

UNBROKEN CHAIN

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UNBROKEN CHAIN
FALL 1993, 46TH EDITION

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EDITOR'S PAGE
FALL 1993
46TH EDITION

by
Laura Paul Smith

Howdy, folks, and welcome to the Fall 1993 Edition of *Unbroken Chain*. Shown at the right is a picture of me in Sedona, Arizona in October. Fry and I took a second honeymoon and went to Arizona, Utah, and wrapped it up with one night in Las Vegas. We left the kids in Richmond with their grandparents and had the time of our lives. The highlight of our trip was a mule ride down to the bottom of the Grand Canyon, which was amazing. Wish I had the space here to write more about the trip, but I know you folks want Dead news!

I do have some good news to report...The Grateful Dead will finally be inducted to the Rock-n-Roll Hall of Fame -- and it's about time! I don't know who the brain surgeons were who neglected to induct them for the last two years which they have been nominated, but it seems they finally got a grip and will bestow this honor upon the band on January 19 in New York City. Other inductees include John Lennon, Bob Marley, The Animals, The Band, Elton John, Rod Stewart and Duane Eddy.

In other news, Jerry Garcia has been at the drawing board again, this time his artwork will appear in a line of clothing for women called *Art of Comfort* and will include Hawaiian shirts and vests, blouses, scarves and skirts in lightweight silk. Hmmm, I like it, Jerry! Now all you men out there have something you can buy for the grateful ladies in your life.

Recent Dead sightings include a Jerry Garcia article in a recent issue *New Yorker*, one of the most staid magazines in the country. The article, written by Bill Barich, who apparently knows Jerry well enough to dine and watch movies with him at home, consists of seven pages which cover in great detail events from Jerry's childhood up through the present. Among the tidbits it reveals is that Jerry is a late riser, he spends the early part of his day listening to music, anything from Hadyn string quartets to the Butthole Surfers, reading the books of amateur anthropologist Terence McKenna and sketching either on his Macintosh computer or in his sketchbook. The article offers much insight into Jerry's personal life that we have not seen in any recent interviews or articles. It is well worth checking out.

Another recent sighting was an article about the Dead's sound system in a magazine called *Absolute Sound*, a snobbish, holier-than-thou publication for audiophiles that basically disses all rock and roll. The author really seemed impressed with the Dead's sound system: *The other night I experienced the finest large-scale High End audio system I have ever heard. It shattered my preconceived notions of what the state-of-the-art in High End sound reproduction is capable of. Never at any time did I hear distortion. The stereo imaging was pinpoint and extremely accurate, with no bunching, "hole-in-the-middle," or problems at the extreme left and right. The tonal balance was almost without flaw (though the highs were slightly too prominent at close range), simply that of the instruments it was reproducing, especially drums, cymbals (which were reproduced with a purity which had to be heard to be believed), and gongs. It's reproduction of the lowest bass was unparalleled--the bass from the Infinity IRS woofers is feeble by comparison. The same can be said about this system's dynamic capability... Most important, the emotional connection between the listener and the music -- the ability to convey the emotion and feeling inherent in a musical performance being the measure of a truly great High End system, in my opinion -- was absolute, total, complete. The stereo to which I am referring is the Grateful Dead concert sound reinforcement system, heard at the Nassau Coliseum in Long Island, New York. Sounds like he had a good time!*

As we go to press with this issue, the JGB tour is winding to a close, with a final stop at Hampton Coliseum on November 19th. Preliminary reports are that it has been a strong tour, with a lot of new songs at the expense of some classics like *The Harder They Come* and *I'll Take a Melody*. In Albany on November 2nd, bassist John Kahn broke a string during *They Love Each Other* during the first set. To fill the time, Jerry picked his way through *Freight Train*, which is on the Garcia/Grisman children's album (see review on page 16). At MSG on November 5th, sax player David Murray (who joined the Dead onstage at MSG on 9/22/93) played the whole night with JGB. One report had it that while Murray's playing added a new dimension to the music, he often didn't know when to tone down his sax, and ended up dominating in the wrong places. It is also interesting to note that Jerry's shows have not been guaranteed sell outs. Nassau Coliseum was only about two-thirds full, while Brendan Byrne and MSG were mostly full. Also we've heard that JGB has hired two or three security people whose sole job is to search out tapers. They are looking for guys standing motionless with tell-tale microphone wires running down the back of their necks. If caught, the penalty is ejection.

UC would like to offer it's warmest wishes to Mickey Hart and Caryl Orbach Hart



Laura at the Mogollon Rim - Sedona, AZ

Photo by Fry

on the birth of their daughter, Reya, on July 15, 1993. We would also like to congratulate Bill Kreutzmann. His daughter Stacy recently had a baby girl, named Annie Elizabeth Quinn, making him the Dead's first Grandpa!

The Grateful Dead has come up with a new marketing idea which I think its fans will appreciate. It's called the Grateful Dead *Almanac*, and if you have ever been on the Dead's mailing list you have probably already gotten your copy. (They even sent one to my parent's house addressed to Laura Paul! I haven't been Laura Paul for almost 10 years but my sister certainly appreciated the copy!) At any rate, the 10" x 14", eight-page news magazine features some neat artwork on the cover and some interesting articles on the new vault release, *Dick's Picks*; the new Ken Nordine Word Jazz release, *Upper Limbo*; info about Pete Sears' re-release of *Watchfire*; a poem from Robert Hunter's new book of poetry called *Sentinel*; and an informative piece about the Rex Foundation. The Dead also announced via the *Almanac* their new company, called Grateful Dead Mercantile Co., "which was formed this year as the result of our decision to handle all phases of merchandising ourselves." Three pages of the magazine are devoted to Grateful Dead products such as stickers, clothing, housewares, stocking stuffers, and they even have peripherals for computer freaks -- Skull and Roses mouse pads! Just gotta love it! To add your name to the 90,000 folks already on the Dead's mailing list for the *Almanac*, call 1-800-225-3323 or write to Gary Lambert, Almanac Editor, P.O. Box 94948, Novato, CA 94948.

Now, a little bit about our new numbering system. "46th Edition?" you ask in bewilderment. No, it's not a typo and you're not hallucinating. A more leisurely pace in the last few years has finally caught up with us -- lapped us, in fact. Originally the *Chain* was published six times per year. Each Volume represented a year. For

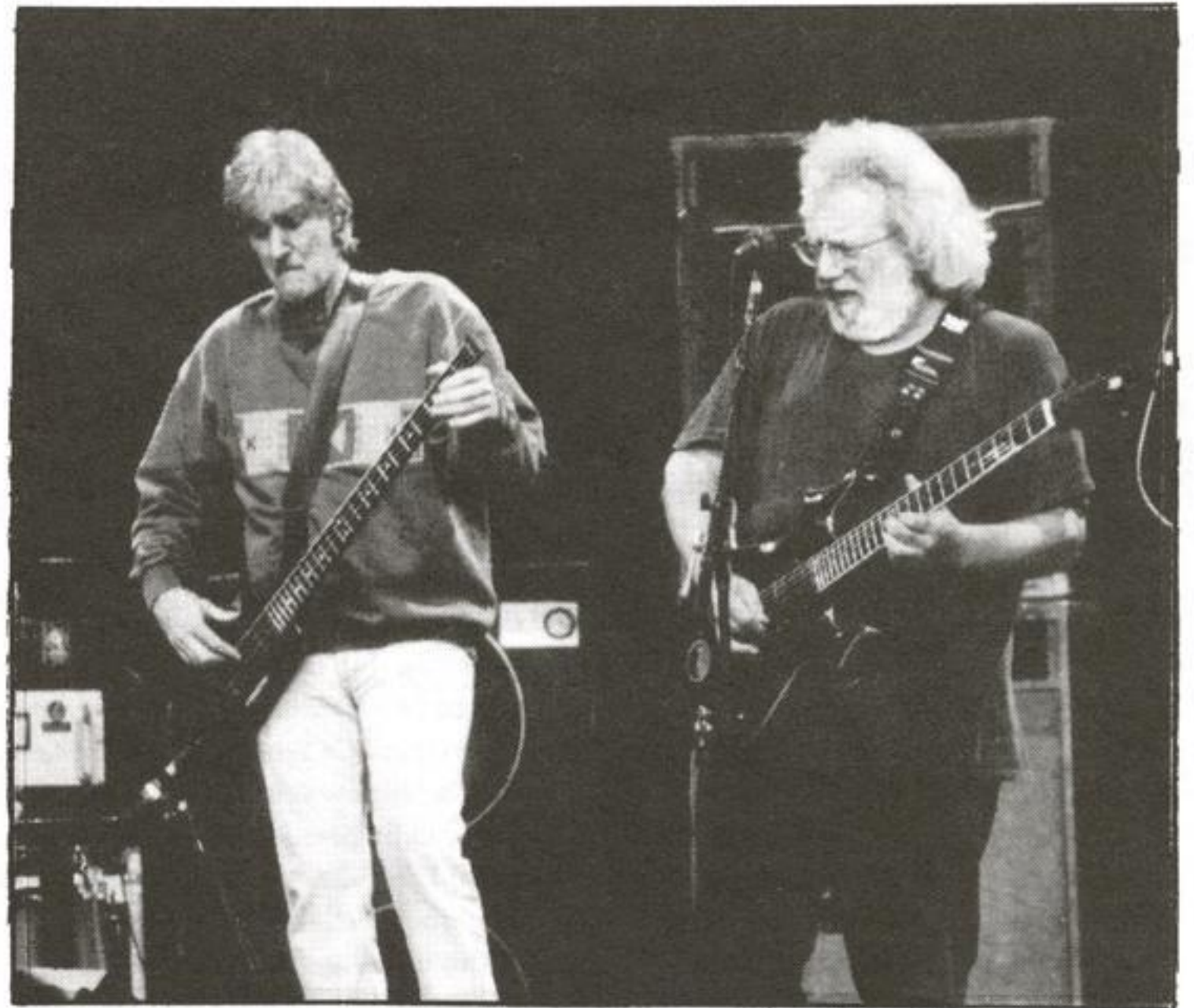
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CHAIN REACTION

Fall tour was phenomenal this year! Particularly at MSG. I went to all three at Philly, all six MSGs and the first three Boston shows. All in all, perhaps some of the best sets of shows I've ever been to. Jerry looked and sounded great. His new guitar sounded wonderful, clear and crisp. He seemed to be the catalyst for the whole band blooming. I think the band really enjoys being in New York City. Highlights for me were the *Gloria* encore on Saturday night, Monday night's show, and Wednesday - WOWEE! Whoever David Murray is (sax), he drove the band like you wouldn't believe. The entire show from the *Help>Slip>Franklin's* opener through him joining in *Bird Song*, and then the second set with him, then James Cotton joining after space, was out of this world. We were all walking on the ceiling when we came out of there! On the way out the crowd would just burst into cheers -- it was so so cool. Boston Garden was another story. Now that I've been there, I probably won't go back. The street scene was cool, but they hassled the hell out of us going in, and inside was downright miserable at times. It's small, crowded, hot and some of the people there were just downright rude. We were on the floor the first night, and it was a nightmare. Drunk girls were falling over chairs that were not anchored down and one of them was flashing a camera right in our faces. Security with flashlights in our faces all night. Chairs that didn't fold for dancing. Aisles were jammed one minute then cleared the next. We were in our proper seats all night, and during *drums/space* some a**hole security person stuck a flashlight right in our faces and demanded to see our stubs. I could go on and on (that was just the first night!), but it's water under the bridge at this point. I thought the boys themselves sounded uninspired (they seemed tired). In fact, they even cut the Sunday night show short! From what I hear though, it was a different story for the last three. Oh well, I don't mean to make sound as if it was no fun; we did have a great time. But the Boston shows just didn't hold any water compared to MSG. Lisa Arcoleo, Freehold, NJ



John Kahn & Jerry Garcia at August Shoreline gig
August 1993 Photo by Alan Sklar

The latest from the LSD prisoners front is that the Sentencing Commission has pretty much thrown together a sham amendment that, while it looks like it actually does something on paper, in reality it still allows the original weight of the entire substance and mixture to govern whether a person will get a mandatory minimum sentence, which means many of those who appear to be effected by the sentence reductions really aren't because they still will do either five or ten years for an incredibly meager amount of the substance, in terms of doses. At this point, the only other battle is to get rid of the amazingly Draconian sentencing that your government employs in your name. That is to get rid of Mandatory Minimum Sentencing. The best way to do this is to check out the FAMM booth at shows, especially West Coast shows. You can find out how simple it is to plug in and simply drop a line to one of your representatives to let them know how you feel, and that you still happen to possess the power to vote them out and vote someone in who does feel as you do. And if you just can't wait for a show, then hey, use the address provided here: FAMM, 1001 Pennsylvania Avenue, NW, Suite 200 South, Washington, DC 20004 Incarceratedly yours, Michael Sommers, Bastrop, TX

Enclosed is my check for my 4th renewal. Wow, has it been that long? Each year, your issues are getting better and better. We all appreciate your time and effort. I do have one question. Being that you are based on the East Coast, I am curious what the breakdown is for subscriptions, state by state; specifically - how many of us are on the West Coast? Perhaps you could provide this information in an upcoming issue. Keeping the faith, Steve Evans, Newport Beach, CA

Dear Steve: That is a question that many people would like to know, including our competitors! I will tell you this: Our highest concentration of subscribers is on the East Coast -- namely New York, New Jersey, Pennsylvania, Virginia and North Carolina. Our home state of Virginia wins for number of subscribers. Next after the above-named Eastern states, in terms of subscribers, California itself probably makes up about 20% of our mailing. However, *Unbroken Chain* is distributed at all points between our country's two coasts and beyond as well. *UC* is carried by many stores across the country is also mailed over seas to Canada, Europe and the Pacific Rim. We will print 4,000 copies of the edition you are holding. These numbers may sound small compared to other magazines, but we believe in quality, not quantity!...lps



I loved the last *Chain*, except tell August to ease up, open up and try to enjoy the shows; he's sounding a might too critical of what were some great shows. A flip through *DeadBase* might remind him that in years gone by, the Dead played new songs a lot more frequently during tours than they did this summer. Joe B. Jones, Park City, UT



This letter goes out to August West: Shame on you! So, the band kept playing their songs a little too often to suit you? That's T.S., Eliot! Maybe you should stop touring and get a real job. Perhaps you should catch one or two shows a year, like many of us heads have to make do with. Then maybe you will become a little more "grateful" for the Dead. Forever Grateful, Sharon Senkiew, Laughlin, NV



Melvin Seals, Gloria Jones & Jackie LaBranch of JGB at Shoreline in August 1993 Photo by Alan Sklar

RARE DAZE

By Rebecca Quate

On a sunny Saturday in downtown Richmond's Shockoe Bottom, the members of Rare Daze take the stage and kick their shoes off. Lead singer Barbara Nesbitt, shades hiding her brown eyes, grips the microphone and belts out lyrics to the first song in the band's hour-long set. By the second song, diminutive Barbara is bounding across the stage, her waist-length brown hair dancing in the breeze as she tosses her

head to the driving beat. It's as if someone from the audience had climbed up on stage to dance in the middle of the band.

Before heading to Williamsburg for an evening performance in the Colonial Capital, Barbara Nesbitt, guitarist Bernie Lee, and bassist Dave Voightritter took some time after their Richmond gig to sit down for a chat. They describe their music as "heavy on the roll and light on the rock."

The band's feel-good sound is infectious to its audience and reflects the diverse musical influences of its members: Bernie has been most affected by the Beatles -- especially John Lennon -- and the Dead; Barbara prefers the bluesy stuff like Sippie Wallace, the Big Band era and her personal favorite, Bonnie Raitt; Dave likes R.E.M., Metallica and Sting. That's quite a tapestry of musical tastes and, when combined, gives Rare Daze a fresh and earthy sound on stage.

The band's style and material sets the stage for Barbara's graceful lilt. Her powerful voice was already mature when she joined the band at the age of 16. Even without any formal training, her rich voice delivers the bluesy riffs as well as harmonizes on the softer tunes. Her style accents and compliments the voices of Bernie and Dave, who also share some of the vocal responsibilities.

Back when Rare Daze first formed in the winter of 1988, the group mostly jammed on Grateful Dead material -- songs that everyone was familiar with. Thus, Rare Daze began as a Dead cover band. They got their practice playing parties and gained word-of-mouth exposure while original lead guitarist Keith Hudgins concentrated on his songwriting.

"We knew that starting off as a Dead cover band wasn't the ideal way to make a name for ourselves," Bernie said, "and sometimes it's a 'Catch 22.'" But the plan, as Barbara explained it, was to develop a

Rare Daze's Barbara Nesbitt shakes her bones at an outdoor concert in Richmond this summer.

Photos by August West



name and a following before injecting original songs into their repertoire. "We needed the exposure and knew that eventually our music would stand on its own," said Barbara. "But we don't want to be referred to as a psychedelic band just because we used to cover the Dead." Bernie added: "Our songs have fewer instrumental sections and are shorter than psychedelic or other jazz-influenced bands."

Rare Daze began playing the bar circuit in Norfolk and Virginia Beach in the summer of 1989. Two years later, the band had enough polished original material that they signed up for a recording session in Virginia Beach's Master Sound Studio. The 11 tracks they recorded became their first tape, *With a Z*. Most of the songs are love songs with a beat.

Crazy Baby, *Only Love* and *I Believe* all speak to the power of love and following your heart.

Many of Rare Daze's songs occupy the same mid-tempo territory as the Dead. The long loping bass line beat of *Crazy Baby* is reminiscent of the Dead's rhythmic style. However, other songs bear no resemblance to the Dead. These songs include crisp guitar playing by Bernie and Keith, and on *In the Shadows*, Barbara even sounds like a young Grace Slick.

Just months after the *With a Z* recording session, the band was thrown into a tailspin in May 1991 when founder Keith Hudgins died of a heart attack caused by a connective tissue disease. He was only 25 years old.

The band battled with bewildered emotions and cancelled their upcoming gigs. "We all decided that we should continue on to see if it worked out because we didn't know what else to do," explained Bernie. As a token to Keith and as a saving grace to the band, they did press ahead with their music, concentrating on the songs Keith had left them and developing new material. Gradually, as the band worked to create its own identity, the majority of the cover tunes have been dropped in favor of the band's own songs.

After having a band member move to California, then return, and having a rhythm guitarist switch to bass guitar, Rare Daze today has a stable five-member lineup: Bernie Lee [age 39, guitar], Barbara Nesbitt [age 21, vocals], Dave Voightritter [age 25, bass], Alfred Evans [age 28, keyboards] and Andy Rexroat [age 30, drums.] They all share in the decisions about the path the band takes, while Bernie keeps track of the bookings and takes responsibility as the musical director. They tend to call the management duties the "band's nightmare," but Bernie said he likes Barbara's "in your face" approach to managing.

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RARE DAZE (from left to right): Dave Voightritter, Andy Rexroat, Barbara Nesbitt, Bernie Lee & Alfred Evans

Fall Tour '93 by August West From Eugene to Boston

The mark of a good tour is when a wide variety of Deadheads identify different shows as "the best night" of the run, or list several shows as the best. That seems to be the consensus on Fall Tour 1993 -- the return of the Dead's "big city" solution to its perennial touring problems. Heads who saw a sampling of the September shows say things like: "Each night got better"; "I thought the first, fourth and sixth nights were best, but Saturday was good, too"; or simply, "They were all good."

August shows in Eugene and Shoreline and September's four-city trek actually replaced a similar run of shows scheduled for August and September 1992. As we all know, that tour was cancelled by Jerry's "too many milkshakes and chili dogs" health problems. His illness scuttled the highly-anticipated 20th anniversary reenactment of the famous Springfield Creamery Benefit, Shoreline shows and the entire East Coast tour.

The Dead made up for the cancellations with a sparkling string of very good performances -- perhaps the most consistent run of the year. Dan Healy did another fine job of piping clean, crisp music from the stage, improving on the sound he mixed in the same venues two years ago. And the added good news is that Bobby's voice sounds stronger than it's been in a year.

There were a batch of surprises and special guest appearances: Huey Lewis joined the boys for three songs in Eugene; Edie Brickell did some free-form singing during space and sang backup at Madison Square Garden; and sax player David Murray and blues harp legend James Cotton joined the boys on the final night in New York. Bobby pulled out a white acoustic guitar three nights in Boston and added a new sound to old favorites -- making good on acoustical musings he made in a recent interview with *Guitar Player* magazine.

Staging shows in the University of Oregon's Autzen Stadium isn't the same as hearing the Dead play in a field (as they were going to last August), but the resulting shows went a long way toward making up for the lost "field trip." Huey Lewis stepped out onstage during the second set the first night to wail on a rare *Good Morning Little Schoolgirl*, which drifted into *Smokestack Lightnin'*. Huey also helped out on *The Last Time* after *drums/space*. On the second night in Eugene, *Help on the Way*>



Busted in Boston. Police roamed the streets looking for Deadheads drinking beer in public.

Photo by August West

Slipknot!> Franklin's *Tower* uncorked the second set for the first time since the Fall '91 tour.

Turning East for September, the boys followed the Big City Tour plan devised two years ago. The beauty of the metropolitan strategy is that the Dead are no big deal in Philly, NYC and Beantown -- all major cities with more pressing concerns than several thousand Deadheads. The band set up camp in New York for a week and went virtually unnoticed amid the general hubbub of the Big Apple.



Phil and Bobby in Philly.

Photo by Steve Deems

New York seemed cleaner and appeared to have more cops than two years ago. But then, there was a mayoral election coming up, so cleaning up the streets and showing a prominent police presence was just good campaign strategy. Police successfully muzzled the parking lot scene around Madison Square Garden, which was primarily confined to a grimy six-story parking deck next door, where Deadheads had nonetheless pitched tents, set up grills and tied their dogs to van bumpers. The adjacent bar, a popular hangout in the past, had gone out of business and was shuttered this year.

Police were tough in Boston, roaming in packs through the streets next to the Boston Garden looking for people carrying beer cans. Those caught with a beer were busted, then searched, which sometimes yielded a bonus drug possession charge. Even mere beer drinkers were dragged downtown to be issued a \$25 summons for drinking in public. There were 65 Boston cops and 100 Boston Garden security people -- double the normal contingent for a rock show -- roving the sidestreets outside the Garden. On Saturday -- the second night -- a substantial pre-show parking lot vending scene developed in a large gravel lot at Merriman and Anthony "RIP" Valenti Way, about four blocks from the Garden. It was an anything-goes environment that took on the trappings of an ancient Middle East shopping bazaar. One girl was walking around with a boa constrictor wrapped around her neck offering, "Pet my snake for a quarter." The cops waited until showtime to invade with police dogs and cleared out the lot to a substantial degree; they kept the parking lot scene from reappearing the next night.

A musical milestone was reached on the fourth night in Boston: *China Cat*>*I Know You Rider* was played for the 500th time in the Dead's 28-year history, according to Warren Bograd, who analyzed song stats for us. Rare nuggets also were tucked away in different shows on the Fall Tour: *The Race Is On* in NYC; an acoustic *El Paso* in Boston; *They Love Each Other* in Richfield; and Paul McCartney's *That Would Be Something* in NYC.

After a summer-long rest, *U.S. Blues* made two encore appearances. Another old encore standard, Bob Dylan's *Knockin' on Heaven's Door*, was played only once during the 23-show series. The encore kings of Fall Tour remained Robert Hunter's *Liberty* and the Bobby Fuller Four's *I Fought the Law*, with one or the other played every second show on average.

New material again dominated the setlists. Vince's *Way to Go Home* was played the most -- eight times -- or about every third show. Bobby's *Easy Answers*, introduced last summer in Giants Stadium, tied for second with seven plays, along with *I Fought the Law* and *Lazy River Road*. But Phil's revamped *Wave to the Wind* is again fading from view, with only two outings in 23 shows, compared to five *Broken Arrows*.

Among the older tunes, it's notable that there were only two performances each of *Let It Grow*, *Feel Like A Stranger*, *Good Lovin'* and *Man Smart, Woman Smarter*. There was only one performance each of *Me and My Uncle* (the song the Dead have played more times than any other), *High Time*, *Box of Rain*, *Stuck Inside of Mobile (With the Memphis Blues Again)*, *Friend of the Devil*, *It's All Over Now* and *Deal*. {Jerry apparently was saving *Deal* and *Knockin'* for his own band's tour in November.} *Throwing Stones* was played five times this fall, but only once was paired with *Not Fade Away*. *Not Fade* closed three shows in addition to its Madison Square pairing with *Throwing*.

Continued >>>

But the important element of the Fall Tour was the consistency of the shows. The Dead hit a good groove and stayed there, working on their new songs and sprinkling in some oldies to balance out the mix. Harmonies continue to jell, especially on *He's Gone*, which may be the most improved song of the year. Maybe for December they can reach back into the goodie bag of old classics and bring back some more oldies from the vault or from the Beatles' archives, like they did last December with *Here Comes Sunshine* and *Rain*.

Shoreline

I've never attended a Dead show without seeing at least one cop over the course of a three-night stand -- until I went to Shoreline Amphitheater. This is simply the most well-run venue I've ever been to. Staffers know how to do their jobs and actually seem happy to be working there. They create a pleasant atmosphere for everyone (outside and inside of the show). Mother Nature also cooperated, gracing us with three days of beautiful California sunshine and kind temperatures.

Wednesday's show had that weeble-wobble effect -- some songs were hot and others were lukewarm at best. *Touch of Grey* > *Greatest Story* and *Peggy-O* all ended abruptly as if the band was bailing out of songs they never really wanted to start. But the newer songs, *Easy Answers* and *So Many Roads* were energized and had wonderful vocal deliveries.

Scarlet > *Fire* began the second set and did a fantastic job of getting 20,000 Deadheads up and dancing. *Estimated Prophet* was the first real test of Bob's new, improved voice. His singing was clear and confident, like it used to be. As an East Coaster, I found it especially moving to hear this song in California. The musical journey from *Terrapin* into drums was phenomenal, and the space segment featured the best on-screen visual graphics of the run. Post-space highlight was *Attics* and I was very moved by this rarity. But Uncle Bill's old fave, *Sugar Magnolia*, limped weakly to close the second set. The boys opened Beatles' vault for a *Lucy in the Sky with Diamonds* encore. This show was inconsistent, but it certainly had its shining moments.

The next day, Thursday, began with the first full-fledged marshmallow war I've ever participated in. Not only are marshmallows ballistic in the Golden State, but so are tortillas. What good, clean fun we were having before the best show of the run! Jerry wore shorts and black socks as the boys ambled on stage.

Hell in a Bucket > *Bertha* lit a fire on stage to kick off the show. *Candyman* kept

The opener for Friday evening was *Half Step* which was solid, but was personally disappointing because I had been jonesin' for a *Shakedown* to start off the final night in Mountain View. *Eternity* had some screwy transitions that didn't seem to know where they were going. *Loose Lucy* was a treat. But the *Johnny B. Goode* that closed set was disappointingly dull. Maybe I expect this number to always be as rockin' as the rendition in Greensboro '91. If you're gonna cover Chuck Berry, Jerry's got to cut loose like wildman Chuck. *Iko* was pumped up, but somehow led downhill. *Wave to the Wind* contained unsure jams, and the *Playin Reprise* was disoriented as well. There were a few highlights in the remainder of the show like the post-*Corrina* jam into *Drums* and an emotional *Days Between*. But it just didn't live up to my expectations for the last hometown show of the summer.



Joe's new tattoo: self portrait

Photo by Joe Ryan

-- Rebecca Quate

MSG - NYC

There's something about Madison Square Garden. Outside, there's a mob of people: Commuters rushing to and from Penn Station; homeless people crowding the sidewalks; maniac cab drivers flying down the mean streets of New York City; traffic and exhaust fumes and noise that just won't let you be.

Inside, though, the guards left us alone for the most part. Perhaps as a result, this year's crowd -- especially on the weeknights -- seemed considerably mellower than in previous years. Most of the six-night run was cold and damp, but who can control the weather?

What a way to start the first show of the run! *Rain* melted into *Shakedown* into *Wang Dang Doodle*. When Bob and Phil turned to their equipment for a little tune-up break, Jerry broke right into *Cold Rain and Snow* to continue the rain imagery.

Jerry was sporting a new Doug Irwin guitar, which looks like the other two, but has a round lighting bolt plate below the bridge, rather than an oval plate (most recently occupied by a skeleton in a hula skirt named *Rosebud*). Jerry was able to get acoustic sounds out of this guitar in addition to his MIDI effects.

This first night's second set opened with a hot *China Cat* > *Know You Rider* followed by *Estimated Prophet* > *Eyes*. Bob seemed to sing *Estimated* a bit softer than usual without yelling some of the lines. The two new songs, *Eternity* and *Days Between*, were much improved over the summer's versions. With good playing and a nice drums segment, this show left us psyched for the next five.

Friday's second show was a bit more uneven, but featured well-played versions of *Sugaree*, *Promised Land* and *Foolish Heart*. Those numbers stood in contrast to an off-cue *Saint of Circumstance*.

The third night, a Saturday, was the Rex Foundation benefit night. Vince dabbled with a riff from the melody line to the *Perry Mason* theme before the band opened with a strong *Mississippi Half-Step* followed by a hot *Little Red Rooster*. I thought I was having *deja vu*, sitting in almost the same spot as Thursday and hearing Jerry fiddle with the opening licks of *Althea*. Jerry must have felt it too, because he paused for a second as if he was trying to remember if they had recently played it, choosing to play it anyway. The resulting *Althea* was a better version than the first night's and really got jamming with some hot rhythm slide from Bob. The pace continued with well-played renditions of *Masterpiece*, *Brown-Eyed Women*, *Cassidy* and *Loose Lucy* for the first time as a first-set closer.

(Continued on Page 12)



The band onstage in Philadelphia's Spectrum.

Photo by Steve Deems

the outdoor party going. *Let it Grow* explored that song's facets and they were all explored thoroughly in this version. At that point, it was only a six-song set, but I was satisfied. Then, Jerry decided to give us a bonus *Don't Ease Me In* and got the party rolling once again for the half. *Crazy Fingers* was a terrific way to start the second set. It built the momentum slowly, finally bursting into *Saint of Circumstance*. The *He's Gone* jam leading into drums was all Phil. He laid a groovy pattern for Vince to fill in the spaces with, and for the drumming duo to eventually take the wheel. Jerry set *Rosebud* in trumpet mode for all of space and then accommodated the anxious crowd with the *Other One*. I was ecstatic to hear Stella Blue in the Jerry spot and boy, was it all Jerry! Having a good Jerry-induced cry at a show is always therapeutic for the soul. Opening the Beatles' vault again led us to a sweet *Rain* encore.

SET LISTS & TOUR DATES

August 21, 1993

**Autzen Stadium
Eugene, OR**

Here Comes Sunshine
Walkin' Blues
Lazy River Road
Queen Jane
Birdsong
Promised Land

China Cat Sunflower>
I Know You Rider
Way to go Home
Truckin'>
Good Morning Little
School Girl!*>
Smokestack Lightning*
D>S>
Last Time*>
Standing on the Moon>
One More Saturday Nigh

I Fought the Law
* with Huey Lewis on
harmonica

August 22, 1993

**Autzen Stadium
Eugene, OR**

Jack Straw
Bertha
Little Red Rooster
Broken Arrow
Althea
Masterpiece
Tennessee Jed
Music Never Stopped

Help on the Way>
Slipknot>
Franklin's Tower
Samson & Delilah
Ship of Fools>
Corrina>
D>S>
The Wheel>
Need a Miracle>

Days Between>
Not Fade Away

Liberty

August 26, 1993

**Shoreline Amp.
Mountain View, CA**

Hell in a Bucket
Bertha
Wang Dang Doodle
Candyman
Tom Thumb's Blues
Let it Grow>
Don't Ease Me In

Crazy Fingers>
Saint of Circumstance
Way to Go Home>
He's Gone>
D>S>
Other One>
Stella Blue>
Around & Around

Rain

August 27, 1993

**Shoreline Amp.
Mountain View, CA**

Mississippi Half Step
Minglewood Blues
Lazy River Road
Broken Arrow
Eternity
Loose Lucy
Johnny B. Goode

Iko Iko>
Wave to the Wind
Playin'>jam>
Uncle John's Band>
Corrina>
D>S>
I Need a Miracle>
Days Between>
Throwin' Stones>
Lovelight

I Fought the Law

September 9, 1993
**Richfield Coliseum
Richfield, OH**

Here Comes Sunshine
Spoonful
Stagger Lee
Queen Jane Approx.
Tennessee Jed
Easy Answers
Don't Ease Me In

Victim or the Crime>
Crazy Fingers>
Saint of Circumstance>
Terrapin Station>
D>S>
Last Time>
Morning Dew

I Fought the Law

Thanks to
Warren J. Bograd
and Kip Nestler for
setlists!

September 10, 1993
**Richfield Coliseum
Richfield, OH**

Jack Straw
They Love Each Other
Little Red Rooster
Tom Thumb's Blues
Ramble On Rose
Black Throated Wind
Bertha

China Cat Sunflower>
I Know You Rider
Way to Go Home>
Corrina>
Uncle John's Band>
Jam>
D>S>
The Wheel>
Watchtower>
Attics of My Life>
Not Fade Away

U.S. Blues

September 12, 1993
**The Spectrum
Philadelphia, PA**

Touch of Grey
Walkin' Blues
Loser
Desolation Row
Cumberland Blues
Eternity
Loose Lucy
Picasso Moon

Samson & Delilah>
Lazy River Road
Truckin'>
He's Gone>
D>S>
The Other One>
Stella Blue>
Throwing Stones>
Lovelight

Knockin'

September 13, 1993
**The Spectrum
Philadelphia, PA**

Hell in a Bucket>
Jack-a-Roc
Same Thing
Stagger Lee
Black Throated Wind
Dire Wolf
Let It Grow

Scarlet Begonias>
Fire on the Mountain
Playin' in the Band>
Dark Star*>
Terrapin Station>
D>S>
Easy Answers>
Days Between>
Good Lovin'

I Fought the Law
* 1st verse only

September 14, 1993
**The Spectrum
Philadelphia, PA**

Help on the Way>
Slipknot>
Franklin's Tower
Minglewood Blues
Broken Arrow
Brown-Eyed Women
Masterpiece
Bird Song

Iko Iko
Looks Like Rain
Way to Go Home>
Crazy Fingers>
Corrina>
D>S>
Last Time>
Wharf Rat>
Sugar Magnolia

Brokedown Palace

August 25, 1993

**Shoreline Amphitheatre
Mountain View, CA**

Touch of Grey>
Greatest Story Ever Told
Peggy-O
Same Thing
Friend of the Devil
Easy Answers
So Many Roads
Promised Land

Scarlet Begonias>
Fire on the Mountain
Estimated Prophet>
Terrapin Station>
Jam>
D>S>
Watchtower>
Attics of My Life>
Sugar Magnolia

Lucy in the Sky with
Diamonds

September 8, 1993
**Richfield Coliseum
Richfield, OH**

Feel Like a Stranger
Peggy-O
Wang Dang Doodle
Brown Eyed Women
Masterpiece
Liberty
Johnny B. Goode

Foolish Heart>
Estimated Prophet>
Eyes of the World*>
D>S>
I Need a Miracle>
Black Peter>
Sugar Magnolia

The Weight
*first Est>Eyes since
7/22/90 World Amp.



Double Image of Bobby at Philly

Photo by Steve Deems

September 17, 1993

Madison Square Garden
New York, NY

Jack Straw
Sugaree
Walkin' Blues
Ramble On Rose
Tom Thumb's Blues
Easy Answers
Lazy River Road
Promised Land

Foolish Heart>
Women Are Smarter
Ship of Fools>
Saint of Circumstance>
D>S>
I Need a Miracle>
That Would Be Some-
thing>
Standing on the Moon>
Lovelight

I Fought the Law



September 18, 1993

Madison Square Garden
New York, NY

Mississippi Half Step
Little Red Rooster
Althea
Masterpiece
Brown-Eyed Women
Cassidy
Loose Lucy

Iko Iko
Victim or the Crime>
Uncle John's Band>
Corrina>
D>S>
The Wheel>
Watchtower>
China Doll>
One More Saturday Night

Gloria



September 20, 1993

Madison Square Garden
New York, NY

Touch of Grey>
Greatest Story
Row Jimmy
The Race is On*>
Dire Wolf
Memphis Blues
Lazy River Road>
Johnny B. Goode

Samson & Delilah
So Many Roads
Truckin'>
He's Gone>
D>S>
Other One+>
GDTRFB+>
Morning Dew

Baba O'Riley>
Tomorrow Never Knows
*1st since 5/4/91 Cal Expo
+w/Edie Brickell
on vocals



September 21, 1993

Madison Square Garden
New York, NY

Hell in a Bucket
Bertha
Same Thing
Peggy-O
Broken Arrow
Tennessee Jed
Music Never Stopped

Here Comes Sunshine
Way to Go Home
Playin' in the Band>
Terrapin Station> jam>
D>S>
Last Time>
Stella Blue>
Sugar Magnolia

The Weight



September 22, 1993

Madison Square Garden
New York, NY

Help on the Way>
Slipknot>
Franklin's Tower
Minglewood Blues
Ramble On Rose
Masterpiece
Bird Song*

Easy Answers*>
Lazy River Road*>
Estimated Prophet*>
Dark Star+>
D>S*>
Wharf Rat*>
Throwing Stones**>
Lovelight**

I Fought the Law
*w/David Murray on sax
**w/James Cotton on
harmonica & DM/sax
+1st verse only



September 24, 1993

Boston Garden
Boston, MA

Feel Like a Stranger
Jack-a-Roc
Little Red Rooster
Stagger Lee
Queen Jane Approx.
Loose Lucy
Picasso Moon

Scarlet Begonias>
Fire on the Mountain
Women Are Smarter
Way to Go Home
He's Gone>
Jam>
D>S>
Last Time>
Days Between>
Around & Around

Liberty



September 25, 1993

Boston Garden
Boston, MA

Cold Rain & Snow
Wang Dang Doodle
Loser
It's All Over Now
Tom Thumb's Blues
Cassidy
Deal

Foolish Heart
Box of Rain
Crazy Fingers>
Corrina>
Jam>
D>S>
The Wheel>
Watchtower>
Black Peter>
One More Saturday
Night

I Fought the Law



September 26, 1993

Boston Garden
Boston, MA

Jack Straw
Althea
Walkin' Blues
High Time
Me & My Uncle*>
Maggie's Farm*
Lazy River Road
Easy Answers>
Don't Ease Me In

Iko Iko
Saint of Circumstance
Ship of Fools
Truckin'>
D>S>
I Need a Miracle>
Standing on the Moon

Rain
*Bob Weir on acoustic
guitar



September 28, 1993

Boston Garden
Boston, MA

Touch of Grey
Greatest Story Ever Told
Row Jimmy
Minglewood Blues
So Many Roads
Masterpiece
Bird Song

China Cat>
I Know You Rider
Samson & Delilah>
Uncle John's Band>
Playing in the Band>
Jam>
D>S>
Attics of My Life>
Throwing Stones>
Good Lovin'

U.S. Blues



September 29, 1993

Boston Garden
Boston, MA

Hell in a Bucket
Sugaree
Same Thing
Loose Lucy
Black Throated Wind
Dire Wolf
Eternity
Tennessee Jed

Eyes of the World>
Looks Like Rain*
Way to go Home>
Terrapin Station>
D>S>
Playin' Reprise>
Stella Blue>
Sugar Magnolia

Liberty
*Bob Weir on acoustic
guitar



September 30, 1993

Boston Garden
Boston, MA

Here Comes Sunshine
Spoonful
Candyman
El Paso*
Broken Arrow
Stagger Lee
Easy Answers>
Don't Ease Me In

Lucy in the Sky>
Wave to the Wind
Crazy Fingers>
Estimated Prophet>
He's Gone>
D>S>
Other One>
Wharf Rat>
Not Fade Away

Brokedown Palace
*Bob Weir on acoustic
guitar



JGB-10/31/93

The Meadowlands
East Rutherford, NJ

How Sweet it Is
He Ain't Give You None
Forever Young
Run for the Roses
Money Honey
Lay Down Sally
Sisters & Brothers>
Deal

Shining Star
The Maker
Tore Up Over You
Wonderful World
Breadbox
Lucky Old Sun
Midnight Moonlight

Werewolves of London



Grateful Dead Tour Dates

Dec. 8, 9, 10 Sports Arena,
Los Angeles
Dec. 12, 13 Sports Arena,
San Diego
Dec. 17, 18, 19 Coliseum, Oakland

Hotline Numbers:

East Coast: (201) 744-7700

West Coast: (415) 457-6388

Mail Order: (415) 457-8457

Mail Order Problems: (415) 457-8034

JGB-11/1/93

Nassau Coliseum
Nassau, NY

Cats Down Under the Stars
Stop That Train
Let it Rock
Twist of Fate
Breadbox
Strugglin' Man
Brothers & Sisters

The Way You Do
The Things You Do
Stoned Me
Think
Rubin & Cherise
Don't Let Go
Tangled Up In Blue



JGB-11/4/93

War Memorial Aud.
Rochester, NY

Second That Emotion
Waiting for a Miracle
Get Out of My Life
Lay Down Sally
Sisters & Brothers
Deal

The Way You Do the
Things You Do
The Maker
Wonderful World
Tore Up Over You
Don't Let Go
Lucky Old Sun
Tangled Up In Blue



JGB-11/5/93

Buffalo Memorial Aud.
Buffalo, NY

Cats Down Under the Stars
Mission in the Rain
Simple Twist of Fate
That's What Love
Will Make You Do
Breadbox
Like a Road
Deal

Shinin' Star
The Maker
Think
Rubin & Cherise
Gomorrhah
The Night They Drove
Old Dixie Down
How Sweet It Is



JGB-11/7/93

US Air Arena
Landover, MD

How Sweet It Is
Stop That Train
C'est La Vie
Run for the Roses
Senor
Sisters & Brothers
Everybody Needs
Somebody to Love

The Way You Do The
Things You Do
Waiting for a Miracle
Money Honey
Knockin' on Heaven's Door
Don't Let Go
Mississippi Moon
Tangled Up In Blue



More JGB lists...next issue



Scenes from

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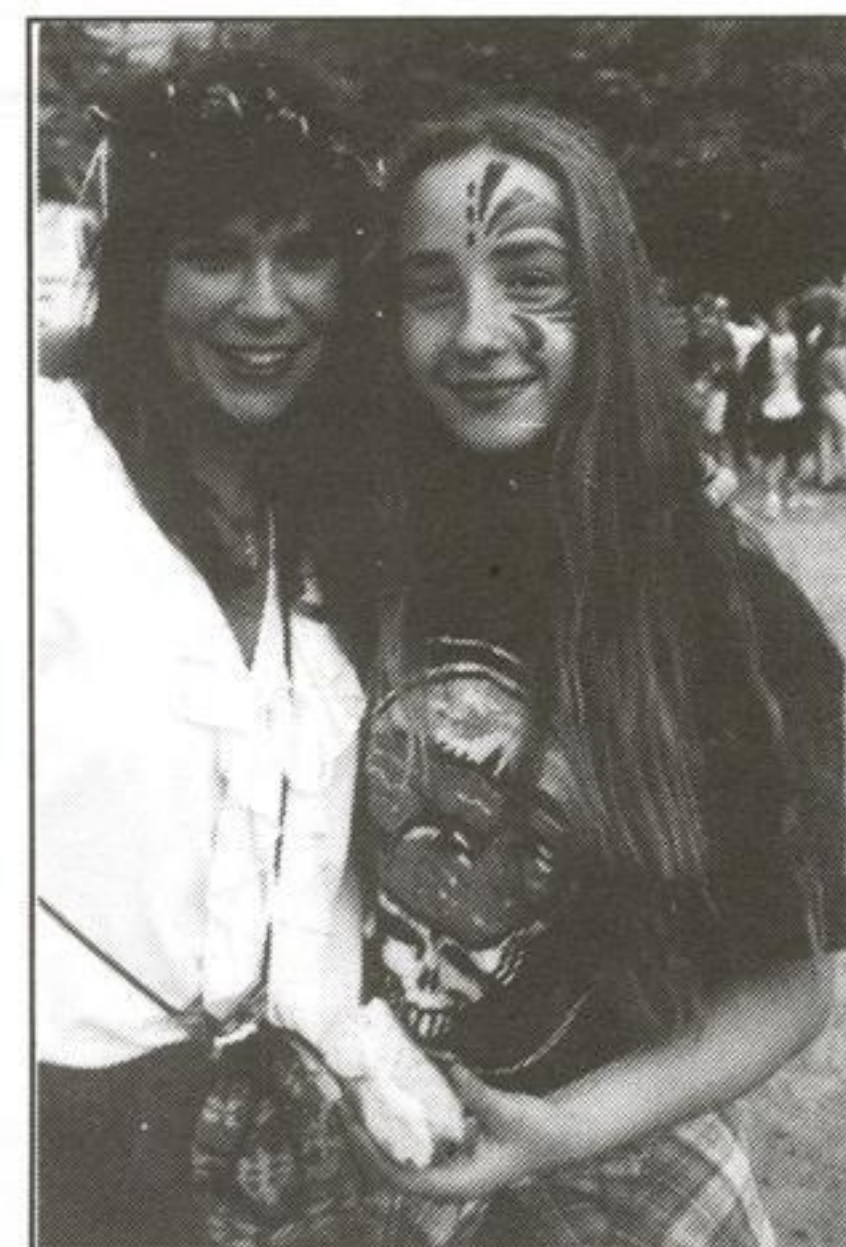
Skull and Beans: The international symbol for Deadness flaps above Boston Garden, built in 1928.



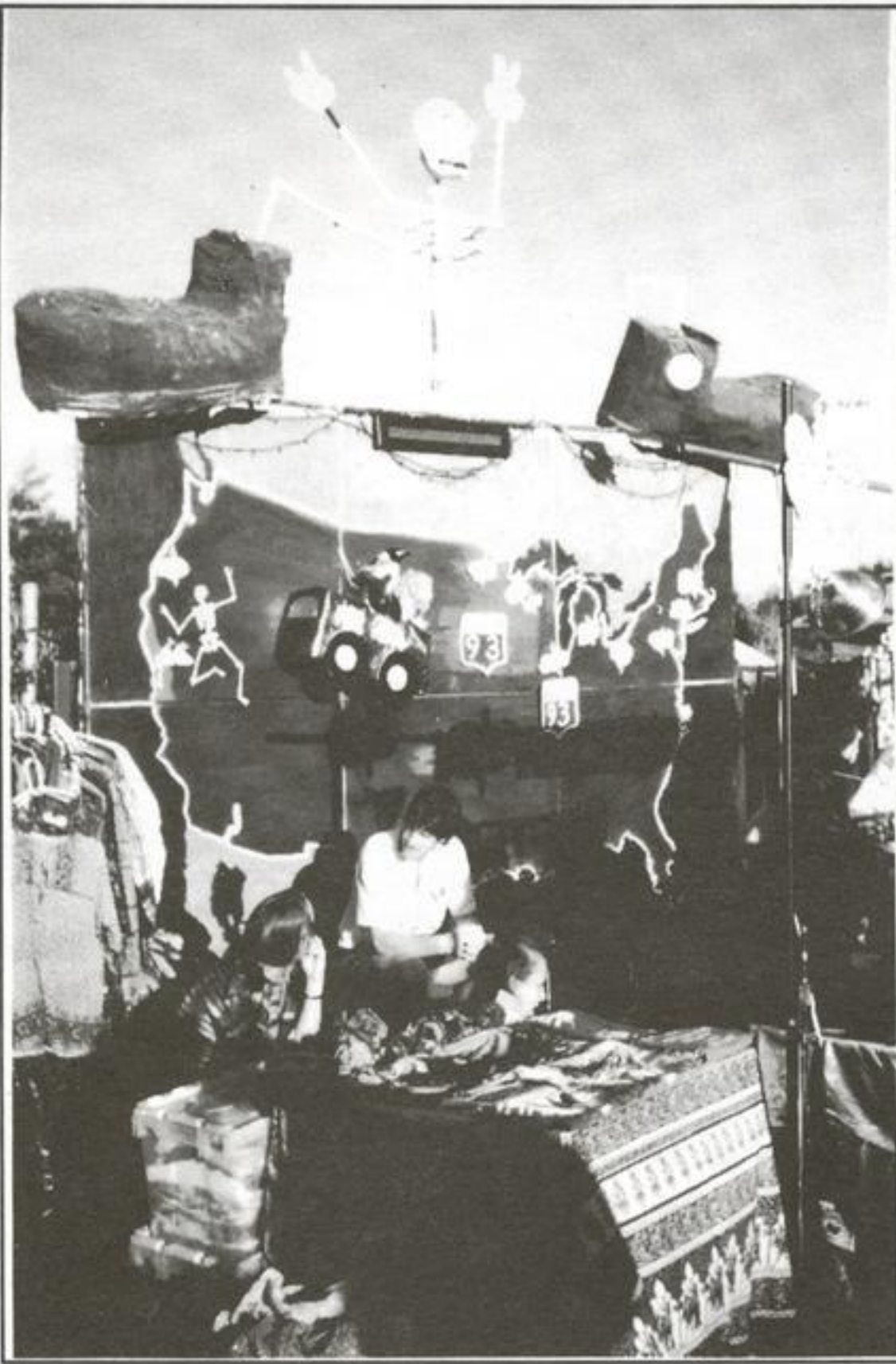
Wave that cape: Kat O'Sullivan, 17, of Long Island brought a flag cape and pal Chewy to Manhattan.



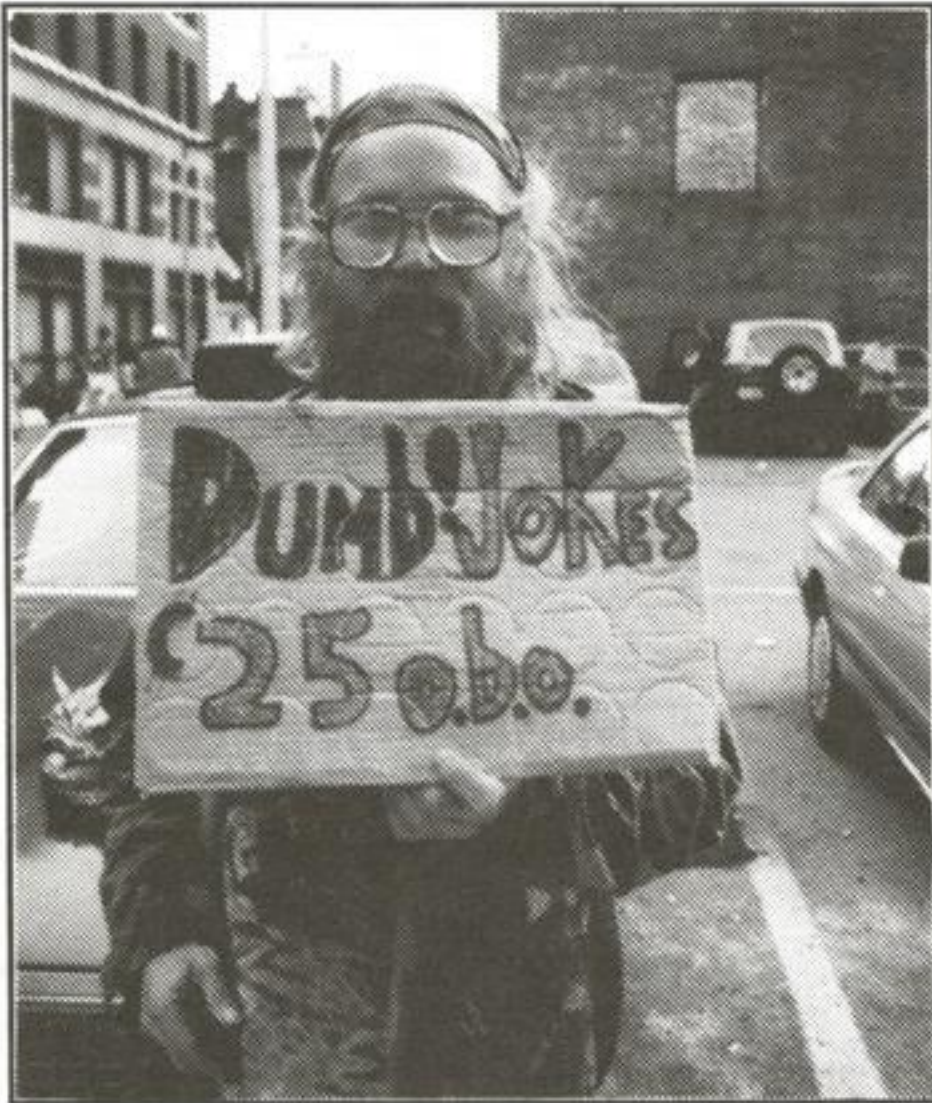
Burritos, not bombs: These folks sell munchies to raise money to feed homeless people in the Boston area.



Paint your face: Terri Ellis (left), 18, of Shelton, CT, and Jen Bagnell, 16, of Providence, RI, at a parking lot in Boston.



Bigfoot: This scrawny dude stands atop a Deadtown shop at Shoreline. (Photo by Rebecca Quate)



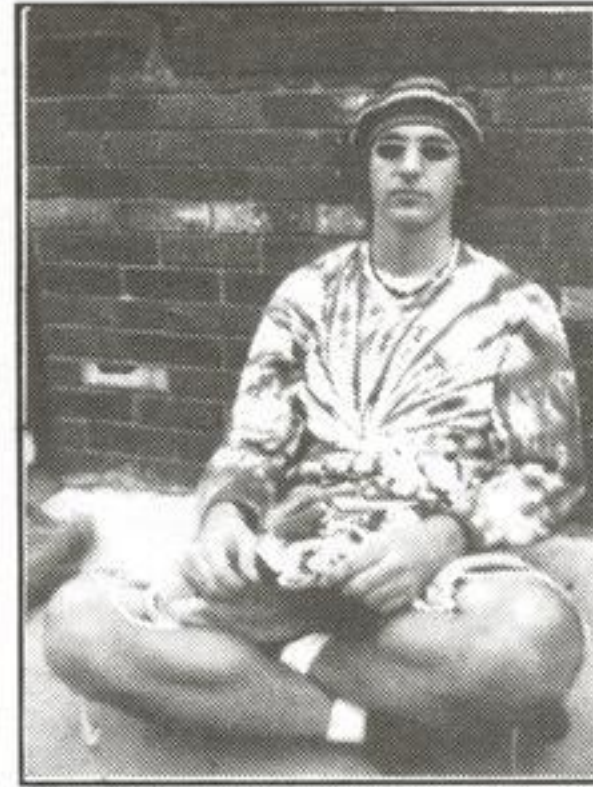
Or best offer: David Nelson, 43, of Bernardston, MA, an entrepreneur in Boston.



When in Boston, remember to take the NFA to wherever you want to go.



Those fast-food people in Boston can't spell, but they sure are friendly

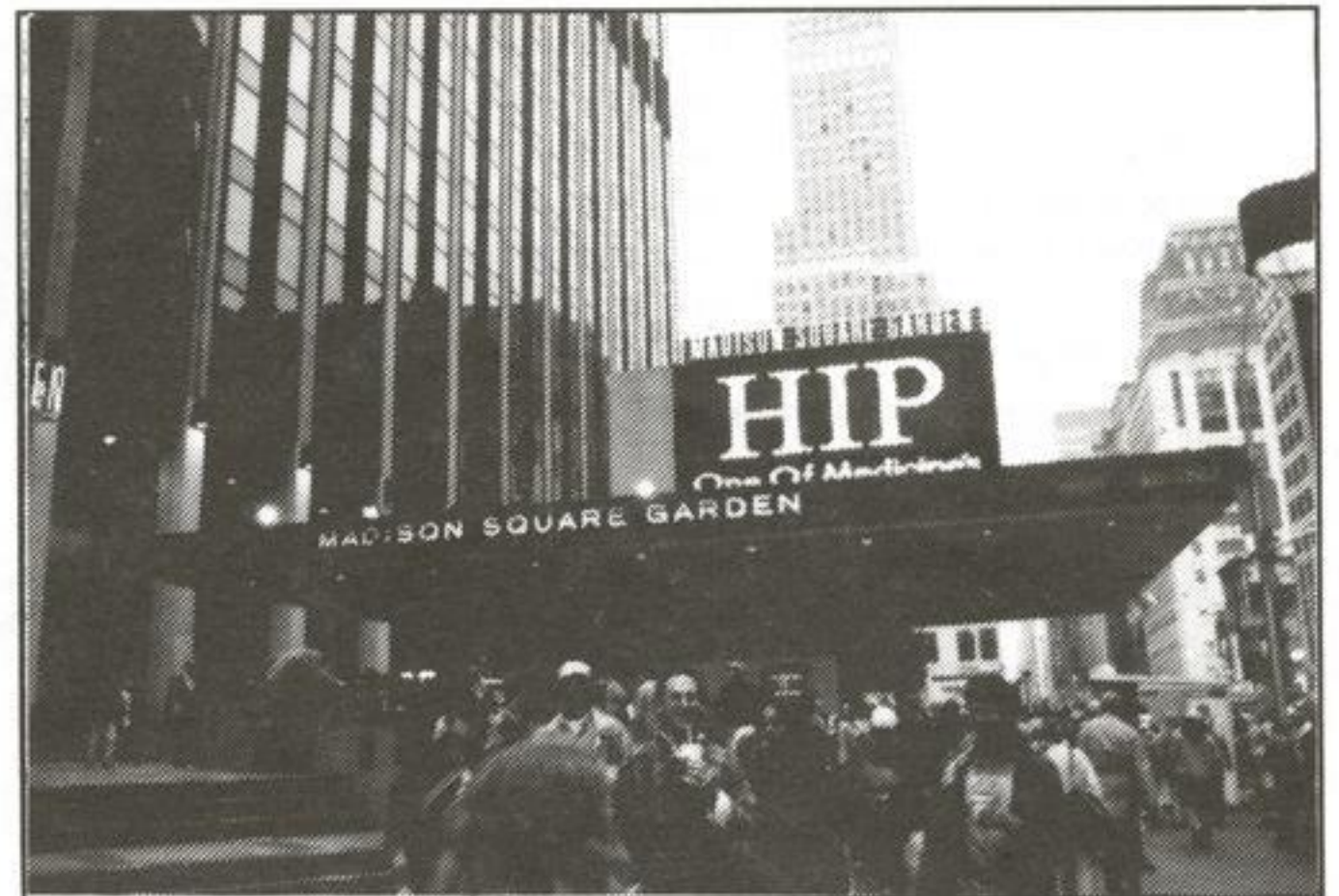


John Cahill, 29, of Ocean City, MD, on a Boston street



Dead ducks: Oregon welcomes the boys. (Photo by Jeff Speer)

The scene swirls around and around **Madison Square Garden** before shows.



Photos by **AUGUST WEST** unless noted



In Boston, the scene is divided into several small parking lots and surrounding streets.

The beginning of the second set was not quite as hot, but a spacy jam connected *Victim or the Crime to Uncle John's Band*. After a wild *Drums/Space*, the music took off with *The Wheel* and *All Along the Watchtower* (on the anniversary of Jimi Hendrix's death). The *China Doll* that followed was sweet, and the *Saturday Night* show closer had everybody dancing. The encore was a jumping version of *Gloria* -- much better than the one at Nassau last spring. Saturday's benefit show sounded like the best of first three nights of the Garden run.

After a brisk, sunny Sunday off, I was thinking *Here Comes Sunshine*, but by Monday afternoon, it was cloudy again. *Touch of Grey* and *Greatest Story* were a strong start, but the big surprise was hearing a rare *The Race Is On*. *The Race* sounded very good, with Jerry and Vince performing nice solos. But Jerry looked a bit annoyed when Bob jumped right into the lyrics after Vince's keyboard solo instead of following with a guitar jam.

The second set's jam at the end of *Truckin'* was off, but the boys got it back together to segue into a smooth *He's Gone* with its four-part harmony. The energy level increased noticeably during the drums segment. A extra microphone was set up during *Space* and Edie Brickell came out on stage. She was wearing bell-bottom jeans, a denim shirt with brown suede vest and cowboy boots. She swayed and recited what sounded like poetry, possibly spontaneously made up as she spoke, as she is known to do. Then, Bob Bralove got the sound whipping around the speakers, and we had a wild ride. During *The Other One* out of *space*, Edie stood on stage just kind of watching Jerry. But she joined on the chorus of *Goin' Down the Road Feeling Bad*, which led us to a climactic *Morning Dew*. A raucous *Baba O'Reilly* and spacy *Tomorrow Never Knows* sent us back out into the madness of Manhattan wondering how the boys could top this night.

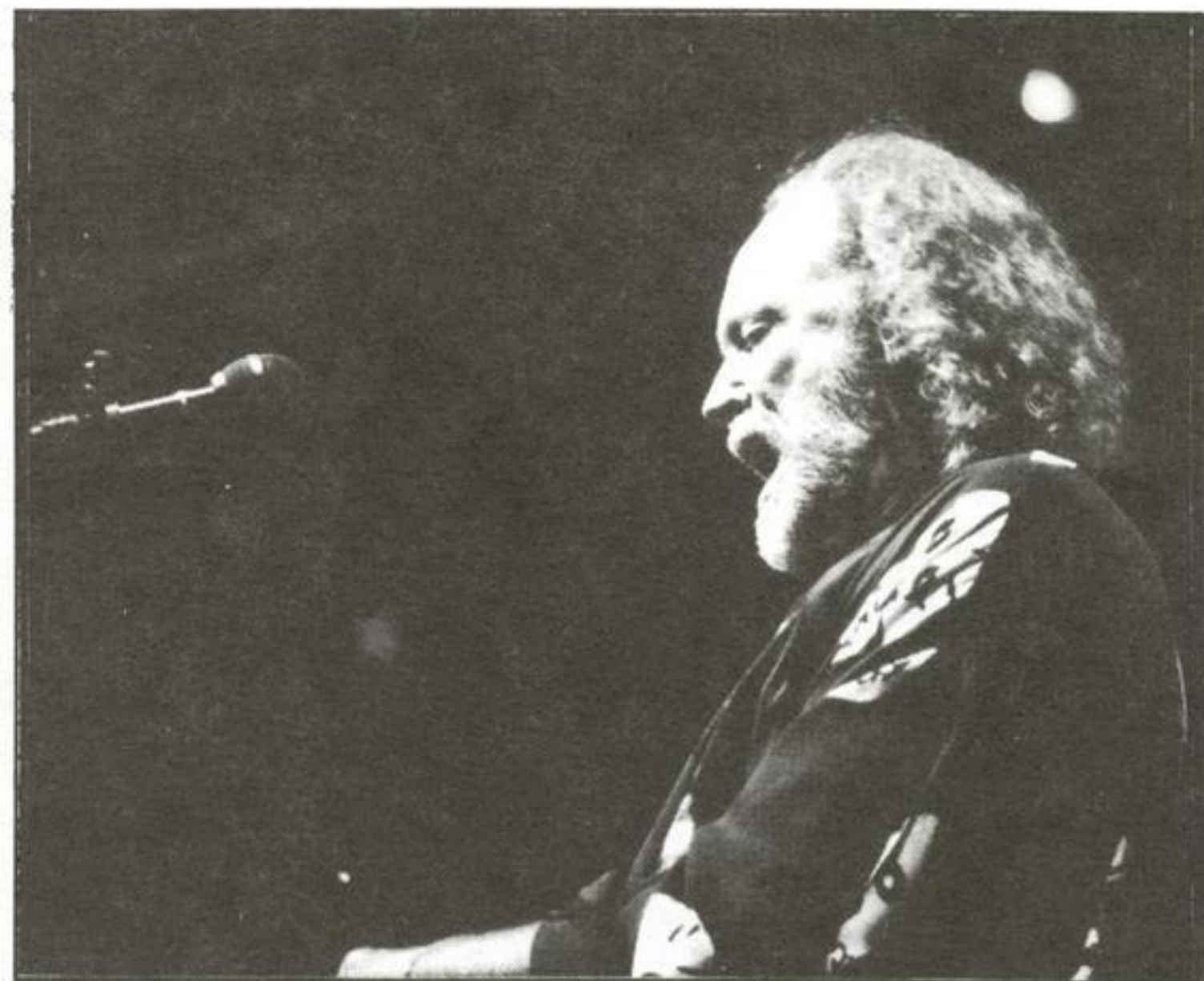
The marathon continued with another magical night. *Hell in a Bucket* and *Bertha* kicked off the fifth night, and Jerry played a searing slide on *The Same Thing*. *Tennessee Jed* and *Music Never Stopped* were great set closers and had the Garden up and dancing. Second set opener *Here Comes Sunshine* was better than the version I heard over the summer. A classic *Playin' > jam > Terrapin Station > jam* led into another good drum romp. The *Stella Blue* really shined, with an awesome guitar break at the end into *Sugar Magnolia*.

The final night was a strange one, with a bunch of repeats and two surprise guests. The *Help On The Way > Slipknot > Franklin's Tower* opener was rocking. But the intro to *Masterpiece* fooled me into thinking it was *Looks Like Rain*, and Jerry apparently was getting his guitar in tune during the song. *Bird Song* brought out our first musical guest of the evening, saxophone player David Murray, a Berkeley friend of Phil's who now lives in New York City. *Bird Song* had a great spacy jam with some far-out sax.

The second set began with Bob's new *Easy Answers*, but didn't really catch fire until the *Estimated Prophet*, which was peppered with great sax-tinged jams. *Estimated* wound down into a dark and quiet mood that flowed into the first half of *Dark Star*, with plenty of free-form jamming into *Drums*. Out of *Space*, instead of the second half of *Dark Star*, Jerry played the familiar chords of *Wharf Rat*. There was a bluesy instrumental break tying into *Throwing Stones*, with sax man Murray battling Bob for the song. The segue into *Lovelight* brought another guest onto the stage, blues great James Cotten, who injected his hot harmonica into the song's melody along with Murray's sax. As the encore, the band (with-

out guests) gave us the second *I Fought the Law* encore of the run, complete with Bob jumping as if shot by Vince's "six gun" hand as stage lights flashed. Missing from the Garden run were once-standard selections *Deal*, *Let It Grow* and *Loser*.

-- Bill Frey



Vince at Madison Square Garden

Photo by Joe Ryan

Boston

What a great city to host a Dead show! Boston is clean, teeming with college-age people, packed with great bars and restaurants, and numerous shops strung along a thriving downtown retail district. The chill of winter hadn't yet set in when the Dead appeared for six sold-out late-September shows in the ancient but venerable Boston Garden, home of the NBA Celtics and NHL Bruins.

For someone used to seeing shows in modern arenas surrounded by asphalt parking lots stuck out on the edge of town, the Garden was a whole new way to experience a show. The Garden is next to downtown Boston, adjacent to a train station and surrounded by city streets lined by three-story brick buildings. Nearby parking is limited -- and was even more restricted for the Dead's visit with several lots closed off. So the pre-show scene was crammed onto the streets next to the Garden: Rip Valenti Way, Portland Street and Friend Street. The entrance to the Garden is underneath elevated railroad tracks.

After the show, several nearby bars threw open their doors to Deadheads. Paddy Burke's Pub hung huge tie-dyed banners down three sides of its four-story brick exterior and proclaimed itself to be "GD Head Quarters." Paddy Burke's, as is typical of many Boston bars, seemed like four bars in one. Each floor was like a separate establishment: first floor for Deadheads with classic shows booming on the stereo and good beer on tap; second floor, a sports bar with three TVs; third floor, a band bar with an Irish group Sunday night; fourth floor, yet another bar with a loud jukebox blasting pop tunes for the college crowd. Across the street, the Commonwealth Brewing Co. offered a number of tasty home-brewed beers, but managers preferred to herd the 'heads down into the basement, presumably so their regular patrons wouldn't be scared off by the influx.

The Garden itself is a pit. Built in 1928, it is the most confusing and poorly designed arena I've ever been in. Signs to the bathroom often seemed to lead to nowhere or down maze-like corridors. The ushers were beefy, no-nonsense types who were all business when they decided to clear out the aisles. The balcony level is so steep that railings are in front of each row of seats so patrons don't pitch forward onto the floor. And with 15,500 Deadheads packed into the Garden for a show, the place quickly becomes a hot, dark dungeon with little air circulation. It apparently got so hot inside the Garden on the second night that a fire alarm was tripped during *Foolish Heart*, the second set opener.

But the shows themselves were great. The *Scarlet Begonias > Fire on the Mountain* that opened the first night's second set lasted a pleasure-tingling 27 minutes. Deadheads in the top of the lower level passed down a long fluorescent green chain of connected glow sticks, but were unsuccessful in egging the band into playing *Unbroken Chain*. *He's Gone* featured good harmonies and a nice little jazz jam before the *drums*

(continued >>>)



THE BOSTON HERALD SATURDAY, SEPTEMBER 25, 1993

ARTS & Lifestyle

Dead comes alive in Boston

First of 6 concerts good, not exceptional Music

By DEAN JENNISON
The Grateful Dead's first of six Boston shows, which started and ended at the end of the night, was a good one.



segment. There was more jazz jamming during *Around and Around* to close the set. Overall, it was a good, solid show, despite Bobby breaking a fingernail during the first set. Bobby spent halftime talking about environmental issues with U.S. Sen. John Kerry, a semi-Deadhead who first saw the band at the Fillmore in the late '60s, according to the *Boston Globe*.

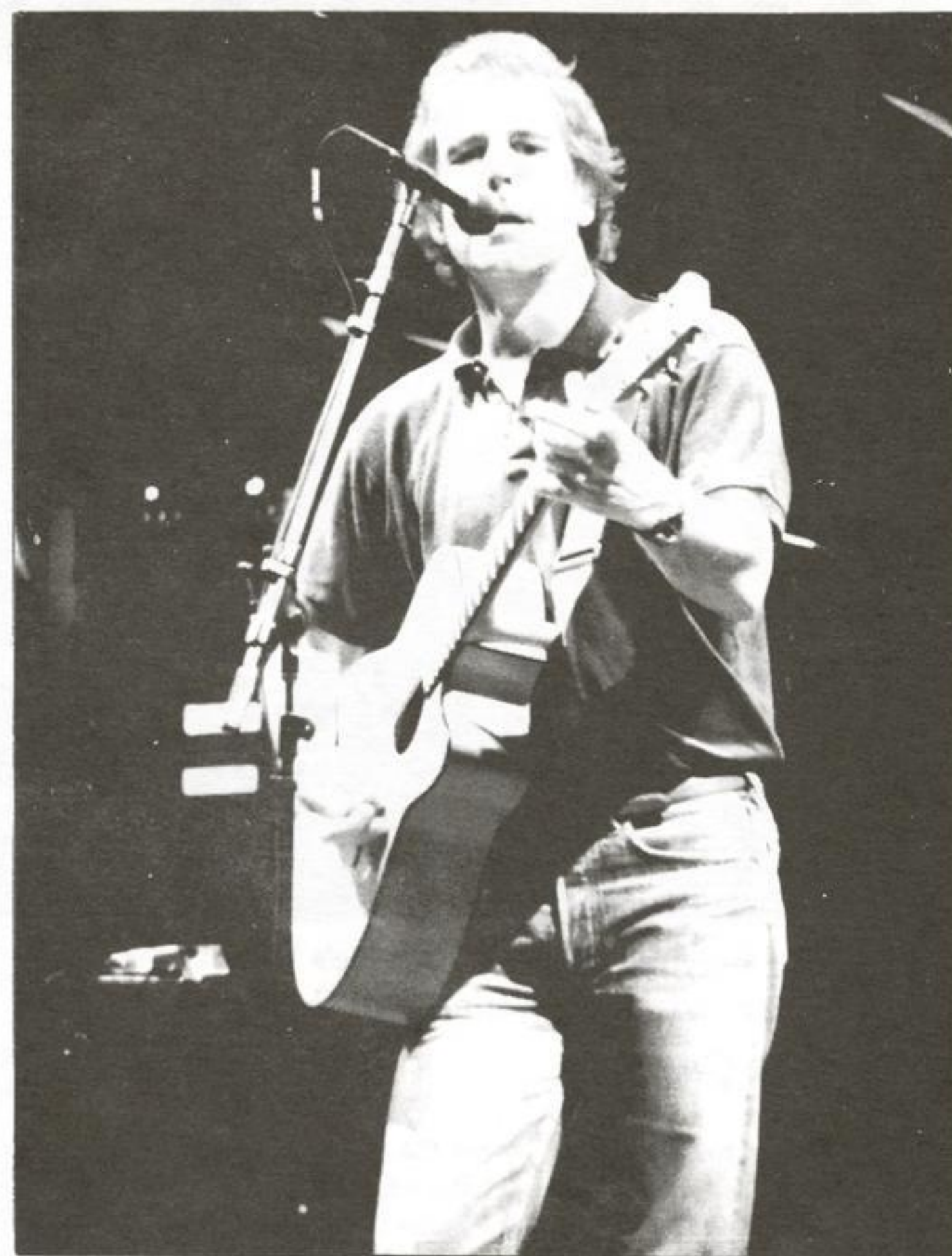
The second night was my least favorite of the first three shows, but that may well have been because I was seated in the Stadium section underneath the upper balcony at the back of the Garden. It was a true sweatbox. But I did learn the Boston pronunciation for the evening's third song -- *Losa*. *Foolish Heart* followed by a *Box of Rain* were a wonderful pairing to kick off the second set. *Corrina* also was good and was followed by a nice unrelated jam before the drummers took over. But the second half of the second set seemed rushed; none of the four songs were aired out to their fullest potential. Had I known at the time that I was hearing the only *It's All Over Now*, *Deal* and *Box* of the entire 23-show Fall Tour, I probably would have been more appreciative.

GD Ticket Sales was kind enough to put me in the fifth row for the third night and there's nothing like a bird's eye view from the floor to heighten your appreciation of a show. There was good playing throughout, with the added treat of seeing Bobby strap on a white acoustic guitar to strum his way through *Me and My Uncle* > *Maggie's Farm*. Jerry, though, had a guitar malfunction during *Maggie's* that might have thrown him off some. But instead of ending the hour-long set with *Easy Answers*, Jerry tacked on a bonus *Don't Ease Me In* to get the crowd moving and bopping through halftime. My only complaint with the second set was that it was too short. *Iko Iko* got the party rolling again and *Truckin'* is always fun to hear. But I really was hoping for some *Good Lovin'* when the soaring *Standing on the*

Moon ended, only to see Jerry and company amble off stage. In a rare comment when they returned, Bob announced that the band was still debating the encore selection. They quickly settled on the Beatles' *Rain* -- an appropriate tune to match the grey, soggy Boston day and night that awaited us outside.

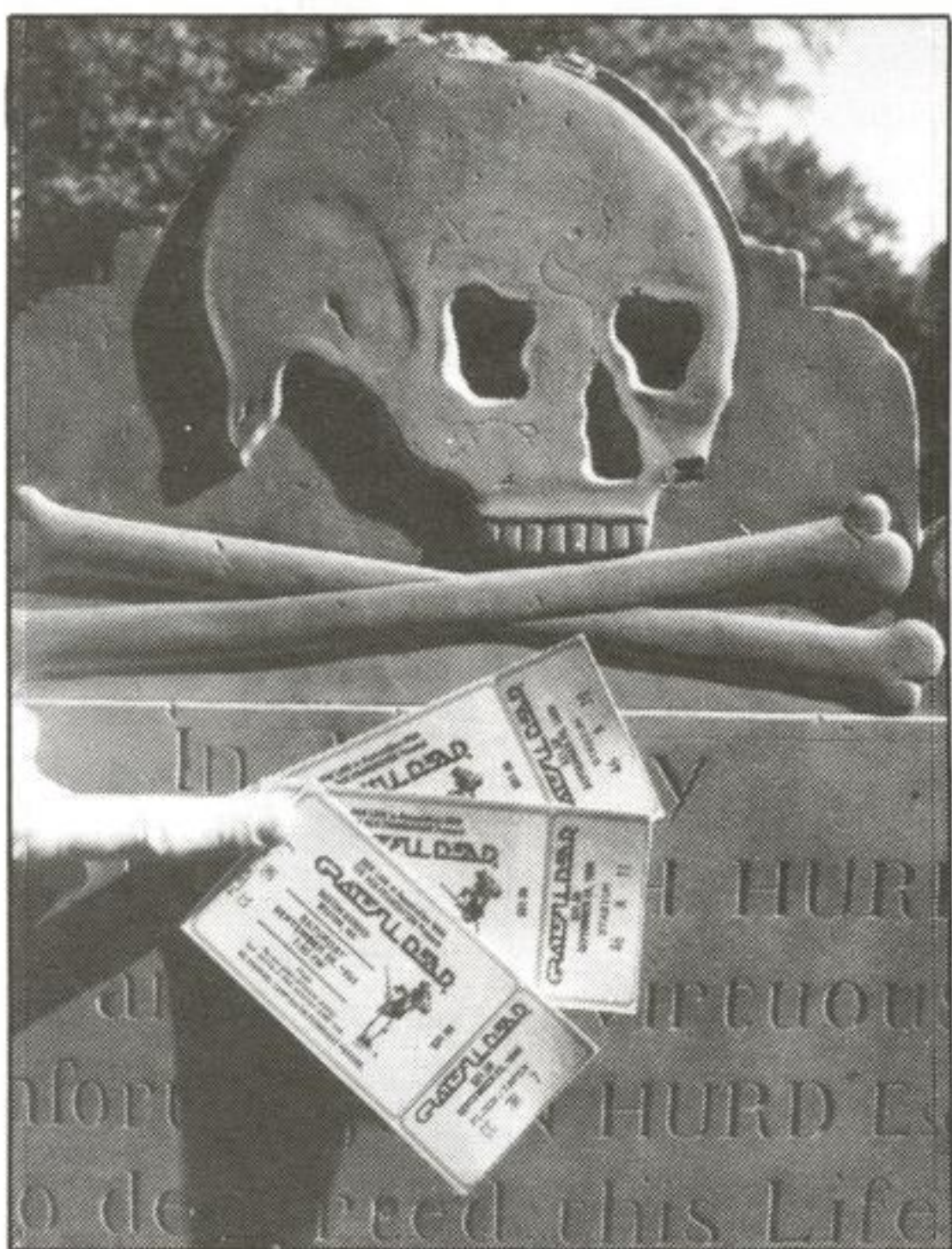
[Note: Unfortunately, I had to get back to Ol' Virginy and missed the final three nights. But it's worth noting that Bobby played acoustic on *Tennessee Jed* to close the first set on the fifth night and again on *El Paso* on the sixth night. That final show also saw *Lucy in the Sky with Diamonds* move out of the encore position to open the second set.]

-- August West



Bobby played acoustic guitar during three Boston shows.

Photo by August West



A Deadhead at Boston's historic Granary Burial Ground sports three tickets to the Sept. 25 Rex Foundation benefit show.

Photo by August West

Rare Daze

Continued from Page 5

One day when Rare Daze reaches its musical apex, Bernie hopes to have even more members. "I'd love to have a number of guitarists, lots of back up singers, and maybe even a horn section," Bernie said. He said he continues to look for musicians who "ideally have the personality, ability and expectations" to augment the texture of the band's music to provide "more space to run in." The musical and improvisational possibilities seem endless.

Still playing mostly in the Mid-Atlantic region (Virginia, North Carolina, and D.C.), Rare Daze has now opened for the likes of Merl Saunders and Widespread Panic, and also has played the Wetlands Preserve in New York City. The band is thriving on its own material after travelling the frustrating road of being a cover band and having survived some difficult setbacks. They also have a new album due out this month called *Word For Word*.

"We never want to cheat ourselves and pretend to be something we are not," Bernie explained. Barbara joked that her goal for the band was "to stand on us alone ... and eventually be able to eat more than one meal a day."

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GREEK FRIED PHISH:

AUGUST 28, 1993



Phish's Mike Gordon jams with J.J. Cale's Band at the Greek Theatre. From left to right: Christine Lakeland, Jim Karstein, Mike Gordon & J.J. Cale

Photo by Rebecca Quate

by Rebecca Quate

Phish Hotline - 617.862.7820

Bright and warm days around the San Francisco Bay were created for good, live music. And what better place to spend it than at the legendary Greek Theater on the campus of the University of California in Berkeley. J.J. Cale walked on stage promptly at 6 pm with his band: Rhythm guitarist Christine Lakeland and drummer Jim Karstein, whom Cale oddly referred to as "congos and crap."

Compared to the energetic stage antics of Phish, elder statesman Cale was positively mellow. He stood casually at the mike as he sang his classics and gracefully played his deep, bluesy riffs. For the final few songs of his set, Cale invited Phish bassist Mike Gordon to join him on stage. Mike's bass rounded out Cale originals *Cocaine* and *After Midnight*. It all seemed very spontaneous and Mike had his opportunity for some solos. Mike displayed his improvisational skills with ease and the whole atmosphere couldn't have been more relaxed as he performed with a living legend.

Forty-five minutes after witnessing this bit of musical history in the making, the crowd was ready to Phish. The Greek was mostly filled to its capacity of 8,700 by this point. The sun was beginning to set as the band walked on stage and immediately started off with a driven version of *Llama*. The audience performed a good synchronized bouncing routine during *Bouncing Around the Room*.

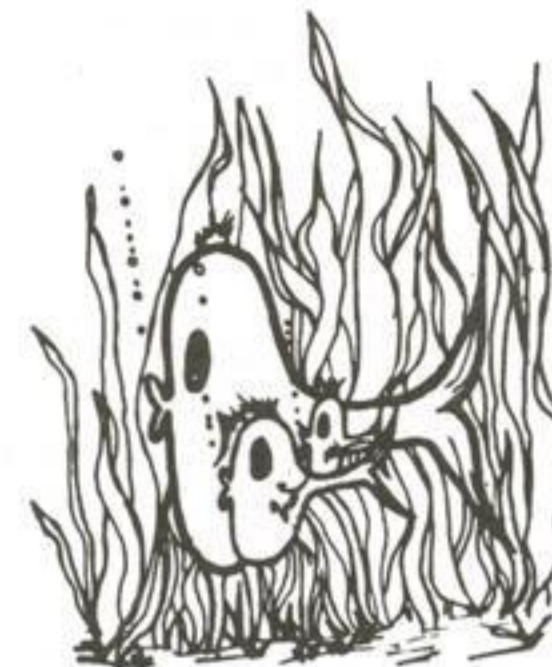
Tubbs left his drumset, put on a funky washboard and headed for the center stage. As Phish cranked the bluegrass tune *Mississippi Delta Home*, Tubbs played the hell out of that washboard. The next selection, *Maze*, definitely was the highlight of the first set. This song reached climactic points that seemed impossible to surpass, but the band soared past the boundaries. Trey danced and kicked his feet as he tore off some thunderous riffs. He looked like he was enjoying himself as much as the crowd. *The Squirring Coil* highlighted Page's diverse keyboard talents and featured an emotional piano solo. Suddenly from the darkness the Dude of Life materialized, dressed in a top hat and a red cape in his first West Coast appearance. He began throwing candy, cups, and sand into the audience as he wailed away on *Crimes of the Mind*. For the finale, the Dude kicked a box into the air and discarded a rubber chicken to the wind. What a hyper dude and what a way to close the set!

2001: A Space Odyssey set an eerie tone for the start of the second set. The light show was the best I've ever seen at a Phish show, thanks to lightman Chris Kuroda. During *Run Like an Antelope* the lights were winding and rising into cylindrical shapes because of their interaction with the smoke off the dried ice. At the same time, ruby red lights were reflecting off the backdrops -- an effect that perfectly accented the intensity of the music. Trey strapped on his acoustic guitar and performed a sweet *The Horse* in a single spotlight. As an audience member yelled out "You are God" during the gentle segue into *Silent in the Morning*, Page took control with his angelic vocals.

During *It's Ice*, Tubbs stood up and did a little boogie to show his enthusiasm. Trey took over the drumming duties as Tubbs again occupied center stage to sing *Purple Rain* with his vacuum cleaner to boot. Tubbs was decked out in his eyeball dress and not the red doughnut dress he had worn the previous set. Not only does this man play drums, trombone, guitar, washboard and do the "Hoover maneuver," but he sings the hell out of a Prince signature song and changes his wardrobe in mid-show. That's what I call multi-talented! The lyrically mysterious *You Enjoy Myself* evolved into a supplicated church choir ending that became a jazzy intro for *Contact*.

The first encore, *Daniel*, resembles an old gospel tune, except played at high speed. Before the final chorus, Trey read a list of crew-members' names to thank them for making their summer tour a success. In the last acappella closer I had seen the band perform, they used microphones to avoid the hassle of trying to quiet down an unruly crowd that insisted on screaming out *Free Bird*. But at the Greek, an attentive audience stood quietly for *Amazing Grace*. The perfect acoustics of the amphitheater and the musical perfection of the band's harmonies were humbling.

Of the night's 22-song repertoire, only six songs hadn't been recorded on any of the band's albums, a departure from the usual emphasis on new material. This may have been in deference to West Coast newcomers who don't get to see Phish too often. Yet, nothing about this concert was predictable. Little trampolines and large talents provided for a spectacular evening and I've decided there's no better place to "enjoy myself" than at the Greek!



Tuesday

28 DEC.

Bender Arena
Washington, DC

Doors 6:30/Showtime 7:30

Wednesday

29

New Haven Coliseum
New Haven, CT

Doors 7:00/Showtime 8:00

Thursday

30

Cumberland County Civic Center
Portland, ME

Doors 6:30/Showtime 7:30

Friday

31

The Centrum
Worcester, MA
NEW YEAR'S EVE

Doors 7:30/Showtime 9:00

Phish.Net

The Phish.Net is an international community of approximately 25,000 computer users who share Phish concert experiences, tapes, stories, and other common interests. To get connected, send electronic mail to phish-request@phish.net with a message containing the word "subscribe" on a line by itself, or if you have access to Usenet news, join the newsgroup rec.music.phish. (You will need access to an on-line computer service with connection to the Internet in order to do this.) We'll see you in cyberspace....

Plugged In

by Laura Smith



Computer technology has soared in the past few years and with all the new technology has come the advent of the personal computer. Ten years ago, it was almost unheard of to have a computer in your home (unless it was used for business), but these days you're considered out of touch if you *don't* have one. And with most computers sold these days comes that all-important item - a modem - which is used to connect your computer with the ever-growing world of electronic communications. As many of you already know, there is a whole new way to get your information, whether it be stock quotes, daily news, weather, gossip, personal mail or last night's set list, and that is through electronic mail and bulletin boards. That's right. Just plug your computer into your phone line, dial up one of the many electronic services and you can have any information you could possibly desire right at your fingertips. For just about anyone, the networks will contain something of interest. And for just about every area of interest, there are nets that exist specifically for them. So, let's take a look at a few of the "Dead" Boards.

First of all, I want to say that the topic of Deadhead Bulletin Boards is huge. In attempting to write about it you must first know that even as I write this, things happen so fast that parts of this article could be yesterday's news. This is an attempt to let you know what benefits being on one of these systems might bring to you, and to give you an overview of what bulletin board services and networks are available to Deadheads. If I have left out anything or provided incorrect information, please feel free to write and let me know.

What can you get out of a Bulletin Board?

Lisa Arcoleo, a user in Freehold, New Jersey, writes about her favorite board "Terrapin Station." "Primarily, I've met lots of really cool people through Terrapin. Expanding your network then opens up lots more possibilities and presents many new opportunities. It's a fantastic resource for reading press releases about the band, gathering critical ticket information, finding out about people's experiences with venues, the Dead, other bands. Hearing about dream meetings with the boys or other celebrities (living vicariously through my fellow Terrapiners). There's also this guy that writes these Bob Weir Fan Club meeting minutes who is absolutely hysterical. We look forward to his ventures onto the board. It's a place for people to vent frustration; elicit advice on a multitude of subjects; trade tapes; sell things; deal with extra tickets (and seek them when necessary); elicit rides, directions; express opinions; and learn. There are lots of neat 'archives' that can be downloaded such as set lists, cool graphics, info, info, info! Users can also upload their tapelist and download other people's lists. So if you can't find that elusive show, it's a great resource for widening your search."

What Lisa said is a perfect example of what's available out there. Over a year ago, I signed on Prodigy because my brother-in-law gave me the software for free, which included one month of free usage. I didn't even know it when I signed on initially but quickly found that there was a lively exchange about the Grateful Dead going on in their Arts & Entertainment section, and also found myself amongst hundreds of new friends...all faceless. But that didn't last for long because at each show, Prodigy heads (or *P heads, as they refer to themselves) arrange meeting spots. In Atlanta last year, a bunch of us all rented rooms at the same hotel and had a party after one of the shows. It was a fun way to put faces with the names and discuss things in greater detail, although I felt like we were long lost friends who just hadn't seen each other for a while. It's a very "different" way to meet a friend, not by conventional means but by taking one thing that you have in common and using it as a tool to learn more about others. So, while you're gathering all of this cool info about your favorite band, you're also hooking up with a new source of tapes, ideas, and even a place to stay the next time you're traveling.

Unfortunately, the *P thing came to a rather abrupt ending last July. When most of us originally signed on, *P was available on a flat monthly fee basis. This entitled you to unlimited time on the bulletin boards. But in July, they switched over to an actual usage-time billing system which caused thousands of members to drop off like flies. Another negative aspect of *P is the fact that

they censor what gets posted on the boards. For instance, if a request for a tape was worded incorrectly the censors would send it back because they claimed the person was trading tapes for profit. How they figured that I'll never know.

I am currently signed on America Online, where I have become what is termed as a "Prodigy Refugee." America Online offers a number of things that Prodigy doesn't, including its very own Grateful Dead forum, as well as the opportunity to talk live at any time with other Deadheads, or a lively chat on Tuesday nights with author and host of the Grateful Dead Hour, David Gans.

Where do you start?

Boards like Terrapin or Prodigy are just a couple of the options available to Deadheads. Other "Grateful Dead" exclusive boards exist, and all you pay is your long distance bill to dial them up. Many other network communication services are out there as well, with differing pricing structures. The best thing for anyone who is interested in signing on one of them to do is first of all, determine whether you are interested in Dead news only, or if you want to be able to use your computer like a daily newspaper. I might be incorrect in saying this, but it is my opinion that signing on one of the services like CompuServe might be a better deal because you get all of the added benefits and can dial a local number to access the service. On the other hand, if you keep up with current events via the TV or the newspaper, you may have no use for this type of service and you might want to go directly for the prized Dead info. In that case, definitely go with the tried and true Dead-only boards.

Probably the most well known and best source of information about the Grateful Dead would be The Well, which includes eight conferences devoted to the band. This "star-studded" network features visits from David Gans and Grateful Dead Ticket Sales' Steve Marcus. For information about joining The Well, call 415-332-4335.

More technically and politically correct minded folk might be happier in the realm of the Internet, which is undoubtedly the largest network of computers around the world. Thousands of institutions and research organizations are hooked into this system so the information you can obtain from this network is mind-boggling...but at any rate you can get to Internet through a gateway in many of the other networks, such as America Online or Econet. From what I can gather, many of the Internet's users have access through a school or university, and it is not what you would call user-friendly. Eventually, however, we will probably all be hooked onto the Internet in some form or another.

As for the services you can sign on, there is America OnLine (800) 827-6364, CompuServe (800) 848-8980, Prodigy (800) 776-3449, Delphi and Genie. These are voice numbers for information. I don't have the numbers for Delphi or Genie handy but you can probably obtain them without too much difficulty. And, there are also probably other networks which I have failed to mention here.

As for some of the Grateful Dead Bulletin Boards...I'll make a list below. The numbers listed are for modem connections, not voice. Some of these boards have an annual membership fee, some cost you only the long distance charge. Just check the rules when you sign on. Happy computing!

Dead Board (PA)	717-677-9573
Box of Rain (FL)	305-823-8757
China Cat (MD)	301-604-5976
Club Dead Robo-Board (DC)	301-353-8526
DarkStar Systems (CA)	206-578-1157
Electric Eyes (NYC)	212-477-0671
Eyes of the World (CA)	213-375-3962
Fisherman's Wharf (PA)	215-383-7245
Mars Hotel (IN)	317-362-6573
Slipknot (MD)	301-628-2324
Steamroom (FL)	305-556-3260
Sugar Magnolia (VA)	703-347-7460
Terrapin Station (CT)	203-656-0134
*Unbroken Chain (?) (PA)	215-871-3731

*no affiliation with this publication

If you are a bulletin-board user, please feel free to write and tell us why you like the system you're on. Also, please feel free to write with any additions or subtractions to the list above.

CD REVIEWS

Reviews by Bill Melton

Not for Kids Only

Jerry Garcia and David Grisman
Acoustic Disc
12 cuts, total time 50:52



The Dead plunge through the hyperspace of human agony with a searing *Morning Dew*, then segue into these classic words: There might be bugs on some of you mugs, but there aint no bugs on me. The crowd goes wild.

Not for Kids Only is yet another stage for Jerry's folkie inner child. No mind-bending arpeggios here, but it is a bunch of fun. A friend of mine bought it for his kids (so he says), and they seem to like it.

And what youngster wouldn't like two world-class musicians making boingy sounds and trading cornball jokes (from *Arkansas Traveler*: Have you lived here all your life? Not yet.) *Teddy Bears' Picnic*, *A Horse Named Bill* (what is that familiar tune?) and *Hopalong Peter*: all the CD's songs are traditional old-time folk tunes, except for Elizabeth Cotten's *Frieght Train*, a beautiful hymn to lonely travelers. *A Shenandoah Lullaby* evokes the instrumental *Shenandoah* Jerry slid into from *Space* a couple of times last year. (It should have stayed that way; his wailing topples the high notes.)

At a family gathering, the liner notes muse, Uncle Jerry and Uncle David unpack the guitar and mandolin and sit down in front of the fire to make music. Since we're all just kids anyway, this one should touch something inside us.

Watchfire

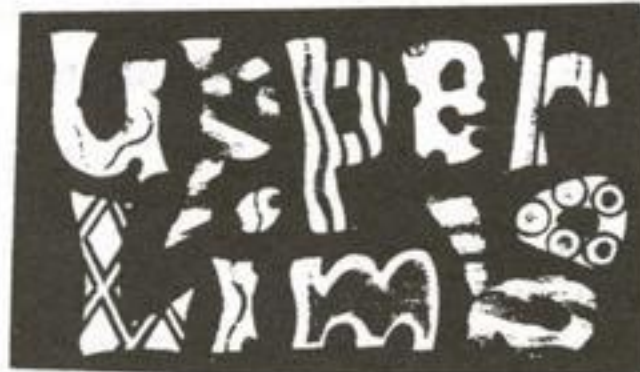
Pete Sears and Friends
(Jerry Garcia, Mickey Hart,
John Cipollina, David Grisman,
Babatunde Olatunji, Mimi Farina,
Holly Near, etc.)
1988, reissued by GDM
10 cuts, total time 42:58



This is a noble project. Unheralded Deadpal Pete Sears gathers some big names and shows off his songwriting, singing and playing skills.

The CD has an pleasantly exotic sound to it, and it should, as it attempts to express concerns for Third World peoples and problems. The theme of universal togetherness, expressed most powerfully in the final cut, *Let the Dove Fly Free*, in which the phrase Peace will come is spoken in nine different languages.

The weak link is Sears' vocals. His singing just takes me nowhere, Im afraid. But he has lots of good help and everything else working for him, so I expect this disc will find its audience.



Upper Limbo

Ken Nordine
Grateful Dead Records
14 cuts, total time 64:11

That's because beginnings are arbitrary. They only happen when you tell yourself they're going to happen.

Ken Nordine is Rush Limbaugh on acid. His voice is his instrument, and he is a virtuoso. The deep resonance is startling and soothing at the same time. Rich layers of detached free-association roll from his lungs. It gets really strange, then suddenly it seems to make sense, and now it's silly.

Nordine has traveled on his gravel vocal chords for decades. His "Word Jazz" was a psychedelic stew of sound that challenged the ears to keep up. On *Stay Awake*, a warped 1988 reworking of Disney music, he created an eerie *Hi Diddle Dee Dee* that puts a new perspective on the evil lurking in Pinocchio.

Upper Limbo is more relaxed, but still off the wall. His non-sequitur monologues -- conversational poetry, really -- are set to some fine and varied background music. The result is just something you'll have to experience at least twice, perhaps in different moods. If it doesn't start sucking you in by then, don't worry. That voice will haunt you when you least expect it.



Jerry & Bruce at RFK 6/93

Photo by Tim Ashbridge

HORNBY UPDATE

by August West

Williamsburg native Bruce Hornsby has been busy traveling the circuit, promoting his *Harbor Lights* album and easing back into his own gigs.

In June, Bruce and his new band (with old drummer friend John Molo, bass player Jimmy Haslip and keyboardist John Thomas) toured Europe for three weeks, playing small venues in Amsterdam, Copenhagen, Berlin, Rome, Hamburg and Stuttgart. Bruce interrupted his European tour after the Rome show to fly back to Washington to perform at the First Annual National Sports Awards Show. As part of a tribute to the late tennis great (and Richmond native) Arthur Ashe, Bruce performed a solo piano version of John Lennon's *Imagine*, one of Ashe's favorite songs. Then, he got on a plane and flew to London, where he went directly from the airport to the stage for his concert. On June 25 and 26, Bruce and his accordion were on stage with the Dead at RFK.

Bruce's North American tour to promote the new album began in Atlanta on Sept. 3 and came home to Richmond's amphitheater the next night, a Saturday. At the Richmond show, Bruce mingled his old and new tunes with snippets of Dead songs. In the first set, *Scarlet Begonias* preceded *A Night On The Town*, which flowed into *Not Fade Away*. Bruce also pulled out the Band tune (and sometimes Dead encore) *The Weight*. In the second set, *Rainbow's Cadillac* was wrapped around *Franklin's Tower*. Another *Harbor Lights* song, *Talk of the Town* was sprinkled with the *Dark Star* chords that Branford Marsalis put in the album version of the song. Bruce gave us two encores -- *Another Day* and an old-new combo encore of *Mandolin Rain* and *Fields of Gray*.

The Bruce tour had an ambitious schedule that carried him to California, Missouri, Texas and Florida in October; the South and Midwest, Canada and the Northeast in November; and the Northeast and back home to Virginia in December. The preliminary schedule had 55 shows listed over four months. Bruce also has been getting a lot of TV exposure, which included an appearance on Jay Lenos *Tonight Show* on Oct. 8. Bruce performed yet another version of *Valley Road* (this time it was jazz-infused with Branford on sax) and a piano solo of *Fields of Gray*, which is a song dedicated to his twin sons.

SLIPKNOT!

Word Find

by Joe Herbert

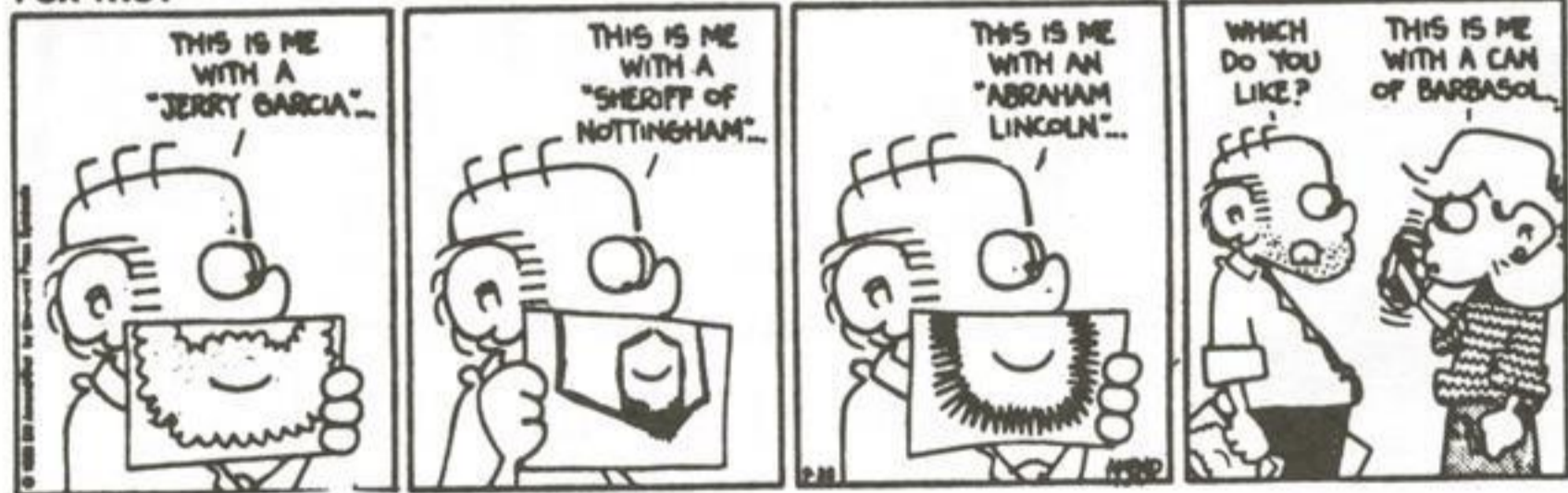
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AIKO-AIKO
 BERTHA
 BIG RXR BLUES
 BIRDSONG
 BLACK THROATED WIND
 BLACK PETER
 BLOW AWAY
 CANDYMAN
 CASSIDY
 CHINA CAT
 CHINA DOLL
 COMES A TIME
 COSMIC CHARLIE
 DANCIN' IN THE STREETS
 DARK HOLLOW
 DARK STAR

DEAL
 DIRE WOLF
 DOIN' THAT RAG
 THE ELEVEN
 EL PASO
 EYES OF THE WORLD
 FRANKLIN'S TOWER
 GOOD LOVIN'
 HELP ON THE WAY
 HERE COMES SUNSHINE
 I KNOW YOU RIDER
 JACK A ROE
 LAZY LIGHTNING
 LET IT GROW
 LOOKS LIKE RAIN
 LOOSE LUCY

LOVELIGHT
 MORNING DEW
 MOUNTAINS OF THE MOON
 NEW POTATO CABOOSE
 THE OTHER ONE
 PLAYIN'
 ROSEMARY
 ROW JIMMY
 SHAKEDOWN STREET
 SLIPKNOT
 ST. STEPHEN
 THEY LOVE EACH OTHER
 TOUCH OF GREY
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FOX TROT



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GRATEFUL GOURMET

This issue's Guest Gourmet is none other than Wes Wyse, co-founder and co-editor of *Unbroken Chain* from 1986-1989. Wes is currently residing in Charlottesville, Virginia and runs a mail order spice company called Spices, Etc. They stock not only bulk spices, but lots of obscure sauces, hot salsas, gift baskets and other hard to find items for your pantry's collection.

While the recipe for grilled marinated vegetables below could be called a summer recipe merely because of the fact that it utilizes a grill, those of you who have gas grills know that they get used all year round. At any rate, if you're into cooking and want to have a look at Wes' catalog, call Spices, Etc. at (800) 827-6373 and tell them *Unbroken Chain* sent you. And in the meantime, tempt all your friends to eat their veggies by fixing up this delectable dish below!

GRILLED MARINATED VEGETABLES

- 8 Zucchini, Halved Lengthwise
 - 8 Yellow Summer Squash, Halved Lengthwise
 - 4 Red or Green Bell Peppers, Sliced Lengthwise
 - 8 Large Mushrooms
- Herb/Lemon Marinade (recipe below)

Arrange vegetables in a baking dish. Pour marinade over, let stand 30 minutes at room temperature. Prepare barbecue, remove vegetables from marinade. Grill until golden, turning frequently, about 10 minutes. Season with salt & pepper.

HERB/LEMON MARINADE

Whisk together the following:

- 2/3 Cup Olive Oil
- 1/3 Cup Lemon Juice
- 1/3 Cup Dry Vermouth
- 2 TBSP Dried Rosemary, Crumbled
- 1 TBSP Dried Thyme, Crumbled
- 1/2 Tsp Sugar
- 1/2 Tsp Salt
- 1/2 Tsp Coarse Black Pepper

This marinade is also excellent for meat, so double the recipe if you use it to marinate steaks or chicken.

SPICES ETC...

PO Box 5448
 Charlottesville, VA 22905

EDITOR'S PAGE

Continued from Page 3

example, since 1994 will be our ninth year of publication, theoretically our first issue of '94 should be Vol. 9, No. 1, but since we are so far behind, under our old numbering system it would only be Volume 8 Number 2. At any rate I have printed up a list shown below, which shows the old last issue numbers and what their new equivalent is. The way we arrived at "#46" was to count the total number of UC issues ever published, and this is the 46th one.

Next thing I want to talk about is subscription rates. Yes, they are going up again (Sorry!). Actually, the cost will remain \$12 for an annual subscription but that will only include four issues instead of six. I will honor any early renewals at the \$12/6 issue rate prior to January 1, 1994. The increased cost of printing is the culprit. Bigger issues and four-color covers have upgraded the quality but at a substantial increase in production costs. Ad rates will suffer an increase as well, and price changes will be reflected in a new ad rate sheet. We plan to offer full-color options for ads on the inside covers and possibly the back cover as well. Our goal is to publish a magazine that you will continue to look forward to and we appreciate your ongoing support and understanding.

That's about all we have to report from UCHQ. I hope everyone has a happy and safe holiday season! See you in 1994!

New Numbering System

Below is a chart that should help you to understand how our Volume/Number numerical system has changed. For instance, if the "last issue" number on the label of your previous issue (7/6) said 8/4, then your last issue now would be Edition 49.

8/1=46	9/1=52	10/1=58
8/2=47	9/2=53	10/2=59
8/3=48	9/3=54	10/3=60
8/4=49	9/4=55	10/4=61
8/5=50	9/5=56	10/5=62
8/6=51	9/6=57	10/6=63

ANOTHER STRANGE TRIP IN ALABAMA

by Wildman Steve

It was a beautiful October day in Alabama, the leaves beginning to turn, the temperature still warm but moderating, and hordes of hippies headed toward Sandy Creek Music Park for a show headlined by Merl Saunders and Widespread Panic.

Sandy Creek is a big field with a stage located at one end, surrounded by woods in the middle of nowhere outside the city of Montgomery. What a great place this would be for a Dead show!!! As folks started to arrive, the show began with a set from the Atlanta-based band The Grapes, who put on a SMOKIN' set of great bluesy jams in the Dead tradition. It was a shame they were forced to go first instead of the unknown band Soko, who were scheduled to start the festival, as many fans had not yet arrived. This had no effect on The Grapes, as they proceeded to jam as if they were playing to a sold-out Madison Square Garden. The Grapes were followed by Blues Old Stand, a bluesy local rock band, who gave us a good set of classic blues-rock as the crowd grew larger by the minute. At this point, the audience was ready to get down to some real jamming, and were disappointed when Soko took the stage. Nobody knew what to expect from this unknown act, but it became perfectly clear rather quickly that this grunge-metal band was not going to fit at all at this show. By the third song, the crowd was throwing bottles and razzing the thoroughly awful band so badly they left the stage.

Finally--it was time for Merl Saunders & the Rainforest Band. They kicked off with a tune from Merl's latest CD called *Such a Lovely Night* and I knew it was gonna be a smoker when, out of the blue in the middle of a sweet guitar solo, Mike Hinton whipped off a subtle lick from *China Cat Sunflower* and then proceeded to blow our socks off with more musical fun than humans should be allowed. The set cooked through great blues tunes, a cool lyricless rendition of *Fire On The Mountain* and a rousing version of *Bertha* that had the crowd literally jumping with delight.

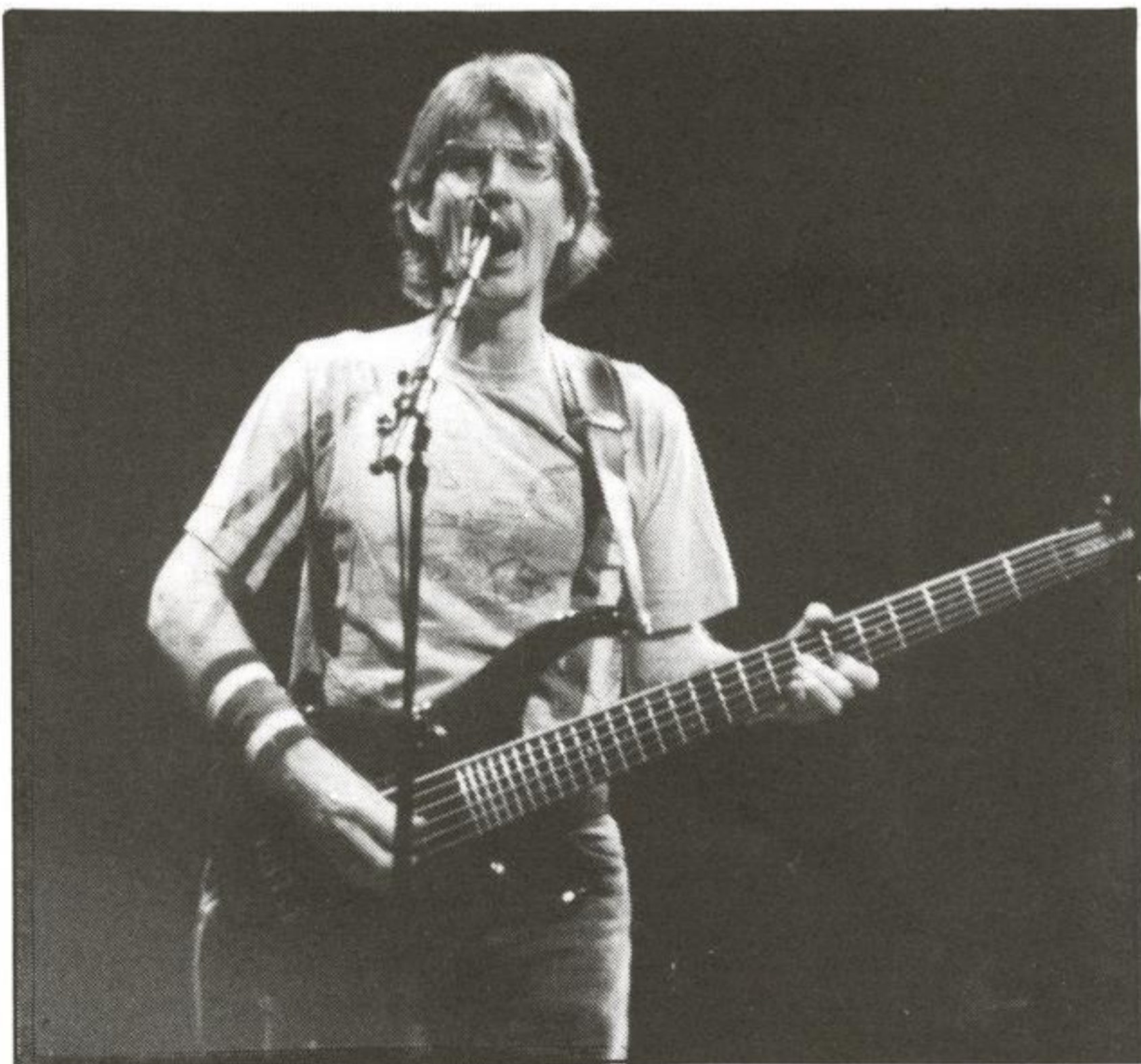
After the set, I went backstage and met Merl and his guitarist, Mike. Merl was very friendly and made a reference to a future project with Jerry, but wouldn't disclose any details.

Widespread Panic took the stage next, and I was thrilled when Merl walked on midway through their set to jam. The Panic were in great form, jamming through tunes from each of their fine albums, and when Merl sat in with them, the magic really began. You could see the excitement building in the faces of the band members and the music reflected their emotion. Merl left the stage after one good jam only to return for the encore, which capped the evening with an intense jam. After the show, I talked briefly with some of the guys from Panic, and learned that they thought the next album would be a live one!

As for me, I certainly hope so -- Widespread Panic really does put on a great live show as does Merl & the Rainforest Band. Don't miss them next time they're in your area!



Prodigy Pals Rick Patterson, Cathy Carhart and Wildman Steve



Phil at MSG

Photo by August West

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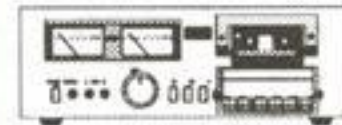
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NEED TAPES! Have 225+ hours, want thousands more! Have lots of 1993, need everything! MRC P.O. Box 95062, Durham, NC 27708-5062.

KIND HEAD looking for reliable traders. Soundboards preferred. 600+ quality hours. Uncle John Flan. 930 42nd Street, Kenosha, WI 53140.

I WANT YOUR TAGS! To supplement Laura's Grateful Plate Poster - mines GR8TFUL (NJ) -send your license photo to GR8TFUL, 110 Bartram Lane, Ocean City, NJ 08226.

SSDD We will get by, we will survive... Lets trade tapes, love and happiness!! The Rescuer.

SEE ME THRU to 4/21/86, 8/27/72, 5/2/70. HQ 93s and others to trade. Philophiles welcome! C. May, 1075 N. Miller #9-245, Scottsdale, AZ 85257.

NEED JGB 8/7/93 and Jethro Tull 10/22/92, both Seattle. I will send blanks. Please help! Erik Rosenour, 21801 NE 4th Street, Redmond, WA 98053.

WILL TRADE DEADBASE IV, for tapes. Have 3000 hours, need Moby Grape, 92/93 Dead. Douglas Flick, Box 144, Kittanning, PA 16201.

DEAR ANDREW, thank you for being the most wonderful best friend and husby a woman could ever ask for. Chloe.

SHARES JERRY'S B-DAY! Welcome McKenzie Kathryn Osborne, born 8/1/93 to the lucky Dennis & Terri Osborne! Congrats you two, and welcome sweet McKenzie! Love, lps

BQ, SHELLSTER, JIM, JASON & PJ: Grooving to the motion of the sea, but there is a price for being free because free don't come easy. I'm a lost sailor without y'all. Peace & Love from South America. Angela.

ATTENTION BOSTON-AREA TAPERS: On Sunday, Sept. 26, I handed off my friend's Denon DTR-80 DAT to someone I was sitting next to the previous night. His name was Joe and he ran a Sony D-10 DAT and a 4-mic mix of Elektra and 2 other mics. Joe was in Sec. CC, Row 38, seat 6 at the Sat. (9/25) show. There are 2 distinguishable features about Denon. Any leads would be appreciated. Please contact Jeff Prater (215) 433-8710.

REMEMBER: You're either on the bus or off the bus. Stay on the bus, o.k.? See Ya - Bob Keller

Have lots of cool old tapes, really need some new ones. Please write, 213 N. Campus Avenue, Oxford, OH 45056.

BOYCOTT JESSE HELMS! Quit smoking cigarettes. When you get the urge, think Jesse Helms. A former addict, Mike D.

HAVE SOUL HAT, need: Beanland, WP, GD 12/16/92, 5/21/93, and any A+, WRSI, Donald and Kim USL #43285, Lafayette, LA 70504. 318-233-3790.

OLD HAT - No time to tour. Will appreciate tapes. Will pay postage, handling & blanks. BMG, Esq. 1831 Chestnut St. Suite 400, Philadelphia, PA 19103-3704.

N.J. HEAD, looking for local trades. 800+ M.B.-A Liberty St. Apt. 102 Little Ferry, NJ 07643, Others welcome too.

LA AREA DEADHEAD seeking tape trading/travel. Beginners welcome. J. Greer, 1175 Deerfield St., Ontario, CA 91761.

EXPERIENCED TRADER w/ 600+ hrs. of mostly 90-93 Dead. Looking to trade with other heads with the same. Beginners welcome. Mark McKercher, 120 Parkway Dr. Newport News, Virginia 23606.

HAVE 150+ Hrs. Dead, want more Dead and need Phish, Blues Traveler, and REALLY need Aquarium Rescue Unit. Your list gets mine. Russell, 9512 Brian Jac Ln. Great Falls, VA 22066.

GRATEFUL DEAD SKIS. Never used, K2 giant slalom with Panther Dream graphics, 204 cm., \$450.00 includes shipping. Call Joe (801) 532-3228.

LOOKING FOR JGB Charlotte 11/10/91, low gen, JGB, Hot Tuna, or recent West Coast Dead shows. Have over 1000 hours to trade - lots of analog masters off DAT. Bill Pafford, Box 221, Surveyor, WV 25932, (304) 394-6067.

TOO MUCH of everything is not enough. Have 400+ hours of Dead and Non-Dead. Send lists to Jamie Yocom, 51 Golfview Cres. Dundas Ontario, Canada L9H 6T7.

FOLLOW YOUR BLISS rhythm children. May all your chains be unbroken. 5/16/93 Anyone?! Magic happened there. Kelly, 64 Exeter Street, Newmarket, NH 03857.

NEED THE BLUES, looking for Blues bootlegs including Clapton, Freddie King, Buddy Guy, etc. Lots of Dead+ to trade. Carl Schlenger, 24 Tilton Court, Baltimore, MD.

GOOD FRIENDS we have, or good friends weve lost along the way, in this great future, you cant forget your past, so dry your tears I say...Bob Marley Maggie, I miss you sis, love Catherine.

HELP ON THE WAY! Always interested in trading with serious traders. Have lots of good tapes. Write: Steve, 203 Woodville Alton Road, Hope Valley, RI 02832.

HELP->SLIP beginning collector high quality tapes. Will send blanks, postage. Ron, 2846 27th St., NW Washington, DC 20008.

HAH! Fooled you! You thought this was going to be another taper ad, didn't you?

LOOKING FOR Soldier Field 6/22/91 both sets. Contact Paul. OH 1-614-876-5054.

LONG ISLAND/Southern Connecticut WWSB 90.1 FM Tuesday nights 10-11 live musicians shows. Possibly coming soon: GD related show.

HAVE MANY hours + Dead, Phish, Blues Traveler. Would like more, your list gets mine. Let it grow!! J. Budzich, 249 Getzville Road, Snyder, NY 14226.

JENNIFER - You must be the angel I thought I might never find. Kevin.

THANK YOU for a real good time! To the boys for a killer year - take care Jerry!

SOMEWHERE OUT THERE is a perfect soundboard of my first show: 3/24/73. Lots to trade. Sharon, 2626 Catharine St., Philadelphia, PA 19146.

DEAR JEFF: I'm grateful I was dead for 18 years. I love you. Bev

PLEASE HELP ME find Oregon 8/21&22/93 shows! Great vibes, and great music! Were you there? Also desperately looking for other '93 stuff. Have some nice gems to trade. Josh Andersen, 5624 Cloverland Dr. Brentwood, TN 37027.

DEADHEADS - Starting collector needs tapes. Will pay postage/blanks. Send lists?! Thanks! Dan, 18 Westwood Road, West Hartford, CT 06117.

HAVE MUCHO to trade...Garcia, Dead, A. Bros. JPB, 711 W. Melrose Apt. D1, Chicago, IL 60657.

FLORIDA DEADHEAD doing Fed. time for L.S.D. seeks female heads for correspondence. Matt Martin #13705-018, PMB 1000, Tallahassee, FL 32301.

RICHMOND DH - seeks local traders (and others) for high quality trades, video HIFI SBDs; need '93. NAK. JP Hogge, 9500-C Copper Cove Lane, Richmond, VA 23294.

SEEKING HQ lo-gen boards. Have 1500 hours - Dead, eclectic others. Scott Schillo, 820 Ashbury St. #6, San Francisco, CA 94117. More ads >>>>

CLASSIFIEDS, continued from previous page

ALTHEA TOLD ME that the best tape is a new tape. Will trade my gritty kitty & booger collection for a soundboard or lo-gen audience of 6/19/80 (I). West High Auditorium, Anchorage, Alaska or do you have 7/4/87 Foxboro, Mass. The part with the Dead only? Guy & Melanie Cook, 4555 Shamrock Avenue, Baltimore, MD 21206.

HEY NOW - Thought we'd try finding a few kind folk for trading, carpooling and laughter with our free ad. Love, MOD305B TESC, Olympia, WA 98505.

GREETINGS. Have 250 hours Dead & others. Looking for a few more. Beginners welcome. C. Daniels, 1793 Villard St. Eugene, OR 97403.

SEEKING QUALITY, low-gen recordings Dead/others. (especially pre-'75 & '81 thru '84 in Dead sets). Have 1000+ tapes. Approx. 1/2 Dead. (HQ!!) Many FM masters too. Would also like correspondence with nice lady (18 to 40) any size/age. Friendship, pos. rel.? Need girlfriend. I'm 28, single, white, long brown hair, green eyes, 5'10", 160, fit (29" waist, 46" chest) Phototrade cool? Need Mo friends! Write, yall!!! Tourheads? Send tripz!! Space my face, please! *Jamie*, 7575 Roswell Road #2-116, Atlanta, GA 30328-1503.

BEGINNER SEEKS high-quality tapes. Will pay for tapes, postage. Thank you friends. Kathy, 220 Avery Glen, Decatur, GA 30030.

ESTIMATED PROFIT. The Grateful Dead bootleg albums. Illustrated discography lists more than 250 albums with every cover-, label & vinyl-variation. Send IRC for information. A.P. Delaney, Postfach 254, 91543 Dinkelsbuhl, Germany.

HEY NOW, want to thank Tiger Rose for a real good time. Looking for local tapers to trade with. Don White, 2017 SW Carolina St. Portland, OR 97201.

FAST RELIABLE TRADER W/ 350 hrs., looking for SBDs, especially 4/12/83 & 10/17/83, your list gets mine. E. May, 2826 Monument Avenue, Apt. #3, Richmond, VA 23221, (804) 359-4006.

J.D., J.A.D., J from T: I love you more than words can tell. We will miss you forever.

HELPO N THE WAY? Trader robbed of 150 hrs at Philly shows. Need fix! D. Snyder, 79 Harlow, Ambler, PA 19002.

ANYONE GOT Cap Centre '92 Mighty Quinn? UNC March 25 '93? I'll send cash for cost plus postage for either. Corbin C2/504 P.I.R. Ft. Bragg, NC 28307.

HAVE 550+ hrs G.D. 80 hours others. Looking for Westchester County and NYC traders with significant hours. Kirk (914) 428-9485.

LIFE IS SHORT-- MAKE YOURSELF HAPPY. Thinking about our '93 Vegas trip. Suzanne and Meg, you're always in my mind.

BEGINNER in need of high quality boots. Will send postage and blanks. P. Ciambrone, 467 W. End Ave. Long Branch, NJ 07740.

PEACE, Brax O'Shea.

FELLOW HEADS, Thanks for all the good times past, present and future, Peace & Love, Stacy.

DESP. NEED '93 Landover, Chapel Hill, RFK, also any video have 75+ hrs to trade. Ricky, 2466 Cobbs Street, Lynchburg, VA 24501.

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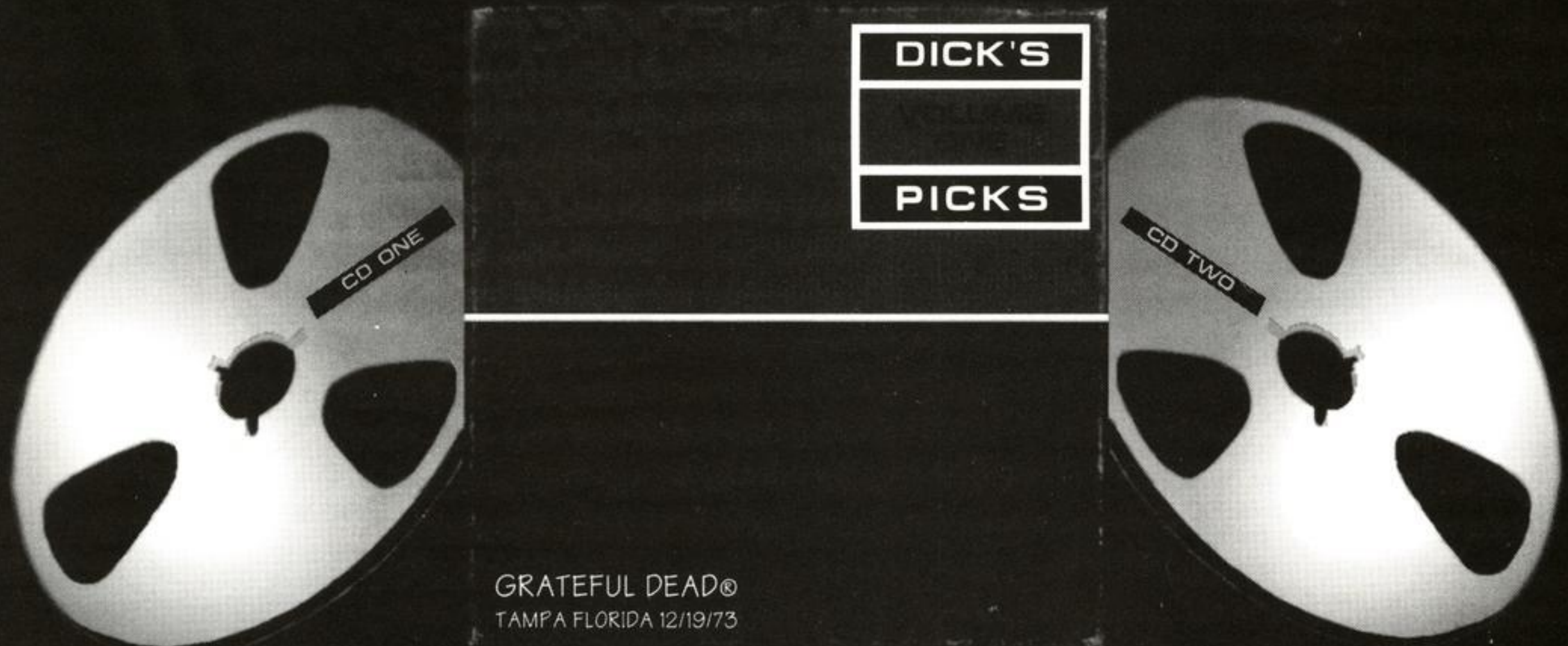
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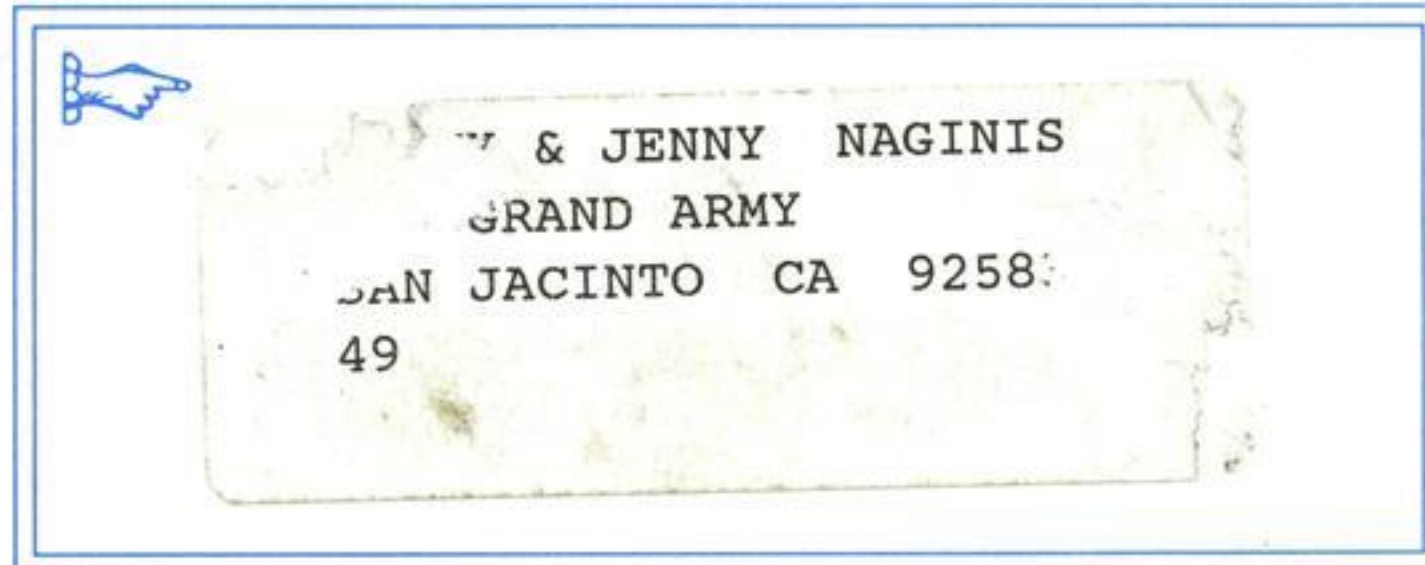


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