



THE SPEED OF LIGHT SHOW

A Multi-media Sound and Light Experience

THE SPEED OF LIGHT SHOW - a magnificent psychedelic experience! Unlike anything you've ever been a part of.

The Speed of Light Show is a spectacular multi-media sound and light experience featuring thousands of slides, movies, and optical effects, synchronized to live, improvisational, and pre-recorded music. This is a syntheses of the timeless qualities of art and nature and the wizardry of the computer age. It is designed to provide a total sensory experience for the audience. These events more often than not turn viewers into participants.

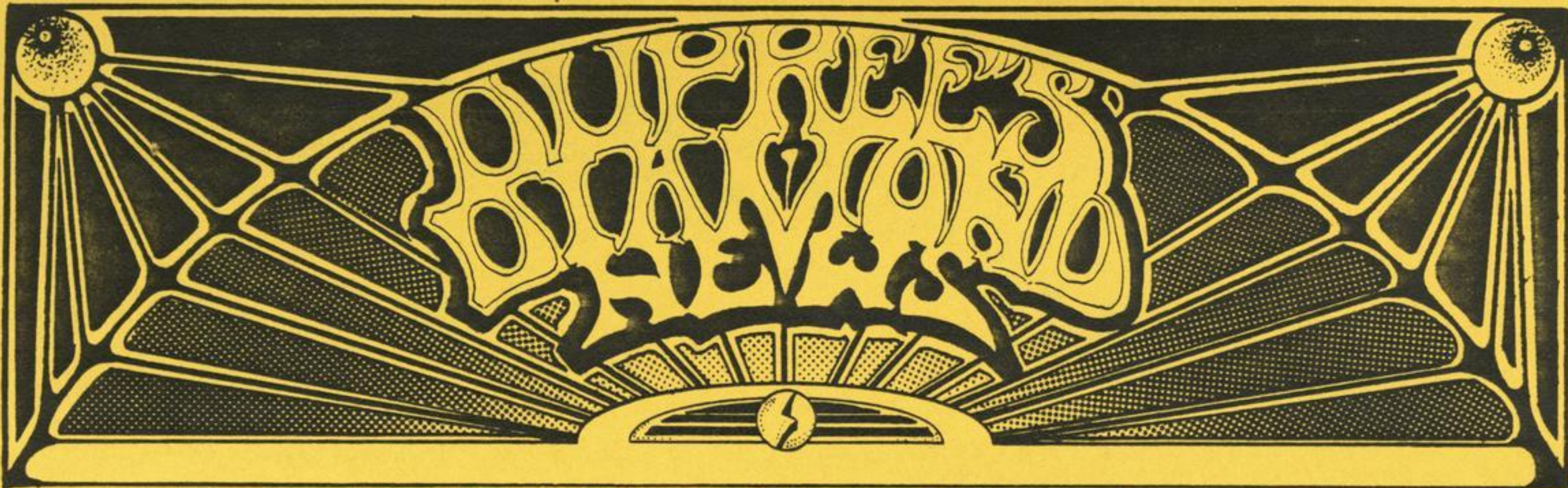
The Speed of Light Show began as a college project in 1979. It's visionary founder, John Dwork, went about finding a way to share with others the inner-visions and feelings he experienced when listening to certain types of music. To that end, John has spent years collecting richly colored archetypal images ranging from mystical Asian art to computer-generated mandala patterns.

More recently, two new entries have been made to this multi-fascited show. First, John was approached by the original man in charge of the Fillmore East light shows, Joshua White. Joshua introduced him to his special method of spilling colored oils on a glass plate and projecting those images on screen. Joshua has labelled us his proteges. He has said that he thinks our show is the best one around because of our ability to combine nostalgia of yesterday with the high-tech of today.

The second addition is a series of computer-generated images based on complex mathematical equations. These are called fractal images. Not only are they beautiful, they are of great importance to all of science.

The Speed of Light Show is run by a highly-diversified, multi-talented, tightly knit but loosely wrapped family of friends. John Dwork is the creative head of this merry bunch. Michael Mulvey, Sally Anson, Molly Yeaton, Harry Hahn, David Trespel, George Berger and Ted Erhard complete the working organism that makes this production happen.

Today, The Speed of Light Show is regarded as more than just a show -- it's an experience. **YOU HAVE TO SEE IT TO BELIEVE IT.** We work with a number of really terrific bands. For information on booking the party of the year, call Sally at 212-228-3162. Let us help you create the adventure...



Double Issue 5/6 Volume 1
March 1988

Staff

John Dwork, Associate Publisher
Sally Ansonge, Associate Publisher
Lee J. Randell, Associate Publisher
Brian Cullen, Art Director
Mark Frisk, Editor
Jesse Harris, Copy Typist

Editor's Note

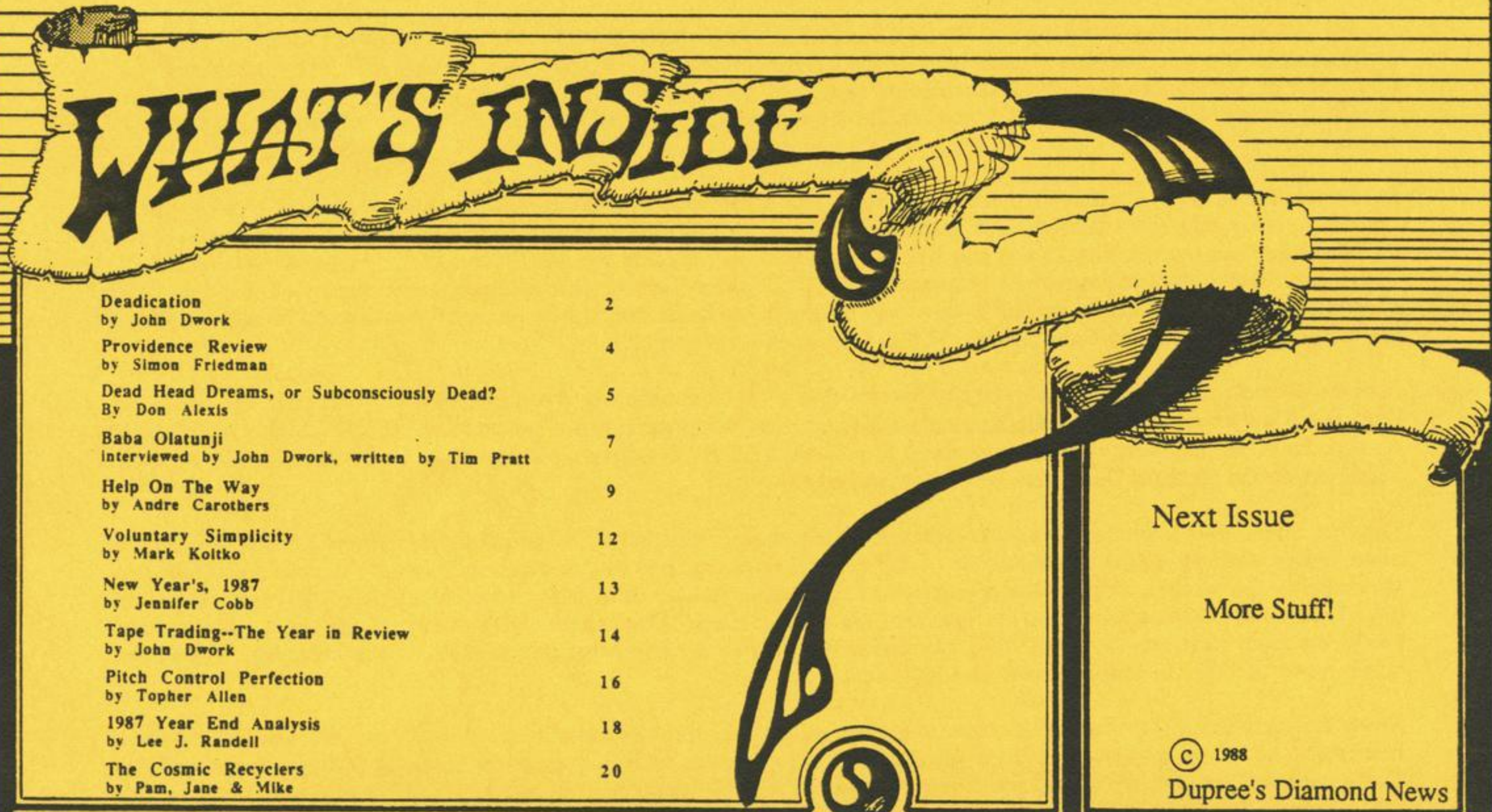
Please note that this is a double issue. It brings us through the fall, end of the year and into 1988. You might wonder then why the issue doesn't look any larger than the last one. Quite simply, we reduced the size of the type to keep our costs in hand.

Contributors

Don Alexis
Topher Allen
Andre Carothers
Jennifer Cobb
Simon Friedman
Mark Koltko
Tim Pratt
Lee J. Randell

Special Thanks

Sally Ansonge
Flori Helfenbien
Tom Martin
Alan Muir
Kevin Stone



Deadiation	2
by John Dwork	
Providence Review	4
by Simon Friedman	
Dead Head Dreams, or Subconsciously Dead?	5
By Don Alexis	
Baba Olatunji	7
interviewed by John Dwork, written by Tim Pratt	
Help On The Way	9
by Andre Carothers	
Voluntary Simplicity	12
by Mark Koltko	
New Year's, 1987	13
by Jennifer Cobb	
Tape Trading--The Year in Review	14
by John Dwork	
Pitch Control Perfection	16
by Topher Allen	
1987 Year End Analysis	18
by Lee J. Randell	
The Cosmic Recyclers	20
by Pam, Jane & Mike	

Next Issue

More Stuff!

© 1988
Dupree's Diamond News

DDN

I've been thinking quite a lot lately about a sociology paper I wrote in college entitled, "The Grateful Dead Experience as a Rite-of-Passage for the New American Youth."

Its premise was that for a significant number of young Americans the environment that surrounds the band provides many of the same spiritual growth experiences found elsewhere transculturally and historically. As in other rites-of-passage, the participant may be led through a deep process of soul-searching, which often leads to a greater understanding of self, role, power, and place in the world.

To fully understand this "new" rite-of-passage, we must look briefly at the evolution of this "experience." The roots of the generation from which the Grateful Dead experience grew can be found in what has been commonly termed "the great technocratic society of the 1950's." An overly materialistic Post-War America embodied a philosophy that applauded an endless amassing of personal material wealth and a sublimation of the self towards the status quo.

The seeds of revolt came with the beatniks. These modern explorers of free-form consciousness found the moral and ethical values of their parents unfathomable. Unlike their elders, many of whom had lived through the Depression and two World Wars, they had never experienced deprivation of such fundamental requirements of comfortable living as food, shelter, and education. Their parents, having "gone without," were fully immersed in a lifestyle oriented towards obtaining an everlasting sense of security.

This two-cars-in-every-garage mentality gave way to inevitable rebellion. The sons and daughters of this generation turned to music, sculpture, painting, poetry, sex, drugs, Eastern philosophy, and a host of other forms of expression, in an attempt to find a greater meaning in life than what their parents' lifestyle offered.

By the mid-50's, this new lifestyle, complete with its own lingo, habits, symbols, and heroes, was beginning to spread across the nation. But in a certain sense this was a movement all revved up with no place to go. Enter psychedelics.

Aldous Huxley's visionary message in the Doors of Perception barely gave a clue to the massive change in consciousness and lifestyle that was to begin with the introduction of LSD into our society. "It was," said Keith Richards, "as though you turned the technicolor switch on a black and white picture." Having reached its physical manifest destiny, there was truly no place for the American people to travel collectively but into the frontiers of consciousness.

It became immediately obvious to those in the know that there was an experience that could serve as a rapid vehicle for completely changing one's lifestyle and worldview. There quickly developed two main factions of "Psychedelic Gurus," the Tim Learyites (on the East coast) and Ken Kesey's Merry Pranksters (on the West coast). Tim Leary and Richard Alpert (aka Ram Dass) advocated an introspective and disciplined approach to consciousness expansion through the use of psychedelics. Ken Kesey's approach was truly freeform, no holds barred. In terms of the Grateful Dead's origins, we are primarily concerned with the history of the West coast movement.

Perhaps the best account of those catalytic events that were to change our lives and, in fact, to change the world, is Tom Wolfe's epic tale, The Electric Koolaid Acid Test. (If you haven't read it yet, we here at DDN highly suggest you do so.) In it, he documents the adventures of Ken Kesey's Merry Pranksters and the birth of the Acid Tests, the events out of which the Grateful Dead were truly born and empowered.

The Pranksters were a group of very diverse individuals thrown together by a mutual fascination with what seemed like never before charted realms of experience. LSD consciousness opened up for exploration what seemed like whole new universes to the western mind. One of Kesey's main preoccupations dealt with "sensory lags; the lag between the time your senses receive something and the time you are able to react. One thirtieth of a second is the time that it takes if you're the most alert person alive." We are always acting on what happened one thirtieth of a second ago. There are many types of lags, including social and historical.

Kesey felt that those lags had to be overcome some other way, through some kind of total breakthrough. With the Pranksters, he began to develop a great multitude of experimental exercises aimed at breaking through those barriers. These eventually metamorphosized into the now legendary Acid Tests, great public psychedelic trials-by-fire in which participants, once under the influence of the then still legal LSD, were bombarded with slides, movies, spoken words and music (all put through tape loops and delays) and the GOD ALMIGHTY STROBELIGHT.

Once one began to surrender to that frenetic sea of madness, there began to emerge a great beauty, a certain order to that chaos. One began to build from scratch a whole new identity, breaking down those lags and the very way one thinks and reacts.

And who was the house band at these Psychedelic masses, but the Grateful Dead, of course. It was the great freedom to explore under such unusual and exciting circumstances that empowered the band to create a new visionary music. Their roots in American folk and blues music quickly gave way to a new sound. They became, in a sense, the soundtrack for the psychedelic lifestyle. And even as LSD became illegal and the Acid Tests ended, the seeds for change were once again sown. As the experience grew and evolved, so did the sound and reputation of the band.

In 1970 the band took "an evening with the Grateful Dead" on the road. Non-grokkng American youths would come to the show, get high, then see, hear, and feel the uplifting and inspirational magic of the Grateful Dead experience. The magic of the band and its high powered, almost mystical aura spread like wildfire.

The Dead's music is a channel of sorts for a particular type of timeless, synergistic consciousness that communicates in more than mere words or sounds the possibility of certain almost mythic (and definitely archetypal) states of being.

Very much as in the Acid Tests, the Grateful Dead experience continued to provide a perfect setting for each individual's psychic, and often psychedelic, trial by fire. High energy centers, such as New York with its Fillmore East (complete with light show), provided an even more appropriate setting for many now legendary experiences.

For many it was merely the best chance to party around. But along with this experience there often came a profound Zen-like coming to terms with and/or discovery of what each participant's relationship to the spiritual, psychic and physical world around them was.

Regardless of what one's conscious awareness of this opportunity for growth was, the Grateful Dead experience astounded its audience, and, as the band headed down the road, so did the transformed fan.

Along with the rite-of-passage, which was provided by the psychedelic experience, came another very American ritual - going on the road. Those who have read Jack Kerouac's seminal work, On the Road, or who have been on the road themselves, know exactly what I'm talking about: that going on the road is in itself a great education, an opportunity to test one's limits, and a search for adventure and the expansion of one's horizons.

Anyone who drove between Portland and Seattle the night Mt. St. Helens blew knows what I'm talking about. And then there was Egypt -- people sold their houses to go! Talk about allowing an experience to change your life.

But it happens every day on much smaller, subtler levels too. How many of us were introduced to the incomparable beauty of America's heartland by going to Red Rocks or Telluride; let us also not forget the tours through Europe. Without so much as giving it a second thought, our desire to catch just one more show has lead us to more places and through more interactions with more different types of people than many people in this world have had or will have in their entire lifetimes. One way or another, our involvement in the experience raises and expands our understanding of the world in which we live.

In the process, The Deadhead community has evolved into a partially self-sustaining environment. Artists, photographers, craftspeople, cooks, and musicians ply their trade, make their living, and express themselves almost entirely within this family. The holistic and humanistic qualities of the music and lifestyle have given birth to the desire for developing our own increased political awareness. In the process, we educate ourselves and others, become empowered, learn how to take action, and begin to heal the planet and improve the human condition. Our involvement with service groups, such as the SEVA Foundation and Greenpeace, is proof of this.

When human beings come together to interact with one another, they have the choice of creating an experience that is either inhibitive, neutral, or expansive. The Grateful Dead have provided for us a setting that leaves fully open the possibility for expansion, enlightenment, healing, and adventure.

We have seen this experience grow through and beyond one generation and into the next. There are more young Americans going to their first shows and proudly wearing their first tie-dyes than ever before. The process has become a cycle. Babies, children, teenagers, and parents can now be seen dancing in the aisles, together.

We have come together, for at least a short time in our lives, to share several special moments as one collective consciousness. These are moments of excitement, confusion, sadness, mystery, and joy. Sometimes we are lost in those moments and sometimes we stand back and stare in amazement, realizing the magic of it all. We are growing up together. Seeds once silent all burst into bloom and decay.

In Peace --
Johnny Dwork

PROVIDENCE REVIEW

by Simon Friedman

The Grateful Dead's Fall '87 tour got off to an unusual and mostly positive start at the Providence Civic Center on September 7, 8, 9. This was the first time in eight years that an East Coast tour began at a New England location instead of the customary Southern venue. This was also the earliest a fall tour had begun in quite sometime. Indeed, it could have been called a late summer tour. Deadheads were blessed with warm, if rather damp weather.

The most significantly unusual feature of this grouping of shows was that each night the band treated us to new tunes never before played on the East Coast -- "Devil With The Blue Dress," "Good Golly Miss Molly," "Hey Pocky Way," and "La Bamba" -- and different combinations of tunes, too. The band chose to begin the first show with the open-ended combination of "Feel Like A Stranger" > "Franklin's Tower." I expected something more basic and less challenging for the first night of a tour, something like "Hell in a Bucket," "Alabama Getaway," or "Touch of Grey." Unfortunately, at this early stage of the game, the band was not up to the challenge of the improvisational possibilities offered by these tunes. Both were short, and taken at a slow tempo. In fact, the whole show had a mellow, laid back feel. Versions of "Roses," "Ship of Fools," "Black Peter," and especially the encore of "Knockin' on Heaven's Door" were wonderful, Garcia's bitterweet delivery thoroughly convincing. The first-set closing "Let It Grow," however, was fairly disastrous. That tune deserved to be chosen on a night when the band was more cranked up.

"Iko, Iko," opening the second set, was among the more upbeat moments, and featured some new verses, including one sung by Brent. Unfortunately, I couldn't make out the words. The biggest surprise came towards the end of "Good Lovin'," where Jerry delighted the crowd by singing "La Bamba." This was natural, as the two tunes are very similar musically. Bobby then finished it off by returning to the close of "Good Lovin'," but omitting his usual closing rap.

The second night, although quite short (not much over 2 hours in length) was more solid overall, save some vocal lapses by Garcia on "Mississippi" and "Terrapin." The first set featured a killer "Little Red Rooster," the always great "Music Never Stopped," and Weir's rendition of Dylan's "Queen Jane Approximately." (First ever without Dylan!) Hell, why not? After all, the band took the trouble of learning this and other Dylan tunes to back Dylan, so why not play it themselves? The second set had a somewhat unusual beginning, with "Hell In A Bucket" > "Fire on the Mountain." Garcia really dug deeply into "Fire." At the song's end, there was a bit of confusion between Garcia and Weir before they ended up playing the familiar "Scarlet" closing riff. The highlight of the set for me was a great "Other One," with a long, slow build-up that featured sensitive interplay between Garcia and Lesh, and harmonic distortion of Weir's voice, courtesy of Dan Healy. "Looks Like Rain" and "Terrapin," coming before drums, were also excellent, but the "Lovelight" close was a bit abrupt. I have never taken to Bobby's version. He has not really made it his own, like he has with "Good Lovin'." "Black Muddy River" was, as usual, a beautiful choice for the encore.

As is frequently the case, the band saved the best for last. The first set was one of the most unusual I have ever seen in my 70 shows. It was also one of the most powerful and well played.

In one of the most unpredictable moves by this band I have ever witnessed, they opened with a tune I didn't know, probably most of the audience didn't know, and with Brent on lead vocals, no less. It was identified as "Hey Pocky Way," apparently performed by the Neville Brothers and possibly Go Ahead. Whatever it was, it rocked. To be so thoroughly stumped by the opening tune was sheer delight. This was followed by a tremendous version of "Jack Straw." The rest of the set was rock solid, with the first version in these parts of "When I Paint My Masterpiece" and an incredible "Cassidy" being the standouts. The end of the set was another shocker. After a bit of warming up, Weir chose "Greatest Story." Usually, this tune is played as the second song of the set, coming after a Jerry tune without a pause. When the tune ended, the band kept playing what seemed like the same tune, then Brent wailed into "Devil With a Blue Dress" and threw in a bit of "Good Golly Miss Molly" for good measure, both for the first time. The audience's response was thunderous. This was undoubtedly the first time a set began and ended with a Brent tune. Another atypical feature of this set is that it contained neither a Bobby cowboy nor a blues tune.

Although the second set failed to continue providing unusual song selections, it was no less distinguished than set one in playing quality. Every tune was particularly well executed, with much energy. With the mood of the band and audience, the overused "Throwing Stones" > "Not Fade Away" seemed inevitable. Yet "Not Fade Away" had a touch of sweetness to it and even a bit of delicacy in the jamming section, in contrast to the usual slam-bang versions of recent years. Once again, the band reached into the Dylan songbook for the encore, "Quinn The Eskimo."

It's always hard to find words to describe the drums > space section of the show. Suffice it to say that they were excellent each night. Hart and Kreutzman have new toys to play with and created quite a variety of sounds and textures.

If this set of shows, especially night three, was any indication, Deadheads could look forward to even better performances, and could expect the unexpected, at the Capital Center, Madison Square Garden and the Spectrum. ◇



**EAST COAST
COAST**
HYDROPONICS

GROW YOUR OWN
It's Easy!
GROW AT HOME

INDOOR GROW LIGHTS
EVERYTHING YOU NEED TO GROW INDOORS
CLOSETS & SPARE ROOMS OUR SPECIALTY

IT MAKES SENSE

- * Organic Fertilizers
- * GROW PESTICIDE AND CHEMICAL FREE FOOD AND STUFF
- * GROW YOUR OWN ORCHIDS
- * GROW TOMATOES INDOORS
- * FREE ADVICE ON SET UP



1-800-255-0121
CALL FOR CATALOGUES
(718) 727-9300

INDOOR / OUTDOOR
GROWING SUPPLIES

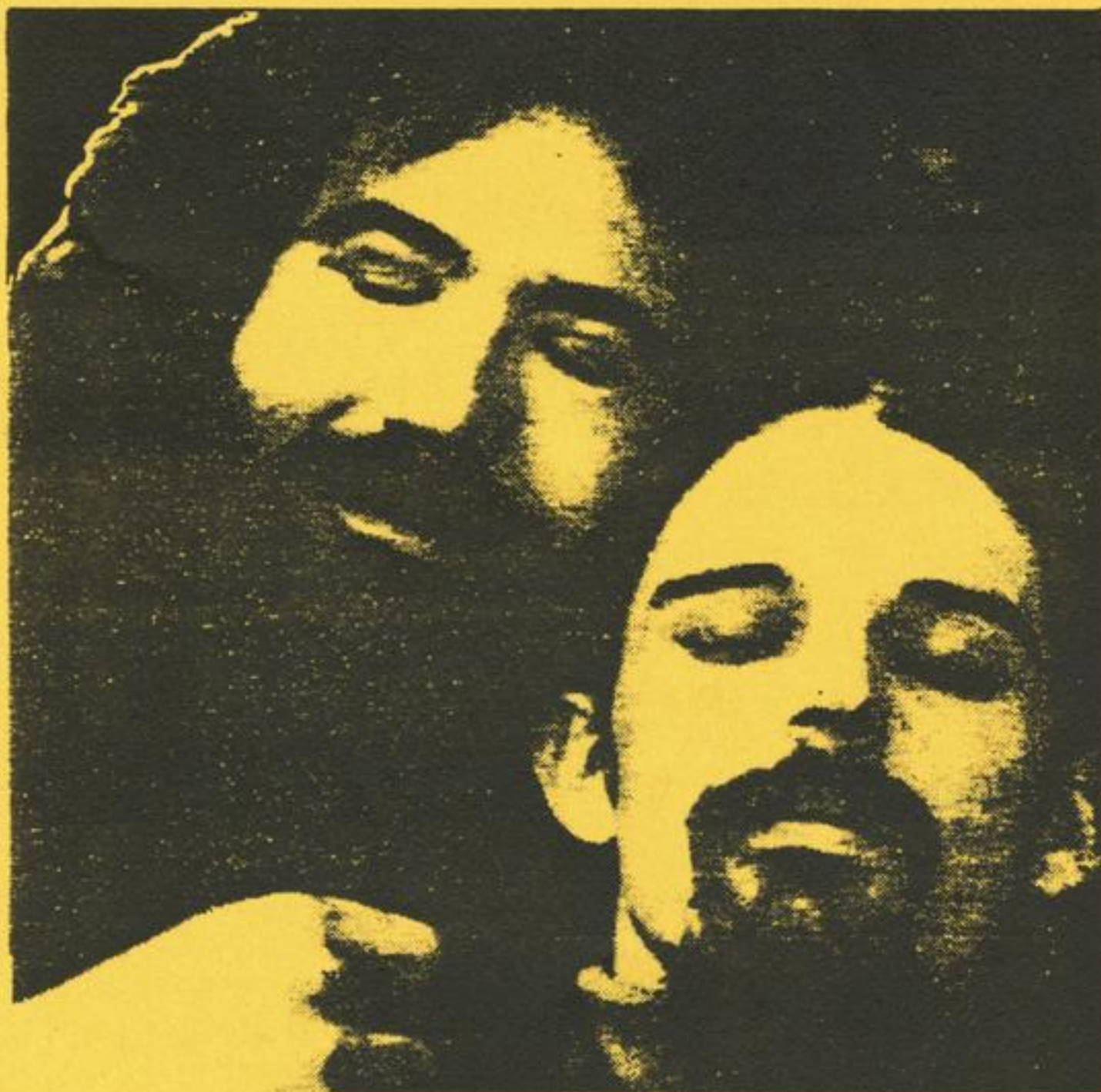
EAST COAST HYDROPONICS
432 Castleton Avenue
Staten Island, New York 10301

Dead-Head Dreams, or Subconsciously Dead?

By Don Alexis

For all of us, our experiences with the Grateful Dead range far and wide. From our favorite shows to our favorite friends, it's all etched somewhere in our DNA. It's no wonder, then, that it is perfectly natural for us to have dreams about these experiences. This is a virtually untapped reservoir of creative nonsense -- until now. I had one such dream I would like to share with my fellow readers of DDN.

During the summer of 1984, I was living in Oakland, California. It was one of those dense and chilly bay area nights, as I drifted off to sleep...Much to my surprise, I found myself in the parking lot of the Safeway supermarket. In minutes, I was drawn into the market, my eyes completely overwhelmed with the Pine-Sol brightness of it all. Before long, I realized that this was not your everyday, nuclear-family-out-buying-diapers type of crowd. There were a lot of Deadheads around. Was there actually a show tonight that I didn't know about? I mean, a middle aged woman was passing out free samples of pepperoni, yet patchouli overwhelmed the fish counter. My nostrils were going wild. Suddenly, in a flash, just above the meat counter--the boys! At this point (and I call on the statisticians among us), let me explain that the most interesting thing about this dream was the question of what they would possibly play in a Safeway in Oakland. I mean, think about it, it's not every night that you've got the Grateful Dead free of charge in the left side of your brain.



Anticipation of what they were going to play was greater than New Year's, '79! Before long, Phil's tuning gave it away as usual. But wait a minute, it sounded like--no, it couldn't be. What do you think they played, but "Get Back" by the Beatles? It may not seem significant, but a year later they played it for real. I shit you not. Go grab your back issues of Deadbeat Magazine and look it up. Regardless, this Safeway market was rockin'! Somehow, there was plenty of room to dance. It was a sea of neon Deadheads, blissful in their incessant boogie-woogie, asway next to the butter and margarine.

Now, I know that they jammed into something else hot, but what song it was will have to remain unknown until the next dimension. I've unfortunately smoked too much pot in my life to remember. I would be happiest thinking that Donny and Marie Osmond came on stage, and that they jammed out of the drums into a hot version of "Go Hawaiian," showering the audience with discount coupons for Hawaiian Punch as they played.

When I woke up, I figured that this could never happen in real life. After all, the boys opened up above the meat section, and so many Deadheads are strict vegetarians!

With this thrilling recollection, I send an urgent appeal to all of you for greater descriptions of this kind. Get up, write it down, and send it to us. They have to be real dreams, though. No embellishments. So, write to DDN, Dr. Don's Deadhead Dreams, P.O. Box 3603, New York, NY 10185. See you in the R.E.M. mode. ◇



present
ZERO
and
The California Brothers
-in-
Relix Magazine's East Coast Celebration w/ The Speed of Light Show

MAP 22

The Palladium
126 East 14th Street
16 AND OVER - 21 TO DRINK
General Admission Tickets \$12.50 In Advance
Day Of Show \$15.00
Tickets Available at The Psychedelic Solution
33 West 8th Street - 2nd Floor and all Ticketmaster Locations

TUESDAY
Doors Open At 6:00 PM

For Information call: 212-529-6324

Brian Cullen



Alan Muir

CAPITAL CENTER, LANDOVER, MARYLAND

SEPTEMBER 11, 1987	SEPTEMBER 12, 1987	SEPTEMBER 13, 1987
Bertha> Promised Land Candyman New Minglewood Blues When Push Comes To Shove Tons of Steel Desolation Row Deal Sugar Magnolia> Sugaree Estimated Prophet> Eyes of the World> Drums>Space> GDTRFB> Dear Mr. Fantasy> All Along The Watchtower> Wharf Rat Sunshine Daydream *Touch of Grey 18 Songs	Hell In A Bucket Loser Me & My Uncle> Big river Ramble On Rose Just Like Tom Thumb Blues Hey Pocky Way Cassidy Might As Well Cumberland Blues> Samson & Delilah Ship of Fools> Man Smart Women Smarter> Drums>Space> Truckin'> I Need A Miracle> Morning Dew> Turn On Your Lovelight *One More Saturday Night> *Black Muddy River 19 Songs	Iko Iko Little Red Rooster Brown Eyed Women Fever (Kingfish song) Staggerlee When I Paint My Masterpiece Bird Song Promised Land Scarlet Begonias> Fire On The Mountain Playin' In The Band> Drums>Space> The Other One> Stella Blue> Throwing Stones> Good Lovin'> La Bamba> Good Lovin' *Knockin' On Heavens Door 17 Songs

MADISON SQUARE GARDEN, NEW YORK CITY

SEPTEMBER 15, 1987	SEPTEMBER 16	SEPTEMBER 18	SEPTEMBER 19	SEPTEMBER 20
Hey Pocky Way New Minglewood Blues When Push Comes To Shove Roll Out The Barrel Me & My Uncle> Mexicali Row Jimmy Queen Jane Approximately Tennessee Jed Music Never Stopped China Cat Sunflower> I Know You Rider**** Estimated Prophet> Eyes of the World> Drums>Space> The Wheel> Gimme Some Lovin'> Black Peter Sugar Magnolia *It's All Over Now Baby Blue 19 Songs	Touch of Grey Scarlet Begonias Little Red Rooster Dire Wolf My Brother Esau High Time Let It Grow Don't Ease Me In Bertha> Greatest Story Devil With The Blue Dress On> Good Golly, Miss Molly> Devis With The Blue Dress On> He's Gone> Jam>Drums>Space> Truckin'> Wharf Rat> Throwing Stones> Not Facde Away... *...Not Fade Away> *Black Muddy River 18 Songs	Hell In A Bucket Sugaree Walkin' Blues Candy Man When I Paint My Masterpiece Bird Song Shakedown Street Man Smart Women Smarter Terrapin Station> Drums>Space> GDTRFB> All Along The Watchtower> Morning Dew> Good Lovin'> La Bamba> Good Love *Knockin' On Heavens Door** 15 Songs (**Boy, was that hot!)	Mississippi Half Step It's All Over Now High Time Mexicali Blues> Big River When Push Comes To Shove Box of Rain Don't Ease Me In Crazy Fingers> Uncle John's Band> Playin' In The Band> Jam>Drums>Space> I Need A Miracle> Maggies' Farm> Black Peter> Turn On Your Lovelight *Black Muddy River 16 Songs	Finniculi Finnicula Jack Straw West LA Fade Away My Brother Esau Far From Me Must've Been The Roses Desolation Row Might As Well Promised Land Adam's Family Hell In A Bucket Iko Iko Looks Like Rain He's Gone> Drums>Space> The Other One> Wharf Rat> Throwing Stones> Not Fade Away> *Touch of Grey> *Broke Down Palace

Baba Olatunji

(as interviewed by John Dwork)

written by Tim Pratt

We published an excerpt from an August 1987 interview with Baba Olatunji in the last issue. Baba Olatunji has been the leading promoter of African music in North America for more than 20 years. Throughout, the drummer's on-going preoccupations have been promoting awareness of African culture in general, and of the "healing power" of music in particular. Olatunji sees these capabilities realized in the music of the Grateful Dead and has joined the band on several occasions this past year. Here follow some more Olatunji views on The Dead, music, and life.

On Deadheads

When you read the story of the Grateful Dead, from the beginning, in their embryonic stage, people associated what they did with a drug culture, you see. But most of the Dead fans, they're not alcoholic. Nobody gets drunk! For example, in Telluride last August, it was announced, "Treat this little town like it was yours. Like you live here." And that's what they did. And when the concert started, people spread blankets all over the front, and everyone on their feet. They did not sit down until the GD finished performing!

One really feels the oneness and togetherness in that crowd. Nobody was in anybody's way. It was almost shoulder to shoulder, and people passed through and didn't even have to say excuse me. Everyone was so busy enjoying themselves dancing! And another thing, I saw a lot of people who brought their children from the age of three months old on up. I'm telling you, it's incredible.

There's also a support system within the organization. It looked like there were some fans who followed the Dead year-round, making their living that way. I saw unbelievable things--buses, you know, that go from place to place, always ready to get on the road. A young man attended my workshop and hitchhiked from San Francisco to Telluride. He got there before I did, and I flew! I flew from Vancouver to Seattle and from Seattle to Denver, and he was there before I was!

The Dead and the Healing Power of Music

I'm glad that this is the Age of Aquarius--the age of enlightenment. Our ancestors lived a very happy and long life. They didn't have all these emotional problems that the industrial age has brought upon us. We don't know how to cope with the modern technology, so people are going back now. We, in other words, are finding ourselves.

That is what has happened to the Grateful Dead. They are now playing as one more than ever before. If they can go into the studio and actually come out with an album that is now #1 on the charts, you know that something is clicking. They are doing something great.

So, the healing aspect of music is just now beginning to be discovered and appreciated by many. A few people knew it, and they didn't let the cat out of the bag. They didn't let other people know how important it was. I think Shakespeare must have read a lot about African tradition: "If music be the food of love, play on." For in certain African societies, sick people are put in the middle of a circle and, through songs and chants, are healed. They also have songs and dances people perform after long periods of drought. When the whole community gets together and does this all day, it rains!

Music and Social Change

I was part of that whole period of social change in this country in the 1960's, and it helped me to be doing what I'm doing now. But I came to this country with a completely different plan. I wanted to be a big-time diplomat. I went to college and did very well. I was president of the student body. I was very political. I was a pan-Africanist. Now, I'm a Universalist. So you can see how I grew.

Continued on next page

LIFE IS ART
ART TRANSCENDS TIME
BRIAN CULLEN
GRAPHIC DESIGN • ADS
FOR MORE INFO:
Send a #10 SASE TO:
B. Cullen 1916 Ave. Y B'klyn N.Y. 11235

Music and Social Change

Continued

I made my decision in 1954, the year I graduated from college. I had come to NYU for my doctorate in public administration, international relations, and law, but I gave it up. Somehow, something told me it wasn't right. All along, I was doing music. The questions people asked me about Africa were very disturbing: "Is it true that Africans have tails? Is it true that you have lions running on the streets?" This was on a college campus! And I thought, look, these people are really serious. They really want to know. And I discovered it was nothing but Hollywood's picture of Africa. You know, about Tarzan and Jane...

I gave my first concert in 1953 in Atlanta, Georgia, and it brought citizens white and black together for the first time on that college campus. Some people are still talking about it today. I was still saying, "I want to be a diplomat." But I changed in 1959. With every political uprising, I was there. With all the rallies, with Dr. King and Malcolm X, all of them, I was there. I was doing the music. I was just there, bringing the people together, you know, not realizing the impact of what I was doing.

So, music is about the only thing that can bring people of all levels, of all colors, of all beliefs together at a particular moment. And if you do that, you can bring about effective change, for you have brought people together. They are going to leave that place and think about what they heard and saw. And it doesn't matter whether they are Democrats or Republicans or Independents--something is going to touch them.

People's yearning for truth is another thing. You see, people are becoming dissatisfied with what they have been brought up to believe. They discover for themselves that the world is getting smaller and smaller. You can go to London and eat breakfast, then come back to the U.S. for supper. All in one day. People are travelling more and more; people are beginning to see the goodness in each other.

Drums for Peace

Wouldn't it be a good idea if we had drums for peace? You know, have people come to the monument in Washington after the election of the new president and put pressure on him. Say, "Look, your one mission as the leader in the world is to lead us to water-tight peace." So, everybody would bring drums, and we would play for three days: Friday, Saturday, and Sunday. Let us strike the positive aspect of protest and see how it will work! ◇

MOUNTAIN SKY TIE-DYE

We've got boxers, leggings, tee-shirts, minis, socks, gym shorts, jams, draw string pants, oversized tanks, painters caps and tie-dyed ties. We'll also do custom work.

GORDON POLATNICK
Work: (212) 354-8494

Showroom:
Po's Clothes
102 W. 38th St.
NYC, NY 10018

PHILADELPHIA SPECTRUM, PHILADELPHIA, PA

SEPTEMBER 22, 1987

SEPTEMBER 23, 1987

SEPTEMBER 24, 1987

Hey Pocky Way
Althea
Little Red Rooster
When Push Comes To Shove
When I Paint My Masterpiece
Ramble On Rose
Adam's Family Theme
Cassidy
Deal

Gimme Some Lovin'^{**}
China Cat Sunflower>
I Know You Rider
Samson & Delilah
Terrapin Station>
Drums>Space>
The Wheel>
Truckin'>
Stella Blue>
Sugar Magnolia
*It's All Over Now Baby Blue
18 Songs

Feel Like A Stranger>
Franklin's Tower
Walkin' Blues
Friend of the Devil
Tons of Steel
Desolation Row
Big Railroad Blues
Music Never Stopped

Bertha>
Cumberland Blues>
Playin' In The Band>
Uncle John's Band>
Drums>Space>
I Need A Miracle>
Dear Mr. Fantasy>
Around 'n Around>
Good Lovin'>
La Bamba>
Good Lovin'
*U.S. Blues
18 Songs

Touch of Grey
New Mingie Wood Blues
High Time
Me & My Uncle>
(Mexicali tease)>
Big River
Big Boss Man
My Brother Esau
Bird Song>
Promised Land

Box of Rain>
Iko Iko
Hell In A Bucket>
Fire On The Mountain>
Drums>Space>
The Other One>
Black Peter>
Throwing Stones>
Turn On Your Lovelight
*Knockin' On Heavens Door
18 Songs

*Encore
**with Spencer Davis

SHORELINE AMPHITHEATRE, CA

OCTOBER 2, 1987

OCTOBER 3, 1987

OCTOBER 4, 1987

Cold Rain & Snow
Little Red Rooster
Staggerlee
Me & My Uncle>
Mexicali Blues
Row Jimmy
Far From Me
Let It Grow

China Cat Sunflower>
I Know You Rider
Women Are Smarter
Ship of Fools
Truckin'>
Drums>Space>
The Wheel>
Gimme Some Lovin'>
All Along The Watchtower
Don't Ease Me In
*Black Muddy River
18 Songs

Hey Pocky Way
New Mingie Wood Blues
Candyman
Adam's Family Theme
When I Paint My Masterpiece
West LA Fade Away
My Brother Esau
Bird Song
Music Never Stopped

Maggie's Farm>
Cumberland Blues
Looks Like Rain
Terrapin Station>
Drums>Other One Jam>
Stella Blue>
Throwing Stones>
Turn On Your Lovelight
*Quinn The Eskimo
16 Songs

Jack Straw
When Push Comes To Shove
Walkin' Blues
High Time
Desolation Row
Iko Iko

Hell In A Bucket>
Devil with the Blue Dress On>
Good Golly Miss Molly>
Devil with the Blue Dress On
Estimated Prophet>
Eyes of the World>
Drums>Space>
I Need A Miracle>
Dear Mr. Fantasy>
Wharf Rat>
Not Fade Away
*Touch of Grey>
*Brokedown Palace
17 Songs



Sally Amargo

HELP ON THE WAY

by Andre Carothers

(Editor's Note: This is the first installment of a regular column on environmental/political issues by Andre Carothers, Editor of Greenpeace Magazine.)

So, how do you talk to an extended family whose point of reference is repeated exposure to an exhausting, exhilarating and potentially psychedelic five-hour rock and roll concert about something that incorporates ominous references to starvation, tropical deforestation, global warming, the rape of the Antarctic, radiation, nuclear weapons, energy consumption, lifestyle changes and eating right? Who wants to hear it? When I am at a show, anything more trenchant than the question of who is getting drinks during the break or whether they did "Cold Rain and Snow" in Hampton constitutes heavy conversation, and is, therefore, off-limits.

Having spent over a decade seeing the Dead regularly, I have become fairly well convinced of one thing — if you could harness the latent kinetic energy in a Grateful Dead tour, total nuclear disarmament would be a snap. We'd probably have the rainforest question taken care of before the Worcester shows. Let's see, toxic waste we could handle at the Greek, coral reefs in Ventura...

But moving people to action is not so easy. What makes people act, and how we can persuade ourselves to act, and what the benefits are of direct action in defense of the environment, are all questions I will raise in this column, along with reports on the environmental and political issues that face the planet.

That public protest can make a difference is obvious, and, in one instance at least, led to thousands of lives being saved. Toward the end of the Vietnam War, Richard Nixon was facing the twin assaults of almost relentless public pressure and the imminent demise of our "allies" in Vietnam, because of the limits imposed by Congress and public opinion on American troop deployments. In 1972, a secret plan was drawn up to make a small nuclear strike, one or two nuclear weapons, in North Vietnam. The plan was approved to the highest level.

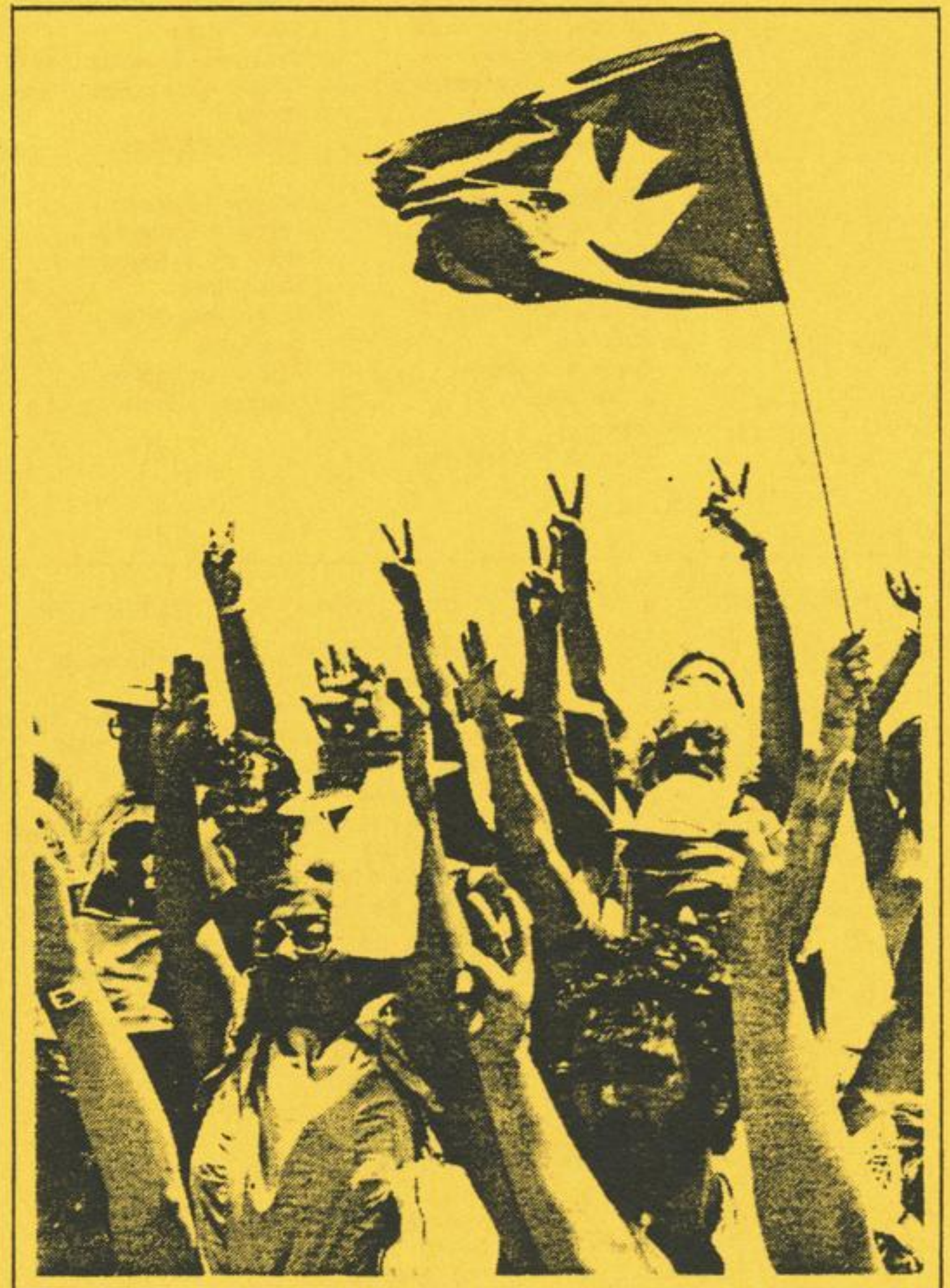


At the same time, public protest against the war was escalating, culminating in the October-November Moratorium demonstrations. One aide took exception to the plan, pointing out that the nuclear bombing of North Vietnam could lead to civil war and require deployment of regular U.S. troops domestically to quell dissent. Cooler heads prevailed, and the plan was shelved.

If we were deep into Vietnam today, I doubt if the plan to drop nuclear bombs could be stopped. The tone of the nation is different, dissent far rarer and people less inclined to protest. If Reagan tried to continue funnelling money to his proxy army in Nicaragua under the political climate that prevailed in 1970, he would be impeached. So what happened? Are people today as jaded and lazy and uncaring as the media would have us believe? Over 70 percent of the nation opposes aid to the Contras, but the money continues to flow.

It may require a new form of public protest to bring this country's foreign policy in line with the norms of decent behavior we expect from each other at Grateful Dead concerts — one that combines the tactics and fervor of the early 70's with the wisdom we carry today. And the same goes for all the problems, environmental and political, facing the planet. What can you do? Think about it. That's a good start! ◇

**Let's give
peace a chance.**



JERRY GARCIA

Acoustic and Electric

OPENING NIGHT: OCTOBER 15, 1987

LUNT-FONTANNE THEATRE



JERRY ON BROADWAY

Opening night with Jerry on Broadway, what a concept! The theatre is small and apparently all the seats are good with some being just better than others. Beautiful mural of the heavens all along the rolling ceiling, great photos of Jerry & friends hanging in the upstairs lounge area and gold leaf all around the fringes inside the theatre.

First set, acoustic, the band played more country, traditional and spiritual than bluegrass. Jerry's voice was sweet as could be, and the harmonies were great too. With added touches of the Mandolin, Banjo and Dobro, the music sounded good.

Intermission. Everyone was handed a plastic & felt top hat to wear for the encore. The idea was for Jerry to return to the stage for the encore, house lights up, everyone stand and tip their hats to him. Of course, this was the idea of his good friend and #1 supporter, Bill Graham. Well, we all got a kick out of it, I hope Jerry did.

Second set, electric, started with "How Sweet It Is." It was a little loud, especially in comparison to the acoustic, but the band was rockin'. Some highlights they did were "Forever Young," "Mission In The Rain," and "Deal." It wasn't until the 5th song in the electric set that they finally played a Garcia composition. Though they concentrated on other people's music, they played killer versions of all.

All in all, I'd say the show was a success. Jerry's vocals have never been better, and rarely have I seen him have a better time.

NEW YORK CITY

THURSDAY, OCT. 15

Come All Ye Brothers & Sisters
Looking For My Man
John Henry
Short Life of Trouble
Blue Eyed Boy
Trouble In Mind
Oh Baby, It Ain't No Lie
Rosalie McFall
It's A Long Way To The Top
Of The World
Ragged But Right

How Sweet It Is
Forever Young
Stop That Train
Think
Mission In The Rain
Evangeline
Brothers & Sisters
Lucky Old Son
Deal
*Stone Me

FRIDAY, OCT. 16

Trouble In Mind
Ballad of Casey Jones
I've Been All Around This World
Deep Elum Blues
Don't Let them Come Home
Short Life of Trouble
I'm Looking For My Man
Diamond Joe
Long Way To The Top Of The World
Good Night, Irene
Drifting Too Far From The Shore
Ragged But Right

Cats Down Under The Stars
I Shall Be Released
Run For The Roses
Like A Road
Get Out Of My Life Woman
The Harder They Come
Gomorrah
Tangled Up In Blue
*Brothers & Sisters

SATURDAY, OCT. 17 MATINEE

Deep Elum Blues
I've Been All Around This World
John Henry
Looking For My Man
Trouble In Mind
Rosalie McFall
Drifting Too Far From The Shores
Never Seen Nobody Like You
Long Way To The Top Of The World
Ripple

How Sweet It Is
Knockin' On Heavens Door
Stone Me
Dear Prudence
When I Paint My Masterpiece
Evangeline
Lucky Old Son
Midnight Moonlight
*Brothers & Sisters

SATURDAY, OCT. 17 EVENING

Come All Ye Brothers & Sisters
Looking For My Man
Ballad of Casey Jones
Short Life of Trouble
Blue Eyed Boy
Trouble In Mind
Oh Baby, It Ain't No Lie
Rosalie McFall
Drifting Too Far From Shore
Good Night, Irene
Ragged But Right

How Sweet It Is
Forever Young
Stop That Train
Think
Mission In The Rain
Stone Me
Brothers & Sisters
Lucky Old Son
Deal
*Run For The Roses

MONDAY, OCT. 19

Deep Elum Blues
Trouble In Mind
John Henry
Short Life of Trouble
Blue Eyed Boy
Don't Let Them Come Home
Diamond Joe
I've Been All Around This World
Drifting Too Far From Shore
Ripple
Ragged But Right

I'll Take A Melodie
I Shall Be Released
Run For The Roses
Like A Road
Harder They Come
Gomorrah
Tangled Up In Blue
*Brothers & Sisters

TUESDAY, OCT. 20

Come All Ye Brothers & Sisters
Oh Baby, It Ain't No Lie
Trouble In Mind
Short Life of Trouble
Long Way To The Top Of The World
Diamond Joe
Good Night, Irene

Cats Down Under The Stars
Forever Young
Stop That Train
Think
Simple Twist of Fate
Mississippi Moon
Brothers & Sisters
Deal

WEDNESDAY, 10/21

Deep Elum Blues
Trouble In Mind
Ballad of John Henry
Short Life of Trouble
Blue-Eyed Boy
They Have Gone Home
Diamond Joe
Oh Babe It Ain't No Use
Drifting With The Tide
Ripple
Ragged But Right

Get Out Of My Life, Woman
Knockin' On Heaven's Door
Dear Prudence
Crazy Love
Evangeline
The Night They Drove
Old Dixie Down
Brothers & Sisters
Midnight Moonlight
*Lucky Old Sun

FRIDAY, 10/23

no 1st set list

Cats Down Under The Stars
Forever Young
Mission In The Rain
Mississippi Moon
Tangled Up in Blue**
*When I Paint My Masterpiece**

SATURDAY, 10/24

no 1st set list

How Sweet It Is
Simple Twist Of Fate
The Harder They Come
Evangeline
Brothers & Sisters
Lucky Old Sun
Deal
*Stoned Me

SUNDAY, 10/25-MAT.

no 1st set list

Cats Under The Stars
I Shall Be Released
Dear Prudence
Run For The Roses
Think
Evangeline
Stoned Me
Tangled Up In Blue
*Brothers & Sisters

SUNDAY, 10/25

Deep Elum Blues
Trouble In Mind
Ballad of John Henry
I'm Looking For My Man
Short Life of Trouble
Let Me Lose
I'm Here to Get My Baby
Out of Jail
Oh Babe, It Ain't No Lie
Drifting Too Far From the
Shore
Ragged But Right

How Sweet It Is
Forever Young
Stop That Train
Think
Brothers & Sisters
The Harder They Come**
When I Paint My
Masterpiece**
Deal**
*All Along The
Watchtower**

TUESDAY, 10/27

no 1st set list

The Harder They Come
Forever Young
Stop That Train
Think
Run For The Roses
Brothers & Sisters
The Night They Drove
Old Dixie Down
Midnight Moonlight
*Stoned Me

WEDNESDAY, 10/28, MAT.

same 1st set as 10/25

Get Out of My Life, Woman
They Love Each Other
Mission In The Rain
Like A Road
Love In The Afternoon
Brothers & Sisters
Lucky Old Sun
Deal
*Crazy Love

WEDNESDAY, 10/28

no 1st set list

How Sweet It Is
Forever Young
Stop That Train
Think
Knockin' On Heaven's
Door
Simple Twist of Fate
Evangeline
Gomorrah
*Tangled Up In Blue

FRIDAY, 10/30

Deep Elum Blues
Trouble In Mind
Ballad of Casey Jones
Never Seen Nobody
Like You
They Have Gone Home
Diamond Joe
It's A Long Way To The
Top of The World
Let Me Lose
Ragged But Right

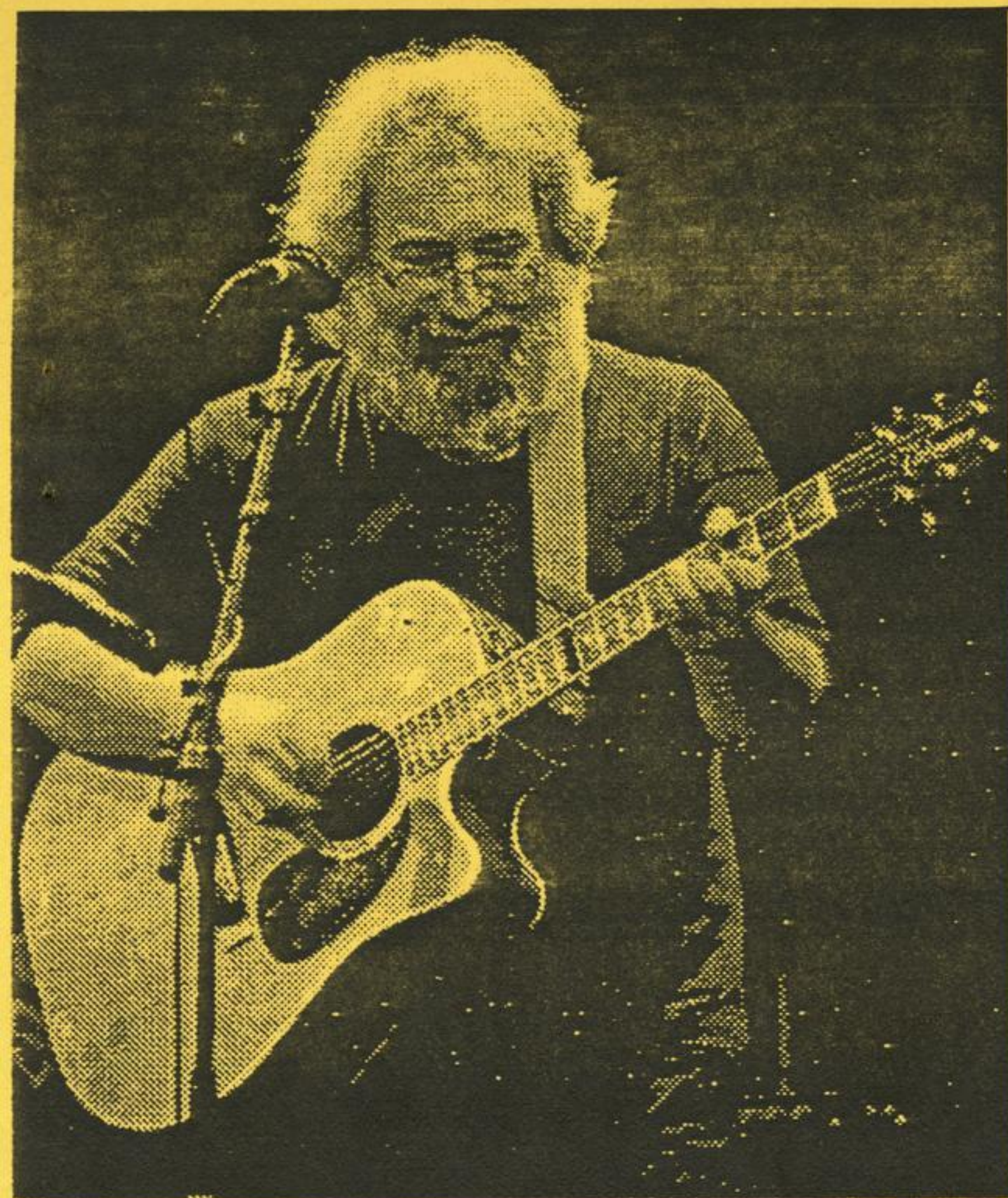
Cats Down Under The Stars
Forever Young
Stop That Train
Think
Evangeline
The Harder They Come
Brothers & Sisters
Lucky Old Sun
Tangled Up In Blue
*Stoned Me

SATURDAY, 10/31

Swing Low, Sweet Chariot
Deep Elum Blues
Rosalie McFall
Ballad of Casey Jones
???
Diamond Joe
They Have Gone Home
Oh Babe, It Ain't No Lie
Let Me Lose
Ragged But Right

Werewolves of London
Cats Down Under The Stars
Stop That Train
Let It Rock
Gomorrah
The Harder They Come
Knockin' On Heaven's Door
Deal
*Brothers & SistersP

*Encore **w/Bob Wier



Flori Helfenbien

HENRY J. KAISER, OAKLAND, CALIFORNIA

NOVEMBER 6, 1987

Big Boss Man
 Feel Like A Stranger
 Must've Been The Roses
 New Minglewood Blues
 When Push Comes to Shove
 Me & My Uncle
 Cumberland Blues
 Let It Grow

Scarlet Begonias
 Hell In A Bucket
 He's Gone
 Drums>Space
 The Wheel
 Good Lovin'
 Morning Dew
 All Along The Watchtower
 *Black Muddy River
 16 songs

*Encore

NOVEMBER 7, 1987

Hey Pocky Way
 Jack Straw
 Row Jimmy
 When I Paint My Masterpiece
 Dupree's Diamond Blues
 Box of Rain
 Cassidy
 Might As Well

Uncle John's Band
 Playin' In The Band
 Terrapin Station
 Drums>Space
 I Need A Miracle
 Black Peter
 Throwing Stones
 Not Fade Away
 *Not Fade Away
 *Knockin' On Heaven's Door
 *One More Saturday Night
 16 songs

NOVEMBER 8, 1987

Iko Iko
 Little Red Rooster
 Stagger Lee
 Mexicali Blues
 Big River
 West LA Fade Away
 Music Never Stopped
 Don't Ease Me In

China Cab
 I Know You Rider
 Looks Like Rain
 Crazy Fingers
 Truckin'
 Drums>Space
 Other One
 Stella Blue
 Turn On Your Lovelight
 *Just Like Tom Thumb Blues
 *Touch of Grey
 18 songs

LONG BEACH ARENA, CALIFORNIA

*Encore

NOVEMBER 13, 1987

Hell In A Bucket
 Sugaree
 New Minglewood Blues
 Friend of the Devil
 Far From Me
 Bird Song
 Music Never Stopped

Bertha
 Man Smart, Women Smarter
 Ship of Fools
 Estimated Prophet
 Drums>Space
 The Wheel
 Gimme Some Lovin'
 Wharf Rat
 Sugar Magnolia
 *Knockin' On Heaven's Door
 15 songs

NOVEMBER 14, 1987

Shakedown Street
 Little Red Rooster
 Althea
 When I Paint My Masterpiece
 Hey Pocky Way
 Deal

Maggie's Farm
 Cumberland Blues
 Playin' In The Band
 Terrapin Station
 Drums>Space
 I Need A Miracle
 Stella Blue
 Thrown Stones
 Turn On Your Lovelight
 *Quinn the Eskimo
 15 songs

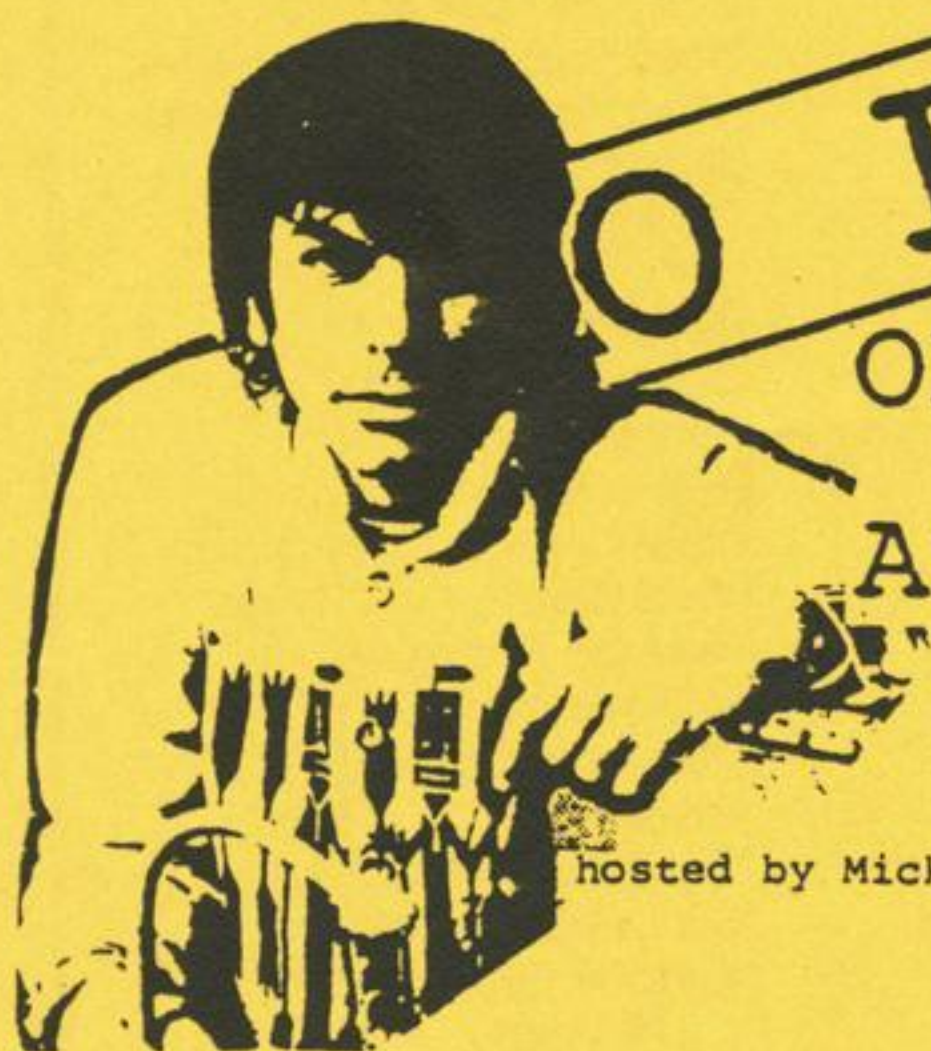
NOVEMBER 15, 1987

Iko Iko
 Walkin' Blues
 Candyman
 Me & My Uncle
 Mexicali Blues
 West LA Fade Away
 Cassidy
 Deal

Scarlet Begonias
 Fire On The Mountain
 Looks Like Rain
 He's Gone
 Drums>Space
 Morning Dew
 Around 'n Around
 All Along The Watchtower
 *Black Muddy River
 17 songs

Vai
JAZZ VIDEO
COLLECTION

OLATUNJI



hosted by Mickey Hart

**OLATUNJI'S DRUMS OF PASSION
 ARE COMING TO VIDEOCASSETTE
 ORDER YOUR COPY NOW!**

CALL TOLL-FREE

1-800-338-2566

ONLY \$29.95

Voluntary Simplicity by Mark Koltko

Duane Elgin, Voluntary Simplicity: Toward a Way of Life that is Outwardly Simple, Inwardly Rich. New York: Quill/William Morrow & Co., 1981. (236 pp + appendixes - 57 pp, references, index. Paperback, \$6.95 - ISBN 0-688-00322-2.)

This is one of those books that gather momentum over time and make a much bigger splash a few years after publication than at the time of their first appearance. When I kept coming upon references to this book in my study of transpersonal psychology, I decided to track it down myself. I'm glad that I did.

Duane Elgin does not reveal much about himself, but apparently he is a "sociological futurist," by which I assume he is an academic somewhere. The paths he feels are most likely to carry us through the Twilight of the Industrial Gods come under the umbrella term, Voluntary Simplicity (VS).

Voluntary Simplicity is not Voluntary Poverty. It is not turning away from progress, from the world, nor even from city living. One of the surprises of the book is its foreword by Ram Dass, who tells of how he came to understand that Primitive is Not better; what we need, he says, is not to abandon the West for the East, but to synthesize the strengths of both. VS embodies such a synthesis.

The "voluntary" part of VS means that one lives "more deliberately, intentionally, purposefully" (p. 31). It means paying attention to the global consequences of our patterns of consumption and work, consciously choosing how we live, rather than allowing external forces to move us along.

"To live with simplicity is to unburden our lives -- to live more lightly, clearly...It means establishing a more direct, unpretentious and unencumbered relationship with all aspects of our lives: consuming, working, learning, relating, and so on" (p. 32). The late Richard Gregg, a student of Gandhi's who coined the term in 1936, wrote: "Voluntary simplicity...means singleness of purpose...as well as avoidance of exterior clutter, of many possessions irrelevant to the chief purpose of life. It means an ordering and guiding of our energy and our desires, a partial restraint in some directions in order to secure greater abundance of life in other directions. It involves a deliberate organization of life for a purpose" (p. 31).

Elgin did not start this movement; he just helped to discover it. After publishing a questionnaire in Co-Evolution Quarterly, he received hundreds of responses and letters from people already involved in this way of life. Forty pages of VS are devoted to describing how these people discovered and pursue their individual versions of a VS lifestyle.

The remainder of the book outlines our situation as a civilization in transition, the deeper philosophical underpinnings of Voluntary Simplicity, and the role VS might play in revitalizing our stagnating society. The final chapter discusses a synthesis of Eastern and Western perspectives on life and society.

Although Elgin is (probably) an academic, he does not write for the lecture hall. He writes well and for a general audience, with a clean style, uncluttered, with passion but not fanaticism. Even his appendices (outlining, for example, his sociological theory on the rise and fall of civilizations) are intelligible to the thoughtful nonspecialist. I read a lot of worthwhile books this past year; Voluntary Simplicity is one of maybe two or three that I am likely to recommend in 1998 with as much enthusiasm as I will in 1988. ◇

NEW YEAR'S - OAKLAND COLISEUM, OAKLAND, CALIFORNIA

DECEMBER 27, 1987	DECEMBER 28, 1987	DECEMBER 30, 1987	DECEMBER 31, 1987
Touch of Grey	Feel Like A Stranger>	Hey Pocky Way	Bertha>
Jack Straw	Franklin's Tower	Big Boss Man	Promised Land
Peggy-O	New Minglewood Blues	Greatest Story	Cold Rain & Snow
Walkin' Blues	Row Jimmy	Friend of the Devil	Little Red Rooster
Ramble On Rose	Far From Me	Mama Tried>	When Push Comes To Shove
Me & My Uncle>	When I Paint My Masterpiece	Mexicali Blues	When I Paint My Masterpiece
Big River	Sugaree	Althea	Birdsong>
Must've Been The Roses	Hell In A Bucket	Cassidy	The Music Never Stopped
Desolation Row>		West L.A. Fadeaway	
Don't Ease Me In	China Cat Sunflower>	Let It Grow	Hell In A Bucket>
	I Know You Rider		Uncle John's Band>
Playin' In The Band>	Cumberland Blues	Scarlet Begonias>	Terrapin Station>
Uncle John's Band>	Man Smart Women Smarter>	Samson & Delilah	Drums>Space>
Estimated Prophed>	Drums>Space>	Ship of Fools>	Other One>
Eyes of the World>	The Wheel>	He's Gone>	Wharf Rat>
Drums>Space>	Truckin'>	Drums/Space>	Throwing Stones>
Dear Mr. Fantasy>	Smokestack Lightnin'>	I Need A Miracle	Not Fade Away
Stella Blue>	Black Peter>	Gimme Some Lovin'>	*Man Smart Women Smarter>**
Throwing Stones>	Sugar Magnolia>	Morning Dew>	*Iko Iko**
Turn On Your Lovelight	*Black Muddy River	All Along The Watchtower	*The Banana Boat Song>**
*Quinn The Eskimo	18 Songs	*It's All Over Now, Baby Blue	*Do Ya Wanna Dance**
19 Songs		19 Songs	*Knockin' On Heaven's Door**
			20 Songs

*Encore
**with the Nevelles

New Year's, 1987

by Jennifer Cobb

The New Year's run, circa 1987. Lights, balloons, confetti, general debauch one more time. Friends, drugs, dancing through long nights. Oh yeah, and a few hours of music thrown in for good measure.

This year the shows were in an unfortunately familiar venue -- the Oakland Coliseum. I wasn't looking forward to this; I was anticipating missing the familiar coziness of Kaiser, scene of many happy times. But in I went on Monday, December 28th (I missed the show the 27th). Once inside, the size didn't seem to matter as the unmistakable currents buzzed and popped and popped and popped and began to lead me in a haphazard wander around the arena. Back in the saddle again.

So, here we were, 10,000 intimate strangers, spending yet another few hours staring in the direction of six aging men playing the same songs yet again. I wanted to be able to call them great. I wanted to be catapulted into space. I wanted everyone there to be flung into space with me, if that's where they wanted to go. just like in the nebulous good old days. There they were, The Boys, up there guiding. And here we were, down here following. And the old truth hit me once again. This experience is whatever I make it. Anything goes and, playing the fools of old, we follow it. In this respect, 1987 was no different than years past or those to come.

But you're not reading this to hear what you likely already know. You want to know, HOW were the SHOWS? The truth is -- musically, they weren't anything to go wild about. Regardless, almost everyone I talked to who was there felt that they had a four-day micro journey well worth the taking. When all is said and done, there is an undeniable magic that happens when that many people come together and shimmy and shake and smile.

I missed what sounded like the best show of the run -- the first show on Sunday the 27th. I caught Monday. They played some good songs, including a "Stranger" into "Franklin's" and a very sweet and slow "Sugaree" in the first set and a fairly good "China>Rider>Cumberland" to start the second. As was true on the last East Coast tour, Jerry was right in there playing AND singing, very well. Bobby, however, seemed a little low on energy. The whole show reflected that as it meandered out of the drums into a quick "Wheel" into "Truckin'>Smokestack Lightnin'" and then "Black Peter." Nothing to write home about, but there were still two shows to go and hopes were high.

Traditionally, the 30th is the best show of the run. I admit I had my fingers crossed. But I also have to admit that I was a little low on energy that night and ended up way up near the top of the stadium, removed substantially from the fray. Highlights of the first set were "Althea," "Cassidy," and "Let It Grow." The second set ended strongly with "Morning Dew">"Watchtower" and then "It's All Over Now, Baby Blue." Again, the show felt just a little slow. Maybe they're saving themselves for New Year's, I thought...

The big Night. A big Event. National TV. God, they always choke at times like these. What would happen?

I think they pulled it off. The first set was very tight and energetic, starting off with a nice "Bertha" into "Promised



Land" and a really excellent "Cold Rain and Snow" -- a real highlight of the show. From there, there was a little lull as they went to "Red Rooster," but then things picked up again with "Push Comes to Shove" into "Masterpiece" then "Birdsong" into "Music Never Stopped." All in all, a good first set.

Then it was midnight. A huge float of the Golden Gate Bridge moved slowly through the crowd. Bill Graham, as Father Time, showered the audience with roses. Balloons fell from above, lights blazed, fireworks erupted and doves flew through the air. Strangers hugging strangers, champagne bottles popping -- 1988 had arrived and the party was in full swing.

The band started with "Hell in a Bucket" -- an unfortunate choice from our perspective, but a smart marketing move on the part of the band. Isn't it their latest single or something? I mean, this is TV, guys, let's not forget. But they made up for that quickly as they moved into a truly great "Uncle John's" and then into "Terrapin" -- always a treat. From there, they went into a very cool space/drums and then out into "Other One">"Wharf Rat," which I thought was melodic and pretty but I'm not sure it came off that way for those who were watching on TV. "Wharf Rat" can definitely slow things down. The set ended quickly after that.

The third set/extended encore included the Nevilles and sounded like one long version of "Iko" with interchangeable lyrics. "Man Smart, Women Smarter" into "Iko" into "Banana Boat" -- aren't these all the same song really? Never mind, it's a good beat and they kept it going nicely. Then they played "Do You Wanna Dance," a song I really like that they did some justice to. The evening ended with a great and soulful version of "Knockin' on Heaven's Door." And on that note we went back out into the world to begin 1988. ◇

Tape Trading--The Year in Review (and What a Year!)

by John Dwork

Last year, 1987, may well prove to be the most fruitful year in Grateful Dead tape collecting history. "When it rains, it pours," and this past year produced a veritable drenching. What we're talkin' about here, folks, are soundboard-recorded, pristine, low generation classics ranging from 1966 to 1987.

First and foremost on the list are the much disputed Betty Cantor tapes (for info: Issue 2, Volume 1, pg. 6). Whether or not these tapes were indeed misappropriated is no longer the issue; they have begun to circulate widely and contain some unquestionably essential gems. As I have mentioned before, the first batch to surface included the following:

8/27/72 Veneta, Oregon. Kesey's Creamery Benefit

Many people feel that this highly unusual show represents the Dead at their most visionary peak. The old quality of this concert was strange, to say the least. The new quality, however, is simply astounding and without question the finest 1972 tape around.

Most unfortunate, however, is the abrupt and heartless cut just after Phil's spectacularly jazzy bass solo in "Dark Star," perhaps his best ever. It sounds as if the reel simply ran out.

Of particular interest here are "China Cat>I Know You Rider," "Playin' in the Band," "Birdsong," "Greatest Story," "Dark Star," and, on the old quality tapes, the intensely emotional "Sing Me Back Home."

We here at DDN highly recommend this show as the ideal tape for introspective and transcendental journeying.

4/14/72 Tivoli Gardens, Copenhagen

Although not as good in quality as 8/27/72, this tape is five steps above what most people have had before. So far, only the second tape has surfaced. However, for people who are "in the know," that's what really counts.

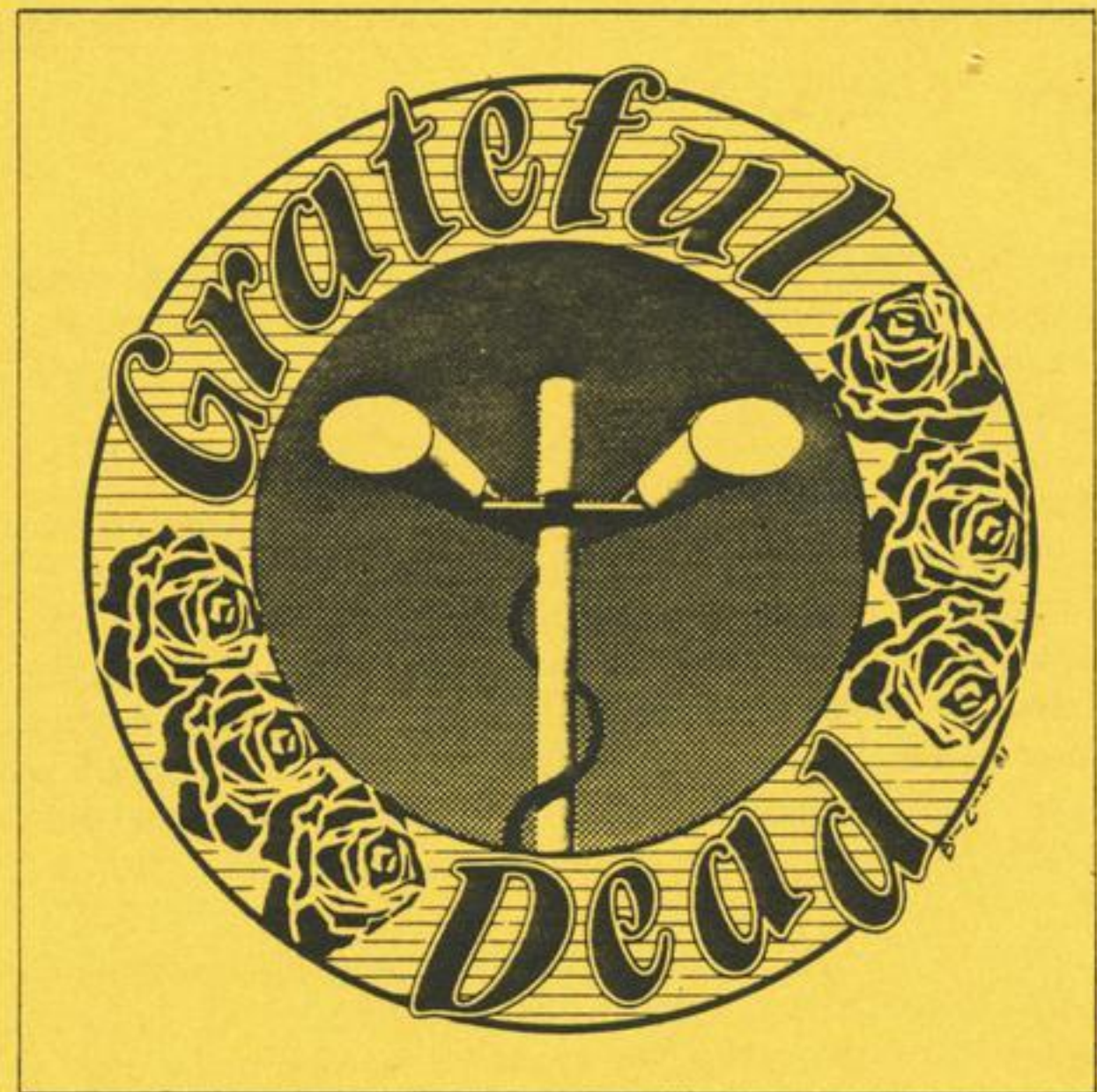
This whole ninety minutes is a blizzard of guitar madness. The "Truckin'" is superb, and the long "Dark Star" contains a ten minute "Feelin' Groovy" jam that is faster, longer, and, if not more beautiful, then as important as the one on 2/13/70's "Dark Star" jam. Side two features an unusually up tempo "Good Lovin'" that evolves miraculously into "Caution." This, in turn, segues into "Who Do You Love?" back into "Caution," and at last, back into "Good Lovin'." This astounding jam features one of Pig Pen's most frenetic and raunchiest raps as he tells his mama to "turn your oven down or turn it around." Yow!

"Not Fade Away" into "Down on the Road" back to "Not Fade Away" ends an unquestionably CLASSIC tape.

11/5/77 Cornell University, Ithaca, N.Y.

This is a modern classic from beginning to end. While many people originally received a copy with a nasty cut in "Dancin'," copies are now available uncut and with better sound.

Of special note here are a seemingly endless "Dancin'," one of the best versions of "Scarlet Fire" ever, and a "Morning Dew"



Brian Cullen

that is arguably the longest and most rocked-out of modern times (some say ever).



Most of the Portchester 1971 shows do not possess the same awe inspiring playing as those I have mentioned. Most of the Europe '72 Betty Cantor tapes have not yet surfaced; we hear rumors that these might still be a while in coming. I'll review more from this particular stash in future issues.

Much to the great surprise of most hardcore tapers, the Betty Cantor "collection" was only the beginning. My good friend and renowned tape-trading etiquette expert, Knees Fudd, turned to me in early 1987 and said, "To heck with all this modern music [1970 is modern to him], I want soundboards from 1968!" As if by the will of God, soundboards from 1966 through 1969 started arriving the very next day and have not stopped.

The following list provides a brief description of what we here at DDN have seen circulating in the last few months. Please understand that our quality rating is admittedly subjective (and please, please, please do not write to us asking for tapes; we have a hard enough time getting copies of these tapes for review).

Pre-1970 Tapes That Have Enjoyed Widespread Circulation in 1987 All Soundboards

Date	Quality	Length	Location
2/23/66	A-	30	Matrix Coffeehouse
?/?/66	B+	90	S.F.,CA. (one kind favor, etc.)
10/7/66	B	20	Winterland, SF(w/Cream Puff War)
12/1/66	A-	90	Matrix Coffeehouse, S.F.,CA
?/?/66	A	40	Studio, Bay Area, CA (new material!)
2/23/68	B+	25	Crystal Ballroom, Portland, OR
?/?/68	B-	40	Salt Palace, Novato, CA
11/1/68	B-	40	State University, Chico, CA
2/28/69	A-	90	Fillmore West, S.F.,CA
3/1/69	A-	125	Fillmore West, S.F., CA
12/30/69	A-	180	Boston Tea Party, Boston, MA

1987 YEAR END ANALYSIS

by Lee J. Randell

Song	Times Performed		
Adams Family Theme	4	It's All Over Now, Baby Blue	8
Alabama Getaway	3	Jack Straw	18
All Along the Watchtower	14	Johnny B. Goode	4
Althea	11	Just Like Tom Thumb Blues	3
Around and Around	17	Knockin' on Heaven's Door	11
Beat It On Down The Line	6	La Bamba (9/7/87*)	4
Bertha	13	Let It Grow	16
Big RR Blues	6	Little Buddy FuFu (5/3/87)	1
Big Boss Man	5	Little Red Rooster	23
Big River	13	Looks Like Rain	15
Bird Song	17	Loser	11
Black Muddy River	25	Maggie's Farm (9/19/87*)	4
Black Peter	18	Mama Tried	8
Box of Rain	15	Man Smart, Women Smarter	19
Broke Down Palace	10	Me & My Uncle	22
Brown Eyed Women	5	Mexicali Blues	22
Banana Boat Song	2	Might As Well	4
Candyman	12	Mississippi Half Step	10
Cassidy	19	Morning Dew	17
CC Rider	5	Music Never Stopped	12
China Cat Sunflower	18	My Brother Esau	19
China Doll	7	Never Trust a Woman	6
Cold Rain & Snow	7	New Minglewood Blues	23
Comes a Time	2	Not Fade Away	22
Cumberland Blues	12	One More Saturday Night	7
Crazy Fingers	7	Other One	26
Dancin' in the Streets(4/6/87)	1	Peggy O	7
Deal	12	Playin' in the Band	23
Dear Mr. Fantasy	10	Playin' (reprise)	3
Desolation Row	14	Promised Land	18
Devil With The Blue Dress (9/9/87*)	3	Queen Jane Approximately (9/8/87)	2
Dire Wolf	4	Quinn the Eskimo	14
Do Ya Wanna Dance (12/31/87)	1	Ramble on Rose	11
Don't Ease Me In	21	Roll Out the Barrel	3
Dupree's Diamond Blues	3	Row Jimmy	16
El Paso	5	St. of Circumstance	7
Estimated Prophet	18	Samson & Delilah	13
Eyes of the World	17	Scarlet Begonias	17
Feel Like A Stanger	15	Shakedown Street	10
Far From Me	17	Ship of Fools	15
Fire on the Mountain	15	Smoke Stack Lightnin'	2
Finniculi Finnicula	7	Spoonful	3
Franklin's Tower	11	Stagger Lee	7
Friend of the Devil	12	Stella Blue	18
Gimme Some Lovin	18	Sugaree	16
Get Back (1/28/87)	1	Sugar Magnolia	19
GDTRFB	9	Tennessee Jed	6
Good Golly Miss Molly (9/9/87*)	3	Terrapin Station	23
Good Lovin'	12	They Love Each Other (9/8/87)	1
Good Morning Little School Girl (8/22/87)	1	Throwin' Stones	29
Greatest Story	12	Tons of Steel	16
Happy Birthday Mickey	1	Touch of Grey	32
Hell in a Bucket	32	Truckin'	20
He's Gone	17	Turn on Your Lovelight	21
Hey Pocky Way (9/9/87*)	8	Uncle John's Band	13
High Time	6	U.S. Blues	7
I Know You Rider	18	West LA Fade Away	22
I Need a Miracle	18	Wharf Rat	20
Iko Iko	25	Wheel	19
In the Midnight Hour	2	When I Paint My Masterpiece	19
It Must Have Been the Roses	7	When Push Comes to Shove	32
It's All Over Now	10	Willie & the Hand Jive(4/4/87)	1
		Walkin' Blues	13
	124 Songs		
	86 Shows		
	*First time played		

32 Times	1 Time
Hell in a Bucket	Get Back
Touch of Grey	They Love Each Other
When Push Comes To Shove	Willie and the Hand Jive
	Little Buddy Fu Fu
	Good Morning Little School Girl
	Dancin' in the Street

First Time Breakouts in 1987

Adams Family Theme	7/19/87
All Along the Watchtower	6/20/87
Banana Boat Song	7/6/87
Devil With The Blue Dress	9/9/87
Do Ya Wanna Dance	12/31/87
Get Back	1/28/87
Good Morning Little School Girl	8/22/87
Good Golly Miss Molly	9/9/87
Hey Pockey Way	9/9/87
Knockin' On Heaven's Door	7/6/87
La Bamba	9/7/87
Little Buddy FuFu	5/3/87
Maggie's Farm	9/19/87
Queen Jane Approximately**	9/8/87
When I Paint My Masterpiece**	6/13/87

**without Dylan

Songs Played Before Drums

China Doll	2
Cumberland Blues	1
Deal	1
Estimated Prophet	3
Eyes of the World	14
Fire on the Mountain	1
He's Gone	15
Man Smart, Women Smarter	6
Playin' in the Band	7
Samson & Delilah	1
Smokestack Lightnin'	1
Spoonful	2
St. of Circumstance	2
Truckin'	21
Uncle John's Band	2
Willie and the Hand Jive	1

Songs Played After Drums

All Along the Watchtower	1
China Doll	2
Crazy Fingers	1
Dear Mr. Fantasy	3
Eyes of the World	1
Gimme Some Lovin'	6
GDTRFB	3
I Need A Miracle	13
Knockin' On Heaven's Door	1
Other One	22
Terrapin Station	1
Truckin'	11
Uncle John's Band	2
Wheel	16
When I Paint My Masterpiece	1

First Set, First Song

Alabama Getaway	2
Bertha	2
Big Boss Man	3
Box of Rain	1
Cold Rain & Snow	4
Dancin' in the Streets	1
Feel Like a Stranger	6
Finniculi Finnicula	3
Greatest Story	1
Hell in a Bucket	17
Hey Pockey Way	6
Iko Iko	7
In the Midnight Hour	1
Jack Straw	4
Mississippi Half Step	6
Quinn the Eskimo	1
Shakedown Street	4
Sugar Magnolia	1
Touch of Grey	13

Second Set, First Song

Bertha	4
Box of Rain	3
China Cat	15
Crazy Fingers	3
Cumberland Blues	1
Feel Like a Stranger	1
Gimme Some Lovin'	3
Hell in a Bucket	7
Iko Iko	9
Maggie's Farm	2
Man Smart Women Smarter	1
Mississippi Half Step	3
Morning Dew	1
Playin' in the Band	1
Push Comes to Shove	2
Scarlet Begonias	11
Shakedown Street	4
Sugar Magnolia	2
Touch of Grey	6
Uncle John's Band	3

First Set, Last Song

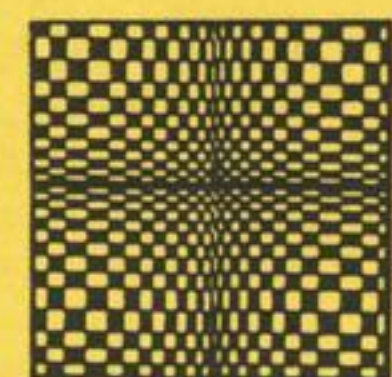
All Along the Watchtower	1
Bertha	2
Birdsong	2
Box of Rain	1
Cassidy	1
Deal	10
Devil With The Blue Dress	1
Don't Ease Me In	19
Feel Like a Stranger	1
I Know You Rider	1
In the Midnight Hour	1
Jack Straw	2
Let It Grow	14
Might As Well	3
Music Never Stopped	10
One More Saturday Night	1
Promised Land	7

Second Set, Last Song

All Along the Watchtower	3
Don't Ease Me In	1
Good Lovin'	13
Johnny B. Goode	1
Morning Dew	4
Not Fade Away	19
One More Saturday Night	1
Sugar Magnolia	13
Sunshine Day Dream	6
Touch of Grey	1
Throwin' Stones	2
Turn On Your Lovelight	20

Encore

All Along The Watchtower	2
Black Muddy River	21
Box of Rain	1
Brokedown Palace	7
Day-O	1
Don't Ease Me In	1
Iko Iko	2
It's All Over Now, Baby Blue	11
Johnny B. Goode	3
Knockin' on Heaven's Door	11
Man Smart Women Smarter	1
Not Fade Away	7
One More Saturday Night	3
Quinn The Eskimo	13
Tom Thumb Blues	1
Touch of Grey	13
U.S. Blues	7



**A DEAD HEAD PRAYER
as passed on to us
by Trin A. Sunshine Daydream**

Before I lay me down to bed,
I pray to see the Grateful Dead.
I pray to follow where they lead.
The lord provideth what I need.
May I always find the peace inside,
When with the Dead I abide.
May I always feel the love that flows,
Between all deadheads hearts at shows.
May I always hear their music play,
Through every night and every day.



DEAD AHEAD - '88

These are TENTATIVE - UNCONFIRMED dates. Please do not call the Dead office for confirmation.

* = confirmed

- March 16,17,18 Henry J. Kaiser, California
- March 24 Omni Theatre, Atlanta*
- March 26,27,28 Hampton, VA*
- March 30,31, April 1 Brendan Byrne, NJ*
- April 3,4,5 Hartford, CT*
- April 7,8,9 Worcester, Mass.*
- April 11 Joe Louis Arena, Detroit*
- April 13,14 Rosemont Horizon, Rosemont, IL*
- April 22,23,24 Irvine Meadows, Laguna, CA*

NOT CONFIRMED

- April 30, May 1 Frost Amphitheater, CA
- May 28,29,30 Laguna Seca Raceway, Monterey, CA?
- June 10,11,12 Ventura, CA
- June 18 St. Paul, Minnesota
- June 20,21,23,24 Alpine Valley, East Troy, WI
- June 26 Columbus, OH
- June 28,29,30 SPAC or Rochester or Pittsburgh or Buffalo
- July 1 Foxboro
- July 3 Scarsboro Downs, Maine
- July 22,23 Eugene, OR
- August JGB East Coast Tour
- August 27, 28 Mammoth Mtn., CA
- September 2,3,5,6 Capital Center, Landover, MD
- September 8,9,11,12 Philly Spectrum
- September 14,15,16,18,19,21,22,24,25 Madison Square Garden, NYC
- September 30, October 1,2 Shoreline Amphitheatre, CA
- October 7-31 Miami, Tampa, Gainesville, Jacksonville-Florida
Birmingham, Alabama, Louisiana and 2 shows in Texas at
Houston and Manor Downs, Austin
- October 31 Louisiana
- November 11,12,13 Long Beach, CA
- December 26,27,28,29,30,31 Oakland, CA

• The pay-per-view people sent out a survey to people who received the New Year's show on through their cable company asking how people enjoyed the show and whether they would be interested in another GD presentation on June 21, 1988 --that looks like Alpine to us!

• Hampton: It seems like 1 out of 2 people were turned down for the Hampton shows. Everyone is really upset because some people have been receiving postcards from a "scalper" group in New Jersey offering tour tickets...for those of you lucky enough to land these East Coast tickets, of special note is a letter from Robert Hunter reminding fans that the Dead's popularity is now a reality that must be dealt with. The letter requests that people stay away from show sites if they don't have tickets, and that you take special care of the grounds around you if you do come (more on this in the next issue).

• Look for two new Robert Hunter tunes on the forthcoming Bob Dylan album. The Dead even backed Mr. Dylan on one of the tunes...

• Speaking of Mr. Dylan, our video source informs us that a short video of Garcia and Dylan at the Warfield in 1980 has surfaced. Although shot in Super 8, Dylan's introduction of Garcia is complete, and he is faintly seen on two or three songs.

• Blues for Salvadore: January 23 at the Kaiser. Over 5 hours of live music, starting with the Caribbean All Stars. Garcia and Weir played with Tower of Power then with NRBG, Carlos Santana and everyone else. They were dressed for the part...Weir in short shorts, thongs a silly hat and a white flowered orchid shirt. Garcia wore a flowered shirt over his black tee-shirt. Weir sang "Lovelight" with Tower of Power, Garcia followed with "Good Night Irene." At the end, everyone came back with Carlos conducting. Weir took a verse of "Johnny B. Goode." Despite feelings that this might be the end -- near midnight -- they played for another hour with Carlos in the lead.

Garcia looked great dancing snapping his fingers and grinning the whole time as he traded licks with other guitarists. All in all everyone had a good time!

[I would like to thank Jeff Steinwedel for the Blues for Salvadore review. This was related to me by someone who read it on The Well. It is copyrighted by The Well 1988.

The Well is a computer data base/network for people who own computers. It features a conference on the Grateful Dead. The Well is California based.]

• JEFFERSON AIRPLANE REUNION - Friday, March 4. Hot Tuna was scheduled to play in San Francisco and were joined by some special guests -- namely, Papa John, Paul Kantner and Grace Slick (who recently left Starship). Also joining them was Will Scarlet, who you might remember from Acoustic Hot Tuna and

• The worst is that condos will soon adorn the hill near "The Greeks" in California. Unfortunately, this means for the moment that there will be NO concerts, only theatre. Too bad for all of us! That makes two great venues the Dead won't be playing anymore. The other one is Red Rocks in Colorado. Oh well, on to smaller and better locations!!!

THE COSMIC RECYCLERS
by Pam, Jane & Mike

We are a group of about 15 people who will be on tour much of the spring and all of the summer. We have a school bus and are in the process of building a medium-sized can crusher and trailer. We have several goals, all of which will be reached through our recycling of cans on tour.

We are sickened by the parking lot scene at shows. There is so much recyclable garbage and waste. We feel that if Heads were given the opportunity, many would be glad to help improve our image. We think recycling cans would help provide that opportunity. This would not only help clean up the parking lots at shows, it would also promote awareness that we are of the same family and Earth. While the family is constantly growing, the Earth is a very limited resource...

Look for us!!!! We need you to help show that we love each other and the Earth. Save your cans at the shows! Our school bus will soon be beautifully painted, we're sure. Patronize our kitchen! Sit for a spell...play us some music...We all need each other...See you this spring!!!

Peace



Now you can receive five issues by mail of DUPREE'S DIAMOND NEWS for \$10/year. Our expanded issues include more news, more in-depth song/concert analysis, and more reviews, than our free issues. There's all sorts of exciting original artwork, photos and information never seen in a hand-out. We tell you about things to stimulate your brain that you don't normally come across in daily life, and we have technical tips too. As a subscriber, you also get one free tape trade ad or related want ad, no personals allowed. (Please keep your ad to 25 words! All ads must accompany subscription. No ad-credit can be given.) Keep up on the latest band and tour news, and much, much more.

Send your printed ad with your check or money order made payable to: Dupree's Diamond News and mail it to us at: P.O. Box 3603, New York, NY 10185. If you don't subscribe, you're really missing something!

DON'T DELAY, SUBSCRIBE TODAY!!!



D-CLASSIFIEDS:

Calif, South Bay Dead Head has a few great shows. Wants to start trading. 408-279-5141 - after 7PM - 408-227-3810 - Jeff.

Wanted: Red Rocks and Telluride. Please! Have 100+ tapes to trade - Write Pat Middleton, 1800 JPA #10, Charlottesville, VA 22903 or call 804-293-5943.

Newborn tape head needs quality tapes. Have some, need more. Exch lists - Roger Barber, 8725 Monroe, Munster, IN 46321.

Anybody tape the Dead Sept 19 & Nov 13, 14, 15? I was there, want to do it again. Will happily send blanks, near or far, please reply to KRW, PO Box 1589, Botavia, NY 14021.

Beginning a collection, especially looking for 7/10/87 and 9/7/87 - would be glad to send tapes. Bob, 28 The Fenway, Boston, MA 02215.

Looking for tape inserts, posters, photos, Jerry dolls, etc. Send info to Blake, PO Box 91, Ridgewood, NJ 07451.

Have 1000 hrs plus plenty non-Dead masters, send for list Greg Holtz, Box 2361, West Lafayette, IN 47906.

Have 1000+ hrs Dead and others; need sources of low gen. hi-qual new shows and pre-75. Larry Slavens, Box 132, Earham, IA 50072.

Looking for Sbds of 5/9-10/87 Monterey. If you can help me get in touch have 300+ hrs. C. Laughlin, 24 Cross Rd., Darien, CT 06820.

Wanted: Rock, Reggae, Jazz, New Wave Bootlegs - I have over 350 hrs. Serious traders only pls. Send lists to: Jon Posternak - 120 Oak Ridge Lane, Watchung, NJ 07060.

Traders - send SASE for list or your list for mine. Have excellent selection and quality. Trade only. JA Stoddard 314-A N. Magnolia St., Sumter, SC 29150.

JFK Philadelphia July 10th tape wanted at any cost or if you are or know Rob that met Holly & Mary Ellen (Alabama) at Philly show, call 205-533-3323.

Have 1500 hrs Dead & others. Seeking quick access to recent shows. Traders send lists to: Dave Boedicker, PO Box 669 Westview Station, Binghamton, NY 13905.

I need MaxCreek tapes recent and old. Willing to trade Dead tapes. Fluffy, Slayter Box 2350, Granville, OH 43023.

New Dead Head seeks any live Dead, Call Dave 718-939-5291.

Beginning collector needs help. Will send blanks. Please send lists. Heidi Kelso, 6 Ann Dr., Bethany, CT 06525.

For Sale: Cool lit/art rag w/Radical sensibility published by hardcore Deadhead/Dylan freak. Send \$3 for 2 issues to Apocalypse Magazine, 673 9th Avenue, NYC, NY 10036.

I would like to trade tapes. Don't have a helluva lot to trade. Tryin' to build my collection. Bil, 201-681-9270, 1817 Greenwood, Belmar, NJ 07719.

Needed to complete set. Capital Center, MD 9/13/87 Sunday show. Have many tapes to trade, write: Dave Wilber, 1109 S. 21st St., Arlington, VA 22202.

Have 90 hrs GD & JGB, 1969-87. Want more. Will trade or send blank tapes. Rob Moran, 1107 Clarendon St., Durham, NC 27705.

Would love to find nice boards of 7/6/87, 9/11/87, 3/24/87, also seek Garcia on B'way. Can anyone help? Plenty to trade. Jim, PO Box 7, Winfield, WV 25213.

I WON'T SURVIVE without 7/10/87 Set I w/o Dylan. Will send blanks or trade. Write to Brendan, RR2 Box 134, Furlong, PA 18925, 215-598-7632.

Wanted: Early issues of Relix mag, before Vol 6, No. 1, Feb '79. Send list and cost to Karl Hansen, 426 Danbury Road, Wilton, CT 06897.

Brokedown Palace. Need to start from scratch after divorce. Need lists. Steve S., P.O. Box 199, Winslow, NJ 08095.

Have dolby B + dbx shows (no hiss) will trade for same, also have JGB, Wier, Go Ahead, Tuna, etc. M. Joyce, RD #2 Route 17K Box 233, Montgomery, NY 12549.

Have many primo hi-qual, lo-gen. Betty-boards. Looking to trade for the same, expect Warfield & Richmond, 1980. Eddie Martin, 27 Dusenberry Rd., Bronxville, NY 10708.

I need info on spring/summer tour packages and also I have 100+ hrs for trading. John + Tom, 1577 Albemarle, MN 55117.

Looking for quality tape of Long Beach - 15 Nov. '87. Have 60+ hrs or blanks. J. Lyons 6766 Los Verdes Dr. #8, Rancho Palos Verdes, CA 90274.

I need tapes. Phoenix, Chinese New Year's, Welcome Back Jerry, New Years, Irvine, Long Beach, Ventura, Dylan. Help! Victor Silveiro, 926 A S 3rd Avenue, Tucson, AZ 85701. 602-792-4339.

Wanted: July 10, 1987, JFK Stadium in Philly. Willing to trade soundboards of another show. Send or write to Andrew Gasparro, 87 White Pine War, Medford, NY 11763.

Looking for May 12, 72, New Riders and Dead info to MS, P.O. Box 40216, Berkeley, CA 94704.

Please contact me if you have any of the following: Sept 10, 87-MSG, July 12, 87-Giants Stad., April 6, 87-Byrne. Sandra Koelle, 7 Dunham Road, Scarsdale, NY 10583.

New taper has 25 hrs Dead. I need more, want 87 New Year's concerts. Please send lists. Josh, 2 Marshall St. Old Greenwich, CT 06870.

Anyone interested in trading soundbrd 86-87 tapes in return for hi-qual blanks. If so, please send list - David, 3030 Shrine #25, LA, CA 90007.

Very sad, but true. Beg. Deadhead - no bootlegs to trade - desperate need for Sept. 13, 1987. Stacy Thorkelson, RD1 Box 341, Macungie, PA.

Need your Dead art/logo/words imprinted on T-shirts, key chains, buttons, soap, etc.? Call or write: James Tovar, c/o Concepts, Inc., 4626 Wisconsin Ave. NW, Washington, DC 20016. 202-364-8266.

Wanted: Concert tapes from pre-77 concerts. Call Grant (San Diego) 619-757-6027 after 6PM & before 10PM.

I know somebody got a tape deck into the Jerry on B'way shows. Please send me details, have lots to trade. Rogan Kimberly, Sarah Lawrence Coll., Bronxville, NY 10708.

Wanted (badly): show at Columbia U. May 1(?) 1968 - any info please contact at 3009 B'way, Box 1262, NY, NY 10027 - Thanx.

Over 1000 hrs of hi-qual to trade - looking for recent soundboards - send lists to Bob Grappone, P.O. Box 206, Middle Village, NY 11379.

250+ hrs to trade. Dead, Dylan, Go Ahead. Jim Prendergast, 614 President, Brooklyn, NY 11215.

Wanted: tapes of July 11th - Giants Stadium, Sept 19 - MSG, December 28th - Oakland Coll. Will trade or buy. Ellie, 3400 Widsor Rd., Wall, NJ 07719.

T-Shirt from Red Rocks 87, skeleton climbing rocks on front, spend a little time on the mountain on back, must be XL. Buy, trade. Contact Tony Mazurowski, 130 Park Ave, Arlington, MA 02174.

Really need picture stamper of the skeletons, turtles, rosed skull. Can you help? Deanna Franzo, 8 Pendleton Drive, Cherryhill, NJ 08003.

Second honeymooned in Telluride. Need a (miracle) momento staff T-shirt with Colorado flag on it. It will please Zippy, 1056 Walker Ave, Oakland, CA 94610. 415-893-6499.

Continued on next page

Tape Trade Ads

Tape trade ads are still free for all subscribers. Short messages, wanted, and/or announcements as well. We have not included all of those ads which are more than a year old (of which there were many). Please send in a new ad once every six months, and let us know when your ad was last published. Remember, no selling of tapes allowed!

D-CLASSIFIEDS:

Want hi-qual cassette of live Dead show which has Golden Rose (of Unlimited Devotion) in set. Send info to P.O. Box 276, Summit, NJ 07901.

Your list for mine. I have many unusual shows. Send your list and phone number to Aileen Scalice, 1150 Bay Ridge Pkwy, Brooklyn, NY 11228.

PLEASE!!! Stop the gate rushes! Too many folks get hurt! If we stay cool, maybe security will treat us better. Remember: you can't force a horse!

Need all September '87 shows, especially New York. Have 200 hrs, most sbd. to trade. Dave Lemieux, 45 Pond Street, Ottawa, Ontario, K1L 8J1 Canada.

Need tapes from 1987 esp. Rochester, Worcester, Providence. Not many Dead tapes to trade, but lots of Zappa. Interested? M. Mongue, 201 Curtis Avenue, Dalton, MA 01226.

Are there Deadheads in Florida? Looking to trade tapes. Have 500+ hrs. Write Greg, P.O. Box 13256, Clearwater, FL 33519.

Want any Dylan/Dead tapes, trade for summer '85 West Coast (Red Rocks, Stanford, etc.) tour. Call Deane at Los Altos Nursery, 415-948-1421.

Looking for any live tapes. Will trade for blanks. Please write to Wendy, 531 Howe Road, Merion, PA 19066.

Looking for Red Rocks tapes, any year, or other good qual tapes. Have a few to trade. PO Box 242, Idledale, CO 80453.

Wanted: Alpine SBs, Dec 30, 80, NY & Philly Sept 87 SB, Milwaukee Area Head Band forming. 5607 Highway V, Caledonia, WI 53108.

Would like JGB tapes: Lunt-Fontaine, particularly (10/23 + 10/24). Hi-qual tapes from 1968-present to trade. Philip: 404-546-9498, P.O. 345, Athens, GA 30603. Thanks.

Your list gets mine. Many to trade. David Hobbs, P.O. Box 30628, Long Beach, CA 90853-0628. 213-434-0635.

Would love to have any Radio City 1980 NYC, (my first shows - more current) Sept 7-8, 87, Providence, any videos out there? Elle, P.O. Box 404, Montville, NJ 07045.

Guatemalan clothing through the mail. Free color flyer! Send a SASE or your address and we'll get our flyer of colorful shorts, shirts, bracelets, baubles, doodads, etc. to ya quick! Box 30244, Oakland, CA 94604.

Handmade, Beautiful Tapestry Bags, reversible w/shoulder strap or changed for your best 3 GD tapes. To place order choose predominant color, specify size (max 2ft by 2ft). Francey, 107 Silvermine Avenue, Norwalk, CT 06850.

Jerry Garcia Band - need recording of "Second That Emotion" can trade Dead also, David Glickman, Corbett Hall C204, Ft. Collins, CO 80521.

Tapes wanted from Oakland Coliseum 12/16/86 and Jerry on the Eel 8/29/87. Write to: Steve & Trish, 1030 Forson, McKinleyville, CA 95521. Thanks.

Need Hi-Quality 4/17/83, BB Arena set II, Help slip Franklin's and Stills, have hi-qual & obscure stuff, send lists 352 Wymore Rd, Apt 103, Altamonte Springs, FL 32714.

Quick, Serious Collector since '72. Have low gen/hi-qual reels, old Dead & related 75/76 Kingfish/Hot Tuna/Bluegrass -400 reels. Want: reel copies of "near master" cantor boards. Airplane/The Band with Jorma?/87 Dead & Dylan. Ex. Q. only. J. Warburton, 2 Ocean Ave, Wakefield, RI 02879.

Beginner needs qual GD tapes to start collection. Will trade blanks and some tapes. Please. Ian Woods, 125 Larchmont Ave., Larchmont, NY 10538.

Did you forget to buy your hand-woven wristband (\$1) or Crystal Bag (\$2)? Please order now: Rambler, 1830R 262 St., Lomita, CA 90717-3309, 213-530-4307.

Ad: Tapes stolen :(Need anything - prefer post-cornal! Please send list! JGB, Dead, Go ahead - K. Thomas, 28 Babcock, Brookline, MA 02146.

Looking for 1985-87 JGB or acoustic shows. Soundboards or E-VG audience only. Lots to trade. Contact Pete: 203-261-9694.

Wanted: Philly Spectrum, March 29, 1987. Have tapes to trade Mike Hauck, 3246 Guilford Street, Philadelphia, PA 19136. Will send blanks.

Looking for '60's shows. Have about 300 hrs to trade. Send your list for mine. Tom Hougham, SR Box 42, Ochopee, FL 33943.

Hey now -- Trade my list for yours -- Dead, Feat, Caboose,...Tres Gooch, P.O. Drawer 250, Hendersonville, NC 28793.

Need Madison Square Garden. All shows especially September 15, 1987. Will buy or send blank tapes. G. Lee, P.O. Box 33030, Philadelphia, 19142.

Wanted -- the full and (as far as anyone can tell) correct lyrics to Wharf Rat. Send to: Margaret Jewett, C-693, Bryn Mawr, PA 19010.

Wanted: Any newly released soundboards, especially Manhattan Center 7/1 and any Europe '72 shows. Contact Mike Mahoney, 556 12th Street S.E., Owatonna, MN 55060.

Heads! In desperate need of: Two 12/31/87 tickets. Plus have a few tapes, will trade. Mike Cowin, 5525 Lamar Mission, KS 66202. Here Comes Sunshine. Love.

Help my mid-size collection (200+ hrs) grow. Need esp. 74-80, 87. Simon Friedman, P.O. Box 793, Lenox, MA 01240.

I have 300 Hrs of live Dead '62-'87 (high quality). Send your list for mine. Jason Emin, 821 Jersey Ave., Elizabeth, NJ 07202.

Fall tour tapes wanted. Call or write if you have any: Nick Hamilton, 5913 Greenlawn Dr., Bethesda, MD 20814.

Want to trade Dead tapes, exchange lists, especially interested in Mountainview 10/3/87, was that real?! Kristen Chamberlain, 5018 Calle Real, Santa Barbara, CA 93111.

A BEEPER can save you time, make you more efficient and earn you money! For more info, call Will Pouch. Omni Communications 1-800-524-0678.

Reliable trader seeks Summer/Fall '87 especially 9/12, 9/16, + 7/2/87. Please Help! Will reply to all lists. Keep the faith! RJ, 43-23 221st St., Bayside, NY 11361. Iko.

AIKO MOVERS -- Planning a move? Big or small, skinny or fat, whatever. If you're moving in the tri-state area. Call Lonnie 212-598-4094. Reasonable rates & references.

Wanted: Your point-of-view on the meaning of life. What do you think it's all about? Feel free to sign it, or remain anonymous. JG Demaio, 1447 Dunbar Hill Rd., Hamden, CT 06514.

800+ hours GD let's trade our best soundboards. Will help beginners. Donald Buderus, 1743 Eastwood Court, Fort Collins, CO 80525.

Looking to start my own tape collection. Please send all tape lists to Andy Matz, 102-10 66th Road Apt. 29, Forest Hills, NY 11375.

Needed: Hampton, VA, May 1980 and Lewiston, Maine, September 1980. Lewiston's got a "One More Saturday," I'd love to hear again. Thanks, Christine 718-651-5248.

Have 150 Hrs, GD, need more. Grateful Ted, 90 Orchard Drive, Greenwich, CT 06830.

Fledgeling Deadhead looking to buy live concert tapes (any years) to start collection. Send lists to: Dead Dave, 133 Boulevard, Hasbrouck Heights, NJ 07604.

Wanted: Fine quality tapes from any shows between 10/4/86, 10/1/87. Send info to 295 East 34th Street - Apt A, New York, NY 10016.

Need good quality 4/13/85 Hampton, I or II. Have access to many boards, good audiences. Send trading desires: Keith Harper, P.O. Box 1016, Tannersville, NY 12485.

Needed: 3/27/87(!), 7/14/87, 7/12/87, both sets if possible, have 70 hrs, will send blanks. Dave Novak, Oberlin College Mailroom, Box 2367, Oberlin, OH 44074.

Wanted: All live music ever recorded by the Dead, starting with yours. (I hope) Write: Mark S., 3041 Dohrst, Berkeley, CA 94703.

Wanted: Tape of Alpine Valley, Wisc. show of Friday, June 26, 1987. Send to: Keith A. Zerman, 55 East Monroe Street, Suite 4100, Chicago, IL 60603.

Tape Ad: Looking for Oakland 12/15/86 II and any assorted late '60s or early '70s with at least good sound quality. Marian Wright, 583 Wallach, Columbia Univ., New York City, NY 10027.

Want quality sound tapes all eras. Have extensive collection to trade, mostly '70s. Please contact: A. Blackman 3606 Via Dolce, Marina Del Rey, CA 90292.

Desparately seeking tapes of April 12, 1982 show from Nassau Col. will trade other shows or blanks. Call Mike after 4PM -- 203-323-5193.

Help on the way! Deadhead finally settling down wishes to take up the art of serious tape collecting. All responses gratefully appreciated. J. Lichtman, 719 Oxford Rd., Bala, PA 19004.

Destroyed '86 New Year's tape - needs replacing. Also need Dead/Dylan, Eugene. Thanks. Liary Zang, Rd 2 Box 322, Centre Hall, PA 16828.

Beginner would like to trade GD tapes. Have 32 hrs so far. All correspondence welcome. Zoe Kogan, 310 Poole Crescent, Winnipeg, MB, Canada R3K 0N5.

Houston Dead. Many pre-'71 tapes on reel and beta hifi. Interested in same and videos. Kevin, 2701 W. Belfort, Houston, TX 77054.

Help! Need GD & Related, Tuna/Torma will send blanks. Have a few tapes to trade. Marc Anger, 17047 Mockingbird Rd., Riverside, CA 92504.

Desparately need more Dead Tapes. Will trade Russelsheim, West Germany 1981; Fillmore East '71, etc. for almost anything. Call Paul - 319-263-8748.

Wanted: July 4, 1987 - Foxboro, will also correspond/trade with persons interested in tape inserts. Ken Lawton, 2353 Portland St. #4D, LA, CA 90007.

Seeking Alpine Valley 6/21, 22/85. Have lots to trade. T. Bridenstine, 7611 W. 110th Street, Bloomington, MN 55438.

Looking for drummer & bass player for jamming for NW suburbs of Chicago. Joe - 815-344-3697.

Looking for 1986 Rocks or Greek Theatre tapes. Willing to trade 1985 Fox Theatre. Please respond, Matt Julich, 7608 Pratt St., Omaha, NE 68134.

Have fairly good size collection. Looking for JGB show from 2/80 in Glassboro, NJ Willing to trade. Want soundboards, also. Eric, 1802 Esplanade #5, Redondo Beach, CA 90277.

Help my mid-size (200+ hrs) collection grow. Need esp '74-'80, '87, Simon Friedman, PO Box 793, Lenox, MA 01240.

I need tapes! Will buy or trade, send your lists, tapes to Heather King, 1565 Stanford In., Paoli, PA 19301.

Wanted desperately: tape of Dylan and the boys singing "Serve Somebody" at Veteran's Stadium, Summer of 87. Peace! Tom, 8 Yorkshire Drive, Suffern, NY 10901. 914-357-7628.

Wanted: Terrapin stickers, especially turtles. In exchange for some good old bootlegs. Peter Brokstein, Holderness School, Plymouth, NH 03264, 603-536-9841.

I'm interested in old SF tapes - Moby Grape, Airplane, Quicksilver, IBD, etc. Have much to trade. David Kreitzer, 507 Catharwe Street #3, Philadelphia, PA 19147.

Wanted: Tape of Dec 30, 87 show. Have no tapes to trade. Will pay for blanks and postage. Paolo Galtieri, 602-820-3442 after 7-mdnt.

Over 200 tapes in stock, access to hundreds more. Interested in early Dead and acoustic, but will trade anything. Emmett Witchel, 27 Myrledale Rd., Scarsdale, NY 10583.

45 min Egypt 9/16/78. Looking for Dane Cnty Feb 73 and other special shows. 100+ hrs. Bruce Morris, 9115 Fanita Rancho Rd., Santee, CA 92071.

Have acoustic set 1st gen Lunt Fontanne. Just gotta hear some more bluegrass. 750 hrs to trade, many snbrds. Kent Munro, 710 Dorchester Avenue, Wpg Mb Canada R3M0R5.

Hey Now! Deadheads want to expand 40 hr hi-quality collection. Please - any '87 Prov, MSG or Long Beach! Chris Dray/Chris Beasley, UCI, Mesa Court, Irvine, CA 92715.

Hey Now!!! GD Tapes for trade (1970-87). Jason Sheffield, 5406 Sheldon Park Drive, Burlington, Ontario, Canada L7L-5X1.

Hey Now! Heads, let's trade. Send lists to Cassidy, 378 Aurora Cres, Burl. ON L7N 2A9 Canada.

Serious beginner will send blanks for hi-quality tapes. Have 80+ hrs to trade. Send lists! Thanks. Jon Sherman, 905 St. Georges Rd., Baltimore, MD 21210.

Have Doors, Hendrix, GD, Hot Tuna. Send list & blanks to KIF Davis, P.O. Box 2602, Westminster, MD 21157. Serious and reliable, want Acid Test.

What happens to Deadheads after they grow up? Read The Family Man by Todd Strasser. Now available from St. Martin's Press.

Interested in checking out your tape lists - especially Portland, ME 4/1/85, Jerry - Boston 12/3/83, Filmore East 2/11/70 - 3/13/70. Will send my list. Fare thee well - Sarah & Bob, RR #3 Box 3378, Farmington, ME 04938.





Kevin Stone 1987 ©