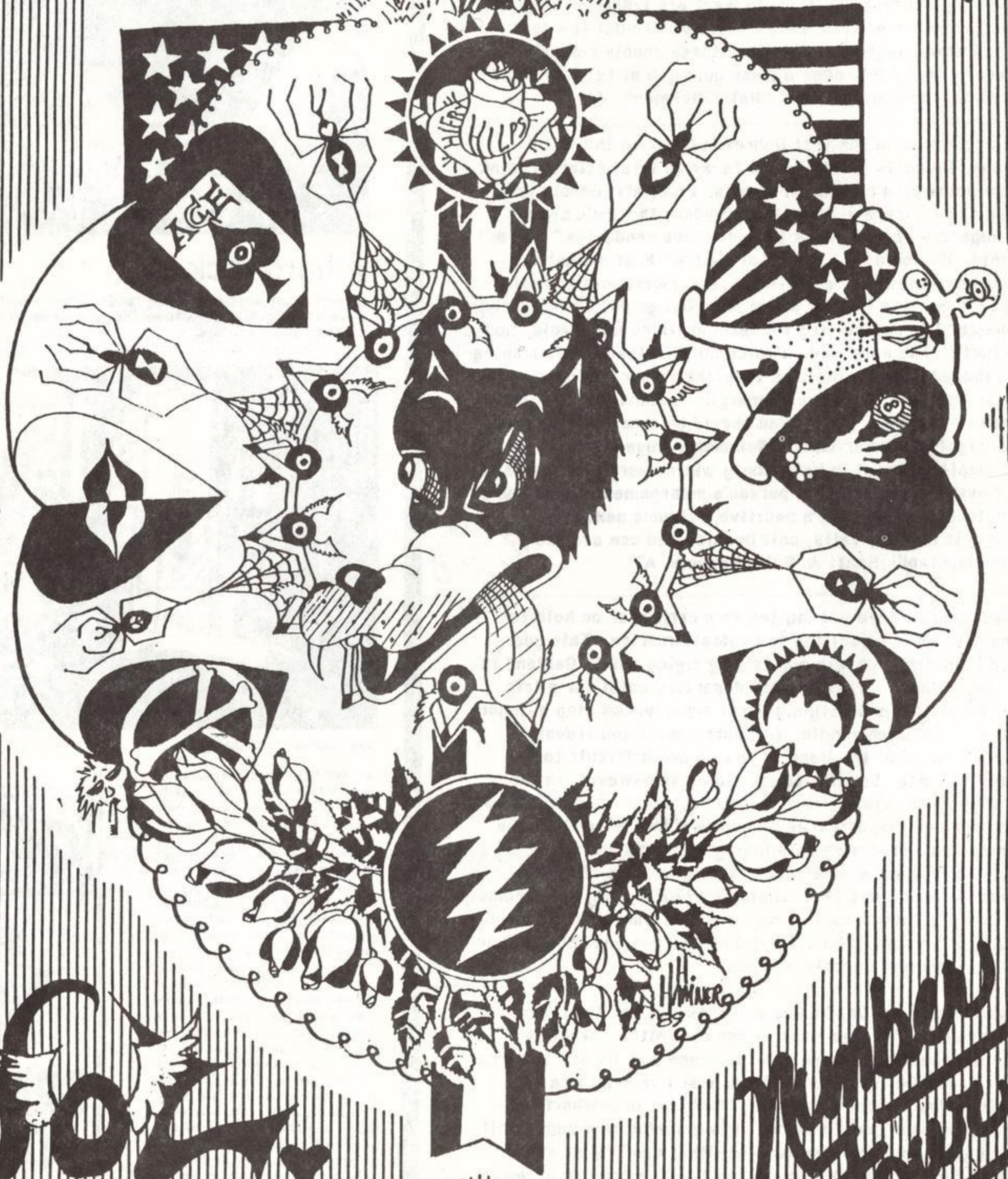


Unbroken

Chain



Vol. 4
FOUR

Number
Four

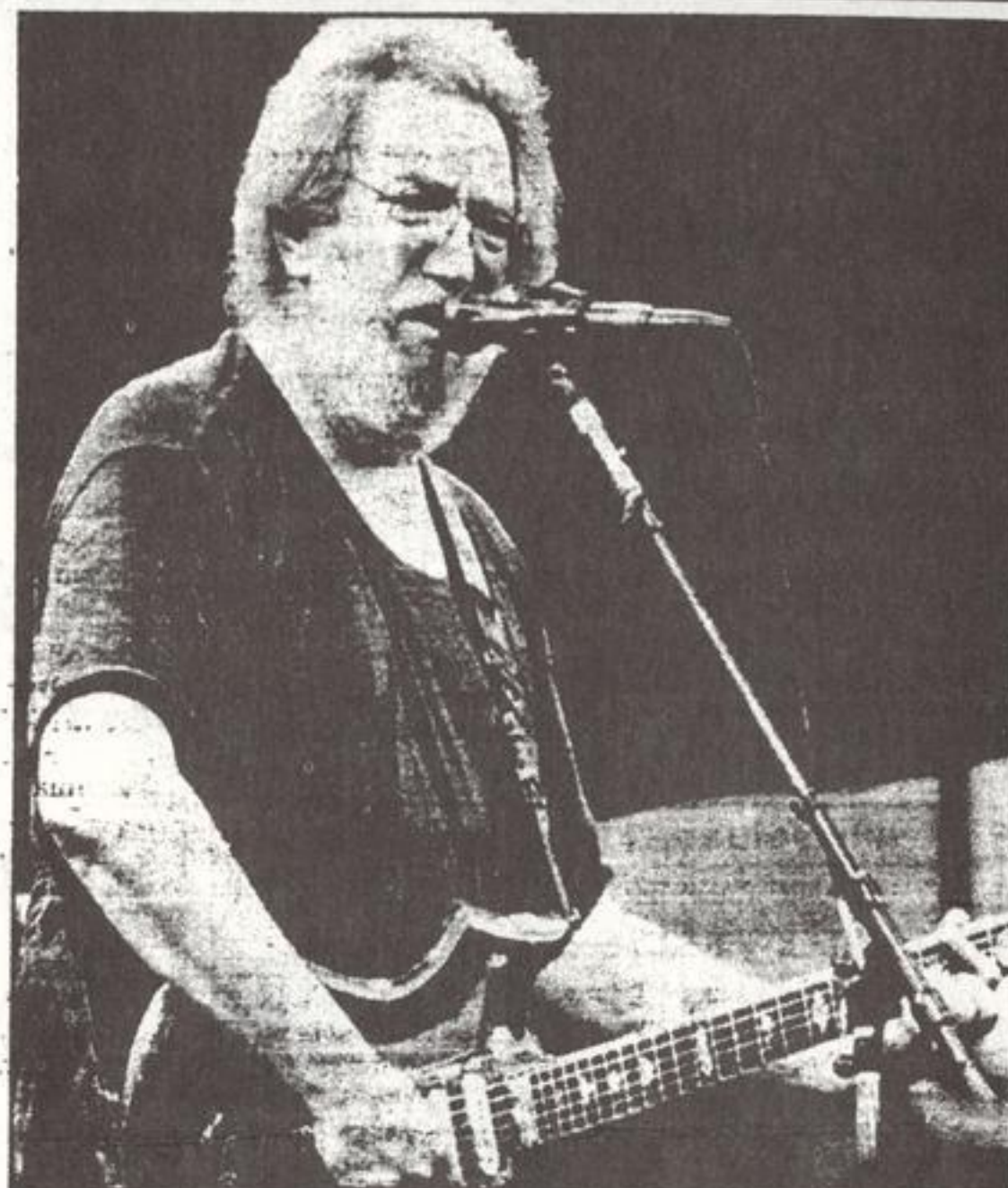
Chain Reaction

I've been reading Unbroken Chain since your first publication in '86. Please do not be discouraged from continuing the magazine by the actions of a few. I am speaking in relation to last issue's Editor's page. I know the recent scene bums you out but the Unbroken Chain is really the best way to discourage the bad actions of some heads. Believe it or not, people don't fully understand the damage caused by crashing the gates and not being "cool and mellow" at shows. I may be very wrong but I think the Dead's recent commercial success may have a lot to do with it. Because of this success, there are people attending these concerts who don't care about the music, the energy, the feeling of unity and respect—all they want are t-shirts, drugs and a party. I'm not saying that this wasn't there before but it's just more widespread now. Anyway, I feel that these people can only learn if they are told and U.C. does a damn good job of telling. Good luck with with Unbroken Chain! Chris Hall, Richmond, VA

Erik Roseman's response in the last Unbroken Chain to the letter written by Dennis Ricketts prompted me to write this letter. I think Erik missed the point on a number of counts. First off, Dennis is a personal friend and I assure you and your readers that he's not a vindictive or negative person prone to "malicious vendettas." I'm not defending Dennis. He can do a fine job of that without my help. I share Dennis' concern however about hoteliers, merchants and others who are more than willing to take our money, but go out of their way to call us names and in general try to make our lives miserable, just stating plain facts. The only way to voice our displeasure with being mistreated by innkeepers or others is to withhold our business and hit 'em where it hurts, in their profit margin. Withholding business from those who do not treat you as you should be treated is one our most powerful rights as Americans. (Remember Rosa Parks??) If the innkeeper in Hampton's hotel is half empty while every other room in town is full, I assure you that this person's management would see to it that we received a better, more positive welcome next time around. Besides, if all else fails, call Dennis. You can see the Coliseum from his step!!! Scott A. Rost, Phoenix, AZ

For the last few years I have put my job as a carpenter on hold for the winter and have gone travelling in Central America. This year, my friends and I decided to begin our trip by flying out to Oakland to see the New Year's shows. What a great departure point for a trip that would lead us to some pretty mystical experiences atop a Mayan ruin deep in the Guatemalan jungle. Of course, once you travel beyond our border, news of the Dead is sparse and difficult to confirm to say the least. Special times did arise however, in the strangest of places sometimes when we encountered other Deadheads with whom to share our experiences and enthusiasm for some of the best music around. As my trip was winding to an end and I was confident that the last snow was gone from my home, I started looking forward to the things that would be awaiting for me at home. One of these things I knew would be my issues of Unbroken Chain. So here I am saying it's great to be back and please continue to keep me in touch. J. Chris Warren, Ontario, Canada

These are trying times for Deadheads & things like the Unbroken Chain are more meaningful than ever. Keep the faith! I went to Philly and the Meadowlands shows and the scene was OK and the band is playing great. The Philly show was the best I've seen in a few years. The "Fire" was awesome and the "The Other One-Wharf Rat-Lovelight" was all anyone could ask for. It's amazing how happy Phil makes us just by playing his intro to "The Other One." Who was it that said "Wharf Rat" is the most improved tune? I have to agree. That may have been the last show ever for JFK Stadium (see enclosed article). I heard on the radio that Philly Mayor Wilson B. Goode wants to "tear the old building down". It is a brokedown palace, but it's big enough for everyone and both shows the Dead played there were excellent. Bill Frey, E. Newport, NY



The Associated Press

A hard rock life

Grateful Dead band member Jerry Garcia performs last night at the Sullivan Stadium in Foxboro, Mass. The gig was the group's first concert of its eastern tour.

COPYRIGHT: JIM MARSHALL



John Cipollina—1943-1989

A FOND FAREWELL—Bay Area guitar great John Cipollina died recently of heart failure following a long battle with emphysema and other respiratory problems. Cipollina may be best remembered as a founding member of Quicksilver Messenger Service, one of San Francisco's leading psychedelic-rock bands in the '60s, but Cipollina left Quicksilver around 1970 and embarked on a prolific career that included both solo work and collaborations with many rock and blues notables, including Eric Clapton, Howlin' Wolf, Buddy Miles, George Thorogood, Huey Lewis, and Dennis Wilson. For the last dozen or so years, he divided his performance time between many Northern California bands and artists, including the Dinosaur, Nick Gravensties, and Barry Melton. The ailing guitarist was hospitalized toward the end of '88, but had recovered enough to briefly tour Greece in April. Steve Keyser, Cipollina's friend and manager, remembered him as "very professional. He was one of the few musicians from the '60's who...when things cooled off, didn't go get a day job." At the time of his death, Cipollina had been putting together a retrospective of his work, something Keyser hopes to finish and release soon.

GRATEFUL DEAD
Summer Solstice '89

GRATEFUL DEAD

SUNDAY, JUNE 18
MONDAY, JUNE 19
WEDNESDAY, JUNE 21

SHORELINE AMPHITHEATRE
ALL SHOWS 8:00 PM
TICKETS: \$18.50 RESERVED SEATING

Business is Dead, but he doesn't mind a bit

Phil Sisson, diehard Grateful Dead fan (aren't they all?), hopes he will get by in The Phil Zone, a closet-sized artist's coop at 7 W. 14th St. The zone features Jerry Garcia and Co. regalia—plus just what you'd expect: blown glass, lava lamps, incense, hammocks, earrings, fanny packs and handmade hacky sacks.

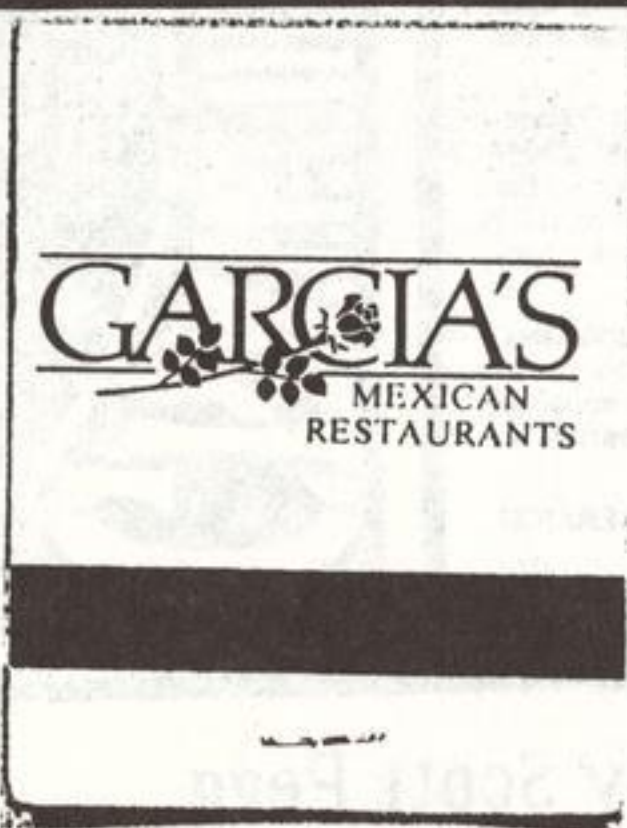
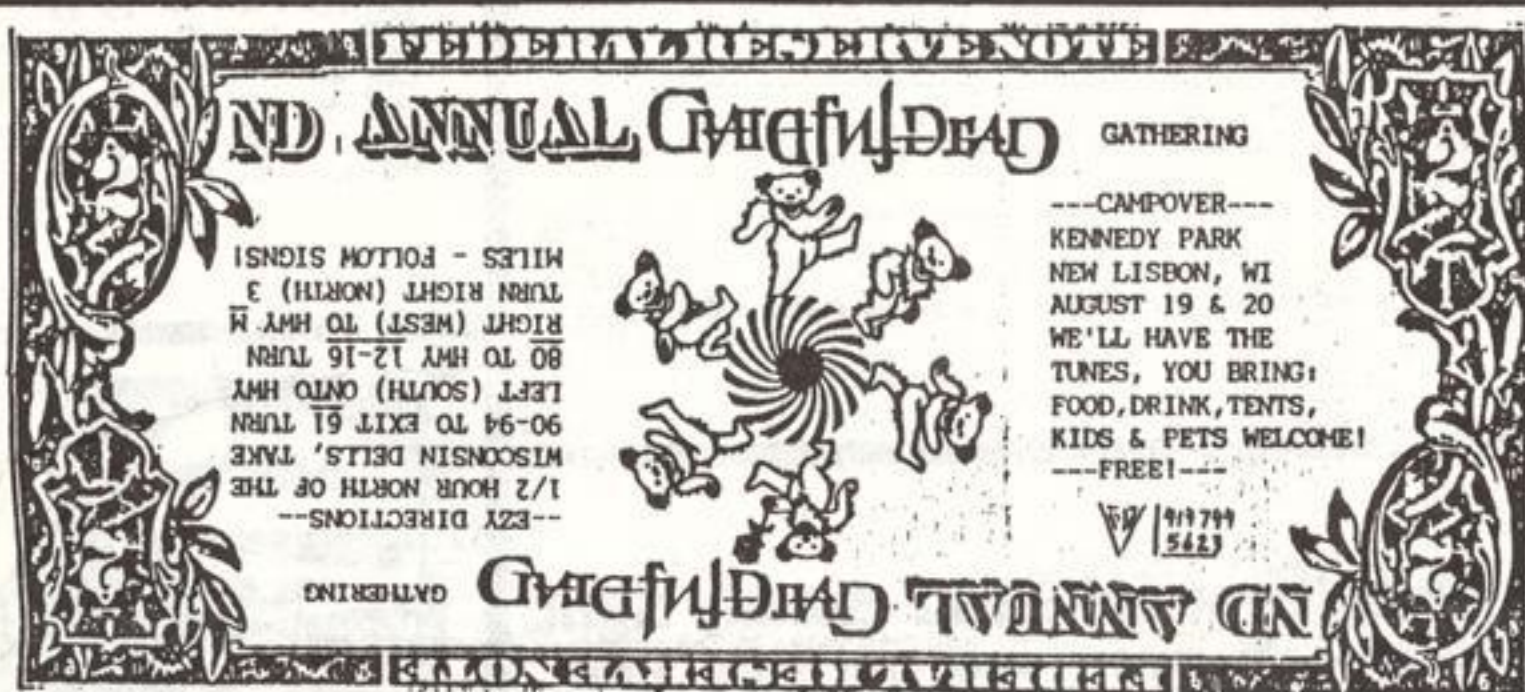
Sisson, Lake Forest, Ill., senior, is no budding chain-store magnate; the zone is a notion that just crossed his mind. "It's

just going along with my spacey deal, I guess," he says. "I'm just hoping to make enough money to maybe put me through grad school....It's been fun, it's really educational. It's cool."

Sure, he's laid-back, but you can't fault his marketing savvy: "The Dead stuff goes pretty well, because there isn't any place in town that sells Dead stuff."

What a long, strange trip it's been.

KANSAS ALUMNI APRIL 1989



Chain Reaction...con't.

I got married to a wonderful lady on May 6th (the day after Bob Dylan married "Isis") and we honeymooned in Estes Park, Colorado. While we were there, KGNU, Boulder Community Radio, aired a 13 hour live Dead special in protest to Boulder's decision not to let the Dead play at Folsom Stadium. I don't know if it did any good but it sure proved to be a good time to listen to the radio! Lots of good stuff - New Year's shows, vintage stuff, new tunes...all GREAT quality. Take Care, Miles Pruner, St. Augustine, Florida

All the Deadheads in Fairfax, California say thanks for another good issue...I handed out a majority of the Chains you sent during the Shoreline shows...nice cover by Clare Little...All Shoreline shows were really good. Real cool vending area inside the show. Kelly Mouse Studios had a real neat booth. The Dead were selling old shirts for \$7.00...no hassles anywhere from what I could see. About the scene in general, same shit, different day. They are limiting vending on the whole summer tour. We might not be able to tour next year and all that stuff. These 80's are hell...Anyway, it seems like Clarence Clemons is also going on tour with the boys back east. He fits in really well with the boys and hits it off with Jerry on stage. I don't know if you guys saw the video of Jerry and Bob backing John Fogerty? That was simply incredible!!! There were no hassles at the Aids benefit from what I could see. Tracy Chapman was really good. Lots of good shows and music coming up. I've always been big Allman Brothers fan, plus the new Allmans package of 4-CD's-what more could one ask for? (See Scott Pegg's review in this issue). Rudy Contratti, Fairfax, CA

Enclosed is an article from the 6-13-89 issue of the Washington Post. It seems one of the D.C. Council members, Nadine Winter, is anti-Dead. She introduced an emergency bill that would ban the Grateful Dead from appearing at RFK Stadium on July 12 & 13. On the news that night they showed about 200 or so Deadheads lined up to attend the meeting. They also interviewed most of the other members who stated that they would be opposed to banning any one group. One of the Council members actually wore a tie-dye shirt in support of the Dead. Winter's motion was made at the end of the 7 hour meeting at about 1:30 a.m., after most of the heads had left. The council tabled the motion and refused to address the problems Ms. Winter was concerned with, however, the mayor said that security and police present would be stepped up at the stadium and in the surrounding neighborhood and that camping would also be limited. Winter was quoted as saying "The last time they were here I saw 100 people in a church yard having sex openly on the lawn..." Maybe this year we can get the word out "Only 50 at a time". Ha ha. Fred Bailey, Washington, D.C.

Shoreline Review 6/18/89

By John Barry

On June 18 at the Shoreline Amphitheatre in Mountainview, California the Grateful Dead kicked off a summer of shows that should turn out to be nothing short of spectacular. It was a drummer's show and from the word go it was non-stop high voltage electricity, Grateful Dead style. After delivering a spacy yet constructed set 1, the band reeled into a second set that teased, delighted, and exploded. Shoreline, Northern California's answer to an East Coast show, provided a moonlit evening with crystal clear skies, and if you could keep your mind off the fact that you were in a garbage dump, the evening was really great.

"Foolish Heart" got the first set going and was as almost as good as its West Coast debut at the Greek's last July. After a sparkling "Jack Straw" and some "technical nightmares" with Bobby's guitar, the Dead continued with a first set that would just not die. "Alabama Getaway" was pulled out and dusted off nicely, but the gem of the first set was an extended "Hey Pocky Way" into "Aiko" to close.

The drummers wasted no time in claiming set 2, with a thundering "Sampson and Delilah" to open, and Bobby's lost but not forgotten "Saint of Circumstance" after "Cumberland Blues" was in no question the tune of the evening. Jerry provoked everyone with just a touch of the "Other One", but he took it back just as quickly as he put it out. Areal high light of the evening was an extended jam between Phil, Brent, and Bobby right before drums. Brent's little girl also contributed, while sitting on daddy's lap. Although, "The Wheel" out of space was a little weak, a rip-roaring "Miracle" and "U.S. Blues" encore salvaged a second set that had peaked out before drums. Not a bad night over all, considering the band's national cable broadcast on the 21 and all of the hype that came with the AIDS benefit two weeks before. The Dead have pulled off a lot of magic in their time, but turning a garbage dump into a festival is no short order to fulfill.

-JOHN BARRY

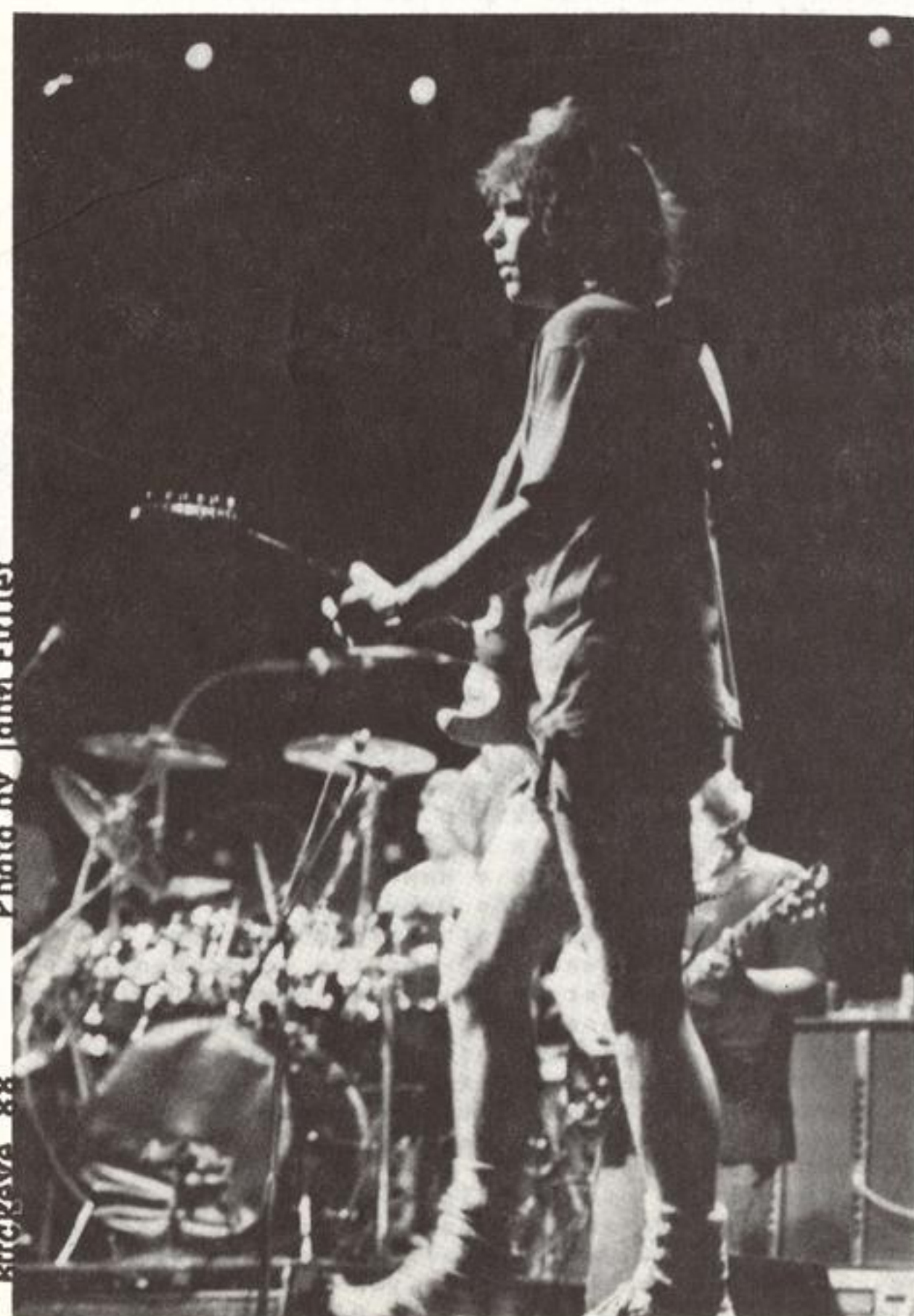


Photo by John Erdler

Buckeye '88

Grateful Dead strikes a chord in Congress



MARSHA
MERCER

When the Dead played RPK Stadium here a couple of weeks ago, vendors sold save-the-rain-forests T-shirts for \$17, along with the usual Dead paraphernalia of buttons, bumper stickers and shirts.

Garcia and other band members Bob Weir and Mickey Hart ventured to Capitol Hill before the concert to testify before the Congressional Human Rights Caucus, which has been studying what to do about rain forest destruction worldwide.

"We're really just citizens who have a constituency, so to speak," said Garcia, who has a nearly white beard and a ponytail. "They are people who listen to us. Whether they are mistaken or not is another matter."

Rep. Claudine Schneider, R-R.I., speculated about their constituency's political activity, or lack of it. "I would guess that about 90 percent of the Deadheads, your constituency, don't vote."

"Yeah," Garcia replied. "You've got it right. ... It would be nice to think there was something to vote for. You know what I mean?"

But, Garcia said, "I know this. I know that Deadheads will chain themselves to a tree."

The vision that statement conjures up — thousands of blissful people in tie-dye, singing "what a long strange trip it's been," linking themselves to trees — probably had nothing to do with it, but two days later the House, 356 to 60, passed the bill aimed at preserving the 17 million-acre Tongass National Forest.

Tongass is a swath of islands and coastal land larger than West Virginia and Delaware where the climate is similar to Washington state's, with more rain than snow. Tongass receives 150 inches of rain annually. Its lush foliage and virgin forests of Sitka spruce and hemlocks date back hundreds of years.

The Dead was not mentioned during the Tongass debate, but Ms. Schneider, who is sponsoring a separate global warming prevention bill, said:

"It is incumbent upon the United States, which has been quick to criticize the flooding, cutting and burning of tropical forests in developing countries, to first get its own house in order."

"We can hardly call upon these other nations to quit subsidizing the destruction of forests when we are engaged in the very same process. Forest loss accounts for 10 to 20 percent of greenhouse gas emissions."

The House bill would end federally mandated timber sales in a vast part of the forest. The Forest Service has been required to offer 450 million board feet of timber for sale from Tongass every year to try to preserve logging jobs.

The bill repeals the 50-year contracts under which the two companies have been permitted to cut down ancient trees for as little as \$1.48 each.

The arrangement, in which the Forest Service builds roads and provides other services to facilitate timbering, has meant a net loss of \$354 million for the federal government since 1982, according to congressional estimates.

Ironically, the Japanese turn the pulp into rayon and other products and sell them back to the United States.

Some conservationists warn that the heart of the Tongass could be clear-cut within 15 years.

The bill allows companies to negotiate short-term timbering contracts, as they do in other national forests. It also sets up 23 new wilderness areas, comprising 1.8 million acres, in the premier fish and wildlife areas of Tongass.

A similar bill is pending in a Senate committee and could come to the floor for a vote this fall. Or it may not. As happened last year, the bill could die.

That could prompt some Deadheads to chain themselves to trees or perhaps even to register to vote.

Marsha Mercer is a reporter in the Washington bureau of Media General News Service.

"I know this. I know that Dead-heads will chain themselves to a tree."

— Jerry Garcia



Save the Rainforests ...

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☒ I want to ☐ begin ☐ renew my membership in the Rainforest Action Network with a tax-deductible donation of:

☐ \$15 ☐ \$25 ☐ \$50 ☐ \$75 ☐ \$100

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Fan feels 'Grateful Dead' exactly right

As a California "Deadhead" and former Milwaukee resident, I commend The Journal and its staff for the excellent reporting of the Grateful Dead scene recently in Milwaukee. There was much less prejudice and bias in these articles compared to the ones in The Journal for the 1988 Alpine Valley shows.

I would like to praise John Klein particularly for doing his homework and getting the facts out in the open for a change.

However, I must comment on Tina Maples' article, too. All in all, it was OK, but I take issue with a couple of her points:

The lack of a "strong, central instrumental voice" — that's the

whole intent! They are a band, not soloists. For me, it is refreshing to see a "lack of showiness" and just musicians playing their instruments and letting the music do the talking.

And what's this about "relentlessly mid-tempo songs" only? What was she looking for — the driving beat of heavy metal? Grateful Dead's songs evoke feelings, emotions.

What to Maples is "pointless, rambling" improvisation is to others what the G.D.'s music is all about: creative inspiration on the spot!

STEVEN SEIBERLICH
Martinez, Calif.



Jazz Festival Review

By Scott Pegg

The New Orleans Jazz and Heritage Festival celebrated its Twentieth Anniversary this year with two full weekends of music covering a wide variety of styles that spotlighted some of New Orleans' unique contributions to American music. The show in fact almost had too much good music. There were 9 stages that were continually operating and oftentimes we were caught running back and forth between stages catching 15 - 20 minute sets and then moving on to another stage. For example, the toughest decision that we had to make was to leave in the middle of Aaron Neville's set in order to catch a little bit of Bonnie Raitt before heading over to the gospel tent to catch the Staples Singers. I will try to summarize some of the highlights from the first weekend of the festival this April. Pete Seeger performed an absolutely magical set that seemed to combine his seventy some years of wisdom with his childhood innocence to create a unique and beautiful feeling in the audience. Seeger closed his set with a medley of "If I Had a Hammer" and "We Shall Overcome" that left fans screaming for more. Santana turned in a fine set that featured many of their classic hits. One of the show's highlights was when Santana brought bluesmen Buddy Guy and Junior Wells up to jam with them. Aaron Neville was accompanied by pianist Amasa Miller and he treated the crowd to a number of old ballads such as "Stardust" and "Danny Boy." Aaron's vocals were nicely spotlighted in this mellow set without the Neville Brothers and their band. Zachary Richard, who has been dubbed "the Cajun Mick Jagger" destroyed the audience with one of the best sets of Cajun/Zydeco music that I have ever seen. Richard is a very versatile artist who has an outstanding blend of covers and originals as well as fast and slow songs. Dash Rip Rock turned in a fun set of unusual New Orleans rock and Pete Fountain and Art Blakey were there for the Jazz parts of the festival. The Staples Singers electrified the gospel tent with a number of their hits and old standards like "Will the Circle Be Unbroken," but without question the hottest set of the whole first weekend was done by the Kanda Bongo Man from Zaire. These guys had the crowd dancing so hard I thought for a minute I must be at a Dead show. Their music is so unique that it is nearly impossible to describe, but I guess the closest that I could come would be a strange mix of speeded up reggae, African rhythms and the "Graceland" kind of sound, and a little bit of drums/space and Nevilles/Little Feat boogie-woogie style. They were truly unbelievable and need to be on tour opening up for the Dead. If you want to go to the festival next year please keep in mind the fact that it is getting bigger and bigger every year and you should make your reservations at least six months ahead of time. The Jazz and Heritage Festival generally runs from late April to early May. Also, if you're in New Orleans you should check out Preservation Hall for the finest in traditional Dixieland Jazz and Lipitina's for the best local sounds such as the Radiators, Dr. John and the Neville Brothers.



Laguna Seca 7/88 Photo by Rudy Contratti

Volume IV

Number IV

25th Edition

July/August 1989

Editor's Page

By Laura Paul Smith

It's August 1, Jerry's birthday, as I sit down to write this editorial and put the finishing touches on Volume 4, Number 4 of *Unbroken Chain*. I suppose that it is now a little late to be calling this the "July-August" issue, but since much of the news covered in this issue happened in July, I guess I can get away with it.

Summer tour is now over and from all reports it was a big success! In the last issue I was not too psyched about the recent scene and chose to bow out of any East Coast shows, and like many others who did the same, I missed what turned out to be a real good time. The boys kicked off the summer right by performing at the AIDS Benefit in Oakland, California. Jerry and Bob backed up John Fogerty for a set of mainly Creedence tunes, and then the Dead played for two sets alone. Other performers at the show included Tracy Chapman, Joe Satriani, and Los Lobos, among others. Following the AIDS Benefit, the Dead continued to roll into Shoreline on June 18 (see review by John Barry on page 3), followed by two more shows on June 19 & 21. Of course you already know the show on the 21st was broadcast over many FM stations and pay-per-view cable t.v. stations, which seemed to please quite a few of our readers! Unfortunately for Richmonders, since this town is not one of the most cosmopolitan places around, we were unable to watch Bobby kicking his amp in the privacy of our living rooms. Alas, the video tape will be here shortly! We were able to hear the show, however, thanks to XL-102's live broadcast.

The East Coast tour began on July 2 in Foxboro, with the first real noteworthy event being when the Dead opened the show with "Playin' in the Band" into "Crazy Fingers" and then "Wang Dang Doodle". That

show was followed by Buffalo, Philly, and then Giants Stadium where on the second night members of the Neville Brothers joined the Dead for the last part of the second set. RFK went off without a hitch. It seems that the council woman who so desperately wanted to ban the Dead from playing in D.C. was seen in the parking lot purchasing funky t-shirts, talking to babies, and generally having a good time. She apologized for some of the things she said and evidently didn't see "hundreds of people having open sex in the churchyard" this year. Congrats on your self control kids! The second night at RFK was a real sopper (as in wet), and evidently a bit on the chilly side as well. Both nights at RFK were not crowded and most of the people I talked to were able to go right up to the front without any problem. There was so much room before the show that people were playing frisbee on the field. Indianapolis was supposedly the most mellow show of the tour; "innocent" was how one person put it. The place was "way out in the sticks" and just seemed to have the most laid back atmosphere. Alpine was nice, especially when on the first night the Dead pulled out "We Bid You Goodnight" during the encore. But alas, on the second night the rains came again, but this time they just totally wiped the place out. Instead of being a hot, filthy, dust bowl like last year, Alpine Valley turned into a mud bog, forcing many campers to higher ground. (See review by Bob Gelchion somewhere in this issue.) Throughout the entire tour, videos were being taken, and according to "The Well", a compilation of the videos will be put together and made into a 25th anniversary movie to be released some time next year!

In other news, Jerry's brought out a new guitar on tour called a

"MIDI", which stands for Musical Instrument Digital Interface. What it does is it takes the notes Jerry plays through his guitar, digitizes them in a computer, and they come out sounding like the same note on another instrument, such as a horn. In a recent radio interview, Jerry said there was a possibility the band was going to break out "Dark Star" with his new toy during the summer tour. There was some speculation that Alpine might be the lucky venue, but to no avail. Will it be the Greeks? We shall soon see.

Another neat happening which was going on during this summer's tour was the class being taught by Rebecca Adams of UNC-Greensboro. The sociology class was studying Deadheads as a subculture, and it consisted of pre-tour time in the classroom, on tour classes on the bus and in hotel rooms, as well as actual time investigating Deadheads in action at the summer shows. Finally, upon their return to Greensboro, the students have a week more of class and time to write final papers on topics of their choice. I spoke with Rebecca Adams soon after the class returned from Alpine and got back some glowing reports of a wonderful teaching and learning experience. All but three of the students enrolled in the course were already Deadheads. The range of shows already seen by the students was 0-60 shows. Most of the parents of the students were for the idea of their kids taking the class, and as a matter of fact, one of the students had been convinced by his parents to take it. A few of the students were UNC-G students but most of them were not. The class went on the complete summer tour with the exception of the second night of Giants Stadium and RFK. Most of the class, however, went to those shows on their own and in so doing got extra credit. One of the highlights of the class was in Buffalo, where Dennis McNally (the Dead's publicist) spoke to the students at length. He spoke to them again up in Alpine and he wanted mainly to hear what the student's final papers were going to be about. Some of the topics the students will cover are the Wharf Rats (sober/straight Deadheads); the taper section; gender differences; comparing the Wall Street subculture to the Deadhead subculture; and taking children to shows. According to Mrs. Adams, the best part about the class was not just being at the shows, but rather the intense friendships that developed between the students while they were on tour. It is very interesting to me that these students who were actually coming together to study "Deadheads as a subculture," by touring with the band became part of the subculture. In essence, they have studied themselves.

Well, that's about all for now. Hope you folks have a great summer-what's left of it, that is.

Laura



Buckeye '88 Photo by John Fuller

GRATEFUL DEAD/JERRY GARCIA BAND SET LISTS & TOUR DATES

Confirmed Grateful Dead Tour Dates:

August 4, 5, 6 Cal Expo, Sacramento
August 17, 18, 19 Greek Theatre, Berkeley, CA
September 29, 30 & October 1 Shoreline Amphitheatre, Mtn. View, CA

Jerry Garcia Band Tour Dates:

These shows will open with Bob Weir and Rob Wasserman playing acoustic.

August 26 *Greek Theatre, Berkeley, CA
September 1, 2 Merriweather Post Pavilion, Columbia, MD (unconfirmed)
September 3 Spectrum, Philadelphia, PA
September 5 Hartford Civic, CT
September 8 Nassau, Long Island
September 7 Meadowlands, East Rutherford, NJ
September 9, 10 Great Woods, Mansfield, MA
September 12 (unconfirmed) Riverfront, Cincinnati, OH
September 13 Pine Knob, Clarkston, IL
September 15 Alpine Valley, East Troy, WI
September 16 Poplar Creek, IL

*The August 26 show at the Greek will be the last concert ever at the Greeks, due to some condominiums which are being built behind the theatre. Evidently, the bleachers have already been torn down.

Grateful Dead East Coast Fall Tour Dates:

October 11, 12, 14 Brendan Byrne, NJ
October 15, 16 Spectrum, Philadelphia, PA
October 18, 19, 20 Charlotte, NC
October 22, 23 Miami, FL

Mail order started August 3, 1988
For more information about ticket prices, etc., call the Grateful Dead Hotline

Unconfirmed Grateful Dead Tour Dates:

November 3, 4, 5 L.A. Forum
December 1, 2, 3 Henry J. Kaiser, Oakland, CA
Dec. 10, 11, 12 Long Beach, CA
December 27, 28, 30, 31 New Year's, Oakland, CA

HOTLINE NUMBERS: EAST COAST (201) 777-8853
WEST COAST (415) 457-8388

Jerry Garcia Band
with Clarence Clemons
March 3, 1989
Orpheum Theatre

Let's Spend the Night Together
Stop That Train
Forever Young
Run For The Roses
Like a Road
That's What Love Will
Make You Do
?

Deal
Harder They Come
Stoned Me
Someday Baby
Evangeline
Don't Let Go
Lucky Old Sun
Tangled Up in Blue

Jerry Garcia Band
March 4, 1989
Orpheum Theatre

How Sweet It Is
I Shall Be Released
Mission in the Rain
Get Outta My Life Woman
Simple Twist of Fate
Brothers & Sisters
Deal

Cats Down Under the Stars
Knockin' on Heaven's Door
Think
Evangeline
Gomorra
Let's Spend the Night Together
Midnight Moonlight

Jerry Garcia Band
May 20, 1989
Open Air Theatre
San Diego, CA

Cats Down Under the Stars
Mission in the Rain
Forever Young
That's What Love Will Do
Like a Road
Brothers & Sisters
Deal

I'll Take a Melody
Mississippi Moon
Think
Evangeline
Gomorra
Tangled Up in Blue

Jerry Garcia Band
May 21, 1989
Los Angeles, CA

How Sweet It Is
Stop That Train
Mission in the Rain
Waiting for a Miracle
The Night They Drove
Old Dixie Down

Stoned Me
Deal
The Harder They Come
Forever Young
Think
Evangeline
Lucky Old Sun
Midnight Moonlight

The Aids Benefit
5/27/89
Oakland Stadium, CA

Fogerty set w/ Jerry & Bob:

Born on the Bayou
Green River
Down On the Corner
Rock'n'Roll Girl
Centerfield
Proud Mary
Midnight Special
Bad Moon Rising
Fortunate Son
Susie Q
Long Tall Sally



The Dead Sets:

Touch of Grey
Althea
Walkin' Blues
Iko Iko
Memphis Blues
Bird Song
Promised Land
Hell in a Bucket
Fire on the Mountain
Blow Away
Truckin'
D/S (w/ Jerry playing his new midi guitar)
I Will Take You Home
The Other One
Wharf Rat
Lovelight
Brokedown Palace

Happy Birthday Jerry!

6/18/89
Shoreline Amp.
Mountain View, CA

Foolish Heart
Jack Straw
Alabama Getaway
Queen Jane Approx.
Cold Rain & Snow
Little Red Rooster
Hey Pocky Way
Iko Iko

Samson & Delilah
Cumberland Blues
Saint of Circumstance
He's Gone
The Wheel
I Need a Miracle
Stella Blue
Around & Around
Good Lovin'
U. S. Blues

6/19/89
Shoreline Amp.
Mountain View, CA

Feel Like a Stranger
Franklin's Tower
Walkin' Blues
Candyman
You Can Run
Push/Shove
Memphis Blues
Birdsong

China Cat
I Know You Rider
Playin' in the Band
Crazy Fingers
Playin' in the Band
D/S
I Will Take You Home
Watchtower
Black Peter
Throwing Stones
Not Fade Away
Knockin'

6/21/89
Shoreline Amp.
Mountain View, CA

Touch of Grey
Minglewood Blues
Ramble On Rose
Box of Rain
Dire Wolf
Masterpiece
Row Jimmy
Cassidy
Deal

Scarlet Begonias
Hell in a Bucket
Ship of Fools
Estimated Prophet
Eyes of the World
D/S
Truckin'
The Other One
Morning Dew
Lovelight
Brokedown

7/2/89
Sullivan Stadium
Foxboro, Mass

Playin' in the Band
Crazy Fingers
Wang Dang Doodle
You Can Run
Tennessee Jed
Queen Jane Approx.
To Lay Me Down
Cassidy
Don't Ease Me In

Friend of the Devil
Truckin'
He's Gone
Jan
Eyes of the World
D/S
The Wheel
Dear Mr. Fantasy
Sugar Magnolia
Quinn the Eskimo

7/4/89
Rich Stadium
Buffalo, NY

Bertha
Greatest Story
Cold Rain & Snow
Walkin' Blues
Row Jimmy
Masterpiece
Stagger Lee
Looks Like Rain
Deal

Touch of Grey
Women Are Smarter
Ship of Fools
Playin' reprise
Terrapin
D/S
I Will Take You Home
Watchtower
Morning Dew
Not Fade Away
U.S. Blues

7/7/89
JFK Stadium
Philadelphia, PA

Hell in a Bucket
Iko Iko
Little Red Rooster
Ramble On Rose
Memphis Blues
Loser
Let It Grow
Blow Away

Box of Rain
Scarlet Begonias
Fire on the Mountain
Estimated Prophet
Standing on the Moon
D/S
The Other One
Lovelight
Wharf Rat
Knockin'

7/9/89
Giants Stadium
East Rutherford, NJ

Shakedown Street
Jack Straw
West L.A. Fadeaway
Victim or the Crime
Brown Eyed Women
Queen Jane Approx.
Birdsong

China Cat
I Know You Rider
Samson & Delilah
Built to Last
Truckin'
D/S
Gimme Some Lovin'
GOTRFB
Throwing Stones
Not Fade Away
Brokedown Palace

7/10/89
Giants Stadium
East Rutherford, NJ

Feel Like a Stranger
Franklin's Tower
Walkin' Blues
Jack-A-Roe
Masterpiece
Tennessee Jed
Music Never Stopped
Don't Ease Me In

Foolish Heart
Just a Little Light
Playin' in the Band
Jam
D/S
Iko Iko
Watchtower
Morning Dew
Sugar Magnolia
Knockin'

*w/ members of Neville Bros.

7/12/89
RFK Stadium
Washington, DC

Touch of Grey
Minglewood Blues
Mississippi 1/2 Step
Tom Thumb Blues
Far From Me
Cassidy
Friend of the Devil
Promised Land

Sugaree
Women Are Smarter
Ship of Fools
Estimated Prophet
D/S
Dear Mr. Fantasy
Black Peter
Lovelight
Black Muddy River

7/13/89
RFK Stadium
Washington, DC

Hell in a Bucket
Cold Rain & Snow
Little Red Rooster
Tennessee Jed
Memphis Blues
To Lay Me Down
Let It Grow

He's Gone
Looks Like Rain
Terrapin
D/S
I Will Take You Home
The Other One
Wharf Rat
Throwing Stones
Good Lovin'
U.S. Blues

7/15/89
Deer Creek Music Ctr.
Indianapolis, IN

Bertha
Greatest Story
Candyman
Walkin' Blues
Peggy-O
Queen Jane Approx.
You Can Run
Birdsong

Foolish Heart
Victim/Crime
Crazy Fingers
Truckin'
Smokestack Lightning
D/S
Close Encounters jam
China Doll
Watchtower
Stella Blue
Sugar Magnolia
Brokedown Palace

7/17/89
Alpine Valley
East Troy, WI

Let The Good Times Roll
Feel Like a Stranger
Built to Last
Me & My Uncle
Cumberland Blues
All Over Now
Row Jimmy
Masterpiece
Push/Shove
Music Never Stopped

China Cat
I Know You Rider
Uncle John's Band
Standing on the Moon
D/S
The Wheel
Gimme Some Lovin'
GOTRFB
Not Fade Away
We Bid You Goodnight
Johnny B. Goode

7/18/89
Alpine Valley
East Troy, WI

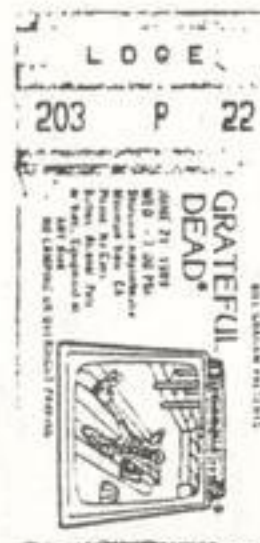
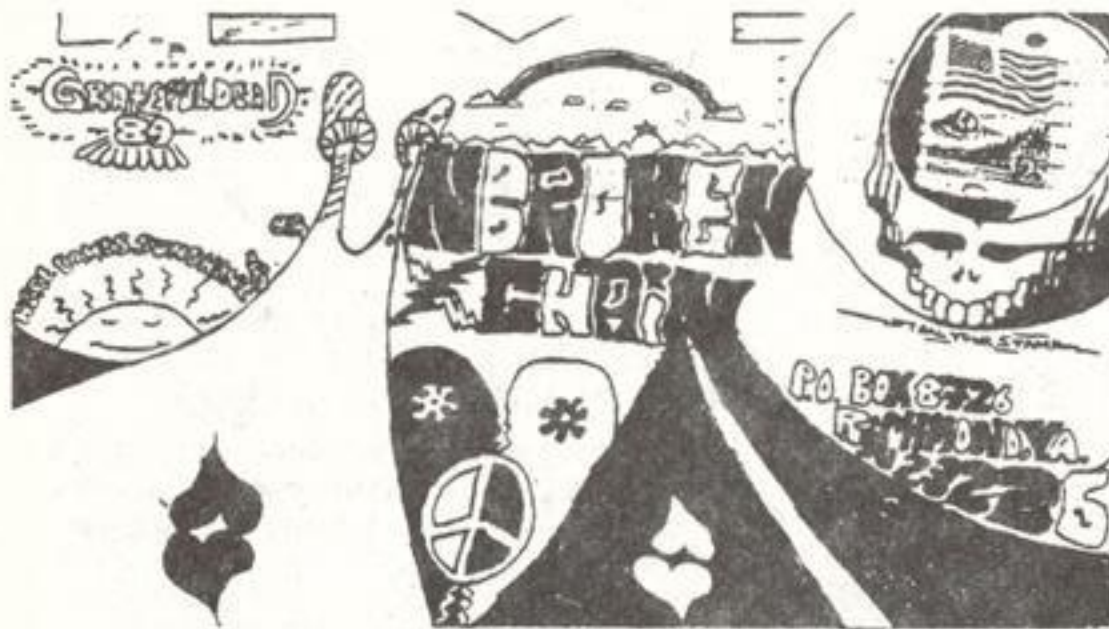
Touch of Grey
Jack Straw
Jack-A-Roe
Minglewood Blues
Friend of the Devil
Memphis Blues
Birdsong
Promised Land

Sugar Magnolia
Scarlet Begonias
Women Are Smarter
Eyes of the World
D/S
China Doll
Dear Mr. Fantasy
Hey Jude
Throwing Stones
SSDD
Quinn the Eskimo

7/19/89
Alpine Valley
East Troy, WI

Hell in a Bucket
Sugaree
Mama Tried
Mexicali Blues
Althea
Victim/Crime
West L.A. Fadeaway
Desolation Row
Deal

Box of Rain
Foolish Heart
Looks Like Rain
Terrapin
D/S
The Other One
The Wheel
Morning Dew
Lovelight



Robert Hunter Interview from the Deadhead Hour

INT: As these things become real issues out there, how are we going to survive in a world of cops, civic upheaval and ticket scalping and t-shirt piracy?

RH: Walk right and keep your nose clean.

INT: Says who? In this world?...

RH: That's the common knowledge that's been passed down through the last 10,000 years. The solution to everything. Walk right-keep your nose clean. Don't meddle too much...and when you see something that's yours to be done and there's nobody else doing it, that's your legitimate territory-take it.

INT: What does that say to young people who are not particularly happy with the options laid out in front of them, they find that a GD concert is the perfect place to get completely nuts and maybe even do something dangerous to someone else, like dosing them? See that's where liberty and freedom become conflict.

RH: Along with those things about keeping your nose clean and walking right, there's the age old wisdom that's passed down through all Deadom, which is don't ever drink anything out of a cup you don't know where it came from and avoid all suspicious white powders...never take a white power that you... (laughs)...don't know the source of. I mean this is just little bits of common sense. But as for solving this other problem, oh no, I can't solve this...this is the biggest one. This is our big, big problem now, what what to do with the unruly factor that's causing a large group situation to become aggravated and exhibit mob behavior. I don't know-I don't think that anyone has ever known...short of imposing absolute authoritarian control and that is, of course the opposite of what the GD stand for. Will we be forced to become our own opposites? Because we're dealing with large amounts of money, profit making here - crowds and like that. I mean if you want to be spared all these hassles - you go out in to the desert and become a saint and commune with your spirit and be, become a saint, find. We are in the marketplace, we have to deal with these things. Well, I suppose even the saints have to deal with the paradox, like Saint Anthony had to lacerate himself, he was so horny he had to beat himself all the time - so who knows? I think it's the human condition and I do not see the millennium and the jubilee right around the corner here on earth. The GD have become by their very size a micro cosmic example of what's happened in the world at large. Some of you are going to get killed, some of you are going to get run over, some of you are going to get your arms broken, and some of you are going to fry your brains out from being doosed, and short of authoritarian control, lack of GD, and lack of any freedom inducing organization, what are you going to do? You're going to pay your money, you're going to take your chances. But be aware you know, be aware...don't come to a GD concert feeling that you're just going to mold into the mix and providence is all going to take care of you, like that, you must be a responsible human being. I mean back we come to the word responsible and all of a sudden I sound parental and I'm saying this - I don't see any solution, I mean, every individual has to be straight...perhaps group pressures can be applied. Once that happens, then we turn to factionalism and the holier than thou attitudes. I don't know, it's a murky mess and the bigger we get the murkier the mess is going to be. But still, a good time can be had....

INT: Yeah?

RH: ...and generally will

Submitted by Bill Frey

In the last issue of UC I wrote a letter about the events in Pittsburgh, especially gate crashing and I asked UC readers to write me with their suggestions about the problems with the scene. A few things have happened since that time. First, though it is clear that gate crashers were the root of the troubles in Pittsburgh, it is also clear that the Pittsburgh police over reacted in a brutal and violent manner. No one looks good in the wake of Pittsburgh, but in both a moral and public relations sense the behavior of Deadheads was more defensible than that of the Pittsburgh police.

This does not change anything. Clearly, we have serious problems. The Dead have responded by mailing yet another letter imploring Deadheads to "leave nothing but footprints". Also, the letter said that the vending scene will be restricted this summer, "no more tie dye corporations".

Only time will tell if the restrictions that the Dead have in mind for this summer will be effective. I, for one, doubt that much will change. Experience has shown that high minded appeals for good behavior don't have any effect. It doesn't have to be this way.

Help is on the way--but only if there is leadership from the Dead organization, the boys themselves and us.

First, the Dead organization must do a better job of advance planning. It is well within the capacity of the Dead organization to see to it that there are enough porta-johns, trash cans, first aid facilities, etc. to accommodate the traveling city that they make millions of dollars from. Over the past four years I've been to about forty shows. About half of the shows had well planned sites where it was clear that a lot of creative thought and work paid off. There really isn't any excuse for the other half. If the Dead don't have enough people to do the leg work that it takes to ensure proper site preparation, then they should hire them. They have the money, whether they have the will and logistical expertise is another question. I suppose we will find out this summer.

Second, more is needed from the band themselves. Why the silence from the stage? A few well chosen words from Jerry, Bob or Phil would almost certainly have more impact than a letter written and signed by a staff person. If the Dead don't want ticketless heads congregating outside the shows, they should say so. For example, Deadheads would listen if Jerry went out to the parking lot right before a show and asked the ticketless masses to disperse. This would certainly be a better alternative than sending the Pittsburgh police to do the job. Also, the band might consider simulcasting the show to another facility in the same show. For example, if a show is sold out they could broadcast it via closed circuit TV to another venue in the same city and charge enough to cover costs.

Third, and most importantly, there is a lot that we can do. Vendors have a special responsibility. It's really pretty simple. If the vendors get thier act together, agree to reasonable limitations and take some responsibility for advance work and cleanup--they will be able to continue. Otherwise, they are going to lose a lot of money and kill the goose that laid the golden egg.

As for the rest of us, we have to go beyond personal responsibility. It's going to take more than not showing up with out a ticket, more than bringing a trash bag and cleaning up a bit, more than looking out for ourselves. We must look out for each other--in both a negative and positive sense.

On the positive side we must nurture the new Deadheads, get to know them and convey the spirit that sustained the scene before the "In the Dark" years. We should help them if they need it. And there are a lot of kids at Dead shows that need help. Help like a place to stay, free legal advice or medical care, advice about the destructive side of some drugs, a ride home. If these "new Deadheads" feel like they a part of a community, they are a lot less likely to do the sort of things that threaten that community.

On the negative side, we have to take a stand against gate crashing, against destructive abuse of alcohol and drugs. It's not enough to confine our opinions to a small circle of friends. Anyone who reads Unbroken Chain knows what is cool and what isn't--we have to spread the word.

In thier letter, the Dead lamented the fact that the scene has become a vending and social scene as much as a musical scene. This seems short sighted to me. For me, and every other Deadhead I know, the scene has always been about more than music. The Dead have not achieved their success on musical ability alone. They, and we, have transcended that. The values that underlie the Dead scene for me--peace, love, respect for the environment and each other, open minds--are eternal. Dead shows are a focal point. A focal point that can grow and prosper. I have always thought that the growth of the Dead scene was an opportunity to spread the values that I have found inherent in the scene. I still think so. Nothing good comes without work--and a lot of fun too--it's going to take a lot of work to preserve what is good about the Dead scene, may it never stop.

Sincerely,

Howard Park
Howard Park

THE NEW POTATO CABOOSE ITINERARY

July 30.....NEW HORIZON'S, RICHMOND, VA.
Aug. 3.....7 WILLOW STREET, PORT CHESTER, NY.
Aug. 4.....THE STONE BALOON, NEWARK, DE.
Aug. 5.....MAXWELL'S, TOWSON, MD.
Aug. 17.....THE CHESTNUT CABARET, PHILADELPHIA, PA.
Aug. 18.....THE BAYOU, WASHINGTON, DC.
Aug. 19.....JOE POP'S, LONG BEACH ISLAND, NJ.
Aug. 20 & 21.....THE RUSTY RUDDER, DEWEY BEACH, DE.
Aug. 24.....THE VARSITY, TUSCALOOSA, AL.
Aug. 25.....THE COTTON CLUB, ATLANTA, GA.
Aug. 26.....CLEMSON UNIV. (NATIONAL GUARD ARMORY), CLEMSON, SC.
Aug. 27 & 28.....GREENSTREETS, COLUMBIA, SC.
Aug. 30.....THE SOUTH CAROLINA STATE PORTS AUTHORITY, CHARLESTON, SC.
Aug. 31.....CONGRESS STREET STATION, SAVANNAH, GA.
Sept. 1.....THE PALLADIUM, MYRTLE BEACH, SC.
Sept. 2 & 3.....THE OLD POST OFFICE, HILTON HEAD, SC.
Sept. 6.....THE UPTOWN LOUNGE, ATHENS, GA.
Sept. 7.....13-13, CHARLOTTE, NC.
Sept. 8.....BAITY'S MUSIC GARDEN, WINSTON-SALEM, NC.
Sept. 9.....THE RIALTO THEATRE, RALIEGH, NC.
Sept. 10.....THE ATTIC, GREENVILLE, NC.
Sept. 12.....SACKETT'S, RADFORD, VA.
Sept. 13.....RICHMOND OR CHARLOTTESVILLE (Tentative)
Sept. 14.....JAMES MADISON UNIVERSITY, HARRISONBURG, VA
Sept. 15.....5th ANNIVERSARY! WASHINGTON, D.C.



Many thanks to the following folks for submitting articles:

Diane Mitchell	Jon Erbst	Lee Agnew
Berry Barnes	Ron Uille	Fred Bailey
David Stith	Bill Frey	Miles Pruner
TimeLloyd Rich	Scott Pegg	John Barry
Rudy Contratti	Linda Haggerty	Howard Park
Karin Bassler	Don B. Markham	Cassie
Cary Steward	Scott Allen	Bob Gelchion

And Special thanks to:

Karen Wilson
Slick
Lee J. Randell

THE MIGHTY QUINN. Unlike the original version of the title tune, adapted from Bob Dylan's song about an Eskimo, this mystery-comedy is suffused with a sunny, reggae beat. Based on *Finding Maubee*, A.H.Z. Carr's Edgar-winning novel, it stars Denzel Washington (*Cry Freedom*) as a Caribbean police chief and Robert Townsend (*Hollywood Shuffle*) as his quarry, a legendary rogue suspected of murdering an American tourist. Mimi Rogers (*Someone to Watch Over Me*) co-stars. Circle 4, Showcase, Kemperover Crossing, Lynnhaven Mall, Coliseum 4, 11/11/89.

TIMES THEY ARE A-CHANGIN' Dept. In June 1990, the Cin-plex Odious — er, Odeon — Corp. will open its latest \$7.50 complex, the Fillmore Cinema at Second Ave. and E. 6th St. — former home of the Fillmore East concert hall and the Saint disco. Plans call for six screens and 1,850 seats. One hopes they'll only show rock flicks like "Gimme Shelter," "Let It Be," "Woodstock," and "The Last Waltz."

FRANK J. RUSSO & JOHN SCHER Present
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Equipment or Any Kind.

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FRANK J. RUSSO & JOHN SCHER Present
BOB DYLAN & THE GRATEFUL DEAD
ALONE AND TOGETHER
SULLIVAN STADIUM
FOXBORO, MA
SAT 4:00 PM
ABSOLUTELY NO TAPING OF ANY KIND
No Firearms, Cans, Barrels, Alcohol, Weapons or Flammable Equipment or Any Kind.

RESERVED \$21.00
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ADMIT ONE THIS DATE ONLY
NO REFUND PRICE NO EXCHANGE

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SEC ROW SEAT 206 10 10

How's this for coincidence? Same seats for the Foxboro '87 & '89 shows. Both purchased by mail order. Linda Haggerty, Pittsfield, MA

Bob Weir, Grateful Dead singer/guitarist and dues-paying member of Greenpeace, was a prime mover behind the Dead's Madison Square Garden benefit to help save the Amazon rain forest in September 1988. He also wrote "Throwing Stones," the Dead's track on the Greenpeace compilation, with his longtime collaborator John Barlow.

"The record project was well under way when we were approached," Weir said last week. "The band had been putting money from the rain-forest benefit into numerous Greenpeace projects, especially education and awareness about the Amazon crisis and the movement against deforestation. Peter Beshouth, the chairman of Greenpeace USA, said that they had a Russian record happening, so we got involved."

"It sold over a million copies in Russia already, although I don't know if someone buys it individually or if someone buys a bunch of them for the collective. Since you can't take rubles out of Russia, they're gonna start a branch of Greenpeace there with the proceeds."

Unlike a number of the submissions by other performers represented on the LP, "Throwing Stones" (from the Dead's last album, "In the Dark") isn't particularly about ecological issues. "It's not topical," Weir said. "It's apolitical, but it's the Grateful Dead. I don't know how well our American idiom would come across when translated into Russian anyway. The Russian project is important because of the country's needless or thoughtless policies, like indiscriminate whaling, which can perpetuate ecological nightmares. The Greenpeace people are good at establishing dialogue over the issues, which can lead to real changes."

On another note, the new Grateful Dead album is about 80 percent finished, Weir said. The Dead will play the Shoreline Amphitheater tonight, tomorrow and Wednesday.

In the Ether

The '70s teenage heartthrobs David Cassidy and Lef Garrett resurfaced last weekend at the DNA Lounge, catching a set by chanteuse Connie Champagne & Her Tiny Bubbles. The perennial boys are in the Bay Area to star in the film "Spirit of '76," about two guys who travel back in time from 2076 to 1976 — a halcyon year when shag haircuts were totally rad and people still liked Partridge Family records... The Grateful Dead's Bob Weir was a surprise guest at the Fillmore for last Monday's sold-out musical tribute to the late John Cipollina, guitarist with Quicksilver Messenger Service and the Dinosaurs. Weir made it to the stage during the all-star encore "Who Do You Love?" (a staple of Quicksilver concerts), playing alongside Gary Duncan, Cipollina's band mate from Quicksilver; Chris Hayes and Bill Gibson of Huey Lewis and the News; Mickey Hart of the Dead; Spencer Dryden of Jefferson Airplane; Peter Albin of Big Brother and the Holding Company; Barry Melton of the Dinosaurs; and Nick Gravenites. The show was a benefit for Cipollina's family... Los Van Van, the leading salsa orchestra in Cuba, has canceled its July 17 performance at the Fillmore because the band couldn't get a visa.

Around Town

After spending two days rehearsing with John Fogerty for last weekend's big AIDS benefit at the Oakland Coliseum Stadium, Grateful Dead guitarist Jerry Garcia had *Credence Clearwater* on the brain when he dropped by New George's in San Rafael to jam with Los Lobos last weekend and ended up playing "Born on the Bayou" and "Suzie Q" with his second favorite rock band... Linda Ronstadt reportedly spent \$2,000 of expenses just for costumes, makeup and hair for her 25-minute AIDS show last Monday at the Gift Center (although her sold-out show still raised \$40,000 for the cause). Fogerty didn't charge a penny for expenses, and Huey Lewis and the News barely charged Ronstadt's amount for three nights at Slim's on behalf of AIDS the week before, and they played for two hours each night... Michael Clark, former lead vocalist for the Sutra Sympathy orchestra, a well-known fixture around local clubs during the early '70s, died recently of leukemia in Seattle, three weeks after first being diagnosed with the disease.

On a Personal Note

After 17 years of uninterrupted service, your faithful correspondent departs tomorrow for a six-month sabbatical, leaving this column in the capable hands of Michael Snyder. My first review was a show by Elvin Bishop and Commander Cody, a benefit for Charlie Musselwhite, who had been injured in a car crash, and they packed the Keystone Berkeley for the occasion. Things have changed a little bit. I'm off to try my hand at a slightly more ambitious literary enterprise and greet the prospects with equal amounts of fear and excitement. Mindful, however, of criticism that this space consists of little more than a list of the same names week after week, I didn't want to leave anybody disappointed: Grateful Dead... Huey Lewis and the News... Paul Kantner... Chris Wakeland and every body else I forgot to mention in November.

Alpine Valley Review By Bob Gelchion

EAST TROY, Wisconsin — The rain peppered our campsite steadily, adding to our gloom as we inspected the swimming pool on the floor of one of our group's two tents. Sometime during the night, a bizarre and still-unexplained accident had caused a tidal wave to literally roll through the tent, drenching just about everything inside. A pile of thoroughly wet clothing necessitated a trip to the laundromat so we could be reasonably prepared for the day's centerpiece — the third and final performance of the Dead at the Alpine Valley Music Center.

It was the Dead that had brought us to the massive field that — along with thousands of others — served as our home for three days. It was the prospect of the final Dead concert that kept us from surrendering to the elements and leaving. Although the rain and cold had defeated some, we persevered. We dried out our clothes and ate some food, which resulted in our gaining much better dispositions.

As the day dragged on and reached mid-afternoon, our spirits began to soar in anticipation. Surely the Dead would deliver an inspired show to reward us for our dedication.

The Dead's first two shows at Alpine had revealed a band in peak form. Monday — the only nice day — had been hot. So was the band. They opened with a 10-song first set, highlighted by spirited versions of It's All Over Now and Row Jimmy.

The second set was made special by a fine China Cat-Rider combination, which has been a personal favorite. It was enhanced by the video screens on either side of the Alpine pavilion, where giant Jerry Garcias belted out the lyrics to China Cat Sunflower. The band closed the set with a surprise, singing And We Bid You Good Night, a song that has not been heard in years.

We toured the campsites after the show. The nearly-full moon glinted overhead as we rested our spines on one of the fairways of an adjacent golf course. We would not see it again during our stay.

The rain came in spasms on Tuesday. Our world became our tents as we tried to stay dry. We did not venture forth much to see the milling crowds around the vending area and the bustling activity that was so in evidence Monday. The universe was much narrower Tuesday, limited to the campsite and the surrounding area.

The hardship was eased by afternoon as Tuesday's concert approached. The skies even cleared a bit and the sounds of bootleg Dead tapes and general revelry filled the air as the afternoon progressed.

Tuesday's show was a good one. The band meandered through a pleasant first set, which closed with a memorable Promised Land. The second set opened well, with Sugar Magnolia followed by Scarlet Begonias. A spicy Women Are Smarter eased into Eyes of the World.

The water held off for a while, but by the second set, it decided to come pouring out of the sky. The band, in typical tongue-in-cheek fashion, teased the crowd by closing with Sunshine Daydream. It was as if they were saying, "The hell with it, dream of better days."

For an encore, they performed a rousing Quinn the Eskimo.

Tuesday night was surreal after the show. A fog settled on the ad hoc village and mud was everywhere. But people were up partying as usual. We held a wine and cheese party out of the car trunk — a friend's father donated a bottle of home-made wine. We swilled the "old man's wine" and feasted on soggy cheese and crackers. It seemed absurd to do this in a fitful rain, but the glow of Alpine Night No. 2 was still with us.

After Wednesday's tribulations, that glow reappeared as the show grew closer. There was still the rain to reckon with, but it didn't seem to matter anymore.

We were rewarded for our tenacity by witnessing an overwhelming show — the music rolled over us like an invisible cloud in the damp air. It warmed us like a shot of scotch. It magically changed our moods and made time stand motionless.

With Sugaree and Althea both played in the first set, everyone could see the band was INTO IT. The Deal that closed the first set was long and raucous. But the second set went supernova.

Eyeing the rain, Phil drew a box with his hand to clue the crowd that Box of Rain was coming. A pleasant version was followed by a memorable Foolish Heart — the jam still lives in my mind. Bobby launched into a beautiful Looks Like Rain, which was followed by Terrapin Station. As a giant grin broke out on my face to the opening strains of Terrapin, my friend said "Fasten your seatbelts."

The Other One and another performance of The Wheel emerged from drums. Then came a lovely Morning Dew to close the set and an encore Lovelight sent everyone hyperbolic. As Mickey Hart came on stage for the encore, he pumped his arms in a triumphant gesture. It signaled that the Dead knew this show was something special.

It was a great show, highlighted by extended jams. Its end brought on a melancholy feeling. We wanted more.

Alpine, despite the rain, reigned supreme as the Mecca of the summer tour. It is hoped that there will be a 1990 at Alpine.

We also hope that Sunshine Daydream is no mere fantasy in 1990. We had the dust in 1988 and the mud in 1989. I'll take the dust.

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A Vine Mess



The formula hasn't changed in years, but this wine inexplicably commands a large and loyal following. Caution: lots of additives.

Pat Paulsen has one, the Smothers Brothers have one, heck, even Francis Coppola is putting a pricey little red in Napa Valley liquor stores. Celebrity wines are all the rage — can Chateau Vanna (white) be far behind?

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This June music consumers were treated to yet another boxed set anthology when Polydor released "Dreams," a retrospective that spans twenty plus years of the Allman Brothers Band and their predecessors and followers. The whole set contains over 5 hours of music on 4 CDs and cassettes or 6 albums. Personally, I would recommend the CDs simply for ease of getting through this ambitious and encompassing work. In general, this set is very well put together and is a must for music lovers and serious fans of the Allman Brothers. The "Dreams" anthology has excellent artwork and a beautiful biography/discography booklet in it. "Dreams" spans the entire career of the Allmans and includes material from pre-Allmans bands such as the Hour Glass and the 31st of February and post-Allmans bands such as Dickey Betts and Great Southern and the Gregg Allman Band. The set also features numerous live tracks and previously unreleased outtakes. Deadheads will enjoy the revved-up version of "Morning Dew" by the 31st of February that showcases Gregg Allman's soulful vocals. Also of particular interest is the remixed "Little Martha" that includes a bass track not on the "Eat A Peach" album version and the live "Drunken Hearted Boy," the last song recorded during the Fillmore East shows with Steve Miller on piano and Elvin Bishop on guitar and vocals. There is a beautiful Gregg Allman cover of the Beatles' "Rain" that features a full gospel chorus and another interesting selection is the only Gregg Allman - Dickey Betts composition ever written, an unreleased instrumental called "One More Ride." The hottest number in the whole set, though is unquestionably the live "You Don't Love Me/Soul Serenade" medley done as a tribute to Duane Allman's friend King Curtis. The "Soul Serenade" part of this song has to be one of the finest examples of the early Allman Brothers live improvisational jamming ever recorded. All in all, "Dreams" is a well produced, satisfying and indispensable anthology of the Allman Brothers Band and their music. *By Scott Pegg*



A Commentary on Benefits

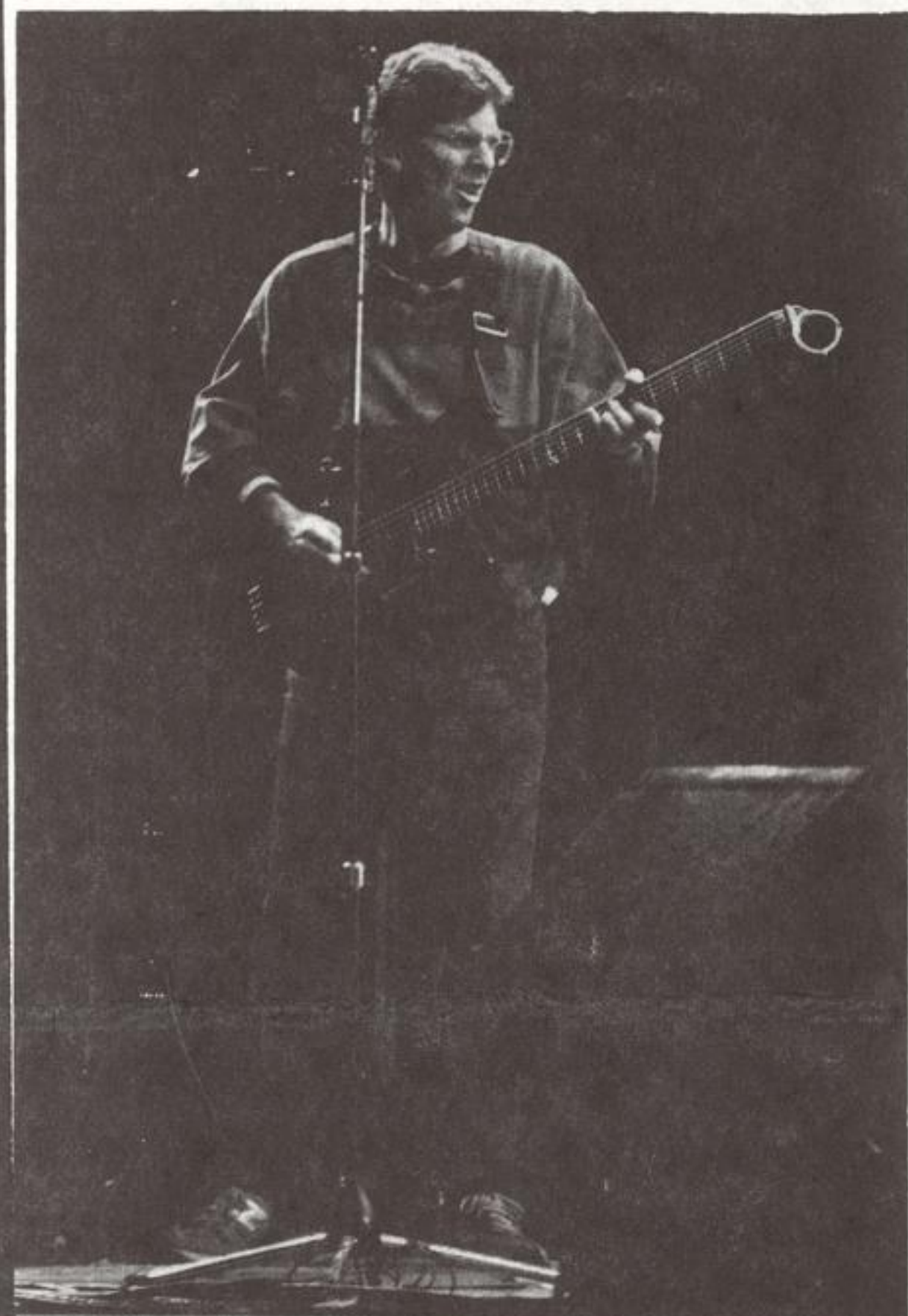
By John Barry

On July 14, 1985 while almost half the world had their attention focused on the LIVE AID concerts in London and Philadelphia the Grateful Dead were playing at the Ventura Country Fairgrounds in Southern California, oblivious to this history in the making. Taking part in that monumental concert were such names as Bryan Adams, Sting, and U2. Although in some circles these bands are considered conscious rock performers, in other circles they are seen as overpaid people who like to join bandwagons. They are seen as benefit performers who will do a show if the audience is big enough. While there is no question that concerts for starving people or for imprisoned people, as the Amnesty shows were for, are worthy efforts, in the case of benefit concerts bigger is not always better.

With the Grateful Dead's Rainforest Benefit last fall and the more recent "In Concert Against Aids", a unique and efficient method for using music to bring awareness is being displayed. What the Dead have done is handle these problems from their own corner of the ring. Eliminating outside influences eliminates problems. Neither one of these benefits suffered a loss, and each went off without a hitch. What the Dead have done is simply thrown the pebble into the stream and watched the ripples move outward. The rainforest is a constant topic on the six o'clock news, and the problem of AIDS is now a rock and roll problem as well as a gay problem.

At the Dead's U.N. press conference last September the most asked question was "What took you so long to find a cause?" Being in the position they are it is extremely easy to be sucked into each and every charity that knock's on your door. So as not to become another Sting or Bryan Adams what the band has chosen to do is take those causes with the greatest global impact. Deforestation of the world's rainforests and AIDS strike at the very core of our existence. It's pretty ironic that rock's most obscure act had to turn the light switch on for everybody else. Lending your name to a cause is a touchy situation, and in the case of the Dead it's that much touchier. Leave it to them to give their support and name to a cause and watch it become their own.

---JOHN BARRY



Louisville, '89

Photo by John Fuller

DEADHEADS IN THE SKY
BY TIMELOYD RICH
(TO: GHOSTRIDERS IN THE SKY-TRAD.)

A HIKER WENT TRAVELING ONE BRIGHT AND SUNNY DAY
HEADED FOR A CONCERT TO HEAR THE DEAD AT PLAY.
WHEN ALL AT ONCE A MIGHTY GROUP OF DEADHEADS THERE HE SAW
TRADING TIE DIES, AND THINGS AND FILLING HIM WITH AWE.
HIPPIE HIGH YO, HIPPIE HIGH YAY
DEADHEADS IN THE SKY.

THEN SUDDENLY HE HEARD ONE CALL HIS NAME
"WELCOME TO THE CONCERT. YOU'LL NEVER BE THE SAME.
FOLLOWING THE GREATFUL DEAD, CAMPING IN THE RAINS
SELLING BEADS, AND TIE DYES TO GET SPENDING CHANGE".
HIPPIE HIGH YO, HIPPIE HIGH YAY
DEADHEADS IN THE SKY.

I MADE IT TO THE CONCERT, AND I FELT REALLY HIGH
I TAUGHT I'D GONE TO HEAVEN, AND GREATFULLY DIED.
SINCE THEN I'M A DEADHEAD WITHIN THE HUMAN RACE
I'LL EVEN HITCH A SHUTTLE TO FOLLOW THEM IN SPACE.
HIPPIE HIGH YO, HIPPIE HIGH YAY
DEADHEADS IN THE SKY.

SO LISTEN TO ME CHILDREN, AND ADULTS THAT BE
AS I TELL MY STORY AND TAKE A LOOK AT ME.
NOW TRAVELING THROUGH TIME A DEADHEAD I DO BE
FOLLOWING THE GREATFUL DEAD THROUGH THE GALAXY.
HIPPIE HIGH YO, HIPPIE HIGH YAY
DEADHEADS IN THE SKY.

HIPPIE HIGH YO, HIPPIE HIGH YAAA - DEAD HEADS IN THE SKKKKYYYYY!!!!

:) X
TIMELOYD RICH - ST5660 @ SIUCVNB

PHOTO: JAY BLAKESBERG



A MATCH MADE IN MARIN—Elvis Costello (right) had a high old time in the Bay Area during his recent swing through. The day following an appearance at Slim's with Nick Lowe, Mr. MacManus headed north to a private party for Village Music at the Sweetwater in Mill Valley, where he was joined by some of the Bay Area's finest, including Sammy Hagar and Jerry Garcia.

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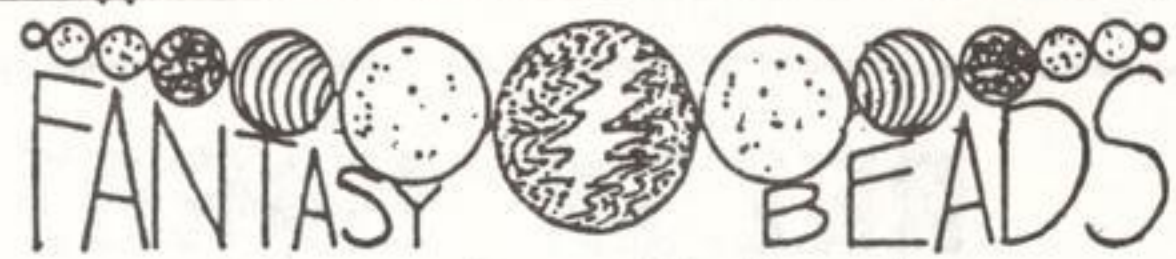
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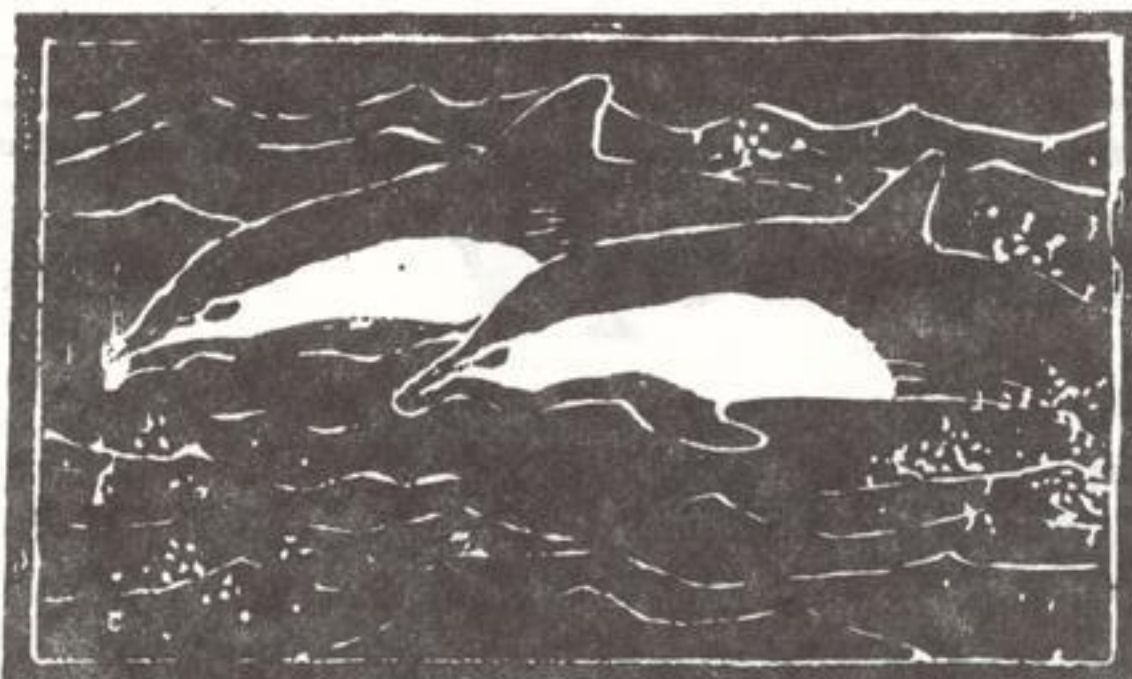


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Unbroken Chain is published every other month by Laura Paul Smith. Opinions expressed in Unbroken Chain do not necessarily reflect the opinions of the editor. Unbroken Chain is in no way affiliated with or endorsed by the Grateful Dead or their organization.

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