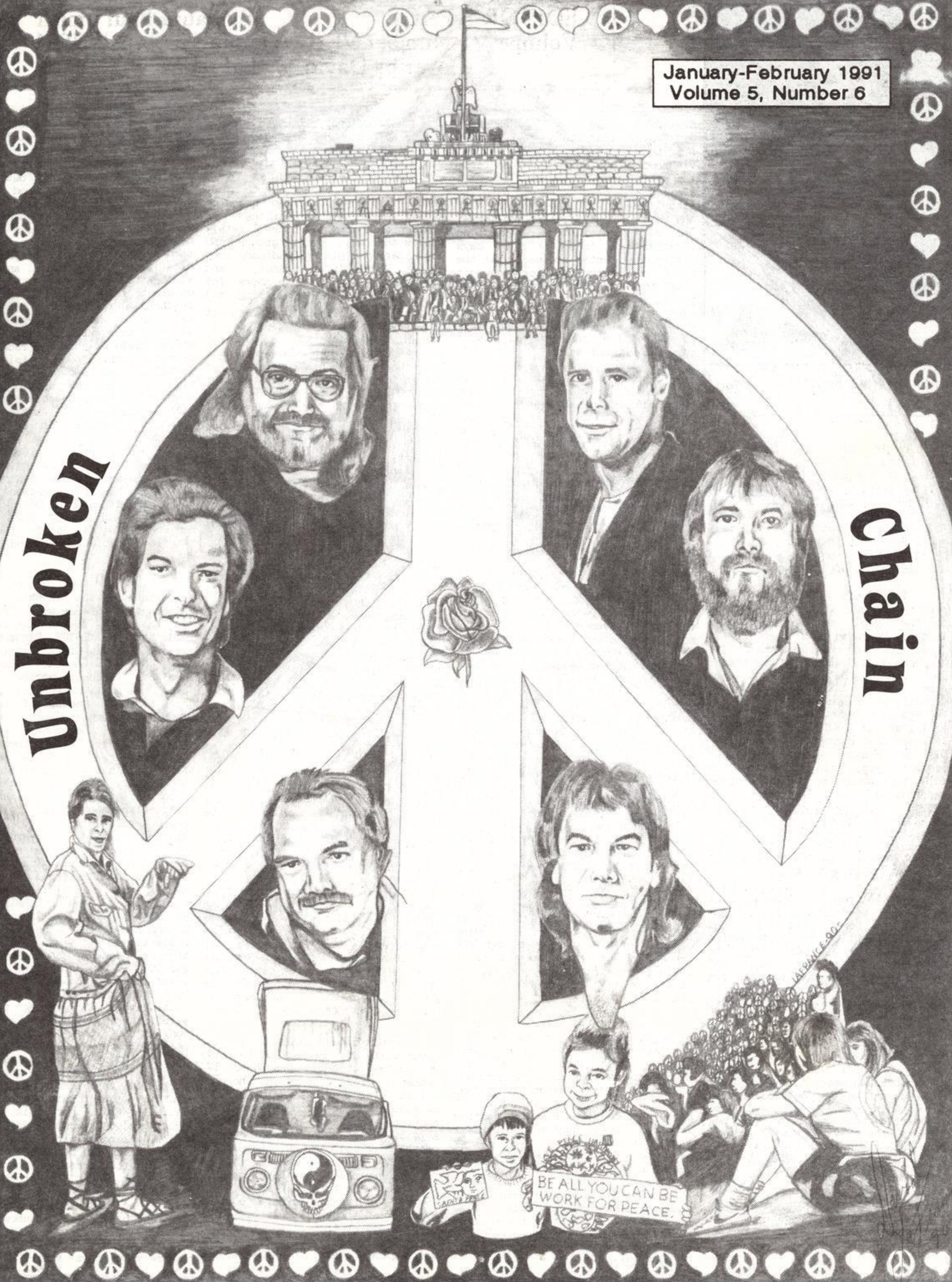
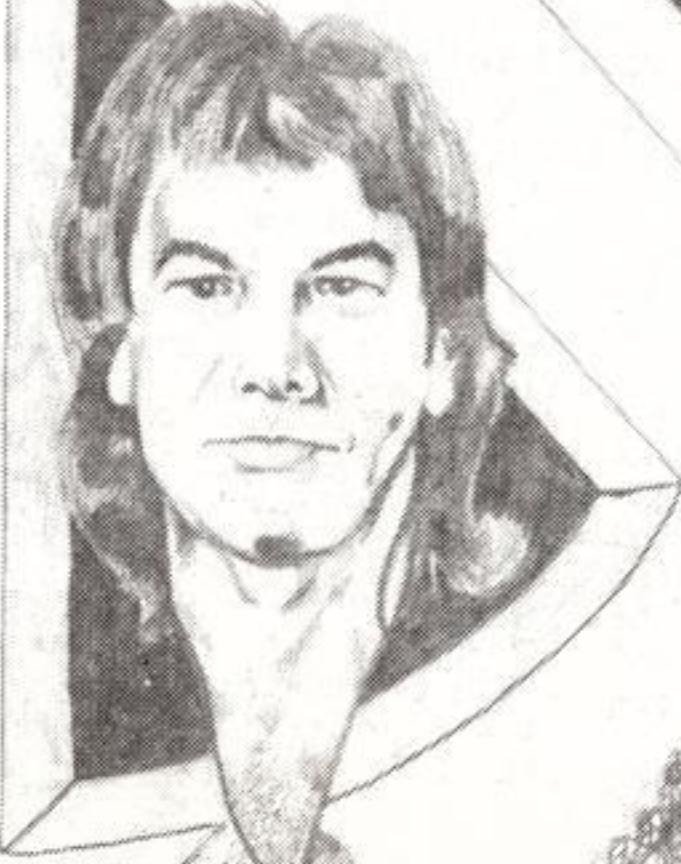
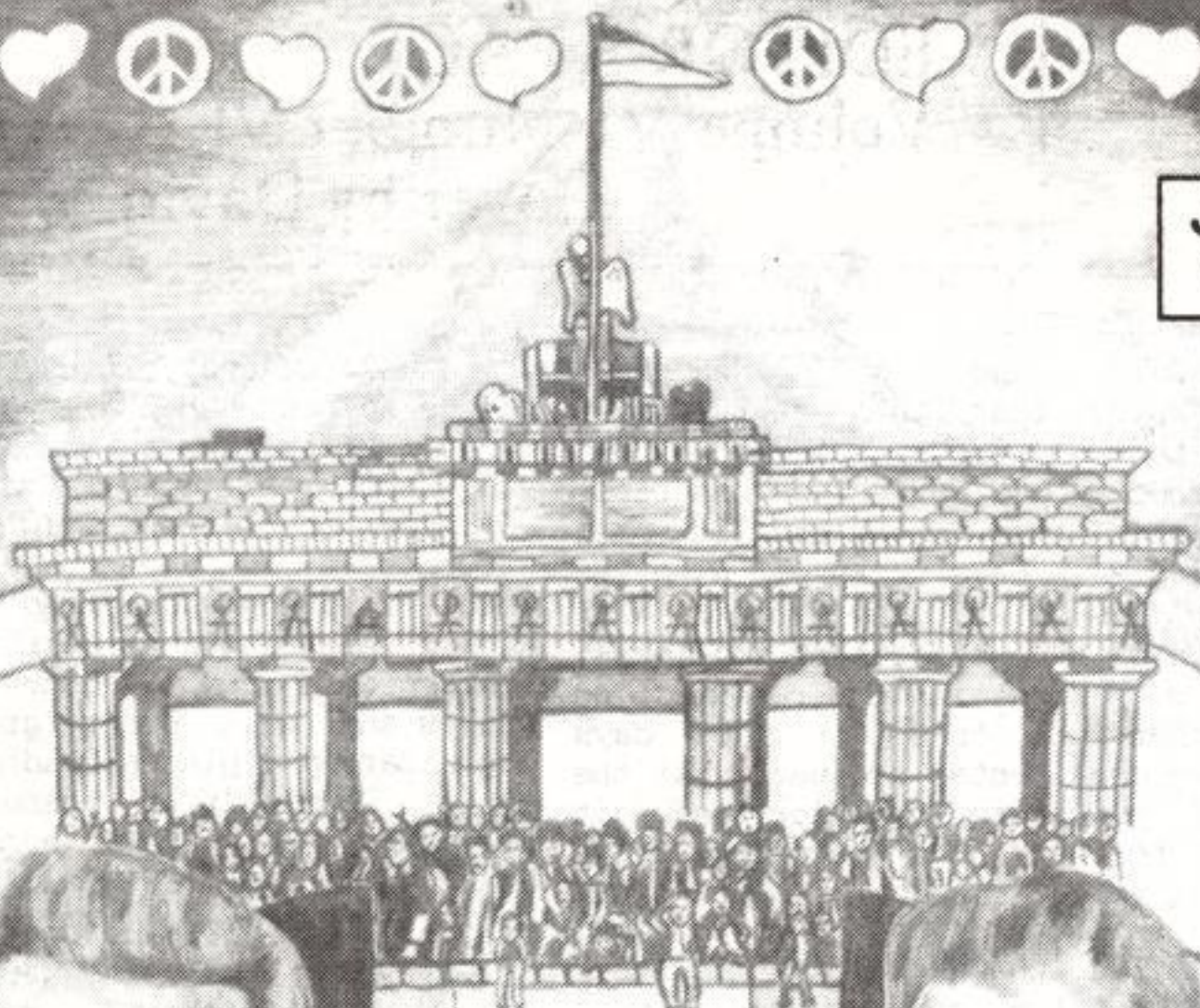


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Unbroken

Chain





Sarah Virginia Smith 1 year

Howdy folks, and welcome to Vol. 5, No. 6 of the Unbroken Chain. Okay, okay, I know you're probably getting tired of looking at pictures of Sarah. I promise I won't print any more for at least 6 months! This is her first birthday photo, and I hope that the print turns out a little better on this one than on the last photo of her that we ran.

I'm afraid we have some bad news to report, so before I get on to the good news, here goes: Another Deadhead has been killed under peculiar circumstances. It happened in Denver during the three-show run in December. But this time, it was not the police or security who are under scrutiny for the death of Jason DeWayne Fawcett, a 21-year old Deadhead from Boulder. It seems that he was responsible for his own demise. The newspaper accounts state that Fawcett broke into four houses in a neighborhood surrounding McNichols Arena in Denver. After being extensively cut by glass, and bleeding profusely, Fawcett then broke into yet another household by diving through a window, where he terrified the occupants, William L. Klug, his wife and their 4-year old granddaughter. According to reports, DeWayne kept mumbling something about the "Grateful Dead" and wandered aimlessly about the house in search of something or somebody. Then, he started to attack the woman and child, at which point Klug shot him to death. Prior to the shooting, the police were called, but they did not arrive in time to get Fawcett out of the house. Dressed in a fatigue jacket, tie-dye t-shirt and jeans, all he carried in his pockets was a Grateful Dead ticket stub. For about two weeks no one knew who he was, and he was only identified as "John Doe." There was some speculation that he might be Doug Simmons, the boy who never made it home from the Raleigh show this past summer, and who evidently bore some resemblance to Fawcett. At any rate, it didn't take long to rule that out and he was positively identified sometime thereafter. It was lucky (and a bit odd) for the

Grateful Dead and Deadheads everywhere that this story didn't hit the AP wires. I know that Richmond would have been the first to print this story had it been available. This story IS a prime example as to why people don't want the band in their cities and towns. The Rocky Mountain News reported on December 14th that "It'll be days before drug tests are back, but the man's psychotic behavior made it clear he was high on some drug, police said." Gee, I don't what else it is going to take to make people realize that by getting that messed up at a show you could wind up dead. Enough said.

The cover of this issue, as well as the previous one (5/5) are by artist David LaFrance. In the last issue, he was only identified as "LaFrance". A bit of trivia...as we exited the parking lot from the Richfield Coliseum this past fall, David walked by holding up his posters of Jerry for sale. I said to him as the car slowly rolled by, "Hey, how'd you like that to be on the cover of Unbroken Chain?" "What's that?" he replied, so I gave him a copy of the Brent issue. After a quick glance he said "sure" and handed me a free poster. I think he told me his name but of course I forgot, and the only means of identification on the poster were the name LaFrance. Well, about a month or so after the issue had been out I got a call from one of his friends, another Deadhead named Dave Maxwell, who wanted to know why David LaFrance wasn't properly credited and had he given me permission to use the artwork. So I explained the story to him, and asked him to have David LaFrance to get in touch with me, hence the "European" cover of this issue. You might be wondering, as everyone else who has seen the cover is, why does the cover include Brent but not Vince and Bruce? I asked David this question and the answer is fairly obvious, that the drawing was made before Brent passed away. Hope Vinny and Bruce don't take any offense. Anyway, thanks go to David LaFrance for two beautiful covers. He has a fine array of posters available for purchase, including drawings of Jimi Hendrix and John Lennon. For more information on David's artwork, call or write him at the address listed in his ad on page 15.

Jeez, there have been a slew of books available for Deadheads to purchase lately. You'd have to take out a credit line at your local bookstore to be able to purchase them all. Among them are Mickey Hart's "Drumming at the Edge of Magic," Ken Kesey's "The Further Inquiry," Robert Hunter's "A Box of Rain," Bill Ruhlmann's "The History of the Grateful Dead," Jamie Jensen's "Built to Last," a 25th anniversary tribute to the band, "DeadBase IV," by Grateful Dead statisticians John Scott, Mike Dolgushkin and Stu Nixon, and "Outside the Show", a Resource Guide for Deadheads by Paul Hoffman and Cindy Cosgrove.

Unfortunately, I haven't had a chance to read them all yet, but I would like to take a moment to tell you about the ones I have read. "Outside the Show" is a very informative, 38-page guide to just about anything a Deadhead needs to know. It includes listings of craftspeople and vendors, retail stores and mail order, groups and organizations, places Deadheads hang out, Dead-related bands, and addresses and phone numbers for Grateful Dead Merchandising and Ticket Sales. If this book does not answer your immediate question, it probably contains an address or phone number to someone who can. This book is available from Proper Publishing, 2140 Shattuck Avenue, Suite 2024, Berkeley, CA 94704. It costs \$5.00 plus \$1.00 postage and handling. Please note that the publishers would prefer if you purchased this book from your favorite local Deadhead store, to whom they offer a significant discount on orders of multiple copies.

"DeadBase IV" is a virtual smorgasbord of Grateful Dead set lists and related statistics, a book that no Deadhead should be without. This one-of-a-kind book features available play lists from as far back as 1965, and includes every fact imaginable about songs, such as first and last time played, what songs came before and after, set openers and closers, and even includes lyric analysis which tell you, for instance, which 132 songs contain the word "My" in them. My favorite section of DeadBase is the next-to-last page, which contains every word or phrase you can make out of different titles, such as "Scarlet Begonias." Some of the phrases include: gas celebrations, bat gin casserole, snob at sacrilege, gas lab secretion, bong ace realists, organs be elastic...the list goes on and on. My only complaint about "DeadBase IV" is in their Feedback section, they ask the question, "Which other media do you pay attention to?" and then as choices you are only given two magazines, "The Golden Road" and "Relix." So, if you decide to order "DeadBase IV" because of what you've read here, please don't forget to tell them what prompted your order! Ordering info: Send check or money order for \$27.00 priority rate or \$24.00 book rate to DeadBase IV, P.O. Box 499, Hanover, NH 03755.

Another fun thing I had the opportunity to check out recently was a few of the "Dead Head TV" segments. For those of you who have not heard of it, Dead Head TV is a 30-minute television newsmagazine made by Deadheads for Deadheads, available to cable systems free of charge for airing on their local community access channels. Some friends recently obtained from DTV copies of the first 18 shows, the last of which was a tribute to Brent Mydland. Although I only had time to view six of them, I was intrigued with the quality of the editing, writing and overall content of the

shows. While they do not include any live footage of Grateful Dead concerts, they depend mainly on still photos when showing the band in action. The book "Outside the Show" reports that "...Dead Head TV is the original creation of San Francisco freelance video producers Scott Wiseman and Kathleen Watkins, devoted fans who wanted to develop a show that would reflect the creativity of the music and people at the shows and, at the same time, document the scene while it lasts. Deadheads from around the country take their video cameras to the sites of the Grateful Dead concerts. These "field reporters" record the colorful scenes found outside every Grateful Dead show and send the video to the DTV studio in San Francisco. The producers then work with volunteers to fashion news-magazine segments out of the raw footage." The show, which began airing back in April of 1988, is now available on over 30 cable stations in 14 states, and the segments are also available for purchase. For more information about Dead Head TV, write to them at P.O. Box 170642, San Francisco, CA 94117. Then call your local cable company and say, "I want my DTV!"

I would like to take this opportunity to thank all the Richmond Deadheads who contributed to the "New Year's Eve Fund" in order to have XL-102, Richmond's "c-c-c classic rock" station, air the New Year's show live from Oakland. When it became apparent that the station was not going to play the show because of the costs involved, Unbroken Chain stepped in and donated the money. We did, however, need to recoup those costs, so in order to do so we sent out flyers to all of our Richmond-area subscribers asking for donations of 5 to 10 dollars in exchange for hearing the show. Well folks, your support was overwhelming! Donations started rolling in overnight, and all totalled we received every penny of the money back, plus the costs involved in making and distributing the flyers! Special thanks go to Solar Circus, who at their gig at Richmond's Royal Caribbean on December 15, announced the collection over and over again, thereby boosting the account by \$92.00! I would like to thank to David Gans who hosted the show, and Paul Shugrue at XL who was instrumental in getting the show aired. When David Gans called to confirm that the show was going to be aired here, he left this message on the machine: "Just calling to confirm that the show is going to be aired on the "Paul Shugrue radio station, I can't quite remember the call letters right this minute." Shugrue also produced a wonderful ad for UC which was aired three or four times during the broadcast, and not only did they broadcast the Grateful Dead, they began the broadcast at 10:00 p.m., with the "Rebirth Brass Band," on into Branford Marsalis' set, and broadcast the show in it's entirety. They pre-empted their regular programming and played the entire show from start to finish,

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