts them higher. Or if they've been bottling up something for a long time, then maybe that same song will make them break down into tears, which is exactly what they needed to do at that specific moment in time. A lot of it is emotionally derived.

*I was reading the lyrics to the song Voodoo. Tell me if this doesn't sound like sitting up in the stands at a Dead concert years ago watching it happen? "Although the herd was rather large I watched them slowly trip to the sound/ Oh yes, the scene, the scene I saw." It just immediately hit me. But that was probably not at all what Michael had in mind when he wrote this.*

I know that specific song was written from a dream that he had. And actually some sort of animal that he was seeing in his dream. But I know what you're saying. You can get that whole sense of oldness.

*There's a timelessness. The music is imbued with spiritual undertones, not just in the lyrics, but also in the sound. There's a heavy emphasis on rhythm. There's also something that harkens back a little to Celtic music and some world beat with the dumbek, pennywhistle, and tambourine. Could you tell me about the evolution of the band's sound? How was the band actually formed? Was it the specific intention of the band to create this sort of sound, or was it just a bunch of people, who knew each other and liked to play the same sort of music, all wound up in the same place?*

We formed in 1990. We actually started out as a four-piece. It was Mike [Glabicki], Liz [Berlin], Patrick [Norman], and myself. When we got together, Mike had a few songs written. We worked together doing the arrangements and the different parts of the song. It really wasn't so much spoken that we wanted to be different, but it was the attitude that was in the air all the time. We didn't want to just sound like another Pittsburgh band. We didn't want to do the rock n' roll thing, and the instrumentation we were using was the acoustic guitar up front but amplified. We made it louder music. We made it more aggressive, but it was still a purer



Bradley S. Celib ©1997

sound at the time. As we practiced, we came up with stuff [to add] to Mike's songs, which were original in the first place and sounded like nothing else because he was using a different guitar tuning. If I started to play something more straight on the drums he would say to me, "Make it sound a little tribal. See what that does."

As time went on and more songs were written, I actually changed everything about how I played and created something that was completely different than I'd ever heard before. That was exciting and it was a lot simpler than all the technical stuff I'd done before. It felt real good. We tended to go into an intuitive space. Then we added John Buynack and Jenn Wurtz, who later left the band. We were together as a six-piece for a year. Then we added another percussionist, Jim DiSpirito, in 1993. Once all those people were in place, the sound got bigger and bigger. Each person plays multiple instruments, which really helps the sound be as interesting as possible. Jim DiSpirito is a big instrument collector and he plays everything he gets his hands on, as well as being a very accomplished percussionist. He adds a lot to the different colors. The sound has grown a lot more since we've been in place.

*I'm an avid world music listener. I hear a lot of different things in your mix. What are your primary musical backgrounds and how much cross-pollination is there? Is there a lot of each person actively going out and listening to different kinds of music and bringing it back into the fold?*

That type of thing really didn't happen early on. It was weird because a lot of people tried to peg us as World Beat when we didn't even know what that meant. We were playing these rhythms that lent themselves to what these songs were



presenting. We didn't even know what World Beat was. We had to listen to the stuff. The cross-pollination happened. There were so many different places that people have come from. I was studying classical percussion at the University of Pittsburgh, and I'd work on the drum set for a while. I came from that kind of a background and grew up listening to a lot of regular rock stuff like everyone else did. Patrick, our bass player, came from a jazz background.

***What about Glabicki's cultural/spiritual background? The music is so different and special and a lot of that is due to his songwriting.***

Yeah. He's a very eclectic person. He's very willing to try anything at any given moment. It's part of his makeup. It's real simple in a way...where he doesn't study a discipline but he listens to his own self.

***I find he very strongly embraces his feminine side.***  
That's true. He balances himself out very well that way.

***In this latest album I found some flavorings, influences from your experiences with Page and Plant. Particularly their latest work, "No Quarter," with the whole Middle Eastern feel. I also immediately felt that there are some flavorings similar to some of the Rolling Stones' albums. Mick Jagger always impressed me because he has always embraced his animas, his feminine side. I'm curious whether Michael has been influenced by the Rolling Stones, Page and Plant, and anyone else from that era.***

I think he's influenced by anything he sees and will immediately pick the good out of it. And that's a really positive trait. When he goes home he won't listen to other CDs. He wants to maintain his thing of what he does. He spends a lot of his time writing. And that's what contributes a lot of the originality to the songs.

He just comes from another place. When he's writing, he's not trying to draw from any specific band or any specific sound. He writes a lot out of his dreams. Just sitting down meditating on something, he'll hit a nice riff and all of a sudden there's a verse, chorus, and bridge. It's really nice to be able to play with someone like that because they've got a pretty clear vision of what they want while still maintaining an openness to new stuff and input. One more member is John Buynack, who also is self-taught. He's kind of like Brian Jones from the Rolling Stones. He could pick up anything and play it. He loves to make sounds. He'll pick up a sax, a penny-whistle, a guitar, drums... pretty much anything he can make a sound on. He's also the artist of the band. He's created most of our artwork for the album covers, T-shirts, etc.

***I noticed something at one of the shows I saw. I saw one of the women in the band drinking herb tea onstage. That's a first. And I see a lot of concerts! Since your music is so trance-inducing, what are the general leanings of the band toward catalysts?***

We, believe it or not, are extremely clean. Some people smoke pot. I myself don't because it doesn't agree with my lungs. I have in the past. We really don't get drunk, like stone-cold drunk. People drink beer. Because we maintain such a long touring schedule and we put a lot out during our shows, it's really hard to do any kind of partying and maintain that energy for the next gig. It's very physical, like being in a sporting event.

***It was very obvious to me that there was a sense of clarity onstage that somehow flies in the face of the shamanic flavor of the band. Where do you draw inspiration from on the off-days? People will get high and listen to your music and relate to it on a level that they don't relate to when they're straight. And I'm not talking drunk here.***

I hear you. We understand that completely. We've done that, also, in the past, and can relate to that. But for us, the most beautiful thing is to realize that state in complete clarity.

***That is, of course, the goal.***

Because we've seen it in the past, we know what it is and we have an idea of how to get there. When we play live, on our very best days the whole place starts to buzz hard. And you're thinking, "Wow! This is pretty amazing." We're at that place. That's a very beautiful thing to share with people you really don't know personally, but you know them in a higher way. So everyone contributes to that. When I'm behind the drums I often visualize out to the crowd. For example, I'll cover the crowd in a golden light. And just imagining big streams of light coming from the

sky and filling people's heads and then all those streams of light coming from the ground and up through their feet. I believe you can connect people that way. You send that out and they send back and you send back out, it's like this big kind of circle. It's a really beautiful thing and I don't know if anyone else gets it, but I get it.

***It's certainly clear to me that there's something going on there that's not going on at a lot of other shows.***

There's a lot of love. We respect the people that come see us.

***There's an intense energy there that's not a level of volume. It's coming from some deep, high place and that's why the music is special to me.***

**"I CAN'T TAKE CREDIT  
FOR THE MUSIC  
ITSELF; THAT'S A GIFT.  
WE'VE BEEN CHOSEN  
TO BRING IT  
THROUGH, AND  
THOUGH WE BRING IT  
THROUGH, WE'RE NOT  
THE SOURCE"**



We're fortunate that it comes through us. We're just grateful that it comes through.

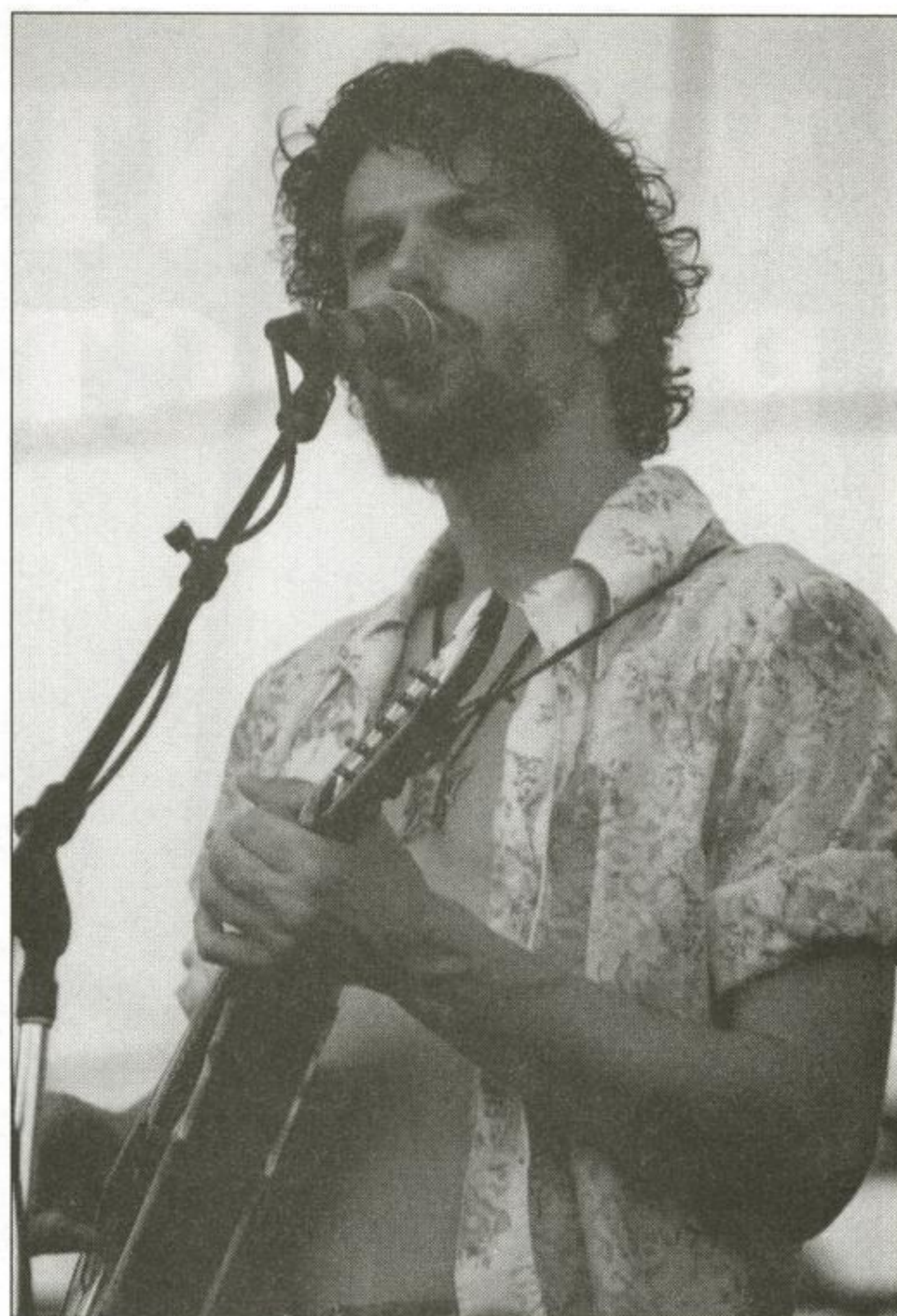
***How was opening for Page and Plant? What are your feelings on doing something like that again versus being out there on your own?***

We've gotten to open for a lot of really great people. And every time we've done something like that it's been a huge learning experience. For me to open for Plant and Page was...I had every album of theirs, and listened to them religiously. And I still do. It was like a dream to be there. At the same time, I realized they were still just people. They still have to do things like everyone else does, but they've been doing it for longer. And they're also genuinely nice people. Robert [Plant] had spent time with us, talking to us about different things; talking about music and giving us advice on how to handle some business things because we're still on a scale of just starting out in comparison to them. They had a lot of hindsight they shared with us. It was nothing less than mind-blowing to be there with them. And to actually think that they like our music enough to invite us to play with them!

***I've been trying to tell a lot of our younger readers about something you just said. For some reason, we live in this society where we don't have healthy archetypes in our daily lives. We tend to turn certain types of people into archetypes, namely rock and roll heroes. And people don't realize...what is the line from the great Dylan song? "Even the president of the United States must stand naked." People don't realize that everyone's got to use the toilet, throw up, and cry — we're all human. And sometimes, because rock and roll musicians are thrown into that archetypal position, they have a harder time moving through growing and trying to be graceful with their humanness. Jerry Garcia was a perfect example. Garcia was the most human avatar I ever met because his problems equaled his magic. It's an important thing. It debunks the myth of the rock and roll musician as some yogi or living God.***

It's hard because a lot of musicians, not all of them by any means, come from a place where some of them are insecure and they find solace in the music. All of a sudden their genius in the music realm gets confused with genius in every realm. And that's scary because kids are looking for something to look up to. They need something that they can grasp and there's not a lot out there right now. But the thing I could say to anyone who thinks rock and rollers are any better than anybody else is that you're confusing the energy coming through us with us. What you love is what's coming through us, which is in a bigger sense a reflection of yourself. If you can love something, you can love yourself. And while I can take credit for the music that's coming through, I can't take credit for the music itself; that's a gift. We've been chosen to bring it through, and though we bring it through, we're not the source. And I think the source is what people are confusing us with. Or Jerry Garcia with.

***On your latest CD, was Sister Contine just a name that was made up?***



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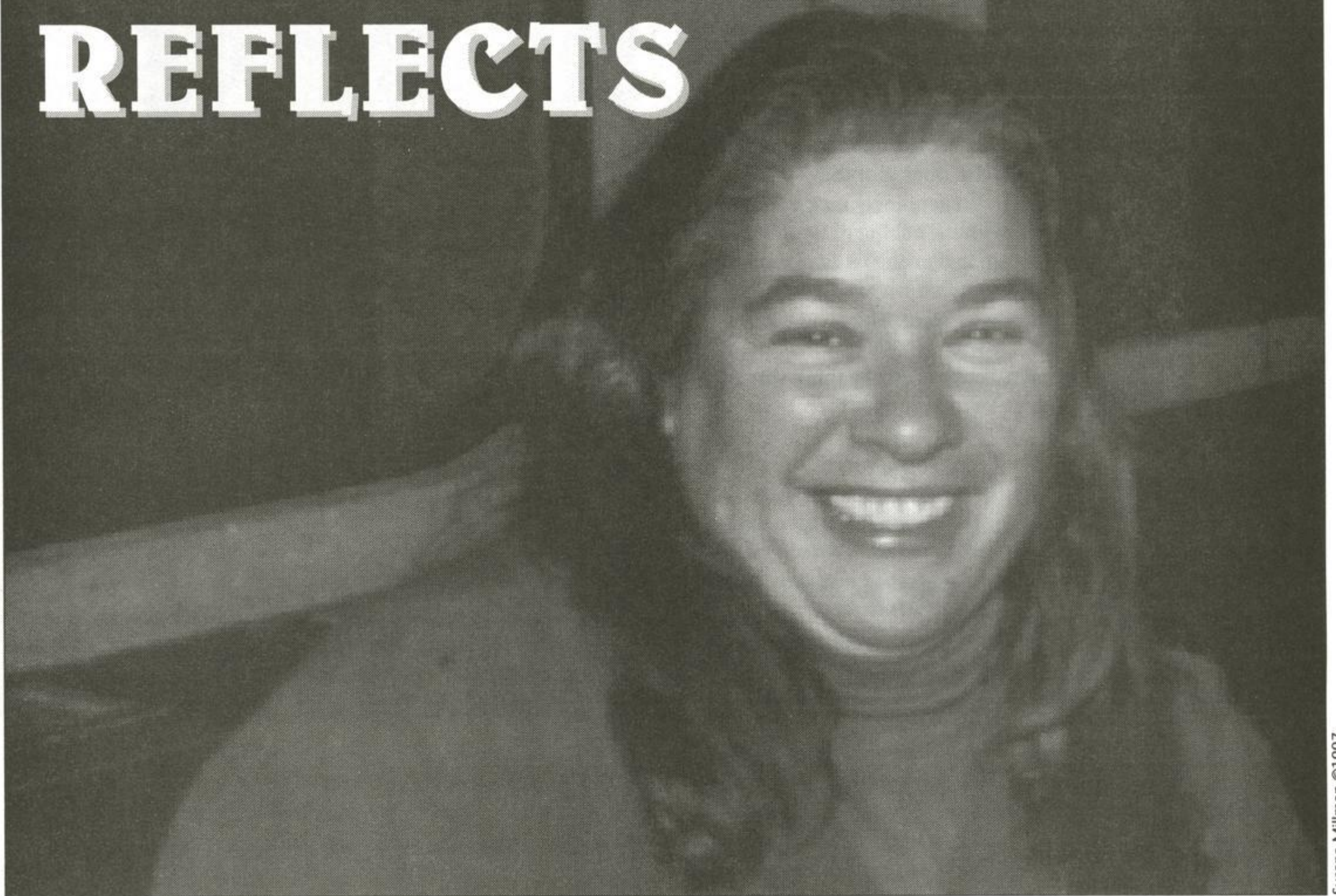
Mike usually won't tell anyone the story...he's always very vague. I kind of like it that way because whenever anyone asks me about it, I can blame it on him. But I remember hearing that song acoustic years ago and telling him, "Mike, we have to record that one. That's a beautiful song." That was one of the first songs we actually played electric on. We play *Food and Creative Love* with a little electric. This one is more electric as well as a couple of other songs on the album, just to ease the minds of the purists who think we can only play the acoustic guitar. But we'll always play whatever feels right. If the song calls for that, then that's what we'll do. And you can always be sure that we're thinking of the best when we're creating it.

***What are your hopes for the future? Are you hoping that you get big enough to do stadium shows, or do you think that a 3000-seat theater has a sense of intimacy you would miss if you couldn't play a smaller venue anymore?***

I intend, I don't hope. Because what I usually intend is what comes true. I could tell you that this summer we intend to play amphitheaters — we already have a couple of them on hold — as well as continuing to play theaters. We believe that we can do it any which way. There are going to be some tours where we're at the amphitheaters and everyone and their brother can come see us. There will be other tours, during the colder months, where we'll play the theaters. ◇



# MOUNTAIN GIRL REFLECTS



Susana Millman ©1997

**S**ince the early days of the Grateful Dead's long, strange trip, Carolyn Mountain Girl Adams Garcia has been one of the great matriarchs of the counterculture. Mountain Girl is the mother of one daughter with Ken Kesey and two with Jerry Garcia. Sharp-tongued, big-hearted, and brimming with that special Merry Prankster sense of humor, Mountain Girl has always had something wise (or at least eye-opening) to say. Mountain Girl sat down with us for this interview shortly after winning the decision in her legal dispute with Deborah Koons Garcia concerning Jerry's Estate.

***Was there an attempt to settle this matter out of court?***

There was no formal attempt to settle it before court. Before they called Sue Stevens, Phil Lesh, and Big Steve, we made a settlement offer. They countered at a much lower level, but the offer didn't come until after Phil and Sue appeared. I wanted to keep Phil out. They called all those witnesses. I didn't call any witnesses. It was unfair pressure on Phil.

***I remember turning to you before this all went down and saying, "Oh boy, I bet Jerry is having a good***

***chuckle up there in heaven." And you said, "Oh, no, even if we win, think of all that money that's going to go to the lawyers instead of his children."***

It's money that's been sponged up by the system. The civil justice system is an industry. It has judges and courtrooms, which you need. It has attorneys and litigators and secretaries and billing personnel and forensic expert witnesses, and all of it is incredibly expensive. It's all on an hourly sort of thing and that adds up tremendously in the end. It's not just about the money, though. I think that while it was very nice to win, you win and lose at the same time with this. Everybody lost. I feel bad that the whole court thing happened at all. I was certainly willing to negotiate beforehand but somehow that didn't come up.

***Were you prepared for the degree of aggressiveness and tone which the opposing counsel proceeded with throughout the trial? To what degree did that cause a problem for you?***

No, I was not prepared for the personal attacks. My attorney warned me that it could happen. I was also not prepared for



Court TV to be there with a camera in my face all day. I had to get over it quick. One of the deals with court is that it's so ritualized that you don't get to say anything until it's your turn. Somebody can stand there and say all kinds of stuff about you and you just have to sit there and take it. That, to me, was a great test and an enormous source of stress and tension. Luckily, I had the kids there and they would kind of help me drag myself back together to get ready for the next day. After awhile, you start thinking how nice it would be to be in the dentist's chair or anywhere but here. The scrutiny of the camera just adds to the fear. I'm a court-phobe anyway. We had some bad experiences in the '60s with court. Everybody plays to win in court and we wanted to win, too. So about day four, I think, I told my attorney that I wanted to win. You get into it at that point, instead of just trying to survive it. Pretty soon you want to win and that gets expensive.

***I guess it gets expensive on a soul level as well.***

That's what I'm saying. I feel sorry for everyone that got hauled in there on this case because it's a climate and an atmosphere that is of *ritualized conflict*. It creates more conflict in order to perpetuate itself. I looked around the courtroom and everyone in there is on an hourly salary, except for me. I'm not going to fault my attorney, he was fabulous, but every hour that he spent perfecting the preparation of my case is money spent and that money has vanished. It's unfortunate that the estate is being diminished in that way. It's very frustrating to have these thoughts sitting in the courtroom, being harangued, and it's not your turn for another three or four days.

***You have to respect that the estate has to try and protect itself. How do you actually get through that process?***

I didn't understand that family court could be so vituperative in nature. I see now how it works. It confuses, bamboozles, and upsets people. They go in there and spill their guts, get upset, tear their hair out and rage around and feel helpless, and then want to take action because of the harassment. Those are the various pitfalls that you can get into. I hope that everybody reading this will understand what it is I'm saying: Stay the hell out of there. Make your deals outside of the courtroom, if you possibly can. At the same time, we've all got to embrace the spirit of fairness in our dealings with each other in life. Jerry and I had a deal and I don't think it was fair to just shut that off.

***It seemed that by signing a settlement with you, Jerry was trying to avoid all the wrangling that took place in the trial.***

Exactly. When he and I made our agreement it was because there were all these unknown elements, like the Vault tapes, the song catalogue, and the various deals, that were impossible

to value. He said that if I could come up with a list of stuff that I would take partial ownership in and be satisfied with, that it would be okay. But he preferred to make a cash deal, so we did. We had a lot of testimony about that in the trial.

***I assume you were looking for a settlement so your family would have security.***

The 1994 will did not provide for the kids outside of their status as beneficiaries. In other words, the beneficiaries themselves, six or seven people, will not inherit anything until the estate closes its probate status and that could be quite some time. So basically, only the youngest kid is really getting money from the estate for support. That's really tough because there are people in college, a lot of stuff to pay for. My agreement with Jerry was that I would continue to look after the family. Legal fees just gobbled up my savings.

***Were you surprised at the plaintiff's tactic of lowballing the value of the estate, especially the tape Vault?***

Well, yes. It was so ridiculous. It indicated a complete lack of respect for common sense. Then we discovered this is what expert witnesses do. These guys are very well paid to cruise through a financial package and either assign it a low value or a high value, depending on which side

**“I think that while it was very nice to win, you win and lose at the same time with this. Everybody lost”**

they're working for. I think that in any kind of dispute, in a divorce say, where each side has hired a forensic accountant to evaluate community property, there's going to be this wide spread because that's the way the game is. I didn't know that beforehand. I thought people would be honest and above board. There's lots of maybes in there. Maybe this witness is telling the truth. Maybe this witness is lying. Maybe this witness plain doesn't know. There's so much stuff for the judge to look at in this ritualized format. It's a lot like a stage play. You dress just so and you speak just so. I really thought we ought to have a cast party afterwards.

***You looked very matriarchal in that great picture in The New York Times.***

I felt very matriarchal toward the end. The greatest thing was when the Deadheads started to come in. First, it was Calico, Walter, and a couple of people from the Hog Farm. Then, Jahanara Romney came. Suddenly, the back row was filling up with familiar faces, and they would laugh out loud when one of the expert witnesses would say something totally and patently outrageous. You have no idea how important that support was — just to hear other people reacting who knew about the Grateful Dead. Honestly, the judge said, “I don't know anything about this world.” Even though the Grateful Dead office is less than a mile from the courthouse, to the judge, it was like talking about a different planet.

***There was an attempt to insult your way of life at one point. They said, “That was the hippie world and that's***



# The Year in Review

# Tape Trading

By Dougal Donaldson

# 1996

Chuck Benbrook ©1997

**F**or Deadheads, 1996 marked the first full year with no Dead shows to attend. Consequently, our only source for new, unheard Grateful Dead music lay in tapes of shows past. The world of Grateful Dead tapes had become one with a finite number. The good news was that we no longer needed to reserve a piece of our taping budget for that latest killer show. With the money we once spent on tickets, we could now buy a new tape deck and a pile of blank tapes. Unfortunately, the end of Dead shows has brought about two great changes in the taping world (besides the obvious). First, the primary source of income for the Dead organization now rests in the release of live concert discs. This has forced the organization to be more careful about letting tapes out into general circulation. The second is that status among Deadheads has now shifted from those who had access to tickets, backstage passes, and members of the band and organization, to those who have access to new tapes. Tapers with large collections found their importance to the community had increased. While some of these tapers have responded heroically, other have fallen back to the old ways

of hoarding rare tapes. The worst of them have resorted to deceit and outright robbery in a desperate attempt to acquire new tapes. There were three major groups of new tapes to hit the taping scene last year. The first, and most infamous, were the so-called "Honeymoon Tapes." Back in 1994, while David Gans was on his honeymoon, several tapes were "borrowed" from his house. These tapes were on loan from the Dead's Vault and David had been using them to put together future shows. Dozens of these tapes were recorded and then returned. David only recently found out about them when one of the secret tapers bragged about having done the deed while being interviewed for an upcoming book on Grateful Dead tapes. These tapes have slowly been appearing in circulation. To my knowledge, only a portion of them have made it out to the general public. Those include many that have already appeared in part on the Grateful Dead Hour. It remains to be seen whether the discovery of the deed will slow down or speed up the pace at which these tapes are spread. The ones I know have made it into circulation are reviewed as follows:



### 2/2/68 Crystal Ballroom, Portland, OR

*Viola Lee Blues, Cryptical Envelopment > The Other One > Cryptical Envelopment > Clementine > Good Morning Little Schoolgirl*

This tape features a classic *Cryptical Suite* going into a rare version of *Clementine*. The lyrics here are a little more complete than the one on 1/20/68. It's easy to see why a song this sappy lasted only a month. The transition into *Schoolgirl* is perfect, as if the two songs were meant for each other.

### 2/3/68 Crystal Ballroom, Portland, OR

*Dark Star > China Cat Sunflower > The Eleven, Cryptical Envelopment > The Other One > Cryptical Envelopment > New Potato Caboose, Born Cross-Eyed*

Looking at the setlist, one would think this show would be longer than the previous one, however, it is not. *Dark Star*, typical of the early versions, is short and fast, not much longer than the single version on "What A Long Strange Trip It's Been." This is a power-packed 40 minutes, though, with seamless transitions and lightning fast guitar work by a young, vital Garcia.

### 5/3/72 Olympia Theater, Paris, France

Set I: *China Cat Sunflower > I Know You Rider, Beat It On Down the Line, He's Gone, Next Time You See Me, Playing in the Band, Good Lovin', Sing Me Back Home, Casey Jones (partial set)*

Set II: *Greatest Story Ever Told, Ramble On Rose, It Hurts Me Too, Truckin' > The Other One > Drums > The Other One > Me And Bobby McGee > The Other One > Wharf Rat, Jack Straw, Sugar Magnolia > Not Fade Away > Goin' Down The Road Feelin' Bad > Not Fade Away E: One More Saturday Night*

This show is a classic from arguably one of the greatest tours in the Dead's history. The rollicking sound added by Keith's piano was fully developed by this time and Pigpen was delivering his swan song. The band had been rolling through Europe blowing minds at every stop and Paris was no different. The *China > Rider* is one of the best ever, appearing on "Europe '72." *Good Lovin'* shows off Pigpen's smooth improvised singing with an underlying instrumental groove that meshes perfectly. The real treasure of this tape, though, is the *Truckin' > Other One* jam which rocks nonstop into *Drums* and then launches into a dripping deep space before materializing into *Bobby McGee*.

### 5/4/72 Olympia Theater, Paris, France

Set I: *Greatest Story Ever Told, Deal, Mr. Charlie, Beat It On Down the Line, Brown-Eyed Women, Chinatown Shuffle, Playing in the Band, You Win Again, It Hurts Me Too, He's Gone, El Paso, Big Railroad Blues, Two Souls in Communion, Casey Jones*

Set II: *Good Lovin', Next Time You See Me, Ramble On Rose, Jack Straw, Dark Star/ > Sugar Magnolia, Sing Me Back Home, Mexicali Blues, Big Boss Man, Uncle John's Band, Not Fade Away > Goin' Down the Road Feelin' Bad > Not Fade Away E: One More Saturday Night*

This show lacks some of the high peaks of the previous night but still has many great moments. The band attempts to

maintain the flow by playing mostly up-tempo songs. Only Pigpen delves into the slow, bluesy numbers with *It Hurts Me Too* and *Two Souls in Communion*, but both are built up to shining peaks in their own right. *Good Lovin'*, again, is a show stopper, driven by Phil's relentless bass. *Dark Star* is another highlight; Garcia's notes have a slippery feel to them, sliding from one theme to another, changing tempo and mood effortlessly. Unfortunately, the end of *Dark Star* is cut and picked up again where the "Europe '72" version of *Sugar Magnolia* begins. It would be nice to hear how they made it to that famous transition, but that piece of tape is probably lost to the ages.

### 2/23/74 Winterland, San Francisco, CA

Set I: *Around 'N' Around, Dire Wolf, Me And Bobby McGee, Sugaree, Mexicali Blues, Here Comes Sunshine, Beat It On Down the Line, Ship of Fools, Jack Straw, Deal, Promised Land > Bertha > Greatest Story Ever Told*

Set II: *Row Jimmy, Weather Report Suite > Stella Blue, Big River, Ramble On Rose, Me & My Uncle, He's Gone > Truckin' > Drums > The Other One > Eyes of the World, One More Saturday Night E: Casey Jones, Johnny B. Goode > We Bid You Goodnight*

This is a pristine tape. It's Saturday night at Winterland and the band is ready for a marathon show. Where the previous night was a future tease of the coming year, this show was a look back to the year just recently ended. Missing, except for *Ship of Fools*, are the new songs debuted Friday night. Particularly nice in this show are versions of *Here Comes Sunshine* (the last for nearly two decades), and *Weather Report Suite > Stella Blue*. Also, watch out for the little *Slipknot!* jam in the middle of *The Other One* and one of the few versions of *We Bid You Goodnight* featuring Donna.

### 2/24/74 Winterland, San Francisco, CA

Set I: *U.S. Blues, Mexicali Blues, Brown-Eyed Women, Beat It On Down the Line, Candyman, Jack Straw, China Cat Sunflower > I Know You Rider, El Paso, Loser, Playing in the Band*

Set II: *Cumberland Blues, It Must Have Been the Roses, Big River, Bertha, Weather Report Suite > Row Jimmy, Ship of Fools, Promised Land, Dark Star > Morning Dew, Sugar Magnolia, Not Fade Away > Goin' Down the Road Feelin' Bad > Not Fade Away E: It's All Over Now, Baby Blue*

This showcases the Grateful Dead in all their glory. This tape has everything: new songs, rarities, and monstrous space jams. Each song is played with meaning and care, there are no throwaway versions. *Candyman*, the only rendition this year, is as sweet as any ever played. The first set also includes a great *China > Rider* and an epic *Playing in the Band*. The second set starts with an uncommon *Cumberland Blues* and ends with a jaw-dropping *Baby Blue*, done with 1969 passion. In between, there is the *Dark Star > Morning Dew*, the *Dark Star* being one of the most melodious and fluid versions ever done. There is barely a hint of feedback or the "Tiger jam," but the whole version holds together well and maintains its form throughout, until Garcia determines the precise time to enter *Morning Dew*. (This entire show was broadcast during a KPFA fund-raising marathon a few years ago.)



Each one of the tapes listed above were recorded to DAT directly from the master reels or cassettes. Additionally the tapes of 3/16/68, 3/26/68, 3/29/68, and 3/30/68, all from the Carousel Ballroom, San Francisco, CA, also came from this source. For complete reviews of these shows please see *The Year In Review: Tape Trading 1995* in DDN Issue #33. Also in this batch, but not out in general circulation yet (that I have seen) are: 2/14/68, 3/31/68, 8/26/71, 10/19/71, 2/22/74, and 9/28/75.

In addition, tapes of nearly every show from 1994 from the end of the spring tour up to the end of the summer tour were also taken and dubbed. There are too many to fit setlists and reviews in the space of this article. Suffice it to say, each one is an absolute perfect soundboard from an excellent, if uneven, period of Grateful Dead shows. The sound on each is crystal clear. Say what you will about Cutler's sound in concert, the man made great tapes. You should especially look out for the Deer Creek, Las Vegas, and July Shoreline shows, as these are the best of the bunch.

The second group of tapes to appear in circulation are the most special in my mind. After Garcia passed away, many old-time tapers began digging through their collections and pulling out old gems. They transferred them to DAT and began to spread them around. Many of these turned out to be excellent audience recordings by highly competent tapers who practiced their art in the days before the taper section and before the Internet grew into a popular venue for tape trading. Other tapes are rare, old soundboards from people who managed to get a soundboard feed, acquired them from a member of the crew, or another obscure source. Still others were newly released soundboard tapes that were openly traded. Consequently, many of these tapes were completely unknown to most tapers or had been degraded through multiple generations before arriving in people's collections. These, to collectors of the rare and obscure, were the most interesting finds of last year.

These tapes include:

**2/27/70 Family Dog, The Great Highway, San Francisco, CA**

*Cold Rain & Snow, Me & My Uncle, Dancin' in the Streets, Easy Wind, Black Peter, Good Lovin', China Cat Sunflower > I Know You Rider, High Time, Hard to Handle, Not Fade Away > Turn On Your Lovelight*

This tape was played on KPFA and the Dead Hour. Listening to it in its entirety, it proves to be a solid example of a typical show from 1970. While lacking in any deep space jams, each song is well-crafted and powerful in its own right. *Easy Wind* is certainly the best version I've ever heard and *Not Fade Away > Lovelight* rages for nearly half an hour.

**6/22/76, Tower Theater, Upper Darby, PA**

Set I: *U.S. Blues, The Music Never Stopped, Crazy Fingers > Comes A Time, Big River, Tennessee Jed, Looks Like Rain, They Love Each Other, Cassidy, Ship of Fools, Promised Land*  
Set II: *Playing in the Band > Drums > The Wheel > Playing in the Band, Samson & Delilah, Eyes of the World > Dancin' In the Streets > Around 'N' Around > Goin' Down the Road Feelin' Bad > One More Saturday Night*

This is an audience tape with great sound and ambiance. There is very little audience noise, considering it is Philadelphia. This is one of the most unusual first sets, even for 1976, that includes a *U.S. Blues* opener, an amazing *Crazy Fingers > Comes A Time*, and *Ship of Fools*. *Crazy Fingers* ends with a long space out of which pops a very unexpected *Comes A Time* from seemingly nowhere. The crowd is caught in utter disbelief and joy. The second set is classic 1976, opening with a very spacey *Playing > Wheel > Playing* sandwich that lasts 30 minutes. The end of the show rages with three of the most rockin' songs in the repertoire at the time.

**12/29/77 Winterland, San Francisco, CA**

Set I: *Jack Straw, They Love Each Other, Mama Tried, Loser, Looks Like Rain, Tennessee Jed, Minglewood Blues, Sugaree, Promised Land*

Set II: *Bertha > Good Lovin', It Must Have Been the Roses, Sunrise, Playing in the Band > China Cat Sunflower > I Know You Rider > China Doll > Playing in the Band > Drums > Not Fade Away > Playing in the Band E: Terrapin Station, Johnny B. Goode*

One of the all-time greatest shows from one of the Dead's best years, this show was remastered from audience reels that were made from the front row of the balcony. Earlier in the year, the tapers had discovered an electrical outlet in the seats there and had been smuggling in a home reel-to-reel deck for each show since. Although Winterland did not provide great room acoustics, especially that far back, the tape has some good dynamics and is free of much audience noise. There are good soundboards of this show, but it's a treat to hear how this show sounded to the crowd as well.

**2/3/79 Market Square Arena, Indianapolis, IN**

Set II: *Scarlet Begonias > Fire On the Mountain, Estimated Prophet > Eyes of the World > Drums > The Other One > Wharf Rat > I Need A Miracle > Casey Jones E: One More Saturday Night*

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Another rare audience tape from a poorly represented era. This was the last tour for Keith and Donna Godchaux, but the band was playing with all the energy of the previous year. The tape sounds clear, with good dynamics, strong vocal sound, and little crowd noise. The pre-Drums segment is standard but well played, while the post-Drums really gets moving. *The Other One* is powerful and Jerry's vocals are strong on *Wharf Rat*. The show ends with a surprise *Miracle*, played for the first time in the post-Drums slot, and another rarity, a show-ending *Casey Jones*.

**2/4/79 Dane County Coliseum, Madison, WI**

Set II: *Shakedown Street, Samson & Delilah, From the Heart Of Me, Terrapin Station > Playing in the Band > Drums > Iko Iko > Black Peter > Around 'N' Around* E: *U.S. Blues*  
This tape was made using the same equipment as the previous night, Nakamichi 700 mics into a Nakamichi 550 tape deck, but the dynamics are much better. The taper appears to be much closer to the stage, unfortunately, he is also close to a couple of loud audience members. Since they are only audible on occasion, this tape provides a very enjoyable listen. The whole set, nearly 110 minutes long, has a very strong opener, a great *Shakedown Street*, around the time that song was just beginning to gain a groove. Phil provides some chunky leads throughout the song. *Samson & Delilah* is equally as pleasing, and a slow *Iko Iko* comes quickly out of *Drums*, to be followed by a heavy *Black Peter* with Garcia shouting out "run and see" before offering up a delicious final jam.

**10/8/84 The Centrum, Worcester, MA**

Set II: *Terrapin Station > Samson & Delilah > I Just Want To Make Love To You > I Need A Miracle > Drums > Truckin' > Wharf Rat > Not Fade Away* E: *U.S. Blues*  
This fall tour was the last set of shows before the taper section was established. This tape, and the ones that follow from this tour, were recorded on a Sony D5 using Schoeps microphones, the state of the art for tapers for years afterward. These tapes recently surfaced having been cleaned up through a Sonic Solutions workstation, and transferred to DAT. Although the sound of each is dependent on the acoustics of the huge arenas played on the tour, they all have great dynamics, huge bass, and clear, up-front sound and vocals. This show is one of the best. The pre-Drums segment is a monster all the way through and, on this tape, shakes the room. *Terrapin* alone will knock your socks off, but the jam after *I Just Want To Make Love To You* will bowl you right over. Phil hits some chords in that jam and at the start of *Miracle* that rumble right up off the floor and into that center in your head, leaving your hair standing on end. A must-get tape!

**10/12/84 Civic Center, Augusta, ME**

Set I: *Feel Like A Stranger, It Must Have Been the Roses, On the Road Again, Jack-A-Roe, It's All Over Now, Cumberland Blues, The Music Never Stopped*  
Set II: *Cold Rain & Snow, Lost Sailor > Saint of Circumstance > Don't Need Love > Uncle John's Band > Drums > Space > Playing in the Band > Uncle John's Band > Morning Dew* E: *Good Lovin'*

Many people consider this show to be the highlight of the Fall '84 tour. Although short, every song is a hit and played to the hilt. The rest of the show fades as a distant memory, however, when Garcia plucks the first notes of the *Playing Reprise* out of thin air during *Space*. From then on, it's one of the great half hours of Dead. *The Dew* is a monster and sparkles brilliantly on this tape. You can feel every bomb delivered during the bridge. *Good Lovin'*, rare as an encore, is one of my favorites, with the whole band hitting an amazing groove at the end.

**10/14/84 Civic Center, Hartford, CT**

Set I: *Alabama Getaway > Greatest Story Ever Told, Dire Wolf, Little Red Rooster, Dupree's Diamond Blues, My Brother Esau, Loser, Minglewood Blues, Row Jimmy, I Need A Miracle > Might As Well*  
Set II: *China Cat Sunflower > I Know You Rider > Samson & Delilah, High Time, Estimated Prophet > Eyes of the World > Drums > Space > China Doll > Throwing Stones > Not Fade Away > Turn On Your Lovelight*  
If the previous show was the best of the tour, and it certainly was the most glamorous, this one was right behind it. Where Augusta was short and intense, this was one of those shows where the band takes its sweet time and seemingly plays forever. No rush in sight here, as they take the time to play each tune right. Every song in the first set is a gem, upbeat yet unhurried. Both sets end with surprises; *Miracle* making a rare first-set appearance and *Lovelight* being sung only the fourth time ever by Weir. Other highlights include *Loser, High Time, Estimated*, and *Throwing Stones* with Healy trying out the vocal effects.

**10/17/84 Brendan Byrne Arena, East Rutherford, NJ**

Set I: *Iko Iko > Promised Land, West L.A. Fade Away, My Brother Esau > Brown-Eyed Women, Minglewood Blues, Row Jimmy, Looks Like Rain, Might As Well*  
Set II: *Help On the Way > Slipknot! > Franklin's Tower > Women Are Smarter > Terrapin Station > Drums > Space >*

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*The Other One > Truckin' > Stella Blue > Goin' Down the Road Feelin' Bad* E: *Brokedown Palace*

Brendan Byrne is the kind of place that sucks up all the good sound and seems to amplify the bad. These tapes do the best they can with it, but they can only go so far. The setlist is impressive but, unfortunately, the execution is somewhat sloppy, topped off by *Goin' Down the Road* ending in an ugly train wreck. If you can find the soundboard, which is around, you would be better off with that.

**10/18/84 Brendan Byrne Arena, East Rutherford, NJ**

Set I: *Feel Like A Stranger, Candyman, Little Red Rooster, Big Railroad Blues, Cassidy > Althea, Hell in A Bucket*

Set II: *Dancin' in the Streets > Touch of Grey, Playing in the Band > Uncle John's Band > China Doll > Drums > Space > Playing in the Band > Throwing Stones > Not Fade Away*

E: *It's All Over Now, Baby Blue*

This show came off much better than the previous night's, but it still is lacking in overall sound quality. There are some decent Phil bombs sprinkled throughout the tape and the *Uncle John's > China Doll* is sweetly played to a surprisingly attentive crowd.

**10/20/84 Carrier Dome, Syracuse, NY**

Set I: *Bertha > Greatest Story Ever Told, West L.A. Fade Away, C.C. Rider, Ramble On Rose, My Brother Esau, Bird Song, Jack Straw*

Set II: *Shakedown Street > Samson & Delilah, He's Gone > Smokestack Lightnin' > Drums > Space > The Wheel > The Other One > Black Peter > Turn On Your Lovelight*

E: *Revolution*

Another great show on this tour. The tape sounds much better than the Brendan Byrne shows, despite being in the cavernous Carrier Dome. Sound gets lost in the rafters. A good audience tape gets made there rarely, but this one comes through nicely. The second set becomes a best-of-the-tour kind of show, with reprises of *Smokestack Lightnin'* and *Lovelight*, both of which broke out full-fledged versions on this tour. Listening to this tape again, these two songs sound like they have been played for years. *Shakedown* and *The Other One* are no slouches here either.

**11/2/84 Community Theater, Berkeley, CA**

*Help On the Way > Slipknot! > Franklin's Tower > Lost Sailor > Saint of Circumstance > Wharf Rat > Gimme Some Lovin' > Drums > Space > Playing in the Band > Bertha > Good Lovin'* E: *Casey Jones*

Finally, we have a true digital soundboard from 1984. Most of what's available in soundboard form is from cassette masters or from cassettes copied off digital masters. If any show required the longer format provided in the digital world, it was this one. From *Help On the Way* to *Drums* is well over 50 minutes of nonstop playing, with the first-ever *Gimme Some Lovin'* coming right at the 45-minute mark causing panic in that first taper section. With the exception of a small dropout in *Slipknot!*, this tape is flawless. The sound is head and shoulders above every other tape I have heard from 1984. The playing is superb throughout, even the vocal rap at the end of *Lost Sailor* is one of a kind. The Boys knew they were doing something special at this show, required listening for all Deadheads, tapers or not.

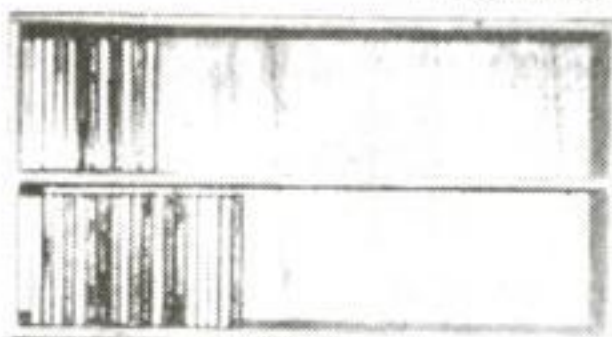
Also from this source were 9/2/68, Betty Nelson's Organic Raspberry Farm, Sultan, WA, 1/22/71, Lane Community College, Eugene, OR, and 12/15/71, Hill Auditorium, Ann Arbor, MI. Complete reviews of these tapes can be found once again in *The Year In Review: Tape Trading 1995* in *DDN* Issue #33.

The last major group of new tapes is, to me, the most troublesome. Where the first batch consisted of "stolen roses," and the second batch consisted of found treasures freely given out, this third batch contains tapes put into circulation as "secret" or "hush" tapes. This means they were for the recipient's ears only. More than a few people have been slowly releasing tapes of this nature, and they always seem to get circulated anyhow. However, in 1996, there seemed to be a new "hush" tape every month. Of course, as mentioned above, this method of tape distribution may be necessary in order to slow down the rate at which tapes get around. Nonetheless, the nature of people letting out tapes from their secret stashes, in a "for your ears only" fashion leads to a cycle of trust and betrayal, often creating tension between friends. A tape's secret status is often carried down through many generations, even though the tape may be possessed by hundreds of people. For most Heads, it is instinctual to turn others on to new sounds, but for others, it is just as instinctual to wield them as a form of elitist power, showing that they have access to tapes others are not able to get. To display their power, though, they must give the tape


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away, and, thus, the tape goes to another layer of distribution, usually with the same "for your ears only" warning. Ultimately, someone fails to heed the warning and publishes the tape on their list or asks a question about it on the Internet and the tapes is outed, but in the meantime, much bad feeling is generated up and down the line. Among the tapes outed in 1996 were:

**4/26/69 Electric Theater, Chicago, IL**

*Dupree's Diamond Blues > Mountains of the Moon > China Cat Sunflower > Doin' That Rag, It Hurts Me Too > Hard To Handle, Cryptical Envelopment > Drums > The Other One > The Eleven > The Other One > Cryptical Envelopment > It's A Sin, Morning Dew, Sittin' On Top of the World, Minglewood Blues, Silver Threads, It's All Over Now, Baby Blue, St. Stephen > Turn On Your Lovelight*

E: *Viola Lee Blues > Feedback > We Bid You Goodnight*

This is an unbelievable show. Opening with an acoustic *Dupree's* and a *Mountains of the Moon* that turns electric and goes into a spacey *Dark Star* tease for a couple of minutes, the band rips into *China Cat Sunflower*. *Doin' That Rag* brings things down to earth in preparation for Pigpen's blues numbers, *It Hurts Me Too*, featuring Garcia on slide, and *Hard To Handle* where he switches to pedal steel. *The Other One* peaks into *The Eleven*, explores the outer edges for a while, and then slides back into *The Other One* before crash landing into *It's A Sin*. Next up are several selections from the early years, including the only known *Minglewood* in a three-year period. It is so rare that Weir only can remember a couple of the verses and ends up repeating them. The set ends with a long, powerful *Lovelight*. The band does not quit there. The encore is over 20 minutes long featuring the most melodic *Viola Lee Blues* I have ever heard, more blues jam than wall of sound. This melts into a blazing *Feedback* with studio tapes of *What's Become of the Baby* piped in through the PA. Apparently, the band was so sick of the song from the "Aoxomoxoa" studio sessions that they were going to ritually "kill" it in a sonic bonfire. It must not have worked, since it appeared on the album anyway.

**9/27/72 Stanley Theater, Jersey City, NJ**

Set I: *Morning Dew, Beat It On Down the Line, Friend of the Devil, Black-Throated Wind, Tennessee Jed, Mexicali Blues, Bird Song, Big River, Brokedown Palace, El Paso, China Cat Sunflower > I Know You Rider, Playing in the Band*

Set II: *He's Gone, Jack Straw, Deal, Greatest Story Ever Told, Ramble On Rose, Dark Star > Cumberland Blues, Attics of My Life, Promised Land, Uncle John's Band, Casey Jones*

E: *Around 'N' Around*

This show is a stunning match to the classic one from the following night. The quality is about equal, but the setlist is slightly better at this show. Opening with a relatively mellow *Morning Dew*, the first set features a fun selection of songs that keeps a good pace. *China > Rider* is excellent and *Playing in the Band* is very reminiscent of the classic from the Veneta show. *He's Gone* opens the second set, going on much longer than expected, never suggesting any segue. *Dark Star* is bubbly and jazzy, filled with excellent ensemble playing. The transition to *Cumberland* comes as a natural,

spontaneous extension out of the *Dark Star*. All it took is a simple nudge from Phil and there it appeared. But the real surprise of this show is the first *Attics of My Life* in two years!

**9/26/73 War Memorial Auditorium, Buffalo, NY**

Set I: *Here Comes Sunshine, Beat It On Down the Line, Deal, Looks Like Rain, Tennessee Jed, Mexicali Blues, Loser, Big River, Brown-Eyed Women, The Race Is On, Row Jimmy, El Paso, China Cat Sunflower > I Know You Rider, Around 'N' Around*

Set II: *Playing in the Band, Sing Me Back Home, Me & My Uncle, He's Gone > Truckin' > Eyes of the World\* > Weather Report Suite\*, Sugar Magnolia\**

E: *One More Saturday Night\** (\* = with horns)

This show has been around as a half-decent audience tape for years, and now it's finally available as a soundboard, although from a cassette source that leaves it with some tape noise. It is one of the best examples of the "horns tour" now available. While the rest of the show is standard and adequately played, the rarity comes from the appearance of Martin Fierro and Joe Ellis on horns from *Eyes* through the end of the show. The sound is something you will either love or hate, but it is certainly an experience to hear at least once. *Eyes* tends to go off into a Coltrane-esque squonk, while *Weather Report Suite* ends up sounding much like it does on "Wake of the Flood," smooth and jazzy. *Sugar Magnolia* is hilarious, though, as the horns come in with a bouncy, Mariachi sound that fits almost too perfectly. I would neither recommend this tape for the casual Deadhead, nor for the purist, as the horns can be somewhat distracting.

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**10/25/73 Dane County Coliseum, Madison, WI**

Set I: *Bertha*, *Big River*, *Here Comes Sunshine*, *Black-Throated Wind*, *They Love Each Other*, *Mexicali Blues*, *El Paso*, *Row Jimmy*, *Playing in the Band*

Set II: *China Cat Sunflower* > *I Know You Rider*, *Me & My Uncle*, *Dark Star* > *Mind Left Body Jam* > *Dark Star* > *Eyes of the World* > *Stella Blue*, *Weather Report Suite*, *Goin' Down the Road Feelin' Bad* > *One More Saturday Night*

This is a show worth getting. Although short for 1973, it is well played. This tape has quickly become one of my listening favorites. The first set has no duds, each song is a good selection, and is carefully crafted. Highlights include *Bertha*, *Black-Throated*

*Wind*, *Row Jimmy*, and *Playing in the Band*. The second set is also very well played and features the slowest *Dark Star* intro ever. *Dark Star* itself is beautiful and lazy, finally entering deep space at the very end before pulling itself out with a lovely, powerful *Eyes of The World*. *Stella Blue* is an outstanding version in a time when few were distinguishable from the rest.

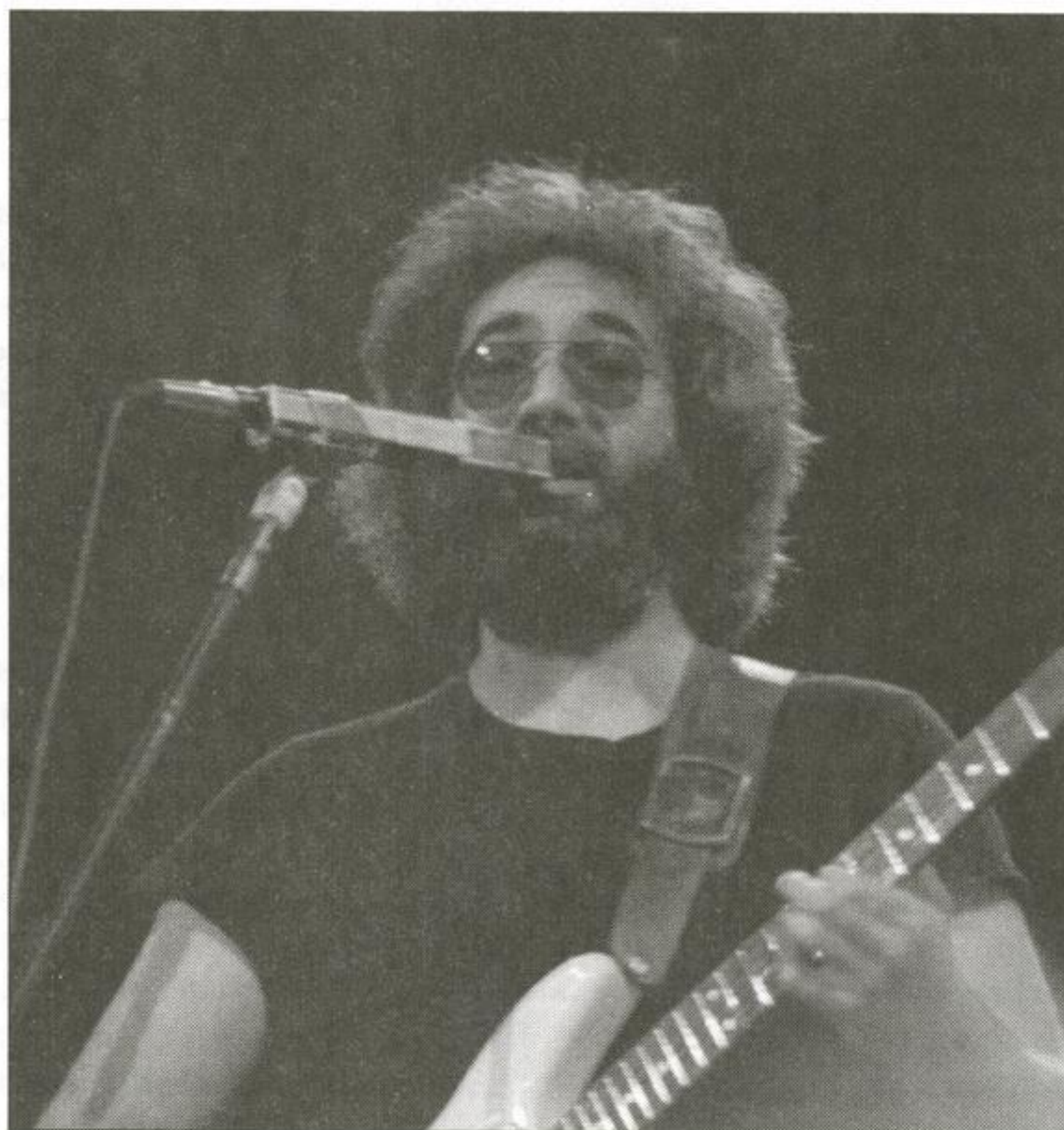
**12/18/73 Curtis Hixon Convention Hall, Tampa, FL**

Set I: *Tennessee Jed*, *Me & My Uncle*, *Don't Ease Me In*, *Looks Like Rain*, *They Love Each Other*, *Me & Bobby McGee*, *Brown-Eyed Women*, *Beat It On Down the Line*, *Peggy-O*, *El Paso*, *Deal*, *Jack Straw*, *China Cat Sunflower* > *I Know You Rider*

Set II: *Promised Land* > *Bertha* > *Greatest Story Ever Told*, *Row Jimmy*, *Weather Report Suite* > *Dark Star* > *Drums* > *Eyes of the World* > *Wharf Rat* > *Sugar Magnolia*

E: *Uncle John's Band*

This tape is one of the best to come out this year. The playing in this show is on a par with "Dick's Picks I" from the following night, but the selection, especially in the second set, is superior. The first set opens with a great *Tennessee Jed*, features an early, eerie *Peggy-O*, and closes with a brilliant *China Cat* > *Rider*. The second set, however, has one of the all-time great jams beginning with *Weather Report Suite* and dissolving into a scary *Dark Star*. This is a long, feedback-laden trip to the outer rim of the galaxy and back. Phil delivers crushing blasts against the screeching madness before ultimately joining in as well. Eventually, this dissolves into a wondrous *Eyes of the World* and an extended, soulful *Wharf Rat*. This tape is one that is too good to hold back and is almost getting around faster than if it had been openly circulated. Keep your eyes peeled for it.



Boston Garden 5/7/77

Lee Rogers ©1997

## The Dead Hour

This was a strange year for the Grateful Dead Hour. As lovers of the Dead's music, we find ourselves in a curious situation. The Dead's music, new and old, is what keeps the Deadhead community focused, since the Dead are no longer a touring unit anymore. It seems completely strange (or shall I say insane?) that the Dead organization won't allow David Gans to play music which the Dead themselves will almost assuredly never commercially release on CD. David Gans has always done his best to bring us this music, but if he can't get it, then we can't get it. Although this year for the GDH wasn't its usual best, we still managed to get

some hot upgrades, a couple of full sets, and a few very exciting musical treats. Here are some of the highlights.

**#381, January 8, 1996**

**10/18/78 Winterland, San Francisco, CA**

> *From the Heart of Me*, *Samson & Delilah*, *Jam* > *Wharf Rat* > *Truckin'*

The highlight from this broadcast is the remarkable jam that lies between *Drums* and *Wharf Rat*. Special guest, Lee Oskar, brings his downright electrifying harp work to the mix. His melodic style compliments this laid-back, groove-based, percussion jam as he layers sweet, breathing melodies on top of the rhythmic foundation. The jam gathers momentum as it stretches long, far, and wide before mutating into the *Mojo* theme. Tucked very nicely inside the *Mojo Jam* is a healthy *Mind Left Body Jam*. The music, easing back down, gently slips into the opening chords of *Wharf Rat*. There are widely circulating crispy boards from this show and from the rest of the Winterland run.

**#383 January 22, 1996**

**5/21/95 Sam Boyd Silver Bowl, Las Vegas, NV**

*Unbroken Chain*, *Jam* > *The Other One* > *The Days Between* > *Sugar Magnolia*

This version of *The Days Between* is an extremely passionate version. The music spills out of your speakers like a musical tidal wave soaking you with emotion.

**#384 January 29, 1996**

**10/18/74 Winterland, San Francisco, CA**

*Not Fade Away* > *Goin' Down the Road Feelin' Bad* > *One More Saturday Night*, *U.S. Blues*

All the music here is quite remarkable, as is the rest of the



show. All three sets from this show are available on crisp Bettyboards. You would be wise to acquire them.

**#385 February 5, 1996**

**12/28/79 Oakland Auditorium, Oakland, CA**

*Alabama Getaway > Greatest Story Ever Told, Terrapin > Playing in the Band*

This performance of *Playing in the Band* is saturated with musical layers. The music is very thick as it travels through unseen peaks and valleys. There is so much happening musically, that your ear becomes confused regarding where and what it should listen to. Twisting and turning through a dark musical forest, the song ranges from intense aggressive jamming early on, to the scarier, spacey end of the spectrum later on. You can easily lose your bearings upon entering the jam, as there are no signs of anything familiar.

**#386 February 12, 1996**

**2/27/70 Family Dog, San Francisco, CA**

*Dancin' in the Streets*

This 15-minute version of *Dancin'* is not a fast-paced scorcher like the others from this year, but rather a more laid-back performance with extremely melodic phrasing and direction.

**#387 February 19, 1996**

**3/2/69 Fillmore West, San Francisco, CA**

*Dark Star > St. Stephen*

*Dark Star* is smooth and satiny but unfortunately doesn't amount to much. The version of *St. Stephen*, however, is strong and passionate, but it fades out.

**#390 March 11, 1996**

**4/12/70 Fillmore West, San Francisco, CA**

*Dire Wolf, Dancin' in the Streets, Black Peter, It's A Man's World, Viola Lee Blues*

*Dancin' in the Streets* is as intense as it gets — a must-have piece of music for all Deadheads! This Olympian triumph is one of the two mind-melting highlights from this year's Dead Hour. The jam in *Dancin'* starts out full-throttle, not slowing down for even a second! Jerry and Phil hack away at their guitars — more so than on the *Dancin'* from 9/18/70. Just when you think Jerry and Phil couldn't possibly find anything more to say, Phil launches into a fully articulated *Feelin' Groovy Jam*. Amazing! The rest of the set is no slouch either — especially *Viola Lee Blues* — but this *Dancin'* gets the nod as one of the best treats from this year's collective broadcasts.

**#393 April 1, 1996**

**11/10/85 Meadowlands Arena, East Rutherford, NJ**

*Touch of Grey > Hell in A Bucket > Sugaree*

**#394 April 8, 1996**

**11/10/85 Meadowlands Arena, East Rutherford, NJ**

*Cassidy, Stagger Lee, It's All Over Now, Row Jimmy, Feel Like A Stranger, Mississippi Half-Step > I Know You Rider*

**#395 April 15, 1996**

**11/10/85 Meadowlands Arena, East Rutherford, NJ**

*Playing in the Band > Uncle John's Band, Supplication Jam, Jam > Truckin' > Comes A Time > Around 'N' Around > Good Lovin'*

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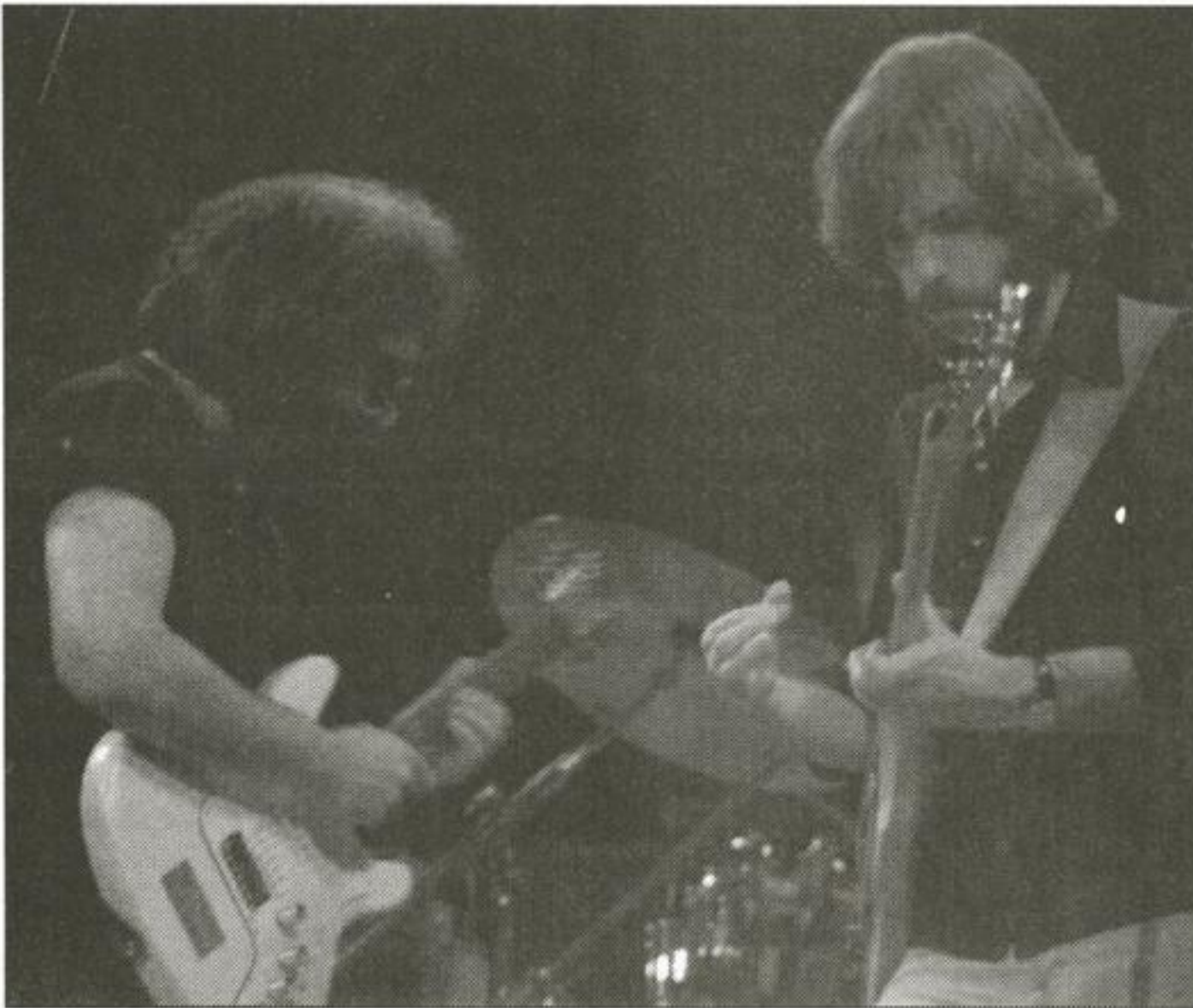
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Boston Garden 5/7/77

David Gans has broadcast almost the entire show (minus *Drums* and the encore, *Baby Blue*) in these three consecutive broadcasts starting with the last half of #393. Overall, this is a good, solid show with a couple of really fine moments. Especially noteworthy is *Stagger Lee* and the *Jam* that leads into *Truckin'* right through the end of the set.

#396 April 22, 1996

6/16/93 Freedom Hall, Louisville, KY

*Saint of Circumstance, Lazy River Road, Drums > Jam > I Need A Miracle > Stella Blue*

This visionary exploration of *Drums* finds Billy and Mickey traversing the lands of melody, rhythm, and harmony. With intertwining polyrhythmic statements, beautiful melodies, and many different musical voices, this performance of *Drums* is the exemplary Utopian percussion extravaganza.

#401 May 27, 1996

4/12/96 Fillmore Auditorium, San Francisco, CA

(Bruce Hornsby with Bob Weir and Phil Lesh)

*Jack Straw, Truckin' > Lovelight > Not Fade Away, The Weight*

The "Flavor of the Year Award" goes to Bruce Hornsby and his fabulous band for their extremely tasteful readings of these fine tunes. The whole broadcast is a lesson on the outcome of what happens when you mix seriously talented musicians together on the same stage. The band is viciously tight, the vocals are on, and the music is hot. There isn't a weak moment anywhere, especially as Bobby and Phil do their fair share to help out. It really doesn't get much better than this. This is what the Dead's music is all about.

#402 June 3, 1996

5/15/70 Fillmore East, New York City, NY

*Don't Ease Me In, I Know You Rider, The Rub, Friend of the Devil, Long Black Limousine, Candyman, Cumberland Blues, New Speedway Boogie, Cold Jordan*

This acoustic set has been broadcast in its entirety and is worth picking up. Especially noteworthy is the unhurried and stunning *I Know You Rider*. This painstakingly anxious

performance will give you goosebumps, as it sounds at times more like Robert Johnson's tormented *Hellbound On My Trail* than the fun and bubbly *I Know You Rider* we're all used to.

#406 July 1, 1996

11/20/78 Cleveland Music Hall, Cleveland, OH

*Jam > Jack-A-Roe, Playing in the Band > Shakedown Street > If I Had the World To Give*

*Playing in the Band* swells with confidence as it ventures through a impressive jam that echoes the jam that opened the set. The segue into *Shakedown Street* is outstanding, as is the rest of the song. This tape will definitely keep you satisfied for a while.

#407 July 8, 1996

9/16/90 Madison Square Garden, New York City, NY

*He's Gone > Jam, Jam > I Need A Miracle > Morning Dew*

A beautiful *Jam* ensues after an exquisite version of *He's Gone*. This *Jam*, slipping out quite far, eventually finds only Phil, Bruce, and Vince onstage exchanging musical stories. This great *Jam* soon builds into an aggressive and hard-hitting version of *I Need A Miracle*. *Morning Dew* is also strong, reaching some serious levels of intensity.

#408 July 15, 1996

2/19/73 International Amphitheater, Chicago, IL

*Eyes of the World > China Doll*

4/28/71 Fillmore East, New York City, NY

*St. Stephen > Not Fade Away > Goin' Down the Road Feelin' Bad > Not Fade Away*

A very young and jazzy *Eyes*, finds Garcia's lines at their heavenly best — weaving and twirling with delight as the notes spiral out centrifugally from the center of the song. The jam features serious playing by every musician in the band. *China Doll* shines brightly even in its frailty. The *St. Stephen* and *Not Fade Away* sandwich makes a great little upgrade! If for some reason, you don't have this whole show, then here is a taste of one of the finest nights in Grateful Dead history.

#410 July 29, 1996

6/14/92 Giants Stadium, East Rutherford, NJ

*Corrina > Drums*

6/28/74 Boston Garden, Boston, MA

*Mind Left Body Jam > U.S. Blues*

This exquisite *Jam* ranks up there among the finest. This *Mind Left Body Jam* has something for everyone, including a *Dark Star* tease that is so fluid, it's almost painful when they stop short. We're talking about smooth, melodic explorations that journey inward to the center of the universe...and actually arrive! *U.S. Blues* is also pretty hot.

#414 August 26, 1996

3/18/77 Winterland, San Francisco, CA

*Terrapin*

5/26/76 Rehearsal

*Attics of My Life*

7/26/72 Paramount Theater, Portland, OR

*Comes A Time*



How do you spell Grateful Dead Heaven? T-E-R-R-A-P-I-N! This is arguably one of, if not *the*, finest performances of *Terrapin* we've heard. Although not thunderous in volume or biting aggressive, this sweet and pretty version is technically perfect and emotionally stirring, pushing it to qualify as the cream of the crop. *Comes A Time*, swelling with a delicate gentleness, is brimming with passion. It's soft but still maintains a constant high level of intensity, making it one of the truly first-rate versions out there.

**#416 September 9, 1996**

**3/3/87 Henry J. Kaiser Auditorium, Oakland, CA**

*Quinn the Eskimo, Greatest Story Ever Told, Loser, Minglewood, Tons of Steel, Cassidy, Mississippi Half-Step > Promised Land*

This first set, broadcast in its entirety, is filled with all-around solid playing. The mix is exceptional, resulting in an ultra-phant sounding tape that will keep you happy.

**#420 October 7, 1996**

**9/2/68 Sky River Festival, Sultan, WA**

*Dark Star > St. Stephen > The Eleven, The Other One*

There is something exciting about this recording, as it captures the transition the Dead's music was in so well. This period of the Dead's music was on the uphill climb, growing by leaps and bounds, with the "Live Dead" era hiding right around the corner. The music has a great raw energy to it. A slightly hyper *Dark Star* launches into some decent explorations that are good considering the year. The momentum thrusts into a fast-paced *St. Stephen* loaded with fervor. The music then dives into quite an adventuresome version of *The Eleven* which stretches out far and jams. Be warned, this version will cause your blood pressure to rise. Garcia's weaving, twisting, and twirling melodic lines bring to mind summer nighttime carnival lights. The *Other One* is hard-edged with a vengeance as each almost-destined chord is played with serious intention.

**#423 October 28, 1996**

**6/10/76 Boston Music Hall, Boston, MA**

*Samson & Delilah, Let It Grow, Playing in the Band > Dancin' in the Streets > U.S. Blues*

While *Samson & Delilah* and *Let It Grow* (containing a mini-Drums) are well executed, the *Playing > Dancin' > U.S. Blues* set-closing *three-fer* makes this broadcast worth checking out. This softer and gentle version of *Playing in the Band* reaches out, nicely skimming the edge space. This jam floats along in an uninhibited and undirected way, without any drums for quite a while, causing the music to drift way out heading toward deep space. The very melodic *Dancin'* is born out of the remnants of *Playing*, as Phil kickstarts the song with his ascending and almost funky bass lines. The tension builds as everyone slowly adds their parts, rising and growing. Once everyone is in the mix, things really start to click. *U.S. Blues* caps off the set with a solid exclamation point.

**#427 November 25, 1996**

**4/8/72 Empire Pool, Wembley, England**

*Dark Star*

This version of *Dark Star* is the breaking story from this year. For 18 long years, *Dark Star* fans have been waiting for this complete 32-minute nugget. This version, sounding like the little brother to the monolithic *Dark Star* from Veneta, Oregon in August of '72, is a true quintessential masterpiece. It ranks quite easily in the top five of the 150-plus versions of *Dark Star* in circulation. Whereas the Veneta *Dark Star* trembles on the brink of the supernatural, climaxing with an otherworldly apocalyptic meltdown jam, this *Dark Star* gracefully visits the heavenly realms! The joyous intricacies that you encounter in the beginning jam will leave you stunned, as the music clearly plays the band. The band very quickly explodes into *deep space* before spiraling out into oblivion. The jam keeps regenerating musical limbs, like some giant fiendish starfish with multiple arms trying to take over the world. Toward the climax, the band creates an achingly exquisite melodic jam that is arguably one of the most beautiful statements of their entire career. Garcia's guitar cries as though he's just reached the afterlife and is embracing nirvana for the first time. The following segue into *Sugar Magnolia* is as smooth a segue as any the Grateful Dead ever played. This is the *mojo*, folks; do not pass go without collecting this tape!

**#428 December 2, 1996**

**4/8/72 Empire Pool, Wembley, England**

*Sugar Magnolia > Caution, One More Saturday Night*

Continuing right from the tail of *Dark Star*, this *Sugar Magnolia* is a high-octane version. *Caution* — the first in two years — keeps building and pushing the envelope as it gathers mind-bending momentum. Garcia's bluesy slide guitar work here is delicious! The *Saturday Night* encore is the proverbial after-dinner mint or cigarette.

**#430 December 16, 1996**

**6/25/94 Sam Boyd Silver Bowl, Las Vegas, NV**

*Little Red Rooster, Lazy River Road, When I Paint My Masterpiece, Loose Lucy, Cassidy, If the Shoe Fits*

**#431 December 23, 1996**

**6/25/94 Sam Boyd Silver Bowl, Las Vegas, NV**

*Easy Answers > Uncle John's Band > Corrina, Stella Blue > One More Saturday Night, Liberty*

Here's another mostly complete show (missing *Half-Step*, *The Last Time*, and *Drums*) worth getting. Noteworthy performances include one of the best versions of *Lazy River Road*, a great *Masterpiece*, *Loose Lucy*, *Cassidy*, and a truly celestial *Stella Blue*.

**#432 December 30, 1996**

**5/25/74 UCSB Stadium, Santa Barbara, CA**

*Mexicali Blues, Deal, Jack Straw, Scarlet Begonias, Me & My Uncle, Sugaree, El Paso, China Cat Sunflower > I Know You Rider, Around 'N' Around*

All of the music here, which constitutes most of the first set, is well played. The highlights include a real barn-burning version of *Deal*, a short, stand-alone *Scarlet Begonias*, and a solid and well-jammed *China > Rider*, with a uniquely smooth transition. ♦



# FOUR GUYS NAMED

# moe.

The first time one of moe.'s tapes came in the mail we didn't quite get what they were all about. Then we heard them jam. Whoa! Despite their oftentimes schlumpy appearance and humble, humorous stage persona, when these musicians get going they transform into *mighty* musical warriors. Sort of like the Dead, in fact. The first time you experience them ripping it up in concert, you might find yourself doing a musical double-take. Hey, this sounds just like the Allman Brothers Band flying through an incendiary rendition of *In Memory of Elizabeth Reed*. Hold on, this quirky, stop-on-a-dime noodling sounds just like Phish. But wait a minute, doesn't this *feel* just like Pink Floyd back in 1970? Oh my God, they just threw in a *Ramones* riff! After a few truly witty, self-penned songs, most of which have been stretched out to a length of ten or more minutes, you begin to realize that what they really share in common with those other oh-so-special bands, is a deep sense of *adventure*. These guys really telepathically *listen* to each other.

Once you get to know them and their music, it all becomes weirder, wilder, and more wonderful to realize that they are truly committed to abiding by the Holy Fool's philosophy of Crazy Wisdom (sound like another band or two you love?). Picture, if you will, Al Schnier, one of the band's two lead guitarists, onstage, dressed in tacky boxer shorts, astained undershirt, black socks, horn-rimmed glasses, and a crew cut, wearing a hat made out of a Ponderosa Steak House bread basket turned upside down, with two spoons sticking out as antennae, and a masking tape sign stuck on backwards reading "Am I On Drugs?," with a rubber band hooked under his nose to keep



Clockwise from top left: Rob Derhak, Vinnie Amico, Chuck Garvey, and Al Schnier

the damn bonnet from falling off his head! The amazing thing is this weird dude *tearing* through incredible guitar solos so intensely you're getting blisters on yer hands even though you're only playing *air guitar*. And you realize that this guy is so talented he can even make dressing like a super-geek/nerd/fool seem totally cool. Simultaneously, he is both rock and roll super-hero and Holy Fool — making the statement that being cool isn't really determined by how you look, but by how good you are at your chosen craft, a very hip statement to make in this image-obsessed age.

Check these guys out live in concert on the Furthur Festival and on their remarkably inventive CDs: "Headseed," "Loaf," and "No Doy." Groove to the magic of Al and Chuck trading fiery licks on their guitars, Rob on super-funky bass, and monster-groover Vinnie on drums. They ain't the Dead, they ain't Phish, they ain't the Allmans, but they're just as hip, in their own wild and wacky way. moe. is the future of groove rock, and the future is here now.

*I'd like to start with the all-important question I'm sure every interviewer asks you: How did you*

*decide to put the period on the end of the name moe.?*  
Chuck: [Laughs] I wanted to use the typewriter letters and just because of that I wanted it to look like an old typewriter had typed it. You know, with the printing off and not centered and everything like that, and I thought the period would be a cool addition.

*What are the different influences that come in musically to the band? Weren't you a big Deadhead, Al?*



## SANDPAPER NOTES



BY JEFF GORLECHEN

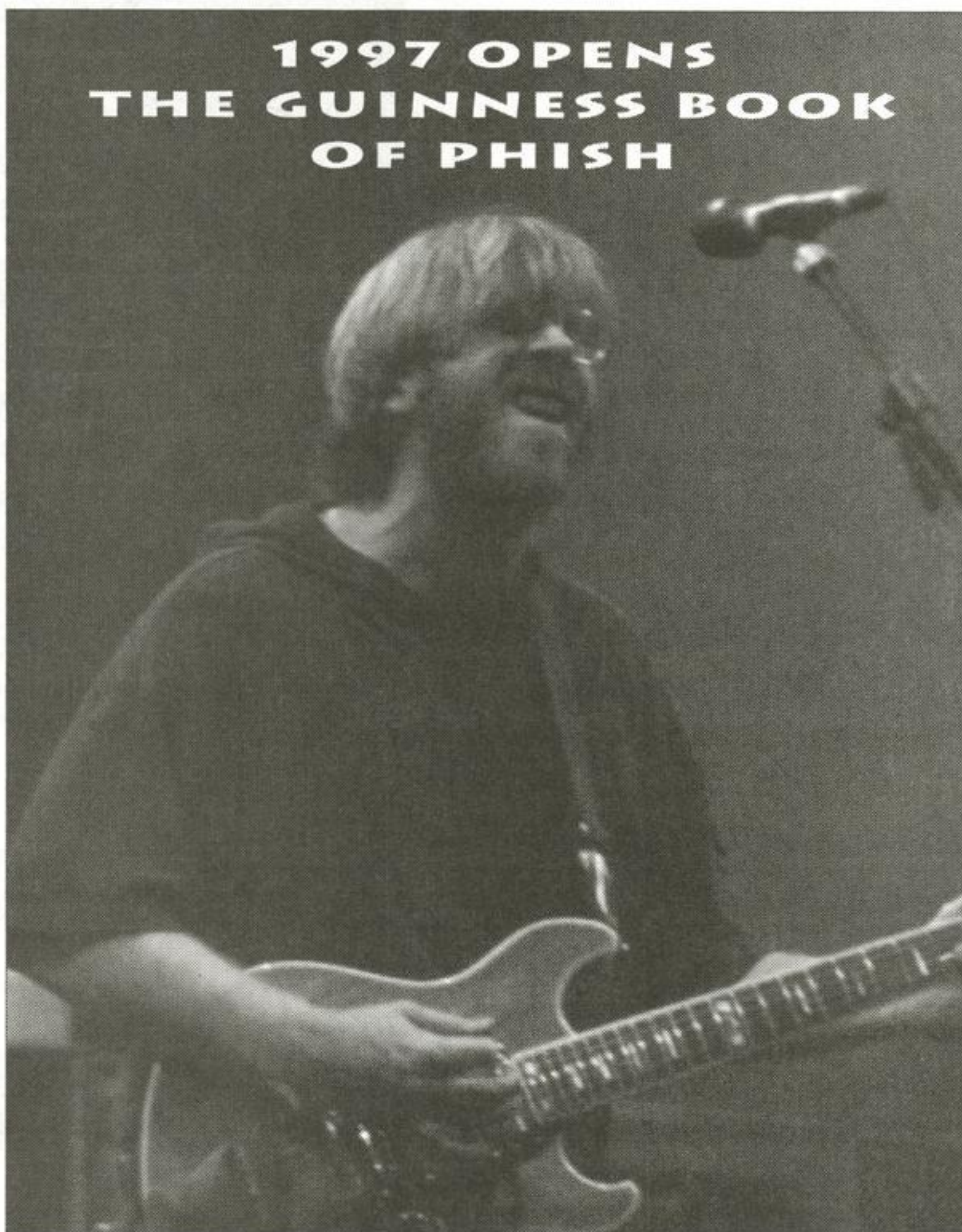
Phish bombarded a roaring sell-out crowd at Boston's Fleet Center with a record-setting 63,000 balloons when the clock struck midnight on January 1, 1997. This balloon release set a Guinness Record, surpassing the mark previously set at the 1993 Democratic Convention.

The third and final set of the traditional New Year's run began at six minutes before midnight with the *Theme From 2001: A Space Odyssey*. The Deodato-inspired version went into the familiar *Auld Lang Syne*, which led into a raging *Down With Disease*, during which it was impossible to see the stage, as tens of thousands of balloons fell, creating a waist-deep balloon pool.

The smiles were rampant as Phish somehow managed to play one of the most amazing versions of *Down With Disease* ever! Balloons were popping everywhere as guitarist Trey Anastasio "juggled" a gigantic rubber sphere with his head, soccer-style. Phish laid down an amazing funk groove that jammed out *hard* into a hot *Suzy Greenberg*.

If the *Suzy* was a little disappointing selection-wise, the band more than made up for it in intensity, and the *Run Like An Antelope* that followed was right up there with the stellar versions played at West Palm Beach and Red Rocks earlier in 1996. Set for the high gear of everyone's soul, the band began a mind-boggling *Bohemian Rhapsody*.

Joined by the Boston Community Choir on background vocals, with keyboardist Page McConnell on lead vocals, people were staring at the now-visible stage with utter shock at what they were hearing. Page did his best Freddy Mercury impression as the band belted out this *Wayne's World* classic. If not for a poorly-miked choir, that had people in the back of



Susana Millman ©1997

the building straining to hear, this would have been an all-timer. The sight of the whole crowd doing their best "Wayne and Garth in a car" impression was hysterical.

The *Julius* that followed was even better. The sound improved and the choir belted out each chorus. Bassist Mike Gordon and drummer Jon Fishman pasted a beat that was so down in the groove that, at one point, Trey stopped playing and was just dancing around in a circle with his guitar slung over his shoulder. A rare, electrified *Amazing Grace* closed a show that was superbly played, filled with the sick and twisted song selection that highlighted this year-ending show.

The first set opened with *Axilla I*, which made its way back into the rotation during the 1996 fall tour. The key difference from this version was that they played the spacey outro that had previously only been played at the end of *Axilla II*. *Axilla II*, however, never made an appearance this year. Also notable in the first set was a top-notch *Divided Sky* that blissfully went on forever, and a *Stash* that was not of this world.

The second set was highlighted by a *Chalkdust Torture* that was twisted inside out during the middle jam before winding itself back into the anthemic chorus of "Can't I live while I'm young?" The high point of the second set, and possibly the whole night, was the *Simple/Swept Away/Steep/Harry Hood* medley that featured a great *Simple*, with the long, melodic jam that developed throughout the 1996 fall tour. While not quite as revelatory as the *Simple* from Las Vegas, the ease with which it went into *Swept Away* was spellbinding. *Steep* ended with the band screaming, "AAAAAAAHH!"



## NEW YEAR'S RUN RECAP

demonically, and smashing the song to a halt, before concluding with a typically gorgeous *Hood*.

The day before New Year's Eve in some ways outshined the following night. The sound was good, if not great. Always a treat, the *Sloth* that followed *Ya Mar* had me wondering if the band could also hear the off-key guy behind me, singing all the wrong words to every song. Then, to boot, the guy was even *louder* during a blazing *Llama*. I could think of only one place where my boot belonged. A sweet *Gumbo* gave way to a majestic *Reba*, complete with the military-style, whistled ending. After *Talk*, which featured Trey on acoustic, a truly *Funked-Up* came out.

The Son Seals rhythm and blues tune started out with a bang when, right during the jam before Page's B-3 solo, the sound went out. Except for the stage monitors, everything went dead. At first, since the sound dropped *exactly* when the jam started, it almost seemed intentional. The band ate it up. They did an amazing silent jam, with Trey spinning windmills on his guitar, Fishman banged out a great "air drum" solo, and Page was "wailing away" on his organ. At the climax of the jam, Trey and Mike were rubbing the fretboards of their axes together. Mike then stepped up to the mic and began singing, at which point the P.A. kicked back in and the crowd went berserk. The band went back into the jam again, whipping the crowd into a frenzy. A beautiful *Theme From the Bottom* gave way to *Good Times, Bad Times* as the first set came to a close.

The second set was fabulous. A meaty *Timber Ho* lasted about 12 minutes. After a rollicking *Uncle Pen*, a funkified *AC/DC Bag*, packed with cool noodles from Trey, was a delight. They played the whole song slowed down and it worked great, sounding like *Bathtub Gin* in some spots. A reviving *Guyute* came next. The band *finally* sounds comfortable playing this song and it shows. *Tweezer*, up next, was a particularly focused version, lasting 18 minutes. The jam had several distinct sections that were taken to their logical conclusions without being played past the breaking point. The segue into *Lifebuoy* was cathartic.

*Scent of a Mule* featured the second set's comedy break. After the traditional Page solo, Mike did a bass-koan thing that led into the final refrain of the song, which featured one of the more bizarre Phish guest appearances. At the front of the stage, with just a microphone and a hotel desk bell, was comedian Steven Wright. The band would play a fast jam and stop, Wright would hit the metal button at the top of the bell to ring it, and then the band would let it rip again. This happened about three times before Wright left the stage, leaving the crowd bewildered. It felt perfectly *Wright*.

The set closed with a titanic *Slave To the Traffic Light*. *Poosum* capped the show, played with much more energy than many this year. With the exception of the Clifford Ball *Poosum*, many versions of this song seemed perfunctory, but this one blazed. The band brought the jam way, way down, until it exploded into a full-out rage-athon.

Phish *began* the New Year's run in a very foggy Philadelphia, PA at the Spectrum. The weather outside for both shows was in the 40's, about 30 degrees warmer than frosty Boston. The Holiday Inn Stadium was overrun with tourheads and, on Sunday, an interesting mix of Phish and Eagles fans gathered in ex-Eagle Ron Jaworski's hotel sports bar to watch the Eagles-49ers playoff game.

On Saturday, December 28, however, everyone's mind was on opening night and whether Phish could top last year's four-show New Year's Eve run, arguably the best four shows Phish has ever played in a row. This run would come close, but did not quite equal or surpass it.

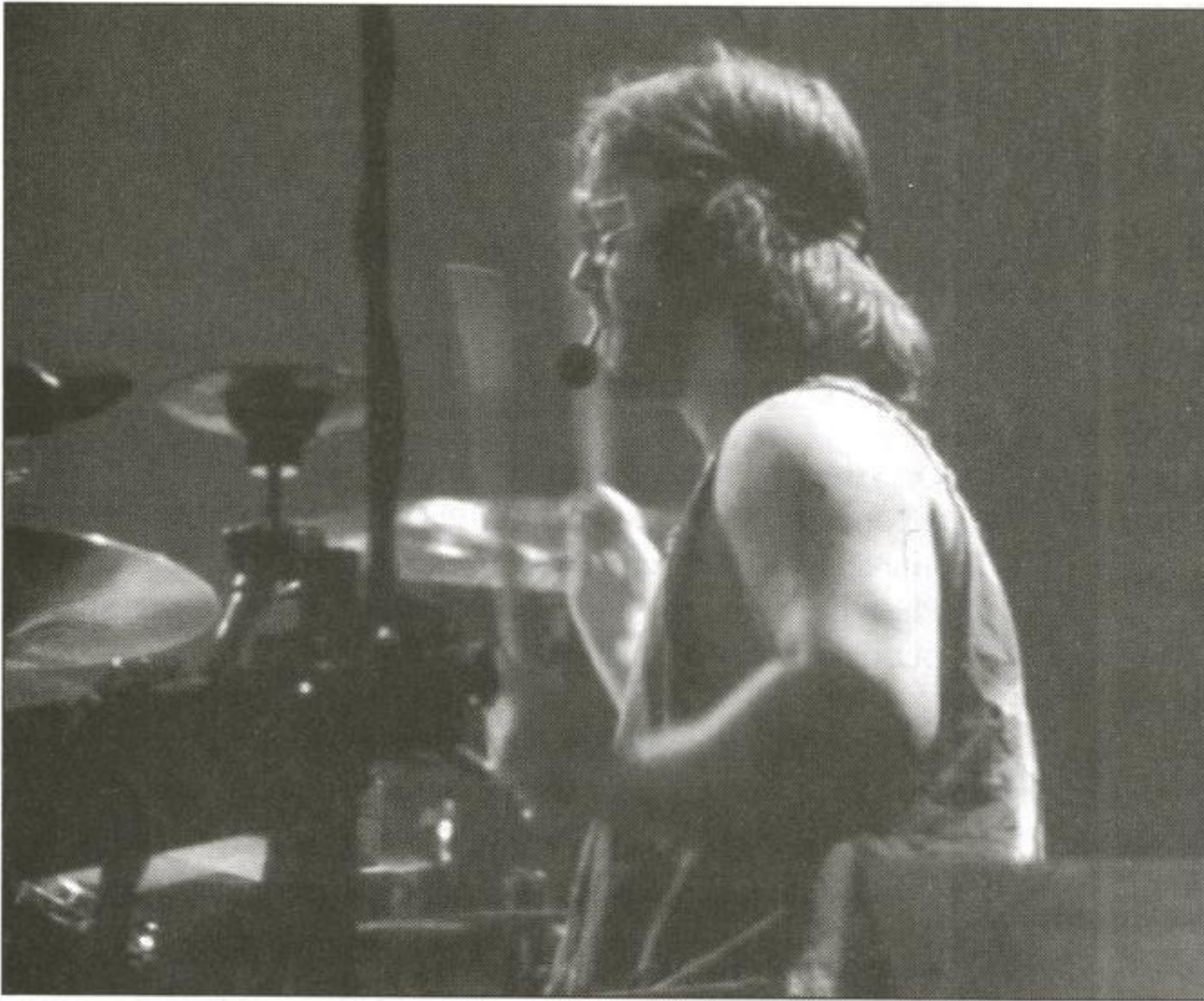
The night began with a tight *Runaway Jim* that paved the way for the most underrated show of the run. A splendid *N.I.C.U.* followed, indicating that the band was not interested in saving themselves.

*Wolfman's Brother* was up next, and this version was excellent, ending with a jam that had Trey working the wah-wah pedal to perfection. A generic *It's Ice* didn't do much, but the outro led nicely into a beautiful *Billy Breathes*. *Bluegrass* was up next with *Ginseng Sullivan* — a too-rarely played song that never disappoints. The highlight of the night was an unbelievable *Split Open and Melt*. The huge jam in the middle was very inventive, much more rhythmic than usual, with Trey playing great melodic chords in the beginning as opposed to the straight leads he usually plays. The band kept up their end of the bargain as they chugged through the 12-bar progression faithfully. They'd hit this spacey segment that was flying around Trey's rhythm and keep going back to the familiar refrain. Then they entered this amazing dissonant space. All of sudden, Trey played this solo that shot straight up through it all. It hit this phenomenal peak that had the crowd screaming and the band climbing greater and greater heights. It was a version for the ages. The juicy *Mango Song* was a perfect foil for the insanity before it. The set closed with the ultra-'70s Johnny Winter hit, *Frankenstein*, complete with disco-ball strobe light effects.

Set Two was another good one. Opening with *Makisupa Policeman*, they went straight into a dizzying *Maze* that had Page wailing in typically fine fashion, with Trey keeping pace every step of the way. The clincher, however, was the huge, huge bombs that Mike was leveling at the audience. A weird, Talking Heads-style jam began out of a dead stop after *Bouncing Around the Room*. At first it sounded like *Burning Down the House*. I kept waiting for them to do something from "Remain in Light," the album they covered on Halloween, but the jam went into *The Man Who Stepped into Yesterday*. That wove seamlessly into *Avenu Malkenu*. Typically, the band would go back into *TMWSIY*, but they played *Mike's Song* instead.

The third *Mike's Song* in as many shows (not a complaint at all) was another great choice. The jam was nice and trance-





Susana Millman ©1997

vocal jam usually begins. The crowd started clapping a beat, and the band picked right up on it, creating a jam that just ran away. It appeared as if they were going to blow off the vocal jam and go into a Fishman number as Trey ran over to the drum set. But that's not what happened. Fishman leaped off his seat and grabbed Mike's bass, while Page left his bench and grabbed Trey's guitar. Mike went over to the piano and began playing, while Fish thumped away on the bass. After a time, everything stopped, and Mike began playing a piano solo and singing some of the words to *Sixteen Candles*. Once he was done, Trey began playing the drums again and Mike got up and grabbed the guitar from Page as Fish went over to the keyboards. Page started playing the bass. This went on for about five minutes with the band jamming away. They didn't even sound like Phish at this point. It was hard to tell what they sounded like. It wasn't really bad, just strange more than anything.

The vocal jam finally came about with everyone standing in their usual places. Things were almost back to normal, until the band went into a familiar chant, "Oom pah pah, Oom pah pah, Oom pah pah pah." Yes, it was the second *Harpua* in three shows!

The band closed their fall tour with a sick, sick show in Las Vegas that featured the *Harpua* to end all *Harpuas*. Some of the members of Primus were featured guests, along with Sweethearts of the Rodeo yodeling, and dueling Elvis impersonators, making this *Harpua* 30 minutes of sheer insanity. The Spectrum version was pretty fine, too. Unlike the one at Clifford Ball that left everyone scratching their collective heads, this was an excellent rendition, complete with a sarcastic jab at spoiled, British glam band Oasis. In a what has become a two-year tradition, Tom Marshall, Phish's lyricist, came out during the middle of *Harpua* to take a turn on lead vocal with Oasis' Champagne Supernova. After two verses, Tom left the stage and the band finished the song in its entirety. At this point, the set had hit the 90-minute mark. They left the stage and came back in a hurry with a speed version of *Rockytop, Tennessee*. ♦

like, starting as a real slow *Simple*-esque jam without ever getting to it. Surprisingly, *Strange Design* happened after the dust settled, following a jam that sounded like it could have turned into *Talk*.

*Weekapaug Groove* came up next and, while it was a good version, the band seemed confused that there was so much time left in the set. Rather than play another song, they just left Page there to do a piano solo. Similar to what he plays at the end of *Squirring Coil*, I found this solo to be lacking direction and focus. They seemed to really lose the crowd. The solo Page took in *Squirring Coil* the following night was much better.

When the a cappella microphones came to the lip of the stage, Trey said that he wanted to dedicate the next song to Kate Smith, the singer who used to sing *God Bless America* at important Philadelphia Flyers hockey games. The *Star-Spangled Banner* closed the set and a rocking *Johnny B. Goode* encore sent the crowd home.

The following night's show was interesting, to say the least. I must say that, after listening to the tapes, the first set does nothing for me. The songs were played well enough, but the set did not have the ebb and flow that all good Phish sets have. The second set was incredible, however.

*David Bowie* was way, way out there — a true *Space Oddity*. Nearly 20 minutes in length, it was incredibly well-focused with a jam in the middle that was reminiscent of the *Tweezer* jam on "A Live One." *A Day in the Life* was pretty typical, and a stellar *Bathtub Gin* had everybody groovin' in fine style.

What happened next was one of the most bizarre things I have ever seen. *You Enjoy Myself* was just going along when the band hit sort of a lull toward the end, right where the

## SUMMER '97 TOUR DATES

7/21 Virginia Beach Amphitheatre, Virginia Beach, VA;  
 7/22 Walnut Creek Amphitheatre, Raleigh, NC; 7/23  
 Lakewood Amphitheatre, Atlanta, GA; 7/25 Starplex  
 Amphitheatre, Dallas, TX; 7/26 South Park Meadows,  
 Austin, TX; 7/29 Desert Sky Pavilion, Phoenix, AZ; 7/30  
 Ventura County Fairgrounds, Ventura, CA; 7/31 Shoreline  
 Amphitheatre, Mountain View, CA; 8/2-3 The Gorge,  
 George, Washington; 8/6 Riverport Amphitheatre,  
 Maryland Heights, MO; 8/8 New World Music Theatre,  
 Tinley Park, IL; 8/9 Alpine Valley, East Troy, WI; 8/10-11  
 Deer Creek, Noblesville, IN; 8/13 Star Lake Amphitheatre,  
 Burgettstown, PA; 8/14 Darien Lake Amphitheatre, Darien  
 Center, NY; 8/16-17 The Great Went, Limestone, ME





## GRAINS OF SAND

Phish took a break until early February when they began rehearsing for their winter European tour. The tour began on February 13 in London, England, with a show at Shepherd's Bush Empire. The band broke out several new songs, both originals and covers. While the song titles are unclear, one of the covers was Los Lobos' *When the Circus Comes To Town*.

After their European jaunt, Phish did a March 5 appearance on the *Late Show with David Letterman*. This marked the band's third appearance on the show. The band has spent the latter part of March, most of April, and May writing, rehearsing, and recording. This was the second recording session since the band released "Billy Breathes." During the Northwest portion of their fall 1996 tour, the band spent a couple of days in Seattle with producer Steve Lillywhite. Those sessions resembled something of a "dance party" according to Trey in a recent interview with webzine *Addicted to Noise* (<http://www.addict.com>). In typical Phish style, Trey described the recordings as a reaction to their last album, with the new songs being more rocking and aggressive.

Phish performed at the Flynn Theater on March 18th. This show was a benefit for Lake Champlain, a commitment for pollution cleanup and prevention. As well as proceeds from the concert, money from sales of merchandise and Ben & Jerry's Phish Food (yum!) ice cream were donated to the cause.

The band heads back to Europe in early June until mid-July. The tour will be similar to last summer's European excursion, a combination of multi-act festivals and headlining club and theater shows. The first confirmed show will be Phish's first appearance at the famed Royal Albert Hall in London on June 16.

The band will play stateside mid-July through the middle of August, finishing the tour with a two-day, Clifford-Ball-like event in Limestone, Maine on August 16 and 17. Don't be surprised if this event has an entirely different theme altogether.

In non-touring news, Mike Gordon has released a collection of *Mike's Corners* (his *Doniac Schvice* column). The book is complete with illustrations by Mike and his girlfriend, Cilla, and can be found in bookstores everywhere.



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# TRUCKN TO A HIGHER CONSCIOUSNESS

BY PREM PRAKASH

In the great myths of the world, heroes and heroines frequently face great dramas and adventures. The dragons and tremors which they confront do not bring them answers, they bring challenges. It's only after the peril has been directly faced and overcome that the difficulty reveals its meaning. The hero gains the eyes to see the gifts beyond the pain.

One of my first huge flashes about the whole Grateful Dead scene was "There's nobody here but us chickens!" On any given afternoon or evening, there was only the group mind present, determining for Itself what would take place. Sure, we knew there would be music, but the other aspects of the experience were up for grabs. The manifestations we produced and the meanings we imbibed came from no one but ourselves.

In spite of the ashes of the final tours, we did a pretty damn good job making the Grateful Dead Experience a fine space. No other event of its dramatic size happened so regularly with such minimal disturbance. It seems to me a large part of that was due to the mellow ethic of living and letting live. In the earlier days it was much easier to see that there was no one creating the scene except the Dead and the Deadheads. No one in particular was in charge, and out of the peaceful chaos that frequently occurred, beautiful new forms arose. This became harder to actualize in later times, when sheer numbers brought all types of internal and external problems, making it difficult to maintain harmony.

In a lot of ways, I think the root of peace and joy is recognizing that each of us is a set of the eyes of the world. In the real good Grateful Dead times, it always seemed to me that the band were simply the guys with the instruments. All of us, equally, were involved in a collective process of sub-



## THE GROOVE IN WHICH WE MOVE



limating the "me" in order to get to the "We." And it was in the "We" that everyone found their role in the greater whole, and in turn, their highest joy. No small achievement.

Although we don't have the Cadillac of bands with us anymore, we still have many opportunities to move to the groove. Besides, small is often more beautiful. I'm aware of a number of very positive local scenes that are developing and providing people with the sense of community and nurturing they need.

The great Native American seer, Black Elk, used the image of a sacred hoop to describe his vision of all life being interconnected. Many of us have experienced a similar vision at grand musical events. Black Elk also said the sacred hoop had become broken, resulting in a disruption of the health of the Earth and Her children. When you realize you are part of this injured whole, you also realize you cannot achieve your own higher joy until the greater whole is healed. This healing is

brought about, in part, by keeping the groove alive (in a way that harms no one).

It's almost two years now since our beloved Pied Piper left, and nothing's gonna bring him back. It's obvious no one is going to take his place, but no one has to. Because where we go from here is, was, and always will be entirely up to us, and we're either going to groove together or be bumming alone. If we're lazy and egotistical, we'll wind up spending the rest of our days complaining about Babylon and burning out. But if we dip deep into the groove that never ends, then we have a role to play in the healing of the sacred hoop. If we — musicians, dancers, tapers, sages, and fools — slay the dragons of selfishness and separateness, then we will live as heroes and heroines of our own lives. ♦





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Every \$35 we raise 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.

It will also serve as a tangible offering of our love.

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:

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# GET TO KNOW YOUR DEAD RELATIVES



A GUIDE TO MUSIC, BOOKS, AND HAPPENINGS EVERY DEADHEAD SHOULD KNOW ABOUT

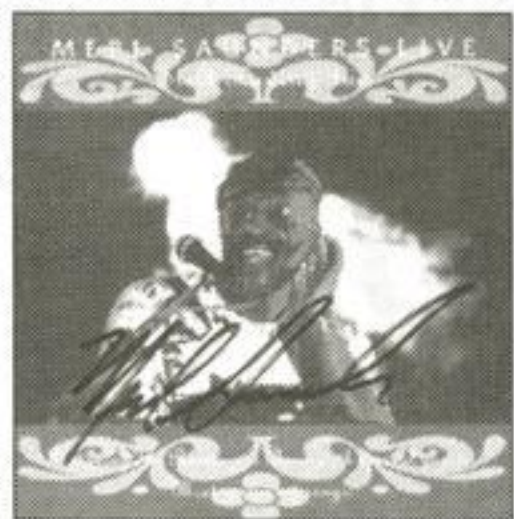
## DEAD ECHOES

When we first heard that members of the Jerry Garcia Band were touring we were a bit skeptical. So when we checked out **The JGB Band** we were *very* pleasantly



surprised to find that they put on a tremendously enjoyable show. No, it ain't Jerry — but Garcia Band alumni Jackie, Gloria, and Melvin, along with their fellow bandmates are keeping the Garcia Band experience alive in a thoroughly respectable and joyous fashion. You'll hear them play soulful versions of all your favorite Garcia Band songs and they do it with an infectiously upbeat stage presence. Amen! For tour info call 415-646-0466.

The concerts of **Merle Saunders and His Rainforest Band** have been a real



magnet lately for Deadheads coast to coast. With a tasty blend of his own music, tunes he played with Garcia, a few choice Dead songs, and some

groovy classic cover tunes, it's easy to see why. You can bring some of this *kind* energy into your home with his crisp, high-energy eight-cut CD, **Still Having Fun** (S2CD 2173), recorded live in concert. Merle's interpretation of *Sugaree* rocks as does *My Funny Valentine*, but the best cut here is an offbeat, super-funky recitation of *Fire On the Mountain*. Very, very sweet. To purchase CDs or get tour schedule info call 415-759-8100.

One of the very best Dead tribute bands in this country, **Border Legion**, is actually hard to find, but we promise the effort will be worth it! Border Legion only plays a few gigs each year, but when they gig it's a complete joy to behold. They play a mom-and-pop bar in Clifton, New Jersey called Uncle Roy's Hall

(approximately 20 minutes from the Lincoln Tunnel). It's basically a small local bar with a large hall connected in the back. Border Legion brightens the place up with tie-dyes and cosmic decorations, so the vibe is just exactly perfect, and then they load in their mini-wall of sound the next morning. When they hit the stage expect a performance that nails the super-crispy 1971-style Dead



sound perfectly. With dream setlists and that oh-so-special combination of lead, rhythm, and bass guitar, expect numbers like *Morning Dew* and *Playing in the Band* to blow you away. For info you can email them at [Kingbeemusic@earthlink.net](mailto:Kingbeemusic@earthlink.net) or fax Border Legion at 201-239-7727. You need to specify if you want to be on their email list or the snail-mail list.

Western Massachusetts is privileged to have the **Lobsterz From Mars** to party with. This electric Grateful Dead tribute quintet really rips it up with all your favorite tunes and even some rarer ones like *Cream Puff War*. For band info, show dates, or to get on their mailing list call 413-467-9386.

**A Talk With Jerry Garcia** (Berkeley Records SOBCD0060) is an interesting, never-before-heard interview with Jerry Garcia conducted on May 16, 1982. Writer and musician Joe Territo queries Jerry on such topics as the music business, guitar-playing techniques, the '60s, drugs, Garcia's solo projects, and of course, the Grateful Dead. Be warned — this CD needs to be listened to in a quiet setting as the aural ambiance is less than perfect. Still, we found the content to be insightful and humorous due to its very informal nature.

## CLASSIC ROCK

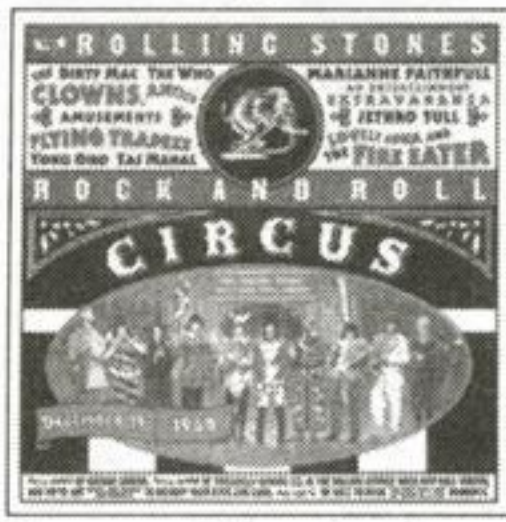
RCA has finally released digitally remastered compact discs of several **Hot Tuna** classics including **Hot Tuna** (the first album), **First Pull Up, Then Pull**

**Down, Burgers, America's Choice,** and **Hopkorv**. While the music is superlative, the special combined packaging of all these albums together, entitled **Hot Tuna In A Can** (RCA Records 07863 66988-2), is the worst CD packaging we've ever seen! It comes in a can that doesn't fit anywhere near your other compact discs, plus they just loosely threw all the discs together with foam rubber (a bozo no-no!) in a film canister! Purchased individually, these albums make indispensable listening for fans of acoustic and very electric blues. Hot Tuna's first release is arguably one of the finest acoustic guitar blues albums ever! And this remix features two new additional tracks, *Belly Shadow* (a pleasant instrumental that isn't anywhere near as profound as, say, *Mann's Fate* from the same album), and *Come Back Baby*. "First Pull Up, Then Pull Down" and "Burgers" both feature Papa John Creach on fiddle and are also indispensable classics. "America's Choice" beckons the beginning of Tuna's "heavy metal" period, although songs like *Funky #7*, *Walkin' Blues*, *Invitation*, and *Hit Single #1* are thoroughly accessible. By disc five in the set, "Hopkorv," Jack and Jorma really turn up the fuzz-tones and raunch out heavily — definitely the least accessible disc of the set by far. Still, these releases are long overdue and the first three discs should be part of every serious San Francisco sound lover's collection.

In December of 1968 **The Rolling Stones** recorded a legendary television concert spectacle for the BBC which was never broadcast. **The Rolling Stones' Rock and Roll Circus** featured **The Stones, The Who, Jethro Tull, Taj Mahal, Marianne Faithfull, and the Dirty Mac** (featuring **John Lennon, Eric Clapton, Mitch Mitchell** and, for one song, **Yoko Ono**). Well, this genuine spectacle has finally been released in pristine quality on both CD (Abcko Records 1268-2) and VHS home video (Abcko Films 1003-3). It's well worth picking up in either format. The



Stones offer several strong tunes, but the most impressive performances are delivered by Jethro Tull and The Who.



Dirty Mac would also rate as incredible, if not for the otherwise talented Yoko Ono's out of place warbling. This is one of the most illuminating snapshots of the '60s London rock royalty you'll ever lay eyes or ears on. While the CD is very well recorded, the video is *amazing*. The editing of some segments is fantastic — during the Who's medley the editor increases the tempo at which he cuts back and forth between tight shots of each band member singing perfectly in unison with the rate at which the band increases their musical tempo. By the end of the cut, the viewer is totally lost in the song. Very hip indeed!

Much like the Dead, and despite monumental studio efforts such as "Tommy," "Quadrophenia," and "Who's Next," **The Who** are and were primarily a live band. So while "Live At Leeds" may set the standard for live Who, **The Who Live at the Isle of Wight Festival 1970** (C2K65084) is an *essential* addition to any collection of live music. While one can see a bit of the Who's legendary performance, with mad Keith Moon playing his fully frenetic drums in Murray Lerner's currently viewable documentary *Message To Love*, this two-disc set captures the magic electricity the Moon-era Who regularly generated. The powerful first disc opens with a ripping *Heaven and Hell* (The Who started their set at two a.m. and they played until five) and continues with several tunes from "Tommy." Disc two consists of more from "Tommy" and ends with what the liner notes describe as a "hat trick of classic singles" that includes a blistering rendition of *Substitute*, the powerful *My Generation*, and an epic *Magic Bus*, sandwiching the obscure, unreleased *Naked Eye*. You must buy this CD! Also out are a newly remastered **Quadrophenia** (MCAD2-11463), a completely new greatest hits collection consisting of 20 of The Who's hits entitled **My Generation — The Very Best of The Who** (MCAD11462), which features excellent and informative liner notes. In addition, one can buy the last two records The Who made with Keith Moon, their Pigpen-esque drummer

whose life was tragically cut short by a drug and alcohol overdose. **The Who By Numbers** (MCAD-11493) is a lot more spare than the rock-operas that preceded it, and this remastered disc contains live bonus tracks from 1976 (including a bass-driven *Dreaming From the Waist* and *Squeeze Box* from their performance on June 12, 1976 at the Swansea Football Grounds). The schizophrenic/introspective **Who Are You** (MCA Records MCAD-11492) has also been remastered. Released after Moon's death, it is a touch melancholic, although the disc contains several previously unreleased versions of songs like *Guitar and Pen* and *Love Is Coming Down*. On the whole, "Who Are You" may be more for diehard fans than casual appreciators. Listening to these remastered discs, any question about the Who's preeminence as a rock band will be soundly dispelled.

In early 1977 **Frank Zappa** delivered "Läther," an incredible four-record box



set, to his record company for pressing. At the time this was unheard of and they refused to put it out as delivered. Amidst a flurry of lawsuits, Zappa put out most of this material in variously edited forms on four separate albums ("Live in New York," "Studio Tan," "Sleep Dirt," and "Orchestral Favorites"). Now, years later, the Zappa estate has finally put out **Läther** (Rykodisc RCD 10574/76) in the form Frank originally intended. Without question, this is some of Zappa's most amazing work and it should not be passed by. From the hilariously lewd live performance of *Titties and Beer* to the astoundingly fast guitar, bass, and drum work on *The Ocean Is The Ultimate Solution* (a must-have cut for guitar freaks), this three-CD set features 30 mostly mind-bending cuts (a few of which have never been released in any form before). Unfortunately, this release has some of the least informative liner notes ever, a real shame given how utterly amazing the music is.

Mobile Fidelity has released a white-hot digital remaster of **Cream — Goodbye** (Mobile Fidelity Sound Labs UDCD 681). Cream, one of the very first "supergroups," featured the super-potent psychedelic blues combo of guitar god Eric Clapton, bassman extraordinaire Jack Bruce, and rhythm

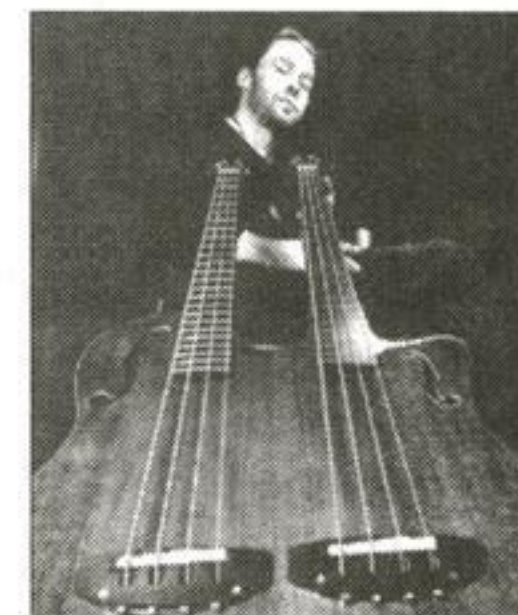
devil Ginger Baker. This, Cream's last release before breaking up at the end of 1968, features three unbelievably intense songs recorded live in concert (including their version of *Sitting On Top of the World*), and three studio recordings. The live cuts are what you want this CD for, complete with a smattering of off-key notes, this is the real McCoy; hard-edged psychedelic blues that fans of Blues Traveler, Stevie Ray Vaughn, electric Hot Tuna, and 1968-style Grateful Dead will eat up. This is serious rock music, man!



Do we need to tell any of you about the power of Jim Morrison and The Doors? Of course not. So let it suffice to say that the re-release of the long-out-of-print **The Doors — Absolutely Live** (Elektra 2-61972-P) perfectly captures the magic of this legendary band at its peak in 1970. This CD starts out with an emcee pleading for the audience to get out of the aisles — the audience, of course, will have no part of this — they're there to rush the stage, dance in the aisles, and make just the sort of chaos you'd expect at a Doors concert. By the time Morrison slithers into the opening tune, *Who Do You Love*, you, the listener, are already transported into the second row. Live in concert Jim Morrison, like the Dead's Pigpen, was a sexual shaman — courting the muses of desire to come and visit, imbuing all present with a raw, exciting, electric *vibe*. You can feel this energy when you spin this CD. There are 21 pristinely recorded cuts here — every one's a winner.

## NEW ROCK

If you're looking for a three-piece instrumental groove rock trio that plays mind-blowing guitar, bass, and drum jams infused with intelligent, daring, insightful jazz and rock flavors then proceed directly to **Temporal Analogues of Paradise** (DEM-036), the incredible new album by **Jonas Helborg, Shawn Lane, and Apt. Q-258 (Jeff Sipe)**. Jonas Helborg, one of the great improvisational jammers on





bass guitar, is best known for his work first in the '70s with visionary guitar genius John McLaughlin and the world-renowned Mahavishnu Orchestra, and then in the '90s with drum devil Ginger Baker. This album, recorded live in concert, is only two cuts long — that's how much they jam. Need we say more? Groove rock heaven indeed.

**Hypnotic Clambake** may not be the most popular band ever to emerge from the Boston area, but they very well could be the most eclectic. **Square Dance Messiah** (Blue Button Records BBR 222), the band's new CD, is a mucho fun conglomeration of blues, country, funk, jazz, reggae, polka, bluegrass, gypsy folk, Cajun, swing, and even a bit of rock 'n' roll tossed in here and there. With five band members, five guest musicians, and more than 15 different types of instruments all together, this is the kind of CD that makes you wish you were there in the audience, experiencing the Clambake's wild and crazy energy firsthand. Their music truly is mesmerizing (dare we say hypnotic even?), and if you've got a sense of humor and an inclination to dance, you certainly won't be disappointed.

The self-published debut release by the Western Massachusetts quartet **Schleigho** is surprisingly potent. Imagine Medeski, Martin & Wood with guitar and vocals added to the bass/keyboard/percussion equation and that's pretty close to what you get with this promising young band. The vibe here is aggressive, electric, funk/rock/jazz, with just a touch of urban-flavored hip-hoppish vocals (the sort of deliverance you'd hear at a New York poetry slam). Four of the seven groovy cuts on this CD, entitled **Farewell To The Sun**, were recorded live in concert. As a result, it's got that great sense of tension that groove rock bands try to convey. To order the CD check out Schleigho's homepage at [www.ledfeather/schleigho](http://www.ledfeather/schleigho) or call 508-544-5341 for info.

**Arbor Painted Night** (Alpha Source AS119) is the perfect name for the new release by Norwalk, CT natives **Somah**. Having recently relocated to the ever-fruitful Burlington, VT, Somah's creative muscle is responding to their new home environ in a very positive way. **Arbor Painted Night** is full of marvelously descriptive lyrics penned, for the most part, by the band's lead singer (and

strangely enough, percussionist) Dave Wendell. Backed by sweet, soaring guitar licks, catchy drum lines, and peaceful, pleasant harmonies, this new CD is danceable and well worth a listen. We're actually reminded a bit of some of our favorite later-period Beatles' albums — complex, introspective, and even haunting at times. We've heard this band is even better live, so when Somah comes to your neck of the woods, their high-energy psychedelic folk rock definitely won't let you down.

What's the end result when you take a heaping dose of boogie-down Snoopy noodles, a pinch of funky knock-kneed Egyptian line dances, a cup of let-it-all-out-spinning-into-space twirls, a splash of slow-motion wooden shoe dances, a couple of do-si-dos (swing your partner, 'round you go), and a sprinkling of Irish jig? Definitely, the gleeful witch's brew comprised in the **String Cheese Incident's** new CD, **Born On the Wrong Planet** (Whibble Tunes/ BMD). This CD is little-kid groove music for adults: complex musical arrangements beneath easily diggable words, all with a country-ish/ blue-grassy edge. Self-described as "Funkalantino-afrojazzadelic bluegrass," the String Cheese Incident has crafted an admirable album with soaring, Phish-like riffs, driving rhythms, and a impressive medley of musical styles including Caribbean calypso, smooth-talkin' hip-hop, and humor-infused country-style music. If you've got an urge to shake your bones and chuckle, throw this CD on, and listen up: You'll take this lightheartedly named band quite seriously.

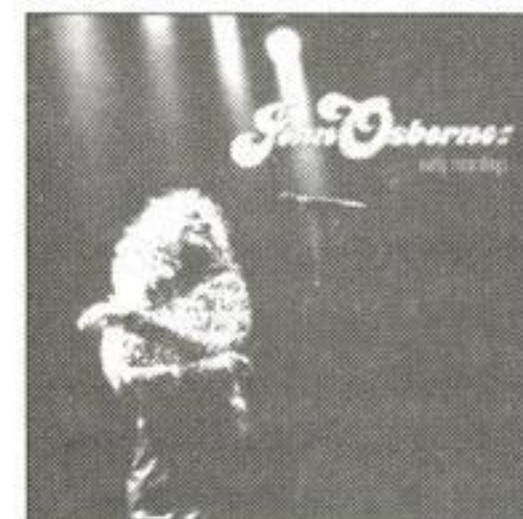
As if Jerry's passing weren't enough — the tragic death of Shannon Hoon, Blind Melon's beautiful and talented lead singer, of an accidental overdose two months later, left many friends and fans alike both shocked and confused. Now,



after long months of mourning and soulful contemplation, the remaining members of **Blind Melon** have released the band's third and final CD, **Nico** (Capitol Records CDP-37451). Full from beginning to end with Hoon's passionate singing, earthy percussion, sweet guitar, and bluesy harmonies, this album is, without a doubt, the culmination of Blind Melon's creative energies. It's the easiest of their CDs not only to digest, but to fall in love with.

Named for Hoon's daughter, Nico Blue who was less than 14 weeks old at the time of her father's death, Nico succeeds not only memorializing Hoon in as fitting a way as anyone could, but also in teaching the listener in a profound way about who Hoon, and ultimately Blind Melon, really was.

New Yorkers have known about **Joan Osborne** for a long time. For years you could catch her and her hot band playing their hearts out at the same



smoky bars that the Spin Doctors and Blues Traveler got their start at. In the early days many compared her to Janis Joplin.

Then she got signed and she just disappeared for a while. When she finally surfaced with her big-hitting first album her entire career took off. Now, with the release of **Joan Osborne — Early Recordings** (PolyGram Records 314 534 235-2) you can get a very accurate sense of what the fuss was all about before she made it big. This is a hot recording from 1991 at the infamous Delta 88 saloon in New York City. If you like Joan, you'll *love* this recording. This is what she's really about.



Are you looking for a sweet, sad rock and roll lullaby? **Ridin' On the Blinds** (RCD 10371), the new CD by

**Danko/Fjeld/Anderson**, is a lush, soulful roots-rock testimony that will make your heart smile. What else would you expect from Rick Danko, the bassist for **The Band**? Lyrically, this is classic Americana roots music, addressing personal loss, hardship, and survival with a bittersweet smile. Songs by Richard Thompson, Robbie Robertson, and Tom Paxton are covered here. Blending deep vocal harmonies with acoustic guitar, harmonium, banjo, fiddle, mandolin, accordion, bass, drums, and The Band's Garth Hudson on a variety of keyboards, this album shines bright with a beautiful sadness.

## BLUES

**The Paul Butterfield Blues Band** is perhaps most famous for backing Bob Dylan at the 1965 Newport Folk Festival at which Dylan *shocked* the folk world



by playing electrified rock music for the first time. But on their own, The Paul Butterfield Blues Band is the real deal when it comes to playing authentic, stick-in-yer-head blues. Put Butterfield's smoky harp playing on top of classic blues guitar licks by Elvin Bishop and Mike Bloomfield and you've got classic blues you'll listen to time and time again.

**The Original Lost Elektra Sessions** (Elektra R2 73505) is a classic, must-have album for true blues lovers. As the story goes there were multiple recording



sessions, both in the studio and live in concert, made for this band's first release.

Thirty-three

years later the studio recordings which *weren't* used for this release have finally been found buried deep in a storage facility and can now be enjoyed on this pristine recording. Deadheads will delight in three blues standards featured on this album which we've heard the Dead cover over the years: *Good Mornin' Little Schoolgirl*, *It Hurts Me Too*, and *Spoonful*. Butterfield's harmonica playing is simply perfect.

**Paul Butterfield Blues Band — East-West Live** (Winner 447) has also recently been released, but be warned, while this CD contains three strong versions of this group's mega-jam "East Meets West" (recorded live in concert in 1966-67), they're all from audience recordings.

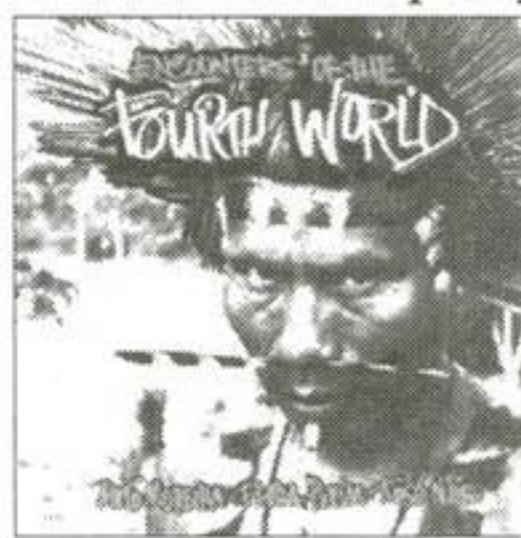
Looking for the Blues and don't know where to find them? **Yazoo Mailorder** is the best source for traditional blues we've seen yet. Yazoo's current 58-page catalogue features a wealth of hard-to-find blues and jazz CDs and videos categorized by area of origin: Mississippi, Memphis, Georgia, St. Louis, Texas, and beyond. Rev. Gary Davis, Lightnin' Hopkins, Elizabeth Cotton, Mississippi John Hurt — all the masters are here. Find them on-line at [www.yazoo bluesmailorder.com](http://www.yazoo bluesmailorder.com) or call 212-253-6624 for a catalogue.

## WORLD MUSIC

**Airto Moreira**, percussionist extraordinaire who has performed with such heavies as the Grateful Dead and Miles Davis, has formed a stellar band with his wife, the feisty, sensual **Flora Purim**. Together with guitar wizard Jose Neto, this band, known as Fourth World, has just released a sweet live album, **Encounters With the Fourth World**

(B+W Music BW045). This band really is the Grateful Dead of Brazilian music.

The jams are long, strong, melodic, and even sometimes spacey (lots of



rainforest sounds). The guitar leads are searing and the percussion is as good as you'll ever hear. Plus, Flora lends a romantic touch

with her love songs. You may be pleasantly surprised.

Fans of Mickey Hart's solo albums will want to explore the lush, mysterious sonic landscapes painted by **Reinhard Flatischler** and his superstar percussion ensemble **Megadrums** on their CD entitled **Layers of Time** (Ellipsis Arts CD4130). Megadrums is comprised of Mickey Hart project veterans **Airto** and **Zakir Hussain**, along with master frame drummer Glen Velez, Valerie Naranjo on marimba, Wolfgang Puschnig on flute and alto sax, and Reinhard Flatischler on a host of percussion instruments including berimbau and gongs. This album is what you will want to put on while watching fall sunsets and waiting for summer thunderstorms to pass. Need we say more?

**Chö** (HNCD1404) is one of the gentlest, most seductive world music albums we've heard in years. **Steve Tibbets**, the creator of Chö, is normally known for his ethereal albums of psychedelic instrumental guitar jams. On Chö, however, Tibbets has crafted a more subdued sound, weaving guitar, bass, cello, viola, violin, English horn, and percussion around the chanting of Tibetan Buddhist nun **Choying Drolma** and her fellow nuns at the Nagi Gompa nunnery in the foothills of the Himalayas. The result is a perfect marriage of East and West — a sacred invocation that is both mysterious and accessible to the Western aesthetic.

## JAZZ/FUNK

**Bela Fleck and the Flecktones** are one of those groups that just have to be heard live to be fully appreciated (sound like some other groups you know?). Drawing from a full palate of musical styles including (but not limited to) jazz, rock, funk, world beat, Celtic, bluegrass, Latin, classical, reggae, and blues, the Flecktones take their classy genre-busting style to the limit at more than 200 shows each year. Now, with the

Flecktones' double-CD **Live Art** (Warner Bros. 9 46247-2) you can bring some of the magic of this incredibly talented trio into your own home. Joining Bela Fleck and his two fellow Flecktones, the super-funky Victor Wooten on bass and Future Man on synth-axe Drumitar, are Branford Marsalis, Bruce Hornsby, and Chick Corea. Of the 20 extremely eclectic tunes, more than a few shine brightly. Many of this masterful band's more captivating tunes sound like...well, Pat Metheny on acid. That is to say, like Metheny, there is an enormous level of musicianship applied to smooth and mellow jazz-flavored tunes, but unlike so much of Metheny's music, the Flecktones somehow imbue their music with a gentle wildness. If you've heard good things about Bela Fleck and the Flecktones but haven't actually heard their music yet, this is the CD to pick up — you will be impressed. **Victor Wooten**, The Flecktones' terrifically talented electric bassist, also has a new release out. **A Show of Hands**



(Compass Records 742312) was crafted with no band and no overdubs, just Wooten live in the studio with his four-string

bass. Wooten is one of the few bassists we've ever heard who can play bass, rhythm, and melody simultaneously. This, his first solo recording, is a deeply personal album featuring plenty of spoken word including reflections on racism and his personal life experiences. "A Show of Hands" is a classy but mellower reading of the same music you'll see him deliver in his amazing, super-charged solo shows, which he puts on (with only a drummer for accompaniment) when he's not performing with the Flecktones.

We've got mixed feelings about George Clinton's latest release, **George Clinton's Greatest Funkin' Hits** (Capitol Records CDP 7243 8 33911 2 7). While Deadheads are flocking these days to Clinton's live concerts to experience the wild ride he and his enormous funk orchestra Parliament/Funkadelic put on, this release doesn't deliver that same magic. George and his fellow psychedelic road warriors are the Grateful Dead of funk — they play three-hour-plus shows constructed of long, long jams which are heavily laden with trippy guitar leads and pelvis-grinding



bass lines. P-Funk shows are, in every sense of the word, a real *trip*. But "Greatest Funkin' Hits" is top-heavy on a dry, studio-built sound, with strong urban/hip-hop/rap/funk overtones. It's hard to lose yourself into these tracks the way you can when George & Co. are manipulatin' yer brain and hips live in concert. Bring on the live funk; that's what we want!

**Chitlin**, a young four-piece band from Colorado, is a *superb* example of funk, '90s style. They're smooth, high-energy, and super-funky, very much in the funky style of the Red Hot Chili Peppers, but without all the rap, hoopla, or commercialism. With powerful, driving bass lines, bad-ass saxophone, soulful guitar licks, and toe-tappin' drums, their new 11-song CD, **Chitlin**, is worth more than just one listen. With the last track, *The End*, comprised almost entirely of free-form jazzy jamming and running almost 30 minutes long, it's refreshing to hear of a new funk band with such a strong spirit of adventure and a future so wide open to success. This CD costs \$10 and is available postage paid from Chitlin Enterprises, 1085 14th St., Suite 1009, Boulder, CO 80302.

## THE WEIRD

Every prankster, crazy fool, lover of the weird, and psychic adventurer should pick up a copy of **Gravikords, Whirlies & Pyrophones** — **Experimental Musical Instruments** (Ellipsis Arts CD3530). This wonderful book/CD set brings the weirdest instruments in the world right into your living room. Put the disc on and you'll hear music that's hard to believe. For example, **Reed Ghazala's Trigon**

**Incantor** is a kids' Speak and Spell toy that's been circuit bent (in other words,



psychedelically customized) to make it chatter as though the gnomes of DMT or Mescalito were visiting for the evening.

Neal Cassady

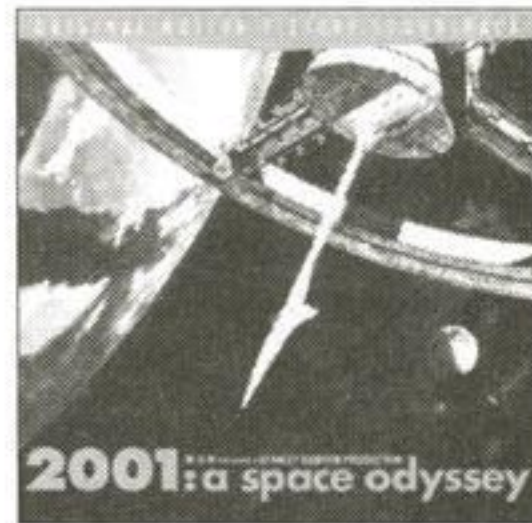
would be right at home here! As you sit in awe at the otherworldiness of the musical selections on your stereo, check



out the accompanying book and marvel at the superb text and pictures which introduce you to the instruments' histories and

inventors. *Faaaaar* out, man! Like they say, when the going gets weird, the weird turn pro!

In 1966, when the landmark science fiction film *2001: A Space Odyssey* premiered, the ad campaign called it "The Ultimate Trip." And indeed it was. This film stretched people's minds like psychedelics. It was *otherworldly*. The long-awaited digital remaster of the music to the film **2001: A Space Odyssey** (Rhino Records R2 72562) is finally available.



This music isn't for everyone — it's very heavy, mostly classical, and avant-garde classical. If the film blew your mind as much as it did ours,

you may want to pick this CD up just for the flashback. And the version of *Thus Spake Zarathustra* on this release (that's the 2001 theme Phish plays) is the best you'll ever hear anywhere.

## FESTIVALS

**The Gathering of the Vibes**, a two-day festival being presented on the Summer Solstice (June 21-22) by Terrapin Tapes, will be held at the beautiful Croton Point Park right next to the Hudson River (30 minutes north of New York City). This year's bands will include Warren Haynes, The Zen Tricksters, Strangefolk, Percy Hill, Charlie Hunter Quartet, Moon Boot Lover, David Gans & Friends, Max Creek, New Brown Hat, Hubinger St., Somah, and Jeh Kulu Dance and Drum Theater. Vending and camping will happen on-site. For info/tickets call 800-677-8650.

**SmileFest '97** is a Deadhead-flavored gathering scheduled for June 14th at Bob's Farm, 5910 Jake Brandt Rd., Greensboro, North Carolina. Featuring The Zen Tricksters and a tasty assortment of blues and bluegrass, this homegrown event costs \$10 and includes camping. Vending will be on-site. For info call 910-545-9048.

Celebrating its seventh year, **The High Sierra Music Festival** takes place every July Fourth weekend at Bear Valley, CA, 7000 feet in elevation. With the majestic Sierras as a backdrop, Bear Valley is a stunning location for a music festival, with plenty of camping space and lodging available as well as swimming and mountain biking galore. This might just

be one of the finest gatherings of people on the planet these days (we'll be there for sure!). Confirmed acts for 1997 include Medeski, Martin & Wood, String Cheese Incident, Greg Brown, Hypnotic Clambake, and Artis the Spoonman. For info/tickets call 510-420-1529.

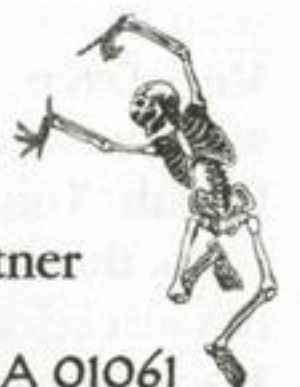
## BOOKS AND MAGAZINES

Are the pools of your Phish knowledge looking a little murky? Reading the new **Phishing Manual: A Compendium To the Music of Phish** (Hyperion, \$9.95, 320 pp.) is a great way to clear them up. Written in easy-to-follow dialogue, it's almost as if the author, Harvard scholar Dean Budnick, were sitting across the table from you explaining the how's and why's of Phishdom. The book contains an entertaining, in-depth look at the band's history, the origins, meanings, and bests-on-tape (this guy's done his listening!) of both Phish originals and cover tunes, and selected show reviews, as well as setlists from '87 to '96, all with a sense of humor. If you want to become phully proPhishient, you needn't look any phurther.

We Deadheads are forever reminiscing about the "community" aspect of the GD Experience. There is something very comforting and natural about creating or becoming part of a group of like-minded souls to share the journey down the road of life. Countless numbers of us have pursued communal experience, be it simply for ritual or for day-to-day living. **Communities, the Journal of Cooperative Living** (sample issue: \$5, 4 issues: \$18 in U.S., \$22 outside U.S.; mail to: Route 1, Box 155, Rutledge, MO 63563-9720) is a wonderful magazine which documents the wide variety of community experiences here and abroad. You'll read about the challenges and successes of communes, co-housing, spiritually based communities, and many related issues including group ritual and creativity, community ideals, cults, polyfidelity, and much more. Plus you'll find out how to connect with the many diverse communities around the globe.

## LOOKING FOR THE SCENT

**Madini Oils**, distributed by **Talisman** (P.O. Box 1134, Woodstock, NY 12498; 914-679-7647), are made without alcohol and don't smell anything like the cheap perfume oils you find in many stores. This is the real deal, the stuff that will drive your partner



Send all submissions and suggestions for reviews to DDN-DEAD RELATIVES, P.O. Box 936, Northampton, MA 01061



## SPIRAL LINEAGE

By Mike Sammet

Noncommercial community radio is one of the most important social developments in America today. Broadcasting progressive news and alternative music all day long for free, without commercial interruption, is a major political statement in these times of pervasive corporate advertising and media conglomeration. It is also an excellent source for becoming acquainted with the numerous sounds and styles of the burgeoning world music scene. So, having recently moved to Santa Cruz and gained a little DJ experience along the way, I walked into one of the local community radio stations and offered my volunteer services. To my surprise, I was given a Celtic music program lasting three hours every Monday morning. At that time I didn't even know what Celtic music was! I learned a lot real fast.

Although difficult to define, I discovered that **Celtic music** was one of the most popular, creative, and thriving musical genres on the planet. Its foundation is the traditional folk music of Ireland and Scotland, but it contains a rich heritage of continental European (Scandinavia, Spanish Galicia, and French Brittany) and even American influences (bluegrass, New Age, and American Irish). Dozens of beautiful acoustic recordings appear every month, supported by continuous Celtic Festivals at venues all over the globe. **Dirty Linen** magazine (P.O. Box 66600, Baltimore, MD 21239) is a great source for listings. Here's a short list of excellent 1996 releases:

Traditional Irish bands featuring female vocals, fiddles, accordions, guitars, and flutes:

Nomos: "I Won't Be Afraid Anymore"  
(Green Linnet GLCD 3112); "Solas" (Shanachie 78002)  
Altan: "Blackwater" (Virgin)

Dervish: "At the End of the Day"  
(Kells KM 9507)

European Celtic music with Scandinavian vocals, hurdy-gurdy, and Spanish bagpipes:

La Musgana: "La Seis Tentaciones" from Spain  
(Xenophile — ZENO 4030)

Garmarna: "God's Musicians" from Sweden  
(Omnium OMM 214D)

Ad Vielle Que Pourra: "Menage A Quatre" from Canada  
(Xenophile — ZENO 4048)

Great crossover project featuring Irish and African musicians combining to create dance house music:

Afro Celt Sound System: "Volume 1 Sound Magic"  
(Real World 1070)

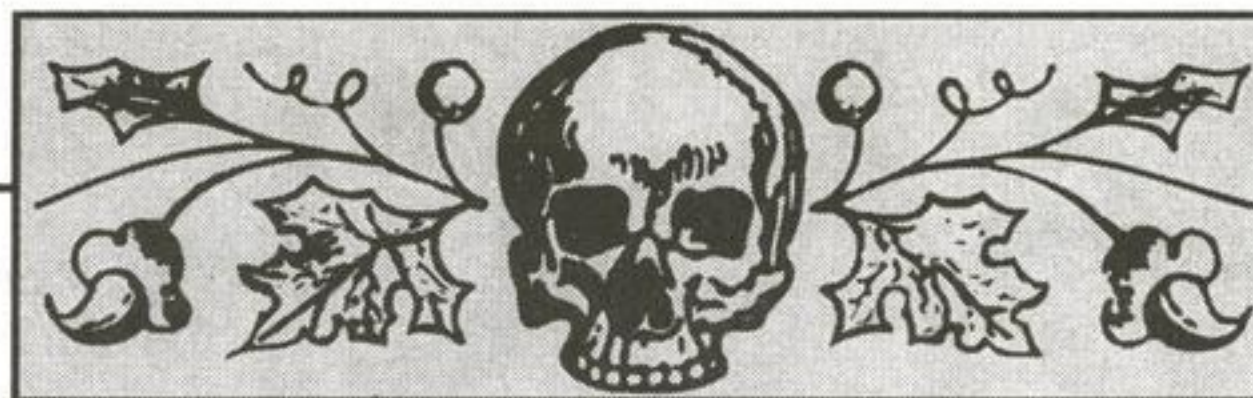
Irish folk and Irish rock musicians combine to create modern Irish sound (compilation):

Common Ground: "Voices of Modern Irish Music" (EMI)

The best Celtic compilation and a great introduction to the genre  
(two CDs priced as one):

"Green Linnet 20th Anniversary Collection" (GLCD 106)

*P.S. Support your local community radio station.*



## The Grateful Dead and the Deadheads

An Annotated Bibliography

By David G. Dodd and Robert G. Weiner

"For 30 years, the Grateful Dead made a glorious call into the world. David Dodd and Robert Weiner's annotated bibliography is the world's answer, chronicled with impeccable scholarship and a love for their subject that shines through in every line. Catalogued here...are the interviews and scribes, the pop-crit ruminations and the academic nets cast, the nearly forgotten tales of would-be anthropologists gone native—a magician's library of hilarious and significant lore rescued from the abyss: all the luminous ephemera and era-defining milestones accumulated as the Dead streaked through the American sky on the trail of the Wild Good."

Steve Silberman

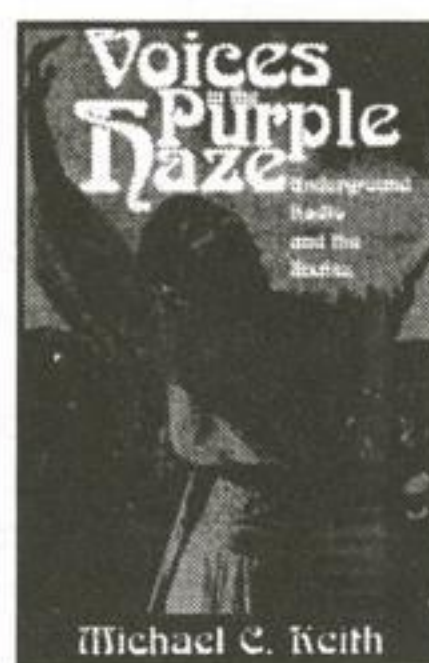
coauthor of *Skeleton Key: A Dictionary for Deadheads*

"If you want to learn the printed history of the Grateful Dead, read David Dodd and Robert Weiner's bibliography. It's a long strange trip, and they're the librarians for it."

Dennis McNally

Grateful Dead publicist and official historian

Greenwood Press. 1997. 448 pages. 0-313-30141-7. \$75.00.



### Voices in the Purple Haze

Underground Radio and the Sixties  
By Michael C. Keith

Over 30 pioneers of the underground airwaves share insights and observations, and tell it like it was when they beamed their messages through the tie-dyed cosmic ether of the American airwaves.

Praeger Trade. 1997. 224 pages.  
0-275-95266-5. \$22.95.

### Assault on the Left

The FBI and the Sixties  
Antiwar Movement  
By James Kirkpatrick Davis

A glimpse into the endlessly fascinating world that was the Sixties, *Assault on the Left* reveals in new and disturbing detail the nature and extent of COINTELPRO, the FBI's war on the antiwar movement.

Praeger Trade. 1997. 240 pages.  
0-275-95455-2. \$24.95.

**DON'T FORGET THIS CLASSIC!**

### The Sixties Papers: Documents of a Rebellious Decade

Edited by  
Judith Clavir Albert and  
Stewart Edward Albert

\$24.95. 0-275-91781-9. Praeger.

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# BACK ISSUES

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 Stats and Reviews
- #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 Rev. and Stats; 1990 Tape Trading Rev.
- #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 GD; Interviews with Bob Bralove; John Perry 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; Spring/Summer '92 Revs.
- #23: Interview with GD Lighting Designer Candace Brightman; Ken Kesity; 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 I; Blues Traveler; Best of the Dead On Tape '65-'74; Spring Tour '93 Reviews; DH Dreams
- #26: Interviews with Vince Welnick; Owsley—Part 2; Harry Popick; Phish; Best of the Dead On Tape '75-'93; 1993 Fall Tour; Tape Trader's 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/lows of the drug issue
- #30: Interviews with Billy Kreutzmann; Blues Traveler; Blair Jackson's 1994 Year-End Rev. 1994 Stats/Tape Trading Reviews
- #31: SOLD OUT!!!
- #32: Papa's Gone, We Are On Our Own; 30 Years Upon Our Heads, A Roundtable Discussion; Summer Tour '95
- #33: 1995—Year In Review and Stats; Tape Trading 1995; Bob Dylan; Ratdog; Dealing With Jerry's Death; The Year The Music Died
- #34: Interviews with Dick Latvala; John Perry Barlow; The Mind of Timothy Leary; John Kahn; Phish; Widespread Panic; Deadhead Heaven, Hendrix Tapes
- #35: Interviews with Mickey Hart; Hot Tuna; Furthur Festival; Dylan Tapes; Neil Young; P-Funk ♦

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Just fill out the coupon below and send it with a SASE to: DDN PERSONALS, P.O. Box 936, Northampton, MA 01061. You will soon receive instructions in the mail on how to place your voice ad *and* access any messages left for you — all for free! If you prefer to get online instantly, for a \$1.98 per minute charge, you can place a voice ad right now by calling 1-900-370-DEAD and follow the simple instructions. You will get your own voice message box # when you call the 900# to place your ad. Be sure to mail in your written ad along with your box # so you can get a better level of response (thousands of people nationwide will read your ad!).

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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, P.O. Box 936, Northampton, MA 01061. 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.)

**New DDN Policy:** \*\*\*FREE personal ads are only for ads whose underlying purpose is to connect the placer with other folks in Deadlandia, not simply general messages to the universe, God, Jerry, or all of the above. To place a Message Ad, the charge is \$5/up to 25 words and \$1/each additional word.

## Place Your Own PERSONAL Ad Today

Use this form — or feel free to copy this information onto a separate piece of paper or index card.

Select category:  Men Seeking Men  Women seeking Men  Men seeking Women  Women seeking Women  
 Just friends  Other: seeking rides, places to crash

25 words: \_\_\_\_\_

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(Personal information is confidential and must be provided, not for publication.)

\$1 for each additional word over 25 (check, money order, or cash). DDN reserves the right to refuse or alter any ad. Ads will be run on a first come, first served basis. When the section fills up, ads will be placed in the following issue.

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# PERSONALS

A=Asian B=Black BI=Bisexual C=Christian D=Divorced D/F=Drug free F=Female G=Gay H=Hispanic  
J=Jewish L=Lesbian M=Male NA=Nat. Amer. N/D=Non-drinker N/S=Non-smoker P=Professional S=Single W=White

Deadicated Head looking to buy a copy of DeadBase #1. Please call Jeff at 212-759-9843 or e-mail cherie@well.com

Counterculture Renaissance Man. Trim, SWM 37yr, blond/blue. Brimming with spirit/passion/crazy wisdom sense of humor. Accomplished writer/artist/athlete/community leader. Great conversationalist, ritualist, gardener. Voracious appetite for music, art, adventure. You: 25-35, trim, wise soul w/ heart of gold, consciously shaping your life with spirit and grace. Shall we make magic happen? Western MA ☎ 📧 Box 2683

33 and way too lonely. Easy going, into Allmans and Dead. Looking for my Blue Sky. Write to Mike ☎ 📧 Box 2464.

Looking for Deadheads in the Albany, NY, area to hang out, go to shows, and hike with. Brian ☎ 📧 Box 2465.

Gay, lesbian, bisexual hippies and the like - finally there is a way for us to get together. Faeries Organization is just for you. Faeries Organization. ☎ 📧 Box 2466.

SWM, 25 clean and sober and good looking. SWF with moral/spiritual integrity respond. Love, Pat. ☎ 📧 Box 2475.

17-year veteran deadhead looking for friends in Denver/Boulder area. Debra ☎ 📧 Box 2472.

Looking for familiar faces... Moving to Eugene in September. Love to meet kind brothers & sisters who are, too! M.I. ☎ 📧 Box 2476.

SWM-17yr - Pennsylvania. Fairly new deadhead. Looking for other fun loving 'heads to share music, feelings, rides and tickets. Also interested in bootlegging. Love, Jeff P. ☎ 📧 Box 2477.

"You flew to me." SWM, 29. I enjoy hiking, biking, camping, music, cooking, having fun in the sun (or moon). Looking for warm-hearted F. Peace, Jim ☎ 📧 Box 2478.

SWM ISO Sugar mag 24-30. I enjoy all sports, music, shows and just hangin' with good food and drink. Any kind Western CT Ladies out there? Chris ☎ 📧 Box 2479.

Gay Deadheads? Call Jed ☎ 📧 Box 2480.

Righteous Southern white Gentleman, 39 yrs. Seeking WF N-S 22-27. Slim, honest, faithful, friendship-relationship, country-living. Write/call Tomo. ☎ 📧 Box 2481.

SWF, 22, brown-eyed Sugar Magnolia discovered GD way too late. Seeks Kind, Deadicated SM to fill me in on all I've missed. Greater NY area. Nikki ☎ 📧 Box 2485.

22 yr old SWMDH who is looking for some company, only have about 6 1/2 months to go. Blonde/hazel, 5'10" 185 lbs. I love the outdoors. Peace - love - happiness. Write to Jacob. ☎ 📧 Box 2628.

Seeking fine young phillies wanting to learn, love and grow with me! Let's explore and experience together. I'm SWM, blonde/blue eyes/sexy. Call now! Clifton ☎ 📧 Box 2619.

**DDN's D-Classifieds**  
Looking to connect?  
This is the place  
where like-minded  
music lovers meet!

Happy juggling DWM 32 Grateful dad of three in Central Mass wants to share the music, smiles, conversation, biking, beach, shows with S/DWF. Mike ☎ 📧 Box 2639.

Seeking friendship, jam, tape trading and relationship. 33 SWM NJ area. Henry ☎ 📧 Box 2390.

So, you're a kind Sugar Mag? Then let's share music and conversation. B.G. ☎ 📧 Box 2482.

Kind nature girl, 21, looking for Sunshine Daydream SM, into dancing, nature-loving, gardening, music, concerts, herbs, art, love and smiles in Northern CA. Kelly ☎ 📧 Box 2486

DWM 6'4" 195 Brown/Brown Harley ridin' DH seeks kind intelligent female to share good times with. Mike ☎ 📧 Box 2637.

**Personal of the Issue**  
Lovely, shy Southern California SWFDH seeks friendship of fellow local brothers and sisters. Don't drive, hard to go to shows, gatherings etc.  
Carrie ☎ 📧 Box 2412.

Gerald, I have your tapes, please call me. Thanks everyone, in me the musical beast we call the GD will always live on. Sugaree Holly. ☎ 📧 Box 2638.

SWM DH 42 yrs old in search of SWF Sugar Mag. Are U kind? Tim ☎ 📧 Box 2625.

Kind sober SM seeking happy girl to share joy in Bay Area, CA. Loves festivals, camping, acoustic music, animals, nature, food, fun. Wade ☎ 📧 Box 2616.

SDHWM Desires sharing human condition with you! Wants F with an advanced sense of adventure who loves to live life to its fullest! Dew me! Rodney ☎ 📧 Box 2618.

SWM is looking for some groovin sisters and brothers to bond with in friendship, travel, and high times. Peace & love to all. Greg. ☎ 📧 Box 2635.

**EVERY PERSONAL AD  
COMES WITH A FREE  
VOICE AD — DON'T FORGET  
TO RECORD YOURS NOW!**

Laurie Lamont (Goshen, VA)... Met you Alpine '88; sent you photos; have lost touch... Mouse, 193 York Mills Rd., Willowdale, Ontario, Canada M2L 1K8. Peace y'all.

Michigan DH's - if you have access to private land and are interested in organizing a private gathering for our brothers and sisters who read DDN, let's hook up and talk. Let's make this summer one to remember. Mitty ☎ 📧 Box 2620.

Could I have been... a lonely DMB sister. Looking for peace loving friends nationwide who love DMB and good times. Write soon! Peace, love Michelle. ☎ 📧 Box 2621.

DWMDH - searching for Sugar Magnolia to spend time & life with. I am 42, 6'1", 165 lbs, own home in Florida. Peace & love, Mark ☎ 📧 Box 2630.

DH guy, world traveler, novelist/film maker, seeks Sugar Magnolia. Brian ☎ 📧 Box 2631.

SWM San Francisco DH, 33, Seeks kind, natural, down-to-earth female DH to share love, laughter, spirit, nature, music, food and fun. Peace, Charles ☎ 📧 Box 2617.

Kind-hearted SWM, 33. Cut my hair but my heart's the same. Seeking Grateful lady in Houston TX for fun and companionship. John ☎ 📧 Box 2640.

Looking for a deadheaded woman, one who will share my life - and if I find this kind woman??? - Must be brave and true. Steve. ☎ 📧 Box 2642.

Jewish, drug free, male, age 20, from Phoenix, AZ. Seeking love, good music, good times, is anyone out there? Randy ☎ 📧 Box 2643.

SJM 38 y/o looking for '60's-type babe in NYC; off-beat professional with quirky sense of humor, still hopeful despite the world to the contrary. Eric ☎ 📧 Box 2644.

Secure brother of the road and sky seeks effulgent, ebullient and centered sister of the earth for communication, companionship and mutual delight. NV area ☎ 📧 Box 2645.

Righteous Southern white gentleman 39 yrs. Seeking W-F; N-S, 22-27; slim, honest, faithful. Friendship-relationship. Country living. Christian Tom. ☎ 📧 Box 2646.

SWM seeks attractive Sugar Mags for friends or more. Also need info on 97&98 Rainbow Gatherings and other gatherings. Deadheads please write. Peace and Love. Mitty. ☎ 📧 Box 2647.

Marin County SWM, 160+ shows, sharp mind, strong body, tender heart, passionate, confident, protective, seeks playful, funny, attractive, kind SWF for romance, hysteria & "the real thing." Let's go! Rick. ☎ 📧 Box 2648.

Kind, attractive, down to Earth SWM, 21, musician, ISO Pittsburgh Sugar Mag. Letters? Concerts? Enjoy some life? Where are the heads in Pittsburgh? Peace. Ryan. ☎ 📧 Box 2649.

Good looking slim hippie - 40ish now - "I was there" SF Summer of Love. Coming into a giant fortune - would like to travel the world with beautiful hippie girl in her 20's. Joe. ☎ 📧 Box 2650.



I'm an antelope out of control. Looking for female gear shifters. My soul is ready. Scott. ☎ 📧 Box 2651.

SWM 36 6'2" 260 lbs, Rochester, NY area seeks SF to share my Sunshine Daydream. Must believe in magic. Michael. ☎ 📧 Box 2652.

VA DH looking for Sugar Mag to share with. All correspondence welcome. Brian. ☎ 📧 Box 2653.

SWM, 38, DH Blue, hard of hearing, looking for correspondence from hard of hearing female DH. Do you miss the show! "Listen to the river sing sweet song"/"Knocking on the Heaven's Door"! KS area ☎ 📧 Box 2654.

SWM - lived the real thing - looking for female DH for communication and dead related stuff - Let's see what happens. Thomas. ☎ 📧 Box 2655.

Santa Cruz, CA WM seeking self-possessed and intellectually F of comely countenance for occasional sharing of art, music, entertainment and mutual interests. David. ☎ 📧 Box 2656.

Young FDH, seeking true friendship all over. Boys-long hair a plus. Please write: Christin. ☎ 📧 Box 2676.

SWMDH traveled 224 shows, oh so many roads. All I ever wanted was ONE to take me home! Fine, sexy, adventurous female, let's connect! Love Oregon, Rod. ☎ 📧 Box 2657.

SWM, brown-eyed Italian head seeks someone to share high times. CT area. "Don't give it up..." Peace, Dj. ☎ 📧 Box 2658.

Hey Now! 23, gay deadhead from Connecticut. Write me: GD. ☎ 📧 Box 2659. SOTM...I'd rather be with you.

Hey Now! There is now a band in the Midwest doing the Dead stuff right! Improvisation and all! The Schwag! Hotline: (314)995-8666.

Annushka Zohar... Where have taken your sunshine now? I miss our brief time together. Take care. Tim from Riverside.

"The Wheel" seeks followers. Acoustic Dead every Thursday at Cowboy Cafe North in Arlington, VA. Cafe phone 703-243-8010. ☎ 📧 Box 2629.

Come see Midnight Rain. North Jersey Dead Band. Hotline: 201-337-1780. Strangers stopping strangers sort of thing. We miss him too. Peace and love to you all. ☎ 📧 Box 2615.

David Pawlikowski where are you? How are you? Been four years now! If anyone knows David, please connect with me. Thanks, peace, love. Pualii. ☎ 📧 Box 2633.

Veteran west coast trader, new to N. Carolina wants to hook up with local heads. ☎ 📧 Box 2667.

WHARF RATS! Mail & info write Mom's new address: #1051N, 10055 E. Mountainview Lake, Scottsdale, AZ 85258.

Hearts of Space: an authentic GD tribute band. Playing in the NYC area. ☎ 📧 Box 2622.

Lane Evans, a taper from Indiana, where are you? If you know him, ask him to call Roxanne and Sean. (312)338-0275. ☎ 📧 Box 2624.

Met a beer distributor down in Pensacola, FL. I'm the insurance adviser from NY. Lost your name, phone etc. Brian. ☎ 📧 Box 2626.

Wanted; kind artists to paint psychedelic school bus. Give a brother a hand if in Ft. Laud., FL area #954-964-8940. Virgil & Carol. ☎ 📧 Box 2627.

**PLEASE RECORD  
YOUR GREETINGS  
AS SOON AS POSSIBLE**

Hey Now to: Judy, Dennis, Lisa, Alan, Doug, Lori, David, Tracy, Flash, Dana, Bagwan, Bill, Belinda, Frank, Tool, Dan, Amy, From Lynnson in Monroe, NC.

The estimated prophet lives in the shadow of the dragon's back. Estimated House, Shek O Beach, Hong Kong, soon to be China. C-ya here. R. Scott Carlson.

J. Lewis Madorsky - Attorney, All legal matters, all states and overseas. ☎ 📧 Box 2661.

"Life is so hard and so am I, better give me something so I don't die." Looking for mail-order chemist! John. ☎ 📧 Box 2662.

"Hearts of Space" - the ultimate tribute to "the boys." For bookings call Jeff at (718)882-8566. ☎

Visit the virtual Mars Hotel of Amsterdam from your very own PC: HTTP://www.marshotel.net. Coming soon to a reality near you. Blake Pepper, The Mars Hotel, PO Box 456, Claremont, CA 91711. ☎ 📧 Box 2641.

Skis - Looking for GD skis 200-210 CM. Used ok, Chris Peterson. ☎ 📧 Box 2663.

Band wanted: Influences, GD, Phish, J.A., '80/'90's alternative sound. M/F, 22-42. NE USA. Write to Ms. La Verne Hart. ☎ 📧 Box 2468.

Chinacat (aka Stephanie) has 40 acres w/cabin in NE Arizona needing completion. Carpenter, hardworker wanted in exchange for lodging. Work 1 day per week. Family okay. ☎ 📧 Box 2469.

Band wanted: Danko Helm Hudson Manuel Robertson. Audio visual articles, promo posters, tickets, anything. Large collection to trade. ☎ 📧 Box 2470.

Need tape labels! B. Greenspan. ☎ 📧 Box 2473.

Angel Trumpets, Yage, Incense. \$1.00 for a catalogue. NHE, PO Box 4023, Vero Beach, FL 32964. ☎ 📧 Box 2474.

Tape traders in MD/DC area. Local Deadheads interested in hangin' out, write me too! llysse ☎ 📧 Box 2483.

Daisy girl, whether you're spinning in Colorado or elsewhere, our spirits will forever dance together. Sunshine Daydreams! Peace! Love Fairy Child. ☎ 📧 Box 2484.

"Grateful" Travel - for Trips of all kinds. BEST PRICES. Call Sandy (718)457-1000. Need any Jim Carroll Band or Joan Jett tapes. ☎

Looking for GD backstage passes. B. Marshall. ☎ 📧 Box 2664.

Hey Chris/Justin/Martin/Ann/Dave/Terri/Geoff - It's good to know, you've got shoes to wear, when you find the floor! The Z-Man.

Jerry memorial artwork sheet - 11x14" full color - great for tattoos! \$20.00 post paid. Fusion of Styles, PO Box 834, Malaga, NJ 08328.

Help! I need photos of deadheads and their vehicles! Send to: Paul Griffin. ☎ 📧 Box 2665.

Clairvoyant/seer--3 Questions \$15 or donation. Send tape or/and \$1 postage. John M. ☎ 📧 Box 2666.

Welcome to the planet Carly and Shelby! We are so happy and proud that you chose us. We have been

blessed. Love, Mom and Dad.

When in Saratoga, NY, visit Saratoga Beads. 80 Henry St., Saratoga Springs, NY.

Do you need advice or consulting for health problems and you want to go a natural route? Call Dr. Hilton (317)861-4300. Richard Hilton, PO Box 476, New Palestine, IN 46163. ☎ 📧

Going down the road... I'm on the road again and back in Richmond, VA. Drop a line! Alex. ☎ 📧 Box 2668.

Kind 21 y.o. guitarist, singer, I.S.O Pittsburgh musicians to form band, write, gig. Dedicated, easy going, theory knowledge, serious! Influences: Dead, Rusted Root, DMB, Floyd. Ryan. ☎ 📧 Box 2669.

Best of Green Mountain Blues CD. 21 Vermont bands' original music to help children with Cancer. \$15 (includes p&h). Box 271, Burlington, VT 05402. (802)434-4947.

JM, 22, interested in opening creative burrito joint w/ Dead themes. Seeking ambitious, financially secure person(s) w/ food knowledge to discuss ideas. J. Busch. ☎ 📧 Box 2670.

Attention heads! Order your phattie new Deadly designed sticker today! Send SASE plus \$3 to Deadly Designs, 4614 Kilauea Ave Suite #512, Honolulu, HI 96819. -

Saw one show 6-28-95 Palace, fell in love with the music and the people. Looking for more contact with you guys. Thanks for the experience! Love Tim. ☎ 📧 Box 2672.

U of I Dead/Phish head looking for photos of Pranksters, Mountain Girl and especially Donna. Once again, especially Donna. I'm Will. ☎ 📧 Box 2673.

All deadheads, let's chat, write or call. Hugs & kisses, your Brother Mitty. ☎ 📧 Box 2674.

Jack Myer works for CARE in Burundi. Send current address to J. Quist. ☎ 📧 Box 2675.

Wharf Rats Unite. Check out meeting on AOL, Wednesday, 10:00 pm EST or email Stonytrips.

DC area deadheads. Drop me some email - violeebly@aol.com. Peace.

Attn: Corn Heads! Native Nebraskan home after "so many roads" seeks new friends for making music, travel (Jazz fest) and any other shared "family values." David. ☎ 📧 Box 2678.

HIP HEMP: free catalog of bracelets, coin bags, purses, and fanny packs. Write: PO Box 4839, Pittsburgh, PA 15206, or phone: 412-734-5538. Wholesale inquiries welcome. -

Toyotas (new and used) from Internet and FLEET Manager Jeff Hershman @Melody Toyota. Email Melotoyo@PacBell.Net (Free Sbd tape). ☎ 📧 Box 2679.

## Deadheads Behind Bars

Lonely SWM, 23, rode the ship of fools right into a setup--doing time for LSD transportation. Needs a miracle, looking for kind people to write to and upon release, to travel with or just hang out. So turn on your lovelight, Peace, love and music. Chris Hertz, 319-592, PO Box 209, Orient OH 43146.

Wanted-A Sugar Magnolia to fill my days with sunshine and join me on this long strange trip I'm on. Tim Love #600949, Ellis One, Huntsville TX 77343.

SWM 30, good-looking, tired of games, needs love to be complete. Let's share dreams, Victor Chetti (95A8158), Box 100, Gabriels, NY 12939.



My heart needs mending. The key is a woman who is relationship minded... intelligent, honest and romantic, 20-34. I am a down-to-earth guy 26 who's physically fit, brown/blue, 5'7" 160 lbs, honest, romantic and fun loving. (No drugs or alcohol please.) Lawrence Dygert 95B1196, PO Box 320, Chateaugay, NY 12920-0320

LSD prisoner doing ten long years looking to hear from old friends and any DH with a little free time to let me know what's going on out there. Peter Roe 58334-065, PO Box 6000, Sheridan, OR 97378.

Poet in prison! I wish to create a myth. Philosophy. Psychedelics. Metaphysics. No laws! How far will you go? Jeff Logan, #704056, Rt. 3, Box 4000, Bonham, TX 75418.

41 years old from Seattle. Musician Deadhead. Release date 1-88. David Wojtyna, 23411-0864B, FCI Sheridan, Sheridan, OR 97378.

Needed - intelligent, sentient being, world-wide. For correspondence. No gender preference. Have multi-variety likes, dislikes with no pre-conceived wants. Surprise me. DH, 46, w/m, prisoner. Edgar Waller #738675, Ellis One C-6-1-19, Huntsville, TX 77343.

28 yr old inmate SWM needs female pen pals. Write to Tim Stafford #941139, WCC C-1, PO Box 473, Westville, IN 46391.

I am a 28 year old male 6'3", 300 lb, reddish brown hair, blue eyes, looking for women 30 to 50 for letters, visits, hopefully love. Ira Melanathy H81899, PO Box 3481, Corcoran, CA 93212, 4B3C-64.

**PLEASE RECORD  
YOUR GREETINGS  
AS SOON AS POSSIBLE,  
IT'S FREE, SIMPLE, AND FUN.  
REMEMBER, YOUR VOICE  
IS WHAT PEOPLE  
ARE WAITING FOR!**

Man seeking women to write to me while I'm in prison. Down and Dead. 8 1/2-20 years. Simple burglary, harsh judge! Dead sisters - help! Please write: Tom Pope #322-609 (must include #), Lorain Correctional Institution, 2075 S. Avon-Belden Rd., Grafton, OH 44044.

Rainbow Farm member down for 5 yrs. Need female pen pals. That are down with the times. Pat Trujeque, PO: 1010-07848051, Bastrop, TX 78602.

SWM, 37, ISO, SF, FOR, CORR. Into music, beadwork, art, sports, financially secure, easy-going, looking for like-minded sister to share letters with, Be kind. Michael J. Oberlin #94840, ASPC-Douglas, P.O. Box 5003-Gila Unit, Douglas AZ 85608-5003.

Locked down bro seeking kind heads to write "help sing these blues away." Eric Hendrickson #232439, PO Box 3310, Oshkosh, WI 54903.

SWMDH seeking SWF's for pen pals while incarcerated till August 97 for hemp. Hope to hear from a Sugar Magnolia to "ease me in." Peace. Jason Cooper (#12521-2), WCDC, 411 Naylor Thill Rd., Salisbury, MD 21801.

Incarcerated Californian folk guitarist seeks female and musicians of the 60's. Blue/blond Scorpio. 35 years, 170 lbs. Release in 1999 to see the beautiful rainbow. David S. Pope #415020, Ellis One Rt. 6, Huntsville, TX 77343-0001.

## International

A big hello to the States! 17 years and so much Dead. Looking for someone who is kind and strange, ya know? Long live Dead. Brandon Bridges, 32 Ave de la marne, Tourcoing, France 59200.

Looking for Deadheads in Switzerland. Jerry, thanks for everything. U. Geissbuehler, Tannenhofstrasse 31, CH 3604THUN, Switzerland.

Turn on your lovelight: dancing Sugar Magnolia would love to share letters, tapes, dreams, rides, phun. Peter from Mass - sharer of peace pipe Furthur July 6: write!! Jasmine Cournaya, 29 Kalbrook St., Kanata, Ontario, Canada K2T 1A8.

I am here... Jose Loureiro Da Silva Neto, Rua Quintino Bocaiuva 1333/03, Porto Alegre/RS 90440-051.

Come to where the weather suits your clothes. Need a live show on Guam. The weather down here is so fine. Ethan Daniels, UoG Marine Lab, Mangilao, Guam. 96923.

# The perfect way to trade tapes faster and with more people!

## To Place Your Written Tape Ad:

DDN subscribers get one free 25-word tape trade ad with each subscription (go to the insert card for subscriber information). You will also be given a free voice ad and people will be able to respond to both your written and/or voice ad by calling 1-900-740-DEAD and leaving a message in your phone box. ("I've got a board copy of the show you're looking for, check it out...") Also...don't forget that you can play a sample of your primo tapes as part of your tape trading telephone voice message! There's no charge for retrieving messages left for you in your phone box!

If you want to place *more* than one ad per subscription (you may want to advertise in each issue), it will cost you \$8 to place each additional written ad until you subscribe again. **\*\*SPECIAL DEAL FOR NEW SUBSCRIBERS\*\***: \$30 will buy you a subscription *plus* a total of 4 tape ads, 1 per issue for 4 issues. (Submit your 4 ads, *each on its own separate index card*, with your payment, to: DDN-Tape Trading, P.O. Box 936, Northampton, MA 01061.) We will print your address if it is included in your ad, but no phone numbers.

**Call 1-900-740-DEAD (3323) for Tape Trading**

**\$1.98 per minute • Touchtone phones only • 18 years or older please**

If you prefer instead to get your ad online instantly, for \$1.98 per minute charge, you can place your tape trading voice ad right now by calling 1-900-740-DEAD and following the instructions. Be sure to mail in your written ad anyway, so you can get a better level of response. (Thousands of people nationwide will read your ad!) If you place an instant phone ad before a written ad, please include your voice box # on the ad you mail us.

## To Respond To TAPE Ads:

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!

**The Selling of Tickets or Tapes is Strictly Forbidden!**

DDN retains the right to edit or reject any ad for any reason. Ads may be submitted only by persons 18 yrs. or older — and no ads will be accepted seeking persons under that age. **DISCLAIMER: DDN assumes no liability for the content of or reply to any ad.** The advertiser assumes complete liability for the content of and all replies to any advertisement or recorded message and for any claims made against DDN as a result thereof. The advertiser agrees to indemnify and hold DDN and its employees harmless from all costs, expenses (including reasonable attorney fees), liabilities, and damages resulting from or caused by the printing or recording placed by the advertiser or any reply to any such ad.

**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 find up-to-date concert set lists and tour/mail order info. Enjoy!

I would like to remind everyone that aside from calling the 900#, you can write directly to people using their box numbers via DDN. Send any correspondence with \$1 to: DDN Tape Trading, P.O. Box 936, Northampton, MA 01061.

John

HQ=high quality

LG=low generation

YLG=Your list gets mine.

SBD=soundboard

Dead DATs for trade:

[HTTP://www.pasewark.com/tapelist.html](http://www.pasewark.com/tapelist.html).

☎️📧 Box 4381.

Have many HQ LG SBDs to trade. Interested in trading SBDs M/5 Gen. for the same. Corey Sanderson 210 Herrick Road, Box 73, Newton Ctr, MA 02159. ☎️📧 Box 4379.

"Strangefolk" @ SUNY & other venues. Will send blanks and postage - saw the mikes, please... Althea, 2043 E. Joppa Road #368, Baltimore, MD 21234. ☎️📧 Box 4199.

Looking for GD, JGB, Allmans, Hendrix, Marley. Only have 40 hrs to trade. Please be kind. Leandro Pari, 253 Swanton St., Winchester, MA 01890. ☎️📧 Box 4380.

Yippee! I've gone digital! Now I need some DATs to get started. Please help-will send tapes & postage. I have some extremely crispy HQ LG Analog SBDs if interested. Corey Sanderson, 210 Herrick Road, Box 73, Newton Ctr, MA 02159. ☎️📧 Box 4379.

Please help! Need tapes of my first and last GD shows: Olympia Theater, Paris, 5/3/72; UNLV 5/16/93. Don't have tapes but will trade custom t-shirt (Europe '72) or blanks and postage. B. Welle, 2179 Berkeley, St. Paul, MN 55105. ☎️📧 Box 4222.

Have 500+ hrs. Looking to trade with similar. John Schindler, 3156 Muir Field Rd. #207, Madison, WI 53719. ☎️📧 Box 4264.

Are you kind? Married in H/A 2-24. Need any/all Oakland '95 shows for anvrstry. Thanks/Blanks. Pete, POB 11181, Indpls, IN 46201. ☎️📧 Box 4224.

Beginner trader w/ 70+ hrs looking to expand collection. Send list to: Andy Gibbon, 2542 Gailford Rd., Cleveland Hts., OH 44118. ☎️📧 Box 4250.

Help Slip Chicago transplant West Coast lists. Lots of Midwest to offer. Serious. Quick. c/o Adam, 525 SE Quail Ridge #1, Pullman, WA 99163. ☎️📧 Box 4251.

Inspiration move me brightly. Kind trader looking to multiply collection. YLGM! John A., 9007 S. Central Ave., Oak Lawn, IL 60453. ☎️📧 Box 4252.

Looking for '85 Dead, sbd HQ. Steve - the Music Never Stopped! S. Phelan, 18 Stillwell Ave., Norfolk, VA 02056. ☎️📧 Box 4253.

Have 100 hrs of Dead and other SBD, LG; Rob, 1709 E Park Pl., Apt. 12, Milw, WI 53211. ☎️📧 Box 4265.

## BE PART OF GRATEFUL DEAD HISTORY!

The Deadhead's Taping Compendium is a detailed guide to every single Grateful Dead tape in circulation and an historical accounting of the recording and trading of Dead tapes. Our team of very dedicated reviewers is looking for a few more Deadheads with strong writing skills to participate in the crafting of Volume Two of this landmark reference book. Volume One (1958-1974) will be published by Henry Holt Publishers shortly. We are currently working on Volume Two (1975-1995). If you would like to leave your mark as a Deadhead in the history books, then check out our homepage at [www.tiedrich.com/compendium/](http://www.tiedrich.com/compendium/) for detailed info, or write to:

The Deadhead's Taping Compendium  
P.O. Box 936

Northampton, MA 01061

*All you need is decent writing skills and a desire to review the tapes you love!*

Experienced trader w/2000 hrs+ - Mostly HQ SBD. Need upgrades & 80's audience tapes. YLGM. JA, 3375 Gentry, Howell, MI 48843. ☎️📧 Box 4254.

Have 650+ hrs. Interested only in 1st-3rd Gen Sbd's. Extra blanks for everyone to do DAT->analog. Todd Evjn, PO Box 243, Hayfield, MN 55940. ☎️📧 Box 4268.

1200 Dead, 400 other. Looking for music that plays the band. Fast, reliable. Rob Fernald, 165 San Angelo #H, Santa Barbara, CA 93111. ☎️📧 Box 4255.

700 hrs Dead, 200 hrs DMB. YLGM. All answered. T. Kogel, 811 West Ave., Charleston, WV 25302. ☎️📧 Box 4270.

Attn New York Heads!! In need of any HQ/SBD Dead/Phish/Misc. Weird tapes, have 200+ Dead/Phish. PO 139, Hines Falls, NY 12436. Thanks. ☎️📧 Box 4267.

I have 900+ hrs of HQ GD. Many are Lg, Sbd. YLGM. Mike Hammond, 4706 Dewey Ave. #3, Rochester, NY 14612. ☎️📧 Box 4256.

Sound of the thunder: 850 hrs colorful GD, need eons more. Craving HQ tapes, all years/sources. YLGM. TN, 1958 SE 27th, Portland, OR 97214. ☎️📧 Box 4263.

Have/want Max Creek, moe., rare Phish & Dead. Have 1500 hrs Dead and 600 hrs Phish and lots of misc. Quality only. Thanx and Defeat Newt Gingrich! Dan Euars, 253 Rt. 41N, Sharon, CT 06069. ☎️📧 Box 4262.

Fast and reliable traders only. Have 1200 hrs. Dead, Garcia and Weir. Looking for HQ Sbd's and Aud. Liz & Scott, PO Box 811767, Boca Raton, FL 33481. ☎️📧 Box 4257.

Help. Need any dead or Phish to let it grow. YLGM (though small). Very grateful! Brian Galey, 9340 Canterbury, Leakwood, KS 66206. ☎️📧 Box 4258.

Wanted Dead Alpine Valley 85/86. Any Dylan bootlegs CD/tapes 10/24/95? Have nothing. Will send blanks. Tony, 2027 Clark, Maplewood, MN 55117. ☎️📧 Box 4259.

Beginner taper needs GD, Phish, etc. Please help! Will send pstg and blanks. Write E. Czerwin, 3021 S. Oak Prk. Ave., Berwyn, IL 60402. Email [sthreat@pyrotechnics.com](mailto:sthreat@pyrotechnics.com). ☎️📧 Box 4260.

Have 3000 Dead, 3000 others, 700 jazz - need only rarer Dead, JGB & Canterbury & Jazz especially European. Matt, POB 3087, Silver City, NM 88062. ☎️📧 Box 4261.

1200 hrs Dead, want HQ pre-'75 and Brent. Who has HQ Sbd's of Hampton and Landover '87? Mike, 1520 N. Westend Blvd., Cape Girardeau, MO 63701. ☎️📧 Box 4266.

I still need 4-28-66 Avalon Ballroom, 6-20-96 Futhur Fest. and some Phish. 200+ Dead, 60 others. Curis Creel, 185 Leisure Lane, Sterret, AL 35147. Peace, love & natural beauty. ☎️📧 Box 4269.

Looking for HQ Dead, Tuna, Creek & Ratdog. Have lots to trade. Fast & reliable. Everyone welcome. YLGM. Brian, 31 Morning Star Lane, Feura Bush, NY 12067. ☎️📧 Box 4271.

Please be kind and send crispy live Tuna tape to Joe G., 101 N. Brown Street, Gloucester City, NJ 08030. Will send Dead classic in return. Thanks. ☎️📧 Box 4272.

Looking for HQ CSN, Gram Parsons. Coyote Connelly, 2625 W. 22nd Ave., Eugene, OR 97405. ☎️📧 Box 4352.



Looking for Ratdog, Dead & Floyd. 300 hrs Dead, 100 hrs other. Hey Chadd, my KC Bud. Big Mike, 19010 Turkey Meadow, Strongsville, OH 44136. ☎ 📧 Box 4273.

It's the music that matters. Dead, JGB, Allmans, Dylan, Band, Cream, Hendrix, Clapton, Stones, many more. YLGM. James, 3817 Maryellen NE, Albuquerque, NM 87111. ☎ 📧 Box 4274.

Let's trade! Have 230 hrs. HQ Dead, 90 hrs Phish! Seeking same plus Hot Tuna, JGB. YLGM! Tom S., 439 S. 43rd St., Philadelphia, PA 19104. ☎ 📧 Box 4275.

Looking for studio outtakes and Garcia/Grisman. Eric Geffner, 11939 Kiowa Ave #2, LA, CA 90049. ☎ 📧 Box 4276.

DC Head ISO others (especially in the DC area) for tape trading, shows, partying, friendship. YLGM. Let there be songs to fill the air. Jessica 2222 Q. St. NW #31, Washington, DC 20008. ☎ 📧 Box 4277.

Any television video production job openings? Resume on request. Also trading high-quality Dead, Phish, JGB, etc. 1500 hrs+ send lists: Kevin Umberger, 950 West Fifth Street, Erie PA 16507. ☎ 📧 Box 4279

Highly collectable and rare GD memorabilia from one of the original "Betty Lockers." Includes music, signed lyrics, pictures and more, for the *serious* collector. Call for list. ☎ 📧 Box 4280

Looking for some new friends. 1300+ GD, 100+ others - Jonsey, 604 Radford Terrace, NE Leesburg, VA 20176. ☎ 📧 Box 4338.

Hunting for JGB, Garcia/Kahn, Grisman, LOM, AASB, OAITW, have rare treats for you! LG HQ please. Ken Behme, 83 Davis Ave., Port Jefferson Station, NY 11776. ☎ 📧 Box 4339.

Summer flies and August dies. Have 3500 HQ hrs. YLGM. Lou Berrios, 13 Franklin St., Oneonta, NY 13820. ☎ 📧 Box 4340.

Wanted: Brewer & Shipley, Canned Heat, Santana, bluegrass, country, British blues. Have lots to trade. Phil Gelato, 3333 South Wallace, Chicago, IL 60616. ☎ 📧 Box 4341.

Aloha! Looking for Hawaiian DH's. Plenty HQ tapes to trade. Need JGB 5/20/90. YLGM. Jeff Frelier, 603 Hoomalu Pl., Hilo, HI 96720. ☎ 📧 Box 4342.

South Jersey head looking for tapes, correspondence, etc. Tom Grohs, 322 23rd St., Brigantine, NJ 08203. God bless Jerry. ☎ 📧 Box 4343.

DAT trades. Joe Samaritano, 7 Lakin Ave., Jamestown, NY 14701. ☎ 📧 Box 4344.

Looking for all Florida & Atlanta shows - I'll gratefully send blanks. Rufus Wakeman, 646 NE River Terrace, Jenoen Beach, FL 34957. ☎ 📧 Box 4345.

Terrapin is my addiction. I need the Birmingham 4/4/95 with the last live Terrapin to send me soaring. Hundreds to trade. Anna Sprain, 3196 Highland Dr., Birmingham, AL 35205. ☎ 📧 Box 4346.

My first 2 Dead experiences needed. 10/24/79 Springfield and 2/16/80 Garcia Band New Haven. Lots to trade. David Belmont, 8775 20th St. #17, Vero Beach, FL 32966. ☎ 📧 Box 4347.

Trading again! 3000+ hrs. Please send lists (tape & wish) to D. Starr, 1385 York Ave., Apt. 46, NYC 10021. ☎ 📧 Box 4364.

**RECORD YOUR FREE VOICE  
AD RIGHT NOW!  
YOUR VOICE IS WHAT  
PEOPLE WANT TO HEAR!**

Looking for experienced tapers to trade new Phish and old Dead. Have 3,000 hrs Dead, 750 hrs. misc. Prefer DATA and known source. Carl Von Wodtke, 306 Appletree Dr. NE, Leesburg, VA 20176. ☎ 📧 Box 4348.

ISO qual. GD to trade. Locals only. Mark McCreary, 13 Betts Ave., Ocean View, DE 19970. ☎ 📧 Box 4349.

Looking for any HQ Dead, Phish, JGB, or Widespread bootlegs, and young women to share them with. Nashville, TN. Andrew Chervenak, 1606 Crockett Hills, Brentwood, TN 37027. ☎ 📧 Box 4350.

Only 40 hrs, but HQ and varying. This music does not belong to me, it belongs to you. Let's trade. Chris Deem, 403A Woodhenge, Collinsville, IL 62234. ☎ 📧 Box 4351.

300+ hrs of GD and others. Looking for HQ Aud & Sbds GD and JGB. CB, 84 Wallace Rd., Middletown, NJ 07748. ☎ 📧 Box 4353.

Beginner needs help... Dead & Doors appreciated. I'll send blanks & postage... Do have some Phish. Hillary Hammell, St. Andrews School, Middletown, DE 19709. ☎ 📧 Box 4356.

Interested in HQ, LG Jorma, Phish, bluegrass, jazz, etc. Any Leftover Salmon. Have 1000+ hrs Dead, 700+ others. Need 7/30/96 Furthur Shoreline. B-day show. Jim Dowling, 761 Shrader Apt. 1, San Francisco, CA 94117. ☎ 📧 Box 4357.

Newly enlightened head looking for tapes of anything. YLGM. Write or email. Matt Weiner, 25714 Dundee, Huntington Woods, MI 48070. or Terrapin6@juno.com. ☎ 📧 Box 4358.

DAT trader looking for Dead and other music. YLGM. Kevin Caldwell, 114 Evans Ct., Sheboygan Falls, WI 53085. ☎ 📧 Box 4359.

Since Jerry's been gone these spaces filled with darkness, but the music never stopped! Please be kind & help a beginner trader. Pstg/blanks/friendship. Mercy Kitchen, 5655 Mt. Rose Hwy, Reno, NV 89511. ☎ 📧 Box 4360.

Hey Now, 1200+ hrs. Reliable. YLGM. Help let it grow. Mike Connell, 23 Woodhollow Lane, Huntington, NY 11743. ☎ 📧 Box 4361.

Hey Now, 1200+ hrs. Reliable. YLGM. Help let it grow. Mike Connell, 23 Woodhollow Lane, Huntington, NY 11743. ☎ 📧 Box 4361.

Without love day to day, insanity is king. NY area trader seeks HQSBD's. YLGM - GB, George Beitzinger, 69-39 Alderton St., Queens, NY 11374. ☎ 📧 Box 4362.

250 HQ hrs of Dead. Want more Dead, Phish, Lobos, Coltrane & other modern jazz. Reliable traders only! Greg McWilliams, 415 CPW #17B, NY, NY 10025. ☎ 📧 Box 4363.

Eyes-O-Lated on Navajo Rez. Music is the lifeline. Have 500 hrs., need more. YLGM. All answered. Four corners unite in July. Steve (Oyster). Steve Poleski, PO Box 2001, Chinle, AZ 86503. ☎ 📧 Box 4384.

For sale: original Capitol Theatre Porchester posters from promoter's archives (no GD). 1970's Zappa, Kingfish, NRPS, ZZ Top, Chuck Berry. Very limited quantities. \$20 @ 3/50. Send SASE for complete list. Posters, PO Box 20H, Scarsdale, NY 10583. ☎ 📧 Box 4365.

Looking for good quality "moonlight mile" (a Stones tune) by JGB. Doug Mitchell, 23220 Burgett Cr. Rd., Philomath, OR 97370. ☎ 📧 Box 4366.

Reggae: Looking for Bob and Ziggy Marley, Tosh, Bunny, Burning Speer, plus all others. Have plenty of same plus GD, JGB, Floyd, ABB. Positive Vibes! David Essig, 602 N. Waicla Ave., La Grange Park, IL 60525. ☎ 📧 Box 4367.

Have approx. 200 hrs audio, 10 hrs video, love to grow w/you. Drop a line & trade. Shadow, 439 N. Main St. #3, Canandaigua, NY 14424. ☎ 📧 Box 4368.

Need to rebound lost GD/Phish tapes. Send lists, will send postage. Corey Gers, 3606 Briar Ln., Hazel Crest, IL 60429. cgers@indiana.edu. ☎ 📧 Box 4369.

We will survive. Have tapes, will trade. 250 hrs. Any and all welcome. Reliable, Stephen & Ed, 137 Forest Hill Dr., Irvine, KY 40336. ☎ 📧 Box 4370.

Hey now! Looking for HQ sbds Dead, Phish. Have 600+ hrs. Very reliable. YLGM. Barry Buss, 1722A Golden Ave., Hermosa Beach, CA 90254. ☎ 📧 Box 4371.

650+ hrs GD SBD & Aud. Most HQ. Seeking '92 Spectrums and others. R. Karolczak, 313 Post Blvd., Dover, DE 19904. ☎ 📧 Box 4372.

Kind head with 200+ hrs GD, HQ, some Phish. Need more! Let's trade. YLGM. Paul Eaton, 1230 Pleasant St., Barre, MA 01005. ☎ 📧 Box 4373.

Reliable analog trader. 1000 hrs Dead. 1000 hrs non dead. Bob Cummings 2823 NW 58th, Seattle, WA 98107. ☎ 📧 Box 4374.

It's like a mighty melody that rings down from the sky. Let's trade HQ LG Dead and Phish. Hey now to tour buddy Mike! Cevoeltz@oakland.edu. Chuck Voeltzel, 201 N. Squirrel Rd #1310, Auburn Hills, MI 48326. ☎ 📧 Box 4375.

Beginner seeks GD, Phish, DMB. Will trade what I have. YLGM. Anthony Szymelewicz, 34 White Spruce Ln., Levittown, PA 19054. ☎ 📧 Box 4376.

25 hrs GD, fast, honest, reliable. Will help beginners. Jay Gordon, 407 Martha Lane, Augusta, GA 30907. ☎ 📧 Box 4377.

I need Phish bootlegs. Badly. I supply blanks and shipping. Be kind, share your wealth with me. Bentley Snyder, 3675 N. 700 E., Provo, UT 84064. ☎ 📧 Box 4378.

Desert rat needs help getting started! 'Cause I'm waaaay out there! Will trade with anybody who's willing, blanks postage, whatever. S. Avers, 19025 Seneca, Apple Valley, CA 92307. ☎ 📧 Box 4382.

Looking for Eugene June 17th, 1994. Please help, great show in the rain. TS, 5005 Mt. Shadows Dr. Box 7, Mt. Hood, OR 97041. ☎ 📧 Box 4385.

Experienced trader w/ 500+ HQ hours Dead & others seeks quality conscious traders. Send sourced graded list. YLGM. Paul Beichert, 54 Hillside Avenue, Bridgeport, CT 06604. ☎ 📧 Box 4387.



Looking for Dead from 9/67 thru 1/70—really want '69 with T.C. Have massive collection of old blues, jazz and tapes of plenty of Frisco groups. John, P.O. Box 175, Mystic, CT 06355. ☎ 📧 Box 4388.

Looking for Jefferson Airplane & Dylan 95 -lots of bands to trade. John, 21B Whig Lane, Monroeville, NJ 08343. Who has any Iron Butterfly? ☎ 📧 Box 4386.

Have 300+ GD, some JGB. Looking for more of same and early psychedelic, folk, bluegrass. Eager to trade! YLGM. Liz Soll, PO Box 232, Pullman, WA 99163. ☎ 📧 Box 4389.

Beginner needs help. Will send tapes and postage for GD JGB. Desperately seeking kindness. Mark Page, 76 West 3rd Street, Bayonne, NJ 07002. ☎ 📧 Box 4390.

Let's trade—looking for HQ Dead, JGB, Phish. YLGM. Blanks/postage. 450+ hours, Gratefully Dedicated. Tristen, 8618 Vista View, Dallas, TX 75243. ☎ 📧 Box 4391.

Max Creek shows to trade, just starting. Chris, PO Box 134, Waterbury, VT 05676. ☎ 📧 Box 4392.

Have lots of Phish and looking for more. Please trade, YLGM. Also want Dead, DMB, Ekoostik Hookah. Bobby 231 Northview Road, Dayton, OH 45419. ☎ 📧 Box 4393.

I collect concert posters/art. Homegrown/Parking lot are most fun, but seek all. Buy/trade-YLGM. 450+ and growing. Free expression lives! Rick Kleinman, 345 Fullerton Pkwy, Unit 2802, Chicago, IL 60614-2855. ☎ 📧 Box 4394.

Hey now! Southwest trader looking to keep area heads together. If interested, write to: Bob, 5910 Lake Brandt, Greensboro, NC 27455. YLGM—over 700 hours. ☎ 📧 Box 4395.

Hey now, Deadhead bro wants to start to trade, Looking for 70's-80's GD. Will send blanks/postage. Chester Semanick, 36 Orinda Circle, Pittsburg, CA 94565. ☎ 📧 Box 4396.

Seeking 4/28/91 and 4/27/91-UNLV. Lots of Dylan, Dead for trade. Dorian and Melanie Jones, 10582 Sterling Blvd., Cupertino, CA 95014-3834. Email Melanie at: <dlc2352@mercury.fhda.edu>. ☎ 📧 Box 4397.

Please help beginner who lost all shows. Random acts of kindness - I need one! IL, PO Box 5545, Manchester, NH 03103. ☎ 📧 Box 4398.

Still need HQ 6-30-95. Lots to trade. Van Troutman, 416 Shaffer Rd., Millersburg, PA 17061. ☎ 📧 Box 4399.

Have over 350 shows, want everything! DAT only, low gen, mostly sbd's. No flakes! YLGM. Anyone who's reliable welcome. List always growing. Los Angeles area. ☎ 📧 Box 4400.

Experienced trader HQ SBDs of 7/28/7, 2/9/73, 6/26/74, 6/22/73, 10/19/71, 3/24/73 Set I, 6/28/74 and any Europe '72 shows. Many HQ hrs to trade. Paul B., 54 Hillside Ave., Bridgeport, CT 06604. ☎ 📧 Box 4401.

Hey now. Long time head seeks hq Dead and Phish shows. Need GD 7-31-74 Dillon Stadium Hartford. YLGM. Jim Mis, 15 Ave. B, Beacon Falls, CT 06403. ☎ 📧 Box 4402.

Optimistically foolish for 12-28-90(I), 6-27-95(II), 2-21-91 Aud only, JGB 2-17-80(LG). YLGM. R. Murray, 140 High St. #9, Ashland, OR 97520. ☎ 📧 Box 4413.

**YOU CAN WRITE TO PEOPLE  
VIA THE BOX NUMBER AND  
SEND IT WITH \$1 TO:  
DDN TAPE TRADING  
P.O. BOX 936,  
NORTHAMPTON, MA 01061**

Looking for Summer '95 shows. Have 300 hrs. YLGM. Dave DuBois, RD #3, Box 24T, Canastota, NY 13032. ☎ 📧 Box 4431.

Want 1980-85 GD and all Jerry Garcia shows. Have 3400+ GD and 400+ Jerry shows. Steve, 7826 Highpoint Rd., Baltimore, MD 21234. ☎ 📧 Box 4403.

DAT taper, 1000 hrs Dead, 750 hrs other. Looking for Phish, Dead, Zappa. Aud/Sbd DAT only. Chase Smith, 1404 Southern Hills, West Plains, MO 65775. ☎ 📧 Box 4404.

Desperately seeking Pearl Jam - Hartford 10/2/96. Lots of GD and some PJ to trade. Thanx! Steve. Steve Levin, 1229 Jericho Rd., Abington, PA 19001. ☎ 📧 Box 4405.

Still looking for 3-18-93 Cap Centre. Also, any Dead, JGB, Hornsby wanted. Scott, 86 N. Landon Ave., Kingston, PA 18704. ☎ 📧 Box 4406.

DAT trades wanted - 500 hrs+. JP Hogge, 5409 Bewdley Road, Richmond, VA 23226. ☎ 📧 Box 4407.

Looking for HQ GD ('73-'79), Allmans, Max Creek, Solar Circus. Have 2000 hrs GD, many HQ Sbd's. Scott, 140 Teece, Pittsburgh, PA 15202. ☎ 📧 Box 4408.

Hello. I have 800 hrs LG sbds, many pre-'72, to trade. Please email a note and/or list to: nat24@aol.com. Don't be shy. ☎ 📧 Box 4409.

Have small collection. Need more! Please enlighten me. HQ GD, ABB & Phish. Will send blanks/postage. Handegan, 1922 Crossland, Murray, KY 42071. ☎ 📧 Box 4410.

Don't have a dual cassette, looking to buy tapes if possible. If interested, send list: 8612 E. Sytter, KC, MO 64129. Jim C. ☎ 📧 Box 4411.

Want 9/27/76 Rochester, 9/3/80 Springfield, any JGB. Lots to trade. Jeff Briggs, RP2, Box 246, St. Johnsbury, VT. ☎ 📧 Box 4412.

400 hrs to trade. Always looking for more. YLGM. Brian, 121 Oaklawn Ct. #108, Schaumburg, IL 60195. ☎ 📧 Box 4414.

Seeking July '82, GD @Redrocks, CO & Dec '81 @Boulder, CO. YLGM. Marty, 18414 First Ave. Ct. E, Spanaway, WA 98387. ☎ 📧 Box 4415.

600+ hrs of GD, Phish, etc. Looking for HQ tapes and those rare gems. Matt Sukeforth, 343 Main St., Westbrook, ME 04092. ☎ 📧 Box 4416.

Deer Creek 95 was my last show. Sure would like a crispy tape. Turtleman, 1109 7th Ave. S., Fargo, ND 58103. ☎ 📧 Box 4417.

Old timer, beginner, seeks Neil and JGB. Will send blanks and if required offering. PO Box 89, NHP, NY 11040. Aiko. ☎ 📧 Box 4418.

Hey now! 1200+ hrs GD. 175+ hrs Phish; looking for more of the same. YLGM. JAB3, 100 River Rd. #34, Bogota, NJ 07603. ☎ 📧 Box 4458.

Tape trading has slowed since the bus let the captain off. Need fresh HQ gems. YLGM. Fast turnaround. Searching for Mardi Gras '95 shows. (800)504-5207. ☎ 📧 Box 4419.

Looking for hq, lg 8/27/72 & any hq lg JGB. Have 200+ GD hrs to trade. ☎ 📧 Box 4432.

Beginner needs help. Looking for April 4, 1994, and April 7, 1991. Thanks for the help. JoelMax@aol.com. ☎ 📧 Box 4420.

Need 1 Sugar Mag, also 7/10/96 Camden Furthur show. 475 hrs to trade and share. doodah, hey now. Jojo, 90 Fair Harvey Hill Ct., Absecon, NJ 08201. ☎ 📧 Box 4421.

Seeking all years GD and others. 1500 hrs to trade. YLGM. Matt 1905 Village Rd., Orwigsburg, PA 17961. ☎ 📧 Box 4422.

Looking for a HQ of these shows: LA Sports Arena 12/10/93, Vegas 5/20/95 of GD, and 9/29/95 of Phish. YLGM. Have lots to trade. Thanx and have a grateful day. Sonny Oropilla, 11592 Poppyglen Ct., Moorpark, CA 93021. ☎ 📧 Box 4423.

Reliable & honest trader has 1000+ HQ hrs. Looking for more. Beginners welcome. Nick, 932 Pinewood Dr., Apt. D, Plainfield, IN 46168. ☎ 📧 Box 4424.

DAT & PCM to trade. 2500 hrs. Deal, PO Box 191424, Dallas, TX 75219. ☎ 📧 Box 4425.

Chicagoland deadhead who's digging Bluegrass, Grisman, Fleck, Traditional, Etc. Let's share! Gardner@usertech.com. ☎ 📧 Box 4426.

Help a sister find her miracle. Start my collection. Will send blanks and postage. Very grateful. Angela Brown, PO Box 844, Galion, OH 44833. ☎ 📧 Box 4427.

Have many low gen sbd's. Would like a few more. Big Brent fan. Your tape gets mine. AJ, PO Box 151 Guilderland, NY 12084. ☎ 📧 Box 4428.

Looking to start trading again. Have lots of tapes. Rick Gireux, 24 Hillview Dr., N. Providence, RI 02904. ☎ 📧 Box 4429.

Wanted: Pete Townsend solo at the Fillmore April 1996 or anywhere else! JRSII@aol.com or JR, 2743 Derby St., Berkeley, CA 94705. ☎ 📧 Box 4430.

2900 hrs, searching for rarities, 6-20-74, 7-25-74, 12-4-73, 6-27-76, etc. Paul Bottiglio, 27 Monmouth Ave., Medford, MA 02155. ☎ 📧 Box 4433.

Seeking quality Phish, DMB, Dead. Hurtin' bad for 9/28/94 Dead at Boston Garden. Send lists to: Dave, 34 Ocean Park Rd. #20, Saco, ME 04072. ☎ 📧 Box 4434.

MARLEY -desire Santa Cruz '78, Berkeley '78 & Oakland '79. Have much to trade. Rasta Randy, 4950 Cherry #19, SJ, CA 95118. ☎ 📧 Box 4435.

Will send blanks to anyone with good quality of 7/8&9/95. Was there and need closure. Roger Lipsey, 816 Topaz La., Madison, WI 53714. ☎ 📧 Box 4436.

"They Bien." Have: 350+ hrs Dead/JGB, 140 hrs Phish, WSP, BT, DMB, FGH). Need: Rusted Root, Moe, DMB, FGH. YLGM. 1008 Washington St. #3R, Hoboken, NJ 07030. ☎ 📧 Box 4437.

Beginner with HQ Sbd seeks same. Also looking for first show 12/12/93. YLGM. Joe Kennedy, 1454 Maxson Rd., Cedar Rapids, IA 52403. ☎ 📧 Box 4438.



Proactive trader needs more GD. YLGM. J. Blachowitz, 8229 Waukegan Rd., Niles, IL 60714. ☎ 📧 Box 4440.

All the years combine - need 6/17/94 & 6/3/95. Happy to help those searching for the sound. A. Katsaris, Box 1324, Williams, CT 95987. ☎ 📧 Box 4441.

Have/want Silos, Spirit, QMS, Moby Grape, Byrds, Burritos, Blues. Phil Zjsook, 1351 Eastwood, Highland Park, IL 60035. (p2123@aol.com). ☎ 📧 Box 4462.

1200 hrs Dead, mostly HQ. YLGM. T. Burton, 2743 Bluebird, Cottage Grove, WI 53527. ☎ 📧 Box 4442.

Still reelin' & rockin.' Trade for more! 1700+ GD; Asst. goodies on 40 pg list. Paul Fischer Jr., 443 Highcrest Dr., Wilmette, IL 60091. ☎ 📧 Box 4443.

Lookin for trades. YLGM; 500+ Dead & JGB; Sbd's. Gary, 118 Bishop Dr., Westerville, OH 43081. ☎ 📧 Box 4444.

Looking for Sbd DAT traders. Kind trader looking for someone who is also kind and willing to share Brian Levine, 37002 Sandalwood Dr., Farmington Hills, MI 48331. ☎ 📧 Box 4446.

Help a fellow head start tape tradin' - will compensate for any cost. Rusty Anderson, 5111 Hamer Ln., Placentia, CA 92670. ☎ 📧 Box 4447.

DAT traders only. PAN 3700 to 3700. YLGM. Lynn/Jen, 127 Newell St. #108, Painesville, OH 44077. It's an obsession but it's pleasin. ☎ 📧 Box 4448.

Need first show - 10/23/70 -will send blanks, postage. Brian, PO Box 5258, Pagosa Springs, CO 81147. ☎ 📧 Box 4449.

Sittin' on a back porch in South Dakota, still jonesin' for muzak. 1500+ hrs GD, JGB, QMS, Tuna. Luv to trade. Coyote, PO Box 711, Mission, SD 57555. ☎ 📧 Box 4450.

DAT -> DAT "Keep the faith." 100 hrs. Dead, JGB, etc. Calm, reliable, trader, 34 Union St., Ridgefield Pk., NJ 07660. ☎ 📧 Box 4451.

Beginner wants Dead, Phish, GSW, Tuna, Crimson. Have 25 hrs Dead and others. YLGM. Ron LeDonne, 10 Appleby Dr., Bedford, NY 10506. ☎ 📧 Box 4452.

In search of quality JGB Sbd's, and recent Dead Sbd's. Lots to trade. Marty Pawloski, 14 Little Philadelphia Rd., Washington, NJ 07882. ☎ 📧 Box 4453.

Looking for first CD by "The Bears" (Adrian Belew). Please write: Mike Whitford, 137 Roosevelt Ave., Dumont, NJ 07628. ☎ 📧 Box 4454.

Looking for Rusted Root, Blues Traveler, DMB, JGB, ABB, Phish. Send lists to Boomer, 1503 East Emmaus Ave. #2, Allentown, PA 18103 or email marboom@aol.com. ☎ 📧 Box 4470.

Have 1700+ hrs, want HQ GD, JGB. Send lists. Joe, 14 Ferris St., South River, NJ 08882. ☎ 📧 Box 4476.

Looking to trade tapes. 10 years recovery clean and sober. Write Billy, 18 East 24 St., Huntington, NY 11746. ☎ 📧 Box 4457.

I need a miracle. Very kind GD trader looking for HQ Las Vegas and Phoenix shows. YLGM. Kevin Bowman, PO 1798, Winterhaven, CA 92283. ☎ 📧 Box 4469.

**RECORD YOUR FREE VOICE  
AD RIGHT NOW!  
YOUR VOICE IS WHAT  
PEOPLE WANT TO HEAR!**

Not many Phish in my pond! Have 1200+hrs Dead! Anyone want to trade? Joey, POB 5251, Blue Jay, CA 92317. ☎ 📧 Box 4459.

1300 hrs Dead, Dead related. Looking for Dead, Ratdog, JGB, Who, Ani Difranco. Eric, 345 Pinecrest Dr., Rochester, NY 14617. Email petejz@aol.com. ☎ 📧 Box 4460.

Hey now, I'm looking for 94 & 95 Sbd's. I have 900 hrs of HQ Sbd's. YLGM. Rob Hechinger, 136 Aschenbrenner Rd., Cinebar, WA 98533. ☎ 📧 Box 4461.

Have/need Dead, SRV, Bohemians, others. Anybody have Townes Van Zandt, Blues Rodeo or MMW. YLGM. David, 19700 Hickory Twig #1905, Spring, TX 77388. ☎ 📧 Box 4463.

Have HQ WSP (Fox shows) and others. 400+ hrs. Many masters. But no Phish, can you help? Please send list to Jeff, 514 Hamilton Station, Columbus, GA 31909. ☎ 📧 Box 4464.

Seeking traders with LG 1970's Dead rarities. 2500 hrs, plus Young, Springsteen, Seldom Scene, etc. Scott, 820 Ashbury St. #6, San Francisco, CA 94117. ☎ 📧 Box 4465.

Experienced trader with 600+ hrs. Looking for Dead, Hornsby, DMB, Zero and ABB. Have low gens DSBD from Furthur Fest. YLGM. Eric, 1517 Terrace Blvd., Hazleton, PA 18201. ☎ 📧 Box 4466.

Still searching for the sound of 9/4/79 MSG & 5/1/80 Greensboro. I would be most Grateful. Jesse Landis, 3685 No It Rd., Mt. Joy, PA 17552. ☎ 📧 Box 4467.

Looking for HQ 72-74 and JGB, have 700+ hrs. Beginners/seekers welcome. Rich Staats, 1067 Chula Vista Ct., Greenwood, IN 46143. ☎ 📧 Box 4468.

Hey now - looking for Dec. 94 Oakland shows. Sid Pierce, HCI Box 519, Reeds Spring, MO 65737. ☎ 📧 Box 4471.

Would like to trade Dead and JGB tapes, YLGM: Tom Heuser, 3621 Sacramento Ave., Santa Rosa, CA 95405. ☎ 📧 Box 4472.

Jerry rips. Wanna trade? David 275 W. 96th St. #5-6, NY, NY 10025. ☎ 📧 Box 4456.

Need a miracle, want 6/28/74 Set I and full Set II. Also Merle Saunders 8/9/95 Help is it on the way? Mike Hoberlan, 4255 Birch Rd., Elm Creek, NE 68836. ☎ 📧 Box 4473.

Hoser seeking Richfield 94 and Auburn Hills 95 and Albany 93. Have Phish, Dead, Cramps to trade. Kaosdsgrn@astral.magic.ca. ☎ 📧 Box 4474.

Transitive nightfall of diamonds. Love you Jerry. Will fill blanks. Kristen, 7620 Santa Ysabel, Atascadero, CA 93422. Send 52Cent SASE for list. It's a fatty. ☎ 📧 Box 4475.

DAT only, Dead & non-Dead. Damon, POB 47, Epping, NH 03042. No begs, please! (Email jkstrw@nh.ultranet.com). ☎ 📧 Box 4478.

**HAVE YOU MOVED?  
WE NEED TO KNOW!**

All correspondence must include customer number or old address

Name \_\_\_\_\_

NEW Address \_\_\_\_\_

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

Zip \_\_\_\_\_

Phone \_\_\_\_\_

Cust # \_\_\_\_\_

OLD Address \_\_\_\_\_

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Send to:

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Manchester, NH 03108-4926

*Please copy this onto a 3x5 card  
Rather than destroy the mag!*

I have 250 hrs GD - half xferred from HiFi VHS & twin NAKS. Looking for Dead w/ Hornsby plus early Quicksilver. Let's trade lists. Catfish, 28481 La Noche, Mission Viejo, CA 92692. ☎ 📧 Box 4477.

Any kind heart looking to help out a beginner? Will send blanks and postage. Have 100 hrs. Please send lists to Gary, 2511 Lincoln Blvd., Bellmore, NY 11710. ☎ 📧 Box 4479.

Please! Want all 1995 tapes of good quality. K. Herndon, 5 Philbrick La. #6, Kittery, ME 03904. ☎ 📧 Box 4480.

Many Gans Dead hrs. Need Betty Boards and Sbds. Tapes and postage. John Moynahan, 2 Hubbard St., Bay Shore, NY 11706. ☎ 📧 Box 4481.

Need Pigpen's last show, also HQ 71-74. Want Marley, Allmans, JGB. Have a bunch of HQ Sbd's. YLGM. Brendan Rigler, 267 Jeffer St., Ridgewood, NJ 07450. ☎ 📧 Box 4482.

Paradise waits. Kama'aina Key has 80 hrs Dead 3/5/92, 7/1/85, 12/31/78, 8/24/72, 5/24/69. Jones'n for 70-75 Dead. Any JGB, ABB. YLGM. Blanks-postage. Kevin Jones, 95-636 Hanile St. #G104, Mililani, HI 96789. ☎ 📧 Box 4483.

Have 150 hrs analog (low gen sbd, 1st gen from DAT) & a few DATs. Looking for more of the same, esp 72-74, 77 & Europe 90. Chris Hoskins, 2523 Pepperfield Ct., Chesterfield, MO 63005. ☎ 📧 Box 4484.

Beginner trader needs: GD, Allmans, Phish, Crowes, Traveler; YLGM. Will send blanks. (Modest List.) Send to: Roach, 16555 Masonic, Fraser, MI 48026. ☎ 📧 Box 4485.



Jerry the band keeps playin on. Walkman keeping perfect rhythm skiing warp speeds to so many sbd's that ease my soul. Golden, Steam "buddah" Springs, CO. ☎ 📧 Box 4486.

500+ hrs Dead, Sbd only. 100+ hrs others. Looking for HQ Pink Floyd. Jeff, PO Box 8045, Reno, NV 89507. ☎ 📧 Box 4487.

Can you help? Seeking live Frank Zappa! Will send extra blanks and postage. Mark Fritcher, 929 W. MacArthur, Bloomington, IL 61701. ☎ 📧 Box 4488.

Still a beginner, is help on the way? Let's help each other. 200+ hrs. YLGM. Louis, 1810 NW Eunice Ave., Grants Pass, OR 97526. mart@magick.net. ☎ 📧 Box 4489.

Howdy, looking to trade some Dead and Allman Brothers. Have over 1000 hrs. Serious HQ traders only. Tim K, POB 401, Agawam, MA 01001. ☎ 📧 Box 4490.

Help! Looking for HQ tapes, B-day show, 9/10/93 and Phil's bombs at Shoreline 8/1/96 Furthur. Thanx. B. Steen, 8775-A Chandler Dr., Surfside Beach, SC 29575. ☎ 📧 Box 4491.

Looking for HQ lowgen Dead, Phish, Leftover Salmon, DMB, etc. Have lots to trade. YLGM. Peace & 4:20. Steve Mane, 4712 Arbor Chase Dr., Raleigh, NC 27616. ☎ 📧 Box 4492.

Beginning trader looking for same in North East. Jeremy Stock, 50 Nicole Drive, Milford, CT 06460. Dead, Allmans, Furthur Fest. etc. ☎ 📧 Box 4493.

>1000 hrs. Dead/JGB SBD. YLGM. Will also trade for photos, etc. Michael Langan, 28 Parkton, Boston, MA 02130. MLL39@mail.idt.net. ☎ 📧 Box 4494.

Two Dragons. Looking for other NAK traders. Rob Gray/TSI visuals. 506 Bethlehem Pk., Ft. Washington, PA 19034, rob@tsivisuals.com. ☎ 📧 Box 4495.

Steal some HQ Sbd's right off my heads. Looking for HQ only! YLGM. Trader Vic, 485 Heath St., Chestnut Hill, MA 02167. Email: Victorbeck@aol.com. ☎ 📧 Box 4496.

Experienced trader seeking HQ Dead. All years. Quality not quantity. 500+ HQ hrs to offer. YLGM. Paul B, 54 Hillside Ave, Bridgeport, CT 06604. ☎ 📧 Box 4497.

Picky tape collector, many great shows. Looking for Lg SBD HQ. YLGM. Ron Waloff, 736 Westview St., Phila, PA 19119. ☎ 📧 Box 4516.

"Let there be songs to Phil the air." Looking for HQ tapes. JGB, Hot Tuna, GD, Phish. Dave B., 1500 W. Terrace Circle, Teaneck, NJ 07666. ☎ 📧 Box 4509.

East Coast Head SWM 28, mellow, town and country, trade DATs, hang with free spirited sisters. Need 7/8/96 JGB Constitution Hall 1983. Jerry's free. ☎ 📧 Box 4499.

Have 200+ hrs GD. Looking for HQ of same, Phish. YLGM. E. Bland, 727 Beversrede, Kennet Square, PA 19348. ☎ 📧 Box 4518.

Always looking for new trades. Dylan, Band, JGB, Allmans, Cream, Stones, CSNY, Derek Dominos, Blind Faith, more. YLGM. James, 3817 Mary Ellen NE, Albuquerque, NM 87111. ☎ 📧 Box 4513.

Seasons change and roses die... 3000 HQ hrs to trade w/kind bros & sis. YLGM. Lou Berrios, 13 Franklin St., Oneonta, NY 13820. ☎ 📧 Box 4500.

Looking for JGB, Garcia/Grisman, Doc Watson, Neil Young, Dylan & assorted bluegrass on DAT to trade! Email address: dkstr21370@aol.com. Phillip Crawford, 1700 Dare Street, Raleigh, NC 27608. ☎ 📧 Box 4501.

Looking for Tower Theater PA 6/21/76-6/24/76. Also Roosevelt Sta. Jersey City 8/4/76, Englishtown 9/3/77. Have lots too! PO Box 230, East Meadow, NY 11554. ☎ 📧 Box 4502.

I'm a little furthur on down the line. Let's trade. Where's 7/2/86, 9/17/86, 7/15/96. Andy, 2318 Deewood Dr., Columbus, OH 43229. ☎ 📧 Box 4503.

Hey! Have 400+ hrs Dead/Phish and seek more of same plus Neil Young, Little Feat, Stones, Who, JGB. Also seek Phish Summer '96. YLGM. Aaron, 77 Elm St., No. Andover, MA 01845. ☎ 📧 Box 4504.

God Bless Jerry - please send set lists, tapes, etc., esp SB/HQ Aud. Curtis Baker, 114 E. Atlantic Blvd., Ocean City, NJ 08226. ☎ 📧 Box 4505.

Have 1000 hrs. Need Pat Benetar, Skynard, Who Quadrophenia Tour, Steve Miller, CSN 96 Tour. J. Green, 2015 62 Street, Brooklyn, NY 11204. ☎ 📧 Box 4506.

Hey now! Looking for '94 & '95 Sbd's. Have 2200 hrs to trade. Paul M., 88 Manor Rd., Guilford, CT 06347. ☎ 📧 Box 4507.

SBDs only! Must be fast & reliable. Have 500+ hrs - no bad quality. Send lists to: Paul Angelilli, 234 Pembroke Dr., Yonkers, NY 10710. ☎ 📧 Box 4508.

One year off is long enough. 1500 hrs. Looking for patient traders B. Hamrick, 837 Wiley, Wichita, KS 67203. ☎ 📧 Box 4498.

Have 400+ hrs "SBD only" to trade. Beginners welcome. Especially looking for Ratdog Summer tour. have OH, PA, VA, IN, WI and IL to trade. Randy Davis, 218 W. Broadway, Fortville, IN 46040. ☎ 📧 Box 4510.

500 hq hrs GD; also have/want Zeppelin, Phish, Jimi, Allmans, Dylan, Nirvana, Jane's. Very reliable. YLGM. Brian, 300 Marlborough St. #8, Boston, MA 02116. ☎ 📧 Box 4511.

Seeking Garcia Bands, Mickey Hart, NRPS, Dave Nelson Band, Hornsby, Zero. Have 1000 hrs to trade. Eric, 527 40th #2, Des Moines, IA 50312. ☎ 📧 Box 4512.

Serious, reliable DAT trader looking to increase collection. 4 Marina Rd., Chelmsford, MA 01824. ☎ 📧 Box 4514.

Looking for live tapes of the following: Dead, Phish, Hawkwind, Gong, Rundgren, Meat Puppets. Stacy Phares, 27 Bronson Ave., Scarsdale, NY 10583. ☎ 📧 Box 4515.

Looking for GDH or 95 SBD's. (Who's got that 6/30/95 SBD?) YLGM. Jim Thorpe, 301 Bellaire Rd., Avon Lake, OH 44012. Peace to all. ☎ 📧 Box 4517.

HQ trades welcome. Two decks: Nak 480 -> Aiwa AD-6550. Preferences: Brent & '77. Even swap or blanks & postage. Lovin' life, Mike, 605 N. Richman Ave., Fullerton, CA 92832. ☎ 📧 Box 4531.

Looking for quality Old and In the Way tour tapes plus quality Brent - WR Cole, 2527 Top Hill, Louisville, KY 40206. ☎ 📧 Box 4535.

Have 350 hrs. Mostly brd's & 2 NAK's. Want 2/26/95, 2/20/95, 2/28/95, '93 Tull. Chris

Reading, 11728 Cominito Corriente, San Diego, CA 92128. ☎ 📧 Box 4519.

Help beginner looking for everything! Will send tapes. Share your magic. R. Mendivil, 25314 Andrea Ave., Lomita, CA 90717. ☎ 📧 Box 4520.

Looking for HQ JGB, Dead, Phish, YLGM. Will send blanks and postage. Chris Treat, 230 Park St., West Haven, CT 06516. ☎ 📧 Box 4521.

Richmond, VA: Just got here. I'm seeking taper to hang with or swap blanks. Have about 200 hq hrs. Keith Gentili, 2887 Mountain Rd., Glen Allen, VA 23060. ☎ 📧 Box 4522.

Kind sister looking for HQ GD (especially with Brent), JGB, DMB, GSW, Blues Traveler, Rusted Root. Carly, Clarkson University, PO Box 7216, Potsdam, NY 13699-7216. ☎ 📧 Box 4523.

650+ HQ hrs Dead, 50+ Phish. Looking for HQ LG Sbd's. Fast, reliable. YLGM. GG, 3772 Idlebrook Cir. #214, Casselberry, FL 32707. Piece, love & mischief. ☎ 📧 Box 4524.

Let there be songs to fill the air. Looking for 6/24/84 & 7/7/86. Have 300+ hrs, YLGM. Rich, PO Box 1293, Oak Grove, VA 22443. ☎ 📧 Box 4525.

3000 hrs Dead, 350 JGB, 450 vid. Looking for serious traders. Send list with phone #. PFM, 323 Betsy Scull Rd., Egg Harbor Twp., NJ 08234. ☎ 📧 Box 4526.

Kind beginner w/30 hrs. Needs lots more of the good ol' GD. Steve Jones, 1706 Navarre Ln., Henderson, NY 89014. ☎ 📧 Box 4527.

Will trade lg sbd's for same - 1000 hq hrs and counting. Does 7/9/95 SBD exist?! Keep on Growing! Jeff Jaworski, 1616 Aldore Dr., Waukesha, WI 53188. ☎ 📧 Box 4528.

One NAK, and one HI-FI VHS. Can transfer small collection of HQ to and fro: Patrick, 9213 Oakland Ave., Kansas City, MO 64138. ☎ 📧 Box 4529.

Let's trade hq lg sbds. Please only your best. YLGM. Miss you Jerry! but I'm glad you're at peace! LH, 66 S. Bellevue, Depew, NY 14043. ☎ 📧 Box 4530.

Minnesota head wants to let that Deal go down! Want Dead, Phish, DMB, WSP, ABB. Will trade the same. 458 Suzanne Ave., Shoreview, MN 55126. ☎ 📧 Box 4532.

Reliable trader 600+ hrs Dead/others/videos. Need Ratdog 9/9/95, Dead, Phish, WSP, SRV, Zappa. YLGM. Mike, 1908 Prairie Path Ln., Carpentersville, IL 60103. ☎ 📧 Box 4533.

Am looking for Bruce Cockburn shows. Only have 1 now but it's GREAT. Also have GD. Gary Schumacher, RR1, Laura, IL 61451. ☎ 📧 Box 4534.

Looking for 6/23/96 Raleigh Furthur Festival. Have list would love to trade. David Piazza, 39 Edgewood MHP, Greenville, NC 27834. ☎ 📧 Box 4536.

Canadian beginner looking to build collection: GD, Phish and other good stuff. Have some shows. YLGM. Will send tapes & postage. Mickey, 120 Patrick Cr., Essex, ONT N8M1X3. ☎ 📧 Box 4537.

Looking for JGB 9/7/89 Brendan Byrne Arena. Have 500+ hrs Dead. Jeff Williams, 146 N. Spinnaker Dr., Mystic Island, NJ 08087. ☎ 📧 Box 4575.



Wanted - HQ GD late 1969, all 1970. Especially November '70 to early 1971. JGB from 1977. Have 250 hrs to trade. Anthony DeRubbio, 200 St. Johns Ave., Staten Island, NY 10305. ☎ 📧 Box 4539.

Desperately seeking the Dead, Dylan, Joan Baez, Indigo's. Esp. the Dead! Only 50 hrs - please assist! YLGM. Write to: MC, 1671 Ferry St. #15, Eugene, OR 97401. ☎ 📧 Box 4540.

Wanted: Stones, Bromberg, Floyd, Phish, DMB, ABB and others. DAT only. JC, 368 Abrams Mill Rd., King of Prussia, PA 19406. ☎ 📧 Box 4541.

New trader needs kind, experienced help to begin my collection. Help keep the music alive. Will send blanks and postage. Erin Ivy, PO Box 86852, Phoenix, AZ 85080. ☎ 📧 Box 4542.

Lookin' high & low for Summer '95 tapes. Giants, Vermont, Albany, Auburn Hills, Pitts, RFK. Been in a slipknot! Is help on the way? Ring that bell. Rob Askew, 10 Lakeshore Drive, Hamlin, KY 42046. ☎ 📧 Box 4543.

Have 200+ hrs GD. Looking for HQ of same, Phish. YLGM. Evan Bland, 727 Beversrede, Kennet Square, PA 19348. ☎ 📧 Box 4544.

My tape player at my fave tape, I need another copy. JGB 3/18/78 Warner Theater, Wash. DC. William Mazurowski, 91 Butternut Dr., Agawam, MA 01001. ☎ 📧 Box 4545.

Please. Seeking relaxed, reliable HQ traders. Need some Spring '95, Summer '95 (Albany). YLGM. S. Harrison, 8310 Dark Horse Msla, MT 59802. ☎ 📧 Box 4546.

Have low gen HQ Phish, Dead, many current Phish Sbd's. 100's of hours of Dead. Seth Fallon, 260 Rt. 7A, Copake, NY 12516. ☎ 📧 Box 4547.

Need Furthur Hartford 7/7, rare Dead, JGB, Merl, DMB, GSW, WSP, ELP. Have 2400 hrs to trade. Ted, 15081 Summerhill Dr., Eden Prairie, MN 55346. ☎ 📧 Box 4548.

Beginner looking for Allmans, Kravitz. Have Mother Hips, Dead, Phish to trade. Send list if interested: ESB, 1205A W. Sacramento Ave., Chico, CA 95926. ☎ 📧 Box 4549.

Need DAT lists. I am an experienced analog taper switching to DAT. Dead, Phish, Panic & others. Marc Pfisterer, 702 E. Jefferson, Boise, ID 83712. ☎ 📧 Box 4550.

Please help my collection grow. I have 50+ hrs GD, Widespread Panic & Phish. Chris, 311 E. South 5th St., Seneca, SC 29678. ☎ 📧 Box 4551.

Need a couple of At traders - have 2000+. Mark, 75-5595 Palani #6-212, Kailua-Kona, HI 96740. Aloha to all. ☎ 📧 Box 4566.

Serious traders only. Have 1200 hrs, looking for HQ Sbd's & Aud's of Dead, JGB, Weir and Zero. Scott & Liz, PO Box 811767, Boca Raton, FL 33481. ☎ 📧 Box 4552.

Beginning tape collector needs good tapes to begin collection. Will send blanks and postage. Send information to: Brent, 328 Sarah Ave., Iowa Falls, IA 50126. ☎ 📧 Box 4571.

Wanted: 3/17/67, 6/19/93 Slipknots! Kenwick, 326 NE Rockwood, Bartlesville, OK 74006. ☎ 📧 Box 4567.

Looking for ABB '96 at Merriweather Post. have 1600+ hrs Dead/Phish/ABB etc. to trade. Zev Kessler, 23227 Wendover, Beachwood, OH 44122. ☎ 📧 Box 4554.

Have 2,700 HQ LG hrs. Dead, Phish, others plus 136 FM Dead hrs. YLGM. John Gregory, 1408 S. Main St. #2N, Rockford, IL 61102. ☎ 📧 Box 4555.

DAT trader looking to share lists and expand collection. 900 hrs. Sony D-7 to Pan 3700, digital only please. Tom S., Box 4927, Hilton Head, SC 29938. ☎ 📧 Box 4574.

40 year old hippie looking for Memphis 95, St. Louis 94, Sandstone 93. John Edelem, Rt. 1 Box 124, St. Joe, AR 72675. Peace & love. ☎ 📧 Box 4556.

Did LSD-25, haven't been the same since. Wood like a copy of 7-14-70. Got some hand me downs to trade. YLGM. Steve 22491 US224, Fostoria, OH 44830. ☎ 📧 Box 4558.

Grateful for the Dead and kind traders. Still looking for 2/24/73 Iowa City, and great harmonica players. Have 500 hrs Dead, plenty others. James Gillam, 3737 Pine Grove Rd., Klamath Falls, OR 97603. ☎ 📧 Box 4559.

Have 150+ hrs of GD, looking for Seattle shows, 5/24-25-26/95. YLGM. Keep on tradin'. Bill, PO Box 3179, Sunriver, OR 97707. ☎ 📧 Box 4560.

1000+ Dead sbd hrs to trade - want hq sbds Dead, Dylan, Stones, Young & others. B. Gregory, 20B William St., Old Bridge, NJ 08857. ☎ 📧 Box 4561.

Gordon Hake where are you? Have/want to trade HQ GD. Local DH's please write! Doug Rauhe, 804 7th St., Oregon City, NJ 08226. ☎ 📧 Box 4562.

1300 hrs HQ GD, JGB, misc, videos. Want more HQ video, Poi Dog, Los Lobos, Neil, etc. Gratitude, 120506 SW Bank, Vashon Isl., WA 98070. ☎ 📧 Box 4563.

Rookie tape collector looking for Dead and Phish shows. Please help enthusiastic brother start epic collection. Matt, 672 Tyrone St., San Diego, CA 92020. ☎ 📧 Box 4564.

Wanted: Phish Aug 2nd, 1996 Wolf Mountain, Dead Feb. 20, 1995 Delta Center Salt Lake Utah. Have small tape selection to trade. Evan Marks, 3025 Winsome Rd., Boise, ID 83702. ☎ 📧 Box 4565.

Hey Now! East Coast DHs have 300+ hrs to trade and need more. Reliable only! K&N, 401 Edgewood Ave., Williamstown, NJ 08094. ☎ 📧 Box 4568.

DAT's only - wanted: Dave Matthews, Bromberg, Dylan, Black Crows, Dead, Meters, Who, Allmans. Over 2500 DATs to trade. Jeff, 1308 Christopher Ct., Downingtown, PA 19335. ☎ 📧 Box 4553.

Please help! We're looking for the Clifford Ball! and other Phish/Dead to trade. YLGM. 200+ hrs. Jen & Josh, 199 Austin Farm Rd., Exeter, RI 02822. ☎ 📧 Box 4569.

Any Leon Russell, Dr. John, Fleetwood Mac out there? Have Dead, Dylan, Floyd, Doors, JGB, Zeppelin, Stones. The Tinman, Box 1777, Porterville, CA 93258. ☎ 📧 Box 4578.

"One man gathers what another man spills" I need more tapes, many to trade. YLGM. Dan, RR#2, Box 662, Linton, IN 47441. Need Dylan/Dead! ☎ 📧 Box 4570.

Have 750 hrs JGB, Dead, Phish. Looking for HQ Sbd, Phish 95, 96, Furthur. YLGM. Rick Vah, 5122 Singleton Dr., Hilliard, OH 43026. ☎ 📧 Box 4572.

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Wanted: tapes of 1995 Summer Tour shows. Send info to Quid Casey 213 Liberty St. #3, Bath, NY 14810. ☎ 📧 Box 4573.

Looking for Lg 1/10 & 1/11 Nassau. Have 1500 hrs to trade. Gary Kerper 225 Martlingave, Tarrytown, NY 10591. ☎ 📧 Box 4538.

Let's trade 500+ Dead, 200+ others. YLGM. Want Phish 95, 96, Furthur, Horde. Mark, 5401 Fripp Ln., Acworth, GA 30101. ☎ 📧 Box 4576.

Looking for early Dylan (61-70). Have 1500+ Dead, will trade. Mike, 87 Lawrence Rd. #E125, Broomall, PA 19008. ☎ 📧 Box 4577.

Reliable trader with 150 hrs of HQ Sbd's. Looking for more of the same. Need 7/18/90. YLGM. Jeffrey Hicks, PO Box 494, Milton, IN 47357. ☎ 📧 Box 4579.

Hart-Lesh for Prez. in '96. JGB, Dead hours, Sbd's, videos. Looking to trade! Mike Dostal (616)342-9333 K-200, MI. ☎ 📧 Box 4557.

Looking for Hartford '88 run, Meadowlands 10/11-15/89 and other '85-'90. YLGM. Chris Elliott, 77 Patten Rd., Westford, MA 01886. ☎ 📧 Box 4580.

Email your tape lists to JedH@interramp.com - Tennessee Jed. Jed Hart, 121 West 69th St. #3R, New York, NY 10023. ☎ 📧 Box 4581.

## International

Beginner needs help getting started. Will trade for XLII-S. Postage and tapes provided. Morgan Reid, 30n 203 Lynnview Rd. SE, Calgary, Alberta, Canada. T2C 2C6.

German DH w/ 3000 hrs needs more JGB. Valentines, Ratdog. Torsteu Otte, Am Fort 17, Magdeburg/FRG 39122 Germany.

UK trader working on pre '75 back catalogue and anything new. 2000 hrs GD to trade. Robin Browne, 4 Foxhill Ave., Leeds, UK LS16 5PB

Need Europe 72 shows. Also any from '68 to '74. Have 130 hrs digital. YLGM. Most reliable. Francisco Escolano, General Yague 20, 29020 Madrid, Spain.

DAT only - Zeppelin, Page/Plant, SRV, Hendrix, others. Many masters and low gen. YLGM. Juana Lloret, Apartado De Correos 22158, Barcelona, Spain 08080.

Canadian has LG or master: Furthur Spac & Meadows (most), Zero 95/10/21-2, Arlo 96/12/06, NRPS 95/08/27 & 96/07/19, Allmans 96/07/26, Solar Circus 95/05/12, GDH #208, GD 70/05/02, 95/06/15, etc. Looking for HQ LG GD: 94/07/13, 92/03/21, 91/03/25, 90/07/16. Any Band, Arlo, Max Creek, Allmans? Quality before quantity. A Ball, 232 3rd Ave., St. Pierre, Quebec, Canada H8R1M6.

Isolated DH soliciting miracle older, rarer tapes. Will send African music or souvenir in return. Asante. J. Myer, c/o CARE Kenya (Bukavu), Box 43864, Nairobi, Kenya, Africa

Long-time DH new to trading scene looking for HQ GD/JGB & ABB & Neil. Will send blanks, postage. Thanks! Harald Pirker, Wehrgasse 9, A-8720 Knittelfeld, Austria.

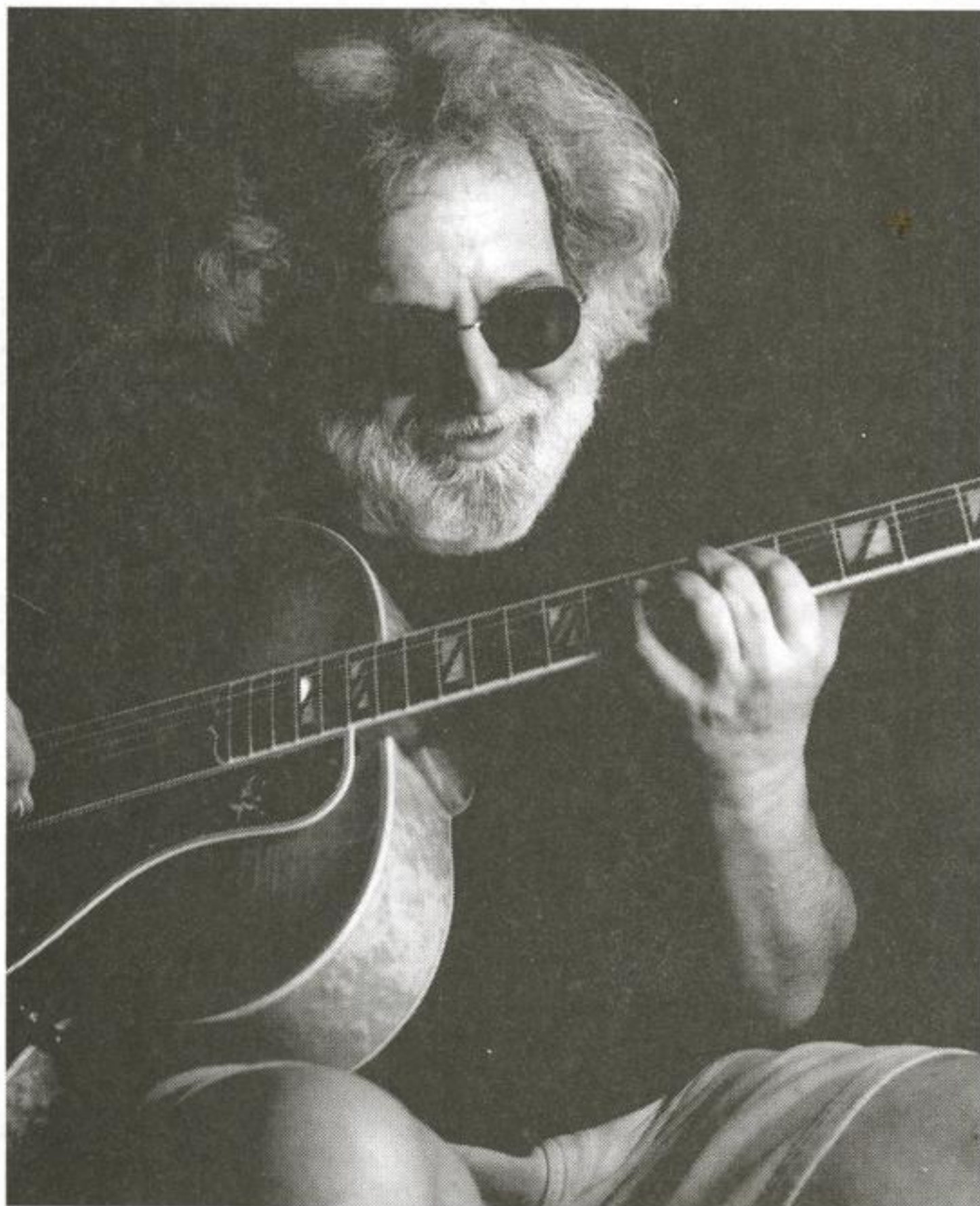


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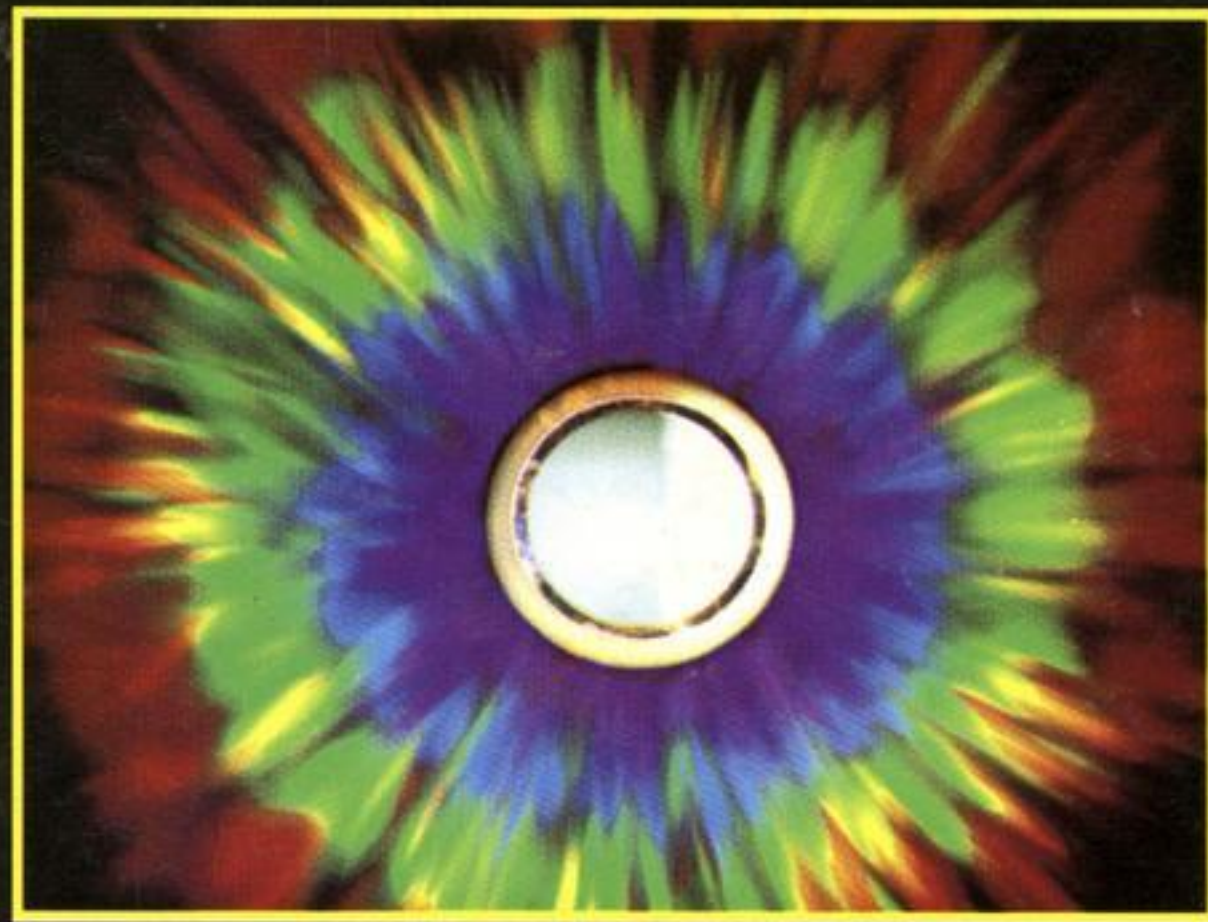
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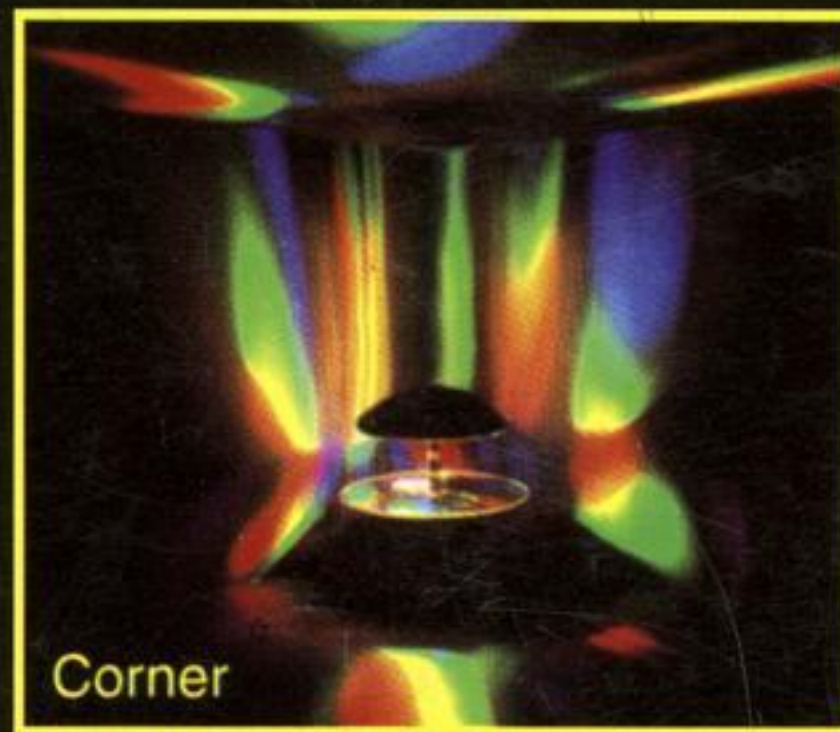
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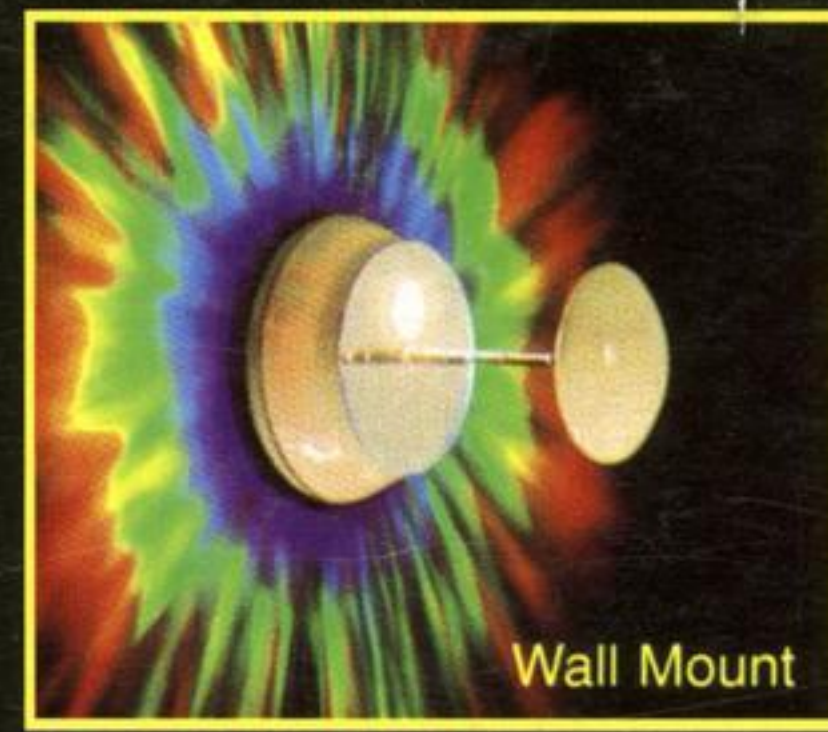
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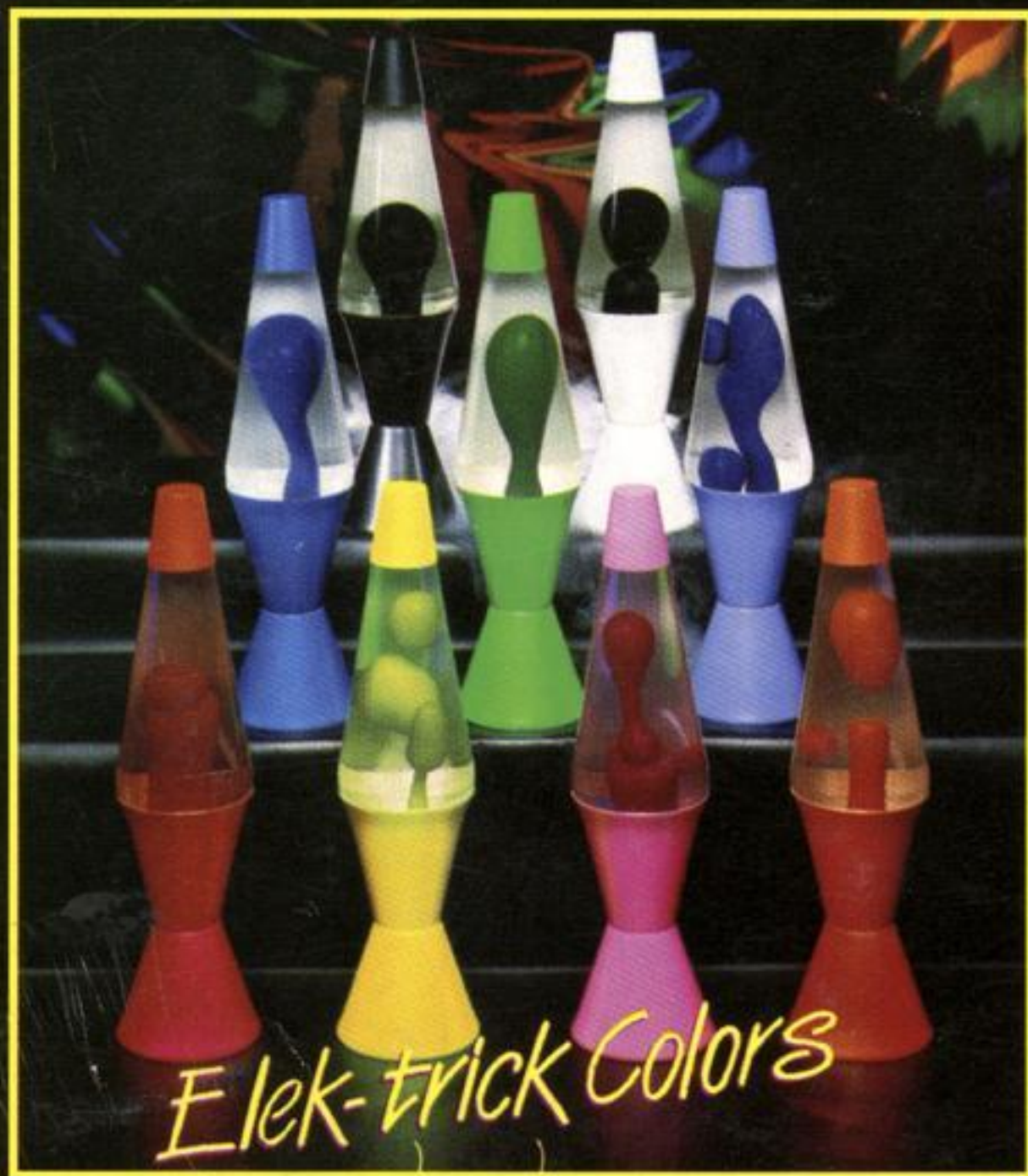


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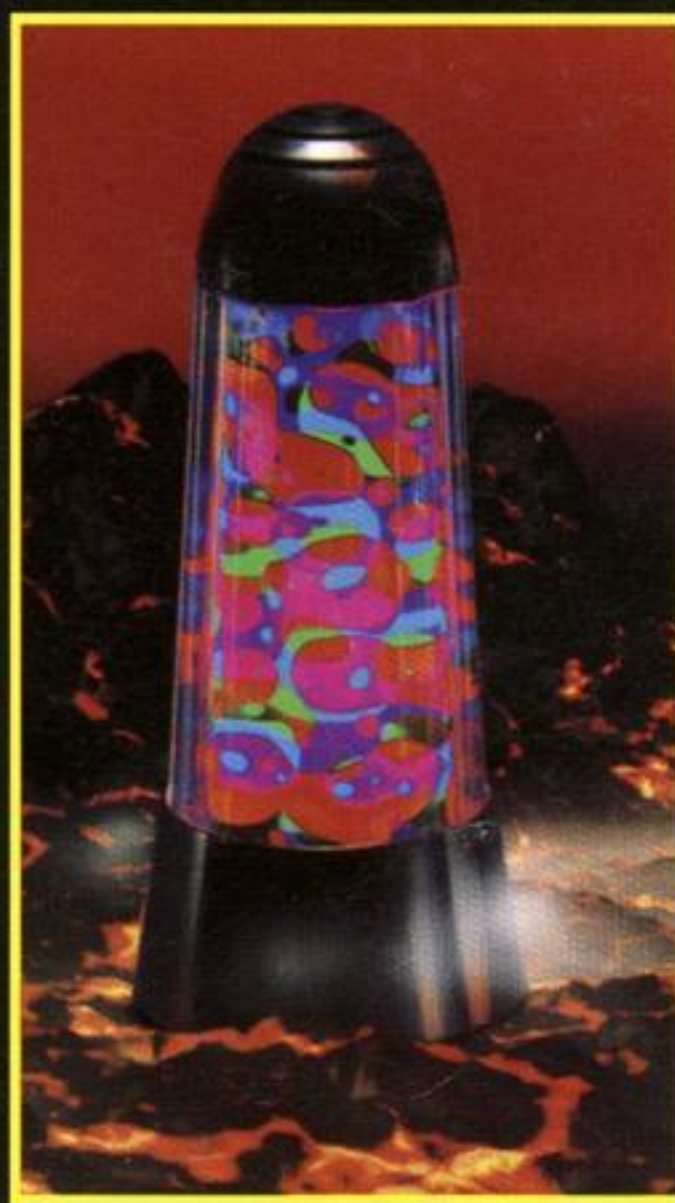
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