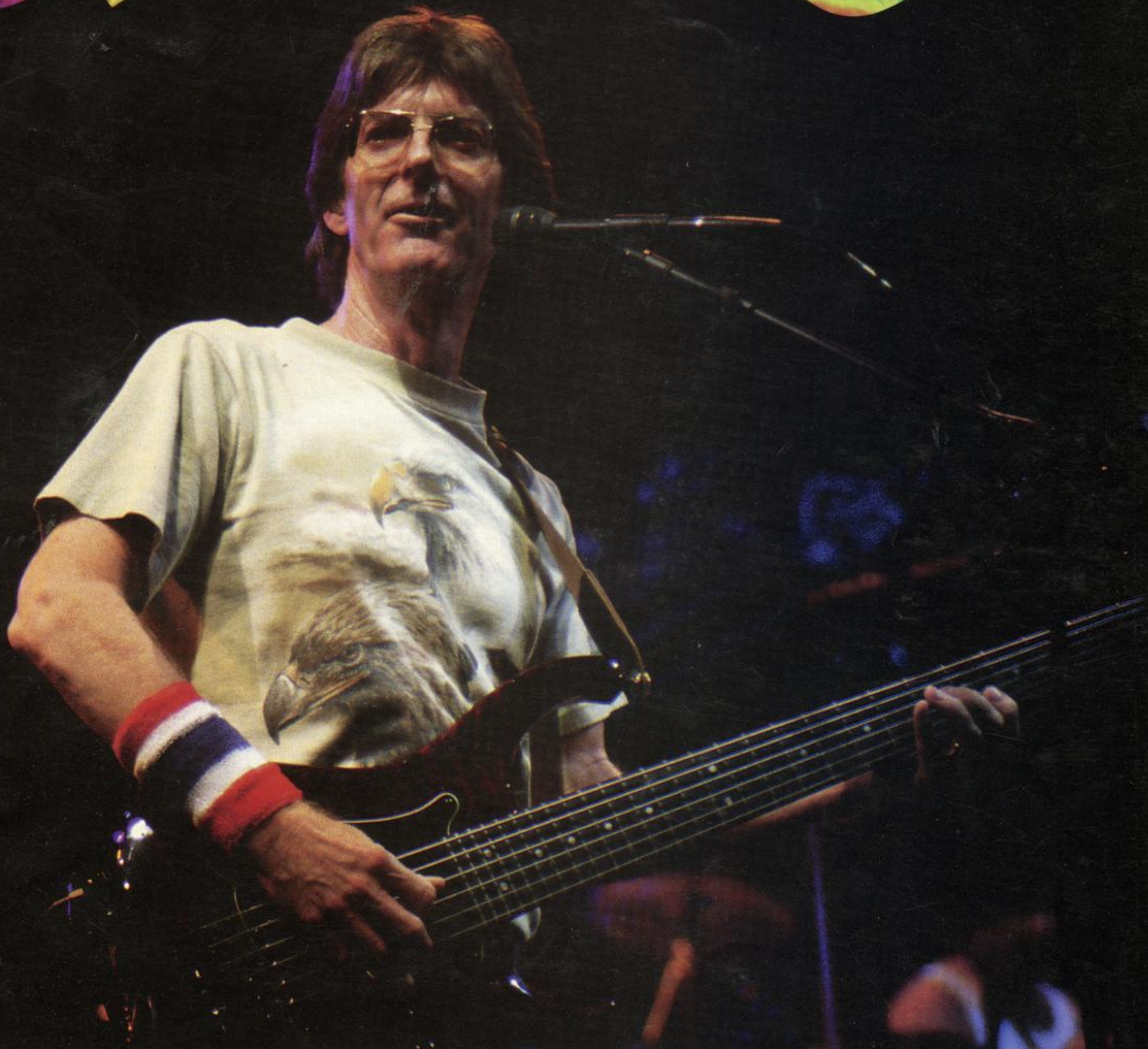


Unbroken Chain

ISSUE NO. 49



GRATEFUL DEAD SUMMER 1994 TOUR

EXCLUSIVE INTERVIEW:
Trey Anastasio of Phish

WIDESPREAD PANIC

THE GREAT TAPING DEBATE:
DAT vs Analog

\$2.50
\$4.99 CANADA



The Editor's Page

by Dave Serrins

Well, here we are — THE NEW GUYS. It is with great pleasure that I present the maiden voyage of the new *Unbroken Chain*, straight from our headquarters in Austin, Texas. I'm Dave — the head new guy. I hope you enjoy the new UC. We believe that we have retained those things that were most enjoyable about UC, while we have changed a few things to develop a more comprehensive view of the Grateful Dead and other scenes of interest to many of you.

Just getting to press on this first issue has been an uphill climb spanning four months and hundreds of e-mails, long-distance phone calls, and packages full of stuff. Laura and I began discussing the transfer of UC in late April. Since then, we have been constantly corresponding and trying our best to make the change happen as smoothly as possible. In the process, I have spoken with and met more folks willing and able to give me a hand with whatever, than I could have imagined. Every letter I have received has offered congratulations and "Good luck." I have been delighted by the number of people interested in continuing to make UC the best Dead 'zine around! It has been fun so far and I hope it will continue to be in the future.

UC has worked extensively on not only retaining our previous distribution, but increasing it. We have expanded into Canada with Friends Of The Planet in Toronto and Top Of The World Trading Co. in Ottawa as well as picking up a couple of new international distributors. If *Unbroken Chain* is not currently on a newsstand near you, please help us out by bringing it to our attention.

In the meantime, we have been trying our best to keep up with all the news and get to at least a few shows. I was lucky enough, following a major vehicular problem in Palm Springs, to make it to most of the West Coast shows this summer. In my opinion, the band is *playing* wonderfully. They have begun extending songs and sets to 1990 lengths and beyond. I saw three second sets lasting 2 hours or more in a mere nine shows. This was literally unheard of in '92 and '93. Many second sets caused nightmares for tapers using analog equipment when *Drumspace* didn't arrive for well over 50 minutes.

Overall, it was a great Summer Tour. Three new original songs, Vince's *Samba In The Rain* and Phil's *If The Shoe Fits* and *Childhood's End*, were debuted (more on these tunes in the show reviews), as well as new Jerry covers of The Beatles' *I Want To Tell You* and Harry Belafonte's *Matilda*. The band also pulled out *Big Railroad Blues* at Cal Expo, *Quinn The Eskimo* at Buckeye, and *Satisfaction*, *Midnight Hour*, and *Spanish Jam* at The Palace, all of which had been gone from the repertoire for nearly two years. Bob continued to play his acoustic guitar on at least one song almost every show, adding interesting textures to many old tunes.

On the disappointing side, the first Shoreline (and the second as well) show received the dubious honor of being the first without an encore, excluding New Year's in which a third set was played instead, since Cal Expo 5-3-86. A local noise ordinance curfew was cited as the culprit for this unexpected event. This prompted many to remark that since encores vary so rarely these days, they don't really mind a show without an encore. In fact, the band encored with either *I Fought The Law* or *Liberty* nearly half (12) of the shows this summer. *Dark Star* was not played for the entire 29-show tour. I hope it is not gone for good again. Also missing from the recent repertoire were: *Baba O'Riley*, *Baby Blue*, *Casey Jones*, *China Doll*, *Comes A Time*, *King Bee*, *Mama Tried*, *Tomorrow Never Knows*, *Wave To The Wind*, and *West L.A. Fadeaway*.



The new UC headquarters

The largest gripe that I found while wading through tons of reviews online and talking with folks about the tour is that Jerry is forgetting the lyrics to many songs these days. Some folks think it's time for the band to get a TelePrompTer. Missing lyrics is not a new occurrence for the Dead, yet it seems to be a major trend these days. Most Deadheads love the fact that the Dead never have a set list before the show, never play the same show twice, and often go out on mystifying musical tangents at will. We also adore that they, more often than not, blow us away with their monumental musical ability. We must also realize that with this "tinge of grace" comes mistakes.

The worst news is that ticket prices are escalating at an alarming rate. All tickets for the Fall Tour are above \$30 and the Rex Benefit shows are \$37.50 through GDTS. Only a year ago tickets cost well under \$30 each, except those from Ticketmaster that were fee and service-charged to death. We have heard the prices that The Eagles, The Rolling Stones, and Barbara Streisand are charging for tickets, but we hope the Grateful Dead can continue to perform at a price that is affordable for their fans. At press time, Pearl Jam's anti-trust suit against Ticketmaster has yet to be resolved. UC will keep you informed on the decision in this case and how it affects ticket prices.

In closing, I would like to thank everyone who has continued to support *Unbroken Chain* through the transfer. I cannot describe what a pleasure it has already been to work on such a fine project with so many wonderful people. Our staff, vendors, and advertisers have given new meaning to the word "patience" and for that, I thank them all. As always, if you have anything to say or contribute to *Unbroken Chain*, feel free to contact us — we need and appreciate your support! I am also available via e-mail at: Davse@aol.com for anyone truckin' on the Information Superhighway.

We believe that the new *Unbroken Chain* is going to knock everybody's socks off! 🍌

Dave

Unbroken Chain

49th Edition

Sept/Oct/Nov 1994

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Submissions: We encourage and appreciate the submission of written manuscripts, show reviews, opinions, artwork, newspaper clippings, photographs, and any other nifty stuff...We need readers' input! Send to: Editor, *Unbroken Chain*, P.O. Box 49019, Austin, Texas 78765 or Davse@aol.com Please sign and date the back of all photographs. Enclose a self-addressed stamped envelope if you want your work returned.

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8/4/94 Giants Stadium by Joe Ryan
Cover art & design: Newmark/Starling

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Jerry Garcia, 7/17/94 RFK Stadium by Tim Ashbridge
Bob Weir, 8/4/94 Giants Stadium by Joe Ryan
Phil Lesh, 7/16/94 RFK Stadium by Greg LaPlaca

CHAIN REACTION.®

brothers & sisters,
in your travels, please don't go in "hippy" stores and ask to buy controlled substances. there are aspects to some of our family's lifestyle that we all know about and don't need to talk about in public, let alone in someone's business. if you gotta ask, be cool!! but it's goodest not to ask! some of us are trying to be "good" deadheads. we've picked a spot, only go to close shows with tickets, don't vend....(and the list grows and grows). then we're trying to bring a taste of tour back to our stores so we can share our culture with folks who might not get a chance to meet our family. with our whole existence being watched so closely, stores like ours are continually tested and there are too many of us in jail already...so please don't ask.

keep flowing
John at Lost Sailor
Avon, NC

Hi Dave,

The setlists for the summer tour became predictably rotational and while the tunes were well-played and even burnished, they quickly lost the interest of anyone who follows the band closely, through touring or tapes. You could argue, well, that's what they were playing this summer, and on every other tour they have more or less done the same thing. But the excitement of hearing a Midnight Hour and Satisfaction perfectly-played must surely delight the band as much as it does the audience.

With 400 tunes in the repertory, why must a handful be endlessly repeated, especially when it must be obvious that many are actively disliked by the people who are supposed to be entertained? And to leave out totally some of the most desired tunes seems further to suggest contempt. Well, it's a formula that works, as the 100,000 fans at Highgate, 80,000 at Buckeye Lake, and 60,000 at RFK, Soldier Field, and Giants Stadium prove. But I think we deserve more and at this stage of their career the boyz should bend over backwards to delight, not to annoy.

Best,
Dave Paisley
Urbana, IL

Hey Dave,

Looking forward to enjoying the magazine for many years to come. Keep up the good work. Personally, I enjoy the reviews since I can't tour (family), but I always catch the Atlanta shows.

Jeff
Norcross, GA

Dear Dave,

Good luck as the new editor. Personally, all I care about are detailed show reviews; ones that tell it honestly, not "Everything is always great." Thanks for continuing to put out UC.

Rob
Littleton, CO

Dear UC:

Enclosed is my check for \$12 for a 1 year subscription to UC. I look forward to continuing to receive UC and am excited to see which direction

it takes since Laura has stepped aside. I will miss her personal touch to the editor's note and filling us in on how the kids are doing. My best wishes to Laura and her family. Also, I want to extend my best wishes to Dave and good luck on your new position...and remember, "Without love in a dream, it will never come true."

Peace & Love
Mark C. Steele
Winston-Salem, NC

Editor's note: In response to a barrage of letters condemning the critical nature of many reviews in past issues of Unbroken Chain, the majority of our mail in the last few months has instead urged us to continue "tell(ing) it like it is (was)." As a Grateful Dead news publication, we believe this is not only our duty to our readers who care about the quality of performances, but the most realistic way to report on the Dead. Of course, not everyone will agree with every review printed herein, but always remember that each review is the opinion of the writer and should be taken as such.

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Your pals, on tour



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The Dead Beat[©]



The Garcia Estate

Looking For A Chateau

The entire back cover of the July 1994 issue of *Real Estate Marin*: The Jerry Garcia Estate Nestled in the hills high above Nicasio, this 2-story, 7,500 sq.ft. Mediterranean-style mansion features panoramic West Marin, Mt. Tam and Bay views. Situated on 10 1/2 acres, the villa includes: gated Entry, 5 bedrooms and 7 baths; marble fireplaces and hardwood floors; formal dining room and library; media room with retractable video screen and wet bar; swimming pool with spa, waterfall and fiber-optic lights; 1,600+ (approx.) sq.ft. detached garage/ studio. A peaceful haven offered at \$2,100,000. For more information call: Esther Skolnik 456-7981 ext.132 or Carla Himy 456-7981 ext.134. Frank Howard Allen Realtors

Are they shaking hands or what?

The caption under the front-cover photo of the July 13, 1994 *Burlington Free Press* read, "Grateful Dead fans from New Hampshire relax in the afternoon sun with a game of chess Tuesday afternoon...", excluding that the picture shows two Deadheads in mid-pass of a joint. The *Free Press* reported that the show generated approximately \$60,000 for the Highgate Recreation Department from a crowd that was more than Franklin County's combined population of humans and cows, 40,000 each. Dennis McNally, the Dead's publicist was quoted as saying, "It's not the ideal way to play music. They'd prefer to play in smaller venues." McNally also remarked that the band makes more money playing larger venues, but conceded that "...none of the band members is a millionaire." He said, "They don't own investments. They are lucky if they own a house. This keeping-the-money-thing is not a part of the lessons they've learned over the years." In another story, McNally remarked that in his opinion, "Last Sunday was smoking," referring to the July 2nd show at Shoreline.

The following day's (July 14, 1994) headline read, "Dead rock a quiet invasion: 100,000 jam Highgate in psychedelic show of force." The *Free Press* reported that "The event went smoothly enough that concert organizers and town officials offered tentative predictions that the convention of Deadheads at Highgate could become an annual event." McNally said, "Based on my impression, it's worked well enough...that we could well be back." In reference to the success of the event, Highgate Selectman Richard Noel remarked, "If none of us are hanging from the trees in the next few days, that means we made out okay."

Just a little nervous from the fall

The July 18 *Washington Post* reported that Ron Beclain, 21, of Pennsylvania, fell from the upper deck of R.F.K. Stadium onto Robert Dyer, 27, of Alexandria, Virginia, and George Saponoro, 24, of New Jersey. Dyer suffered a concussion and a gouged forehead, Saponoro a lacerated hip and contusion on his head, and Beclain (the fallen) only an abrasion on his back. It seems that Dyer and Saponoro cushioned Beclain's fall, sustaining the worst of the injuries. A police spokesperson said it was unclear at the time whether Beclain had jumped or fallen, but that the incident was being investigated.


They say it's a living, we all gotta eat

Newswires reported that Jerry, Bob, Phil, and Mickey ate in the Senate dining room as guests of Vermont Senator Patrick Leahy on Monday, July 18, the day after Leahy sat stageside at a show at R.F.K. Stadium in Washington, D.C. Ninety-two year-old South Carolina Republican Senator Strom Thurmond was reported to have turned a few heads when he stopped by to shake hands with Jerry. Senator Leahy's press secretary, Joe Jamale, explained, "Thurmond is a southern gentleman who just probably wanted to make the guests feel comfortable."

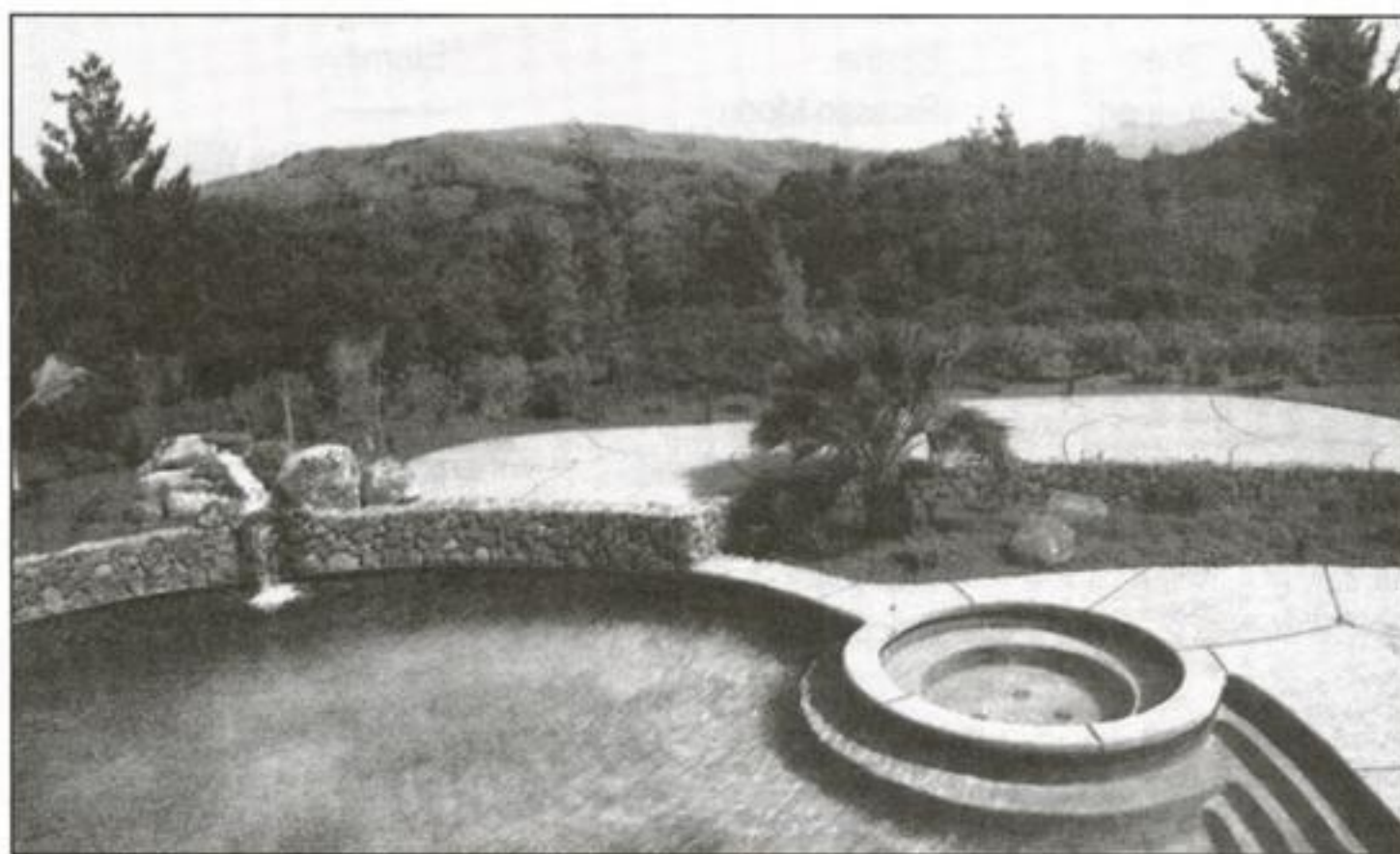
Without A Net

The Sports section headline of the July 20 *Fort Wayne News-Sentinel* read, "Defending city champ Dead set on show." Mike Rayburn, defending Fort Wayne, Indiana men's tennis champion defaulted from the annual city tournament to go to the Dead's July 21 Deer Creek show because he could not get his match time changed. Rayburn said, "It was a tough decision. I've lost a lot of interest in tennis, and there's no way I'm missing a Dead show."

Information (Superhighway), move me brightly

A letter from John Perry Barlow, Bob Weir's songwriting partner, was published in the August 1994 issue of *Harper's*. Barlow was responding to a "point/ counterpoint" article, that had appeared in the previous issue, concerning digital communication, Internet, and the Information Superhighway. Barlow said that, "the [Inter]Net...would have a greater consequence on what it is to be human than movable type. It is the most transforming technological event since the capture of fire." About human nature's fit into technology, Barlow wrote, "More restless than wise, we members of the species *Homo disatisfactens* don't adapt to the world; we adapt the world to ourselves. It seems that nothing, short of our own likely extinction, will stop us from doing that. It's just what we do. When the yearning for human flesh has come to an end, what will remain? Mind may continue, uploaded into the Net, suspended in an ecology of voltage as ambitiously capable of self-sustenance as was that of its carbon-based forebears." In closing, he remarked, "It's not a matter of embracing this process [moving toward the information age]. It has already embraced us and may, in fact, have designed *us* for *it* in the first place." 

(Thanks to Jay Novack, Dino Catozzo, Greg Schmidt, Tom Thornton, and John Marberry for contributing information and clippings to this article.)



Jerry's swimming hole

West Coast Setlists

Summer Tour 1994

6-14-94 Seattle Center Memorial Stadium, Seattle, Wa

Shakedown Street
Little Red Rooster
Loose Lucy
(Beer Barrel Polka)
Masterpiece*
Althea
Eternity

Victim Or The Crime>
Lazy River Road
Samba In The Rain
Truckin'>
That Wd. Be Something>
Drumspace>
Way To Go Home>
Standing On The Moon>
Sugar Magnolia
E: Liberty

* Bob on acoustic

6-17-94 Autzen Stadium, Eugene, Or

Bertha>
Greatest Story
Lazy River Road
Wang Dang Doodle
Ramble On Rose
Black-Throated Wind
Tom Thumb's Blues
Deal

Rain
Eyes Of The World
Samba In The Rain>
Saint Of Circumstance>
Drumspace>
The Wheel>
Attics Of My Life>
Throwing Stones>
Not Fade Away
E: U.S. Blues

6-18-94 Autzen Stadium, Eugene, Or

Jack Straw
Sugaree
All Over Now
Tennessee Jed
Me & My Uncle*>
Maggie's Farm*
Candyman
Easy Answers

China Cat Sunflower>
I Know You Rider
Women Are Smarter
Crazy Fingers>
Corinna>
Drumspace>
Last Time>
The Days Between
One More Saturday Night
E: I Fought The Law

* Bob on acoustic

6-19-94 Autzen Stadium, Eugene, Or

Touch Of Grey
Walkin' Blues
Brown-Eyed Women
El Paso*
If The Shoe Fits
Bird Song

Scarlet Begonias>
Fire On The Mountain
Samson & Delilah
Way To Go Home
Playin' In The Band>
Uncle John's Band>
Drumspace>
Other One>
Wharf Rat>
Good Lovin'
E: Heaven's Door
* Bob on acoustic

6-24-94 Silverbowl, Las Vegas, Nv

Let The Good Times Roll
Feel Like A Stranger
Althea
Same Thing
Broken Arrow
Cumberland Blues
Eternity
Don't Ease Me In

Iko Iko
Samba In The Rain
Estimated Prophet>
He's Gone>
Jam>
Drumspace>
GDTRFB>
I Need A Miracle
Standing On The Moon
E: Johnny B. Goode

6-25-94 Silverbowl, Las Vegas, Nv

Half Step
Little Red Rooster
Lazy River Road
Masterpiece*
Loose Lucy
Cassidy

If The Shoe Fits
Way To Go Home
Easy Answers
Uncle John's Band>
Corinna>
Drumspace>
Last Time>
Stella Blue
Saturday Night
E: Liberty
* Bob on acoustic

6-26-94 Silverbowl, Las Vegas, Nv

Hell In A Bucket
Peggy-O
Minglewood
Ramble On Rose
El Paso*
So Many Roads
Tom Thumb's Blues
Music Never Stopped

Victim Or The Crime
Eyes Of The World>
Box Of Rain
Saint Of Circumstance>
Terrapin>
Jam>
Drumspace>
The Wheel>
Watchtower>
Morning Dew
E: U.S. Blues
* Bob on acoustic

7-1-94 Shoreline Amph., Mountain View, Ca

Cold Rain & Snow
Wang Dang Doodle
Dire Wolf
Queen Jane
Stagger Lee
Black-Throated Wind
Bertha
Picasso Moon
Don't Ease Me In

Foolish Heart>
I Want To Tell You#
Women Are Smarter
Ship Of Fools
Playin' In The Band>
Drumspace>
Last Time>
Attics Of My Life>
Sugar Magnolia
(no encore -- last show w/o encore 5-3-86)
first I Want To Tell You

7-2-94 Shoreline Amph., Mountain View, Ca

Music Never Stopped>
Sugaree>
Music Never Stopped
Friend Of The Devil
Desolation Row*
Tennessee Jed
Eternity

Help On The Way>
Slipknot!>
Franklin's Tower
If The Shoe Fits
Truckin'>
Smokestack Lightning>
He's Gone>
Drumspace>
Stella Blue>
Throwing Stones>
One More Saturday Night
(no encore)
* Bob on acoustic

7-3-94 Shoreline Amph., Mountain View, Ca

Here Comes Sunshine
All Over Now
Althea
Masterpiece*
Bird Song
Promised Land

Samson & Delilah>
Eyes Of The World>
Fire On The Mountain>
Box Of Rain
Terrapin>
Drumspace>
Corinna>
The Days Between>
Good Lovin">
E: Liberty
* Bob on acoustic

6-8-94 Cal Expo Amph., Sacramento, Ca
Half Step
Walkin' Blues
Peggy-O
Me & My Uncle>
Big River
Stagger Lee
Cassidy
Don't Ease Me In

Picasso Moon
Big Railroad Blues#
Playing In The Band>
Uncle John's Band>
Drumspace>
Samba In The Rain@>
Watchtower>
Standing On The Moon>
Lovelight
E: I Fought The Law
@ first Samba In The Rain
first since 6-23-92

6-9-94 Cal Expo Amph., Sacramento, Ca
Jack Straw
Friend Of The Devil
Wang Dang Doodle
Ramble On Rose
If The Shoe Fits#
Deal

China Cat Sunflower>
I Know You Rider
Estimated Prophet>
He's Gone>
Drumspace>
Last Time>
Stella Blue>
Throwing Stones>
Not Fade Away
E: Box Of Rain
first If The Shoe Fits

6-10-94 Cal Expo Amph., Sacramento, Ca
Here Comes Sunshine
Same Thing
Lazy River Road
El Paso*
Loser
Easy Answers>
Don't Ease Me In

Sugar Magnolia>
Touch Of Grey
Looks Like Rain
Way To Go Home>
Drumspace>
Other One>
Wharf Rat>
Sugar Mag closing>
Sunshine Daydream
E: Brokedown Palace
* Bob on acoustic

6-13-94 Seattle Center Memorial Stadium, Seattle, Wa
Hell In A Bucket
Row Jimmy
Minglewood
Tennessee Jed
Queen Jane
Bird Song
Promised Land

Scarlet Begonias>
Fire On The Mountain
Corinna>
Terrapin>
Jam>
Drumspace>
I Need A Miracle>
Morning Dew
E: U.S. Blues

Confirmed Fall Tour Dates:

Sept. 16, 17, 18
Shoreline Amph., Mountain View, Ca

Sept. 27, 28, 29, Oct. 1, 2, 3
Boston Garden, Boston, Ma

Oct. 5, 6, 7
The Spectrum, Philadelphia, Pa

Oct. 9, 10, 11
U.S. Air Arena, Landover, Md

Oct. 13, 14, 15, 17, 18, 19
Madison Square Garden, New York

Grateful Dead Hotline Numbers:

West Coast (415) 457-6388

East Coast. (201) 744-7700

Mailorder (415) 457-8457

Mailorder probs. (415) 457-8034

7-13-94 Franklin Cty.**Airport, Highgate, Vt**

Let The Good Times Roll
Jack Straw
Althea
Queen Jane
Loser
All Over Now
Tennessee Jed
Let It Grow

Truckin'>

New Speedway Boogie
Way To Go Home
Corinna>
Uncle John's Band>
Drumspace>
I Want To Tell You>
I Need A Miracle>
Standing On The Moon>
Sugar Magnolia
E: U.S. Blues

**7-16-94 R.F.K. Stadium,
Washington, D.C.**

Cold Rain & Snow
Picasso Moon
Lazy River Road
El Paso*
If The Shoe Fits
Ramble On Rose
Masterpiece
Loose Lucy
Promised Land

China Cat Sunflower>

I Know You Rider
Samba In The Rain
Estimated Prophet>
Crazy Fingers>
Drumspace>
Last Time>
Stella Blue>
One More Saturday Night
E: Liberty

** Bob on acoustic*

**7-17-94 R.F.K. Stadium,
Washington, D.C.**

Hell In A Bucket
Bertha
Wang Dang Doodle
So Many Roads
Tom Thumb's Blues
Black-Throated Wind*
Don't Ease Me In

Victim Or The Crime>

Eyes Of The World
Samson & Delilah
He's Gone>
Drumspace>
Way To Go Home>
Standing On The Moon>
Lovelight
E: Brokedown Palace

** Bob on acoustic*

**7-19-94 Deer Creek,
Noblesville, In**

Shakedown Street
Walkin' Blues
Jack-a-roe
Big River*>
Maggie's Farm*
Broken Arrow
Tennessee Jed
Easy Answers

Foolish Heart>

Saint Of Circumstance>
I Want To Tell You>
Playin' In The Band>
Drumspace>
Wharf Rat>
Throwing Stones>
Not Fade Away
E: Rain

** Bob on acoustic*

East Coast Setlists

Summer Tour 1994

**7-20-94 Deer Creek,
Noblesville, In**

Feel Like A Stranger
Peggy-O
Beat It On Down The Line
High Time
Memphis Blues
Childhood's End#
Don't Ease Me In

Box Of Rain>

Samba In The Rain>
Looks Like Rain*>
Here Comes Sunshine>
Corinna>
Matilda@>
Drumspace>
Uncle John's Band>
I Need A Miracle>
Morning Dew
E: Johnny B. Goode
** Bob on acoustic*
first Childhood's End
@ first Matilda

**7-21-94 Deer Creek,
Noblesville, In**

Touch Of Grey>
Greatest Story
Jack-a-roe
Same Thing
Stagger Lee
Me & My Uncle*>
Mexicali Blues*
Ramble On Rose
Music Never Stopped

Women Are Smarter

If The Shoe Fits
Way To Go Home
Help On The Way>
Slipknot!>
Franklin's Tower>
Drumspace>
Watchtower>
The Days Between>
Good Lovin'
E: Liberty
** Bob on acoustic*

**7-23-94 Soldier Field,
Chicago, Il**

Picasso Moon
Sugaree
Minglewood
Lazy River Road
Masterpiece*
Brown-Eyed Women
Cassidy

Lucy In The Sky

Samba In The Rain
Playin' In The Band>
Terrapin>
Drumspace>
Other One>
Wharf Rat>
One More Saturday Night
E: Heaven's Door
** Bob on acoustic*

**7-24-94 Soldier Field,
Chicago, Il**

Half Step
All Over Now
Must've Been The Roses
El Paso*
Loose Lucy
Childhood's End
Easy Answers
Don't Ease Me In

Samson & Delilah

Way To Go Home
Eyes Of The World>
Eternity>
He's Gone>
Drumspace>
The Days Between>
Throwing Stones>
Not Fade Away
E: Liberty
** Bob on acoustic*

**7-26-94 Riverport Amp.
Maryland Hts., Mo**

Jack Straw
Friend Of The Devil
Little Red Rooster
Lazy River Road
Queen Jane*
Tennessee Jed
Childhood's End
Easy Answers>
Deal

China Cat Sunflower>

I Know You Rider
Victim Or The Crime>
Samba In The Rain
Ship Of Fools
Estimated Prophet>
Drumspace>
The Wheel>
Attics Of My Life>
Sugar Magnolia
E: I Fought The Law
** Bob on acoustic*

**7-27-94 Riverport Amp.
Maryland Hts., Mo**

Here Comes Sunshine
Walkin' Blues
Jack-a-roe
Black-Throated Wind*
Tom Thumb's Blues
Ramble On Rose
Let It Grow

Box Of Rain

Iko Iko
Way To Go Home
Corinna>
Drumspace>
Last Time>
The Days Between>
Around & Around
E: Liberty
** Bob on acoustic*

BBS Numbers

Dead Board (PA)
717-677-9573
Box Of Rain (FL)
305-823-8757
China Cat (MD)
301-604-5976
Club-DeadRoboBoard (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) --
no affiliation with this magazine
215-871-3731

**7-29-94 Buckeye Lake,
Hebron, Oh**

Rain
Feel Like A Stranger
Bertha
Wang Dang Doodle
Loser
El Paso*
Althea
Eternity
Deal

Foolish Heart>

I Want To Tell You
Looks Like Rain*
Samba In The Rain
Uncle John's Band>
Saint Of Circumstance>
Drumspace>
I Need A Miracle>
Standing On The Moon>
Lovelight
E: Quinn The Eskimo#
** Bob on acoustic*
first since 6-11-92

**7-31-94 The Palace,
Auburn Hills, Mi**

Touch Of Grey>
Greatest Story
Row Jimmy
Spoonful
Lazy River Road
Me & My Uncle>
Big River
Loose Lucy
Midnight Hour#

Samson & Delilah

Way To Go Home
New Speedway Boogie>
Truckin'>
He's Gone>
Drumspace>
Spanish Jam@>
Last Time>
Black Peter>
Good Lovin'
E: The Weight
@ first since 3-24-93
first since 4-4-93

**8-1-94 The Palace,
Auburn Hills, Mi**

Picasso Moon
Peggy-O
Same Thing
Stagger Lee
Childhood's End
Music Never Stopped

Victim Or The Crime>

Scarlet Begonias>
Fire On The Mountain
Samba In The Rain
Estimated Prophet>
Drumspace>
Watchtower>
Stella Blue>
Satisfaction#
E: Liberty
first since 6-18-92

**8-3-94 Giant's Stadium,
East Rutherford, Nj**

Half Step
Little Red Rooster
Lazy River Road
El Paso*
If The Shoe Fits
Bird Song>
Promised Land

Foolish Heart

Easy Answers
Samba In The Rain
Crazy Fingers>
Corinna>
Drumspace>
Other One>
Attics Of My Life>
Sugar Magnolia
E: Liberty
** Bob on acoustic*

**8-4-94 Giant's Stadium,
East Rutherford, Nj**

Box Of Rain
Jack Straw
Walkin' Blues
So Many Roads
Eternity*
Childhood's End
Deal

Picasso Moon

China Cat Sunflower>
I Know You Rider
Way To Go Home
Playin' In The Band>
Uncle John's Band>
Drumspace>
I Need A Miracle>
The Days Between>
Throwing Stones>
Not Fade Away
E: Brokedown Palace
** Bob on acoustic*
Bruce Hornsby played
accordin entire 2nd set

SUMMER TOUR 1994

Cal Expo Amphitheater Sacramento, Ca

June 8-10

by Sarah Morrison

Cal Expo is a great venue, especially since it's the smallest left in the rotation. The crowd is very subdued even compared to many other west coast shows. It has replaced The Greek and Frost as the site many older bay area heads choose to see shows with their entire families. All these factors make it one of the best places the Dead still play.

The first show of the tour got off to a mellow, yet tasty start with a strong *Half-Step*. The entire first set was tight, especially *Me & My Uncle* > *Big River* with Bob on acoustic guitar and Jerry's grinding licks on *Stagger Lee*. A shaky ending to *Cassidy* stood as the only mistake of the set.

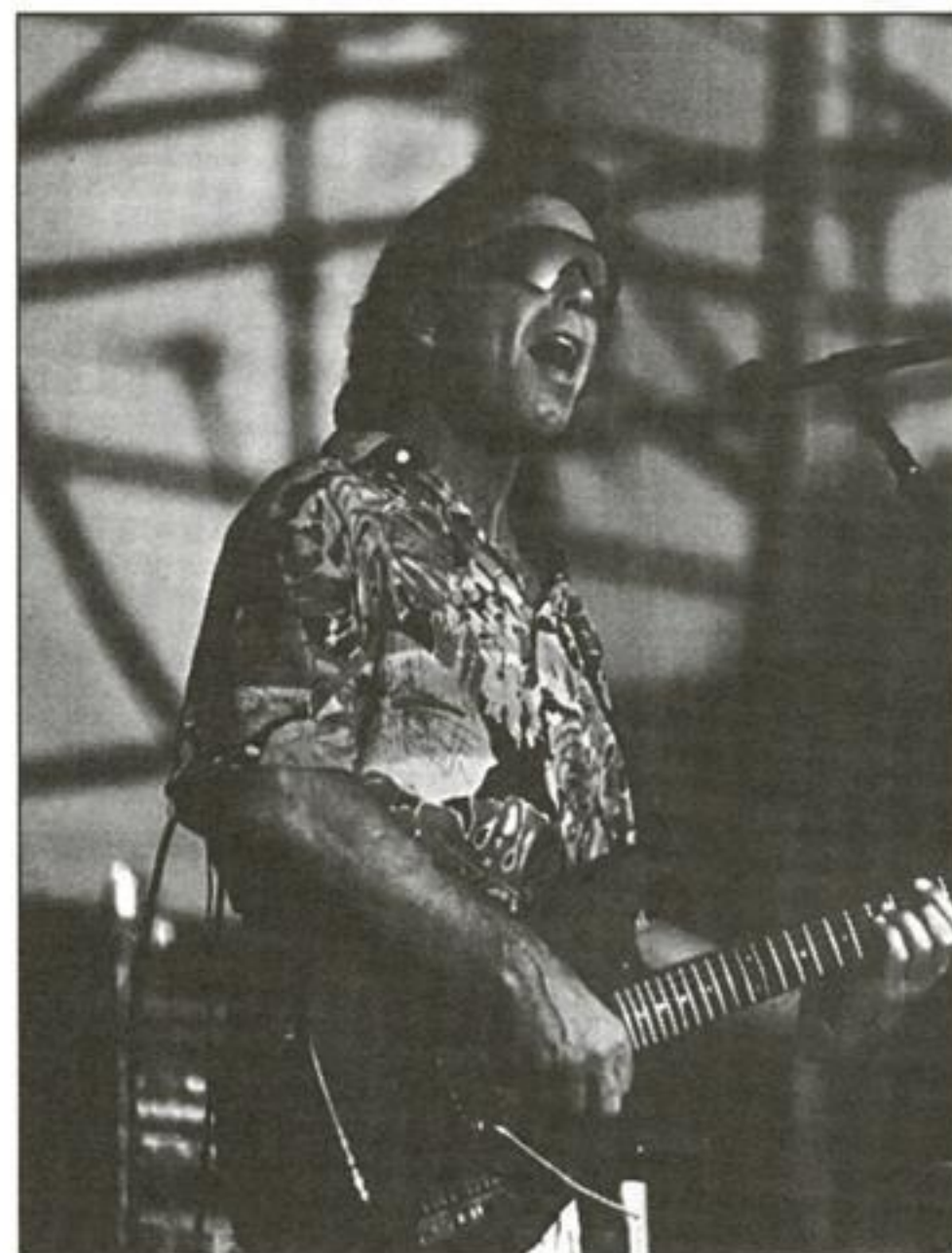
Picasso Moon, even when played to its full potential, is always awkward to open the second set. A slightly roaring *Big Railroad Blues*, the first in two years, got the crowd shaking with tight ensemble work and groovy keyboard runs from Vince. After much tuning, *Playin' in the Band* took off to never-never-land on a short, yet rumbling (Phil!) flight before dropping expertly into *Uncle John's Band*. Mickey's conga work again provided an impressive accent by adding life to this seasoned tune, but the

uneven vocals left a bit to be desired. Mickey covered all the bases during *Drumz*, using the congas, talking drum, and The Beam. Out of *Space* came the premier of Vince's second tune, *Samba in the Rain*, a collaboration with Robert Hunter. I wasn't too sure of the lyrics, but the rhythm was certainly funky and interesting, leaving a more favorable impression on me than any *Way To Go Home*. A searing *Watchtower* then led into *Standing On The Moon*. Jerry's raging solo, filled with bent notes galore and fan-licks reminiscent of *Morning Dew*, ripped with ferocity before he retuned to the mic for a second round of heartwarming "Be with you"s. The *Lovelight* closer was icing on the cake to a fine evening of music. Yet another *I Fought The Law* encore; enough said.

I was pleased but not overwhelmed by the *Jack Straw* opener on the second night. The lyrics of the second debut in as many nights, Phil's *If the Shoe Fits*, puzzled me a bit, but I enjoyed hearing my favorite bassist belt out yet another tune. A lazy *Deal* closed a 48-minute, six-song set marred by uninspired play.

A strong *China* > *Rider* to open the second set got the show back on the road. Phil created a brawny backbone of *Estimated's* closing jam until the whole thing went haywire, with the entire ensemble double-timing along to his constant thunderous riffs — neat stuff! Another sparkling mutli-layered acapella ending to *He's Gone* flowed into a fine session by Mickey and Billy. Out of *Space*, Phil complimented the mix with more bombs on *The Last Time*. *Stella Blue* has been breathtaking lately and this version was no different. Jerry's solo rose and fell exquisitely in and out of Phil's rumbling line while the drummers pounded the skins ferociously. *Throwing Stones* was perfunctory but *Note Fade Away* was much more. The jams seemed totally out of control at times — really neat stuff! The second set more than made up for a below average first set with the band giving new life to many standard tunes. In reverence of his extra-special contribution this night, Phil sang a picturesque *Box Of Rain* encore.

The third show was definitely the weakest in most folks minds. It struck me as having only a couple glimmers of brilliance shining from a rather murky mess. From the opening *Here Comes Sunshine* through the closing *Don't Ease Me In*, which had already been played the first night, the first set simply lacked fire and intensity while containing



Bobby at Cal Expo

a multiplicity of problems in many spots. The harmonies on *Here Comes Sunshine* were somewhat pitiful, *El Paso* was out of tune and nobody seemed to be playing in unison, and *Loser* was cut short before the jam got going. The *Don't Ease* repeat reassured everyone that this was definitely not the Grateful Dead at their best or most cognizant.

Sugar Magnolia to open the second set was a huge surprise, making me think the band had agreed that they needed to do something different to salvage the show. The chord progression suddenly changed in the middle of the song and became *Touch Of Grey*. Jerry flubbed a couple lines, but overall *Touch* rocked. *Looks Like Rain* stood as one of the highlights of the set — a gorgeous rendition. As an unremarkable *Way To Go Home* led into *Drumz* at 28 minutes into the set, I again wondered whether the previous night's show had depleted the band of their energy. Phil thundered his patented intro nicely, bringing a powerful *Other One* out of *Space* before sinking into glimmer number two of the night, a sweet *Wharf Rat*. *Around & Around* was lifeless until the chords changed again into the closing jam of *Sugar Mag* into a stupendous *Sunshine Daydream* to put the second slice of bread on the sandwich. *Brokedown Palace* was a thoughtful way to say good-bye to Cal Expo, to be converted into a high-tech facility like Deer Creek in the coming months, but it couldn't change the fact that the show was overall lackluster and downright weak at times.



Jerry at Cal Expo

Allen Sklar

Allen Sklar

Seattle Center Stadium Seattle, Wa June 13-14

By Scott Pegg & Dave Serrins

The last time the Dead played Seattle was 11 years ago, when Ronald Reagan was still in his first term as President. That show was indoors; the last outdoor Seattle show was in 1969. Therefore, it was no surprise that the boys got such a warm welcome from the Emerald City crowd. Even better, the two sold-out shows seem to have been well received by the local community. It seemed like at least a third of

the entire Microsoft Corporation was in attendance for both shows. Both of the local papers had large photos of Deadheads on the front page, and each offered favorable reviews of the first show. The police made a few ineffectual attempts at cracking down on vending in the parking lots, but they generally seemed to take a friendly and laid-back approach to our scene.

The biggest problem at both shows was the weather. The second night was all right, but the first night was downright freezing and drizzly in typical Seattle fashion. In spite of the first night's cold snap, Bobby wore shorts and ankle weights(?), while Jerry sported some loud turquoise golf pants.

As for the music, the first night was very solid if not a bit beyond. Outside of Bobby forgetting the beginning to *I Need A Miracle*, there really were not any low points. High points of the first set included a hot *Hell In A Bucket* opener and a lavish *Bird Song*, complete with depth-charges galore from Phil. *Terrapin* and *Morning Dew* both built to monumental proportions, but the vote for hottest entry of the night would have to go to the blistering 30 minute version of *Scarlet > Fire*. The MVP award this night went to Phil for his constant pile drivers and sub-sonic booms. Overall, a wonderful show even with the inclement weather.

The second show featured a stupendous first set. A long and well developed *Shakedown Street* opener was followed by hot versions of *Little Red Rooster* and *Loose Lucy*. The show highlight came next with Jerry treating us to a full *Beer Barrel Polka* while Bob tuned his acoustic guitar for a lovely *Masterpiece*. *Althea* and *Eternity* put

the lid on a great set of music.

The second set was a little top heavy with newer material (5 songs were either new or from *Built To Last*), but Vince sounded good throughout. *That Would Be Something* was longer than usual, containing

a funky jam that faded buoyantly into *Drumz*. The closing duo of *Standing On The Moon* and *Sugar Magnolia* both smoked. The *Liberty* encore was a bit of a let-down, but no one left this two-show run disappointed.

In summary, the shows, scene, and facility were all top-notch. The weather could have been better, but this is Seattle we're talking about. At least it wasn't 112 degrees at noon like Vegas.



Vince in Seattle

Bart Wright

Autzen Stadium Eugene, Or June 17-19

by Dave Serrins

Seeing the Dead play in Oregon has always been one of my goals. I pulled into Eugene two weeks early in '92, on the day that it was announced that the Veneta shows were canceled. Since then, I have longed to return not only to the beautiful, serene place that Oregon is, but to capture the feeling that so many have spoken of when referring to the Dead's performances there.

It was with great pleasure that we pulled into the parking lot early Thursday to stay, for \$45 per car, in the lot for the whole weekend. We arrived well-prepared, having spent over an hour at the nearby Albertsons stocking up on the essentials since we knew we would not be able to drive out of the lot until Monday morning.

We spent Thursday amazed by the fact that a scene still existed, even without a show to be played that night. Vending was in full swing and there were absolutely no hassles. Instead of police, the lots were patrolled by a corps of Deadhead volunteers who in-fact did very little policing at all.

When I first thought of full camping and vending, I only thought of the pros: full vending, no parking hassles, no one leaving the show too drunk or high to drive, no finding a place to camp, etc. What I had not considered were the cons, which seemed to show their faces soon after we arrived and eventually grew to horrendous proportions.

Full camping and vending are not all they are cracked-up to be. First, by midnight Thursday it seemed as though nearly everyone there was stumbling around drunk. Second, many of these drunk people were local kids, underage and without money to buy beer from the vendors, so they resorted to asking people if they could "spare a swill" into their empty cups. I saw many "swills" exchanged and wondered how fast sickness and disease can be spread by this practice. It's bad enough that we drink from the same jugs and smoke after one another at shows, but this struck me as the all-time worst. Third, the amount of trash created by thousands of people over the course of four days is a terrible sight, especially when it never seems to go away. Each day, a truck would come through the lot to take away trash, but it just seemed to multiply anyway. Fourth, the port-o-lets were generally disgusting, although they were cleaned periodically also. Lastly, unless we wished to park far away for the remainder of the weekend, we could not drive out of the lot. It's great to be able to crash without having to drive anywhere after a show, but being trapped anywhere is no fun. I'll admit that if we felt so strongly, we could have left. I would simply say that many things about the scene were uncomfortable and ugly. Enough of that...let's talk about the shows themselves.

Bertha > Greatest Story started Friday's show with a bang. The middle of the set: *Lazy River Road*, *Wang Dang Doodle*, and *Ramble On Rose*, were well-played, but very mellow by virtue of those songs' style. Bobby changed the pace with a strong *Black-Throated Wind*. Phil then treated us to an always enjoyable *Tom Thumb's Blues*. The set closed with a hearty *Deal*.

The sky had been overcast and it was cool out for a summer show, although not like Seattle. It began to rain during the set break, prompting the band to open with a gorgeous *Rain*. A sprinkling *Eyes of the World* followed as we were wetted by a light shower. Then came two more "rain songs," *Samba in the Rain* and *Saint of Circumstance* ("rain falling down, rain falling down"), both played as a wonderful complement to the weather. The rain stopped during a gut-wrenching *Drumz/Space*. *The Wheel* came out of *Space* like a powerful locomotive, dropping into a harmonically brilliant *Attics of My Life*. A powerful *Throwing Stones > Not Fade Away*, led largely by Phil's thunderous outbursts, closed a terrific set. *U.S. Blues* was anticlimactic as an encore, especially since it had only been played two shows prior.

The sun came out Saturday and presented a beautiful day for an outdoor show. The first set was average, boasting strong rendi-



Las Vegas

Jay Novak

tions of *Jack Straw*, *Sugaree*, and *All Over Now*. *China> Rider* cooked to open the second set. *The Days Between* presented the only extreme highlight for the remainder of the set. It twisted and flowed exquisitely, building a beautiful space. Overall, this show was least notable of the three. No songs were poorly played, yet few stood out as phenomenal renditions -- simply average in my opinion.

Sunday lived up to its name. The sun was bright and powerful all day, with a slight breeze running through the stadium. *Touch of Grey* opened with gusto. *Walkin' Blues* and *Brown-Eyed Women* both packed a punch, continuing a dazzling set. Bob strapped on the acoustic for a great run at *El Paso*. Phil belted out *If The Shoe Fits* with heart and tenacity, making this version a keeper for me. A lovely *Bird Song* brought a brilliant, but short set of music to a close.

The first Seattle show had boasted a nearly 30 minute *Scarlet> Fire* and an over 2 hour second set. At the time, that was considered monumental in the Dead's current style of play, with their sets usually not exceeding 100 minutes. The second 30 minute *Scarlet> Fire* of the west coast tour wore everybody out with its intense beat and climaxes. Since it was Sunday, *Samson* followed with spark and vitality. *Way To Go Home* was our chance to rest for a moment, with this set already close to 45 minutes long. When they then started *Playin' In The Band*, I was dumbfounded. I had expected *Drumz* to follow *WTGH*. I would have been elated to see just one more song before *Drumz*, but two? *Playin'* explored many interesting spaces and flowed nicely into *Uncle John's Band*. *Uncle John's* built to crescendos of insane proportions before finally leading into *Drumz*, after over 65 minutes of music. *Drumz/Space* was huge this day, exceeding 30 minutes total to continue the trend of lengthiness. Bobby began a different, funky jam for the last few minutes of *Space*, eventually meandering into a nice *Other One*. My favorite trend of this

found it to be a fun experience and the scene was bearable. I'll go back, but maybe I'll stay in the Elk's Lodge parking lot instead.

Sam Boyd Silverbowl Las Vegas, Nv June 24-26

by Dan Skolnik

My family couldn't believe it -- "You want to go to Las Vegas in JUNE?! Whatever for?" "The Grateful Dead," I explained. "Oh... that," they said, clearing their throats loudly. Somehow, though, I managed to get free of my mundane existence and make the trip from New York. For those who journeyed out to the desert this year, the chips seemed to fall in all the right places. For those who couldn't make it, here's an account of the Vegas '94 experience.

After re-reading *Fear and Loathing In Las Vegas* on the plane, I arrived in the desert on Thursday, a full day before the first show. It didn't take long to develop a sense of the weird. Las Vegas is such a kooky place and 95 degrees at midnight.

For Friday's show I was directly in front of Phil and about 15 feet back. Waiting all day in the broiling, punishing sun was worth it to be able to actually watch the boys in action, especially Bobby. As for the setlist, *Althea*, *Broken Arrow* and *Cumberland Blues* were the highlights of set 1; everything pre-*Drumz* and *Standing on the Moon* were all fabulous. I liked *Samba in the Rain's* intriguing latin beat and slinky melody, but the lyrics are really dirty. *Standing On The Moon* was especially fitting since the nearly-full moon was hanging like a big ol' yellow pear in the hot desert sky. This *Standing* transcended both music and poetry, entering the realm of true magic. It might be the year's best.

Saturday was my birthday and a friend joined me from L.A. for the rest of the weekend. We got to the show at the end of Traffic's set. *Mississippi Half-Step* was a fun

opener. *Masterpiece* acoustic was cool, with Jerry playing some sweet licks. I was thrilled by *Loose Lucy*, but they play it just too damn slow these days. The one in Phoenix in March was much better. But then an appropriately driving *Cassidy* ripped our socks off to close the set and everyone was happy.

Most folks rated this show the weakest of the three, and I agreed, though not until the second set. Phil's *If the Shoe Fits* is oddly ill-natured for the Dead. *Uncle John's Band* seemed obligatory, like a throwaway. I liked *Corrina*, though. On the other hand, Saturday had the best *Drumz/Space* of the stand, filled with groovy morphs of the band members on the video screens (Where were Billy and Vince?) and some funny, trippy images of Kermit the Frog. *Stella Blue* was gorgeous, soulful, inspiring and swollen. I loved it! It was the high point of the evening.

Sunday's show was one of the best of the '90s so far. They opened with a scorching *Hell in a Bucket* and floated into a mellifluous *Peggy-O*, my favorite song. Jerry graced us with a thoughtful, elaborate solo that set the mood for a night of great music. Then Bobby affirmed his intention to do some rocking with a pounding *Minglewood*, adding, "These desert fillies are looking good..." Sound problems didn't keep *Tom Thumb's Blues* from being one of the high points of this fantastic set. But then a tremendous *Music Never Stopped* veritably blew our ears back. This version -- one of the best I've heard and definitely the best I have been present for -- was the Grateful Dead at their very best.

Set two was more like set too-good-to-be-true. *Victim or the Crime* was brilliantly meditative. They came to a full stop before launching an utterly splendid *Eyes of the World* from a standing start. Jerry played delightful licks throughout and the spaces they charted were quite scenic. I had been hoping for an *Eyes of the World* at this stand, but m'gosh! this one was fantastic. This tape will be all over the place. We got another Phil tune; a gigantic *Box Of Rain* in which our favorite bassist held the last note much better than I've seen in the past. Yay Phil! *St. of Circumstance* built to an incredible energy. I love that line, "I'm still walking, so I'm sure that I can dance." This segued into *The Terrapin That Would Not Die*. The *Terrapin* jam just kept riding and riding like a winning bet! Wow! What a *Terrapin*! What a monster jam! It lasted something like twelve minutes after the last verse before finally giving way to Billy and Mickey's virtuosity at 11:00 straight up. Seemed like they were playing xylophones or something. *Space* featured many trippy vids, like the night before. The

screens work real well, in my opinion. They could even be bigger.

The Wheel out of *Space* was well-harmonized and *Watchtower* was riveting. I have complained loudly and often about lethargy from Weir, but not this night. He grabbed us by the throat and shook us with his energy. Bob did Dylan's fierce lyrics justice, and the jam was smokin'! Jerry sang *Morning Dew* with gusto, squinting at the crowd as if trying to decide if they were really listening to the words. The most ironic thing happened during this song: The folks behind me had two small tots with them and one of them started crying during the "Thought I heard a baby cry" verse. The people around her started laughing at the coincidence, which caused the baby to stop crying right away, so it was neat.

All in all, these shows were fantabulous. Las Vegas is a great town in which to see the boys, because the people there have seen much weirder than us, and the party never stops.

Shoreline Amphitheater Mountain View, Ca July 1-3

by David Paisley

7/1/94 Kindest Show You Can Imagine

It is very discouraging when a stand still begins with sound this muddy and mix so poor, partly spoiling what was potentially a burnished jewel of a show — reminiscent of the early Winterlands. I didn't hear a note from Vince until the set-closing *Don't Ease Me In*. In virtually the same seats on 7/3, the sound was excellent. Still, although it started out not to my taste, it ended up hot, and then one nice tune followed another, as mellow and relaxed in presentation as the Shoreline crowd itself. *That Foolish Heart*> *I Want to Tell You* (first time) was really something to open Set II. *Samba in the Rain* showed promise, cheesy lyrics notwithstanding. *Playin' in the Band* had a prolonged and riveting jam, and who can complain about *Last*

Time> an especially harmonic *Attics of my Life*> *Sugar Magnolia* to wind up an evening of many delights? No encore?

7/2/94-Fine Set II Compensates for Lame Set I

A perfunctory *Music Never Stopped* was a throwaway sound checker but *Sugaree*> *Music Never Stopped* (closing) was a terrific combo, containing a stupendous *Spanish Jam*-like phrasing. *Friend Of The Devil* was beautifully done but it was all downhill from there in Set I. *Desolation Row* is an audience flattener in my opinion, although Bobby sang it well indeed and played his acoustic guitar. *Tennessee Jed* followed badly and *Eternity*, my pick as the worst set-closer in the repertoire, pulled the plug.

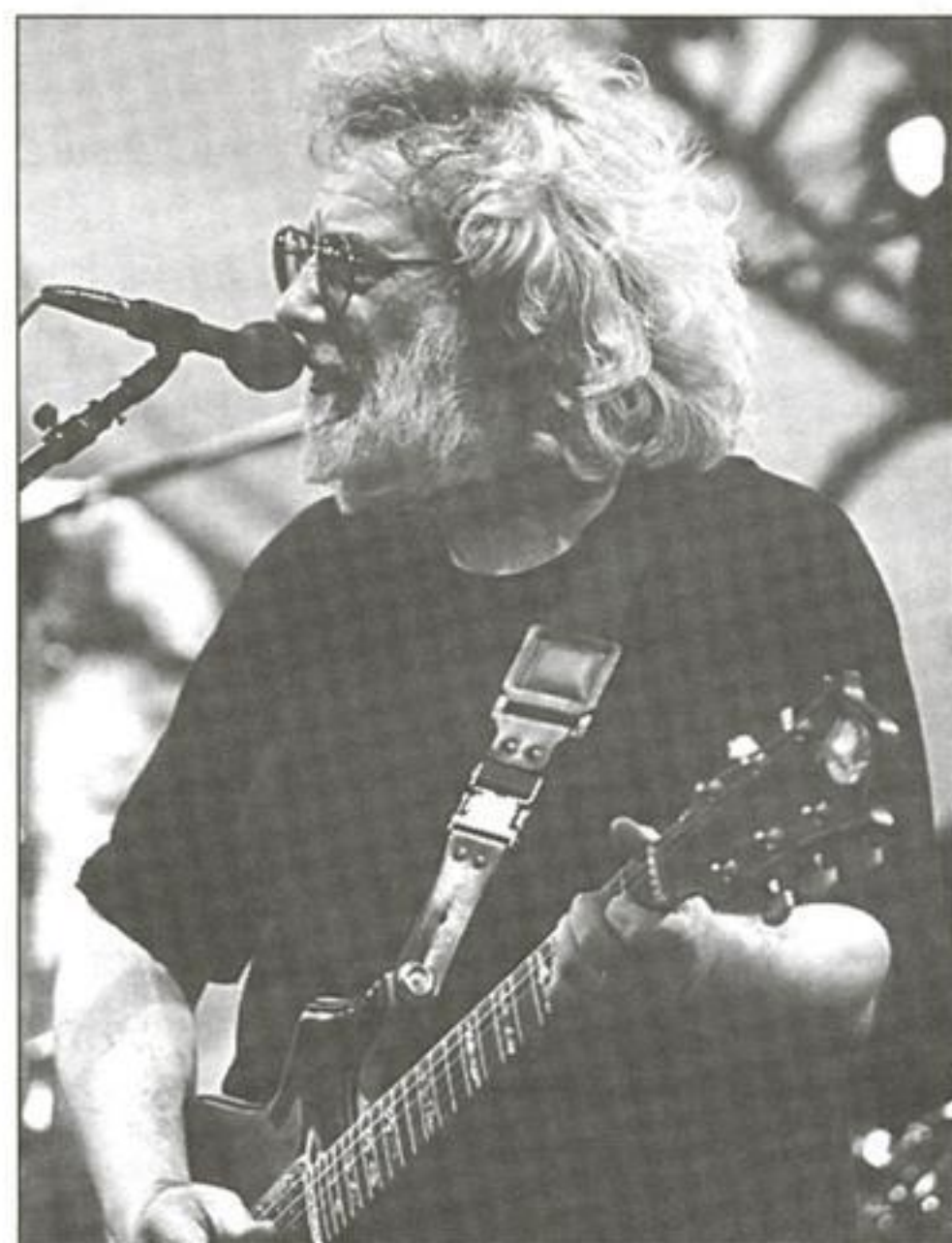
Set II was another story. *Help on the Way*> *Slipknot!*> *Franklin's Tower* was as hot and jammin' as it gets and got the crowd in gear again. *Shoe* didn't fit and won't have legs. *Truckin'* was just great but *Smokestack Lightning* needed its filter changed or something; sadly a victim of the murky-sound gremlin. Highlights of the set were a gorgeous *He's Gone*, first class *Stella Blue*, *Throwing Stones* (so overplayed it's hard to give it the attention this rendition deserved), and a *One More Saturday Night* that just about blew the canvas off the Shoreline pavilion. It was a perfect show-closer. Still, there were many boos from the still-encore-less crowd.

Editor's note: Encores not played due to local curfew; see Editor's Page for more info.

7/3/94: A Time Capsule Show

One of the greats! Every tune was played masterfully, with enormous musicianship, focus and style. Highlight of highlights was the incredible *Eyes of the World*> *Fire on the Mountain* (scalding, 17-18 minutes)> sweet *Box of Rain* as counterpoint. It was the boyz as closet classicists (well, Phil is out; he conducted an orchestra recently). Bachian progressions and salutes to Ravel were everywhere, with Jerry wailin' chords right out of *Bolero* during the *Terrapin* jam. Vince was hot in *All Over Now* and *Promised Land*. The drummers were truly outstanding all evening. Bobby was strong as *Samson* and *Good Lovin'* rocked, while Phil tromped wonderfully as always. The best *Corinna* I've heard, with a super jam and an opulent, gorgeous *Days Between*, added to the splendor. *Liberty* was the predictable encore on 4th of July eve and done to perfection.

This was the boyz at their best, really clicking, a killer show from start to finish without a single weak link. Get the tapes!!!



Gary Gerloff

Jerry at Highgate

Franklin County Airport Highgate, Vt July 13

by Jay Novack

Landing in Highgate we immediately found suitable camping and with a few hours of celebrating behind us, we settled into a night of Dead dreams. After waking with the sun beating down on us, we gathered our belongings and made a smooth touchdown at the Franklin County Airport. Our pre-planning revealed that the lots would open at 8 a.m. and not be cleared for 24 hours. We surveyed the scene and found the food and wares we desired with little security/police evident. Tickets were abundant. Interestingly, even without a mail-order, "glitter tickets" supplied by GDS were available because they had been sold through local Ticketmaster outlets.

The gates opened at 4 p.m. and we settled into an area on Phil's side with plenty of room -- this field was huge! Youssou N'Dour took the stage at 6 p.m. and played an upbeat set. With the setting sun as a backdrop and an ultralight plane buzzing by the stage, the boys sauntered on stage at 8 p.m. and the crowd rose to welcome them back to the Green Mountain State for their first visit since April 13, 1983. *Let the Good Times Roll* was a sweet opener. The multicolored hot air balloon rising up on Jerry's side was a sight to see. Jerry's guitar problems immediately sent his aides frantically scurrying. *Jack Straw* followed and with it the band gained momentum both musically and technically. Both *Althea* and *Queen Jane* were well played yet Jerry had the first of his string of lyrical lapses with *Althea*. *Loser*



Greg LaPlaca

Mickey at Highgate

was also stumbled upon by Jerry but his searing guitar solo made up for it. *All Over Now's* reworked beginning had some unsure of the song until the more recognizable chords were struck. *Tennessee Jed* was a highlight of the set and after a delay of several moments Bobby dusted off the rarely-used-this-tour *Let It Grow*. Well played and quite emotional, it ended an uneven first set that lacked continuity and inspiration. The 10 day layoff surely had an impact on the band.

After a 45 minute break the band jumped headfirst into a very tight *Truckin'* which merged rather easily into a bouncy *New Speedway Boogie*. Bemoaned by some, *Way To Go Home* is becoming very powerful and this version was extremely well played with Vince leading the band with both the keyboards and his voice. *Corinna's* long, drawn out rhythms were punctuated by many darts and mini-bombs by Phil. Wave after wave of the beat crashed all around us before finally giving way to *Uncle John's Band*. As Jerry truly asked, "How does this song go?", the conclusion was quickly upon us and the stage was left to the percussionists. *Drumz* continued the beat with the images on the Jerryvision showing Mickey pounding on the Beam and ramming it with his hip. A short, yet spiked *Space* preceded the second playing of the Beatles' *I Want to Tell You*. The "trippy" sounds of the *Revolver/Sgt. Pepper*-era were unmistakable. Unfortunately, Jerry didn't successfully land a single verse. *I Need a Miracle* was well played with Bobby giving it his all. As the moon shone brightly and with a billion stars visible, *Standing on the Moon* was an obvious choice. The close-ups of Jerry truly laid testament to his sincerity when his heartfelt strains echoed "I'd rather be with you!" *Sugar Magnolia* again kicked up the intensity level, not to mention the dust. Bobby's struts and rock star antics notwithstanding, this was one of the highlights of the second set. As the "anything but *I Fought the Law*" murmur spread through the crowd, the band launched a *U.S. Blues* encore. It was a nice way to end a wonderful evening.

With the traffic at a standstill to get onto Route 78's two tiny lanes, I knew the 8 a.m. wake up call would do me just fine. From all reports, the authorities had no problems with the scene and from every indication Highgate might become a regular summer tour stop.

R.F.K. Stadium Washington, D.C. July 16-17

by August West

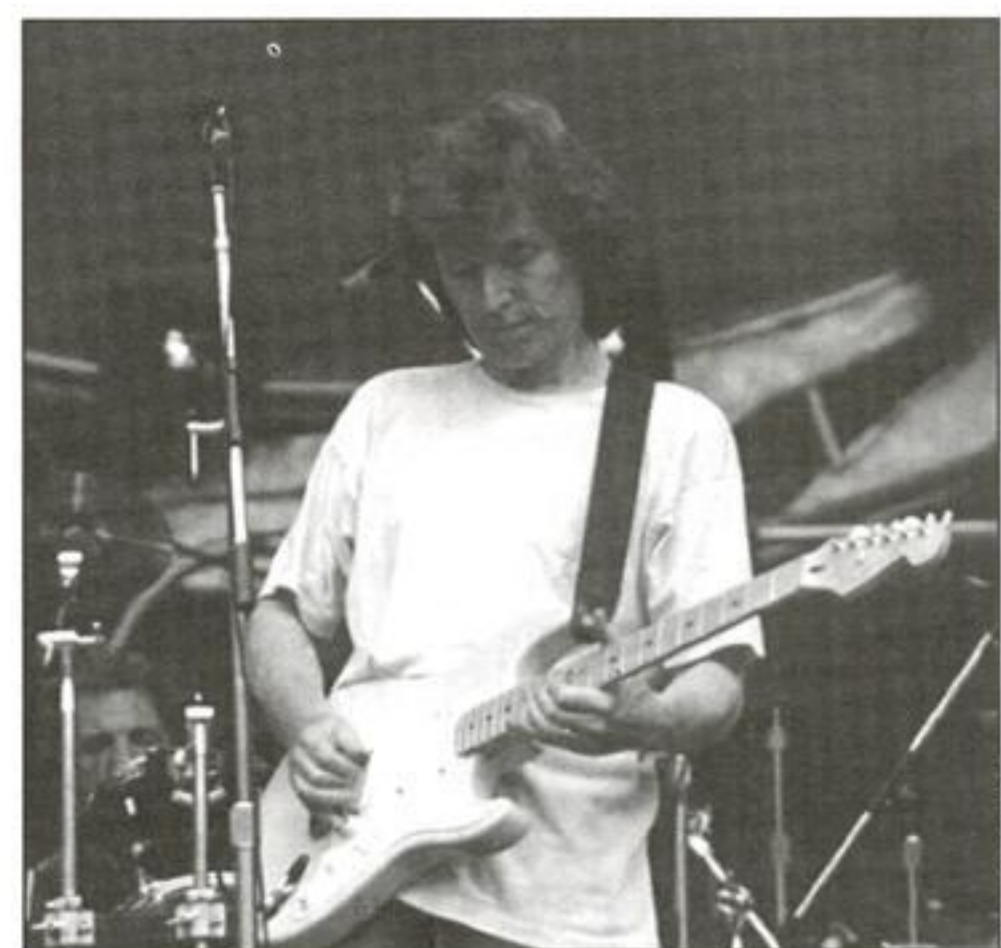
This summer's shows at RFK Stadium were a lot like past shows in Washington, D.C. — hot and muggy, rain one night, a packed field with too many obnoxious drunks Saturday night followed by a more veteran crowd Sunday night.

Traffic opened both nights and played energetic sets. There were a number of repeats, but who would complain about hearing Steve Winwood rock out on *Dear Mr. Fantasy* two nights in a row? The first night's Traffic highlight was *Gimme Some Lovin'* from Winwood's Spencer Davis Group years. The second night featured *Light Up or Leave Me Alone* and *John Barleycorn*. *Dear Mr. Fantasy* and *Gimme Some Lovin'* were true treats because Deadheads haven't heard those two songs in concert since Brent Mydland died four years ago. It made me envious of the folks at Giants who saw Jerry on-stage for both songs.

The Dead generally played well both nights. I preferred Sunday night because the boys played at the quick-tempo, crisp pace that I like. But the clincher was the encore. Having heard an anemic *Liberty* the night before, I was bracing for another lame *I Fought the Law* and was grateful to hear *Brokedown Palace* instead.

Saturday's show saw the band take a loping, jazzy approach to their own material that never got the energy really flowing. The best played songs of the night were the cover tunes: Marty Robbins' *El Paso* (with Bob on acoustic guitar), Bob Dylan's *Masterpiece*, Chuck Berry's *Promised Land* and the Rolling Stones' *The Last Time*. Most disappointing was the rather limp *Loose Lucy* in the first set. The *China> Rider* that opened the second set had a lot more kick last year when Bruce Hornsby and his squeeze-box were on-stage prodding Jerry to greater heights.

The band also performed two of its new tunes, Phil's forgettable *If the Shoe Fits* and Vince's *Samba in the Rain*. It's so good to hear Vince play something other than *Way To Go Home*, and *Samba* really has potential. At RFK, the song was accompanied by big screen video of urban street scenes interspersed with live shots of the band performing. It was slick



Tim Ashbridge

Steve Winwood of Traffic at RFK

enough to be an MTV video. (There was no similar video accompaniment when I saw the song again at Buckeye Lake.)

In a nice touch mid-show, when the lights went down for the start of the second set, a marriage proposal flashed on the left video screen: "Carol will you marry me — Nathan," followed by a twirling rose.

The crowd was awful, packing the field like sardines. Security made an initial effort to hold back the hordes rushing the field, but then gave up to let the crowd have its way. Saturday nights at RFK often attract the obnoxious and the uninitiated. This year was no exception.

Sunday's performance was fast and clean the whole way through. I remember the days when it was fashionable to dis a *Bucket* opener when it was more common. But now that the song gets less play, it really shines when Mickey and Bill pound in a hard tempo, as they did at RFK. *Bertha* and all that followed in the first set were crisply played. A highlight of the set was Bob's acoustic *Black-Throated Wind*.

A mini-drums duet thundered into *Victim or the Crime* to kick off the second set before leading into a sweet *Eyes of the World*. The drummer boys pounded hard enough during *Samson* to open the clouds, but the rains somehow made the sweet harmonies of *He's Gone* sound even better. The band played out the song with a full jam leading into *Drumz*. Post-*Drumz* was fine; every show can end with *Lovelight* as far as I'm concerned.

Deer Creek Noblesville, In July 19-21

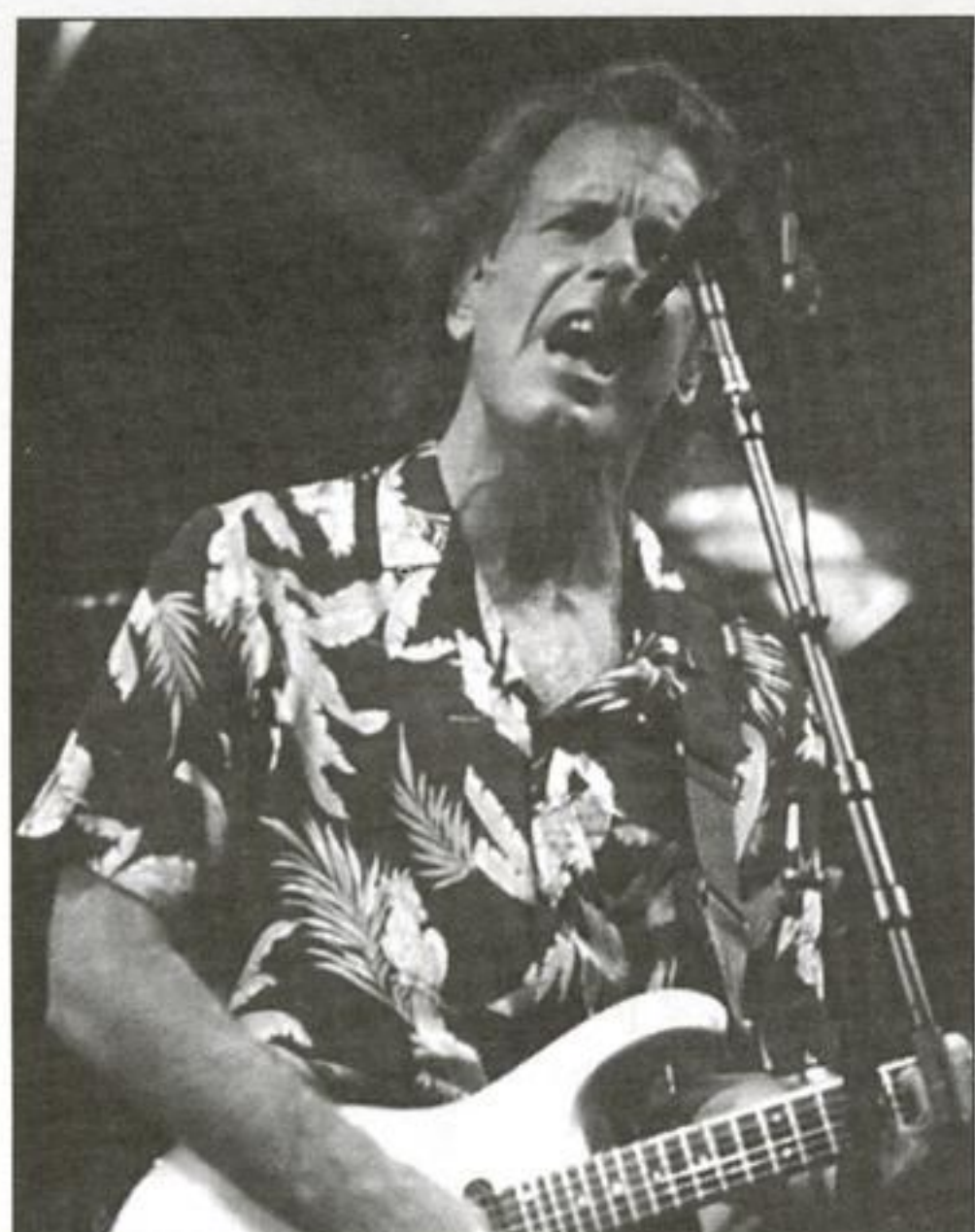
by Wildman Steve

Ahhh...Deer Creek...every year I wait in anxious anticipation for these shows. Something about the venue — I'm not sure what it is — makes for great shows here, and this year the boys did not disappoint in the



Gary Gerloff

Pre-show scene at Highgate



Greg LaPlaca

Bobby at RFK

least. Arriving the day before, we found the campground to be incredibly overcrowded and conditions less than favorable, but the folks were kind and friendly. Nitrous was rampant both at the campgrounds and at the loosely-patrolled parking lot. Day one started out with a fine and healthy lot scene, with vending going on unchecked and for the most part, hassle-free. With a beautiful sky above our heads, the boys opened with a searing *Shakedown*. This was received with much joy and exuberance and everyone danced hard! Bobby followed with a strong *Walkin' Blues* and Jerry continued with a fairly standard *Jack-a-Roe*. Bob pulled out the acoustic for *Big River>Maggie's Farm* (which rocked in a MAJOR way!), then Phil busted out *Broken Arrow* in excellent voice. Then...BAM! *Tennessee Jed*! An exciting and fun-filled rendition that had everyone in the aisles, where we stayed for the jamminest *Easy Answers* I've ever heard. I'm not a big fan of this song, but on this first day at Deer Creek, it COOKED! Second set opened with a relatively average *Foolish Heart* that led into a very nice *Saint of Circumstance* that got everyone going. Next came the Beatles tune *I Want To Tell You*. I have always liked this song and the boys really did it justice this night by getting the vocals right. Then we settled in for a *Playin in the Band* that just wouldn't quit. The jam...oh, the JAM!! We're talkin' OUT THERE, folks! The boys simply found a tangent and went with it, and brother, it was cool. Finally, we found ourselves in *Drumz/Space* which was unremarkable but entertaining leading into a wonderful performance of *Wharf Rat*. *Throwing Stones* was incredibly hot and sounded remarkably fresh — so much so that I found myself lovin' it when they popped into *NFA*, a set-ender that I thought I'd seen too many times in the last five years. With a well-

played *Rain* encore, the first night's show was definitely considered a smoker.

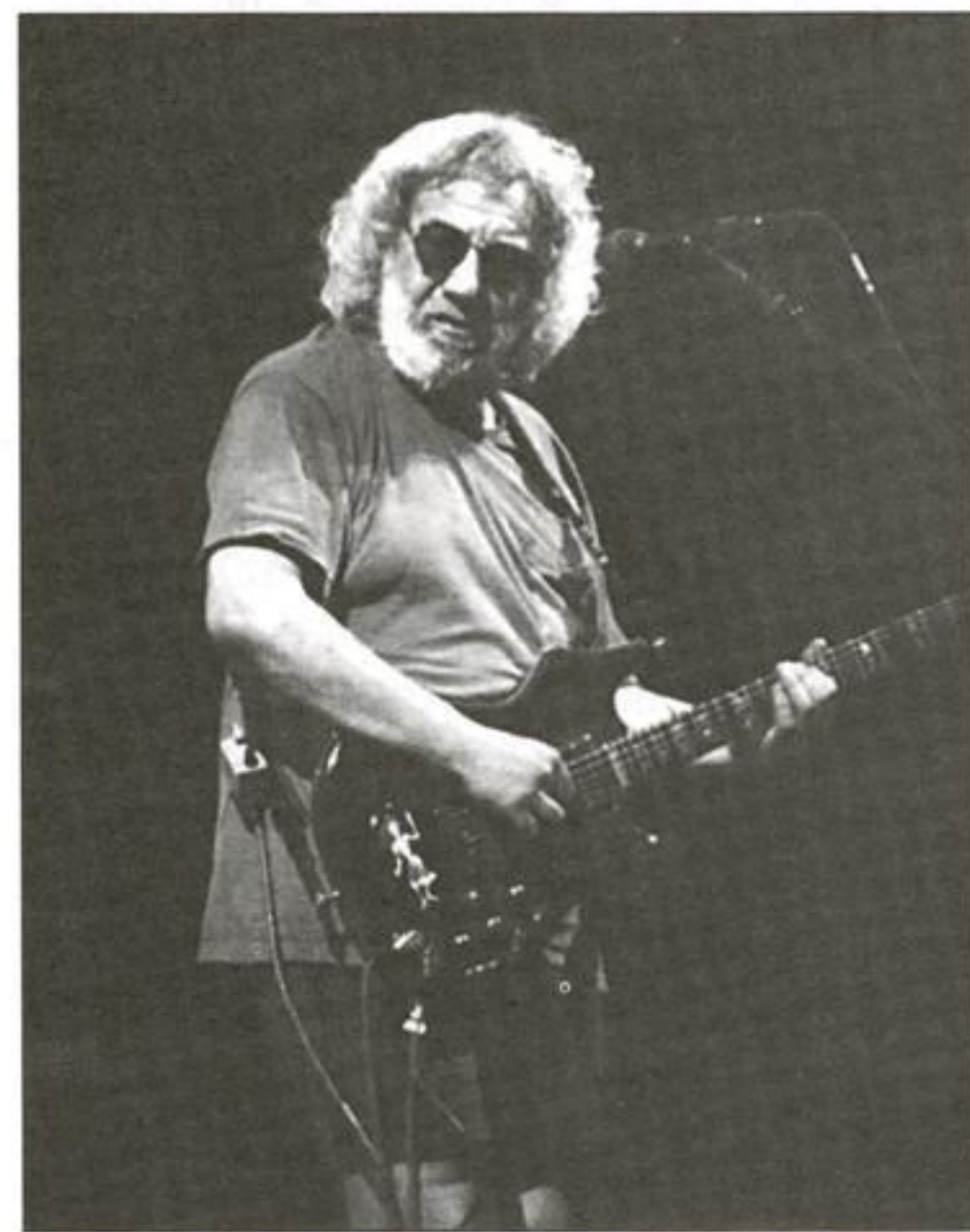
Day two brought another sunny, hot day in the parking lot, where vending was even bigger and better than the day before. Unfortunately, I managed to lock my keys in the van during the day, and as the rain began falling an hour before the show I was forced to break a window in order to retrieve my ticket. Looking back, it was the best \$100 I've ever spent, 'cause the show that night was one of the best I've seen in the 90's. Opening with a blazing *Stranger*, there was the feeling in the air that something was going to happen. Was Bob smirking when he sang "...long long crazy night"? A tight and silky *Peggy-O* followed, then a HOT *Beat It On Down The Line* with a BUNCH of beats to start it (so many I lost count!). Suddenly a big surprise — *High Time*! — lovely and soulful in the first set!! By this time we knew the craziness was upon us and everyone was thrilled with anticipation for what was to come. *Memphis Blues*, in all its glory, was next and then...PHIL!!!! A new song for the first time called *Childhood's End*. Written entirely by his Leshness, this is the best new Phil tune the boys have offered up in some time. With a delicacy reminiscent of *Unbroken Chain* and a simplicity along the lines of *Broken Arrow*, this is a fine new song that has lots of potential. To snap us out of our amazement, Jerry broke into a fiery *Don't Ease* to end the first set.

The skies had been spitting some rain on us all during the first set, but they were looking downright menacing during the break and everyone geared up for the drenching we never got. The boys obviously thought it was gonna happen too when they came out and opened with an unbelievable *Box of Rain>Samba In The Rain>Looks Like Rain* (a GREAT *Box*, my first really GOOD *Samba*, and the *Looks Like Rain*...OY!). Then they apparently realized along with us that it was all going to blow over and surprised us with *Here Comes Sunshine*, which sent waves of joy and merriment throughout the dancing audience. *Corinna* followed and the boys got into an EXCELLENT jam coming out of it that seemed to go off onto tangent after tangent when suddenly, Jerry started SINGING!!! I recognized the tune immediately: an old Harry Belafonte song called *Matilda* with a great calypso beat, sounding EXTRA SWEET!!! It was truly one of those MAGIC Dead moments!! The *Drumz* roared to life with some very intense percussion and *Space* led into a shocking *Uncle John's Band* into an ecstatic *I Need A Miracle*. This was topped off by one of the most delicious *Morning Dew's* of the tour. Just to get our rocks off one more time, the boys came back

to encore with a raucous *Johnny B. Goode*. WHEW! What a SHOW!!

After Wednesday's incredibly amazing show, we were expecting a relatively lame one on Thursday (after all, how often do the boys really SMOKE three nights in a row these days?) but it was simply not the case. Once again the skies were threatening to rain on us during the show, and occasionally dumped a load, but never let the bottom drop out on us completely. The boys opened with a well-played *Touch of Grey* segueing into a welcome *Greatest Story*. Then Jerry surprised us all with yet another rendition of *Jack-a-Roe* (the second time at Deer Creek!?!). *The Same Thing* was a fine addition in this spot. A very tight and energetic *Stagger Lee* came next, then Bob strapped on the acoustic for a hell-raising *Me & My Uncle>Mexicali*. Jerry continued the energy with a punchy *Ramble On Rose* and the boys ended the set with an upbeat and joyous *Music Never Stopped*.

Set two got us dancin' in the aisles right off with a thrilling *Man Smart, Women Smarter*. Then Phil with a fine performance of his other new one *If The Shoe Fits*, which I believe to be another good song for Phil with lots of potential. Vince belted out a jammin' version of *Way To Go Home*, and then, from out of nowhere with absolutely NO warning...*Help On The Way*!! Talk about a bunch of Deadheads freakin' OUT!!! The *Slipknot* jammed forever, going where no Deadhead had gone before, seeking out new life and new dimensions...and *Franklin's Tower*!! WHOA!! It's outta control, the boys were FRYING now!! All in all, *Help>Slip>Frank* lasted well over 30 minutes and was one of the most well-played versions I've heard in quite a while. I had to sit for *Drums>Space* 'cause I was so worn out from it!! Coming out of *Space*, the first



Tim Ashbridge

Jerry at RFK

strains of *Watchtower* got us back on our feet. As the beat mellowed for *Days Between*, our eyes were drawn to the nearly-full moon, which, surrounded by reflecting clouds and an oddly beautiful haze gave us an unexpected light show that seemed to move with every note from Jerry's guitar. The song built to an incredibly intense climax which was remarkably moving and emotional, then suddenly...*Good Lovin'*! Rollicking good fun to end the set! A strong yet anticlimactic *Liberty* ended this extraordinary run, which will go down in my book as one of the best 3-night stands in recent history.

Soldier Field Chicago, IL July 23-24

by Mark Linton

Having just come off a wonderful 3 show stand at Deer Creek, hopes were high that the energy and creativity would continue for the 2 shows at Soldier Field. There had been some unique song placements at Deer Creek which led to a fresh feel and sound for the sets. Bobby opened the first set in Chicago with a fiery *Picasso Moon*. This song has really grown on me. It has *Hell In A Bucket*-like intensity; an energetic way to get a show started. This version was tight and had a fantastic jam towards the end with Jerry having fun with the main theme. Bobby seemed to end it a bit prematurely, then Jerry launched into a really nice 11 minute *Sugaree*. This song is hard to beat, just another Jerry classic played well. Bobby cranked things up again with a hot *Minglewood Blues*, complete with the standard crowd reaction during the "Windy City Fillies" line. Strong versions of *Lazy River Road*, an acoustic *Masterpiece* and *Brown-Eyed Women* were next. *Cassidy* made its first appearance since the middle Vegas show to close the first set; a well played version. A tasty, exploratory part in the second half of this song just sent the crowd into a frenzy making for a very enjoyable first set ending.

The second set opener continued the string of tour firsts, with a very unexpected *Lucy in the Sky with Diamonds*. Phil was just pounding out the bass line in this one, rearranging my intestinal tract a few times. John Cutler really dialed Phil in for the second set, creating a powerful and forceful sound from up front. When *Lucy* ended, they jumped into *Samba in the Rain*. At points in the song, it almost seemed like Jerry had a Pat Metheny MIDI sound working as it had the same soaring feel. I was impressed this time around on my second live listening. In moderation, this could be a

great addition to the pre-*Drumz* second set. A fairly standard *Playin' In The Band* into *Terrapin* ensued, with Phil again shining on these two. They turned a corner at the end of *Terrapin* and went into a free-form improvisational jam. No major ground was broken here, but it was a fine way to ease into *Drumz*. Mickey and Billy did their thing admirably, giving way to a scorching *Other One* and *Wharf Rat*. Both had some fantastic jams in the middle, and yes...Phil was again driving the bus. The traditional *One More Saturday Night* closed out the second set in fine form. We were expecting an *I Bought The Slaw* encore since it hadn't been played for awhile, but Jerry surprised us all again with a heartfelt *Knockin'*. Overall, a very good show, with a few surprises thrown in.

The Sunday show opened with a driving *Half Step*. After some deliberation, Bobby jumped into the Bobby Womack classic, *It's All Over Now*. *It Must Have Been The Roses* followed, with the band crossing signals on the "maybe it was the roses" vs. "must have been the roses" part and Bobby shaking his head in frustration. Another fine version of *El Paso* surfaced with Bobby on the acoustic. *Loose Lucy* came runnin' next and was my delight. I've always thought that this would make for a great encore with the "Thank you, for a real good time" line. Phil's new *If the Shoe Fits* was up next, a confused crowd gave a smattering of applause. Bobby played *Easy Answers*, which is definitely improving and can only improve further with more play, but let's be reasonable. This emptied into a routine *Deal* to close out a somewhat lackluster first set.

It being Sunday and all, *Samson & Delilah* kicked the crowd into high gear with a fun version of this Sunday classic. Vince played *Way To Go Home*, again. This is a good song, but should it be played every other show? Then, the show's centerpiece, a beautifully played *Eyes of the World* began. That alone was worth the price of admission -- superb flow and feel combined with spectacular soaring solos. If the tapers weren't seated near Gary, Indiana, I would recommend a tape of this show for this song alone. Standard versions of *Eternity* (another improving Bobby tune) and *He's Gone* led up to *Drumz*. A long *Drumz/Space* led to Jerry giving *Days Between* another go. *Throwing Stones* into *Not Fade Away* closed out this "moments of brilliance" type of show. The energy (or was it me?) just seemed to drain after the monumental *Eyes of the World*. *Liberty* was the apt encore to end this unspectacular show and the Soldier Field stand. Entertaining and eye-popping fireworks followed closely on the heels of *Liberty*, closing out the night on a high note.

The weather in Chicago could not have been better for the weekend. A lakeshore breeze kept the temperatures in the mid to upper 70's, sunny and just perfect for an outdoor show. The crowd in the south parking lot was overwhelming. I've never seen that many people before at a Soldier Field show. It was a struggle to make your way through the main aisles, but all in all the crowd was in control. There was minimal police intervention during our strolls through the lot, it almost seemed as if the police said to themselves, "You can have the day, but we've got the night." Vending was cut short on Saturday night with Chicago's finest doing their best to be patient with the masses. All in all, a good stand, but not the best of the summer.

Riverport Amphitheater Maryland Heights, Mo July 26-27

By Jim Pollock

Riverport Amphitheater is one of those venues like Shoreline and Deer Creek as far as the facility is concerned; a high-tech pavilion with a large general admission lawn. It was easily accessible from the freeway, although the drive to the parking areas was a confusing mess the first afternoon. The venue is at the back of an office complex, so it was rather difficult to get to on the one access loop. Eight dollars was charged for the early comers to park, which seems a bargain when compared to the gouging done at Soldier Field.

The scene on the first night was a bit tight. There was a heavy security presence patrolling the lot (a big field next to the paved lots if you got there early). Anyone drinking alcohol was forced to pour out their libations. Vendors were walking through the lot selling their goods without too much hassle. Overall, security's presence was mostly for show and by the second night, there was little of it, creating a VERY mellow scene. There were few negative reports from anyone in the press, so lets hope things went as well as they appeared.

The management of the facility almost created a catastrophe by forbidding tapers to take microphone stands inside the venue. GD management stepped-in to save the day and keep the delay of opening the gates to ONLY about 45 minutes.

Inside, there was a well-mixed crowd. Many of those coming to this run were locals who hadn't seen the boys for a while. The first night opened with a ripping *Jack Straw*. *Friend Of The Devil* slowed things down considerably. After an all out tune like *Jack Straw*, it was almost a let-down. Bobby

brought out a strong *Little Red Rooster* followed by the perfunctory *Lazy River Road*. The acoustic *Queen Jane* surprised everybody expecting a *Big River* in honor of the fabled little creek running through the city. *Childhood's End*, one of the new Phil tunes, showed a lot of promise both lyrically and musically. The "river runs deep" line must have been meant for this bustling little burg. A flaming *Deal* closed the set with Mr. Garcia firmly in the driver's seat.

The second set was a smoker. *China>Rider* was good, but *Victim or the Crime* was just ugly (the way it SHOULD be). *Samba in the Rain* sounds like it should be played in the lounge of a Holiday Inn, but is a nice switch from the redundant *Way to Go Home*. An inviting *Ship of Fools* and tight *Estimated* led into *Drumz*. A beautiful *Wheel* came out of *Space* (much to the boogying pleasure of those around me) and was followed by an even better *Attics Of My Life*. *Sugar Magnolia* rocked the house out. *I Fought the Law* made its only (thank goodness) appearance of the East Coast tour. Overall, an excellent show.

The second night had its ups and downs, although many raved that this was the best of the two nights. A brief thundershower followed by an exquisite double rainbow during the clearing brought out a *Here Comes Sunshine* opener. Unfortunately, it was a waste with Jerry blowing every verse. *Walkin' Blues* featured some nice slide work from bluesman Bobby. *Jack-a-Roe* was decent and represented the first time Jerry had gotten it right the whole tour. *Black-Throated Wind* brought a huge roar for the "I left St. Louis, city of blues" line, but didn't really do much for me. *Let It Grow* was truly the first set highlight with long, meandering jams and none of the Bobby cutoffs that have plagued the boys lately.

The second set paled in comparison to that of the previous night. A decent *Box Of Rain* followed by a fun *Iko Iko* got everyone into the groove. *Way to Go Home* is a show killer in my opinion, even though every playing seems to be strong. A long jam out of *Corinna* took us into *Drumz*. Out of a rather grating *Space* came *The Last Time* with

Bobby wailing away on vocals. *The Days Between* was well played, although Jerry appeared to lose his place towards the end of the song. *Around and Around* once again brought out the boogiephiles. We were in the lot at the first hints of *Liberty* to make the long journey back home.

In all, Bobby was the star of this run. Jerry continues to have problems with lyrics, but is playing very well. Let's hope that the boys are welcomed back to this beautiful new venue. The sound was wonderful on the lawn from any vantage point both nights, although the word from the pavilion was that the sound was the typical murky muck that John Cutler seems to be happy pouring out of the speakers.

Buckeye Lake Hebron, Oh July 29

By Wildman Steve

I always look forward to Buckeye Lake as one of my favorite venues for a Dead show. The openness, the freedom, the general absence of hassles and the countryside setting always make Buckeye a fun show regardless of how well the boys play. This year's was no exception. A beautiful hot, sunny day greeted us as we headed into the lot at 8 a.m., where no later than the moment we climbed out of the van it seemed we were surrounded by nitrous balloons. By 10 a.m. vending was in full swing and continued to grow throughout the day. At 5:30 p.m. we decided to head for the show in order to catch the opening set by Traffic. It was still searingly hot and sunny with nary a cloud in the sky, so off we went in minimal clothing. Traffic came out and COOKED! Any fear of Winwoodesque pop crap was squelched without mercy as they jammed through version after version of the great Traffic material. From *Medicated Goo* to *Low Spark*, from *Glad* to *Mr. Fantasy*, Traffic was great and eminently enjoyable. But as they ended their set with the classic *Gimme Some Lovin'*, the skies suddenly became dark with evil-looking clouds. Moments after the song ended the rain came in sheets, dumping bucket after bucket of COLD water on thousands of unsuspecting heads. A frigid breeze accompanied the driving rain and it definitely put a damper on everyone's day.

Finally, after what seemed



Jerry at Buckeye Lake

like an eternity, the boys took the stage and opened with — you guessed it — *Rain*. And what a version it was; simply one of the best renditions of this tune the boys have ever played. A very appropriate *Stranger* followed, which rocked right into a smokin' version of *Bertha*. With the rain still pelting us, *Wang Dang* came next, then *Loser*, and Bob picked up the acoustic for a raging *El Paso*. A sweet *Althea* came next, then a lackadaisical *Eternity* that left me cold and shivering, but Jerry brought back the energy to close the set with a rousing *Deal*.

Just about this time the rain finally ended and, soaked to the bone and freezing, we sat for what seemed to be yet another eternity waiting for the second set. At long last, the boys came out and opened with a strong *Foolish Heart* segueing nicely into *I Want To Tell You*. Bobby donned the acoustic for the second time for a wonderful *Looks Like Rain*, then Vince took the spotlight for *Samba In The Rain*, then — surprise! — *Uncle John's Band* into — surprise! — *Saint of Circumstance*! Wow! It was raging now as the *Rhythm Devils* took over, and the light show crew was workin' overtime 'cause they did things I'd never seen before. The lights and video during space was simply amazing, with a grandeur and massiveness that was so perfect you'd think it was all choreographed like a Pink Floyd concert. Out of *Space* came a fun version of *I Need A Miracle* that had the crowd overpowering Bob on the hook line and dancing frantically until the mood was altered by a powerful and emotional *Standing on the Moon*. Jerry blew me away with his outstanding use of a pedal-steel-type guitar sound that added a uniquely pleasurable flavor to this version. Bob ended the set with a blazing *Lovelight* that left the crowd of still-soaked heads clamoring for more. Well folks, our cries were rewarded handsomely with a wild and crazy *Mighty Quinn*, leaving us exhausted, happy, and totally unaware of our cold, wet clothing.



Drum circle at Buckeye Lake

The Palace Auburn Hills, Mi July 31 and August 1

by Jim Pollock

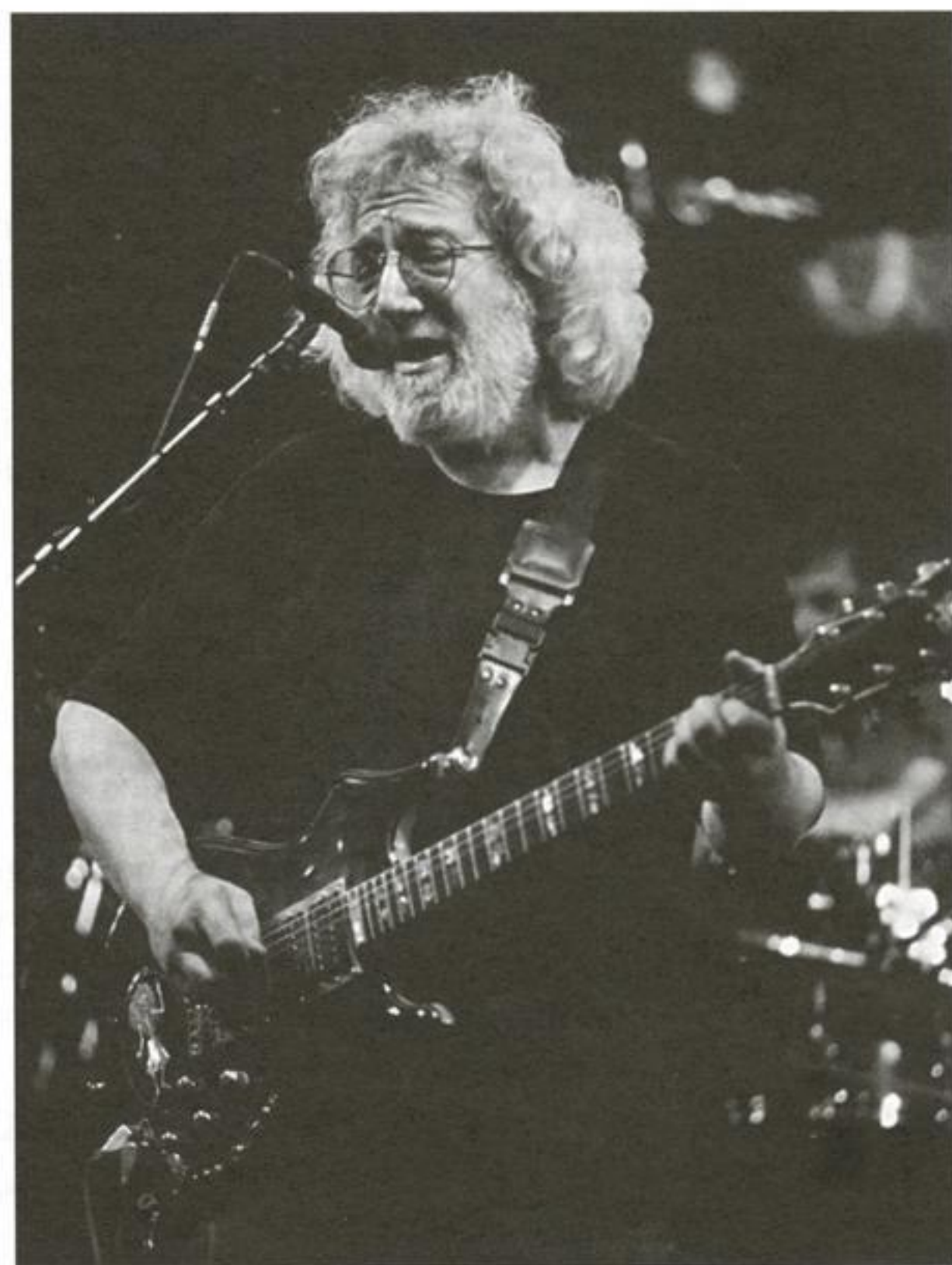
The scene in Auburn Hills was rather mellow. The lots were obviously opened before the official GDTs-printed time as the action was going strong when we got there. The traffic getting in was a bit heavy, but there was ample time to get parked and have a few cold ones. Vending was going on everywhere with no police around to speak of. The tickets that were still available at show time were snapped up quickly leaving many to wander the lots with the obligatory finger in the air.

When one speaks of the great shows ten years from now, night one at The Palace will be up there. This show was a barn burner from start to finish. A rocking *Touch Of Grey* > *Greatest Story* started things out with a bang. *Row Jimmy* had some lyrical problems with Jerry leaving out most of the first verse, but was well-jammed. *Me and My Uncle* gave way to the *Mexicali Blues* intro, but when Bobby stepped to the mic, he started singing *Big River*. Jerry stopped playing and gave him the "what in the world are you doing" look, but smiled and went on. This was a big tune with Bobby throwing everything he had into it and literally exclaiming "He LOVES you big river MORE THAN ME!!!". Good stuff. *Loose Lucy* was well done also, but when Bobby crunched out the opening chords of *Midnight Hour*, the place

went absolutely bonkers. There was so much energy in the song as Bob belted out the tune like it was his last tune ever. It was all Bob, as he even led the crowd through an extended sing-along. The energy could be felt in the whole band as they left the stage with the crowd drooling at the prospects of the second set.

Many figured the long awaited *Scarlet > Fire* would appear this night, but instead the Sunday sermon was *Samson and Delilah* to start the second set. A nice *New Speedway Boogie* segued perfectly into an oozing *Truckin'*. Another tender *He's Gone* vocal jam (they've all been that way lately) led into *Drumz*. As *Space* continued, Bobby started crunching out the chords for the *Spanish Jam*. The remainder of the band joined in, most notably Bill and Mickey who played it with ferocious intensity. This led into a respectable but disappointing *Last Time*, having been played only two shows before at Riverport. *Black Peter* was emotionally done with excellent harmonies and a well-developed closing jam. *Good Lovin'* was the caper with yet another energy-filled performance by Mr. Weir who added a Pigpenesque rap to fire up the crowd one last time. *The Weight* (criminally underplayed) was a choice (and humorous when Phil forgot to step up to the mic for his verse and just shrugged his shoulders) ending to this evening. This was the show of the tour and if you can scrounge up tapes they will be worth your while.

The second night brought much anticipation with the 52nd birthday of everyone's favorite guitar player. Many west coast heads, pleased as punch with the previous night, decided to sell their Giants Stadium tickets and make this the last hurrah before heading back west. Equipment troubles began early with Bobby letting us know that the crack equipment crew was fixing problems of a highly technical nature. Mean-while, the crowd crooned *Happy Birthday*. A few tuning jams led into a perfunctory *Picasso Moon*. A pretty *Peggy-O* and a long and scorchingly jammed *Stagger Lee* were the highlights of the first set. Bobby showed that he had spent his



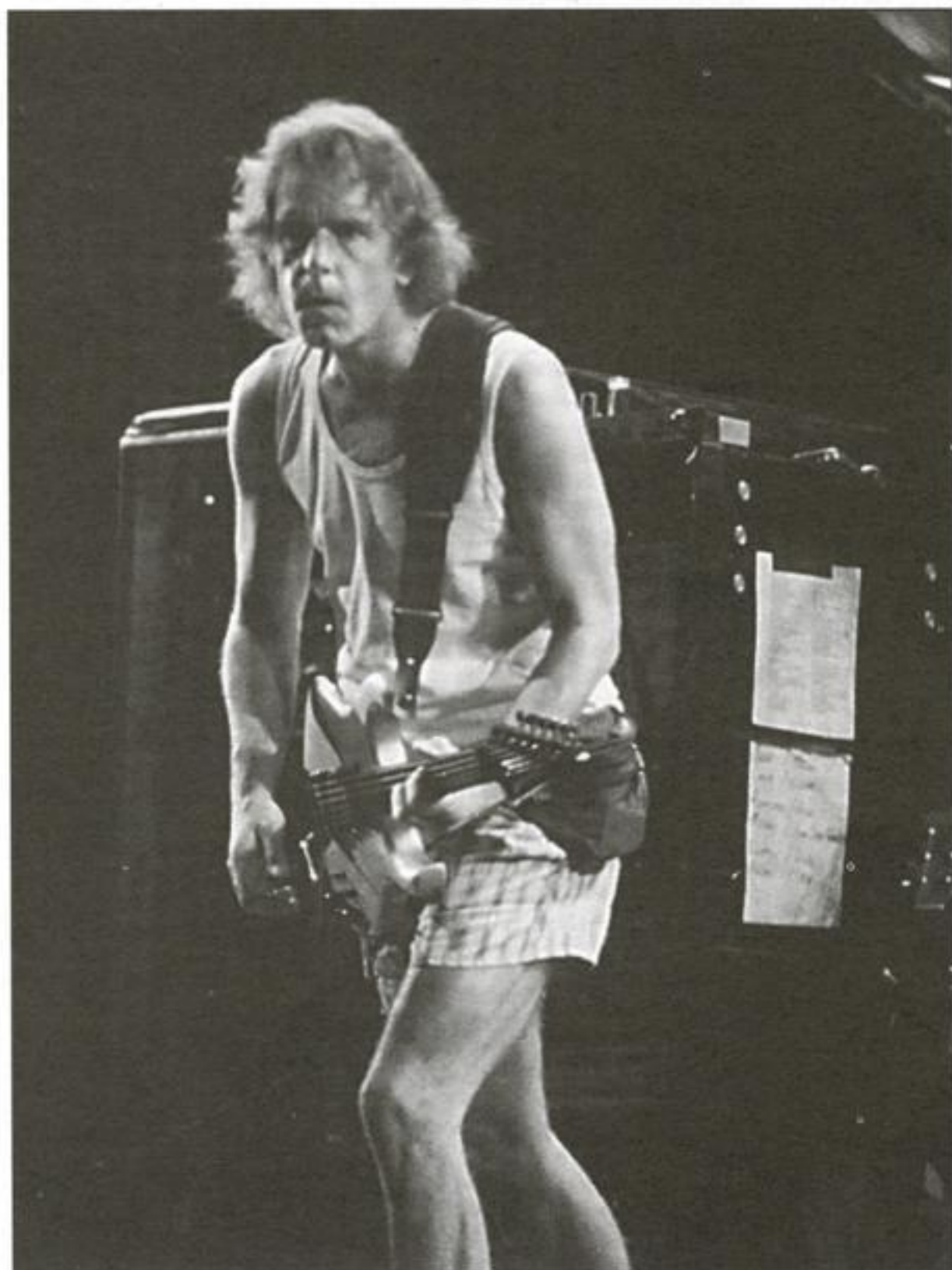
Joe Ryan

Jerry at Giants

energy the night before by continually cutting Jerry off during the peaks of his jams in *Music Never Stopped*. This was a disappointing set after the magic of the first night, but with so many underplayed Jerry classics this tour, much excitement remained at the set break.

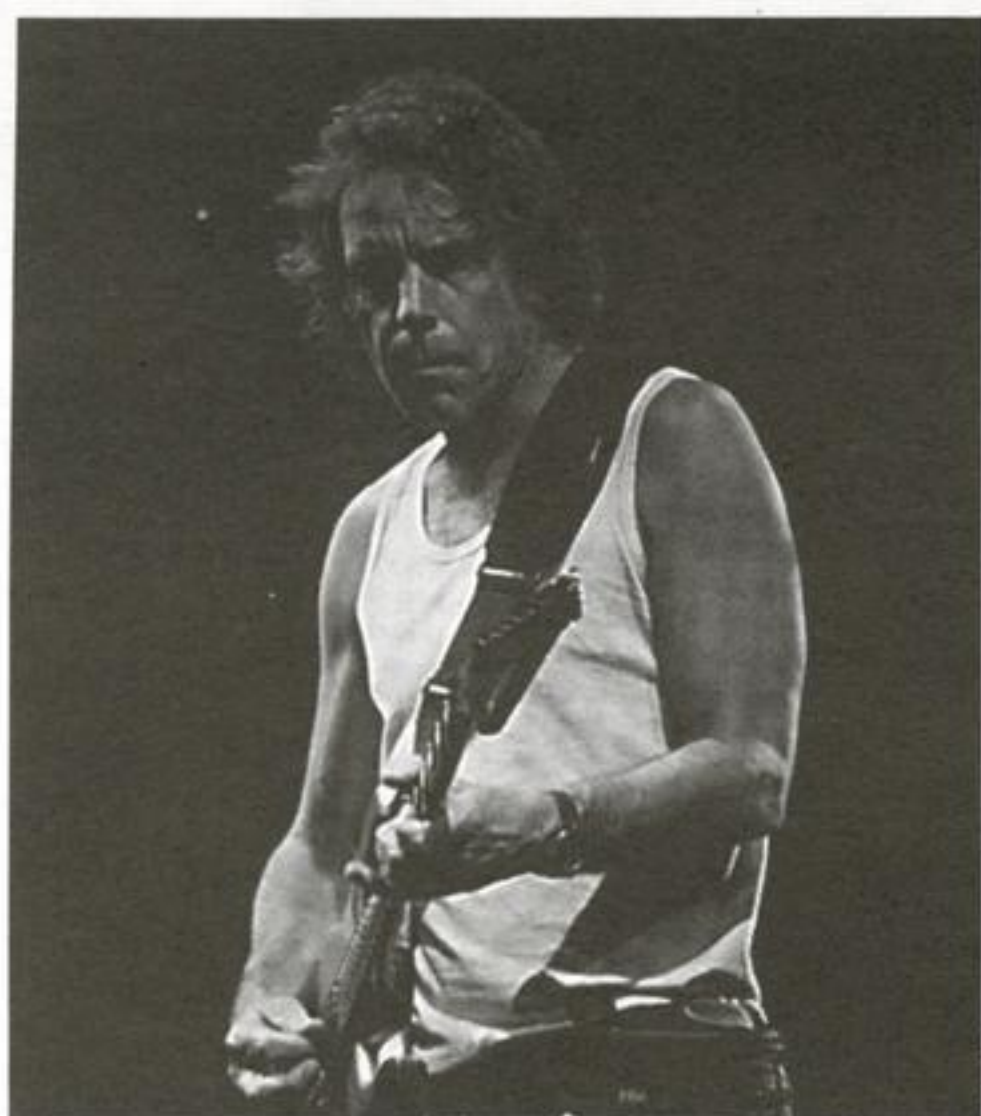
The second set opened with another strong *Victim or the Crime* and gave way to the pairing everyone was hoping for: *Scarlet > Fire*. This was a fair version, short (twenty-four minutes) by today's standards and lacking in energy. *Samba in the Rain* appeared again and was jammed out very nicely by the band with Vinny doing an extra bit of vocal flourishing at the end. *Estimated Prophet* again led into *Drumz* with Jerry jamming alone with Bill and Mickey for a few minutes before taking his break. This was the only gift Mr. Garcia would present the crowd on his birthday though. Post-*Drumz* brought a cooking *Watchtower*, a delicate *Stella Blue*, and the surprise of the tour... *Satisfaction*. *Satisfaction* brought back the energy of the previous night with the crowd screaming along with Bobby as the Dead remembered the other gang of old guys out rocking the U.S. this summer.

The Palace stand made everyone believe in the power of Weir. With so many rumors flying when he canceled the Weir/Wasserman tour in May, it was great to see that all is well. Although Jerry's birthday show fell a little flat, everyone was excited with the prospect of the two shows remaining in the tour.



Joe Ryan

Bobby getting into it at Giants



Joe Ryan

Bob Weir at Giants Stadium

Giants Stadium East Rutherford, Nj August 3-4, 1994

by Lewis Newmark

Approaching Giants Stadium, I could sense the intense vibes and commotion of the scene, as the air was buzzing with excitement and anticipation. Thanks to the overbearing security staff sending us back and forth between five different entrances, it took me almost 30 minutes to enter the stadium on Wednesday. Apprehensive about missing part of the show, I was able to find my seat midway through a bouncy *Half-Step* opener that had set the spinners in motion. The band followed with some mighty tasty bottlenecks on a screaming *Little Red Rooster*, but it was Jerry's licks on *Lazy River Road* that set the tone for the balance of this show...mellow. The steamy air stagnated throughout *El Paso*, but began to circulate with the freshness of *If The Shoe Fits* — my first live sampling of this new Phil tune and it appears to be fitting in quite well! Eye candy splashed about the side-stage screens during a tight & spacey *Bird Song*, where Billy and Mickey just couldn't hold back their chops, with the sort of rolls and crashes ordinarily evolving at the end of the jam being escalated to the introductory portion. This "chomping at the bit" continued through an anti-climactic but entertaining *Promised Land* to close the set.

Mellow was most definitely the drift of the second set, opening with *Foolish Heart*, followed by the spunky *Easy Answers* and another new song, *Samba in the Rain*, which has begun to grow on me, although I recall not being impressed through the first part of the rendition of this jazzy Welnick/Hunter collaboration. A rather weak *Crazy Fingers* went almost nowhere, but finally congealed with the highlight of the evening, as Bobby

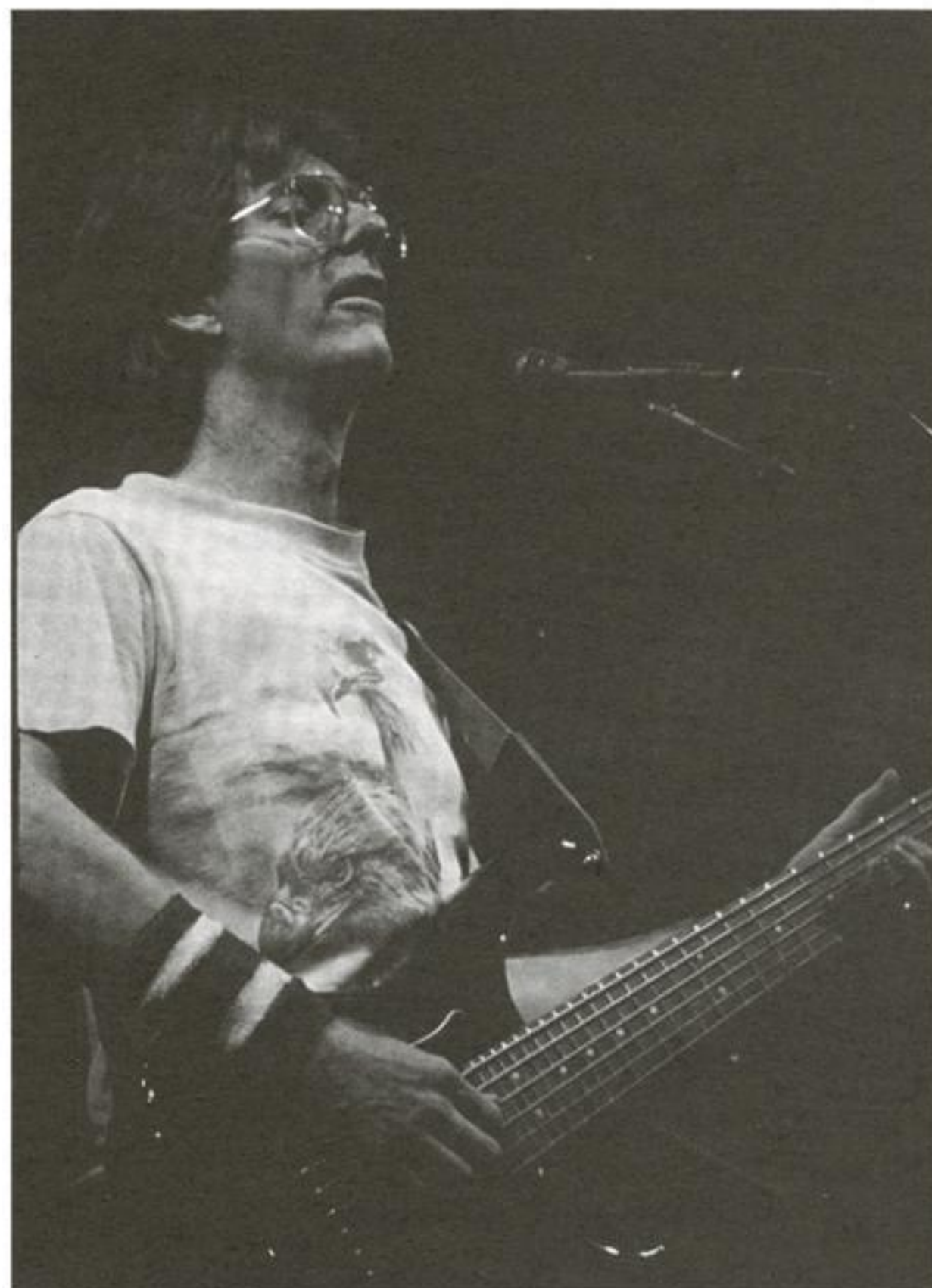
commanded a hot, stomping *Corinna*. While I have abhorred *Corinna* in the past, any upbeat selection was welcome at this point, and the vocals, pitch bending and funky sequencing of percussion tracks actually had me swaying. It promoted a pounding excursion into *Drumz*, which melted to *Space* and visuals laden with the most awesome morphing of art and band member images this side of *Terminator II* (...is this much euphoria legal?)! Melodic hints of *The Other One* were confirmed in a triumphant jam, descending into the fourth Summer '94 performance of *Attics*, and winding up with a dissatisfying, laid-back version of *Sugar Magnolia*. Many in the parking lot roasted the choice of a somewhat shallow *Liberty* as an encore, but I loved it even as I felt like the only soul still dancing as the show ended.

Not accustomed to a concert lasting until nearly 12:50 am, I managed to roam the parking lot for more than an hour, encountering many who also felt this show was way too tame, the sound mix rather wimpy at times, and song selections should have been better. But there was another show to look forward to, thank goodness.

Traffic performed quite well on Thursday, particularly on the oldies. However, the joint really started jumpin' when Jerry sneaked in for the encore of *Dear Mr. Fantasy*. Steve Winwood coaxed Jerry into a second encore with Billy and Mickey joining to provide the throbbing beat for *Gimme Some Lovin'*.

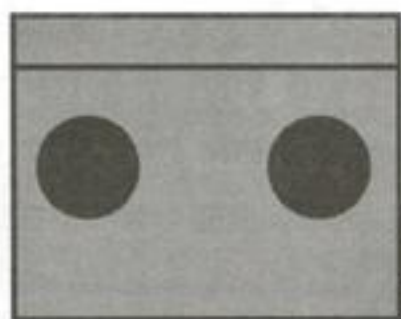
The evening weather had become cooler and breezy. A strong *Box of Rain* opener demonstrated that Phil was playful and the rest of the boys full of energy. All cylinders were firing during a phenomenal delivery of *Jack Straw*. The sound mix was the best I've heard in quite some time, with crystal clear vocals, evenly balanced drums, guitars and keyboards, and I could actually feel Phil's bass on *Jack-a-Roe*, *Walkin' Blues*, and *So Many Roads*, confirming that John Cutler had finally mastered the beast! They generated a dreamy-sounding *Eternity* with Bobby starting out with an acoustic guitar, switching to electric half way through, reinforcing a robust execution of this tune which has begun to come into it's own as of late. I was taken by surprise upon listening to *Childhood's End*, an earthy composition which could develop over time. However, a short but gratifying *Deal* closed the first set in characteristic fashion.

As Phil apologized for technical difficulties which prolonged the intermission, Bruce Hornsby strapped on his accordion and accompanied the band for the entire second set, kicking off with a solid *Picasso Moon*. They followed with a monumental *China> Rider*, reminiscent of older versions of this classic combination, chock full of improvisation and a splendid transition. Things settled down a bit for *Way To Go Home* and *Playin' in the Band*. The magic resurfaced with the first notion of *Uncle John's Band* and continued through it's rhythmic ending which served as an ideal propellant into *Drumz*. Fractal elements swirling into spirals were auspiciously complimentary to the colorful sounds of *Space*, where *I Need a Miracle* was clearly inferred early on. My miracle would have been to hear *The Days Between*, which much to my delight, was an unexpected segue from *Miracle* and brought tingles to my spine. Jerry was looking into the audience and seemed to be trying to connect with fans seated up front through eye contact. He frolicked throughout *Throwin'* and *Not Fade Away*, while Bobby shuffled to the edge of the stage in a customary display of showmanship. Everyone in the stadium appeared to be on their feet chanting and clapping, which transformed to overwhelming applause as the band returned. *Brokedown Palace* ended this most fulfilling show, bringing the tour to a relaxed touchdown and leaving me with inducement for the trek to Shoreline in September.



Joe Ryan

Phil Lesh at Giants Stadium



Bit Stream[®]



Bit Stream[®] is a new addition to Unbroken Chain. As digital technology becomes more popular and the number of Deadheads digging into DAT increases, we would like to address any of the myriad issues regarding DAT. We welcome any ideas, comments, questions, suggestions, and scorching flames about Bit Stream. Please send to: Unbroken Chain, c/o Bit Stream, P.O. Box 49019, Austin, Texas 78765 or Davse@aol.com ("Bit Stream" on subject line). As always, we value your input!

by Wade Williams

Hey now! Welcome to Bit Stream, a new ongoing column created to deal with digital music and how it relates to that mysterious passion known as tape-trading. That is right! There is a whole new generation of tape-traders who are trading digital recordings. No more hissy, flat, high generation cassette tapes. The digital shows circulating are typically from masters or first-generation reels, with the more recent material being taken directly to the digital format from the source. If you have ever traded music, the prospect of getting clean, low generation recordings of your favorite band should grab your attention.

Digital Recording Formats

So you are sick of waiting weeks to get those latest tapes only to discover they sound like an AM radio at the bottom of a well, then you want to go digital. Well first up you will need something capable of recording digitally. These days there are four readily available formats. These formats are, MiniDisc (MD), Digital Compact Cassette (DCC), recordable Compact Discs, and Digital Audio Tape (DAT).

The first two formats, MD and DCC, are the newest and have been heavily pushed by their respective originators Sony and Philips. MD uses a new technology called magneto-optical to essentially create a recordable mini-Compact Disc. DCC uses tapes similar to normal cassettes to record digital music. DCC players are also capable of playing normal cassettes so you could still listen to your old collection on the new machine. Unfortunately, both of these formats use something called data compression to squeeze the information into roughly 1/6th its original size. During this compression some of the music information is permanently lost so the music does not sound exactly the same when you play it back. During each generation of recording via MD or DCC, more information is lost. This creates a situation similar to that of normal analog cas-

settes where the music sounds worse the more generations from the original master recording. Recordable Compact Discs are nice, but even the cheap systems are a few thousand dollars and the blanks are pretty expensive as well. Although the results would be great and you could play them on your normal CD player, the base cost has eliminated this format for the average tape trader.

Digital Audio Tape

This leaves us with Digital Audio Tape or DAT. This is a fully digital format which uses no data compression. The system is very similar to a VCR in the way it stores the information. In fact, its predecessor, the Pulse Code Modulation (PCM) system, actually used video tape to store digital information. Like a video recorder, the DAT player has a rotating play/record head. It uses tapes which are roughly 1/2 the size of an analog cassette, but enclosed with a hinged door like a video tape. The DAT stores all the digital music information in a format very similar to the popular Compact Disc (CD), and is capable of equaling it in audio performance. The DAT format has become the current standard for digital tape trading.

Advantages of DAT

Now that we have narrowed down the field to just DAT players, what does this format offer that is superior to normal analog cassettes? Why should you consider abandoning your whole collection of cassettes in favor of some new format? While trying to avoid the passionate debate between analog and digital recording I will try to touch on the highlights of DAT recording.

Tape hiss

Analog tape hiss is the primary complaint about cassettes. This is inherent to the analog medium and gets worse with each generation. Various schemes such as DBX and Dolby have been developed to minimize its effect, but these tricks tend to introduce their own problems. The DAT format, by its very nature, is immune to analog tape hiss. Each copy is identical to the original master. Because the copy is exactly the same as the original, DAT traders often call the process of recording a tape 'cloning' rather than the familiar 'dubbing' used by analog cassette traders.

Wow/Flutter and Pitch

Analog tapes are subject to a variety of imperfections related to the tape speed. Normal cassettes can fluctuate in speed caus-

ing noticeable changes in the sound known as wow and flutter. It is also common for tapes to actually be recorded at the wrong speed making Jerry sound like a chipmunk. These defects are all eliminated by DAT because the signal is digitally locked to the exact speed. This is very similar to the operation of a quartz watch and extremely accurate.

Ease of use

Analog tapes require careful traders to set the record levels, determine the tape bias (i.e. normal, chrome, metal), set the noise reduction, and flip the tape in the middle. Digital cloning of DAT's eliminates all these steps. Since the clone is digitally identical to the original, there are no levels to set. The DAT machines are all built to sense the tape type properly and there are no noise reduction schemes to worry about. The format itself is one sided — no flips or cuts — with the standard times allowing for 1.5 to 2 hours of recording time. While not endorsed by most manufacturers, it is frequently possible to use even 3 and 4 hours tapes in DAT players. This equates to putting entire shows onto a single continuous tape.

With all this going for it, what could possibly be the downside to going DAT? First up is the fact that it is still a tape format subject to the same wear and tear tragedies of cassettes. This includes munching, breaking, and plain wearing out. Second is the inherent complexity of the technology. This makes it susceptible to problems and difficult to get properly serviced when broken. If that wasn't enough, the recording industry successfully pressured the manufacturers (with the help of Congressional legislation) into incorporating a Serial Copy Management System (SCMS) into the DAT (also MD and DCC) format. SCMS is designed to prevent people from making multi-generational digital copies of music. This inconvenience can be defeated by purchasing professional DAT models or via special SCMS stripping devices. Both options simply raise the entry cost of going digital for the average tape trader.

Despite its flaws, DAT is delivering excellent music to Deadheads all over the world and has slowly moved to the premiere spot in tape trading. Once you have heard a sweet DAT soundboard, it is tough to view your old analog cassettes in the same light. DAT may be merely a stepping stone to a better technology, but nothing is looming on the horizon.☺

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Reel Time[®]



Reel Time[®] is a new addition to Unbroken Chain. Reel Time[®] is a forum in which to discuss analog taping and trading issues. We welcome any ideas, comments, questions, suggestions, and scorching flames about Reel Time[®]. Please send to: Unbroken Chain, c/o Reel Time or PGHFRANK@aol.com ("Reel Time" on subject line). As always, we value your input!

by Frank Hanwell

Why make tapes?

Deadheads trade tapes, but what is the goal in copying tapes for trade? The main purpose of dubbing is to produce the most precise copy of the source. There are a plethora of ways and means to make tapes, and the most common are addressed herein. However, the most expensive and anal-retentive aspects of dubbing may appear overstated. In an effort to stress the importance of making a good tape, emphasis has been placed on a number of issues that will help in achieving this goal. If the source tape is a low-gen soundboard, your friend will be blown away by how good it sounds. If it's a high-gen audience tape, at least you can say, "That's how mine sounds." Those four words in essence are the basic goal.

Cassette Types

There are three available cassette types: normal, chrome, and metal. Normal bias cassettes (Type I) are not generally used for tape trading because they offer the lowest quality reproduction. Their cost is low, but their shells are cheaply made, they will not handle much more signal than +2db without saturating, and they hold the highest amount of natural tape hiss of the three tape types. Chrome cassettes (Type II) are the most used in trading, because they offer quality reproduction at a reasonable price. The major debate in chrome tapes is between lower-grade and high grade (example Maxell XLII and XLII-S) tapes. The sonic difference between the two is narrow, yet the high-grades have a more durable shell. Many audience and higher generation recordings may not be worthy of the price of high-grade chrome tapes, making lower-grade ones the more logical and economical choice. Metal tapes (Type IV) are the highest quality and can handle up to +8db of signal, yet they are expensive and many portable systems (car, boom box, etc.) are not calibrated to play them without compromising their superior reproduction. Still, metal tapes offer the most exact analog cassette reproduction.

Equipment

Equipment is an integral factor in the process. Boom-boxes are the cheapest equipment option, but they have the lowest quality reproduction and many have a built-in signal limiter that sets dubbing levels lower than the source. Dubbing decks are a mid-priced option, but still encounter problems. Not only can recording levels not be manipulated, but the sync between the two decks is prone to failure. The use of high-speed dubbing, a standard feature on dubbing decks, requires less time to make copies. It produces a tape slightly inferior to one dubbed at normal speed, although the difference is often negligible. Two single decks are the most expensive and best option, offering the most flexibility for dubbing and allowing complete control of recording levels, tape speed (in decks with a pitch control), and many other options unavailable on dubbing decks.

Noise Reduction

The two most prominent forms of noise reduction, Dolby* and DBX, are very different. Dolby was invented when cassettes were a primitive beast. It was designed to greatly reduce hiss during playback. In the last decade or so, tape specifications have improved significantly, while the Dolby's noise reduction applications have remained unchanged.

The use of Dolby also creates a number of follies. First, a tape encoded (recorded) with Dolby must be played back with the Dolby NR button engaged. Second, the correct type of Dolby (B or C) *must* be used during playback. If Dolby (the correct type, in particular) is not engaged during playback of an encoded tape, the tape will have more hiss than without Dolby. Additionally, the decoding mechanism used in the Dolby system cuts a substantial amount of the signal's high frequencies to reduce noise, consequentially making a duller-sounding recording than that of the source. In other words, numerous steps *must* be followed when using Dolby. If any are not, the noise reduction system will not perform properly.

Conversely, DBX encoding works to reduce all noise within the workings of the deck itself in addition to the recording process. Thus, playback features none of the adverse effects of Dolby NR as long as DBX is continually engaged.

Dubbing Tapes

Dubbing tapes is a fine art. If two separate decks are used, it is best to connect one directly to the other and then into the amplifier/receiver to create the most pristine

signal path. To use any machine between decks (including equalizers) can cause a loss in signal of up to 3db. If an equalizer is used, it should not be engaged while recording. Tapes that have been equalized progressively sound more and more inferior to unadulterated copies.

For deck-to-deck recording, the most popular debate is peak-level setting. The point of peak-level setting is to achieve the highest possible input signal while not saturating the tape (thereby adding the least hiss). Saturation is a type of tape distortion which occurs when peak-levels are set too high for the tape type to handle. Peak-level setting is a technical science and a personal preference in many cases, yet the focus of this debate revolves around constant signal and transient signal. Audience (AUD) and soundboard (SBD) tapes have a wide difference in constant signal. The signal of AUD tapes fluctuates more, while that of SBD tapes is usually consistent. Although the specifications for each tape deck vary, the constant signal should be set as follows:

normal bias	between -2 and 0db
chrome	between 0db and +2db
metal	between +2db and +4db

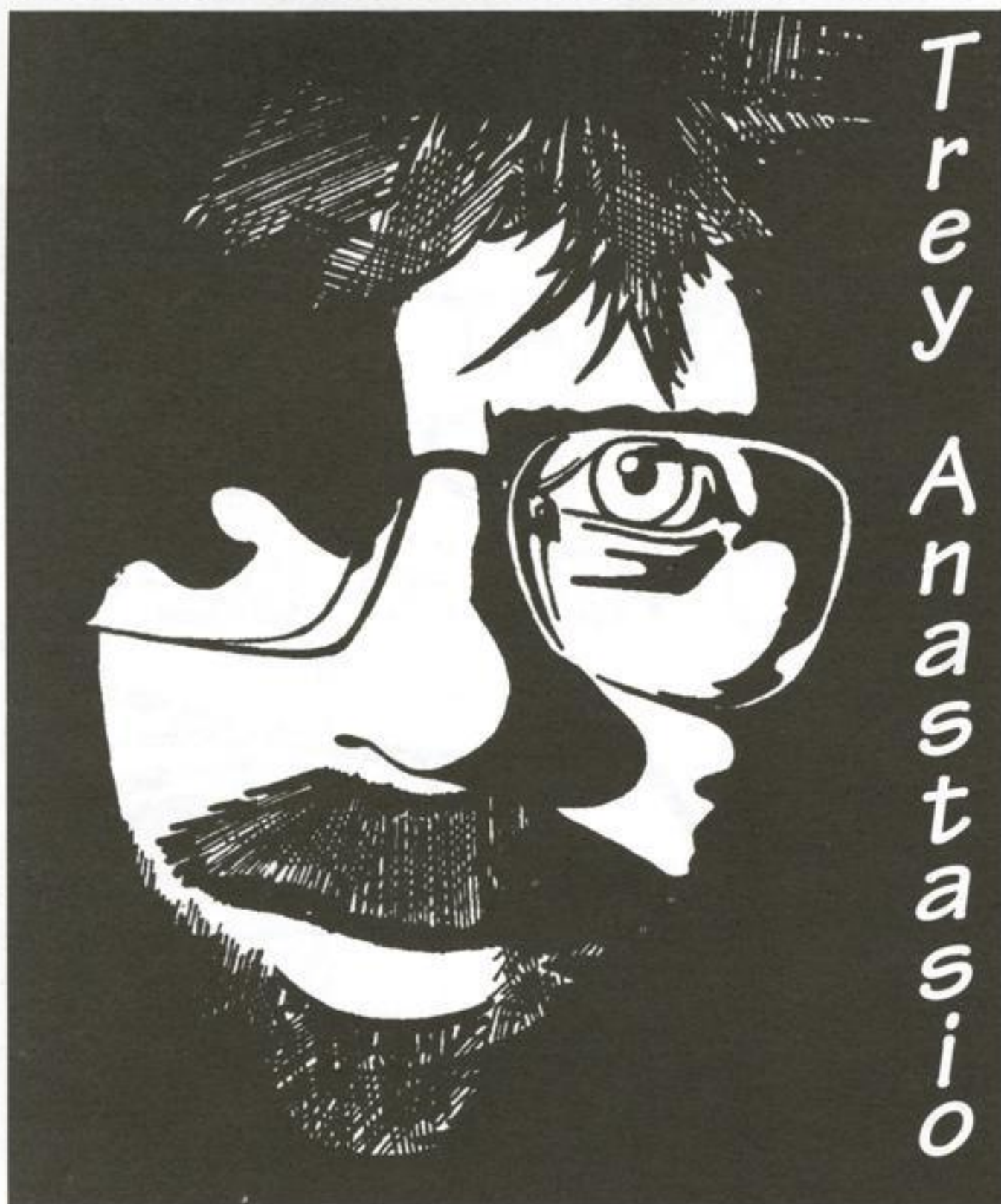
AUD tape levels should be set according to transient signal. Transient signals are peaks in the signal that don't last long, for example the big "crash" chord before the jam in *Truckin'* or Phil's "bomb intro" in *The Other One*. Allowing these peaks to reach no more than +4db's higher than the appropriate constant level (ex. for a chrome tape, peak level should not exceed +6db) for each tape type will deliver the best sounding copy. Proper adjustment, as explained, will not allow for saturation of the tape. Most decks also have a little hash-mark above the appropriate db level as a point of reference for peak signals. In essence, peak-level setting is a complicated game that requires precision and experimentation.

Advantages over DAT

Alas, there really are no technical advantages to using analog equipment instead of digital. The most important advantage is definitely price. One can get an average of 3 to 4 cassettes for the price of one DAT tape and two high quality cassette decks cost about the same as one medium-range/quality DAT deck.

* Dolby, Dolby B, Dolby C, and Dolby NR are registered trademarks of Dolby Laboratories Licensing Corporation.

A Phone Conversation with Phish's



Trey Anastasio

SANDMAN 1992

The following is an interview with Trey Anastasio, Phish's guitarist, conducted by telephone by August West on June 24, 1994. Trey was staying at the Hyatt Regency in Indianapolis, Indiana while on-tour. His room was booked under the name "Sty Bateman."

I was calling Sty Bateman's room...

That's me.

Would this be Trey Anastasio?

Yes, that's my alter ego.

Hi there, August West with Unbroken Chain magazine.

How's it going August?

Fine thanks, how are you?

Good!

Let me start with Sty Bateman. Is that somebody from your childhood?

No, just purely fictional, purely fictional.

Doesn't mean anything?

Doesn't mean anything. We've thrown around a lot of funny ones. Just last night we were...(starts to laugh)

Your incognito name.

It's one of the fun things about being...

How bout let's go with your real name, Trey, is that your nickname?

Yeah, I got that, I'm the third, named after my father.

What is your real name?

Ernest. My parents named me Trey the day I was born. I've been Trey all my life. Ernest was kind of to appease my grandparents. They call me Ernest.

You were born in New Jersey?

No, I wasn't born in New Jersey. I was born in Texas actually. I moved to New Jersey when I was about one-year old. I was born in

Fort Worth.

Where did you grow up in New Jersey?

Princeton.

Very beautiful part of the state. Did you start out as a drummer?

I did. Starting at the age of about seven or five and started taking lessons. I got a little drum set and started taking lessons. When I was eight or nine, and played drums in the school band, and the jazz band, this that and the other thing, orchestra at school, and then switched to guitar in about 11th grade. I used to sing in band and play drums.

Oh, I see, you were a Phil Collins type.

Well, most of the singing, it was different then, actually, yeah, you could say it was a Phil Collins thing. (laughs)

What caused you to switch from drums to guitar?

I think I wanted to play some notes. I've always been real musical, and as much as I... I've always thought that drums are a great place to start for a young musician.

And that's why you're able to take the drum set when Tubbs comes down to do the vacuum cleaner or whatever.

Exactly, I still love to play drums. I have a drum-set set up right in the middle of my living room. Myself and my fiancé both play the drums so we put the stereo on and play the drums.

That's good! So she plays them also.

She started about a year ago, and I mean, she's been really getting into it.

So you both bang on the drums...must be a noisy house.

It's a noisy house! (Chuckles)

I understood you were (to be) getting married in August...when?

Yes, in August (Editor's note: Trey and Sue were married in Stowe, Vermont on August 13)...we've been together for about 5 and a half years. We met in Burlington and off we go!

So you are able to have some semblance of a normal life in-between tours.

I try to, and I really value my home life and everything because we spend so much time on the road, eight months of the year, so when we do go home, I really like to have that base.

And does she tour with you?

She comes out for certain little legs. She was out in San Francisco for a while, and the west coast (last tour) and she's gonna come out to Philadelphia and do the last two weeks with us. She did the beginning of this tour too.

What is your fiancé's name if I could ask.

Susan Stateser, right now, then...

She will be Mrs. Bateman?

She will be Mrs. Bateman! (laughs)

I read that your parents played Santana's "Soul Sacrifice."

They sure did.

Did that inspire you musically as a child?

Very much so, I have great memories of that.

So how was it last year when you played with Santana? You opened for them and he played with you, didn't he?

It was incredible. We played with him every night, and he played with us sometimes too. We went out and got to jam with him for about two or three songs in the middle of his set. He is just incredible. That was actually two summers ago and I am still learning things from him. We were talking about it last night. Some of the things he said while we were out on the road playing together...I'm just starting to get it.

Was that in the form of advice?

He never would really give advice, he would just kind of say things, like he said that thing about the water and the hose.

Right, I wanted to ask you about that. He described your audience as "a sea of flowers and the band was the hose."

Right, and the music was the water, and the concept is that the music exists externally from us as musicians. As musicians, we are more like filters...you're not actually creating the music, we're just like picking it out of the air and channeling it through to the audience.

That's an interesting thought.

I've been thinking more and more about that, and I firmly believe that now, so strongly, I can't even tell you how strongly I believe that, and last night, I was reading this book called *Jazz People*...I can't remember who wrote it right now, but it's a great book...(it was written by) a woman who interviewed many of the great jazz players and she ended up putting the book out and it came out in about 1970...she had spent years interviewing jazz musicians. I read a couple of them last night, I read Art Farmer and Cecil Taylor, and they both said that exact thing.

Which is what, that you don't create the music?

That the music goes through you, not from you, that's the basic concept. The quicker you can figure that out...the other person that said that is Marvin Gaye, and Marvin Gaye's comment is that the best thing you can do is get out of the way. That making music is learning how to get out of the way. Get your ego out of it and just let the music flow right through you. All of these people believe it, and I've been having these experiences when we've been playing that it's really been coming clear to me that that's the case.

Do you feel more comfortable on stage as a result of that?

I've always felt real comfortable on stage, but I feel a greater kind of energy on stage because when you can realize that...it's funny, the other thing is that Mike's girlfriend, she works for a Buddhist publishing company,

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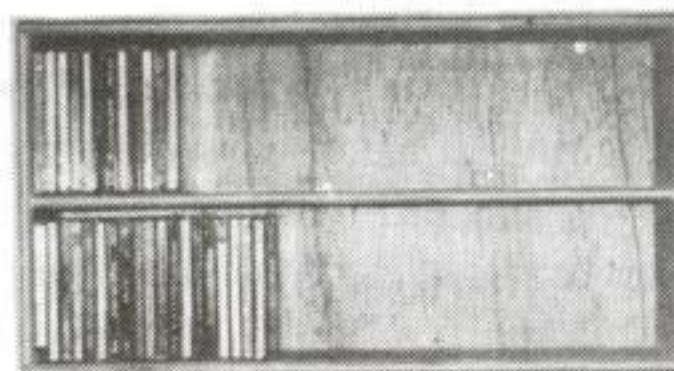
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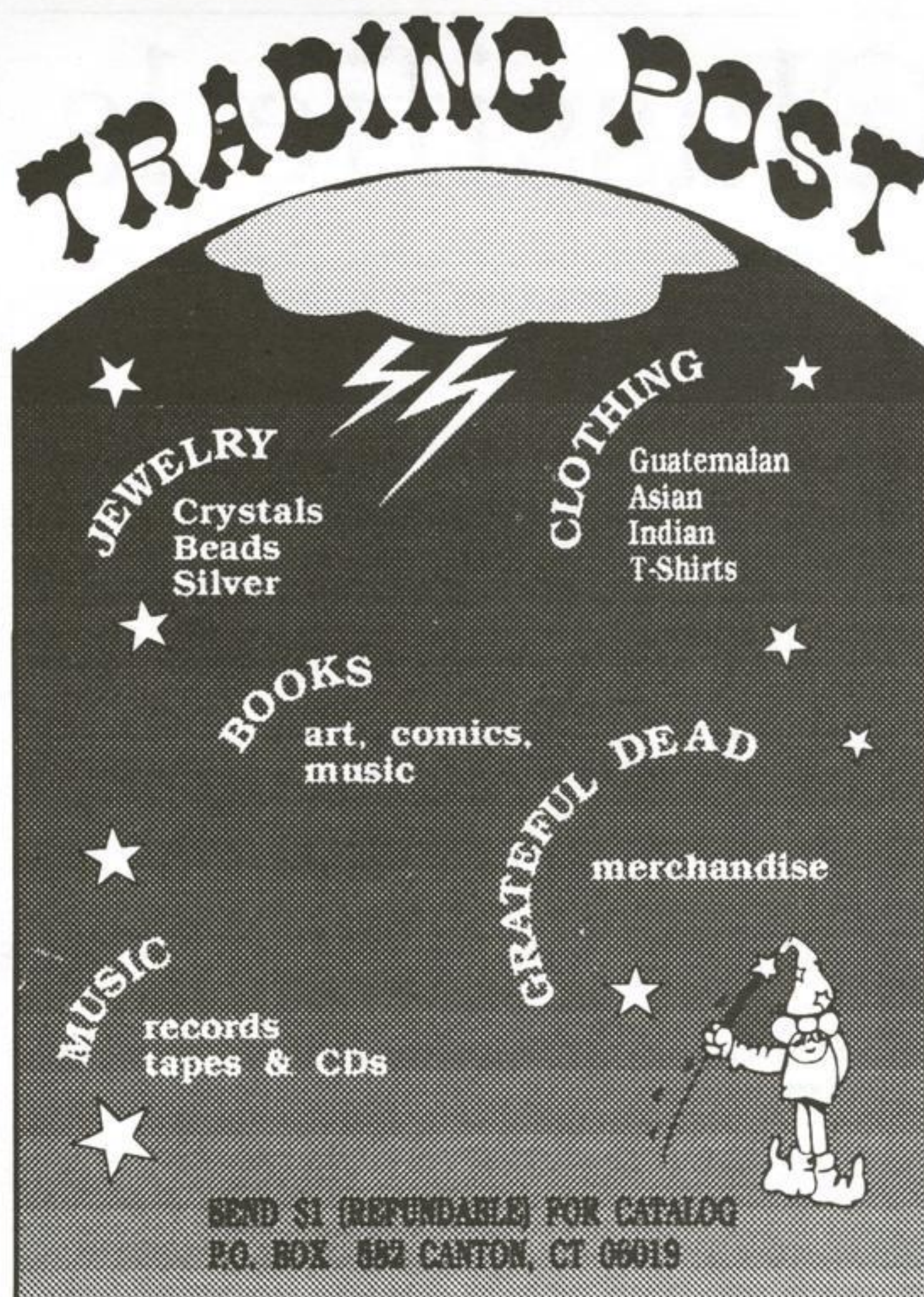
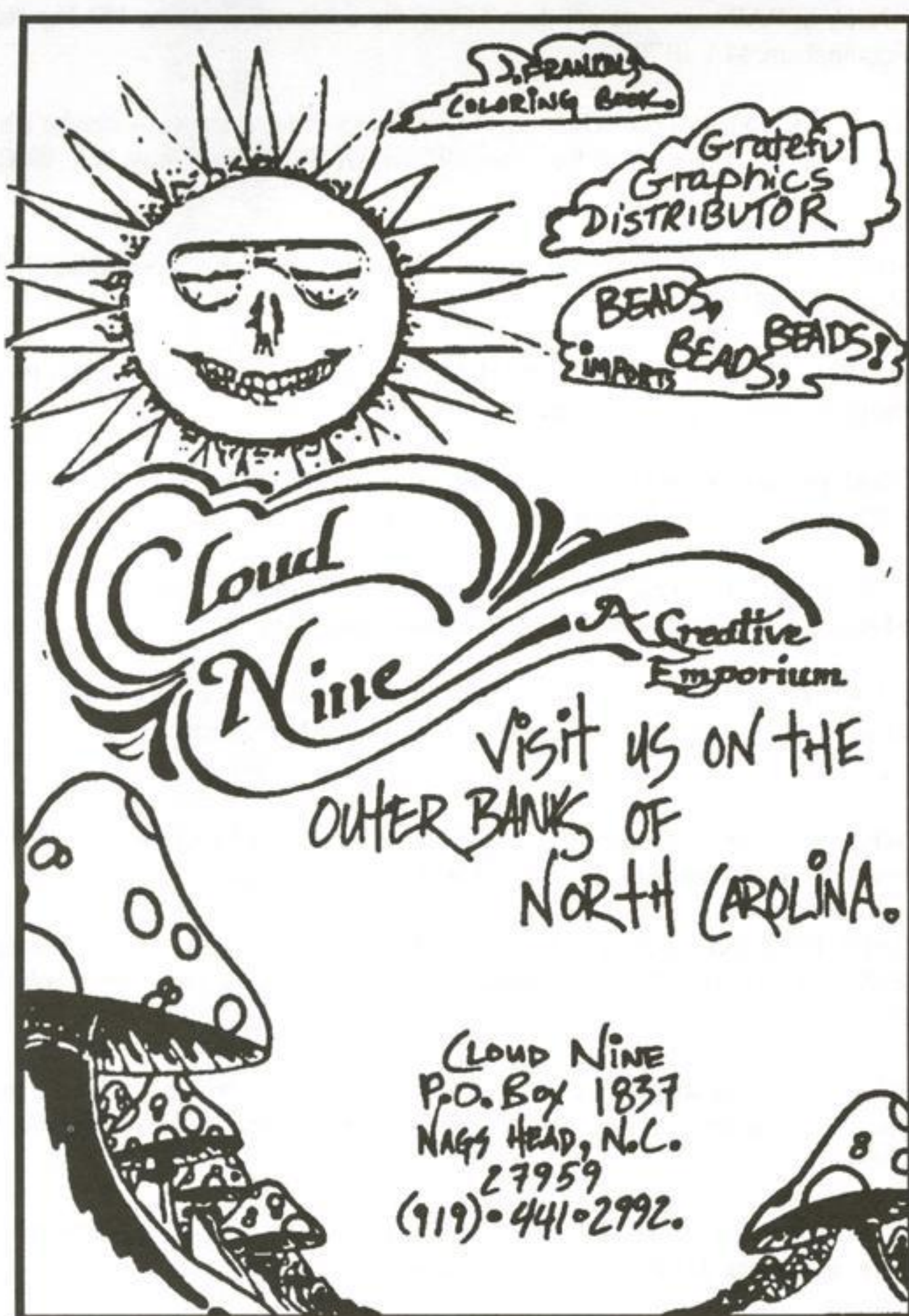


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Answers to Mr. Spock's Top Grateful Dead songs:

- | | |
|----------------------------|-------------------------------------|
| 1. Mama Tried | 28. Jack Straw |
| 2. Box of Rain | 29. King Solomon's Marbles |
| 3. I Know You Rider | 30. Deal |
| 4. China Doll | 31. He's Gone |
| 5. I Need A Miracle | 32. The Wheel |
| 6. Eyes of the World | 33. Friend Of The Devil |
| 7. Fire on the Mountain | 34. Row Jimmy |
| 8. The Women Are Smarter | 35. Greatest Story Ever Told |
| 9. Cold Rain & Snow | 36. Blues For Allah |
| 10. Built to Last | 37. Goin' Down The Road Feelin' Bad |
| 11. Playin' In The Band | 38. I've Been All Around This World |
| 12. Dark Star | 39. Lazy Lightning |
| 13. Candyman | 40. Looks Like Rain |
| 14. Little Red Rooster | 41. The Music Never Stopped |
| 15. Help On The Way | 42. The Eleven |
| 16. Promised Land | 43. Throwing Stones |
| 17. Ship Of Fools | 44. To Lay Me Down |
| 18. Hell In A Bucket | 45. Unbroken Chain |
| 19. Golden Road | 46. Good Lovin' |
| 20. Crazy Fingers | 47. Knockin' on Heaven's Door |
| 21. Estimated Prophet | 48. Let It Grow |
| 22. Dark Hollow | 49. Bird Song |
| 23. High Time | 50. Terrapin Station |
| 24. Turn On Your Lovelight | 51. Spoonful |
| 25. China Cat Sunflower | |
| 26. Brokedown Palace | |
| 27. Wharf Rat | |

Classifieds

Classified ads are free with a subscription or cost \$5.00 for the first 25 words, 10 cents for each additional word. Please print ads clearly. We are not responsible if we cannot read your writing. The sale of tapes is strictly forbidden.

DEAD, JGB, Phish, etc. 200 hrs. Exchange lists. Steve Flattery, 917 Oxford Rd. Deerfield, IL 60015

FRIENDLY, RELIABLE, seeks new traders. Need SBDs 9/12, 1/3/81, 6/28/88(FM), 12-30-90I, 5-4-91I, 12-28-91I, 6-28-92I, 5-27-93II, 6-23-93I. Lots to trade! Dean Sossaman, 147 Randall St., Waukesha, WI 53188-3528

HIGHGATE, VT 7/13/94 Looking for an aerial photo of the site. R.T. Weaver, 2107 Grant Ave., Wilmington, DE 19809 (302) 791-0559

PLEASE help beginner. Need Dead, JGB, and Phish. Will send blanks. Scott Berchin, 42 Kitchell Rd., Denville, NJ 07834

LOTS OF AUDIOS & VIDEOS to trade. Jimbo, RD#1 Box 85A, Marianna, PA 15345

GRATEFUL MALE looking for Grateful Female in Toledo, Ohio area for future fun, good shows and possible relationship. Call Bob@ (419) 385-1127

JEN - here's to not knowing how to know and our two green friends. Peace and love - Stash.

NEED ATLANTA, Miami, Rosemont & California December shows. Have 500hrs. to trade. Send List: Brendan English, 67-66 108 st. #12C, Forest Hills, NY 11375

STRANDED IN ITALY with 450+ hrs. Your list gets mine, are you kind? All Answered. Mike Hall, PSC 810, Box 11, FPO AE, 09619-3200

LONG LIVE THE GRATEFUL DEAD - 30 years so far -2 more years-

DENVER AREA tape traders call (303) 344-9766 ask for Doug or Mickey

DAT Have 2 decks, trying to build digital collection. Have 1500hrs. analog. Looking for the best sounding DAT or analog tapes avail. Dead, Phish, Creek, ABB, ARU, Clapton, Bluegrass, Jazz, others. Jeff, P.O. Box 1314, Newport, RI 02840

WHARF RATS let's stay in touch. I don't travel much. Went where the climate suits my clothes. DJ, P.O. Box 42152, Phoenix, AZ 85080, Sunshine Daydream

SEEKING RELAXED reliable trades. Have 800hrs. Dead, Phish. Looking for same esp. 70's Dead. Send lists to MH, 61 Clarke Rd., Barrington, RI 02806

ARE YOU KIND? 750hrs. audio to trade for kind Dead & Tuna videos. Craig, 439 Florence Ave., Oneida, NY 13421

JAY -- It was a blast hanging with you for the first set at Soldier's 7/23. Peter Campbell, 3057 N. Seminary #414, Chicago, IL 60657

HAWAII HEAD desperate for Phish, Dead or anything live. Help! Please send lists for trading. Len, 2085 Ala Wai Blvd. #4-3, Honolulu, HI 96815

HOWDY! I have 600hrs. of Dead and enjoy low gen. SBD's. Love to trade Phish & Bluegrass too. Have Atlanta '94 AUD's, would like SBD's. Scott, 30 Carriage Ln., Clinton, TN 37716

TO GDTS -- Deer Creek always sells out by mail. How about lowering the max. to 2 tix/show?

WANTED: CLARK University 4/20/69, Civic Center Springfield MA 10/2/72, Ark -- Boston MA 4/23/69 and other rare treats. Send lists to: Arthur Levitt, 2306 Cipriani, Belmont, CA 94002

ANNA SPRAIN, are you out there? Drop me a letter. Bill Casey, 153 Fay Rd., Framingham, MA 01701

TELL ME your favorite adventures in travels to & from shows -- maybe it's a book. Send to: Dead on the Road, 30209 21st Ave So., Federal Way, WA 98003-4249

1000+ HRS. to trade, beginners treated w/kindness. (JKC--lost your address!) B. Hamrick, 837 Wiley, Wichita, KS 67203

HAPPY BIRTHDAY STEVE ZIMMERMAN, you old tour horse. Thanks for all the great times, there will be many more. -- Charlie

TRADER WITH 100hrs. seeks trades, send list, I'll send mine, Tom Dunford, 6722 Vangurard Ave., Garden Grove, CA 92645

SERIOUS BUT SLOW tape trades. 1000+ hi-qual hours. All years and venues. Middle-aged Californian seeks same. Richard Dunk, Box 547, Lotus, CA 95651

ZAPPA FREAKS -- Have about 100hrs. Zappa Boots -- Aud/Video -- would like to trade HI-QUAL STUFF ONLY. Call Mike 412-481-8696 after 9 p.m.

WHY DO I need another version of Truckin'? Because it's there! Have 1500+ hours. Need & want more. Jeff, 42 Ashland, River Forest, IL 60305

TAPE TRADING addiction: Never Got Enough...350+ Dead, Phish, Allmans, JGB, HQ SBD or AUD (low gens.). Dino Jr., 164 Konner Ave., Pinebrook, NJ 07058

"LET THERE be song to PHIL the air" looking for shows where Mr. Lesh's presence can be heard and felt. Dave Borgen, 1500 West Terrace Circle, Teaneck, NJ 07666

WANTED: JGB 12-31-74, 3-2-91, 5-19-74, Go Ahead 10-23-86. 2000hrs. to trade. L. Richter, 311 Front St., North Redwood, MN 56283

SBD ONLY. 450+hrs. Send lists to Jason, Cinnamon Tree #3913, Jensen Beach, FL 34957

FOR SALE: Jerry Garcia's custom handmade early 70's guitar. Have proof-positive auth. This is a one of a kind, no serial #, all brass hardware. To bid call 704-379-0347. Serious only please. More items on block to go. Info on request TLRC P.O. Box 25523, Charlotte, NC 28229

RE-LEGALIZE MARIJUANA! For a free activist's information packet contact: PITTSBURGH NORML, P.O. Box 4839, Pittsburgh, PA 15206. 412-734-5538

SDB ONLY outrageous quality guaranteed. No BS, FLAKES, or LIARS. Write me -- I send sample tape. JS Knudsen, P.O. Box 1418, Homosassa Springs, FL 34447

DATs ALL folks...HQ fully digital Dead only. Fast, dependable, fun trader. For a good time e-mail Illini D/snailmail yer list to D. Paisley, 66 RAL 38-5, 600 S. Mathews, Urbana, IL 61801

BEGINNER LOOKING to expand. Dead/Phish 30+ HQ hrs. Your list gets mine. Mike Bayes, 2621 N. Branywine St., Arlington, VA 22207

TO TRADE Bob Weir and JGB live show tapes. Andrew Lewish, 12517 Winexburg Manor Drive #201, Silver Spring, MD 20906-3450

ORIGINAL WOODSTOCK TICKETS. 1 day or 3 day tickets with letter of authenticity. Limited supply. \$80 postpaid. Rick Synchef, 16 Midway Ave., Mill Valley, CA 94941

SEEK HQ, lo-gen SBDs & FMs of Dead, JGB & Marley. Same to trade. Serious quality only please! Jason Bell, 405 39th Ave. North, Myrtle Beach, SC 29577

LOOKING FOR MY FIRST SHOW. 6-12-80 Portland, OR. HELP, please contact John Marberry, 6965 Chantel Ct., San Jose, CA 95129

REMEMBERING WRB - WARRIOR

THIS ALTERNATIVE CHICK has turned in her Doc Martens for Birkenstocks. The Grateful Dead rocks the world and my poor trippin' soul! Puzie Roo

OKAY, WHO'S GOT MY 7-26/27-94 St. Louis shows? Will send blanks, memorabilia (old magazines, pictures)...Whatever! Diane Swartz, 10 Lancelot, Belleville, IL 62223

PEACE AND FUNK TO ALL DEADHEADS. For friendly correspondence or tape trading, write M. Thornton, 18 Chase St., Putnam, CT 06260. FUKENGRUVEN.

IN NEED of the 4 Phish New Year's '93-94 shows. Will trade or? Andy Gerfers, 100A North Loop, Austin, Texas 78751

LOOKING FOR A GOOD COPY OF 9-28-76 Syracuse, NY. Can anyone help?? David, 837 E. Langhore Ave., Bethlehem, PA 18017

HIGH-FIDELITY EARPLUGS: Specifically designed for musicians and concert-goers (unlike foam, rubber or plastic varieties). Call for specs. Earwear, 21 Millay Pl., Mill Valley, CA 94941. 415-380-8273

BEGINNER LOOKING FOR RECENT California shows - will you be kind? I'll send blanks, postage. Paul Spellman, 2222 Corinth Ave., LA, CA 90064

29-YEAR OLD longtime Dead-lover, looking for young lady to trade tapes, stories, friendship. Won't disappoint. Please write for more. P.O. Box 13771, Richmond, VA 23225

DH FAMILY considering moving to Eugene. Any info on life in Oregon would be big help. Trades and conversation on philosophy of DH lifestyle welcome. Christine, 16 E. South St., Painesville, OH 44077

HI-QUALITY, reliable trader w/+1000 hrs of excellent Grateful Dead. Hi qual, serious traders only please! C. Gembis, 37482 Kingsbury, Livonia, MI 48154

"THESE GUYS keep playing better and better! Deer Creek 1994 -- Morning Dew took me there."

TRISH AND MIKE FELL IN LOVE at a Zero concert - Please help us acquire live Zero tapes. Call 413-782-2070 - Blue Star '94???? Peace & Thank you Zero. WANTED - Crispy boards as well as Dead Hours. Have 900 Dead, 300 other, 275 GDH. Wanna trade? RC, 22936 Lakeview Dr., Round Lake, IL 60073

CHRIS IN Colorado, I miss you lots, Smile. Love Kristen in Arizona.

LOOKING FOR SBD recordings of *Wave To The Wind*, *If The Shoe Fits*, *Broken Arrow* and other new songs of shows. RG, 7906 Indiana Dr. Apt. 220, Lubbock, TX 79423-1745

HEY NOW! Have extensive list. Always looking to expand. Esp. interested in Dead, JGB, Jorma, Tuna, & Zero. Send lists to: Carl & Elinor, 330 W. 28th St., Apt #20E, New York, NY 10001

Robb/Amy, Brad/Joy - Congrats! To Lew, Brooks, Weasel, Bucci, Cheeser, Meister, Smead - true and friendly always. To Pat - our strength. Deb - My love. Mike

DAT WANTED! Two year DAT taper/trader seeks new contacts. Have Dylan, R.E.M., Meat Puppets and more. Your list gets mine! Ken Dixon, P.O. Box 372, Wickliffe, OH 44092-0372

THINK GLOBALLY - ACT LOCALLY. KEEP THE SCENE CLEAN! PEACE AND LOVE TO ALL...J&R

THANKS LAURA -- for a real good time! (sung to the tune of Loose Lucy)

SO MANY ROADS, so many tapes...Have 600+ hrs. GD, 60hrs. JGB, 20hrs. video. Need SBD copy of 6/20/91 Pine Knob, MI. Write to: John Reich, 298 Hunter Ave., Staten Isl., NY 10306

NEED GOOD QUALITY 89-94. Have 600hrs. Esp. want '94 Atlanta shows. Jeff, 4361 Windward Ln., Norcross, GA 30093

LOOKING FOR excellent quality L.A. Dec. 1993. Many hours to trade for. Tom, P.O. Box 2112, Old Faithful, Yellowstone, WY 82190

200+ hrs. Want to trade. Also crave Neil, Cody, NRPS. Need 8/31/78 (shown the light). Begs welcome. Patrick, 209 N. Cedar St., Mishawaka, IN 46545

DAT TRADES! SCMS defeat. Dead, Phish, WSP, ABB. e-mail katiemae@ mail-host.tcs.tulane.edu or write 1024 Cambronne St., New Orleans, LA 70118

Please be kind and considerate of your neighbors and the environment.

THANK YOU to the person who found my wallet and returned it at the Red Roof Inn, NJ 8/4/94. - Al.

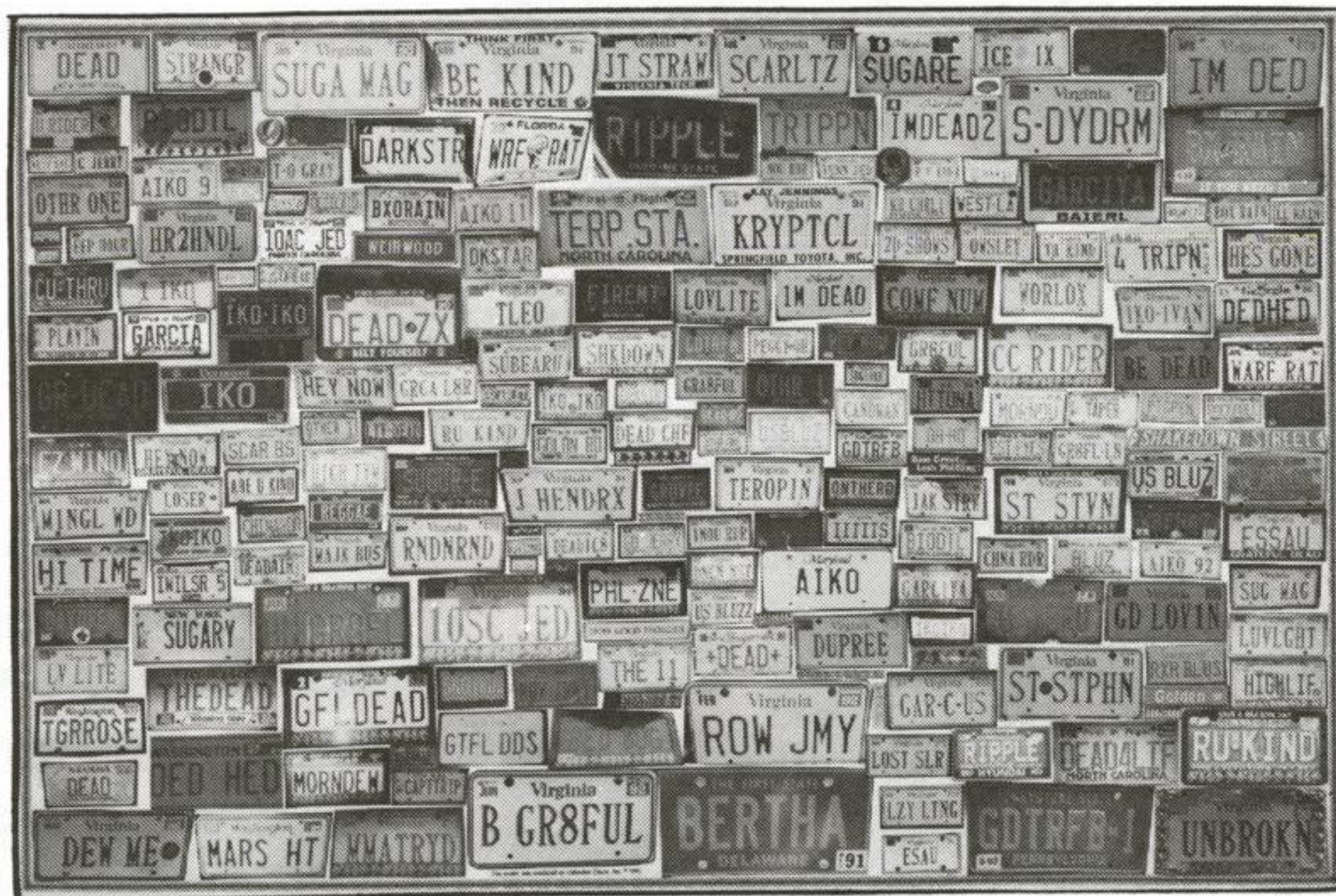
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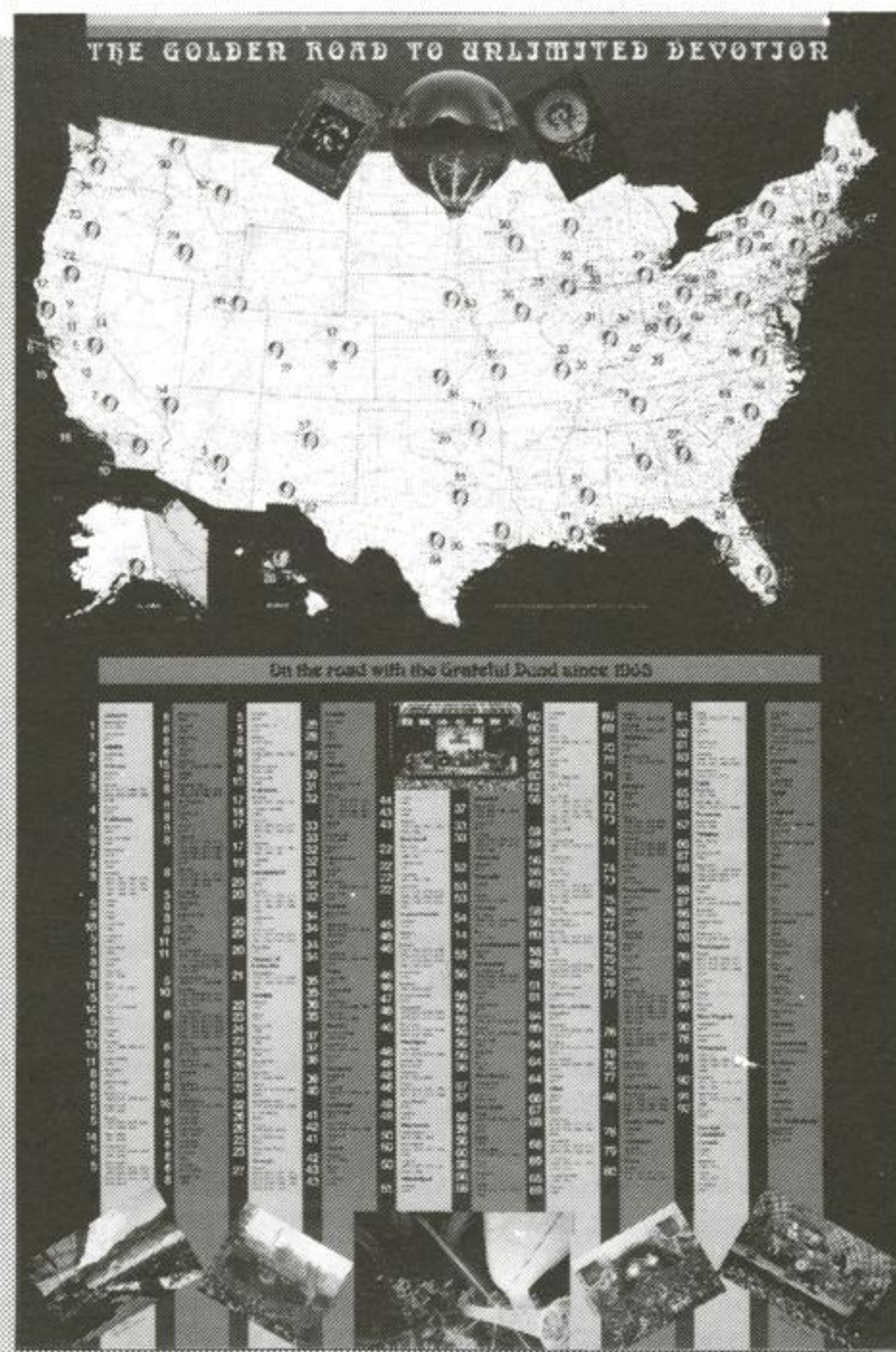
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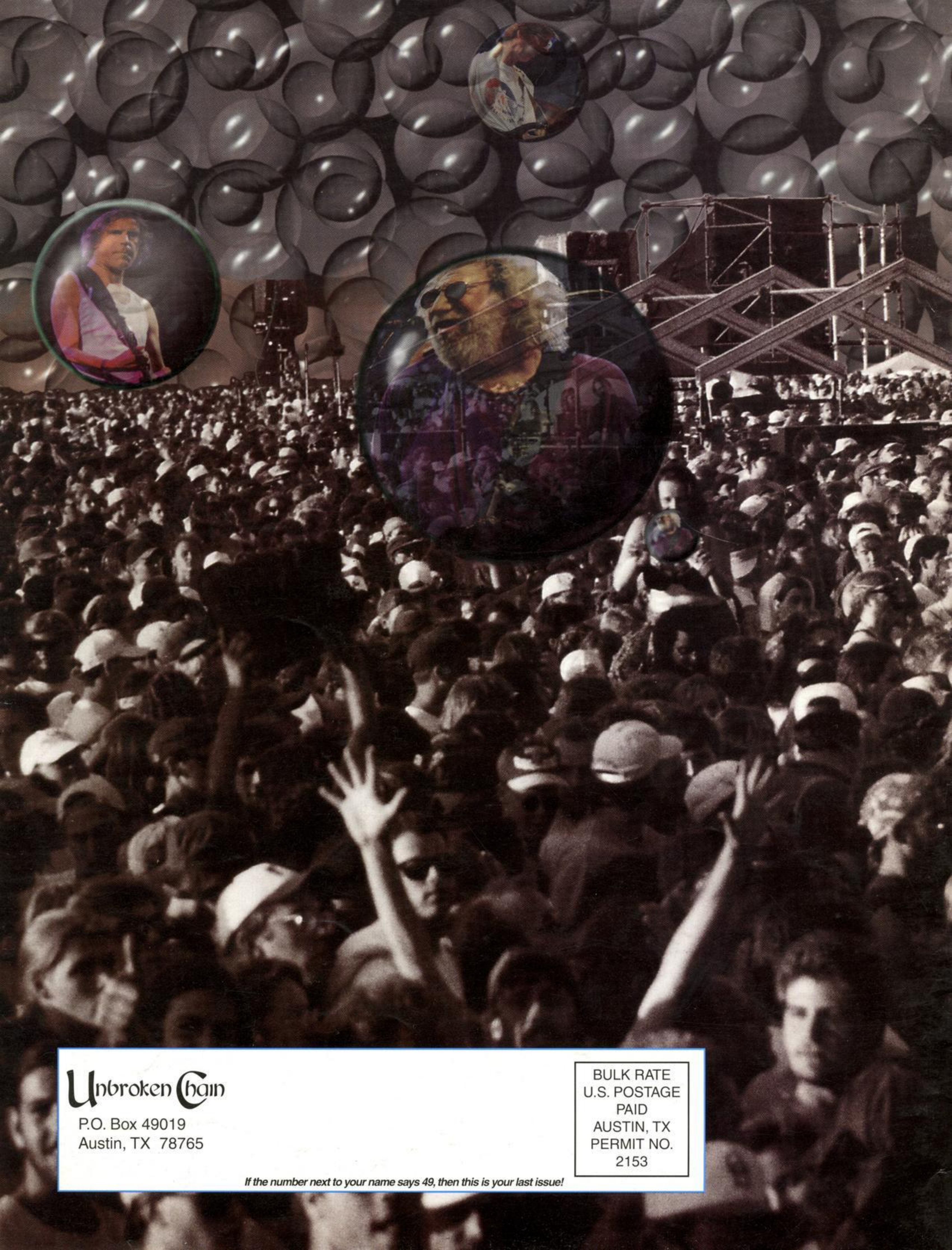
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