

Deadheads tell tales of the road

Ever wonder just who the Deadheads are? We found two — and a father of a Deadhead — in the Plain Dealer newsroom, tiedyes hiding under their buttoned-down shirts.

Deputy editorial director Jim Strang, and staff writers Joe Frolik and Joe Rice agreed to share with us their thoughts on being a Deadhead.

My son's a Dead Head.
Peter is hooked on the Grateful Dead. Not as badly as some other kids, but still hooked.

He hasn't traveled cross-country to attend one of their concerts. But my gas credit card can attest he thinks nothing of driving several hundred miles to attend a concert.

Last year it was Alpine Valley, Wisc. And Pittsburgh. And Cincinnati. And Louisville, Ky. This year it's been Pittsburgh and Buffalo, N.Y. The shortest trip he'll probably make is to the Coliseum today.

Until a few years ago, I didn't know anything about the Grateful Dead. I thought Jerry Garcia was a fugitive from a Cheech and Chong movie. When I asked Peter who the Grateful Dead were, he looked at me like I'd arrived from another planet. Even my wife, who grew up with the Beatles, was shocked at my ignorance. I grew up in the Elvis-Chuck Berry-Ricky Nelson era.

I was introduced to the Grateful Dead New Year's Eve, 1986. Peter was having some friends over and the Dead had a concert on HBO. The kids were riveted in front of the family room television for four hours. The relative quiet was worth the \$20 I paid HBO for the concert.

Far be it from me to try to explain why a kid — actually, he's 20 now — would travel for hours to see the same group he'd just seen a few weeks before.

"They're different," Peter explained. "They're never the same."

Steve Deems



Richfield, OH 9/90

My guess is a Grateful Dead concert, to Peter and his friends, is a happening, the type of event that drew thousands to Woodstock.

But I'm learning. And I know when I see Peter and his girlfriend, Karen, making sandwiches in the kitchen that a Grateful Dead concert is just around the corner, give or take a few hundred miles.

The Grateful Dead have made Peter an entrepreneur. At the Buffalo concert he made \$90 selling sandwiches and soft drinks. That supplemented the \$20 I slipped him after I filled up his car with gas. You can't have his mother worrying about him not eating for a few days.

But I doubt the \$90 would cover the costs of compact discs he's bought of the Grateful Dead or the white T-shirts that he's dyed an assortment of colors, in the best tradition of a Deadhead.

Even when he's home, the Dead are ever present, courtesy of his stereo system. When get in his car with him, the two things I can be sure that he'll have are compact discs of the Grateful Dead and his radar detector.

And there are his posters and his T-shirt that says, "Is it Alive or Is it Dead?"

Sometimes, when I see him lying around the house, I wonder.

But I'll grin and bear it, accept it as a part of Peter's growing up. I might even go with him to their concert at the Coliseum, for my wife, Janet, shares Peter's enthusiasm for their music.

I guess there are a lot worse things he could be called than a Deadhead. Deadbeat, for example. And he did make the dean's list at Cleveland State University.

To me, there is one saving grace in their music.

It's easier on my ears than the rap music my younger son, Chris, is into.

— Joe Rice

Chain Reaction, con't.

Just wrote to correct your set list for Pittsburgh. You left out "Lady with a Fan" that went into "Terrapin". Fall tour was great but I miss Brent and I'm sure everyone else does too. I heard "The Other One" at MSG and it just isn't the same. They played very well though and I thank them for the killer "To Lay Me Down". Keep up the good work and I am anticipating the reading of the next U.C. Gratefully yours, Brian Kennedy, Stroudsburg, PA.

Please start my subscription with the Brent memorial issue. I had the opportunity to see it at a friend's last week. Moves me to subscribe after thinking about it for the last year or so...Sure do like the new LP(s). (I still by vinyl!!!) Thanks, Dan Wexler, Madison, WI.

Today is the 25th of September. Around 3:00 I stopped by Mike Wilson's place. He is a friend of mine who just came back from the M.S.G. shows. In his telling of his adventures I completely recalled that this is the day of the release of "Without a Net". I told him to hold his words for another time for that I had to go purchase my own personal copy of this live album. I drove like fire burning everything in my path to the nearest record store. I pulled out my check book and said, "I need to buy the new live Dead." The store clerk handed me the double c.d., modern technology at its best. The sparkle of the holding was only as loving as what they put on there a complete thank you. I wrote up the inflated price on my imaginary money. I ran to my car and went on my way. I arrived at the house stuffed some veg. in my joyful body and went to the park. Here I am now at 7:00 typing on my new technology machine. I am holding every bit of love till I feel the time to burn me a stick of my favorite incense and start letting in play on my stereo. I could not make it to any Fall '90 and I felt that this is only the next best thing. I do have some sound boards on the way from some kind brothers to recover my wounds from missing Vince and Bruce and the rest of those that we speak of with only love. I must go, there is something in front of me that is glowing in true color it is the newest giving from the G.D. Still trying to communicate with those I met first set Buffalo '90. Mitch Kaplan, Charlotte, NC

The Annual Gathering was a great time. The "Other Ones" provided the tunes (acoustic). Over the weekend, we received the most rain in over 40 years. The cops were very nice. At Kennedy Park there are 2 campsites and they asked us to go to higher (I) ground. About 150 folks showed up, a dozen from Kansas City, Missouri, a couple of cars each from Minnesota, Iowa, Michigan, a dozen or so from Illinois and one from Texas. Everybody was looking for things to buy — none for sale — but everyone had a little to share. One good vibe was everyone was basically VERY anti-coke. One bumper I overheard was that these people who came didn't like the fact that Kennedy Park was public because they wanted to bring all sorts of "drugs." And this was just after we discussed the Rolling Stone article. You don't need drugs to have a good time. Anyway, this is just how my gathering went and I'm happy it did. On October 20th we're planning a Brent Benefit with the "Deadbeats" and the "Other Ones". I hope all heads will show up and make some contribution to his memorial. Fare thee well! Viada Ljubic, St. Francis, WI.

Hey, did anyone catch the "Dear John" episode when he asked the tie-dye clad salesman at the C.D. store if they had a classical department, to which the clerk replied, "You mean like, the Grateful Dead?" Have fun at the shows and don't trash the venues. Peace, Stanley Marshall, Sandstone, MN

Why is it that every report I read seems to mention something about Brent's unhappiness at his time of death — that has nothing to do with his death. I feel that it was accidental and should be a signal that all fans, or anyone, should heed. His death wasn't a suicide, but as a result of a "speedball." Let's not remember Brent as bummed out about whatever was going on in his life, but as a guy that had everything going for him and needlessly passed away. Darren Packard, Des Moines, IA

Recently I had the pleasure to enjoy two of the six shows performed by the Dead when they were in New York. I was amazed by how many out-of-towners came in to see the Dead (or try to, anyway). Though I've never toured, I have nothing against it, but one thing bothered me greatly. Many of the touring fans were seen walking around with dogs, cats, ferrets, birds and other pets. I even asked one mag with a puppy, "What will you do with your dog if you get a ticket to tonight's show?" His answer was, "Leave him in the car." Please, to those of you who tour, leave your pets at home. Get a neighbor or friend to care for your animals while you travel. It is inhumane to drag them around from city to city and leave them cooped up in vehicles for several hours. I love animals and have two cats of my own. On those rare occasions when I travel, I have someone else care for my cats while I'm away. I just can't see carting them around from one place to another. I hope that those of you who have animals and like to tour will read this, and if you're thinking of taking your furry or feathered companion along, please find an alternate means instead. Nina Bogin, New York, NY

Billy Idol Review 9/16/90
Before "Crank Call," he thanked fans — 9,200 of them — for coming to see him instead of the (blankety-blank) Grateful Dead. Deadheads were attending the second Dead show eight miles away at the Coliseum.
Cleveland Plain Dealer
"Not that it's any competition," Idol added. Oh sure Billy!

Today's birthdays: Actor Arthur Hill is 68. Actor-director Geoffrey Holder is 60. Composer-lyricist Lionel Bart is 60. Actor-comedian Dom Deluise is 57. Fashion designer Yves St. Laurent is 54. Sen. Alfonse d'Amato (R-N.Y.) is 53. Rock musician Jerry Garcia is 48. Actor Giancarlo Giannini is 48. Actress Tempestt Bledsoe is 17.



Steve Deems

THE GRATEFUL DEAD Forbes 10/1/90

8-year total income: \$90 million (1990: \$17 million; 1989: \$13 million)

The Dead have been kicking for a quarter-century, playing to their cultish fans, Deadheads. After years of a laissez-faire attitude toward merchandising, the Dead now cash in on tie-dyed T-shirts, bumper stickers and buttons. Their new album, *Without a Net*, should be out in September on Bertelsmann Music Group's Arista Records.

9/7/90
Richfield Coliseum
RICHFIELD, OHIO
Cold Rain and Snow
Walkin' Blues
Ramble On Rose
Me & My Uncle
Big River
Althea
Masterpiece
Bird Song
Picasso Moon
U.S. Blues

China Cat Sunflower
I Know You Rider
Truckin'
Crazy Fingers
Playin' in the Band
D/S
I Need a Miracle
Black Peter
Lovelight

Knockin' on Heaven's Door

9/8/90
Richfield Coliseum
RICHFIELD, OHIO
Hell in a Bucket
Sugaree
Minglewood Blues
Friend of the Devil
Queen Jane Approx.
Loser
Cassidy
Deal

Eyes of the World
Estimated Prophet
Terrapin Station
D/S
Watchtower
Stella Blue
Throwing Stones
Not Fade Away

One More Saturday Nite



9/10/90
The Spectrum
PHILADELPHIA, PA
Shakedown Street
Little Red Rooster
Peggy-O
Mama Tried
Mexicali Blues
Row Jimmy
Memphis Blues
Foolish Heart
Promised Land

Victim or the Crime
Scarlet Begonias
Fire on the Mountain
Women Are Smarter
D/S
The Other One
Wharf Rat
Sugar Magnolia

U.S. Blues

9/11/90
The Spectrum
PHILADELPHIA, PA
Jack Straw
Bertha
Greatest Story
Candyman
Queen Jane Approximately
Brown Eyed Women
All Over Now
Tennessee Jed
Hell in a Bucket

China Cat
I Know You Rider
Looks Like Rain
He's Gone
Spoonful-->Jam
D/S
The Wheel
I Need A Miracle
Black Peter
Around & Around

Knockin' on Heaven's Door

9/12/90
The Spectrum
PHILADELPHIA, PA
Mississippi 1/2 Step
Walkin' Blues
They Love Each Other
Me & My Uncle
Big River
High Time
Masterpiece
Althea
Let It Grow

Iko Iko
Playin' in the Band
Crazy Fingers
Uncle John's Band
D/S
Jam (Irish folk tune?)
Morning Dew
Lovelight

Brokedown



9/14/90
Madison Square Garden
NEW YORK, NEW YORK
Feel Like a Stranger
Sugaree
Minglewood Blues
Ramble On Rose
Black Throated Wind
Jack-A-Roe
Cassidy
Don't Ease Me In

Scarlet Begonias
Fire on the Mountain
Truckin'
Tennessee Jed
D/S
The Other One
Wharf Rat
Sugar Magnolia

U.S. Blues



9/15/90 w/ Hornsby
Madison Square Garden
NEW YORK, NEW YORK
Touch of Grey
Walkin' Blues
Candyman
Mama Tried
Mexicali Blues
West L.A. Fadeaway
Masterpiece
Bird Song
Box of Rain

The Weight
Playin' in the Band
Crazy Fingers
Uncle John's Band
D/S
Gimme Some Lovin'
Watchtower
Stella Blue
Throwing Stones
Not Fade Away

One More Saturday Night

fall set lists



9/16/90 w/ Hornsby
Madison Square Garden
NEW YORK, NEW YORK
Built to Last
Cold Rain & Snow
Little Red Rooster
Stagger Lee
Queen Jane Approx.
Tennessee Jed
Cassidy
Deal

Samson & Delilah
Iko Iko
Looks Like Rain
He's Gone
D/S
Standin' on the Moon
Space
I Need a Miracle
Morning Dew

Baby Blue

9/18/90 w/ Hornsby
Madison Square Garden
NEW YORK, NEW YORK
Mississippi 1/2 Step
Minglewood Blues
Loser
Picasso Moon
Row Jimmy
Desolation Row
To Lay Me Down
Promised Land

Eyes of the World
Estimated Prophet
Foolish Heart
D/S
The Other One
The Wheel
Sugar Magnolia

Knockin' on Heaven's



9/19/90 w/ Hornsby
Madison Square Garden
NEW YORK, NEW YORK
Jack Straw
Bertha
Me & My Uncle
Big River
Must've Been the Roses
Memphis Blues
Help is on the Way
Slip Knot
Franklin's Tower

Playin' in the Band
Ship of Fools
Uncle John's Band
Let It Grow
Jam
D/S
GDTRFB
Stella Blue
Around & Around

Quinn the Eskimo

9/20/90 w/ Hornsby
Madison Square Garden
NEW YORK, NEW YORK
Feel Like a Stranger
Althea
All Over Now
Ramble On Rose
Old El Paso
Brown Eyed Women
Greatest Story
U.S. Blues

Truckin'
China Cat Sunflower
I Know You Rider
Women Are Smarter
D/S
Dark Star!
Playin' Reprise
Dark Star
Throwing Stones
Touch of Grey

Lovelight



10/13/90
Isstadion
STOCKHOLM, SWEDEN
Cold Rain & Snow
Feel Like a Stranger
Candyman
Walkin' Blues
Loser
Bird Song
Promised Land

Touch of Grey
Estimated Prophet
Crazy Fingers
Playin' in the Band
D/S
Watchtower
Stella Blue
Throwing Stones
Not Fade Away

One More Saturday Night

10/17/90 w/ Hornsby
Greughalle
ESSEN, GERMANY
Hell in a Bucket
Sugaree
Minglewood Blues
Ramble On Rose
Me & My Uncle
Maggie's Farm
High Time
Cassidy
Tennessee Jed
Picasso Moon

China Cat Sunflower
I Know You Rider
Truckin'
He's Gone
D/S
The Wheel
I Need a Miracle
Black Peter
Lovelight

Knockin'

10/18/90
ICC
BERLIN, GERMANY
Good Times Roll
Shakedown Street
Little Red Rooster
Brown Eyed Women
Mama Tried
Mexicali Blues
Row Jimmy
Memphis Blues
Deal

Scarlet Begonias
Fire on the Mountain
Looks Like Rain
Terrapin Station
Other One
Wharf Rat
Around & Around
Sugar Magnolias
SSDD

Baby Blue



Virginia's Hornsby at crossroads

Richmond Times-Dispatch, Sunday, October 14, 1990

By Randolph P. Smith
Times-Dispatch staff writer

In 1974, when Bruce Hornsby was a 19-year-old freshman at the University of Richmond, he played Grateful Dead cover tunes with his older brother, Bobby, in a Charlottesville band called the Octane Kids.

Neither Hornsby ever dreamed that 16 years later Bruce would be asked to play piano on stage with the Dead for their 25th anniversary European tour.

"As a kid, you project yourself onto the stage and have your little fantasies. But that's as far as it goes," Hornsby says.

"It's funny. My favorite Dead album is 'Europe '72,' so I was just thinking, maybe I'll be on 'Europe '90.'"

What's going on here?

Is Bruce Hornsby, 35-year-old Williamsburg native and former basketball star at the old James Blair High School, abandoning his own highly successful music career with The Range to join the Grateful Dead?

Is Williamsburg native Bruce Hornsby abandoning his own highly successful music career with The Range to join the Grateful Dead?

"I don't know," Hornsby says. "I think their outlook on the situation would be for me to join. And I've just got to take it as it comes and just see what's going to happen," he says by phone from San Francisco, where he had been practicing with the Dead for a solid week.

★ ★ ★

The Grateful Dead probably need Bruce Hornsby now more than he needs them.

Hornsby has three successful albums under his belt and is regularly asked to sit in with some of the biggest names in the music business.

The Dead, in an ironic twist on fame, have been plagued by problems spawned by the first sustained burst of commercial success they have enjoyed since they began playing in the Bay Area in mid-1960s.

The size and behavior of the crowds they draw has gotten the Dead banned from more than a dozen venues, two young fans have died of suspicious circumstances during concerts over the past year and this summer, Dead keyboardist Brent Mydland died of a drug overdose just three days after the band's summer tour ended.

The Dead could use Hornsby's squeaky-clean reputation to refocus attention on their music and away from their image problems.

For the moment, though, Hornsby is content to sit in with the band as a guest.

"I really like the musical life that I've been able to carve out for myself in the sense that it's

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very focused," he says. "I have this base, which is my own artist's trip, my own records. And then I branch out from there and work with all these other artists on their records, either playing or writing or producing."

It's an understatement to say that Bruce Hornsby has been busy.

In the past year, he's contributed to 16 different albums, including recordings by Bob Dylan, Bob Seger, the Cowboy Junkies and Crosby, Stills and Nash. He's become friends with Bruce Springsteen, jazz bassist Charlie Haden and banjo wizard Bela Fleck.

He's recorded "Jack Straw" for an album of other bands doing the Dead's music that will include "Ship of Fools" by Elvis Costello, "Bertha" by Los Lobos and "Estimated Prophet" by Burning Spear.

Hornsby also is producing a new album for Leon Russell — one of his early musical influences. "We've cut four tracks for that already, and I'm really excited about it. I think we've got some really strong songs," he says. "It's time for Leon to come back and I'm proud to be able to help him do that."

All of those recording projects are in addition to a tour with his own band, The Range, which began in June.

Hornsby and The Range have criss-crossed the country on a grueling schedule that often involves playing different cities on successive nights.

"I've had five days off in the last four months," Hornsby says. "Basically, I've been working 29 out of 30 days."

On Sept. 29, Hornsby and The Range left for Europe, where they are playing 11 shows in 10 cities in 16 days.

This Wednesday, the night after The Range performs in Cologne, Germany, Hornsby will join the Grateful Dead for its three-week, seven-city tour. His wife, Kathy, will join him on the tour.

For the European shows, Hornsby has even taught the aging rockers (bass guitarist Phil Lesh is 50) two of his songs, "The Valley Road" and "Stander on the Mountain," from his latest album.

And he plans to play with the Dead for their traditional New Year's shows in Oakland.

So once again, Bruce, is this a permanent arrangement?

"There are so many things involved in a decision like this. My own artist thing will always take precedence. But anything's a possibility."

★ ★ ★

The invitation to play with the Dead and Hornsby's own personal association with the band has been building for four years.

The Range first opened for the Dead on May 9, 1987, in Monterey, Calif. The Dead is the only band for which Hornsby and The Range will perform as an opening act.

Hornsby was invited on stage the next summer, on June 25, 1988, at the Buckeye Lake Music Center in Hebron, Ohio, where he played accordion on "Sugaree" and Dylan's "Stuck Inside of Mobile with the Memphis Blues Again."

Underscoring the mutual respect and friendship that's been growing ever since, Dead lead guitarist Jerry Garcia went into the recording studio last December to help Hornsby cut two tracks for his latest album, the environmental ballad "Barren Ground" and "Across the River."

A few nights later, at a Dec. 10 Dead show outside Los Angeles, Hornsby was asked to choose songs and sit in with the band. He played accordion for about half the show and sang a verse of "Good Lovin'."

This July in Raleigh, The Range opened for the Dead and Hornsby later sat in for nearly all of the Dead's show.

It was a wild night. A rock show in North Carolina State University's football stadium during a raging thunderstorm.

Halfway through Chuck Berry's "Promised Land," the power was knocked out on stage. Everyone left

In concert

Bruce Hornsby and The Range will perform at William and Mary Hall in Williamsburg on Nov. 17.

Reserved-seat tickets, at \$18.50 each, will go on sale at all Ticket Center locations this Saturday.

the stage, only to return a few minutes later when the power was restored to finish the song exactly where they had left off.

"I guess we would have felt silly just standing there while they furiously, feverishly tried to get the power back on, so we decided to go back and just hang until they got it working. And then we came back and said, 'What the hell, let's finish where we left off,'" Hornsby recalls.

"Grateful Dead shows are always a great party. There's no band I enjoy sitting in with more than them."

And the respect is clearly mutual. After Mydland's death on July 26, Hornsby was the band's first choice for a replacement.

"The band sat around after Brent died saying, 'Who are we going to get?' and his name came up," says Dead publicist Dennis McNally.

"He's a pal and a good guy and nice to have around."

"It's perfectly obvious the band loves playing with Bruce. He's an incredibly talented musician," McNally adds. "It was the logical choice."

Both Hornsby and the Dead have a broad range of musical influences. Their music touches on rhythm and blues, bluegrass and jazz influences. And both have a free-wheeling, anything-goes style onstage.

The Range often performs material from a different artist each night as a musical tribute. And when he's feeling right, Hornsby will end his show by asking for requests from the audience.

Hornsby agreed to help the Dead — at least for its September shows in New York and the European tour. That was before the Dead signed up Vince Welnick, formerly of The Tubes, to play keyboards.

Given his hectic schedule, there was no time for Hornsby to practice with the Dead before he joined them on stage for their second show at Madison Square Garden on Sept. 15. (Hornsby had played with The Range the night before in Connecticut.)

Not that the lack of rehearsal mattered.

On that first night, Hornsby sang a verse of The Band's song "The Weight" and later in the week he sang "Jack Straw."

"In five nights at the Garden, we played 80 different songs and I probably knew about 50 of them. And the other 30 — well, I was kind of winging it. I had a couple of little chord charts."

"But having played in that old Dead copy group and with my brother, Bobby, having been a major Deadhead for several years, it served me well because I knew a lot of the songs going in."

Bobby Hornsby had been turned on to the Dead in the early 1970s by some of his fraternity brothers at the University of Virginia. They would get huge caravans together and drive to shows up and down the East Coast.

Bobby took Bruce to his first Dead show at the Baltimore Civic Center on March 26, 1973. It was an incredible performance: The band played 31 songs during a five-hour show; that time period is considered by many Dead fans to be the band's golden age.

Another pivotal night came six months later, in September 1973, when the Dead played at William and Mary Hall.

"They played this one night, and then they said they had had such a good time playing, they were going to come back and play the next night for free," Hornsby recalls.

"And for an 18-year-old kid, that was incredible. You thought, 'Wow, these guys are really playing for us. They're not playing for the money.' And that meant a lot."

"So that sort of made me into a Dead fan. I was never a Deadhead in the sense that I was fanatic about it. But I always liked what they did. I've always thought the Dead had some great songs."

★ ★ ★

In the early 1970s, the Octane Kids were a laid-back association of friends centered on a farmhouse in Earlysville where Bobby Hornsby and several others lived.

In the beginning, "we were just a 'jam for your friends' band and then we decided to be more," the older Hornsby says.

To get serious, the Octane Kids needed equipment, and the Hornsby house in Williamsburg had a basement full of stuff left over from the various bands Bobby had organized during high school.

During the December 1973 run to Williamsburg to get the equipment, the crew ran out of gas and had to siphon gas out of other cars for the ride back to Charlottesville. The band's name was a play on that incident, born during the nation's first gasoline crisis.

"It was a band that got together just to have fun. It was friends forming an extended family," says Ann Hornsby, Bobby's wife and the female vocalist for the Octane Kids.

"Everyone would come out to the house and spread out blankets and have a party in the countryside outside of Charlottesville. There were probably 40 or 50 people who would just hang out while we jammed."

The Octane Kids played some Fleetwood Mac songs, but basically their repertoire was songs from the Dead's "Europe '72" album, songs like "He's Gone," "Jack Straw," "Truckin'" and "Sugar Magnolia." They tie-dyed their speaker covers for added effect.

The band's first gig was at the ZBT house. Bobby sent Bruce a tape so he could learn the songs on his own in Richmond before the show.

Bruce had only learned the piano two years before, when he finally began playing the Hornsby family's grand piano while he was a junior in high school.

Bruce had been in a band when he was in seventh and eighth grade and played a red Vox Meteor guitar, his brother, Bobby, remembers. "It had a neck on that sucker like a Louisville slugger, but the Beatles had a Vox, so he wanted one, too."

In high school, though, the 6-foot-4 teen-ager's attention turned to sports, particularly basketball. Bruce got back into music, and discovered the piano, at age 17.

"The Williamsburg Inn had the best piano in town, and I used to get kicked out of there for playing it," Bruce says.

"I actually got banned from the Williamsburg Inn for several years when I was a kid for going in there and jamming on it, you know, playing their piano late at night or whenever they didn't want me playing. I did that a lot. It drove them all crazy because they told me to get out of there so many times."

But Bruce had gotten pretty good at the piano by the time the Octane Kids geared up. The Kids developed a reputation as a good local band by the time they broke up in the spring of 1975, when most of the members graduated from U.Va.

Bruce Hornsby went on to Boston's Berklee School of Music. That summer, he, Bobby and Ann formed the Hornsby Trio. The next summer, they called themselves the Hornsby Brothers Band.

Bruce left for the University of Miami and Bobby and Ann followed him there, playing in bars and at weddings and bar mitzvahs.

After Bruce graduated from Miami in 1977, the three hooked up with drummer John Molo, whom Bruce had met in Miami, and formed the Bruce Hornsby band. They played mostly in nightclubs in Tidewater and were working hard on making it to the big time.

"During this time, we sort of fell out of our Deadhead thing," Bobby Hornsby says. "We used to pride ourselves on being able to take requests to do any song and fake it."

Michael McDonald of the Doobie Brothers saw the band perform at

the Jolly Ox lounge in Hampton and urged Hornsby to go to Los Angeles. But Bobby and Ann decided to stay behind in Williamsburg to raise a family and get on with Bobby's career as a homebuilder and contractor.

When the older brother dropped out, the younger brother, John, then a student at Stanford University, joined in.

Bruce was hired as a songwriter for 20th Century Fox and wrote music for the movies "Taps" and "Making Love," while writing songs with John.

But the pop music writing "wasn't satisfying to my soul. It was just kind of a formulaic thing," Bruce says.

Frustrated by the years of trying to fit a certain mold, Hornsby returned to Williamsburg in the summer of 1984 to redo songs he and John had written in his own style.

He had Bobby strap on his bass guitar, collected some bluegrass-playing friends, plugged in a drum machine and cut demos of "The River Runs Low" and "On The Western Skyline" in a small studio owned by some friends.

Bruce shopped the demos to Windham Hill, thinking they'd go for his acoustic piano sound, but suddenly several major labels were bidding for him, including RCA, who eventually signed him.

The resulting first album, "The Way It Is," began his uphill ride of celebrity.

Hornsby won a Grammy for Best New Artist in 1986, and "The Valley Road" won a Grammy last year in the bluegrass category for the version on the Nitty Gritty Dirt Band's "Will The Circle Be Unbroken, Volume Two."

But Hornsby has tired of what has been called "the Bruce Hornsby sound" and is moving in new directions. His third album, "A Night on the Town," was one stretch — with its seven guest artists and the pepped-up in-concert feel — and playing with the Grateful Dead may be another.

Those who've seen them in concert together already know the Dead-Hornsby pairing is a good one. Hornsby's touch on the grand piano adds a rich, velvet undertone to the Dead's music that wasn't there before. And he adds a spark of youthful energy onstage, pulling their songs out the mid-tempo groove the Dead sometimes gets stuck in.

Hornsby's music is still a family affair, too. Bobby and Ann and many of the Octane Kids were in New York for Bruce's first show with the Dead. Hornsby's parents were on stage to watch their son perform the next night.

Ann Hornsby left her stage seat during that second show to see what the view was like in the audience.

"When Bruce would play, you could just feel the intensity in the crowd," she said. "We just kept looking at him and Jerry Garcia and the crowd and we laughed. We were so happy because he was really enjoying it."

"And people would turn to me, not knowing who I was, and say, 'Listen to that piano. Isn't he great?'"

Ward official seeks marijuana legalization

WARD — Town Clerk Kathy Spraford got last week's meeting with Boulder County commissioners off to a quick start by asking if marijuana could be legalized in this home-rule mountain town.

Residents with strong feelings about personal rights quizzed the commissioners about their right to legalize marijuana in their town of 79 residents.

"Ward has a reputation of being a maverick community," said Sheriff's Capt. George Epp.

But laws on marijuana use and possession are set by the state and cannot be ignored or changed by towns or cities, Epp said.



Louisville 7/90 Richard Crichton

Dead Keep It Lively

PHILLY Daily News

9/11/90

By Jonathan Takiff
Daily News Staff Writer

The Grateful Dead were knocking them out at the Spectrum last night, literally and figuratively.

We watched a female Spectrum security officer take a wicked elbow to the chin. It came from one of the whirling dancers who crowded the promenade all through the Grateful Dead's first of three sold-out, last-rites-of-summer shows here.

"It's not like I didn't see it coming," the young guard said as she rubbed her bruise and grinned in the circus-like atmosphere. Everybody was blowing bubbles and tossing balloons. Even a pair of costumed (Elizabethan-era) clowns was sighted.

With the Grateful Dead you've gotta talk brotherhood and sisterhood — band and fans rekindling a sense of hope, fun and adventure.

As cleansing to the senses as a week's vacation at the shore, last night's four-hour, easy-flowing Dead agenda offered ample opportunity to drift away, to sort out your place in the grand scheme of things. Watching these geezers wail and play at peak form, you can't help but think, "We're not getting older, but better."

Even when he starts a stupefyingly slow ballad, Jerry Garcia builds his long, lyrical guitar solos into an involuntary adrenalin rush.

Likewise sparking reveries last night was the second set's centerpiece — a 45-minute, experimental fusion of natural and electronic drums and sampling keyboards on the bombastic "Drums In Space," which then segued seamlessly into "The Other One" and "Wharf Rat." This was Dead music at its most angular, modern and global, bravely pushing the envelope of pop acceptability.

Only a couple of times in last night's second set did I feel the Dead's Mississippi toodeloo synchronization slipping more than they'd intended for dramatic effect.

Time and again, I was struck by the sense of ease with which newcomer Vince Welnick (formerly of The Tubes and Todd Rundgren's touring band) has worked himself into the Band's keyboard chair.

Welnick, a balding, bearded Bay-Area guy, has a supple surging sound that's already winning Deadheads' favor. Just throw a spotlight on him and they cheer. During much of the show, you couldn't actually hear Welnick playing. But who on earth could master 135 Dead songs in two weeks' rehearsal time? Welnick's biggest and best shot was on the calypso-flavored "Man Smart, Women Smarter."

Especially in the more pop-oriented first set, I was also struck by the band's ability to "play" their audience as a massed instrument.

Where once only a small minority of the Dead's following might sing along or applaud a ripe solo, now virtually everybody seems to be getting into the act, and virtually all in the same way. Literally thousands sang along with last night's "Shakedown Street" opener.

I flipped the most (and sang loudest) for their off-the-wall reworking of the traditional folk ballad "Pretty Peggy-O" and hard churning (for the Dead) first-set closer of Chuck Berry's "Promised Land."

The Deadhead dance has likewise become almost a lockstep, a ritual practiced by the hordes. Thousands were doing this modified funky chicken to the sounds of "Scarlet Begonias" and "Fire On the Mountain" and even to so unlikely a dance number as Bob Dylan's "Memphis Blues Again." All re-habbed and speeded up, to make a Grateful Dead groove thing.

I bet these guys could even make the national anthem come out sounding spacey, and last night almost did — with their show-closing "U.S. Blues."

Cleveland Plain Dealer 9/11/90

'Dead' return better than ever

By JANE SCOTT
ROCK CRITIC

Call them the "G-r-e-a-t-ful" Dead.

The San Francisco six-pack was at the Coliseum on Friday night after a four-year absence from this area. And what a long (almost four-hour), strong and satisfying trip it was. The group was livelier and tighter than ever.

The Grateful Dead's show was the first of two sellouts here. Vince Welnick of the spoof rock group the Tubes debuted as keyboard player, replacing the late Brent Mydland, who died July 28 of a drug overdose.

Welnick, a slender, self-effacing bearded man with the beginning of a bald spot, fits right in. His contributing chords in the first song, "Cold, Rain and Snow," a bluegrass piece from the group's first self-titled album, sent the first ripple of excitement through the 19,000 fans.

Beforehand, some Deadheads, as the group's most fervent fans are known, distributed printed cards that read "Yo, Vinnie!" Welnick is just a bit jazzier than Mydland was.

Because of Welnick, who couldn't be familiar with the massive amount of Grateful Dead material in such a short time, the band provided its first set list in its 25-year-history. The band usually does not know what it will play next, lead guitarist and singer Bob Weir has said. One member will play a few notes. Another may add to it. If it's accepted by the group, the song rolls out.

MUSIC REVIEW GRATEFUL DEAD

Lead guitarist and singer Jerry Garcia introduced Welnick to the audience — in itself something of a treat. Before, all that fans had heard members of the band say was a brief hello or thank you.

The group doesn't talk, and fans don't mind. It just plays its superior blend of rawboned blues and rock with a bluegrass note or two.

Deadheads stood and cheered as the band appeared on stage, and the fans remained standing. The band spent the first few minutes tuning up, but the crowd also didn't mind that.

Weir, in his blondish ponytail, blue-green T-shirt and tan shorts, sang lead on the second song, "The Walking Blues," a fine Robert Johnson piece. Weir's smooth, clear voice was a nice contrast to Garcia's rougher, edgier one.

Weir and Garcia both sang lead on a rousing "Ramble on Rose" from the 1972 album "Europe," which got the audience bopping. That was a neat contrast to Garcia's "The Bird Song," from his first solo album, "Garcia."

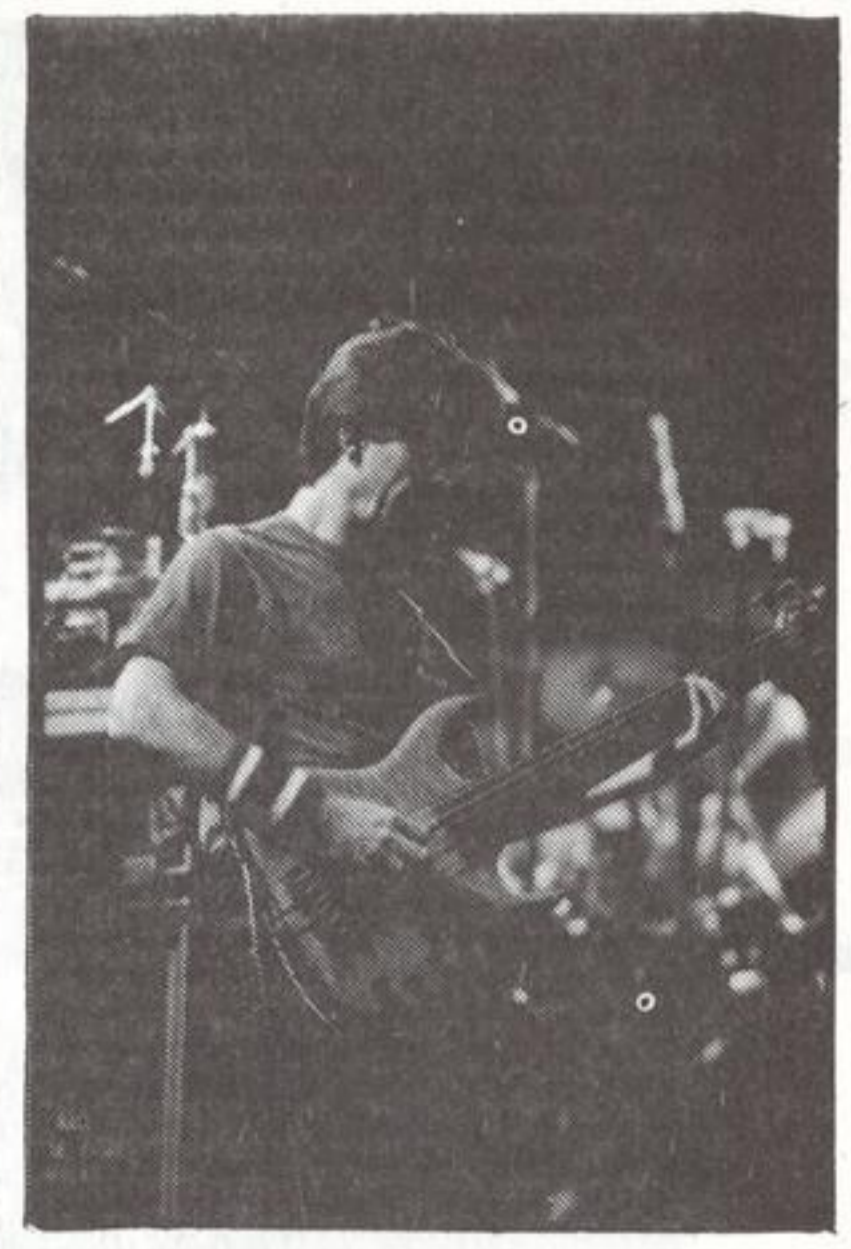
Each Grateful Dead show is different. The group's first set Friday was longer than in other cities — it added the relatively bombastic

"Picasso Moon" (the only song it played from its current Arista "Built to Last" LP) and its raging, rocking "U.S. Blues."

The second set, after a rather long intermission, swung out with the band's well-known 1969 "China Cat Sunflower"/"I Know You Rider," then brought up the house with the popular "Truckin'" from the "American Beauty" album.

The second set was highlighted by a dramatic drum duel between drummer/percussionist Mickey Hart, who adds a few exotic touches, and Bill Kreutzmann, a more standard player. The Dead may be in its 26th year, but it is up-to-date on drum technology, constantly improving and refining the drums the group uses, said road manager Dennis McNally.

The big flaw Friday night was that many fans couldn't find tickets to get into the Dead zone. One such fan had a placard with the words "I Need a Miracle," the title of another Grateful Dead song.



PHIL-ly 9/90

Tim Ashbridge



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SELLOUT: HIP OR HYPE?

From London's weekly guide "Time-Out" 9/26/90

HIP HIPPIES

1. Joni Mitchell
2. Neil Young
3. Grateful Dead
4. Dennis Hopper
5. Ken Kesey
6. Hunter S Thompson
7. Richard Neville
8. Happy Mondays

HYPED HIPPIES

1. Rosanna Arquette
2. Bob Geldof
3. Jimi Hendrix
4. Jim Morrison
5. The old Coca-Cola advert harmonisers
6. Steve Miller
7. Stevie Nicks
8. Happy Mondays

New Releases By Scott Pegg

There have been a number of excellent releases recently from a variety of artists that may be of interest to U.C. readers. On the rock and roll front the new Bruce Hornsby and the Range album "A Night on the Town" is definitely one of the best releases that I have heard in quite awhile. Hornsby has a unique keyboard style and this record is accessible yet not too commercial. Jerry Garcia plays guitar on two of the tracks and manages to blend his own unique sound into Hornsby's style. The songwriting is strong and the entire package is solid throughout. Also in the rock world, the new Peter Wolf record "Up to No Good" should be pleasing to R&B fans, as well as old J. Geils Band fans. Wolf nicely blends old soul and Motown sounds with modern 90's sounds and the music is hard-driving and up tempo. Of particular interest is the song "When Women are Lonely," which features Wolf doing a mini love rap that harks back to his days in the J. Geils Band. If you are interested in exploring the world of rap music you might pick up the recent Public Enemy offering "Fear of a Black Planet." This is very dense and very heavy music but the lyrics are strong and P.E. is probably as good as anything going in rap. These guys are nobody's fools and their various messages are forcefully presented. You might not agree with what they are saying but you will probably respect the power with which they say it. An older and more traditional form of black music is highlighted on the recent Wynton Marsalis release "The Majesty of the Blues." The first side of this is really good instrumental jazz. The second side which is called "The New Orleans Function" is an absolutely incredible three part piece that deals with the question of whether jazz and blues have died or not. The first piece is "The Death of Jazz" which is a slow mournful instrumental that is followed by a moving sermon called "Premature Autopsies" that is narrated by a black Baptist minister with an instrumental background. The whole side concludes with "Oh, But on the Third Day" which is one of the happiest and liveliest New Orleans jazz numbers that I have ever heard. Truly incredible stuff! On a related Louisiana note there are two other new releases that may be of interest. Buckwheat Zydeco has just released "Where There's Smoke, There's Fire" and there is smoke and fire throughout this collection. His originals are good, but the highlights are the slow, bluesy rendition of the Stones' "Beast of Burden" and the country flavored Hank Williams original "Hey Good Lookin'" which features Dwight Yoakam on the vocals. Zachary Richard's latest "Women in the Room" offers a nice mix of cajun, zydeco, rock, blues and funk. The album opens with possibly the funkiest song of 1990 "Who Stole My Monkey?" and closes with a beautiful French a cappella rendition of the traditional "Aux Natchitoches." Also of note is "No French, No More" which chronicles the efforts of the U.S. Government's attempt to eliminate French from the Cajun culture by only teaching English in the schools. Finally, African music fans should check out "Cruel Crazy Beautiful World" by Johnny Clegg and Savuka. Clegg is a white South African who works with black musicians and puts out an interesting mix of stuff. This record has some political overtones, but it does not beat you over the head with it endlessly. If you want to get a step or two beyond "Graceland," this is a good place to start. Enjoy the music and keep up with as many new releases as you can.



Philly 9/90 Tim Ashbridge



Tom Fogerty

Tom Fogerty, 48, formerly of Creedence Clearwater, dies

SCOTTSDALE, Ariz. (AP) — Tom Fogerty, rhythm guitarist for the popular 1960s band Creedence Clearwater Revival, has died, a spokeswoman announced Friday. He was 48.

Fogerty, older brother of Creedence lead singer John Fogerty, died here Sept. 6 of respiratory failure due to tuberculosis, said Terri Hinte, a spokeswoman for Fantasy Records.

San Francisco Bay area-based Creedence, a rock 'n' roll band with eight top 10 singles and six gold albums, broke up in 1972. Their hits included "Proud Mary,"

"Born on the Bayou," and "Bad Moon Rising."

The Fogerty brothers and friends Doug Clifford and Stu Cook recorded under various names for nearly 10 years before scoring their first hit as Creedence, "Suzie Q," in 1968.

Tom Fogerty had released several solo albums in addition to his work with CCR. In the early '70s, he worked occasionally with organist Merl Saunders and Grateful Dead guitarist Jerry Garcia.

In addition to John Fogerty, survivors include wife Tricia, six children and three other brothers.

Gloucester Times 9:15:90 Glou., Mass.



ALIVE AND CLICKING

By DAN AQUILANTE

NY Post 9/17/90
ROCK review

ASK any deadhead, and they'll tell you every Grateful Dead concert is a crapshoot — the band can lay an egg as easily as it can kill. At the opening night, Friday, the first of six Madison Square Garden performances, the band walloped the sold-out house with one of its best New York City shows ever.

I was late, getting there near the end of the first set. Deadhead Terry Mickey, 17, and a couple of his pals let me know almost as soon as the music stopped that the band was "on."

"Yeah, you missed a great set," Terry gushed. "Bobby Weir and Jerry Garcia are both really singing good and the band is tight."

Terry said he's been to about eight shows, but both his buddies are seeing the Dead for the first time. "The albums are okay, but there's nothin' like seein' 'em live," Terry added.

All three plan on buying scalper's tickets for as many of the remaining shows as they can. It might seem strange to want to go to more than one performance, but unlike Paul McCartney, Madonna or any of the big-time bands on the rock circuit, the Grateful Dead doesn't play the same songs every night.

There is an attempt to make each performance unique, tailoring the music daily, to reflect the mood of the band. That's one of a communal spirit of adventure, fun and anticipation.

A Dead concert is like a family reunion — you don't go just for the food. The concert, a generous 3½ hours was excellent. Rather than playing loads of songs, the band only played a few, extending each one into their classic intuitive improvisations.

Garcia, completely silver-haired (not even a touch of grey left) was wearing his standard tent-sized black T-shirt. His fluid guitar work that relies on sustain in the same way a violinist would, was superb.

His trademark guitar technique was in top form. The extended jams allowed him the freedom to explore and chart musical ideas the same way contemporary jazz artists do.

Bobby Weir, sporting a Harry Truman shirt and cut-off jeans, wore his hair in a ponytail. Weir was in excellent voice especially on the band's best known, but little performed tune "Truckin'."

The rhythm section — Phil Lesh on six string bass and Mickey Hart and Bill Kreutzmann on percussions — offered an excellent bottom that was always on fast boil.

If you miss the band's New York City engagement and want to hear a sample of the excitement check out "Without a Net," the new live album that will be in the racks next Tuesday.

the wild cards that factor in the quality of any Dead show — luckily spirits were high Friday.

The bigger unknown for that MSG show was how the band, still mourning the recent death of its keyboardist Brent Mydland, would click with his replacement.

Although the September 20, Rolling Stone reported pianist Bruce Hornsby would step in, true to Lisa Robinson's report in the Post, former Tubes member Vince Welnick was at the keyboards, a permanent band member. Hornsby may do guest spots in the final shows tomorrow through the Thursday.

Without hesitation the audience rewarded Welnick's late, first-set piano solo with thundering applause, that was so loud, J. Garcia, who is often too wrapped in the music to have any expression except that of concentration, turned to Vince and offered him a wide welcome-to-the-Dead smile. Front row fans held up signs that said "Welcome Brother Vince."

The Dead are a house band. Although the house changes from city to city, the party and the invited are the same. At first glance the only common bond between the teenage longhairs and the oldsters dancing shoulder to shoulder is the tie-dye T-shirt uniform, but scratch the surface and you'll find

GRATEFUL DEAD



Philly 9/90 Tim Ashbridge



Philly 9/90

Tim Ashbridge

Missing Deadheads Update

In our last issue's editorial you may remember the stories of the two young men who have disappeared at or around Grateful Dead concerts. Mothers of both missing Deadheads wrote to thank us for the coverage. Brenda Simmons, mother of the Doug Simmons, who disappeared in Raleigh this summer, wrote: "Thank you for running the copy of the flyer about Doug in the Unbroken Chain. I also appreciate the part in the Editorial and for sending me a copy of the newsletter. It's going on 12 weeks now and we still don't have a clue as to what has happened to Doug. We are so worried and heartbroken. If you have room for the flyer in future issues we would appreciate the exposure of his picture. The weekend of October 13th-14th the story will be on the television program "Missing Reward." Again, thank you for being so nice and for your help. Sincerely, Brenda Simmons."

Fran Sullivan, mother of Matt Sullivan, who disappeared sometime after the Dead's Fall Tour of 1987, got a phone call from someone claiming to be her son. She wrote: "I wish I could be sure that it was Matt on the phone. I'm about 85% sure. If it wasn't, it was a terrible prank. Would you please print this letter to Matt, in case it was him?"

Dear Matt, I was so shocked to hear you when you called on Friday, October 12, I didn't know what to say. I was going to say how worried I'd been and how glad I was to hear you! Why did you hang up so soon? It sure sounded like you. Matt, to know you are alive and well is the best news I've ever heard in my life - I wish I could have gotten to say this to you. You know I really care. Dad and Nathan were right there too. Dad was really excited and frustrated because he didn't hear you. He thinks about you all the time and keeps saying, "Was it really him, are you sure?" Karen and Any were ecstatic and she wanted us to fly right to Montreal to look for you. But it is a big city. I want to see you and touch you and know you are alive. Please call again, Matt, and give us a chance to talk to you longer. When can we see you? I want you to come back in your own good time, but we'll fly anywhere to see you and know you are okay. Please call, Matt, I am thrilled to hear from you. My heart is so much lighter, but I need to talk to you more. There is so much I need to say. I love you, Sincerely, Mom. P.S. Carol danced a jig with me when I told her.

Thanks again, Laura, for printing that paragraph about him. I'm so grateful for all you've done. I'm sure that if it was him, it's because he read your article in September. Thank you, thank you, thank you!" Love, Fran Sullivan

Okay folks, here are the numbers to call if you know the whereabouts or can give any assistance to the parents of either Doug Simmons or Matt Sullivan:

Doug Simmons: call the Simmons family at (804) 436-8620
Matt Sullivan: call the Sullivan family at (207) 363-2532