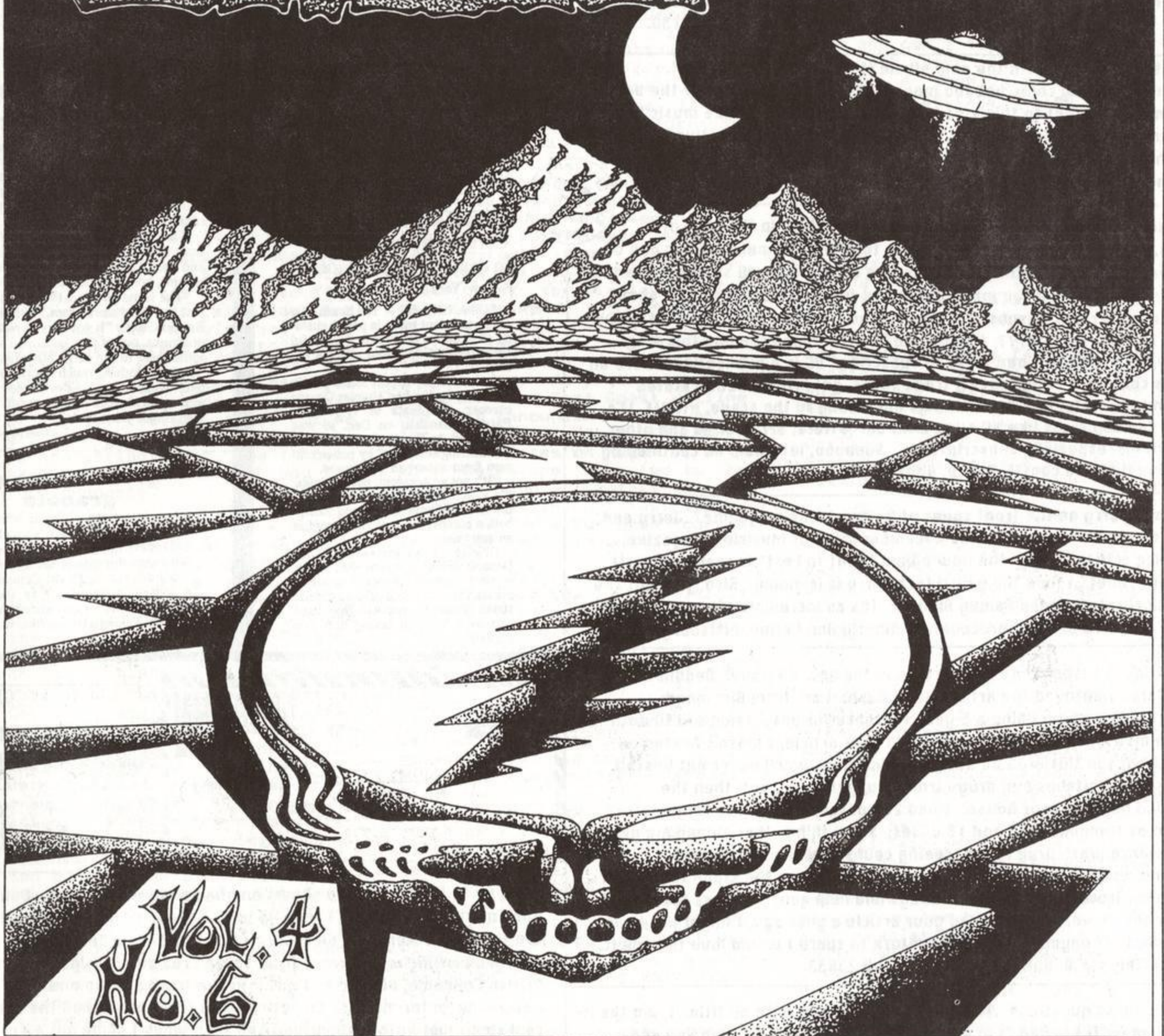


# SCIENCE FICTION

## ILLUSTRATION



Vol. 4  
No. 6

# Chain Reaction

I'm sending a bunch of articles, most of which deal with the controversies about the Byrne security and the poor guy who was killed. The security may have had nothing to do with this incident, but they were definitely much too harsh, even worse than usual. Maybe it's time for the Dead to give up the Byrne. They came in on a nice note (Steve Stills) and they'd go out with that mind blowing Bob's birthday show. In the recent Rolling Stone interview, Garcia says he'll never play Nassau again, so that would leave only MSG for the NY area. That's a drag too, for all the people traveling, Manhattan isn't a very hospitable place. Bill Frey, East Northport, New York.

I can't believe that during the Saturday show at Brendan Byrne (10/14/89), as the Dead floored everybody with a Help->Slip->Franklin's to close the first set, a young fan was being murdered outside. It really casts a shadow over all the fun we had here in Jersey. I know we won't easily forget this tragedy. I remember after the show, security guards were driving around in their vehicles, screaming at people, "get the f\*ck out of here or we'll kick your ass!" I imagine they were true to their word, but we didn't stay to find out. Robert Vasselli, Fairfield, NJ.

I've been wanting to hear some feedback on our new scaled down semi-vending scene. My view is: Now the little guy can make good road money. "Blankets not booths!" Pete Megenity, Clarksville, IN 47130.

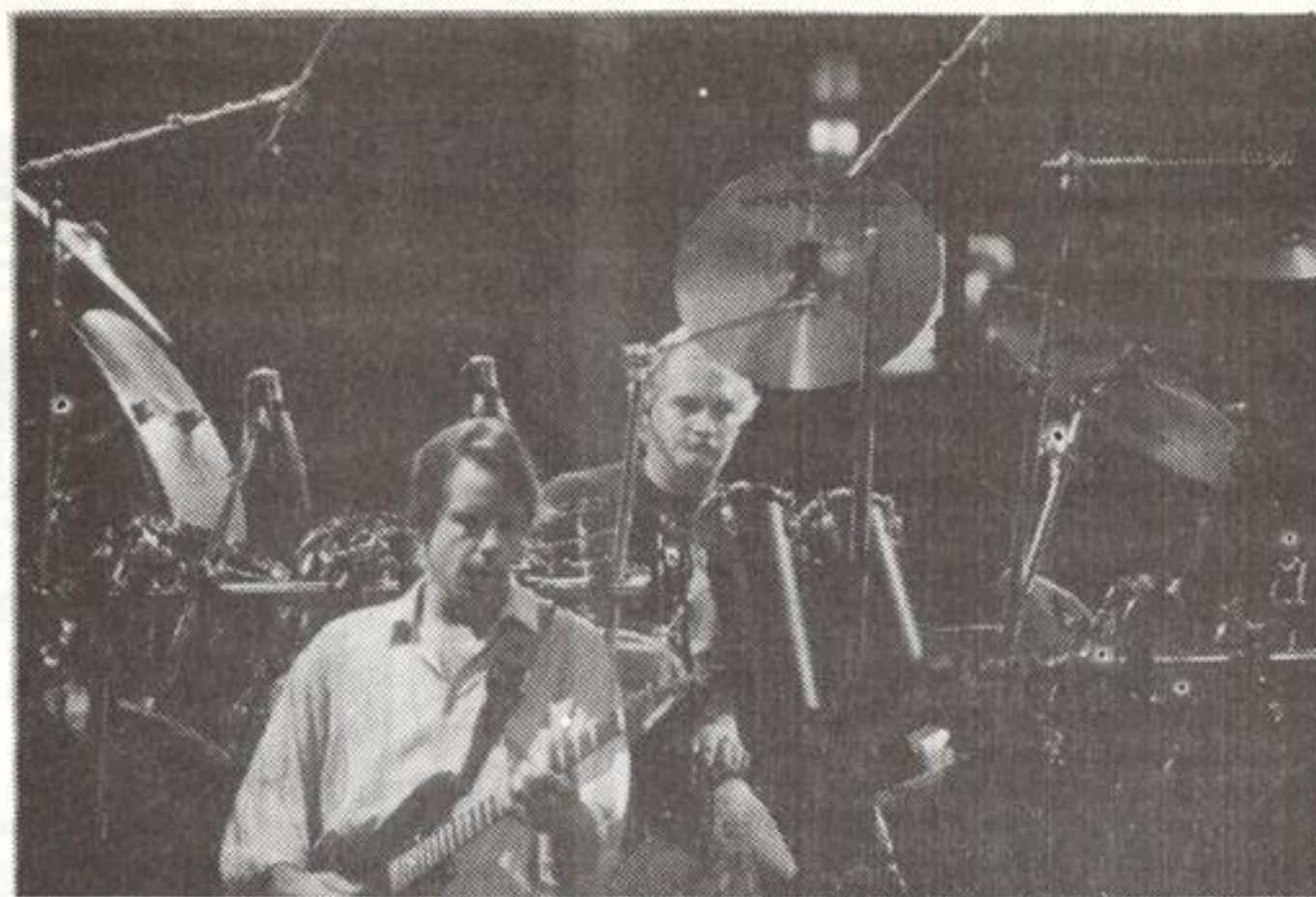
I'm pretty impressed with the new album (I was the first one in St. Augustine to get my copy, not too many folks here care much for the boys) but I'm not sure what to think of "I Will Take You Home". Like music box Dead, reminiscent of Springsteen. It's good to see Brent so active on the album though. I also got the deck of cards - pretty wild! Miles Pruner, St. Augustine, FL.

Three and a half years ago I made it to my first show in the heat of a Wash., D.C. July. It was there that I was turned on to many things; one of which was Unbroken Chain. Since then I've caught over 40 shows, collected hundreds of tapes, had too many wierd and fun experiences to talk about here, and subscribed, resubscribed and reresubscribed to UC. So what's the point of all this rambling??? I'm writing to ask anyone reading this mag who haven't yet subscribed to UC to subscribe. UC is a publication where all us Heads can share experiences, trade tapes, get info on dead-related bands and tour info, talk about things happening to the scene, etc.!!! It's up to us to keep mags like UC alive with our letters, art, stories and other contributions, especially subscriptions. Soooooo, let's help UC continue by supporting it all we can!!! Peace, Geoff Weed.

Did you see Jerry on the front cover of Rolling Stone magazine? Jerry and Bob are on the front cover of the December issue of Musician magazine, with a nice article inside. The new album "Built to Last" is really great!!! Neat front cover...I love the wierd face Jerry is giving. Also, just got the new book "Grateful Dead Family Album." It's an incredible piece of work!! Check it out! It's \$29.95 hardcover. Kimberly Ann Parme, Pittsburg, PA.

I am writing in response to your article in the Oct. '89 issue: Deadheads Behind Bars. I enjoyed the article very much. I am from Richmond (Chesterfield), and am doing a 5 year sentence for possession of LSD with intent to distribute. Unlike the people in your article, I wasn't busted on tour. The cops in this area do not play. You think you'll never get busted. But they have snitches buy drugs from you, get a warrant, then the vice-squad busts in your house. I had 200 doses, but got the same sentence as someone who had 18 doses. Some things that helped me get a light sentence was: Drug rehab, seeing counselors, having shrinks, counselors, employers and family members testify on the stand for me. If you get into trouble maybe these things will help you. It's best just to get out of dealing now. If I had read your article a year ago, I might not have been busted. If anyone has any literature to spare I would love to have it. Thanks, J. Teets, P.O. Box 7, Chesterfield, VA 23832.

Just a couple of questions...1) I got a song as filler with no title. From the lyrics I'll guess it's called "I'm a Lovin' Man". It sounds like Pig Pen and maybe Bobby. What is it and where's it from? 2) Is it true Phil Lesh teaches (or has taught) a music class at UC Berkeley? If so, what class? 3) Where can I get my hands on Phil and Mickey's Masters and Doctorate thesis' (if it's true that they are Ph.D's in music)? William J. Bengele, Philly, PA. (OK readers...any answers? Write to us if you know.)



Steve Deems

Philly 10/89

## Rocking for the sake of the quake

Putting his money where his heart is, rock-'n'-roll promoter Bill Graham pledged to match up to \$1 million in donations from a daylong trio of Northern California earthquake-relief shows. Graham made the pledge of his company's cash in announcing the Nov. 26 televised benefits at San Francisco's Cow Palace, Oakland's Kaiser Center and Watsonville High School. The idea, he said, was to challenge others to give money to make the area where he has lived for 33 years whole again. Graham's money, donations from the telecast and proceeds from ticket sales will go to the American Red Cross and mayors' relief funds in San Jose, San Francisco, Oakland, Santa Cruz and Watsonville. Among those headlining the shows are Crosby, Stills and Nash at the Cow Palace, John Fogerty in Oakland and Los Lobos and Santana in Watsonville. The Grateful Dead, unable to appear Nov. 26, will play its own quake benefit Dec. 6 at the Oakland Coliseum.

▶ Nearly sixty Grateful Dead fans were arrested, mostly for drug sale, during a series of sold-out concerts by the band in Irvine, California, last month. Police called the amount of confiscated dope "just incredible," and city officials said they would try to stop future shows in the arena by the band.

Richmond Times-Dispatch  
12/30/89

## THE NATION

### Coroner blames police in death of concertgoer

• New York Times Service

LOS ANGELES — The death of a college student while in police custody after his arrest outside a Grateful Dead concert has been ruled a homicide.

In an autopsy report made public Thursday by the Los Angeles County coroner, the death of 19-year-old Patrick Shanahan on Dec. 10 was attributed to "compression of the neck during restraint" by police officers from suburban Inglewood.

"It's not an accident, not a suicide; it's a homicide — meaning death at the hands of another," David Campbell, a coroner's investigator, said in an interview.

Officials of the Inglewood Police Department had no comment on the coroner's report. In previous statements, they have said officers did not strike Shanahan, nor had they used excessive force in taking him into custody.

## He's grateful he isn't dead

Apart from being "a little bit scrambled" — I guess any meltdown will do that, — Grateful Dead legend Jerry Garcia said that he feels no ill effects from the diabetic coma that put him in a hospital for nearly a month in 1986.

If anything, Garcia and his survivors from the Dead, for whom he's played guitar and been resident guru for 25 years and 21 albums, are more popular than ever.

"The coma gave me that midlife kick... that you need sometimes," Garcia told the Boston Globe. "It got me out of the doldrums, out of that becalmed state somewhere in the early '80s when I said, 'Hmmm, nothing much happening.' I felt like, 'Well, as long as I'm alive, I might as well try as hard as I possibly can to do all the things I want to do.'"

— Daily News Wire Services

## getting high on granola

Large portions of whole-wheat bread or granola may contain enough natural LSD (from the wheat) to produce a mild high, says director of the British Nutrition Foundation, David Conning, M.D. A daily high-bran diet may also induce euphoria in an inexperienced drug user, he adds. Taking a trip on fiber may be the next health kick!



I got up to the 3 Cal-Expo shows and had a marvelous time. Dead Heads are such marvelous people. I rode up with a taper friend and his neighbor and we shared a hotel room on a floor of mostly fellow Dead Heads. I really enjoyed visiting with people from Santa Cruz and San Jose, Vancouver, British Columbia, Ohio, etc. I got into the trash pick up and have found a natural niche for myself. On Saturday us trash heads had the parking lot real clean just before showtime and then when I came out after the show I was amazed at how much trash there was! Piled up somewhat orderly but the main thought that came to mind was that most of the trash had come from people who didn't even go to the show. Never before had it been so clear to me the effect people have by coming to the show without tickets. Benny Neginis, San Jacinto, CA.

# Editor's Page

Volume IV

Number VI

Cover by Clare Little

By Laura Paul Smith November-December 1989

Howdy Folks! Sorry for the delay in getting this issue to you, but my Christmas came a little early this year, causing a slight delay in U.C. production. My husband and I are proud to announce the birth of our daughter, Sarah Virginia Smith, on November 9, 1989 at 8:11 p.m. She was 7 lbs., 13 oz., 20-1/2 inches long, with a full head of dark brown hair. After 12 easy hours of labor, Sarah was born with no complications and a clean bill of health! We are fortunate parents indeed, and Sarah has already brought much joy and happiness to our lives (not to mention fatigue). As for me, my whole lifestyle has changed. Whereas six months ago I was a 9 to 5 working girl, now I'm a mom/housewife/editor. Unfortunately for you guys, the titles rank in the order written, so please excuse any delays in the first half of the New Year. Between getting enough rest, feeding the baby, feeding myself and my husband, doing laundry, going to the store, etc., it's hard to find just one hour to sit down and work on the newsletter. My office is a wreck. But not to worry, we are still here and 1990 will be better than ever for the Chain. Many of you may or may not realize this, but we are starting into our fifth year of production! Wow, has it been that long? Thanks to you for your support!

In our last issue was a special article entitled "Deadheads Behind Bars." The response to this article was incredible. I heard from imprisoned Deadheads all over the country, including Oregon, New York, Washington, New Mexico, Minnesota, Colorado, Virginia, Michigan, North Carolina and Arizona. The underlying feeling in each of the letters was "if I knew then what I know now I wouldn't be here." The article spurred enough interest to actually start up a whole new newsletter specifically for imprisoned Deadheads. Unfortunately, I don't have the time to do it. You may remember Pam Fischer, the author of "Confessions of a Convict" in Vol. 4, No. 5. Her address was listed in the pen pals list and she received quite a few letters from other Deadheads behind bars. Her letter also appeared in Relix and The Golden Road. She has taken it upon herself to make up a flyer which compiles

letters from what she terms "POWs" or Prisoners Of War (the drug war, that is). The flyer also includes more addresses of POWs, articles, poems and thoughts of other POWs, all designed towards getting people to think about what they are doing, and to remember and support folks in jail. Pam has access to a computer and a copying machine, and she has pledged to continue with her cause even after she gets out of the system. Pam can be reached at P.O. Box 19202, Spokane, WA 99219. In this issue, you will find "Deadheads Behind Bars, Part II." I can't guarantee we will continue with this series for every issue, but if we receive enough information each time, it may become a regular feature in Unbroken Chain.

Lots of things happening in Deadville...The Grateful Dead have recorded and sent "The California Earthquake" song on reel-to-reel tapes to radio stations all up and down the West Coast for airplay. The band also went into production of their new video "Just a Little Light" at the Colossal Studios during the week of December 10. At press time, the Grateful Dead East Coast Hotline had just announced three venues for the Spring Tour in March (See Tour Dates on Page 7), with more dates are expected to be released soon. Contrary to what we reported in our last issue, all plans for a European tour in the fall of 1990 have been scrapped.

In other news, Jerry Garcia will be playing piano on some cuts off of Edie Brickell's new album. Please correct me if I am wrong, but I've heard that Jerry hasn't been recorded playing piano on an album since his first album entitled "Jerry Garcia." Speaking of Jerry, he was seen sporting contact lenses at all of the New Year's shows.

In our New Year's flyer which many of you may have read, we reported a rumor that Phil was thinking of retiring from the tour circuit, due to the fact that he wanted to spend more time with his family. We are glad to report that this was just another ugly rumor and we apologize for scaring you folks.

On the down side, there have been two more deaths reported since the death of Adam Katz up at Brendan Byrne in October. Patrick Shanahan, a

19-year old college student, was killed during the L.A. Forum shows by police officers using a little bit too much restraint. The coroner has officially called his death a murder. Another Deadhead was rumored to have overdosed in a hotel room somewhere in or near Oakland during the run of New Year's shows. I have no details on that, however. This is the type of news I don't like to have to report, but overlooking it would be senseless. Everyone needs to take a hard look at what is happening to people out there. From what we have seen in the past few months, the best way to avoid confrontations is to use CAUTION when dealing with security guards and police officers. Don't talk back to them and don't try to fight if they nab you. Getting thrown out of a show or arrested is not worth getting killed over. Most of all, use discretion with yourself and with what you put into your body.

East Coast Deadheads will be happy to know that three bands of interest will be playing our fine coast this spring. Kingfish, The Night of the Living Pianos, and the Grateful Beatles have all planned tours, so keep your ears open for dates near you! The Night of the Living Pianos features Tom Constanten, George Michalski and Vince Wallace. The Grateful Beatles feature Peter Albin, George Michalski, James Curley, Bill Spoons, Don Graham, Vince Wallace and Jimbo Juanis.

As previously reported, there will be no Kaiser shows or Chinese New Year's shows this year. However, the Grateful Dead are still trying to set up one of the Mardi Gras shows on a pay-per-view. No details are available yet.

On one last note, if you are a subscriber you will find a reader poll for 1989 in your issue. Please fill it out and send it to us at P.O. Box 8726, Richmond, Virginia 23226, Attn: 1989 Poll. We will publish the results in Vol. 5, No. 1. I hope to have the next issue out by mid-February in order to catch up. Also, subscribers please be sure to send us your address corrections. Since we are now on the bulk-rate system, any newsletters which are not deliverable as addressed are not forwarded by the post office. They are not sent back to us either, so we have no way of knowing if you have not received your issue. Thanks for your cooperation. Until next time!

Laura



Philly 10/89

Steve Deems

The Nation.

December 4, 1989

## MUSIC.

GENE SANTORO

The Grateful Dead

**T**he Grateful Dead have logged a quarter-century in a peculiar counterculture netherworld where they thrive long after their contemporaries have either bailed out, gone stale or started producing corporate ads. The Dead's sheer longevity—they released a solid if unspectacular new album, aptly titled *Built to Last* (Arista), on Halloween—is ironic in several ways. A typical Grateful Dead concert (like those held in mid-October at New Jersey's Meadowlands Arena, part of a national tour running through December) defies the apparently ironclad rules of arena performing: no massive light show, no choreographed band steps, no constant patter, no fixed set list. Then there's the Dead's legendary willingness to break open any song for extended jamming, a strategy that takes unctuous contemporary chances even as it bucks the current soundbite mentality.

That's partly due to their origins. Their nucleus—bluegrass banjo/guitar picker Jerry Garcia, folk/jazz guitarist Bob Weir and blues-drenched organist/harpist Ron (Pigpen) McKernan—hooked up in 1964 to play Bay Area coffeehouses as Mother McCree's Uptown Jug Champions, then soon added r&b drummer Bill Kreutzmann and jazz trumpeter and electronic-composer-turned-bassist Phil Lesh. The sounds that came spilling out tossed together musical ingredients with results that transcended Summer of Love slogans.

The Dead paralleled 1960s jazzers in their desire to explore and appropriate Caribbean, African, Middle Eastern and Far Eastern sounds; they also picked up on the "free" ideas of Ornette Coleman and John Coltrane as well as the modal approach of pre-fusion Miles Davis. So their acid jams began to deepen in texture, to become more than guitar solos stretched over a three-chord rock backing repeated ad infinitum. Spearheaded by Garcia's spidery, Django Reinhardt-inspired offbeat triplets and spiraling arpeggios, The Dead remade their rock lineup into something more flexible—Lesh's loping, octave-jumping bass would bounce in loose counterpoint or doubling of Garcia; Weir's increasingly sophisticated chord-

al and rhythmic variations would cluster around the dual drummers' polyrhythms; and the tune at hand would gradually thicken or atrophy, mutating into free-form space. That approach eventually inspired bands from the Allman Brothers to Television.

Especially since the punk outbreak of the mid-1970s, with its much-needed attack on the arena-inspired, corporate-rock flatulence of bands like Yes and Journey, The Dead have often been criticized for their meandering jams and hippie ways. And in fact, they've done plenty of pointless four-hour-long concerts topped with fingernails-down-the-blackboard vocals. The last couple of years, though, have brought renewed vigor to their shows and their first-ever hit single, "Touch of Grey"—an achievement they can add to being the first band to record on sixteen-track equipment, to invite fans to pirate-tape their radio broadcasts, to create the forerunner of the modern arena P.A. system, to play at the Sphinx, and to stay consistently popular without radio hits among several generations of rockers.

For The Grateful Dead's audience reaches across generations with fanaticism: tie-dyed fans who weren't even born by the time The Dead got to Woodstock, as well as those who were, follow them literally around the globe from show to show, like Pirandellian characters. Part of what draws the Deadheads is the dialogic sense of community that, during The Dead's late-1960s heyday, found voice in the counterculture. The band still infuses that spirit into its extended-family attitudes toward its followers (e.g., by funding hotlines and magazines to disseminate information and tickets) and its longstanding political affiliations (especially with environmental groups like Greenpeace).

As it updates The Dead's core sound with appropriate synthesizer washes, *Built to Last* touches on timely concerns like drug addiction and the rape of the earth, as well as sometimes fuzzily expressed ones like love and hope—which, after all, were always the messages sent by The Dead's engaging way of being. It's not a great album, but it's a great excuse to catch them on this tour. For when they're playing as well as they're playing now, their balletic, democratic communication validates the old slogan: There is nothing like a Grateful Dead concert. That may explain why they, unlike most of their jaded contemporaries, have avoided the irrelevance of nostalgia. □

## INTERVIEW

THE BOSTON SUNDAY GLOBE • OCTOBER 29, 1989

# Man with a mission

Garcia is back from the dead, back to the Dead

By Steve Morse  
GLOBE STAFF

Paul McCartney was recently asked why he was scheduling his first tour in 13 years. "If Jerry Garcia can come out of a coma to tour," he said, "then I shouldn't have a problem. What he did inspired all of us."

"That's really nice of him to say that," Garcia said this week, clearly touched by the sentiment. Apart from being "a little bit scrambled—I guess any meltdown will do that," he said he feels no ill effects from the diabetic coma that put him in a hospital for nearly a month in 1986.

Since then, Garcia has been a man on a mission—both as a solo act and with fellow survivors the Grateful Dead, for whom he's played guitar and been resident guru for 25 years and 21 albums. The Dead, whose cultish, tie-dyed legions are more numerous than ever, have enjoyed a resurgence since his coma, scoring a Top 40 hit with 1987's "A Touch of Grey" and looking for more with their new album, "Built to Last," due this Halloween Tuesday.

Since the coma, Garcia also has backed Bob Dylan on a Dead tour; done recording sessions for Ornette Coleman and Warren Zevon; toured with Bruce Springsteen saxophonist Clarence Clemons as part of the Jerry Garcia Band; made a Cinemax "Latin Session" with Ruben Blades and Carlos Santana to debut Nov. 19; and is hoping to participate in a benefit record to help victims of San Francisco's recent earthquake.

"The coma gave me that midlife kick in the ass that you need sometimes," Garcia said during a phone interview this week from a Dead tour stop in Charlotte, N.C. (They're skipping New England this time, but will be back in the spring and also plan to play Moscow next year.)

"It got me out of the doldrums, out of that becalmed state somewhere in the early '80s when I said, 'Hmmm, nothing much happening.' It got my attention, let me put it that way. I felt like, 'Well, as long as I'm alive, I might as well try as hard as I possibly can to do all the things I want to do.' And there's plenty left to do. So since then, I've been feeling pretty optimistic about things. It's a new beginning—and I've always been a fan of new beginnings."

Garcia has likewise changed his lifestyle. He now avoids drugs—a far cry from the days he was known as "Captain Trips." He's also lost weight: "That's really the whole thing—if I stay in a certain weight area, I don't have any problems." And in what might be a shock to Dead fans who can't picture him doing more than music and cosmic head-tripping, he's become an avid scuba diver during frequent vacations to Hawaii.

Otherwise, life goes on. "I don't have to take any special pills," he said. "I'm not under any special diet. And I don't take shots or any of that stuff."

Garcia's latest new beginning is the Dead album, "Built to Last," which contains some of his best studio playing in years as he darts from his usual light-fingered leads to a gonzo psychedelic workout on "Victim or the Crime," a song about a junkie that was written by Dead rhythm guitarist Bob Weir.

Despite its multifaceted textures and a theme of environmental awareness, the album may spark controversy among Dead fans because keyboardist Brent Mydland

sings an unprecedented four songs—vs. Garcia's three and Weir's two. But Garcia is quick to defend Mydland, whose songs range from the radio-ready "Blow Away" to the pretty lullaby "I Will Take You Home," written about his baby daughter.

"With this record, Brent starts to really step out as a member of the band," Garcia said. "He's been with us 10 years now and is starting to get comfortable. Now he's comfortable about writing material and having some sense of how the Grateful Dead will distort it from its original conception. That can be disconcerting at first."

Distorting songs, of course, is a Dead specialty.

"The thing is, you can't tell anybody in the band what to play," Garcia said. "We can't tell each other: 'Now I want you to play this.' You can suggest stuff, but really, everybody's got minds of their own. They have their own concept of how it will work. But as time goes by, the thing of trusting each other gets better. You say, 'Well, I know, Bob Weir is going to come up with something I would have never imagined on this tune, but I'm just going to trust him that it's going to be fine.' So it's that process. That's the whole thing about playing in a band that's a collaborative effort. It's the contribution that everybody makes toward the music that counts."

Another change on the new album is that the songs, save for "Victim or the Crime" and the new single "Foolish Heart," were worked out in the studio, not on stage as the band has often done in the past.

"We have so much material now that an individual song will get performed maybe just twice a tour," said Garcia, noting the Dead's constant song changes from night to night. "With an average tour being about 20 days and maybe 15 shows, we've gotten to where we can play five shows without repeating anything. So whenever a song is added to that, it only appears a couple of times. When we used to do more shows, a song would evolve in about two years, but now if we were going to let that process be the way a song develops, it would take about five years."

Even if the Dead come up with another hit single, don't look for them to beat it to death in concert.

"Just because we have a hit record doesn't mean we're going to change what we're doing," Garcia laughed. "What we're doing is still essentially free form. It's not material-specific. We don't want to be stuck having to repeat songs over and over until we're tired of them. That's part of the whole experience for us to still be able to enjoy it year after year."

And contrary to some prevailing wisdom, the Dead don't mind hit records. There was speculation after "A Touch of Grey" that the Dead, who had never before had a hit single, were almost embarrassed about it. Not so, according to Garcia.

"From our very first record, we wanted hits," he said, referring back to those mid-'60s hippie days in San Francisco. "You don't make a record hoping it will fail. That's part of the music as much as anything else. So it's nice if it's successful, but if it's not, we're not going to die."

The new album also marks Garcia's plunge into MIDI technology—the hookup of his guitar to a synthesizer and sampler containing various sounds from violins to trumpets, all triggered by his guitar. "I've definitely moved into MIDI technology in the last year," he said. "I'm at the point where I'm sticking in weird sounds everywhere, kind of the drunken sailor's syndrome. I'm just starting to develop a sense of proportion about it. It's exciting. All of a sudden, you have all kinds of other voices to play with."

Garcia's need to experiment has caused him to sit in with the likes of Ornette Coleman ("he taught me 25 years of music in 6 hours"), Warren Zevon and Ruben Blades.

"I used to do more studio work for other people when I had the time," he said, alluding to past sessions with New Riders of the Purple Sage and the bluegrass band Old & in the Way.

"I've always loved working for other people and building on someone else's idea. To me, musicians ought to complement others. Because nothing gets older than just your own personality—and I can burn out on myself real fast."



Steve Deems

Philly 10/89



Unbroken Chain

PO Box 8726

Richmond VA 23226

# ...One Last Saturday Night

By Paul Fad

The thing I remember most about my last show were the yellowjackets. Not pills, not insects, but the troop of security guards patrolling the parking lot wearing bright yellow jackets. I remember the look of distaste on their faces as they made their way through a sea of Deadheads, barking random commands at us through megaphones and sometimes grabbing or shoving those with a reply. I also remember friends who had been there before warning me that the security force was a serious group and that "trouble-makers" had been known to get hurt.

On that Saturday night, 19 year-old Adam Katz was killed by what his autopsy revealed was a blow to the head by a blunt object. Beyond the apparent cause of his death there are nothing but unanswered questions.

Adam went to the Byrne Arena show in his home state of New Jersey from college in Hartford with friends, and at some point during or near the break, he became separated from them. At 9:45 p.m. he was discovered unconscious on the side of the road which passes through the sports complex. He died at 1:00 a.m. at a local hospital. His death was declared a homicide by the county prosecutor.

There are no witnesses who can verify Adam's leaving the show, although one woman said that she saw someone (apparently having some trouble with his head) leaving the show at the break. According to her, about 20 guards began to harass him. When another man came to help, the guards "beat him up" and put him into a van, and the suffering man into an ambulance.

To reach the spot where Adam's body was discovered, someone would have to climb over highway railings or a tall barbed wire fence. Yet there are those who insist that Adam was simply dosing too hard and fell (or jumped) from an overpass. His friends said that he had dosed and gotten high, although nothing was found in his system. This may have been due to the treatments he received at the hospital. The autopsy ruled out a fall however, because his neck was uninjured.



Adam Katz as he appeared in 1988 Seton Hall Prep yearbook picture

The prosecutor said that due to circumstances along with the autopsy, he felt certain that Adam's death was a murder. He did not choose to say what those circumstances were, other than the condition of Adam's body and clothing. The story doesn't get any more specific. The investigation continues...A spokesman for the arena has been quoted as saying that he was "satisfied the investigation to date has been thorough, and [it] is ongoing...it has been prioritized from day one."

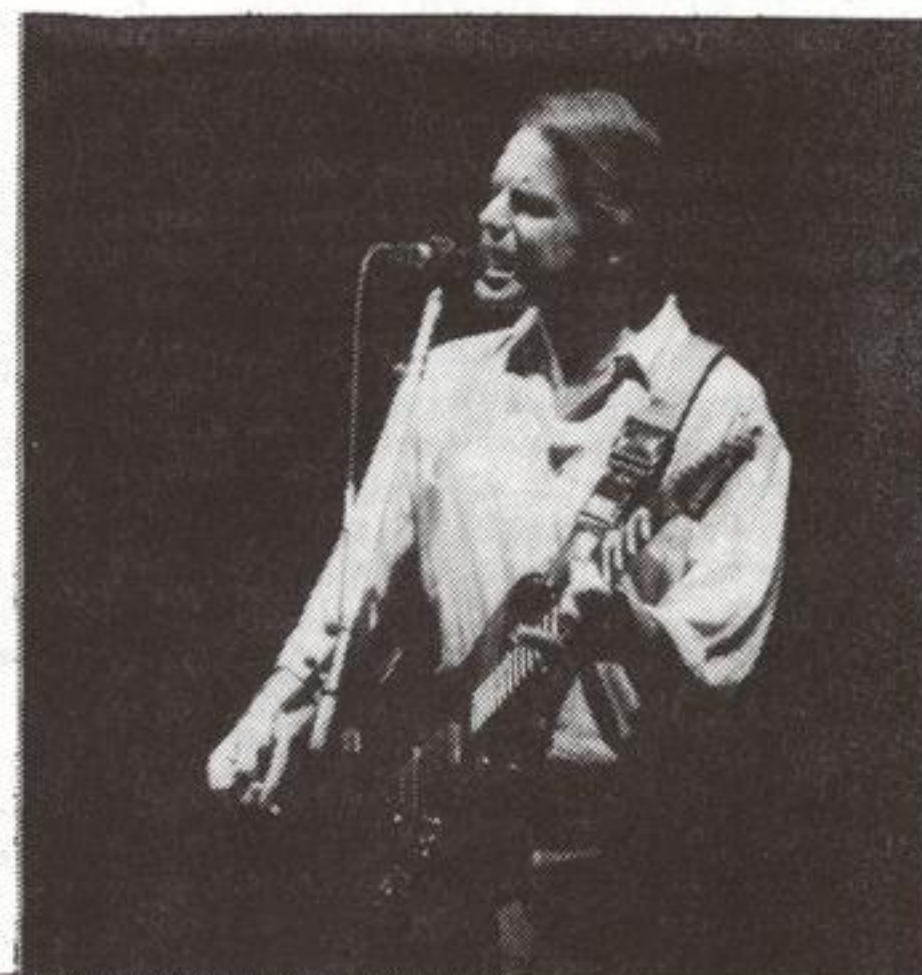
News of the killing brought forth a number of complaints of assaults and other abuses by others who attended the show. These complaints led to the arraignment of nine security guards on as many as three counts of assault each. Despite the arrests and the fact that two other people had died on the arena grounds since July, the prosecutor said that Adam's murder was not related. The guards pleaded not guilty and were released on bail, with a healthy dose of public sympathy for having to do such a difficult job. As the Arena's manager said of the fans at the show; "They test us."

Were the actions taken against the guards part of a smokescreen? Would anyone actually forget a murder simply because some guards had their wrists slapped for roughing some people up? Were the efforts made to get to the truth enough? The terrifying fact is that many probably believe that there are no loose ends and have heard enough about some poor dead kid.

Maybe someone reading this story was also at the show and has their own tale to tell. There is just so much that doesn't fit together; how something like this can happen and seemingly get lost in the shuffle of a secondary investigation is beyond me. I have no answers. I am also not accusing the security force of murder. My job is to shed light, and not to master. It just seems to me that if their actions bring about arrests for assault, then maybe it would make sense to examine at least a possible relationship to the murder. I only hope that the rest of you are as disturbed by this as I am. Please let me know.

The family of Adam Katz is offering a \$30,000 reward for information which would lead to the arrest and conviction of the murderer(s). Those with information should contact John Holl at the Bergen County (NJ) Prosecutor's Office. The phone number is (201) 646-2956.

Fare you well, Adam. I can't help but think of some of the last words you may have ever heard while on this earth; "May the four winds blow you safely home"...



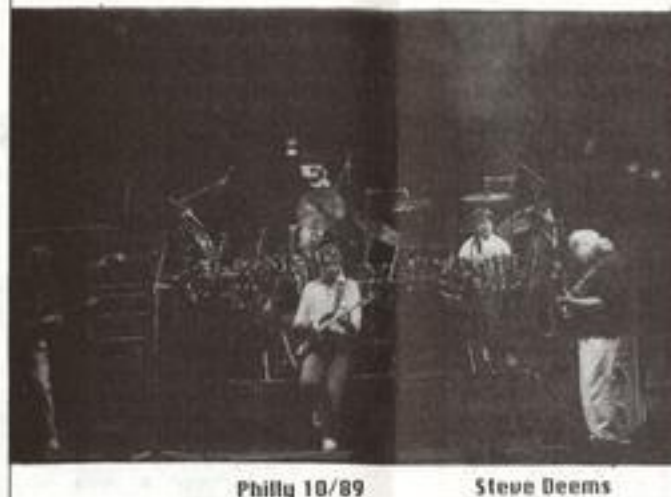
Steve Deems

philly '89

**SHORELINE AMPHITHEATRE  
SEPTEMBER 29, 1989**  
Let the Good Times Roll  
Feel Like a Stranger-->  
Franklin's Tower  
Wang Wang Doodle  
Jack-A-Roe  
Stuck Inside Mobile  
You Can Run But You Cannot Hide  
Bird Song  
Promised Land  
-----  
China Cat-->  
I Know You Rider  
Blow Away  
Playin' in the Band-->  
Terrapin Station-->  
D/S-->  
I Need a Miracle-->  
Death Don't Have No Mercy!  
Sugar Magnolia  
-----  
The Mighty Quinn

**SHORELINE AMPHITHEATRE  
SEPTEMBER 30, 1989**  
Bertha  
Greatest Story  
West L.A. Fade Away  
Queen Jane Approximately  
Row Jimmy  
Let It Grow  
-----  
Iko Iko  
Estimated  
Truckin'-->  
Smoketack Lightning\*-->  
D/S-->  
I Will Take You Home  
The Wheel-->  
Watchtower-->  
Touch of Grey  
-----  
U.S. Blues  
\*they had to stop and  
re-start this song

**SHORELINE AMPHITHEATRE  
OCTOBER 1, 1989**  
Jack Straw  
Ramble On Rose  
Walkin' Blues  
Built To Last  
Masterpiece  
Just a Little Light  
Cassidy  
Don't Ease Me In  
-----  
Hell In A Bucket  
Scarlet Begonias-->  
Women Are Smarter  
He's Gone-->  
D/S-->  
The Other One-->  
Wharf Rat-->  
Lovellight\*-->  
-----  
Knockin' on Heaven's Door  
\*Jerry uses a synthesized sax sound



Philly 10/89

Steve Deems

**CHARLOTTE COLISEUM  
CHARLOTTE, NC  
OCTOBER 22, 1989**  
Foolish Heart  
New Minglewood Blues  
Mississippi Half-Step  
Queen Jane Approximately  
Ramble On Rose  
Beat It On Down The Line  
Bird Song  
Johnny B. Goode  
-----  
Blow Away  
Samson & Delilah  
Help on the Way-->  
Slipknot-->  
Franklin's Tower-->  
D/S-->  
I Need a Miracle-->  
Stella Blue  
Throwing Stones-->  
Not Fade Away  
-----  
Black Muddy River

**CHARLOTTE COLISEUM  
CHARLOTTE, NC  
OCTOBER 23, 1989**  
California Earthquake  
Feel Like a Stranger  
Loser  
Walkin' Blues  
Bertha  
Masterpiece  
Tennessee Jed  
Let It Grow  
-----  
Touch of Grey  
Looks Like Rain  
We Can Run  
Crazy Fingers-->  
Terrapin-->  
D/S  
I Will Take You Home-->  
Goin' Down the Road-->  
Standing on the Moon-->  
Lovellight  
-----  
Atticus of My Life

**Grateful Dead  
October 25, 1989  
Miami, FL**  
Hell in a Bucket  
Sugaree  
Just a Little Light  
Friend of the Devil  
Stuck Inside of Mobile  
Cold Rain & Snow  
Pissed Moon  
Deal  
-----  
Playin' in the Band-->  
Uncle John's Band-->  
Playin' in the Band  
Standing on the Moon  
Truckin'-->  
D/S-->  
Gimme Some Lovin'  
Wharf Rat  
Sugar Magnolia--SSDD  
-----  
U.S. Blues

**Grateful Dead  
October 26, 1989  
Miami, Florida**  
Foolish Heart  
Little Red Rooster  
Stagger Lee  
Me & My Uncle-->  
Big River  
Brown Eyed Women  
Victim or the Crime  
Don't Ease Me In  
-----  
Estimated Prophet  
Blow Away  
Dark Star-->  
D/S-->  
The Wheel  
Watchtower  
Stella Blue  
Not Fade Away  
-----  
We Did You Goodnight

**Jerry Garcia Band  
October 31, 1989  
Concord Pavilion  
Concord, California**  
\*\*\*\*\*  
How Sweet It Is  
Stop That Train  
Mission in the Rain  
Run for the Roses  
Like a Road  
My Sisters and Brothers  
Deal  
-----  
Cats Down Under the Stars  
Second That Emotion  
Thine  
Stoned Me  
Waiting for a Miracle  
Don't Let Go  
Lucky Old Sun  
Tangled Up in Blue  
-----  
Werewolves of London

**THE WARLOCKS  
OCTOBER 8, 1989  
HAMPTON, VIRGINIA**  
Foolish Heart  
Walkin' Blues  
Candyman  
Me & My Uncle  
Big River  
Stagger Lee  
Queen Jane Approximately  
Bird Song  
Promised Land  
-----  
Help On the Way-->  
Slipknot-->  
Franklin's Tower  
Victim or the Crime-->  
Eyes of the World-->  
D/S-->  
I Need a Miracle  
The Wheel  
Gimme Some Lovin'  
Morning Dew  
-----  
We Did You Goodnight

**MEADOWLANDS ARENA  
EAST RUTHERFORD, NJ  
OCTOBER 12, 1989**  
Hell in a Bucket  
Sugaree  
Blow Away  
Tennessee Jed  
Queen Jane Approximately  
Bird Song  
Jack Straw  
-----  
Hey Pooky Way  
Cumberland Blues  
Looks Like Rain  
He's Gone  
D/S  
The Other One  
Wharf Rat  
Sugar Magnolia  
SSDD  
-----  
Brokedown Palace

**HEY POOKY WAY  
CUMBERLAND BLUES  
LOOKS LIKE RAIN  
HE'S GONE  
D/S  
THE OTHER ONE  
WHARF RAT  
SUGAR MAGNOLIA  
SSDD  
-----  
BROKEDOWN PALACE**

**THE WARLOCKS  
OCTOBER 9, 1989  
HAMPTON, VIRGINIA**  
Foolish Heart  
Walkin' Blues  
Built To Last  
Red Rooster  
Ramble On Rose  
We Can Run, But We Cannot Hide  
Jack-A-Roe  
Stuck Inside Mobile  
Row Jimmy  
Music Never Stopped  
-----  
Playin' in the Band  
Uncle John's Band  
DARK STAR  
D/S  
Death Don't Have No Mercy  
Dear Mr. Fantasy  
Hey Jude Reprise  
Throwing Stones  
Good Love  
-----  
ATTICUS OF MY LIFE

**MEADOWLANDS ARENA  
EAST RUTHERFORD, NJ  
OCTOBER 14, 1989**  
Touch of Grey  
New Minglewood Blues  
Friend of the Devil  
We Can Run  
Mama Tried-->  
Mexicali Blues  
Help on the Way-->  
Slipknot-->  
Franklin's Tower  
-----  
Foolish Heart-->  
Man Smart Woman Smarter-->  
Scarlet Begonias-->  
Truckin'-->  
D/S-->  
China Doll-->  
Saturday Night  
-----  
Black Muddy River

**THE SPECTRUM  
PHILADELPHIA, PA  
OCTOBER 19, 1989**  
Hell In A Bucket  
West L.A. Fadeaway  
Victim Or The Crime  
Built To Last  
Blow Away  
Masterpiece  
Cumberland Blues  
Cassidy  
Don't Ease Me In  
-----  
Help on the Way-->  
Slipknot-->  
Franklin's Tower  
Estimated Prophet-->  
Eyes of the World-->  
D/S-->  
The Wheel-->  
Dear Mr. Fantasy-->  
Hey Jude Reprise-->  
Death Don't Have No Mercy-->  
Lovellight  
-----  
Baby Blue

**MEADOWLANDS ARENA  
EAST RUTHERFORD, NJ  
OCTOBER 11, 1989**  
Good Times Roll  
Bertha  
Greatest Story  
Loser  
Masterpiece  
Althea  
Cassidy  
Just a Little Light  
Don't Ease Me In  
-----  
China Cat  
I Know You Rider  
Terrapin Station (w/Clarence)  
Terrapin Station  
D/S  
The Wheel  
Watchtower  
Black Peter  
-----  
Turn on Your Lovellight

**MEADOWLANDS ARENA  
EAST RUTHERFORD, NJ  
OCTOBER 15, 1989**  
Good Times Roll-->  
Iko-Iko  
Walkin' Blues  
Far From Me  
Row Jimmy  
Victim or the Crime  
Standing on the Moon  
-----  
Samson & Delilah  
Just a Little Light  
Crazy Fingers-->  
Estimated Prophet-->  
Eyes of the World-->  
D/S-->  
Stella Blue-->  
Throwing Stones-->  
Not Fade Away  
-----  
Box of Rain

**THE SPECTRUM  
PHILADELPHIA, PA  
OCTOBER 20, 1989**  
Touch of Grey  
Greatest Story Ever Told  
Candyman  
Pissed Moon  
Just a Little Light  
Tennessee Jed  
Stuck Inside of Mobile  
Stagger Lee  
Promised Land  
California Earthquake  
-----  
Hey Pooky Way  
Scarlet Begonias-->  
Fire on the Mountain  
Truckin'-->  
Jan-->  
D/S-->  
I Will Take You Home-->  
The Other One-->  
Wharf Rat-->  
Sugar Magnolia  
-----  
Brokedown Palace

**Earthquake Benefit  
December 4, 1989  
Oakland Coliseum**  
Shakedown Street  
Walkin' Blues  
Friend of the Devil  
Queen Jane  
Jack-A-Roe  
Just a Little Light  
Victim or the Crime  
Don't Ease Me In  
-----  
Scarlet Begonias  
Sugar Magnolia  
Ship of Fools  
Terrapin Station (w/Clarence)  
D/S  
The Wheel (w/Clarence)  
Watchtower  
Standing on the Moon  
SSDD  
-----  
Black Muddy River

**OAKLAND COLISEUM  
OAKLAND, CA  
DECEMBER 27, 1989**  
Cold Rain and Snow  
Greatest Story  
Good Times Blues  
Althea  
Me & My Uncle  
Big River  
Tom Thumb Blues  
Bird Song  
Promised Land  
-----  
Iko Iko (w/Clarence)  
Playin' in the Band  
Crazy Fingers  
Uncle John's Band  
D/S  
The Wheel  
Miracle (w/Clarence)  
Morning Dew (w/Clarence)  
-----  
Johnny B. Goode  
Black Muddy River

**L.A. Forum  
12/8/89**  
Good Times Roll  
Feel Like a Stranger  
Stagger Lee  
Beat It On Down the Line  
Ramble On Rose  
Cassidy  
Blow Away  
-----  
Help On The Way  
Slipknot  
Franklin's Tower  
Looks Like Rain  
He's Gone (tribute to John)  
D/S  
I Will Take You Home  
The Other One  
Wharf Rat  
Throwing Stones  
Not Fade Away  
-----  
U.S. Blues

**L.A. Forum  
12/9/89**  
Touch of Grey  
Minglewood Blues  
Row Jimmy  
Mexicali  
Cumberland Blues  
Birdsong  
Saturday Night  
-----  
Foolish Heart  
Playin' in the Band  
Crazy Fingers  
Uncle John's Band  
Playin'  
D/S  
Dear Mr. Fantasy  
Hey Jude Reprise  
Lovellight  
-----  
Knockin'

**L.A. Forum  
12/10/89**  
Hell in a Bucket  
Sugaree  
We Can Run  
Masterpiece  
Loser  
Victim/Crime  
C. C. Rider (w/ Spencer Davis)  
I'm a Man (w/ Davis & Hornsby)  
-----  
Jack Straw  
China Cat  
I Know You Rider (w/ Hornsby)  
Women Are Smarter  
D/S  
The Wheel  
I Need a Miracle  
Stella Blue  
Good Love  
-----  
Baby Blue



**OAKLAND COLISEUM  
OAKLAND, CA  
DECEMBER 30, 1989**  
Bertha-->  
Good Lovin'-->  
Sugaree  
Walkin' Blues  
Jack-A-Roe  
Masterpiece  
West L.A. Fadeaway  
Music Never Stopped  
-----  
Jack Straw  
China Cat Sunflower  
I Know You Rider  
Estimated Prophet  
Terrapin Station  
D/S (w/ Airtro on Drums)  
I Will Take You Home  
The Other One  
Standing on the Moon  
One More Saturday Night  
-----  
Baby Blue

\*the last time Bertha-->  
Good Lovin' was played as  
an opener was on 9/16/78  
at the Gizah Sound and  
Light Theatre, in Cairo,  
Egypt!!!

**OAKLAND COLISEUM  
OAKLAND, CA  
DECEMBER 31, 1989**  
New Grass Revival opens  
Bonnie Raitt follows  
-----  
Sugar Magnolia  
Touch of Grey  
Women Are Smarter  
Big Boss Man (w/ Bonnie Raitt)  
Stuck Inside Mobile  
Shakedown Street  
-----  
12:00!\*\*\*  
-----  
Iko Iko  
Victim or the Crime  
Dark Star  
D/S (w/ Airtro)  
Dear Mr. Fantasy  
Hey Jude Reprise  
Goin' Down the Road  
Throwing Stones  
Not Fade Away  
-----  
Brokedown Palace  
Sunshine Daydream  
Midnight Hour  
-----  
\*At midnight, a huge egg  
rolled across the floor and  
Bill Graham, dressed as a  
chicken, flew down from the  
ceiling, landing on the egg,  
which then cracked open and  
out sprang the new year.

## 1990 Tour Dates (so far)

**Feb. 25, 26, 27 Mardi Gras  
Oakland Coliseum**

**March:  
14, 15, 16 Capital Center  
Landover, Maryland  
21, 22 Cox Coliseum  
Hamilton, Ontario, Canada  
24, 25, 26 Knickerbocker Arena  
Albany, NY**

\*more dates to be announced

Tickets for Cap Center go on sale at Ticketron on Feb. 9, for Cox Coliseum, Ticketmaster, Feb. 17, for Knickerbocker Arena, Ticketmaster, Feb. 23. For more information regarding ticket prices, more Spring tour dates, etc., call the East Coast Hotline at 201-777-8653. March 15 Cap Ctr. is Phil's 50th Birthday!!!!!!



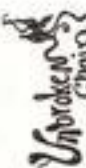
Steve Deems  
Philly 10/89



**MEADOWLANDS ARENA  
EAST RUTHERFORD, NJ  
OCTOBER 16, 1989**  
Pissed Moon  
Mississippi Half Step  
Feel Like a Stranger  
Good Times Blues  
Built to Last  
Stuck Inside of Mobile  
Let it Grow-->  
Deal  
-----  
Dark Star-->  
Playin' in the Band-->  
Jan-->  
D/S-->  
I Will Take You Home-->  
I Need a Miracle-->  
Dark Star-->  
Atticus of My Life-->  
Playin' Reprise  
-----  
We Did You Goodnight



**THE SPECTRUM  
PHILADELPHIA, PA  
OCTOBER 18, 1989**  
Shakedown Street  
Little Red Rooster  
Peggy-O  
Queen Jane Approximately  
Bird Song  
Music Never Stopped  
-----  
China Cat Sunflower-->  
I Know You Rider  
Ship of Fools  
Man Smart Woman Smarter  
Terrapin-->  
Jan-->  
D/S-->  
Gimme Some Lovin'-->  
All Along the Watchtower-->  
Black Peter-->  
Around & Around-->  
Good Lovin'  
-----  
U.S. Blues



Philly 10/89

Steve Deems



## Deadheads Behind Bars, Part II

I am the brother that John Rucklick mentioned in the column "Does the Crime Match the Time?" I was in the Federal Medical Center in Rochester, Minnesota with him. I would like to give you a brief description of my tour history. In high school I saw a few shows at the Dane Co. Coliseum in Madison, Wisconsin (my hometown). In 1983, I went into the U.S.M.C. and while stationed in California saw shows at Ventura and Irvine. In '85 I was thrown out of the service for smoking marijuana. The first thing I did was a road trip to see the Grateful Dead and Tom Petty. I never stopped, the next thing I knew I was hitchhiking back to California to see the boys in Ventura. At this point I'd not been selling drugs to support my tour habit. I sold shirts, beers, braids, and a hit here or there but drugs were not my mainstay. By the time Monterey came around I'd become a frequent flyer, and I promised myself I'd never miss another show. From Monterey to JGB at the Orpheum, I hit every Jerry show, Dead show, Pink Floyd, Roger Waters, U2, Lynyrd Skynyrd, not to mention all of the cover bands. For me the music never stopped. Anyway, what John mentioned about talking to the Feds comes from my stories. I told him about meeting these Lettermen (FBI, DEA) in New York at the Garden shows. We were staying across the street and these goons kept listening to our conversation. So I offered to buy one of them a drink and asked if he'd like to join us. Paranoia is part of the movie when you're swinging but I know for a fact there are Letterpeople on tour, tourcops if you will. In April of 1988 my room and 2 other brother's rooms were raided by the FBI after the last Irvine show. We were staying at the John Wayne Airport Embassy Suites. One

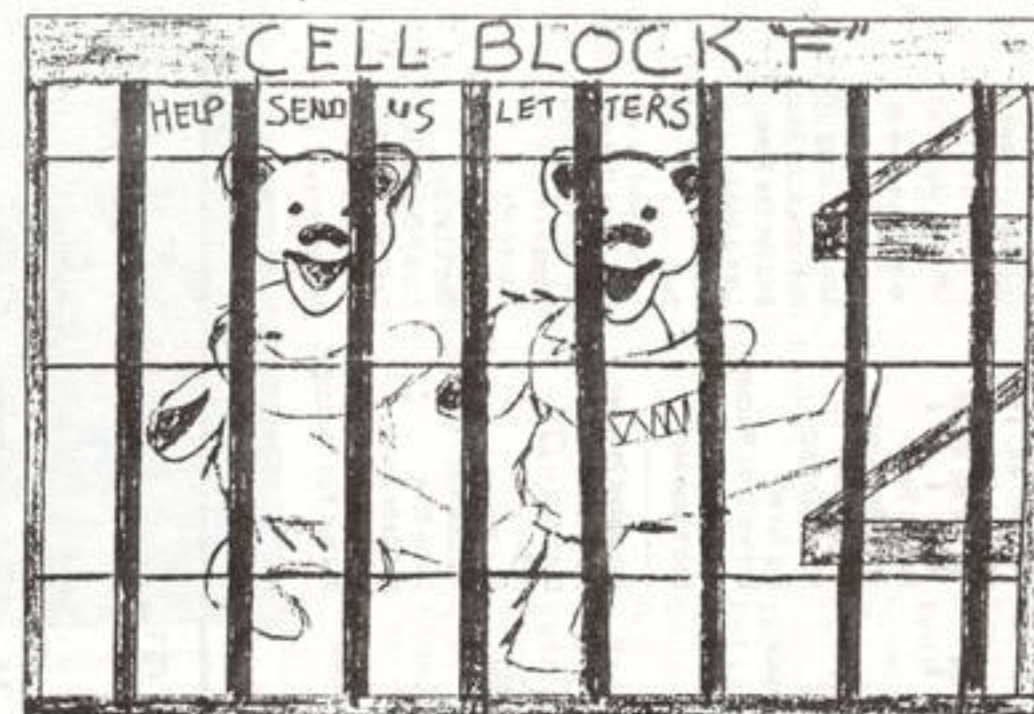
of the brothers and I were eating breakfast when it went down. We both lost a lot of personal things, 200+ hours of great music, 2 years worth of my favorite tour shirts, almost 100 priceless beads (a friend made them while at Amherst—they were part of a native American art exhibit at the Smithsonian), I.D.'s and many other things. My friend Craig was not so lucky. The next week at the Frost shows he got snagged with 500 hits. He received 45 years from what I hear. Within a month I would be in jail. I flew home to see Pink Floyd at the Camp Randall Stadium in Madison, Wisconsin on May 10. The next day I went to visit my "friend" Shane. Unfortunately for me he had been arrested in April and had mentioned my name. His wife picked me up with her friend Sally (special agent FBI) and at the house I met Sally's husband Dave (Criminal Investigation/Dept. Narcotics). Shane was supposed to be on his way home, but after about an hour I decided to ask Sarah (his wife) to take me home. She asked me if I could get Dave some hits. I said, "sure, they're in my car at home." She went and talked to him and they returned with the money. After I took the money I was arrested. Their evidence is about 45 minutes of me talking about deer hunting, Grateful Dead music, Pink Floyd, etc. Dave tried to bring up drugs twice. I never even thought about him being a cop, I just thought Shane had flapped his mouth about me. Regardless of all that, I took the money, and even though Sarah's and my conversation took place in the kitchen, it wasn't recorded, and the drugs were 9 miles away in my car, I was still guilty. I received 5 years for my act. After all of the close calls, a couple of local narcs get me over for less than 500 hits for \$380. They

then took everything Shane said and turned it into a charge. Faced with Shane testifying against me I plead guilty. They had a weak case but LSD is not a friendly word to the average jury. I can't believe all that I'm missing, Hampton Dark Star, Alpine - We Bid You Goodnight, all the new Brent tunes. I have my sister give me a fix once in a while. I'll call her up and say Starlight Amphitheatre 1972 and listen to the whole show. Makes other guys here waiting for the phone-crazy. I take it one day at a time. I had at least 200 people I'd call close friends and about 30 that were family, of all of them less than 10 of them write me. Please put me on your prison pen-pal section. Robert Rose, 02693-090, FCI Milan Box 1000, Milan, MI 48160.



I just received the October 1989 issue of Unbroken Chain. It's one of the few things I look forward to besides my release date and visits I get from my parents. It's a cold heartless place here. I have found out a lot of things. One is that our government has been supplying the world with its heroin since before the Vietnam War. The "War On Drugs" is a war against the independent growers, dealers and smugglers that have been working for years. I was sentenced to do three years in November of 1988. I was arrested along with another Deadhead and a friend of his I did not know for 550 lbs. of marijuana. I thank the Lord everyday my other friend didn't come through with the 100 kilos of cocaine that was originally planned. The same of all this is that the government wanted another friend of mine that was already under charges for many hits of LSD sunk a little deeper. Anyhow, I did not deal drugs at this level, but

## Imprisoned Pen Pals



So everybody can have a sunshine Daydream.

with some coercion from the government informant they suckered me into it. The promise was that his friend could take care of his case in a midwest city for a certain amount of money and if we could do this deal everything would be taken care of. Well, here I am. Entrapped by our government. What those two people wrote to you I hope will open some eyes of your younger readers. These people don't care about your background education or influences. The Federal Prison System is a big corporation for the government. They make millions of dollars from industries and they have inmates working at 11 cents an hour. While they bilk the taxpayer for their share of unneeded money they pay into this system. The two readers described prison life very well except they left out one important aspect of prison life. The food here is horrifying. It's all starch and chemicals. Glad to say I'm a vegetarian so what fresh veggies they serve are relished. Thank you for the news you bring. Could you please add my name to your list - maybe some kind head will find a spare moment to brighten what are very gloomy days in here. Andy Litterski, #21674-008, P.O. Box 3000, #46, Anthony, NM 88021.

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60019 FMCC  
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Rick Asselin 86-C-677  
P.O. Box 104  
Soyes, NY 14556



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## ONE FROM THE HARTS

When former flower children are expecting children of their own, they may contemplate good vibes, groovy baby names, and even creating the right birth space. Grateful Dead percussionist Mickey Hart found the hospital delivery room too cold and silent, so for the birth of his son, Taro, now six, he decided to enhance the room with a soothing "soundscape" composed for childbirth. His 70-minute *Music to Be Born By*, released this year on CD and cassette by Rykodisc of Salem, Massachusetts, is meant to transform the delivery room by shutting out distractions and helping the mother concentrate on rhythmic breathing.

Taro himself was a member of the band—becoming the youngest recording artist ever. While he was still in the womb the sound of his heartbeat was taped, and it forms the backbone of the rhythm section. Joining Taro is his dad on surdo, a low-pitched Brazilian drum; the piece also features electric bass and wooden flute. For all you new-age Dead Heads, this might be just the ticket.

—Bill Shapiro

Parenting Magazine



Philly 10/89

Steve Deems

## Cool Drink of Water

### January:

- 11 Chetti's Cow & Clam  
21 N. 17th Street (Shockoe Bottom)  
Richmond, VA 644-4310
- 12, 13 Kelly's, Nags Head, NC
- 18, 19, 20, 21 Tijuana Max, 270-7440  
80127 W. Broad, Richmond, VA
- 25 Chetti's Cow & Clam
- 26, 27 Buck's Grill  
1324 W. Cary, Richmond, VA

### February:

- 8 Chetti's Cow & Clam
- 15, 16, 17, 18 Tijuana Max, Richmond, VA
- 22 Chetti's Cow & Clam

### March:

- 2 Westwood Racquet Club, Richmond, VA
- 8, 22 Chetti's Cow & Clam

## Look Into The Wizard's Eye

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Note: The price of the video is low due to the catalog which does not interfere w/ the trip. I put most of it together myself. My friends don't stop talking about it. I hope your reaction is the same. Enjoy!!!

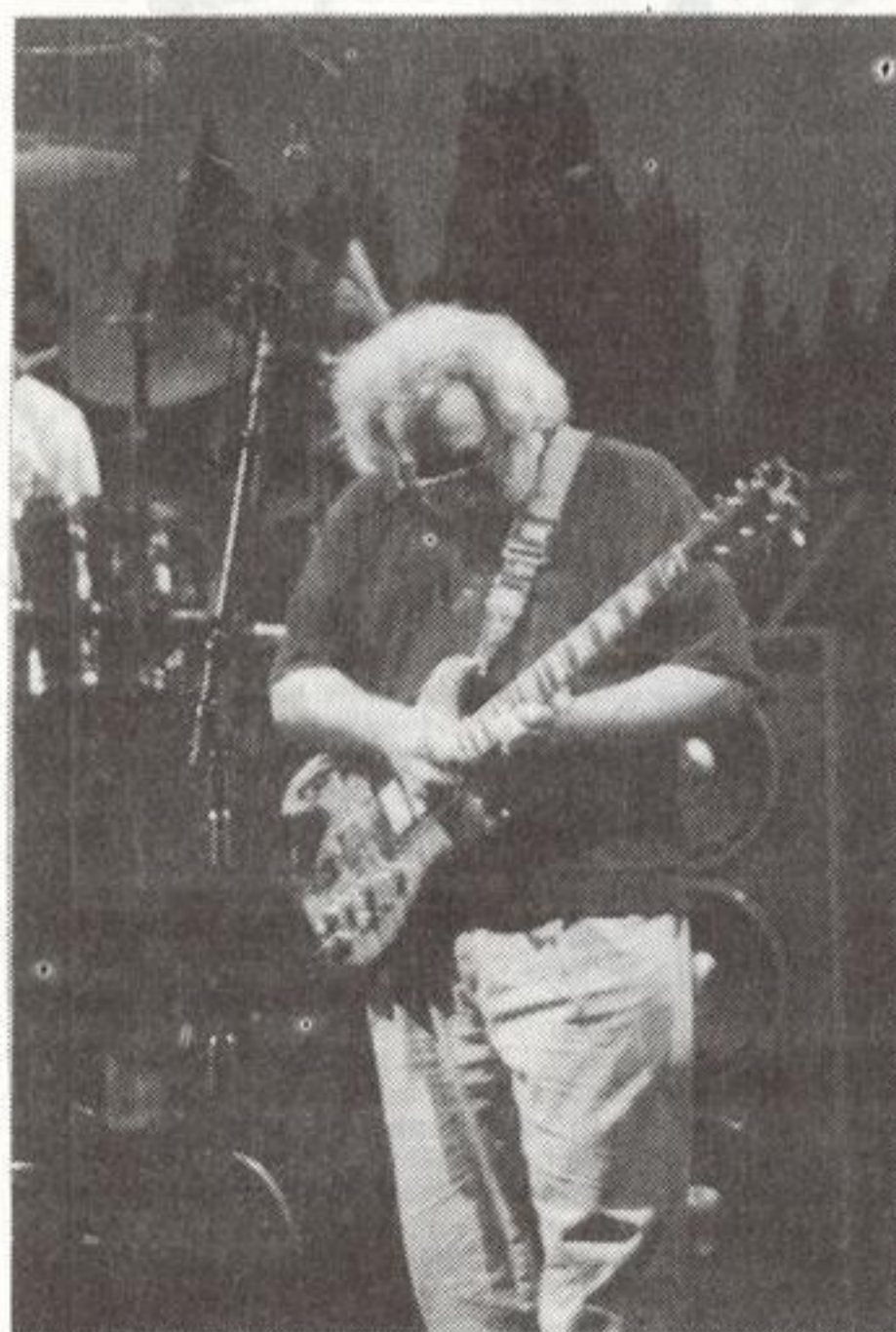


In Maryland Call: (301)-783-8218

Other Parts of The Universe Call: 1-(800)-673-9009



KEEP IN TOUCH.



Philly 10/89

Steve Deems

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919/368-2699

MUSICIAN

ME & MY MIDI

**T**HE GRATEFUL DEAD say they have so much gear that if they listed it all we'd have room for nothing else. When pressed, they give skeletal info. PHIL LESH plugs his Modulus Graphite six-string bass. BRENT MYDLAND uses his Hammond B3 organ and a Kurzweil MIDI board controlling "an array of synthesizers." BOB WEIR plays a Modulus Black Knife guitar. Twin drummers MICKEY HART and BILL KREUTZMANN play Yamaha kits, Zildjian cymbals, Remo roto toms, Latin Percussion, and many, many bizarre percussion instruments built by the Dead's clever crew. JERRY GARCIA does not like to switch guitars during a show, so he was delighted when he got his custom-made Doug Irwin guitar rigged up with massive MIDI capability. Now Captain Trips claims he can get 300 sounds above and beyond the usual guitar range.

"MIDI gives us a whole set of new voices," Garcia says. "The idea of adventuring in those directions is appealing. It's difficult onstage, because there's a lot of stuff to do, to edit programs, because the attack time isn't similar between programs. So going between sounds, you have to fool with it. Like everything, it doesn't come completely free. MIDI doesn't have to have a linear or direct relationship to what you play. You can invent your own tuning. It's only customary for MIDI to parallel the instrument that's triggering it. If you've been playing guitar all your life, and all of a sudden you're playing a horn, it's interesting. The sound itself is so evocative that it automatically makes you think differently. There's interesting conversions to touch, like overblowing a horn, which come from playing harder. It's pretty sophisticated. It doesn't just imitate some of the behavior of the horn, it gets the interior of the behavior of horns, which is what makes it interesting to me."

December 1989

GREEK THEATRE OCT. 10, 11  
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"THE 3 STOOGES AT A DEAD CONCERT"

Woodstock's Dead  
by: W. Dire Wolff



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... Giants Manager Roger Craig was the recipient of a number of good-luck telegrams before the playoffs and World Series. Among the well-wishers were A's General Manager Sandy Alderson, National League President Bill White, Tigers Manager Sparky Anderson and the rock group The Grateful Dead. The last one was a puzzler. "I didn't know who it was from," Craig admitted. "I thought it was from a funeral home or something."

The Grateful Dead Family Album arrived in stores recently. It is a beautifully done hardcover book with more than 250 pages of photos, artwork, and colorful tales from the past twenty-five years, and it is a must-have! What makes it even more special is that it was put together by Jerilyn Lee Brandelius, who isn't a writer or disc jockey but an actual "family" member who has been there for the entire trip. Check it out; it is money well spent. It should be available at most bookstores, or it can be ordered through GD Merchandising by calling 1-(800) 225-DEAD.

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### SHORT CUTS DAVID HINGKLEY

## Is Grateful Dead a cause or victim of violence?

**T**HE TRAGIC DEATH OF 19-year-old Adam Katz, who was taken from the Oct. 14 Grateful Dead concert at Byrne Arena and dumped on a nearby road, victim of a fatal blow to the head, is a tricky case to discuss, because there is no apparent motive. Police, who have been working the case diligently, can't say much more than they could on Oct. 15, at least publicly.

The people who did the show are also quiet, understandably. Whatever remains unclear, and however much "rock 'n' roll" gets blamed for anything that happens in its vicinity, this seems to have been a classic senseless killing.

Yet it did happen during a rock 'n' roll show, and police have charged nine guards who worked this run of Dead shows with assaults on other concertgoers. One alleged victim was hospitalized with head injuries.

It is important to stress that these guards, all of whom pleaded innocent, have not been linked to Katz. But it does bring up an unavoidable fact: Some guards and some

Dead fans have long felt an antagonism that both sides say at times has escalated into physical violence.

Now rock fans rarely love guards, but they're absolutely necessary to control those few morons who yell obscenities, barge around and generally ruin everyone else's night. Guards are there to calm them down or toss them, praise the Lord.

But the fan/guard relationship can get a little more intense with the Dead, who have thousands of followers that come just to sit outside and groove on the scene, man. Most of these fans are no more serious a problem than clutter, but a few, whether stupid, bored or stoned — drugs are a pres-

ence here — have been known to amuse themselves by taunting guards.

Who are not all pacifists. "We've been printing stories and letters on violence by police against Deadheads for years," says Les Kippel, publisher of Relix magazine. "The police feel this is a group of people they can abuse any way they want. It's a problem we've been extremely concerned about."

**J**UST THIS FALL, THE Dead banned camping and vending at its shows, in order to reduce the number of people who filled parking lots for a whole run of shows just to hang out or sell wristbands.

"It had reached the point

where we'd been told by some venues they couldn't have us back," says band spokesman Dennis McNally. "This way we could keep down the number of fans without tickets — and it's worked like a dream. The fans understand."

Besides, says McNally, most Deadheads get along with guards pretty well. "Most guards will tell you a Dead crowd is an easy crowd," he says.

"They aren't bad-tempered. They just want to be there."

From Relix reports, though, somebody thinks something isn't right somewhere (and many Deadheads say the problem is worst in the Northeast, from Providence to Pittsburgh).

### CROWD PLEASERS: Members of the Grateful Dead



The most common outside-observer theory on the Adam Katz tragedy — and one suspects that the police have considered it, too — is that someone hit Katz in just the wrong way, which was maybe related to the fact that Katz was small (5-foot-6, 110 pounds).

**W**HEN KATZ FELL, his assailant may have panicked and then decided to dump his body off the grounds.

Whether it's true or not, of course, this scenario still leaves the main question unresolved: Why would someone be hitting Katz at all?

There's no good answer, but that makes it no less important to get one.