

**UNBROKEN
CHAIN**

VOI 2 no 4

**May
1987**



CHAIN REACTION

000\$00\$00!
HEY NOW U.C.
!00000\$000!

Yesterday was my last show for Spring. My Dead family and I have said goodbye till next time. I just dropped Ken and Jane off at the air port. In a couple of hours they'll be arriving in sunny California with a bag of tricks, some tics for the Gate and Meadows shows and a new life on the West Coast. Sam just started her day job and alas tomorrow I return to mine. This tour was special. Not because it was the parting of our paths but because for all of us it was actually the beginning. Take for example our first show in Hartford, Ct.

Jane and Ken were sacked out some where in the Pigs (our vans fond knick-name) lower regions leaving me and Sam as its sole eyes and brains. A formidable task considering Sam had been packing the pipe quite regularly and there seemed to be some confusion.

Sam sez not to worry and just follow the VW bug with the lightning bolt and skull. Somehow shes always right and the pig jogs into Hartford 12 hours Dead-a-head of show time.

Already the black top is converting into a spring time carnival. Colors grace the once bleak land-scape. A garden of Eden, complete with Eve whos tainted love we kindly turn down thanx to earlier storm warnings in UC.

Flags unfurled and high tops loosened a notch, flannels fluttering in random patterns. Dawn passed all too soon but not fast enough. Mid-day blurred in a calliope of boot-legs cranked on the crackling waves of car stereo sound. Then evening arrived. Hues of blues and crimson patchworked the sky. Amber fires spotted the grounds in a most mid-evil fashion. It was time for the show.

We waited in a most orderly fashion holding hands to ride
out the confusion as goons with night sticks chased the usual
crowd of gate crashers. (Why is it that this part of the scene is
always the same???)

Rushed. Pushed. Catch some lightning. Give your ticket and you're in.

Dazzling light. Bright reflections off the shiny floor. More smiles, a hug, an old friend and the smell of sandalwood mixing with the sweet smells of cloves and grass.

Seats. Where? The floor. Too good to be true.

A merry jog. Down, down, down. Show the goons your ticket and smile. After all they're human too. I think.

The air is thick with sound, slowly turning foggy yellow with the smoke. More smiles. More hugs. A pipe and a short conversation with our neighbors. Balloons to plunk back into space after they gently descend upon our finger tips.

The lights, they dim, and its time.

Cat calls and howls. Mickey and Billy. Phil...Bobby...and once more the fat man melts.

Yes the Grateful Dead sizzled. But the Hartford shows were more than music. It was a reunion. A reawakening of the soul which somewhere along the line fell dormant after Jerrys illness. The cosmos were in order. The sleeping giant was alive again spreading the word of truth and love. It was Spring time again with the Grateful Dead.

BEACE
glenn



I thought you might get a kick out of this photograph I took in Rome. My friend Marie and I were wandering through Rome when we noticed this masterpiece. We almost missed a train going back to take this picture, but its worth it. Notice the "Steal Your Face, Roma" in the picture. Druanne Waters, Gaithersburg, MD (formerly from Richmond!)

Several things - first, what a beautiful tapestry you had out at Hampton to Welcome the Dead; second: This gate crashing business must be taken to heart by every Dead Head, Body and soul. I have been "on the bus" since '72 and I am sure if someone is hurt or worse because of someone else's selfishness the Dead will start cancelling dates. How many of you heard Jerry change the words on Terrapin Tuesday night in Virginia? "The story teller's job is to share the light and not disaster! If anybody's serious about what he says and does musically it's ol' Jer. (One solution that might help with the problem is a live radio broadcast when the hall is sold out...) Thanks for your mag. Joey Olschner, Morehead City, NC

The week before the hartford shows, The New Haven Advocate ran one of the all-time great "Dead put-down" articles, by a guy named C.W. Vrtacek. He calls the Dead "a lounge act for acid casualties and '60's hangers-on. If there was a Ramada Inn for the denim/tie-dye/patchouli oil set, these guys would be the house band." (3/23/87) Let's face it - some people JUST DON'T GET IT! But wait - maybe this guy is onto something. The Ramada Inn idea would solve all our touring hassles. No more hitchhiking; no more rushing to catch the 11:15 p.m. train from one urban wasteland to another, no more armed security guards pushing you back into your seat when you dance in the aisles - after the show you just wander back to poolside and order another scotch and soda! Instead of TV, every room could come equipped with a stereo system, with your choice of 40 killer tapes cued up and ready to roll! Of course, the guys would have to get a new wardrobe - matching tie-dye polyester blazers - and a new, less morbid-sounding name -(any ideas?)-to get the Ramada people to book them. Also, they would inevitably have to build a new wing or two to accomodate all of us, even taking into account the fact that Dead Heads are used to sleeping eight to a room between shows anyway. But hey, the logistical problems will work themselves out- this is an idea whose time has come. Doug Riblet, NYC, NY

You might be interested that Babatunde Olatunji will be giving 2 workshops at Esalen Institute, Big Sur, CA on July 3-5 and July 5-10. Cost is \$200 for the weekend and \$530 for the week. Esalen is a very special place and I'm sure these will be great experiences. Jeff Steinwedel, San Jose, CA



FROM "THE GAVEL"
drake university law school

I'm tellin' ya - Punch in
"gitt causa mortis"
you'll get free Grateful Dead tickets!



THE PAUL ZONE

Jerry and I lickin' on
lickin'.

SPRING SET LISTS

These are the answers to the
Dead Quiz on page 8.

SCARLET
EYES
FIRE
GREATEST STORY
FEEL LIKE A STRANGE
TOUCH OF GREY
ST CIRCUMSTANCE
BIG RIVER
LOOKS LIKE RAIN
JACK STRAW
ROW JIMMY
LET IT GROW
SUGAR MAGNOLIA
JACK-A-ROE
BROTHER ESAY
BOX OF RAIN
FRANKLINS
DOIN THAT RAG
DIRE WOLF
LAY ME DOWN
LOST SAILOR
MUSIC NEVER STOPPED
MEXICALI
CHINA CAT
ALTHEA
TRUCKIN

HAMPTON 3-22-87

Hell in a Bucket
Sugaree
All Over Now
West LA
El Paso
Push/Shove
Cassidy
Deal

Sugar Mag
Scarlet
Fire
Estimated
D/S
Wheel
Black Peter
SSDD

Baby Blue

HAMPTON 3-23-87

Touch of Grey
Little Red Rooster
Althea
Me & My Uncle
Big River
Iko Iko
Tons of Steel
Stranger
Dough Knees

Box of Rain
Women R. Smarter
Ship of Fools
Truckin'
D/S
Other One
Stella Blue
Throwin Stones
Lovelight

U.S. Blues

HAMPTON 3-24-87

Jack Straw w/ Godzilla
Candyman
Minglewood Blues
Loser
Mama Tried
Mexicali Blues
Ramble On Rose
Let it Grow

Gimme some Lovin'
Black Muddy River
Playin--Jam
Terrapin
D/S
Dear Mr. Fantasy
Wharf Rat
NFA

Brokeown Palace

HARTFORD 3-26-87

Midnite Hour
Cold Rain & Snow
C.C. Rider
Row Jimmy
Esau
Push/Shove
Desolation Row
Birdsong

China
Rider
Looks Like Rain
Hex Gone
Miracle
Black Peter
Round & Round
Good Love

The Mighty Quinn

HARTFORD 3-27-87

Alabama Getaway
Greatest Story
West L.A.
Red Rooster
BIODTL
Ten. Jed
Music Never Stopped

Touch of Grey
Samson & Delilah
Cumberland Blues
Estimated
Eyes
D/S
Uncle John's Band
Morning Dew

Johnny B. Goode

PHILLY 3-29-87

Hell in a Bucket
Bertha
Red Rooster
Far From Me
FOTD
El Paso
Push/Shove
Let it Grow

Half Step
Playin
China Doll
Women R. Smarter
D/S
Wheel
GDFRFB
Playin'
Black Muddy River
Sugar Magnolia

The Mighty Quinn

PHILLY 3-30-87

Shakedown Street
All Over Now
Stagger Lee
Never Trust a Woman
Box of Rain
Loser
Cassidy

Iko Iko
Saint of Circumstance
He's Gone
D/S
Truckin'
Other One
Wharf Rat
Throwin' Stones
NFA

Baby Blue

PHILLY 3-31-87

Jack Straw
Franklin's Tower
CC Rider
Ramble On Rose
Tons of Steel
Mama Tried
Big River
Candyman
Desolation Row
Dough Knees

Touch of Grey
Estimated
Terrapin
D/S
Uncle John's Band
Miracle
Stella Blue
Round & Round
Lovelight

Brokeown Palace

Worcester 4-2-87.

Cold Rain and Snow
Minglewood
Duprees
Far From Me
Me & My Uncle
Mexicali
Push to Shove
Tons of Steel
Birdsong
Music Never Stopped

Scarlet
Fire
Looks Like Rain
Eyes of the World
D/S
Gimme Some Lovin'
The Wheel
Black Peter
Round & Round
Good Love

Black Muddy

Worcester 4-3-87

Enjoyin the Ride
Sugaree
CC Rider
Musta Been Roses
All Over Now
Big Railroad
Let It Grow
Dont Ease

China Cat
I.K.Y. Rider
Women Are Smarter
Crazy Fingers
Samson & Delilah
D/D
Other 1
Wharf Rat
Throwin Stones
Not Fade Away

U.S. Blues

Worcester 4-4-87

Touch of Grey
Greatest Story
Althea
El Paso
Tennessee Jed
Cassidy
Good Times Blues
Box of Rain
Promised Land

IKO IKO
Playin
Comes a Time
Hand Jive
IKO IKO
D/S
Truckin
Playin
Morning Dew

Sat. Night

Meadowlands 4-6-87

Dancin
Franklin's
Red Rooster
Peggy-O
Me & My Uncle
Mexicali
Push to Shove
Deal

Stranger
Cumberland Blues
Tons of Steel
St. of Circumstance
D/S
Terrapin
Other 1
Stella Blue
Sugar Mag

Black Muddy River

Meadowlands 4-7-87

Touch of Grey
Minglewood
F.O.T. Devil
BIODTL
Stagger Lee
Mama Tried
Big River
West L.A.
Enjoyin the Ride
Dont Ease

Box of Rain
Miracle
Bertha
Ship of Fools
Women are Smarter
D/S
Gimme Some Lovin
Morning Dew
Throwin Stones
Not Fade Away

Quinn the Eskimo

CHICAGO 4-9-87

Greatest Story
Promised Land
Push to Shove
Never Trust a Woman
El Paso
Row Jimmy
Brother Esau
Far From Me
Deal

Scarlet Begonias
Fire on the Mtn.
Playin'
Uncle John's
D/S
China Doll
Playin reprise
GDFRFB
Sugar Mag

U.S. Blues

CHICAGO 4-10-87

Shakedown St.
Red Rooster
Candyman
Me & My Uncle
Mexicali
Brown Eyed
Cassidy
Dough Knees

IKO IKO
Looks Like Rain
Box of Rain
He's Gone
D/S
Other 1
Black Peter
Lovelight

Baby Blue

CHICAGO 4-11-87

Hell in a Bucket
Sugaree
Minglewood
Loser
Tons of Steel
Desolation Row
Big Railroad Blues
Music Never Stopped

Touch of Grey
Women R. Smarter
Terrapin
D/S
Truckin
Wharf Rat
Throwing Stones
Not Fade Away

NFA
Black Muddy River

Irvine Meadows 4-17-87

Cold Rain & Snow
Red Rooster
F.O.T. Devil
All Over Now
Push to Shove
Desolation Row
Deal

Touch of Grey
Samson & Delilah
The Ship of Fools
Estimated Prophet
Eyes of the World
D/S
The Wheel
Truckin
Stella Blue
Round & Round
Good Love

Quinn the Eskimo

Irvine Meadows 4-18-87

Enjoyin the Ride
Sugaree
Me & My Uncle
Mexicali
West L.A.
Far From Me
Row Jimmy
Let It Grow
Dont Ease

IKO IKO
Playin
Terrapin
D/S
Gimme Some Lovin
Morning Dew
Throwin Stones
Lovelight

Black Muddy

Irvine Meadows 4-19-87

Mississippi 4 Step
Franklins
Minglewood
Ramble on Rose
Tons of Steel
Box of Rain
Cassidy
Alabama Getaway
Promised Land

China Cat
I.K.Y. Rider
Women Are Smarter
Black Muddy
Miracle
Cumberland Blues
D/S
Other 1
Wharf Rat
Not Fade Away

Brokeown Palace

Frost, Stanford Univ. (Palo Alto, CA)
5/2/87

5-3-87
Hell in a Bucket
West L.A.
BIODTL
Stagger Lee
Red Rooster
Dire Wolf
Far From Me
Jack Straw
Push/Shove
One More Sat. Nite

China
Rider
Playin'
Terrapin
D/S
Truckin
Dew!!!
Round & Around
Glovelight

Black Muddy River

Touch of Grey
Promised Land
Row Jimmy
Finiculi Finicula
Little Sunny Foo Foo
Peggy-O
Killer Never Trust a Woman
Cassidy
Don't Ease Me In

Iko
Stranger
Ship of Fools
Estimated
D/S
Other One
Black Peter
Throwin
NFA

Quinn

JGB - Wiltern Theatre, L.A.

3-14-87
Cats Down Under
Mission in the Rain
Love Each Other
Simple Twist
Just in Case
Like a Road
Deal

Get Out of My Life
Run for Roses
Love in the Afternoon
Lucky Old Sun
Crazy Love
Gomorra
Midnight Moonlight

JGB 3-13-87
Wiltarn Theatre
How Sweet
Forever Young
Stoned Me
My Sis. & Bros.
Evangeline
Deal

Harder They Come
I Shall Be Released
Just in Case
Luck Old Sun
Knockin on Heaven's
Dear Prudence
Tangled Up

JGB - The Stone
4/23/87

How Sweet
Forever Young
Stoned Me
Evangeline
Stop that Train
Brothers & Sisters
Deal

Get Out of My Life
I Shall Be Released
Run for the Roses
Just in Case
Gomorra
Lucky Ole Sun
Tangled Up in Blue

JGB-The Stone
4/24/87

Cats Down Under
They Love Each Other
Simple Twist
Crazy Love
Like a Road
Deal

Harder they Come
Knockin'
Just in Case
Run for Roses
Bros. & Sisters
Lucky Ole Sun
Midnight Moonlight

Other Dead News:

Spiral Light
c/o Ken Ingham
8C Highmore Court
Amersham, Bucks
HP7 9BT England

St. Mikel
Box 4403
Covina, CA 91723

Dupree's Diamond News
P.O. Box 762
Short Hills, NJ 07078

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Send SASE

Local



Ficket trade

Grateful Dead fans line up along Coliseum Drive looking for tickets for the sold-out concert. Erika from New Hampshire and Liz from Virginia hold up signs to negotiate for tickets. See related story, Page B2.

Another year, another classic concert

Front man Jerry Garcia sets the pace for a great Dead show

By RANDOLPH P. SMITH
Staff Writer

HAMPTON — With lead guitarist Jerry Garcia carrying most of Sunday night's performance, the Grateful Dead brought its traveling magic show back to the Hampton Coliseum for the first of three sold-out concerts.

The return was triumphant for Garcia, who was hospitalized last July with a diabetic seizure that interrupted a tour with Bob Dylan.

Dressed in his trademark plain black T-shirt, the bearded and bespectacled guitarist waded into the band through a classic set of Dead favorites that also featured three songs from Garcia's first solo album.

His thick, tangled mane of black hair now flecked with gray, Garcia took lead guitar and took on nearly half the songs played during the three-hour concert that had faithful fans on their feet the whole time. His voice was strong, his guitar work masterful.

Guitarist Bob Weir took lead vocals to kick off the show with "Hell in a Bucket," one of the band's unworried songs that is a concert standard.

The second song, "Sugarman," from Garcia's first solo album, hailed the genre's return from

Music review

The Grateful Dead, in concert
Sunday at Hampton Coliseum.
Additional performance at 7:30
tonight (sold out).

his illness. Rather in a pink spotlight, Garcia handled the vocal and guitar duties.

A uniquely Dead version of the Rolling Stones' "It's All Over Now" followed, with Phil Lesh laying down a country-western bass line. Brent Myrland laid down on his keyboard to give the song a true rockabilly feel.

"West L.A. Fade Away" and the Marty Robbins classic "El Paso" kept the western theme rolling before the band played its "When Push Comes to Shove," a new tune that is supposed to be an autobiographical account of Garcia's illness.

Garcia traded the lead back to Weir on "Casidy," a tribute to their mutual Casidy, who hung around with the Dead during

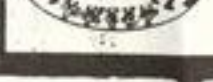
the Haight-Ashbury "acid test" days in the mid-60s. The two guitar masters had an acoustic duel on the final song of the first set, "Dead."

The second set was a Dead Heads' delight. Stream-of-consciousness renditions of "Sugar Magnolia," "Scarlet Begonias," "Fire on the Mountain" and "Estimated Prophet" were the sort of mind-bending music Dead Heads dream about.

The collective improvisation and exploratory guitar wanderings kept the band working on three classics in what the Dead in its usual form, the experimental element keeps the music fresh.

After a pounding drum solo and a scorching guitar solo, Garcia took the lead on "Black Peter," a song that takes a realistic approach to a band's death.

The Grateful Dead's "live" show was a replica of the band's 1986 tour, which was a success in its own right. The band's music is a mix of rock, folk, and country, and it is a mix of the old and the new.



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Grateful Dead plays brand of cosmic rock with flair

By DON HARRISON
Special to The Daily Press

THE GRATEFUL DEAD is somewhere in the left of Southern boogie rock 'n' roll and somewhere in the right of outer space.

The second concert of the tripartite San Francisco band's three-night Hampton Dead stand was Monday night at Hampton Coliseum. It brought the usual number of Dead children out to the sold-out arena selling in-the-arena, chemical, and musical

The Hampton concert, which was the first of a three-night stand, was a mix of the old and the new. The band's music is a mix of rock, folk, and country, and it is a mix of the old and the new.

Going to a Dead show these days is like being back in 1967, and San Francisco's Haight-Ashbury scene. Fans, called Dead Heads, follow the band around like a flock of sheep, and they come to and proceed to make the whole arena surrounding the concert site a gateway to the "Summer of Love." The whole scene, band and fans alike, is like a traveling band of merry makers from another time going from place to place visiting and

It's a good party, and the Grateful Dead is a good psychedelic rock 'n' roll band. It is even a shame that middle America of the Dead Head scene has not been able to see the band live. The band's music is a mix of rock, folk, and country, and it is a mix of the old and the new.

That, many of their tunes, notably "I Need a Miracle" and "Sugar Magnolia," are incredible rock 'n' roll with an almost spiritual feel.

Even on Monday, spacey blues tunes like "One of Those" were played out to such atmospheric heights by guitarist Garcia and Bob Weir that even the most jaded listener could believe in a group of ragged, aging hippies and their Utopian philosophy. Garcia even played a ball or two by his usual rendering of the still pretty "I Still Love You."

While having a ball in audience like the Dead Heads across the Coliseum Dead members a busy galaxy in the face of advancement in sci-

MUSIC REVIEW

Grateful Dead
In concert at Hampton Coliseum on Monday night.

healthy cushion for them hasn't written a good new song in years. It also allows them to be restless and take chances with their already-established music. If one of the band's two drummers messes up a fill, or Garcia's guitar riffs don't work, there is always someone right somewhere else down the road with these same fills. There is comfort in this.

But how could the band do this at a show on a night when, through 477 versions of "Rocky Mountain" in around 100 minutes, the band is in a mood to do it. The Grateful Dead's music is subtle even in its excessive jamming. The six-piece band as performers aren't given to bombast and they're never had a particularly charismatic lead singer to bust them.

While the show was entertaining and almost quiet, it is certainly how the Grateful Dead has survived this long and amazed this kind of cultish following. Maybe it is also that something this simple and unpretentious can still be entertained in 1987, however bloody.

The transcendent music at the end of the Dead's three-hour soundset certainly wasn't due to an exorbitant performance, a 15-minute jam, or even a top-notch set and light show, like Grateful or other current pop fodder. Garcia and company rarely performed any concert on stage, and their light show was surprisingly unimpressive for psychedelic rockers.

No, the way these performers are treated by their fans has something to do with the mystique and reputation of being a follower of the band and its lifestyle. It is the subject of books and stories, and will certainly not be picked up by surviving a random show.

So forget the Dead Heads, the hype and the bright lights. That is all the circus coming to town. On Monday night, a band at the Coliseum played a relaxed set of cosmic Southern blues with folk and sophistication. The Grateful Dead made people dance, and its music would be welcome anywhere and during any time period.

Grateful Dead at the Spectrum, through Thursday, 7:30 p.m. Sold out (1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 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2971, 2972, 2973, 2974, 2975, 2976, 2977, 2978, 2979, 2980, 2981, 2982, 2983, 2984, 2985, 2986, 2987, 2988, 2989, 2990, 2991, 2992, 2993, 2994, 2995, 2996, 2997, 2998, 2999, 3000, 3001, 3002, 3003, 3004, 3005, 3006, 3007, 3008, 3009, 3010, 3011, 3012, 3013, 3014, 3015, 3016, 3017, 3018, 3019, 3020, 3021, 3022, 3023, 3024, 3025, 3026, 3027, 3028, 3029, 3030, 3031, 3032, 3033, 3034, 3035, 3036, 3037, 3038, 3039, 3040, 3041, 3042, 3043, 3044, 3045, 3046, 3047, 3048, 3049, 3050, 3051, 3052, 3053, 3054, 3055, 3056, 3057, 3058, 3059, 3060, 3061, 3062, 3063, 3064, 3065, 3066, 3067, 3068, 3069, 3070, 3071, 3072, 3073, 3074, 3075, 3076, 3077, 3078, 3079, 3080, 3081, 3082, 3083, 3084, 3085, 3086, 3087, 3088, 3089, 3090, 3091, 3092, 3093, 3094, 3095, 3096, 3097, 3098, 3099, 3100, 3101, 3102, 3103, 3104, 3105, 3106, 3107, 3108, 3109, 3110, 3111, 3112, 3113, 3114, 3115, 3116, 3117, 3118, 3119, 3120, 3121, 3122, 3123, 3124, 3125, 3126, 3127, 3128, 3129, 3130, 3131, 3132, 3133, 3134, 3135, 3136, 3137, 3138, 3139, 3140, 3141, 3142, 3143, 3144, 3145, 3146, 3147, 3148, 3149, 3150, 3151, 3152, 3153, 3154, 3155, 31



Saturday May 2nd NEW HORIZON

Upsairs - Harrison & Broad • Richmond, VA
(804) 353-4743

Friday May 8th NEW YORK CAFE

Bring Your Own Bottle
Berthel & Armstrong • in the Germantown section of Phila. PA
215 648-0330

Sunday May 10th LONE STAR

WITH N.R.P.S.
5th Ave & 13th St • New York, N.Y. • (212) 242-1664

Friday May 29th EMPIRE ROCK CLUB

Roosevelt Blvd. & Princeton Ave. • Phila., PA
(215) 338-6100

Saturday May 30th METRON

400 South Cameron • Harrisburg, PA
(717) 234-1316

Friday June 5th CHESTNUT CABARET

38th St. - 1/2 N. of Chestnut St. • Phila., PA
(215) 382-1201

Saturday June 6th CHAMELEON

317 N. Christian Street • Lancaster, PA
(717) 393-7133

THE FAR SIDE



At the Comedians' Cemetery

DEAD T.V. GUIDE

Monday

March 9, 1987

10 PM - 10:20 PM

DEAD HEAD—Mystery; 60 min.

Debut: A four-part series about Eddie Cass (Denis Lawson), a small-time crook who's stuck with a severed head. In Part 1, Eddie is paid to deliver a hatbox, but no one is there to accept it. Eldridge: George Baker.

55 NEWS

ARLO GUTHRIE—Music; 90 min.

The singer mixes humor and music in this Nov. 4, 1986 concert, with guests Pete Seeger, Bonnie Raitt, David Bromberg and Jerry Jeff Walker. Songs: "The City of New Orleans," "If I Had a Hammer," "Mr. Bojangles."

2 30 "SAMSON AND DELILAH" (1949)—Or to put it another way, Victor Mature and Hedy Lamarr. An expensive, spectacular epic which made millions in spite of heavily satirical reviews. Too big to be ignored, co-starring George Sanders and Angela Lansbury.

News

Dead Head

Eddie Cass finally receives help, but is betrayed by his best friend and a beautiful blonde. (1 hr.)

On Sports

SPECTRUM

RR 2, Box 349-A • Pinnacle, NC 27043

Reading this black & white ad for our multi-color, hand crafted batik shirts is like listening to a 29th generation audience tape on a bad deck! Write or call for our new, free color brochure! We use only top-quality, all-cotton shirts—either choose from a wide selection of designs in stock, or design your own & we'll be happy to work with you on it. See ya on the road!

—Nancy at Spectrum Batiks, 919-325-2778

BATIKS



MUSIC REVIEW

by Scott Pegg

One of the hardest things about trying to do a college radio show in 1987 when you like old music is staying current with the times. Fortunately for us, in this age of synthesizers and mindless music there have been some great albums released in the past year. After 8 years Taj Mahal has finally released a new album on Gramavision Records which is called *Taj*. This album features a wide variety of musical styles and it is not quite so blues-oriented as some of Taj's earlier albums. Of particular interest is "Do I Love Her," which as Taj says sounds like it is moving along at a funk or crossover pace, but at the bottom of it all it's just straight ahead Mississippi blues guitar. If you are looking for some great new songwriting with an important message behind it, pick up the new Kris Kristofferson album *Repossessed*, which is available on Mercury Records. This is probably Kristofferson's best album ever and it features some of the most powerful writing to come along in quite a few years. The album's first single, "They Killed Him" sings about Mahatma Gandhi, Martin Luther King, Jr. and Jesus Christ, while "Shipwrecked in the 80's" is a tale of confusion and isolation that is dedicated to the Vietnam vets. For any blues guitar fans out there, Albert Collins, the master of the telecaster has recently released a new album on Alligator Records which is called *Gold Snap*. This album smokes all the way through, with my favorites being "I'm Not Drunk (I'm Just Drinkin')" and "Too Many Dirty Dishes," which features Collins making his guitar sound as if he is actually washing dishes in the sink. Finally, if you couldn't get tickets to the the Dead in Hampton and you are desperately seeking some new live music, go out and buy the new *Hank Live* album by Hank Williams, Jr. Contrary to what you would expect from the artist's name, this is not a country record. Most of it rocks very hard and it features unique cover versions of such classics as "Sweet Home Alabama" and an acoustic "House of the Rising Sun," as well as a number of Hank, Jr. standards. For some serious ass-kicking rock and roll that doesn't feature any synthesizers or drum machines, check out the *Georgia Satellites* album. It cooks all the way through. The moral of this story is that just because you haven't heard anything good on commercial radio these days don't allow yourself to be conned into thinking that there isn't any great new music being recorded out there. The records mentioned here cover a wide variety of musical styles and they should be enjoyable for most of you musical dinosaurs. We can keep up with the times without accepting inferior music, and I think we should.

Scott Pegg, Richmond, Virginia

Virginia DEAD HEAD

The Times-Herald

Thursday, March 19, 1987

Grateful Dead

Just what makes people
obsessed with this band?

Dead Heads
They run the gamut from teen-agers to stockbrokers to college professors. Often, all they have in common is their obsession with the rock band the Grateful Dead.

Whatever their status, these true fanatics scarf up tickets and follow their band with the loyalty of disciples.

Though the Dead performs in Hampton every year, the group always sells out. Tickets to all three upcoming Grateful Dead concerts at Hampton Coliseum (Sunday through Tuesday) were bought within three hours after they went on sale. Since then, classified ads have been running in newspapers asking for as many as 50 tickets.

So just what is the big deal? Why do some people spend their lives trotting across the country like gypsies for the sole purpose of attending Grateful Dead concerts? How can a band that hasn't released an album in years consistently continue to sell out concerts?

Fans will tell you that the band has a sort of mystical power that pulls you into its music. The Dead's free-form musical style is acoustically unobtrusive and has a pleasant, swirling feel that leaves its audience in a festively good mood.

Devotees, known as Dead Heads, return for consecutive shows because each performance is completely different and takes on its own personality.

Legend has it the band takes the stage each night with no playlist or set show in mind. The Dead just plucks whatever songs strike its fancy from a vast repertoire of 20 years of music-making.

The Dead's music has been labeled "rock 'n' roll" but is actually a collection of meandering melodies that are neither blues nor rock but a unique concoction accentuated by often ambiguous lyrics.

Even the band's name springs from ambiguous symbolism: It comes from a tale about a traveler who gives his last penny to bury a debtor's corpse. The traveler's life later is saved by a man who reveals he was the corpse the traveler had helped bury.

Anyone who hasn't been to a Grateful Dead concert only can wonder what lures these hardcore fans to show after show. Below, one Dead Head tells how he got hooked.

The music's the thing, says loyal Dead Head

By FRANK N. SLEZAK

I go to Grateful Dead concerts to experience the music, and what an experience it is.

My very first rock concert was a performance by the Grateful Dead. After my junior year in high school, a friend and I took the train to Grand Central Station in New York. From there, we walked to the East Village, where the Dead was playing. At that time, original keyboard and harp player Rod McKernan was still with the band. The concert and light show were great.

The group's sound is the product of many influences — bluegrass, folk, jazz, classical, rock, as well as those provided by the audience. This collective creativity results in the stimulation of all five senses. The band's interpretations of the standards are breathtaking. What's more, no song is played the same way twice, so there is always a sense of anticipation in the air; the music remains fresh.

During the second set of each concert, the Dead performs a totally free-form tune that fascinates me. A member of the band gets an inspiration that is melded into a theme, which in turn is used to paint a musical picture. Imagine, for example, the panorama of the Battle of the Monitor and Merrimac portrayed musically. The excursion goes as far as the image remains viable, then returns to familiar ground.

The Grateful Dead is always looking for unique musical language. In an interview published a few years ago, lead guitarist Jerry Garcia spoke about some of the artists he enjoyed listening to.

He mentioned Django Reinhardt, a Hungarian gypsy who was one of the first jazz guitarists outside the United States to develop a style of his own, and the inimitable jazz pianist Art Tatum. Since I'm as much a jazz fan as a rock fan, I couldn't wait to listen to their music. I wasn't disappointed.

I recall vividly the first time I heard the music of the Grateful Dead. In 1970, I was driving through northeastern Pennsylvania, listening to an Allentown radio station. The evening was crystal clear, the sky had a transparent quality. The song on the radio, "Dark Star," reflected the ambience of the night perfectly. I was so impressed with the song, I bought the "Live Dead" album the next day.

The most memorable Dead show I've been to was at the Palace Theatre, a turn-of-the-century opera house in Waterbury, Conn. My crowd arrived four hours early and immediately started jockeying for the best seats. One of my friends guided us to a "private" box that seated 10 people and was about 20 feet from stage right. The band seemed to be playing just for us that night, and the musicians obviously were enjoying themselves as much as we were.

Someday, I'd like to see the band at Redrocks, Colo., an outdoor amphitheater near Denver, and the New Year's Eve show in the Bay area of San Francisco.

The Grateful Dead is the quintessential rock 'n' roll band of all time. People ask, "What is the Grateful Dead?" To paraphrase Louis Armstrong, who was asked what jazz was: "Man, if you gotta ask, you'll never know."

See you at the next show.

Frank Slezak is a physician who works in Hampton. The Grateful Dead will perform at 7:30 p.m. Sunday through Tuesday at Hampton Coliseum. All concerts are sold out.

WANTED: To know if anyone else goes to shows or talks to Jerry-etc. in their dreams (asleep only, please!) Send to: Dead Dreams, 718 N. Columbia Chapel Hill, NC 27514. Thanks!

"DEAD AIR" - A radio show especially for New York area Deadheads. It's on WBAI-FM 99.5 Friday mornings from 3:30 to 6:00 a.m.



NEW RELIX RELEASES!!

RELIX announces their new releases... Mickey Hart's Rolling Thunder; and Vintage NRPS from 1971 featuring Garcia on pedal steel; and last but not least, a reissue of Jorma's Quah. All of these albums are available from Rockin' Relix, P.O. Box 92, Brooklyn, NY 11229. LP's are \$10.00 and CD's are \$17.00. Thanks to Toni & Les for their GREAT magazine!!



CLASSIFIEDS



Classifieds cost \$5.00 for the first 25 words and 10¢ for each additional word.



WANTED: Dead writers and poets. If you write about the Dead (in any style), the road, or perceptions about life and reality please send them to: Ramble On Writer, 283 Stegman Parkway, Apt. 206, Jersey City, NJ 07305

BEADED EARRINGS! Native American and Contemporary Designs. Send for free brochure to: "Ear Ornaments" 17 Union Road, Clinton, NJ 08809

JENNY from Springfield - Didn't get a chance to say goodbye. Hope you had fun Tuesday night! Happy Lifeguarding - Until next show (Foxboro?) Joey

HELP a fellow taper. Have some excellent tapes. Your list gets mine. 50 hours to tape. D. Sommerstein, 15 Shadow Wood Dr., E. Amherst, NY 14051.

DUPREE'S DIAMOND NEWS - Check out this new newsletter, send SASE to DDN, P.O. Box 762, Short Hills, NJ 07078...Tour dates, set lists and more....

DEAD TAPE SEARCH SERVICE - Box 554, Monroe, WI 53566. Locates Dead 1970 to present. Trades only. No Dead tape sales. Reel to reel owners inquire about Anthem of the Sun recording technique project.

HEADS BEHIND BARS, Correspond? Rick Asselin 86-C-677, Alan Hart 86-C-674 Wende Road, Box 1187, Alden, NY 14004

I got a whole earth window sticker at Hampton. Now I need a couple more but don't know where to find them. Please write Laura c/o Unbroken Chain. Thanks!

BOT LINE NUMBERS:
EAST COAST (201) 777-8653
WEST COAST (415) 457-6388

Howdy Kids! Hope you've enjoyed this expanded issue of Unbroken Chain. This issue is Dedicated to our subscribers and will not be handed out in any bulk at shows as with previous issues. As usual, free copies will be sent to people who have sent SASE's.

One quick note, as many of you already know, the free Golden Gate gig of May 24 has been cancelled. Unfortunately, the citizens of San Francisco felt that a concert of such large proportion would cause too many traffic and other problems. I can see their point, but it's a shame nonetheless.

Well, now for the bitch session. I am becoming more and more disturbed about what is going on among the crowds at Dead concerts. Who are the idiots that crashed the doors on the second level at Hampton on March 22? I saw them up there, making assholes of themselves before the show, causing massive bad vibes throughout the ticket-holding crowd below. Those same vibes penetrated my entire body before, during and after the show, I couldn't shake them. One guy who I'll call Mario, came up to our room before the show, announcing that it was his 21st birthday, that he had no ticket and that he intended to solve his dilemma by crashing the gates. It was as if this was second nature to him, like he had done it many times before and suffered no consequences. I gave him a hard time about it, and everyone else in the room seemed in agreement as we asked him nicely to refrain from the anti-social behavior he was premeditating. But, sure enough, after the show he and his buddy came back boasting about how they "got in for free". Well Mario, I hope you're happy with the trouble you and all the other gate crashers caused. You almost got the first show of the Spring Tour cancelled - not to mention the first East coast show since July '86 - and you might have jeopardized our chances of ever seeing the Grateful Dead at Hampton again, a city known for catering to Deadheads. More importantly though, you make the whole lot of us look like a bunch of disrespectful creeps.

Hampton is by no means the first city where these problems have occurred. The list of crashed venues has been growing for quite some time. It expands with every set of shows, the most recent being Irvine only two weeks ago. Evidently, Deadheads trampled and ruined their fences. Now we can strike Irvine for next year. What will be crashed next - Red Rocks?

It's hard enough trying to shake the "drugged out hippie" stereotype most of us suffer for being fans of the Dead, but when the authorities have to put up with unruly fans, how can we blame them for not wanting the Dead in their cities? I used to balk at the Richmond Police for the way they handled the crowds in '84 and '85, but at this point, how can we defend ourselves when, with almost no exception, gates continue to be crashed, making things difficult for coliseum management as well as local authorities? Like the band itself said in their mail-order tickets flyer this Spring, if we don't shape up, the Grateful Dead will be a band with nowhere to play. Is this fair to them? This is how they make a living, not to mention that it makes them happy to play for us. Who are we to deprive them of their happiness, just because of our own selfishness? If this happens, we will only have ourselves to blame. As we have said before, IF YOU DON'T HAVE A TICKET, JUST DON'T GO. YOU WILL GET ANOTHER CHANCE, THAT IS IF YOU DON'T GO AND SCREW IT UP FOR EVERYONE ELSE!

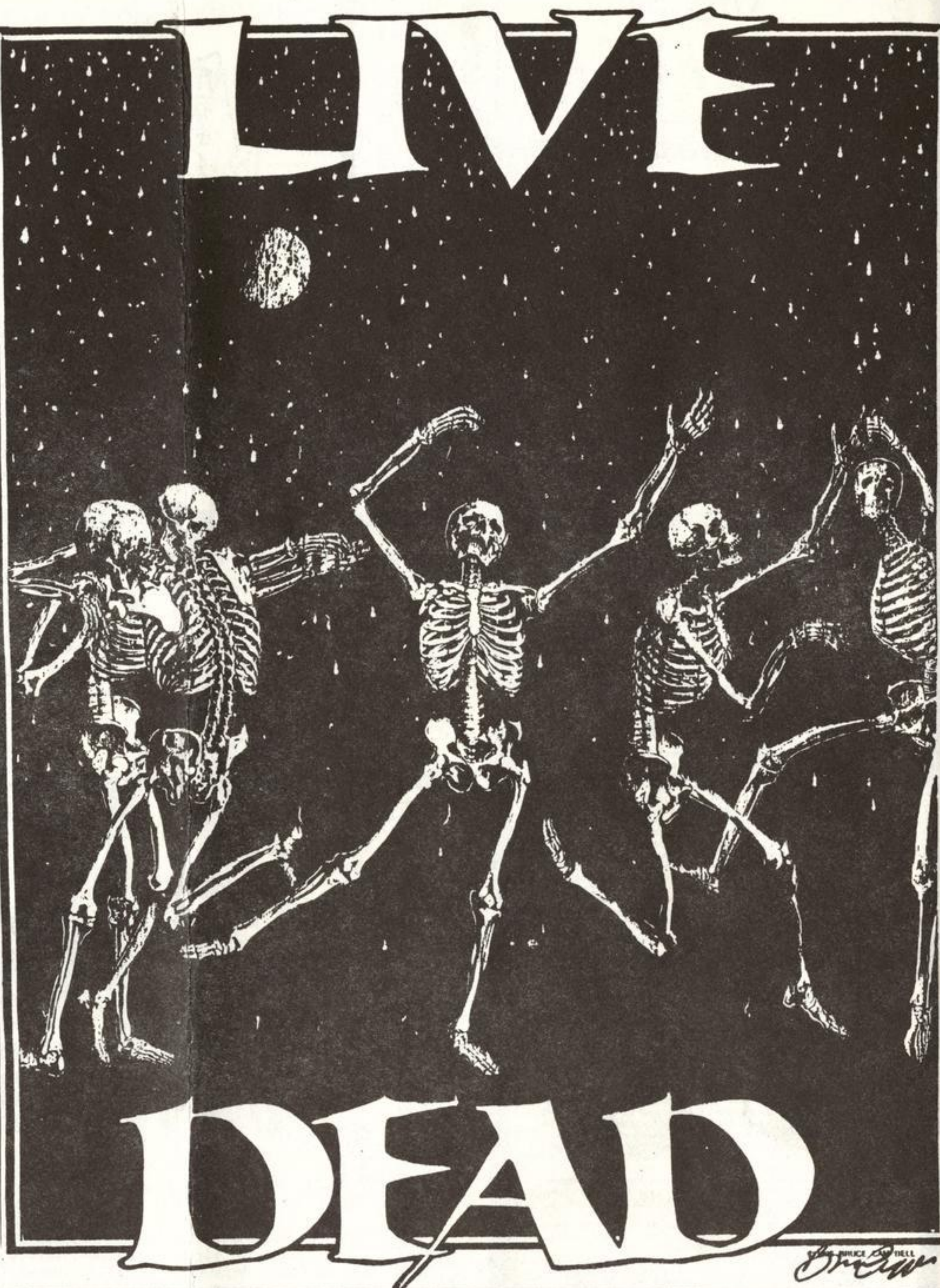
I'm sorry if this sounds harsh, but this crap has got to stop NOW!! Before someone gets hurt or killed, and before the Dead gets banned from every city and town in the U.S.

Before I sign off, I would like to thank everyone who sent us newspaper articles and set lists from the Spring Tour. I know that alot of you went out of your way to get those for us and we really appreciate it. I would also like to thank Sara Yates of Radford, Virginia, who drew this issue's front cover. The back cover is a poster which was done last year by Bruce Campbell of Boulder, Colorado. I also want to thank Chris Hull and New Horizon Cafe, who negotiated the return of Living Earth to Richmond on May 2nd. The show was a great success - another fine evening for all of us Richmond Deadheads! Lane's party afterward wasn't too shabby either!

See ya next time. *Laura*

Confirmed Tour Dates

June 26-28	Alpine Valley
30	Toronto
July 2	Rochester, NY
4	Foxboro, MA w/ Dylan
6	Pittsburg Civic Ctr.
8	Richmond (Va. State Fairgrounds)
	w/ Ian
10,11	JFK Stadium, Philly w/ Dylan
12	Giants Stadium w/ Dylan



AS I PICKED UP MY MATCHES
WONDERIN WHERE THE NUTTHATCH WINTERS
DROWNED IN YOUR OWN LAUGHTER AND DEAD TO THE CORE
I ASKED HIM FOR MERCY HE GAVE ME A GUN
I CAN'T STOP WONDERING JUST WHAT YOU GOT
THE SHOE IS ON THE HAND THAT FITS
STILL DONT KNOW WHAT IN GOIN FOR
I MET HER ACCIDENTLY IN ST. PAUL MINNESOTA
WERE ONLY TRYIN TO MAKE IT THROUGH THE NIGHT
AINT A PLACE A MAN CAN HIDE
HERES A HALF A DOLLAR IF YOU DARE
WHAT SHALL WE SAY SHOULD WE CALL HIM BY A NAME
JUMP LIKE A WILLYS IN FOUR WHEEL DRIVE
SHE WENT INTO A TAILORS SHOP AND DRESSED IN MENS ARRAY
LATE AT NIGHTS I DREAM HE'S STILL THAT HAIRY MAN
BELEIVE IT IF YOU NEED IT
SOME CAN LAUGH THE PAST AWAY
EVERYTHING PROMISED IS DELIVERED TO YOU
I SAID MY PRAYERS AND WENT TO BED
WITH OUR BODIES CLOSE TOGETHER
SEARCHLIGHTS CASTING IN THE CLOUDS OF DELUSION
OLD MEN SING-ABOUT THEIR DREAMS
CHERISH WELL YOUR THOUGHTS
LIKE A ONE EYED CHESIRE LIKE A DIAMOND EYED JACK
CAN'T TALK TO YOU WITHOUT TALKIN TO ME
I GUESS THEY CAN'T REVO:E YOUR SOUL FOR TRYING

What song?
Answers on top of page 3.

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and Wes Wyse

**UNBROKEN
CHAIN**

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