

UNBROKEN



11/12/89

WOLFE CHAN III

Chain Reaction

I'm relatively new to your magazine-I picked it up from a very friendly gentleman at the Louisville concert, which by the way was fantastic! Brent Mydland-well what can I say he was so hot he was just cooking! You could see where Jerry and Bob had to bring him back here and there! They hadn't played Louisville in 15 years and they really played as if they wanted to come back. Even singing "Louie Louie". The sets had a real Bluegrass acoustic feel, probably because of the area they were in, and it was great. We left the show totally full. Crowd control was mellow and getting in was relatively hassle free. The management of the Fairgrounds stated in the paper that he'd book the Dead again in a minute. Hopefully the East Coast shows will go as well this summer! Laurie Mersch, Villas, NJ

I've been reading your comments on the rainforest and I fully agree this is a worthwhile cause, but we Deadheads can't even control our own environment. How do we expect to handle a world wide problem if we can't even clean up our own garbage after a concert? Pretty soon there won't be any place left to see our favorite band. Ron Ulle, Reston, VA...a head since '78

Made it to Irvine...Brent really got the crowd off on Blow Away. He was giving it his all at the end. The result of a slow, patient vocal build-up. All the tunes were played deliberately, especially from "Space-Lovelight," "Other One" was long and wild, with an extended jam before, in between, and after the verses! I would vote "Wharf Rat" as the most improved tune of the past 6 months, with the jam parts not only sounding spontaneous, but also a lot longer than a few years ago. It just keeps on going and building to a climax after the last verse. Jerry's voice was in top form. It sounded as if he had given it a nice rest, which is uncharacteristic at Irvine, where he is usually very hoarse from the Spring Tour. I am told that Friday's show was outrageous too, with a "Sugar Mag-Touch," with no "SSDD" (ala New Year's) to close the second set, and "Crazy Fingers-Playin'-Crazy-Uncle," so I suppose they now dig that combo at Irvine. And now, John's trivia of the month: After 7 years and 15 shows, how many "Scarlets" have the Dead played at Irvine? Well, for those who don't know, they'd probably assumed that the answer is zero, or else I wouldn't have bothered asking, right? Right. "China Cat" has been played 6 of the 7 years. "Throwing Stones" is another Irvine tune with an appearance every year even in '83 & '84 when they played only one show each. "Cold Rain & Snow" is another Irvine standard with appearances the last four years. Interesting, since it's never cold, raining or snowing during the shows but it does get bit chilly during the a.m. hours. Oh yeah, gate crashing was a problem Saturday night and security was cruel on Sunday. What goes around comes around. We better "start acting like a mature responsible audience". Jon Erbst, Sherman Oaks, CA

In response to Dennis Rickett's message in the March/April issue of U.C., a boycott of the Hampton Days Inn is not a productive answer to the Grateful Dead's difficulties in Hampton. It would be a malicious personal vendetta on behalf of the Deadheads designed to punish (hurt) one man. To "let him (the hotel manager) explain all of the empty rooms to his boss" may be satisfying or fun for some, but certainly not for him, and it doesn't help the Deadheads' collective image, either. Surely we can use a more positive force than revenge to keep the boys welcome in Hampton. Erik Roseman, Wintergreen, VA

I just heard the news about the Pittsburgh shows on the radio. It seems some heads threw rocks through a stadium window only to break it and storm in, and then the next day some assholes tried the same but the police were waiting. Nowadays this seems more and more common. While at the MSG shows in New York last fall, I had my car stolen, only to find out from the police two weeks later that 2 Deadheads and their dog were living in my car. At that time fellow heads would have been the last people I would have suspected, but now I am not so naive. I've been a Deadhead for about 12 years now and only recently has theft, deception, and violence been so common. The reasons I go to shows is for the peaceful atmosphere and harmony of the people. Now this quality which was unique to Dead shows is being lost. I only hope the positive heads have enough time and energy to teach some basic common sense and tradition to all the troublemakers. But how? Peace and love, Kevin Hennings, Bayonne, NJ

Continued on Page 11



being there

spastic pounding of the drum
bodies vibrate
blood swelling the veins
hearts furiously pumping
nostrils filling with herbal waves
feel it! touch it! need it!
bright colors spiraling from the skies
louder it beats the rhythm trapping you
spinning spinning ears pulsating
bodies thrashing around and around
entranced by the beating thumping calling
of the drum
lights fade in and out
colors dot the sky
flashes of heat cover the skin
a hole opens and you venture inside
love grasping from the shadows
touching you everywhere
invading you
seeping from the walls chairs floors
names people shouting voices echoing
a chord is struck
spinning spinning lights sounds vibrations
it becomes clear
the sound becomes familiar
the faces recognizable
smiles smiles laughter laughter
hearts pumping together
the beat is one
all is one
love is one
enlightenment has begun

Cecily Fruchey



Deadhead daughter

My daughter keeps listening to rock groups with names like the Grateful Dead, Violent Femmes and the Psychedelic Furs. Whatever happened to bands with wholesome names like Bread? Or, at the very least, people who sound like they're breathing: like Byrds, Turtles and Beatles? How can parents determine the safety of such sounds without actually listening to them ourselves? I was relieved when she wanted the Cure for her birthday. Perhaps she is ending this morbid fascination.

—Ann Tuinman
Buffalo, N.Y.

CALVIN AND HOBBS



Richard Times-Dispatch 4/21/87

Principal seeks 'Dead' concert ban

CINCINNATI (UPI) — A high school principal called yesterday for the banning of Grateful Dead concerts in the city because he says fans of the rock band, known as "Deadheads," sell drugs. "I feel certain we will lose the lives of several of our children to drug addiction every time there is a concert by this particular group," Anderson Township High School Principal Mike Hall said.

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Cover by Clare Little

Special Thanks for newspaper articles:

Howard Park
John Rottet
Michael Brennan
Karin Bassler
Bob Stephen
Eliot Goldstein
Phil Ashley
Steve Boyd

S.E.D.
W. J. Bograd
Alison Hastings
Mystic Wilson
Laurie Mersch
Cary Steward
David Stith

Editor's Page

By Laura Paul Smith

East Coast tour has been over for a month now, and I'm finally putting the finishing touches on this issue of the *Unbroken Chain*. This issue has not been the easiest to put together, for a variety of reasons. As a few of you already know, we had the misfortune of losing a rather large deposit in the mail. It seems that somewhere between Warrenton, NC, where Wes mailed it from, to Sovran Bank in Richmond, it was either lost or stolen in the mail. We lost approximately \$350, enough to pay for the printing of this issue, and I want to thank all of you who have sent me replacement checks for the ones that were lost. The people who haven't sent replacements, well, you know who you are, we urge you to do so today. What I did was wait for the influx of mail from Spring Tour, and luckily we got in a bunch of new subscriptions so we are out of hot water at least. Not only did we get in many new subscriptions (thanks!) but we got literally hundreds of newspaper articles...covering every city on the tour. I really wish we had room to print them all and I want to thank everyone who took the time to cut them out, compile them and send them in.

Maybe another reason this particular issue has been so hard to get out is because I am finding myself more and more disappointed in the scene these days. It seems that every time we (Dead fans) turn around, we have to defend ourselves against public criticism; but it's a hard act to defend when the public is right. I end up sounding like a broken record when I say "be cool, be mellow, leave only footprints, be respectful of others, pick up your trash, don't relieve yourself in public, don't crash gates," etc. Why don't people listen? I can only say it so many times without becoming sick of hearing myself. I received numerous letters from people expressing the same feelings, but also expressing dismay at the amount of capitalism going on with non-Deadhead vendors at shows; I even received a letter from a disgruntled subscriber because he received an "impersonal last issue of subscription notice" from *Unbroken Chain*. He said it was just another example of the "the scene's" deterioration. This was from someone who used to write regular articles for the *Chain*, articles that were enjoyed by many of our readers. I don't mean to bum you guys out with all this, because my faith in the band and my faith in you as subscribers is still here. It's that faith that keep the *Chain* going, but it's really sad to watch a scene that originally captivated me fading so fast because of selfish people who have total disrespect for others. I personally don't know what the solution is, maybe some of you have ideas. My friend Howard Park of Alexandria, Virginia, is going to collect your suggestions and then compile an article to be published in the next issue. Please take a moment to send him your thoughts. (See page 8).

At this time, I want to take a moment to thank Wes Wyse for all of his help in the past 3-1/2 years as "Subscription Manager" and "Assistant Editor" for the *Unbroken Chain*. Make no mistake about it, Wes has been with the *Chain* since its conception way back in the fall of 1985, and has been a vital link of it ever since. Wes and I had originally thought that when he moved to North Carolina last summer it would be no problem communicating via phones and mail. It has become a little more difficult that we had anticipated, so we are going to start basing the full operation from my house in Richmond. Wes, you have done a wonderful job from the start, and I am greatly indebted to you for all of your hard work. Personally, I am not looking forward to keeping track of all of this subscription stuff...I know it is no easy task. Even though Wes is not officially on the staff of U.C. anymore, I believe he is still available for tape trading and/or correspondence, at P.O. Box 811, Warrenton, NC 27589. We also hope that he will continue in his role as sometimes editorialist and annual survey taker.

On a more personal note, I would like to let you folks know that my husband and I are excited to announce that we are expecting a baby in mid-November! This is going to put me out of commission as far as summer and fall tours go, but hopefully I will be back and ready to rock by spring time 1990. This is a pretty busy time for us, as we are trying to get a lot of things accomplished around the house before the stork's arrival, so please bear with me if issues of the *Chain* seem delayed, especially the November-December one!

Local Happenings

A lot is going on in the Richmond area in the next few months that I thought our local readers would be interested in. Quite a line-up is scheduled for June Jubilee, with plenty of local bands as well as quite a few national acts.

One local band in particular I want to mention is an excellent blues band, 'Cool Drink of Water, who will take the June Jubilee stage on June 9th at 5:30 p.m. Cool Drink of Water is also set to play at Dogwood Dell on Sunday evening, July 23rd. Please refer to this issue's "Band Spotlight" for more information and dates for this kickin' blues band! (See Page 9.)

Also slated to play at June Jubilee on the weekend of the 9th is John Mayall, Coco Taylor (blues), The Wailers and Third World (reggae) as well as Queen Ida (zydeco). This is just to name a few; there are going to be plenty of other bands over the weekend representing every type of music imaginable, so check your newspaper to find further information.

King's Dominion announced their summer concert dates a few weeks ago and stunned the city's rock-n-roll fans when they announced that Bob Dylan will playing on August 12. Steve Earle will be opening the show. The following day, August 13, Little Feat will be taking the stage at the amusement park as well. Sounds like a lot of fun to be had up in Doswell that weekend! The only bummer is you have to pay to get into the park in addition to your concert ticket. It's almost worth buying a season pass! Jimmy Buffet fans, on the other hand, were disappointed to learn that he won't be playing his annual July 4th show at Kings Dominion...sorry Parrotheads! I still haven't heard why this tradition is not being continued this year.

New Potato Caboose will be releasing their album, *Promising Traveler*, on Rykodisc on June 21. The album will include five studio cuts and six live tracks recorded at the Bayou in Washington, DC in December.

The Neville Brothers played at Van Riper's Lake near Charlottesville, Virginia, on April 21. It was a beautiful Sunday afternoon, with plenty of good food and beer being served. The other bands who played included Wolves in the Kitchen, Indecision, and The Connells. The Nevilles played some of the cuts off of their latest album, *Yellow Moon*, such as *Sister Rosa*, *My Blood*, *Yellow Moon*, and *Will the Circle Be Unbroken*, among others. This new album is really nice listening, so if you're a fan of the Nevilles you will definitely want to check it out. (See the album review on page 8). Cinemax Sessions will also highlight the Neville Brothers on May 21, 24, 27 and 29.

Another album soon to be released is one by a band from Pennsylvania called Solar Circus. You might remember, this band had a show scheduled at New Horizons back in February. Due to the only large snowfall of the year and extremely cold temperatures, turn out was not that great for the show. As a result, those who did go got treated to a wonderful evening of great music in a bar that is usually packed so full a person can't move or breathe. Solar Circus is coming back to Richmond on June 16 and I urge you to attend this show; I don't think you will be disappointed.

And last, but not least, I want to mention a good rumor that aired on XL-102 recently. It seems that the Jerry Garcia Band might be playing Merriweather Post Pavilion sometime in August. Keep your ears open, for this is a show not to be missed!

Until next time, be cool and have a great summer. We'll see you again in late July!

Laura

Sociology course to focus on the Dead Heads

Student sociologists will do field research with the Dead Heads, the ardent followers of the musical group the Grateful Dead, during a pair of courses being offered this summer at the University of North Carolina at Greensboro.

The courses in applied social theory and qualitative research



Adams

methods are being taught by associate professor of sociology Dr. Rebecca Adams.

Students enrolled will travel to eight concerts by the Grateful Dead, where they will put their class studies to use in research on the Dead Heads.

Spaces are still available in the courses, which will begin at mid-June and run through late July, according to Adams.

Cost for taking the courses is \$1,160 for in-state students and \$2,150 for out-of-state students. Tickets to eight Grateful Dead con-

certs are included in the price, along with tuition and fees, travel and lodging while on tour and most instructional materials.

Information on registering is available by calling the UNCG Office of Continuing Education and Summer Session weekdays at 334-5414.

Adams, a Grateful Dead fan herself, has been studying the Dead Heads as an American subculture and plans to write a book on them. The courses, she thinks, offer students an educational opportunity to study sociological methods and theo-

ry and then put them into practice.

"This will be the next best thing to going to another culture and studying it there," she said. "When we leave Greensboro and go on the road to follow the concerts, we'll be part of the subculture."

"Students will get an integrated view of sociology by taking methods and theory courses together. For the Grateful Dead fan who happens to be a student, this will be an opportunity to combine learning with pleasure."

The classes will begin before the start of the Grateful Dead's summer

1989 tour. Students will be tested before they leave for two weeks on the tour.

Class will be conducted on the bus while traveling between concerts.

Student research will consist mostly of observation and listening at the performances. They will then write field data summaries.

After the tour, students will meet for discussion of the social world of the Dead Heads.

To complete the course, they will do papers based on their research.

To the editor:

It is very unfortunate that the fans of the Grateful Dead, otherwise known as Dead Heads, have borne the brunt of a political controversy over the expansion of the Greensboro Coliseum. Though I doubt that your reporters misreported facts, they certainly omitted many.

I am a sociologist and have been studying Dead Head subculture for three years. A sociologist's job is much like that of a journalist's, except that the former is apparently more concerned with objectivity. Your reporters emphasized the negative almost to the exclusion of the positive.

Although the concerns of the residents of Glenwood are very important, talking to them does not reveal the whole story. I assume your reporters did not talk to police officers at the concert, the people working in the hotels and restaurants along High Point Road, or the people cleaning up the coliseum parking lot on Saturday morning. If they had, the coverage should have been different.

Without exception, the people I interviewed described Dead Heads as "well-behaved," "polite," "friendly" and "respectful." Police officers said that there was a lower level of violence and disorderly conduct than is usual at concerts of this size. They also said that the Dead Heads almost always complied with their requests without complaint. One hotel manager said, "They were as orderly as a bunch of Jehovah's Witnesses and just as nice. I wish they could have stayed two more nights."

All of the hotel personnel I interviewed mentioned that they left their rooms in good order. Waitresses said they left good tips. People cleaning up trash at the coliseum said the Dead Heads had bagged much of the trash themselves. I might add that if the dumpster had been emptied regularly, there would probably have been even less of a mess.

I do not often know as much about the topics that you cover as I do about this one. What bothers me most about this whole incident is that I am now very aware of how biased the reports in your paper can be. How often have I been misled?

Rebecca G. Adams
Greensboro

The writer is associate professor of sociology at UNCG.

As an owner of commercial property in the Greensboro Coliseum neighborhood, I wanted to express some of my observations regarding the recent encampment of Grateful Dead fans in our neighborhood. Because of the proximity to the coliseum, we have endured all kinds of overflow crowds over the years. Our parking lot has been used by every type of fan that has been drawn to our coliseum.

Letters to the editor

Because of the physical appearance and all the publicity surrounding the Dead Heads, I was somewhat concerned about our property that weekend, since our parking lot was already full of vehicles before I left the office. I returned about 8:30 p.m., just to check on the building and found more vehicles in our lot than I could have imagined could fit.

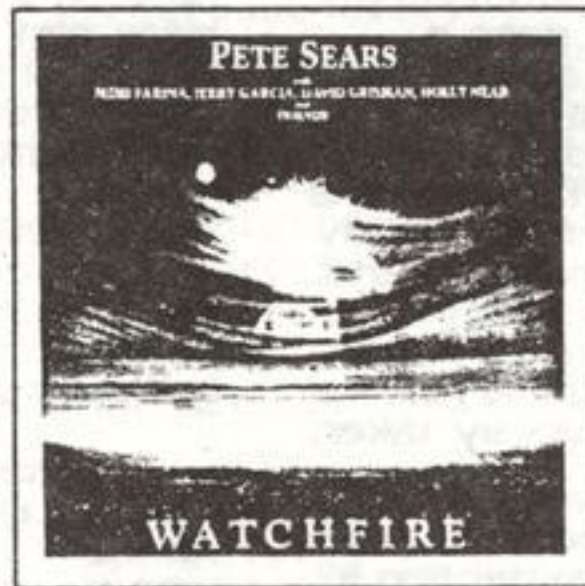
On Saturday morning I returned expecting to spend an hour cleaning the parking lot. You can imagine my surprise to find the lot to be not only free of any kind of litter, but someone had actually cleaned the area and left a trash bag full of refuse at the curb to be picked up by the city.

In all the years we have maintained our offices here, this is the first time any group, including the highly respected ACC basketball fans, have ever cleaned up behind themselves.

Randy J. Weikel
Greensboro

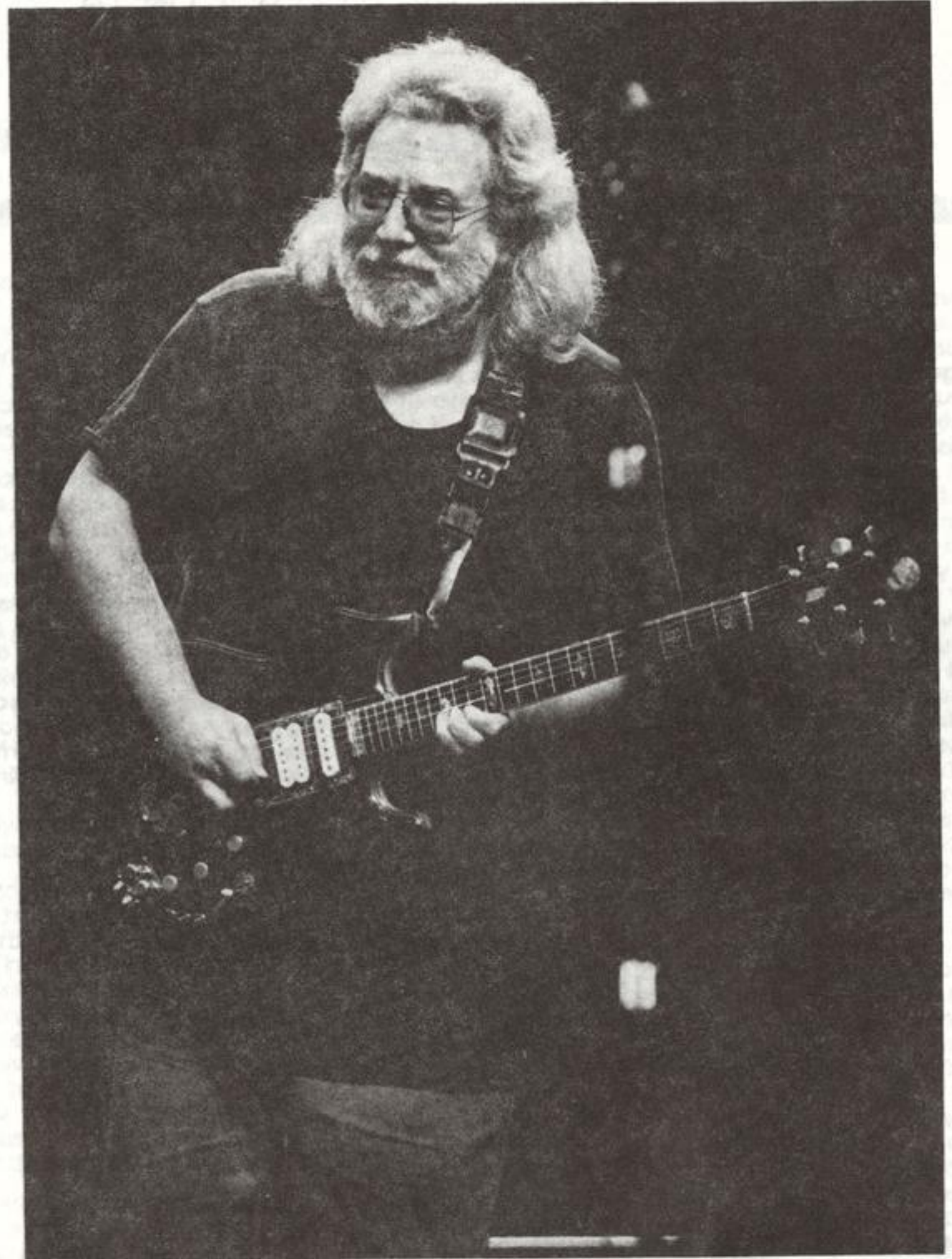
WORLD RAINFOREST REPORT

REVIEWS: MUSIC



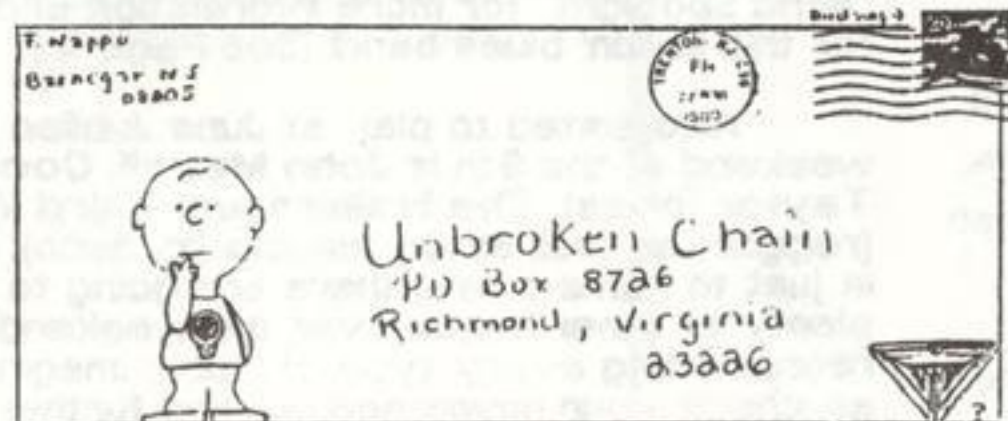
Watchfire by Pete Sears, with Mimi Farina, Jerry Garcia, David Grisman, Holly Near, and Friends.

Pete Sears, formerly of the Jefferson Starship, long an environmentalist and peace activist, has composed a dynamic body of work voicing his concerns about the political, social, and environmental ills threatening our Earth. According to Jerry Garcia, Watchfire is "a really powerful collection...the use of acoustic instruments makes it really successful." LPs and cassettes \$11.48 postpaid, CDs \$15.48 postpaid from Redwood Records, 6400 Hollis Street, Suite 8, Emeryville, CA 94608. (A portion of the royalties from Watchfire will go to benefit RAN.)



Greensboro 3/30/89 Photo by John Rottet

HARTMAN, MICHAEL... "Into the wild blue yonder."



"Out O' the Blue Radio Revue" by Richmond singer/songwriter Page Wilson is back on the air. New time: Sunday nights from 8 to 11 on K95 (WKHK-95.3 FM). "Pure-bred American Mongrel Music," a blend of country, blues, folk, bluegrass, rock, gospel, Irish and Cajun, presented by "Buc Tode, the only registered voter in the Chickahominy Swamp," begins May 25.

Thursday, May 18, 1989
THE RICHMOND NEWS LEADER

It won't be spring without the Dead

John M. Eade

Springtime rites in Hampton: The fishing poles come out of closets, bridge-tunnel traffic starts to pick up and the Grateful Dead open their tour to sold-out crowds at the Coliseum.

Not this year. The ageless band out of the San Francisco '60s is skipping its traditional Interstate 64 stop, pausing instead to play two nights in Greensboro, N.C., before heading to the Midwest.

When the Dead takes the stage in Carolina's Triad region for its March 30-31 shows, it will bring with it more than its blend of rhythm and blues, country-western and improvised rock. It will also bring to the local economy its faithful legion of followers and their hundreds of thousands of tourism dollars.

Though the image of a Grateful Dead fan — a Deadhead — is something less than a fountain of disposable income, through sheer numbers they create a fiscal force of their own.

For example, last year police estimate that 130,000 Deadheads came to Hampton for the band's three shows in late March.

Separately, local tourism officials estimate that an average out-of-town guest last year spent \$214 a day in local hotels, restaurants, gas stations and malls.

No one's going to pretend that the average tie-dyed Deadhead is the average out-of-town guest — or spent that average \$214 a day. After all, the band's tour had just begun, and the caravan had two months to go.

But Hampton hoteliers place the per-Deadhead cover at close to \$100 per day. Even if each spent but \$10 a day, that's close to \$4 million of new cash circulating through the Peninsula for the three-day event.

What's more, the Deadheads usually checked in during the spring lull in the local tourism industry, said Julie Heizer Rhodes, executive director of the Peninsula Tourism and Conference Bureau. "They made a dent in what was usually a 'shoulder season.'"

Hampton Coliseum Director Andy Greenwell said the three 1988 Grateful Dead shows set gross receipts records for the facility. He put the total ticket revenues at \$682,000. Five days of the Ringling Bros. and Barnum & Bailey Circus — coming up later this month — won't gross as much, he said.

"We make a lot of money when the Dead come to town," Greenwell said. "The Dead's going to sell. Period."

Greensboro officials are elated the Dead are dropping in. The Greensboro Coliseum has lost dates lately, said Jim Evans, the facility's director. Two new arenas, the Dean Dome in Chapel Hill and the Charlotte Coliseum, are mostly to blame, he said. And next year, Wake Forest University will play its home games at a new arena in Winston-Salem.

For the two Dead shows, Greensboro ticket services have stopped taking advance orders. The supply — 13,800 seats at \$20.25 a pop — has been met. Evans said his coliseum could make close to \$600,000 itself.

"I'm sorry for ya'll, but I'm happy for us," said Penny Whiteheart, a spokeswoman for the Greensboro Chamber of Commerce.

Some Peninsula hoteliers, however, aren't weeping because the Dead has left.

John Mattson, manager of Day's Inn-Hampton and president of the Peninsula Innkeepers Association, said several of the organization's members feel the crowds become too rowdy and Deadhead customers do excessive damage to the hotels.

"Having 25,000 people in one square mile is not something to look forward to," Mattson said. "The crush of people makes it hard to control the situation. It's a difficult, stressful time."

Indeed, a Hampton Police Department survey taken after last year's shows found that two-thirds of the hotels polled didn't want the Dead back. Officials with eight of the nine hotels in the Mercury Central district said their businesses were damaged or suffered losses while the band was in town. Complaints ranged from stolen towels to trashed rooms.

On the other hand, the survey found that a vast majority of restaurateurs, gas station managers and convenience-store operators in the district wanted the Dead back. Four-fifths of the respondents noted a substantial increase in business.

Greenwell said the Grateful Dead may be back in October. "Tentative" dates have been set, he said.

Said Mattson: "We'll miss the business this spring, no doubt about it. The Deadheads spend a lot of money on a lot of things."

"We never have a problem with the revenue."

By Scott Pegg

This March Richmond was treated to the satisfying, but unusual double bill of John Hiatt and the Goners opening up for the Robert Cray Band with the Memphis Horns. Both performers turned in very solid shows and complemented each other very well. John Hiatt is an outstanding songwriter who has received far more critical acclaim than he has commercial success. He sounds a little bit like John Prine or Kris Kristofferson with a seriously rocking back-up band. Playing with a framed picture of Elvis Presley in front of the drum set Hiatt opened up with the hard-driving "Memphis in the Meantime," and continued to play all his songs very fast and hard. Hiatt's two dominant themes of love and the family set the stage for Robert Cray's blues evening of running from the neighbor's wife or the neighbor's shotgun. Cray is truly a remarkable guitarist and a great vocalist but after awhile all of his stuff started sounding the same. I mean give the guy a break. He has more women troubles than me, you, Brent Mydland and the entire J. Geils Band all put together. The Memphis Horns did add a nice touch and Cray's band was real tight. All in all, a highly enjoyable evening of music.

John Hiatt & The Goners
March 11, 1989
Richmond, Va.

Memphis in the Meantime
Tennessee Plates
Georgia Rae
Lipstick Sunset
Thank You Girl
Have a Little Faith
Real Fine Love
It'll Come to You
Paper Thin
Slow Turning — — —
Thing Called Love — —

The Robert Cray Band with
The Memphis Horns
3/11/89, Richmond, Va.

Guess I Showed Her
Smokin' Gun
Across the Line
It'll Be the Last Time
More Than I Could Stand
Acting This Way
Don't Be Afraid of the Dark
Don't You Even Care
Piano Solo
Still Around
Night Patrol
I Can't Go Home
Right Next Door (Because of Me)

On the subject of song lyrics: I haven't had any offers of help yet from my query last year about revising a traditional lullabye, so here's the best I've been able to come up with:

Hush little Deadhead, don't feel blue,
Jerry's gonna play you a Morning Dew.
If that Dew should melt away,
Jerry's gonna play you a Touch of Grey.
If that Touch of Grey turns bronze,
Jerry's gonna play you an Uncle John's.
If that Uncle John's too tired,
Jerry's gonna play you a Scarlet/Fire.
If that Scarlet/Fire burns,
Jerry's gonna play how the old Wheel turns.
If that Wheel turns back again,
Jerry's gonna play you a Terrapin.
If that Terrapin won't start,
Jerry's gonna play you a Foolish Heart.
If that Foolish Heart won't love,
Jerry's gonna play you a Turtle Dove.
If that Turtle Dove won't coo,
He'll sing you to sleep with Stella Blue.
(Let's have a Dark Star -- Goodnight!)

It's still a rough version -- If the Terrapin were too slow, I could get to Peggy-O or Jackaroo; and if I could somehow get to Ship of Fools there'd be the couplet "If that Ship of Fools capsizes, / Jerry's gonna play Estimated/Eyes."

I tried it out on Brendan (age 4) and he wasn't at all interested -- until I got my tongue twisted around a word, laughed, and made a fart-noise with my mouth. He hoo-rawed for 20 minutes, and has been after me to sing it every night since. Ain't it great to find the level of an audience?

*

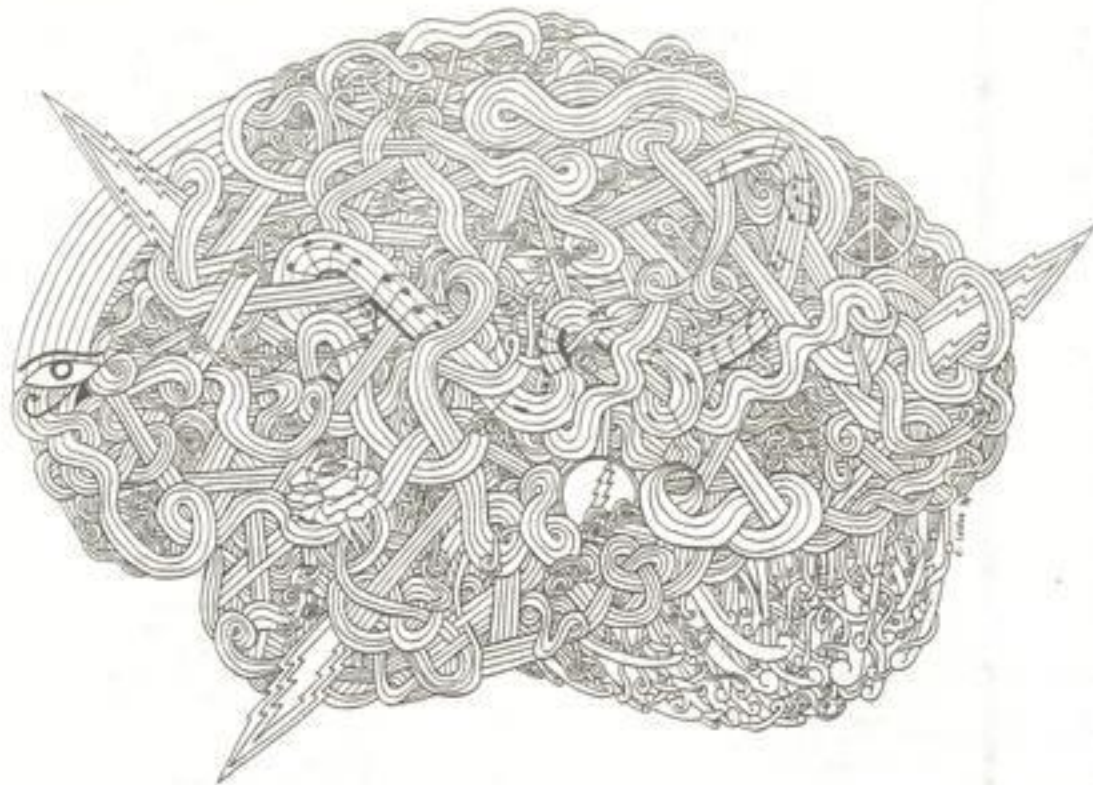
Another issue which the Chain may or may not want to address: The February issue of High Times (the one with the Jerry cover) carried some information about marijuana rallies and smoke-ins to be held this spring in various locations, including Ann Arbor April 1 (an off-night on Spring Tour). Apparently NORML and their allies have designated 1989 a Year of Protest, and want to be more public in questioning our Government's priorities in this whole "Drug War" business.

My opinion is that one doesn't have to smoke pot, or even believe that people should smoke pot, to realize that the current laws against marijuana are totally screwed. Whatever pot does to the lungs and the brain, it is not physically addictive, and it does not make you violent and crazy and go around machine-gunning neighborhoods.

Cops and politicians love to get tough with pot smokers, because marijuana's so bulky it's hard to conceal and smuggle, and big pot shipments are easy to bust and get lots of publicity. And as we all know, cocaine meanwhile is all over the place, from the penthouses to the crack houses. A quick glance at the physical and social pathology of both drugs will show anyone which is the greater threat -- but the Government (especially with that ridiculous "Zero Tolerance" policy) treats all drugs as if they were equal. We could (and should) free up more resources to fight coke and crack by getting off the backs of the pot smokers. Some form of limited legalization could even generate revenue for drug treatment and prevention programs, as the Oregon Marijuana Initiative tried to propose last year.

Whadda y'all think?

Cheers, *Al Grew*



Set Lists & Tour Dates

May 27 AIDS Benefit, Oakland Coliseum Stadium
Grateful Dead will play two full sets
John Fogerty with Jerry Garcia & Bob Weir
Randy Jackson, Steve Jordan, Joe Satriani
Tracy Chapman & Los Lobos

June 18, 19 & 21 Summer Solstice, Shoreline Amphitheatre
Mountain View, CA
June 21st available on Cable pay per view

*East Coast Confirmed Grateful Dead dates:

July 2 Sullivan Stadium, Foxboro, MA
July 4 Rich Stadium, Buffalo, NY
July 7 JFK, Philadelphia, PA
July 8, 10 Giants Stadium, East Rutherford, NJ
July 12, 13 RFK, Washington, DC
July 15 Dear Creek Music Center, Indianapolis, IN
July 17-19 Alpine Valley, East Troy, WI
July 21 Sandstone, Kansas City, MO

Jerry Garcia Electric Band with Bob Weir & Rob Wasserman acoustic

May 19 Irvine Meadows Amphitheatre, Irvine, CA
May 20 San Diego Open Air Theatre
May 22 Universal Amphitheatre, Burbank, CA
June 10 French's Camp, Garberville, CA
w/ Dr. John (no Bob or Rob)
Sept. 8, 10 Great Woods, Mansfield, MA
Sept. 15 Alpine Valley, WI
Sept. 16 Poplar Creek, IL

Tentative Dates

July 23 Boulder, CO
August 4-6 Cal Expo, Sacramento
August 18-20 Greek Theatre, Berkeley
August ? JGB, Merivesther, Columbia, MD
Sept. 29, 30
October 1 Shoreline Amphitheatre, Mtn. View, CA
October 7-9 Providence, RI
Oct. 11, 12, 13
15 & 16 Brendan Byrne, NJ
Oct. 18, 19, 20 Spectrum, Philadelphia, PA
October 22, 23 Charlotte, NC
October 25, 26 Orlando, FL

L.A. Forum
Kaiser
Long Beach
Oakland Col.
Nov. 3-5
Dec. 1-3
Dec. 10-12
Dec. 27, 28
Dec. 30, 31
New Year's

*Most of these shows are to include special guests, unannounced as of yet

3/27/89
The Omni
Atlanta, GA
Mississippi 1/2 Step
Walkin' Blues
Built To Last
We Can Run But We Can't Hide
Queen Jane Approximately
Candyman
Cassidy
Touch of Grey

Scarlet Begonias
Fire on the Mountain
Estimated Prophet
Eyes of the World
D/S
Wheel
I Need a Miracle
Standing on the Moon
Lovelight

U.S. Blues

4/5/89
Crisler Arena
Ann Arbor, Michigan
Feel Like a Stranger
Franklin's Tower
Minglewood Blues
Candyman
Memphis Blues
Far From Me
Dupree's Diamond Blues
Let It Grow
U.S. Blues

Samson & Delilah
Cumberland Blues
Women Are Smarter
Terrapin Station
D/S
China Doll
Throwin' Stones
NFA

Quinn the Eskimo

4/13/89
Rosemont Horizon
Rosemont, IL
Iko Iko
Greatest Story
Peggy-O
All Over Now
Lay Me Down
Cassidy
Don't Ease

Foolish Heart
Looks Like Rain
Eyes of the World
D/S
The Wheel
I Need a Miracle
Dear Mr. Fantasy
Hey Jude
GDTRFB
Good Lovin'

Baby Blue

5/8/89
The Frost Amphitheatre
Palo Alto, CA
Jack Straw
Peggy-O
Walkin' Blues
They Love Each Other
The Race is On
West L.A. Fadeaway
Blow Away
Queen Jane Approximately
China Cat
I Know You Rider

Black Muddy River

3/28/89
The Omni
Atlanta, GA
Let the Good Times Roll
Franklin's Tower
Feel Like a Stranger
Stagger Lee
Memphis Blues
Ramble On Rose
Let It Grow
Don't Ease Me In

Samson & Delilah
Ship of Fools
Playin' in the Band
Foolish Heart
D/S
Gimme Some Lovin'
Wharf Rat
Throwin' Stones
Not Fade Away

Box of Rain

4/6/89
Crisler Arena
Ann Arbor, Michigan
Touch of Grey
Little Red Rooster
Brown-Eyed Women
Hama Tried
Mexicali Blues
Althea
Masterpiece
Bird Song
Promised Land

Scarlet Begonias
Fire on the Mtn.
Playin' in the Band
Built to Last
D/S
I Will Take You Home
The Other One
Wharf Rat
Around & Around
Playin' Jan

Brokedown Palace

4/15/89
The Mecca
Milwaukee, WI
Mississippi 1/2 Step
Feel Like a Stranger
Franklin's Tower
Walkin' Blues
Push/Shove
Queen Jane Approx.
Blow Away
Promised Land

China Cat
I Know You Rider
Playin' in the Band
Terrapin
D/S
I Will Take You Home
Watchtower
Morning Dew

One More Saturday Night

Let the Good Times Roll
Hey Pooky Way
Samson & Delilah
Ship of Fools
Playin' in the Band
Eyes of the World
D/S
I Will Take You Home
The Wheel
I Need a Miracle
Wharf Rat
Around & Around
Not Fade Away

Black Muddy River

3/30/89
Greensboro Coliseum
Greensboro, NC
Bertha
Jack Straw
Row Jimmy
Blow Away
Masterpiece
Bird Song
Promised Land

China Cat
I Know You Rider
Looks Like Rain
He's Gone
D/S
Other One
Stella Blue
Sugar Mag

Knockin'

4/8/89
Riverfront Arena
Cincinnati, OH
Good Times Roll
Wang Dang Doodle
West L.A. Fadeaway
Blow Away
Queen Jane Approx.
Loser
Cassidy
Don't Ease Me In

China Cat
I Know You Rider
Looks Like Rain
Eyes of the World
D/S
The Wheel
Dear Mr. Fantasy
Hey Jude
Black Peter
One More Saturday Night

Box of Rain

4/16/89
The Mecca
Milwaukee, WI
Hell in a Bucket
Love Each Other
Red Rooster
Stagger Lee
Hama Tried
Mexicali Blues
Bird Song

Scarlet Begonias
Fire on the Mountain
Saint of Circumstance
Truckin'
D/S
The Other One
Stella Blue
Throwing Stones
Lovelight

Box of Rain

5/8/89
The Frost Amphitheatre
Palo Alto, CA
Iko Iko
Little Red Rooster
Bertha
Me & My Uncle
Mexicali Blues
Built to Last
Picasso Moon
Bird Song

Knockin'

3/31/89
Greensboro Coliseum
Greensboro, NC
Hell in a Bucket
Sugaree
Minglewood
Peggy-O
Me & My Uncle
Big River
Loser
Victim or the Crime
Standing on the Moon

Hey Pooky Way
Truckin'
Terrapin
D/S
I Will Take You Home
Watchtower
Morning Dew
Good Lovin'

Brokedown Palace

4/9/89
Freedom Hall
Louisville, KY
Hell in a Bucket
Sugaree
Walkin' Blues
Must've Been the Roses
Me & My Uncle
Big River
Ramble On Rose
Desolation Row
Foolish Heart

Louie Louie
Women Are Smarter
Ship of Fools
Estimated Prophet
Uncle John's Band
D/S
Other One
Stella Blue
Sugar Magnolia

Knockin'

4/17/89
The Met Center
Minneapolis, MN
Iko Iko
Minglewood Blues
Row Jimmy
Far From Me
Built to Last
Victim or the Crime
Bertha

Cold Rain & Snow
Samson & Delilah
Crazy Fingers
Estimated Prophet
Eyes of the World
D/S
The Wheel
Gimme Some Lovin'
Not Fade Away

Knockin'

Foolish Heart
Victim or the Crime
Crazy Fingers
Women Are Smarter
He's Gone
D/S
The Other One
Black Peter
Lovelight

Knockin'

4/2/89
The Civic Arena
Pittsburgh, PA
Iko Iko
Little Red Rooster
Dire Wolf
All Over Now
We Can Run
Brown Eyed Women
Queen Jane Approx.
Music Never Stopped

Shakedown Street
Women Are Smarter
Foolish Heart
D/S
The Wheel
Dear Mr. Fantasy
Hey Jude
Around & Around
GDTRFB
Lovelight

Baby Blue

4/11/89
Rosemont Horizon
Rosemont, IL
Shakedown Street
Little Red Rooster
Friend of the Devil
Victim or the Crime
Built to Last
We Can Run
Memphis Blues
Deal

Samson & Delilah
Crazy Fingers
Playin' in the Band
Terrapin
D/S
Gimme Some Lovin'
Standing on the Moon
Throwing Stones
NFA

U.S. Blues

4/28/89
Irvine, CA
Cold Rain & Snow
Little Red Rooster
Peggy-O
Queen Jane
Arms of the Night
Ramble On Rose
Picasso Moon
Bird Song

Crazy Fingers
Playin'
Uncle John's Band
Terrapin
D/S
The Wheel
I Need a Miracle
Standing on the Moon
Sugar Magnolia
Touch of Grey

Quinn the Eskimo

Late Breaking News:

On May 12, 1989, Bob Weir was playing at the Black & White Ball in San Francisco with the San Francisco Symphony. Around 2:00 a.m. the back-up band's leader told Bob Weir he wanted him to play Black Throated Wind, which he did!!!

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INTERVIEW NIGHT MOVES
**KENNY ON THE
 "NEW BO'S"** (4/15/89)

by SANDRA C. MCKINNON

NM: You've been compared a lot to Jerry Garcia for your guitar playing style. What do you think of this?

KW: Uh, I don't know. It's a coincidence. I mean I like Jerry...

NM: Are you a big Dead fan?

KW: No. I went through a period where I really like them a lot. But it's really their songwriting style I don't really care for. It's not my style. But the way they improv. their approach, is just something I can really relate to.

NM: I noticed on your album that you thanked the Bo-heads. Is that like your version of the Deadheads?

KW: (laughs) It's just anybody?

Teen pushes global cause for class gift

By ROBIN ADAMS
 Staff Writer

While the Grateful Dead was singing "Truckin'" at the Greensboro Coliseum several weeks ago, Tracy Ward got an idea.

Based on the Dead's history of aiding deforestation projects, the Page High School senior wondered: Instead of her senior class buying a gift to leave to the school, why not donate the money to a worthwhile cause?

"I've been reading some articles on the deforestation of the earth, and it's really scary," Ward said Friday. "I decided I needed to get involved. Abbie Hoffman said he didn't feel that kids got involved anymore. I wanted to help."

Ward, daughter of Cindi Moore, began circulating a petition to have the senior class donate its gift money to the Rain Forest Action Network, a non-profit group based in San Francisco.

The senior class buys a gift



Tracy Ward
 'I needed to get involved'

with money from the senior class treasury after expenses. The money has been collected through various fund-raisers held during the students' sophomore, junior and senior years at Page.

The amount of money available this year has not been settled yet, but in the past few years, the students have had approximately \$1,500 to spend on a class memorial.

So far, approximately 100 of the 480 members of the class of 1989 have signed Ward's petition.

"Most of the people I've talked to would like to get involved," Ward said. "But there are a lot of students who aren't interested."

In the next few weeks, the members of the senior class will be given a ballot with several suggestions for senior gifts, and the highest vote

Dear Unbroken Chain,

Gate crashing has got to stop. It's up to all of us to let our friends know that gate crashing is a clear and present danger to the future of the Grateful Dead scene. It's clear that the problems in Pittsburg was caused by gate crashers. At almost every show these days there are attempts to gate crash. It just has to stop.

I'm mad that the Dead are almost certainly banned from Pittsburgh now. Even if the police there did over react, the problems started with gate crashers. Gate crashers are worse than scalpers in my book.

It would be best if no one went to shows without a ticket. But I'm convinced that that just isn't going to happen. If everyone is cool there will always be another show and if heads can peacefully hang out outside the show if they can't get in that is OK. But when large groups try to gate crash it is just going to spoil the scene for everybody. It makes us look no different than the "Poison" and "Guns and Roses" crowd. I don't want the Grateful Dead to have to be forced to retreat to a few California sanctuaries for shows. After seeing the fallout from Pittsburgh I now think that it could happen that the band could be banned from most places on the east coast. Don't think that what happened in Pittsburgh will only be noticed in the local area. The people who manage places like the Civic Arena are in constant contact with each other.

Gate crashers are spoiling the scene for everybody. As far as I'm concerned, gate crashers can go to hell in a bucket--and I hope they don't enjoy the ride.

Help is on the way...We hope. We need to share with the boys in the band our creative ideas on how to avoid problems on the tour. Be realistic. Focus on how to improve the scene in the "Dead Village" on the parking lot and at the shows themselves. What can be done to prevent gate crashing short of a police state? What can we do to help prepare cities for our occasional invasions? What about ever present trash and bathroom problems? Let us know. We will forward your suggestions to the Dead organization and do an article on your suggestions for the next issue.

Send your response to:
 Howard Park
 6001 Bangor Dr.
 Alexandria, VA 22303

getter is the winner. Ward said she could have easily just put her idea on the list with other suggestions but decided to go the petition route so she'd have the opportunity to educate classmates about the problem.

The students have never purchased a gift or made a donation to buy anything other than an item for the school, Principal Robert Clendenin said.

"Generally, they put the money

back in the school," he said. "They know pretty well what is needed."

Former gifts have included donations toward the purchase of a scoreboard for the football field, ceiling fans for classrooms and a copying machine for the media center.

All selfish gifts, Ward said.

"We need to do something to help the world," Ward said.

Richmond Times Dispatch 4/16/89
**Neville Brothers eschew
 New Orleans party trend**

Record review

By Clarke Bustard
 Times-Dispatch staff writer

Aaron, Art, Charles and Cyril Neville form the first family of a trend-proof music in a suddenly trendy town.

The Neville Brothers, singly and collectively, have been the pacesetters of rhythm and blues in New Orleans for more than two decades. Now that Louisiana's first city sets the tone for trendsetters, the Nevilles ought to be ready with the party record of the year, right?

Not a bit of it: The Nevilles' latest album, "Yellow Moon" (A&M 5240, all formats), is a moody, topical collection, a retrospective on racial identity and a region's troubled yet inspiring past.

It's a sad record in many ways, richly endowed with rhythm but even more so with blues.

Spirited quasi-raps like "My Blood" and "Sister Rosa" (on Rosa

Parks, heroine of the Montgomery, Ala., bus boycott that launched the modern civil-rights movement) are overbalanced musically by reverential revivals of Sam Cooke's "A Change is Gonna Come" and the Carter Family's "Will the Circle Be Unbroken" and the atmospheric likes of "Healing Chant" and "Voo Doo."

Only at the end, in the Mardi Gras tune "Wild Injuns," do the Nevilles exploit their town's current trendiness, and by then their festivity has a palpably ironic edge.

If the party's over before it really starts, what's to celebrate about this record? The Neville Brothers' unusually quiet, subtle arrangements — street scenes in darkened pastels — and their gift for long-lined, bluesy melodies.

"Yellow Moon" is that rarest of efforts — a thoughtful venture in pop music, R&B with long memories and real soul, qualities that usually get left behind on the way to the dance floor.



BLUES MOON — The Neville Brothers add a thoughtful, moody message to their rhythm and blues on the album "Yellow Moon."

Richmond Times-Dispatch,
 Friday, May 19, 1989
**Keillor
 to return
 to the radio**

SAN FRANCISCO (AP) — Garrison Keillor, whose "Prairie Home Companion" stories about mythical Lake Wobegon warmed radio audiences for 13 years, said yesterday he's returning to the U.S. airwaves after a two-year absence.

His "American Radio Company of the Air," to be produced by Minnesota Public Radio, will feature sketches, monologues and a variety of American music.

Lake Wobegon will be back in the new show, Keillor said at a news conference. But he warned that the "town that time forgot" has undergone changes.

"Times have been hard back there, as they have been all across the Midwest," Keillor said. "It's hard to make them into humor."

The program will be performed before theater audiences in New York, St. Paul, Minn., and other cities in a 12-show series to be broadcast live on Saturday nights starting Sept. 30.

Keillor, who is in San Francisco for a public radio conference, said the show will have the music of Fats Waller, Aaron Copland, Leonard Bernstein, hymns and "all the great things that every American ought to hear at least twice."

The folksy humorist and best-selling author stunned fans two years ago when he called an end to his American Public Radio program with an estimated 4 million to 5 million listeners in order to "resume the life of a shy person."

After his last "Prairie Home Companion" broadcast in June 1987, Keillor bid farewell to Minnesota for his wife's native Denmark. He returned after he found it hard to work there because he didn't pick up the language quickly.

COOL DRINK OF WATER

The theory—so much modern rock and roll is lame because the people playing rock grew up listening to rock. The answer—getting back to the basics. And getting back to the basics is what Cool Drink of Water is all about.

Downing uses the word "dynamic" when talking about the band. Saunders talks of the "unity" gained over years together. Gerloff talks about an engineer who looked up from all the knobs and dials to just look at the band, an engineer who basically stopped what he was doing to just watch with an expression saying "these guys just might be for real, these guys just might be going someplace."

"I'll tell you something," Gerloff says. "There are moments when we're in front of an audience, when it's all working, when we're enjoying ourselves, and I'm thinking—no I'm feeling—that right then we are as good as anybody, anywhere, anytime at anyplace. And I really believe that. You can just feel it."

"We feed off an audience," Saunders says. "It's always more fun"—but getting back to the critiquing, he turns to the band and adds—"but it doesn't necessarily mean we sound better."

Whenever the band has a horn player sitting in, they nickname themselves "Tall Cool Drink of Water." The str in that drink is saxophonist Chuck Williams, who plays with the band whenever he is not touring with Albert Collins.

The band—"call us blues enthusiasts, aficionados"—plans to intersperse gigs around Virginia and North Carolina with its diet of dates in its hometown of Richmond. In the meantime, they'll be weeding through hours of tape in search of the perfect versions of the songs that make them different, songs strong enough for the album and the break every band dreams about.

It would go down mighty fine.



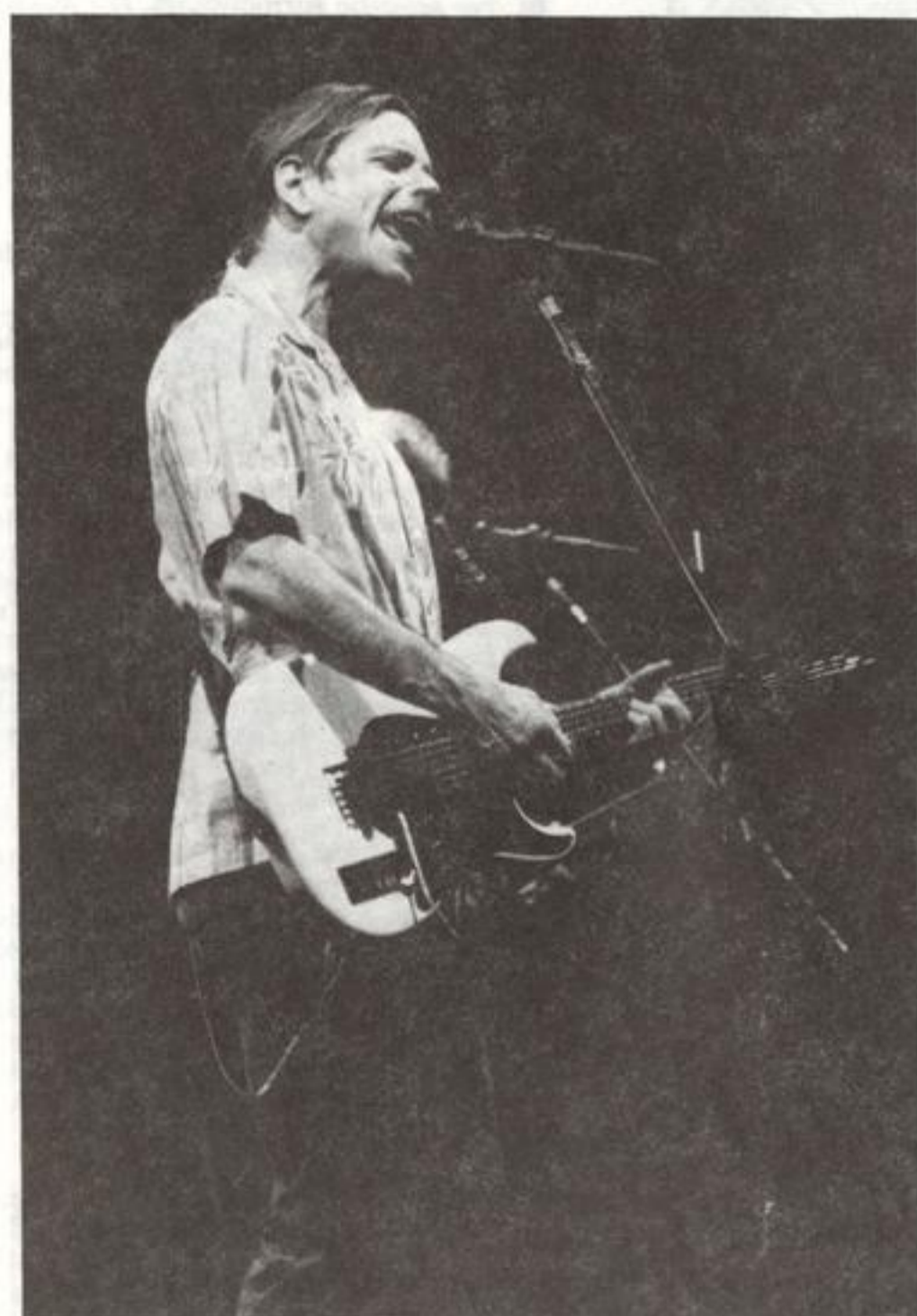
Cool Drink of Water:

Larry Saunders—harmonica, vocals
Gary Gerloff—guitar
Bill Downing—bass, vocals
Jeff Tozer—drums
(Chuck Williams—saxophone)

Cool Drink of Water Dates:

May 27	Famous Frank's, Richmond
June 1	Bird in Hand, Richmond
June 9	June Jubilee, Richmond, (5-30)
June 15, 16, 17	Rico's, Nags Head, NC
July 23	Dogwood Dell, Richmond

The band just got in some new bumper stickers which are available at shows. Cool Drink of Water is open for bookings...Call or write Gary Gerloff-2702 Kensington Ave., Richmond, Virginia 23220, (804) 355-0826. Don't forget to mention the Unbroken Chain sent you!



LaRouche

The Grateful Dead is a plot by British Intelligence, he says from jail

By Jonathan Van Kirk (p.10)

W: The mind-control operation?
LL: That was an Allen Dulles period operation which was run together with the Occult Bureau types in British Intelligence, such as Aldous Huxley. And also, Gregory Bateson, who created, for example, the Grateful Dead out of an MKULTRA operation at the Palo Alto Veterans Hospital, where he was supervising. The first United States-grown rock group of that type, the Grateful Dead, was generated as a British Intelligence operation, by the Occult Bureau of Huxley and Bateson right out the Palo Alto Veterans Hospital where they were doing LSD and related experiments.

New Horizon Cafe
May 26 New Potato Caboose
June 16 Solar Circus
June 8 Glass Onion
June 24 Left Exit

A little Nile music

Grateful Dead drummer Mickey Hart's hobby is collecting endangered music he has encountered in 20 years of touring. Last fall, the first of six albums of Hart's "World Series" was released.

"I never saw myself as a white knight riding in to save the world's music," Hart told the Chicago Tribune. "It wasn't like that. Basically, it was a pretty selfish motivation at first. I just wanted to hear this music because I liked it so much."

"... These are our roots. The Dead and every musician owe a lot to the music of the jungle and the savannah."

As a member of the Smithsonian Institution's newly founded Folkways board, Hart has been charged with the duties of an ethnomusicologist: Record, study and preserve the unusual music of fading cultures.

"In Egypt, it was really a 'Raiders of the Lost Ark' adventure," Hart said. "We were recording from one boat to another in the middle of the Nile, because we didn't have the power to juice up all the equipment."

"It was kind of magical, rolling up and down on the Nile while these wonderful sounds drifted across the water in the middle of the night."

What a Trip! Good Vibrations and Activism at a TriBeCa Club

This ain't no party, this ain't no disco... this ain't no Mudd Club or CBGB's...

"Life During Wartime"
Talking Heads

The Wetlands Preserve is really a 60's preserve. More than a bar and certainly no disco, this earthy hang-out in TriBeCa is a nightclub in a time warp — complete with psychedelic lighting, incense, pamphlets on "planet care" and visits from Wavy Gravy and Timothy Leary.

Whether the spirit of the 60's is flowering again on the cusp of the 90's is debatable. But since the club opened in mid-February in a former food warehouse at 161 Hudson Street, near Laight Street, the sounds of the Doors, Bob Marley and the Grateful Dead — and a tie-dyed brand of environmentalism — have been drawing crowds.

Larry Bloch, the club's 35-year-old owner, is a former Greenpeace volunteer and a self-proclaimed "Deadhead." His aversion to what he calls

Deadheads and tie-dyed environmentalists find a piece of their past.

"urgent music" means that disco is not heard in the club. "You know, none of that stuff that goes bump-de-bump-de-bump," he said. "I think that makes people too uptight."

Mr. Bloch, who started the club with the financial backing of his father, added, "You got to have fun to make a difference in this world."

Environmentalism is the heart of the club, and there is no mistaking it. At the entrance, Mr. Bloch's motto, "We Labour to Birth Our Dance With the Earth," is engraved on the wooden portico. Immediately inside is the Earth Station, where patrons can sample literature on subjects like recycling and energy conservation, and pick up applications for Greenpeace, the Sierra Club and the Audubon Society.

One of the main attractions is a psychedelically painted Volkswagen bus that Mr. Bloch found abandoned in a field in New Hampshire and converted into an indoor concession stand. These customers can buy tie-dyed shirts, antiwar bumper stickers and buttons that say things like "Question Authority." New York City

residents can even pick up voter-registration forms.

On an adjacent wall, the club's calendar lists coming events, which include everything from Green Party meetings to a lecture by Timothy Leary on April 9.

In the short time it has been open, the club has attracted an eclectic crowd of people mainly between 21 and 40. The attire is uniformly casual, with many patrons in tie-dyed shirts and jeans dancing to the sounds of the late 60's and early 70's.

Dim, Cavernous Room

Downstairs, in the Inner Sanctum, the pace is mellower. Here customers lounge on pillows and sofas in a dim, cavernous room. On a recent visit, it was imbued with the aroma of marijuana. Asked about this, Mr. Bloch declared: "You will find fewer drugs here than you will at any other club in New York City. You'd never find anyone here doing crack, heroin or cocaine."

Sunday evenings there is the Eco-Saloon, a social hour run by Remy Chevalier, who Mr. Bloch calls an "earth activist." About 50 people have been attending these informal exchanges on ecological issues, which is followed by either a film, lecture or music.

Some visitors suggest that the club has something of a theme-park quality to it.

"I think it is very contrived," said Kurt Schneider, a 23-year-old advertising account executive who has twice visited the Wetlands, as most patrons call the club. "The essence and idea of the club is great, but the execution has failed." He suggested that Wetlands was on the way to becoming another "trendy nightclub."

Mr. Bloch rejects such a possibility. "Trendy implies ego perks, like a door policy and a dress code," he said. "You'll never have to look a certain way to get in. We would never be as cutthroat as that."

For others, the Wetlands has filled a social void.

"I have been looking for a place like this for the last couple of years," said Arthur Kraft, 28, who visited the Wetlands for the first time last Sunday night, when the club held a concert by four rock bands to benefit efforts to save the world's rainforests. "It's so hard to find a cool place to hang out and do more than just sit at a bar stool and drink."

Gail Weisman, a 24-year-old patron from Clifton, N.J., said she relied on the Wetlands to keep her informed about protests and marches.

"I'm going to a pro-choice rally in two weeks," she said. "I wouldn't know about events like that if it wasn't for the Wetlands."

plans to serve organic wine, without sulfites, at \$16 a bottle.

There is no minimum and the cover charge varies, averaging between \$5 and \$10, depending on the entertainment. The club features live bands on Wednesday and Saturday, and reggae music on Monday. Not surprisingly, there is a Dead Night, each Tuesday.

he grew up, with his wife, Laura. Despite the club's heavy emphasis on social activism, Mr. Bloch said he hoped everyone could feel welcome at the Wetlands.

Only a smattering of clubs, like the Caravan of Dreams in Fort Worth, seem to champion environmentalism and other social issues so elaborately. Mr. Bloch said he had been dreaming of starting one for years. It finally came to fruition after he sold a printing business in Los Angeles in 1985 and moved back to New York, where

never closes before 2 A.M. Its light menu includes home-made individual pizzas, cornbread and vegetable kabobs. The bar serves nine kinds of beer, for \$2.50 to \$3.50, and harder drinks are \$3.25 to \$4.75. The club also

together to improve the health of the Earth."

"We don't want to exclude anybody," he said. "No one is being preached to here. We want to transcend politics and get all people to

and moved back to New York, where

The GRATEFUL DEAD are "eighty-four percent done" with their next album, tentatively titled *Built to Last*, reports JERRY GARCIA. The band is recording at the Dead's San Rafael, California, studio and at MICKEY HART'S Studio X, "where reality takes a back seat," says Garcia with a chuckle.

Besides the title track, the album's songs include "Victim or the Crime" and "Standing on the Moon."

"I think it's the best record we've done yet," he says. "I think it's even more accessible than the last album [1987's *Touch of Grey*]. This will probably be even more commercially successful." That's no small claim. *Touch of Grey* was the biggest hit of the Dead's career. The new LP should be out by the end of July.

So does this mean the Dead are ready to take on the world at large? "We're just still trying to make Grateful Dead records," he says. "Maybe we're getting better at it. Maybe the world is getting ready. Hell, I don't know."



Music to educate the masses

By Nancy Steidtmann

IJ correspondent

SAN FRANCISCO — The Grateful Dead, Huey Lewis and the News and other Bay Area musicians announced Wednesday they will join voices in an effort to take AIDS information directly into the local communities.

Organizers hope to raise more than \$1 million with a week of concerts, called "In-Concert With AIDS," and to educate a variety of musical audiences about the risk of AIDS.

"The music is the medium, it's the carrot to get people in," said Tim McQuaid, coordinator of "In-Concert With AIDS." "The information will be delivered at the shows, through TV broadcasts of educational material, and by getting the whole community involved in these activities."

The concerts are planned May 21-28.

A team of local rock stars were on hand at a press conference at the Fillmore Auditorium Wednesday to announce the biggest concert — "The Stadium Show" on May 27 at the Oakland Coliseum.

IN CONCERT

Tickets go on sale today for a May 27 concert at the Oakland Coliseum concert featuring Huey Lewis and the News, the Grateful Dead, Tracy Chapman, Los Lobos, Joe Satriani and Tower of Power. Tickets are \$25 to \$100, available through BASS; call 762-2277.

"With us it's an emotional issue," said Jerry Garcia of the Grateful Dead. "We're frustrated and we want to do something. We're not making any sacrifice here. We're doing what we always do, which is playing music for people... we want to raise money to do something about this."

In addition to the Dead, the May 27 lineup features Huey Lewis and the News, Tracy Chapman, Los Lobos, Joe Satriani and Tower of Power. Tickets went on sale today at BASS outlets.

Other concerts planned for the week include a rap and rhythm and blues show, a country-western concert, a comedy show, a Latino show, a hard-rock concert and a black tie event. Details will be announced in early April.

Listen to the Hart beat during birth

From staff and wire reports

TRIVIA QUESTION: Who was the youngest person ever to participate in an album recording session? Tiffany?

No, way too old.

Danny Partridge?

No, he was the most impish redhead ever to participate in a recording session.

The youngest recording artist ever — and we can't see how this achievement will ever be eclipsed — was Taro Hart, who contributed to an album before he was born.

Taro, the son of Grateful Dead drummer Mickey Hart, came into this world on Jan. 13, 1983. Before he did, father Mickey recorded his heartbeat through a fetal pulse monitor placed on the stomach of Taro's mother, Mary.

Dad then took his portable tape recorder back to his studio, transferred the heartbeat to a 16-track recorder and, with the help of musician friends, began overdubbing the sound of a Brazilian drum, bass harmonics and touches of wooden flute.

The resulting music was not meant for entertainment. Hart created it to be played during Taro's birth as a way to counteract the sterile environment of a delivery room and to help his wife maintain rhythmic breathing cycles. The music is indeed very cyclical, a repeating pattern of sounds without melody or words but with minor variations in the repetitions — and Taro's rapid lub-dub at the core.

Over the years, Hart got requests for cassettes of the music from friends who were about to become parents, and he now has decided to release the 70-minute recording commercially. The recording, "Music to Be Born By," is scheduled to be issued late this month by Rykodisc in compact disc and cassette formats.

Hart, who lives in Petaluma, is fast gaining a reputation as an ethnomusicologist. He has traveled the world recording musicians in the field. He is helping save the aging Folkways catalog by rerecording it using modern digital techniques.

This hint from Hart to prospective parents is found in the liner notes: "To be most effective, it should be played on a good-quality stereo system — tonal quality is more important than loudness. Don't use earphones. They cut the mother off from her acoustic surroundings. It's much better if everyone, including doctor, nurses, family members and assistants, shares the groove established by the music."

A pub in La Plata, Maryland



Photo by Raymond McBride

The Associated Press contributed to this report.