



Chain Reaction

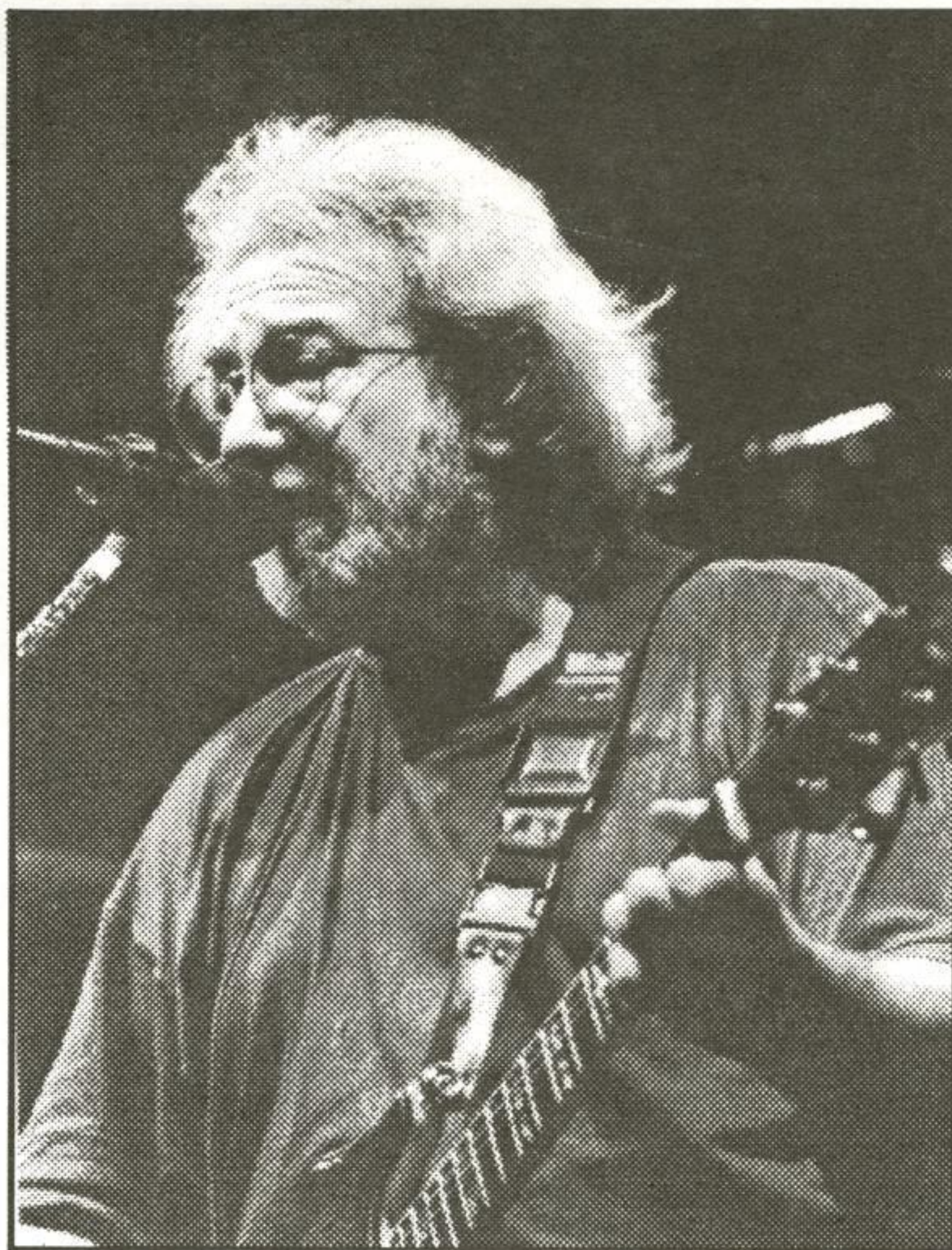
First off I'd like to thank UC for what is easily the best Dead magazine published. But, I have a reason for writing, and I do realize that it will do no good, but here goes. I am really sick of "Heads" bitching about the inconveniences of seeing the boys. So you have a bad seat for one Cap Centre show, or any show, for that matter - big deal! At least you got a ticket that a lot of people would like to have. The list of bitches goes on seemingly forever - taper's section sucks, miracle-seekers, brutish security and cops, short first sets, you name it. Listen, after Jerry's illness we all should realize that the entire scene is fragile and could end tomorrow. That means that if shows are to continue, some bad will occur. I can guarantee you that when the boys hang up their instruments, all of us (myself included) will be happy to go through some hassles for a chance to hear one last *Morning Dew* or *Shakedown Street*. So, instead of complaining, enjoy it while it lasts. Thanks, Kevin Perry, Boise, ID

In your editorial in Issue 4, Volume 7, you bemoaned your being "so totally screwed" by GDTs for receiving a poor ticket to a show at the Cap Centre. You then went on to criticize the arena and security personnel. Did you stop for a minute to consider that close to 20,000 people were completely shut out of Albany, or that your "poor" seat would have made someone who traveled much further than 120 miles just to hold up a finger very happy? Sounds a bit self-important to me. The Cap Centre is by no means paradise, but that is where the bus stops, and if you're going to be on the bus, be on it - you don't necessarily have to sit up front. Maybe next time you will stay home and watch "Seinfeld," and your ticket will wind up in the hands of someone who is grateful for it. Paul Fad, Richmond, VA

I just finished reading the March 1993 issue and wanted to pass along my compliments on a job well done on the issue as well as past issues. I can sympathize with you on receiving the disappointing Cap Centre ticket. I was rejected for the Deer Creek shows last summer after doing all the right things to please GDTs. I've always felt that if the band truly cared about their fans, they would fill all of the mail order requests and then release those tickets remaining to the ticket agencies. This would help ensure not only that true "fans" get into the show but also it would decrease the unsightly appearance of scalpers at shows (ever seen a scalper holding up a mail order ticket?). I'm positive the ticket agencies would fight such a plan but surely the Dead has become powerful enough within the past few years to dictate what goes on around them to a certain extent. My complaints, however, may be somewhat unwarranted at present since I got great seats for the Saturday show in Atlanta and a 7th row floor ticket for Wednesday night in Chapel Hill. Anyway, keep up the good work on UC and the truly important work of raising your two beautiful children. Peace, Doug Cunningham, Florence, SC.

To the party concerned: The show had been great and we were enjoying our view from the 10th row at the Richfield Coliseum (we felt lucky that the 3-13-93 show rather than 3-14 was cancelled so we could use our 10th row tickets!) The encore was about to begin when I realized I was standing in something wet. Because I didn't want my Guatemalan sweater drenched in beer, I turned to make sure it was still on the back of my chair, but it was gone. Quickly, I checked the floor. No sweater. Even though upset, I turned to listen to the band debut "I Fought the Law" so the people around me wouldn't be disturbed. When the lights came up after the encore, I asked the people around us if they had seen my sweater or anyone take it. The answers were all negative. This was not a pleasant ending. Someone took a gift given to me by my two children and the only article of warmth I had to protect me against the single digit wind chill. Fortunately, in over 100 shows, I'd not experienced theft before this incident. The sense of unity and trust among Dead Heads has been refreshing and one of the elements that kept me returning. Some of my trust has been stolen. Regard for a fellow human being was lacking from this action. Anger and disappointment overcame me. In my emotional state, I was rude to a young woman seated behind us who generously offered me her own sweater to wear. My only reply was "no" as I held back the tears. Hopefully, she will

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Jerry at the Cap Centre 3/17/93

Photo by Tim Ashbridge

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Spring Tour Roundup

by August West



Lights Shine on the Boys in Atlanta

Photo by Richard Crichton

As we eagerly wait for the U.S. Postal Service to deliver our Summer Tour tickets, it's fun to think back on a successful Spring Tour that broke out six new songs and again dipped into The Beatles' library of sparkling tunes.

Best new additions to the Dead's song repertoire are *Broken Arrow*, a song off Robbie Robertson's first solo album, sung by Phil, and *Days Between*, a new Hunter-Garcia creation that is underpinned by nice harpsichord-like effects from Vince Welnick. That isn't to say the other new songs are unappreciated: Bobby's *Eternity*, Jerry's *Liberty* and *Lazy River Road*, The Beatles' *Lucy in the Sky with Diamonds* (song by Jerry) and *I Fought the Law* (also sung by Jerry). Phil even dusted off *Wave to the Wind* and brought it back in a new, slower reworked fashion after shelving it following last spring's disastrous tryout. The new songs added a spirit of excitement and adventure to the Spring Tour.

Jerry's voice sounded strong and clear, indicating a full recovery from last summer's health problems and the combined beneficial effects of kicking tobacco and switching to a vegetarian diet. In fact, Jerry was carrying most of the load on the new songs, singing three of the Dead's four new original tunes and both new encore songs, *Lucy* and *Law*.

Bobby, poor thing, apparently was fighting a cold most of the time -- probably picked up during the nasty blizzard that cancelled the first Richfield, Ohio, show. *The Washington Post's* reviewer described Bobby's voice during the first night of the Cap Centre run as having a "slight wheeze." The rhythm guitarist also was noticeably conserving energy during the second set in Chapel

Hill, although he put his full voice into *Throwing Stones* and even strutted his stuff at the edge of the stage.

So how's that new album look? Let's see: *So Many Roads*, *Corrina*, *Broken Arrow*, *Lazy River Road*, *Eternity*>*Liberty*, *Long Way To Go Home*, *Wave to the Wind* and *Days Between*. Yup, that's nine new songs -- enough to fill up an album.

The influx of new material means that some old favorites are fading from view. *Goin' Down the Road Feelin' Bad*, *High Time*, *Cumberland Blues*, *Comes A Time*, *Midnight Hour*, *Let the Good Times Roll*, *Baby Blue*, *They Love Each Other*, *Beat It On Down the Line* and *Dark Star* all had appeared only once through the April 5th Nassau end to Spring Tour, which includes the first 26 shows of 1993. *Foolish Heart* has dropped out of sight altogether. The rarity of so many oldies-but-goodies certainly adds to the appreciation for them if you're lucky enough to catch the show where one of them is performed.

Spring Tour was filled with highlights:

- * Chicago fans got a *Mind Left Body* jam out of *Corrina* and a now-rare *Baby Blue* encore on the second night. Ken Nordine performed one of his word jazz interplays during the space segment on the third night.

- * Richfield Deadheads lost a show due to snow, but got the first *I Fought the Law* encore.

- * The Cap Centre was, well, the Cap Centre, but all three Landover shows had their sparkling moments. On the first night, fans were treated to a full-force Phil bass jam with Vince chiming in. On the second night, the old Irish melodies of *Handsome Cabin Boy* filled space. That also was the night of the *Lucy in the Sky*

breakout. The third night, Bruce Hornsby joined the boys for the second set and steered them into a blistering *China>Rider*. Then, during space, Jerry played around with some Bach themes.

- * In Chapel Hill, Carolina Deadheads were treated to a *Spanish Jam*>*GDTRFB* -- perhaps the only one of the year, if last year is a guide (see review page 10).

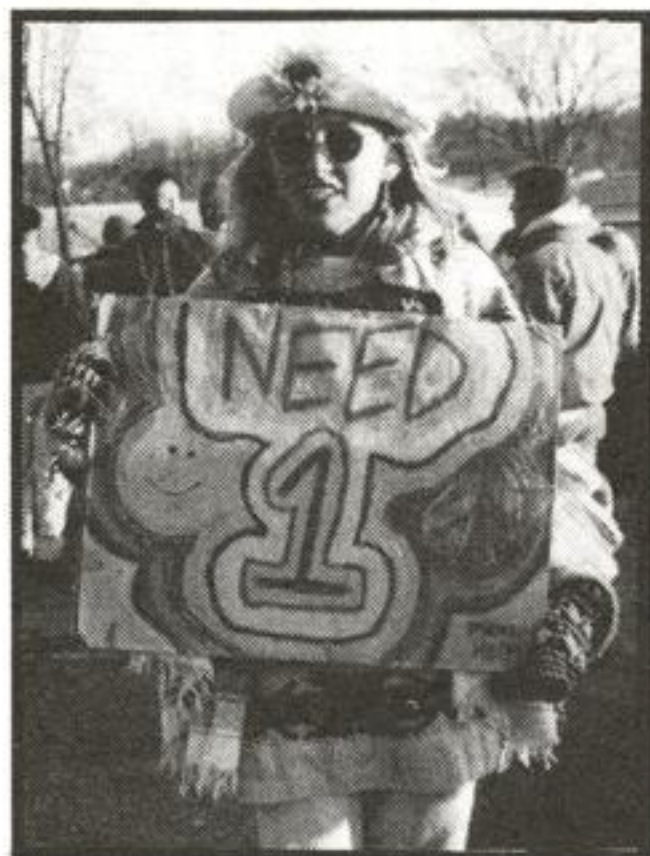
- * Albany fans got all sorts of goodies - *Comes A Time*, a *High Time*, an *Attics*, *Let the Good Times Roll*, *Black-Throated Wind* and *Johnny B. Goode*.

- * Nassau heads got the only *Rain* of the tour, a special guest appearance from Barney the dinosaur, a *Midnight Hour* and *They Love Each Other*. The fifth and final night featured an unheard-of double set closer pairing *Music Never Stopped* with *Deal*, opened the second set with *Law* and closed it with *Gloria* (see review page 11). But, unfortunately, Spring Tour also had its low points.

Deadheads weren't well received in Chapel Hill, a North Carolina city that prepared for us like an invasion of locusts. Locals posted "no camping" signs everywhere and copped an attitude: "They have been so polite it almost makes me sick," the manager of Travel Time Inn was quoted as saying. Police set up a drug checkpoint on Interstate 40 just west of Chapel Hill and pulled every car bedecked with Dead stickers. Two days of drug checks netted the cops a total of one ounce of pot and three ounces of mushrooms from 24 drug charges.

But while the first day's press was almost friendly, accounts of the second night were downright ugly. "Riot breaks out at Grateful Dead

(Continued on page 14)



Capital Centre Miracle Seekers



by Joe Ryan



Capital Centre Review

Being fully aware of the Prince Georges County police department's thoughts on vending, we skipped what can sometimes be a hairy scene and arrived at the Capital Centre near showtime. For some reason, being frisked amused me. I thought the female security guard was going to ask me to remove her clothes, the search was so thorough.

Summing up the first night in Landover is simple: It was a standard, rather uninspiring evening. The one shining light was Phil's bass jam at the end of *Uncle John's Band* before the *Drums* segment. He played solo for a number of minutes -- lovely clear notes -- and then was joined by Vince. It was a treat. But I wish the Dead would retire *US Blues* for a while. They seem to reserve that encore, each season, just for me.

The second night was "new song night" and Jerry had a music stand on his left side so he could refer to the lyrics. We got three new tunes in the first set, Jerry's *Days Between* in the second set and the first reading of The Beatle's *Lucy in the Sky with Diamonds* as the night's encore. The only problem with *Lucy* was the Cap Centre crowd; they were so loud they almost drowned out Jerry. Also of note was a beautiful treatment of *Handsome Cabin Boy* as the primary portion of space. Seeing as it was St. Patrick's Day, the old Irish jig feel of *Cabin Boy* was fittingly appropriate for the evening.

The third night was a blast! We almost missed *Hell in a Bucket* because we cut it close getting in. Phil's *Broken Arrow* was beautiful. His voice this year is clear and strong and we were told by a fan that he's been taking voice lessons. Bobby's *Masterpiece* was terrific and we all had fun with *Music Never Stopped*.

The second set was perfect and long. Bruce joined the band for most of it, coming and going as he pleased to help with vocals and jamming on his accordion. As if we didn't know who Bruce was, Jerry introduced him after the fantastic *China Rider*. Bruce's strong voice was noticable over the rest of the band during the *Rider* chorus, which, after all, is one of his favorite Dead tunes. Vince's *Long Way to go Home* was nice the first and maybe even the second time, but we'd go a long way not to hear it again. We enjoyed *Wave to the Wind*, even though we seem to be in the minority. Bobby did a rousing *Estimated* and *Terrapin* was perfect.

Jerry has been doing some interesting things at the end of *Space*. This night he treated us to some J.S. Bach -- a discordant but clearly recognizable *Jesu, Joy of Man's Desiring*. Once again we're probably in the minority, but we think *Corrina* is a pretty cool song -- and the third night's version was no exception. *Wharf Rat* was, as usual, beautiful, and it slipped into a nice *Throwin' Stones/Not Fade Away*. The *I Fought the Law* encore was short, but probably the highlight of the evening. The whole band was bouncin' around having a great time.

The Cap Centre might not have the atmosphere we all like, but the shows tend to be consistently good. There were no long jams during the three-night run, but on the whole, the music was tight, and the guys looked great.

-by Suzanne Yeatmann with help from Thomas Yeatman

Chapel Hill Review

Our first and possibly last shows at the Dean E. Smith Center at the University of North Carolina-Chapel Hill ran the Grateful Dead gamut. The first night, March 24, was pretty mediocre, which is a tough statement to make about a show with a second set that began with *Here Comes Sunshine*, featured a rare *Spanish Jam>Goin' Down the Road Feelin' Bad* and had a *Lucy in the Sky with Diamonds* encore. The second night was a good solid show throughout, topped off by a strong *Other One* and a blistering *Morning Dew* -- one of the best I've heard in more than two years. It certainly made up for the *Dew* played the first night at the Cap Centre, which was cut off by *Sugar Magnolia*.

First, let's talk about the venue. The Dean E. Smith Center is a shrine built to honor UNC's basketball coach, who is a living institution in North Carolina and a deity on campus. The Smith Center is a square-shaped basketball arena -- fine for round-ball but not so hot for concerts. At least one-third of the seats in the place had an obstructed view of the stage. Roughly two-thirds of the audience couldn't see the light show. Seats that would be wonderful in most other arenas had a lousy view of the band. You weren't even guaranteed to have a good seat in the 100 section because of the sharp angles and overhang of the upper deck.

Next, let's talk about the campus. It's just not set up to handle an influx of Deadheads. Apparently, most people simply walk to basketball games at the Dean Dome. Deadheads, on the other hand, were driving from far away. For whatever reason, the Powers That Be decided to keep most of the parking lots near the closed to Deadheads until 5 p.m. That created an awful mess in tiny downtown Chapel Hill, where traffic backed up most of the day and Deadheads overflowed onto Franklin Street. Traffic tie-ups on Interstate 40 meant that many fans driving from Raleigh missed some or all of the first night's first set. The traffic situation was only a little better the second night.

Now for the music. Definite highlight of the first night was the *Spanish Jam>GDTRFB. Goin' Down the Road* only got one airing in all of 1992 -- at the first Star Lake Amphitheater show outside Pittsburgh. It's a shame *GDTRFB* is fading away because it is such a foot-stomping crowd pleaser. The *Here Comes Sunshine* second set opener was the first on the East Coast, but I'm sorry -- the chorus sounded like a bunch of hoarse alley cats wailing into the night. There was no segue between *Throwing Stones* and *Not Fade Away*, a transition you'd think the boys would have down by now. But the *Lucy in the Sky* encore was sweet -- sweeter than the first version at the Cap Centre.

Night Number Two was a completely different story. Everything was smooth and sweet. Highlights of the first set included *Minglewood*, *Friend of the Devil* and *Mexicali Blues*. The timing was off in the chorus for *I Know You Rider*, but that was just a minor misstep, more than compensated for by the deliciously jazzy jam the followed *Terrapin*. You've already heard how great I thought the *Other One* and the *Dew* were. The only change that would have made Chapel Hill's second night even better would have been the *I Fought the Law* encore that the fans in Albany got the next show.

-by August West



Phil in Atlanta 3/22/93

Photo by Kriss Wilson

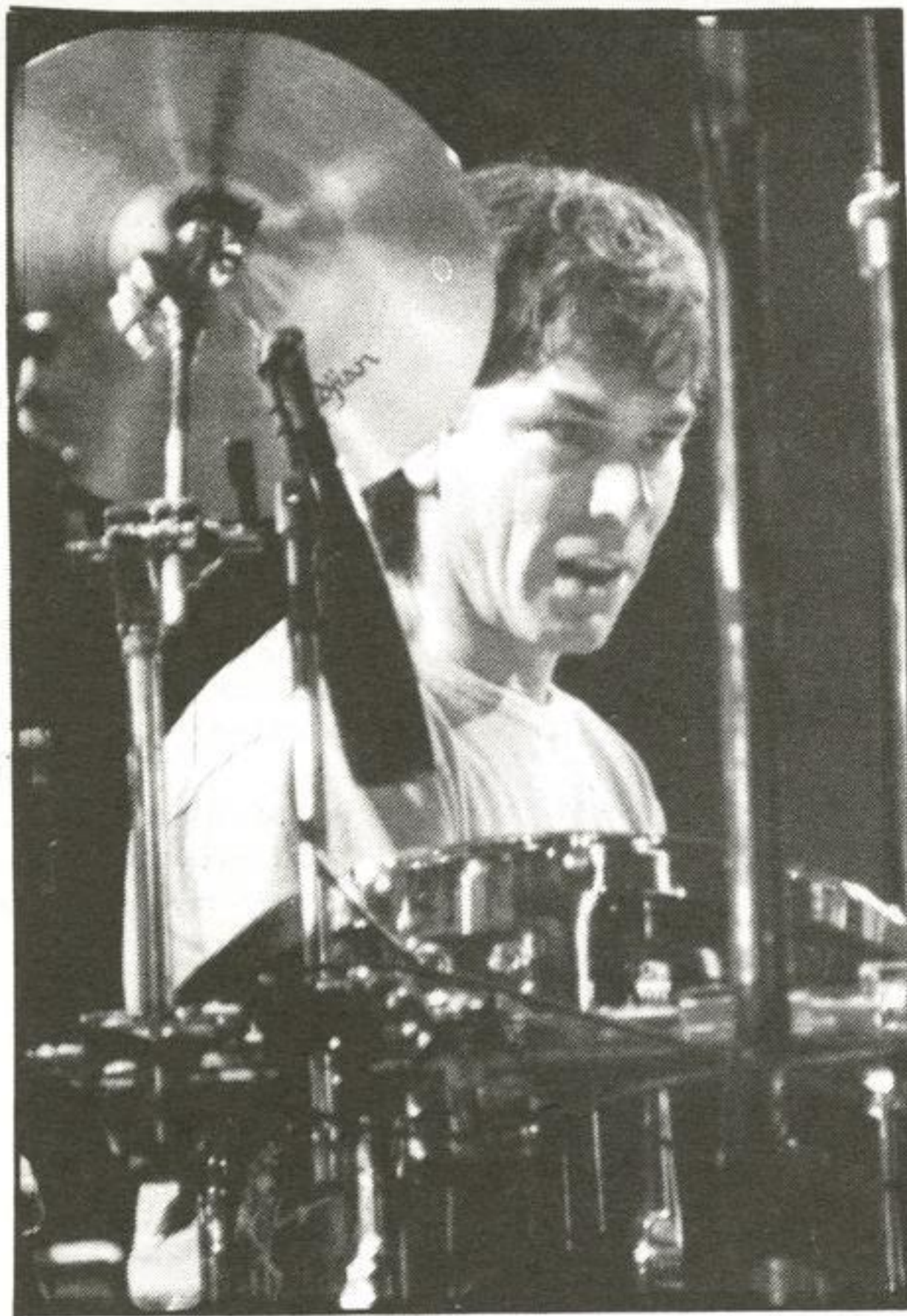


Photo by Stephanie Jennings

Nassau Review

"Coliseum Unearths Ancient Dinosaur." That sort of headline, taken in the context of a standard Grateful Dead concert review, might signal another disgruntled newspaper critic deriding the Dead as '60s relics. But fans who witnessed the band's April Fool's Day performance at Nassau Coliseum would understand the headline. That show, the best of the five-night series, featured a second set that began with Barney, the popular dinosaur cartoon character, on stage and playing bass guitar on *Iko Iko*. With at least six dinosaur cartoon series on TV, it was no wonder that one of Phil's sons was dancing ecstatically on the right side of the stage, picking up balloons tossed by Deadheads and throwing them at Daddy the Dinosaur.

Was it really Phil Lesh inside the six-foot purple costume? More than one Deadhead reported seeing Phil sitting behind the drumkit playing his bass. I was seated at the right of the stage and although I couldn't see Phil, I was wondering how he could so accurately pluck those bass lines wearing the costume's prehistoric mitts.

Warnings from the band, the Nassau County police department's recent record of multiple LSD busts at Dead concerts and the still nippy March weather limited the vending scene outside the Coliseum. In fact, the weather was bright and sunny on only one day, Monday, April 5, in time for the final show.

Thus, a fitting *Cold Rain and Snow* kicked off the first show of the run on Wednesday, March 31. The set remained true to old classics like *Althea* and *Let it Grow* as the group warmed to a New York audience eager to hear the Dead's half-dozen new additions to the live repertoire.

After a great start to set two with *Cumberland Blues*, the Dead jumped into *Truckin'*, but Bobby forgot the beginning lyrics and picked up with the line, "Arrows of neon and flashing marquees out on Main Street..." But the connection had been made with the audience, which roared at Bobby's slip, and the band's timing was perfect to introduce Garcia-Hunter's *Lazy River Road*. The night was topped with an *I Fought the Law* encore. When the band came to the line about a "six-gun," Vince stood up and fired two imaginary shots at Garcia.

The Dead have a history of pranks on April Fool's Day, such as playing each others' instruments during a 1980 opening version of *Promised Land*, or Weir saying, "Thank you, good night," after a one-minute *Funiculi, Finicula* warmup at the 1988 gig.

A great first set showed off the band's state-of-the-art sound system (replacing onstage monitors with earphones) on *Jack Straw*, the brand-new Weir blues, *Eternity* and another Garcia-Hunter tune, *Liberty* -- a redressing of the title track to Robert Hunter's 1987 *Liberty* album. The song is the most upbeat of the new originals, offering these bright thoughts:

"If I was the sun, I'd look for shade,
If I was a bed, I would stay unmade;
If I was a river, I'd run uphill —
And if you call me, you know I will."

Barney the dinosaur made his appearance, and in keeping with the day's theme, the joke may have been on us. The group has been experimenting with bringing Welnick's *Long Way to Go Home* out of the space jam, and it worked well on April 1, leading into the new Garcia-Hunter *Days Between*, a song with a real edge to it. Another highlight of the five shows was the second night's encore: A tremendous, tight version — bountiful with vocals — of the song Ringo Starr said was his favorite Beatles recording, *Rain*, making its East Coast debut.

The next evening was highlighted by each set's opening runs: *Help* > *Slipknot* > *Franklin's* > *Same Thing* to begin set one, and a *Scarlet* > *Fire* > *Women*, replete with a magnanimous *Terrapin* to kick off the second set.

The stand's final two nights began Sunday, April 4, after a Saturday night off. The Sunday show began with *Midnight Hour*, making its return after a nine-month layoff since last summer's Buckeye show. Phil gave us a stirring second set version of Robbie Robertson's *Broken Arrow*.

The next night, we were finally greeted by warm weather and sunshine but **no** *Here Comes Sunshine*! Overcoming my distress at not hearing this nugget during the five shows series, I quickly began to enjoy the set, most notably the late first-set run of *Black Throated* > *Tennessee Jed* > *Music Never Stopped* and *Deal*. A '60s standard, *Gloria*, written by a teenage Van Morrison (then a member of the Irish band *Them*) closed the second set and brought the Nassau series and the tour to an appropriately romping conclusion. The *U.S. Blues* encore also brought the welcome relief of knowing that soon enough it would be "summer come, my oh my"...

-by Scott Allen

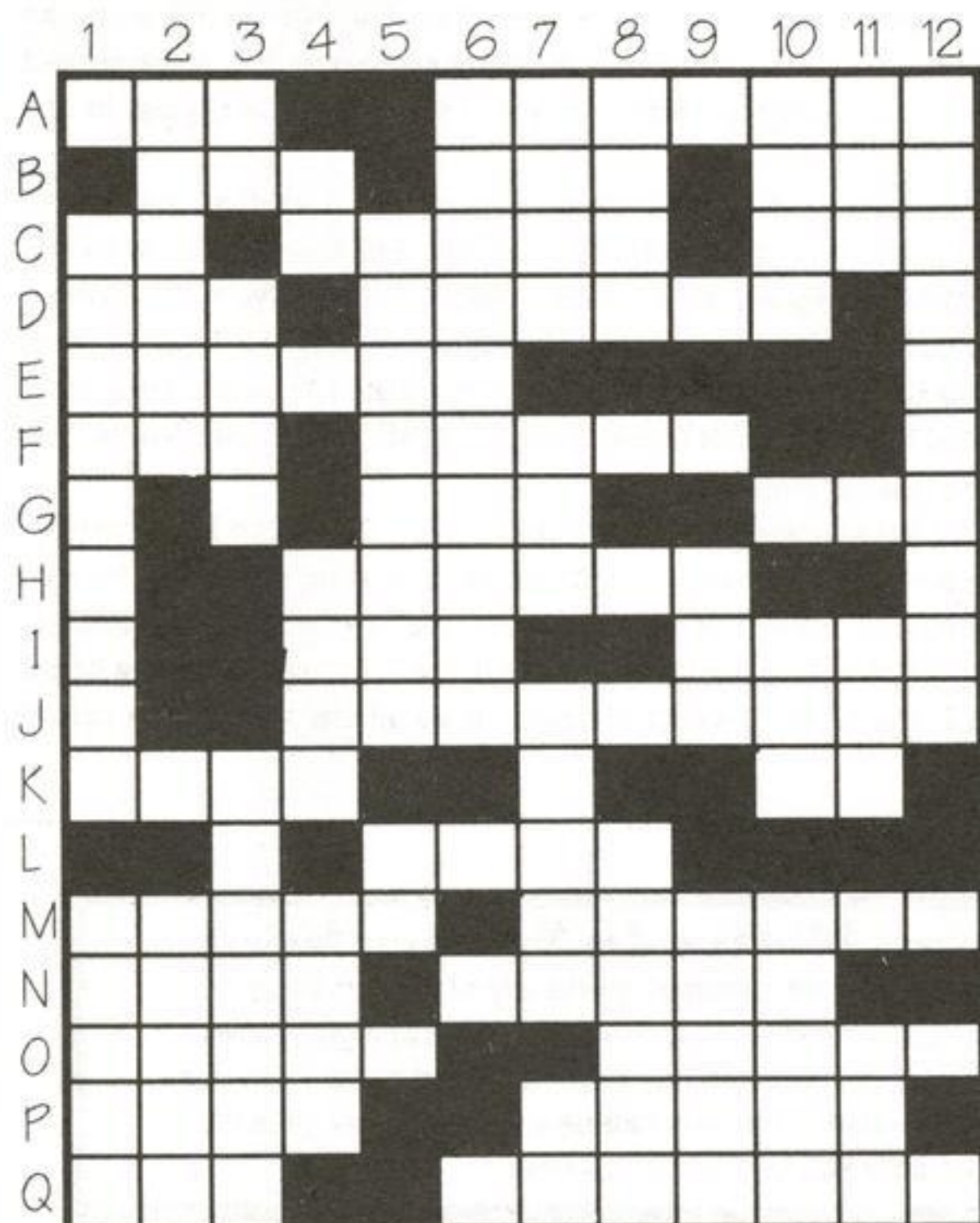
**YOU CAN'T CLOSE THE DOOR
WHEN THE WALL'S CAVED IN**
W/4/4/91



See you on tour!

Photo by Scott Goodwin

CROSSWORD



Across:

- A1 Home of MSG
A6 Boston Garden Denizens
B2 Some do it at set break
B6 A favorite parking lot beverage
B10 ...Where the _____-thatch winter's...
C1 Division of SF Giants
C4 His spurs were jingling
C10 El Paso's posse's org
D1 Good _____ Grateful Dead
D5 Dan Healy, e.g.
E1 Feeling during a show at the Omni
F1 Path of a thrown glow stick
F5 Taper's button
G5 Pigpen's first name
G10 _____ From Me
H4 Last stop on Europe '90 tour
I4 Ticket plea at the Zenith
I9 Parking lot transportation
J4 French-titled JGB tune
K1 Touch of _____
K10 Laura Smith, e.g. (abbrev.)
L5 Leavin' Texas, 4th day of _____
M1 JGB's "Let's _____ the Night Together"
M7 Relation in "Alabama Getaway."
N1 Held on Europe '72 cover
N6 Presidential contender
O1 Featured on sticker with caterpillar
O8 ...paddle for your _____ canoe...
P1 Feature of MSG
Q1 Wembley weather
Q6 Another word for nothing left to lose.

Down:

- A2 Stella Blue spoiler
A3 GD home state (abbrev)
A6 He better watch his speed
A7 Not acous.
A8 Oldest of the Dead
A10 Hotel near ye olde Boston Garden
A11 What parking lot a pup becomes
A12 Shot Billy DeLyon
B4 Steal your face to GD Merchandising (abbrev.)
C1 Problem at Garden shows
C5 Wharf Rat preceder.
F7 One long party from start to _____
H4 She's loose
H9 Walton's former org. (abbrev)
I10 _____ Seen a Face
I11 GD crewmember nickname
J7 2-6-79 showsite
K3 ...every morning, every _____, every day...
L5 Jed's favorite whiskey? (abbrev.)
L8 Abbie Hoffman in 1968
M1 Needed for 6-20-80 shows
M2 Peggy-Oh disease
M4 Part of a guitar
M9 Suit of queens in Dire Wolf
M10 What a bootlegger did
P7 A6 down's vehicle (abbrev)

Crossword by Geoff Weed
Answers on page 16

GRATEFUL GOURMET

Chicken in Cilantro Sauce

2 1-inch cubes ginger, coarsely chopped

1 cup water

6 TBSP vegetable oil

2-1/2 lbs. skinned chicken

5 cloves chopped garlic

3 cups cilantro

1 chopped green chili

1/2 tsp. cayenne

2 tsp. ground cumin

1 tsp. coriander seed ground

1/2 tsp. tumeric

1 tsp. salt

2 TBSP lemon juice

Place ginger, 4 TBSP water in blender, blend til pasty. Heat oil in pot. Brown chicken on both sides, take out and put aside. Brown garlic in pot on medium heat, pour in past, stir and fry for one minute. Put in chicken and drippings. Add 2/3 cup water and lemon juice. Stir and bring to boil. Cover tightly. Heat low, cook 15 minutes, turn chicken over, cover, cook 15 more minutes.



Overkill in Dead drug check

What did the State Bureau of Investigation and the Highway Patrol accomplish by staging a highway "drug check" of Grateful Dead fans? Taxpayers have reason to wonder.

Certainly it's news to the public that law enforcement has resources to squander on a checkpoint for mellowed-out flower children. Just down I-40 from where the cops were peeking into the cars of the tie-dyed crowd, the city of Durham is beset by violent crime. In Wake County gun stores, customers are grabbing up firearms like never before — and it's not because they're scared of baggie-wielding Deadheads.

This was the haul for two days: a little less than an ounce of marijuana and almost three ounces of

hallucinogenic mushrooms. The number of criminal charges: 24. That's 24 cases to take up the time of laboratory analysts to examine the evidence, clerks to process paperwork, prosecutors to go to court, and judges to render decisions — all of whom could be attending to more serious matters.

Sure, drugs are destructive. And possessing them is a crime. But law enforcement has to make choices all the time about where their efforts will do the most good for society. In this case, their decision was a bust.

Raleigh 3/30/93

THE NEWS & OBSERVER



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PHIL me up! Want pen-pals, traders, have 200+ hours. Need the new tunes. Michael, Miami University, Emerson 158, Oxford, OH 45056.

ROANOKE DEADHEAD, BASSIST, seeking similarly minded musicians, tapers, and friends. Call Dirk. 703-342-1652, 2827 Wilton Road, Roanoke, VA 24014-4227.

TWO YOUNG HEADS trying to build collection. Are you kind? Please contact!! 13503 West Poplar Grove Rd., Midlothian, VA 23112.

TAPES NEEDED. Have 100, 3/4 hi-quality soundboard. Willing to tape from you and tape for you. Have JVC system. 804-358-1974.

DEADHEAD seeking other heads and tape traders - old & current shows in Radford, VA at Radford University - Levi, 639-2894.

LOOKING TO TRADE with other Philophiles, Dave Borgen, 1500 W. Terrace Circle, Apt#5, Teaneck, NJ 07666.

SLOW RELIABLE TRADER wants hi-fi VCR owners to trade HQ audio (& video) on VHS tape. Many masters & 1st gens. SBDS. Scott, 1563 Northshore Woods Dr., Knox, TN 37919.

SEEKING HQ esp. 85-93. Have 600 hrs. to trade. Dawn Brong, 162B N Main St., Stewartville, NJ 08886.

LOOKING for clean copy of 12/29/77. Lots to trade. Dan Brown, 2206 David Miller Rd., Johnson City, TN 37604.

LOOKING for all 92', 93' shows. Bob, 1360 Kirk St., Toledo, OH 43614.

WANTED: High quality videos. Blanks or cash. Sam Gorla, 1769 Roosa Ln., Elk Grove, IL 60007.

BEGINNER with handful of HQ hrs. looking for help. BE KIND. Scott Trieshmann, 12 Blunt Ct., Newport News, VA 23606

HIGH HEADS, Looking for Spring 93, Matt Lindstrom, 605 West 11th St., Apt #12, Dubuque, IA 52001. Shake It!!!

EXPERIENCED TRADERS: Low-gen aud tapes. 1000+ hrs. Dale, 15 Garfield St., Cortland, NY 13045.

LET IT GROW, 300+ Dead, 250 other Neil, Clapton, Caboose, Feet, List to 1249 Woodbrook Cir.W., Columbus, OH 43223.

WANTED: Vegas 92 + others. Have a lot to trade. Send lists to: Scott Kaufman, 215 Hwy 60, Riverside, CA 92507.

LETS TRADE 1st-4th gen boards, HQ only. Send list to: Dave Serrins, 506 W. 22nd St., Austin, TX 78705.

WANTED: Landover Cap Centre 87 sets. Plenty to offer! Mike Whitford, 81 Lincoln Ave., Elmwood Park, NJ 07407.

NEED RFK 92' and any 93' shows so the music will never stop! Good Lovin! Mark Strickland, 110 Bristol Ct., Rocky Mt., NC 27803.

MUST MAKE MORE TAPES! Have 200 hrs Dead + others. Looking for more plus JGB, Solar Circus, Blues Traveler, Radiators. Joe-Dude, 225 W. Meadow Drive, Palo Alto, CA 94306. Yo Mug, Rob, & Bruce.

HEY NOW need Summer 92. Have 150 hrs. Rob Wenz, 40 E. Birch St., #3B, Mt Vernon, NY 10552.

SO. CAL DEADHEAD needs shows. Help! All Welcome. Will send blanks. Phillip Phinney, 1118 Newlee St., Monterey Park, CA 91754.

EXPANDING EXPONENTIALLY - Want HQ Phish, Dead, Panic & Radiators. Your list gets mine. David, 1453 Whitesand Dr., Richmond, VA 23225.

ATTENTION COLLECTORS: Interested in expanding your show library? Lets trade high quality tapes. Eric Sharde, Box 548, Dunmore, PA 18512.

PLEASE HELP me get Spin Docs + Phish tapes. Will send blanks or trade. Dan Schneiderman, 279 W Main St., Waukesha, WI 53186.

HELP GRATEFUL SOCIOLOGIST. Request questionnaire on DH relationships before Summer Tour: Rebecca Adams, Dept. of Sociology, UNCG, Greensboro, NC 27412.

NEED DAT SBDs on analog, have plenty, need Dead, JGB, Legion, Reconstruction and Zero, your lists gets mine. Bryan, 221 Fairlawn, Daly City, CA 94105.

HAVE.....1000 hrs. Want to Let It Grow! ,Seek Related, Patrick, 10614 S.W. 64th Dr., Portland, OR 97219.

TRADER with 325 hrs looking for more, especially 72-74. Charlie Kidder, 16020 N. 54th St., Scottsdale, AZ 85254.

ALWAYS LOOKING. Have 800 hrs. Need more. All letters answered, relaxed traders only! PCGDT, 501 S. Knott A-3, Anaheim, CA 92804.

FREE MUSIC! Send any 100 minute cassette on which we will dub a live Janglers gig. Janglers, P.O.Box 181070, Cleveland, OH 44118-7070.

WE ARE THE CCDJ CO-OP, the only non-profit Dead taping Co-op presently active. For more info, please write to: CCDJ Co-op, 725 N. Viceroy Ave., Covina, CA 91723.

BEGINNER NEEDS HELP. 30+ hrs. HQ to trade. Will send blanks and postage. Write Michael Johnson, Rt. 5, Box 78, Covington, VA 22426.

HAVE 200 HRS DEAD, 50 others need Dead, Dylan, Tuna, Southern Rock, need video. 439 Florence Ave., Oneida, NY 13421.

HEY NOW. What a totally awesome tour! Would dearly love to have tapes of 3/21 & 3/22/93 (Atlanta) and 3/25/93 (UNC) Please help us out! Hope, 839 D Keene Road North, Clearwater, FL 34615.

SEARCHING for Dead videos. Will send postage/blanks. Peace & Love, Rocco, 755 E. Blvd., Davenport, FL 33837.

KIND TAPE COVERS! 6 for \$1.00, plus SASE for each order. Don Chandler, 2720 W. Grace #5, Richmond, VA 23220.

DEAR MS: Congratulations on our new townhouse. The beamed open foyer is nice. I love you. Love always, J-BIRD.

LAINE really appreciates how hard Greg works and loves him a lot.

SOMETIMES we live no particular way but our own....

WE MISS THE DEAD IN IDAHO! Its been 10 long years since last (and only) time. Please come back soon!

HEY NOW POO BABY I love you more than words can tell - Doo-da Doo-da. Love your Sunshine Daydream.

OVER GROW THE GOVERNMENT! Ecological wisdom, grassroots democracy, non-violence, personal & social responsibility are the cornerstones of the green party. To find out more - call 1-800-257-7336.

IKO IKO BILL & HILLARY. Hope you made the Cap Center shows. Ed the Deadhead, Columbia, MD.

IF YOU LOVE CANDLES and dream of owning your own business with no investment, call 517-596-2218. Tour whenever you want!