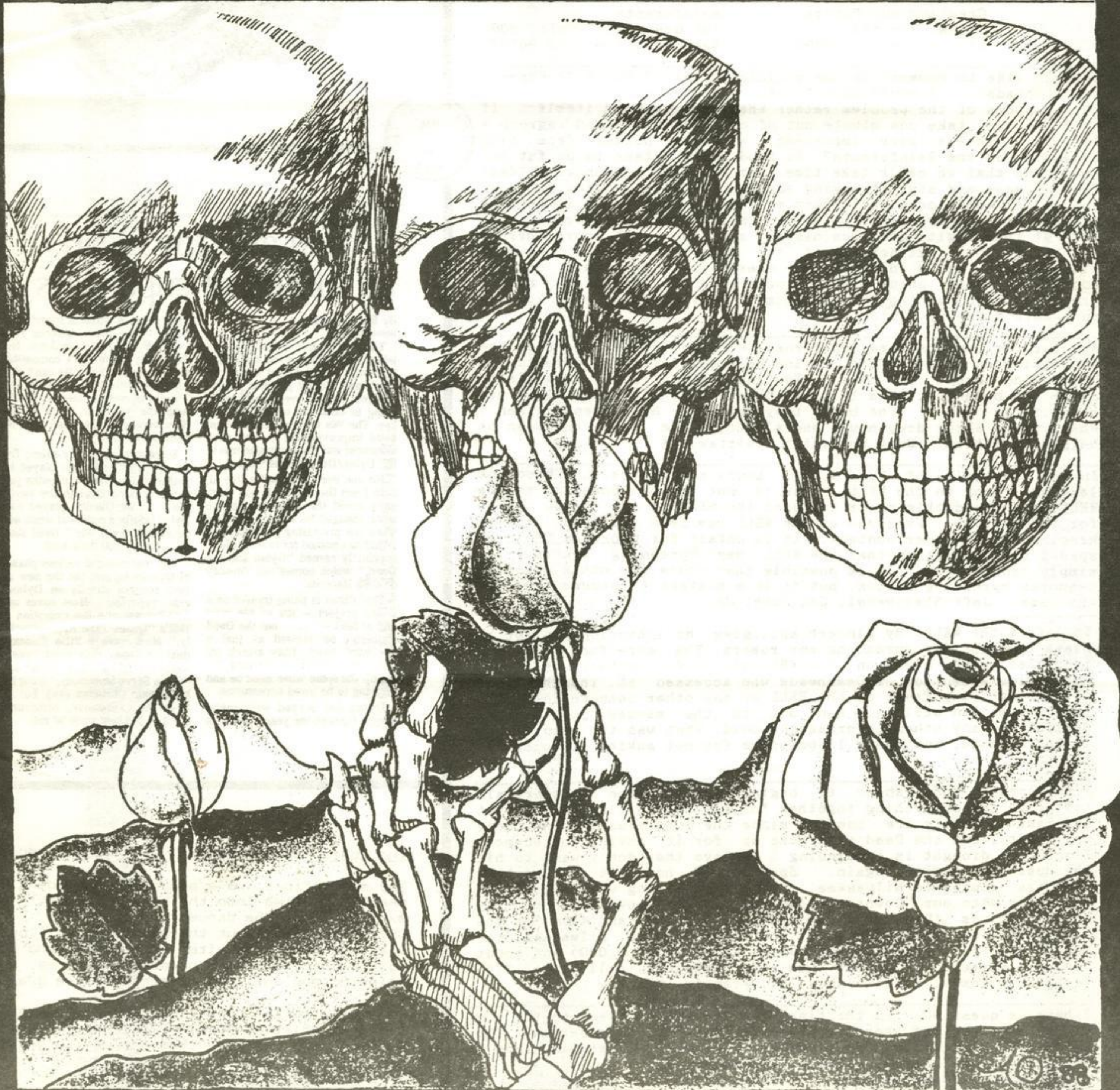


March/April 1989

Unbroken

VOL. 4 C°H°A°I°N

NO. 2



Chain Reaction

I've recently been informed and mildly educated about the problems with the Rainforests. It seems that this should be MAJOR national issue that calls for direct action from every country in the world. Education is the key; I feel that more people would react positively if they were informed about the problems. The Rainforest issue is definitely more newsworthy than Oprah Winfrey's diet plan, but I haven't seen it on any news program or in any newspapers. If it wasn't for Unbroken Chain and the Grateful Dead, I would have never known. This is a crying shame. What can an 18 year old college student do to help? I'll write letters, help with publicity or anything. Lisle Kingery, Greenville, North Carolina

For more info on what you can do to help save the Rainforests write to either:

Creating our Future
398 N. Ferndale
Mill Valley, CA 94941

Rainforests
466 Green St., Suite 300
San Francisco, CA 94133

I would like to comment on the article in Vol. 3 No. 6 "A Message to Cokeheads". I would have to say that the author is attacking the symptoms of the problem rather than the problem itself. If we could all take one minute out of our busy lives and regroup a little - what's more important, a bogus Burger from King exploiter or the Rainforests? Is food so important to us fat cat Americans that we can't take time out to stop patronizing "fast food" places and start thinking about what we're putting into our bodies? I admit cocaine is very self-destructive, and it doesn't exactly fit in my description of enlightening experiences, but look at the legitimate businesses and how much more they're launching the extinction of the Rainforests vs. the coca plantations. Let's direct our energy to the main source-educating people about big business and how their money making greed has been ruining the environment for years. Keep on keeping on - Mark Monsell, Albion, NY

As far as rumors are concerned - If you could have seen the expression on Jerry's face, during He's Gone, looking directly at Brent and Brent to him. You know better, but I know him!!! Jerry has been quoted as telling Brent of their great love and respect for him. "The best they have ever had, even Pig Pen". When rumors about drug abuse and alcohol abuse arise one can be helped by others. Rudy Contratti, Fairfax, CA

In the editorial of Vol. 4, #1, Laura attributes the "Brent is leaving" rumor to the WELL. This is not true. Someone on the WELL had heard this rumor and used the WELL to ask the GD office for information. Everyone on the WELL has been quite diligent in keeping rumors under control. It is unfair for Unbroken Chain to spread misinformation that the WELL was spreading rumors - it simply isn't true. It is possible that there are other computer networks spreading rumors, but it is a mistake to assume they are the same. Jeff Steinwedel, San Jose, CA

To Jeff & the WELL: My sincere apologies. My intention was not to blame the WELL for spreading any rumors. The mere fact that any inquiries were made on the WELL did, unfortunately, gain fast nationwide attention of Deadheads who accessed it. Though it is not through any fault of the WELL or any other computer network, the information still got sent out to the masses just like a setlist or any other information would. That was the point I was trying to make, and again I apologize for not making it clearer. LPS

With spring tour about to begin, I'm sure the Heads are all trying to get everything together for the shows, like me. I bet the East Coasters are bumming since the boys aren't going their way. But I bet the Dead will make up for it during the summer. Since the drought is continuing I believe they don't want to hit the dust bowl region again. Speaking of home, it's nice that they are coming to Milwaukee. But I'm wondering what's going to happen with our "Downtown Deadland" at the shows. I hope they don't let us (Deadheads/vendors) get going and then let the hammer fall and start busting. Last time here in Milwaukee, the Dead played in the auditorium (which holds about 9,000) and about 150 were busted. If anyone has any questions, call me at 414-744-5623. Peace, Vlada Ljubic, St. Francis, WI

I have a question: Is the time from the end of Space to the end of the show getting shorter, or is it just my imagination? The shows are getting too predictable. However, I still go and I still love 'em. Terry Costello, Rochester, NY
(any comments readers? LPS)

Continued on Page 11



Sunday, January 29, 1989

'Dylan and the Dead' an album of superstars

By Steve Morse

Boston Globe

The '60s staged a hasty return when Bob Dylan played a stadium tour with the Grateful Dead two years ago. Forget polished performances. Forget every instrument being in tune and every vocal on key. The '60s were a time of vagabond improvisation — and such looseness was the leading theme of the Dylan/Dead partnership.

No one ever expected a live album from the tour — Dylan originally nixed the idea, but he has since changed his mind. The tapes were too promising to ignore, so Dylan has pushed for release of the succinctly named "Dylan and the Dead," which comes out Tuesday on CBS Records.

The album is being treated as a Dylan project — it's on his label and at his request — but the Dead shouldn't be viewed as just a "backup" band. They attack his music on equal terms, kicking Dylan up the spine when need be and refusing to be awed accessories.

Dylan has played with many groups through the years, from his

tightly knit Woodstock friends The Band, to the more raucous Tom Petty & the Heartbreakers. But there may be no more compatible group than the Dead. He can't play superstar with them as he did with The Band, nor mentor as he did with the youthful Petty & the Heartbreakers. The Dead don't let him coast.

Surprising as it may seem, Dylan and the Dead never played together in the '60s. "Our paths just never crossed through the years. Then... we (finally) played with Dylan briefly a couple of times and decided to try a tour," Dead singer/guitarist Bob Weir said.

The tour covered various phases of Dylan's career, but the new album focuses strictly on Dylan's older repertoire. Most songs are well known with the exception of 1965's "Queen Jane Approximately." Most have a little dinosaur dust on them (the most recent songs are 1979's "Slow Train" and "Gotta Serve Somebody," from his born-again Christian era), but all have the expressive, communal spirit of the best rock 'n' roll.

The Music Never Stopped

Thom Randolph

The music flows, wave after wave of sound shattering time into the beads of sweat exploding off the dancers. Oblivious to all but the melody, they float like the tail of a kite, tossed back and forth by the chaotic clamor of erupting notes, spinning and whirling them across the grass.

The music pulls the strings and they dance, tie-dyed shirts a mural of psychedelic colors spinning and whirling them across the grass. Arms, legs, and bodies flow sinuously in intricate patterns of chaos, transformed into kaleidoscopic animations of the whirling sound.

2/5/89
Henry J. Kaiser Ctr.
Oakland, CA

Touch of Grey
Feel Like A Stranger
Franklin's Tower
Little Red Rooster
Althea
You Can Run But
You Cannot Hide
Althea
Desolation Row
Don't Ease Me In

Cold Rain & Snow
Women Are Smarter
Standing on the Moon
Playin' in the Band
JAM
D/S
I Will Take You Home
He's Gone
Miracle
Morning Dew

Johnny B. Goode

2/6/89
Kaiser
Oakland, CA
Chinese Orchestra

Beer Barrel Polka
Not Fade Away
Sugaree
Wang Dang Doodle
Jack-A-Roe
Queen Jane Approx.
Brown-Eyed Women
Cassidy
Tennessee Jed

Hell In A Bucket
Scarlet Begonias
Scarlet Begonias
Looks Like Rain
Terrapin
D/S
-Dragon Parade-
Other One
Stella Blue
Lovelight

Black Muddy River

2/7/89
Kaiser
Oakland, CA
Al Rapone & His
Zydeco Band
Hey Pocky Way
Jack Straw
Loser
Walkin' Blues
Armies of the Night
Standing on the Moon
Memphis Blues
Birdsong

Mardi Gras Parade
with short drums
Iko Iko
Victim/Crime
You Can Run
Uncle John's Band
JAM
D/S
The Wheel
Throwing Stones
Foolish Heart
Good Lovin'

Knockin'

2/10/89
"Great Western Forum"
a/k/a L.A. Forum
Englewood, CA
Feel Like A Stranger
Franklin's Tower
Walkin' Blues
To Lay Me Down
Masterpiece
Friend of the Devil
Let It Grow

Armies of the Night
Truckin'
Crazy Fingers
Playin' in the Band
D/S
The Wheel
Gimme Some Lovin'
Wharf Rat
Sugar Magnolia
SSDD

Baby Blue

2/11/89
L.A. Forum
Englewood, CA
Mississippi 1/2 Step
Englewood Blues
Candyman
Big River
Built to Last
Queen Jane Approx.
You Can Run
Birdsong

China Cat
I Know You Rider
Women Are Smarter
Standin' on the Moon
Estimated Prophet
I Will Take You Home
D/S
Eyes of the World
I Need a Miracle
Black Peter
Lovelight

Box of Rain

2/12/89
L.A. Forum
Englewood, CA
Cold Rain & Snow
Enjoyin the Ride
Row Jimmy
.....BIODTL
Promised Land
West L.A. Fadeaway
*How Long
*Gimme Some Lovin'
(*w/Spencer Davis)

+Iko
+Monkey & Engineer
+Alabama Getaway
+Dire Wolf
+Cassidy
+Memphis Blues
D/S (Drums w/ Kitaro)
The Other One
Stella Blue
Foolish Heart

+NFA
+Knockin'
(*w/Bob Dylan)

Set Lists

Tour Dates

Jerry Garcia Band
w/ Clarence Clemons
March 3, 1989
The Orpheum, SF, CA
Let's Spend the Night Together
Stop That Train
Forever Young
Run for the Roses
Like a Road
That's What Love Will Make You Do
Hope It Won't Be That Way
Deal

Harder They Come
Waiting for a Miracle
Someday Baby
Stoned Me
Evangeline
Don't Let Go
Lucky Ole Sun
Tangled Up In Blue

Jerry Garcia Band
w/ Clarence Clemons
March 4, 1989
The Orpheum, SF, CA
How Sweet It Is
I Shall Be Released
Mission in the Rain
Get Outta My Life Woman
Simple Twist of Fate
Sisters and Brothers
Deal

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

These two set lists were obtained from 1-900-USA-DEAD, and according to their ace reporter, Jerry was in fine form for these two shows; evidently he is showing signs of sticking to a diet! Jerry was seen exhibiting "frisky" behavior, using his calf muscles and arching his feet!?

Grateful Dead Spring 1989 Tour Dates

March:
27, 28 Atlanta, GA
30, 31 Greensboro, NC
April:
2, 3 Pittsburgh, PA
5, 6 Ann Arbor, MI
8 Cincinnati, OH
9 Louisville, KY
11, 12, 13 Chicago, IL
15, 16 Milwaukee, WI
17 Minneapolis, MN
28, 29, 30 Irvine, CA

For More Information, call the hotline:
East Coast: 201-777-8653
West Coast: 415-457-6388

TENTATIVE 1989 TOUR DATES:

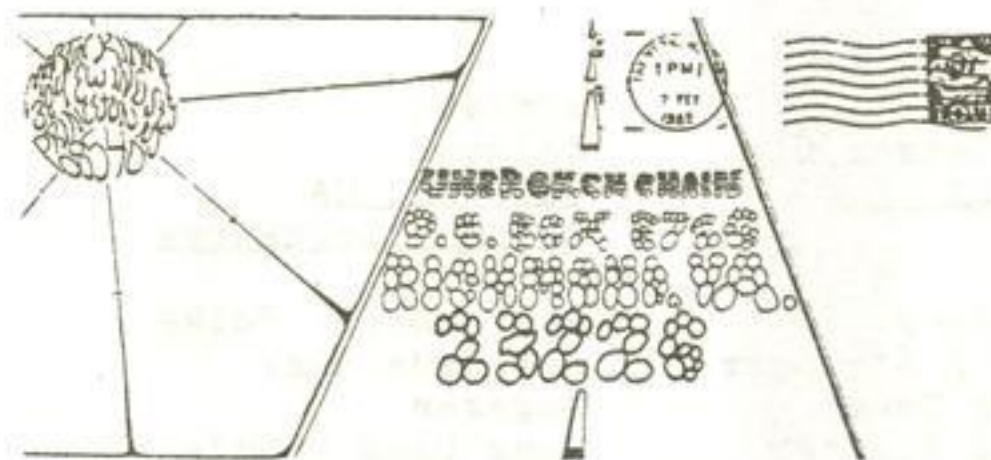
May 6, 7
May 27
June 18, 19, 21
July 4
July 13, 14
July 16, 17
July 19
July 21
July 23
July 25
July 27
July 29
Aug. 31/Sept. 1, 2
September 4
September 6
September 25-27
Sept. 29, 30, Oct. 1
Oct. 27, 28, 30, 29, 31
Nov. 3, 4, 5
December 1, 2, 3
December 8, 9, 10
Dec. 27, 28, 30, 31

The Frost
AIDS Benefit, Oakland Stadium, CA
Shoreline, Mtn. View, CA
Anaheim, CA
RFK, Washington, D.C.
SPAC, Saratoga, NY
JFK, Philadelphia, PA
Sullivan Stadium, Foxboro, MA
Giants Stadium, East Rutherford, NJ
Rich Stadium, Buffalo, NY
Rochester, NY
Rubber Bowl, Akron, OH
Alpine Valley, WI
Sandstone, Kansas City, MO
Folsom Field, Boulder, CO
Greek, Berkeley, CA (Rex Benefits)
Shoreline, Mtn. View, CA
Henry J. Kaiser, Oakland, CA or L.A. Forum
L.A. Forum, Los Angeles, CA
Henry J. Kaiser, Oakland, CA
Long Beach
Oakland Coliseum

*Stadium dates to include Bruce Hornsby & The Range



By Aimee Venn



John Hartford Review - by Dennis Ricketts

"I have had several friends tell me that you have not lived, until you see John Hartford, perform, in person. On 27 November, 1988, at the Grandview Fishing Pier, I got that chance. At the "Edge of the Earth Performing Arts Center" a large, and boisterous crowd was present, at an awesome display of showmanship, as given by Mr Hartford.

Many remember Mr Hartford, from his stints on the "Glen Campbell", or "Smothers Brothers" shows from the 1960's

The one thing everyone commented about was "The Board". Mr Hartford, in his solo appearances, is truly a one man band. While playing either a fiddle, guitar, or banjo, he "dances" on a sand covered piece of plywood, which has pickups beneath it, which allows him to keep "Rhythm" in the sand, with his feet, (along with a variety of sounds, from his mouth, when he isn't singing), with accompyment, by the instruments he plays. To close your eyes, you would swear there was more than one person on stage. Quite a show, to see, and hear (and record).

After an opening by, Gurley and Bennett, a local duo, we were entertained by Mr Hartford, for over 2 hours by the likes of "The Tennessee Waltz", a impromptu to "Square Dance" (Quite a feat, considering how small, and crowded, the pier is), and his signature song "Gentle on my Mind".

It never ceases to amaze me the power one really good performer can have on an audience. And at the closing show of the season, the folks at the Grandview Fishing Pier, again have proved themselves as having on of the best places to see exceptional artist, give exceptional shows. Its worth the call, to get on their mailing list, as next year, 1989 should provide entertainment of this caliber to all who wish to drive a bit to see it."

DEAD HEAD TV BROADCAST SCHEDULE

As of 2/2/89

San Francisco	CA	Channel 25 City Visions	Every 4th Mon., 10:30 p.m. Every Wed., 4:30 p.m.
Berkeley (also includes) El Cerrito Hercules Richmond	CA	Channel 28 Channel 28 Channel 14	Every Tues., 7:30 p.m.
Long Beach	CA	Channel 33 Simmons	Wed. Dec. 14, 6:30 p.m. Fri. Dec. 16, 6:30 p.m.
Oakland	CA	Channel 50 Cable Oakland	Every 2nd Thurs., 8:30 p.m.
Cupertino/ Los Altos	CA	Channel 30 United	Every 2nd & 4th Tues., 10:30 p.m.
San Jose	CA	Channel 28 GillCable	Every 2nd & 4th Thurs., 10:00 p.m. Every 1st & 3rd Tues., 6:30 p.m.
San Rafael	CA	Channel 36 Viacom	Every Thurs. 9:30 p.m. Every Fri. 9:00 p.m.
Santa Monica	CA	Channel 3 Century Cable	Next Show Feb. 22 Time & Day will vary
San Diego	CA	Channel 15C Southwestern	Every Sat., 9:00 p.m.
San Diego	CA	Channel 24 Cox Cable	Every Sat., 11:00 p.m.
Torrance	CA	Paragon Cable	Every M., W., F., 7:00 p.m.
Bloomington	IN	Channel 3 BCAT	Every Wed., 7:30 p.m. Every Fri., 3:30 p.m.
Brunswick	MN	Casco Cable	Every Fri., 6 & 11:00 p.m. Every Sat., 6 & 12:00 p.m.
Durham	NC	Channel 8	Every Thurs., 5:30 p.m.
East Orange	NJ	Channel 32 Suburban Cable	2nd and 4th Fri., 11:05 p.m.
Passaic	NJ	Channel 36 Columbia Cable	Time will vary During "Power Play"
Cleveland	OH	Channel 9	Every Saturday, 11:30 a.m.
Columbus	OH	Channel 21 WarnerQUBE	Time will vary Repeats often
Eugene	OR	Channel 34	Every 2nd Wed. 7:30 Repeats during month
Nashville	TN	Channel 35	Every Sat., 9:00 p.m.

(The above is only a partial listing of cities broadcasting DTV)
COMING SOON : BOSTON, MA; TORONTO, CANADA; BOULDER, CO; ST. PAUL, MN;
BERKELEY, CA; LONG BEACH, CA; CAMBRIDGE, MA; PORTLAND, OR; OLYMPIA, WA

The Boston Herald, Friday, January 27, 1989

Olatunji gets message across

By BOB YOUNG

LONG before terms like "world beat" or "global music" started appearing regularly on the arts pages of newspapers and magazines, Nigerian percussionist Babatunde Olatunji was spreading the word through the airwaves that the African continent had plenty to offer the rest of the world musically.

His 1959 album "Drums of Passion" was the first of several major-label LPs that Olatunji released, and it set the stage early for the subsequent U.S. acceptance of performers like King Sunny Ade, Fela, Ebenezer Obey and Sonny Okosuns.

Olatunji appears at Northeastern University's Alumni Auditorium tomorrow and at Nightstage Feb. 17.

Now 61, the percussionist has continued to work hard to ensure Africa's cultural heritage is appreciated overseas.

He got a long-overdue commercial shot in the arm recently when drummer Mickey Hart of the Grateful Dead, moved by Olatunji's playing, collaborated with the percussionist on two new CDs on the Rykodisc label, "Drums of Passion: The Invocation" and "Drums of Passion: The Beat."

In a telephone interview

from New York, Olatunji said it was especially gratifying for him to witness the current increase of interest in African music.

"I feel happy that I'm alive to see it happen just the way I dreamt about it," he said. "I've tried to use the music to promote our culture and change the image that Hollywood gave Africa as the dark continent of shrunken heads and Tarzan and Jane."

"I'm afraid that if we are not careful, the real traditional music itself, the source, will probably be forgotten."

Among the first to blend African music with other genres, Olatunji introduced the tropical High Life sound into traditional African rhythms back in the '60s and later made the jazz connection by working with players like Yusuf Lateef, Clark Terry and Bob Brookmeyer.

These days, with huge bata drums as the core of his sound, Olatunji's back to using a more traditional, multipercussive approach to get his message across — Africa has a rich cultural heritage to draw from.

"Because the politics have failed us, we have to take the cultural route," he said. "Then we can reach the grass roots in America, both black and white. The music's what we're going to use. It's the universal language."



LEADER: Percussionist Babatunde Olatunji helped spark interest in African music as far back as 1959.

Strange Deadfellows

The Smithsonian's Folk Archive Is Grateful for Its Friends

"A friend of the devil is a friend of mine," goes the timeworn classic, and it just might be the Smithsonian Institution's new theme song. Over the past year, in a wide-ranging series of projects, the nation's prim and proper cultural clearing-house has been hobnobbing with an unlikely partner: the Grateful Dead.

The seeds of this odd-couple relationship were sown by Dr. Thomas Vennum Jr., an expert on American Indian and Haitian music and a senior ethnomusicologist for the Smithsonian's Folklife programs. Two years ago, when the Institution's newly acquired Folkways Records needed a sound engineer to remaster an extensive collection of deteriorating folk music recordings, Vennum had a suggestion. His friend Mickey Hart—one of the drummers for the Grateful Dead—was a devotee of traditional American music and a wiz with just the kind of cutting-edge sound technology that would be needed to salvage the scratchy recordings. Aside from his association with the Dead, Hart was an amateur musicologist who had done sound work for *Star Wars* creator George Lucas and composed the percussion soundtrack for *Apocalypse Now*. Why not give him a call?

It didn't take much prodding for Anthony Seeger, director of Smithsonian Folkways and nephew of folk artist Pete Seeger, to persuade Hart. As Seeger recalls, Hart took one look at the Folkways collection—purchased in 1987 from folk recording legend Moses Asch for \$800,000—and exclaimed: "This is terrific!...a tremendous patrimony for the whole nation that has to be preserved."

And so Hart took 20 vintage Woody Guthrie and Leadbelly recordings and buried himself in a state-of-the-art sound laboratory in the San Francisco Bay area called Sonic Solutions. Working gratis for nearly two weeks, Hart transferred the fragile acetate recordings from the '40s into the "digital domain"—a computerized process that removes hisses, pops, and cracks.

Remastering old tapes like these used to be a laborious, inexact procedure. "People have been remastering old recordings for the last 30 years," Seeger notes, "but they have had to rely on equalization, which is rough. You lose the overtones, and you are really messing with the music itself." But at Sonic Solutions, Hart analyzed the old music with a computer that could identify and filter out undesirable sounds while leaving the original music intact.

The fruit of Hart's labors arrived last spring in the form of *Folkways: The Original Vision*, the company's first commercial album. Since its release, Hart has been appointed to the advisory committee of Folkways and has volunteered to remaster the entire collection of 2,200 slowly decaying master recordings. "People should understand that the music they are listening to now is based on what came before us," Hart told Washington-area journalist Edward Phillips. "I never knew Leadbelly. I never knew Woody Guthrie. But the musical heritage, the lineage, is definitely family. They are directly responsible for my whole livelihood and my whole scene."

Last fall Hart summed up his collaboration with the Smithsonian by paraphrasing a line from a Dead classic: "It has been a long, strange trip."

The trip began five years ago, when Hart was researching a forthcoming book on world percussion techniques, *Drumming on the Edge of Magic* (authored by University of California at Santa Cruz ethnomusicologist Fred Lieberman). In the course of Hart's research, he happened to read Vennum's book on American Indian drumming, *The Ojibwa Dance Drum*, and called him to discuss his work. "Mickey and I like to think of each other



Fedheads: The Smithsonian's Tony Seeger (l) and Tom Vennum commissioned the Dead's Mickey Hart to remaster the folk masters.

as research associates," Vennum says. "He is, in fact, a musicologist. He doesn't hold degrees in the subject, and he has never studied it formally, but he knows as much as anybody."

Among his other musicology projects, Hart has recorded an album for Windham Hill featuring the music of Gyuto Tibetan monks that was nominated for several Grammy Awards. More recently, Hart launched his own series of "world music" recordings. "Mickey's ceaseless insistence on sound perfection," says Vennum, "once led him to grow an entire field of gourds, just to find the one that would perfectly imitate the tone of a Brazilian *shekere* [a kind of rattle]. He threw away 800 gourds just to find the right one."

Vennum has been a Grateful Dead fan ever since the '60s, when he taught school near the band's hometown of San Francisco. "I'm not a Dead head," he clarifies, "but I go to a lot of shows. What I really like about the Dead is that they do covers of some really old American folk music. A lot of songs would have passed out of circulation except for the fact that the Dead performed them over and over

again."

Vennum says he appreciates the folk-art philosophy that underlies the Dead's music. "Their hesitancy to get involved with recording companies, their permitting fans to create bootleg tapes—it all runs against the establishment. It's kind of their way of saying, 'Hey, this music belongs to everybody. Why should all of the middlemen get paid off?' In that sense, they really function in a much more traditional, older world fashion than bands who completely count on record sales to promote themselves."

The Smithsonian has been making other pacts with the Dead. For example, it was through Vennum's connections that the Dead acquired slides and reference material from the Smithsonian's tropical rain forest exhibit to help pull off the band's save-the-rain-forests benefit at Madison Square Garden last September.

Hart originally called Vennum with the idea of borrowing the entire exhibit for the night of the benefit. "Mickey said, 'We'll send a truck

down from New York, and we'll return it in 24 hours.' I said, 'You just don't dismantle a permanent show at the Smithsonian and borrow it for 24 hours.' " Vennum finally put Hart in touch with Tom Lovejoy, the Smithsonian's assistant secretary for external affairs. "It really wasn't possible to borrow the exhibit for the night," Lovejoy says. "But we were certainly flattered." Instead, the Smithsonian ended up contributing slides and reams of reference material that the Dead used in putting together a public service radio spot, which aired locally on DC-101. In addition, Vennum referred Hart to a filmmaker friend who loaned the Dead videos of rain forests that were projected on huge screens during the show.

Vennum recalls another conversation with Hart about the tropical rain forest benefit. "At one point Mickey called me and said, 'Don't laugh, but how can I make Madison Square Garden smell like a rain forest?' He eventually located the only chemical company—Smell-O-Rama or something in New Jersey—that will in fact analyze any smell you want and create these pellets that go into a machine and reproduce the smell. I didn't notice Madison Square smelling like anything other than a bunch of dusty Dead heads, but it is possible that Mickey had these machines going. You know, anything is possible—that's kind of the way he approaches things."

Vennum has linked the Dead and the Smithsonian in other ways. This fall, Bill Yeingst, a museum specialist from the Museum of American History, began hunting down material to include in an exhibit on the 20th century proposed for the mid-'90s. When Yeingst decided he'd like to acquire some Grateful Dead material—relics like old ticket stubs and concert posters—he went through Vennum.

In the future, the Dead's collaboration with the arid world of Washington institutions may not be limited to the Smithsonian. When Jerry Garcia goes West for good and the band breaks up, Anthony Seeger suggests that the Library of Congress will probably get a complete set of bootleg tapes.

—Van Smith



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SIGHTS AS IF THEY WERE OUR OWN HOMES; "DEAD HEADS LEAVE ONLY
FOOTPRINTS"

The Last(?) Kaiser Review

By Alison Hastings

An incredible Spring Day and I'm stuck inside my flower shop watching everyone else enjoy the sunshine--so I and behold as I'm glancing out our door, who should ride by on his spiffy racing bike, with a pink back pack on...but BOB WEIR! Now the day is inevitably brighter!

The sad news is that the Dead will no longer be playing at the Henry J. Kaiser Auditorium. There were rumors flying that they were trying to put together a run of three shows prior to their departure on the East Spring Tour. The next thing we hear is that the town of Oakland won't have us back. The camping/vending/garbage problem wins again. I must say, us Deadheads have got to get our act together; coupled with the Dead's advancing age we are rapidly decreasing our chances of shows. But there is always hope.

Almost had another S.F. landmark burn down the other day. Five minutes before the Neville Brothers were to take stage at the Fillmore, a five alarm fire was ravaging the building next door. We had to evacuate the everyone, and watch in fear as the winds blew the fire east towards the Fillmore. But since it is 99% cement, we really were not too worried. But the Pavilion was a towering inferno--really scary. It's just a big black skeleton now, and the Fillmore has had to postpone several shows until they tear down the structure. But some great shows are coming up...David Grisman Quartet and Stephen Stills Band.

Saw Harry Dean Stanton the other night and I am convinced that he should pair up with the Dead. Although he is best known for his acting (Pretty in Pink, Paris, Texas & Repo Man) he's got a great voice. Kind of soft but edgy--a little country. And he's got a great sense of being; sly, witty, and dark with a face that was carved in stone! But listen to these songs he covered: "Knockin' on Heaven's Door," "Ophelia," "Long Black Veil," "Suzy Q," "Not Fade Away" - he was fantastic! Catch him if you can!

The last run of shows at the Kaiser were great! Sunday was by far the best. A first set that just wouldn't let go. A nice "Touch of Grey" opener that just brought the house down in terms of spirit and community, into a sly "Feels Like a Stranger" that raged into an incredible "Franklin's Tower." We heard a nice new

song from Brent called "You Can Run But You Can't Hide" that had the niciest vocal harmonies from Jerry, Bob and Phil. And closing out the first set with a frolicking "Althea" into an intense "Desolation Row" and then turning into a fun, fun "Don't Ease Me In." Second set didn't disappoint us either. Opening up with a great "Cold Rain & Snow," the band then introduced another new tune called "Standing on the Moon," a great Jerry tune that a few of us dubbed "Mission on the Moon" because it is very much like "Mission in the Rain." It is the sweetest tune, definitely a new classic, 2nd set song. A verse in it goes, "Standing on the moon, got a lovely view of Heaven, but I'd rather be with you." They then came out of Drums/Space with Brent's pretty "Daddy's Tune" into a wonderfully eerie "He's Gone" (there's something about the acoustics at the Kaiser that always makes that song fantastic), a fun, foot stomping "Miracle" and to close the set, a gorgeous "Dew," and to bring our spirits up again, a rocking "Johnny B. Goode" encore. We spilled out into the cold streets still sweating and couldn't wipe the smiles off our faces if we tried!

Back again Monday night to celebrate Chinese New Year. The ceiling decorations from the night before were joined by large Chinese lanterns, paper insect kites and other trippy junk. Lots of "Gung Hay Fat Choy" greetings going around. The Chinese Orchestra opened with an interesting 1/2 hour set. The Dead came out and fooled around with their tuning long enough to organize it into "Beer Barrel Polka," and then they raged into "Not Fade Away" - a great refreshing change to hear it in the first set without "Throwing Stones" - the crowd loved it. Just an all around great first set--a particularly fantastic "Sugaree" that just rocked! Second set opened with "Hell In A Bucket" which slid into a frolicking "Scarlet Begonia" which had us all on the edge of our seat waiting for -->Fire-->Estimated-->Eyes, only to have Bobby drop into "Looks Like Rain." I loved it just the same, such a sweet tune, and one I hadn't heard in a long time. The Dragon Dancers slowly moved through the audience as Mickey and Billy pounded away on their drums--a very festive time, and they all eventually made their way upon

stage for a real show, they left just as space was really starting to cook. We were treated to a great "Other One-->Stella Blue-->Lovelight" and they closed the house down with a heartfelt "Black Muddy River."

Came back again Tuesday for the celebration of Mardi Gras. A few festive people were dressed in costumes, and there was a wonderful face painter in the lobby who was creating masterpieces on willing participants. Al Rapone and his Zydeco Band opened up the evening with a set of cajun tunes that got us all hyped for a greatly anticipated "Hey Pocky Way" opener - and we weren't disappointed! Brent just cooked, wailing and pounding away - right into "Jack Straw"! Building into a feverish pace, as Jerry screamed "Jack Straw from Wichita." Next we were treated to one of my favorite Jerry tunes, "Loser," then Bobby's bluesy "Walking Blues." The next song was a new Brent tune which I think is titled "A Little Sweetness, A Little Lie" (a/k/a "Armies of the Night"). It was kind of a downer tune, I'd have to hear it again to even give an opinion. We got to hear the wonderful new "Standing on the Moon" again, then Jerry closed the set with a truly mesmerizing "Bird Song."

Second set opener was no surprise - "Aiko" with the parade of floats, costumed deadheads and others. Mardi Gras beads and coins were tossed into the crowd by very scantily dressed women and all proceeded to prance across the stage as the boys played an extra long version. Surprisingly enough they dropped into "Victim or the Crime" - a strange choice for an otherwise festive atmosphere. "Uncle John's" lead us into "Drums/Space" and out of that rolled "The Wheel," "Throwing Stones" followed by the nice, nice "Foolish Heart" which worked us up into a frantic dance for "Good Love," and they sent us away satisfied with a solemn "Knockin'."

It's been quite a while since I've walked away from a 3 night run totally enthusiastic like this - the boys were on a roll all three nights - not a complaint to be had. Now I just have to make it through this dry space until the Stanford shows!

Alison

Dear Readers:

Welcome to our 23rd issue! Here's hoping you are enjoying the spring tour, that is, if you are on it! There is a bunch of great news as far as new songs go, so please read Alison's review on the facing page. A couple of things I do want to mention though...First of all, you may notice that this issue is 12 pages instead of our usual 8. This is what we would like to do regularly, but funds won't permit it. As usual, we need your support, so please subscribe if you can afford to. Also, we have all of our back issues available for \$1.00 each (see below). For a limited time we will sell a complete set for \$20 and throw in a free classified if your order all 23 issues.

I do want to mention our message center. The number is 804-342-0787. This number is for the purpose of calling in information, setlists, tour dates, or contacting us regarding ads, etc. We have been getting many requests for ticket information, and unfortunately we can't return the many calls. Also, if do call, please leave your name and number. If you are requesting a return call, we will call you collect unless it is in regard to an ad. Thanks for your cooperation. *James*

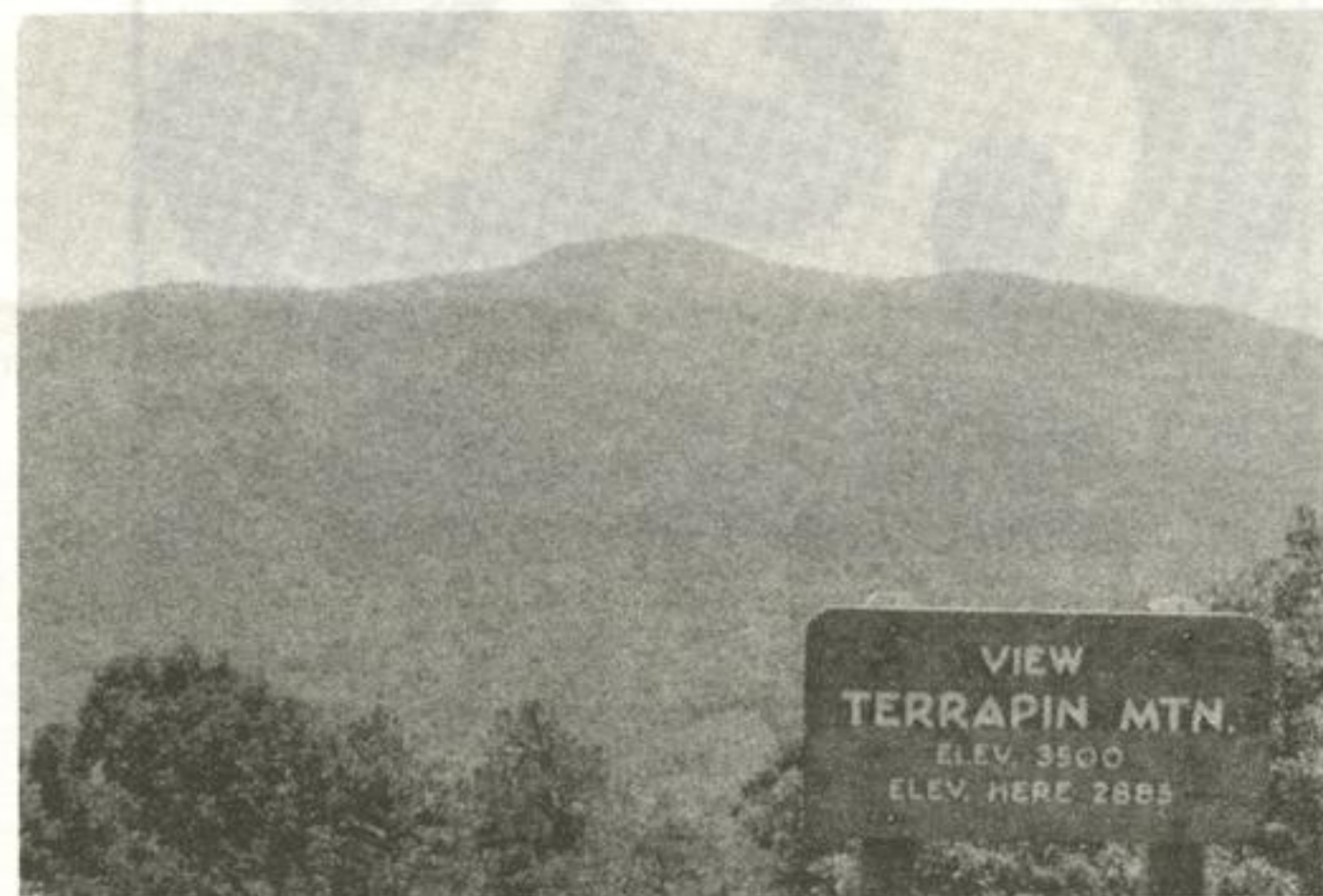
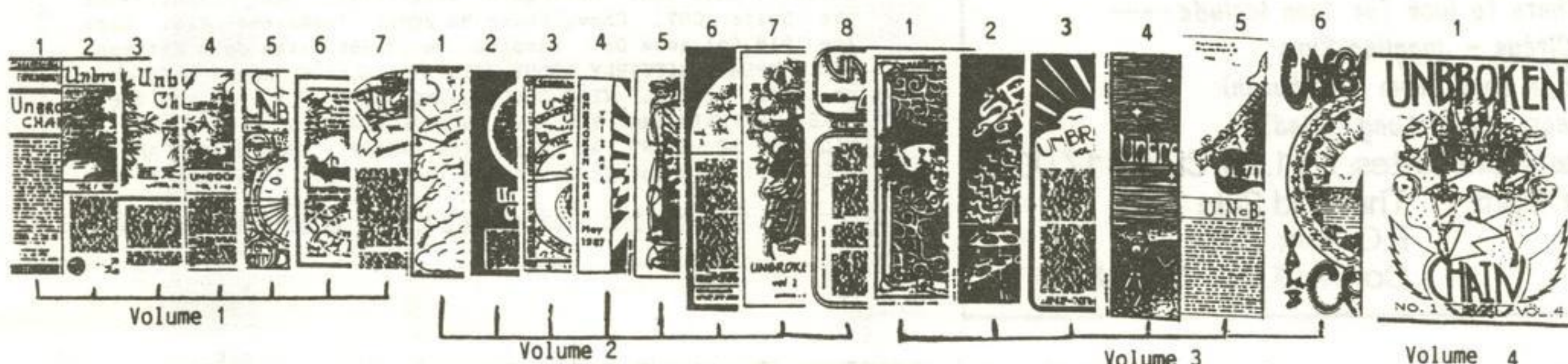


Photo by Jim Ferguson

PICK A CHAIN, ANY CHAIN!! BACK ISSUES \$1.00 EACH



Leon Russell & Edgar Winter
The Flood Zone, Richmond, Va.
February 18, 1989

By Scott Pegg

Somewhere Over the Rainbow
This Masquerade
Come on in My Kitchen →
A Song For You
Frankenstein
??? Leon song
Fly Away
Roll in my Sweet Baby's Arms
Free Ride
Hold On I'm Coming
Tobacco Road →
Shout →
Tobacco Road

Roll Over Beethoven →
Long Tall Sally
Keep Playin' That Rock and Roll

Leon Russell and Edgar Winter returned to the Flood Zone for their third annual show (Leon himself played here one year) and rocked the house as usual. Edgar Winter is one of the more versatile musicians around and he demonstrated his talent at this show on a number of different instruments including drums, saxophone, and synthesizer. Edgar definitely stole the show from the sedate Leon Russell who did not move once he got seated at the keyboard. Overall, the show was tremendous, but it would have been nice to hear some of Leon's classics such as "Stranger in a Strange Land," "Roll Away the Stone," or "Delta Lady." It was nice to see just Leon and Edgar this year start the show without the band and do some soft numbers like "Masquerade" and "A Song for You." All in all this has to be one of the better rock and roll shows we're likely to see this year.

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March 30 Chameleon, Lancaster, PA 717-393-7133
March 31 George Mason Univ., Fairfax, VA 703-323-2078
April 1 Woodberry Forest School, Woodberry Forest, VA
April 3 Lynchburg College, Lynchburg, VA 804-522-8254
April 4 Louisburg College, Louisburg, NC 919-496-7053
April 6 Appalachian State Univ., Boone, NC 704-262-2208
April 7 Guilford College, Greensboro, NC 919-292-5511
April 8 UNC Chapel Hill, Chapel Hill, NC 919-933-6113

BS&M

SOLAR CIRCUS

March 30 Ambler Cabaret, Ambler, PA
March 31 Private Party
April 1 Chic's, New Brunswick, NJ (all ages)
April 4 Kiver Pass, Philly, PA
April 6, 7 Valley Club, Rutland, Vermont
April 8 Benefit, Pirg Environmental Action
Committee, Jersey Shore
April 11 Wetlands, NYC w/ Jello
April 14 Court Tavern, New Brunswick, NJ
April 15 Wetlands, NYC - Relix 16th Anniversary
Party with Zero
April 18 Kiver Pass, Philly, PA
April 22 Woodstock Festival, LaSalle College
April 27 (tentative) John & Peters, New Hope, PA

8

CU turns down Grateful Dead shows at Folsom

By Pat McGraw
Denver Post Staff Writer

BOULDER — Plans to re-introduce rock concerts at Folsom Stadium are back to square one as a proposal to hold two Grateful Dead concerts at the facility have been nixed.

James Corbridge, chancellor of the University of Colorado at Boulder, vetoed the idea before it got to paper, said J.C. Ancell, staff adviser of the CU Program Council.

The student-run Program Council has been trying to book a major show into the CU football stadium since last spring.

The last rock show there was in the summer of 1986, when a show headlined by Van Halen drew a variety of complaints from area residents.

The CU regents adopted a policy later that year giving administrators veto power over any rock concerts, and any show booked for the stadium will have to be selected very carefully to avoid a repeat of the 1986 fiasco, Ancell said.

The image of the Grateful Dead and the "Deadheads" that follow the band around the country is worse than the reality, he said. But the first show could determine whether more would be allowed later, so caution is appropriate.



Grateful Dead may see daylight

BOULDER — They aren't dead yet. The Grateful Dead might play at the University of Colorado's Folsom Field after all.

J.C. Ancell, assistant director of the University Memorial Center, said yesterday he has asked if the band would be willing to do a daytime show at Folsom Field.

Chancellor James Corbridge, citing potential conflicts with a CU Board of Regents policy on Folsom concerts, last week apparently vetoed an evening stadium performance by the Dead this summer. But when Ancell broached the idea of the Dead playing during the day, Corbridge agreed.

Folsom's last rock 'n' roll show occurred in July 1986, when CU hosted a program headlined by Van Halen. Unruly behavior by concertgoers, coupled with complaints by neighbors about noise and littering, prompted the board of regents to place restrictions on concerts.

One of the restrictions involves lengths of shows, and another requires that only reserve seats be sold.

The Dead last visited CU in 1980 for two shows. No problems were reported then, and Ancell doesn't envision any this time.

2/17/89 BOSTON GLOBE

STRANGE DYLAN/DEAD RE-UNION: Bob Dylan joined the Grateful Dead last Sunday in a baffling performance at the Los Angeles Forum. Dylan, who did a stadium tour with the Dead in 1987, refused to do any of his own songs. The Dead even played a Dylan tune, "Stuck Inside of Mobile with the Memphis Blues Again," but Dylan wouldn't sing on it. "Why did he bother to show up?" was the word from one Dead source. The Dead, by the way, will not tour the Northeast this spring. "We don't want to wear out our welcome," the source said, referring to some complaints over fan behavior around the Worcester Centrum and Hartford Civic Center last time around. Look for a late-July date, however, at Sullivan Stadium in Foxborough.

Photo by Steve Deems



Hampton, April 1986

MOUNTAIN BIKE PERSONALITY

BOB WEIR

As guitarist for the Grateful Dead, he lives a life of celebrity, guarding his privacy behind a labyrinth of home phone numbers. But on his mountain bike, on San Francisco's lush Mount Tamalpais, he's "just another cyclist."

Meet Bob Weir: Rock Guitarist/Mountain Biker/All-Around Interesting Guy.

On lyric writing: It's the hardest thing I know to do: to face a blank page.

On "Dead Heads": They seem to be enjoying themselves. If I were fresh out of school, I can't imagine anything I'd rather do than just take up and travel around, following a band I really liked.

On sushi: Sushi's fine with me. I'm a practicing omnivore.

On the '60s: I had a great time back then. But I don't feel nostalgic toward it. There were problems back then as well.

On the '90s: If everybody does their part, the 1990s are going to be great. That means becoming environmentally conscious and responsible. If we don't do that, we're going to end up with a planet incapable of supporting life.

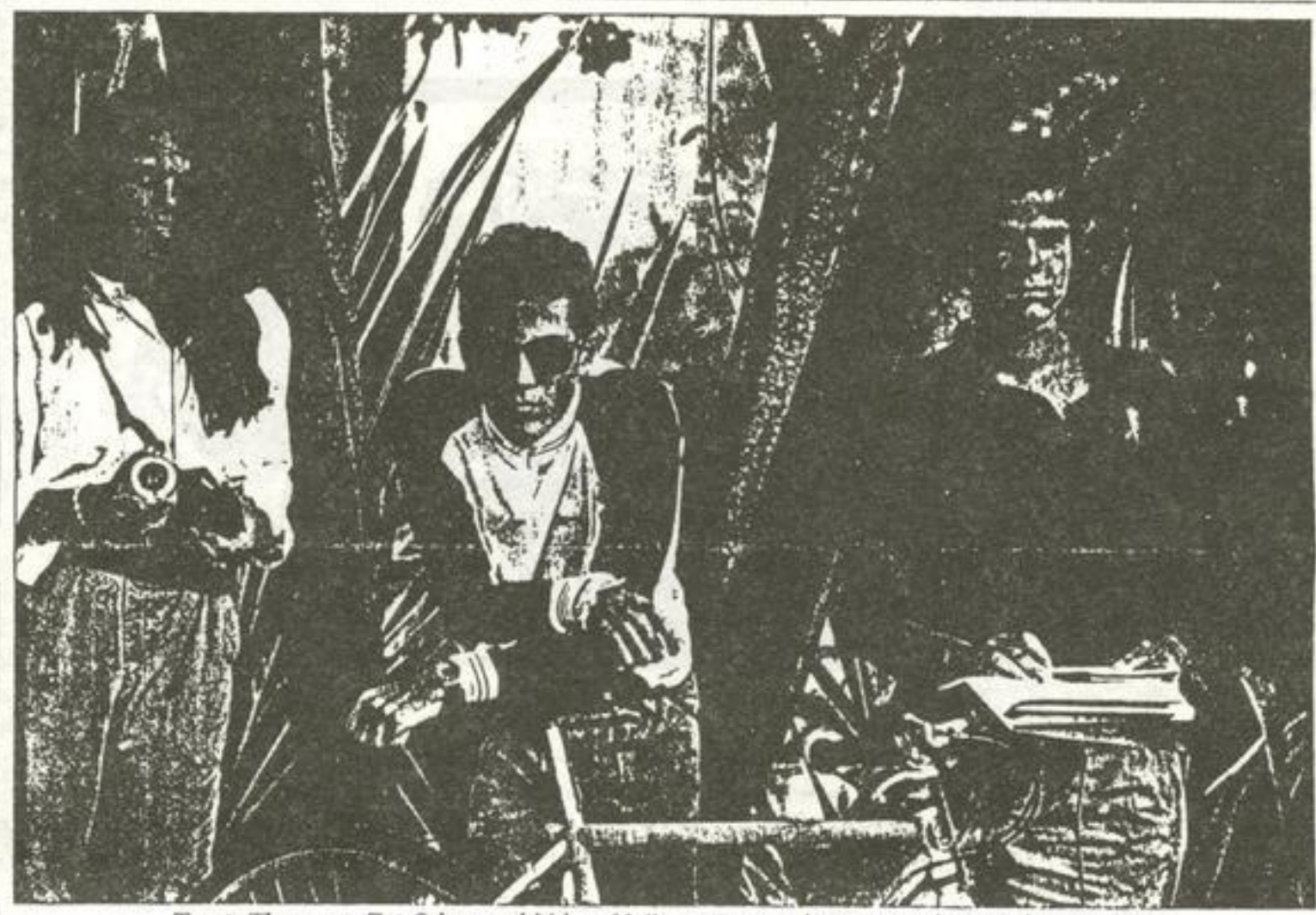
On mountain biking: Friends kept telling me that since I was a runner, I'd probably really dig bicycles. In Vail, I rented a bike to see what it was like . . . and that was about the end of my running career. I take my bike on the road with me, and try to put in an hour a day. I get to see the country that way. It's also great meditation.

Mountain BIKE

FOR THE ADVENTURE

DISPATCHES

MARCH 1989 • OUTSIDE



Tempie Thompson, Zvi Cohen, and Nelson Hoffman: five months, 3,500 miles, countless musicians

Environment

TREES, BIKES, AND ROCK 'N' ROLL

Can a few cyclists and Bob Weir save Africa's rainforest?

The more the earth's rainforests shrink, the more we seem to hear about United Nations environmental conferences and tree-climbing, data-gathering biologists. News we welcome, of course. Yet we can't resist the thought that most efforts to save the disappearing trees have lacked a certain degree of, well, fun.

Enter three young Bostonians who want to help the African rainforest by staging an unsupported mountain-bike ride across the continent. Zvi Cohen, 21, Nelson Hoffman, 24, and Tempie Thompson, 23, will start pedaling this month in Cameroon. Their route will wind east through the Central African Republic, Zaire, Rwanda, Burundi, and Tanzania before ending in Nairobi five months and some 3,500 miles later. Along the way they'll try to drum up contributions for ANEN, an African environmental group dedicated to rainforest preservation.

Cohen and Hoffman, who met in 1985 while bike racing at Boston

University, got inspiration for the trip (called Ride for the Rainforest) last summer when they were both working at Greenpeace's New England office in Boston. "We thought of it in one minute and just kept going," says Cohen.

The team has lined up *Outside* as its primary sponsor. The magazine will provide mail-in forms for contributions and run a full-page ad thanking other patrons. Merlin has supplied titanium mountain bikes, and a Boston shop, The Bicycle Exchange, has donated gear. Money, inevitably, remains a problem. Though the riders are covering their own expenses (an estimated \$1,800 each, including airfare), they have set a fund-raising goal of \$100,000. By early January, they were still short \$95,000.

Despite—or perhaps because of—their humble operation, the cyclists have charmed some altruistic musicians. Boston-area bands played one benefit concert last fall (pulling in \$4,000), and a local promoter and

radio station were working on a February concert, for which they hoped to book The Cure, Tracy Chapman, or 10,000 Maniacs, and collect \$25,000. Perennial humanitarian Bob Weir of the Grateful Dead also supports the project, and plans to ride with the team in Kenya. "Weir rides a Merlin bike himself," says Cohen. "When he found out that we would be, too, he thought, 'Wow, great.'" There have also been rumors that Dead percussionist Mickey Hart might join Weir in Nairobi for a post-ride concert.

Still, rock is not the motivation for the ride. "Expeditions to enjoy the environment take place all the time, but not much is being done to save it," says Hoffman. "This trip is sort of like paying our rent."

—ROB STORY

Ride for the Rainforest welcomes tax-deductible donations. Make checks out to "Rainforest Action Network/Africa" and send to Ride for the Rainforest, 32 Parkway Road, #1, Brookline, Mass. 02146.

GUESS I'LL SWITCH TO JOVAN MUSK

FROM OUR GROCERY-store file: The Council on Economic Priorities has recently published "Shopping for a Better World," a pocket-size booklet that rates brand-name products by the manufacturers' conduct regarding nuclear power, animal testing, South Africa, the environment, and other social issues. Among the environmental no-nos are clear-cutting, illegal dumping, and pesticide use. Big offenders include the makers of A-1 steak sauce, Brut cologne, Advil, and Campfire marshmallows. Winners (companies that recycle and have banned chlorofluorocarbons): OFF! insect repellent, Vlassic pickles, Pepto-Bismol, and San Giorgio spaghetti. The guide, which is printed on recycled paper, costs \$4.95; to order, call 800-U-CAN-HELP.



CD News & Reviews

By Scott Pegg

In addition to providing such great sound quality, the advent of compact discs has also spurred the production of a number of excellent compilation and greatest hits packages recently. Some of these are available on CD only and many of them have over 2 albums worth of material crammed onto 1 CD. "Farther Along - The Best of the Flying Burrito Brothers" is an outstanding compilation of their pioneering country-rock sound. This collection is unique in that it features only the Gram Parsons-era Burritos. Gram is on every cut on this disc and his musical genius really shines here. This collection contains a number of previously unreleased outtakes and it features Burritos originals as well as cover versions of such songs as "Wild Horses," "I Shall Be Released," and "Do Right Woman." Paul Simon's solo work is very well represented on the recently issued "Negotiations and Love Songs 1971-1986." Just about every hit Simon ever had is on this disc and it is much more complete than any previous compilation

efforts. Unfortunately there are only 2 songs from the "Graceland" album and these seem like they were added on almost as an afterthought. Bluegrass and riverboat fans will delight at the release of the John Hartford anthology "Me Oh My, How the Time Does Fly" CD. The over 60 minutes of music on this collection spotlights Hartford's versatility and shows his silly ("Good Old Electric Washing Machine"), serious ("In Tall Buildings") and beautiful ("Gentle on my Mind") sides. (For more on John Hartford, see review on p. 4). Finally, anyone who likes "Iko, Iko" and the Cajun beat ought to check out the reissued "Rock and Roll Gumbo" collection by Professor Longhair. "Fess" as he was called was the original and greatest of the New Orleans pianists and his influence can be heard today in such artists as Dr. John and the Neville Brothers. This disc features such classics as "Stag-)-Lee," "Jambalaya," and "Mess Around" and it is a must-own collection for anyone interested in the New Orleans sound. These compilations cover a wide variety of styles but they are all united by their excellent quality and comprehensiveness. Check 'em out.

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UNC-Greensboro Offers Novel Course - Deadheadism 101

Concerts, Travel To Highlight 'Deadhead' Subculture Study

It might be called a Club Dead experience, but it will be much more.

Two special courses during this summer's Institute on Popular American Culture will mix Grateful Dead concerts and sociological inquiry.

These "deadheads" are not the nere-do-wells often referred to by that term. In fact, they are an energetic lot who are ardent followers of the musical group The Grateful Dead.

"They go well beyond the normal fan club associated with many musical groups," explained Dr. Rebecca Adams, whose pair of courses will explore Deadhead Sociology. One course will study applied social theory and the other qualitative research methods.

"Some Deadheads go on tour with the group and it's not unusual for a

Deadhead to go to ten to twenty concerts each year," Adams said. "Each concert is different because the group does not play the same sets of music."

This unusual group with its faithful following emerged in the late 1960's. Many of its early followers are still among the Deadheads.

"One of the group's major claims to fame is the community it develops with its audience," Adams noted. "It also has a unique style of music which combines many traditional and contemporary forms. No well-known group has copied their style either."

She said the band was her favorite when she was in college. At a 1986 Grateful Dead concert she attended in Hampton, Va., Adams became interested in the audience.

"The dress looked like the 1960's

complete with tie dyed shirts and everything. I wondered if this was a real subculture or an imitative one," Adams said. "I have found it to be a real subculture — and a very interesting one at that."

Some research Adams did with assistance from students included questionnaires sent to known "Deadheads."

"We sent 180 questionnaires and we received 280 responses," Adams said. "These people are avid followers and they had copied the forms and shared them with other Deadheads, who also responded."

The six-week course will include a two-week tour of Grateful Dead concerts (probably eight or nine), Adams explained. It also will involve several weeks of study prior to the tour and a few days afterwards.



Courtesy Arista Records

The course will be limited to 40 students; permission of the instructor is required. Dates and cost will be set once the Grateful Dead's summer concert tour is announced.

During the two-week concert tour classes will be conducted on the bus as it travels between concert sites. Adams said at each concert students will engage in "participant observation" and conduct in-depth interviews

of Deadheads.

Students also will study social theory on such topics as competition, cooperation, exchange, conflict, love and sociability. In their final paper, students will write about the social world of Deadheads, using their own observations and interviews as data.

For further information, contact the Office of Continuing Education at (919) 334-5414.

During the finale of the 1988 Miss California Pageant, Michelle Anderson, the reigning Miss Santa Cruz, reached into her bra and pulled out a banner that read PAGEANTS HURT ALL WOMEN (July 4). Anderson had been plotting the protest for months, even taking time off from college to perfect her image. She made her point but angered officials and wounded fellow contestants.

UPDATE: After the pageant Anderson became a talk show fixture. Detractors sent insulting letters. "You have truck-driver hands," wrote one man. But she also received an award from one women's group, a backstage pass from the Grateful Dead and a proposal of marriage. Still, Anderson—who is writing a book about her experience and who has gained 20 lbs.—has some remorse. "People took me into their hearts, and I wasn't who I said I was," she says. "I have to ask myself who I was to do this to them." □

Bill Monroe and the Bluegrass Boys
The Cöck 'n Bull, Richmond, Va.
February 17, 1989

My Sweet Blue-Eyed Darling
Dark Hollow
Sugarloaf Mountain
Muleskinner Blues
Blue Moon of Kentucky
The Old, Old House
Southern Flavor
I'm Working on the Building
??? Instrumental
My Blue Eyes From Heaven
Walk Softly on This Heart of Mine
Footprints in the Snow
Uncle Pen →
Swing Low Sweet Chariot →
I Saw the Light

Richmond area bluegrass fans were recently treated to a visit from the 77 year old legendary founder of recorded bluegrass Mr. Bill Monroe. The show had a special intimacy as it was at a very small neighborhood bar and Mr. Monroe was chatting with fans and signing autographs throughout the evening. While he has always been an acknowledged master of the mandolin it was his high pitched vocals that really shined on this night. Deadheads would have truly enjoyed hearing the traditional bluegrass version of "Dark Hollow" and the nice "Swing Low Sweet Chariot" stuck in between "Uncle Pen" and the Hank Williams' classic "I Saw the Light." Any of you Deadheads out there who enjoy the new Jerry Garcia Acoustic Band CD ought to check out Bill Monroe's latest album "Southern Flavor" or the classic Tony Rice Unit album "Manzanita."

By Scott Pegg

1988 POLL RESULTS

11

Hey Folks - I know you've been eagerly awaiting the results of our second annual reader survey poll. The results are tallied, and here is what you think about the Dead in '88:

1) Best Show of 1988:

9/3/88-Capital Center-The Ripple Show! 18 votes
7/2/88-Oxford, Maine 6 votes
6/23/88-Alpine Valley 6 votes

2) Best New Song of 1988:

"Foolish Heart" by a landslide! 36 votes
"Victim or the Crime" 10 votes
"It'll Blow Away" 9 votes

3) Song You'd Like To See More Often:

"Ripple" and "Jack-A-Roe" tied with 5 votes each. There were 30 or more songs with 4 or less votes. Tough question!

4) Song you'd like to see less often:

"Throwing Stones" 11 votes
"Hell in a Bucket" 9 votes
"Not Fade Away" 8 votes
"Push Comes to Shove" 8 votes

5) Song you'd like to see revived:

"Help on the Way/Slipknot" (repeat) 17 votes
"St. Stephen" 16 votes
"Dark Star" 10 votes
"Unbroken Chain" 10 votes

6) Favorite Venue:

Hampton(11) 12 votes
Greek Theatre 11 votes
Alpine Valley 10 votes
Kaiser & Frost (tie) 9 votes

7) Venue with most security/crowd hassles:

The Capital Center in Landover got the most votes for an east coast venue; Long Beach & Worcester were a distant second.

8) Venue with least security/crowd hassles:

Laguna Seca 11 votes
Alpine Valley 9 votes
Oxford 9 votes
Kaiser 8 votes

9) Number of shows seen in '88:

6-10 23 votes
1-5 19 votes
20+ 18 votes
16-20 13 votes
11-15 10 votes



Chain Reaction, continued...

I was just watching "Married With Children." Al Bundy's barber died, so he had given up cutting his hair. But he was getting tired of "fat men with granny glasses asking him if he liked the new Dead album." Keep on Growin'! Stanley Marshall

My question is: How do you deal with one incredibly rude person that ruins it for others? We had only been in our room at the Cap Center shows for 5 minutes at the most, when such a person hurled himself upon a lamp and broke it. This is not a "young person" (26) with only a few shows (80+) under his belt. We don't know quite what to do. We have gotten together with other friends of this person and invited them to stay with us at Greensboro. They had one stipulation. We had one too, that this person was not to stay with us. Now we've had to rent a room under an assumed name in a different hotel because of this person. It's our only solution. What is wrong with people these days that they can only think of themselves? I do have one idea on what might be wrong - a lot of us, between the ages 22 and 32, were raised on Cheech & Chong, High Times, and a Just Say Yes attitude. Maybe some of us lost respect then - whatever it is, I have no idea how to control this type of behavior - I wish I did. Jane Doe, Colonial Heights, VA

Dear Jane: People like Mr. Lampkiller need to be told when they are screwing up. Did you try "hey dude, get a grip?" Maybe he was too wasted to understand what he did wrong. In any event he doesn't sound like the type of person you would consider a friend if he cannot grasp the err of his ways. That type of behavior, I am told, is exactly why Hampton did not want the Dead back this year. Tell him that and maybe he will understand. LPS

I couldn't agree more with the editor's page in issue 4:1. After seeing the Dead in Telluride (8/87), I never want to go to an east coast show again. Although there will probably be no more shows in Telluride, it was great. Everyone was in control. People were walking around after the show picking up their garbage. The townspeople also played a big part in the organization. If you didn't have a campsite in town, you parked your car outside of town and were bussed in. It was very smooth. Now, the flipside. Brendan Byrne-Meadowland arena has been a disgrace since the 84 shows. Cops everywhere. Broken bottles. The Spectrum shows were just as bad. People gate crashing. Cops all over. The worst was in 84 when they sold twice as many tickets as the place could hold, plus gate crashers. Providence 84 when innocent people were pushed out the doors by paranoid cops because the gypsies were opening inside doors to let in their "friends." I myself would have been pushed outside but I saw it coming. The rest of the people in this country judge all of us by the actions of these few idiots who want to see the Dead so bad that they will do anything to get in. It's too bad that the UC doesn't reach these people who are ruining it for everyone. Those of you who come to see the Dead in Colorado, please bring your manners with you. Jack Zajac, Littleton, CO


Special Thanks:

Scott Pegg
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U.C. Subscribers



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

THE
END

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Classifieds

HEY NOW!! Send me your list - I'll send blanks & thanks (plus my small but growing list!). Thanx!! Ron Brown, P.O. Box 7393, Nashua, NH 03060

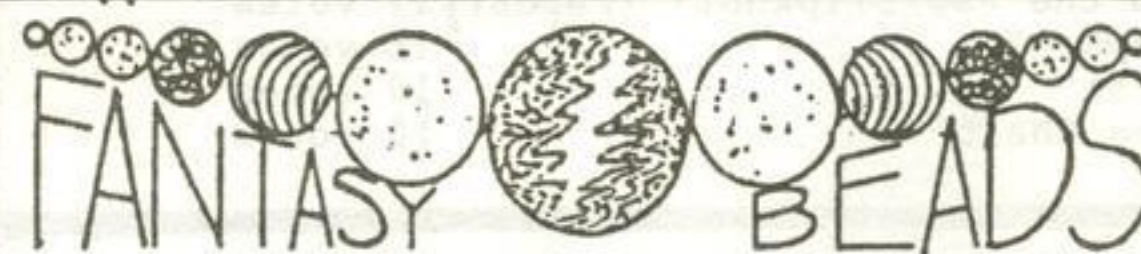
ALWAYS UP for tradin' tapes & beadwork ideas. Send lists/ideas. Vicki, Box 166, Stoneham, MA 02180. Also have 100+ hours GD, JA, Trade by boxes of 10.

SEEKING UP TO DATE Lyric/Song Book and would like to trade tapes. Send info to: Lionel Monaco, 2491 Sawmill Road, #1302, Santa Fe, NM 87505

WANTED: Tapes from Hampton 3/27/88 and Philadelphia 9/12/88. Sound quality very important. Contact Melanie Sutton, 2949 Edgewater Drive, Edgewater, MD 21037. Have tapes to trade.

DEDICATED TRADER with 400+ hours. Send lists to Tim, 1245 Ruth Avenue, Fremont, NE 68025.

Classified Ads /Tape Trader Ads are \$5.00 for the first 25 words and 10 cents for each additional word. Please print ads clearly - we cannot be responsible for mistakes if we cannot read your writing.



We stock quality beads for craftspeople and beaders—all shapes, sizes and colors!

- semi precious stone chips
- semi precious stone beads
- beading crystals • assorted glass beads
- beading supplies • wholesale prices
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please call or write for free catalog



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