

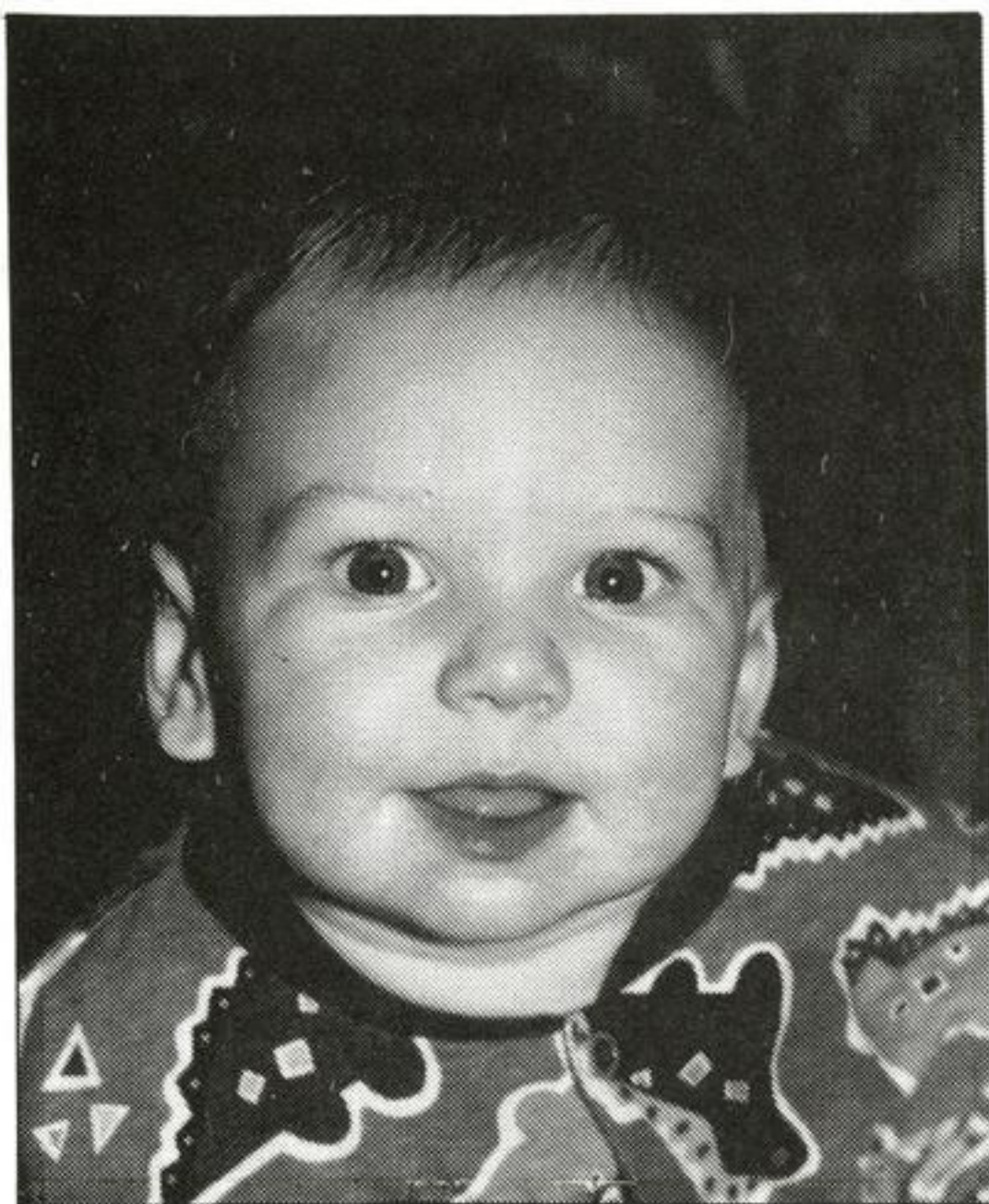
MARCH 1993

UNBROKEN CHAIN



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Volume 7, Number 4



Taylor at 5 months

Photo by Pop Pop

**Editor's
Page
By
Laura
Paul
Smith
Vol. 7, No. 4
March
1993**



Sarah at age 3

Photo by Pop Pop

Howdy folks and welcome to Volume 7, Number 4 of the *Unbroken Chain*. Once again things are rolling in Deadland and we're back to our desks trying to report the news as we find it. What with all of the recent media sightings of the Grateful Dead and surrounding issues, this task has become monumentous at best, so if I've left anything out please forgive me.

Sarah and Taylor are both doing fine and they are keeping their mom extremely busy. I keep waiting for this motherhood thing to get easier but it never seems to let up. Sarah's getting smarter (and more manipulative) by the moment and Taylor is getting more mobile as each day passes. Seems like only yesterday I could put him down anywhere with little worry, but now he is into anything he can reach. It's time to baby-proof the house again!

As this issue goes to press, Grateful Dead Ticket Sales is currently processing our East Coast Spring Tour ticket orders and Heads everywhere are eagerly awaiting their tickets. I haven't seen a Dead show since last spring, and I ordered one ticket for one show at the Capital Centre (3/17/93) and I got back the worst ticket I have ever received in my entire life. I am seriously rethinking this whole thing...do I really want to drive through afternoon DC traffic to get to Cap Centre where I get hassled by cops in the parking lot, then hassled by guards inside the place, just so I can sit up in the rafters and listen to reverb? I think I'd rather stay home and watch *Sienfeld*! I can't understand how people who get their act together early and do the mail order can get so totally screwed by GDTS. Many other people I know just got flat out rejected for those shows. I find this doubly hard to believe especially because all the Crap Centre shows are during the week.

Virginia celeb Bruce Hornsby keeps popping up all over the place. In early January, the piano master made the roster of music luminaries up for Grammy awards. Bruce was nominated in the pop instrumental category for a piece he wrote last spring with pal Branford Marsalis called *29-5*. The song, composed in Bruce's Williamsburg home studio, aired on August 6 during NBC's Olympic coverage. Then on Jan. 20, Bruce surfaced at not just any Inaugural Ball but the Arkansas Inaugural Ball. That was the party where President Bill whipped out his sax and played with an all-star band that included Bruce, Chuck Berry, Kenny Loggins and Carole King.

Bob Weir was also spotted taking part in the Inaugural festivities. He played on the mall with Rob Wasserman during the "American Reunion" on Monday, January 18 in the early afternoon. Other performers who played for free at the two-day event included Woody Harrelson, Robert Cray, Peter Paul & Mary, Asleep at the Wheel, The Radiators, Blues Traveler, Los Lobos, Albert Collins and Wynton Marsalis. According to Deadhead Rolfe Sauls, who was at the show, Bob and Rob played *Take Me To the River*, *Walkin' Blues*, *Easy to Slip*, *Fever*, *Paint My Masterpiece*, among others. However, Woody Harrelson of *Cheers* fame evidently stole the show immediately following the B&R set when he played a very funny acoustic number which he wrote about America's "social tapestry." Later on in the week at the private Inauguration festivities Bob and Rob played again at the Tennessee Ball. While in D.C., Weir was said to be hanging out with Paul Simon, whose wife, Edie Brickell, gave birth to their first child recently, Woody Harrelson, Lou Reed, Bruce Cockburn and of course, Rob Wasserman.

Watch out if you travel to Chapel Hill for the Spring Tour shows at the Dean Dome on March 24 and 25. While the Dead seem to consistently put on wonderful shows in North Carolina, the state is notoriously tough on Deadheads. Two years ago in Greensboro, cops busted 189 Deadheads, mostly for drug possession, use or sale. In Charlotte, the parking lot police are so efficient that the city puts a couple of magistrates in the basement of the Coliseum to process all the Deadheads they arrest before carting them off to jail. Tell your friends: Carolina authorities will show no mercy during the Dead's visit to the campus of the University of North Carolina; Local police regularly ride bicycles so they can cover more ground, faster. Just how welcome we'll be in Chapel Hill remains to be seen. Sources say the when the Dead's organization called last fall to book rooms at the Siena Hotel, the city's best lodging, they were given a flat "No."

Traveling on the used-to-be-narc-infested highway through the Richmond-Petersburg I-95 corridor should be a little bit safer for Deadheads this spring than in years past. Due to an old promise by the Highway Department to the Virginia taxpayers, all of the toll booths have been totally demolished, therefore allowing people to pass through the area unhindered by frequent stops and unwarranted scrutiny. However, bypassing the area totally by taking 295 may still be a better option for travelers, and using caution when traveling through Virginia is always a good idea.

You just never know what you'll see on TV. On Jan. 15, the night after *Late Night* host David Letterman announced he was leaving NBC for CBS, Letterman interrupted his opening monologue with this spontaneous thought: "I remember back to my college days when we would follow around the Grateful Dead. Man, I love their music." Then, a week or so later, Father Guido Sarducci was on the show and he kept referring to Tipper Gore as "Tripper." After he did this two or three times Letterman corrected him and the Father said something like "Well, they've been to see the Grateful Dead now, so you never know." David Letterman, evidently in disbelief, changed the subject.

Richmond-area Deadheads were saddened to learn of the passing of Tom Calmeyer, program manager for WCVE 88.9 FM. Tom was the man responsible for getting the *Grateful Dead Hour* to Richmond (with a little help from yours truly and friends!) and he died a few weeks ago from AIDS. He was well known for his charismatic personality and an attitude open to anything. I never met him in person, but when I first approached him about getting the *Grateful Dead Hour* on the public radio station here, which is known for its conservative nature and classical format, he just about laughed me off of the phone. However, once he took the time to listen to what I had to say, he started to change his tune. Before I knew it, the *Grateful Dead Hour* was making its Richmond debut! Therefore, I would like to dedicate this issue to the memory of Thomas Hugh Calmeyer.

You will note that two items are missing this issue, *Chain Reaction* and *Deadheads Behind Bars*. *Chain Reaction* will continue when we get some worthy mail. (Must be doing something right!) *Deadheads Behind Bars* is not in this issue because we didn't have space for it this time. Prisoners please don't fret...DBB's will be in the next issue. Until then, peace everyone!

Laura

You Know You're a Deadhead When...

1. You spend more money on blank tapes than you do on rent.
2. None of your tapes have names on them, just venues and dates.
3. Everyone is your brother or sister.
4. You swear the guy walking by you at the football game just said "doses."
5. You prefix every noun with "Kind" or "ice cold."
6. You spend more money at the post office than at the gas station.
7. You still have the parking tag from NYE 1976 hanging from your rear view mirror.
8. On forms you list your occupation as "7".
9. GDTRFB, SSDD, BIODTL, FOTD, SOTM, LTGTR, NFA and WALSTIB all mean something to you.
10. At any given moment you can compute how many days, hours, minutes and seconds it's been since *Alligator* has been played.
11. Someone asks you what you do for fun, and you just smile real wide.
12. The first entry on your MCI friends and family list is 415-457-6388.
13. You got #12.
14. You try to tell your Russian History professor that Marx stole the phrase "One man gathers what another man spills" from Robert Hunter.
15. You think \$1.00 for a grilled cheese sandwich is pretty darn cheap.
16. You're up at 3:20 a.m. writing some stupid "You know you're a Deadhead When..."
17. Your boss notices that members of your family only become deathly ill when there happens to be a Dead show within a 1,000 mile radius.
18. Your relatives start whispering everytime you walk into the room.
19. You wake up in a cold sweat three or four times a week because you were dreaming there was a show somewhere, and you just found out and only have 12 hours to get there.
20. Whenever you walk through a parking lot you instinctively hold your right index finger in the air.
21. The compass in your car is calibrated so that it always points to the Oakland Coliseum.
22. You can install a new cylinder head on a '68 VW microbus with your eyes closed.
23. You have more tie-dyes than neck ties.
24. You find it amazing that some people fill balloons with AIR.
25. You try to convince your grandmother that Aoxomoxoa is an acceptable play for a scrabble triple word score.
26. Your dog is named Bertha.
27. Your kid is named Althea.
28. You spend New Year's Eve with your cassette deck instead of your wife.
29. Your license plate spells HEY NOW.
30. You wonder if DDN is going to have a swimsuit issue this year. (Warning: Thinking about this one may ruin your appetite.)
31. You're still waiting for that second verse of *Dark Star* that they started back in May of '73.
32. Your Windows 3.1 background is a picture of Jerry Garcia, your cursor is a Steal Your Face skull, and sometimes you swear it's leaving trails.
33. You consider :-) a new form of punctuation.
34. Left unoccupied your hand instinctively taps the beat to *Not Fade Away*.
35. There are still 10 people shacking up in your living room from the summer 90 tour, and you don't know any of them.
36. You consider veggie burritos gourmet.
37. Your copy of *DeadBase* has long since broken out of it's binding and the ink is beginning to wear off the pages.
38. You try to claim gas to and from Dead shows as an income tax deduction.
39. Your stock portfolio includes 50 shares of the HANES Beefy-T division.
40. You know the ZIP code for San Rafael, CA by heart.
41. You have the postal rates memorized.
42. You know the words to Truckin' better than Bob. (O.K., this doesn't necessarily mean you're a Deadhead...)
43. You spend all morning looking for this killer *Playin'* Jam that you think is on this tape from '72, probably the Fillmore, and you know it's a Maxell with the label on upside down, but it doesn't have a case, and you know the tape starts with *Sugaree* but the last time you think you saw it, it was in '83 and it was under your friend Brian's refrigerator, or maybe it was just a filler on that Alpine Valley '89 show, which you think you probably listened to in that dude's bus on the way to Deer Creek this year, but his phone number is on the back of the ticket stub that you think is stuffed in your Soundboard copy of 7/8/78 set II, and you have NO idea where that is, so you pull out *DeadBase* and start looking through every show since '71 that even had a *Playin'* but by '77 or so you forgot what you were looking for because you got wrapped up in the nice version of *He's Gone* where Mickey starts playing the beam with dead cat... (if this sounds like something that happens to you every day, you know you're a Deadhead.)



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CAPITAL TIES BILL & AL TIE ONE ON

Oh, no! Not another tie for Christmas! I mean, I love it. The frogs are kind of cute. Really. But wait. What's the label on the back? J. Garcia? I've heard that name before somewhere.

The Jerry ties were quite popular this past holiday season, it seems. "They blew out of all the stores," said a spokeswoman for Stonehenge Ltd. in New York, manufacturer of the neckwear.

They sell for about \$30 each and are based on scenes from Jerry's paintings. The first collection of more than 100,000 ties sold out after debuting in July, and a second series came out in November. Titles include "Ibid," "Banyan Tree," "Alien Craft" and "Squirrel Maze."

In most areas, they are sold in larger department stores. In the Richmond area, they are available from at least two retailers: Eye for a Tie, with a store on Midlothian and a seasonal kiosk at Regency Mall; and Jefferson Clothing on Marshall Street, not far from the Lee Monument. Jefferson ran an ad with Jerry's picture on Page 3 of the Jan. 6 *Richmond Times-Dispatch*.

Hillary Clinton was able to score some as well. *Entertainment Tonight* reported that she bought a dozen J. Garcia cravats as gifts for Bill. Al Gore was seen wearing Garcia ties on the campaign trail. Even Tipper is on the bus: she told the press she was listening to *Europe '72* on Bill and Al's excellent adventure campaign bus.

Also displaying the neckware last year was longtime Deadhead and Chicago Bulls' coach Phil Jackson, who wore a specially made 64-inch model on national television during the NBA playoffs.

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NATIVES UNITE TO RESTORE THE BISON

By Una Toibin



The Intertribal Bison Cooperative is a coalition of twenty-six tribes nationwide seeking to reintegrate the buffalo to the reservations and back to the Native American people. It began at a buffalo sale four years ago in Custer, South Dakota. Four Native American men in attendance discussed the possibilities of starting an American Indian Bison Association. The following year, eight men met in Denver, Colorado and began trading buffalo bulls and cows for breeding. The Intertribal Bison Cooperative was born on the idea to take this trading onto a national level.

The buffalo was the mainstay of most western and plains tribes, providing for practically every need of the people. Every part of the buffalo was used -- supplying food, shelter, tools, clothing, toys and a host of other supplies. To waste any part of this sacred animal was disrespectful to the Great Spirit, the creator and source of everything. As the move west progressed, the white man quickly realized the role the buffalo played in American Indian culture. Before the arrival of these newcomers, it is estimated that herds numbering 60-75 million buffalo roamed the Plains regions. In 1830, there were approximately 40 million buffalo remaining. In four years, between 1872 and 1874, 3.7 million buffalo were slaughtered. The American Indian people were responsible for only 150,000 of those slaughtered. "It was a concerted effort for the purpose of breaking the people and the food source, so the people would not be able to continue. The effects were devastating," says Chante, a Native American singer and artist who participated in the Buffalo Restoration on Indian Lands Benefit concerts at the Flood Zone in Richmond and Trax in Charlottesville. "This is not to say that the people have not survived in spite of it. You can imagine the impact of this dissemination... and given that knowledge, you can imagine what the impact would be to restore the buffalo back to the people."

There are numerous reasons for returning the buffalo back to the Native American people. Each tribe within the Cooperative has its own reasons and for many, they revolve around spiritual aspects. He was honored then and is honored now. He was a gift from the Great Spirit to the Indian Peoples. Some tribes will not kill a buffalo without first performing a ceremony to honor and pay respect to it's spirit. The more spiritual-minded tribes seek the return of the buffalo for Sun Dances and other sacred ceremonies. Native American culture is filled with stories and legends of the buffalo. White Buffalo Calf Maiden brought the Sacred Pipe to the Sans Arc Sioux to be shared among all native people. The reintegration of the buffalo to the Native Americans could return a missing link in a circle that was broken with the arrival of the white man. Chief Plenty Coups commented on the disappearance of the buffalo: "...but when the buffalo went away, the hearts of my people fell to the ground and they could not lift them up again. After this nothing happened. There was little singing anywhere. Besides...you know that part of my life as well as I do. You saw what happened to my people after that."

**THE SKY WAS YELLOW
AND THE SUN WAS BLEW?**

Many tribes also recognize the economic benefits this could have for the people. Pine Ridge Reservation in Shannon County, South Dakota is the poorest county in the United States with the majority of the people living at or below the poverty level. Nationwide, 30.9% of Native Americans live below the poverty level. Reintroducing the buffalo to the reservations will create more jobs for the people and increase tourism. For tribes who choose, the production of goods from the buffalo would increase tribal revenues. Many artists are into tanning and painting their own hides, which sell for about \$5,000 each in Europe.

The Intertribal Bison Cooperative is doing everything from trading and breeding buffalo to buying them from State and National Parks. A plan is being developed for next year to ensure that no buffalo are shot when leaving the boundaries of Yellowstone National Park. The Cooperative is planning a facility that will take the animals and distribute them among different tribes.

It is great to say the buffalo will be returning to Native American lands. However, Rick Williams, an Oglala Sioux and Northern Cheyenne, says it must be done the proper way. According to Mr. Williams, spokesperson for the ITBC, "There is one thing we need to be careful of. It is a selfish thing to say that we want to bring this animal back because maybe he doesn't want to come back. If we have to put him in a feedlock, graze him and then butcher him like a cow, why bring him back?" Education and management training courses are being developed to ensure comfortable surroundings for the buffalo. "We can't just say, "Well, now we are going to have the buffalo back," says Mr. Williams. "We need to get large land areas to ensure he is comfortable, because no matter the size of the fence, he will not stay unless he is happy."

The Intertribal Bison Cooperative receives some government funding, but that alone is not enough. Fund raisers such as the benefit concerts at The Flood Zone in Richmond and Trax in Charlottesville are a big help. There was \$15,870 raised at those benefits. All funds were split between ITBC and the Native American Scholarship Fund. All monies go directly to the Native Americans and Native American organizations. "We are a respected group of people who value honesty, we don't rip people off and we help each other and that is the foundation of what we are all about", states Mr. Williams. None of the performers received payment during these concerts. Airfare and hotel lodging were donated. "I would like to thank Bob and Rob and all the other performers for their contributions", says Chante, "because without them these benefits would have never happened."

For further information about the Intertribal Bison Cooperative write to :

Intertribal Bison Cooperative
c/o Native American Fish and Wildlife Society
750 Burbank St.
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A Quick Chat with Bob Weir

by Laura Smith

The following interview took place on November 22, 1992 at Trax in Charlottesville, prior to the Bob & Rob Benefit to Restore Buffalo to Indian Lands:

Q: I was just wondering about your trip to Australia. Did you just get back?

A: Actually I just got back about two weeks ago. I was gone for about a month, wandering around, I saw a lot of stuff.

Q: Were you going to get some ideas for the sequel to your book, Panther Dream?

A: Yeah, shot a lot of video, a lot of film footage, that sort of stuff.

Q: Video?

A: Yeah, and uh, I went around and hung out with some aborigines, stuff like that. Hung out in the jungle, got in the water as much as I could. There were places that you couldn't go swimming on account of the crocodile hazard.

Q: I was thinking that it might be a little bit risky to just jump in the water. Could you see the crocodiles?

A: They were all over. I saw enough of them swimming along the beaches that I had just been swimming in, and had the locals tell me that what I was doing was not a very good idea, and finally it sunk in.

Q: Did you do some bike touring while you were there?

A: No, I would have liked to do that but I didn't have the time. We were moving too fast.

Q: How long were you there?

A: Most of a month.

Q: So, back to your book. This is a sequel to Panther Dream?

A: Right.

Q: Panther Dream is the children's book with accompanying audio tape. Is Part II going to be the same type of thing or is there going to be a video?

A: It's basically going to be the same kind of package. We might do a little bit of a documentary on our trip to take around to schools and stuff like that.

Q: Do you have any plans for New Year's Eve? Playing any gigs or anything?

A: No, I'm gonna take it easy. May have a party. There's considerable interest in the band for doing something like that.

Q: Yeah, I had heard that the band had pretty much gotten tired of doing the New Year's the past few times and that this is the first real chance you have had to take a break from doing it.

A: It's a grind. New Year's is when all your friends become liabilities. At least for us.

Q: I can relate to that. What have the other band members been up to during the "fall break"?

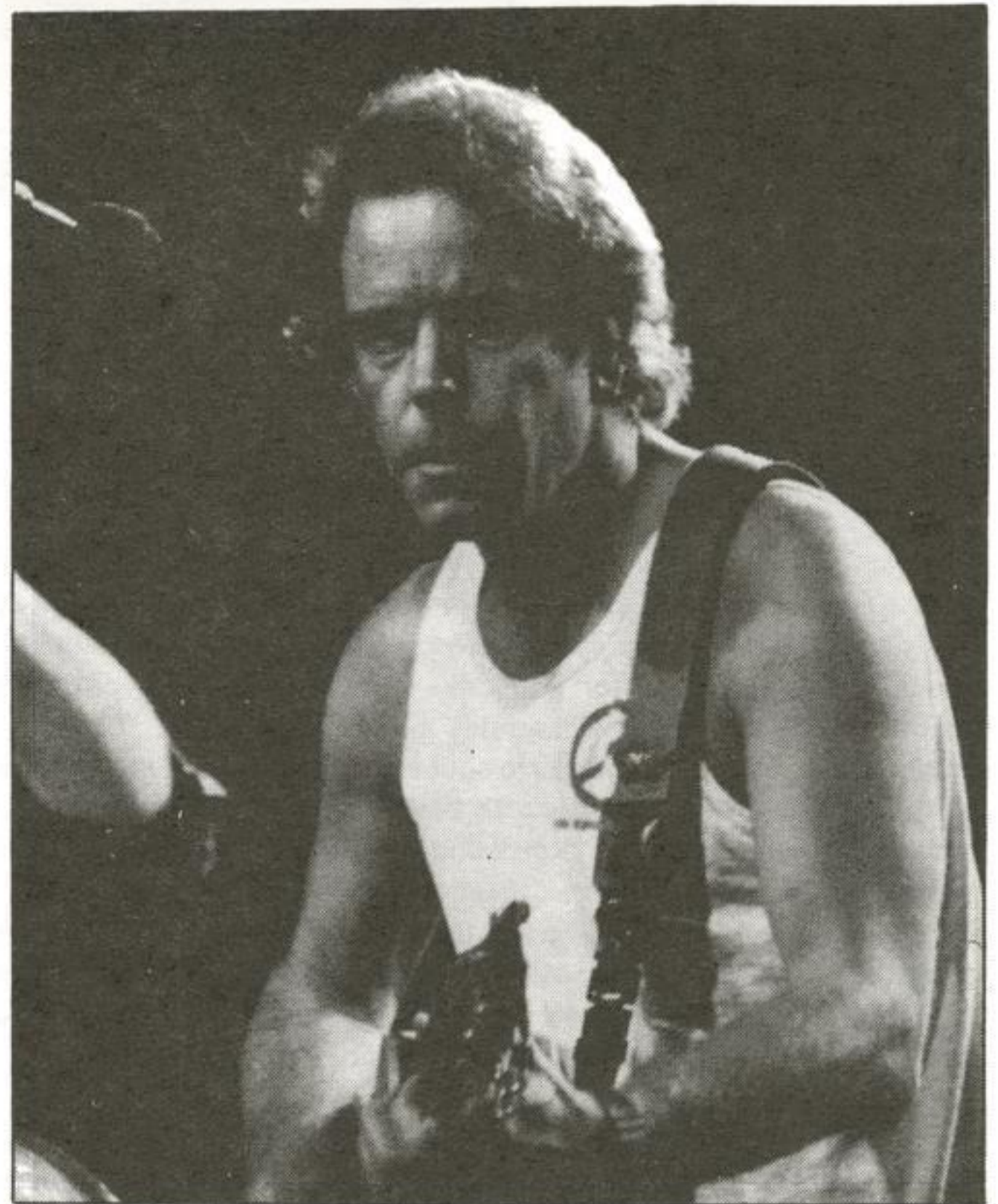
A: Billy's been diving. I don't know what Vince has been up to other than putting together his band, the Affordables. Phil has been a busy fellow I can imagine but I don't know what he's been up to. And then Mickey, he's always got a raft of stuff he's working on. He didn't miss a beat.

Q: Jerry seemed really "up" at the Halloween show, from all the reports I've gotten. Have you seen him lately, and how's he doing?

A: He's just fine. He's in better shape than he has been in years.

Q: So, what's the scoop on this benefit? How did you get hooked up with it?

A: Pete Sears was responsible for arranging it. Actually, what happened was, I got involved with it because Jerry was going to do it. Pete had already



Bob Weir played in Richmond twice last year, in August and in November. The fall show was at the Flood Zone and was part of the buffalo benefit.

Photo by Tim Ashbridge

put a bunch of effort into it and I think Jerry was going to do it at the Warfield, so I was just pitching in to help. Meanwhile, it got moved from the Warfield to here.

Q: How did that switch take place?

A: I just do not know. It happened when I was in Australia.

Q: Outside of the Grateful Dead and your Panther Dream project, what other projects are you involved in?

A: Well, I'm currently working on a musical. I'll tell you about that when... well I have to get a couple of things done on it before I go into any more detail about that. As far as the environmental stuff goes, I haven't had a chance yet to reassess what I'm going to be up to. Everything has changed since the Montana bill I was opposing died on the Senate floor.

Q: That's great! The last I heard back in September made it sound as if it was going to get passed.

A: No, it seemed like it was gonna get through, but at the last minute, a few people listened to us and that was that. I was prepared for the worst, but luckily it died in early October.

Q: Is this going to come up again? I mean, is it something we need to be worried about that we should take action on now, or does the bill even exist anymore?

A: They'll probably try to drag it up again. There's so much money involved. The timber industry is just not going to let it lie - they are going to keep hammering on it. So we need to try to come up with legislation in the mean time that prohibits what they want to do.

Q: Well if there's anything that we can do, let me know - Seriously, anything I can do to help get the word out to the masses.

A: Great. Let's see, what other projects do I have now. Rob and I, sooner or later are going to get around to it, we are going to take a little bit of time during the first part of January and go and sequester ourselves and write. That's about all I have going right now.

the dead beat...

By Scott Allen



Garcia's recuperation from his August collapse continues to go well, as his appearance and playing attest. The 50-year-old has lost 60 pounds of his former 300-pound frame and intends to drop another 30 pounds. He's also become a strict vegetarian and given up dairy products. Garcia works out daily in his home with a personal trainer. "He's always had a gym in his home, he just didn't use it," Dr. Randy Baker said.

Baker, the Garcia family physician, had long pestered Jerry to give up cigarettes and will aid him in this goal. Baker said the guitarist had no energy and was always tired. Jerry's given up munching out (including his fondness for Twinkies) and cut down on hydroponically grown sinsemilla. He still admits to the occasional "blowout" on mushrooms. Garcia continues to scuba dive and was spotted below the waves in Hawaii in November with Bill Kreutzmann. He also works out at the gym with the Dead. "You'll find, on a given day, four or five of us in the gym," says Bob Weir. "Most everybody in the band works out." Another hobby Jerry has stepped up is his art, much of it now done on an Apple computer. Much of the credit for these positive steps can be traced to, as Garcia told CNN recently, "the imminent threat of death... there's nothing like (it) to get your attention."

In the forefront of recent Dead-related news lies the topic of drugs... namely LSD. The issue has been covered in the media in a number of places, including an article in USA Today back in December, one in Newsday in January, as well as an entire edition of the television news show 48 Hours. The message is clear: There is no safe haven for Deadheads involved in drug dealing -- in the parking lots at shows, in your living rooms, or in college dorms. Up to 2,000 Deadheads are serving jail terms as part of a Drug Enforcement Administration (DEA) crackdown on Deadheads that uses a quirk in federal drug law -- allowing the courts to weigh the paper or sugar cube the LSD is stored on -- to mandate no-parole prison terms of 10 to 20 years that are disproportionate to other jail terms by a factor of 50.

The mandatory no-parole sentence for \$1,500 worth of acid (the equivalent of less than one sheet of LSD) is more severe than if you had smuggled \$100,000 of heroin. In fact, the minimum and maximum penalties are more severe for possession of less than one sheet than for attempted murder, rape, armed robbery with a gun, or grand larceny of \$80 million or more. To give you an idea of how an LSD offender is sentenced, consider these terms: The sentence for 100 hits of pure LSD is 10 months; on paper, the term increases to five years, and if the 100 hits are on sugar cubes, it's 16 years. These are federally mandated penalties.

The DEA admits to following the Grateful Dead around since 1990, but it's generally known they began their surveillance and arrest schemes (driving around on tour in Winnebagos) as early as 1988. "We've seen a marked pattern of LSD distribution at Grateful Dead concerts," a DEA undercover operative in a tie-dye said recently at the December Oakland shows. "That has something to do with why so many Deadheads are arrested. We use undercover operations all the time. We've opened a vein here, and we're going to mine it until this whole thing turns around."

Deadheads are victimized by prejudicial treatment. Police and other law officials openly admit to pulling over vehicles with Dead bumper and window stickers. Deadheads are portrayed in bond hearings as being "subject to flight" and denied bail or given high bails. Others are labeled as members of the "cult that follows the Grateful Dead" and given 20-year mandatory sentences due to their "cult" status. Some are labeled "gang-affiliated" and jailed in prisons designed to curb inner-city gang violence.

Prosecutors and district attorneys are being described as "powerfully impacted" by these unfair laws and have even stooped so low as to shop their cases around to find the local, state or federal court that will impose the harshest punishment. One Deadhead had his case moved from a state court -- where he would have received 16 months -- to a federal court, where he received 10 years without parole. It's



Allen Sklar

Tempe

"almost as if a legal conspiracy is shaping up to eradicate the species," according to the January 6 Newsday article.

The reality of this tragic situation impacts hard on the 2,000 imprisoned Deadheads. Christian Martensen is a 23-year-old native of San Francisco who grew up as a Deadhead; his parents were fans of the band and they used to allow Christian, as a child, to wander the halls at shows. Today, he's in a federal halfway house facing 15 years in prison as the victim of a two-year April 1991 DEA sting operation. Martensen had been badgered since a 1989 Jerry Garcia Band show in Maryland by a DEA undercover agent to set up an LSD purchase. He met the narc several times during the next two years along regular East Coast tour stops such as Philadelphia and New Jersey. In need of money, Christian arranged a buy and acted as the middle man in a deal involving two others and the DEA. The arrest netted 20,000 hits of LSD on blotter paper, which was weighed, increasing the sentence from five years to 15.

Operation Equinox was a six-month DEA sting operation that resulted in the arrests of twelve University of Virginia fraternity members for minor drug offenses, none of which involved LSD. But because the frats were within 1,000 feet of a school, federal laws left the dozen facing 130-year prison terms and million-dollar fines. One of the five fraternities involved -- Tau Kappa Epsilon -- was singled out by the DEA because it was made up almost entirely of Deadheads. One of the 12 arrested, Jamie Graham, refused the DEA's frequent tactic of offering a lighter sentence in return for going undercover. Many Deadheads don't refuse, however, and cooperate as operatives in the lots at Dead shows and elsewhere, setting up buys that result in more DEA arrests. The 12 arrested came from politically well-connected, wealthy families and received slaps on the wrists. Graham was the only TKE arrested, because the rest of his frat brothers were attending a Dead show in Hamilton, Ontario, the night the DEA unwittingly selected to raid the frats. When the arrests became news, the TKEs in Hamilton decided to stay for the next night's gig.

Other drug-related news...

First, there were the U.S. Army-conducted LSD experiments on unwitting soldiers in the mid-1950s. Then there were the government-sponsored LSD trials in the Bay Area during the late 1950s. Today, there are the Buffalo Urine Tests. After the Dead's June 6, 1992, show at Rich Stadium in Orchard Park, New York, officials from the Erie County Sheriff's Department scoured the lots after the show and posed as state Highway Traffic Safety Council members.

The lab-coat clad battalion asked Deadheads who had done drugs to volunteer for a urine test, assuring them the results would be confidential and used only as part of a study on traveling. The truth be told, the whole thing was an exercise to train Erie County officers to recognize the signs of certain drugs in urine and to know which drugs they should instruct the labs to test for when the officials send urine specimens to the labs. In other words, Deadheads were helping to train the very officials who may be busting them next year in some similar hoax.

It should also be noted here that there were two deaths at the June Buffalo show. A 32-year-old San Francisco man died of drug-related causes and a 22-year-old Horseheads, New York, man died after suffering a brain seizure while inhaling nitrous oxide. Many people are selling automotive grade nitrous oxide in the parking lots and this low-grade gas can easily induce seizures such as the one that killed this Horseheads resident. Don't waste your five dollars on a balloon that Deadheads in the know describe as "hippie crack." It'll drain your wallet, constrict your blood vessels and make your heart palpitate. Nitrous heads should beware of the fact that extensive use of the drug has been linked to trouble getting pregnant as well.



Dead bits...

On acid... The Who's Pete Townshend: "I took some of (Owsley Stanley's acid) after Monterey (1967), and I never touched a drug again for 18 years. It was extraordinarily powerful. The thing about Owsley is that when he gave you something, he would take it too. Just to show you... he must have had the most extraordinary liver." The Grateful Dead's Bob Weir: "I was done with LSD a year after I started taking it, and I took LSD willingly the last time in 1966. I've always liked to be self-contained, to enjoy myself without being tied to anyone's or anything's coattails." Dead lyricist John Barlow: "At the right time, in the right place and with the right people, psychedelics can be a valuable experience."

Speaking of John Barlow, he has been extra busy lately. On a snowy Sunday night in New York City on January 10, 1993, John held fort at the lower East Side club CBGB's along with poet Allen Ginsberg, the False Prophets, John S. Hall and the Karen Black Band. The gathering raised money for the Lower East Side Needle Exchange, which combats the spread of AIDS in inner cities among intravenous drug users. To volunteer your time or donations, call (212) 228-7734.

Barlow recently revealed that he has penned the lyrics to two songs for which Phil Lesh has written the music, and that Viking Press will be releasing a compilation of John's lyrics soon. Asked if the work would include unpublished lyrics, he laughed and replied, "No! That's why most of that stuff is unpublished! Deadheads are far too discerning, anyway..."

Last March, Barlow appeared on the NBC television program "A Closer Look" with hostess Faith Williams as part of a panel discussion about psychedelic drugs. On December 30, 1991, Barlow spoke in Berkeley about his work with virtual reality and computer cybernetics in a talk sponsored by the Macintosh Users Group. John detailed his efforts in helping to found the Electronic Frontier Foundation (EFF), which supports educational activities that increase popular understanding of the opportunities and challenges posed by computing and telecommunications. The foundation's broad range goal, explained Barlow, is to support the creation of legal and structural approaches that will ease the assimilation of these technologies into society and protect the civil liberties and Constitutional rights of users while also encouraging rapid advances in this field and empowering cyberheads. (See Page 15 for more on this in the review of *Gray Areas* magazine.)

The EFF distributes a free newsletter, *Effector*, detailing its activities and featuring articles from John; it's available by writing to: the Electronic Frontier Foundation, 155 Second Street, Cambridge, MA., 02141, or by calling (617) 864-1550. Membership in the EFF is also available at the rate of \$20 for students and \$40 for regular membership.

The Dead's role in the 1992 Summer Olympics in Barcelona was not limited to it's support of the Lithuanian basketball team. Scott Donie of Fort Lauderdale is a 23-year-old Deadhead who unexpectedly won a silver medal in men's platform diving. The key, he said, was blocking out distractions. He did that by taking his headphones, which were playing "Bird Song," up the ladder with him as far as the 7.5 meter platform, the last step before he got into competition position. "I woke up with that song in my head," said Scott, who plans to compete in the 1996 Summer Olympics in Atlanta, "and I took it as a sign that it was what I should listen to."

On August 24, 1992, David Graham, 23, and Alexander Graham-Suit, 14, the sons of Bill Graham, filed a wrongful death lawsuit against Pacific Gas and Electric Co. and 20 unnamed companies. The suit alleges that PG&E negligently failed to mark the transmission tower involved in the helicopter collision that killed Graham and two others on October 25, 1991. Also expected to be named in the suit are the owners, operators and manufacturers of the Bell Jet Ranger helicopter. PG&E filed a response denying any wrongdoing.

Bill's long-due autobiography, *Bill Graham Presents: My Life Inside Rock & Out*, written with Robert Greenfield (Doubleday, \$23.95), was released in October 1992. The Bill Graham Philanthropic Fund has been established in honor of the promoter, whose untimely death is still being felt by the rock community, to support the countless causes Graham crusaded for during his remarkable life. The fund will promote education and assist humanitarian causes such as the fights against homelessness and AIDS.

At the time of his death, Bill was primarily involved in the battle to improve the California education system. The San Francisco United School System promotes more creative, alternative and greater educational opportunities. In the summer of 1991, Graham led a march on the California State Capitol in Sacramento to make clear his message. To help pay for his campaign, a booth was set up at the Dead's Bay Area shows that offered Deadheads the chance to slap down some cash and throw velcro-covered balls at bull's-eye targets and earn vouchers redeemable for tickets to any of the Bay Area shows. This amusement-park approach and the cause it benefited were another example of the genius of Graham.

The veteran promoter was also involved in other projects, including: the creation of Bill Graham Films (which owned the rights to the 1990 Oliver Stone movie, *The Doors*); a leading role in the 1991 Barry Levinson film, *Bugsy*; and receiving numerous awards, including San Francisco's St. Francis of Assisi Award, the Scopus Award from the American Friends of the Hebrew University of Jerusalem, and a January 15, 1992, posthumous induction into the Rock and Roll Hall of Fame. He even had an award named in his honor: the Bill Graham Award, which honors those publicizing human rights issues; the 1992 winner was Jack Healy of Amnesty International. Bill was also memorialized by special tribute at the recent American Music Awards.

Even in death, Bill remains at the forefront of the news. "I'm so sad for artists who aren't out there for the artistry," he said just before his death. "I have a deeper feeling for the Jackson Brownes and Carlos Santanas, who can answer the question, 'What do I believe in?'" It was Santana who had the honor of inducting Bill into the Hall of Fame at the seventh annual ceremonies, held at Manhattan's Waldorf-Astoria Grand Ballroom. Carlos stated that night that he believed he would serve as a medium through which Graham would continue to express his word. If you're interested in contributing to the Bill Graham Philanthropic Fund, the address is P.O. Box 429094, San Francisco, CA., 94142-9094.

Dead spokesperson Dennis McNally on the band's custom-fitted new earphone monitors: "It cuts the volume on stage by 50 percent, which saves everyone's hearing. And because they're not in the middle of a hurricane all the time, they can hear each other better and their harmonies have improved. [Deadheads in the front rows] have lost the right to have the skin peeled off their faces by the volume. But it's great for the band."

Continued on next page>>>

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Continued from page 7

The Dead were again nestled among the lofty perches of the top grossing bands for 1992. Pollstar listed them as the number two box-office gross (behind U2's \$67 million) at \$31.2 million for the year. Another magazine, Performance, figured the Dead's gross at \$31.9 million, fourth best. The band also placed No. 20 on Forbes' magazine's list of the top 40 highest-paid entertainers based on their total gross earnings for 1991 and 1992.

The eighth annual Rock and Roll Hall of Fame induction ceremonies were held January 12, 1993, in Los Angeles, where 11 performers, including Cream (who reunited for the first time in 25 years -- since 1968 -- to play *Sunshine of Your Love* > *Born Under a Bad Sign* > *Crossroads*), the Doors, Creedence Clearwater Revival and Etta James (who once guested with the Dead, on New Year's Eve 1982) were inducted.

The Grateful Dead were among an original list of 19 nominees but didn't receive enough votes. Others who didn't make the top eleven: Buffalo Springfield, the Animals and Frank Zappa. The Dead are still eligible for next year's vote...

A poll in which the Dead fared better was New York radio station WXRK's battle of the bands, which paired 16 rock groups against each other in a fan call-in vote. In the preliminary rounds the Dead took on the Eagles, the Allman Brothers and the Doors, before emerging to beat Led Zeppelin in the finals...

Metropolitan Home magazine recently listed original Sixties psychedelic concert posters, especially those from the Fillmore West, as among "today's coolest collectibles"... Spotted running along Chicago's waterfront last summer: fitness fanatic Bob Weir... Elton John's recent stand at Madison Square Garden increased his total number of performances at that arena to 37, just three behind the Grateful Dead, whose 40 gigs there is the building record...

Plans for a 25th-anniversary Woodstock music festival have gotten the go-ahead from town leaders in Bethel, New York, and promoters want to feature some of the same musicians who appeared at the original August 16-19, 1969, festival, which included the Dead. Up to 100,000 are anticipated for the anniversary concert planned for 1994...

Ken Kesey's first novel in 28 years is Sailor Song (Viking Press), an epic work set in Alaska. Kesey had been working on various written and video projects about Alaska for several years before the 1992 publication of his first lengthy work since 1964's Sometimes A Great Notion. Ken was signing copies of Sailor Song at B. Dalton's in Manhattan on October 15, 1992. Four days later, he was in Harlem to read and act out two short children's stories in full costume regalia before a crowd of 500 city school kids, all of whom received free copies of the two books. "It was tough. It was the toughest by far," an exasperated Kesey said of his audience after the show. "It was like working Penn Station. My mistake was not doing the whole thing in hip-hop."

HOT WINTER NIGHTS IN OAKLAND

By August West

They play volleyball behind the soundboard before the shows in the Oakland Coliseum. The crowd is so polite and orderly that after spots are staked out on the floor, no one tries to crowd your space during the performance. Aisles are maintained down both sides of the floor throughout the evening. No obnoxious wiggle-worms try to force their way to the front of the stage -- a perennial problem on the East Coast, which probably explains why we don't have general admission shows anymore (except for the increasingly rare Hampton gig).

The West Coast crowd seems to be older, mellower and better behaved than what we're used to back East. A group of hardcores is permitted to camp out all night for the "priority tickets" that determine the first 200 people into the Coliseum for that night's show (see photos, pages 12 & 13). Priority tickets are handed out about 8 or 9 a.m., so the priority people can rest for the day and then show up shortly before 5 p.m., when the doors open, and be guaranteed that they will be among the first people inside. The non-priority line waiters know the system and let the priority people through. Hard to imagine that happening in Pittsburgh.

But the really big news is that the Dead has staged some blistering shows in Oakland lately. West Coast Correspondent Scott Swayne reports that the latest run -- Jan. 24, 25 and 26 -- were the best shows he's ever seen in the Oakland arena. "The band was definitely 'on,'" Scott reports. "The playing was filled with electricity all three nights. They played perfectly and showed little or no amnesia about the words to the songs." He says Jerry, clad in a light gray T-shirt rather than his usual black or dark blue T, was very animated the first night and all three shows were consistently well played. "They definitely are on a peak upward," Scott says.

The first night was a solid prelude to the nights that followed. The second set flowed from the *Playin' in the Band* opener through *Crazy Fingers*, into *Sampson & Delilah* before the band launched into *He's Gone*. The jam that followed featured Bobby, Phil and Vince playing as a trio before Bill and Mickey took over the stage for the percussion segment.

The second night's *Shakedown Street* opener, followed by a bluesy *Same Thing*, signaled an even hotter night of music. The second set's *China Cat* > *I Know You Rider* opener was followed by what sounded like *Corrina*. But Jerry bailed out to Vince's *Way to Go Home* before *Corrina* appeared. A full-band jam preceded the *Playin'* reprise that flowed into a sweet *Uncle John's Band* before drums. You'll need a 110-minute tape to capture all of this second set.

Night Three was the best show of the run, Scott says. The second set was full of meaty interpretive songs, but it was the special guest appearance by Carlos Santana that really set this night apart. Carlos stepped on stage early into *space* and helped the boys cook up a beautiful 21-minute jam session that included a psychedelically-tinged instrumental of Santana's *I Ain't Got Nobody*. The *space* jam flowed naturally into a thumping *Other One*, and Carlos stayed around to help Jerry with *Stella Blue* and a foot-stomping *Lovelight*. He also returned with the band for a mind-melting *Gloria* encore.

Five weeks earlier, the mid-December Oakland run built in quality throughout the five-show home stand. On the first night (Dec. 11), during the *Iko Iko* that began the second set, we got the first appearance of a man wearing a lighted suit that outlined a bear in red, yellow and green lights; he danced through the crowd twirling a similarly lighted ball and would entertain us on the peppy songs throughout the run. Also noteworthy are the light shows Candice and company stage in the Coliseum during the *space* segment. They are the best psychedelic visuals I've seen in any indoor arena.

Of note on Night Two (Dec. 12), a Saturday, was opening band Yothu Yindi, a Yolngu (or aboriginal) roots-and-rock band from Australia that sounded like a combination of punk accented by dancers dressed in feathers, loincloths and body paint jumping around on stage. They offered quite an unusual act, to say the least.

For the Dead's set that night, it is notable that Jerry abandoned the stage fairly early into a first-half *Dark Star*, missing much

Continued on page 18



SET LISTS



Denver, CO
McNichols Arena
12/2/92
 Feel Like a Stranger
 They Love Each Other
 Same Thing
 Jack-A-Roe
 All Over Now
 So Many Roads
 Let It Grow

 China Cat Sunflower
 I Know You Rider
 Long Way Home
 Truckin'
 He's Gone
 D>S>
 I Need a Miracle
 Wharf Rat
 Lovelight

 Rain

Denver, CO
McNichols Arena
12/3/92
 Touch of Grey
 Little Red Rooster
 Peggy-O
 Queen Jane
 Ramble On Rose
 Cassidy
 Don't Ease Me In

 Playin' in the Band
 Eyes of the World
 Corrina
 Terrapin Station
 Playin' in the Band
 D>S>
 The Other One
 Morning Dew

 Gloria

Tempe, AZ
Compton Terrace
12/5/92
 Let The Good Times Roll
 Hell in a Bucket
 Sugaree
 Minglewood Blues
 Tennessee Jed
 Tom Thumb's Blues
 Candyman
 Music Never Stopped

 Scarlet Begonias
 Fire on the Mountain
 Estimated Prophet
 D>S>
 The Wheel
 Watchtower
 Black Peter
 One More Sat. Night

 The Weight

Tempe, AZ
Compton Terrace
12/6/92
 Here Comes Sunshine
 Greatest Story
 Friend of the Devil
 Me & My Uncle
 Maggie's Farm
 Althea
 Masterpiece
 Deal

 Samson & Delilah
 Crazy Fingers
 Uncle John's Band
 Playin' in the Band
 >S>
 The Last Time
 China Doll
 Throwing Stones
 Not Fade Away

 Brokedown Palace

Oakland, CA
Oakland Coliseum
12/11/92
 Cold Rain & Snow
 Wang Dang Doodle
 Althea
 Masterpiece
 Stagger Lee
 Cassidy
 Deal

 Iko Iko
 Looks Like Rain
 Eyes of the World
 Corrina
 D>S>
 The Wheel
 Stella Blue
 Sugar Magnolia

 U.S. Blues

Oakland, CA
Oakland Coliseum
12/12/92
 Jack Straw
 Bertha
 Little Red Rooster
 Friend of the Devil
 Desolation Row
 Birdsong

 Picasso Moon
 Crazy Fingers
 Women Are Smarter
 Dark Star
 D>S>
 I Need a Miracle
 Standing on the Moon
 One More Sat. Night

 Rain

Oakland, CA
Oakland Coliseum
12/13/92
 Mississippi 1/2 Step
 All Over Now
 West L.A. Fadeaway
 Me & My Uncle
 Maggie's Farm
 Tennessee Jed
 Promised Land

 Here Comes Sunshine
 Long Way to Go Home
 Victim or the Crime
 Terrapin Station
 D>S>
 The Other One
 Morning Dew

 The Weight

Oakland, CA
Oakland Coliseum
12/16/92
 Feel Like a Stranger
 Brown-Eyed Women
 Same Thing
 Loose Lucy
 Memphis Blues
 Row Jimmy
 Let It Grow

 Shakedown Street
 Samson & Delilah
 Ship of Fools
 Playin' in the Band
 D>S>
 Dark Star
 Watchtower
 Stella Blue
 Good Lovin'

 Casey Jones

Oakland, CA
Oakland Coliseum
12/17/92
 Touch of Grey
 Walkin' Blues
 Loser
 Queen Jane
 So Many Roads
 Music Never Stopped

 Scarlet Begonias
 Fire on the Mountain
 Long Way to Go Home
 Corrina
 Uncle John's Band
 Playin' in the Band
 D>S>
 Last Time
 Here Comes Sunshine
 Not Fade Away

 Baba O'Riley
 Tomorrow Never Knows

Oakland, CA
Oakland Coliseum
1/24/93
 Jack Straw
 Sugaree
 Walkin' Blues
 Loser
 Queen Jane
 Bird Song

 Playin' in the Band
 Crazy Fingers
 Samson & Delilah
 He's Gone
 D>S>
 Last Time
 Black Peter
 Sugar Magnolia

 Knockin'

Oakland, CA
Oakland Coliseum
1/25/93
 Shakedown
 Same Thing
 Althea
 Mama Tried
 Maggie's Farm
 Loose Lucy
 Music Never Stopped

 China Cat Sunflower
 I Know You Rider
 Way To Go Home
 Corrina
 Jam
 Playin' in the Band
 Uncle John's Band
 D>S>
 Watchtower
 Wharf Rat
 Around & Around

 Box of Rain

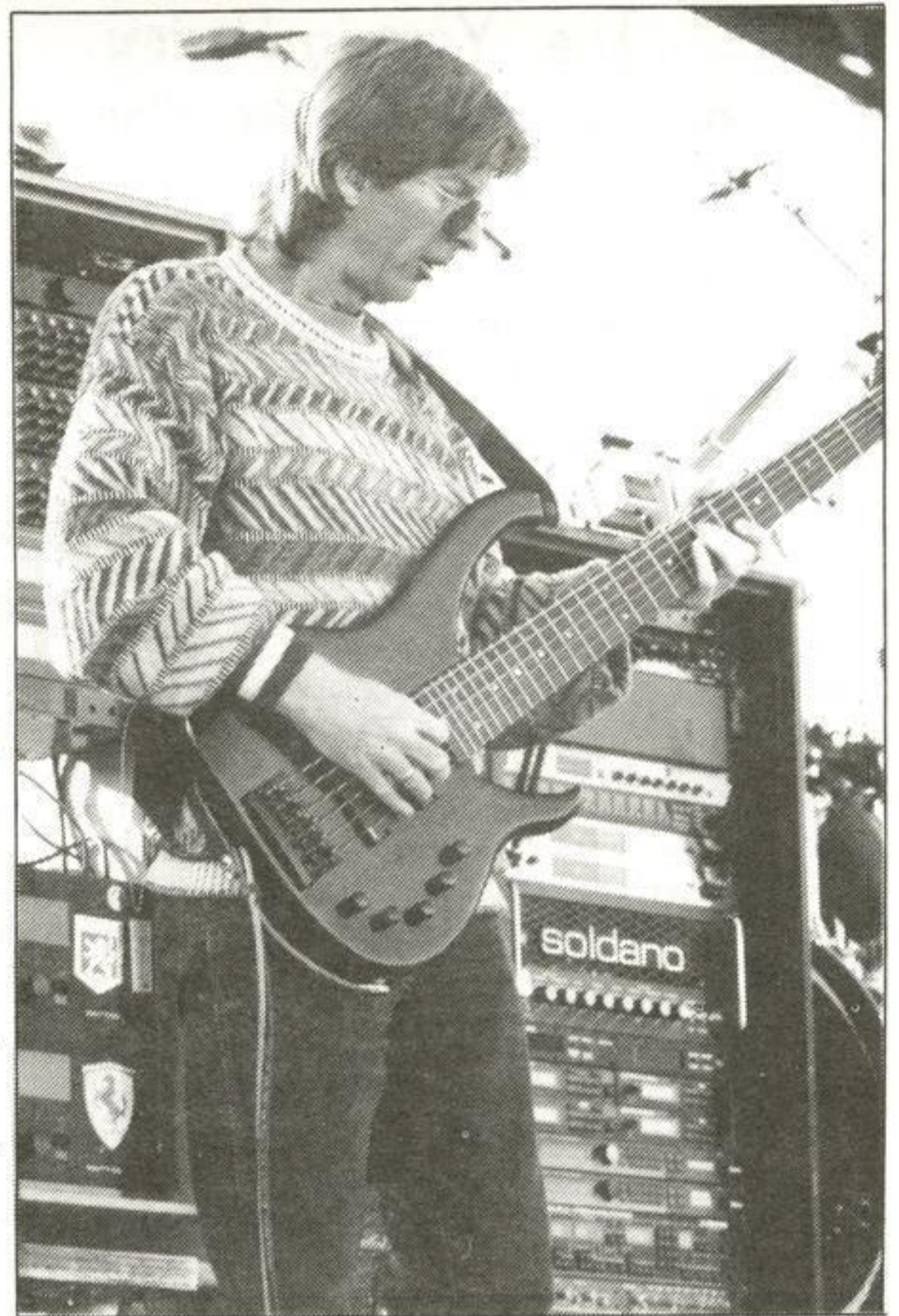
Oakland, CA
Oakland Coliseum
1/26/93
 Picasso Moon
 Row Jimmy
 Wang Dang Doodle
 Brown-Eyed Women
 Desolation Row
 Ramble On Rose
 Promised Land

 Women Are Smarter
 Eyes of the World
 Estimated Prophet
 Terrapin
 Dragon Drums
 Space
 Other One
 Stella Blue
 Lovelight

 Gloria
 * w/ Carlos Santana

Allen Sklar

Phil thumps away at his bass at Compton Terrace, AZ



Jerry Garcia Band
The Warfield Theatre
1/28/93
 How Sweet It Is
 Stop That Train
 Forever Young
 Run for the Roses
 What a Wonderful World*
 That's What Love Will Make You Do
 Promised Land
 Deal

 Shining Star
 Waiting for a Miracle
 Think
 Ain't No Bread in the Breadbox
 Don't Let Go
 Lucky Old Sun
 Midnight Moonlight
 *Sam Cooke version

Jerry Garcia Band
The Warfield
1/30/93
 Everybody Needs Somebody to Love
 Stoned Me
 Knockin' on Heaven's Door
 Let It Rock
 What a Wonderful World
 Mississippi Moon
 My Sisters and Brothers
 Deal

Jerry Garcia Band
The Warfield Theatre
1/29/93
 Cats Down Under the Stars
 He Ain't Give You None
 Simple Twist of Fate
 C'est La Vie
 Lay Down Sally
 Money Honey
 Sisters & Brothers
 Second That Emotion

 The Way You Do The Things You Do
 Mission in the Rain
 Maker
 Strugglin' Man
 Ain't No Bread in the Breadbox
 The Night They Drove Old Dixie Down
 Tangled Up In Blue

Dear Prudence
 I Shall Be Released
 Tore Up Over You
 Like a Road
 Ruben & Cherise
 It's a Wonderful World**
 Midnight Moonlight
 **Louie Armstrong version



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GRATEFUL DEAD TOUR DATES

Feb. 21, 22, 23
 Oakland Coliseum Arena, Oakland, CA
 (Feb. 23: Mardi Gras Parade)
 March 9, 10, 11
 Rosemont Horizon, Chicago, IL
 March 13, 14
 Richfield Coliseum, Richfield, OH
 March 16, 17, 18
 Capital Centre, Landover, MD
 March 20, 21, 22
 The Omni, Atlanta, GA
 March 24, 25
 Dean E. Smith Center, Chapel Hill, NC
 March 27, 28, 29
 Knickerbocker Arena, Albany, NY
 March 30, April 1, 2
 Nassau Coliseum, Uniondale, NY

A Random Selection of Some of 1992's Best Music

by Scott Pegg

There were a lot of great records made in 1992. Here is a small sample of some of my favorites you might want to check out.

My personal pick for 1992's best record is *Kiko* by Los Lobos. If you're already a Los Lobos fan, trust me, this is the best they've ever done. If you don't have anything by the Wolves in your collection, this is the one to start with.

Kiko is an incredibly diverse record with a bunch of different styles on it. You can recognize the Los Lobos sound, but on this collection they expand it to include the world beat, jazz, folk, blues, independent, Mexican and just good old-fashioned rock 'n' roll. There's not one bad track here. My personal favorites to crank up loud are *Reva's House* and *Whiskey Trail*.

Runner up in my awards list would go to *Snake Bite Love* by Zachary Richard. This is South Louisiana cajun and zydeco at its best. The first side is good, the second side is amazing - a powerful and versatile Louisiana suite that encompasses many of that state's distinctive sounds. Strong songwriting and great use of a capella vocals distinguish Richard from all other Zydeco artists.

Another great Louisiana selection from 1992 is Dr. John's *Goin' Back to New Orleans*. This is really a concept album that sees Dr. John exploring and paying tribute to New Orleans music through the years. The whole record is laced with great N'Awlins humor and philosophy, as well as strong guest performances from Al Hirt, Pete Fountain and the Neville Brothers.

The guest performance record of the year goes to Flaco Jimenez for *Partners*. Flaco is a great accordion player, and this collection sees him going south of the border with various guests, including John Hiatt, Dwight Yoakam, Los Lobos, Emmylou Harris and Ry Cooder. It's probably two-thirds in English and one-third in Spanish, with Flaco's accordion tying it all together.

My personal favorites are Steven Stills and Flaco on *Change Partners* and Dwight Yoakam's cut of Warren Zevon's *Carmelita*. Though it might sound surprising, my vote for hippest inner-city record goes to the elderly statesman Pops Staples and his first solo record *Peace to the Neighborhood*. This is a great mix of blues, gospel and modern music with a poignant message for post-L.A.-riots America. Bonnie Raitt, Jackson Browne, Ry Cooder and the Staples Singers all chip in with nice guest performances.

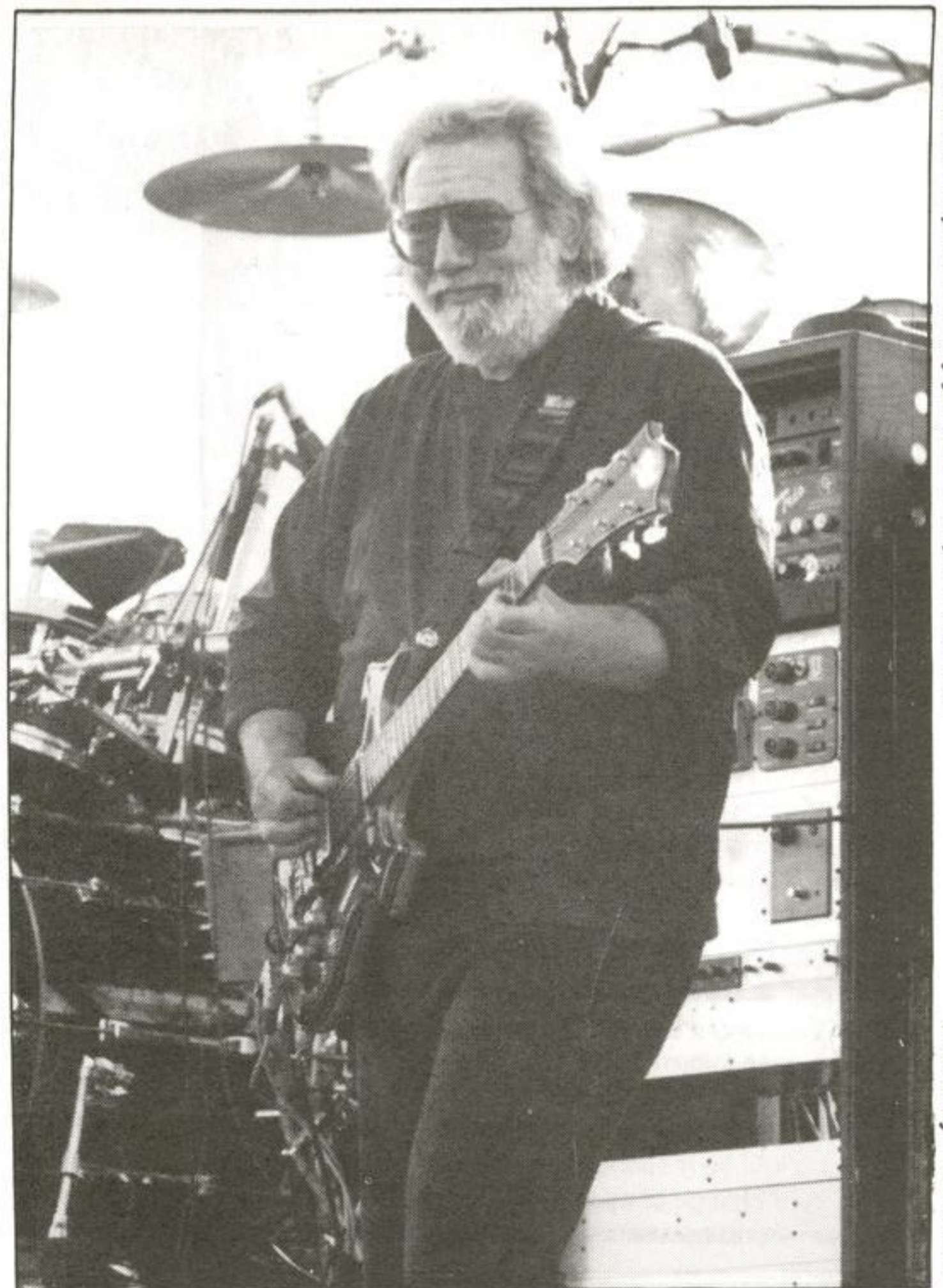
For blues purists, the two-CD box set you must own is Elmore James - *King of the Slide Guitar*. This recently has been released by Phil Walden's resurgent Capricorn Records. Every Elmore song you've ever heard (including, of course, *Hurts Me Too*) and a ton you've never heard are all featured here. The whole thing has tremendous sound quality, and no one ever played a meaner slide guitar than Elmore James.

If you listen to this collection, a ton of contemporary artists just jump right out at you - be it Clapton, the Allman Brothers, ZZ Top, George Thorogood or Steve Ray Vaughan, this is what originally inspired them.

Finally, an interesting mix of jazz and blues is served up on the latest Branford Marsalis release *I Heard You Twice the First Time*. This is similar in nature to Wynton Marsalis' *The Majesty of the Blues* in that it's not quite jazz and not quite blues, but a blend of both.

Branford covers a wide spectrum here, including plantation field songs, Sidney Bechet New Orleans-style jazz, and blues with the likes of B.B. King, John Lee Hooker and Linda Hopkins on the vocals. While Branford himself sounds great, special note should be made of Russel Malone's blistering acoustic guitar work on "*Rib Tip Johnson*." A great sophisticated record to set the mood with.

Here's hoping 1993 produces an even better selection of awesome music.



The new and improved Jerry jams at Compton Terrace.

Photo by Allen Sklar

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