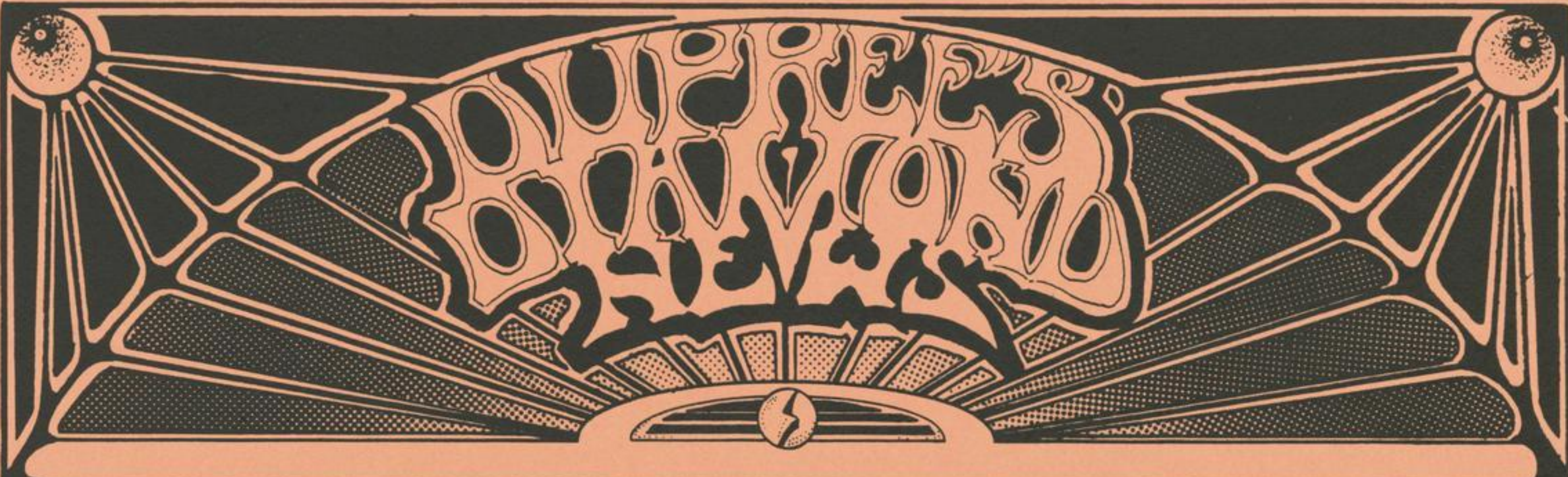




NEWS
VOLUME 1 ISSUE 4



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THE COVER

This issue's cover depicts some of the high points of the Summer Tour of 1987 and some of the places we spent our Summer vacations.

The Summer of 1987 has been a period of real growth for the newsletter and for those who share and develop the "Experience." "Get Involved -- Don't Dissolve."

Brian Cullen

We are, without a doubt, really late with this issue. However, our reasons are understandable: The Dead's East Coast Fall Tour and Jerry's Broadway stint back to back -- 'nuff said.

Thanks for your patience and understanding.

Sally

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Next Issue

The reason this one is late and a whole lot more!

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 Dupree's Diamond News

Practicality

"Flowing -- not manipulation -- is the way of higher consciousness. Flowing means moving with the forces around us -- being in tune with the vibrations of the people and things in our environment."

Ken Kesey

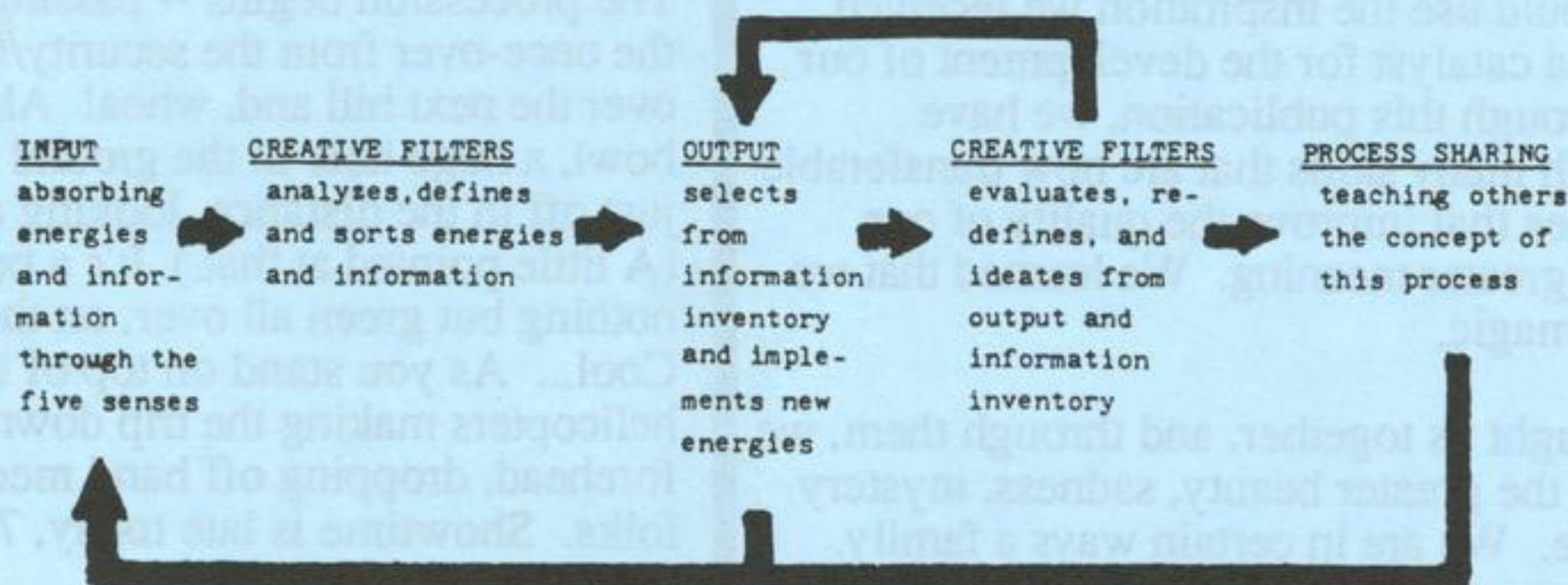
Several years ago, there came a point when I could no longer justify the way in which I took the Grateful Dead into my life. While an immersion of one's self into a discipline or experience is sometimes necessary (so as to fully master and come to terms with it), there comes a time when stepping back or out brings forth a better perspective. I was drowning in band-worship. My approach towards the whole scene was unlearning and overly hedonistic. I was caught up in the approach, which is only concerned with getting to the next show...nothing but the Dead mattered. I suppose we all go through that to one degree or another, but I began to realize that focusing in on the band and the lifestyle that surrounds it was only the first step of something much greater in magnitude and importance.

As one matures, there unfolds a way of thinking that attempts to decipher in a more or less logical sequence the forces and interactions that govern our existence. (Please keep in mind that this is my interpretation, many others are equally valid.)

Our tendency is to develop a variety of "conceptual models" and methods of inquiry so as to make this process as easy and rewarding as possible. My attempt in the following paragraphs is to briefly explain one of the more powerful models with which I personally came to terms in an effort to make my own Grateful Dead Experience an opportunity for growth.

At one point, I began to see quite clearly that what attracts us so deeply to the Grateful Dead is their masterful ability to collectively harness and redefine fundamental **creative human energy**. I also saw that the evolution and unique style of each participant's creative ability is directly affected by their appreciation for and understanding of the creative process.

The creative process can be seen as a continuous, constantly evolving series of interactions with one's environment (which very often includes other beings). The cybernetic schematic presented below should begin to delineate and clarify this.



Continued on next page



DEDICATION

In this conceptual model, one sees the first step -- INPUT -- as the absorbing of energies and information through the five senses. In the second step, this energy is quite often automatically put through what I have termed CREATIVE FILTERS. This second step serves to analyze, define, prioritize and place value judgements on what has just been taken in. I should note here that the level of development of one's intuitive power will have a decisive effect on how this filtering is performed, and from where inside ones self.

One may then choose to outwardly react to what has occurred so far by acknowledging (our applause), recreating, or mimicking the experience (performing, for example, the very same piece of music); or re-interpreting it by improvising or embellishing upon it. One may also choose to combine or utilize other forms or vehicles for creativity (such as when one dances, paints or juggles to that very same piece of music). Once again, the resulting actions and/or reactions are processed through our filters. This creates a variety of options, including repeating, modifying, memorizing or even abandoning the actions that have occurred. In the creative process, this may begin an ongoing and continuous cycle of observance and reaction. Listening for example to any early 1970's "Dark Star" will give proof of this process in action -- the sensitive giving, taking and sharing of personal creative statements.

The final and often unidentified step is the communication by the artist to others of an awareness and respect for this process. I myself do not fully understand the inherent motivations behind this final step, but I do know that in most cases, those who master a creative discipline develop a heartfelt, instinctual need to teach others how they can harness that energy.

Perhaps the most valuable benefit to be gained from coming to understand this model is that one eventually begins to see every single experience, every moment in time as a new opportunity for growth. Suddenly, all disciplines, crafts or forms of self-expression, no matter how seemingly unrelated, begin to connect. An excellent example of this is Dupree's Diamond News. In our search for ways in which to complement and make more meaningful our own Grateful Dead-related experiences, we found that we could use the inspiration we received from their music as a catalyst for the development of our own creativity. Through this publication, we have become familiar with many skills that are now transferable to other projects, ones that improve the quality of our lives and give them greater meaning. We learned that we can create our own magic.

The Dead have brought us together, and through them, we experience some of the greater beauty, sadness, mystery and adventure of life. We are in certain ways a family. As a family, we must grow with each other, expand our horizons, share that adventure...so, hop on the bus...teach each other. Nurture your own creativity. Make the Dead the start of a greater learning experience.

Sincerely,

Ed Itorial (JD)

ALPINE VALLEY

In The Shadow of the Moon...

or

How I Spent My Summer Vacation, Part 1
by Brian Cullen

For as long as I can remember, I've always heard just how great Alpine Valley shows are, and I've always wanted, if I ever had the chance, to make the trip for myself and experience it. What allure does this place have to draw people all the way to the middle of Wisconsin? Stupid question...Ah! the satisfaction of knowing for oneself...

I had the good fortune of making this trip with two seasoned Alpine Valley veterans, Jon and Laura, who've been solid friends for years. Plans were made over margaritas to make the shows and hit Chicago on the way home. This was to be one of the funkiest and most uplifting experiences, and it will stay with me for a long time.

After landing in Chicago and leasing a rental unit, we hit the road for Wisconsin and saw the first McDonald's. What a seed had been sown. And naturally we stopped off at legendary Teddy's Liquors for provisions. It wasn't too long before we were in Lake Geneva, Wisconsin, about 20 miles from Alpine. The land was pretty flat, and I kept wondering, "Where's the mountain for the valley," and "Why is everyone so blonde?"

We parked in the golf course parking lot which surrounds the concert grounds. A Coleman 3-man tent was pitched on the greens of the 16th hole and countless others lined the greens. No tents were in the sand traps though -- we aren't stupid. Upon our arrival at the upper parking lot, the atmosphere was electric and buzzing. It felt as though we were somewhere in the Middle East, in a cool part of town, for sure, with all the people selling their wares as music and fragrances floated through the air to entice even the dullest of senses. Just what the Rock and Roll Doctor ordered. When I left New York, it was during a heavy crisis period at the nine-to-five, and I barely escaped with any sense at all. Now, I find myself in the middle of a cornfield, alive and breathing and thankin' the Lord for Jerry's fingers...

The procession begins -- passing through the gate, getting the once-over from the security/football team, make it over the next hill and, whoa! Alpine Valley is actually a bowl, a huge hole in the ground with this man-made hill just off in the distance, looking a lot like someone's head. (A little pointed at that.) It's a beautiful place. There is nothing but green all over, on the hills and in the bowl. Cool... As you stand on top of the ridge, you can see the helicopters making the trip down the pike and around the forehead, dropping off band members and other assorted folks. Showtime is late today, 7:00, the other two shows were at 4:00.

Showtime...

At outdoor shows, the lights can't go down so the band just comes out on stage. Jerry looked fantastic. He was



smilin', waving, joking with Brent, and looking as alive as I was feeling, and he wasn't even out in the parking lot. My god, what a smile. I mean he is buzzing. The rest of the band looked great, too. How many pairs of cut-offs does Bob have, anyway? Does he cut them down himself, or let the roadies hack them? What does he do with the remains? Ah, in a capitalist society anything is possible...Bob's cut-offs remain...cheap! Enough already, here we go.

Check out the first set song list.

Right? A great first set, for sure. The band was relaxed and just searching for the feel as they floated into "Cassidy" and sealed the set with a hot "Deal." The second set anticipation had already begun.

By now the sun had gone down, the lights were on, and the crowd mingled. It's funny. You never see the same faces at the end of a set that were there before, but luckily you usually see your friends..."What a set, hey dude?" "Catching any other shows?" (Consider this: If all the people at a show stayed in their own seats, it would be a drag, but you should always honor the right of legal ticket holders to their own seats, even if they're in the nose bleed section of MSG during the encore. I've seen that actually happen, sort of.)

Second set, 2 of 6.

The second set anticipation had risen to a fever and was relieved with the first notes of "China Cat," and we were swept away again. The jam crested as Bob began the transition into "I Know You Rider." "Estimated">"Eyes" led the drummers into the drums section of the second set. Now was the time to wander, get lost and get saved in the crowd, dance along the slope, weave in and out and make it to the top of the hill.

For sure, Alpine Valley offers one of the world's best views of the entire star system, and once you get used to the incline of the lawn area, it's a great place to dance, too. The sound system was incredible. Halfway up the slope a second column of speakers was attached to the overhead, and the music was clear and far reaching. So there I was during the second set, with fifth row seats by Jerry, on top of the hill just diggin' and flowing with the passion of flight. Man I was happy. So was the person who had my seat. Out of drums they cranked out "Gimme Some Lovin'," and we were dancing our brains out through "The Wheel" and "All Along the Watchtower," which is a great tune for the band to cover. They closed the set with "Sugar Magnolia" and as the "neophyte" deadheads left for the parking lot, the Dead played "Touch of Grey" for the encore. "Shit, now they play it," I heard them say. So it goes.

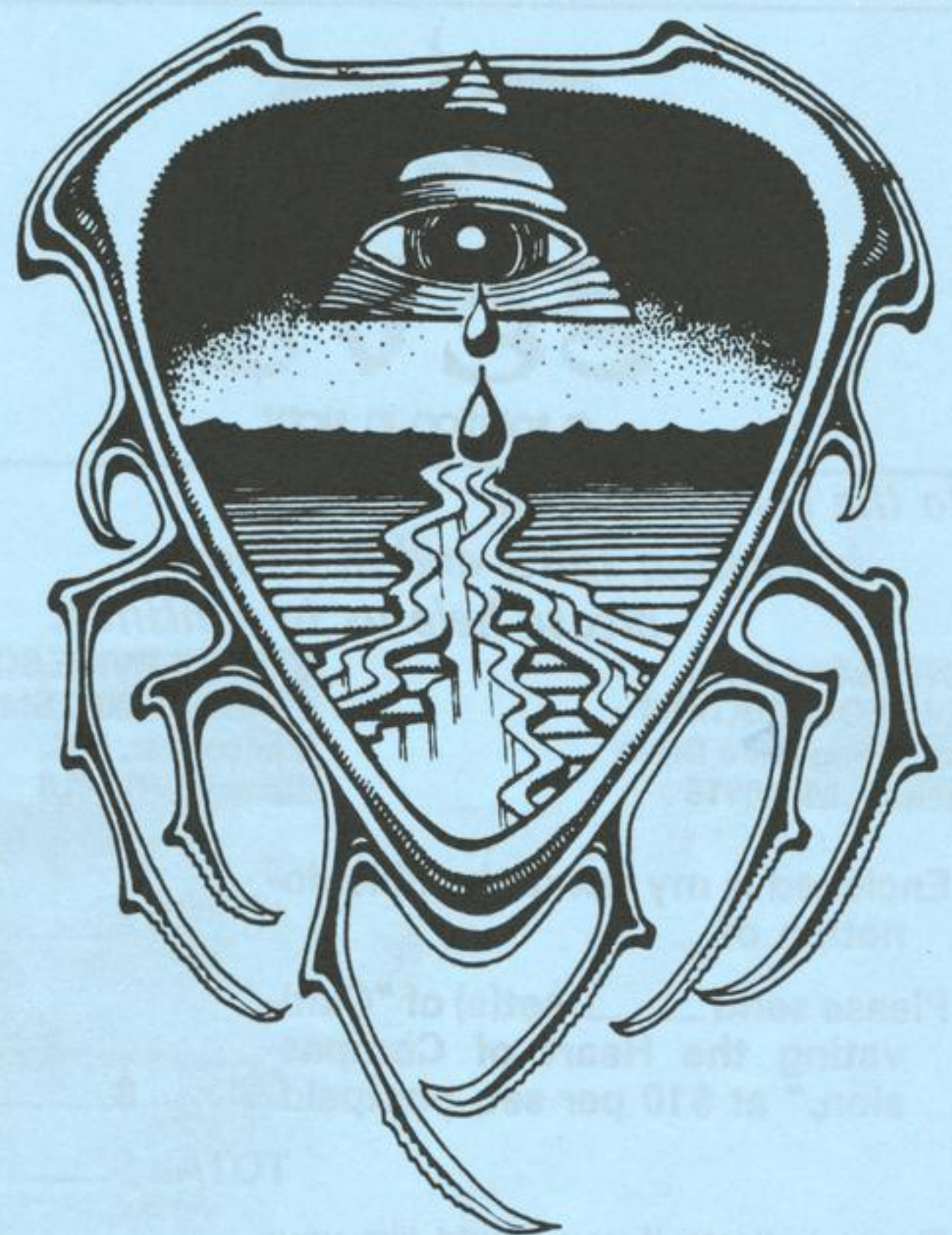
The next day we arrived early so we could cruise the parking lot and especially the "market" where everything from Mikio/Phil Brown shirts to clothing and jewelry were on sale. "In a capitalist society anything is possible," yet this has the feeling of a "communal society"; my dollars buy the shirt that buys your veggie sandwich, which helps them to the next show. The market adds to the nomadic lifestyle, and in fact we have become self-sufficient; we clothe ourselves, feed ourselves and take care of ourselves on the road.

Third set, 3 of 6.

Okay, here we go. "Aiko" opened the set, and the crowd reacted as if they had never left. In this state of mind, the time between shows seems so minimal...Bob picked up the ball and ran with it as he belted out "Greatest Story." Later, a round of crowd chants prompted Phil to deliver with "Tom Thumb Blues." Bob closed the set with an explosive version of "Let it Grow" just as the sun began to shine in the band's eyes. Let's mingle...

The demographics at Grateful Dead shows have changed and for the best. As the band has become a global identity, so has the makeup of the deadheads. Although there may be, generally speaking, a majority, the emergence of diverse cultures has become pleasantly present. A heightened political awareness is also prevalent and strong. The band has wisely chosen to

Continued on next page



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Sixth set, 6 of 6.

Okay. This is it. This set has to last until Red Rocks. Try to concentrate; don't miss anything... "Mississippi Half Step," which I haven't heard in a long time, opens the set, and the band bops around into "drums." Then... "I Need a Miracle," "Morning Dew" and "Throwing Stones" > "Not Fade Away" just blows us away again. The band leaves the stage to the beat of "Not Fade Away," and then returns to finish it and close the show with "The Mighty Quinn."

After the second night of parking, most of the cars looked as though they'd be stuck for days after the shows, so we decided to park outside the gate in this farmers' cornfield/airstrip. A wise choice at that, and after the last show, with a tear in our eyes, we bid farewell to Alpine and took off for Chicago.



ALPINE VALLEY, ALPINE, WISCONSIN

JULY 26, 1987	JULY 27, 1987	JULY 28, 1987
Feel Like A Stranger	Iko Iko	Hell In A Bucket>
Franklin's Tower	Greatest Story Ever Told	Sugaree
Walkin' Blues	Stagger Lee	Me & My Uncle>
Row Jimmy	New Minglewood Blues	Mexicali Blues
Tons of Steel	Friend of the Devil	Althea
When Push Comes	Just Like Tom Thumb Blues	Little Red Rooster
To Shove	My Brother Esau	Bird Song
Cassidy	Tennessee Jed	Jack Straw
Deal	Let It Grow	
		Mississippi Half Step
China Cat>	Uncle John's Band>	Man Smart Women
I Know You Rider	Playin' In The Band>	Smarter
Estimated Prophet>	Terrapin Station>	Ship of Fools
Eyes of the World>	Drums>Space>	Saint of Circumstance>
Drums>Space>	Truckin'>	Drums>Space>
Gimme Some Lovin'>	The Other One>	I Need A Miracle>
All Along The Watchtower>	Wharf Ra>	Morning Dew>
Black Peter>	Turn On Your Lovelight	Throwing Stones>
Around 'N Around>	*Black Muddy River	Not Fade Away
Sugar Magnolia	17 Songs	*Quinn The Eskimo
*Touch of Grey	*Encore	17 Songs
19 Songs		

WHAT IS "TRANSPERSONAL PSYCHOLOGY?"

By Mark Koltko

If you've looked over "New Age" literature, you've seen the term "transpersonal psychology." It is not new; the "transpersonal" was coined by Carl Jung around the 1920's, and was re-defined and recombined to form "transpersonal psychology" in the late 1960's. Only within the last few years, though, has it begun to appear widely. The real meaning of the term is still the subject of dispute, especially in the psychological profession.

Part of the reason for the controversy is the wide range of phenomena transpersonal psychology covers. In the first issue of the Journal of Transpersonal Psychology, Anthony Sutich and Abraham Maslow said that the territory of the journal was:

meta-needs, ultimate values, unitive consciousness, peak experiences, ecstasy, mystical experience, being, essence, bliss, awe, wonder, self-actualization, ultimate states, transcendence, spirit, sacralization of everyday life, oneness, cosmic awareness, cosmic play, individual and species-wide synergy, the theory and practices of meditation, spiritual paths, compassion, and related topics.

Great stuff, huh? The problem is that the definition is too loose; it doesn't define a distinctive approach. Over the last ten years, "transpersonalists" have tried to work out some more focused definitions, but many of these are too dry to mean much to a general audience. (For example, we could say that the field investigates "expansion in the sense of identity beyond the boundaries of the personal ego.")

It seems best to try to understand what transpersonal experience is, and then the definition of the psychology will be clearer. Transpersonal experiences are occasions in which a person's sense of a personal self falls away, and he or she feels at one with the surrounding environment, or perhaps with the universe at large. The boundary that defines the everyday self expands beyond the skin; perhaps the boundary disappears altogether and one "is" everything.

For example, Alfred Lord Tennyson, the poet, gave this description in the 19th Century of what we would call today a transpersonal experience:

A kind of waking trance -- this for lack of a better word -- I have frequently had, quite up from boyhood, when I have been all alone. This has come upon me through repeating my own name to myself silently, till all at once, as it were out of the intensity of the consciousness of individuality, individuality itself seemed to dissolve and fade away into boundless being, and this not a confused state but the clearest, the surest of the surest, utterly beyond words



**THE GRATEFUL DEAD & BOB DYLAN
OAKLAND STADIUM, JULY 24, 1987**
By Dick Allgire, Honolulu, Hawaii

The Oakland Stadium looms beside the freeway like an enormous flying saucer that has crashed to Earth; the mothership stranded in a sea of asphalt.

As a rule The Dead somehow manage to levitate and send into orbit whatever auditorium or hall they're playing in. They seemingly transport the whole works, stage, sound system, balcony, audience and all into another realm. Out there.

But this is a monastically big arena. Will they be able to launch this beast? It seems unlikely.

The wait is brutal. We arrive at 11:00 AM, roughly eight hours before lift off. Deadheads are lined up at the gates, sitting on hard, hot asphalt. Almost every group has a tape player and bootleg concert tapes. Last April's version of "Jack Straw" blasts next to you. A year earlier rendering of "Dire Wolf" plays 15 feet down the line. "Johnny B. Goode" is in line with us in the distance.

The huge parking lot is turned into a Deadhead tailgate party. Smoking hibachis and beer coolers next to colorful VW vans and painted school buses. Multicolored tie dyed frisbee-throwing hackysack players. In a far corner the Grateful Dead flea market -- long-haired vendors selling T-shirts, bumper stickers, jewelry, and other Grateful Dead artifacts.

There is joy in the air. In the religion of the Grateful Dead this is Sunday. A holy day.

The crowd grows insidiously; 500, then 5,000, then 50,000. As the gates open there is the inevitable frantic rush to the alter, the prime real estate, the front of the stage. We land near the sound board, staking out turf.

This place is BIG! Will the music ever fill it all up? But relax, there's the stage; the drum sets. Garcia's amp, Phil Lesh's bass speakers. A PEDAL STEEL! It's going to happen.

This is a ball park, and the stage is located in left field. Deep left, how appropriate. Didn't Reggie Jackson once play here? Hey Reggie - ever seen anything like this? Batter up!

And suddenly, quietly, THEY appear on stage. The crowd roars. Jerry is greyer than ever. ("Oh well, a touch of grey kinda suits you anyway.") Before they can get started, Bob Weir has a guitar malfunction. And while



the crew fixes the problem (a five minute wait), Jerry and Phil start noodling around with "Finniculi, Finnicula" in march tempo. I wonder if some first-time concert goers (maybe a strict Bob Dylan fan) aren't thinking to themselves "Is this the start of the concert? Have they begun?"

Then the crew member hands up Bobby's guitar and disappears backstage (until it's time to screw the shin bone back into the drummer's leg). Bobby puts on the guitar, and they launch into "Jack Straw." You instantly remember why you came 2,500 miles. You never remember until it's actually happening, and that's part of the lure. Tonight it is the Graceful Grateful Dead; they're effortlessly tight by the second verse.

Boy, did Mickey Hart ever come to play! Fragile thunder, keeping time.

Now that Garcia is better, his guitar riffs sparkle like jewels. "Friend of the Devil" is draped in a string of pearls. "Playing in the Band" and "Uncle John's Band" and the long jams in between are studded with sparkling diamonds, rubies, and opals. "Hell in a Bucket" is a rough-edged goody with crystal interior. "Dear Mr. Fantasy" is a woven tapestry of spun gold.

Continued on next page



Flori Helfenbien

The commerce in town is a pleasant mix of yuppie-chic (art galleries and cute Mexican restaurants) and "Main St. U.S.A." (an old-world trading post and hardware store). Most of the town's restaurants, shops and other businesses set all-time sales records on this weekend, begging the question: what about next year?

Nearly everyone either stayed in a hotel or condominium or camped out in the various campgrounds. The real winners seemed to be those at both ends of the accommodations spectrum -- either in the super-luxury condos with built-in hot tubs (\$150+ per night) or those who had the good sense to set up tents in the campground next to the concert site.

The campground was truly an experience to wander, as the heads transformed the area into an enchanted forest. Around every corner was another clearing filled with tents, various crafts, food stands, or the legendary tour buses like the "Nobody for President" Hog Farmers from Berkeley, or the "Terrapin Trainways" and its band of old west burrito makers from Albuquerque.

At the opposite end of town, the condo dwellers made merry in more luxurious surroundings, playing with tapes, ovens, televisions and butane torches. Now if Telluride is anything, it is a great hot tub town, and group tubs ranging in size from small swimming pools to intimate jacuzzis-for-two dotted the condo landscape. During these crisp mountain evenings, the tubs provided communal relaxation for some, and the first bath in weeks for others. In any event, we all got to know one another just a little bit better, and that is -- without qualification -- a very good thing.

Oh yes, and of course there were the shows.

Out in a big open field at the end of town, on a stage specifically constructed to face the most beautiful mountain, Baba Olatunji and his Drums of Passion set a tribal tone on each day with a forty-minute opening set. Bill Graham and his people did their usual superb job getting us in and out with a minimum of hassle, and for those who couldn't make it, both shows were broadcast on the local radio station...nice touch.

D-CLASSIFIEDS:

Have past & present quality tapes, send list. Jonathan Greene, 2/179th AVN Co., Ft. Sill, OK 73503.

Last Dec 26 my house burned. All my tapes went. Need replacements. Any help appreciated. Will pay for blanks. Contact - Don Ewald, 2500 Pin Oar Drive, Wilm, Del 19810.

Hey Now! 90+ high quality hours to trade. Looking for Alpine 6/27/87. Send lists to: John Bartleson, 2303 Crest In. S.W., Rochester, MN 55902.

Wanted - Good quality tape of 3/27/87 Hartford concert. Please contact Chris at 203-847-7581.

Wanted: Garcia Band at Stone 5/27-28/87. Will send blanks. Josh R., 1501 Beacon Street #1703, Brookline, MA 02146.

Hey Now, young dead head interested in getting more bootleggs, will send blanks. I will even pay postage. Trent Thurston, c/o Eljo's, #3 Elliwood Avenue, Charlottesville, VA 22903.

Will Hilary find her miracle? Please say yes and write, will trade anything from my GD for Nausau 4/30/84; 26 Valley, Bronxville, NY 10708.

Quality tapes to trade - especially radio shows - for recent GD & JGB soundboards. Ike Silver, 425 Christopher Avenue - Apt. T4, Gaithersburg, MD 20879.

Are there any other Deadheads in southwest Florida? Let's get in touch to trade tapes, etc. Bob DiLeonardi, 140 Seaview Ct. #S-204, Marco Island, FL 33937.

Have 350 hrs, want New Year's, Monterey and summer tour. Please send your list to Don Schneider, 335 Boxwood Lane, Cinnaminson, NJ 08077.

Need hi qual Alpine Valley '87. Will send blanks. Chris Orwin, 381 Morris Avenue, Moun. Lks, NJ 07046.

Hey Now, Hey Now, Hey Now, Hey Now, Iko, Iko, Iko for the summer of '87 from Steve and Susan.

It's a certain sort of sound: Pittsburg 7/6/87, Hampton's '87, Hartford's '87, Roanoke 7/7 Wanted!! Let's trade. Jennifer, 26 Exchange Place, Port Chester, NY 10573.

Desperately seeking - copy of Mountain Aire show, Aug 23, '87. Celia, 512 Beacon St., Box 1312, Boston, MA 02215.

Please send lists! Looking for East coast 1980-87. Jeff Goodman, 610 Columbus Ave. #4, Boston, MA 02118.

Looking for Plymouth Deadheads to trade tapes, etc. Martin Legg, 15 Lafayette Road, Plymouth, MA 02360.

Will trade Paris '74 or Freedom Hall '74 (or both) for any pre-1970 tape. Correspondence: Box 6412 Wake Forest Univ., Winston-Salem, NC 27109 (John).

Live Dead/Non-Dead tapes. Trade only. Arthur Mariano, 346 Rock Island Rd. Quincy, MA 02169. Want - Spring '78 William & Mary, Blacksburg, VA & Philly shows.

Need tape of 9/13/87. Some good stuff New Year's Eve '78, but not much else, to trade. Bill Hirzy, 506 E. St. NE, DC 20002.

Looking for good-hearted tapers willing to trade for blank tapes. I'm just getting started. Thanks! Carl McColman, 985 Greenwood Ave. NE #4, Atlanta, GA 30306.

New collector seeks tapers to trade for blanks with. Looking for recent tapes, but any appreciated. Steve Harvey, 6123 Algona Court, Alexandria, VA 22310.

Have 100+ hrs; '66-'87. Need Landover '87. Will trade, send blanks, etc. Chris Arroyo, University of MD, Ellicott Hall 8110, College Park, MD 20742.

Wanted. Telluride, Colorado, all sets, Park City, Utah, all sets. Please call George B., 804-286-2150, weeknights after 5:00 PM.

Wanted: Tape of live Dead which includes both Iko-Iko and Quinn the Eskimo. MSK, 520-J Water's Edge, Newport News, VA 23606.

Looking for Alpine '86 and '87. Have 450+ hrs, plus some new Dead. James Warner, Belknap Hall Room 204 PSC, Plymouth, NH 03264.

Wanted: Tapes of the Aug. 16 & 17 Telluride, Colorado shows. 2608 Cline Street, Tallahassee, FL 32312; 904-386-6836.

Wanted: Any newly released St. Louis, especially Manhattan Center's '71 and any Europe '72 shows. Mike Mahoney, 556 12th St. SE, Owatonna, MN 55060.

Deadhead wants tapes & communication - will give anything for 9/16/69! Write JN, 1 Keyes Ct., Rye, NY 10580.

Over 700 hours of quality Grateful Dead to trade. Your list gets mine. Looking for pre-'76 Dead especially. Michael Major, 40 Penacook St., Penacook, NH 03301.

Dead head in paradise: Feel like a stranger without my long, strange trips. Need music to survive. Pablo McLoud, Hale Manoa-609B, 1711 East-West Road, Honolulu, HI 96848.

Need 4/9/82 Rochester, 7/4/87 Foxboro, 4/10/83 Morgantown, also older shows and acoustic sets. Have Melkweg Club, Fillmore East '71, Warlocks, etc. Send lists to Bill Witschard, 145 Girote St., Buffalo, NY 14207.

Wanted: Tapes from Telluride, Co. (both days). Will trade from my collection or purchase. Brendan 505-266-3454.

Phoenix/Tucson Deadheads: Interested in traveling mates for shows and trading tapes. Please contact Scott - 707 W. Mackenzie, Phoenix, AZ 85013.

Anybody interested - Pigpen at his best - Princeton University '71 - Willing to hear any and all offers - contact - J. Altman, 7730 Zimple St., New Orleans, LA 70118, 504-866-1906.

In need of all '87 shows (masters preferred) will send blanks. Please send info in regards to: Joseph P. Bertucci, Jr., 20336 Platner Ct., Mokena, IL 60448.

Montana Dead heads need all Red Rocks shows (especially Wednesday's) and both Telluride shows!!! We have many great tapes to trade. We have many great tapes to trade. Contact: Scott Perey, 2917 17th St. W., Billings, MT 59102, 406-245-4219.

Looking for a copy of Dead/Dylan show at Meadowlands (July 12, 1987). I can be reached at 212-980-2516. M-F 9-5. Discretion is appreciated. Elliot Friedman.

300 hrs need 74's/87's Giants? Mike Murray, 41st Marys Rd., Milton, MA 02187, 617-698-0181.

Could someone out there please tell me where to get some bright & flourescent colored dyes, they're for personal use only. Thanx - Frank Dwyer, Flourtown, PA 19031, 215-233-1465.

D-CLASSIFIEDS:

I'm looking for Oakland Colliseum Dead/Dylan July '87. Nancy at 20 Main St., Setauket, NY 11733.

I need info on the Asian tour, like ticket and transportation details, also have past & present quality tapes, send list. Jonathan Greene, 2/179th AVN Co., Ft. Sill, OK 73503.

Will Hilary find her miracle? Please say yes and write, will trade anything from my GD for Nausau 4/30/84; 26 Valley, Bronxville, NY 10708.

Have/want 66-87 GD & other tapes. 300 hrs SB's trade only. Paul Vercoe, 322S 10th Avenue, Sacramento, CA 95817.

Searching for copies of any 1987 shows. Kelley Quain, Box 459, Anderson Hall, American University, Washington, DC 20016-8101.

Wanted: Tapes of shows! Need tapes to enhance my collection, will trade copies. Write: Tommy, P.O. Box 368, Capon Bridge, West VA 26711. Thanx.

Young Head trying to start collection. Interested in all GD, including acid tests & Garcia shows. Will send blanks, Jim McGlone, 1100 So. Center, Terre Haute, In 47802.

Wanted: Bootlegs Old and New. Willing to trade or whatever. Write Chris-->24 Red Coat Rd., Westport, CT 06880.

Wanted! 6 Bootleg tapes - Especially the July 10th JFK show, for Beta tape, The Grateful Dead movie. Write: Frazier, 111 Harrison Avenue, Lou., KY 40243.

New D-Head needs hi-qual tapes - Will send blanks/postage. Thanks. D. Mueller, 77 Highwood Avenue, Tenafly, NJ 07670.

Intensely desire tapes of Alpine Valley concerts 6/26, 27, 28, '87. Don't have any tapes to trade, but will pay right price. Jeff Lindstedt, 1009 1/2 East Lincoln Highway, DeKalb, IL 60115.

UMCP beginning DH with short tape list wishes to trade new & old GD Chuck Griebel, 5904 Cherrywood Terrace #304, Greenbelt, MD 20770.

DeadHead will not survive without more tapes. Need 9/11/87, 9/12/87, 9/13/87. Send lists to Jamie, 8531 W. Howell Rd., Bethesda, MD 20817.

Wanted: Good quality tape of March 29, 1987 show at the Spectrum in Philadelphia. Call Barry at 201-736-3431.

Novice collector looking for good quality recordings, especially '87 summer tour. I have limited supply to trade, but would gladly offer blanks. Help me, please!

Wanted - '86 Summer Tour esp.>S, Alpine and Jerry Band Oct 4 Your list gets mine. DLO, 1 Birch Terrace, Maynard, MA 01754.

Trade tapes in Bergen County/NYC area. Send your list, name, address to Lou, 307 Maitland Ave., Teaneck, NJ 07666 to get my list.

On bus 1967 then to Northland missed great taping renaissance. Please help to thaw. Need GD JGB Kingfish, Colleen, P.O. Box 247. Skagway, AK 99840.

Great front row Dead pics from Colorado. Sell or trade for Red Rocks, UIC, Alpine '87 tapes. P. Gerstheimer, 5001A Kingshighway, St. Louis, MO 63109.

Wanted: Hi qual '87 Red Rocks and Telluride tapes - have hiquial '85 Red Rocks or blanks to trade. Contact: Mark Mortenson, 14521 W. Exposition Dr., Lakewood, CO 80228.

I need source for quality tapes of better concerts. Jerry Patterson, 1015 S. Eaton, Lakewood, CO 80226, 303-922-9192.

Want SBD's of Red Rocks 8/11, 12, 13/87. Have 260 hours. Jason Smoliak, 14401 West McGinty Road, Wayzata, MN 55391.

Need 9/14/82 UVA, both nights Roanoke '87, 10/30/77 IU and your list. Will gratefully send list, blanks, postage. Chris 3310 Grove Ave., Chester VA 23831.

Wanted: Dead 7/4/86, 4/6/87, 7/4/87, 7/12/87. Have 250+ hrs Dead to trade. Send lists - D.P. Hansen, 278 West Drive, Paramus, NJ 076542.

TEGARDEN ENTERPRISES sells clock parts; motors, dials, number, and other clock supplies. Write for catalog and price list to: Tegarden Enterprises, P.O. Box 73, Knightstown, IN 46148.

Need a miracle (tape of my first show!): Birmingham, AL, Spring 1980 (Go To Heaven's release date) Jack Burn, 8501 W. Emory, Knoxville, TN 37931.

Looking for recordings of Irvine '87 and Ventura '87, GD shows, Tom Thumb, 2805 Cleveland, Apt. 102, Canton, OH 44709.

Need the Telluride shows and Red Rocks '87. Also, any live Jerry Jeff Walker tapes, and first album by Chuck Wagon & The Wheels. Keith Baskett, 388 Demarest Ave., Closter, NJ 07624.

Interested in obtaining cosmic Live Dead Tapes. I have a few of my own. Jenn Smith, Box 3964 University Station, Clemson, SL 29632.

Desperately want tape of Buffalo, 7/4/86 with the intermission music. Does anybody know the source of this music. Rich Riehle, P.O. Box 441, Skippack, PA 19474.

Need to contact anyone who taped the Dead's last performance at Paley Pavillion, UCLA (Feb 1981?), LeAnna McGuire, P.O. Box 258, Northridge, CA 91328.

I'm looking for anyone around Chicago who has good recordings of the latest Alpine shows. Call Chad at 312-446-4482.

Forlorned in Alaska, missing the Dead. Will trade my good pre-83 for recent stuff. Thanks! Dave Sauer-Morack, 1621 Wolverine Dr., Fairbanks, AK.

Need tape of Saturday (8/15) Telluride show and possibly Red Rocks shows. Trade! P.J. Manis 12581-D Renault Ct., St. Louis, MO 63146.

Willing to trade live Dead 1962-87 for more live Dead: G. Solomon, 54 Lincoln Avenue, Islip Terrace, NY 11752.

Live Dead '82-'87 for trade. Write John C., 50 Green Street, Brookline, MA 02146.

Let's talk a trade. Just got some current goodies. Send list to: Dave Erb, 25 Watch Hill Circle, Cromwell, CT 06416.

Interested in trading high quality Dead and related tapes. I have mostly 1977-1985. List upon request. Send to: Steve Deitrick, 372 East St. #B, Bloomsburg, PA 17815.

Hi. I'm looking for Mid-to-Late - seventies tapes. I have 200+ hrs. to trade. Jon 502 S. 42 St., Philadelphia, PA 19104.

Looking for GD Chicago 1979, 1980, 1981, Waterbury 1971 and Filmore East 1968, 1969, 1970. Will send blank tapes. V. Cushny, Wellington Rd., Locust Valley, NY 11560.

Continued on next page

AUTZEN STADIUM, EUGENE, OREGON

JULY 19, 1987

Iko Iko
Feel Like A Stranger>
Franklin's Tower
New Minglewood Blues
Peggy-O
When I Paint My Masterpiece
"Adam's Family Theme"
West LA Fade Away
Let It Grow

Gimme Some Lovin'>
Playin' In The Band>
He's Gone>
Spoonful>
Drums>Space>
The Wheel>
Truckin'>
Wharf Rat>
Turn On Your Lovelight

(Dylan set:)
Maggies Farm
Dead Man Dead Man
Watching the River Flow
Simple Twist of Fate
Ballad of Frankie Lane &
Judist Priest
Memphis Blues
Heart of Mind
It's All Over Now, Baby Blue
Rainy Day Women 12 & 35
Queen Jane Approximately
Ballad of a Thin Man
Highway 61 Revisited
Tangled Up In Blue
*Touch of Grey
*All Along The Watchtower
16 Songs-1st & 2nd Sets-ALONE
15 Songs-3rd Set-TOGETHER
*Encore

ANAHEIM STADIUM, CA

JULY 26, 1987

Iko Iko
New Minglewood Blues
Tons of Steel
West LA Fade Away
When I Paint My
Masterpiece>
Mexicali
Birdsong>
Promised Land

Shakedown Street
CC Rider>
Terrapin Station>
Drums>Space>
The Other One>
Stella Blue>
Throwing Stones>

Not Fade Away
(Dylan set:)
Mr. Tambourine Man
Dead Man Dead Man
Maggies Farm
Simple Twist of Fate
Watching The River Flow
Chimes of Freedom
Queen Jane Approximately
Memphis Blues
Ballad of the Thin Man
Rainy Day Women 12 & 35
Gotta Serve Somebody
All Along The Watchtower
*Touch of Grey
*Knockin' On Heavens Door
15 Songs-1st & 2nd Sets-ALONE
14 Songs-3rd Set-TOGETHER

COMPTON TERRACE TEMPE, ARIZONA

AUGUST 18, 1987

Hell In A Bucket
Sugaree
Walkin' Blues
Ramble On Rose
My Brother Esau
Peggy-O
Greatest Story Ever Told>
Bertha

Crazy Fingers
Playin' In The Band>
Terrapin Station>
Drums>Space>
Dear Mr. Fantasy>
Wharf Rat>
Throwing Stones>
Lovelight
*Black Muddy River
17 Songs

PARK CITY, UTAH

AUGUST 20, 1987

Big Boss Man
Promised Land
Dire Wolf
New Minglewood Blues
Row Jimmy
It's All Over Now
Loser
Cassidy
When Push Comes to Shove

China Cat Sunflower>
I Know You Rider
Man Smart Women Smarter
Ship of Fools
Truckin'>

Smokestack Lightening>
Drums>Space>
The Wheel>
Gimme Some Lovin'>
All Along the Watchtower>
Stella Blue>
Sugar Magnolia
*Quinn The Eskimo
21 Songs

MOUNTAIN AIRE, CALAVERAS, CALIF.

AUGUST 22, 1987

Touch of Grey
Little Red Rooster
Tons of Steel
Friend of the Devil
My Brother Esau
Tennessee Jed
When I Paint My
Masterpiece
Bird Song
Good Morning Little
School Girl**
In The Midnight Hour**

Hell In A Bucket
When Push Comes to
Shove
Estimated Prophet>
Eyes of the World>
Drums>Space>
The Other One>
GDTRFB>
Throwing Stones>
Turn On Your Lovelight
*U.S. Blues
17 Songs

*Encore

**Played with Carlos Santana

AUGUST 23, 1987

Box of Rain
Jack Straw
West LA Fade Away
Me & My Uncle>
Mexicali Blues>
High Times
Walkin' Blues
Iko Iko**
All Along the Watchtower**

Scarlet Begonias>
Fire On The Mountain>
Playin' In The Band>
Drums>Space>
I Need A Miracle>
Dear Mr. Fantasy>
Playin'>
Morning Dew
*Not Fade Away>
*Brokedown Palace
17 Songs

