

unbroken chain



Sugg. Retail
\$2.00

Volume 6, Number 6
March 1992

Chain Reaction

We felt the urge to write after reading in the last issue a letter from an upset fan concerning singing and clapping at shows. Granted, while an obnoxious fan screaming and "singing" the words in your ear should be banished to a Vanilla Ice concert, some forms of vocal expression are more than acceptable. After all, the words are often just as important as the music. These words hold a special and different meaning to each individual in the audience. If these people are so moved by the intensity of the moment and they choose to express themselves out loud, then we have no objection. Deadheads have always prided themselves on maintaining a peaceful community devoid of many of our society's rules. If we start requesting that there be no singing or clapping, then what's next? Do we ask the person in front of us to sit down because we would like a better view of Jerry? Should people dancing in the aisles and in the concourse be asked to stop because it makes it more difficult to get to the munchie stand? Eliminate these things, and you've got yourself a great night at a Barry Manilow concert. Let's all remember..."Some come to laugh their past away, some come to make it just one more day. Which ever way your pleasure tends, if you plant ice, you're gonna harvest wind." Everybody be cool and enjoy!!! Susan & Scott Stein, Ft. Lauderdale, Florida

This letter is in response to the person who wrote in issue 6/5 that singing out loud or clapping during a show is rude. Some people might find it offensive, but I find other things much more offensive than that. Like when someone beside me is blowing cigarette smoke in my face. I mean if some totally clueless wasted person is standing beside me screaming out the words at the top of his/her lungs, that would tend to upset me, but I've hardly ever noticed it being a problem (venues like RFK are an exception!) On the other hand, cigarette smoking is a much more common habit, and people doing it don't seem to realize that they are bothering other folks. I think that I have a right to breathe clean air, wherever I am, regardless of whether it's at home, at the office or at a concert. Phil Morris, Richmond, Virginia

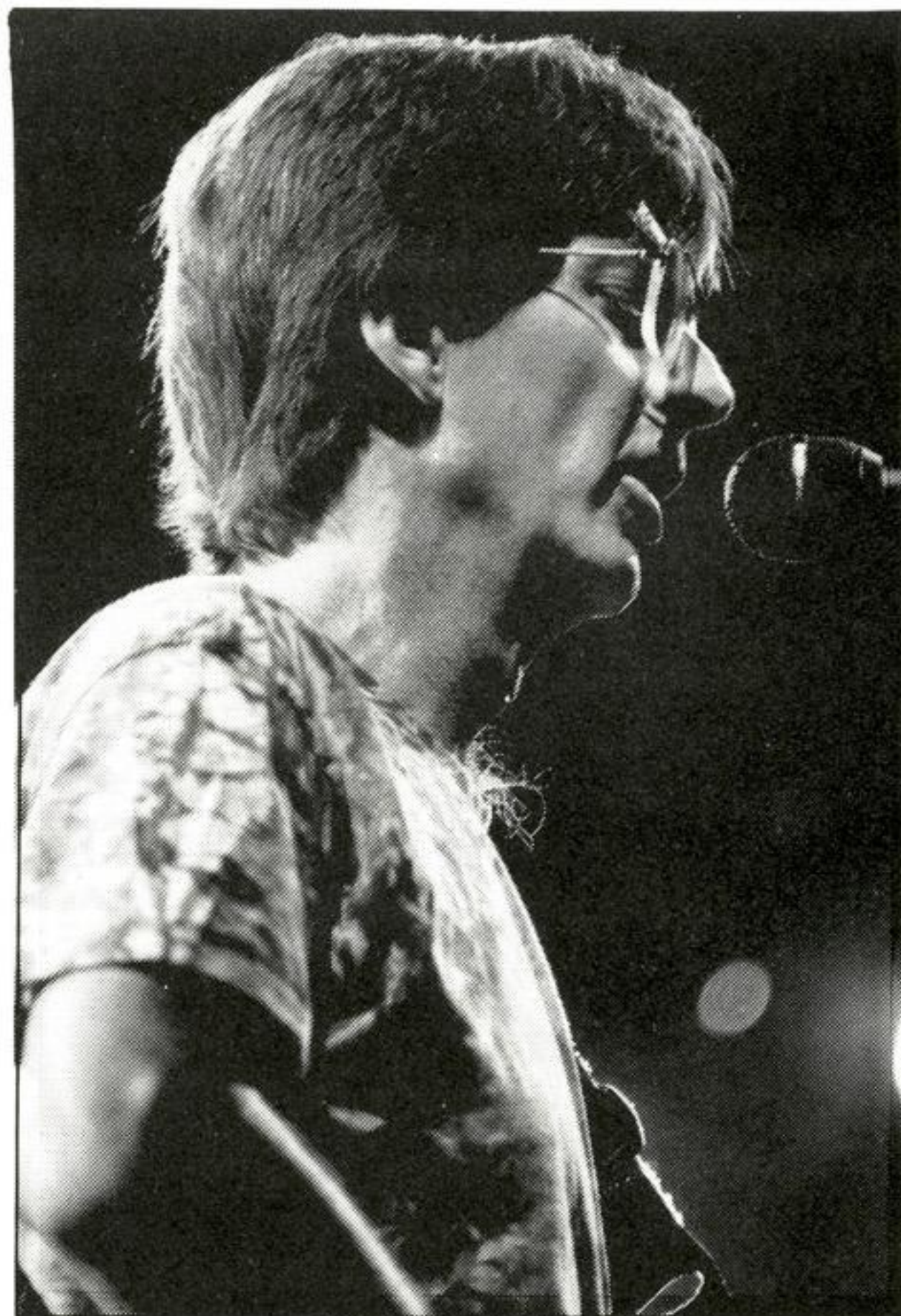
Happy New Year! And what a happy one it was too! We missed the first show trying to get there from Colorado where we spent Christmas, but we made it for the second one. It was really hot with a Sat. Nite opener and reprise to close and a wild "Same Thing" in the middle of the second set! We enjoyed the show on the 30th also with a "Wang Dang Doodle," "Maggie's Farm" and "Tom Thumb" in the 1st set and the "St. of Circumstance" with the following jam hinting at "Dear Prudence" being our favorite highlights. New Year dawned a sunny day (finally!). We went in early to catch all the bands. Olatunji was great - powerful but a bit too short. Bela Fleck was really good even though it didn't sound like a banjo! Then the Dead! The first set was long with "Help > Slip > Franklin's to close. During the break they showed videos of many past New Years with Bill Graham popping out of whatever. It was pretty cool but when the real New Year came I wasn't sure it was the real one! But it was and it was great with lots of drummers, laser lights, pyrotechnics and smoke -- a full sensory saturation. Nobody substituted for Bill Graham which was good -- we got to use our imaginations! The "Not Fade Away" was just right and the rest of the show rocked the New Year in. 1992 will be a good year! We left, headed for home with smiles, waiting to mail order for Spring! See you there! Nancy & Bill Sluys, Pilot Mt., NC

I'd really like to know if the Kesey Decadinal Shows in Oregon would take place in August '92. Any info on that? Vlada Ljubic, Milwaukee, WI Ed. Note: It looks as if August 22 & 23 might be the dates you're looking for in Veneta, OR. (Unconfirmed, of course!)

The Dead scene in Houston has been really great lately. A lot of Deadheads are coming out of the woodwork and jammin' to a great band called the Hightailers. They sound like a combination of Solar Circus and Dylan. Look around for them soon. Be Kind! Teresa Prater, Houston, TX

Thought for the day:
Why not go out on a limb-
that's where the fruit is!

Continued on Page 4



Stephanie Jennings

STEPHANIE E. JENNINGS



PHOTOGRAPHY

215-969-5577

Thanks Richmond Deadheads!

Unbroken Chain would like to thank the following folks for their contributions to the New Year's Eve Fund. Without the support of these folks, the broadcast of the New Year's Show in Richmond might not have happened this year:

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Unbroken Chain, Vol. 6, No. 6

Editor's Page

By Laura P. Smith Vol. 6, No. 6 March 1992

Howdy folks, and welcome to Volume 6, Number 6 of the Unbroken Chain. As I write this, Spring Tour '92 is exactly a week away, and Deadheads from all over are putting the finishing touches on their tour plans. Here in Virginia, we're just awaiting the news of when or if tickets are going to be sold for the much-rumored Hampton shows on March 5th & 6th. I suppose by the time you read this all of that will be history!

By now you are all aware of our price increase which happened January 1, 1992. If you purchased this copy of UC in a store, you probably paid \$2.00 for it. This may seem like a large price jump, but I would like to stress a couple of points in that regard. Number one is that our costs involved with printing, overhead and postage have nearly doubled since we have gone to a new format. Aside from that, UC is still much cheaper than *Dupree's Diamond News* or *Relix*, and I think that our coverage of the scene is just as good or better in many aspects. Also, please keep in mind that subscribers are already paying \$2.00 per issue and we don't hear them complaining. I get really tired of hearing from stores owners that their customers complain that UC "should be free" or that "it used to be free." People who say that have no idea how much work goes into this publication and I can't sympathize with people who won't part with a measly two bucks for something I've put that much effort into. To all of our writers, artists, photographers, staff members and other folks who have contributed to UC, I can't possibly thank you enough for the time you have put into supporting us. To everyone else who continues to subscribe or to buy UC in stores, I thank you as well. But if you are reading a borrowed copy from a friend, or an issue you managed to pick up for free, please remember, **we need your support, too.**

Most of you have probably already heard the news of the Hornsby twins! That's right, Bruce and his wife, Kathy are pleased to announce the arrival of two healthy boys, Russell Ives (6 lbs., 1 oz.) and Keith Randall (5 lbs., 10 oz.) on Thursday night, January 30. The babies were born right here in Richmond at Medical College of Virginia, and the birth was assisted by one of our own subscribers, Mandi Dennis, who is a labor and delivery nurse at MCV! (Small world, eh?) Mandi had everything positive to say about the Hornsbys; she said they are "super-cool, wonderful people." Bruce was there with his wife during the entire birth, assisting the delivery and cutting the cords. Mandi was honored to be able to take a couple of rolls of film of the birth for the Hornsbys. Afterward, Bruce and Kathy received congratulatory flowers from Bruce Springsteen, Bill Graham Productions, and of course, a really neat arrangement from the Grateful Dead. Congratulations, Bruce and Kathy!

In other Hornsby news, Bruce (and some of the Range) will be playing a benefit concert for and with the Richmond Symphony at the Mosque on April 29th. The more expensive seats to the show, a hefty \$50, include a reception

afterward. At last count, tickets were selling fast so if you haven't gotten yours yet you better get movin'! Should be an interesting evening.

Did anyone catch the February issue of "M" Magazine? There was nice little article about the boys in that issue, and *Unbroken Chain* even got a mention!

The Grateful Dead has been in the Richmond newspapers quite a bit lately. It all started back in January when disc jockey Nick Perry of Richmond's newest rock station, WVGO (106.5 FM), started a successful campaign to get Richmond's Grateful Dead unofficial "ban" lifted. He got the momentum going by calling city officials and pestering them on the air about it, then after a couple of weeks of back and forth banter on his morning program, he finally got Richmond City Manager Robert Bobb on the phone, who then invited listeners to call him and share their views on lifting the so-called ban. According to Bobb's secretary, Iris Cook, the office logged approximately 1,000 favorable calls, and only 75 unfavorable ones. Mrs. Cook, a very friendly woman, said that she had never heard of the Grateful Dead before that day. But after fielding calls all day, she decided that if the band does come back here, she wants to go to the show. "Absolutely! I want them to send me tickets...I want to be right there, front row!" Callers liked her friendly tone so much that they sent her chocolates, a plant, a floral arrangement, and for two days in a row she was delivered free lunch!

Another article in the famed *Richmond Times-Dispatch* had Dennis McNally quoted as saying, "If we felt we could create an environment that's good for everybody, then we'd come back to Richmond in a minute." The overall tone of McNally's comments were very positive.

I spoke with Joe Morrissey, Richmond's Commonwealth's Attorney, and he told me that he thought the band should never have been banned to begin with; he did not agree with that at all. He also said that the band would be welcomed to the city and fans would be treated the same for a Dead show as they would be for any other concert.

Then, I conducted my own informal survey among friends and local Deadheads. The overall reaction I got was "Yes, it would be great to have the band here in our hometown, just because of the traveling factor, but having the band here could end up just one big disaster like it was before." That is, negative press, overzealous narcs, police on horseback intimidating Deadheads, the whole "Us vs. Them" replay of November 1985. Believe me, it was worse than Cap Centre! The shows were great but at what expense? Do we really want to bring our fellow Deadheads to this city just so we can helplessly sit back and watch 200 of them get thrown in jail, while the rest of us get called stupid names such as "societal dropouts" and "free spirited groupies" by the ultra-conservative Richmond Newspapers? I say no. I



Sarah

2 yrs.

say Richmond doesn't deserve the Dead. And to people like Gordon Prior of "Greater Richmond Informed Parents" who has already begun mounting his anti-Dead campaign, I say "up yours!" We didn't ask for this anyway.

The Flood Zone here in Richmond has booked some great acts to play in the upcoming weeks. Unfortunately, by the time you read this some of these shows will have already happened. They are: Steel Pulse on March 3; Seldom Scene featuring Tony Rice on March 7 early, followed by Jorma on the same night for the late show!; Delbert McClinton on March 8; Meat Puppets on March 11; Buckwheat Zydeco on March 21; Phish on March 24; The Band on March 26 and the Radiators on April 1. Folks from the Charlottesville area can expect a similar line-up at Traxx, just be sure to call in advance to get exact dates and times. Thanks should go to promoter Koran Capshaw for getting these acts to the neighborhood!

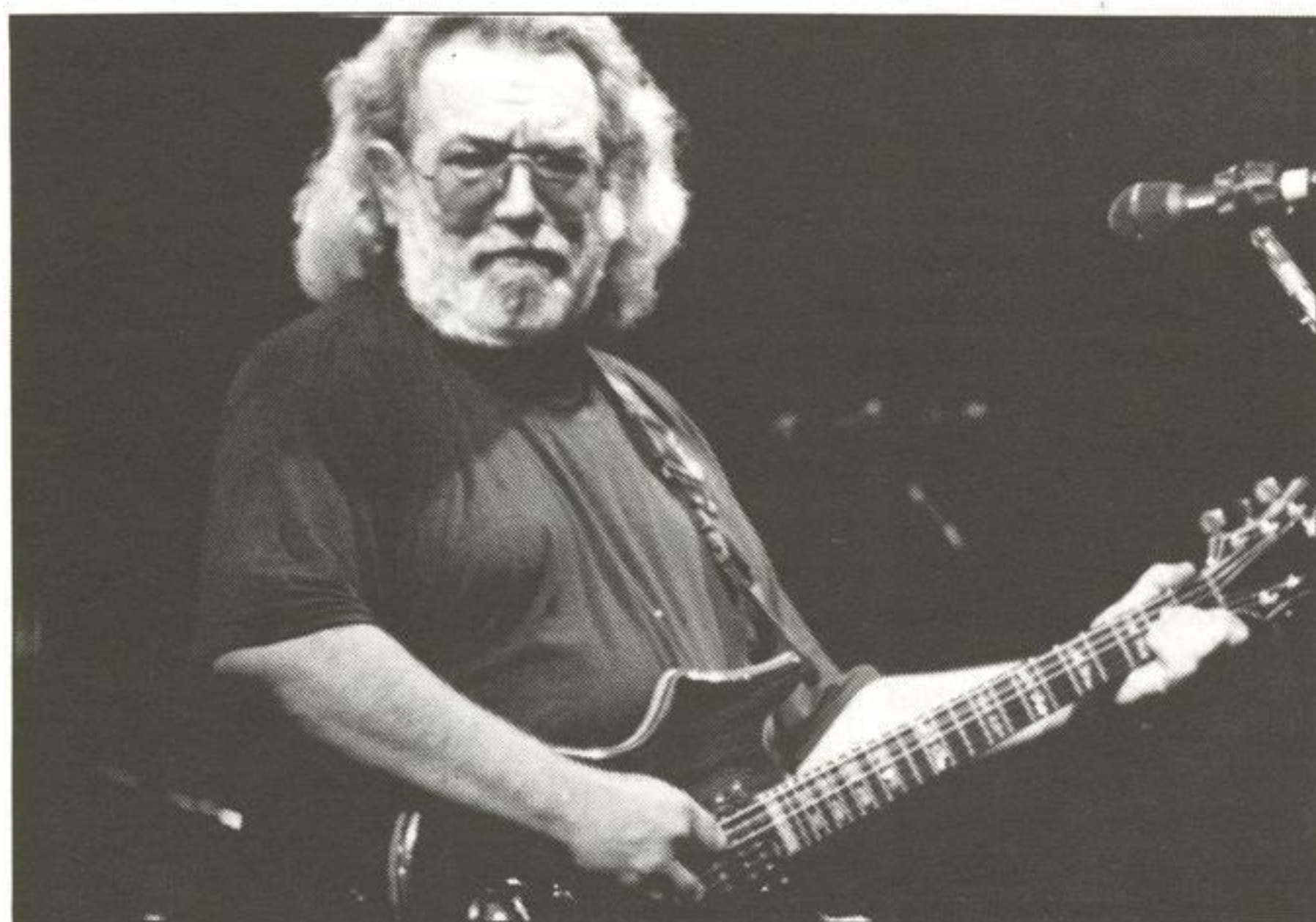
"You know, it's not that he died, it's that he lived," was Bob Weir's comment at a recent Forest Lawn memorial service for blues great Willie Dixon. Dixon, 76 years old, died on January 29 of heart failure in Burbank, California. He was considered a vital link between the blues and rock and roll, and was responsible for writing songs such as "Little Red Rooster" and "I'm Your Hoochie Coochie Man." He had been in and out of the hospital since June with deteriorating health problems. Chris Vranian, one of our West Coast Correspondents, attended the Memorial service for Dixon in L.A. and reported that among others, Bob Weir, Robbie Robertson and Bernie Taupin were in attendance, as well as B.B. King, who eulogized Dixon.

Mickey Hart fans will be glad to read the great review by Joe Jones of the November 23rd Planet Drum show in Washington, D.C., as well as the "Drums and Space" article written by Scott Allen. Also, on February 28, Mickey and friends will be hosting the world's largest drum circle in Marin County. We hope to have a review of that in the next issue.

We are happy to announce that the vanity plate poster is finally finished and printed! Thanks to everyone who sent in their plates. For ordering information, please see page 18. And while you're reading publicist Dennis McNally's interview, starting on page 6, please remember that his comments about Richmond were made long before the more recent news items.

Well, that's about all for now -- Enjoy!

Laura



Stephanie Jennings

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Chain Reaction, con't.

Enclosed is an article I have written concerning hearing loss. Feel free to publish it. Though I have no professional credentials in this area, I am acquainted with recent literature on the subject, and I have some first-hand experience in this area as well. My hearing, unfortunately, has been damaged due to excessive sound levels. I suffer from tinnitus. Because I wish I had known long ago what I have since discovered, I have embarked on a crusade to spread the word about hearing loss and provide a means to avoid it. Please see my article in this issue entitled "Hear Ye, Hear Ye!" Jeffrey Silberman, Baltimore, MD

Your air-mail service is very efficient! I read your commentary on JG's *Rolling Stone* Interview before I had the *Rolling Stone* issue itself. Strange but true. Keep on keepin' on! Axel Jost, Ratingen, West Germany.

Sorry to start off on a down note, but enclosed you'll find an article from Sunday's San Francisco Chronicle. The article lays out the sad tale of a young Bay Area Deadhead who was set up by DEA agents over an extended period at shows and is now facing 12-15 years in prison for selling LSD. This article clearly demonstrates the level of deceit our beloved federal government will sink to "rid our society of illegal, demon substances." In a way it makes sense. If you were a DEA agent would you rather be at a Grateful Dead show where people are generally friendly and cooperative, or would you rather be working crack neighborhoods and getting shot at?? I know which one I'd work. Kind of makes you wonder about the motives of DEA agents and if they really understand where drug problems are acute. I think this piece helps to illustrate the dangers of dealing at or around shows and certainly drives home your message with the "Deadheads Behind Bars" segment. Scott Rost, Redwood City, CA

Enjoyed the last issue tremendously! Filled with so much good and timely stuff. Your photo of Jerry on page two is really killer! Lookin' right at you and smilin' away -- Excellent! I was way up on "Phil's side" for that show and had a great time. I was with one of my oldest buddies, Mike Bruno (from Williamsburg) and Paul Helfrich who is in the photo on page 18. Paul said in that article that the Athens, Ohio show in 1968 was his first show. Mike's first show was the same one, (November 23, 1968 - also Tom Constanten's first show with the Dead), although Mike and Paul didn't know each other then. I noticed a tape trader ad a couple of years ago where Paul was looking for that Athens show and his address was Williamsburg, so I sent it along to Mike. After a couple of years Mike and Paul finally met and the Jerry show was their first show together (knowingly) since then. Pretty wild. Mike's wife, Susan, was also at that Athens show (they didn't know each other then, either!) and she invited Jerry home for Thanksgiving dinner (he declined). She is now editor of the Features Section at the Daily Press in Newport News, Virginia. This has been brought to you from the Small World Department! John Rottet, Raleigh, NC



Jerry Garcia Band Review

By Scott Rost

CORRECTION

A poem published on page 2 of our last issue was incorrectly credited to Van Troutman. The real author of the poem is Diane Larson of Cooper City, FL. Your humble Editor regrets the error.

It was my pleasure to attend the Jerry Band show at the Henry J. Kaiser Center in Oakland on Friday night (February 7). It was a somewhat emotional night for me and a homecoming of sorts. My first show was at the then Oakland Auditorium in December 1979 and I'd not been in the hall since December 1980 when, unfortunately enough, I spent an entire show in front of the speaker stack on Phil's side and permanently damaged my hearing. So much for the lessons of youth. It brought out a lot of feelings to revisit my college days and recall the fond memories formed in and around the Kaiser. I entered the hall about an hour before showtime to get a good seat. If you've never been in the Kaiser, it's a wonderful place to see a show!! Small, 10,000ish including the main floor, and kind of homey complete with a hardwood basketball floor that is not covered for shows. The way the hall is structured, the acoustics are acceptable and it's small enough that you can see the stage very clearly from the furthest seat. The balcony goes all around the basketball floor, but what's best about Kaiser is that if you get there early enough, there are four rows of seats under the balcony, but on the ground level above the floor itself. I was fortunate enough to get in the upper row of these seats stage left about 25 feet off the stage, above the floor crowd yet still on the floor. Jerry looked great! His hair is long and he had a bar(?) in his hair instead of the ponytail effect. Wonder if you'll be "blessed" with the "haircut from hell" again for spring tour? Jerry had a great time and smiled the whole show. High points for me were an opening "Cats Under the Stars," a set-closing "Deal", and soulful renditions of "Sisters and Brothers" and "Shining Star." Without a doubt though, the "Wonderful World" encore was the best part of the show. I hadn't looked at JGB setlists in the latest UC, so "Wonderful World" was an unexpected and much welcomed surprise. Seeing Jerry, and for that matter Rickie Lee Jones the night before at Cal Berkeley's Zellerbach Hall was an ideal way to get ready for the Mardi Gras run at the end of the month. Living in the Bay Area definitely has its advantages. Since I'm only here for 6-12 months, I intend to make the best of it and take in as much of this area, music and otherwise, as possible.

(For complete set list, see page 9)

Planet Drum:

Lisner Auditorium - 11/23/91
George Washington University



By Joe B. Jones

Last November, I traveled to Washington D.C. to check out a performance of Planet Drum, an eight-piece percussion ensemble with traditional and modern instruments from six cultural regions around the world. While the rhythms and sounds of Mickey Hart's most recent recordings ("At The Edge" and "Planet Drum") have a hypnotic effect on me, I have to admit to having been a little apprehensive as to whether I would enjoy close to three-and-a-half hours of "Drumz."

All apprehensions vanished as soon as we entered Lisner Auditorium and caught a glimpse of the crowd and the stage. The place looked to be acoustic perfection (and soon sounded that way, too). While I can tell you some of the song titles and a little about them, this show was more about learning some new stuff and not having to try so hard to feel like a participant. After all, it seemed as though the majority of the audience was there to get sucked into the rhythm - that tribal thing. The audience-band relationship at Dead shows has not, and likely never will be, as intimate after "In The Dark" as it was in the first 22 years. And I miss that badly, which is one reason why the Planet Drum rendezvous was so great.

Besides the cool crowd, we were greeted by a stage overflowing with magical things: shiny metal things, beautifully carved wooden things, frames with bells and pipes, gongs, leather-thonged things with tanned skins, big round clay things, and in the middle of it all, a trap set in front of a huge tie-dyed curtain.

The trap set, short for "contraption," was put together for jazz in the early 20th century and now is the most common percussion instrument in American popular music. It was obvious that would be Mickey's focal point, poised like an ambassador from the USA ready to lead us through this small world of music jammed on to the stage.

Built into the shiny metal frame surrounding the trap set were what appeared to be shiny metal replicas of human skeletons: life-size, no less, and subtly enough a part of the framework that I thought it might just be my eyes goofing on me. Well, everyone around me saw it, too. In any event, the quantity and variety of percussion instruments on the stage was inspiring and, at the same time, made it difficult to focus on any one thing at a time.

Since 1981, Mickey Hart has passionately researched percussion when not occupied by his "day job" with the Dead. As he admits, the subject is much more complex and encompassing than even he ever imagined. After all, "rhythm is the essence of life," as his compadre Babatunde Olatunji says, and pretty much every culture across time and around the globe has or has had percussion instruments of one form or another. Planet Drum is Mickey's way of summing it all up in a digestible fashion both for himself and to teach others. With this tour he has brought together a variety of instruments, traditional and modern, and representative virtuosos to not only demonstrate but make magic together. As he says, the Planet Drum troupe is "representative of the species," consisting of a North American (Hart), a Puerto Rican (Giovanni Hidalgo), a North Indian (Zakir Hussain), a South Indian (T.H. "Vikku" Vinayakram), two Nigerians (Babatunde Olatunji and Sikiru Adepoju), and two Brazilians (Airto Moreira and Flora Purim). Each are experts on the traditional instruments from their culture areas, and each play alone and together as if they were "chosen by the drum, as a matter of destiny."



Stephanie Jennings

Western ears to African music as early as 1959 and even founded a cultural center in New York City that was frequented by jazz musicians in the 1960's including John Coltrane.

Interspersed between various duets and trios were rhythms I recognized from the Planet Drum recording. These included Udu Chant, Island Groove, Light Over Shadow, Dance of the Hunter's Fire (featuring Vikku's ghatam), The Hunt (featuring Sikiru's dundun), Dancing Sorcerer, Lost River, Bones (during which Mickey played the skulls of those metal skeletons!), Evening Samba, and Temple Caves. If you can, check out Temple Caves on a stereo system with solid woofers so you can at least get an idea of how Mickey's "earth drum" sounded -- no, felt -- during the live performance of this song. Every other measure of the song, Mickey would hit this pad which produced a boom that was so loud and low that it was like a cushiony wave of soft, rumbling air that made the foundations of the building vibrate. And every time he hit it he would kind of collapse his body; he was diggin' it as much as anybody.

Periodically throughout the show, the musicians encouraged the audience to become a part of the rhythms so that by the closing selection, things had really worked up to a rhythmic and emotional fever pitch. Everyone was so fully charged, and it was then that the real meaning of some words Mickey wrote in the program hit me: that beneath the musical and cultural diversity represented on the stage and in the audience is "a deeper realm in which there is no better or worse, no modern or primitive, no art music versus folk music, no distinction at all, but rather an almost organic compulsion to translate the emotional fact of being alive into sound, into rhythm." Before starting into "Jewe -- You Are The One," Mickey expressed his faith in the presence of kindred spirit and fellow lover of rhythm Bill Graham, which made for a pretty cathartic conclusion and encore to a great

celebration.

An Interview with Dennis McNally: The Publicist Speaks

Interview was conducted by Tim Ashbridge immediately prior to the JGB show at the Capital Center 11/7/91

UC: Tell us a little bit about your history with the Grateful Dead; how long have you known them, how did you get your job, and what does a publicist do anyway?

DM: I graduated from college in 1971, and then I went to graduate school at the University of Massachusetts. I was hanging out with this guy who was a huge Deadhead even then. I had listened to the Dead in college and as a DJ had played the first album a lot. At the time I was looking for a book to write. This guy turned me on to the Dead, took me to my first real show. I went with sufficiently altered consciousness. It was Springfield in October of '72, and I was immediately hooked. Earlier that year, my friend had suggested to me that the book I should write was a biography of Jack Kerouac. Here I was, this child of the '60s, going to graduate school, which was a really numbing experience. I wanted to research my roots as a bohemian, a early 70's freak, and researching a biography of Jack Kerouac was a great way to do that. I went to a bunch of Dead concerts and simultaneously wrote the book about Jack Kerouac called Desolate Angel which is now in paperback with Dell.

UC: Published in 1979...

DM: When it was published I sent a copy to Jerry and sort of waited. What I really wanted to do was write a two-volume history of bohemia or whatever you want to call it, the counterculture or something, in America, through biography...picking one person to illuminate a time or one group of people. So Volume One would be the 50's, bohemia, beatniks, Kerouac; Volume Two was the 60's, Grateful Dead. I was intuitive enough to know that I couldn't march up to the Grateful Dead and say, "Hi, I'm here to write your biography" and that I would have to wait for them to ask me. I wrote a piece about the Grateful Dead which appeared in the Sunday Magazine of the S.F. Chronicle during the 1980 15-night run at the Warfield. I had met Eileen Law, the queen of Deadheads and one of the best people on the planet, through Jan Simmons who was then Bill Graham's secretary and is now the Grateful Dead's tour secretary. Franken and Davis did a skit between sets and they were picking out a Deadhead to be the Deadhead for the skit. The whole spoof was on Jerry's kids, and I was invited by Eileen to audition to be a Jerry's kid. I was already too old and too straight and all that, but of course I seized the opportunity to meet Jerry and say to him, "Did you read my book?", to which I had the wonderful experience of having him literally jump out of his chair and say, "You wrote that book? It's the best biography I ever read!", to which I said, "Aw, shucks." That was in September, and in December, Jerry sent some people to me and said, "Why don't you do us?" To which I replied, "Fuck Yes!" So I spent '81, '82 and '83 researching it, during which I started the research part of what later became DeadBase. I'm proud to say I kind of assembled that team. Then, the Dead went through its changes and in June of '84 they had a band meeting and Mary Jo Mienoll, who was then the receptionist and now works in the accounting department, raised her hand and said, "Look, what do we do with the press?" And Garcia said, "Get McNally to do it, he knows that shit. So I became the publicist. That was June of '84, and I've been the publicist ever since.

UC: Tell me a little more about what a publicist does.

DM: I answer the telephone - in most cases what people want from me I direct them to the right person. With the press, most of the time I say "no" nicely to interviews because most of the time we don't have time or there's no desire. And then when we have a project - something like Planet Drum or whatever, that we want to sell, I make phone calls. Basically, my job at a show is to give the media some kind of reasonable access to photography or TV. For instance, there's part of the Grateful Dead that says we shouldn't



Fran Parrot

Dennis McNally (on the right) joking with BGP's Ray Keck, Jr. at the employee entrance of the Oakland Coliseum, 12/31/91

even let TV in. Then there's me saying "Well, here's the story guys...the Grateful Dead is now a phenomenon and it's a story. Either the TV can shoot the trash that accrues in the parking lot, and that's what they're going to put on the local news, or they can get the first two songs of the band making music with pretty lights and stuff. Most TV stations would rather run that. They'd rather be positive if they get a chance. But somebody has to keep media people, who are frequently very aggressive and very intrusive, out of sight. So, I have this job, which is kind of funny because when I'm at my best it looks like I'm not doing anything. Of course at some point someone will think, "So what is McNally doing around here anyway?" And I would say, "Well, we just had 14 news crews here, and you never saw them. I think I worked." So that's what I do on tour. I've gone to all the shows in the last 8 years.

UC: But at the same time, I remember at RFK this summer, when the people breached the security, you took it upon yourself to go over and try and get that under control. It had nothing to do with the press - that was security.

DM: Well you know, you do what you have to do. We had a situation where a number of the people who were working for security were not experienced and they needed some help. A classic example of that was the first night we played Albany. The brand new building had been open for less than a month. Kids come in, and all the security, we'd been talking to them for months, coaching them and they'd done a couple of shows, and they took one look at the Deadheads and, metaphorically speaking, turned green - and they just quit! And they stood there and they were panicked. They couldn't open their mouths. I was looking at supervisors saying, "What do you think you're doing?" And they said "Everything's ok." And I said, "Everything's not ok, there isn't an aisle in the building." And that first night we found out what it was like to do a Dead concert without security, because there was no security. If the fire marshall had been there, we would have been screwed because they have absolute law. They can shut down a show like that (Snap). Pull the plug. And there wasn't a corridor or aisle in the building. Deadheads took over every square inch of the

McNally interview, con't.

building. Now, it was benign, but it wasn't safe. There's a reason why we do all of this nonsense. By the second night, our security head, Ken Viola, said, "Look, all you have to do is tell them to move, and they will move. Now you may have to say it five times, but they're not going to hit you, they're not going to bite you, you have to keep at it." And by the third night, it was a real smooth running environment, and it was ok the last time.

UC: **In your capacity as publicist, do you participate at the infamous "band board meetings"?**

DM: Absolutely not.

UC: **How often does the band hold these meetings?**

DM: It varies tremendously. More often than once a quarter, but that's band business anyway and I don't really discuss band business.

UC: **From your perspective, what are the band's top two or three accomplishments in the last five years?**

DM: (Laughs) I don't know...enduring...Absorbing the excessive popularity of post-In The Dark and coping with it. At least from my point of view as an organization, enduring the loss of Brent and moving on, those are the hard ones. I'm real pleased overall with the scene. But I can't understand the rationalization of every Deadhead who doesn't have a ticket who says, "Oh, the band doesn't really mean me." Yes, it does mean you. If you don't have a ticket, you shouldn't be out there. You shouldn't. You're causing harm to the band. Fortunately, it's reached a point where the number of those people is sufficiently small that we seem to be

"When I'm at my best it looks like
I'm not doing anything."

Dennis McNally

able to function ok. I really did think for a while there that the Dead was going to come to an end, touring-wise, and it was going to be because of the dumbest of reasons, not the fact that the band couldn't play anymore, but because the audience wasn't going to let them. All I can say is, Thank God "Built to Last" was mediocre, because if it had been a hit, it was over, it was freakin' over, and that's pretty strange.

UC: **Do you think the no-camping, no-vending rules have had a lot to do with the improvement of the scene in general?**

DM: Oh absolutely, without question. We would not have venues if we allowed vending and camping. The venues didn't bargain for the kind of problems you have when you allow vending and camping. If people want a traveling countercultural roadshow, they've got to do that themselves. They created it in the first place. The band's job is to make music. The band's job is not to be responsible for the lives of a traveling group of 10,000 to 20,000 people. Folks have to take care of themselves. We have to do our best to make it safe and to make it decent, but Jerry can't be mayor. He never bargained for that. What he does is play the guitar. That's his job. A lot of the rap a couple of years ago from the fans was, "Oh, you're turning your back on the hard core fans." The expectations of those people were completely unfair to the band. The band has said throughout that the Dead didn't create Deadheads, Deadheads did, you know? That all just happened, it's not like the band planned on it. It's neat, but you have to recognize the responsibility, the intrinsic responsibility of being a

Deadhead is to think for yourself, and not to bring yourself, your family (the greater Deadhead family) into disrepute, which means - don't go piss on somebody's lawn, don't be doing any business, legal or otherwise, in the parking lot. We asked the City of Albany not to permit camping. The City of Albany demands camping, and then 70 or 80 people per night get busted. Is there a pattern emerging here? And yet, all these people think it's so neat that they can go camp, and then they run around and do things, and half the damn narcs in upstate New York were in that park. Let's be fair - there are some real dumb people out there in the parking lot, and they pay for their dumbness, and I feel bad for that, but jeez, what are you going to do? We ask, we put it on the radio, we hand you a note saying "Don't be dumb." There is a reasonable point where our responsibility is clearly over, and that's what happens.

UC: **Tell us a little bit about the concept of the home stadium where the Dead might play permanently. Is it more than just a concept at this point?**

DM: It's always been a running joke. Again, Jerry Garcia is neither a mayor nor is he a stadium manager. The band has to deal with a fair amount of business with running a multi-million dollar corporation. They don't want to be in a position of having to run something. First, they don't have the money. I mean, we're talking tens of millions of dollars to build such a building. Secondly, we can play Shoreline anytime we want to. That's really about the right size for us, and it's our home venue. That's propounded on the notion that we could make a living and have all the Deadheads travel to us. We'll let you in on a little secret. 70-80% of all the tickets sold at any given Grateful Dead show are local. You can talk about all the traveling Deadheads all you want, and it is an unusual phenomenon, it's more than any other band surely, but the fact is, if we try to only play at New York and Chicago, we'd lose 2/3rds of our business. Most of those people in wherever, are from within 100 miles. That's a fact. It's just not economically realistic.

UC: **Well that's good news to us! We don't want you to do that any time soon, believe me.**

DM: As long as the band intends to play in public, it's going to have to tour.

UC: **Jerry Garcia Band is playing in Hampton this weekend. Virginia Deadheads are really excited about that because the Grateful Dead has not appeared here in over two years, since the Warlocks' shows. Tell us a little bit about the status of the Dead playing at Hampton...how does the band feel about Hampton? Deadheads view it as kind of a special place - does the band feel that way? And how does Hampton feel about the band?**

DM: I have no idea how Hampton feels about the band. People imagine that because those two Warlocks shows were so special, as they were, that the band feels something special about it, which is not true. There are three places the Dead play...they play at home, they play New York (you know when you're in New York City, it's inescapable), and then there's the road. There's no distinction. The only distinction, I should say, is your ears. They like Albany because it's got great sound for a big building. They won't play in the World Music Center outside Chicago for the same reason - terrible sound. Hampton's funky and small, and the band's found of that, but it's very small, and the odds of us playing there again are pretty slim because it's too small. There's real good people there, the people we work with are wonderful, Bill Reid (w/ Cellar Door in Virginia) is he's excellent, and the production manager, Bobby Melatti is among our favorite people. But the fact is, Hampton is just too small for a Grateful Dead concert. It only seats 12,000.

UC: **So there's no chance the Dead will play there on Spring Tour?**
DM: I wouldn't hold my breath, no. We've got to do what's safe, and not overrun the town of Hampton.

McNally interview, con't.

UC: What about Richmond?

DM: Our last experience with Richmond was not pleasant. The Commonwealth's Attorney saw an opportunity to win a lot of votes with a lot of bogus arrests, and I wouldn't hold my breath about coming back to Richmond either. Again, we're talking about protecting you. The same thing goes for Ventura.

UC: What do you think the biggest obstacle the band needs to overcome right now?

DM: New material. How many songs has Jerry written in the last five years? How many songs has Bobby written in the last five years? They're both impossibly slow with new material, and for it to continue to be fun onstage, they have to be challenged. That's why Jerry got off so much on Hornsby in particular. Vince is more of a supporting player. Bruce is a guy who challenges Jerry...plays at him. In his head, Bruce is a soloist, a lead, a front man. Well, that's fine. Jerry has never been intimidated or said, "Hey! This is my stage, and you just back me up," -- it's just the reverse. I once saw Jerry, 10 years ago now, I think it was, or almost. We had Etta James for New Year's, and Etta was literally leaning on Jerry. She kept giving him the hip and leaning on him as he was playing. And he was grinning, and I said to him a couple of days later, "You look like you were a side man in the Mission Street R & B Band that night!" He said, "Man, I could have done that all my life and have been just as happy." Jerry Garcia's whole point of view about playing is like...what's the word I'm looking for?....

UC: ..Spontaneity, rapport...

DM: Back and forth, communicative. That kind of playing. Not a lead backed by five musicians...but a group of back and forth, give and take, that's what, in particular, Bruce has brought. It's also what Branford brings. And it's new, despite the fact that Bobby and Phil's work can surprise him, after 26 years. The single biggest illusion the Deadheads frequently get into is this notion that the band knows where it is. Their ears tell them, "this is a good room, this is a bad room," and they know when they're in New York. It is impossible to be in Manhattan or Nassau or Jersey without knowing it, because you know you are going to go back to the hotel and will be in New York City.

UC: Tell me about that, is that an energy?

DM: Oh yea, being in Manhattan is like shooting speed.

UC: The whole band gets off on that?

DM: Everybody gets that way, you know. Remember when Phil used to do his "I Hate New York Spaces?" You know, it's anxiety, it's tense, sometimes it's negative, but it's energy. And anybody who has ever listened to, for instance, the three "St. Stephen"s of late 1983, when it was brilliant at the Garden, mediocre at Hartford three days later, and then we made them play it in Marin and they didn't want to, and it was awful. Well, that's the difference of energy. It was right that night, and after that they should have put it away. It was a great one shot. That's New York. The rest of the time, on the road, there are places you like and places you don't like. We live in an era where we are a lot more interested in whether or not the hotel has a health club than closing the bar. We all get out more, we don't just hang in hotel rooms and bars. Orlando was a lot of fun last Spring. Everybody was out at the theme parks and the what not. It was a great way to tour...it really took the edge off the end of the tour where otherwise you'd be getting cranky. Hey, this is a job, I'm here to work and worry. You're here to have fun, keep that in mind. The job of the band and the crew on the tour is to make it work for you guys.

UC: You talked about Bruce earlier, and how Bruce challenges Jerry. If you watch the two on the stage, it's pretty obvious,

they do get off on each other, and they have fun together. Is he viewed as a member of the band now or is there any plan to permanently integrate him?

DM: The deal is, he's welcome to come as long as he wants to, and he's welcome to not come when he can't show up. He's a permanent floating member.

"I'm real pleased overall with the scene. But I can't understand the rationalization of every Deadhead who doesn't have a ticket who says, "Oh, the band doesn't really mean me." Yes, it does mean you. If you don't have a ticket, you shouldn't be out there."

--Dennis McNally

UC: I'd like to talk a little bit about this Rolling Stone article and Jerry's comments about taking a break.

DM: I'm the publicist, I'm not the band's spokesperson in that sense. I think most of the band would agree that we need new material, and most of the band would probably agree that to really do that, probably knocking off for six months would probably be a good idea. I can only point out, as factually as possible, that Jerry never said "we're gonna take six months off." What Jerry said was that "it would be a good idea, we oughtta," and I have to agree with him, I think the band should come up with new material. There is a very morbid streak amongst Deadheads and media watchers.

UC: You talked earlier about Jerry originally attracting you to the band to do a biography on them. Can we expect you to do that, are you still in the research phase?

DM: No. You can't be a publicist who defends the band where necessary, who advocates the band, and objective or honest historian at the same time. When the band stops touring I'll write the book.

UC: Are you doing any writing beyond your work with the Dead?

DM: Yea, I'm working on a detective story.

UC: Is there anything else you would like for Deadheads to know about the band or focus for the 1990's?

DM: I've gotten a lot of anonymous phone calls lately, really hostile ones. Screaming about Jerry loathing Deadheads because we were playing at Brendan Byrne Arena. Obviously, they are a little confused because Jerry is not playing at Brendan Byrne Arena. I am not going to forget Adam Katz nor Patrick Shanahan. I don't think anyone can point a finger at the band. I applauded the Katz's suit in the sense that if it finds out what happened, great. I would like to know. I honestly don't think anybody's ever going to find out, for a lot of reasons, namely that they think it's a cover up, and objectively I think there are real political reasons why two different prosecuting attorneys investigated. They thought they could look good by finding out who did it. There was no reason for a cover-up. Don't even imagine for a minute that police are going to cover up for a rent-a-cop. Forget it. Cops hate rent-a-cops. For a lot of reasons, I think it's unsolvable, and I'm very sad about that. The Grateful Dead has two responsibilities, and only two -- to play to the best of their ability and in a reasonably safe environment, but we can't do everything; we have to trust associates. Mutually, the Deadheads have got to take responsibility for themselves. It ain't gonna go on forever, and I know a lot of people whose lives are so wrapped up in the Grateful Dead, I can't imagine what they're gonna do when it stops.

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Cold Rain & Snow
Red Rooster
TLEO
Mama Tried >
Mexicali Blues
Loose Lucy
Memphis Blues
Stagger Lee
Music Never Stopped

Scarlet Begonias >
Fire on the Mountain
Looks Like Rain
Terrapin Station >
jam
d/s
The Wheel
Watchtower
Black Peter
Around & Around

Baby Blue
*Bruce Hornsby absent
from entire run

THE GRATEFUL DEAD
OAKLAND COLISEUM
12/28/91

Saturday Night >
Jack Straw
Peggy-O
Minglewood Blues
Dire Wolf
Queen Jane
Loser
Cassidy
Deal

Foolish Heart >
Women Are Smarter
Uncle John's Band >
Playin' in the Band >
Same Thing >
jam
d/s
(SOTM tease)
Miracle
Standing On the Moon
Throwing Stones >
Saturday Night

U.S. Blues

THE GRATEFUL DEAD
OAKLAND COLISEUM
12/30/91

Touch of Grey
Wang Dang Doodle
Row Jimmy
Big River >
Maggie's Farm
Ramble On Rose
Tom Thumb's Blues
Bird Song
Promised Land

China Cat Sunflower >
Know You Rider
Samson
Ship of Fools
Saint of Circumstance >
Dear Prudence jam?
d/s
Last Time
Stella Blue
Lovelight

The Weight

set lists

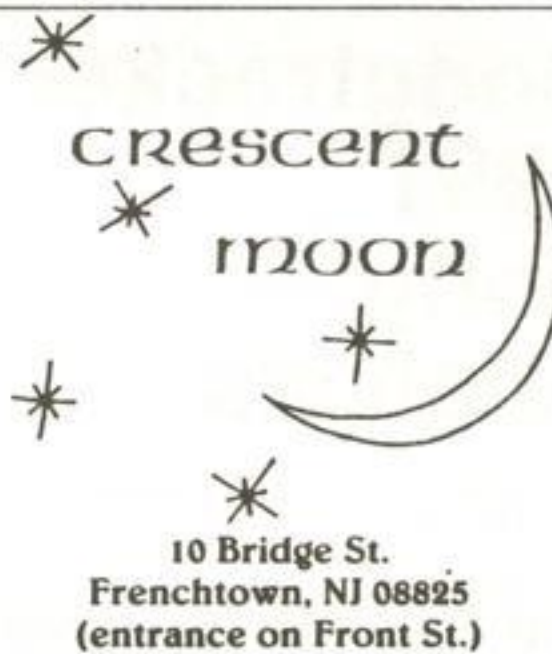
THE GRATEFUL DEAD
OAKLAND COLISEUM
NEW YEAR'S EVE

Hell in a Bucket
Candyman
Beat it on Down
Must Have Been the Roses
Black Throated Wind
West L.A. Fadeaway
Help on the Way >
Slipknot >
Franklin's Tower
Not Fade Away
Eyes
Estimated >
jam >
d/s >
Other One >
Wharf Rat >
Sugar Magnolia

Knockin'

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Money Honey
Lazy Bones
Run for the Roses
Sisters and Brothers
Senor
Deal
Shining Star
Waiting for a Miracle
Think
Ain't No Bread in the Breadbox
Strugglin' Man
Evangeline
Lay Down Sally
Wonderful World



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THE GRATEFUL DEAD*
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2/22/92

Bertha >
Promised Land
Stagger Lee
Wang Dang Doodle
So Many Roads
Queen Jane Approximately
Loose Lucy
Wave to the Wind >
Don't Ease Me In

On More Saturday Night
Mississippi Halfstep
Estimated Prophet >
He's Gone >
jam without Jerry >
D/S >
The Wheel >
All Along the Watchtower
Black Peter >
Sugar Magnolia

U.S. Blues
*Bruce Hornsby was also absent from the entire
Mardi Gras run

THE GRATEFUL DEAD
OAKLAND COLISEUM
2/23/92

Hell in a Bucket
Peggy-O
Walkin' Blues
Ramble On Rose
Long Long Way to Go Home
Black Throated Wind
Corrina

China Cat Sunflower >
I Know You Rider
Playing in the Band >
Terrapin >
jam >
Drums w/ Hamza El-Din >
Space >
I Need a Miracle
Stella Blue >
Throwing Stones >
Not Fade Away

Box of Rain

THE GRATEFUL DEAD
OAKLAND COLISEUM
2/24/92

percussion band opens

Touch of Grey
Feel Like a Stranger
Friend of the Devil
Masterpiece
Althea
Cassidy

Mardi Gras parade of floats
Iko Iko (during parade)
Corrina
Other One >
Long Long Way to Go Home >
The Same Thing >
D/S >
Wave to the Wind >
Other One
So Many Roads
Lovelight

Quinn the Eskimo

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Vince - February 21 Phil - March 15

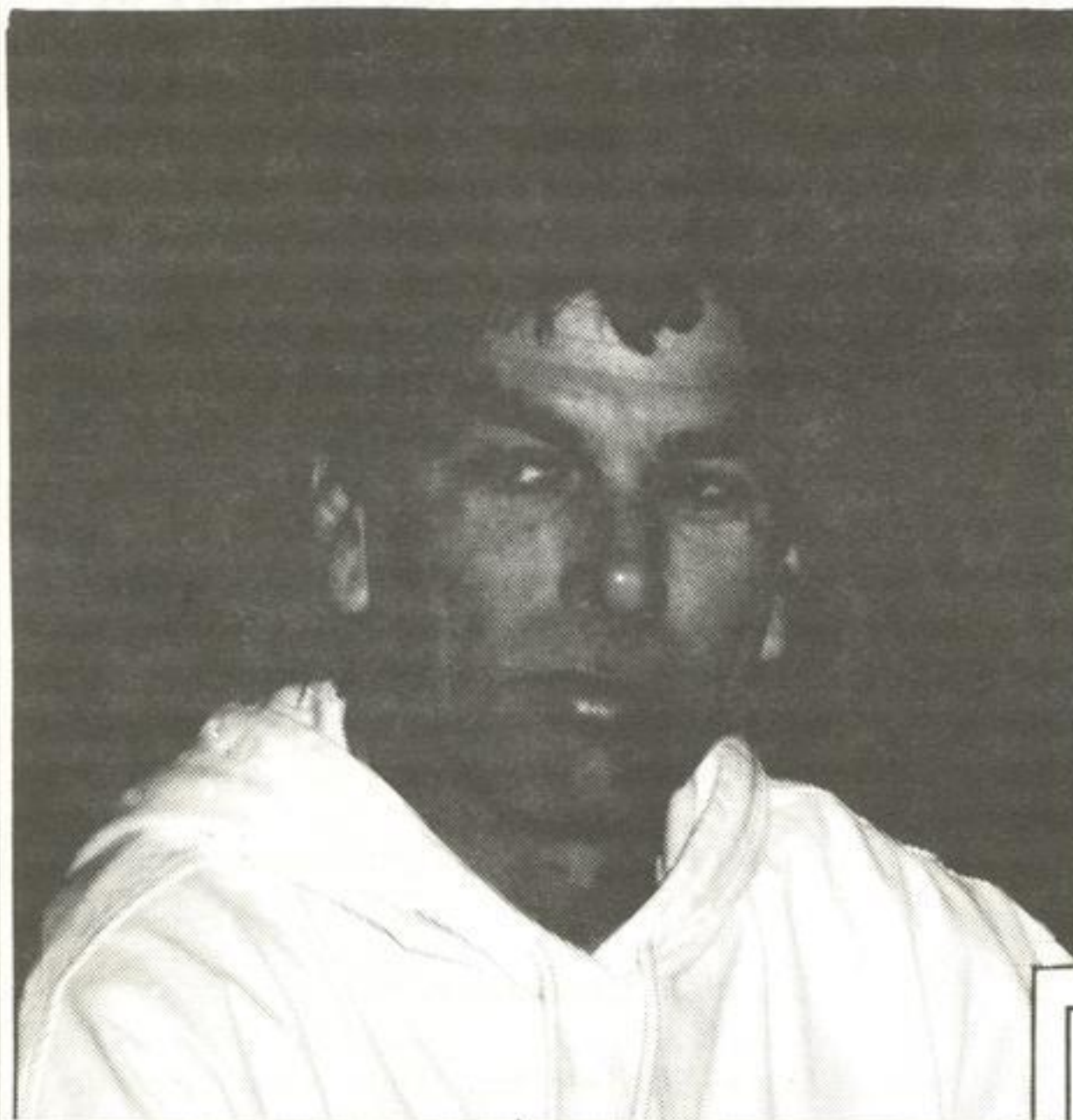


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Here's the scoop on the new songs: "So Many Roads" is a Hunter-Garcia tune sung by Jerry; "Wave to the Wind" is a Hunter-Lesh tune sung by Phil; "Long Long Way to Go Home" is a Hunter-Welnick-Bralove tune, sung by Vince; "Corrina" is a Hunter-Hart-Weir tune, sung by Bobby. Thanks to David Gans for new song information. According to Deadbase, prior to the 12/28/91 show, the song "The Same Thing" (an old Pig Pen tune) was only played 5 times -- twice in '66, twice in '67, and once in '71



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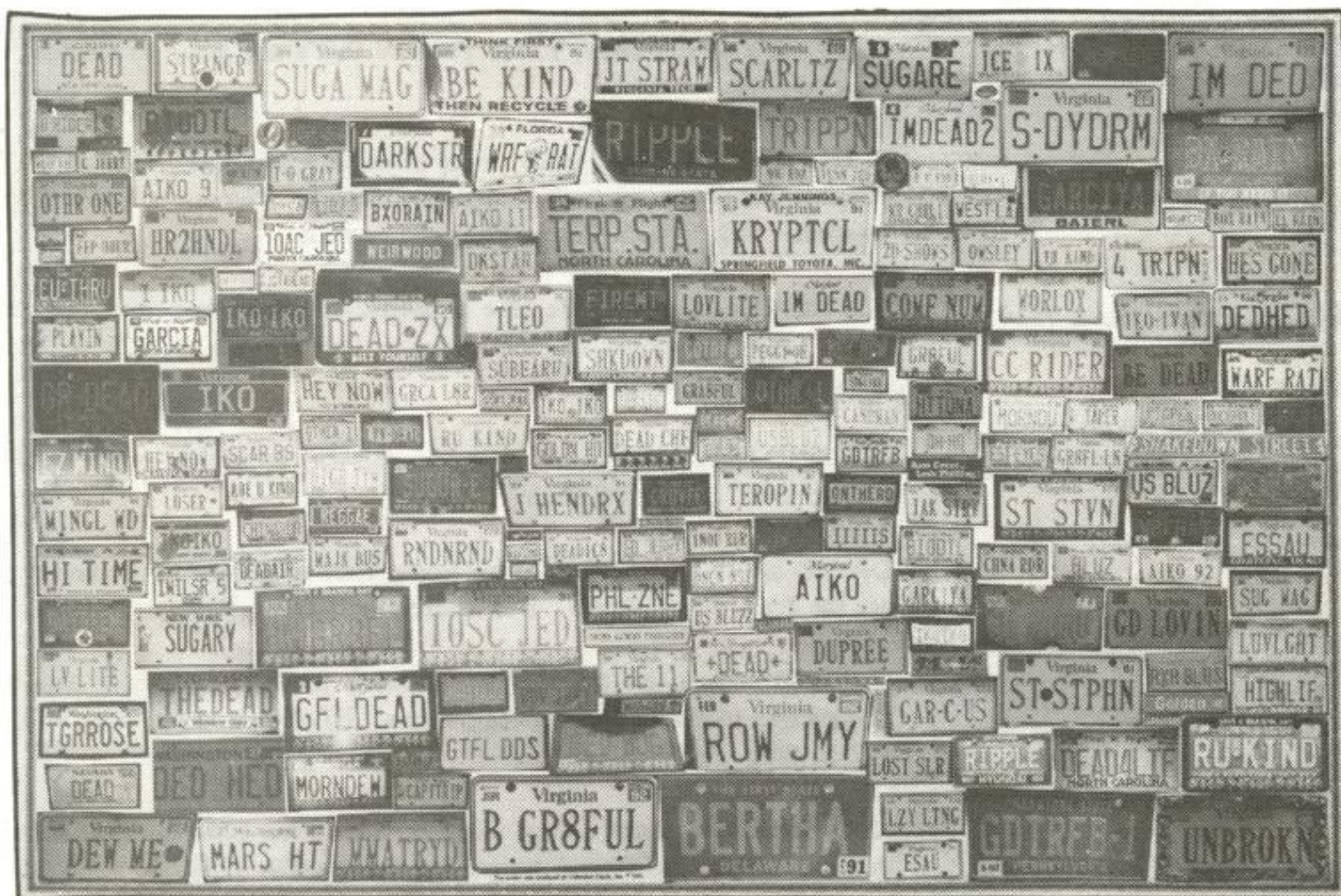
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By Greg Howard



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March 1992

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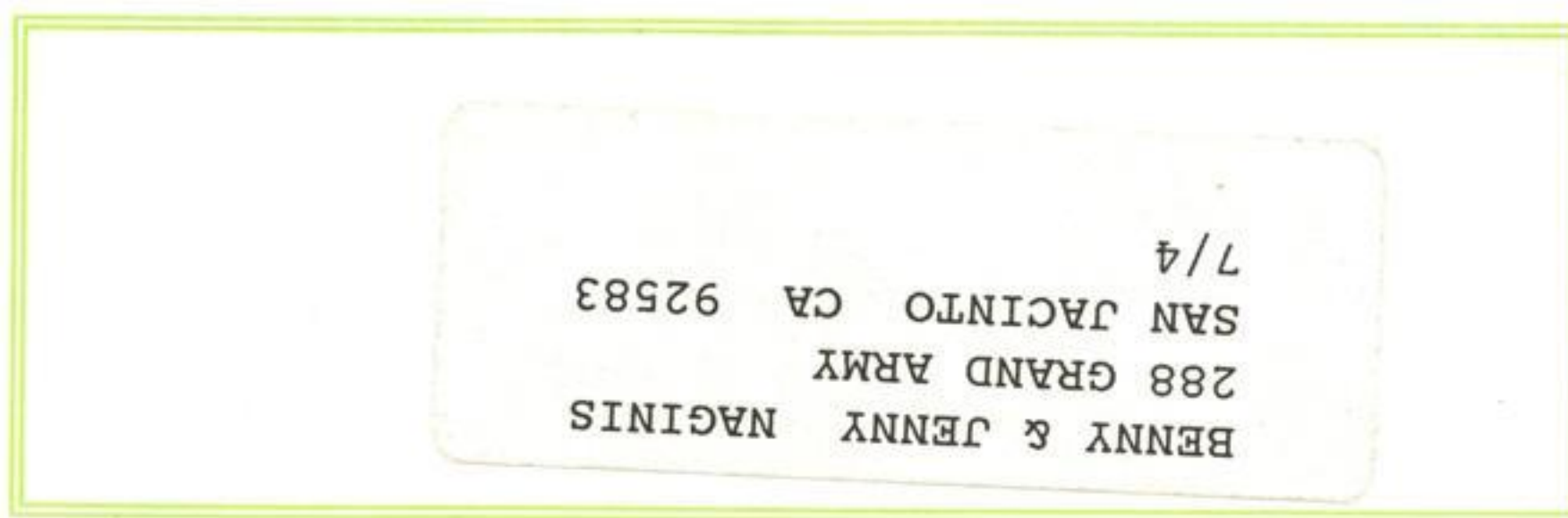
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1992 Unbroken Chain Reader's Poll

1. Which was your favorite show of 1991? _____
2. On a scale of 1 to 5 (with 5 the highest) how do you rate the following concert venues: (circle one)

Capital Center	1	2	3	4	5	RFK	1	2	3	4	5
Charlotte Coliseum	1	2	3	4	5	MSG	1	2	3	4	5
Hampton Coliseum	1	2	3	4	5	Giants	1	2	3	4	5
Oakland Coliseum	1	2	3	4	5	Spectrum	1	2	3	4	5
Shoreline	1	2	3	4	5	Nassau	1	2	3	4	5
Brendan Byrne	1	2	3	4	5	Foxboro	1	2	3	4	5
3. Which of these songs would you like to see the Dead bring back into the line-up: (circle one)

St. Stephen	Unbroken Chain	Ripple
Here Comes Sunshine	Lazy Lightnin'	Lost Sailor
Viola Lee Blues	Cosmic Charlie	The Eleven
4. What's your favorite song (one only): _____
5. What song should be retired (one only): _____
6. Please rate the following albums: (circle one)

From The Vault	1	2	3	4	5
Garcia-Grisman	1	2	3	4	5
Infrared Roses	1	2	3	4	5
Drumming At the Edge	1	2	3	4	5
Planet Drum	1	2	3	4	5
JGB - live album	1	2	3	4	5
7. How many shows did you see in 1991?

1-5	6-10	11-15	16-20	20-30	30-40	40+
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8. Where did you get this copy of Unbroken Chain? (check one)

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<input type="checkbox"/> other (please specify) _____	
9. How did you learn about Unbroken Chain? (check one)

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book reviews	1	2	3	4	5	editorials	1	2	3	4	5
news articles	1	2	3	4	5	interviews	1	2	3	4	5
reader's poll	1	2	3	4	5	crossword	1	2	3	4	5
11. What other Grateful Dead publications do you read?

<input type="checkbox"/> Relix	<input type="checkbox"/> Dupree's Diamond News	<input type="checkbox"/> Golden Road
<input type="checkbox"/> Spiral Light (Europe) <input type="checkbox"/> Other _____		
12. What is your occupation? _____
13. What is your age? (check one)

<input type="checkbox"/> under 20	<input type="checkbox"/> 21-25	<input type="checkbox"/> 26-30	<input type="checkbox"/> 31-35
<input type="checkbox"/> 36-40	<input type="checkbox"/> 41-45	<input type="checkbox"/> 46+	
14. Do you have children? Yes No If yes, how many? _____
15. Gender: (Circle One) Male Female Neither _____

Thanks for answering our 1991 Reader's Poll. It's only with your input that we can continue to build a better magazine. Jot a note about anything else you'd like to say, and then mail this back to us at:

Unbroken Chain
Attn: Reader's Poll
P.O. Box 8726
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