



This issue is dedicated  
to the memory of  
Brent Mydland  
10/21/52-7/26/90



John Bonnet

We love you, Brent!

Howdy folks, and welcome to Volume 5, Number 4 of *Unbroken Chain*. This is a hard editorial for me to write, for obvious reasons. I don't even know where to start. Brent's death has hit us all hard - different people in different ways.

It was 5:00 p.m. on July 28 when I got the news. I had just walked in from the pool when the phone started ringing off the hook. What I had hoped just to be an ugly rumor was confirmed by radio reports just a few minutes later. I spoke with many people, folks who knew Brent, folks who knew people that knew Brent, and others like you and me who only watched him from a distance. The general consensus was that he was not a happy guy. Upset over the recent breakup of his marriage, Brent seemed to be partaking of the old party materials a little too much during the summer tour. Since everything I have been told is hearsay, I'm not going to get into the gory details, so let's just say it appeared that Brent was not real psyched about his life during the last few months of it.

Brent's tragic death has left a big void for the Grateful Dead to fill. When you take a look at the recent set lists, and listen to the huge contribution his keyboards, singing and songwriting made to the band, you realize that it's going to take a musical genius to fill his shoes. Rumored replacements, among others, are Pete Sears, Merl Saunders, Vince Welnick, and Bruce Hornsby. As you already know, Bruce has agreed to sit in with the band for a few of the MSG shows and possibly some European dates. As of press time, nothing official had been announced as far as a full-time replacement, but as usual, the rumor mill is short circuiting due to overload! For more reading about Brent, turn to page 10-11. While I could sit here and re-write what has already been written about Brent's life and his untimely demise, I'd rather leave it to the people who have already done an excellent job. Rolling Stone's article on Brent was very well written, and features excerpts of an interview with John Barlow, who recently helped Brent write the tunes that are featured on the Grateful Dead's latest album, "Built to Last". I found the article very moving and hope that you do too.

Just to outline other developments in Grateful Dead land since Brent's death, the first news release stated that the fall and Europe tours would go on, and all

\*see page 11-

scheduled shows would be played. Later, the Shoreline shows set for August 31, September 1 and 2 were cancelled, and the Jerry Garcia Band was re-scheduled at Shoreline to play those dates with Los Lobos. Fall tour ticket sales were postponed for a week while the band raced to figure out what they were going to do. Then the news came that the band would be playing as a "quintet", that is, without a keyboardist for some of the fall shows, and that Bruce Hornsby would be sitting in for the others. Once the fall tour tickets did go on sale, it was only a matter of minutes before they were sold out. Rumors were that MSG sold out in 37 minutes, Ohio sold out in just 2 hours, and Philly sold out in an hour and a half.

In other news, Bob Weir and Rob Wasserman (The Rockin' W's) cancelled their August tour with Hot Tuna which was slated to include a stop at Merriweather Post Pavilion. Dennis McNally was quoted in a *Baltimore Sun* article as saying that Weir cancelled the concert for emotional reasons connected to Brent's death. The *Howard County Sun* (Maryland paper) ran an interesting article about that scheduled show prior to its cancellation. It seems that the local officials were a little perturbed that organizers decided to bring back a member of the Grateful Dead after the decision to "ban" the GD and JGB made national headlines just a few months ago. Here are some excerpts from the article: "...I'm surprised they're letting one of these guys back in. I thought a special effort was being made to discourage the drug use associated with that band," said Howard County Police Chief Frederick W. Chaney. But Pavilion administrators say some community members and local merchants were disappointed to learn the band would not be performing this summer, and are not turning a cold shoulder to the Grateful Dead and its members. "We're willing to lend an ear to the concerns of the community we're in," said Jean Parker, the general manager of the pavilion. "But we're a private organization. No one's going to tell us who to book or who can play their music here. There are limits." Organizers have not "banned" any musical performer and Garcia may be booked at the pavilion next year. "We don't have a problem with the band, and if they were doing a smaller tour we'd have them back," Parker said. "We've heard from a lot of disappointed people. The merchants from the nearby mall love to have them here. Their following has a deep pocket." Dennis McNally, a spokesman for the Grateful Dead commented that the band members "are more surprised than anything else" over the negative comments they have attracted from Howard County. "We're a musical organization, not a drug organization. We're there to make people dance. People who know our audience recognize that it's benign and peaceful." So folks, it looks like Merriweather officials would really like for Jerry Garcia Band or possibly even the Grateful Dead play there in the future.

The mysterious disappearance of a young Florida man has mystified his parents and Raleigh officials. It seems that Douglas Stephen Simmons, age 20, who travelled with friends to see the Carter-Finley show from Pensacola, Florida, disappeared into the woods shortly before the Grateful Dead took the stage on July 10. His travelling companions reported Doug missing to his parents later on that night when he failed to return to the car after the show. At first people speculated that he had just gone on with the tour to Foxboro, but local authorities discounted that theory, believing he would have at least told his friends or phoned his parents. Due to the amount of time Simmons had been missing, investigators suspected foul play. A later article in the *Raleigh News-Observer* reported that police in Hopatchong, NJ, had been searching for Simmons ever since a woman phoned them and said that she had been approached by a young man matching Simmons' description. The man told her that he had been hit on the head and was disoriented, and that he thought he was from Florida. By the time the police arrived at the scene, the man had left and has not been seen since. I spoke with Doug's mother in late August and she said that no other leads have turned up. She further stated that the police in New Jersey have been unable to contact the woman in Hopatchong to see if she might be able to give police more details about this alleged sighting. If you have any clues about the disappearance of Doug Simmons, please call (904) 436-9620 or (919) 829-1911 or write to his parents at 790 Graham Road, Cantonment, FL 32533.

The story of Doug Simmons' disappearance reminded me of a similar situation which occurred almost three years ago. Matt Sullivan, a 22-year old Grateful Dead fan, disappeared after attending some shows on the fall tour of 1987. I called Matt's parents to find out if he had ever turned up, and unfortunately they have never heard a thing from him and have no leads as to his whereabouts. Matt's mother, Fran, told me that the police are not very cooperative because once a person reaches the age of 21 they are no longer considered missing. She did, however, consult a well-known psychic who had solved previous cases for police. The psychic told her that she believed Matt to be living in the Miami area. Matt has hazel eyes, brown hair, weighs approx. 150 and is 5' 10". He would be 25 years old now, and has a small cross tattoo on his lower left arm. He works as a carpenter and loves the Grateful Dead. If anyone has any information regarding Matt Sullivan's disappearance, call his parents at 1-207-363-2532 or write to them at 78 Long Sands Road, York, Maine 03909.

The Summer '90 tour went off without a hitch. Unfortunately, however, at Raleigh, D.C. and Foxboro fan behavior was a less than desirable. I didn't see any negative press about the problems I saw at Carter-Finley and RFK, but what happened was totally ridiculous. It didn't appear that difficult to obtain a ticket to the show in Raleigh. The problem was

that people who didn't have seats on the field thought they should be down there too, so instead of peacefully sitting in their seats, they decided to crash down onto the field. These "Deadheads", if you can actually call them that, would all gang up on one guard and while they tackled him, a couple hundred folks would charge around him, down the hill. This happened about two or three times, just as the Dead were into their second song. There was a roar in the crowd but I could not tell if they were cheering people on or booing. Anyway, there were hundreds of people charging down the hill at the back of the stadium, and there was a thick row of bushes at the bottom. These thoughtless creeps just tore right through the bushes trying to get away from any pursuing guards. On the other side of the bushes, many folks with children were sitting and had safely stored their things in the only refuge available from the throngs of people. It was a nice grassy area at the back of the field, perfect for little kids to be able to run around without getting lost in the crowd. But not for long. A couple hundred assholes came busting through the bushes, trampling over people's belongings and whatever else got in their way. The same thing happened at RFK and Foxboro, only there were no other barriers except for the guards to get by. It seemed that half of the entire population of the stadium rushed the guards and literally thousands of folks streamed down onto the field without the proper tickets. Also spotted at RFK were people climbing over the tall fences from the outside to get into the show. Numerous reports of the same type of behavior came from Foxboro.

My question is WHY people? Get a grip! Deadheads like to brag about their peaceful behavior inside the shows, and that all the problems are outside the show with other people who are selling drugs and crashing gates to get inside. Well, this problem is neither of the above, and if it keeps up, soon the Grateful Dead won't even be allowed to play the stadiums. If you want respect from authorities, then don't give them reasons to disrespect us. Give them a little consideration! As I've stated before, you folks who these problems. But if any of you crashers are reading this right now, please think about your actions and the repercussions they will cause. And don't bitch about the Dead being banned from places when you are part of the problem. This also goes to every person who has ever openly sold drugs at shows. Remember, any negative behavior reflects badly on the Grateful Dead and puts further pressure on local authorities to ban future concerts by the band.

On the other hand, the parking lot scene in Raleigh and DC was nice. I did see police make a bust at Carter-Finley but it was only because the guy was blatantly marketing his wares. Basically, the police were letting Heads slide for many minor infractions. Aside from the heat, it was a real mellow party.

**Editorial**

continued on p. 7







Greta Cohn

Deer Creek, IN (7/19/90)

# Chain Reaction

Brent's death - it's just so hard to believe. A loss for every Deadhead around. I feel so weird, so sad. I started following the Dead a few months after Brent joined the band, so I never knew any other keyboardist. I grew up on Brent, and I definitely was a "Brenthead". While recognizing his differences in style from the other members, I still just got a charge out of his intense, possessed style. During songs such as "Never Trust a Woman" or "Red Rooster" he'd be elevated off his stool with lightning bolts just charging through his fingers to the keys. My friends and I swore that he was possessed by the "devil" sometimes. I remember after hearing the Red Rocks tape where he first did "Dear Mr. Fantasy --> Hey Jude", my girlfriend Ayla and I would scream from "Brent's side" for him to "make it snappy". We finally got our wish a few years later at the Kaiser in Oakland. Fare Ye Well, Brent. Keep the faith - Alison Hastings, Fairfax, CA

I would like to express my deepest sympathy to Brent's family and all of us who are a part of his extended family. Brent provided us all with much joy, introspection, and a better understanding for humanity. He will be missed by all of us but his music and memories will always be with us. I am just glad that I had the opportunity to have my life touched by such a person. Sincerely, Mark Steele, Winston-Salem, NC

Brent's death hit me pretty hard and at first I just wanted to deny that it could be even possible. Here we have reports of Jerry in shorts and looking just the picture of health and now, all of a sudden, Brent dying. My next reaction was to selfishly claim his death as my own personal loss - all the good times he shared on stage, his powerful dominance at times, I enjoy his tunes and got high and cried many times. After talking with a close friend who shared a memorial poem he wrote, it was put into perspective for me and I accepted that Brent's life was his own - not for me to question, judge or criticize, and that the real loss is to his family, those whose husband, son and father is gone. Benny, San Jacinto, CA

Enclosed are some snapshots I took of Brent recently at Deer Creek. These photos were taken during "Row Jimmy" & "Althea" on the second night. Brent was a good guy and one hell of a musician. He had soul! The man also held together the Grateful Dead in many ways that often went unrecognized. I will miss his performances, songs, and contributions a lot. His death is such an unnecessary tragedy. I hope wherever he is, he's in peace. Greta Cohn, Richmond, VA

Greek show was mellow, Jerry and band somewhat subdued, no mention of Brent's death or conversation with crowd. Two nights later Jerry was UP, UP, UP!! Curtain draws and Jerry is wearing customary t-shirt, but has on Levi cut-offs!! And bathroom slippers on!! He smiled, shuffled, gave John Kahn a 5 or 6 minute bass solo on "Simple Twist" and absolutely ripped on "Deal" when he broke a guitar string at the end of the song! I've never seen him break a string! The crowd was really with him, singing along with "Promised Land" and the whole band smiling at each other during "Run for the Roses." Second set "Cats" was great; and during "Rueben & Cherise" Jerry pounded out the lyrics to a crowd that was going wild. Really nice to see Jerry looking good and relaxed and so happy! Thanks Laura for emphasizing that the European Tour is for them and hope that the Deadheads keep "minimum impact" touring an utmost priority. The scene outside the Warfield (hundreds of people without tix) had me thinking "are these guys going to ruin this too and get Jerry banned from his own backyard?" Thanks UC for your dedication. I hope Deadheads can view Brent's death in perspective and consider how the boys are probably grieving the loss and trying to get a replacement instead of whining about Shoreline getting cancelled. Peace, Jim and Cory Bitner, South Lake Tahoe, CA

Continued on page 5

Rocky Mountain News Wed., July 25, 1990

## MUSIC NOTES

The Grateful Dead have given their OK to an album of cover songs by other artists. Elvis Costello has already contributed *Ship of Fools*, which he does in his acoustic set. Dr. John has contributed *Deal*. And more Dead covers are likely from Bruce Hornsby, Los Lobos and R.E.M. No date has yet been set for release. In other Dead news, drummer Mickey Hart will have an autobiography, *Drumming at the Edge of Magic*, out from Harper & Row this fall.

THE STANLEY FAMILY

BARBARA & JIM DALE



"Now let me get this straight. You wore these 'tie-dye' shirts on purpose?"



## DARKSTÄRVERGNÜGEN

The Pleasure Of The Experience.

## Grateful Dead musician did put family in will

MARTINEZ, Calif. (UPI) — Grateful Dead keyboardist Brent Mydland did provide for his family in his will, his attorney said yesterday. Erroneous news accounts last week, including a story by United Press International, said Mydland had excluded his two young daughters and his estranged wife from his will filed Aug. 3 in Contra Costa County Superior Court. But attorney Ruth Dickerson said Mydland had provided for his daughters, Jennifer, 2, and Jessica, 3, and his wife, Lisa, through a family trust established by his will. News accounts of probate documents filed last week incorrectly quoted Mydland in his will.



to be continued...



**JULY 4, 1990**  
**SANDSTONE AMP.**  
**KANSAS CITY, MO**  
 Cold Rain & Snow  
 Walkin' Blues  
 Mississippi 1/2 Step  
 Queen Jane Approx.  
 Loose Lucy  
 All Over Now  
 Loser  
 Promised Land

Victim or the Crime  
 Foolish Heart  
 Just a Little Light  
 Scarlet Begonias  
 Fire on the Mountain  
 D/S  
 The Wheel  
 Gimme Some Lovin'  
 Stella Blue  
 Sugar Magnolia  
 U.S. Blues

**JULY 6, 1990**  
**CARDINAL STADIUM**  
**LOUISVILLE, KY**  
 Hell in a Bucket  
 Sugaree  
 Easy to Love You  
 Peggy-O  
 Desolation Row  
 West L.A. Fadeaway  
 Picasso Moon  
 Ramble On Rose  
 Music Never Stopped

China Cat Sunflower  
 I Know You Rider  
 Women Are Smarter  
 Standing on the Moon  
 He's Gone  
 Jam  
 D/S  
 Truckin'  
 Wharf Rat  
 Going Down the Road  
 Around and Around  
 Baby Blue

**JULY 8, 1990**  
**THREE RIVERS STADIUM**  
**PITTSBURGH, PA**  
 Touch of Grey  
 Greatest Story  
 Jack-A-Roe  
 Minglewood Blues  
 Row Jimmy  
 Mama Tried  
 Mexicali Blues  
 Tom Thumb Blues  
 Let It Grow

Samson & Delilah  
 Eyes of the World  
 Estimated Prophet  
 Terrapin Station  
 D/S  
 I Need a Miracle  
 Wang Dang Doodle  
 Black Peter  
 Throwing Stones  
 Lovelight  
 Knockin' on Heaven's Door

**JULY 10, 1990**  
**CARTER-FINLEY STADIUM**  
**RALEIGH, NC**  
 Jack Straw \*  
 Loser  
 We Can Run  
 Me and My Uncle  
 Big River  
 Friend of the Devil \*  
 Masterpiece \*  
 Bird Song \*  
 Promised Land \*

Iko Iko \*  
 Playing in the Band \*  
 Uncle John's Band \*  
 Jam \*  
 D/S  
 Other One  
 Stella Blue  
 Not Fade Away  
 Brokedown Palace  
 \*w/ Bruce Hornsby

**JULY 12, 1990**  
**RFK STADIUM**  
**WASHINGTON, DC**  
 Good Times Roll  
 Feel Like a Stranger  
 Bertha  
 Just a Little Light  
 Queen Jane Approx.  
 Stagger Lee  
 Cassidy  
 Tennessee Jed  
 Music Never Stopped

Box of Rain  
 Victim or the Crime  
 Foolish Heart  
 Dark Star  
 D/S  
 Watchtower  
 Dear Mr. Fantasy  
 Hey Jude  
 Touch of Grey  
 The Weight

**JULY 14, 1990**  
**SULLIVAN STADIUM**  
**FOXBORO, MA**  
 Shakedown Street  
 Walkin' Blues  
 Far From Me  
 Candyman  
 Memphis Blues  
 Ramble On Rose  
 One More Sat. Night

Eyes of the World  
 Estimated Prophet  
 Crazy Fingers  
 Uncle John's Band  
 D/S  
 Take You Home  
 I Need a Miracle  
 Going Down the Road  
 Throwing Stones  
 Lovelight  
 The Last Time  
 We Bid You Goodnight

**JULY 16, 1990**  
**RICH STADIUM**  
**BUFFALO, NY**  
 Hell in a Bucket  
 Mississippi 1/2 Step  
 Blow Away  
 Mama Tried  
 Mexicali Blues  
 Loose Lucy  
 All Over Now  
 High Time  
 Let It Grow  
 Don't Ease Me In

Sugar Magnolia  
 Scarlet Begonias  
 Women Are Smarter  
 Ship of Fools  
 Truckin'  
 Jam  
 D/S  
 The Wheel  
 Gimme Some Lovin'  
 Wharf Rat  
 Around and Around  
 Sunshine Daydream  
 Brokedown Palace

**JULY 18, 1990**  
**DEER CREEK AMP.**  
**INDIANAPOLIS, IN**  
 Help on the Way  
 Slipknot  
 Franklin's Tower  
 Minglewood Blues  
 Easy to Love You  
 Peggy-O  
 Masterpiece  
 Brown-Eyed Women  
 Cassidy  
 Deal

China Cat Sunflower  
 I Know You Rider  
 Looks Like Rain  
 Terrapin  
 Jam  
 D/S  
 The Other One  
 Morning Dew  
 The Weight

**JULY 19, 1990**  
**DEER CREEK AMP.**  
**INDIANAPOLIS, IN**  
 Jack Straw  
 They Love Each Other  
 Desolation Row  
 Row Jimmy  
 Picasso Moon  
 Althea  
 Promised Land

Victim or the Crime  
 Foolish Heart  
 Playing in the Band  
 China Doll  
 Uncle John's Band  
 D/S  
 Watchtower  
 Black Peter  
 Not Fade Away  
 U.S. Blues

**JULY 21, 1990**  
**CHICAGO, IL (Tinley Park)**  
**WORLD MUSIC CENTER**  
 Touch of Grey  
 Greatest Story  
 Jack-A-Roe  
 Walkin' Blues  
 Friend of the Devil  
 Just a Little Light  
 Queen Jane Approximately  
 Bird Song

Scarlet Begonias  
 Fire on the Mountain  
 Playing in the Band  
 He's Gone  
 Space  
 Drums  
 Space  
 I Need a Miracle  
 Crazy Fingers  
 Playin' in the Band  
 One More Saturday Night  
 The Mighty Quinn

**JULY 22, 1990**  
**CHICAGO, IL (Tinley Park)**  
**WORLD MUSIC CENTER**  
 Box of Rain  
 Feel Like a Stranger  
 Loser  
 BIODTL  
 West L.A. Fadeaway  
 Masterpiece  
 Far From Me  
 Tennessee Jed  
 Hell In A Bucket

Samson and Delilah  
 Hey Pocky Way  
 Estimated Prophet  
 D/S  
 The Wheel  
 Gimme Some Lovin'  
 Stella Blue  
 Throwing Stones  
 Lovelight  
 Knockin on Heaven's Door

**JULY 23, 1990**  
**CHICAGO, IL (Tinley Park)**  
**WORLD MUSIC CENTER**  
 Cold Rain and Snow  
 Picasso Moon  
 Never Trust a Woman  
 Stagger Lee  
 Cassidy  
 Truckin'  
 Smokestack Lightning

Victim or the Crime  
 Foolish Heart  
 Women Are Smarter  
 Terrapin Station  
 D/S  
 Watchtower  
 Standing on the Moon  
 Around and Around  
 Good Lovin'  
 The Weight

# Set Lists

**JGB**  
**8/5/90**  
**Greek Theatre**  
 How Sweet It Is  
 Stop That Train  
 Forever Young  
 Run For the Roses  
 That's What Love  
 Will Make You Do  
 Promised Land  
 Tears Of Rage  
 Deal  
 Midnite Moonlight  
 Harder They Come  
 Gommorrah  
 Just In Case  
 Evangeline  
 Waiting For A Miracle  
 Lucky Old Sun  
 Tangled Up In Blue

**JGB**  
**8/7/90**  
**The Warfield**  
 Cats Down Under The Stars  
 They Love Each Other  
 Simple Twist of Fate  
 Run for the Roses  
 Someday Baby  
 Promised Land  
 Deal  
 The Way You The Things You Do  
 Knockin' on Heaven's Door  
 Just In Case  
 Rueben & Cherise  
 Think  
 Waiting for a Miracle  
 Midnite Moonlight

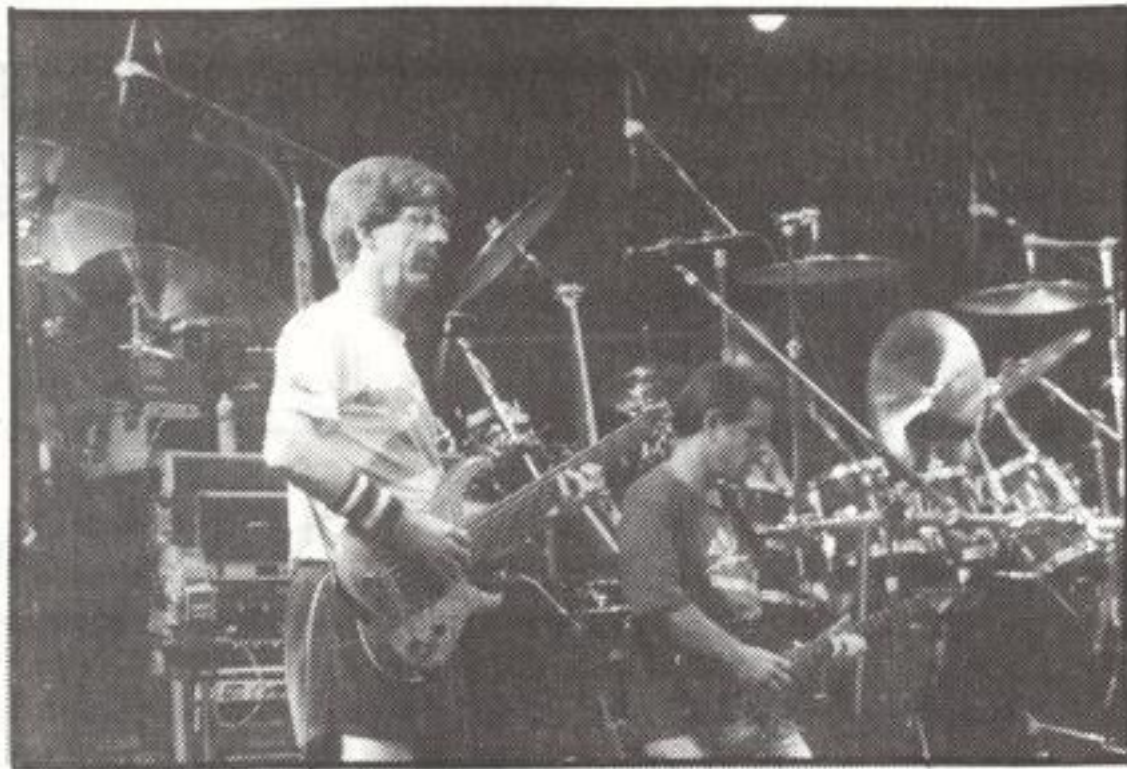
**JGB**  
**8/8/90**  
**The Warfield**  
 How Sweet It Is  
 Stop That Train  
 Let it Rock  
 Forever Young  
 The Mission  
 That's What Love Will Make You Do  
 My Brothers and Sisters  
 Dear Prudence  
 Harder They Come  
 I Shall Be Released  
 Tore Up  
 Like a Road  
 Don't Let Go  
 Tangled Up In Blue

**JGB**  
**8/9/90**  
**The Warfield**  
 Cats Down Under the Stars  
 Tears of Rage  
 Heartaches by the Score  
 Run for the Roses  
 Stoned Me  
 Senor  
 Second That Emotion  
 The Way You Do the Things You Do  
 Waiting for a Miracle  
 The Night They Drove Old Dixie Down  
 Russian Lullaby  
 Evangeline  
 Lucky Old Sun  
 Deal



Rumor has it that the new album by the Dead will be called "Without a Net". This 25-year anniversary collection will feature live cuts from 1990 shows in a 2-C.D. package. The cost will be approximately \$30.00





RFK 7/12/90

Tim Ashbridge

## Chain Reaction, con't.

Well, the Dead came and went to Raleigh. They got mixed reviews, the writers who knew what the Dead are gave the usual "killer" reviews, while the non-Heads used words like "dissonant" and "off-key" and "long". Unfortunately, the lead article in the local paper chronicled a couple of pot-head college kids on their trek from Atlanta to Raleigh, describing in detail their bong-hits and acid buys - basically a drugged out show for these guys. It's a shame that of all the thousands of fans drawn to the Dead - the doctors, lawyers, professionals in general - the papers and other media continue to characterize Deadheads as sleeze - hell, the local rock station called the Raleigh Police Department and asked how many drug busts the cops expected to make! I am happy to see that Unbroken Chain continues to be responsibility oriented - not condescendingly anti-drug, but anti-bullshit. That's the way it should be. On to more mundane things - I still live on this farm, got a dog, some cats - just your normal average country living. My garden keeps me busy - I just finished putting up 16 quarts of pickles and my freezer will be packed full after this weekend when the corn comes in. We grow tobacco and cucumbers on a wholesale basis here, but my little kitchen garden keeps me in potatoes, onions, tomatoes, cukes, squash, beans and other famous vegetables too numerous to mention. And on top of that, Dominion Radio (a.k.a. Audio Express) is growing - just opened a new store in Petersburg, and as warehouse/purchasing manager, I stay pretty busy. The concert scene down here is fantastic - besides many smaller shows (Steve Earle, Melissa Etheridge, etc.) I saw the Stones, the Who, and have good field seats for this weekend's Paul McCartney show at Carter-Finley. From what I hear, I'm in for a helluva show this weekend. Oh, in case you missed it, David Sanborn had Bob Weir on "Night Music" - Bobby did an acoustic "Victim of the Crime" with a stand-up bass player (Rob Wasserman?) and also a short interview with Sanborn. Keep up the great work with the Unbroken Chain! Love, Wes Wyse, Warrenton, NC. \*

\*Editor's Note: Wes Wyse was a co-founding member of Unbroken Chain and Assistant Editor from 1986-1989

Enclosed are some articles from the Globe on the Foxboro show. The second set was really "hot". The selection was a standard, popular mix with nothing really special (compared to D.C.'s "Dark Star" at the previous show), however the jams were incredible. They took their time and did some of the hottest versions I've ever heard. I really thing the encore was a message to the crowd. They played "The Last Time". The fans were animals. All the pleas to people to keep it cool didn't help. At the top of one section a wire fence was flattened. There were also a lot of fence jumpers. The crowd kept battling security to jump on the field. Whole waves would swamp them at a time. As Jerry said - "The could be the last time". It used to be the Dead would play 10 shows a tour in New England. As long as the people behave like this, we'll be lucky to get one show. On the positive side, there were some great folks going around picking up trash. Parking doubled from last year to \$20.00! I'll keep going, but I have to admit, my patience for inconsiderate people is getting lower. Now I see why "old farts" like me (I'm 31) like to sit back and dream about the way it used to be and wish we could bring back the good 'ol days. I'm sorry if I'm a bummer, but I love the shows and hate to see things being ruined. Thanks for listening anyway. Steve Dinsmore, E. Lyme, CT

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# U.C. Forum



I have to be as honest as I can here, while trying not to bitch. The response to our request for the stories of your first GD experience was not what we had hoped. That being the case, we are going to throw out another topic for next time and see how much feedback we get. If it turns out to be the same as this time, the Forum will probably be discontinued. I thank those of you who did write in, however, and would like to share your stories with everyone. One is especially timely in that it deals with going to see the boys with "the new guy", ten years ago. While on the subject of Brent, I'd just like to remind everyone of the words he once sang to us; "Please don't be sad, if it was a straight life you had, we wouldn't have known you all these years." Now, here are some tales.

... "I 'got on the bus' on August 16, 1980 in Edwardsville, Illinois, just outside of St. Louis. Before the show there was a lot of curiosity about 'this new guy' that most people in the midwest had seen only on the infamous cover of 'Go To Heaven'. It was a sweltering summer day and I almost never went to this show. My best friend couldn't go and I was reduced to taking my kid sister. Spending the day in the St. Louis sun on a brown hillside seeing a band that some had said had 'gone disco' with my sister was not exactly my idea of fun. 100 shows later, I still have never had a better time. Brent was smokin'. By the end of that show there was not a person there who did not think he belonged. Even though it was a new lineup, this was the Grateful Dead I had heard so much about."

-Howard Park, Washington, DC

... "I'd never been to Saratoga before. It was a beautiful, sunny day before the show; great for playing frisbee, jumping in the river to cool off, etc. Unfortunately, I had so much fun (and other substance), that by the time the band was going for intermission, I was looking for a tree 'to lay me down' under. The only song I woke up for during the second set was 'Fire on the Mountain', because a lightning storm was passing through. I would have loved to be painting that picture: looking down the big hill on the lawn at Saratoga, with the river cutting between the lawn and amphitheater, with the green hills and the flashes of lightning in the background. What a day for a Dead show!"

... "During the first set, my brother-in-law realized that he didn't have his car keys with him. After talking our way through police and security, we went back to the lot to find his keys sitting on the hood of the car, where he had left them. Our stuff was still inside, and nothing had been touched. I told him if this was a Motley Crue show, we'd be looking at an empty space, or a pile of ashes."

-Mark Rondina, Pascoag, RI

That's about all for this time, friends. As I said the response was light. There were a few more letters, but after reading them over, I realized that not everyone's first GD experience is a positive one. There is far too much negativity out there bringing us down already, so I claim journalistic privilege in not including the "downers".

The topic for next time is again going to be open-ended. As I said, we are all aware of the problems and hassles in our colorful corner of the universe. It's time to send in your suggestions and ideas about what we Deadheads, the band and its organization, promoters, police, etc. can and/or should do to turn this thing around and make it better than it is right now. I, for one, don't want to see the tents fold up. The band is playing as well or better than ever these days, and we gotta keep the train rolling. We couldn't forgive ourselves if we lost it.

I look forward to hearing from (more) of you. Write to U.C. - Forum, P.O. Box 8726, Richmond, VA 23226.

-Paul Fad







## Gratefully banned in Oregon

(CPS) - Although a June 23-24 University of Oregon concert by the Grateful Dead went off well, UO officials might forbid the band from playing at the school again.

A month earlier, California State University - Dominguez Hills President Robert Detweiler pledged not to ask the Dead to play on campus again after a May concert led to town complaints about traffic, loitering and public urination.

Stanford University and University of California at Berkeley officials also banned the band earlier this year, citing drug and crowd congestion problems caused by fans, known as Deadheads, who typically make multi-day events out of Dead concerts. Dead publicist Dennis McNally says it was a mutual decision, explaining the two schools' concert venues were simply too small.

At Oregon, officials conceded there were no problems at the concert, but worried that the Dead, whose older songs mention drug use without condemning it and whose fans still tend to favor 1960s-style clothing, will associate the school with the drug culture.

"The concert went well as predicted, but that doesn't really address the concerns of those people who are questioning whether it's appropriate for a band with a reputation such as Grateful Dead's to be using our facility," UO vice president Dan Williams told the Register-Guard, a Eugene newspaper.

Williams added that administrators, hoping to quell community criticisms of the concert, will decide this winter whether or not to invite the Dead back to Eugene.

"That's as stupid as anything I've heard lately," McNally said. "How dare they talk about our reputation."

"The event went extremely well," said Sandy Walton, the school's assistant athletic director. "Some think we're promoting drug abuse. We absolutely do not agree with that. Ending the concert will not end society's drug problem."

About 60,000 fans showed up to see the band, netting the university's athletic department about \$200,000. Police made 58 arrests, relatively few for a concert.

"They're an extremely docile crowd," said Eugene Police Sgt. Frank Bone, adding he'd "take a Grateful Dead concert over another UO-WSU (Washington State University) football game anytime."

Police arrested about 50 rowdy fans at last fall's game.

Colleges have banned bands before. Last spring, the University of Minnesota barred events featuring groups that play "rhythmic" music, citing structural danger to facilities when large crowds dance in unison. At the University of New Mexico, officials barred groups that play slam-dancing music, claiming the groups pose a physical danger to students.

D-10 Richmond Times-Dispatch,

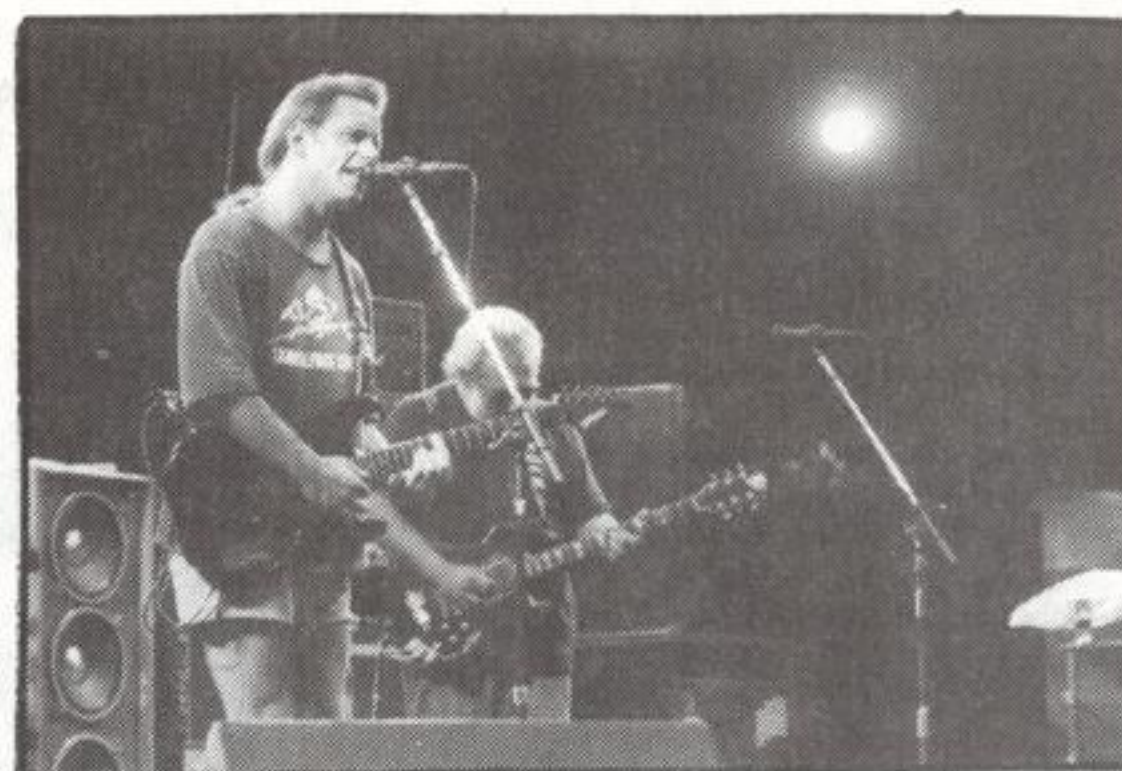
### BRIEFS 8/17/90

#### Hornsby will fill in for few Dead concerts

NEW YORK (AP) — The Grateful Dead, searching for a replacement after keyboardist Brent Mydland's fatal drug overdose, has turned to an old and well-known friend: singer-songwriter Bruce Hornsby.

Hornsby, in a statement released yesterday, said he would play keyboards for a few upcoming Dead concerts.

Hornsby "has responded affirmatively to a request from his longtime friends to help them through this difficult period," said Hornsby the statement from RCA Records.



RFK 7/12/90

Tim Ashbridge

**The Grateful Dead Hour - Every town needs it! Contact your favorite radio station, and tell them it's available on tape and via National Public Radio's EPS satellite. For more information, write to Truth and Fun, Inc., 484 Lake Park Avenue #102, Oakland, CA 94610. Local Richmonders, we urge you to write or call Bob Neumann, Station Manager of XL-102, and tell him you want the Grateful Dead Hour in Richmond!!!! Write to him at: 3245 Basie Road, Richmond, VA 23228. Phone 345-9795.**

## Editorial, continued

want to cover the whole scene outside the show other than tape trading, touring, and drugs. Look for "Outside the Show" in your local "Deadhead" related shops, due out in October. If you are interested in carrying this book in your store, call (415) 844-0433.

Relix Records has released a new CD called "Bay Rock Sampler #3" featuring thirteen songs from thirteen bands with strong bay rock influence. "Bay Rock is new music with its roots planted in the diverse influences of jazz, blues, rock, psychedelic 60's, reggae and improvisation." A few of the bands featured on the CD that you might have heard of before include Virginia's own "Indecision", "Jello", "Slipknot", "The Mighty Underdogs" and "The Zen Tricksters". This CD is definitely worth a listen...for more information, contact Relix Records, P.O. Box 92, Brooklyn, NY 11229. Fax number: 718-692-4345.

Okay all you Deadheads who are packing your bags for Europe...We expect full reports! The latest news about the European tour is the added date of October 31 at the Wembley Arena. "Werewolves of London" is surely to be on that set list! At last check tickets to most or even all of the European shows are still available, so check with your travel agent for more information if you're interested.

Okay folks, that's about all for now. Hope summer has been good to everyone. With Brent's death weighing down on all of us, though, it's hard to say that we had a great one. In peace, *Laura*

### Paul McCartney Review: 7/6/90 By Scott Pegg

If you get the chance to see Paul McCartney on his world tour this summer do not pass up the opportunity. Sure the ticket prices are steep, but so are everyone else's. And this show is quite simply everything that you could ever ask for from a former Beatle. I came expecting to be blown away and did not leave disappointed. McCartney and his band really seemed to be enjoying themselves and the show clocked in at approximately 2 hours and 15 minutes with no set break. One of the highlights of the show was Paul's campy/cheeky humor which was very reminiscent of the Beatles. The set list was a nice mix of Beatle oldies, Wings songs and new songs from the "Flowers in the Dirt" record. While "Flowers in the Dirt" is probably McCartney's strongest record in years the new songs just could not stand up to his other material. He left out a number of great Wings numbers like "Junior's Farm" and "Maybe I'm Amazed," but he did not miss too many Beatles numbers and that is what everyone came to hear. A few of the highlights included the very hard rocking jam between "Sgt. Pepper's" and the "Sgt. Pepper's reprise," the sampling of Martin Luther King, Jr. during "Pool on the Hill," the soft moments of "Let It Be" and "Yesterday," the airplane sound effects on "Back in the USSR," and the crowd sing-along on the show closing "Hey Jude." One of the best comments that I heard on the show was from my roommate who said after they had played "Can't Buy Me Love" he could have left and been totally happy. The lasers and explosions during "Live and Let Die" were fantastic and it was especially nice to hear Paul play a three song medley as a tribute to John Lennon. All in all this is a tremendous show that should not be missed. Paul is still rocking his ass off and his band sounds great and how can you beat all those incredible old Beatle songs. Ultimate rock and roll!!

Paul McCartney - RFK Stadium  
Washington, D.C. July 6, 1990

Figure of Eight  
Jet  
Got to Get You Into My Life  
Rough Ride  
Band on the Run  
We Got Married  
Let 'Em In  
The Long and Winding Road  
Pool on the Hill  
Sgt. Pepper's →  
Jam →  
Sgt. Pepper's Reprise  
Good Day Sunshine  
Can't Buy Me Love  
Put It There →  
Hey-La Hey-La (end of Hello Goodbye)  
Things We Said Today →  
Eleanor Rigby

This One  
My Brave Face  
Back in the USSR  
I Saw Her Standing There  
Coming Up  
Let It Be  
Strawberry Fields Forever →  
Help! →  
Give Peace A Chance  
Live and Let Die  
If I Were Not Upon the Stage tease  
Hey Jude  
-----  
Yesterday  
Get Back  
Golden Slumbers →  
Carry That Weight →  
The End

Incarcerated Deadheads will be disappointed to learn that this issue does not contain the regular feature "Deadheads Behind Bars." That section of the newsletter is being farmed out to the head of Rainbow Communications, Pam Fischer. Pam has recently been released from incarceration in Washington state, and is living in San Francisco. Any mail meant for the "Deadheads Behind Bars" section will be forwarded to her for editing and layout. The time lapse did not allow her enough leeway to put that feature together in time for this issue, but if all goes according to plan, it should be in the next issue.

I was recently contacted by a group of folks who are writing a book called "Outside the Show". The book will cover everything in the Dead scene other than the Grateful Dead itself. It will list craftspeople, vendors, stores, sources of Dead information, deadhead hangouts, and so on. They



# Deadheads park it and market at show

By JOSEPH PALMORE  
Staff writer

The grassy parking fields outside Carter-Finley Stadium on Tuesday became an open-air marketplace equipped with a misty time machine.

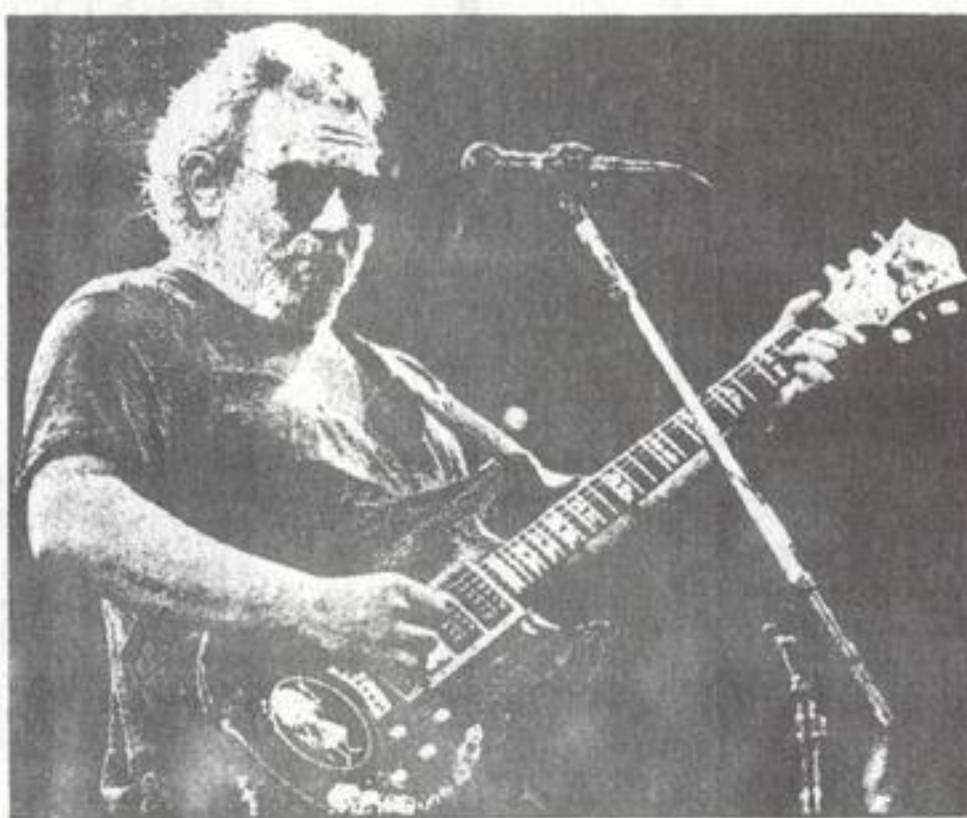
There were the tie-dyed Grateful Dead shirts, the beer and, police said, some psychedelic drugs. Music filled the air, along with a sense of community understood only by Deadheads.

"Everyone is pretty much into peace and love," said George W. Halkias, 27, of Buffalo, N.Y., one of the le-

gions of Grateful Dead fans following the band's nomadic summer tour. "It's kind of like going back into time into the '60s. We're the last of the hippies."

Mr. Halkias was among 35,000 people who converged on Carter-Finley for the San Francisco group's only scheduled North Carolina show. Thousands came early for an all-day social and cultural festival of good feelings.

See DEADHEADS, page 12A



Staff photo by Laura Dortch

Jerry Garcia of the Grateful Dead performs for 35,000 fans

ROBERT UNSTEAD #8982765  
CORSAKIE CORRECTIONAL FACILITY  
P.O. BOX 999  
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drugs, unlicensed vending or ticketless crowds, who only want to party.

The animal cannot be fully described—it depends too much on where you're standing, or on what you need to see. For Triangle newspapers and TV, the Dead provided nothing more last week than an excuse to exploit a conservative local population's fear of the colorful unknown and to dust off some old, tired 'love generation' motifs.

Local law enforcement employed much more clarity and perspective. "Their following is more unusual than any other rock group," Capt. Laura Reynolds of NCSU Public Safety told me. "They're dedicated to the band and they enjoy things differently. People look at that, especially here in North Carolina, and they get worried. But as law-enforcement officials, our first step is to realize that." Bruce Hatcher, facility manager at Carter-Finley, was even more frank. "I'd rather do this than an alcohol-related event," he said.

As for the Deadheads, it was a case of "See here how everything leads up to this day, and it's just like any other day that's ever been" (from the Dead standard *Black Peter*). Despite the blistering heat and all the pre-show "NO CAMPING OR VENDING" hype, there was

plenty of both. Crowds of cutoff-and-crystal-clad folks partied at their vehicles or wandered the parking lots, buying, bartering and selling jewelry, tie-dyed and imported clothing, bumperstickers, all kinds of food, cold beers, doses and extra tickets. Pick-up bands jammed. Old show tapes played incessantly. Uniformed and plainclothes cops walked with us, mostly smiling, digging us digging each other.

The worst example of callous behavior I saw came from stadium staff who confiscated even empty containers at the gates (after all, water was available inside for \$2 a cup). The most pathetic incident involved an elderly security guard peering into my pupils after taking my ticket and then ordering me to remove three tiny happy-face stickers from my dress. "We think people're sneakin' drugs in here on those," he sniffed.

For me, the show itself more than compensated for the heat and other hassles. I had a 14th-row seat. The sound was great. Not only did I like the song selection but the band played well, particularly on *We Can Run* (But *We Can't Hide*), *Friend of the Devil* (which I hadn't heard in about two years) and *When I Paint My Masterpiece*. During a two-minute power outage during the first set closing (*Promised Land*, in honor of Virginia boy Bruce Hornsby, sitting in on accordion) we were treated to an impromptu "Chinese fire drill" as the band abruptly left the stage, returned just as abruptly and picked up where they had left off.

The second set was equally energetic, particularly the bayou boogie of *Aiko Aiko* and a lovely *Uncle John's Band*. My biggest irritation was with the band's overlong segue into *The Other One* and their choice of space jamming instead of songs. The encore, *Broken Down Palace*, was transcendent.

This was a good show. But even if it wasn't—if the weather had been worse or the security meaner or I couldn't hear Phil or Bobby forget even more words or Jerry didn't really feel like playing or the band couldn't get in synch with each other or I couldn't concentrate for worrying about something else—I'd still have been glad to be there. It's not necessary to see the whole animal at once, not if you know that the whole animal is there and that you have the capacity to perceive it.

For me, seeing the Grateful Dead is about life, about joy, about change, about music, movement and challenge. It's about putting myself there and extracting the most out of whatever happens. I've gone to shows confused, worried, broken-hearted or just broke, but the nourishment I find is not a quick fix. I find myself, sitting in the dark, watching and listening. Understanding. ■

12A • The News and Observer, Raleigh, N.C., Wednesday, July 11, 1990

## Deadheads converge on Raleigh

Continued from page 1A

But there were real-world problems, too.

One was the Jekyll-and-Hyde weather. A record high of 98 degrees, and humidity that made it feel like 110, baked the fans as they danced and drank the day away. Several Dead fans—who looked like they should know—said the heat was the worst since the band's 1987 performance in Alpine Valley, Wis.

Then just after the band took the stage at 7 p.m., a powerful thunderstorm swept over the stadium, giving the fans a welcome drenching. Fire officials said more than 100 fans had been treated for medical problems by the time the storm came—more than half of them for heat exhaustion.

The rain stopped by 8 p.m., and the band played until about 10:30. More than 50 people had been treated for drug overdoses by late Tuesday. J.D. Holt, assistant chief of the State Fairgrounds Fire Department, said a few people had been treated for broken bones.

About 50 people had been arrested on drug charges, with another 12 citations issued for minor drug offenses. Many of the drug charges involved LSD. Seven cars had been confiscated in connection with drug violations, and at least one person had been charged with assault on a law-enforcement officer.

The state Highway Patrol reported early today that about 35 people had been arrested on drunken-driving charges outside Carter-Finley. One of those, a man in his 20s, also was charged with attempting to steal a Highway Patrol car parked along Trinity Road while a trooper directed traffic. Capt. T.H. Spainhour said.

But for many of the fans, the biggest drag on the good vibes before the show might have been

the greed of some of the vendors teeming around Carter-Finley.

"There's an understood code of Dead ethics," said Tom E. Marcellis, 21, who plays in a band in Louisville, Ky. "It should be about the music."

It was about money instead. Alongside the tie-dye and bead-necklace peddlers, there were people selling peaches, tofu sandwiches, hummus, "Peace through Music" bumper stickers and blueberry bagels with cream cheese.

Many of those selling the wares said they relied on the money they made to support themselves while they toured the country with the band.

"I eat well and I see shows," said Charlie A. Urteja, 18, who was pushing a skateboard loaded down with an ice chest and selling sodas for \$1 a can. "I'm not making lots of money. But I'm having lots of fun."

Non-licensed vending has been banned at Dead shows since last fall, but it went on virtually unchecked Tuesday.

"We're enforcing it as much as possible," said Major L.J. Reynolds of the N.C. State University Public Safety Department. "We don't have the personnel to take care of the problem."

Old-line Deadheads said many of the vendors were taking advantage of the fans for a quick profit. "Now, you're getting people who aren't Deadheads who are flooding the market and ruining things," said Alex "Cherry Red" Levin, 25, of Chicago.

Earlier in the day, Ms. Luein said, police officers had confiscated Grateful Dead T-shirts and bumper stickers that she had intended to sell.

Fans like Ms. Levin insisted they were only trying to make enough money to support their Grateful Dead pilgrimage.

Despite the downside, many Deadheads said they wouldn't trade their life on the road with the band for any other.

Rick V. Rector, 30, of Marion, Va. said he had come to the performance in Raleigh even though he had just attended his mother's funeral Monday.

"For me, the Dead are like therapy," he said. He brought his two daughters, ages 5 and 2, for their first Dead concert.

MUSIC

### THE GRATEFUL DEAD

## My 82nd show

BY KAY ROBIN ALEXANDER

Trying to write about the Grateful Dead "experience" reminds me of the old parable about the blind men and the elephant. One by one they touch it, but they can't figure out what it is. One feels a leg and says, "This animal is shaped like a tree." Another grabs the trunk—"No, it's thin and rough, like a fire hose." They never figure out what the animal really is.

After attending 82 Grateful Dead shows over 15 years, I wish I could describe an animal that everyone could at least recognize, if not appreciate and maybe even learn to love. But it's not possible. The Grateful Dead and all the activity around the band make up an organism whose whole is far more than the sum of its parts. And the parts themselves change and grow with the shifting fortunes of the band and its followers.

After 25 years, the Dead has risen to become one of the five top-grossing concert acts in this country, routinely selling out huge venues with little more advance publicity than their own hotline. They also rank among the hardest-working and altruistic bands, with more than 125 gigs annually that include benefits for a multitude of causes and their own charitable foundation. In addition to their work as the Grateful Dead, almost all the members have outside projects—recordings, personal appearances, soundtracks. (Percussionist Mickey Hart's book, *Drumming at the Edge of Magic*, is due out this fall.)

In concert, the band maintains a large repertoire, around 130 songs, which it performs in unique combinations with no prior set list

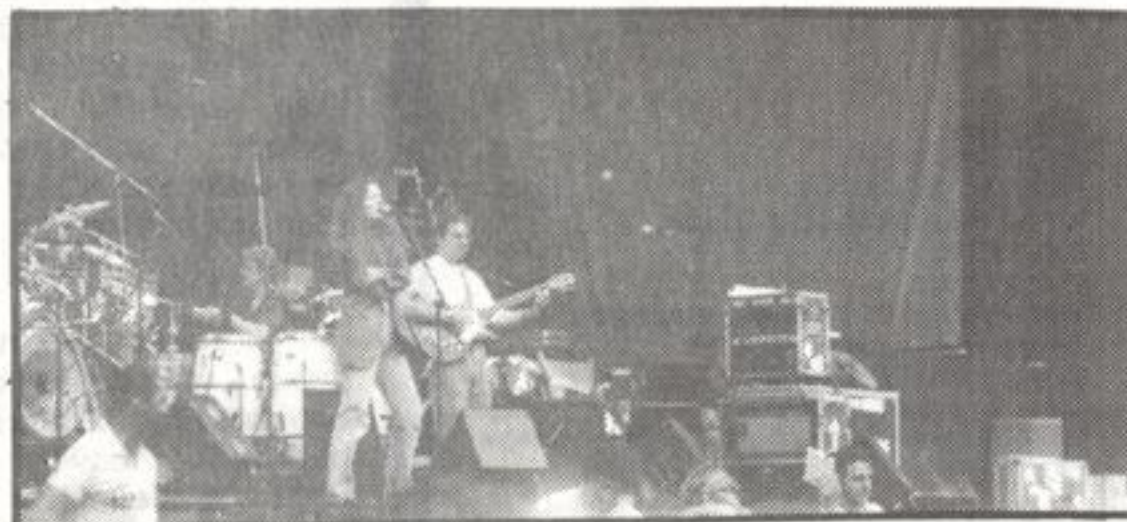
(an anomaly in live entertainment, not to mention rock). After five shows in a row, only three or four songs—at the most—will be repeated. The general format includes an average of 15 songs, two free-form "space jams," a 15-minute percussion jam symphony by Hart and drummer Bill Kreutzmann and one encore.

The songs themselves are of widespread origins, from outlaw rockers like Arthur Crudup and Marty Robbins through Hank Williams, Steve Winwood, blues pioneers and Bob Dylan, plus a little Lennon/McCartney, Stones and Motown. These songs appear along with the dozens of folk, jazz and blues-influenced originals written by lyricist Robert Hunter with lead guitar player Jerry Garcia or by rhythm guitarist Bob Weir, bassist Phil Lesh or keyboardist Brent Mydland.

Not only is the repertoire diverse, the way the songs are played evolves from year to year, at times from show to show. Keeping up with these changes (it's a little like following baseball statistics) and with the band's shows, no matter how great the distance or inconvenience, is the domain of the band's fans, a group of no stereotypical age or occupation known as Deadheads. Last week, Raleigh got a glimpse of 35,000 Deadheads on "the golden road to unlimited devotion" when the Grateful Dead appeared at Carter-Finley Stadium on July 10.

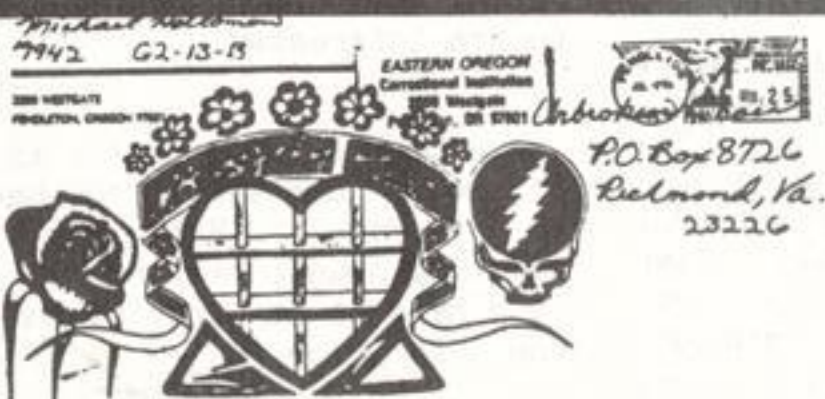
From the outside, most views of the Dead and Deadheads are guarded if not wholly negative. "Aren't they like a religion?" a woman at my synagogue asked me. "Don't you think their songs are sexist?" came from a feminist friend. "How could I have raised three Deadheads?" my father wants to know.

This confusion is not surprising. Like the blind men in the parable, it's our nature as humans to call 'em like we see 'em...and if we don't see 'em, we'll make 'em up. Our need for truth is often overshadowed by our need for quick, easy answers. The largest controversies around the Dead arise from this need, not from skull-and-bones imagery, musical iconoclasm,



Edie Brickell at RFK

Tim Ashbridge





# The Grateful Dead gratify 18,000 blissful fans

True to a 25-year reputation, the band soars through a polished, four-hour show.

By JOHN MARK EBERHART  
Staff Writer

## MUSIC REVIEW

They were dead on. Everything worked Wednesday for the six members of the Grateful Dead, and the result was a four-hour show that matched the blistering heat rippling over a crowd of 18,000 at Sandstone Amphitheatre.

It's been said many times that the Dead are a terrific band on a good night, and this was a great night. The performance was so powerful that even the weakest songs seemed like dark gems.

An example? "Stella Blue." As originally recorded on the "Wake of the Flood" album, it was only mildly interesting, undermined by Jerry Garcia's rather lazy vocals.

He sang it with conviction onstage. Every word was clear, ringing over the band's tightly effective accompaniment.

The song ended, and without pause the group turned from plaintive reflection to the high-energy bounce of "Sugar Magnolia." The transition epitomized the oceanic pace the Dead seek to create, constantly changing and reshaping the music, moving from calm waves to choppy seas to violent storms.

The music is the focus; the visuals are minimal. The Dead spend money on superb sound, not gimmicks and splashy lighting. For entertainment, one can always watch the strange, blissful dancing of the Deadheads; they all move the same way, like they're swimming in air.

And they had many reasons to

be enraptured at this Fourth of July show.

Instrumentally, the Dead were nearly perfect. Particularly effective was the double drum-kit assault of Mickey Hart and Bill Kreutzmann. They never got in each other's way; Hart's heavy tom-toms complemented Kreutzmann's graceful cymbal touches. Phil Leah fitted himself into their mix with thick, propulsive notes from his six-string bass.

The group's power also was apparent on Bob Dylan's "Queen Jane Approximately" and Robert Johnson's "Walkin' Blues," both driven by Bob Weir's bright rhythm guitar and vocals.

Lead guitarist Garcia and keyboardist Brent Mydland carried most of the melodic weight. Mydland's piano and organ were rich and luxuriant, and Garcia fired off one oddly eloquent solo after another. At his best, Garcia is a unique guitarist, so smooth that it seems he's not playing a stringed instrument.

The Dead remain adventurous, but more polished than in years past. The band still improvises, but now the experimenting actually leads somewhere instead of moving in circles.

"Fire on the Mountain," for instance, featured Mydland imitating Garcia's fluttering notes in the upper register. Their dramatic interplay drove the song through the instrumental break and back to a verse and chorus.

The Dead also deserve credit for what they do offstage. Their

staff, the most professional in rock 'n' roll, is succeeding in efforts to dispel the group's reputation for causing rowdy behavior. By order of the band, beer sales were limited at the show, and ushers frequently checked for ticket stubs down front.

The Deadheads pitched in, too. They roundly booed some fool

who tossed a whistling firework during intermission, and the act was not repeated. Some may view these people as terminally weird for following a '60s band around for entire tours, but I'd rather attend shows with these affectionate waifs than be abused by the violent, sullen crew that flocks to heavy-metal shows.

## Drummer's different beat

Grateful Dead drummer Mickey Hart is not your average audiophile. His latest project is a series of 12 compact discs on "endangered and vanished musics of the world ... from Mongolia to the Amazon Basin to the Pacific Rim," he says. The series is in conjunction with the Library of Congress and will come out on Salem's Rykodisc label within the next year.

"I've been poring through 90 hours of Amazon Basin music lately," he says between sets on Saturday. "We're going back to wax recordings and Edison cylinders - and will regenerate them for the digital

domain. A lot of this has never been in the private sector before." (The earliest Library of Congress cylinder is a 1890 recording of music by Passamaquoddy Indians from Maine, which may turn up in the CD series, he adds.)

"There's a lot of rain forest music that's also vanished," he says. "Maybe no one would want to listen to one hour of some of this, but I'll edit different styles onto one CD." And where does he find all the time for this amid band commitments? "I'll sleep when I die," he says with trademark intensity.

STEVE MORSE

Boston Globe 7-16-90



The Dead culture is "sort of a testimonial" to the band, said Eric Holmes, 30, a life-insurance salesman who discovered the Dead in 1977.

"My first Dead experience was in college. Sunrise. Listening to 'Wake of the Flood' with a friend and eating cheese fondue."

Bill Maruca, 32, an attorney from Green Tree, said while some Dead Heads are strung-out hippies, "many are suit-and-tie types and like lots of different kinds of music."

"Those of us who want to pay our money and enjoy it should be able to without facing open warfare."



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## The People's Forum

7/20/90 Raleigh News+Observer  
Anti-drug effort ignored

The article describing your reporter's trip to see the Grateful Dead succeeded in continuing the public perception that all Deadheads are a bunch of doped-up dropouts who smoke and drink their way to concerts. Instead, you could have educated your readers of the efforts by band members and fans to separate themselves from the drug use attendant to Grateful Dead shows.

Drug use goes on at Dead shows. Many "Deadheads" remember when LSD was legal. Jerry Garcia freely admits the band used to perform while under the effects of hallucinogenic drugs. But that is the past.

In Raleigh, handouts were given to each car entering the parking lot containing a message from the band that drug dealing has got to stop at their shows. In an enclosure mailed with the tickets several months ago, another letter from the band discouraged illegal activity at the concert. Yet in no article about the show did you mention either of these letters.

Fans have organized a narcotics anonymous group that meets during the intermission of every show. This group, called Wharf Rats after a song title, is run completely by the fans. Space is provided inside every venue so an information booth can be set up. Wharf Rats met at Carter-Finley Stadium, but they were not mentioned in any article about the show.

Rather than writing about these positive elements, your article does a disservice to the band and those fans who are doing so much to change the image you perpetuated.

DOUGLAS W. CORKHILL

Raleigh

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## We'll Miss You, Brent

By Fred Goodman

Rolling Stone 7/6/90

**G**RATEFUL DEAD KEYBOARDIST Brent Mydland was found dead in his Northern California home on July 26th. He was thirty-seven years old.

Mydland was discovered lying on the bedroom floor of his home in Lafayette, a suburb east of San Francisco, at 9 a.m. by friends who had been unable to reach him by telephone.

A spokesman for the Contra Costa County coroner's office said an autopsy had revealed suicide, and the cause of Mydland's death remained unknown at press time. There was no evidence of foul play, suicide or drug use. Results of further toxicologic tests were expected within a month.

Mydland joined the Grateful Dead in 1979, becoming the band's fourth keyboardist when he replaced Keith Godchaux. He made his recording debut with the band on the 1980 album *Go to Heaven* and contributed numerous songs to the group's repertoire, including "I Will Take You Home," "We Can Run (But We Can't Hide)," "Just a Little Light," "Tons of Steel" and "Easy to Love You." Mydland's most important role may have been reshaping the veteran band's sound, providing a broader tonal palette for the group.

"The Grateful Dead is already full of rhythm instruments," Mydland told journalist Blair Jackson in 1987, "so a lot of times it's better to lay back, let the rhythm happen and just color it. A lot of people kind of put me down for it, but I feel like I'm pretty much there to color more than paint the picture to start with."

John Barlow, the Grateful Dead lyricist who collaborated with Mydland, said the keyboardist was a sensitive person who often found it difficult to be in the

Grateful Dead. "He had a very hard time," said Barlow. "Look at it: When he'd been in the Dead for eleven years, he was still 'the new guy.'"

Though Mydland said his band mates accepted him right away, some of the group's fans were less obliging. "I get some flak from people in general," he told the Grateful Dead fanzine *The Golden Road*. "There are people who like me and people who don't like the fact that I'm in the band."

Some of that tension was a result of Mydland's more mainstream approach to rock & roll. "I was painfully aware of the fact that our material was not considered to be Grateful Dead songs in spite of the fact that there it was onstage with the Grateful Dead," said Barlow. "There were a significant number of Deadheads who preferred our stuff, but the more orthodox found it to be heresy. And that was painful to him. I could take it or leave it—but I didn't have to get onstage in front of 70,000 people and put it all on the line."

The son of a U.S. Army chaplain, Mydland was born on October 21st, 1952, in Munich, West Germany. He grew up in Northern California, first in Antioch, where his family moved in 1953, and later in Concord. He took up the piano at six and discovered rock & roll while in junior high school, when he began listening to disc jockey Wolfman Jack. Among his earliest influences were organists Ray Manzarek of the Doors, Goldy McJohn of the Supremes and Lee Michaels. The Grateful Dead and the burgeoning underground rock scene in nearby San Francisco didn't escape Mydland's notice; the Dead's 1967 debut album was one of the first LPs he bought.

Mydland began his professional career by playing with Top Forty cover bands in the early Seventies. He then joined the

folk rockers Barlow and Rodney, and in the mid-Seventies, he cofounded the country-rock band Silver, which recorded one album for Arista Records. Silver disbanded in 1977, and a few months later, Mydland joined the Bob Weir Band, a group led by the Dead guitarist.

"I liked the Grateful Dead when I was younger," Mydland said, "though I kind of lost track of them in the early Seventies. In fact, when I first met Bobby, I didn't even know that the Dead were still together."

Indeed, they were together, but they were looking to make a change. Dissatisfied with their sound, the band members asked Keith Godchaux and his wife, singer Donna Godchaux, to leave the group. Guitarist Jerry Garcia, whose own offshoot band had recently toured with Weir's group, suggested Mydland as a replacement.

"He was really—more than I think anyone was aware—a fundamental part of what the band has become over the last few years," said Barlow. "Certainly more so in terms of his integration into the total sound than his predecessors. And he managed to do it with a great deal of humility and unobtrusiveness. It's kind of like what Beau Brummell said about a well-dressed man: A man dresses well if nobody notices what he's wearing. I think that's what you're going to find will be missing more than anybody is prepared to realize."

Mydland, who had two young daughters, split up with his wife late last year and settled with friends in Lafayette.

MEMORIAL CONTRIBUTIONS IN BRENT'S HONOR SHOULD BE MADE TO GRATEFULDEAD P.O. BOX 3720 WASHINGTON, DC 20007

He reportedly had alcohol problems in the past, and Barlow would not deny rumors that Mydland was using heroin.

"I wouldn't focus on heroin particularly," Barlow said. "That's like putting it all on the symptom. Life was kind of a bitch for him. He wasn't unhappy to any greater or lesser extent than a lot of people in this business. There's just something weird that happens to you when life gives you everything and you don't think you deserve it. He felt things way more deeply than most people, and he didn't have good means for expressing them, except musically. I gotta tell you that writing songs with him was one of the most wonderful experiences of my life—it just had a real prodigious flow to it. It was like cracking a fire hydrant every time we got together."

"He was this very sensitive guy who just absorbed a lot of anguish of the world and didn't have any place to put it," continued Barlow. "Basically, he died of rock & roll and a terminal affliction of the heart."

Brent Mydland is survived by his wife, Lisa, and their daughters, Jessica and Jennifer; his father, Didrik; and his sisters, Joanne Nyström and Pat Himmel. A private memorial service was held on July 30th in Concord.

# The Dead mourn 'a brother'

## Grateful Dead keyboardist Brent Mydland dies

By Paul Liberatore  
LA senior features writer

Brent Mydland, the keyboard player for the Grateful Dead rock band, was found dead Thursday in his home in Lafayette.

A friend who had been unable to contact the 37-year-old musician discovered his body shortly after 9 a.m.

Mydland was fully clothed, lying on the floor of a bedroom, said Sgt. Richard Terry of the Contra Costa County Coroner's Office.

Mydland, a member of the Marin-based group since 1979, was pronounced dead at the scene. Neither the cause nor the time of death was known Thursday, Terry said. An autopsy is scheduled for today.

Noting the band's history of drug problems, Terry said there was nothing at the scene that immediately suggested a drug overdose. He added there also was no evidence of foul play or suicide.

Tests for drugs in Mydland's system will be conducted, Terry said, if a preliminary autopsy cannot determine how the musician died.

Mydland was alone in the house, having recently separated from his wife, Lisa. Friends said he had been deeply troubled by the breakup of his marriage.

He and the five other members of the band had returned Tuesday from a three-week tour of the Midwest and East Coast.

Mydland appeared to be in good health during the tour and performed in all 12 of the group's concerts, according to Dennis McNally, publicist for the band, which is celebrating its 25th anniversary this year.

The Dead last performed Monday in Chicago. "It was a good tour, and Brent was great,"

McNally said. "He made a real contribution on stage. We're all shaken. He was a brother. Everybody's grieving."

The band met for 90 minutes Thursday evening at the Grateful Dead's San Rafael office and afterward issued a brief, formal statement to the press.

"We regret to confirm the death of our fellow band member. We have lost a brother in music and we grieve for him and his family."

There was no further comment from the surviving members of the group, including Grateful Dead patriarch Jerry Garcia, who has recovered from past heroin and cocaine addictions and a diabetic coma that almost killed him several years ago.

Mydland was not with the band when it rose to prominence during the San Francisco psychedelic era in the 1960s.

After a stint with Grateful Dead rhythm guitarist Bob Weir's band, Bobby and the Midnites, Mydland joined the Dead in April 1979. He replaced keyboardist Keith Godchaux, who was killed in a West Marin car crash a year later.

Mydland was the third member of the group to die during its quarter-century career. All were keyboard players. Organist and singer Ron "Pigpen" McKernan, an original member of the group, died in 1973 in Corte Madera from health problems stemming from alcoholism.

Mydland, who also sang with the group, wrote four songs on the band's latest album, "Built to Last," including "Just a Little Light," which was released as a single. "We Can Run (But We Can't Hide)," an envi-

ronmental ballad that was also used as a soundtrack for an Audubon Society video, and "I Will Take You Home," a lullaby written for his two daughters, Jessica, 5, and Jennifer, 3.

"He was really coming into his own," McNally said. "Whatever happened, it wasn't the right time."

Mydland was also known for the songs "Far from Me" and "Easy to Love You" from the band's 1980 album "Go to Heaven." That was his first album with the band.

He was born in Germany where his American parents were stationed with the military. He grew up in Concord and graduated from high school there. Before joining the Grateful Dead, Mydland played in the early '70s with the duo Barlow and Rodney and later with the band Silver, which recorded one album.

Word of Mydland's death spread rapidly among the Dead's legions of fans, called Deadheads. Three thousand telephone calls from Deadheads seeking information on Mydland flooded the group's music hotline Thursday, McNally said.

Maria Hadala, a longtime fan of the band, said the news of Mydland's death was unbelievable.

"We moved here, basically, for the band and all the music in the area," said the 28-year-old Novato resident. "Just the other day my daughter was remembering a song I used to play a lot when she was little. It was one of Brent's songs, 'Easy to Love You.' She was only 7 then and she remembers."

"Then today, we hear he died. It's just such a shock."

No plans for a funeral or memorial service were announced Thursday.

Despite the loss of Mydland, the band is expected to go forward with a European tour set for the last two weeks in October. The group still plans to perform Aug. 31 and Sept. 1 and 2 at the Shoreline Amphitheater in Mountain View, McNally said.

Mydland, who joined the band in 1979, was the newest member of the group, which started in the mid-1960s in San Francisco's Haight-Ashbury district. The band has remained one of the nation's top touring acts with an improvisational style and devoted following of fans known as "Deadheads."

In recent years, Mydland attracted attention with his keyboard playing, songwriting, and raspy-voiced voice. His songs include "Far from Me" and the environmental ballad "We Can Run (But We Can't Hide)," used in an Audubon Society video.

His last recorded song was "I Will Take You Home," a lullaby written for his two young daughters.

Mydland replaced keyboardist Keith Godchaux, who later died in an auto accident. Godchaux had replaced Ron "Pigpen" McKernan, the band's original keyboard player, who died of cirrhosis of the liver at age 27 in 1973.



MYDLAND: Found dead in Lafayette home



RFK 7/12/90

Tim Ashbridge

## Bruce Hornsby to Replace Dead's Keyboardist for Now

By Joel Selvin  
Chronicle Staff Writer

Bruce Hornsby will join the Grateful Dead on keyboards for select engagements in New York and Europe next month and in October. The Chronicle learned yesterday.

Long known as a fan of the Dead, Hornsby will take the place of late Dead keyboardist Brent Mydland, who died from a drug overdose last month. Hornsby will play at five of the six Dead shows September 14 through 20 at Madison Square Garden, in addition to various dates on the Dead's European tour in October, as his own European touring schedule allows.

"A Night on the Town," the latest album by Bruce Hornsby and the Range, is currently lodged in the Top 25 on the best-selling album charts in *Rolling Stone* magazine. Hornsby and his band have performed several times with the Dead. Hornsby is probably best known for his 1988 hit, "Every Little Kiss" and "The Way It Is" and co-wrote the Grammy-winning "The End of the Innocence" with the song's performer, Don Henley.



Bruce Hornsby will sit in at Dead's New York and European concerts

**GRATEFUL DEADHEAD:** Vince Weinick, an alumnus of the '70s band the Tubes, and more recently Todd Rundgren's band, is the new Grateful Dead keyboard player. He replaces Brent Mydland, who died last month. Weinick makes his Dead debut Sept. 7 at Richfield Coliseum near Cleveland. *USA Today*

## Grateful Dead's Mydland overdosed

Associated Press San Rafael, Calif. 7/27/90

MARTINEZ — Grateful Dead keyboardist Brent Mydland, who was found dead in his home last month, died from acute cocaine and narcotic intoxication, officials said Friday.



MYDLAND: Lethal dose of cocaine, morphine

The autopsy examination revealed a recent puncture mark on the left arm consistent with a recent intravenous injection prior to death, said Capt. Al Moore of the Contra Costa County Coroner's Office, reading from a press release issued Friday.

"Toxicology tests reveal lethal levels of morphine and cocaine in the blood,"

No drugs or narcotic paraphernalia were found and there was no indication of foul play, Moore said. There was no evidence to indicate suicide.

Mydland, 37, was found dead in the bedroom of his secluded Lafayette home on July 26. Friends who had not heard from him since the previous day went to his home to check on him and discovered the body, officials said.

He had returned two days earlier from a sold-out, three-week national tour with the band.



Richard Thompson 8/1/90

## 'Speedball' killed keyboardist

MARTINEZ, Calif. (UPI) — A lethal mixture of morphine and cocaine commonly known as "speedball" killed Grateful Dead keyboardist Brent Mydland, a coroner reported yesterday.

Cause of death was "acute cocaine and narcotic intoxication," said the report released by Richard Rainey, Contra Costa County coroner.

Mydland, 37, was found dead in his suburban San Francisco home July 26.

The final autopsy report also noted that there was no sign of foul play and that no drugs or paraphernalia were found in Mydland's home.

However, "the autopsy revealed a recent puncture mark on the left arm consistent with recent intravenous injection prior to death," Rainey said in a statement. A toxicology examination of the body disclosed "a lethal level of morphine and cocaine."

He had no further comment.

Mydland joined the Grateful Dead in 1979 and was its newest member. The Associated Press reported, in addition to playing keyboard instruments, he wrote songs such as "Far from Me" and the environmental ballad "We Can Run (But

We Can't Hide)."

He also wrote and performed at least three songs on the group's latest album, "Built to Last." He was the Dead's third keyboard player to die since the popular rock group was formed in 1965. Founding member Ron McKernan died of liver disease in 1973, and Keith Godchaux died in a car crash in 1980, one year after leaving the band.



Deer Creek, IN 7/19/90

Grete Cohn



## Toad lickers risk hallucinations, even death, drug agency warns

The Baltimore Sun

SAN FRANCISCO — Licking toads will not give you warts or produce a fairy prince, but it might make you high.

It isn't exactly an epidemic, but the Drug Enforcement Administration says toad licking is the latest way to hallucinate.

"It sounds like a fairy tale gone wrong, doesn't it?" said Robert K. Sager, chief of the DEA's laboratory in San Francisco. "Now, I don't think this is going to be a great problem because people don't go around licking toads as a habit."

The culprit: the Cane toad.

The Cane toad, which can grow to the size

of a dinner plate, produces a toxin called bufotenine, which the toad secretes to ward off predators. When licked raw, or cooked, the toxin acts as a hallucinogen.

In the Southwest recently, several dogs died after eating Cane toads, and the DEA has found bufotenine at its research labs from time to time after drug arrests.

The green-and-red toads produce the same toxin found in amanita mushrooms, cobra seeds and other plants.

Bufotenine is considered a controlled, dangerous substance and is therefore illegal. However, it is not against the law to own a Cane toad, a favorite of aquarium aficionados.

The Cane toad has come into some renown in Australia, where four people died last year after partaking of its marbled flesh. (Depending on the size of the toad and the concentrations of toxin consumed, bufotenine can be fatal). The toad was imported to Australia from Hawaii in 1935 to kill the Grey-back beetle, which was destroying sugar cane in Queensland. The toad adapted beautifully, multiplied in the millions and ate everything — except for the beetle.

In recent years, toad licking has become popular in the Australian outback, prompting Queensland's government to classify the toad slime as an illegal substance under its Drug Misuse Act.



Richard S. Crichton 1990



## Dead beats

Now, who would you think would be more unruly, the Grateful Dead's Deadhead fans or the folks who root for the University of Oregon's football team?

Why, that's exactly right. Those rude Oregon fans are much more rowdy, especially when the Ducks go on their vaunted "Quack Attack" offense.

The comparison was made recently when the Dead played a concert at the University of Oregon that helped raise \$200G for the school. Afterward, officials lauded behavior of the group's fans.

One local cop said it best, "I'd rather work nine Grateful Dead concerts than one Oregon football game. They don't get belligerent like they do at the games."

Boston Herald 7/18

CHICAGO SUN-TIMES, WEDNESDAY, JULY 26, 1990 C11

## 'Cool' pair share space with grateful Deadheads



Richard Roeper

Bill and Mary Ann Pirman headed off to their respective places of employment Tuesday morning, leaving the two homes they own on a 2½-acre lot in the care of their guests.

All 500 of them. "They behaved all weekend, so there's no reason to think they would act up on the day they're leaving," Mary Ann said. "We've definitely had worse guests than this bunch."

Who says Deadheads can't be house-trained?

For the past few days, the Pirman property, in an unincorporated area near Tinley Park, has been home camp for hundreds of Grateful Dead fans who were in town for three nights of concerts at the nearby World Music Theatre.

It all started late last week. After hearing that Tinley Park officials would be enforcing an ordinance prohibiting camping in the village, burly Bill Pirman, 52, went out to his front lawn and hammered down a sign:

DEAD HEADS CAN CAMP HERE. "I figured, give these people the chance to express themselves," said Bill, a cement finisher and self-described "party person."

And so they came, from California, Wisconsin, Pennsylvania, Colorado, Oregon, Ohio, Canada. Some had tickets for the concerts; others just wanted to partake in the Dead experience, which includes camping out, cooking out, mellowing out, occasionally filling the air with a pungent, spicy aroma, and in a few instances grabbing a quick nude shower in the backyard. That last activity raised a few eyebrows in the neighborhood, but other than that there were no complaints.

"They were a pleasure to have around," said Mary Ann, 49. "I haven't had so much fun on a weekend in a long time, I'll tell you that."

At the Dawn of the Dead on Tuesday morning, the Pirman property looked like a film set for a movie about Woodstock. Vans and minibuses dotted the grounds; sleepy, barefoot folks milled about collecting garbage, packing their vehicles, striking their camps. Rod Stewart's voice wafted from a radio:

People get ready/there's a train coming/picking up passengers/from coast to coast...

A couple of tie-dyed, mellow dudes named Tim and Tigger, from Whitewater, Wis., were packing their rickety, bumper sticker-splattered car, which was parked on the Pirman front lawn.

"We never actually met [the Pirmans], but they're obviously cool," said Tigger. "Tinley can definitely handle a party."

"This place was like a bridge of humanity every night," said Tim. "Like a bridge of life."

Tim and Tigger waved goodbye to Nancy Hansen of California and her daughter, also named Nancy Hansen, who were slowly chugging off the property in an ancient, temperamental van.

"It's been a slice of heaven," said Nancy the daughter.

"These people have been great hosts," said Nancy the mother. Mace Crenshaw, from Oregon "by way of Alameda," and his friend Jenna Clark were collecting a few stray cans and bottles from the yard.

"We act like any good houseguests act," said Jenna. "We clean up, we keep quiet, we don't make a fuss. We're not like the hippies from hell or anything."

Mace worked his shoulder-length hair into a ponytail and said, "I'll bet if 500 Shriners stayed at somebody's house for a long weekend, the place would look a lot more trashed out than it does now."

On Tuesday afternoon, Mary Ann Pirman took a break from her secretarial job and headed home. Only a few Deadheads remained. A girl with a ring through her nose was trying to retrieve her keys from inside her locked car, and a group from Minnesota was trying to restore life to a Volkswagen van. A young couple playfully wrestled on a blanket under a tree. At the far back end of the property, an American flag and a Grateful Dead flag waved side by side.

"It's funny—I'm not even a fan of the Grateful Dead," Mary Ann said. "The kids played some [of the Dead's music], and I couldn't even figure out the songs. But I'm a fan of the people who stayed here. If the Dead come back next year, we'll definitely do it all over again. Everyone will be welcome to stay here again."

## Auditorium Theatre, Chicago HAPPY 100th BIRTHDAY AUDITORIUM!

THE AUDITORIUM THEATRE, CROWNING achievement of famed architects Dankmar Adler and Louis Sullivan, first opened on December 9, 1889. It was immediately acclaimed as one of the most beautiful and functional theaters in the world. Its architectural integrity and perfect acoustics are internationally recognized.

The magnificent Auditorium Theatre was closed at the onset of World War II. Neglected and abandoned, it slipped into oblivion and decay. Through the valiant efforts of Mrs. John V. Spachner and a group of dedicated civic leaders, the Auditorium Theatre was restored to much of its original splendor and reopened on October 31, 1967. The Auditorium Theatre Council, a nonprofit organization, oversees the ongoing operation and fundraising for programming and continuing restoration.

Since 1967, the Auditorium Theatre has hosted a vast array of national and international attractions, including *Les Misérables*; the Moscow Class

The English Shakespeare Company; The Grateful Dead; the New York City Ballet; Luciano Pavarotti; *Me and My Girl*; Orchestre de Paris; Eddie Murphy; Alvin Ailey American Dance Theater; Bruce Springsteen; Beverly Sills; Grand Kabuki National Theatre of Japan; *Cabaret*; Crosby, Stills, Nash, and Young; Isaac Stern; Vienna Volksoper; and The Who.

THE 4,000-SEAT AUDITORIUM Theatre also serves as a performance home for Chicago-based companies local sponsors of classical, jazz, and popular music; and national conventions.

A national landmark, the Auditorium Theatre celebrates its centennial in 1989. A capital campaign will be launched to upgrade technical facilities, to complete the restoration of the interior, and to establish an endowment. Special international cultural attractions will be presented throughout the gala anniversary season.

## Couple's register lists best of rock 'n' roll

NEW YORK (AP) — Shirley Kagan and Matthew Dubroff did not want to begin married life buried by the usual wedding presents, so they created their own bridal registry — a list of classic rock 'n' roll compact discs on file at a record store.

"We figured that we'd never remember who gave us the ceramic Dalmatian, but we'd always know who gave us Van Morrison's 'Moondance,'" said Ms. Kagan.

She and Dubroff, both 22, will be married tomorrow. Since they plan to spend the next two years in Japan teaching English, they neither want nor need a lot of household objects. So instead of registering a silver pattern, Ms. Kagan decided to register at Tower Records.

"We both really love music," she said, "and this was a way to get it in bulk."

Her plan was simple: They would list, in order of preference, the 150 compact discs they most wanted to begin their rock library.

But choosing and ranking proved difficult. He liked the Grateful Dead; she liked Cat Stevens. They wound up spending three days in the store,

arguing over the best of rock 'n' roll.

Then they settled on a system: He'd pick one, she'd pick one, from the 16-volume Beatles collection to Earth, Wind & Fire's "Raise."

"It was an experience in compromise before marriage," she said.

When the couple's friends called Tower, they were told which discs on the list had not been purchased, and where they ranked in preference.

Store manager Steve Harman outlined the packages Ms. Kagan and Dubroff had devised, such as a four-disc set of solo albums by John Lennon and Paul McCartney.

But some gift buyers tried to break up the packages.

"They wanted to choose music that they liked," Harman said. "One woman was willing to buy Kate Bush, but she said no Led Zeppelin."

Ms. Kagan's aunt and uncle provided the most essential gift, a portable CD player.

"We've also gotten an espresso machine, some china and a bunch of silverware, but I'm much more enthusiastic about the music," Ms. Kagan said.



Richard S. Crichton 1990



# Grateful Dead just too popular

Pay TV concert avoids unruly fans

By Steve Morse  
Boston Globe

The Grateful Dead are under fire. They've been a peace-and-love cult band for nearly 25 years, but their cult has expanded to the breaking point.

The Dead have been on the defensive this spring because various police and arena officials are irked by Dead Heads who mill around concert sites looking desperately for tickets and good times.

Singer Bob Weir got right to the point.

"Too many people are showing up at our concerts," he said. "That leaves a lot of people outside who can't get in — and that's a perfect breeding ground for trouble. We have to find some way to address this — either by playing bigger places or a real securable place so no one can hang around outside."

"Or better yet, to get the fans who don't have tickets not to come. A big mob scene is not what local authorities appreciate."

The Dead found another means of chilling out their fans — a pay-per-view cable TV concert last week from the Shoreline Amphitheater in Mountain View, Calif.

"Pay-per-view is an avenue of exploration to see if that eases the numbers who want to see us," Weir added during a recent phone interview from the Dead's home base, near San Francisco. The band hopes to do an annual pay-per-view show on the summer solstice, partly for this same reason.

The Dead have taken other measures to calm what drummer Mickey Hart calls "the mega-Dead thing." Public service announcements by Weir and lead guitarist Jerry Garcia are being sent to cities along the tour. "We're under the gun. Cool it," the announce-

Last year, the Dead ran into overflow crowds in Hartford, Conn., where camped-out Dead Heads were rounded up by police in a dawn raid, and around the Worcester, Mass., Centrum, which Weir called "a nightmare venue for us. It's right downtown where a lot of people hang out in front and clog the traffic. I don't know when we'll be back there. Maybe we'll wait for the new Boston Garden to open in 1993."

Not wanting to wear out their welcome, the band avoided the Northeast this spring. Pittsburgh was the closest they came — and there were headaches there. Pittsburgh's mayor referred to them as the "Dreadful Dead," and to their fans as "Dead Enders." Another problem ensued at Irvine, Calif., where a city councilman noted "near-riot" conditions at their show, though he apologized the next day.

"Next year, we're thinking of going somewhere where the climate is not so hot — maybe to Europe or Asia," said Weir.

Hart put part of the blame on young, first-time Dead Heads who aren't respectful of the band's peaceful history. "A lot don't understand what the Grateful Dead experience is like," he said. "They're not there for the music. They're there to hit on chicks. You can understand if thousands of Dead Heads descend on a community that it might not be a pretty sight."

"Of course, there are also some unruly cops waiting for a confrontation. But you can't put all the blame on them," Hart added. "They're usually off-duty cops and some of their own kids are at the concert."

Boston Globe 7-16-90

## A spirited jam for die-hard Deadheads

By Steve Morse  
GLOBE STAFF

FOXBOROUGH — The bumper sticker on one gridlocked car summed it up: "Dead shows — time out from whomever you are." And so it went at Foxboro Stadium, as a sellout of 61,000 fans and thousands fruitlessly seeking tickets, left reality behind in this annual rite of summer.

Some took advantage of the jam-packed, inch-along traffic by selling cases of beer for up to \$48, parking spaces for \$20, sticks of gum for 50 cents and various other substances — some herbal, some not — for inflated prices.

But most still came and partied in friendly, timeless Dead-head fashion, sharing their food, their wares and their highs despite police security double the size of a typical show; and despite an edict against camping. (Some Heads camped anyway, though in a more low-key mode than the permissive, circus-like atmosphere of years past.)

The Grateful Dead responded with a show as grand as Saturday's weather, which was far more pleasant than the sauna bath conditions at their stadium date last year and their withering double bill with Bob Dylan three years ago, when water hoses constantly sprayed the crowd.

In spirit, flow and musicality, the show was also much better than last year's sputtering performance when cover versions of Traffic's "Dear Mr. Fantasy" and the Beatles' "Hey Jude" carried more spark than the Dead's own songs. And it was more pleasing than the Dead/Dylan concert, which had its

GRATEFUL DEAD, Page 36



Drummer Mickey Hart

The Dead have always taken care of their fans by asking arena officials to set aside a space, perhaps a parking lot, for excess crowds. In a throwback to hippie days, the band has rented portable toilets for these sites and asked that fans be allowed to camp overnight if need be.

That era, however, is ending. The Dead are being forced to drop any encouragement for outside camping. "It's just gotten too big," said band spokesman Dennis McNally. "The camping is a sore spot, though it adds to the experience," said Hart.

The irony of all of this is that the Dead have continued to become more popular without meaning to. Their fame grew when they scored a seemingly accidental hit single two years ago in "Touch of Grey," a Garcia song about survival.

It was an aging hippie's manifesto — and was the group's first Top 10 hit after a career of being known as a concert, not a studio, band.

"If we were to concentrate on writing a hit, it would be the kiss of death for us," Weir said when asked if the group is trying to duplicate that success.

### 30 injured in attacks at Public Enemy concert

MOUNTAIN VIEW, Calif. (AP) — About 40 youths scaled gates at an amphitheater during a concert by the rap group Public Enemy and randomly assaulted concertgoers and security guards, police said.

Thirty people were treated for minor injuries at first aid stations after the attacks Friday in Shoreline Amphitheatre, said Lt. Gary Smith. Three others, including one police officer, were treated and released from El Camino Hospital, he said.

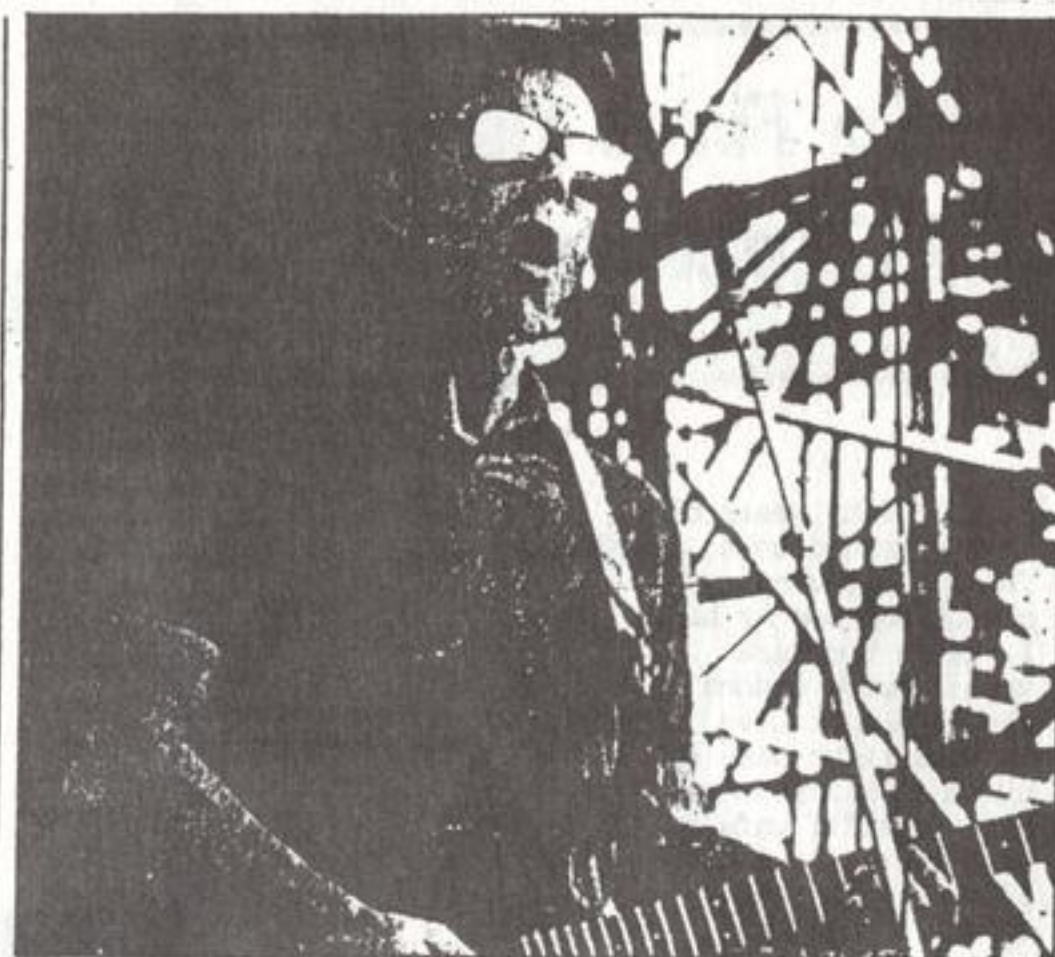
The assaults in the outer plaza of the amphitheater apparently did not disrupt the concert, attended by about 8,000 people, Smith said.

Staffed Richard Times-Digital

There are thousands of people here, "Dunker dead-panned, "but I don't know what kind of bullplayers we're going to get." Though none of the Deadheads picked up a glove, they supplied a soundtrack of Indian drums, acoustic guitars and, of course, Dead music for the tryout for which the Mets wannabes were most grateful.

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Nat'l Sports Daily  
7/25/90



Bob Weir performs with the Grateful Dead at Foxboro Stadium on Saturday.

### GRATEFUL DEAD

Continued from Page 34  
moments but promised a bit more than was delivered.

At twilight, after a game set by Edie Brickell & New Bohemians (whose angular, sing-song tunes built a promising mood even if they're better heard in a smaller setting), the Dead kicked off with the easy-losing R&B of "Shakedown Street," originally produced by Little Feat's Lowell George.

There were initial sound problems — and some zaniness in the crowd as a few ticketless fans leaped fences to get in — but the Dead steered a smooth course with Dylan's "Walkin' Blues," followed by "Far from Me," a recharged "Candy Man," a burning Bob Weir cover of Dylan's "Stuck Inside of Mobile with These Memphis Blues Again" and a change-of-pace country feel with Jerry Garcia's "Ramble On Rose." They then swung into intermission with Weir's rockified "One More Saturday Night," with Garcia adding powerhouse Chuck Berry licks.

But unlike many bands, the Dead were not content. "I'd give the set a B-minus. It didn't feel right," Weir said backstage at halftime. Drummer Mickey Hart gave the set "less than a B-minus," adding that "maybe we're still coming down from our RFK Stadium gig. We even pulled out 'Dark Star' at that one. The Grateful Dead is a beast you can't control, but the great thing is that you always get a second set."

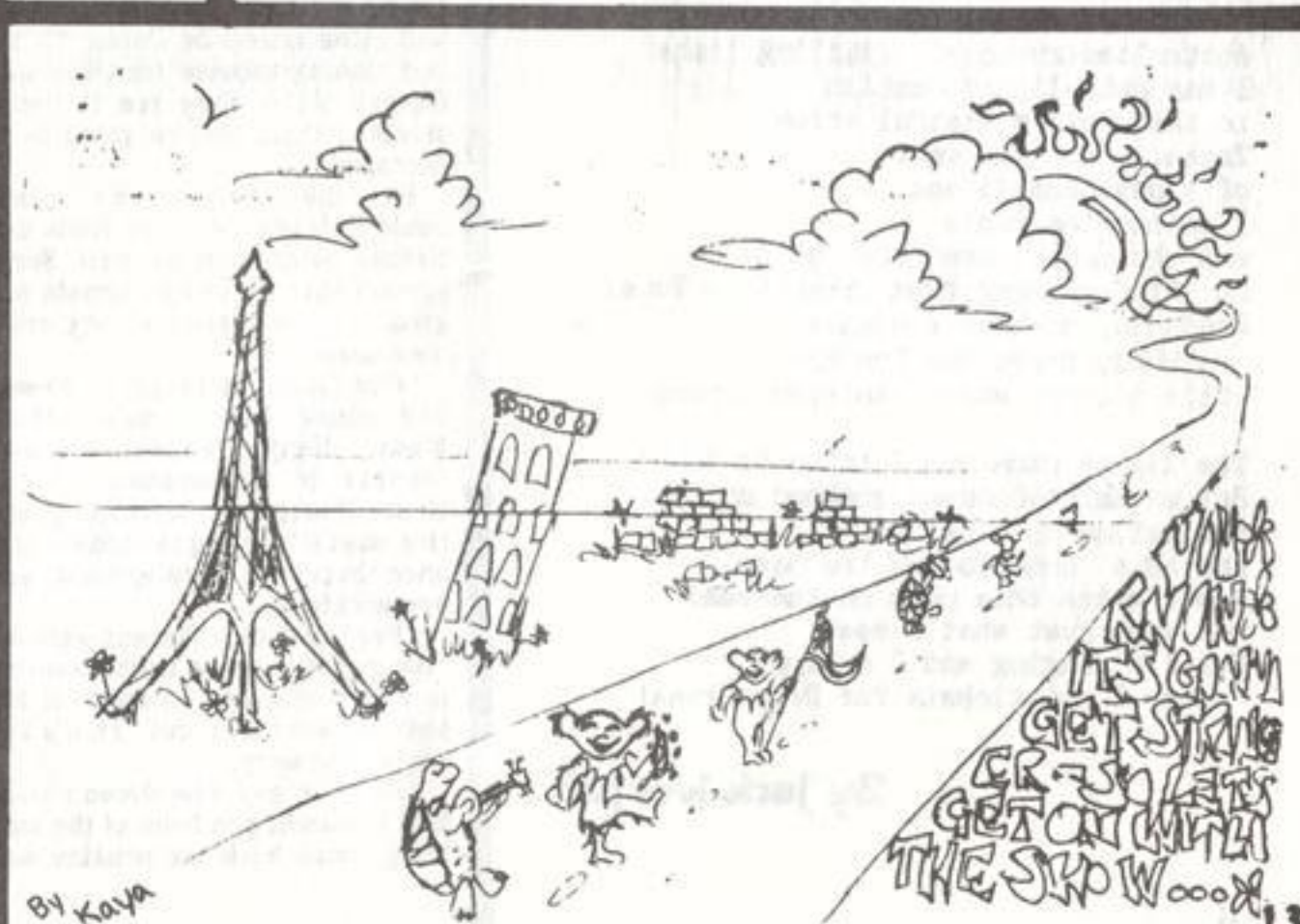
That later set was magical. A spiritual "Eyes of the World" led to Weir's twisting "Estimated Prophet," Garcia's elegant "Crazy

GRATEFUL DEAD  
with Edie Brickell & New Bohemians  
At: Foxboro Stadium, Saturday

Fingers," then an electrified romp through "Uncle John's Band" and the obligatory space jam in which drummers Hart and Bill Kreutzmann merged Third World rhythms with an exotic video light show controlled from the audience by Larry Lachman on a Fairlight CMI, a computer video device. The sight of a floating skull (the Dead's logo) amid Indian rice paddies was a special flash, as was Garcia's head sitting atop an outer space photo of the earth. That one drew loud applause from the crowd.

The space jam, which lived up to its name, turned beautifully into pianist Brent Mydland's lullaby to his two young daughters, "I Will Take You Home," the only song from the band's last album. "I don't even remember what was on last album," Hart quipped backstage. And then the Dead rocked through "Goin' Down the Road," Weir's "Throwing Stones" (a rare political rant), a festive "Turn on Your Lovelight," evoking memories of charter member Pigpen singing it at the Boston Tea Party and getting so carried away he fell off the stage.

The encores were the Rolling Stones' "Last Time" and the a cappella "We Bid You Goodnight," taken from a Folkways album by Garcia's bluegrass buddy, Jody Stecker. No band member was around to rank this later set, but it was a straight A from where this writer sat.





## My First Dead Experience

I was twenty years old  
when I turned on to the Dead  
The music rocked my soul  
and it soothed my head  
I was In the Dark  
when I heard Anthem of the Sun  
Then I caught Live in Europe  
and the light came on  
Listened daily to my discs  
but was still unfulfilled  
So I swore I'd see them play  
if they came to Louisville  
It was a spiritual revolution  
an experience most profound  
In July, I saw the Dead  
come alive in Derby town

Outside were urban nomads  
in Kaleidoscopic caravans  
Leading lives of leisure  
just a-following the band  
Bearded barefoot gypsies  
were bartering their goods  
From avocado sandwiches  
to pipes carved out of wood  
I heard jangling bells on ankles  
that belonged to smiling nymphs  
Watched breeze blown cotton dresses  
covering bodies I strained to glimpse

Then I found a feathered farmer  
who said he danced with bears  
He opened up his jars  
and I sampled all his wares  
My vision began to blur  
as if looking thru a prism  
Watching tie-dyed Deadheads  
dancing all in rhythm  
Met a dog who had no teeth  
said he felt kind of reckless  
He just grinned a toothless grin  
and gave me a yak-bone necklace  
Tried to thank him but he vanished  
into the psychedelic blizzard  
And when I looked up, before me  
stood a wise old wizard  
He pulled forth a magic crystal  
and in his gnarled hand it lit  
Held me firmly with his gaze  
and placed in on my tit

My flesh absorbed the power  
and my consciousness was raised  
I transcended this level  
and became at one with the sage  
On a puff of purple smoke  
I rose above the land  
Following a flying fairy  
I took my place before the band  
The melting sun was sifted  
thru tapestries in the wind  
The mystic players took the stage  
proclaiming "let the show begin"

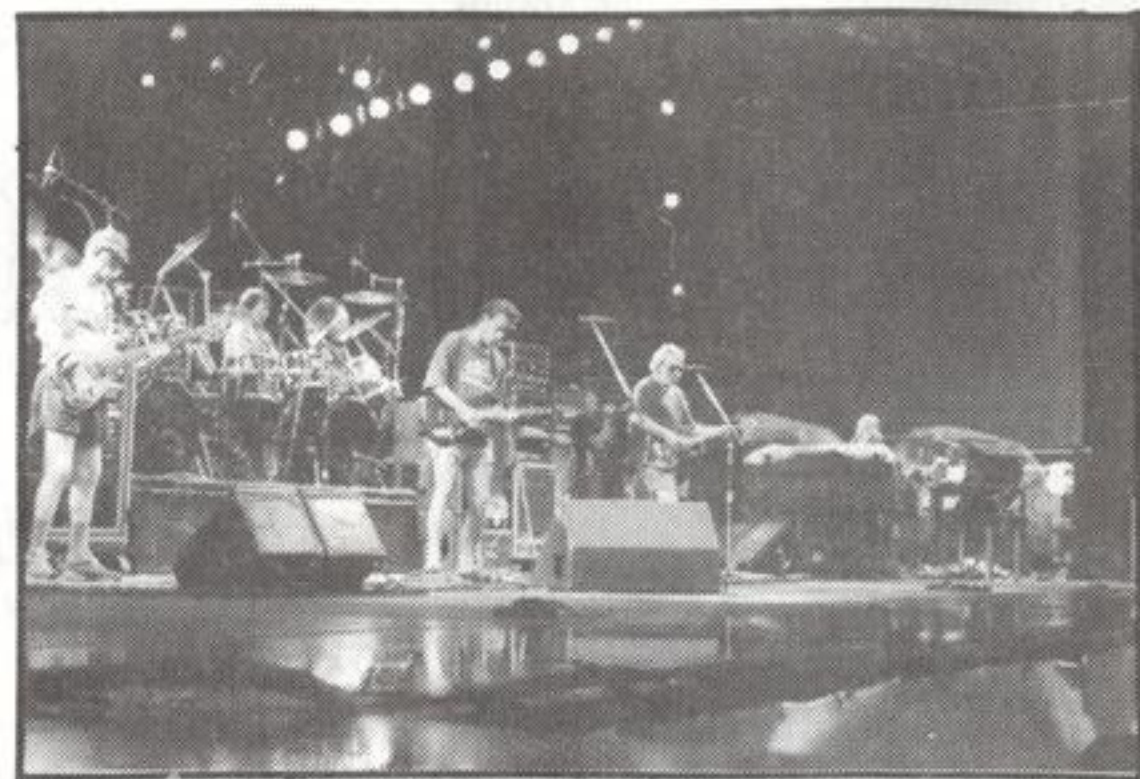
The Dead then conjured notes  
that all around me fell  
People danced in celebration  
I was cast beneath the spell  
Ancient primal rhythms  
controlled my body's flailing limbs  
I was set all into motion  
to the music's wistful whims  
Tossed about the waves  
of a psychedelic sea  
I became the music  
and the music moved through me  
St. Stephen sang from Franklin's Tower  
Candyman, he took a chance  
everybody there was Truckin'  
while a three story skeleton danced

The lights came up, I tried to leave  
But an Earth-Goddess grabbed my hand  
She smiled up a rainbow  
and said "come follow the band"  
Now I write this poem on the road  
not sure just what I seek  
But I'm singing and I'm happy  
'cause I got tickets for Deer Creek!

By Jack Worful

### Out and About

Those kids did love those New Kids on the Block. They loved the clean-cut rock group so much that while the band was in town to perform at RFK Stadium, some 150 girls between the ages of 7 and 15 rented rooms and moved into the Park Hyatt Hotel just to be near their idols. In fact, several mothers and dads were with them and reportedly even offered bribes to bellhops and other members of the hotel staff in an attempt to find out when the band was coming and going. The girls grabbed used pizza boxes the band might have eaten from and photographed the New Kids' luggage. Park Hyatt sales manager Teri Galvez said she'd never seen anything like it before. "They're like Deadheads, but a junior version," she said, referring to Grateful Dead groupies, "and they're with their moms." Staying at the hotel at the same time was Led Zeppelin's Robert Plant, who looks like a rock star but walked through the lobby filled with New Kids fans and was completely ignored...



RFK 7/12/90

Tim Ashbridge

Sunday, August 5, 1990

THE DENVER POST

## Stars to spotlight timber controversy

### Rock music duo heads into Rockies

By Patrick O'Driscoll  
Denver Post Staff Writer

Another of this summer's "timber wars" in the western forests is about to get Hollywoodized.

Until now, spotted owls and the "Redwood Summer" campaign against overcutting the Pacific Northwest's "old-growth" woods have logged most of the attention from ecology-conscious actors, musicians and entertainers.

This week, two members of rock music's The Grateful Dead and Hall & Oates are coming to the northern Rockies to pedal mountain bikes through forest clear cuts in Montana's grizzly bear country.

Trailing behind them will be a national media entourage — MTV, Rolling Stone and Outside magazines, The Washington Post and others.

"Dead" founding member Bob Weir and John Oates of Hall & Oates will join mountain bike inventor Gary Fisher, EarthFirst! co-founder Howie Wolke and federal forest whistle-blower Jeff DeBonis on a three-day, 150-mile ride between Glacier National Park and Missoula.

Organizers hope the rock-star ride and resulting publicity will dramatize what they claim is the despoiling of vital wildlife habitat and scenic countryside for timber industry profit.

"We're going to have a good time, but we're also going to show the destruction," said New York actor and rural Montana homeowner Bill Curry, a tour organizer and close friend of Oates. "It's a fact-finding mission for (Weir and Oates). When they see it themselves, I think they're going to be outraged."

But the likely media splash could outrage local residents and timber companies as well. Some predict that TV news snippets will grossly oversimplify a very complex issue.

"Our society is taught in 20-second sound bites," said Libby, Mont., logger Bruce Vincent, founder of Communities for a Great Northwest, a rural group that says it's trying to strike a balance between development and preservation.

"For instance," Vincent went on, "the guy who wants timber cutting is shown standing in front of the butt-ugliest clear cut. That's the timber industry."

"And the guy who doesn't want that is standing in front of the babbling brook with the pristine out-

look. And America gets to choose who's the good guy and who's the bad guy."

"The tragedy of being given those two choices is, the answer lies in between."

Clear-cutting, chopping down every tree on parcels sometimes hundreds of acres in size, is a common, if controversial, practice in the region.

"Checkerboard" land ownership — a legacy from Abraham Lincoln's vast gifts of land to railroads as incentive to lay tracks to the Pacific — often means denuded private tracts butt up against unlogged state and federal stands of lodgepole and ponderosa pine, Douglas fir and western larch.

"A clear cut is visually displeasing," Vincent said.

"But 30 years later, it's not so bad... a new ecosystem is being constructed. If all America ever saw cornfields the day after the ears were ripped off the stalk, they'd tell us, 'Stop farming. That's ugly.' But using that snapshot to make a decision over forestry techniques is dangerous."

The Flathead National Forest and Swan Valley — through which the Weir-Oates caravan will zigzag south on logging roads — were the sites of the region's first government timber sale, back in 1913.

Much of the countryside remains thickly wooded. Inhabitants include the endangered grizzly bear, returning packs of the threatened gray wolf, woodland caribou, bald eagles — and a growing, sometimes militant array of recreational users and environmentalists who want logging curtailed.

"What they're doing is trying to get into an industrial forest here. They're cutting beyond the sustained yield capability of the forest," said ride participant Steve Kelly, who heads Friends of the Wild Swan. "Logging can continue, but it can't continue at the current level of harvest."

Timber giants such as Plum Creek Timber Co. and Champion International — each owning more than 1 million acres of woodlands — are felling their best stands faster than trees can grow back.

In a corporate climate of hostile takeovers and Japan's voracious appetite for logs, they now look to federal timber sales to sustain production. While they acknowledge their own heavy cutting, they say national forest lands have been "under-harvested."

### TIMBER CLEAR-CUTTING PROTEST ROUTE

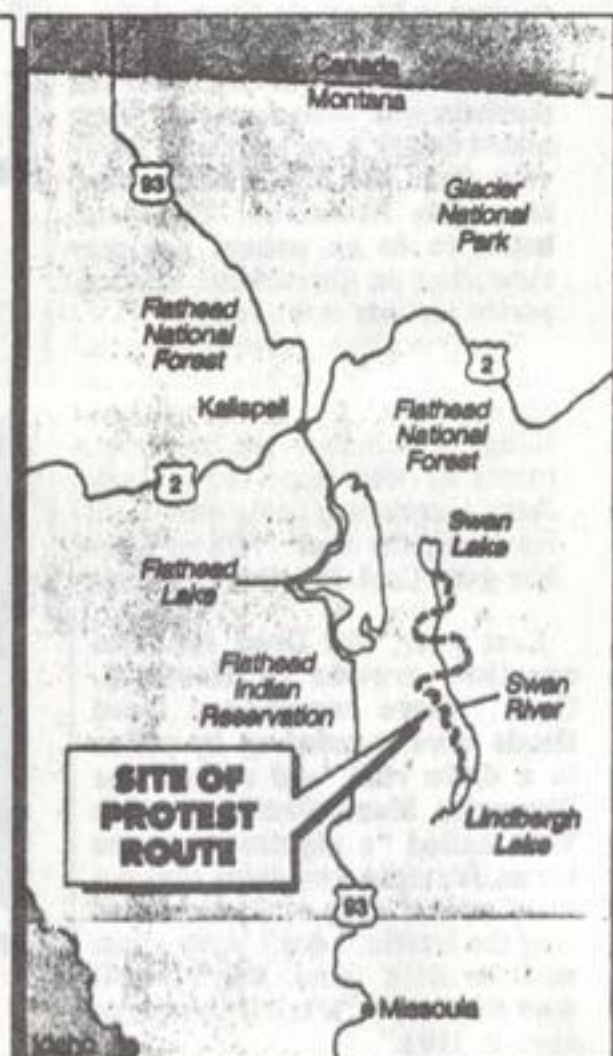
Rock musicians Bob Weir and John Oates, along with other environmental activists, will pedal mountain bikes through Montana to protest lumber companies' tree-cutting practices.



BOB WEIR



JOHN OATES



The Denver Post / Bruce Gault

But environmental groups are suing the Flathead National Forest to prevent increased cutting.

They claim the forest's 10-year plan would allow far too many trees to be cut.

"This Northern Divide area... is probably the wildest essentially intact forest ecosystem left in the Lower 48," said Mike Bader of the ride-sponsoring Alliance for the Wild Rockies, a coalition of 39 organizations and 30 businesses.

"It's the age-old issue of what's the real use of the national forest. Should the dominant use be wood fiber production?"

"Or are we really looking at multiple use — endangered species, wildlife habitat, scenery, amenity values?"

Into this charged setting, pop stars Weir and Oates — both avid mountain bikers — will pedal. Weir also organized a Madison Square Garden benefit concert in 1988 for the save-the-rainforests effort, and Hall & Oates were on the bill.

Leaving Swan Lake in small groups Tuesday, the 20-odd riders plan to stop along the way to inspect clear cuts, walk the wilder-

ness and talk the issues.

They'll camp together nightly, and "do some singing around the campfire," said Curry.

News media will be shuttled to and from points along the route, and airplanes will provide aerial views of the disputed terrain.

The ride ends Thursday at Lindbergh Lake, named for the famous flier, who used to retreat there.

An extensive "press day" is scheduled for Friday in Missoula, where the riders will be joined by former Wilderness Society leader Stuart Brandborg, economists and scientists, an ex-logging boss and a retired Forest Service manager.

Bader will unveil an ambitious federal proposal for a five-state, 12.3-million-acre Northern Rockies wilderness.

Asked about the irony of an anti-logging bicycle trip using roads built for logging, Bader replied, "That's the point. We want people to see what's really happening. What we have is a lot of road building and a lot of clear-cutting."

"What better way to see the impact... than to get on the roads themselves and ride right through it?"



## 1990 Tour Dates

### Fall Tour/September 1990

- 7, 8 **Richfield, OH** (Richfield Coliseum)  
 10-12 **Philadelphia, PA** (Spectrum)  
 14-16 **New York City** (Madison Square Garden)  
 18-20 **New York City** (Madison Square Garden)

### Europe Dates/October 1990

- 13 **Stockholm, Sweden** (Istastadion)  
 16 **Essen, Germany** (Grouhalla)  
 19 **Berlin, Germany** (ICC)  
 23 **Frankfurt, Germany** (Festhalle)  
 27 **Paris, France** (Zenith)  
 30, 31 **London, England** (Wembley Arena)

#### Grateful Dead Hotline Numbers:

West Coast: (415) 457-6388  
 East Coast: (201) 486-9393

## New Potato Caboose

### September Tour Dates...

#### September 1990

1. Sat. - The Atlantis - Nags Head, NC. (919) 441-6435  
 6. Thurs. - The Ace of Clubs - Nashville, TN. (615) 254-2257  
 7. Fri. - The College Station Theatre - Tuscaloosa, AL. (205) 752-2700  
 8. Sat. - The Masquerade w/ special guests 'The Grapes' - Atlanta, GA. (404) 577-7504  
 10. Mon. - Greenstreets - Columbia, SC. (803) 779-8252  
 11. Tues. - The Zoo - Clemson, SC. (803) 654-2059  
 12. Wed. - The Georgia Theatre - Athens, GA. (404) 549-9918  
 13. Thurs. - 13-13 - Charlotte, NC. (704) 342-5560  
 14. Fri. - Bally's Music Garden - Winston-Salem, NC. (919) 727-1823  
 15. Sat. - Cat's Cradle - Chapel Hill, NC. (919) 967-9053  
 20. Thurs. - The Bayou w/ 'Laughing Man' - Washington, DC. (202) 333-2898  
 21. Fri. - Maxwells - Baltimore (Towson), MD. (301) 668-2233  
 22. Sat. - The Chesnut Cabaret w/ 'Blues Traveler' - Philadelphia, PA. (215) 382-1201  
 24. Mon. - The Haunt - Ithaca, NY. (607) 275-3355  
 25. Tues. - Bogies w/ special guest 'Slipknot' - Albany, NY. (518) 482-4368  
 26. Wed. - Who's on First? - Boston, MA. (607) 617-247-3553  
 27. Thurs. - Pearl Street - Northampton, MA. (413) 584-7771  
 28. Fri. - The Bottom Line - Acoustic & Electric - 2 shows: 8:30 & 11:30 p.m. - New York City, NY. (212) 228-6300

NPC Info Line: (703) 534-3931, 7420

## Hart-felt words

A message from Mickey Hart, drummer of the Grateful Dead:

"It's been a lot of fun being a member of the Grateful Dead for all these years, and the outrageousness of it all sometimes has been one of the best parts. But the sheer size of our scene has put us in the realm of the public, and if we are to continue performing, we're all going to have to cooperate. ...

"If you don't have a ticket to a sold-out show, please don't come. Seriously, just hanging out causes us unbelievable harm.

"The no-vending, no-camping rules will continue. Since we stopped allowing them last fall, we've noticed a very positive calming change in the scene outside shows, so we'd like to thank you all for helping us. ...

"Lastly, we must point out that while Grateful Dead shows can definitely lead to some mental-spiritual transformations, they're still subject to certain realities. In other words, the local police will be enforcing the law at all shows, and if you flagrantly abuse the law, you'll likely get arrested. This will undoubtedly be most unpleasant for you, and it doesn't do the larger scene any good either.

"Please keep in mind that to most people, Dead Heads are an unusual and exotic tribe drifting through town; there will be some people who are confused or even threatened by you, so it's up to all Dead Heads to be good, friendly and discreet guests wherever we play so we can continue to ride this magic roller coaster together."

Pittsburgh Post-Gazette 7/6/90



RFK 7/12/90

Tim Ashbridge

## JCB 8/5/90

### The Greek Theatre

By Alison Hastings

Bela Fleck - part of the New Grass Revival (opened for the Dead on New Year's 1989), and just an incredible banjo player in his own right, opened the show. He really was incredible, he had a keyboardist who also played the harmonica, a guy who played what appeared to be a guitar but it was really a drum set that was activated by hitting it in different areas to achieve different sounds, and a bassist. He later came out and duelled with Jerry on *The Harder They Come* and it was absolutely mind-blowing. Bela got a standing ovation when he quietly left the stage.

It was close to 100 degrees at the Greek and I did a little too much frying both inside and out, so my review may be a little off, but it appeared to me that Jerry was visibly upset and emotional about the whole Brent episode. His song selection included *Forever Young*, *Tears of Rage*, and a *Lucky Old Sun* that was so slow and mournful. He seemed to forget the words to *Forever Young* and honestly choked back emotions on the verses he did get out. It was very moving. The crowd was thrilled to see Jerry perform so quickly after the tragedy and took every opportunity to let him feel our appreciation and love.

Bruce Hornsby was scheduled to play the same night at Shoreline, so people were speculating that he might drop by. It looked like he might have, but Jerry wanted no part of it. During Jerry's last tune, Bill Graham walked out on stage and started whispering to all the right people, but when Jerry finished he just shook his head and nearly ran offstage, with the famous black curtain shut with no admittance.

So now we are all patiently waiting for the Shoreline shows, to see how it will all unfold. But just as I'm about to finish off this letter, my cousin calls me to tell me that the Shoreline shows are cancelled! So now I have to rely on you to tell me how the boys do it without a keyboardist, or how the new one is. I must say that us Northern Californians feel a bit cheated. We still haven't heard tunes that they broke in the east, and now we don't get to see their comeback. I hope you feel lucky. I guess we'll have to wait for X-mas and New Years again. It really is a bummer, we're in a bad situation with only the Coliseum and Shoreline left for them to play in. A lot of people are saying this is the beginning of the end.

## NORB

WE'VE BEEN OVERRUN WITH SATANIC BEINGS EVER SINCE YOU AND THAT NICE ARNOLD-BEY DISAPPEARED THE OTHER WEEK.



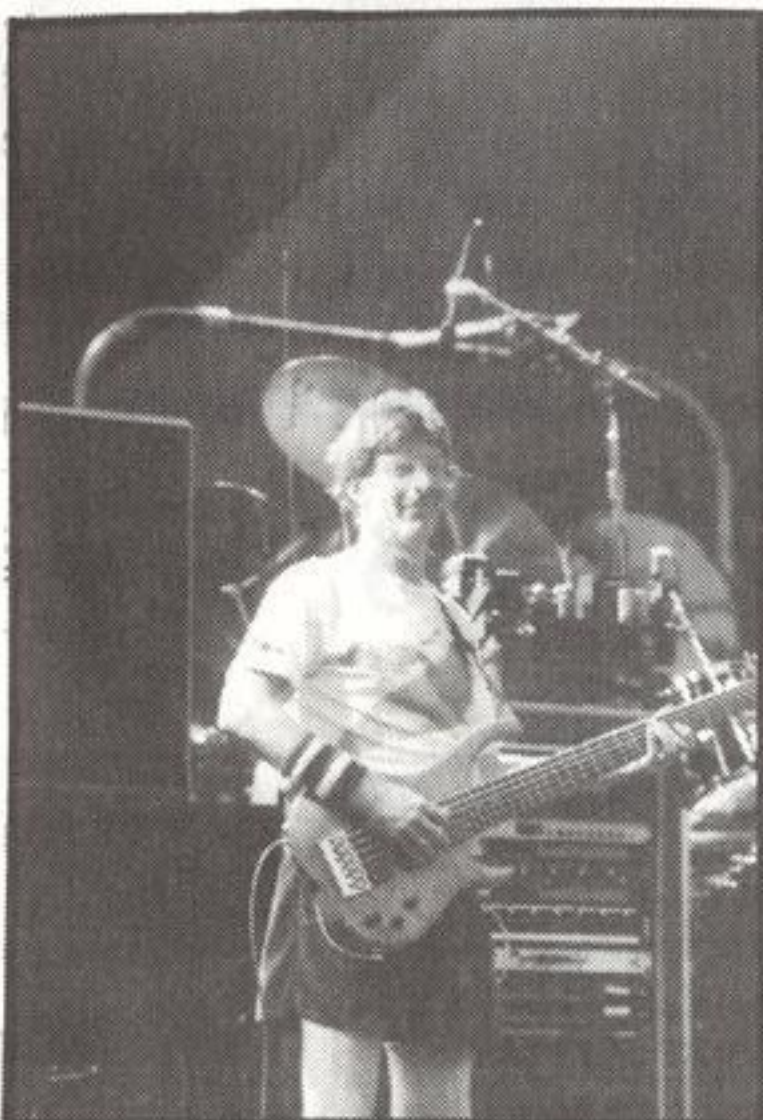
ARNOLD-BEY IS ACTUALLY SINBAD SCHWARTZ, A VILE FIEND.



DON'T TALK TO ME ABOUT FIENDS. THEY'RE COMING OUT OF THE WOODWORK!



TOMORROW: MORE THAN ROCK 'N' ROLL.



RFK 7/12/90

Tim Ashbridge



## MUSIC

### REEFER MADNESS



"Acid Test" LSD parties of the 1960s, now gets his kicks underwater. "I like the water. I like the way it feels. I like slipping around in it," he says. "I feel like a fish. It's sort of like having an infinite aquarium to swim around in." Garcia, 47, started scuba diving three years ago, shortly after recovering from a 1987 coma caused by untreated diabetes and exhaustion. (AP)



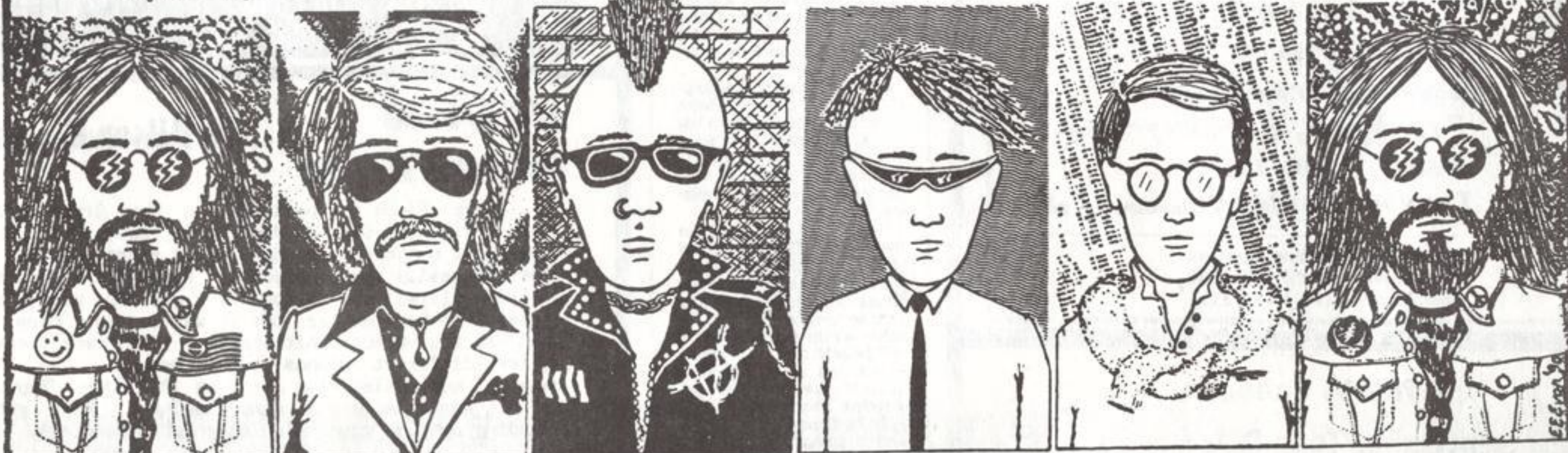
Laguna Seca 7/30/88

Rudy Contratti



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Washington Post 8/14/90

## Interest in Grateful Dead Was Not Musical

When the Grateful Dead played Foxboro, Mass. last month, the police called in the Massachusetts National Guard. But it was not because the crowd was rioting.

Instead, the unusual deployment was a new wrinkle in the National Guard's escalating antidrug mission—assisting local police to identify suspected drug users. Critics charge it shows how civil liberties can quickly be eroded when the military becomes involved in domestic law enforcement.

As with the regular military, the Guard operates under sharp restrictions defined by the 1878 Posse Comitatus Act: National Guard officers have no powers of arrest and function only in "support" of local or federal law enforcement agencies.

But as the Grateful Dead assignment shows, there is still considerable leeway for the Guard to become involved. One of the Guard's assigned missions in the drug war is "aerial and ground surveillance." So when Foxboro Police Chief Edward O'Leary proposed using the Guard to help him cope with an expected influx of drug-using fans at the Grateful Dead concert, Pentagon officials in Washington quickly approved the plan.

While one Army helicopter hovered over the Foxboro stadium, about 40 Massachusetts Guard officers—equipped with night vision goggles and hand-held radios—fanned out across the parking lot and stadium looking for suspicious activity. Some of the Guard officers were in uniform, but others wore plainclothes.

"We were able to provide them [the police] with 100 different tips," said Capt. Tammy Miracle, spokeswoman for the Massachusetts Guard. The Foxboro police reported about 30 arrests.

But to critics, it is but one more example of how the drug war is getting out of hand. "This sounds like something out of Bulgaria—in the old days," said Arnold Trebach, president of the Drug Policy Foundation, a Washington advocacy group that is critical of government drug policies. "What are we going to have next—Army paratroopers at these events? Why not have tanks set up outdoors? Is there no limit to what this society will do in the name of fighting the drug war?"

—Michael Isikoff

August 15, 1990

Dear Unbroken Chain,

Attached is a clipping from the Washington Post of August 14, 1990 about the use of the National Guard to police the parking lot at the Foxboro show this summer. According to the article some National Guard members were used in a "plain clothes" capacity.

This is absolutely outrageous! One of the basic principles of our nation is a strict separation between the military and the police. It is one thing for the National Guard to be used in legitimate emergencies such as riots and natural disasters; it is quite different for the Guard to be used as undercover officers at a peaceful rock concert.

Further, I am unaware of any precedent for the use of the military in an undercover capacity for any sort of domestic law enforcement.

The military has simply no business at rock concerts of any sort. Local law enforcement is a matter for police.

I don't condone illegal drug use. Brent Mydland and so many others have died from drugs. I don't need drugs at Dead shows. But there is a very important principle at stake here. There is no justification for using undercover military officers for local law enforcement. We have to speak up now, let your Congressmen and Senators know that the military should stay out of local police work.

Sincerely,

Howard Park  
Howard Park

## - MISSING -



### DOUGLAS STEPHEN SIMMONS

DATE MISSING: 7-18-80 MISSING FROM: Raleigh, NC  
DATE OF BIRTH: 4-8-70 AGE: 20 Years  
SEX: Male RACE: White  
HEIGHT: 5'10" WEIGHT: 155 Lbs.  
HAIR: Dark Brown EYES: Blue

IDENTIFY INFO: Short scar under left eye, surgery scar on left wrist, long surgery scar on right ankle. Wearing grey shorts, white tanktop, white Reeboks, white and red baseball cap.

CIRCUMSTANCES: Last seen at 7:00 pm at the Grateful Dead Concert in Raleigh, N.C.

ANYONE KNOWING THE WHEREABOUTS OF DOUG IS ASKED TO CALL RALIEGH POLICE

919-829-1911  
904-436-9620

- REWARD -

### Bride's gown gets caught in motorcycle wheel

Associated Press

NORTH MYRTLE BEACH — A bride who got onto her husband's Harley Davidson while still wearing her wedding gown spent the night in a hospital after it got caught in the motorcycle's back wheel.

Denise Hudson and her husband, Lee, planned to ride to Raleigh, N.C., for a Grateful Dead concert after getting married July Fourth at a park.

But the train of Mrs. Hudson's full-length gown got caught and dragged her under the bike. Mrs. Hudson, 28, suffered a broken pelvis and a concussion.

"She's skinned and sore. It could have been worse," said Hudson, 30, who received minor cuts and bruises.

Paramedics had to cut the cream-colored gown to pieces to free her.

Herald-Leader, Lexington, Ky.

## Now appearing at mayor's home: Garcia, family dog, makes comeback

Herald-Leader staff report

Garcia is back from his celebrated 1990 Tour.

Mayor Scotty Baesler's dog, which his son named after Grateful Dead rock star Jerry Garcia, was reported to the Lexington Humane Society as missing at 7:45 Tuesday morning from the family's farm on Athens-Boonesboro Road in southeast Fayette County.

But, Baesler said, a Berea man who took

the white boxer home after finding him along the road returned the dog to the Baeslers when he found out who the owners were.

Garcia's disappearance had sparked widespread coverage by local media.

It was a short tour for a dog named after a member of the Dead. Baesler never has been too sure about that name, anyway.

"I understand he named the dog after a guy in the Grateful Dead," Baesler said.

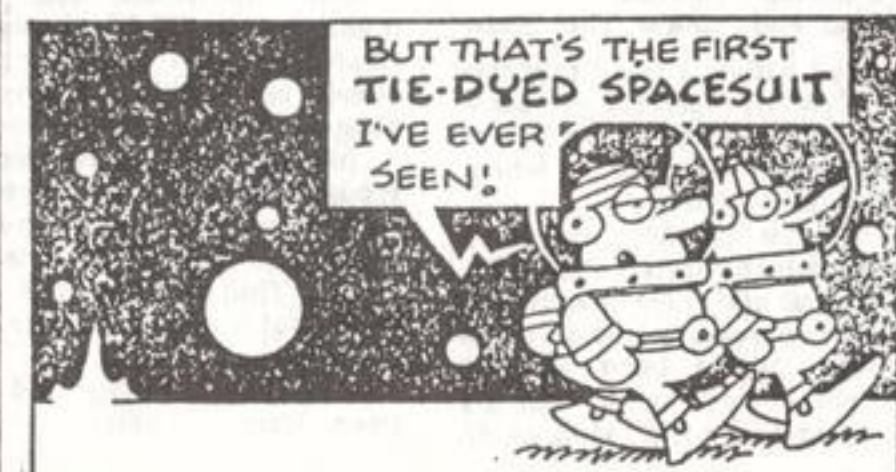
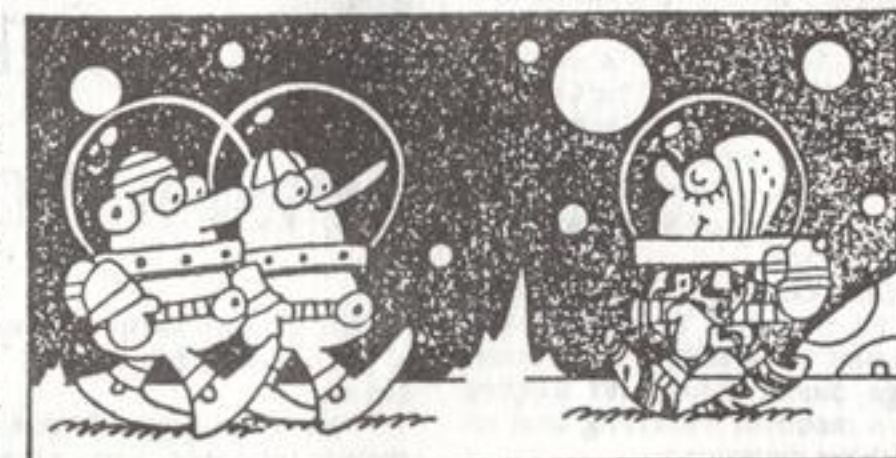
"Lord only knows."

*This is a letter of desperation:*

*I met my Katie Mae in a box of rain  
We stepped back into each other  
Enticing our foolish hearts  
While a dark star spun over head  
Standing on our watchtower the rain  
fell from overhead  
Turning grey in each other's arms  
Holding right against time  
Sensing the weight that would fall  
Walking out in the pouring rain  
Standing alone in cold still rain  
Will I see my Katie Mae?*

*Was it all a dream we dreamed  
One afternoon long ago  
Days creep by  
Every moment my heart cries out  
We must meet again, we will meet again  
Help me find my Katie Mae*

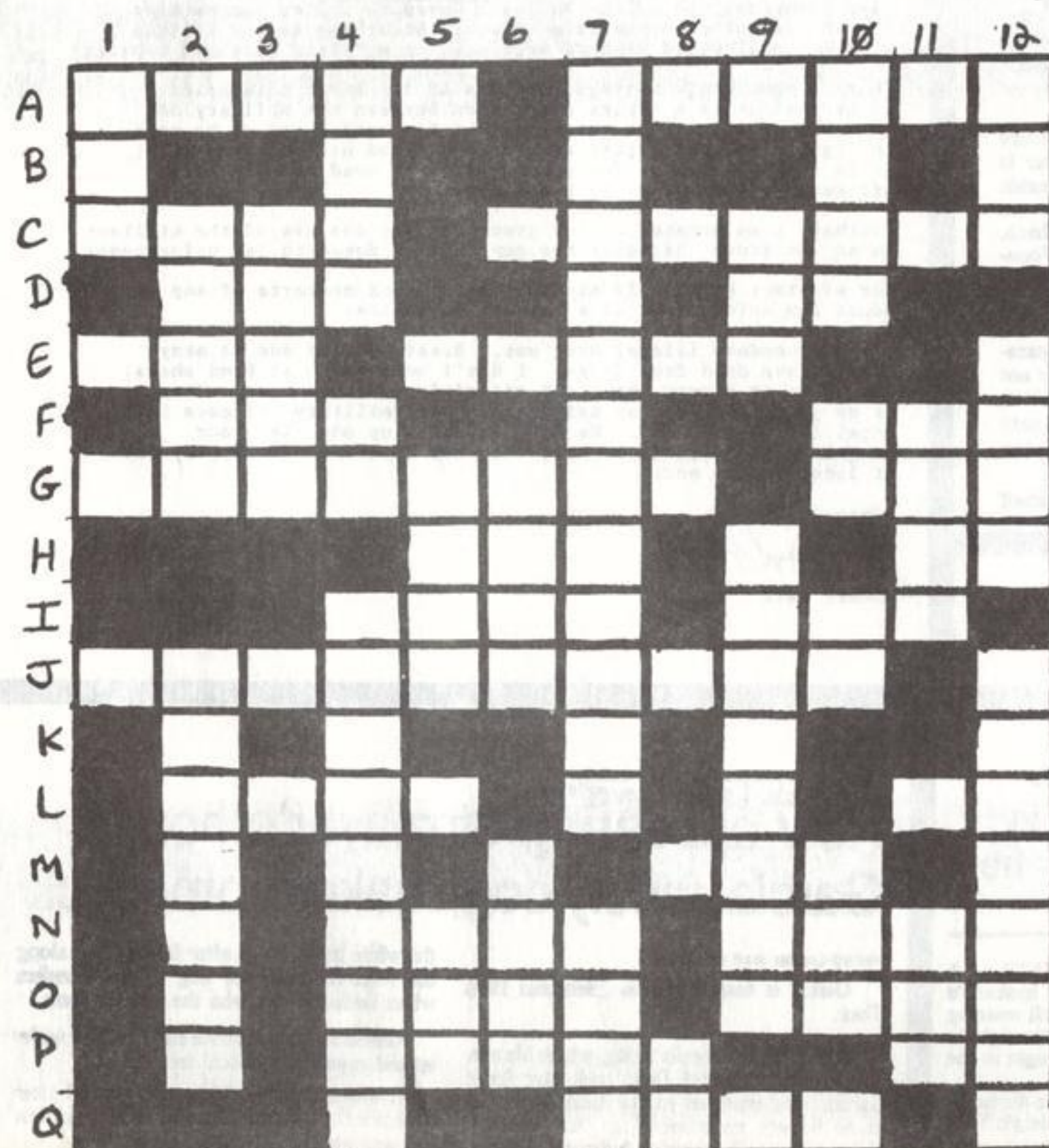
*Katie where are you?  
7-12-90 Phil Zone Set 11 RFK  
- Nick*





# Crossword

By Geoff Weed



First correct puzzle submitted wins free subscription.  
Second prize: Built To Last poster

## ACROSS

- A1 Blues for \_\_\_\_\_  
A7 \_\_\_\_\_ Creek Music Center  
Hoffman Estates, Ill.  
C1 \_\_\_\_\_ James, '82 New Year's Guest  
C6 Electric \_\_\_\_\_ Acid Test  
D2 Meditation chant word or Dan Healy concern  
D9 Hunter's "Rose" \_\_\_\_\_ Sharon  
E1 Kind of ball made of styrofoam  
E5 \_\_\_\_\_ to last  
F2 Possible sound Samson's foe makes  
F10 Means "party"  
G1 Poetry during space: 4/19/82  
G10 "It's a \_\_\_\_\_" last performed 6/18/74  
H5 How a big boss man might make you feel  
H11 Hey Jude Reprise chant word  
I4 Setting for "Sing Me Back Home"  
I9 Ram \_\_\_\_\_  
J1 "Songwriter" \_\_\_\_\_ Skjellyfetti  
L2 \_\_\_\_\_ of the Flood, '73 Release  
L11 Piggins "Hurts \_\_\_\_\_ Too"  
M8 8/1/82 show site: \_\_\_\_\_ Amphitheatre  
N4 Dose  
N9 10/2/67 event at 710 Asbury  
O4 Made to be broken?  
O9 What one of them cowboys started to do  
P4 Tour need, especially for Europe  
P11 She tried (nickname)  
Q7 SF radio station known for its GD broadcasts

## DOWN

- A1 '72 Weir album  
A4 Biblical character in "Money, Money"  
A7 Popular show opener in '73  
A10 A4's Apparel  
A12 "Rhapsody in \_\_\_\_\_"  
C2 JB's "\_\_\_\_\_ Mama"  
C3 First word of "Music Never Stopped" (minus 's)  
C9 Survivor of Gomorrah  
E12 Song performed with Bo Diddley 3/25/72  
F4 "Big \_\_\_\_\_ Blues" (abbrev.)  
F10 "How Sweet It \_\_\_\_\_"  
F11 Are you \_\_\_\_\_?  
G5 "I'm \_\_\_\_\_", last performed 12/10/89  
G6 Dylan's "Love in \_\_\_\_\_"  
H9 \_\_\_\_\_ Marsalis, 3-29-80 player  
I4 First song Brent played with Dead live  
I10 "Standing \_\_\_\_\_ the Moon"  
J2 Who Bob fights in "He & My Uncle"  
J12 What the big green light is on  
M6 Drummer on Phil's side  
M10 Jimmy's need  
N5 Sometimes the fellas get caught in this  
N7 Pinnacle of a trip  
N11 What the thunder shouts  
P8 City of the Dead (abbrev.)

By MARC D. ALLAN  
STAR STAFF WRITER

FRIDAY, JULY 20, 1990

THE INDIANAPOLIS STAR

## Dead spontaneously rises to occasion

Mickey Hart is drumming to a different march.

It's Wednesday, about an hour before he and The Grateful Dead are supposed to go on stage for the first of two shows at Deer Creek Music Center. The Yes song *Roundabout* is playing on a nearby radio.

Oblivious to this, the 46-year-old Hart, one of The Dead's two drummers, is sitting on a back-stage picnic table and tapping out a modified marching beat on a rubber drum pad.

"I have a warm-up, my basic warm-ups, which put me in touch with my extremities, get my mind and body working. Every day, you have to make new contact with your instrument, so I'm just trying to contact it — kind of like contacting the spirit world with a Ouija board."

A few yards away, thousands of devoted fans are streaming into the amphitheater to see the group. These so-called Deadheads have been hanging around Deer Creek all afternoon, waiting for a chance to dance.

Deadheads follow The Grateful Dead with a kind of religious fervor. Many spend their summers following the group across the country — a reality of which Hart is well aware.

"They're participating in a ritual, and they're creating their own ritual and their own myths. And we're creating ours as we go through. We've been working this planet for a while, and it's gratifying to see that what we do works."

But he also wanted to correct a misconception about The Dead.

"We're not gods. There are no gods in this band. That's just the mythology feeding on itself, creating the legends and all that. We're just musicians engaged in a dance and also in a struggle. What we do is very magical, that's for sure. But being god? No. I don't know of any gods in this band."

"I don't want to destroy their mythology. They know that we're human and they know that we're fallible. But they know that we're trying really hard. I think they appreciate that."

They appreciate that every night, for the 75-80 shows The Dead does each year, the group comes out without a prepared song list and challenges itself.

In a business where nearly all groups have their sets rehearsed right down to the between-songs comments, a Dead show is pure music. That can mean a rocky show, but it also allows for great spontaneity.

As he sat backstage and practiced, Hart — who has a solo

album called *At the Edge* due out in September — had no idea of what songs the band would be performing that night.

"No one wants to know. There's no need, because then you'll worry about it, and then you'll think too hard. You won't feel, you'll think. The idea of this band is a feel band, not a thinking band. If you think about it, then you'll mess up..."

"Each night is different. To call a song before the set is stupid. What about the mood? It's just arbitrary. When a band goes out there with a set they already know they're going to play, they have not taken into consideration the mood of the people and themselves and the whole scene."

"There are a lot of nights that it doesn't work. And you have to live with that, knowing that you're going to get a chance to ride again and you'll get a chance to redeem yourself. If we play terrible tonight, people are going to know that we played terrible. They're not going to like it, but they're also going to know that we played terrible because we tried and we failed."



RFK 7/12/90

Tim Ashbridge



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TRYING to communicate with family I met 1st. set Rich. 7-16-90. Mitch Cooper 7413 Newmans Lane, Charlotte, NC 28270.

WANT 2-26-90 Definitely 8-22-87 and any JGB tapes. Scott Smith, 160 M. Willowdale Drive, Apt. 303, Frederick, MD. 21701.

AIRBRUSHED T-SHIRTS- Many designs; Dead, others. Full color, 100% cotton. Send S.A.S.E. for list. Blind Spot Studio, 1409 E. 1440 S. # D Provo, Utah 84606.

GREETINGS Elvis and Benny D-Banana. '6'-8' glass on 7-31. Greetings Rocky Hill Tank. Please sign the mailing list! Grateful and Sorry., Gregg.

IF YOU KNOW of any Dead shops, clubs, bands, or gatherings in the central Florida area please send info. Without love in the dream it'll never come true - without letters, tapes and friends I'll be so blue! Write: Debby Dodds, 4409 S. Kirkman Road, #201, Orlando, FLA 32811.

HAVE/WANT NON-DEAD tapes and 70's Dead. Allmans, Feat, Airplane, Hendrix, etc. Send list to get mine. Paul Kiger 2515 Arden Drive, Gainesville, FLA 32605. (904) 377-3285.

GOTTA LOTTA HQ Dead 89-90. Looking for HQ only 65-90. Steve, 7757 SW 86th St., #C112, Miami, FL 33143.

HELP! Need 4-1,2,3, 7-12 and 7-21,22,23 90. Have list. Frank Garrison, 605 Woodbury Rd., Jackson, MS 39206.

SHOW A BEGINNER the way. You supply the list, I'll provide blanks, postage, and patience. Robert Hamrick, 837 Wiley, Wichita, KS 67203.

WOULD like Atlanta 1,2,3,1990 and RFK July 12, 1990. Have old and new sound boards. Cooter, 7109 Horsepen Rd., Richmond, VA 23226.

DEAR DEADHEADS: Please be kind and love your neighbor. Remember, concerts are for sharing MUSIC. Be Cool. - Jay, Arlington, VA

ARE YOU KIND? Seeking classics new and old-have 100 + will send blanks/postage and love. Shine on, Kaya, 218 Collins Avenue, Balboa, CA 92662.

FAST, RELIABLE TRADER. 300 hrs., mostly 70's SDBs, several "Bettyboards", want same! Rob MacMahon, 429-C, W. Moreland Ave., Philadelphia, PA 19118.

WANTED: GD 6-26-86, JGB 12-31-74, Go Ahead 10-23-86. Have 350 hours to trade. Lynn Richter, 311 Front St., North Redwood, MN 56283.

ADAM KATZ, Patrick Shanahan and now Brent Mydland-- Have we lost control of our Family?

HAVE LOTS OF GD and others to trade for summer/fall tours. Any new Bohemians. David Stoller, One Bay Club Drive, Bayside, N.Y. 11360

I COLLECT counter culture items-Not for resale-Political, Drug, Hippie, Handbills, etc. Please let me know what you have for sale or trade. Rick Synchef, 16 Midway Ave., Mill Valley, CA 94941.

NEED SB 9-15-90, 7-16-90 & CSN 7-12-90, 7-14-90. Have 600 + quality hrs. C. Kennedy. 33 Eton Drive, Slingerlands, NY 12159.

BROMBERG/BLUEGRASS HEADS Unite-Send lists to Rick Stapleton, 1001 Pennton Ave., Lenoir, NC 28645.

# UNBROKEN



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If you know of any stores in your town that should be carrying Unbroken Chain, please call (804) 342-0787 and leave their address at our message center. We will contact them about becoming a link in the Chain.



NEED TAPERS with tapes from Bonnersprings and Chicago. Pat Strauss, 2908 So. 24th, Lincoln, NE 68502.

WANTED: Used microphones, stands, recorders, mike mixers; send written description and price to USED EQPT P.O. Box 2122, Marietta, OH 45750.

HAVE 600 HOURS. Want Philly 1/5/79, 1/12/79 and new stuff. Tom Dewey, 5505 15th Avenue N.E. #206, Seattle, WA 98105.

1980 VW Vanagon camper: stove, sink, frig and furnace. Very good shape. Mechanics rebuilt engine less than 1000 miles. New transmission, brakes, shocks, tires, servo sleeve, etc. exc. shape. \$3,500. (804) 384-0946.

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ALOHA to Brian & Lisa O'Reilly. Stay Grateful. Keep in touch, Mahalo for the last issue.

WANTED: 1990 Dead Tapes Have 700 Hrs. to trade. Dan Farrell, 2 Dows Ln, Woburn, MA 01801-4910

SEMI-BURNED OUT Deadhead seeking Radiators tapes. Have 45 hrs. Rads, 1500 hrs. Dead, 1700 hrs. Misc. Bill Abelson, 6537 N. Keating, Lincolnwood, IL 60646.

Do you know any military Deadheads stationed in the Persian Gulf? Send us their name and address and we'll mail them an issue of Unbroken Chain. LPS



Unbroken Chain Vol. 5, No. 4  
September 1990

Editor: Laura Paul Smith  
Cover by: Hal Hamner

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Unbroken Chain would like to send it's best wishes to Clare Little and Jennifer Ambroz, who tied the knot on Sept. 1, 1990. Clare has designed many beautiful covers for the Unbroken Chain, and we hope to see many more in the future! Congratulations kids! ..Uh, speaking of kids....we want lots of 'em!

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Tim Ashbridge  
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