

UNSUBSCRIBED



Volume 7 Number 2
August 1992

Chain Reaction

Hey Now! Hello to all. I just got back from a great weekend in Washington, D.C. The RFK show this year proved to be one to remember for years to come. We couldn't have asked for better weather. The scene in the parking lot was very laid back. Luckily, we got there early and were able to just lay back and enjoy the sun, fun and all the people. The big freight train during *Space* was definitely a bizarre surprise which went into a smoking *Casey Jones* and Jerry's solo part in there was right on time! I must also give mention to the best *Picasso Moon* this deadhead has witnessed yet. Hope to see everyone on fall tour! Peace to all. Roger Johnson, Richmond, Virginia

I received something very warm in the mail today, a letter. From who you ask? Well, from the Mayor of Las Vegas! You see, I wrote him a short letter after the show telling him about the good time I had while attending the shows, and that my interactions with the local security/law enforcement agencies were very positive and healthy. He wrote back on official "Office of the Mayor" stationery, thanking me for taking the time to write and stated further "...I am a big fan of the Grateful Dead and will continue to encourage their return to our city next year. I am pleased to hear that you enjoyed your visit to Las Vegas and hope that in the future you will become a permanent visitor to our community. Warm regards, Jan Lavery Jones" WOW! How cool! Erik Laatz, Allen Park, MI 48101

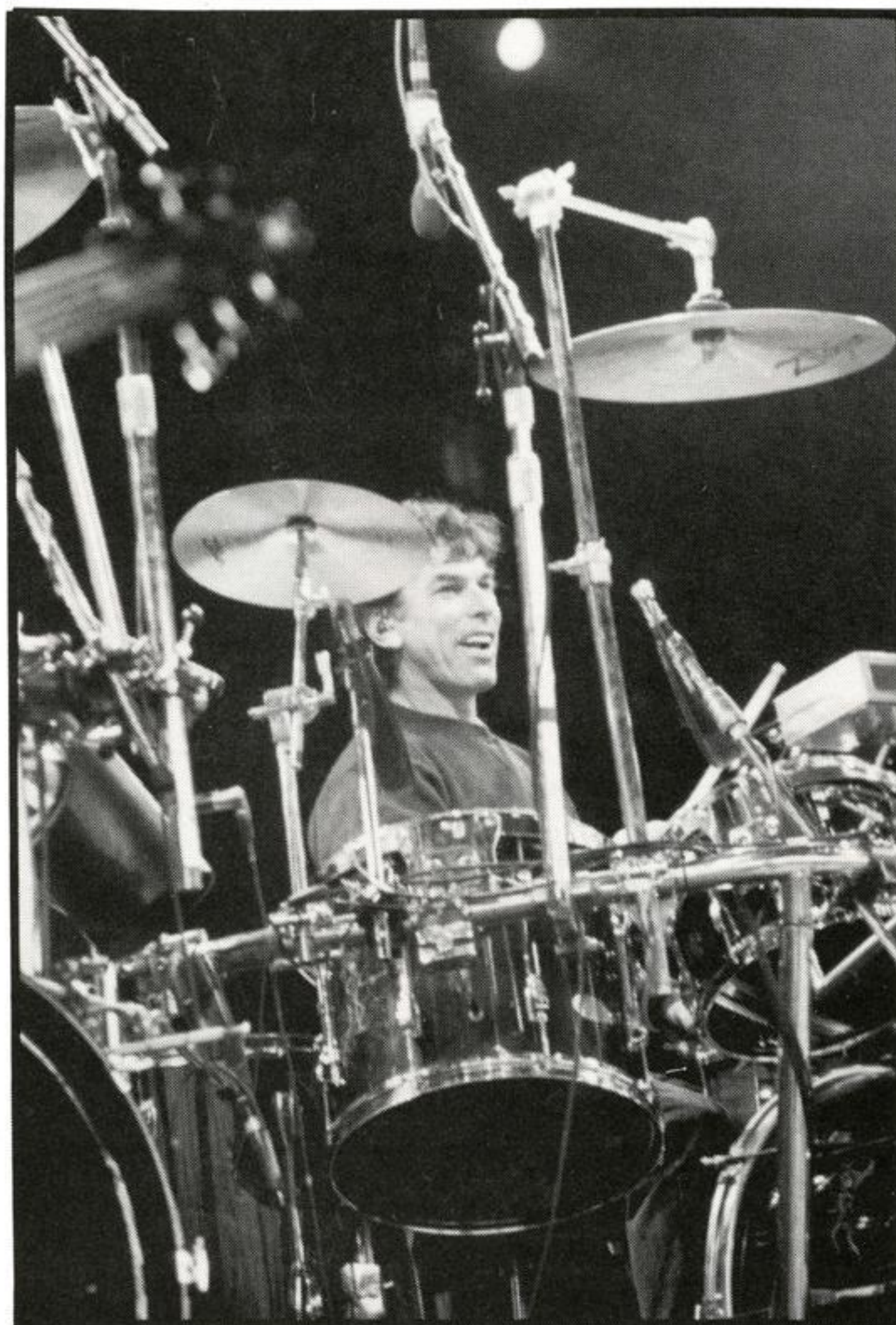
I really appreciate UC because it keeps me in touch with what's going on in the Dead scene in general. I've been listening to the Dead and collecting tapes since about 1978 (I'm 31), and I've seen a lot of shows and been into the scene on different levels since that time. A while back, there was a discussion in "Chain Reaction" about what a "Deadhead" is. It bothered me for many reasons, not the least of which is that I no longer fit the common stereotype. At one time, I certainly did, but I've since cut my hair, cleaned up my act, gotten married to a beautiful woman, bought a house, and I wear a suit and tie to work (in a corporate office) -- all by choice. That's where I am now because I've grown.

Some people would look at that and say I sold out, but that's just as much a stereotype as any other. I'm still the same person, I just have a different appearance now. I think "Deadhead" is kind of an obsolete term because it instantly conjures up a stereotype of someone smoking pot and listening to the Dead. I'm no less a Deadhead because of my mainstream lifestyle choice. More and more people are moving toward involvement instead of toward dropping out. One way we can get mainstream America to change and share our beliefs is by becoming mainstream America. Raise families, vote, be responsible, have fun, and make the world a better place.

The thing is, I'm very happy and fulfilled with what I do (mainframe software consulting) and how my life is going (two dogs, a new house, and a baby due August 6). I still collect bootlegs, see shows when they're close to home, and play both the Dead as well as my own music in a loose-knit association of musicians. The fact that I no longer have extremely long hair or wear nothing but jeans with holes in the knees has nothing to do with who I am or how "cool" I am. Now, sometimes I feel like a stranger around some of the people that are into the very same things I was, and it makes me feel weird.

Nothing stays the same forever, especially people, and it makes me wonder what a lot of people who build their entire existences around the band are going to do when it's gone. It's also very troubling to me that the police are targeting people who "fit the profile" of Deadheads. I still enjoy life to it's fullest when I can, but discretion is the key word these days. I remember some of the chances I took in the past that could have changed my life irrevocably; I was just lucky. Too much is at risk to be taking big chances.

I still wear tie-dies on the weekends, but I guess I fit the middle class stereotype now more than the Deadhead one. I'm getting more into the family scene and further away from the drug scene. It's really sad to read the Deadheads Behind Bars column. I feel really sorry for those people. It's definitely a worthwhile addition to UC, and hopefully it will wake some people up to the realities and dangers that are out there, especially considering that narcs are now infiltrating our ranks by posing as Deadheads. You just can't be too careful! Eric Katchmar, Lutherville, MD



Mickey smiling at Star Lake

Steve Deems

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Editor's Page

By Laura P. Smith

Volume 7, No. 2

August 1992

Hello and welcome to Volume 7, No. 2 of *Unbroken Chain*. Yes, folks, there really is a "Fry" and here he is with Sarah! People have asked me repeatedly to print a picture of my husband in the magazine -- I think maybe some people were skeptical as to if I was really married! (Just joking). Maybe in the next issue we'll have picture of me, Fry, Sarah and the new baby all in one snapshot!

As I predicted in the last issue, I didn't make it to any of Summer Tour this year. What a mistake that was. While I'm glad I didn't get stuck in the legendary three-hour traffic jam outside of RFK in my current condition, I am truly bummed that I missed *Casey Jones* and the *Baba O'Riley* > *Tomorrow Never Knows* encore. But, before you start feeling sorry for me, let me just say I did spend the entire month of June floating in a chilly swimming pool at Gwynn's Island, Virginia -- a small paradise on the Chesapeake Bay. Every morning I had my cappuccino sitting on a beautiful new glassed-in porch overlooking the water, as watermen in their deadrises would buzz down Milford Haven on their way to a hard day's fishing. So, while I missed Summer Tour, I was enjoying myself on a five-week sabbatical from city life before giving birth to this issue and to kid number two.

As of this writing (July 16), at 1½ centimeters dilated, I could go into labor at any moment. Getting this issue together and to the printers has been no small feat, a task that would have been entirely impossible without the help of my extremely loyal staff who I would like to thank right now. To August West and Bill Melton for their tireless efforts putting together the poll results and the Summer Tour article (among others), a tall thank you is in order. I also want to thank Una Toibin, Karen Wilson and Steve Deems for their help in artwork, input and paste-up, respectively. I would be remiss in not mentioning my sister Sarah and my Mom for taking little Sarah off of my hands; and last but not least, thanks to Fry for being so patient and putting up with me and the hordes of people traipsing throughout our home during deadline time! And thanks to the many readers and reviewers who submitted Summer Tour info. We were pressed for space even though we jumped the issue up another four pages, but we did try to preserve the integrity of your words.

A few words about our Reader Poll results that you will find on page 7. Thanks to the 215 readers who took the time to answer our many questions. You'll find that the top three favorite shows of 1991 were all East Coast shows. The majority of our readers reside in the Mid-Atlantic area, so they are more likely to see shows at places such as RFK, Capital Centre and Giants Stadium. Our question that asked you to rank different venues brought some strong responses. For example, 128 people ranked Hampton Coliseum and 81 of them gave it the highest score possible (the other readers didn't offer an opinion because they weren't familiar with the venue). Not surprisingly, the least popular places to see the

Dead were Capital Centre and Brendan Byrne Arena. The scores you'll find on the results page represent a cumulative average of all votes cast. We were gratified by the high marks for the various features of *Unbroken Chain*, but what's the deal with the Editorial Page. Rated 8th in popularity, eh? Well, we'll just see about that! It was good to see the high marks for our interviews, an area we've been working to improve. Not surprisingly for a Deadhead magazine, set lists are our most popular feature.

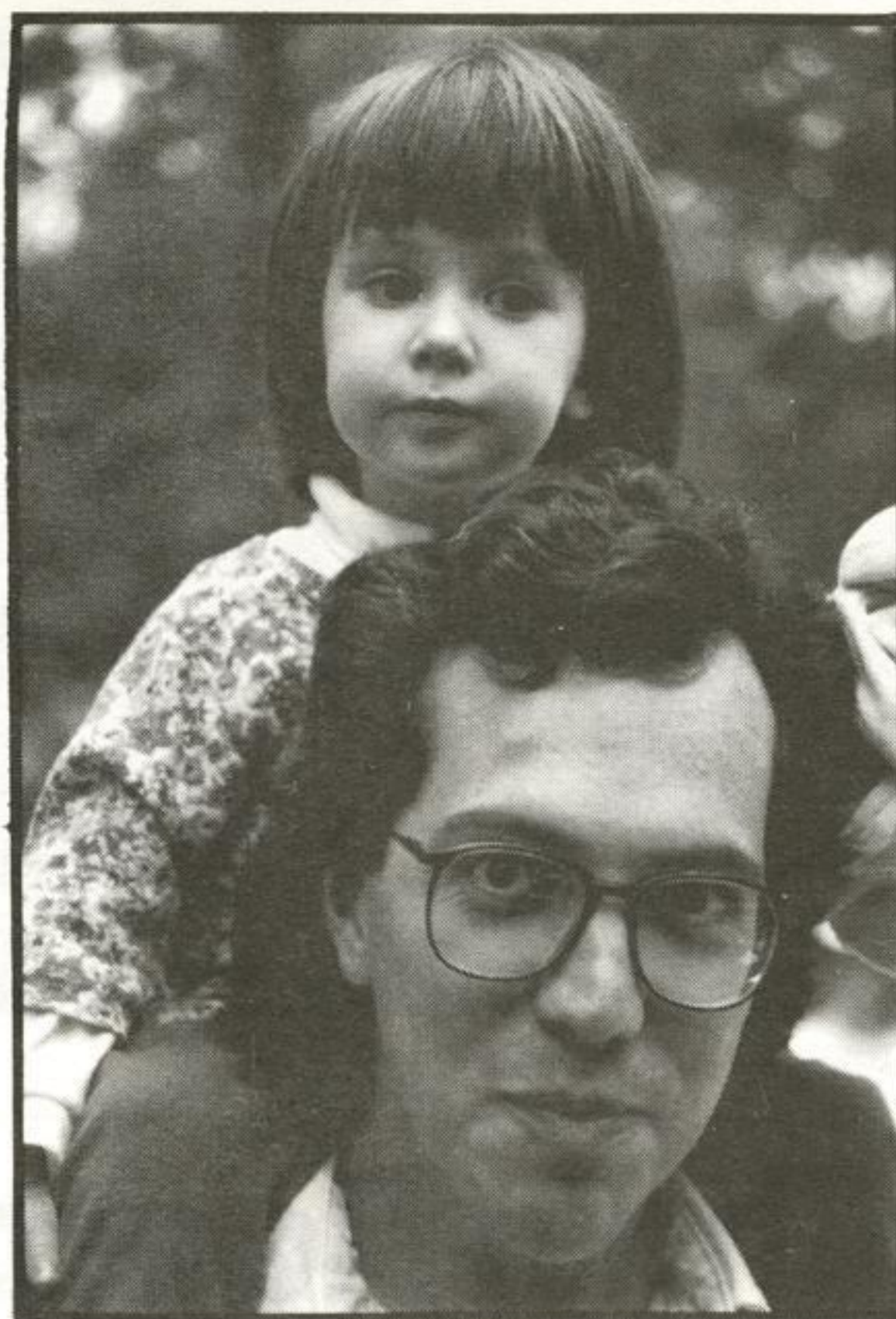
Meanwhile in Summer Tour news, word has it that backstage guests at the June 20 RFK show were none other than Democratic Vice Presidential nominee Senator Al Gore and his wife Mary Elizabeth, better known as Tipper. You remember Tipper Gore. Several years ago, she stirred up congressional hearings about the filthy lyrics on record albums that led to pressure for warning labels. Apparently, the Dead's music is safe for general consumption! Backstage guests at Giants Stadium on June 15 included actor Paul Newman and author George Plimpton.

Bob Weir is having a busy summer. Bob and Rob Wasserman are touring with Michelle Shocked and Bruce Cockburn. They're performing 15 shows in July alone, playing in Syracuse, N.Y., one night, Wilkes-Barre, Pa., the next and New York City the next night. Bob, Rob, Michelle and Bruce are playing at Merriweather Post Pavilion on August 3 and at Richmond's new Classic Amphitheater on August 5.

Jerry is taking a more leisurely approach to his non-Dead time. The Garcia Band is sticking to California for its run in late July and early August. Jerry's turning the big Five-O on August 1, and to celebrate the Garcia Band is going to be playing at Irvine Meadows. His tour begins July 26 at Shoreline. Bela Fleck will open for JGB on August 29 at Squaw Valley.

Virginian of the Year Bruce Hornsby (see p. 8) and his pal Branford Marsalis will be part of NBC's Olympic coverage. During the spring, Branford came to Bruce's house to work out an instrumental piece in Bruce's home studio. The song, 29-5, was written by Bruce and will air August 6 during the long jump competition.

Coming soon from Grateful Dead Merchandising: *Backstage Pass*, a new video about the band assembled by Justin Kreutzmann, Billy's son. The video has interview footage, concert clips and even some candid shots culled from Dad's home movies. The video is due out in September. Meanwhile, there's talk of a Garcia-Grisman video assembled from footage of their Warfield Theater shows in San Francisco last December.



Sarah & Fry

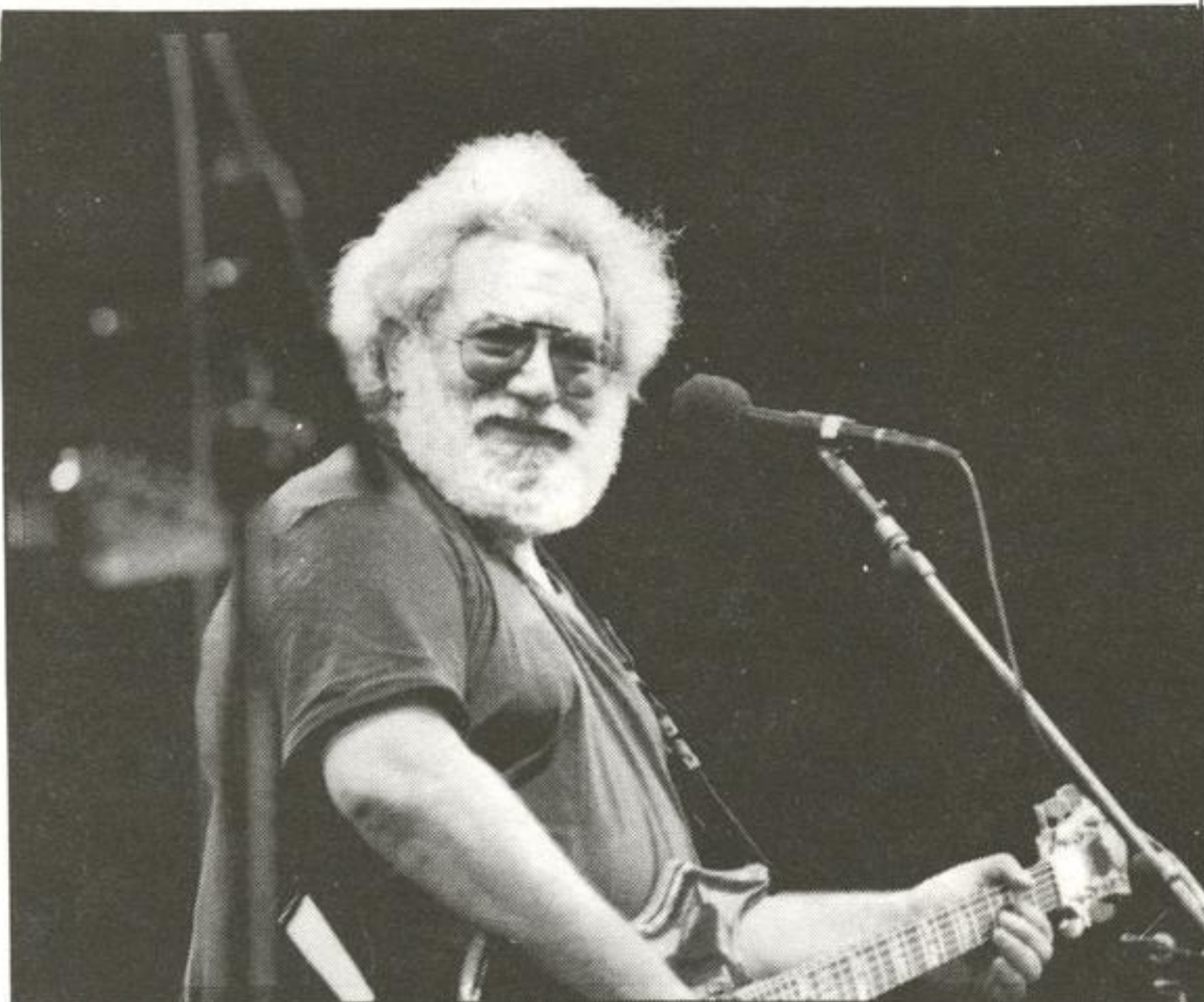
Photo by Pop Pop

Guitar craftsman Doug Irwin is making a new guitar for Jerry. It was supposed to be a 50th birthday present, but apparently won't be ready until this fall. In a conversation with a fan, Doug said the new instrument would be the same shape as the Tiger and Rosebud guitars he crafted for Jerry, but it will have a flat rather than carved arched top. The wood is a burlled piece of western maple. It will have a natural finish. No word on the inlaid artwork. Even Jerry supposedly doesn't know what it is.

In other news, the Grateful Dead are now using a state-of-the-art, wireless system onstage, a system being used only by other big touring acts such as U2 and Genesis. Each band member has his own custom-fit earpiece, an in-ear monitor, and his own selected mix of music. Consequently, there are no more bulky monitors on stage. The equipment change started at Cal Expo. Music is transmitted from three sets of rabbit-ear antennas behind Harry Popick, who handles the sound for the band members from his perch on Phil's side. The boys are also reportedly using Bruel & Kjaer 4011 studio mikes, which sell for around \$1800 each, and produce crisper and cleaner sound than any vocal mike ever used before by the band.

The big news as we go to press is the announcement of the Fall Tour in September. The Big City Tour, Part II, a repeat of last year's successful run of shows in DC, Philly, New York and Boston. All four cities are big enough so that an invading army of Deadheads go relatively unnoticed in the urban ebb of life, and it allows the Dead entourage to take a break from constant packing and unpacking. "Let the fans come to us" seems to be the philosophy behind this type of tour. Also of note: the Friday night show at the Capital Centre is on September 11, Mickey's 49th birthday. Hope to see you there!

Laura



Here's lookin' at cha kid! (Star Lake)

Steve Deems

Chain Reaction

Sometimes I get the impression that American Deadheads are overly critical of the Dead. They grumble and complain about "no new songs," "same show closers," "similar setlists" etc. Then when the band introduces four(!) new songs, band members are told in just about no time at all to retire at least two of them. Hey you guys: remember Bill Graham's 4-29-71 statement "If you want to applaud, fine, but instead of yelling more and more, why don't you try sometime thinking that the musicians are here? ...So don't be assholes - just leave it up to them!" And maybe also you should think about the fact that you guys have the opportunity to decide either to go to the show or not to go, while we Europeans don't even have the opportunity to decide. (Except maybe every 10 years). Angry, Gunther Frosch, Baierbrunn, Germany.

In Volume 6, Number 6, Grateful Dead publicist Dennis McNally says that the Dead's only two responsibilities are to play to the best of their ability and in a reasonably safe environment, and that Deadheads "just happened" and should be responsible for themselves. Fine, but isn't that rather like saying the National Rifle Association's only two responsibilities are to produce quality guns and sell them to decent people, and that gun deaths in America are "just happening," and have nothing to do with the NRA? I'm not trying to offer a solution or lay any blame, but for Mr. McNally (or the NRA) to deny that you have a responsibility for the consequences of your actions seems to be ultimately irresponsible. Tom Hopkinson, London, England.

The first article I read when I opened UC (7/1) was the Traveler's Advisory around Richmond. I thought this was a good idea, but I think some of your information is incorrect. I was told by a lawyer/professor two years ago that recent Supreme Court rulings had waived the need to have a warrant to search a car trunk or any other part of a car. The basis for this ruling is that warrants are required to protect privacy, as in your home or office. But as a car is exposed, people riding in it have no expectation of privacy, so all parts of a car can be searched without a warrant. I personally think this is facetious logic as you put things you don't want seen in your trunk, but it is nevertheless my understanding of the law of the land. This ruling is in response to the drug war and the attempt to intercept drugs being transported by car. Officers are specifically permitted to search vehicles stopped for any reason for weapons. This is for their own protection and anything they may find in the process is fair game. Some states may have laws that grant greater protection. The document people signed might be something required by

Virginia laws, but it also waives the whole question of warrants as people are agreeing to allow a search. It also may be used to strengthen a case as there is no longer a question of a legal search, people may be forced to cop a plea. As to your mention of probable cause you are correct as far as you go, but as I understand it, probable cause extends to people fitting profiles of people likely to be committing crimes. For example, young single men traveling from Columbia might be one. Certainly cars with Dead stickers and occupants with tie-dyes are another. Profiles are still a legal gray area but police are no doubt using them anyway. They may also just set up roadblocks where they stop cars at random (say every 20th car that passes) and search them! Yes, this is perfectly legal. This is usually to catch drunk drivers. All this stuff really blows my mind, but I think it's the law. I do want to stress that I am not a lawyer but this is my understanding of the law. If I'm correct, people who refuse to allow legal searches may be charged with obstruction or resisting arrest or at the very least be in for an unpleasant time. I would really suggest you contact a good lawyer and find out if I'm right. I do want to thank you for even bringing the issue up because many people in the scene don't know about these things and they really should. Every time I go to a show I see heads stopped along the side of the road by police, so people really need to know and think! Jim Pruitt, Meadowbrook, PA



Criminal law expert, Richmond lawyer Bill Linka, responds:

Consent does away with the need for a warrant. If no one claims ownership of property, it is considered abandoned and can therefore be searched without a warrant. The abandonment must be voluntary and not the result of police misconduct.

When a car has been stopped on the basis of a reasonable and articulable suspicion, police may briefly question occupants if there is some objective information that leads the officer to believe there is some criminal activity. For example, a person is stopped for speeding and then the officer sees some evidence of drug use while looking in the car. The portions of the interior that can be seen from outside the car are not protected and fall within plain view.

If under the totality of the circumstances, the officer is reasonable in detaining occupants of a car, then the fruits of the search will not be suppressed. This totality test is judged by the Court. After a person has been arrested or his car impounded, police are authorized to conduct an inventory search. During this search, all portions of the car may be examined to determine if any items of value or contraband are present.

During any encounter, general questions concerning identity, etc., do not trigger any constitutional protections. It is only when the encounter becomes a detention, during which a person is not free to leave, that these protections attack.

If the stop of a car is without a warrant, it is the prosecution's burden to establish some lawful purpose for the stop. Once a person is lawfully stopped for an infraction, he may be ordered out of the car, but there must be some articulable reason. Warrants are generally not required if the police can point to an exigent circumstance, such as, loss of evidence or danger to the public as a reason to proceed immediately. However, if the car is stopped and cannot be moved, but has not yet been seized (and therefore subject to an inventory search) a warrant would generally be required.

I do not believe that refusing to consent to a search is a basis for a charge of obstruction of justice. Jim's point about an unpleasant time is valid. The main point that needs to be emphasized is to exercise your **right to remain silent**. A person should provide biographical information, but need not answer specific questions about his activities. Even without a statement, acts or conduct may be sufficient to impute dominion over contraband. In English, this means having the keys in your pocket to a locked suitcase. It is still advisable **not to consent to a search or give a statement**.

While Jim Pruitt's points are well reasoned, it appears to be a distinction without a difference. Once you are lawfully stopped, it does not take much for police to go from there. If a dog sniffs luggage, etc., it is not a search. Be polite but do not make a statement.

I hope this helps! Sincerely, William T. Linka, Attorney-at-Law, Richmond, Virginia



Is it Live or is it Live Dead?

BASIC TAPING/TRADING TIPS

By Eric Katchmar



Tape cover
designs by
UC Cover
Artist
Jim Wilson
of Bolt, WV

This is an attempt to provide some basic information, tips and insights on recording tapes for trading. I welcome any corrections, disagreements or comments. Most of this is basic and comes from personal experience with various types of recording over the last 15 years, both live and in a studio, as well as from my personal experiences in trading bootleg Dead tapes. Note: This article is about analog cassettes only. DAT is an entirely different animal with different rules.

It would be presumptuous of me to think that I could cover all aspects of recording. For that, you should find a good resource book on sound engineering. The in-depth knowledge of the mechanics and physics of what happens inside your sound system is really beyond the scope of this article, which is meant to provide some basic information about making good tapes.

With that said, let's start with the tape deck. Cost is not always a good indicator of quality. Usually, what adds money to the price of a deck (outside of name brand) is all the bells and whistles, such as Dolby, computerized logic, "soft-touch" buttons, music search, and auto reverse. Most of these have more to do with ease of use than with the actual sound. The other thing that adds to the price (and rightly so) is the number and quality of tape heads. Most decks have at least two: erase and record/playback. Better decks have three: erase, record, and playback. The two specs that tell most about the recording head are the signal to noise ratio (the higher this number, the better) and the dynamic range (the lowest and highest signals it can record). Specs are nice, but it takes more than just good specs to get a good recording.

Your deck should have multiple bias settings, normal and high (Cr02) at least, and hopefully metal as well. Bias is an electrical signal which is applied to the head in order to properly align the tape particles. It's very important to select the correct bias for the type of tape you're using. Failure to do this will undoubtedly degrade the quality of your recording. (More on that later).

Beware of auto-reverse decks whose heads swivel to effect the reversal. The heads on these decks are much smaller because of the swivel mechanism and are usually not as good as a full-sized head. Also beware of inexpensive dual well decks. How can they be so cheap if they have four to six heads plus all the bells and whistles? Something is usually skimmed on, and it's most likely the heads. One last "beware" and I'll move on. Don't use high-speed dubbing unless you've got one of those \$5000 professional units they have in major sound studios! This technique almost always creates an inferior copy.

If you can't afford two really good decks, I would say get at least one really good deck and another that's pretty good. I say this because it's the act of recording that is the most crucial. Always record on your best deck, and ALWAYS ALWAYS keep your equipment clean! This can't be stressed enough. If you don't clean your equipment, not only will your recordings sound bad, but your tapes could get eaten, which may damage your deck.

There are many good products to buy for this purpose. It is not enough to clean the head surface with alcohol and a cotton swab. You must demagnetize the heads and tape path, and keep the capstan and pinch roller clean as well.

It's largely a matter of opinion as to what tape should be used. People are into trading at different levels of commitment, both financially and in terms of quality. To some, it's the show of a lifetime to be preserved on the best media possible and to others, it's just another live tape to add to the

other 5000 shows in their tape rack. For me and many others, MAXELL XLII and TDK SA-90 are standards for bootleg trading. They are reliable, durable high bias tapes that won't kill your budget. Using metal tape is overkill unless you are recording the show live, using mics whose dynamic range matches that of metal tape (or copying that same master tape).

The best prices I've ever found are from TERRAPIN TAPES, P.O. BOX 1408, GREENWICH CT 06836. Phone: 1-800-677-8650 (truly at GRATEFUL prices). Call or write these guys. They are fast, reliable, and very cost effective. The last time I looked, MAXELL XLII-90 tapes were \$1.85 each and TDK SA-90 tapes were \$1.75).

Ok, now for the "dub". The goal is to make a copy which is as close to the original as possible. You always lose something when you copy a tape. If possible, always copy from the original. Every generation of a tape loses something. It picks up more hiss, gets more muddy, loses clarity and crispness, etc... Luckily, there are things you can do to minimize that loss.

1. Select the correct type of tape.
2. Select the correct bias for the tape you're using.
3. Set the VU meters to an appropriate level.

Each of these little topics could be a separate article. The best thing I can say is that you want to match the from and to tapes (and decks) as much as possible. You may think you're recording music, but it's really just signals going through mechanical conversions. Deck #1 has to convert magnetic information to electrical impulses and send it along wires to deck #2 which converts the electrical impulses to magnetic information on the tape. If you have a mismatch in dynamic range (either in the tapes or the decks), you will induce hiss into the copy. The recording deck is going to record signal along its full dynamic range whether or not enough signal is provided to adequately fill it. This area winds up as hiss because there's no signal to cover it.

Knowing where to set VU meter levels is half art and half science. The two major issues here are :

- How much signal can the type of tape you're using take before it saturates?
- What is a good recording level based on the signal strength coming from the other deck?

The answer to the first question is a rule of thumb. The better the tape quality, the more it can take before saturating. That doesn't mean push it all the way up; it just means you can get some extra signal (maybe +4db) to help hide the ever-present tape noise if you're using a better grade of tape. By pushing the envelope on the signal to noise ratio like this, you tend to get a ballsier recording (that's a recording term). You want the drums in *Samson & Delilah* to sound kick-ass, not muddled.

If you're using normal bias tape, set the meters so it only dips into the red on peaks, but doesn't really stay there much. High bias tape can be pushed a little more, but always be wary of too much red - especially if the meters are staying in the red for long periods of time. Tapes that were recorded too high sound distorted, boomy, muddy, kind of like 'kdzzzz' on sibilance and bass.

Conversely, if you set the recording level too low, you allow the noise to compete and sometimes become louder than the signal. This results in big hiss during playback that won't go away by turning the treble down -

Continued on next page >

Basic Taping/Trading Tips, con't.

music that is physically uncomfortable to listen to. Throw into the pot the fact that the signal level may vary throughout the tape, and you have the potential for an unexpected boost or drop which can mar the recording.

I like to check the signal level on various parts of the tape I will be copying to select the best level for the entire tape. If the level varies too widely to use just one level, I'll make notes and babysit the tape so I can adjust it accordingly. Here are the steps I go through to accomplish this:

- 1) Pre-cue the tape you're recording on to where the end of the leader (and beginning of the brown tape) is a little before the record head.
- 2) Hit record and pause so you can adjust the VU meters without actually recording yet.
- 3) Play various parts of the original tape to see if the levels are consistent.
- 4) Monitor the deck that's recording, not the one that's playing.

Even if you work this way, you are still bound to get some increases in hiss with each generation. To fight this, you could use an equalizer, but that's a touchy subject. In general, each piece of equipment you add in-line increases the noise factor by about +3db. You should avoid trying to shape the sound with an equalizer except in cases of really bad source tapes. You may wind up altering the sound in ways that sound good only on your system and in your listening room. On someone else's system, they may sound like crap. Note on Dolby: I personally never use it, but that's a call you have to make for yourself. I find it makes the bass dull.

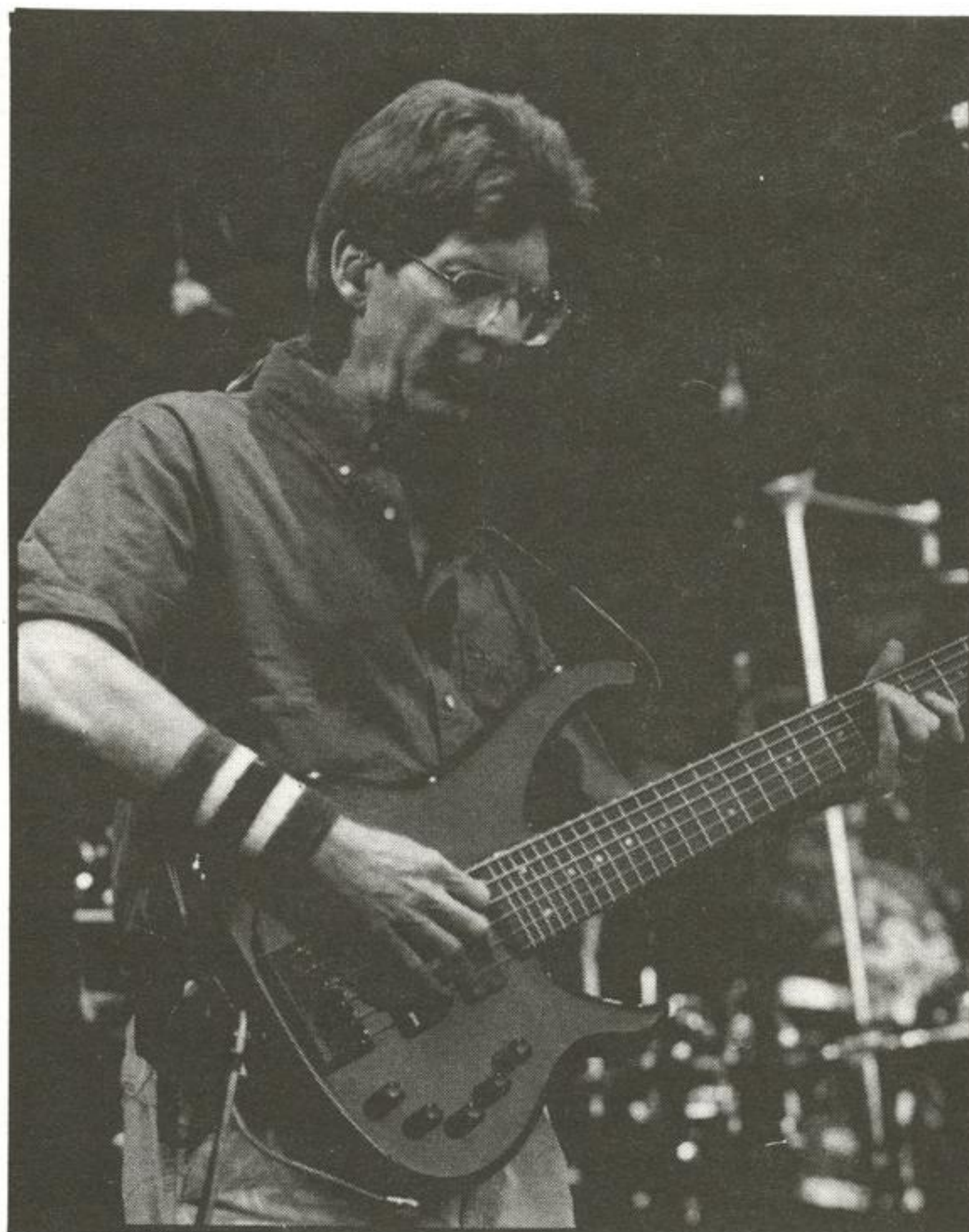
I use an equalizer only on tapes that have obvious hiss, and even then I leave all the levels at the zero setting (no boost/no cut) except for the very high end, which I cut. Reducing the 20k band a little can help get rid of hiss and produce a copy even cleaner than the original.

Finally, unless you are involved in such high volume trading that you really need to trust your taping skills, you should always do some quality control before sending out tapes. Even if you just scan parts of the tape, it helps. When you review a tape, leave the bass and treble controls at +0. It's important to listen to the music as flat as possible to see how good the recording is. Chances are you could make a fair recording sound ok if you tweak your system controls enough. What you want is an "true" idea of how the tape sounds without all that sugar coating.

I hear stories (some from me) about how I received a tape that was listed as A+ soundboard on someone's list and it turned out to be garbled, muddy, and unlistenable. Maybe his copy is A+ and his production technique was at fault, maybe his deck was dirty and magnetized, maybe he has a hearing deficit...who knows? I wrote him a letter to give him some helpful feedback and never heard from him again. It is very hard to communicate through the written word without having your "tone of voice" misconstrued. He probably thought I was ragging on him.

To keep a good trading partner, you should:

- 1) Make good tapes. Never recycle tapes you are going to send out. If you want to record over an old tape for your own use, that's your business, but it's an insult to send out anything but new stock. The exception is old stock that's never been used. As a musician, I often buy tape in bulk and until recently I still had unused stock that at the time was out of production. Respect the other person's views on tape quality and the use or disuse of Dolby.
- 2) Be reliable -- speed is negotiable. Some prefer to take their time and don't mind if do too, and some insist on quick turnaround.
- 3) Send a note. You are more likely to get that little extra effort to ensure a great recording if you send a friendly note or letter as opposed to just sending tapes and a request list.
- 4) Always label the tapes but don't fill out the paper insert. Include the setlists on a separate piece of paper. For me, this is no big deal, but my handwriting is so bad, I'd rather let people fill out their own inserts.



Phil at RFK

Tim Ashbridge

Finally, some tips on using the U.S. mail:

- 1) Always use padded envelopes. They only cost about 30 cents. Regular envelopes tend to break open, and you lose your music and your sleep.
- 2) Don't send the plastic cassette box. They only increase the weight and postage. Cover the exposed tape surface with the paper insert and wrap with a rubber band.
- 3) Write clearly and always use a return address.

I welcome any response to this article, pro or con. And all inquiries are welcome. For a copy of my bootleg list, send a self-addressed STAMPED envelope to:

Eric Katchmar
15 Westminster Bridge Way
Lutherville, Maryland 21093

Guatemalan Clothing

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PICASSO MOON

Imports

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Richmond, VA 23235

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Reader Poll results

There were 215 responses to the questionnaire, but not everyone answered every question.

FAVORITE SHOW OF 1991

1. RFK 6/14 - 33 votes or 15%
2. Giants 6/17 - 13 or 6%
3. Cap Ctr 3/17 - 10
4. Oakland 10/31 - 9
5. Shoreline 8/16 - 8
6. Boston 9/22 - 7
7. MSG 9/10 - 7
8. Boston 9/26 - 6
9. Oakland 12/28 - 6
10. JGB Hampton 11/9 - 6



Of 77 Grateful Dead shows in 1991, 52 received votes. Three JGB shows received votes.

FAVORITE CONCERT VENUE

Ranked 1 (low) to 5 (high)

1. Hampton - avg. rank 4.55
2. Shoreline - 4.40
3. Oakland - 3.79
4. Spectrum - 3.49
5. MSG - 3.47
6. Charlotte - 3.28
7. RFK - 3.08
8. Nassau - 2.67
9. Foxboro - 2.63
10. Giants - 2.58
11. Capital Centre - 2.32
12. Brendan Byrne - 2.17



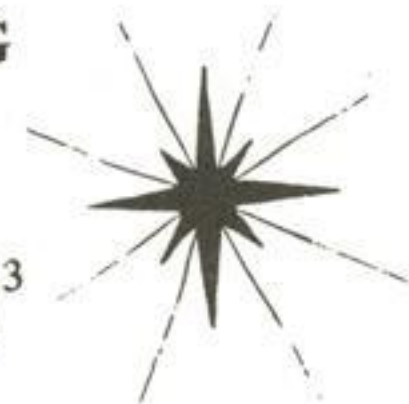
SONGS TO REVIVE

1. St. Stephen - 52 votes or 24%
2. Unbroken Chain - 33 or 15%
3. Here Comes Sunshine - 28
4. Ripple - 26
5. Viola Lee Blues - 20
6. Lost Sailor - 19
7. Lazy Lightning - 17
8. Cosmic Charlie - 14
9. The Eleven - 6

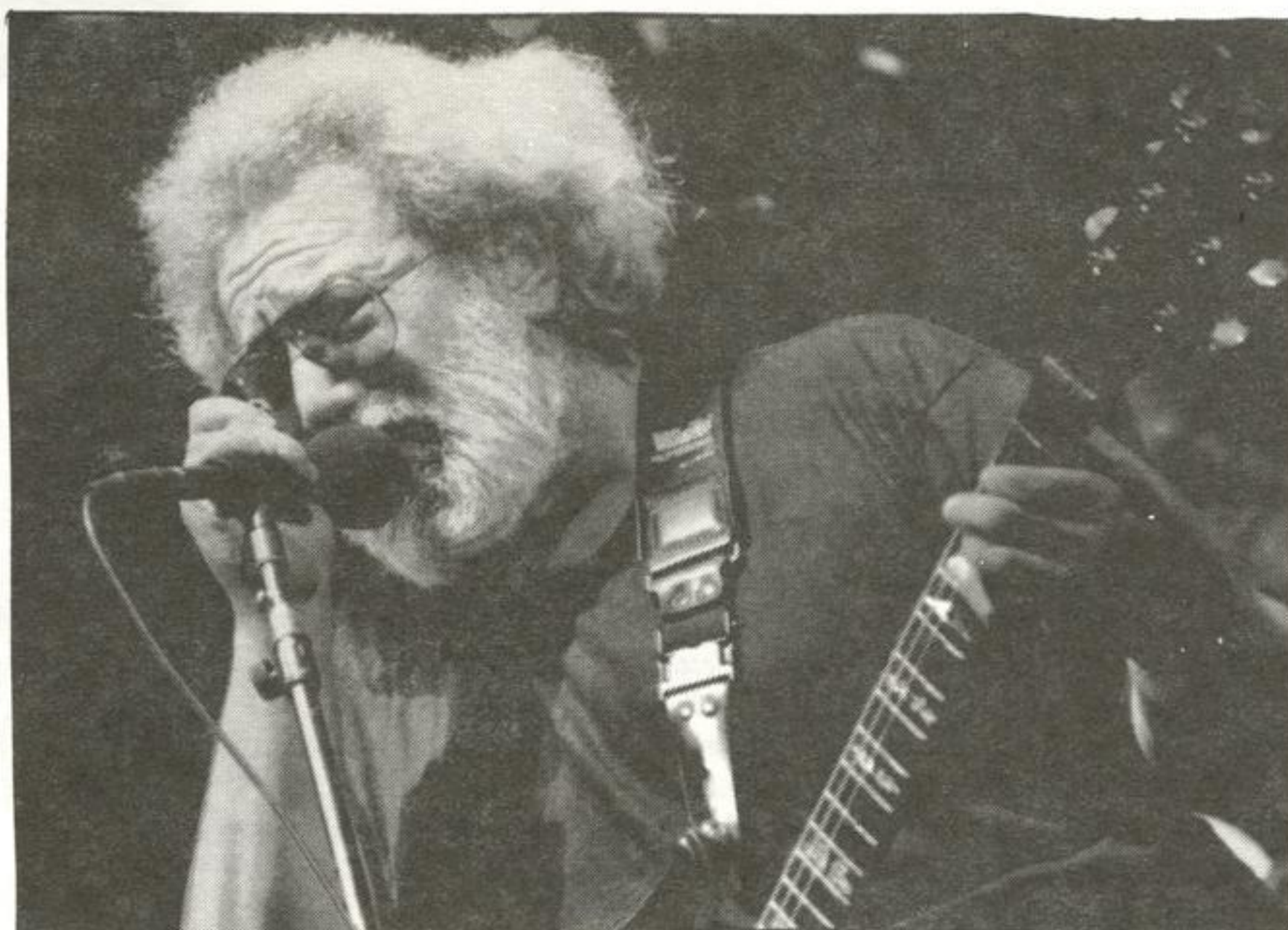
FAVORITE SONG

66 songs were cited

1. Dark Star - 16 votes
2. Eyes of the World - 13
3. Scarlet Begonias - 12
4. Morning Dew - 10
5. Shakedown, Terrapin - 8
7. Jack Straw - 7
8. Box of Rain - 6



Also among the picks: *Pride of Cucamonga*, *Keep on Growing* (Derek & Dominoes), *All Around This World*, *Early Morning Rain*, *Sing Me Back Home*, *Doin' That Rag*



Jerry belting one out at Giants

Stephanie Jennings

SONGS TO RETIRE

51 songs were cited

1. None - 31 votes
2. Throwing Stones - 20
3. Victim - 18
4. Picasso - 17
5. Bucket - 10
6. Walkin' Blues - 8
7. Wave to Wind - 7
8. Corrina - 6
9. Queen Jane, Minglewood, Miracle - 5
12. U.S. Blues, Dark Star - 4
14. Uncle, Heaven's Door, Truckin', Memphis Blues, Rooster, Crazy - 3



ALBUM RATINGS

Ranked 1 (low) to 5 (high)

1. One from Vault - avg. rank 4.57
2. JGB live - 4.44
3. Garcia-Grisman - 4.20
4. Planet Drum - 3.92
5. At the Edge - 3.79
6. Infrared Roses - 3.61

FAVORITE FEATURES OF UC

Ranked 1 (low) to 5 (high)

1. Set lists - avg. rank 4.60
2. Interviews - 4.45
3. Show reviews - 4.18
4. Chain Reaction - 4.12
5. News articles - 4.09
6. Reader poll - 3.99
7. Cover art - 3.88
8. Editorials - 3.86
9. Photos - 3.72
10. Book reviews - 3.47
11. Crossword - 3.02
12. Comics - 2.78



NO. OF SHOWS SEEN IN 1991

- 1-5 shows - 75 or 35%
- 6-10 shows - 76 or 35%
- 11-15 shows - 37 or 17%
- 16-20 shows - 12 or 6%
- 21-30 shows - 13
- 31-40 shows - 2

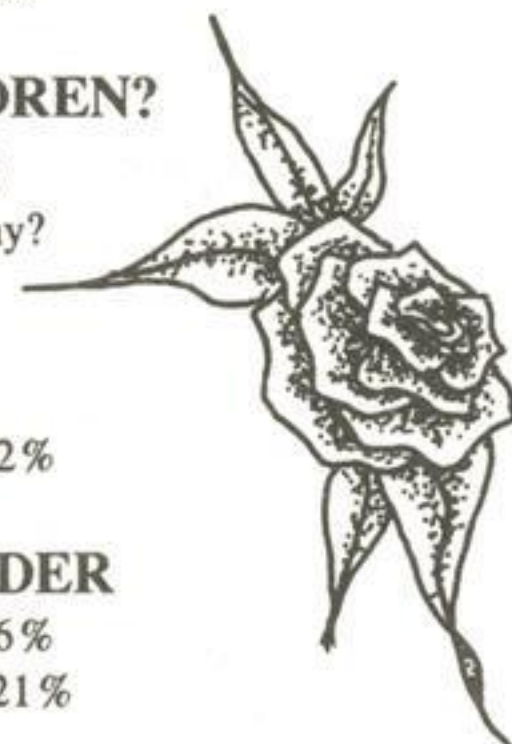


HOW OLD ARE YOU?

- Under 20: 28 respondents or 13%
- age 21-25: 66 or 31%
- age 26-30: 43 or 20%
- age 31-35: 35 or 16%
- age 36-40: 24 or 11%
- age 41-45: 12 or 6%
- age 46+: 2 or 1%

ANY CHILDREN?

- Yes - 38 or 18%
- If Yes, how many?
- One - 23
- Two - 12
- Three - 3
- None - 172 or 82%



YOUR GENDER

- Male - 164 or 76%
- Female - 45 or 21%

YOUR OCCUPATION

(a sampling of the answers)

- Students - 55
- Managers - 14
- Lawyers - 8
- Computer wizards - 6
- Unemployed - 6
- Inmates - 2
- 1 each - Archaeologists, masons, farmers, fishermen, cabinetmakers, bookbinders, architects, veterinarians, ministers, park rangers, security guards, bakers, actresses, mortgage bankers, customs brokers, antique dealers



Bobby & the Midnites

1-hour concert videotape by V.I.E.W. Inc.

Review by Bill Melton

"Recent modeling for the GAP and Barney's has heightened appeal for Weir," says the president of V.I.E.W., Inc. That would explain the slick profile photo of an oh-so-cool-but-intense hairy-chested 1991 Bobby on the box. Sex appeal adds marketing magic to an already hot product.

Never mind that the concert took place in 1984, when Bobby was long and shaggy instead of pony-tail coiffed. Or that there was not time to edit carefully enough to catch "Grateful Dead" twice on the box, or the omission of a song (*Salt Lake City*) on the set listing.

Never mind all that. What about the music? It's not bad, actually. Only one of the 11 tunes is by Bobby (*Festival*). The rest include: *Easy to Slip*, *Book of Rules*, Leiber and Stoller's *Young Blood*, the solid blues of *I Found Love*, traditional *Josephine*, a solo number by drummer Billy Cobham, and two from jazzy bassist Alphonso Johnson.

All five band members get their moments in the spotlight, including some hot lead guitar by Bobby Cochran and sax by Dave Garland. Seven cameras provide some good close-up and angle work.

There's no talk, but the show rocks along pretty well. Some in the sedate Swiss audience even get up to juke in the aisles from time to time. (Weirbase, by the way, makes no mention of a Switzerland appearance by the Midnites, which existed from mid-1980 to late 1984.)

Annoying ads before and after the hour-long footage tell how to get more videos from V.I.E.W.'s wide-ranging collection. To order the Midnites tape (the price was not in the press material) or a free catalog, call V.I.E.W.'s 800 number, 843-9843.



Richmond Times-Dispatch 7/12/92 Musician Bruce Hornsby honored as Virginian of Year

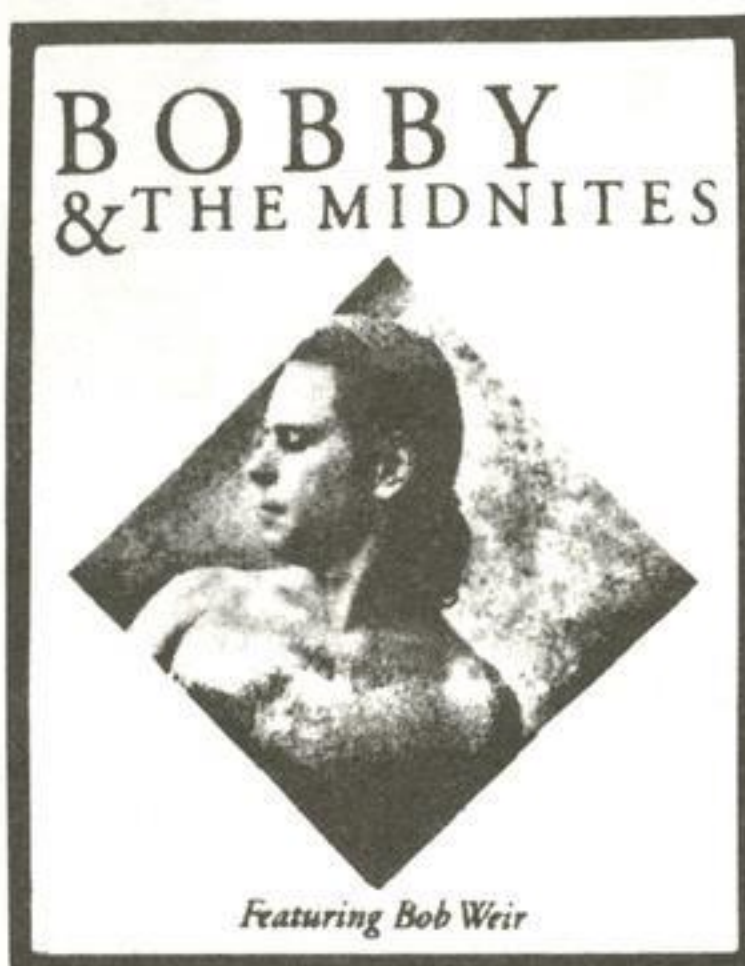
THE ASSOCIATED PRESS

VIRGINIA BEACH — Musician Bruce Hornsby of Williamsburg received the Virginia Press Association's Virginian of the Year award yesterday.

In other business at the VPA's 110th annual meeting, J. Malcolm Pace III was elected president of the association. Pace, publisher of the Hanover Herald-Progress in Ashland, succeeds Evarts Opie, publisher of the Daily News Leader in Staunton.

Hornsby, 35, won Grammy Awards as best new artist in 1987 and for the best bluegrass recording for "The Valley Road." He has been nominated for three other Grammys.

After living in Los Angeles for 10 years, Hornsby and his wife, Kathy, returned to Williamsburg, where they live with their twin sons. Hornsby currently is working on his fourth album.



Dead Benefactors

The Grateful Dead rock band is the primary benefactor for the initial project of a new foundation to preserve and enhance Hawaii's marine environment. The foundation's name, Malama Kai, translates to "caring for the sea," and the first project bears out that aim with the placing of day-use mooring pins along the Kona Coast of the big island of Hawaii. The Ocean Recreation Council of Hawaii (TORCH) is the major organization behind the foundation. Work is underway by TORCH and government agencies to determine placement of additional pins throughout the state as more benefactors commit to future funding. Creating artificial reefs will be TORCH's next major project.

For more information contact David Tarnas at (808) 322-2044.

Scuba Times

BOSTON GLOBE 6-18-92

GRATEFUL DEAD
TWO FROM THE VAULT
Grateful Dead Records

Further proof of the Dead's early electric magic is always an essential treat. This second entry in the "legal" bootleg CD series, recorded in 1968 at the LA Shrine Auditorium, is a two-hour improvisatory adventure that's as urgent and focused as a speeding cannonball. On "Dark Star," "The Eleven" and classic pieces from "Anthem of the Sun," Jerry Garcia goes at the jams with tireless invention, his sharp licks driving the band into geometric explosions. Phil Lesh, too, just won't quit, his bass as frontal as Garcia's lead and Bob Weir's clanging rhythm. There are countless sublime moments: the smooth, bluesy segue into "Death Don't Have No Mercy," the "Truckin"-like jag in "Good Morning, Little Schoolgirl," the curfew plug getting pulled on "Morning Dew." But the highest peak is rediscovering Pigpen, blues cowboy, who died in 1973. His vocal riffs, especially on "Turn on Your Lovelight," set the band on fire. The Dead have gained a fine jazzy delicacy over the decades, but there's nothing like a dose of their youthful drive. The sound engineering is clear and intimate.

— Matthew Gilbert

The Grateful Gourmet

TEX-MEX DIP (ALSO KNOWN AS 7-LAYER DIP)

- 2 10½-ounce cans jalapeno bean dip
- 3 ripe-medium-size avocados
- juice of one lemon; salt & pepper to taste
- 1 cup sour cream
- ½ cup mayonnaise
- 1 package taco seasoning mix
- 1 bunch - chopped spring onions
- 2 medium tomatoes, peeled, drained & chopped
- 1 large can pitted black olives, sliced
- 3 cups (12 ounces) grated sharp cheddar cheese



On a large round or oval plate, layer as follows:

- Layer 1: Jalapeno bean dip
- Layer 2: Avocados, mashed with lemon juice, salt & pepper added
- Layer 3: Mixture of sour cream, mayo, taco seasoning
- Layer 4: Spring onions
- Layer 5: Tomatoes
- Layer 6: Olives
- Layer 7: Grated Cheese



While this dip is not exactly something you can take on tour, it is guaranteed to be the hit of any party. I have made it three times recently to rave reviews. Make it ahead, as it takes about an hour preparation time, and then chill it to allow flavors to blend. Serve with tortilla chips. It will serve approximately 15-20 people as an appetizer.

The Grateful Gourmet welcomes submissions of recipes for this article. We try to keep it as delicious and as uncomplicated as possible. So all of you Grateful Gourmets out there, send us your recipes!

Submitted by your friendly Editor, LPS

GARCIA & GRISMAN

May 7-11, 1992

Warfield Theater, San Francisco

by Dan Murphy

I was fortunate enough to attend the five Garcia/Grisman shows at the legendary Warfield Theater, a gorgeous old venue with impeccable acoustics. Throughout the run, the theater's lobby boasted an impressive collection of posters and photos spanning the careers of both David Grisman and the various aggregations of the Garcia Band. During each night's set break, the upstairs portion of the lobby featured showings of Justin Kreutzmann's video for *The Thrill is Gone*, as well as a slide show highlighting last year's Garcia/Grisman shows at Squaw Valley.

Musically, the shows were revelational to me, having never seen Garcia in any other context than the Dead. With the possible exception of a couple of tepid versions of *The Thrill is Gone*, there were no weak moments throughout the run.

The Friday show (May 8) was the hottest, with a first set featuring surprise versions of *Jack-a-Roe* and *She Belongs to Me*, as well as a tremendous jazzy workout on an instrumental tune known as *Bagg's Groove*. The interplay among the four musicians was stunning, the equal of anything I've seen the Dead muster.

Equally as impressive as the playing at this concert were the outstanding three-part, bluegrass-style harmonies of Jerry, Grisman and fiddler/percussionist extraordinaire Joe Craven, best epitomized on such numbers as *The Fields Have Turned Brown*.

Set two provided the assembled multitude with an all-too-rare glimpse of Garcia's banjo playing on *Sweet Sunny South*, a great band workout on the old classic *Stealin'* from Warlocks days, a version of *The Wind and Rain* from the Jerry Garcia Acoustic Band's repertoire, and finally an incredible cover of the Miles Davis masterpiece *So What*.

At this moment, it was tough not to recall the Dead toying with a few bars of this jazz standard as the second set of the amazing 3/27/88 Hampton show began. A fitting climax to this wonderful concert came in the form of the encore, *Ripple*, sung and played with heartfelt gusto.

EMMYLOU HARRIS

AND THE NASH RAMBLERS

Caravan of Dreams, Fort Worth, Texas

June 13, 1992

By Scott Pegg

All of you Old and In the Way and Garcia Acoustic Band fans, please take note. The show you absolutely must see is Emmylou Harris with her new acoustic superband, the Nash Ramblers.

Emmylou has always been known for having great bands, and her former electric band, the Hot Band, produced such country stars as Rodney Crowell, Vince Gill and Ricky Skaggs. Having seen Emmylou in several different forms, including the Hot Band and a show with the Richmond Symphony, I can safely say I don't think she has ever sounded better.

The band features, among others, Sam Bush on fiddle and mandolin and Al Perkins on dobro. Any one of the five guys in this band could lead their own band and be a star. When you combine their instrumental virtuosity with Emmylou's lovely vocals, it's a seriously great combination. Emmylou has reworked almost all of her old hits for this new band, and some of them, such as *Two More Bottles of Wine* and *Born to Run*, sound better than ever before.

The Nash Ramblers are building their own collection of songs, including many traditional gospel numbers and covers of Bill Monroe bluegrass songs. Taking her cue from one of our other favorite bands, Emmylou bragged at the second show about the Nash Ramblers being the hardest working band in country music, because in two different shows in Fort Worth they didn't repeat a single song.

The star of the show, however, remains Emmylou Harris. At times her guitar playing almost seemed buried amid the other great pickers. She joked about her strength being "subtlety" and then proved it by playing a beautiful solo version of *If I Needed You*.

She turned the stage over to Sam Bush and Al Perkins, who started into the psycho mandolin and blues dobro version of Little Feat's *Sailing Shoes*. This then went into *Crossroads*. In the middle of *Crossroads*, the rest of the Nash Ramblers came on and proceeded to do the hardest rocking version of this song I've ever heard -- and it was acoustic at that. Emmylou rejoined the group to sing the final verse of *Sailing Shoes*.

Just when I thought the show couldn't get any better, Emmylou buried the audience on the next number, the slow love song *Together Again*. After the set concluded, they came back out for one encore, *Sweet Dreams*. The crowd, though, was going so crazy that even after they brought the house lights up and started playing piped-in music, people just kept cheering and stomping on the floor. After about five minutes of this, they brought the lights back down and the band came out and did one more number, Hank Williams' *Jambalaya*.

Don't miss this show when it comes your way! The new album *At the Ryman* is a good introduction to this great band, but it's nothing compared to seeing them in person.

LY FORBES

By Michael Artz

Most new bands that Deadheads enjoy tend to fall into one of two categories. The first sounds hauntingly similar to the real thing, but without the Dead magic. Bands like Solar Circus fit this description. The second category consists of music that, although obviously inspired by the Grateful Dead, contains a healthy dose of originality. Groups like Blues Traveler, New Potato Caboose, and now Ly Forbes have that appealing, fresh sound.

The song-writing talent of Ly Forbes comes from drummer and lead vocalist Wells Hanley. At times, his voice sounds remarkably like Pigpen's. Hanley also helps out on piano, keyboards and occasionally guitar. Parrish Ellis, Will Perkinson and George Bland round out the group playing lead guitar, rhythm guitar and bass respectively.

On Ly Forbes' semi-album of five original tunes, the songs consist of pretty piano ballads alternating with upbeat, rhythmic dance songs. They have catchy melodies and creative, although a bit too romantic, lyrics. At first listen, the songs seem overly simplistic, but with repeated playings the complexity squeaks out. Complicated rhythms and effective mid-song pauses make Ly Forbes' sound unique. After a short time I found myself singing along to the ballads and dancing furiously to the other tunes. The only negatives to the album were some cheesy horn sounds in one song and some uninspired lyrics, but overall the album is spectacular.

I was lucky enough to see the group live, and, like any talented band, their music assumes added energy on stage. Along with their originals, they also played an entire set of Dead, including *Iko Iko* > *Women Are Smarter* and *Scarlet Begonias* > *Fire on the Mountain*.

Ly Forbes gigs regularly around the central Virginia area. I strongly suggest checking them out. Cassette copies of their first mini-album can be obtained by calling Will Perkinson at (804) 323-3064 or Parrish Ellis at (804) 272-8188.

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by August West

by August West

After a sluggish Spring Tour, the boys got back on track in May when they broke out the *Baba O'Riley* > *Tomorrow Never Knows* encore for the first night at Cal Expo. Pairing the popular Who song (first song on the album *Who's Next*) with an obscure but trippy Beatles tune (last song on the album *Revolver*) was an inspiration. The band played it seven times in 26 summer shows and generally tackled the complicated arrangement with precision. Vince handled the lead vocals with Bobby and Phil chiming in on the weird background vocals on *Tomorrow*. At Buckeye, Phil added a soft chorus of "Same as it ever was; same as it ever was" as the encore faded into the star-filled Ohio night sky.

The new songs introduced in February got another thorough workout this summer and continued to improve with practice. *Wave to the Wind*, the new Phil song that no one seemed to like, disappeared from view. (*Wave* was voted one of the Dead's least popular songs in our reader's poll.) But *Corrina*, often preceded by a drum-laden jam, oozed out seven times, as did *So Many Roads*, which developed a nice Bobby-Jerry harmony on some choruses. Vince's new tune, *Way to Go Home*, was played ten times this summer as our now-solo keyboardist stepped out more than he has previously. Meanwhile, some oldies-but-goodies reappeared in the song rotation: *Spoonful* popped out five times; *Smokestack Lightnin'* was played three times; and the heartfelt harmonies of *Attics of My Life* were aired three times (including a first for West Coasters since 1970). Rarer but just as sweet were *Gloria* (twice), *Johnny B. Goode* (once) and *Foolish Heart* (twice).

Many stadium audiences got the diesel train horn effects from Billy and Mickey, who convincingly replicated a locomotive's siren call. But it was at RFK where a rumbling backbeat and the blaring horns -- carried onstage by Mickey and Billy in shoulder-harness contraptions with four horns at waist level -- signaled the triumphant return of *Casey Jones*. (The song had been in hibernation since 11-2-84, when it was the encore at Berkeley Community Theatre.) The boys chugged right through *Casey* in a polished performance that harkened back to the early '70s. *Casey Jones* next appeared as the encore on the first night of Deer Creek. At RFK, *Casey* followed a lovely rendition of *Shenandoah* with Jerry accompanied by Bruce Hornsby on accordion. RFK was Bruce's only show of the Dead's summer run. (In an interview with Bruce in our last issue he tellingly hinted at a guest appearance at the RFK show.)

Chicago Deadheads got the one and only *Good Morning Little Schoolgirl*, the Sonny Boy Williamson blues tune that Pigpen used to wail on. *Schoolgirl* fell out of the Dead's song rotation in late 1970, except for a special airing with Carlos Santana in 1987 (Mountain Aire Music Festival, Calaveras County Fairgrounds, CA, 8-22-87). This year the special guest was Chicago bluesman James Cotton, who blew a soulful harp that gave *Schoolgirl* the touch it needs. There was reason to hope for a repeat at Buckeye when Norton Buffalo (from Steve Miller's band) pulled out his harmonica and joined Steve and the boys onstage. But the pair's four-song collaboration with the Dead that night didn't include *Schoolgirl*, so we'll have to hope for a return of the classic this fall. Steve Miller and his band delivered a consistently strong opening act for 10 of the summer's 26 shows and he joined the boys onstage six nights -- usually for several songs each time.

The final night of Shoreline saw Jerry separate the *Throwing Stones* > *Not Fade Away* pairing by popping *Attics* between the two. In fact, the tedious *Throw* > *Away* twosome showed up only twice in 26 shows. (Compare that to last summer, when the pairing turned up nearly every third show.) *Throwing* got the most votes for the song-to-retire in our reader's poll. *Not Fade* got just two votes compared to *Throwing*'s 20 (see page 7).

On the ever-evolving high-tech end of the shows, stadium audiences got a peek at "morphing" -- the latest in computer wizardry. The screens above the stage showed a band member's face, which then dissolved into another member's face, a process some fans refer to as "the melting heads." The image is the product of top-of-the-line graphics technology known as the SGI System that was on loan to the Dead for its summer shows. The boys went into SGI's offices on the Saturday of the Shoreline run and had their heads scanned into the computer system. The 3-D scanner logged the shape and color of each band member's head into the super-computer system and the images were later flashed during the second sets. The system normally costs about \$100,000, but the Dead reported got a cut rate to give it a thorough test run.

Summer Tour did have its apparently inevitable downsides. Many venues were mobbed by the ticketless. The scene got particularly ugly outside Pittsburgh's Star Lake Amphitheatre, where the unticketed tore down fences, crashed the gate and threw rocks and bottles at police. Star Lake had only one 10-foot-high chain-link fence separating the crowd from the amphitheater, so gate-crashing was easier than in other spots. Damage at the venue reportedly totaled \$38,000.

Deadheads at Deer Creek had hours-long waits to get into the parking lots and then were hit up for \$10 a car -- twice the normal rate. Some fans were parked in fields more than one mile behind the amphitheater and then forced to walk the long way around to get to the entrance. The first night's overflow crowd prompted a much tenser security scene the second night. More than a dozen Deadheads vaulted the rear fence to get into the venue during the first night's show, which also soured the formerly laid-back security force, which this year seemed disturbingly negative.

Deaths and injury were reported at Giants, Chicago and Buckeye. One fan apparently fell five stories off the exterior ramp at Giants Stadium and was last known to be in critical condition in a New York City hospital. Another Deadhead died outside Soldier Field after being hit by a car while running across the heavily congested Lake Shore Drive in Chicago. The death at Buckeye reportedly was a drug overdose. In fact, Buckeye was such a wide-open scene that the numerous nitrous salesmen became a nuisance; most didn't bother to pick up the trash strewn by their customers at their balloon stations. Some nitrous salesmen were heard complaining that there was so much competition selling their "hippie crack" that they had to cut prices to two balloons for \$5, roughly half the going rate.

Counterfeit tickets were another reoccurring problem with more than 1,000 bogus tix confiscated at RFK and hundreds more snared at Albany, Giants, Star Lake and Deer Creek. Real tickets were plentiful, though, in Buffalo and Buckeye.



Three happy ticket holders at Giants

Joe Ryan



Roller-derby rasta man at Deer Creek

August West

Drug busts continue to be a nightmare. Authorities put up a sign on I-85 just south of Charlotte saying "DEA drug checkpoint second exit." Of course the actual checkpoint was at the first exit -- the route they knew Deadheads would take to avoid the marked narc stop. Virginia State Police had their usual field day snagging Deadheads enroute from Charlotte to RFK. As we warned in the last issue, Virginia troopers did their traffic stops at one of the toll plazas on I-95 outside Richmond. The Newark, Ohio, newspaper (the town outside Buckeye) reported that the local sheriff and three medics were unwittingly dosed by a moronic Deadhead with acid-laced water. The sheriff didn't appreciate the trip.

Despite the negatives, Summer Tour generally delivered good shows and some truly inspired performances, including the last night at Vegas, the second night in Charlotte, the first night in Chicago and the first night at Deer Creek. Opinions differ on this subject, of course, and I've singled out those four shows based on tapes and the opinions of others who attended. But I was in Indiana for the first night of Deer Creek and for me, that show for me justified a 12-hour ride a third of the way across the country. Bring on Fall Tour!

(Contributors: Kip Nestler, Scott Swayne, Bill Melton and Laura Smith.)



Las Vegas - May 29, 30 & 31

Take a city that never sleeps, put it in the middle of a beautiful desert, throw in about 65,000 Deadheads, three concerts by the Grateful Dead, and you've got the carnival event of the summer! The skies over Vegas were a beautiful shade of blue, a little lighter than the mountainous hills surrounding the stadium, and clear as glass until each night around 6:00 p.m. when the clouds would form and threaten rain, along with some of the wildest heat lightning displays ever witnessed. Big circles of rain danced around the desert, barely ever touching down inside the Silver Bowl. The light rain we did receive was a welcome relief from the heat and in turn created a cosmic double rainbow over the rear skyline.

Each show was opened by the Steve Miller Band. Friday's show was plagued with sound problems, with highlights being *Peggy-O*, *Black Throated Wind*, and *They Love Each Other*. The second set's *Looks Like Rain* made a real statement as the winds roared and the sky looked like it was going to dump a major storm on our bobbing heads. But, as with every other day, it drifted away with nothing more than a threat.

By Saturday evening, the master music mixer Dan Healy seemed to have everything sounding impeccable and we got a long, fabulous show by the boys; the best of the three in my opinion. The real highlight of this show was the *Standing on the Moon* Jerry serenaded us with. My knees weakened as Jerry sang, and I truly believed he "would rather be with me!" Everyone in the stadium could feel it in their hearts, as it was certainly coming straight from his.

Sunday was a great show too, with *Help* > *Slipknot* > *Franklin's* as a promising opener; unfortunately we were a little let down by the *Picasso Moon* closer for the first set. The second set picked up, however, with a thrilling *Scarlet* > *Fire* and *Women Are Smarter*. We also got the pretty *So Many Roads* followed by *Saint of Circumstance*. During *Drums/Space*, the grinning maestro Healy toyed with our minds with the sounds of slot machines and train horns circling the venue. The band then came back out and gave us a tearful, sweet *Attics of My Life*. Steve Miller then came out and joined the band for the final five songs. Just when show came to an end, the band exploded into *Baba O'Riley* > *Tomorrow Never Knows* with everyone, band included, cutting completely loose! Vince was laughing hard while he belted out "They're all WASTED!"

After each show, Deadheads from afar converged on "the strip" to partake in gambling, cheap meals and beverages, making friends and watching numerous attractions. Night faded into morning too quickly to try to take everything in. Rumor has it that Jerry had his own black jack table at the Mirage, and Vince was spotted in the casino at the Sahara a few times. Ah, Las Vegas. Where else can you have so much fun? A volcano goes off every 15 minutes outside of Caesar's Palace; there are white tigers inside the lobby; there are live high wire acts in the casino of Circus, Circus -- just a lot of "sweetious" fun combined with the largest rock and roll concert in the history of the state of Nevada!

- Karen Wilson



Dancin' in Vegas

Karen Wilson

Charlotte -- June 17 & 18

Compared to last year, the Charlotte scene was much improved. Vending was allowed as long as it was neat and tidy, and security merely asked people to keep their beer in cups. I witnessed no hassles, and the local newspaper reported only 50 arrests (compared to more than 200 last year). Inside, though, ushers jumped on anyone who lit up a cigarette or anything else. During the second set, however, the ushers disappeared and aisle smoking and dancing commenced.

The band provided some amazing dancing music. On the first night, Jerry led a *Hit the Road Jack* tuning jam that led, appropriately, into *Jack-a-Roe*. A quick *It's All Over Now* followed and for the set closer, *Deal* featured a mid-song jam that kept going and going. The Jerry juice was definitely flowing. In the second set, a faster than usual *China Cat* > *Know You Rider* opened and jammed flawlessly into the steadily improving *Way to Go Home*. After *drums/space*, an extremely spacy *Wheel* evolved into a beautiful *Black Peter*, followed by a spectacular *Good Lovin'*.

The second night picked up where the first left off. The six-song first set was short but solid, opening with *Feel Like A Stranger* and closing with *Let It Grow*. The second set simply smoked. From *Man Smart*, *Women Smarter*, the set flowed from *Eyes of the World* into *Looks Like Rain* into *He's Gone*. After *space*, Jerry delivered an instrumental *Dark Star* that made his guitar wail as if he was singing the second verse. That jam was transformed

Charlotte Review continued from p. 11

into *All Along the Watchtower*, which metamorphosed into a powerful *Morning Dew*. The *Satisfaction* encore went on and on. All in all, two really good Grateful Dead shows and another *Dew* for Charlotte.

-- Michael Artz

RFK Stadium -- June 20

There were no seats on the field at RFK Stadium; that apparently was a one-time experiment last year. The turf was in perfect baseball-playing shape on a beautiful sunny Saturday. When the boys ambled on stage, Bruce Hornsby came with them. The "guest" graciously stuck to his accordion and didn't grandstand. He mostly lay low, jamming out occasionally to give Jerry a prod.

The first set was mostly solid, but the playing had few sustained peaks. Jerry struggled with his guitar a good deal, except for a delightfully crunchy *Row Jimmy*. *Picasso Moon* was a mess: Vince was too loud in the mix, playing counterpoint rather than with the beat. The video screens didn't help: the split-second sonic delay combined with Vince's pounding was disorienting. But *Promised Land* was redeeming.

The second set was a pearl of focus and purposefulness. *Corrina* began, with a polished techno-pop beat from Phil and Vince. The segue into *Crazy Fingers* was organic and unforced. The closing jam drifted down gently and unhurried into the opening D chord of *Playin' in the Band*. For a change, *Playin'* never lagged, and the transcendent second-half jam was controlled and cohesive. The jam rolled fluidly into *Uncle John's Band*. Jerry established a relaxed, loping tempo and seemed to be having fun before he left the stage, leaving Bob and Phil to explore the theme for awhile.

The percussion duet was stunning and focused. In arguably the evening's highlight, the rhythm devils moved from drums and bells to samplers and synthesizers to create the most melodic and hypnotic half-hour of improvisation I've ever heard, culminating in a series of mighty train whistle blasts that must have been heard at the White House.

The others returned and explored a pleasant theme that suggested *The Wheel*, but evolved into *Shenandoah*. Bobby, Vince and Bruce laid down a lovely backdrop as Jerry painted the melancholy melody.

Suddenly, the stage was silent for a beat. Exhale. Then two piercing train blasts jolted the crowd out of its trance as the band exploded into -- what's THIS? -- *Casey Jones*! Jerry was all smiles as he belted it out, and the crowd became one mass of joyous locomotion. After *Throwing Stones* came *One More Saturday Night*. Steve Miller came onstage to play, and Jerry could be seen coaching him through the chord changes right up to the explosive ending.

For dessert, the boys served up the new encore pairing of *Baba O'Riley* and *Tomorrow Never Knows*. Vince's voice soared Roger Daltrey-like into the upper registers, and the "don't cry" bridge featured some moving and very pretty harmonies.

-- Al Kemp



Doug Irwin (left), who crafts Jerry's guitars, meets Richmonder extraordinaire Gary Gerloff in Las Vegas



Bill Melton

A scenic view of the Shenandoah Valley in Virginia

Shenandoah

Out of *space* and before *Casey Jones* at the RFK show, Jerry and friends performed a gentle and sparse instrumental of the song *Shenandoah*. Familiar to anyone who grew up in the mid-Atlantic states, *Shenandoah* is a traditional folk ballad that speaks nostalgically about the Shenandoah River, which flows northeast through the Shenandoah Valley in western Virginia 200 miles to the Potomac River at Harper's Ferry, West Virginia.

In the 1800s, it was sung as a sea chantey by sailors as they weighed anchor. The melody got around and was popular with U.S. Cavalry soldiers, who knew the song as *The Wide Missouri*.

The words to the first verse are:

*Oh Shenandoah, I long to see you
Away, you rolling river
Away, we're bound away
'Cross the wide Missouri*

Star Lake Amphitheatre -- June 22 & 23

Star Lake Amphitheatre, a new venue for the Dead, is located in the rolling hills of Pennsylvania about 30 miles west of Pittsburgh. A great place for a show except for the traffic; there are only two roads leading into Star Lake and both backed up each night. Once in the lots, there was plenty of parking and relatively mild security. Pennsylvania's finest could have done a better job directing traffic. We saw dozens of troopers just standing around looking dazed and confused.

The first night opened was a good but mostly generic show. The highlights of the first set were the closers, *Beat It On Down The Line* and *Deal*, which were truly smokin'. But even a short *Dark Star* tease before *drums* couldn't lift the second set, which closed with a long but ragged *Goin' Down The Road Feelin' Bad* and *Around and Around*.

A brief rainstorm shortly before showtime the second night packed the pavilion early. The rain stopped just about the time the boys began tuning up. The *Help>Slipknot>Franklin's Tower* opener barely foretold of things to come. Bob was in fine voice on excellent versions of *Minglewood* and *Black-Throated Wind*. The set included a rare *Big Railroad Blues* and closed with a killer *New Speedway Boogie*.

With the sun sinking in the west and darkness settling over the crowd, the boys came back with a vengeance. A surprising *Truckin'* opened the second set and got everyone up and dancing. Willie Dixon's *Spoonful* followed and seemed to flow into a trio of the "new" songs, *So Many Roads*, *Way to Go Home* and *Corrina*. Bill and Mickey then set the air around us vibrating to the sounds of the beast. It's always exciting to discover the new sounds created during this part of the show. The band closed out the second set with a scorching *The Last Time* followed by a personal favorite, *Standing on the Moon*. The feeling that Jerry puts into this song seem to suggest that he "would rather be with you." *Sugar Magnolia* was loud, long and rocking'. A brief but intense fireworks display, compliments of Star Lake management, put a grand finale on a most enjoyable evening.

-- Steve Deems

Soldier Field — June 25 & 26

First off, I have to give Chicago an A for attitude. I haven't seen too many city situations as mellow as the scene in Chicago was for these two days. I'm sure it was surprising to anyone who was at the UIC shows in 1987, or felt the animosity from the people of Rosemont the two years the Dead played there. This year, the city seems to have changed its mind about us. I felt not just tolerated, but welcome. I saw many policemen joking and laughing with the heads, some just looking on in amusement. I even saw two walking around with inflated balloons!

The crowd was thick, despite the liberal amount of space allotted the heads in the lot. Nitrous was present, but I didn't see the bad scenes that can accompany the tanks, such as security hassles and people passed out.

The lot scene did have its downside, however. The whole place really was a royal mess, one I'm sure the city didn't appreciate. Many people may have forgotten the saying, "Take nothing but memories, leave nothing but footprints."

The stadium filled slowly as the Steve Miller Band played a tight, entertaining set. We midwesterners are still thrilled to have opening acts in general, especially an act as prominent as these guys! They played an hour or so of their most recognizable tunes — the classics that are old, but never seem to grow old, no matter how hard the radio stations try.

The Dead themselves gave a very hot hello to the city. Kicking off with *Bertha*, they delivered a masterfully tight first set. The boys played with a vigor and craft that is often reserved for the first night in a place that hasn't seen a show in a while.

As hot as the first set was, the second surpassed it. Steve and the boys stomped into the second set with *Iko Iko*. After that we got another surprise — blues harmonica legend James Cotton came out to blow harp on our next surprise, *Good Morning Little Schoolgirl*! That night marks the second playing of that tune since 1970, and by this time the band's magic was swirling thickly through the Chicago wind. The guests then gone, Vince took control with *Way to Go Home*, and the crowd went right along with him. Vince has found his niche and his keys sparkle on their own. Bob went on with *Saint*, and then *He's Gone*, notable for the vocals at the end. Vince's vocal contributions are fine, and have even greater promise. The show went on as usual, until Steve Miller came out once again for *Watchtower*, and stayed with James Cotton through *Lovelight* and a very well received *Gloria*.

The second night was as tight and bright as the first, but more basic. The band had to lull us back to Earth after that first show. My personal highlight was the *Wharf Rat* in the second set, and the fireworks at the end! I left drained and convinced that the Dead had at last really brought the show to the Midwest.

-- Joe Serio

Rob Belcher



Cool bus at RFK

August West



Tapers at Deer Creek

Without love in the dream
it'll never come true...
Wilson '91

Deer Creek — June 28 & 29

The secret is out about Deer Creek, the amphitheater nestled in the cornfields north of Indianapolis. The place was packed this year, prompting the people in charge to park some fans in fields more than a mile from the venue while still gouging them for \$10 a car. Getting in or out was often a nightmare of traffic crawling slowly along two-lane or dirt roads, making a six-mile ride last two hours or more.

But once you got in, what a place to see the Dead! Open vending, bungee jumping at \$50 per jump and the sweetest sounding venue I've ever been in. The sound was clear and sharp even on the lawn. And the first night was the sort of Dead show that will send shivers up my spine whenever I happily recall it.

The first set included a rare *To Lay Me Down* and *El Paso*. But *New Speedway Boogie* into *Smokestack Lightnin'* to close the first set was the capper that confirmed we were seeing a unique and sparkling show. The second set continued the night's upward climb starting with a crisp *China Cat > Know You Rider*, a heartfelt *China Doll* and closing with a jazzy *Around and Around*. You can't give a bad review of a show where the boys encore with *Casey Jones*.

The second night at Deer Creek was a disappointment. More police, more hassles and a lackluster show that started at 7:15 p.m. and was over by 10:15 p.m. Jerry seemed like he was in a hurry to bail out of Indiana, a state where heavy-duty fireworks are legal but beer isn't sold on Sundays. There were some individual highlights — *So Many Roads*, *Desolation Row* and *Box of Rain* — but the problems that unplugged Phil during *The Other One* seemed more apt of the evening's performance.

-- August West



Buckeye — July 1

Buckeye Lake Music Center in central Ohio could be one of the best venues east of the Mississippi River to see the Dead. Once you parked in one of the field parking areas across the two-lane state highway from the venue, it was anything goes: there was so much vending that the main Deadtown shopping area had an intersection with a van/tattoo parlor parked in the middle of the action; nitrous oxide tanks were openly displayed and numerous. Tickets were plentiful and still on sale. You crossed the highway to get into the venue.

Inside, Buckeye is shaped like a large grassy funnel with the stage at the bottom. There was water for drinking and cooling down at the back, a huge port-a-john restroom area on one side and food stands at the top of the hill along the other side. There were long lines for large cups of Old Milwaukee at \$4 per beer. In fact, there were long lines for everything, but what do you expect with 49,980 Deadheads packed into one area? Getting around was an adventure of stepping over bodies because fans left few aisles to maneuver through.

The show itself was solid with a standard first set. For the second half, Steve Miller and Norton Buffalo joined the boys onstage after the *Saint of Circumstance* opener. Unfortunately, there was a glitch on the first song, *In the Midnight Hour*, when Steve approached his mike to sing a verse and there was no sound. We watched Steve sing his heart out on the big screens but only heard the band play backup. The sound problems were corrected for the fat *West LA Fadeaway* that followed, *Truckin'* and *Spoonful*, where Steve again sang a verse. After *Lovelight* closed the set, a man dressed as a skeleton danced under a guidewire suspended over the stage before the crisp *Baba O'Riley > Tomorrow Never Knows* encore.

Back in the lot after the show, it was still anything goes and an entrepreneur's paradise. Buckeye is the only Dead show I've been to where the people in charge didn't seem to care when anyone left the lots. The fans certainly weren't in a hurry to go home. I was parked in a distant field and it was three hours before I could even negotiate my way through the parked cars to the highway. Several cars were still parked in the fields at noon the day after the show.

-- August West



Some casino owners in Las Vegas rolled out the welcome mat for Deadheads



Making grilled cheeses at Giants



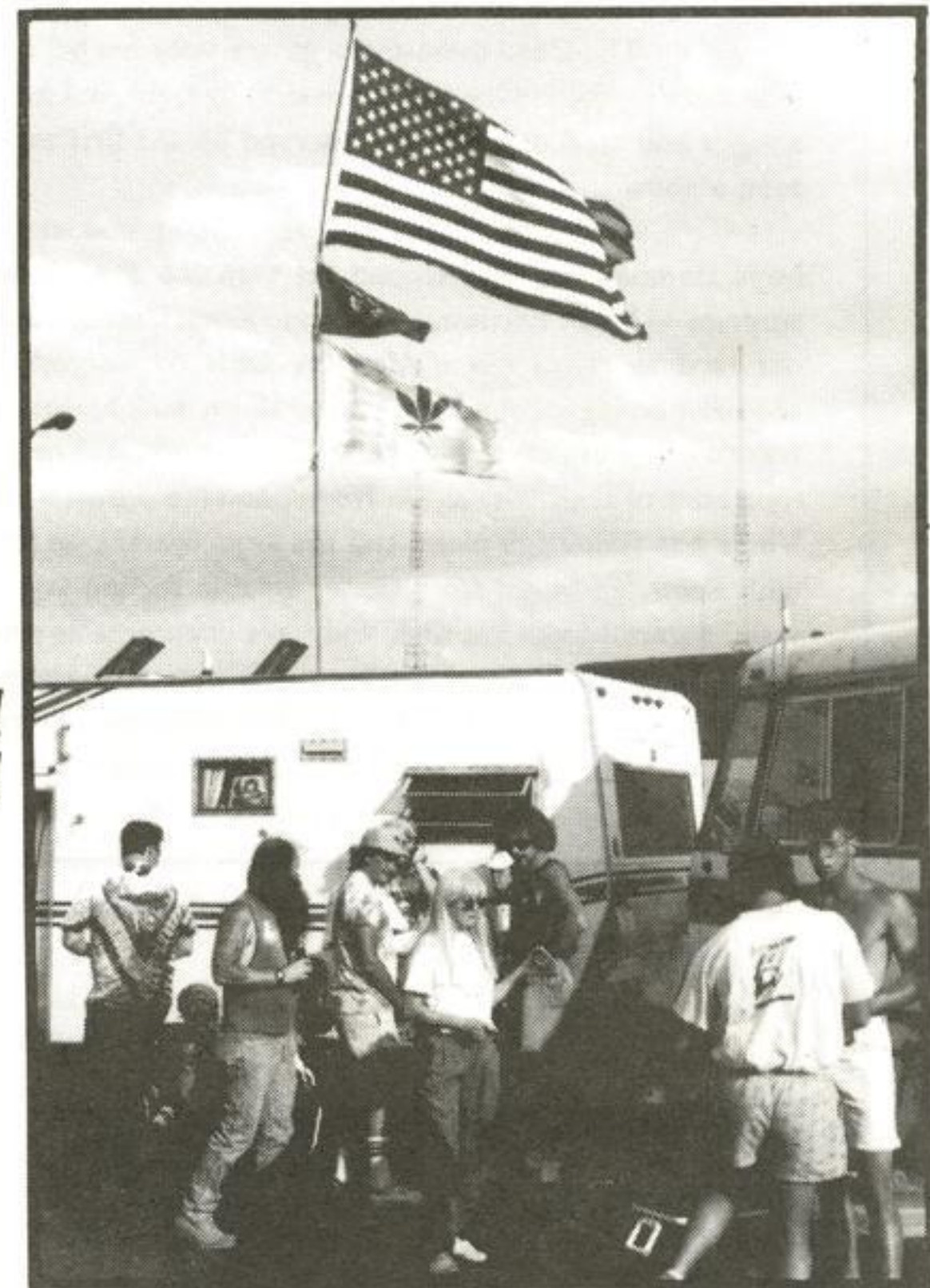
Selling batiks in Giants Stadium lot

Joe Ryan



**STEPHEN!
STEPHEN!**

(cool new
tour shirt)



Flyin' the colors at Giants

Joe Ryan



Ultimate tour bus from New Jersey

Joe Ryan



Sea of humanity in the Silver Bowl

Karen Wils



Healy gives the "thumbs up" in Vegas

Kriss Wilson



Deadheads packed into UNLV's Silver Bowl

Karen Wilson

Scenes from Summer Tour 1992



Jammin' in the shade at Giants

Joe Ryan



Busted in Vegas

Kriss Wilson



Sing a tune for us Phil!

Joe Ryan



Steve Miller jammin' at RFK

Tim Ashbridge

5/19/92
CAL EXPO
SACRAMENTO, CA

Cold Rain & Snow
Little Red Rooster
Althea
Queen Jane Approximately
Tennessee Jed
Let It Grow

China Cat Sunflower >
I Know You Rider
Looks Like Rain
Way to Go Home
Terrapin >
Jam (Spanish Jam hints) >
D>S>
Miracle >
Black Peter >
Sugar Magnolia

Baba O'Riley* >
Tomorrow Never Knows*
* first time played



5/20/92
CAL EXPO
SACRAMENTO, CA

Jack Straw
Bertha
Walkin' Blues
Brown Eyed Women
Desolation Row
Stagger Lee
Promised Land

Box of Rain
Truckin' >
Crazy Fingers >
Saint of Circumstance >
D>S>
The Other One >
Wharf Rat >
Around & Around
U.S. Blues

5/21/92 (FM Broadcast)
CAL EXPO
SACRAMENTO, CA

Touch of Grey
Wang Dang Doodle
Row Jimmy
Me & My Uncle >
Maggie's Farm
Bird Song

Scarlet Begonias >
Fire on the Mountain >
Estimated Prophet >
He's Gone >
D>S>
Watchtower >
Standing on the Moon >
Lovelight

Gloria



Summer Set Lists

1992

Cal Expo

thru

Buckeye Lake



5/29/92 †
SILVER BOWL - UNLV
LAS VEGAS, NEVADA

Mississippi Half Step
Walkin' Blues
Peggy-O
Black Throated Wind
They Love Each Other
Memphis Blues
Jack-A-Roe
Promised Land

China Cat Sunflower >
I Know You Rider
Looks Like Rain
Crazy Fingers
Playing in the Band >
D>S>
All Along the Watchtower
China Doll
Sugar Magnolia

The Weight

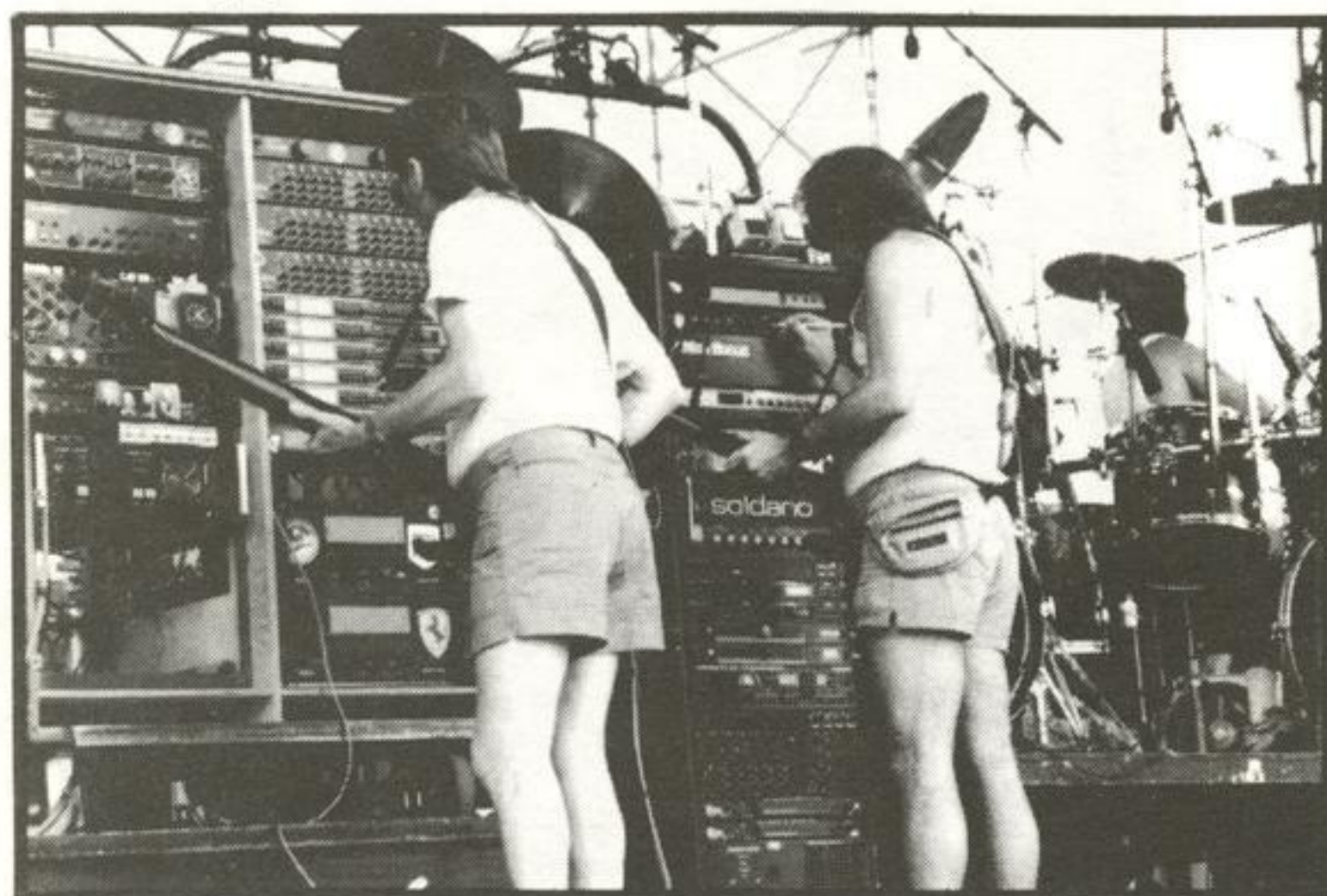
(† = Steve Miller Band Opened)

5/30/92 †
SILVER BOWL - UNLV
LAS VEGAS, NEVADA

Jack Straw
Sugaree
Wang Dang Doodle
High Time
Maggie's Farm
Cumberland Blues
Cassidy
Don't Ease Me In

Eyes of the World
Way to Go Home
Truckin'
Smokestack Lightning
Terrapin Station
D>S>
Los Torros (Spanish jam)
I Need a Miracle
Standing on the Moon
One More Saturday Night

Knockin' on Heaven's Door



Tuning up in Vegas

Karen Wilson

6/11/92
KNICKERBOCKER ARENA
ALBANY, NY

Bertha
New Minglewood Blues
Row Jimmy
Queen Jane Approximately
Dire Wolf
Beat It On Down The Line
Loose Lucy
Music Never Stopped

Foolish Heart
Playin' in the Band >
Uncle John's Band >
D>S>
I Need a Miracle >
Wharf Rat >
Around & Around

Quinn the Eskimo



6/12/92
KNICKERBOCKER ARENA
ALBANY, NY

Jack Straw
Sugaree
Mexicali Blues
Maggie's Farm
Brown Eyed Women
Black Throated Wind
New Speedway Boogie
Promised Land

Scarlet Begonias >
Fire on the Mountain >
Scarlet Begonias
Way to Go Home
Truckin' >
Smokestack Lightning >
D>S>
Last Time >
China Doll >
Sugar Magnolias

Attics of My Life



6/14/92 †
GIANTS STADIUM
E. RUTHERFORD, NJ

Shakedown Street
Walkin' Blues
Candyman
Desolation Row
Jack-a-Roe
Picasso Moon
Don't Ease Me In

Samson & Delilah
Ship of Fools
Way to Go Home
Corrina
D>S>
Spoonful* >
The Other One* >
Morning Dew*

Baba O'Riley >
Tomorrow Never Knows

*w/ Steve Miller on guitar



6/15/92 †
GIANTS STADIUM
E. RUTHERFORD, NJ

Hell in a Bucket
Sugaree
The Same Thing
Tennessee Jed
Paint My Masterpiece
Bird Song

Box of Rain
Saint of Circumstance >
So Many Roads >
Terrapin Station >
D>S* >
I Need a Miracle*
Standing on the Moon* >
Throwing Stones >
Not Fade Away*

Knocking on Heaven's Door*
*w/ Steve Miller on guitar



6/17/92
CHARLOTTE COLISEUM
CHARLOTTE, NC

Touch of Grey >
Greatest Story Ever told
West L.A. Fadeaway
Mama Tried >
Big River
Jack-a-Roe
It's All Over Now
Deal

China Cat Sunflower >
I Know You Rider
Way to Go Home
Estimated Prophet >
D>S>
The Wheel >
Black Peter >
Good Lovin;

U.S. Blues



5/23/92

**SHORELINE AMP.
MOUNTAIN VIEW, CA**

Hell in a Bucket >
Sugaree
Minglewood Blues
Candyman
Cassidy
Loose Lucy
Music Never Stopped



Box of Rain
Women Are Smarter
Ship of Fools
Playin' in the Band >
Uncle John's Band >
D>S>
The Wheel >
Stella Blue >
One More Saturday Night

Knockin' on Heaven's Door



5/31/92 †

**SILVER BOWL - UNLV
LAS VEGAS, NEVADA**

Help on the Way >
Slipknot >
Franklin's Tower
Minglewood Blues
Must've Been the Roses
Queen Jane Approximately
Bird Song
Picasso Moon



Scarlet Begonias >
Fire on the Mountain
Women Are Smarter
So Many Roads
Saint of Circumstance >
He's Gone
D>S>
Attics of My Life* >
Spoonful* >
The Other One* >
Morning Dew*



Baba O'Riley* >
Tomorrow Never Knows*
*w/ Steve Miller



Vince at Star Lake

Steve Deems

5/24/92

**SHORELINE AMP.
MOUNTAIN VIEW, CA**

Shakedown Street
Same Thing
Dire Wolf
Masterpiece
Loser
All Over Now (with new
Foolish Heart trippy intro)

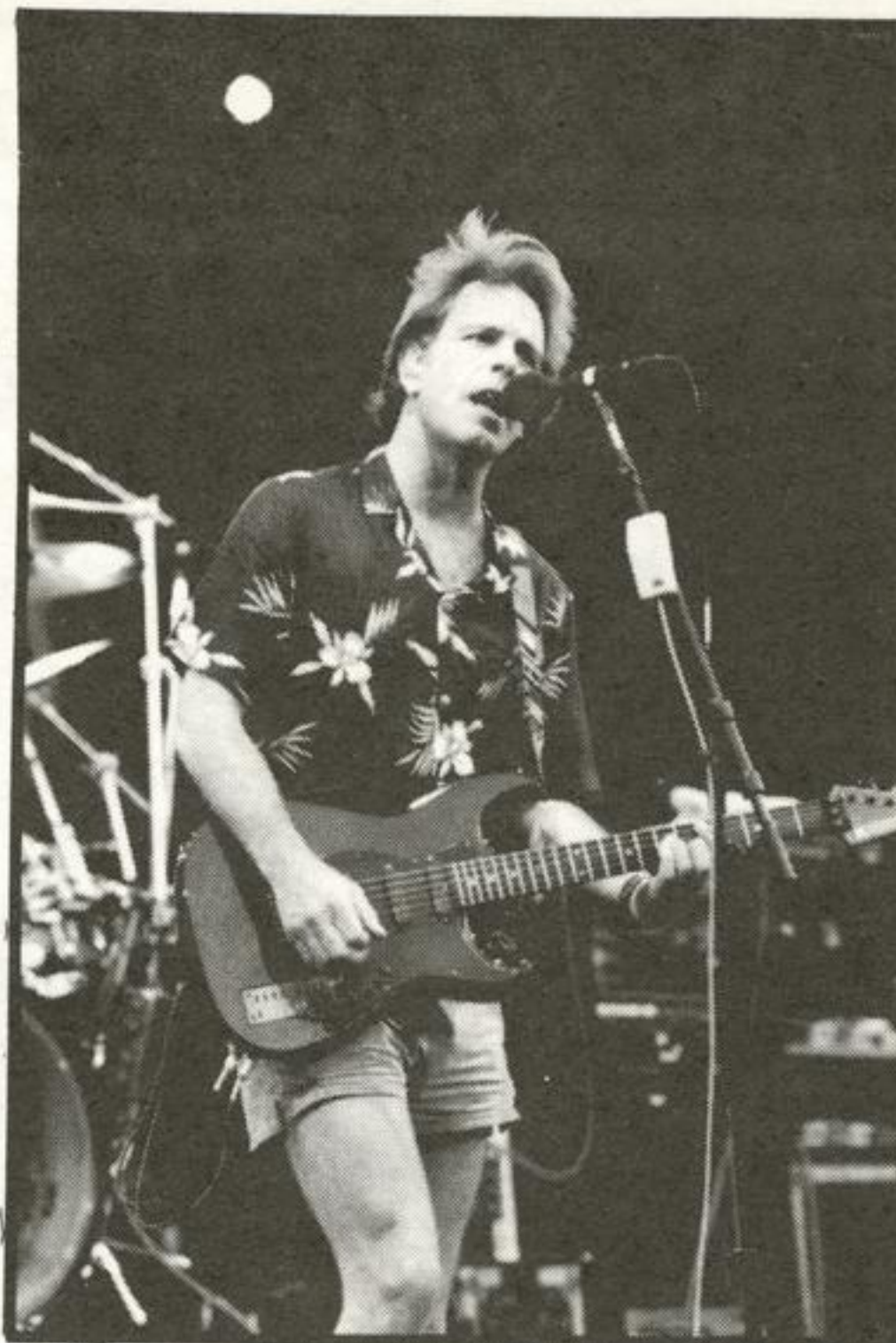


Eyes of the World >
Samson & Delilah
So Many Roads
Way to Go Home
Corrina >
Jam >
D>S>
The Last Time >
Morning Dew

Johnny B. Goode



RFK



Tim Ashbridge

5/25/92

**SHORELINE AMP.
MOUNTAIN VIEW, CA**

Let the Good Times Roll
Feel Like a Stranger
West L.A. Fadeaway
Mexicali Blues >
Big River
Tom Thumb's Blues
Tennessee Jed
Picasso Moon



Victim or the Crime >
Iko Iko
Spoonful >
New Speedway Boogie
D>S>
Throwing Stones >
Attics of My Life* >
Not Fade Away



Baba O'Riley >
Tomorrow Never Knows
*first on West Coast
since 1970

6/8/92

**RICHFIELD COLISEUM
RICHFIELD, OHIO**

Feel Like a Stranger
Loser
Little Red Rooster
So Many Roads
Tom Thumbs Blues
Black Throated Wind
Don't Ease Me In



China Cat Sunflower >
I Know You Rider
Crazy Fingers (PA problems) >
Corrina
D> (w/ Dear Prudence hints) S>
Dark Star > (first verse only)
Last Time >
Stella Blue >
Sugar Magnolia
U.S. Blues



6/9/92

**RICHFIELD COLISEUM
RICHFIELD, OHIO**

Cold Rain & Snow
Wang Dang Doodle
Peggy-O
Me & My Uncle >
Big River
Stagger Lee
Cassidy
Deal



Jam >
Victim or the Crime
Ship of Fools
Way to Go Home
Eyes of the World >
D>S>
Watchtower
Black Peter >
Lovelight

Brokedown Palace

6/18/92

**CHARLOTTE COLISEUM
CHARLOTTE, NC**

Feel Like a Stranger
Peggy-O
Little Red Rooster
Althea
Tom Thumb's Blues
Let It Grow



Women Are Smarter
Eyes of the World >
Looks Like Rain >
He's Gone >
D>S>
Dark Star (instrumental) >
Watchtower >
Morning Dew

Satisfaction

GRATEFUL DEAD TOUR DATES

August 22, 23

August 25, 26, 27
September 9, 10, 11
September 13, 14, 15
September 17, 18, 19*
21, 22, 23
September 25, 26*, 27
29, 30, 10/1

Third Decadenal Field Trip
Oregon County Fair, Veneta, OR
Shoreline Amphitheatre, Mtn. View, CA
Capital Center, Landover, MD
Spectrum, Philadelphia, PA

Madison Square Garden

Boston Garden

*Rex Foundation Benefit shows



Hotline Numbers:

East Coast: (201) 744-7700* Mail Order: (415) 457-8457
West Coast: (415) 457-6388 Mail Order Problems: (415) 457-8034

*note: this a new East Coast Hot Line number

Set Lists, cont.



6/20/92

RFK STADIUM WASHINGTON, DC

Cold Rain & Snow
Wang Dang Doodle
Friend of the Devil
Mexicali Blues >
Maggie's Farm
Row Jimmy
Picasso Moon
Tennessee Jed
Promised Land



Corrina >
Crazy Fingers
Playing in the Band >
Uncle John's Band >
D > S >
Shenandoah instrumental >
Casey Jones* >
Throwing Stones >
One More Saturday Night**

Baba O'Riley >
Tomorrow Never Knows**
*1st since 11-2-84
**w/ Steve Miller
Bruce Hornsby played
accordion the entire show



6/25/92

SOLDIER FIELD CHICAGO, IL

Bertha
Greatest Story Ever Told
West L.A. Fadeaway
Me & My Uncle >
Big River
Ramble on Rose
Paint My Masterpiece
Brown Eyed Women
Music Never Stopped



Iko Iko*
Good Morning Little Schoolgirl**
Way to Go Home
Saint of Circumstance
He's Gone >
D > S >
The Wheel
So Many Roads
Lovelight**

Gloria**

* w/ Steve Miller on guitar
** w/ Steve Miller on guitar
and James Cotton on harp



Tim Ashbridge

Jerry & Bruce at RFK



6/26/92 † SOLDIER FIELD CHICAGO, IL

Hell in a Bucket
Peggy-O
The Same Thing
Loose Lucy
Mexicali Blues >
Maggie's Farm
Tennessee Jed
Picasso Moon

Corrina >
Playing in the Band >
Uncle John's Band >
D > S >
I Need a Miracle >
Wharf Rat
Throwing Stones >
Not Fade Away

The Weight

6/28/92 DEER CREEK NOBLESVILLE, IN

Help on the Way >
Slipknot >
Franklin's Tower
Wang Dang Doodle
Tom Thumb's Blues
To Lay Me Down
El Paso
New Speedway Boogie >
Smokestack Lightnin'

China Cat Sunflower >
I Know You Rider >
Estimated Prophet
Way to Go Home >
D > S >
The Last Time >
China Doll >
Around & Around

Casey Jones



6/22/92

STAR LAKE AMP. BURGETTSTOWN, PA

Jack Straw
Loser
Walkin' Blues
Must've Been the Roses
Queen Jane Approximately
Ramble on Rose
Beat It On Down the Line
Deal

Scarlet Begonias >
Fire on the Mountain
Victim or the Crime >
Dark Star > (second verse only!!!)
D > S >
Spanish Jam >
The Other One >
Stella Blue >
Going Down the Road Feeling Bad >
Around & Around

Knockin' on Heaven's Door



6/23/92

STAR LAKE AMP. BURGETTSTOWN, PA

Help on the Way >
Slipknot >
Franklin's Tower
Minglewood Blues
Stagger Lee
Black Throated Wind
Big Railroad Blues
Memphis Blues
New Speedway Boogie

Truckin' >
Spoonful >
So Many Roads
Way to Go Home
Corrina
D > S >
The Last Time >
Standing on the Moon >
Sugar Magnolia

Brokedown Palace



6/29/92

DEER CREEK NOBLESVILLE, IN

Feel Like a Stranger
Althea
Little Red Rooster
So Many Roads
Desolation Row
Deal

Box of Rain
Victim or the Crime
Ship of Fools
Corrina >
D > S >
The Other One >
Stella Blue >
Sugar Magnolia

Brokedown Palace



Mr. Spock at Star Lake

Steve Leems

7/1/92

BUCKEYE LAKE HEBRON, OH

Touch of Grey >
Greatest Story Ever Told
Stagger Lee
Paint My Masterpiece
Brown-Eyed Women
Picasso Moon
Bird Song
Promised Land

Saint of Circumstance
Midnight Hour*
West L.A. Fadeaway*
Truckin'* >
jam* >
Spoonful* >
D > S >
I Need a Miracle >
Wharf Rat >
Lovelight

Baba O'Riley >
Tomorrow Never Knows
*with Steve Miller and Norton Buffalo



Jammin' at Vegas

Karen Wilson

Who said the Dead is dying?

BY GREG KNOT
CHICAGO TRIBUNE

CHICAGO

In an interview last October, one of the leaders of the world's most popular rock band said the Grateful Dead's long, strange trip from hippies to millionaires was winding down.

"We've been running on inertia for quite a long time," Jerry Garcia told Rolling Stone magazine. The band members, he added, needed "to construct new enthusiasm for ourselves, because we're getting a little burned out."

Many Deadheads concluded that Garcia wanted out. But in an interview in Chicago a few days ago, the band's other principal songwriter and singer, Bob Weir, brushed off the assertion that the Dead is dying.

"Since Garcia's remarks, we've undergone maybe two or three more ebbs and flows in our creative process," Weir says, relaxing in his hotel suite. "I think he was speaking out of a temporary angst. You can never push the bounds of your art or your music enough. You can get a good roll going and it feels swell, but there's always another hill to get over. If they caught him two months later, it would have been the reverse. And two months after that, it would've been the same old story. We just have to live with it."

What about band?

So Garcia was speaking for the whole band? "We all feel it, but we get through it. How? We tough it out. How does a writer get through writer's block? He toughs it out."

The Dead has been toughing it out to the tune of up to \$1.5 million a night — the band's gross revenue from a recent concert at Giants Stadium in East Rutherford, N.J. In a recent survey, the band had the top seven concert grosses of any band in America during May and June. Over two nights at Chicago's Soldier Field recently, the sextet played to more than 100,000 fans.

Not bad for a band that has had exactly one Top 10 hit in 27 years and releases studio albums about as often as a Democrat gets elected president.

The core of the band — Weir, Garcia, bassist Phil Lesh and drummer Bill Kreutzmann — has been together since early 1965. Drummer Mickey Hart joined in 1967.

"We've learned our instruments, we've learned each other," Weir says. "We've reached a level of artistic intimacy that hardly anyone ever gets to enjoy. It'd be stupid to walk away from that."

Disappointments

The Dead has suffered its share of disappointments, heartache and, to use Garcia's word, "inertia."

The death of keyboardist Brent Mydland in 1990 from drug and alcohol abuse was a major blow, and Garcia barely survived his own eight-year bout with heroin.

"God knows, we tried to help them," Weir says. "We went and hammered on Garcia, but he didn't do anything until he was ready. We went and hammered on Brent. He didn't do anything, and he died."

In hiring Vince Welnick to replace Mydland, the band recognized that it would take more than just an accomplished musician and singer to fill the void.

"One thing we didn't want to do is get someone a lot younger than us, who hadn't had a chance to work out some of the problems that go with being in a band," says Weir, who at 45 is the second youngest member of the group next to the 41-year-old Welnick. "Otherwise it would land right in his lap — the sudden fame, the money. It's perilous. It happened to all of us so slowly that many of us hadn't had a chance to go all that astray."

Weir is a fitness buff who spent his free time in Chicago jogging along the lakefront — not exactly embodying the image some people have of the Dead as LSD-munching space cadets still living in the '60s.

You can find them in gym

"You'll find, on a given day, four or five of us in the gym," he says. "Most everybody in the band works out. Times change. ... You kind of burn out on drugs after awhile, even if you're not heavy into them. I was done

with LSD a year after I started taking it, and I took LSD willingly the last time in 1966. Then there was experimentation with other stuff, but I've always liked to be self-contained, to enjoy myself without being tied to anyone's or anything's coattails."

The Dead's performances consist of three hours of largely improvised music, which requires each band member to listen and react with split-second precision.

Weir says he's aware that many of the band's newer fans — the ones who have turned the Dead from a long-running cult combo into a stadium act — seem intent on re-creating a drugs-and-tie-dye era they have only read or heard about.

"I don't know what to say to them," he says. "I've always been into enjoying the here and now if I possibly could. I lived through the '60s and I had all the fun I needed to. Then I moved on. I'm trying to get all I can out of the '90s. I am not a nostalgic sort."

To stay out of ruts, he stays busy. He frequently collaborates with outside musicians, including virtuoso bassist Rob Wasserman. He's also heavily involved in the environmental movement. His current project is fighting legislation that threatens one of America's largest remaining stretches of forest, in Montana.

"I've been promising myself as soon as I get done with this specific political issue, I'm gonna hack out a whole lot more time for writing," in preparation for a Dead studio album, which Weir hopes will be recorded next winter.

"I'm starting to feel pretty stale, and suffer behind it. I really need to get some songs out. I've got all kinds of stuff clamoring for attention in terms of songs, musical ideas. And I've got to get back to it. That's what grounds me."

Weir picks Dead's best

CHICAGO TRIBUNE

Bob Weir lists the essential Grateful Dead songs:

"I'd have to choose one of the blues tunes and one of the country numbers that we cover, because those are our roots."

"'Tennessee Jed' is a real good, finite example of a Grateful Dead song, with a fairly rigid structure, but still plenty of room within it to play around."

"'Uncle John's Band' is a little more open, because it will often evolve into something else before returning to the original theme."

"'Playing in the Band' is more open still. That takes us to the highly improvisational."

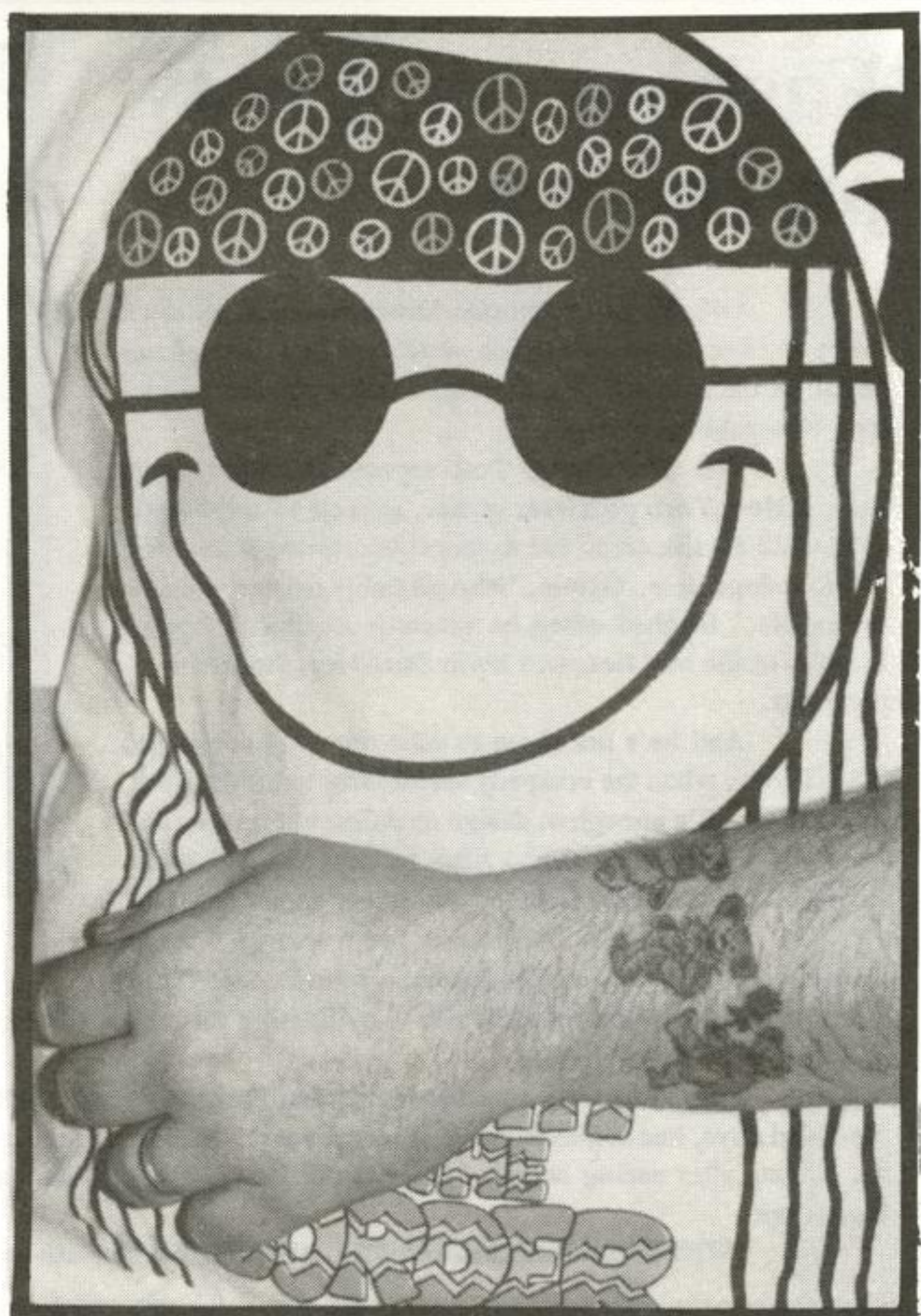
"And then I'd have to choose 'Dark Star,' which is as open as we get. It incorporates 12-tone stuff, jazz. It's the future."

And it's the music that allows him to put up with the big tours and the circus atmosphere they frequently create.

"There's a major band out right now that's doing a note-for-note show and they're doing a two-year tour," Weir says. "Their amount of leeway every night is less than 1 percent. If I was doing that, I'd get about halfway through the tour and then you'd find me in a belltower with a sniper's rifle."



FACTOID
8
Jerry's Kids
Deadhead havens, according to Unbroken Chain, a Grateful Dead fanzine: Bryn Mawr College; Bucknell University; Lehigh University; Stanford University; State University of New York, Binghamton; Syracuse University; University of California, Berkeley; University of California, Los Angeles; University of California, Santa Cruz; University of Colorado, Boulder; University of Minnesota. Source: The Ultimate College Shopper's Guide (Gale Books/Adam Wiles, to be published in August 1992)



John Metzger's arm tattoos at the Cap Center

When many students realized that Grateful Dead guitarist Bob Weir wouldn't be playing at the Power Center Sunday night, they were no longer interested in attending. They didn't seem to be interested in the musician's speech about the plight of the rainforests. All those who did go, however, emerged greatly informed about how to stop deforestation.

In this extremely rare public speaking engagement, Weir was not able to completely overcome his shyness, but he showed great knowledge of this ecological problem. He spoke of the "fracas" over Senate Bill 1696.

In a press conference following the speech, Weir said the bill will "allegedly" protect a million or so acres in Montana and Idaho in exchange for a few million acres which will be harvested by the timber industry. Another four million acres will be reserved for future consideration.

"There are no trees on the million acres left for wilderness," Weir says. "I've talked to the forest service, and they don't talk in terms of trees and ecosystems. Those people are the timber industry. It's all entirely corrupt."

Both Weir and the band have done a lot to raise money and awareness about saving the rainforests in the United States as well as in South America and Malaysia. Through the efforts of benefit concerts, the Dedicated album, and a Gap ad Weir did with jazz bassist Rob Wasserman, a few hundred thousand dollars have been raised.

In addition to his genuine concern, Weir can take advantage of his enormous, religiously devout following of Deadheads who live and breathe by everything he and his band says and does. If Bob Weir says, "Save the Rainforest," people will listen, and do whatever they can.

He said to us, "You are college kids; you're the motivated sort," but that's only partly accurate. True, the lobby of the Power Center was filled with various student-run groups geared toward environmental issues, but many of us only seem to find the energy to completely blow off our responsibilities and head to the Palace Monday and Tuesday night to see the Dead.

At the press conference Sunday, I asked Weir if there was anything he wanted to tell us about the band. "All we've got," he says, "is the nightly news." So here's the report from Monday night.

I had a great time before the show, shopping in the traveling mall out in the parking lot. Where else can you get a steaming plate of spaghetti or a hot veggie burrito for \$2? Deadheads sold hand-made clothes and jewelry, with the proceeds going toward tickets, gas and food to live on while they followed the band.

The deadhead consensus, however, said it was just an average show. It started off strong with "Jack Straw," but much of the night relied on the more obscure tunes like "Loose Lucy" and "The Music Never Stopped." There wasn't much singing along on those tunes except for the lines every one knew: "... for a real good time," and "everybody's dancing."

The second set opened slowly, and included a new song by Phil Lesh which sounded like "Copacabana," but the set ended successfully with "The Wheel" and "Morning Dew." The encore of "Gloria" got the crowd going, but many hoped for something along the lines of "Iko Iko" or "Scarlet Begonias."

1992 TOP CONCERT DRAWS

- Genesis: \$28 million.
- Grateful Dead: \$26.3 million.
- Metallica: \$22 million.
- Hammer: \$14.9 million.
- U2: \$13.1 million.
- Rush: \$12.6 million.
- John Mellencamp: \$11.7 million.
- Neil Diamond: \$11.6 million.
- Van Halen: \$11.5 million.
- Bryan Adams: \$10.4 million.

Source: Pollstar, concert industry newsletter

Come on, admit it —
Weir all Deadheads!

by Andrew J. Cahn Univ. Mich. Daily 3/24/92

Fashion slipknots on the way

OK, all you corporate Deadheads, get set to tie one on! The latest in fashion neckwear is a line of ties based on the artwork of J. Garcia, a noted abstract painter who also dabbles in music.

The Washington Post reports that Stonehenge Ltd., a New York neckwear maker, expects to sell 84,000 of the \$28.50 silk crepe ties to large department stores such as Bloomingdale's. Garcia, "who probably never wore a tie in his life," laughed when he recently received a box of samples of the new ties, said Irwin Sternberg, Stonehenge's president.

And he's not about to start now. According to USA Today, when the company asked Jerry to model them, he declined. It's enough to design neckties, but no way will I actually wear one, he said. Also, he says ties will be the extent of his foray into fashion. No boxer shorts or socks.

The new nooses have been getting lots of exposure. On Good Morning America, Joan Lunden found a way to get the author into his ties -- by draping them on a life-size cutout of the rocker-turned-clothier.

Jerry, who was a student at the San Francisco Art Institute in his pre-Dead days, has begun painting in recent years. Sternberg got the idea for the cravats after seeing some of his artwork last year in a Soho gallery in New York.

"With the introduction of his tie collection, his fans can appreciate



The ties are based on the drawings and paintings of "J. Garcia."

Jerry's visual talent as well as his music," said Michael Gould, chairman of Bloomingdale's.

The eight designs range from vibrant abstract patterns to a more subdued conservative print of orange fish swimming on a navy sea. Another collection of Jerry ties is to be released in November.

Marketing the ties under the name J. Garcia is intended to distinguish them from other Dead-related merchandise, Sternberg said.

New Relix Releases

Review by Bill Melton

Relix Records has released six new compact discs, covering a range of material. They are:

Twilight Dance by Solar Circus. Here's the Triple-A of Dead farm teams. If the majors ever need a new lead guitarist, Mark Diomede is getting some good batting practice. It's best to hear this band live, of course, but this live recording will do. Their second release, *Twilight Dance* offers mostly original material, but it's so Deadly you'll swear you heard the strains of Sugar Mag, or maybe Bertha, in there somewhere. They also do a credible Viola Lee Blues and Swing Low, Sweet Chariot. Buddy Cage of the classic New Riders lineup adds some potent pedal steel.

Nightfall of Diamonds by Tom Constanten. This is Dark Star as interpreted by Mozart. Depending on my mood, I can love this instrumental disc or leave it. There's no doubt it's well done, but it's not for everyone, and it's definitely not party music. T.C. played in the band from 1967 to 1970, contributing mightily to their experimental ventures into the musical ozone. He plays piano on this disc, aided by electronic wizardry on his unique 18-minute Dark Star. The 20 cuts also include Cold Rain and Snow, Friend of the Devil, a mellow Know You Rider, Bid You Goodnight, Whiter Shade of Pale, the Who's



Boris the Spider, the Stones' Goin' Home, several nice classical pieces, a few of his own compositions, and the lovely Ashokan Farewell, a theme for the PBS Civil War series that was played in Richmond recently by its author, Jay Ungar, on the live Garrison Keillor show at the Mosque. I only wish Constanten had included his poignant version of Mountains of the Moon, which he played at Richmond's Kahootz last August during the Gratefully Yours tribute.

Walking By Myself by Johnny Winter. A 1969 live show features the albino blues monster in peak form. Rough, raw, ragged, Winter works through a lineup whose weakest links, oddly enough, are the rock classics -- Johnny B. Goode, All Over Now, and Jumping Jack Flash. But they're still worth the price of admission.

Midnight Moonlight by New Riders of the Purple Sage. No, Buddy Cage is not playing on this acoustic effort. In fact, the only original member here -- aside from three cameos by Dave Nelson -- is John "Marmaduke" Dawson. But the new incarnation makes a strong pass at capturing its easy-going, laid-back, hippie cowboy roots. They resurrect Glendale Train and add a few originals and classics, such as Peter Rowan's Midnight Moonlight (which the J.G. Band played in Hampton last November) and Woody Guthrie's Ballad of the Deportees, and manage to maintain a pleasant flavor throughout. They do miss a pedal steel, though. I wonder if Jerry's free ...

Frank Wakefield and the Good Old Boys. Here we have an old-time bluegrass who's paid his dues. This 1975 live recording features Wakefield, a mandolin wizard, and Dave Nelson (there he is!), but we don't know much else. The liner notes give great background on Wakefield, but almost nothing about the show. Nevertheless, it's good, wailing traditional/progressive bluegrass, with nice tinges of gospel and even classical (!?). Old Smoky, Deep Elem (not Elm) Blues, New Camptown Races (a classic that Wakefield wrote), and more NRPS tunes than the Riders themselves: Glendale Train again, Panama Red, and their signature Dim Lights, Thick Smoke.

Relix Sampler #4. And if you'd rather graze before dining, this has some Winter, some Circus, lots of Constanten, and bits of Commander Cody, Flying Burritos and a few others.

5th Annual Merle Watson Festival

April 23-25, 1992

Review by Bill Kramer

The annual Merle Watson Memorial Festival is held every spring on the beautiful campus of Wilkes Community College, in Wilkesboro, North Carolina. The festival is hosted by Living American Treasure (a title given by our government) and acoustic guitar legend Doc Watson to keep the memory of his son Merle alive. Merle, whose life was tragically cut short in a farming accident, and Doc were known to fans of acoustic and bluegrass music as one of the mainstays of the summer festival circuit, as well as performing concerts at halls throughout the country. Their virtuosity and relaxed, down home manner was appreciated by fans and fellow musicians alike, so when the idea for an annual memorial festival was brought to Doc's attention, he had a wealth of friends to call on.

In just five short years, this festival has become known for its big-time, but eclectic bill, that rivals even Telluride for musical diversity and brilliance. A short list from past festivals includes Bill Monroe and his Bluegrass Boys, Hot Rize, Newgrass Revival, Emmylou Harris, John Hartford, the David Grisman Quintet, Normon Black, Michelle Shocked, and the Seldom Scene.

This year's festival was the best yet. It opened on Thursday, April 23 with evening appearances by Chet Atkins, the Nitty Gritty Dirt Band, and of course, Doc Watson. This special opening night of the festival was to honor Doc's good friend, Bill Young, who played a big part in making the event an annual affair.

Friday featured a great set of bluegrass from the Del McCoury Band featuring David Grisman, with tunes from Grisman's acclaimed *Home is Where the Heart Is* double-disc set. The next highlight was a beautiful hour of music by Ricky Scaggs and Doc. Playing only guitars with no other accompaniment, this set borrowed from the tradition of Bill and Charlie Monroe, Doc and Merle, and more recently Rice and Skaggs. Next up, was an all-star jam featuring Skaggs, Tony Rice, Peter Rowan, Jerry Douglas, Mark O'Connor and Doc. Hot licks and featured solos were the order of the hour as they romped through *Midnight Moonlight*, *More Pretty Girls than One*, and several other bluegrass standards.

Saturday's highlights included solid sets from the Tony Rice Unit, the Nashville Bluegrass Band, Alison Krauss and Union Station, and the Seldom Scene (with John Starling returning as a permanent member of the band). However, the most excitement was caused by the appearance of Bela Fleck and the Flecktones. Bela is renowned for his innovative banjo performances, incorporating such diverse influences as bluegrass, jazz, funk, classical, and reggae. Garcia has cited him as his favorite banjoist and asked him to sit in with JGB during a set at the Greek Theatre a few years ago. By the end of their hour-long set, the Flecktones had even the most hard-core bluegrass fans digging this strange, exotic music. If you enjoy jazz you might want to check these guys out, particularly in a small venue.

Sunday's finale had several high points, including an appearance by Carl Jackson, John Starling and the Nash Ramblers (Emmylou's band). They did most of the tunes from their Grammy-winning disc, *Spring Training*. Emmylou joined them for the last half-hour of their set, contributing harmony vocals. Next up, Emmylou and the Nash Ramblers did a fine ninety minute set. The tunes included a generous mix from her live disc from the Ryman Auditorium in Nashville, as well as old favorites like the Carter Family's *Gold Watch and Chain*, and *Luxury Liner*. The Nash Ramblers were led by the great fiddler/mandolinist Sam Bush (formerly of Newgrass Revival as well). I've never seen Emmylou more animated or relaxed than she was this day, she seemed to be having a great time.

The next act was an all-star band featuring Sam Bush, Bela Fleck, Mark Schatz, Tony Rice, Mark O'Connor, and Jerry Douglas. These guys all play on each other's records as well at various festivals throughout the country, so they play with abandon and confidence when they turn up together. This is certainly an advantage in attending such affairs, where great players get to interact. It was great to hear Sam Bush and Bela Fleck play together again, as Bush said, Bela hadn't forgotten his bluegrass licks!

David Grisman Quintet took the stage soon after and played about eighty minutes, with highlights including *Grateful Dawg*, and a half-hour work-out of *Arabia*. Grisman is famous for rehearsing, and it was evident

that this bunch had done their share of woodshedding! They delivered their material with ease, and the crowd truly enjoyed them.

An all-star jam with Doc Watson and practically everyone that was backstage closed a super week-end of music. This is an example of how to run a festival the right way; excellent sound, good food prepared and served in huge amounts by local civic groups, enormous tents housing cds, tapes, instruments and T-shirts, friendly people, and best of all, fine musicians. Most of the festival was video-taped by North Carolina public television, so a lot of this should turn up next fall during PBS' fund drive. Catch it if at all possible!



Joe Ryan

The Presidential Season At A Glance

By R. Marc Fast

Things are starting to look interesting in the current battle for the oval office. The latest polls put Bush, Clinton, and Perot in a virtual dead heat in the 1992 pennant race. Our politicians play so many games that I think baseball terminology is rather appropriate. The biggest acquisition of the season thus far has been the Clinton camp's selection of Senator Albert Gore, Jr. of Tennessee as the Democratic party's on-deck hitter. In Gore, Clinton has signed a player with a proven concern for environmental and social issues, not to mention a personable wife to compliment Hillary. How long before we hear what must be an inevitable campaign slogan - "Tipper canoe and Hillary too!"

Meanwhile, back in the defending champion's dugout, the Republican party's chief sleaze is preparing to bat. Floyd Brown, author of the infamous Willie Horton ads back in the '88 series has brought Jennifer (star magazine fodder) Flowers out of the Bullpen to take the mound in T.V. ads featuring a 900 number that viewers can call (for a mere \$4.99 a crack) to hear tapes of Clinton's alleged "intimate" conversations with Flowers. Making a slim 50% profit on the venture, Brown says he will plow it into more ads. The Bush team disavows any connection whatsoever with Brown. And I'm sure they'll do anything possible to stop Brown's venture. Yeah, right, and while Bush's son (coincidentally the owner of a major league franchise) is making news by firing the manager of the Rangers, Big George's pinch hitter Danny Boy is Dreading the thought of any barnstorming tours through Idaho after being struck out by a twelve-year-old who could really pitch the ol' potato (or is it potatoe?)

The biggest story has been the rapid ascent of Ross Perot, Texas Billionaire computer entrepreneur from the sandlots to the Major Leagues with nary a pause at the Minor League Level. With a mega-bankroll and expert coaching, he has really put some spice into the race. Relying on volunteers to gather signatures, he looks to make the all star ballot in every state sooner or later. He has yet to pick his battery mate, not to mention announced his line up on the issues. Could be a replay of the '88 series - say a lot yet say nothing. He could be a home run hitter or maybe he hits a lot of fly balls that get caught at the warning track. We'll see how he bears up in the stretch run following the all star break, Mr. November?

I hope that since I mentioned voter registration in the last issue, some folks have gone out and registered. Think your vote makes a difference in a presidential election? In 1880, Garfield won the presidency by 7,023 votes out of a total of almost nine million votes. This is an important election in that we have the opportunity to avoid a possible future Quayle presidency. Scary? You bet!! VOTE!!!!

STEPHANIE E. JENNINGS



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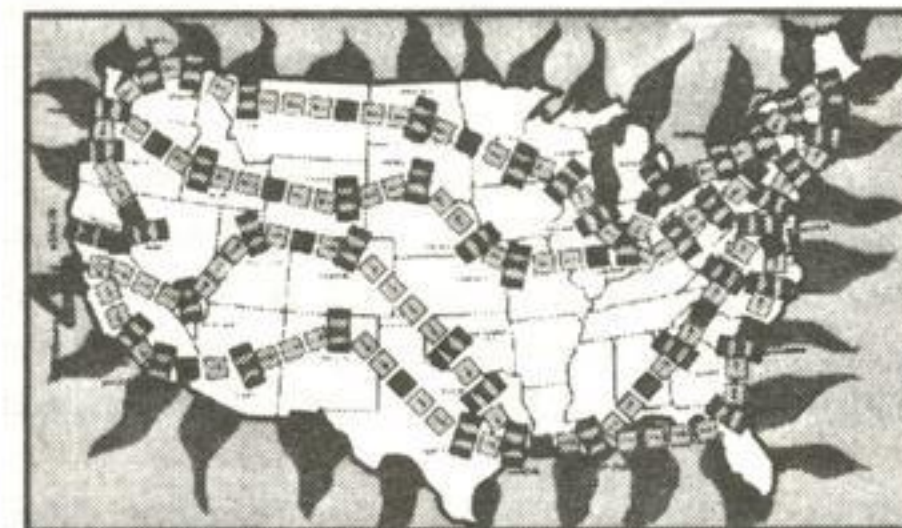
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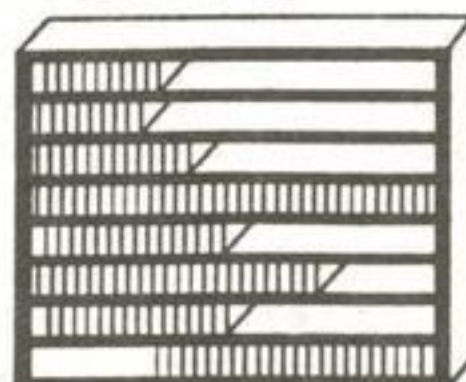
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A dense collage of numerous Virginia license plates arranged in a grid-like fashion. The plates feature various humorous phrases, names, and words, such as "DEAD", "SUGAR WAG", "BE KIND THEN RECYCLE", "JT STRAN", "SCARLTZ", "SUGARE", "ICE IX", "IM DEO", "DARKSTR", "WRE-RAT", "RIPPLE", "TRIPPIN", "IM DEADZ", "S-DYDRM", "AIKO 9", "HRZHNDL", "TOAC JED", "WEIRWOOD", "OKSTAR", "TERP STA.", "KRYPTCL", "GARCIA", "BARIERL", "HES GONE", "DEDHED", "IKO", "HEY NOW", "CARA LSR", "SUDEARD", "SHKDOWN", "LOVLITE", "IM DEAD", "CONF NUM", "WORLOY", "CC RIDER", "BE DEAD", "WARF RAT", "HI TIME", "TGLRS 5", "RNDNRND", "PHL-ZNE", "AIKO", "DUPREE", "ST-STPHN", "ROW JMY", "BERTHA", "UNBROKN", etc. The plates are of various sizes and orientations, creating a complex visual pattern. Some plates have additional markings like "FLORIDA" or "NORTH CAROLINA". The overall theme is humor and wordplay.

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Video

- * Dead, Airplane & CCR at Woodstock
- * Garcia scuba diving in Hawaii
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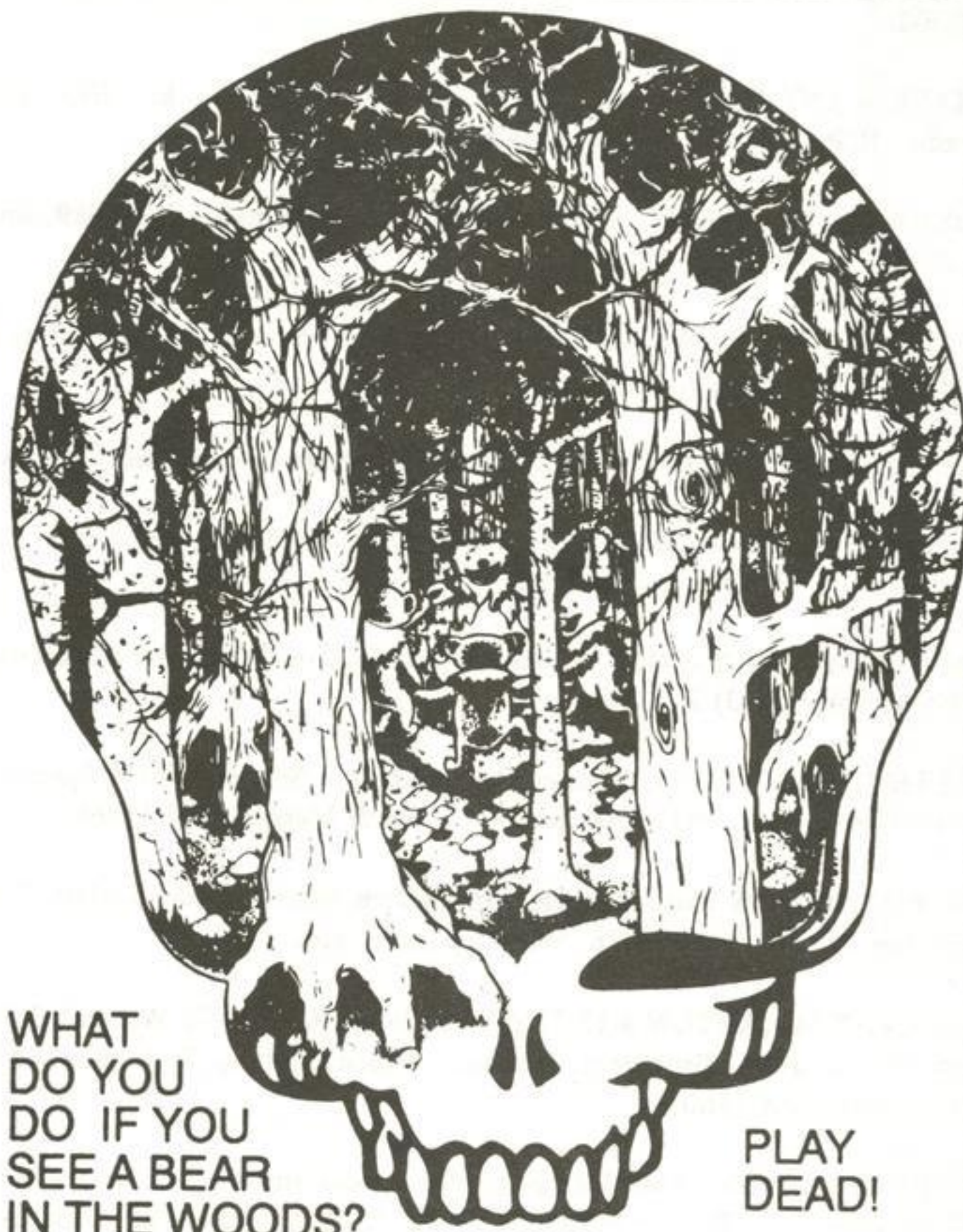
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LET'S TRADE!! Fast, reliable beginner. 35+ some HQ SBD's. Seeks more HQ. Frances, 619 Mountain Ave., Bound Brook, NJ 08805.

PLM (BETA) or DAT-48k O.K. Need Sept. & Oct. 83s. Digitals & others. Have 1000 hrs. Dave Dimartino, 3601 E. Wyoming Ave. #144, Las Vegas, NV 89104. (702) 457-9119 if you want to call me!!

HAVE 1000 hrs. + mostly non-dead. Want Van, Tom Waits, Oregon Zappa, Rads, Bluegrass, African folk, Cockburn, Prine, Drums-Space. Pat Woods, 4 Crescent St., Hicksville, NY 11801.

SEEKING LIVE Hornsby at Jones Beach, NY summer 91'. Hi-qual., Lots to offer. John Suter, 87 Thomas St., Brentwood, NY 11717.

NEED NEW POTATO Caboose and non-Dead. Have 900 hrs Dead. 350 others. Joe, 1009 Winsford Rd, Towson, MD 21204.

LOOKING FOR 3-16-92 and 3-17-92. PLEASE!! PLEASE!! I'll send my list. SABES, 4555 MacArthur Blvd., #G1, Washington, DC 20007.

GD 4-24-70, 3-8-70, 5-3-70, 4-4-71, 8-19-70. Send all lists to Paul Steinberg, 67 Lawson Ave. E. Rockaway, NY 11518.

DOES ANYONE HAVE: 7-28-73, 12-30-77, 6-5-80, 10-6-77, 11-24-79, 3-25-83, 3-26-83, 12-8-90, 4-27-91, 6-28-91 -- Many HQ boards to trade. John Berg, 11471 W. Powers Pl., Littleton, CO 80127.

GREENBELT MARYLAND AREA DEADHEADS. Get in touch!! Randy Schechter 55 J Ridge Rd., Greenbelt, MD 20770.

OTHER ONES! Need HI-Quality non-Dead to add to collection. 100+ hrs. of Dead & Non-Dead to trade. Bill S., P.O. Box 3228, S. Attleboro, MA 02703.

HAVE/WANT Planet Drum, Pre-'75, SBDs. Have 300+ hrs. HQ GD to trade. JCP, 1151 George Rd, Meadowbrook, PA 19046.

5000 HRS. TO TRADE. Need 3-20-71. Morrie Schaller, Box 989, Iowa City, IA 52240-0989.

RELIABLE TAPER W/ over 600 hrs. Love to trade with anyone. Dave, 20 Michael Ct, Bethpage, NY 11714.

BE CAREFUL BE PEACEFUL. These are strange times in which we live.

WANT HQ, LO-Gen SBD DEAD/JGB, Large collection, Dead & others. Ritter, POB 47, Epping, NH 03042.

ANY TAMPA BAY AREA UC readers out there? Call me & let's talk Dead! Dan Murphy, (813) 254-8404.

ATTENTION TRADERS: Have Over 1000 hrs. Soundboards A Specialty. Send lists to: Bob, 1635 Larkspur Ave., North Merrick, NY 11566.

ONE SHOW gets custom labels from recent tours. Lists to SDP, 7444 Perkins, Kinsman OH 44428. Write for more info.

DEAD AT SCRANTON 4-13-71 & Lewisburg, PA 4-14-71 Wanted!! 2,000 hrs. Dead, JGB, Bromberg, Jorma. Bruce Kaufer, P.O. Box 3456, Greensburg, PA 15601.

NEED HQ DEAD. Your lists gets mine. Does anyone have video of 12-31-85 telecast?? Darrell & Donna Crick, 2521 Kingston Pike, Apt. 701, Knoxville, TN 37919.

CHRISTIE-BIRD! Happy 30th Birthday! I hope the next 30 will be as fantastic as the last three.

LOOKING FOR BUCKEYE '91. Will send blanks! Leigh Anne Worrell, 3145 Hogan Circle, Roanoke, VA 24014.

CRISPY SBD'S?? Quality Oriented Trader of GD Seeks the same thing. B. Young, 128 NE 56th, Newport, OR 97365.

JAMAICA 1982. Have Dead and Bobby. How about the rest?? Christopher, P.O. Box 2161, Fond du Lac, WI 54936.

I'M HERE FOR WHOEVER wants them. HQ Logen, 200 tapes-fast & reliable. Let's Go! I'm waiting!! Kenneth J. McAvoy, 984 E. Main St, Riverhead, NY 11901.

HOWDY!! NEED SOME HQ SBD'S. All years. Gratefully appreciate any help. Anthony Pflum., P.O. Box 1295, Appleton, WI 54912.

LOOKING TO TRADE WITH HEADS on Long Island. Bob, 256 Rocky Point Rd, Sound Beach, NY 11789.

DAT HEADS - LET IT FLOW. Send Lists. Michael Niven, 875 Chatfield Rd, Aspen, CO 81611.

BOB MARLEY and or PETER TOSH, SBD's. Have mucho to trade. JPB 451 W. Melrose Ave., Apt. 408, Chicago, IL 60657.

HEY NOW!! Dependable trader with 370 hours and honest list. New deck. Kevin, 5100 Glendora Drive, Powder Springs, Georgia 30073.

HIGH QUALITY 6-12 Albany. 6-14 & 15 Giants, and 6-20 RFK (WOW) wanted. Have 600 audio, 100 video hrs to trade. Bob, 60 Wyatt Rd, Garden City, NY 11530. (516) 747-3040.

LEGALIZE MARIJUANA!!! For more info. write to: Pittsburgh Norml, P.O. Box 4839, Pgh., PA 15206.

DOES ANYONE HAVE JGB 7-26-80 Asbury Park?? Please help! Lots to trade, Jesse Landis, 940 Driver Ave, Landisville, PA 17538.

HAVE 2500 HRS. & 2 NAKS. Want 3-30-73, 11-14-73, 10-25-71 SBDs. Floyd, Tull. Chris Reading, 11728 Caminto Corriente, San Diego, CA 92128.

SEARCHING FOR SPRING/SUMMER '92 tapes. SBD/Hi-Qual. only please. Especially Hampton, Cap Centre, RFK. Roger after 6:00 p.m. (804) 672-6324.

STILL LOOKING FOR A SOUNDBOARD OF 10-9-84 Worcester. 750+ hrs. to trade. Phil, 945 Broadway Rd., Dracut, Mass. 01826.

FUN MAN, VETERAN TOURHEAD, TEMPORARY JAILBIRD would like to hear from fun ladies. Robert Levin, #167831, P.O. Box 5000, Mountain City, TN 37683-5000.

CONCERNED ABOUT CORPORATE AIR POLLUTERS?? Poisoning our air with unhealthy chemicals? Think globally, act locally - stop smoking cigarettes indoors! Aiko!

HAVE 50 HRS Dead. Want Dead, Blues Traveler, Allmans, and Spin Doctors. Loose Lucy, 3 Edgemere Terrace, Kinnelon, NJ 07405.

SET UP LIKE A BOWLING PIN. Need Deadheads to send tape lists & write Michael King, #229842, ACSN-NSP, P.O. Box 2300, Newark, NJ 07114.

TAPE TRADERS: Have 200+hrs. GD. Your lists gets mine. Vaughn Melson, Mercersburg Academy, Mercersburg, PA 17236.

GRATEFUL BASS PLAYER in Virginia Beach looking for Good Musicians to Jam and write with. Will Highton, 3739 DuPont Cr, Va. Beach, VA 23455.

DEADHEADS- CAN YOU HELP a LOST SAILOR find his '91 Giant Stadium shows?? Tapes went overboard! Chris Sandell, USS Safeguard, ARS-50, FPO-AP 96678-3221.

LOOKING FOR 1972-1973 East Coast Shows. Larry Depalma, Box 146-D, Ackley Road, Millville, NJ 08332.

LOOKING FOR LOW GEN. SBDs. Dead/Non-Dead 3000 hrs. to trade. Jim 9007 Prestondale, Richmond, VA 23294.

WANTED: NASSAN & GIANTS '92. Plenty to trade. Tom Whiteford, 48 Franklin St., Brentwood, NY 11717.

LOOKING FOR LOUISVILLE 7-6-90!!! Is Help on the Way?? JH Woelper, P.O. Box 485, Riderwood, MD 21139-0485.

HEY NOW SUMMER'S HERE and the time is right. Let's keep the scene clean. CLEAN UP AFTER YOURSELF!! DON'T LITTER!!!!

BIG STEVE OF DARKSTAR, Let's stay dedicated from the creepy alligator in the north Georgia sun.

TAPERS TICKET - Tape cases that hold 100 to 1000 tapes, CD's, Videos. Send name & address to 118-F Victoria Ct., Greenville, NC. 27834 for a brochure & order form.

A FRIEND OF MINE TAPED 8 shows of Spring Tour and will be sending 1st generation copies soon. If anyone's interested, please let me know. Jamie Sims, 16625 Birmingham Hwy, Alpharetta, GA 30201.

TOO MUCH OF EVERYTHING is just enough!! Have 2000 hrs. Seeking SBDs. Lazy Lightning, 2300 Superior Ave, Venice, CA 90291. Let the music play!!

WHO'S GOT HOT-LANTA?? Dependable trader with 375 hours and honest list. Kevin, 219 Summit North Drive, Atlanta, GA 30324.

LET'S TRADE BETTYS, HEALYS. 4th generation or under. Also any Neil. 375 hours. Ben, 602 Jefferson, Lake Charles, LA 70605.

60'S TRADER SEEKING Dylan-Albert Hall, Seger-Noah, Billy Cox lp., S.M.B. Floyd, Faces. Nick, 63 Farm, Summertown, TN 38483.

NEED 11/11/73 II, DAT MASTER SBD. (no chops!) & other pre-75 Dark Stars, analogue & DAT. Have 700+hours analogue, 40+ hours DAT. N. Wolfson, 2928 Mack Rd. #A, Arcata, CA 95521. (707)826-2659.

VICTORIA CRANKERS - Send your lists, want the rare and bizzare. Have lots here. A.B., 305 S. Main St, Oxford, OH 45056.

I AM IN SEARCH of Europe 90' tapes or The Weight, Peggy-O, Jack-Straw. Send me your list please!! Paul Carignan, 427 Main St, Lewiston, ME 04240.

WANTED; JGB & HQ Dead. 2500+ hrs to trade. Send lists to Kay Mills, 2106 Barclay Rd., Richmond, VA 23228.

TRADE GD MEMORABILIA. Esp. want Relix yrs. 75-77, UC Vol. 2 #3, or your duplicate items. Have posters, etc. Mike Maynard, 16004 Oak Arbor, Buda, TX 78610.

BEGINNERS HELP EACH OTHER. Your lists gets mine. Dan's a Dead Head!! Spence, P.O. Box 2470, Atlantic Beach, NC 28512.

LOOKING FOR TAPER-SECTION TOURHEADS who'd like to share their recordings with a German trader. Have 750 hi-quality hours, many SBDs. Gunther Frosch, Bergstrasse 4, 8021 Baierbrunn, Germany.

LET'S TRADE! Allmans, Radiators, Jackson Brown, Petty, Dylan, Nevilles, Stones, JGB, Bonnie Raitt, Tuna, Traffic, Winwood, Neil, Widespread Panic, Springsteen. Pre 1975 Dead, etc. Send lists to: J.T.C. Durham, Rt. 1, Box 268A-Cheney 2N, Highlands, NC 28741.

LET'S TRADE HQ Brent Boards. Dave, 423 Donelda Lane, Rockford, IL 61102-1102. Smile, Smile, Smile!

WANT CABOOSE, CSNY, & FEET. Have same + 250 hours Dead. Send lists. Tom, 1249 Woodbrook Cr., W. Columbus, OH 43223.

LOOKING FOR SHORELINE May 23, 24, 25, 1992. PLUS OTHER RECENT OR UNUSUAL. Hundreds to trade with!! Ted, 15081 Summerhill Drive, Eden Prairie, MN 55346.

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HEY NOW!! Who has my Shoreline 5/23-25/92 and Summer 92' Soundboards?? Have 200+ hours. Send lists: Bill O., 208 The Maine, Williamsburg, VA 23185.

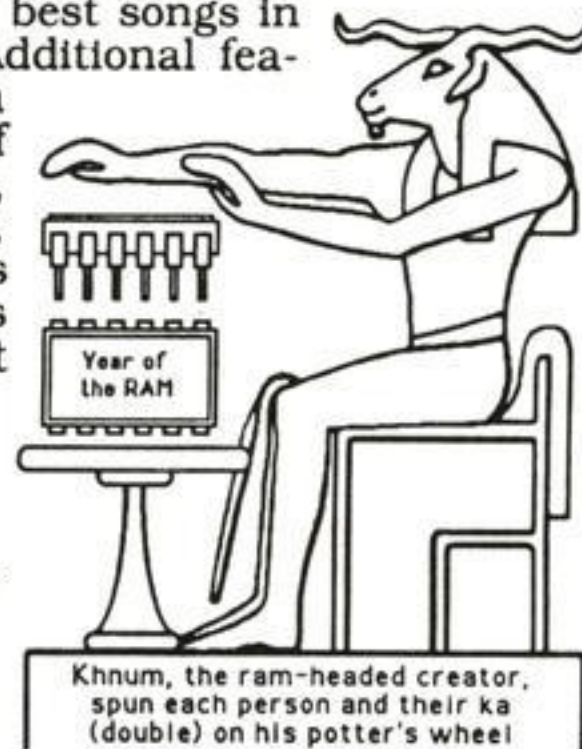
FINANCIAL FREEDOM, few short months free info. Send LSASE to MLM, 1481 Center St. Ext. 407, Mt. Pleasant, SC 29464.

WANTED: High Quality SBDs, 500+ hours to trade: Yamaha KX-W952 dubbed. Darin Leeman, P.O. Box 337, Fayville, MA 01745.

DeadBase '91

Even if you only went to one Grateful Dead concert in 1991, you will find it well covered in *DeadBase '91*: the official set list, a detailed review, the timed length of each song, and our readers' polled opinions of the show and of the best songs in its first and second sets. Additional features of our annual edition include a bibliography of articles on the Grateful Dead, attendance and gross figures, and photos and ticket stubs from most of the venues played. Our most recent annual edition fills 208 pages with fascinating fact and opinion on a wonderful year of Grateful Dead music.

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Khnum, the ram-headed creator, spun each person and their ka (double) on his potter's wheel

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Unbroken Chain Volume 7, Number 2 August 1992

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Staff Artists:
Clare Little
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Vol. 5, Nos. 1,2,3,4,5,6 (1990)
Vol. 6, Nos. 1,2,3 (1991) (Nos. 4,5,6 - \$2.00 each)
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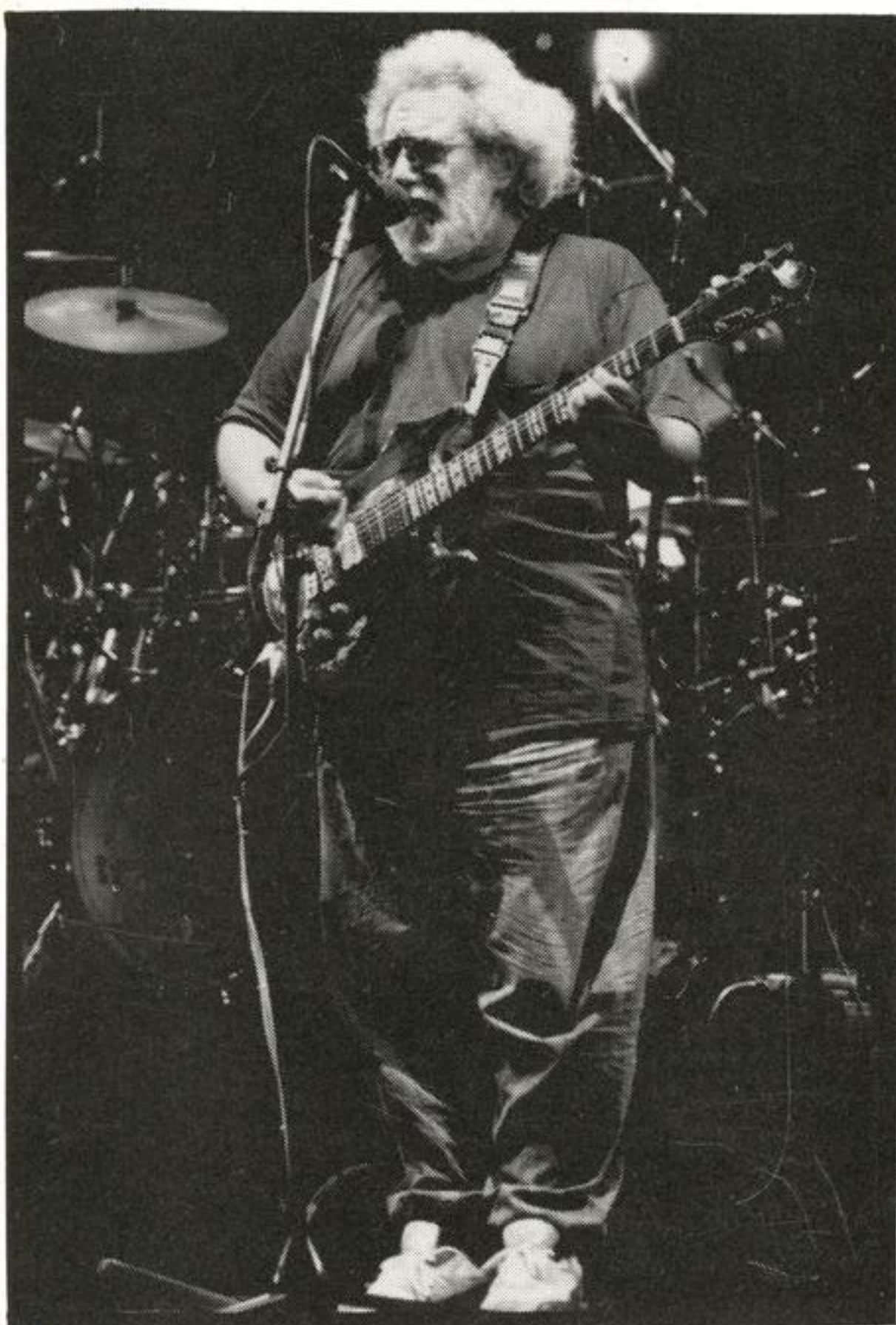
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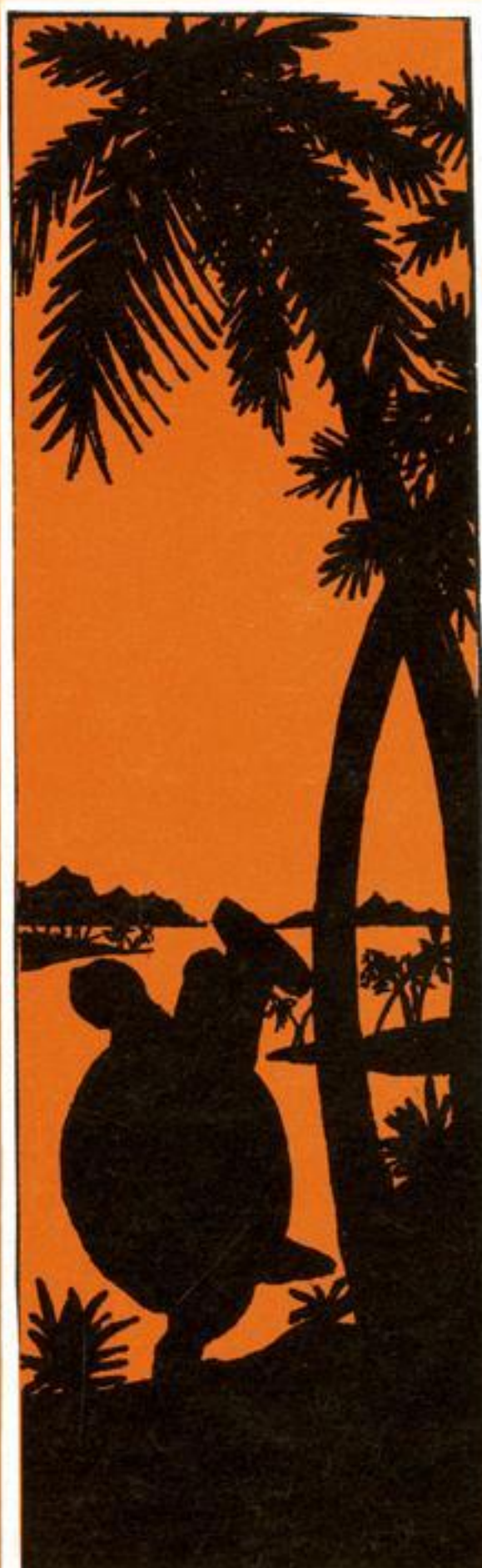
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