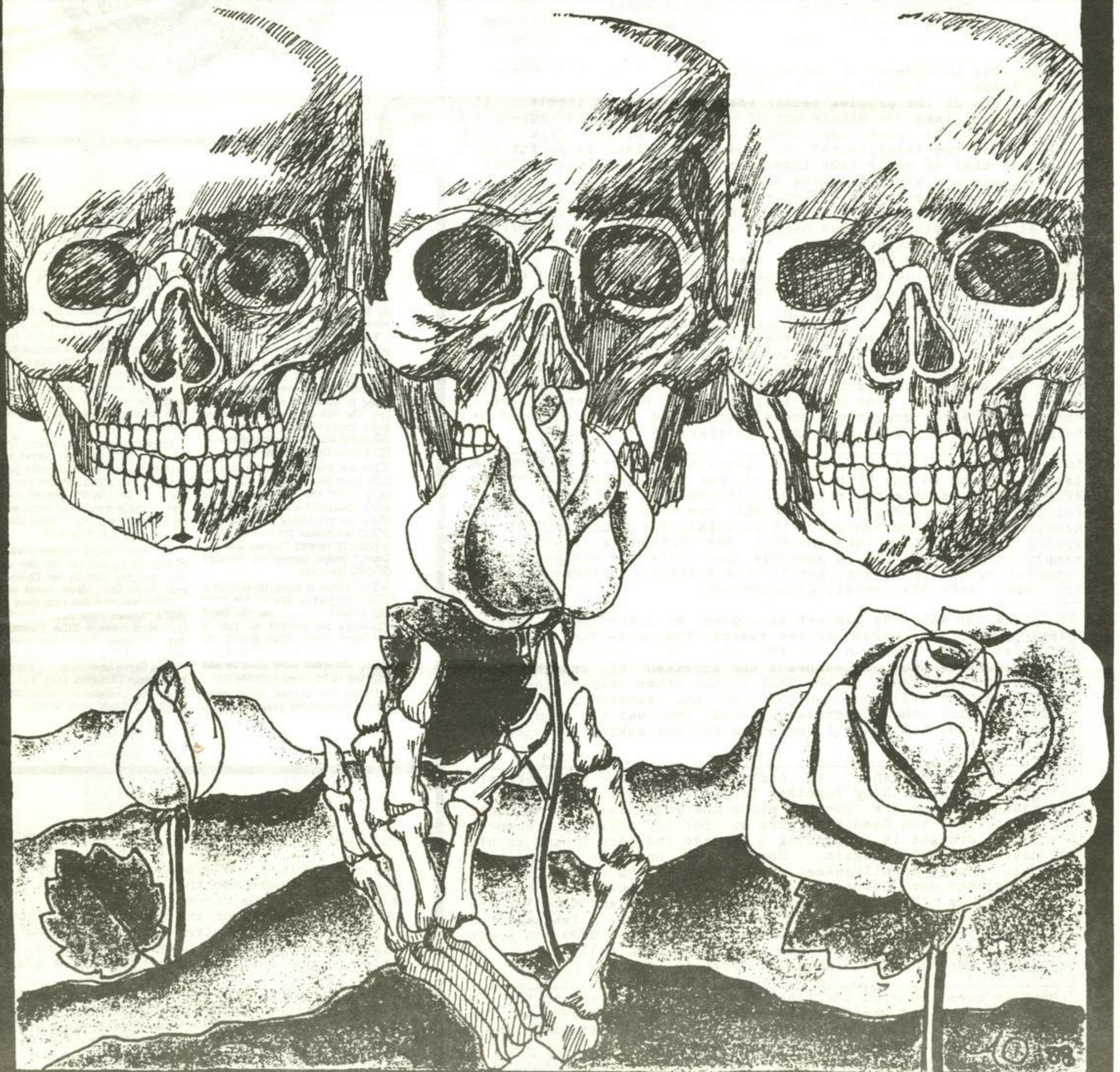


March/April 1989

# Unbroken

VOL. 4 C°H°A°I°N

NO. 2



# Chain Reaction

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

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

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

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

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

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

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

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

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

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

Continued on Page 11



Sunday, January 29, 1989

## 'Dylan and the Dead' an album of superstars

By Steve Morse

Boston Globe

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

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

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

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

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

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

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

### The Music Never Stopped

Thom Randolph

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

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

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

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

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

2/6/89  
Kaiser  
Oakland, CA  
Chinese Orchestra

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

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

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

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

# Set Lists

## Tour Dates

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

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

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

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

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

2/10/89  
"Great Western Forum"  
a/k/a L.A. Forum  
Englewood, CA

Feel Like A Stranger  
Franklin's Tower  
Walkin' Blues  
To Lay Me Down  
Masterpiece  
Friend of the Devil  
Let It Grow

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

2/11/89  
L.A. Forum  
Englewood, CA  
Mississippi 1/2 Step

Englewood Blues  
Candyman  
Big River  
Built to Last  
Queen Jane Approx.  
You Can Run  
Birdsong

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

2/12/89  
L.A. Forum  
Englewood, CA

Cold Rain & Snow  
Enjoyin the Ride  
Row Jimmy  
.....BIODTL  
Promised Land  
West L.A. Fadeaway  
\*How Long  
\*Gimme Some Lovin'  
(\*w/Spencer Davis)

-----  
+Iko  
+Monkey & Engineer  
+Alabama Getaway  
+Dire Wolf  
+Cassidy  
+Memphis Blues  
D/S (Drums w/ Kitaro)  
The Other One  
Stella Blue  
Foolish Heart  
-----  
+NFA  
+Knockin'  
(\*w/Bob Dylan)

### Grateful Dead Spring 1989 Tour Dates March:

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

For More Information, call the hotline:

East Coast: 201-777-8653  
West Coast: 415-457-6388

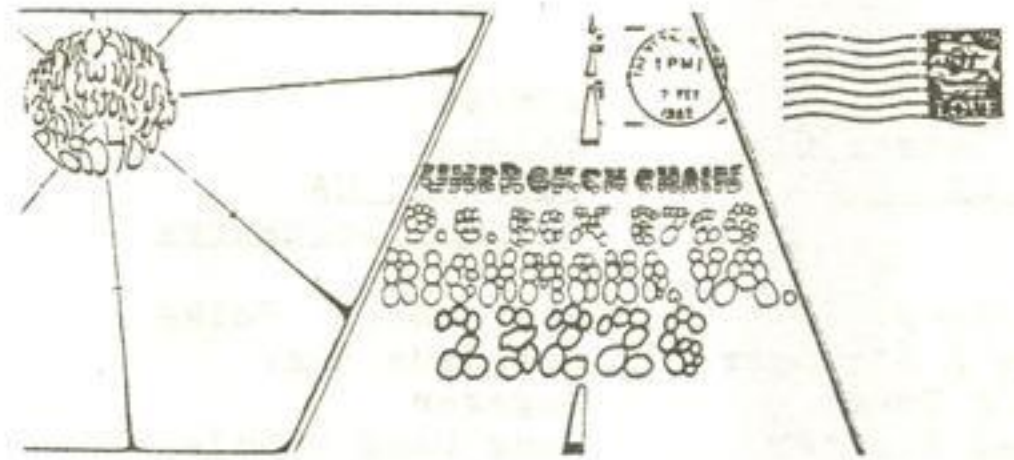
### TENTATIVE 1989 TOUR DATES:

May 6, 7	The Frost
May 27	AIDS Benefit, Oakland Stadium, CA
June 18, 19, 21	Shoreline, Mtn. View, CA
July 4	Anaheim, CA
July 13, 14	RFK, Washington, D.C.
July 16, 17	SPAC, Saratoga, NY
July 19	JFK, Philadelphia, PA
July 21	Sullivan Stadium, Foxboro, MA
July 23	Giants Stadium, East Rutherford, NJ
July 25	Rich Stadium, Buffalo, NY
July 27	Rochester, NY
July 29	Rubber Bowl, Akron, OH
Aug. 31/Sept. 1, 2	Alpine Valley, WI
September 4	Sandstone, Kansas City, MO
September 6	Folsom Field, Boulder, CO
September 25-27	Greek, Berkeley, CA (Rex Benefits)
Sept. 29, 30, Oct. 1	Shoreline, Mtn. View, CA
Oct. 27, 28, 30, 29, 31	Henry J. Kaiser, Oakland, CA or L.A. Forum
Nov. 3, 4, 5	L.A. Forum, Los Angeles, CA
December 1, 2, 3	Henry J. Kaiser, Oakland, CA
December 8, 9, 10	Long Beach
Dec. 27, 28, 30, 31	Oakland Coliseum

\*Stadium dates to include Bruce Hornsby & The Range



By Aimee Vann



## John Hartford Review - by Dennis Ricketts

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

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

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

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

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

## DEAD HEAD TV BROADCAST SCHEDULE

As of 2/2/89

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

(The above is only a partial listing of cities broadcasting DTV)

COMING SOON : BOSTON, MA; TORONTO, CANADA; BOULDER, CO; ST. PAUL, MN; BERKELEY, CA; LONG BEACH, CA; CAMBRIDGE, MA; PORTLAND, OR; OLYMPIA, WA

The Boston Herald, Friday, January 27, 1989

## Olatunji gets message across

By BOB YOUNG

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

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

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

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

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

In a telephone interview

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

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

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

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

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

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



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

Strange Deadfellows

The Smithsonian's Folk Archive Is Grateful for Its Friends

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

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

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

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

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

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

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

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



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

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

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

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

again."

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

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

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

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

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

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

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



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PLEASE, DON'T FORGET THAT IN ORDER FOR US TO BE WELCOMED BACK IN THESE AREAS WE MUST TREAT THE NEIGHBORHOODS SURROUNDING OUR CONCERT SIGHTS AS IF THEY WERE OUR OWN HOMES; "DEAD HEADS LEAVE ONLY FOOTPRINTS"

# The Last(?) Kaiser Review

By Alison Hastings

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

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

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

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

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

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

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

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

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

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

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

Alison

Dear Readers:

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

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

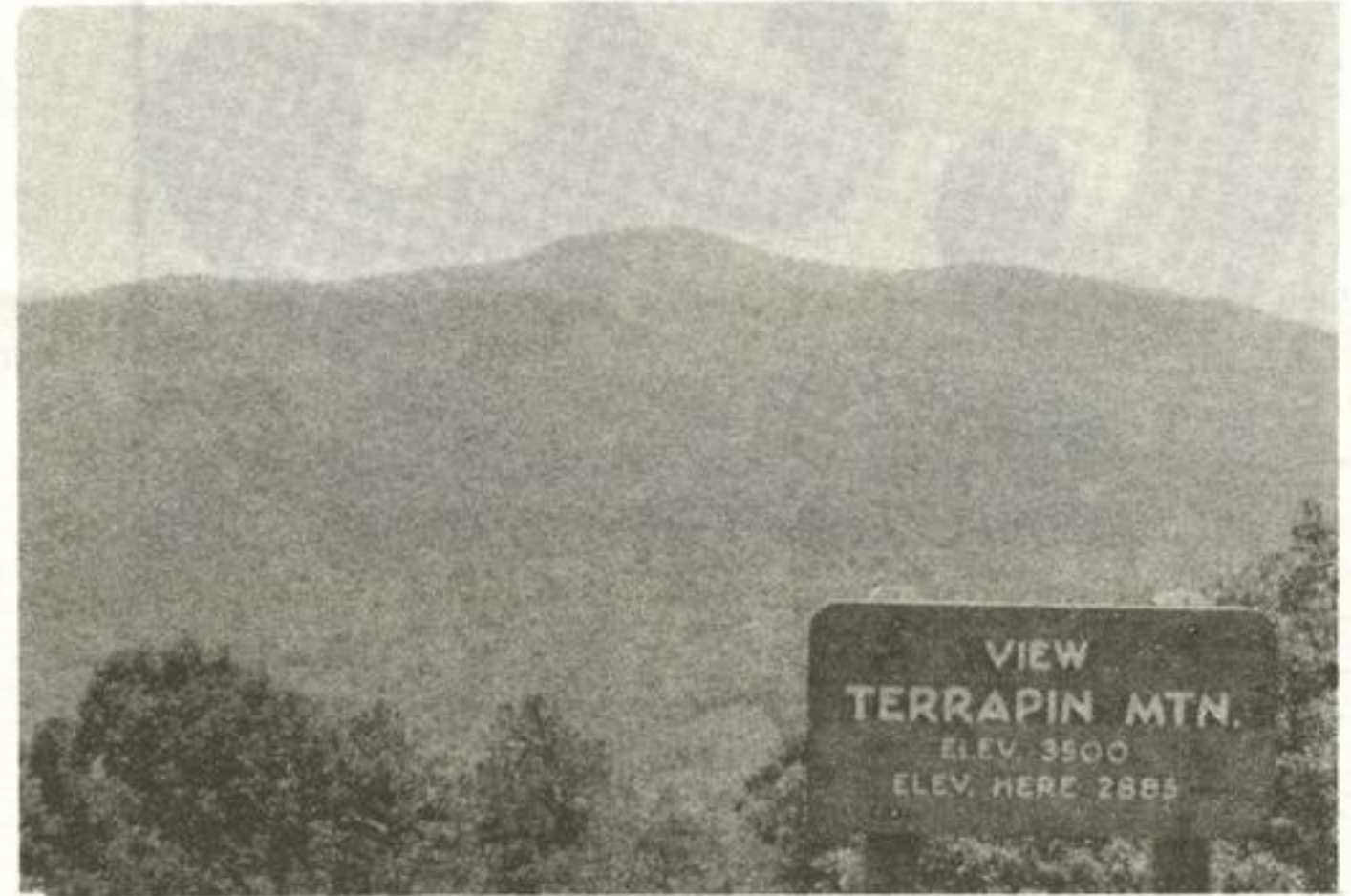
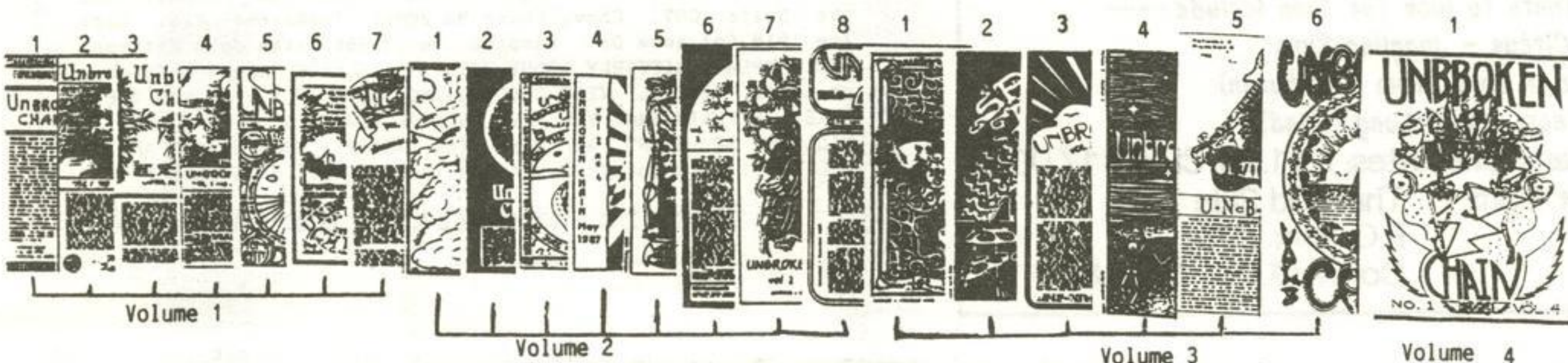


Photo by Jim Ferguson

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



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

By Scott Pegg

Somewhere Over the Rainbow  
This Masquerade  
Come on in My Kitchen →  
A Song For You  
Frankenstein  
??? Leon song  
Fly Away  
Roll in my Sweet Baby's Arms  
Free Ride  
Hold On I'm Coming  
Tobacco Road →  
Shout →  
Tobacco Road  
-----  
Roll Over Beethoven →  
Long Tall Sally  
Keep Playin' That Rock and Roll

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

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*The Days Inn Caboose*

March 29 Chestnut Cabaret, Philadelphia, PA 215-382-1201  
 March 30 Chameleon, Lancaster, PA 717-393-7133  
 March 31 George Mason Univ., Fairfax, VA 703-323-2078  
 April 1 Woodberry Forest School, Woodberry Forest, VA  
 April 3 Lynchburg College, Lynchburg, VA 804-522-8254  
 April 4 Louisburg College, Louisburg, NC 919-496-7053  
 April 6 Appalachian State Univ., Boone, NC 704-262-2208  
 April 7 Guilford College, Greensboro, NC 919-292-5511  
 April 8 UNC Chapel Hill, Chapel Hill, NC 919-933-6113

PLEASE READ--VERY IMPORTANT!!!!!!!

I sometimes carry on about all kinds of useless things (those of you who have received this list before know of my crusades with Jim & Tammy etc). But here is one that is VERY close to home. The Dead are coming to Hampton in the fall (I'm very sure...trust me) and this year, as he did last year, John Mattson, Manager, of the Days Inn, on Coliseum Dr. in Hampton, had taken to the local newspaper to blast the band, and their followers. He wants their money, but not the hassle. For two years he has publicly denounced all aspects of the band, and has lobbied the City Council, to have them banned from Hampton. We are our own worst enemy, when it comes to public relations, with all of the wild folks (who trash hotel rooms, for example), we just cannot seem to get a handle on, but we do not need the "help" of a hypocrite either (he raised his room rates to the maximum, while crying "Poor, Pitiful me" in the Newspaper. No mention ever has been made of this in any of the articles yet). PLEASE DO NOT STAY AT HIS HOTEL THIS FALL. LET HIM EXPLAIN ALL OF THE EMPTY ROOMS TO HIS BOSS. PLEASE PASS THIS WORD ON TO EVERYONE YOU KNOW WHO WILL BE MAKING THE TRIP THIS FALL. Place warnings like this on the WELL, and other bulletin boards, on YOUR tape list, in letters to other heads. We have a tremendous financial "Clout". PLEASE help out on this!!!! Write (Main Office) Days Inn of America 2751 Buford Highway N.E. Atlanta Ga 30324 Attn Guest Services. 1-800-325-2525. (Regional Offices) Days Inn, Northgate Associates, 8401 Connecticut Ave, Suite 1007, Chevy Chase Md 20815 1-301-654-3821. Days Inn 1918 Coliseum Dr. Hampton Va 23666 Attn John Mattson. AND COMPLAIN BITTERLY ABOUT THIS!!!! PLEASE in your letters, or calls, be COOL, VERY COOL. DO NOT GIVE THEM FUEL FOR THEIR FIRE. EXPLAIN THAT YOU HAVE LOTS OF MONEY TO SPEND, BUT IT WILL NOT BE SPENT AT DAYS INN AGAIN. SHOW REASON AND BE POLITE!!! Lets put this Mattson S.O.B. out of a job!!!

Dennis Ricketts, Hampton, VA

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 Kingfish - Double Dose  
 The Christmas Jug Band - Mistletoe Jam  
 --- others to look for soon include: ---  
 Solar Circus - Juggling Suns  
 Sandoz (a band from Pittsburgh)  
 Volunteers (from Long Island)  
 LP's and Cassettes: \$11.00/CD's \$17.00  
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March 30 Mineshaft, Charlottesville, VA  
 April 1 Winston-Salem, NC w/ Indecision  
 April 2 VCU Interfraternity Party 12-3 p.m.  
 Shafer Court (FREE!)

April 7 Shockoe Slip Cafe, Richmond, VA  
 April 13 University of North Carolina  
 April 15 Hampden-Sydney, Farmville, VA  
 April 16 Mary Baldwin College, Staunton, VA  
 April 21 The Library, Richmond, VA  
 April 23 Lynchburg College, Lynchburg, VA  
 April 29 Mystic Den, Harrisonburg, VA




**SOLAR CIRCUS**

March 30 Ambler Cabaret, Ambler, PA  
 March 31 Private Party  
 April 1 Chic's, New Brunswick, NJ (all ages)  
 April 4 Kiver Pass, Philly, PA  
 April 6, 7 Valley Club, Rutland, Vermont  
 April 8 Benefit, Pirg Environmental Action  
 Committee, Jersey Shore

April 11 Wetlands, NYC w/ Jello  
 April 14 Court Tavern, New Brunswick, NJ  
 April 15 Wetlands, NYC - Relix 16th Anniversary  
 Party with Zero

April 18 Kiver Pass, Philly, PA  
 April 22 Woodstock Festival, LaSalle College  
 April 27 (tentative) John & Peters, New Hope, PA

Solar Circus' album, "Juggling Suns" is due out May 15 or possibly before. Also, the band will hopefully be playing the Maryland/Virginia/North Carolina area sometime in mid-May.





1/22/89  
**CU turns down  
 Grateful Dead  
 shows at Folsom**

By Pat McGraw  
 Denver Post Staff Writer  
**BOULDER** — Plans to re-intro-  
 duce rock concerts at Folsom Sta-  
 dium are back to square one as a  
 proposal to hold two Grateful Dead  
 concerts at the facility have been  
 nixed.

James Corbridge, chancellor of  
 the University of Colorado at Boul-  
 der, vetoed the idea before it got to  
 paper, said J.C. Ancell, staff ad-  
 viser of the CU Program Council.

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

The last rock show there was in  
 the summer of 1986, when a show  
 headlined by Van Halen drew a vari-  
 ety of complaints from area resi-  
 dents.

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

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



1/29/89  
**Grateful Dead may see daylight**

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

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

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

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

One of the restrictions involves lengths of shows,  
 and another requires that only reserve seats be sold.  
 The Dead last visited CU in 1980 for two shows. No  
 problems were reported then, and Ancell doesn't envi-  
 sion any this time.

2/17/89 BOSTON GLOBE

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

Photo by Steve Deems



Hampton, April 1986

**MOUNTAIN BIKE  
 PERSONALITY**

**BOB  
 WEIR**

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

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

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

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

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

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

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

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

**Mountain  
 BIKE**  
 FOR THE ADVENTURE

DISPATCHES MARCH 1989 • OUTSIDE



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

**Environment**

**TREES, BIKES, AND ROCK 'N' ROLL**  
 Can a few cyclists and Bob Weir save Africa's rainforest?

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

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

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

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

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

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

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

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

—ROB STORY  
 Ride for the Rainforest welcomes tax-  
 deductible donations. Make checks  
 out to "Rainforest Action Network/  
 Africa" and send to Ride for the Rain-  
 forest, 32 Parkway Road, #1, Brook-  
 line, Mass. 02146.

**GUESS I'LL SWITCH  
 TO JOVAN MUSK**

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



## CD News & Reviews

By Scott Pegg

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

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

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## UNC-Greensboro Offers Novel Course - Deadheadism 101

### Concerts, Travel To Highlight 'Deadhead' Subculture Study

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

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

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

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

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

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

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

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

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

"The dress looked like the 1960's

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

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

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

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



Courtesy Arista Records

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

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

of Deadheads. Students also will study social theory on such topics as competition, cooperation, exchange, conflict, love and sociability. In their final paper, students will write about the social world of Deadheads, using their own observations and interviews as data. For further information, contact the Office of Continuing Education at (919) 334-5414.

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

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

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

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

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

By Scott Pegg

# 1988 POLL RESULTS

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

1) Best Show of 1988:

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

2) Best New Song of 1988:

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

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

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

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

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

5) Song you'd like to see revived:

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

6) Favorite Venue:

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

7) Venue with most security/crowd hassles:

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

8) Venue with least security/crowd hassles:

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

9) Number of shows seen in '88:

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



## Special Thanks:

**Scott Pegg**                      **Alison Hastings**  
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**Lee J. Randell**               **Ann O'Toole**  
**Nancy Sluys**                   **U.C. Subscribers**



## Chain Reaction, continued...

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

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

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

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

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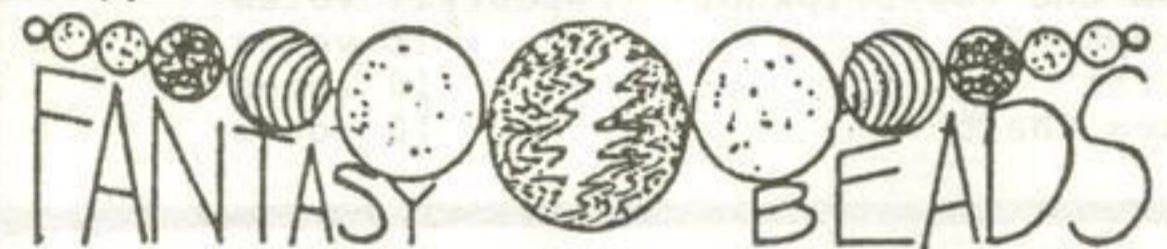
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