

Unbroken Chain



O'Toole 88

CHAIN REACTION

We just returned from two shows at the Oxford Speedway, July 2nd and 3rd. The first night was totally nutz. Terrapin and Morning Dew were on fire. It was a no b.s. show and we were glad to hear Crazy Fingers and Jack Straw. The second night, well the biggest let down was no U.S. Blues for July 4. The boys left us hanging on Not Fade Away. However, gems such as GDTRFB and Looks Like Rain smoked. Brent, as usual, was going crazy on the keys, and Jerry's and Bob's guitar duel during space on that first night was incredible. We also got a taste of several new songs, which was nice. Is Bobby's hot pink permanent now? Keep up the good work, and see you at the next show. Chris Jacob & Jim Spratling, Casco, Maine. P.S. Are they really closing the Greek?

In my mind the boys in the band received one of their greatest compliments today. I was turning a friend of mine onto his first taste of live Dead via a tape of Ventura 7/21/84 which I just received from Wes. Anyways, in the middle of Drums/Space he suddenly exclaimed, "They just made Hendrix look like an ass!" He didn't seem to be speaking to anyone in particular, just making a statement. It really gave me a kick...I just smiled. Cheers, Phil Dyer, Vienna, Illinois.

I'd like to mention a couple of places I've seen the light recently: 1) An article called "What a Long, Strange Trip", by Ben Fong-Torres can be found in America, The Nissan Student Travel Guide. (Spring '88) I think it can be found in most college libraries. It's a good article on Deadheads and includes some pictures; 2) April '88 issue of Easy Rider features a bike called "Dead Sled" along with a model named Stella Blue. It also had a good little article. 3) Mellow Mail mail order catalog, which among other things, sells paraphernalia, lingerie and sex toys. In the back, they have an ad for Grateful Dead T-shirts! Rick Asselin, Alden, NY

I had started writing you right after Hampton but never did send the letter. In it I ranted about bottle rockets and fireworks that abound in the parking lots. I hate the things. The noise and mess is bothersome and scary. This might simply be my personal hangup, but after enjoying so much visual, aural and olfactory stimulation during the shows, coming out to run the gamut of bottle rockets puts a bit of a damper on my mood. Secondly the garbage left behind is something to contend with. Kiki Parsons, Fayetteville, NC (Editor's note: I agree wholeheartedly. The parking lot after the Oxford shows was like a war zone, and there amidst tents, people, cars and very dry forests, stupid people were shooting off these things that they had no control over. I am thankful to still have my eyesight!)

Just wanted to let you know about this gathering we are having in Kennedy Park, Madison, WI on August 20-21. The "Head Family Reunion" is a free, overnight camp out. Just bring a lot of your own beverages (due to the drought), tents, food, water, musical instruments, etc. Vlada Ljubic, St. Francis, WI

That editorial you reprinted from the Richmond paper really made my blood boil. Someone should point out to those jerks that the three Dead shows brought between two and three million dollars to the Hampton economy. The motel manager at the place I stayed in Norfolk wasn't complaining about his no vacancy sign, nor were many busy restaurant and 7-11 store owners. It is hardly unusual to have to hire some clean-up people after a mass public gathering, nor did Deadheads originate the idea of stealing towels from motels. I'm not saying that all is well in parking lot land. There are a lot of messy pigs who don't make the slightest effort to clean up after themselves--this is a problem everywhere, though it does seem especially acute at Dead shows. It is not going to go away because of self righteous exhortations for cleanliness. But the mess could be reduced if the Dead organization woke up and started to make real preparations to cope with the inevitable onslaught whenever the band comes high steppin into town. For example, at Hampton there was only one overflowing trashcan for every 1,000 or so concertgoers. Why not hand a trashbag to every incoming car? If the accountants in San Rafael are worried that this modest idea might eat into profits, I'd be willing to pay an extra 10 cents per ticket to pay for trashbags. Likewise, it would not break the bank to provide a few more porta-potties either. One more suggestion. The vast amount of broken glass at shows is disgusting. Like it or not, most heads are going to continue to bring beer to shows. It would save a lot of cut feet if people brought cans, not bottles. Dancing on broken glass is no fun. It's up to all of us, including the Dead organization, to make sure that the music never stops. Sincerely, Howard Park, Alexandria, VA.

(ed. note: Good points...but I think the Dead organization beat you to the punch on the trash bag handout idea...they were very visible on east coast summer tour handing out trashbags and information regarding the very real possibility of the Dead not being allowed to play anywhere anymore--that is if the Deadheads don't start to shape up.)

Honey Vizer
123 Rosewood Dr.
Lansdale, PA
19446



MESSAGE TO DEADHEADS:

June, 1988



"When life looks like easy street
There is danger at your door."

Too true. The Grateful Dead has an ugly, dangerous problem at its door, a situation bad enough to put our future as a touring band in doubt. Part of our audience -- a small part, but that's all it takes -- is making us unwelcome at show site after show site with insensitive behavior including flagrant consumption of illegal substances (including alcohol), littering, and general disturbances of the environment.

We didn't invent Dead Heads; you created yourself. And what you came up with has been, generally, the best audience around; supportive, civil, and hip to the realities of America in the late 20th century -- in other words, a crowd that treats police, local security, neighboring people and businesses like people. But the expansion of the Dead Head world on the heels of our recent successes means that there are people out there who don't understand the tradition -- and they're ruining it for everybody, including us.

More security or more rules aren't the answer -- you guys know what righteous behavior is about. Because you created your scene, it is up to you to preserve it. That means talking with each other and us about how to improve things. There will be a Grateful Dead information booth in the vending area at some of the shows on this tour -- stop by and talk with our folks there. Or write us at "c/o Grateful Dead", P.O. Box 1260, San Rafael, CA 94915.

Remember, only you can prevent this trip from becoming a drag.

GRATEFUL DEAD

Bill, Jerry, Mickey, Phil, Bobby and Brent



Save Our Planet

Nuclear destruction, toxic contamination, and the ruthless slaughter of animals threaten the ecological balance and the very existence of our planet earth. YOU can make a difference! Work with Greenpeace, the international environmental group, to educate and protest about environmental dangers and nuclear war. Offices in 27 U.S. cities. Full-time and part time positions. Earn \$175 to \$300 per week. Call Casey at (202) 667-7814.

MOVIE--Drama, 90 min. **
"The Trip" (1987) Peter Fonda and Dennis Hopper in director Roger Corman's psychedelic tale of two LSD freaks. Sally: Susan Strasberg, John: Bruce Dern.
A-164/rv guide

SHADOWS, DARKNESS EVERYWHERE I TURN
MY HEART STARTS TO POUND, MY EYES START TO BURN
A BLACKNESS LIKE VELVET COVERS US ALL
I CAN'T SEE A THING, I TRIP & I FALL
I LIE IN THE SILENCE, THEN GET TO MY FEET
THERE'S SOMETHING DIRECTLY IN FRONT OF ME
I STRETCH OUT MY HAND & FEEL A KNOB OF PRESS
TWISTING IT SLOWLY
I PLUNGE THROUGH
AND LAND ON SOME GRASS
I FEEL IT'S EMERALD LIFE THEN LOOK DOWN TO MY TIES
AGAINST THE GREEN EXPANSE LIES A BLOOMING RED ROSE
I SEE THE LIGHT & HEAR A SOUND FILLING MY HEAD
AND I SMILE WHEN I REALIZE IT'S THE GRATEFUL DEAD
KERLI

Thanks to the COSMIC RECYCLERS! Mark Welch, Clinton, WI

6-17-88
Bloomington, MN

Hell in a Bucket
Sugaree
Minglewood Blues
Row Jimmy
Far From Me
Masterpiece
Althea
Victim or the Crime

China Cat
I Know You Rider
Estimated
Eyes
D/S
The Wheel
Gimme Lovin'
Watchtower
Black Peter
Lovelight

Black Muddy River

6-26-88
Pittsburgh, PA

Mississippi 1/2 Step
Little Red Rooster
Push Comes to Shove
Mama Tried
Big River
Cumberland Blues
Gentlemen, Start
Your Engines
Big Railroad
Music Never Stopped

Touch of Grey
Playin' in the Band
Uncle John's Band
D/S
Dear Mr. Fantasy
Hey Jude
Black Peter
Lovelight

Black Muddy River

7-2-88
Oxford, ME

Aiko Aiko
Jackstraw
West L.A. Fadeaway
Stuck Inside Mobile
Row Jimmy
Blow Away
Victim or the Crime
Foolish Heart

Crazy Fingers
Playin'
Uncle John's Band
Terrapin
D/S
The Wheel
Gimme Lovin'
Watchtower
Morning Dew
Sugar Mag

Quinn the Eskimo

July 15, 1988

Greek Theatre
Berkeley, CA

Shakedown Street
Walkin' Blues
Friend of the Devil
Queen Jane
Dire Wolf
Never Trust a Woman
Cassidy
Bertha

Scarlet Begonias
Fire on the Mtn.
Women R. Smarter
Ship of Fools
Estimated
D/S
I Need a Miracle
Wheel
Gimme Some Lovin'
Mornin' Dew

Lovelight

6-19-88
Alpine Valley

Miss 1/2 Step
Feel Like a Stranger
Good Times Blues
Ramble on Rose
Little Red Rooster
Birdsong
Promised Land

Foolish Heart
Playin' in the Band
Uncle John's Band
D/S
GUTREB
I Need a Miracle
Dear Mr. Fantasy
Throwin' Stones
Not Fade Away

Knockin'

6-28-88
Saratoga, NY

Hell in a Bucket
Bertha
Walkin' Blues
Candyman
Masterpiece
Row Jimmy
Victim or the Crime
Foolish Heart

Scarlet
Fire
Estimated
Crazy Fingers
D/S
I Will Take You Home
GUTREB
Miracle
Stella Blue
Not Fade

Knockin'

7-3-88
Oxford, ME

Hell in a Bucket
Sugaree
Walkin' Blues
Tennessee Jed
Queen Jane
Birdsong

Touch of Grey
Hey Pocky Way
Looks Like Rain
Estimated
Eyes of the World
I Will Take You Home
D/S
GUTREB
I Need a Miracle
Dear Mr. Fantasy
Hey Jude

Not Fade Away

July 16, 1988

Greek Theatre
Berkeley, CA

Music Never Stopped
Sugaree
Little Red Rooster
Loser
Memphis Blues
Far From Me
Bird Song

China Cat
I Know You Rider
Looks Like Rain
Terrapin
D/S
I'll Take You Home
Other One
Stella Blue
Around & Around
Saturday Night

Knockin'

6-20-88
Alpine Valley

Jackstraw
Box of Rain
West L.A. Fadeaway
Stuck Inside Mobile
Deal
Cassidy
Don't Ease

Victim or the Crime
Cumberland Blues
Blow Away
Ship of Fools
Truckin'
Terrapin
D/S
Other One
Wharf Rat
Round & Round
Good Love

U.S. Blues

6-30-88
Rochester, NY

Box of Rain
Cold Rain & Snow
Minglewood Blues
Ramble on Rose
Me & My Uncle
Mexicali Blues
Far From Me
Queen Jane
Don't Ease

China Cat
I Know You Rider
Sampson & Delilah
Believe it or Not
Truckin'
He's Gone
D/S
Other One
Wharf Rat
Throwin' Stones
Lovelight

Brokedown Palace

* 7/10/88 Greek

III. JGB Electric
How Sweet It Is
Mission in the Rain
Like a Road
Get Outta My Life Woman
Run For the Roses
Forever Young
Deal

Harder They Come
Stop That Train
Bros. & Sisters
Don't Think Twice
Evangeline
Lucky Ole Sun
Don't Let Go

July 17, 1988

Greek Theatre
Berkeley, CA

Foolish Heart
Greatest Story
Althea
Me & My Uncle
Big River
Candyman
Let it Grow

Box of Rain
Victim or the Crime
Crazy Fingers
Playin' in the Band
Uncle John's Band
D/S
GUTREB
Watchtower
Believe it or Not
Throwing Stones
NFA

Brokedown

6-22-88
Alpine Valley

Let the Good Times Roll
Hell in a Bucket
Candyman
Walkin' Blues
Push Comes to Shove
Queen Jane
Tennessee Jed
Let it Grow

Foolish Heart
Looks Like Rain
Scarlet
I Will Take You Home
D/S
The Wheel
Stella Blue
Lovelight

Quinn the Eskimo

6-23-88
Alpine Valley

Aiko Aiko
Minglewood
Must've Been Roses
Me & My Uncle
Mexicali
Stagger Lee
Masterpiece
Birdsong
Promised Land

Hey Pocky Way
Believe It Or Not
Women Are Smarter
He's Gone
D/S
I Need a Miracle
Gimme Some Lovin'
Watchtower
Morning Dew!!

Blackbird ('Coustic Bob)
Brokedown Palace

6-25-88
Buckeye Lake, OH

Feel Like a Stranger
Franklin's Tower
Box of Rain
Sugaree
Stuck Inside Mobile
West L.A. Fadeaway
Cassidy
Deal

Victim or the Crime
Blow Away
Foolish Heart
Terrapin
D/S
Other One
Wharf Rat
Throwin' Stones
Not Fade Away

Knockin'

GET AHEAD

July 9, 1988

Frost Amphitheatre

Jerry/acoustic-----Hot Tuna

Deep Elem Blues

I'm Troubled

All Around this World

Ballad of John Henry

Little Sadie

Blue Yodel

Turtle Dove

Diamond Joe

Dreadful Wind & Rain

Swing Low

Ripple

Babe It Aint No Lie

Good Nite Irene

Hesitation Blues

Walkin' Blues

99-yr. Blues

Ice Age

Broken Highway

Embryonic Journey

SF Bay Blues

I'll Be Alright Someday

Movin' Day Blues

Kill Time Crystal City

Water Song

July 10, 1988

Brent Acoustic

Bobby w/ Brent

Bobby w/ Bobby

Jerry Garcia Band

The Greek Theatre

I. Brent

Far From Me

Love Don't Look Pretty

You Know How I Feel

I Will Take You Home

Gentlemen Start Your Engines

Devil w/ Blue Dress/Good Golly

Hey Jude w/ Bobby

II. Bobby

Walkin' Blues

Masterpiece

This Time's Forever

Shade of Grey

Cassidy

Twilight Time

Victim or the Crime

Throwing Stones

Blackbird

III. #

HOT LINE NUMBERS:

EAST COAST (201) 777-8653

WEST COAST (415) 457-6388

1988 TOUR DATES

Laguna Seca, Monterey, CA

Tacoma, WA

Eugene Oregon w/ Robert Cray

and Jimmy Cliff

Capital Center, Landover, MD

Spectrum, Philly, PN

Madison Square Garden, NYC

Shoreline, Mtn. View, CA

Miami, FL

St. Petersburg, FL

New Orleans, LA

Houston, TX

Dallas, TX

Long Beach, CA

Oakland, CA (New Year's)

July 29, 30, 31

August 26

August 28

September 2, 3, 5, 6

September 8, 9, 11, 12

September 14, 15, 16, 18, 19, 20,
22, 23, 24 (SEVA)

September 30; October 1, 2

October 14

October 15, 16

October 18

October 20

October 21

November 9, 10, 11

December 27, 28, 29 & 31



Deadheads revel at Oxford Plains

By BARBARA GALLANT
Special to Sunday

OXFORD — When John O'Brien tracks up and down the East Coast to follow a Grateful Dead tour, his 40-year-old mother doesn't worry about when he is. She knows, because she's right there in the van with him.

This weekend, O'Brien, his mother, Betty, and a brother and sister in law drove up from Newton, N.J., to Oxford Plains Speedway, where the Dead are playing on their "Last Show on Earth" tour with two Dead concerts.

On Saturday, O'Brien, 38, was dressed from head to foot in tie-dye, and his mom was wearing a white T-shirt with the rock band's trademark skull and roses motif.

The O'Briens don't always dress like this. John, after all, is a government employee, "an inspector," he explained, adding cryptically, "Don't ask what I inspect."

Do his co-workers know this is how he spends his weekends? "They know," the heavily bearded young man said with a smile. "But they don't think it's so strange. After all, I work for the government — that's strange enough."

Mr. O'Brien's friends know who's a Deadhead, as the fans call themselves, but they don't tell it against her. "There's a lot of it kind of amusing, I think," she observed. "I'm not doing anything here."

She likes all kinds of music, she said, and what the Dead play — a unique mixture of rock, blues, country, folk and jazz — isn't new or strange to her. "I had a lot of the original albums the songs were on, like *When the Sun Comes Out* by Harry Belafonte. And *Clouds* by Jerry Garcia. I have a lot of the music to listen to."

One of the ways to tell if O'Brien made it previous Dead concerts was playing on a boom box, and the New Jersey family was taking it easy, hanging out together in the afternoon sun.

There was an importance to the air at Oxford and lots of thousands of other Deadheads who'd arrived around the speedway, waiting away the hours until the show started. In fact, the pre-concert scene was an event in itself.

For one thing, the tie-dye — on T-shirts, banners, wind-up curtains, even a German shepherd — was inescapable, with vibrant rainbow colors replacing on cloth that had been dyed from a bonfire of boiling water and rubber bands. There was enough tie-dye here to make 100,000 tie-dye shirts for the rest of the day.

If that weren't enough, there was equally brilliant graffiti on the walls, even in complete patterns and seen in shirts and shorts and skirts, dozens of them for sale at makeshift booths throughout the speedway ramping area.

And there were braided beards, crystals, bumper stickers, griffed sweaters, hot dogs, french-fried-onion juice, helium balloons, anything the Deadheads could tell to support themselves as they follow the band from venue to venue.

It was an international festival atmosphere complete with jugglers and jugglers, kind of like the Maine's own Common Ground Country Fair but with all the latest model wood right in.

There were young women with flowers in their hair, looking pretty much like the ones a generation earlier who headed out to San Francisco to hear the Grateful Dead fill the streets with music during Haight Ashbury's "Summer of Love."

There was a dark-haired young man calling out to anyone who'd listen. "There are 3,000 Americans missing in Vietnam."

There were "Gracie peace" bumper stickers on the cars, and



John O'Brien, 38, and his mother, Betty, 60, await Saturday's concert. ALAN DETRICH/Sunday photographer

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Campers' tents and trailers were set up among the cars in the parking lot Monday at the Grateful Dead show at Alpine Valley.

Grateful Dead's followers love their tent city

By JIM STINGL

Of The Journal Staff

East Troy, Wis. — If you're 20 years old and selling homemade spaghetti off the grill to Grateful Dead fans at \$3 a plate, the word chaos probably doesn't apply to what's happening this week at Alpine Valley Music Theater.

"I think it's a peaceful, harmonious gathering," said Kurt Schuler, 26, a self-employed musician and spaghetti maker from Winona, Minn.

He and a friend, Keith Evanoff, 20, are among the thousands of Deadheads — the name attached to people who follow the Grateful Dead to concerts around the country — who have grabbed a piece of land at Alpine Valley in Walworth County this week and aren't moving until the last note is played Thursday.

Tuesday was half-time: two shows down, two more to go. Everyone seemed to agree that Monday night's concert was nothing like the debacle Sunday, when an estimated 60,000 people showed up for the first concert and turned Alpine Valley into Wisconsin's seventh largest city. Thousands of people had to be turned away before the concert began Sunday, and cars were abandoned along Interstate 43 and county roads leading to the theater.

Traffic problems were manageable Monday, largely because so many fans have found a place for their vehicles and are literally living at Alpine Valley until Thursday, said Walworth County Sheriff's Deputy Michael Banaszynski.

"This is like another Woodstock," he said, comparing the tent city on all four sides of his squad car to the 1969 music love-in in upstate New York.

the theater Monday night. "Our goal is not to put them on the community but to keep them on the premises."

It's not a double standard to allow camping at Grateful Dead concerts and not at other concerts, he said, because fans of other artists come for the show and then go home.

But what about the huge quantities of beer being consumed, sold and traded in the parking lot?

Town Clerk Pat Ludke said a town ordinance could be used to bar drinking in the parking lot. But because of the number of people drinking, enforcement isn't practical, officials say.

Deputy Banaszynski and his partner, Deputy Michael Barry, said they could drag campers and drinkers out of the theater in handcuffs, but not without stirring up more trouble than they were stopping.

"It's not worth it. You're better off letting them do their own thing," Banaszynski said.

Banaszynski said there were at least two things he might do differently next year. He won't schedule an act the night before the Grateful Dead come, as he did with Bob Dylan this year. And he may employ "negative advertising" for the Grateful Dead, meaning he would advertise that tickets are sold out even if they're not to keep the crowd down.

"Why don't you just give up your job and come with me and be a free spirit?" — Deadhead talking to deputy

Rubber Stamp Info. send SASE to Unbroken Chain c/o Rubber Stamp Dept. P.O. Box 8726 Richmond, VA 23226



At 35, he's been going to Dead concerts for the past 15 years, traveling as far as Washington, D.C., to hear the band.

Roberts said he's "always followed" the Dead because he likes their "country sound." "I've got a pretty decent collection of bootleg tapes made all over the world with the band's music," he added.

Does the principal know the plot of the teacher is a Deadhead?

"There's a couple people working with me who know," Roberts said, smiling. "I don't want to stir up the issue of the principal. But my good friends all know. And my parents just shake their heads and say, 'That's weird.' But they know what type of person I am. I'm responsible and thoughtful

and everything else. Roberts said he's kept listening to him as the Dead keep playing, and he doesn't expect to quit his enthusiasm for

them or live in general. That the teacher, "I hope when I'm 65, I will have an open mind about listening to new things."

Kid of like Betty O'Brien.

Banaszynski and his fellow deputies were among the least popular people in southern Wisconsin Sunday as they routed frustrated people away from the overcrowded music theater. But by Monday, things had changed.

"You drive through here and people are offering you free shish-ka-bob," Banaszynski said. A female Deadhead from Pennsylvania approached the deputy and said, "Why don't you just give up your job and come with me and be a free spirit?"

He politely declined. But what a difference a day had made.

"Tonight the situation is back in hand," said Joseph Balestreri, president of Joseph Entertainment Group, which runs Alpine Valley Music Theater.

Please see Crowd, Page 3B

About 22,000 people were inside the theater Monday for the concert, compared with about 30,000 Sunday night, he said.

Some people living near the theater don't think anything will help. They have begun to anticipate Grateful Dead week every year as an inevitable tangle of traffic and downpour of Deadheads.

"To me they're like flies. You chase them out and they'll go 10 feet farther and come back in," said Jim Friemuth, 62, a fourth-generation farmer in the area and a widely known opponent of the Alpine Valley Music Theater.

"It would take the National Guard to straighten it out," he said. "After the riot starts, you can call them."

Carol Price, 60, lives up the road a way, almost right across from one of the entrances to the theater. The 2½ acres of land surrounding her ranch home were filling Monday with cars parked for \$5 each. Price estimated that she had made \$1,500 Sunday by providing overflow parking space.

"Alpine Valley had been a good thing. We sort of enjoy all these people," she said, twirling a \$20 bill around her finger.

Howdy folks—

After ignoring the recent shows at Headlands that so much as a review in the NYC press, the credibility of Times ("All the News That's Fit to Print") can this very standard "colorful but essentially harmless 60s leftovers" piece about the first shows. Haven't we read this same article about 20 times before? Personally, I subscribe to the theory that all these journalists have a single fill-in-the-blanks "Grateful Dead phenomenon" article that they just pass around among them. ("I'd-dyed from head to toe and... with marijuana..."). Let's see new, then, how "boud" "gladdy with marijuana"? .. no, too condoning, then, maybe "languid with marijuana"? .. wait, I've got it—"TUFFY with marijuana"! Well, I don't know about the rest of you, but I'm just damn proud that the newspaper of record has sanctioned our existence. Fit sleep easier on the drive to Alpine.

One more thing. As a soon-to-be resident of Madison, WI, let me suggest to our heroes that they cancel their ridiculous plans for Rainbow Square Garden in the fall, and instead play a 1-4-show stand at Dane County Coliseum. Just a thought. Fall come over for a barbecue between shows how if they do.

Doug Roberts (Getting the hell out of New York City)

713 86 NERVO

and everything else.

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them or live in general. That the teacher, "I hope when I'm 65, I will have an open mind about listening to new things."

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The Selling of 'The Dead'

Much to be grateful for

The business profile could almost describe a lot of new high-tech firms. The company, based in San Rafael, Calif., had one of its best years ever in 1987. It introduced a new product that was an unqualified hit, driving sales to roughly \$35 million. Employee morale was high, boosted by a healthy pension fund and a thriving profit-sharing plan. And a growing customer base allowed the company to project a rosy future.

But this is no ordinary Bay Area success story. It's a rock-and-roll band: the legendary Grateful Dead. To their followers, the Dead may stand for cooling out and cutting loose. But the band members have shrewd heads for business. They incorporated themselves in 1971 (all six sit on the board). While their strategy may not rate a Harvard Business School case study, it's effective: hard work, consistent product and dedication to the customer have produced an almost rabid brand loyalty.

The Dead are not particularly vocal about the commercial side of their operation. "Money has never been their size quoniam," says spokesman Dennis McNally. "This band is about the art of music." Until last year, new albums rarely sold more than 500,000 copies. Then they released "In the Dark," their first album in seven years. Sales cracked the million mark in a matter of weeks, and the single, "Touch of

Grey," became the Dead's first Top 10 hit. Suddenly, the Dead could no longer be mistaken for the aging hippie band. They had finally won the tag of "commercial recording success."

But here's the twist: they've been churning out profits for more than 20 years. Their main source of revenue has always been their concerts. "Where conventional music-business wisdom dictates that touring is a money-losing proposition, the Dead have survived on ticket sales alone," says Jon Sievert, an editor of *Guitar Player* magazine. Nine of every 10 Dead shows are sellouts, and last year only three bands grossed more from concerts. While most bands delegate the logistics—and a sizable chunk of profits—to outside agents, the Dead keep a firm grasp on their tours with the help of a 36-member staff. Band employees oversee information hot lines and an in-house mail-order service

that allows "Deadheads"—as the fans are called—to buy tickets without waiting at a box office. The service offers choice seats and spares Deadheads the fees charged by local ticket agencies.

The Dead also share the wealth. Their Rex Foundation has given more than \$500,000 to the homeless and other causes since 1985. Last year band members reportedly gave selected staffers handsome \$25,000 bonuses. The band allows fans to tape, or "bootleg," concerts, a practice the rest of the recording industry abhors. Enterprising Deadheads are also free to sell everything from T-shirts to tobs at their concerts (though the Dead get a percentage if their trademark is used). It's all part of the band's philosophy of forging short-term profits in exchange for long-term loyalty.

Now that the band is on the charts again, loyalists have started worrying that the exposure may spoil the Dead. Blair Jackson, editor of the fan magazine *Golden Road*, finds the band's resurgent popularity "a bit scary." In a letter to fans, Dead lyricist Robert Hunter admitted, "The good old days when we were your personal minstrels have been overshadowed by a new reality." While their profit margins may have swelled, the Dead seem determined not to tamper with their low-key image and laid-back music. And they still don't take themselves too seriously. Guitarist Bob Weir was asked recently if success has changed him. "Yes," he said. "You know the pistachio nuts that don't have cracks in them? I don't bother with them anymore."

THIS IS THE ENIGMA OF THE Grateful Dead band, a collection of San Francisco-area

their numbers are growing and they are packing a significant financial wallop. When some Deadheads paid their bills last year at Rochester's Holiday Inn Airport, general manager Elaine Guarino did a double take. "They were using gold and platinum American Express cards. It didn't fit. Here were these people in tie-dyed T-shirts, and they had these cards you'd expect from a different group of people."

But if nothing else, the Dead and their fans have always proved that they don't seem to fit any mold. Promoters and hoteliers expect that as many as one-third of the concert-goers will arrive the night before the performance, and many will stay in local hotels.

For the past five years the band's business machine has had a Dead Hot Line, offering tickets, albums, tapes, CDs, T-shirts and more. And fans use it often. A recent call to an East Coast hot line — there's another on the West Coast — revealed sold-out advance tickets at the next four shows. The band's business side also will supply lists of hotels and campgrounds near concert sites.

Although other bands have set up similar business operations, "Nobody does it to the degree that the Dead does it," says Gary Bongiovanni, a *Pollstar* magazine executive in Fresno, Calif. *Pollstar* is a trade journal that tracks ticket sales.

"It's not unusual to see people take two-week vacations and follow the band to a number of shows," said David Marsden, the concert's promoter, who has been associated with the band for more than a decade. The band's devoted following often travels hundreds of miles to see the group perform. Dead publicist Dennis McNally said stadium officials in Richmond, Va., told him that a two-day concert there last year brought \$52 million into the local economy.

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Although Deadheads long have been thought of as gypsies with little money,

the band has been together for

more than 20 years, older fans, who are just as devoted as the younger ones, have become more affluent. The older group, particularly, are likely to opt for a hotel room rather than a campground or the back of an old school bus.

"The younger crowd still makes up the bulk of fans, but the Dead still has a large number of doctors, lawyers, architects and accountants who follow the tour," Marsden said. "The demographics are interesting, and that hasn't changed too much over the years. The only thing that is different are the numbers. They're growing."

In 1987 the band performed 84 concerts in 34 cities and grossed \$26.8 million in ticket sales. It out-grossed such musical luminaries as Madonna, Whitney Houston,

David Bowie, Billy Joel and Fleetwood Mac. The Dead also has sold more than 1 million copies of its latest album and had a top-10 single for the first time in its history.

While some bands don't allow fans to bring tape recorders into concerts, the Dead actually sell what they call "tape tickets." Fans with tape recorders must stand behind the band's sound engineers, but they are free to record any show, McNally said. The reason, he said, is because the Dead's primary income comes from concerts. Most other rock 'n' roll bands perform concerts to promote their latest album. But since the Dead don't often record albums — they've recorded one during the past seven years — the band doesn't mind the tape recorders.



A gratifying level of consumer satisfaction: Deadheads in New York City.

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This banner was batiked by Nancy Sluys at Spectrum Batiks.
Check out her quality clothing! Not an unhappy customer in the bunch!



Sunday, July 17, 1988

The Grateful Dead get back to nature with \$2,500 check

"What is the Grateful Dead?" asks a puzzled Sean Connery in the movie "Presidio."

Apparently, Sean, they're a group of people who respect flowers, trees and green, green grass. And when they learned that their fans nearly destroyed a park in Hartford last April, the Dead came alive.

The group just sent a check for \$2,500 to the Bushnell Park Foundation, which is trying to spruce up the area trashed by the fans. They also sent a note of apology.

"We appreciate the hospitality afforded our fans by the City of Hartford which enabled them to camp in Bushnell Park," the group said.

"We're sorry for any difficulty this may have caused. We enjoy playing in Hartford and recognize that a great deal of work and planning must go into accommodating our fans."

And by the way, Sean, the Dead is a rock group.

The following is a list of folks whose Unbroken Chains have been returned to us by Mr. Postman for various reasons. If you are or know any of the people listed, please tell them to write us. We don't want them to stay UnChained!

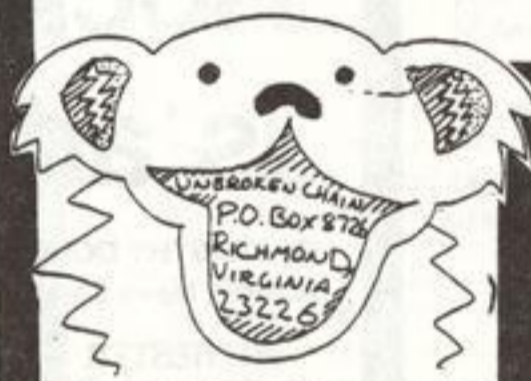
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William Daniel, Charlotte, NC
Chris Tutty, Rochester, NY
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Secrets of success

Mac Wilkins, who won the Olympic gold in 1976 and the silver in 1984 and who continues to compete in the discus, told Christine Brennan of The Washington Post that he always goes by three rules: "Dream and be creative like a hippie. Be crazy and take risks like the Hell's Angels. Have the discipline and perseverance of a Boy Scout. To me, those are all-American virtues."



License plate tells it all.



Photo by Eric Sobie Hampton '87

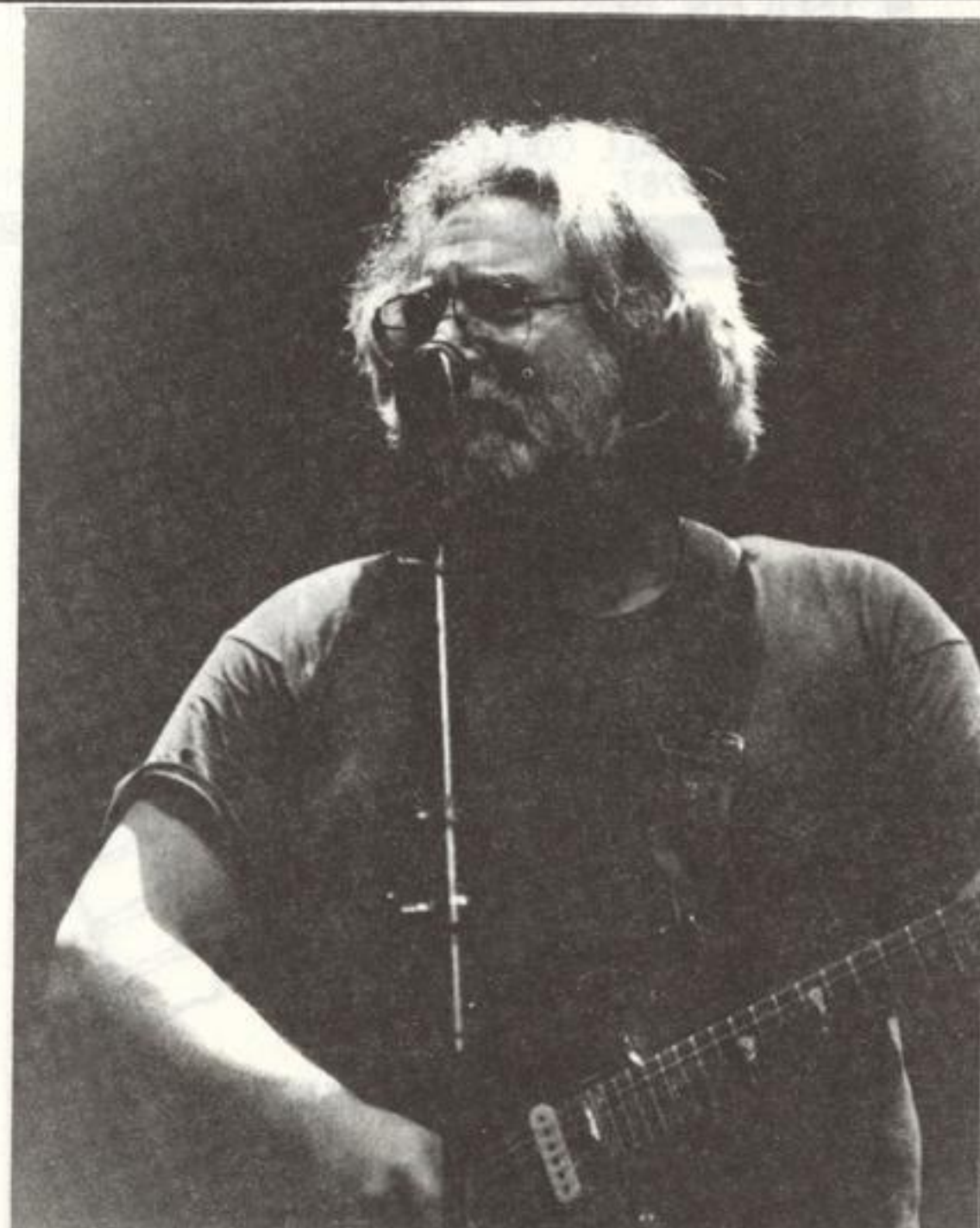
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 end in small-town Min-
 nesota. Larry: Tom Davis.
 Paul: Al Franken. Peggy:
 Molra Harris. (1 hr., 35 min.)
 *)—Fri. 11:50 PM (ET)



Bob Dylan, about female rock performers
 "I hate to see chicks perform. Hate it. Because they whore themselves. Especially the ones that don't wear anything."

New Woman Magazine
 August 1988



Hampton, VA 3/87

Photo by Eric Soble

laura, wes, interested onlookers, greetings from the bottom of the top of the world.

i suppose that getting on the bus implies getting bounced around alot when the shock absorbers--bummer absorbers, if you will--wear out. well, lately i've been getting bounced around more than i care to, so i think rather than grumbling about the nonsmoothness of the ride perhaps we'd better pull the old sucker to the roadside and check out the suspension.

in the "old days" (what--24 years ago?) when the bus would die, cassady would hop out and fix it, or one of the other mechanistically-twisted pranksters. 'course, then, they had a physical bus... the metaphysical bus repairs, far as i can tell, went to kesey. he's on a long-term sabbatical in oregon. now, i ain't no kesey, and noone else is ever going to be a cassady, so please don't take this for any more than you think it's worth. "the sage advice of a certified nonmechanic..."

let's sum up the symptoms, for the sake of newcomers and old: gate-crashing, property destruction, uncautious drug consumption (alcohol is a drug, too), big-time capitalism, malaise among the true believers, confusion among the interested, growing anger among those who don't understand, a rising call to "do something". which, all in all, sounds like the grateful dead has caught the late-20th-century flu. i like to call it the death spasms of western civilization, but that's my opinion; and when i say that what i mean is the end of western civilization's attempt to assimilate all other cultures into itself. you know. the white man's burden. you encounter some natives on the beach. what do you do about them? or you encounter a whole bunch of primed teenagers who are aimlessly drifting in the backwash of MTV. what do you do about them? this is a hard question. many have written in with their suggestions. this is mine: the question has no meaning to me. who are you? an illusion. who are they? another illusion. you can wish them away as long as you are willing to dispense with yourself. if not, then i'd suggest that everybody get real. how do you do that?

well, to get real we must get together. you know, one love, one heart, feelin' alright. you say, "well, i'm together, and they're together, but their together is ruining it for me." it takes a mob to crash gates. it takes a mob to create the kind of scene we're getting right now. so the real question is how do we prevent the mobs from forming, those bummers-on-the-hoof?

well, i've seen a lot of mobs, from KKK rallies to panty raids. i think i've got some ideas on how they come into existence. they are just another side of the group mind thing, and can be dealt with at that level. they start with an existing pattern of frustration among the majority of the members of the group. usually the frustration of denial. (i'm not a freudian and i'm not going to dig around into the sexual basis of that.) they identify with one another. the anger which they have kept within floods the group. suddenly, one or two brains overload on one idea--<attack word> the <perceived opponent>!!!--and madness ensues. once you let a mob get to this point, there aren't many peaceful solutions left. there are other ways to achieve "that sense of freedom" which characterizes the grateful dead experience at its best, and one of the reasons i am so attached to the grateful dead is that they can acheive their results without creating a mob. well, could, anyway...

obviously, then, the thing to do to prevent a mob from springing up is to feed it alternatives. the mob is trying to focus its energy into a spasm of destruction. distract that focus. move among the crowds you find--even the crowd that says "nuke the russians"--and feed them things to ponder. as bob weir himself says, "don't get in their faces." he's right. don't get in their faces. get in their heads. when you get in my face, you piss me off, even if you're right. when you get in my head, that's when magic happens...

love, mystic wilson



Classifieds

1987 YEAR-AT-A-GLANCE - complete '87 setlists on the flip-side of 8-1/2" x 11" glossy B & W photo of Bob Dylan & the boys or the boys during the filming of the "Throwing Stones" video. Just send \$1.00 per request with two 22 cent stamps to Printknot Printers, 3600 Green Street, Harrisburg, PA 17110.

IN SEARCH OF THOSE headed west late this summer. Contact Tonia at 1241 Warwick Drive, Virginia Beach, VA 23456.

HEY JOHN from Southside Richmond! Dancin' at the Neville Brothers at the Richmond Centre was SENSATIONAL! I made a new friend but now I can't find you. Stay in touch. From a familiar face in the crowd. Peace, Bonny, 1588 Whippoorwill Road, Richmond, VA 23223.

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WANTED: Used copy of "Garcia: A Signpost to New Space". Will pay up to \$100.00. Jim Green, 2015 62 Street, Brooklyn, NY 11204.

SERIOUS TRADER HAS 200+ hours of high quality GD, mostly soundboards. Will have some 1st gen. tapes of summer tour. Will trade for excellent quality tapes only. Your list gets mine. Barry Berman, 132 Herndon Pl., Danville, VA 24541.

CUSTOM LEATHER CASES for Sony D-5 -> NAK 550-350. Send SASE or call me. Rudy Contratti, 17 Napa Avenue, Fairfax, California 94930, (415) 454-8902.

STILL LOOKING FOR "Space is for Deadheads, not warheads" sticker. (Josh Alvarez wants one too.) Is help on the way? Lee Agnew, 801 N. University, Norman, OK 73069.

DEDICATED TRADER: Have 250 hours of high quality soundboard and audience Dead. Send lists to Uncle John Turner, 40 S.E. Roosevelt, Bend, OR 97702.

WANTED: High quality soundboard or audience of these shows: 3/24/73, 7/27/74, 3/18/77, 9/23/72, 10/19/71, 7/12/70 and 6/11/69. Also desperately in need of 88 Hamptons in soundboard or FM. I have over 600 hours of Dead and related including excellent soundboards of these dates: 12/29/77, 2/23/71, 7/21/84, 8/6/82, 6/19/87, 4/30/88 (FM), 9/3/77, 5/8-9/77, 5/26/72, 2/14/70, 8/1/73, 8/21/72. Also interested in Zappa and others so lets hear from ya. J. Straw, 9306 Classic Road, Glen Allen, VA 23060.

Unbroken Chain

P. O. BOX 8726
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Dear Readers: Thank you VERY MUCH for all the support you have shown since our last issue. We appreciate all of the subscriptions and donations a great deal. I suppose the announcement in the last issue regarding non-subscribers scared a few people. I

apologize if it sounded harsh, as I look back I see that it was a bit...ah well, it worked anyway! Let me modify the new rule a small bit just to make the situation a little clearer. If you would like to receive U.C. free, send us a SASE, but include a little something besides your SASE, like a dollar, a letter, poem, review, artwork or anything. Or refer a friend to us by sending a SASE for him or her as well. Basically what I'm saying is hey, we put a lot of time and effort into this thing, so won't you too? There are many of you out there who have done just that, and even though we aren't able to personally thank everyone who has submitted to the Unbroken Chain, we want you to know that we do appreciate it. We'll be here as long as you guys support what we're doing...That's all we ask! Thanks again y'all, and keep those subscriptions coming in. *Law*

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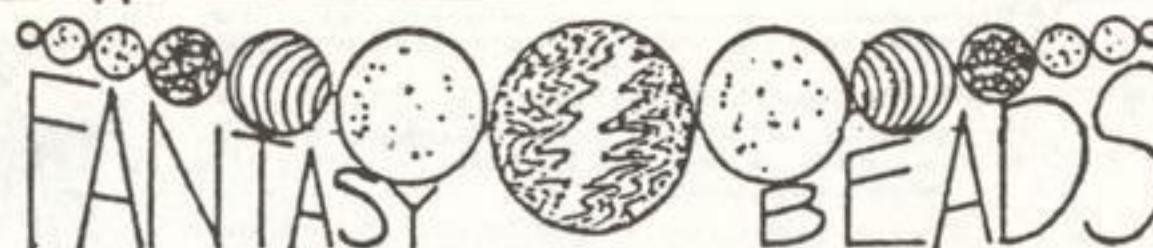
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