

UNBROKEN



CHAIN

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# Chain Reaction

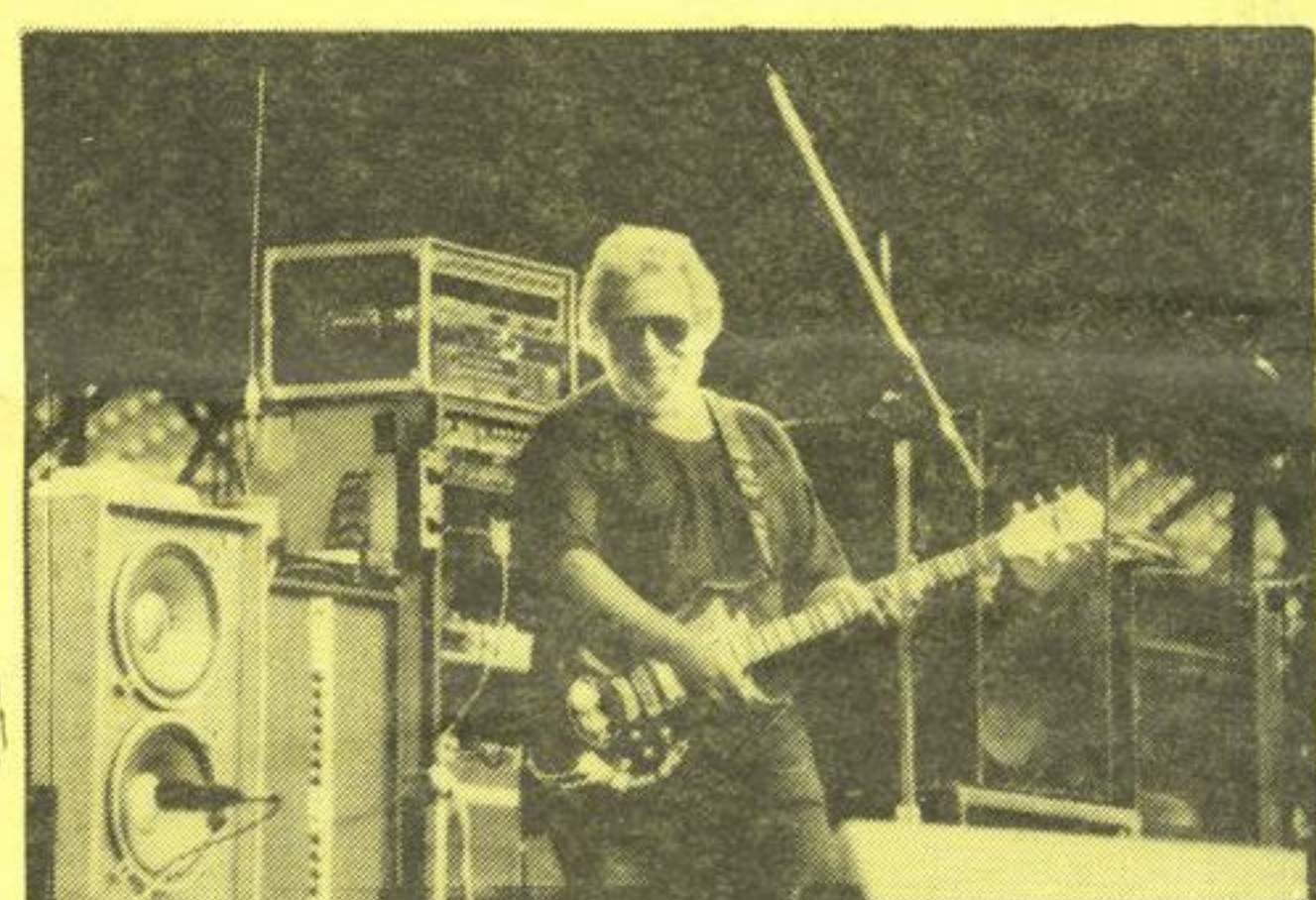
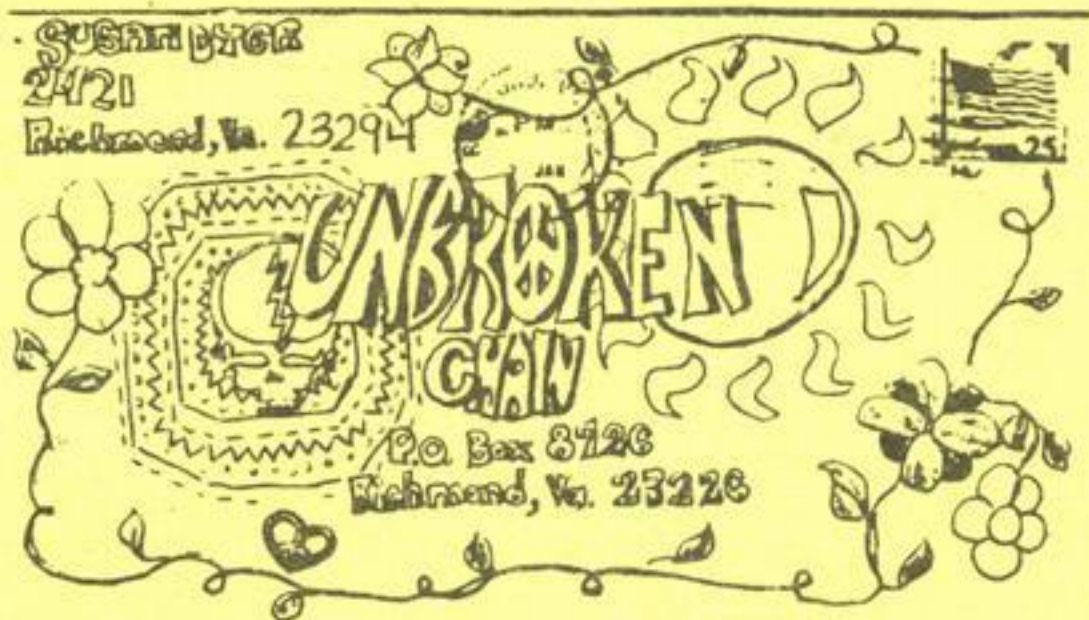
I decided to write to you in response to Mark Van Lear's comments in the recent edition of U.C.'s Chain Reaction. This may be out of my league as I'm not American, but I need to say a few things. The first being that no one wanted a peaceful solution to the "crisis" more than I did. But once that it became apparent to me that peace was not going to be, I did a little soul searching and came to a few conclusions which I'm going to share with you. The first one was that I am also partially to blame for what's going on in the Middle East due to the fact that I've been using oil and gas to do all the things that were important to me before, but seem rather unimportant now that there are actual lives at stake. I feel that I'm also at fault due to the fact that I didn't do all that I could do to stop the war. But, Mr. Van Lear, I'd like you to take a moment to consider just what the world would be like right now if there were none of those people who are willing to give it all up for your country, my country, and all of the allied countries. I can appreciate how you feel, and am glad you did what you felt was right (draft dodging). But I have to admire all of the people who are in the Middle East right now. I guess what I am saying is please look at both sides of the story, but most of all, take a look at your lifestyle too. None of us are innocent. With love and admiration, your Canadian friend in the Grateful Dead, Lesley Jennifer Davies

I feel like I must comment on something I read in last issue's Chain Reaction column written by Mark Van Lear of Virginia. I thought I should support the US aggression in the Middle East until I did some research into the history of that very confusing area. It seems that Kuwait has a very violent history towards dissenters. The regime is involved in slavery and takes part in torture to crush dissent. Also, women have no place in their society. There is no democracy to restore there, so the only reason the US is there is to take care of its own imperialistic needs. It all comes down to dollars and cents. Blood for oil. Our army is, in effect, a mercenary force sent there by that war-monger George Bush to keep big business happy and to make sure the big money in this country stays behind him 100%. Don't be blinded by the patriotic bull that's being rammed down our throats(!?). Our friends, brothers and sisters are being murdered by an egotistical maniac with a Napoleon complex. Support the smart few that refuse to serve in the gulf. Also, register to vote to get these crazies out of office. We have the power to change the world; it seems we're not smart enough (or concerned enough) to use it! There, I feel better. Thanks for the platform. Rob Grey, Philadelphia, PA

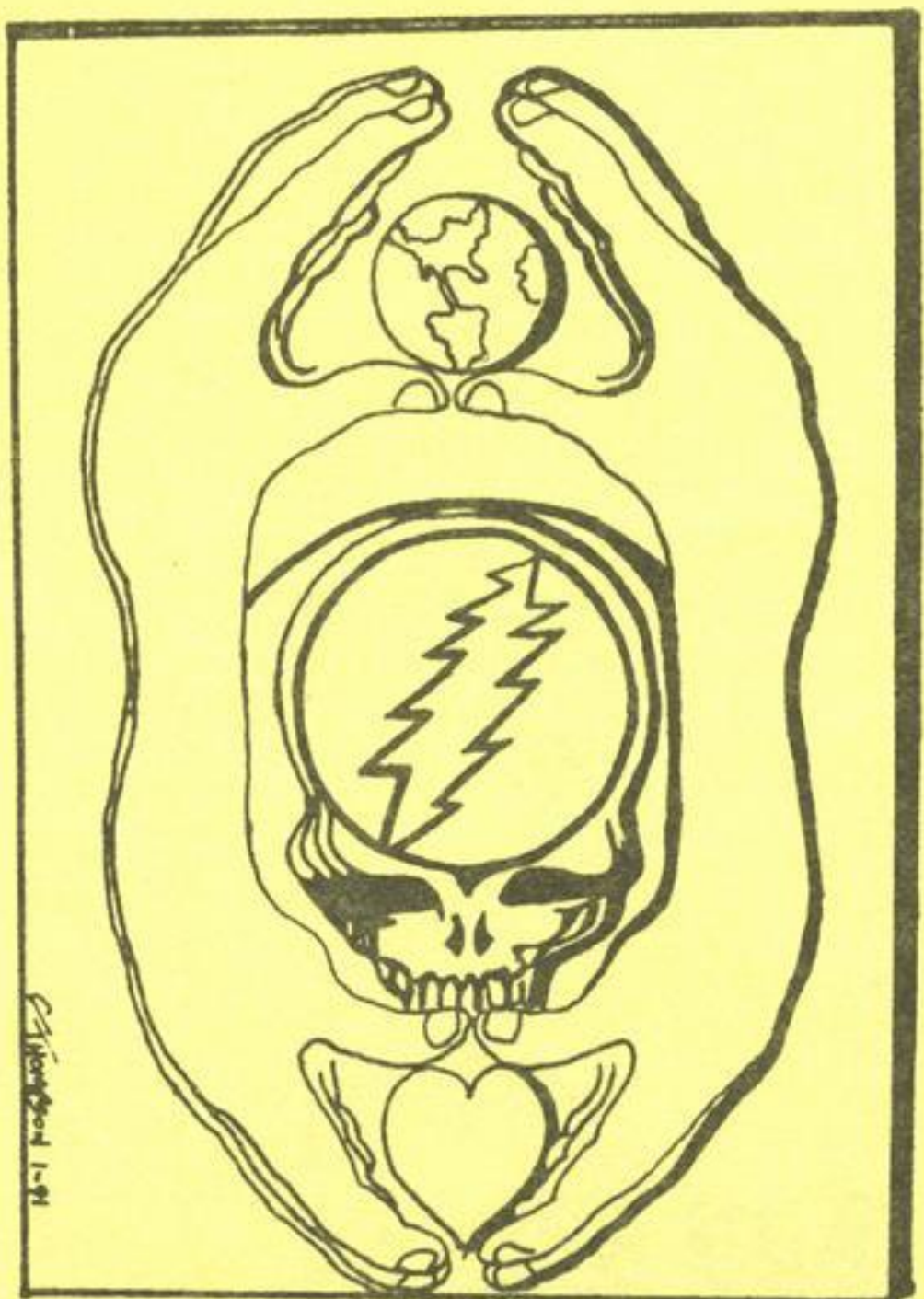
Hello from the sandy, sunny, diurnally warm, nocturnally cold, desert in Saudi Arabia. I hope the November/December shows went well. I'm here "playin' in the sand" as you put it. I found your short message to Heads in the desert interestingly strange: First, there just is not much harmony between a soldier's and a Deadhead's decalogue. Secondly, I find it hard to believe that there are many Heads even in the military, especially here in Saudi. So, you might wonder, why am I in the military? I definitely did not join because I entertain grand thoughts of war and hatred - hell, I hate guns (oops, in the military they are weapons, not guns). Anyway, I entered the military to: 1) see Europe (I've been stationed in Nurnberg, Germany since 1988, and love it!); and 2) earn money for college (already earned (\$11,000)). I had a profound internal struggle before deciding to honor my obligation (deploying to Saudi) - should I or shouldn't I apply as a conscientious objector. I decided that I should honor my contract - my word - because when I joined I knew fully the extent of my commitment. I never considered going to war a realization, but that was my ignorance and naivety! Anyway, I'm here as a meteorologist supporting a front line Armored Cavalry unit; we weather people brief helicopter pilots. I did see the European tour, 6 of the 11 shows, they were my first shows since July 1987. Although Brent's death detracted from my pre-tour excitement, I "never had such a good time." I was utterly Blown Away at the quality and consistently sublime level at which the music was played. I really want to say that the Grateful Dead and their music have eternally changed my life's perspective - my soul, spirit, heart and mind. It astonishes me continually when I think about how soothing, warm, profound at times, and simply fun their music is. I've cried, laughed, felt chills race through my body, and wandered endlessly through introspective journeys while listening to the Dead, and I just want to say "Thank You" to the band for the unadulterated and absolutely surrealistic joy their music has provided me with. As war is on the horizon, I felt that I need to thank the boys for all they've given me. Again, I want to say the European shows were outstanding, and I hope they return next summer; I also hope I return next summer! I'm due to separate from the Air Force in September and resume as a full time student in January '92....Dancin, dancin, dancin in the sand...Thanks, always Grateful, Gregory M. Price (Letter dated 12/30/91, received almost a month later)



9/8/90 Richfield Coliseum Steve Deems



7/8/90 3 Rivers Stadium Stephanie Jennings



## EDITOR'S PAGE

Volume VI Number I

By Laura Paul Smith

March-April 1991

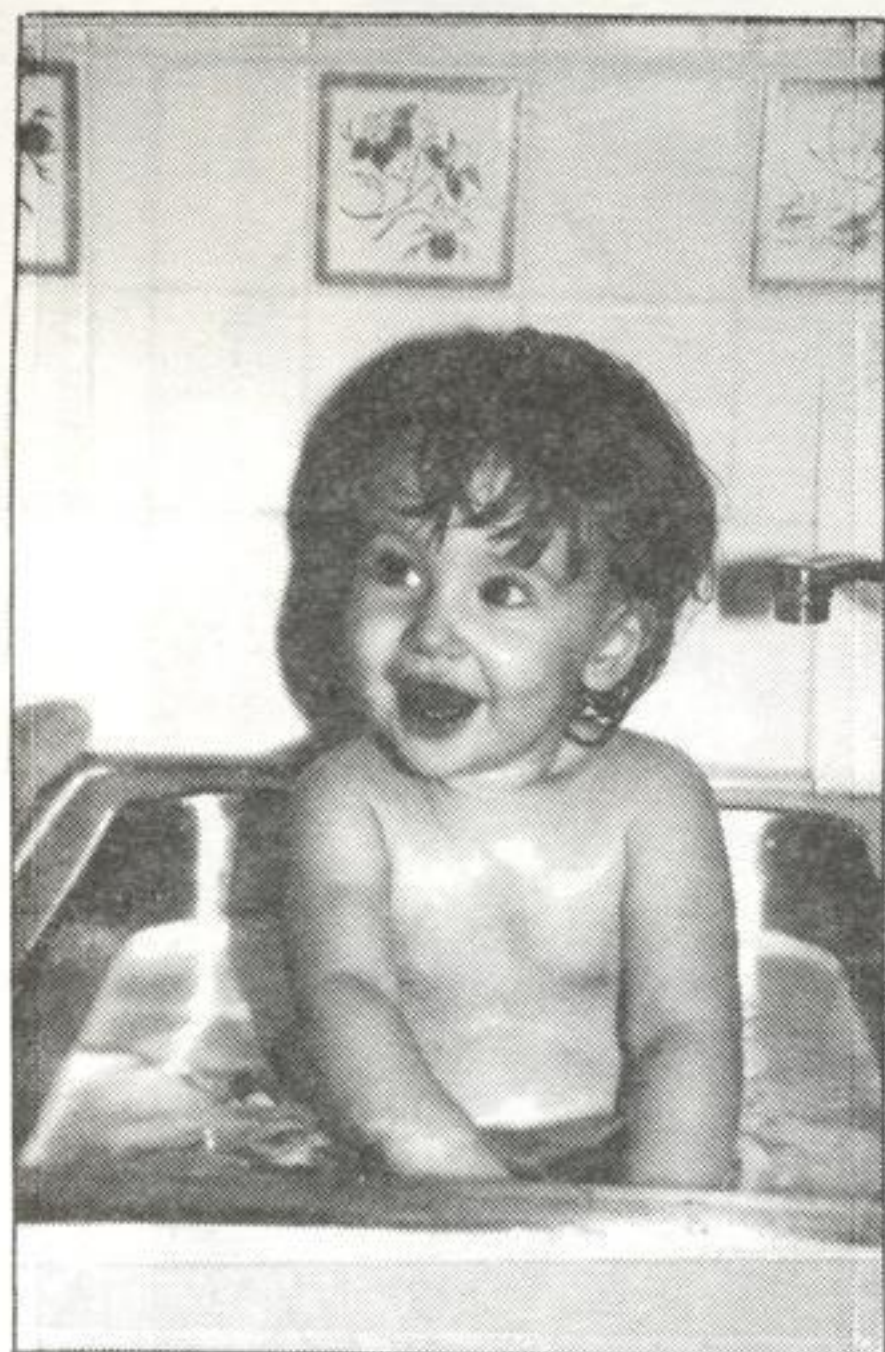


Photo by Patti Smith

### Bathing Beauty

Howdy folks, and welcome to Volume 6, Number 1 of *Unbroken Chain*. Okay, so I lied. The poll results are in, and everyone told me definitely **not** to stop publishing pictures of Sarah. So here she is, back by popular demand, this time showing some skin! Raising Sarah is pure joy. She is very affectionate, well-behaved and bright (not to mention cute). Fry and I have been blessed with a wonderful child!

There's lots of neat stuff inside this issue that I hope you'll enjoy. The Dinosaurs played Richmond on February 6, 1991, and we were fortunate enough to get an interview with Merl Saunders (see page 5). The interview was conducted by Steve Brown (with me on the mike), and Merl seemed psyched to tell us about the many projects he has been and will be working on.

The 1990 Reader's Poll results have been tabulated (see page 6), and although ballots are still trickling in, the cut-off date for the ballots was February 28, so if you sent your poll in after that date, your votes went uncounted. Sorry! I would have waited until the next issue to publish the results, but by that time 1991 would already be halfway over. The biggest shock I found in the poll results was the fact that 137 males responded to the poll, but only 28 females submitted their responses. Explain that one! Another interesting note, on question number 4, we asked which song you would like to be revived in 1991. "New Speedway Boogie" came in fourth with eight votes, and as you will see in the Chinese New Year set lists, the boys broke it out on 2/21/91 in Oakland. They must have been reading our minds - well, you know what they say about Jerry and his mental telepathy capabilities!

Another thing I want to mention about the poll is a question that many people asked. On our question number 13, we asked what other Dead-related publications you read. We listed *Spiral Light of Europe* and it only got one vote. However, many people asked for the address, which follows: *Spiral Light*, c/o Dave & Lorraine Smith, 3/22 Chester Road, Gloucester ENGLAND. Subscriptions cost \$23.00 and I am not sure how many issues this covers. The last issue, Number 21, was 90 pages long and contained an interview with Vince Welnick, among other things. This is a very worthwhile publication so check it out!

You will note that *Deadheads Behind Bars* came in seventh place for favorite part of UC. There were some disturbing comments from some people who are totally opposed to the column and requested that we cancel it totally. This has me concerned for a number of reasons. Number one, the whole point of *Deadheads Behind Bars* (DBB) is not to celebrate the prisoners or make them look like angels. We started the DBB column so that others who are out there dealing drugs will see the consequences of their actions, and perhaps will change their lifestyles before their freedom is placed in jeopardy. Number two, I have never expressed any support for anyone who has bought or sold drugs at a Dead show, and it is not my intention to advocate that support from UC readers. It is my intention, however, to try to open up a few eyes out there and if it prevents someone else from going to jail then it has been worthwhile. Now I will ask you, those of you who do not like DBB, have you ever bought or sold drugs at a Dead show, and I mean even just once? If the answer is yes, then you have no right to complain about the column. It could be you in prison, wishing someone would write you a letter. Now that I have said that, I want to ask everyone, what is your feeling about the *Deadheads Behind Bars* column? Please write and let me know. Whether the column continues or not will depend on your response.

Also included in this issue is the long-awaited "Grateful Dead Vanity Plate Collage." It was a year in the making, but here it is, finally. The current plan is to eventually expand it to full poster size, and then have it printed in full color for future sale. So don't stop sending vanity plates, it's not too late! Any type of photo will do. There are still thousands out there that we don't have yet. On the flip side of the collage, you will see "1990 - The Year in Set Lists." Paul Fad painstakingly wrote out every set list of the year, along with some interesting statistics for your quick reference. Excellent work, Paul, and I might add a thanks to Warren J. Bograd of Flushing, New York for providing his computer print-out of year's statistics.

The big news is, of course, that the war is over. When our last issue went to press, war had not yet broken out. A letter in the *Chain Reaction* section of Volume 5, Number 6 stirred up quite a bit of controversy regarding the war, which you will read about in this issue. I think that, regardless of whether the war is over or not, these opinions should still be heard, and that is why these letters remain in the issue, outdated as they may seem. I think I can pretty much speak for everybody, both pro and anti-war, when I say we feel a great sense of relief to know that the war is rapidly coming to a conclusion with nowhere near the losses which were originally anticipated. I also would like to extend my deepest sympathies to the families and friends of those killed in the war, as well as to the civilians of Iraq and Kuwait, who have suffered catastrophic devastation at the hands of Saddam Hussein.

At this time I'd like to mention a couple of television sightings which have taken place over the last couple of months. My friend Elliot provided me with a tape of a segment of a show called "Instant Recall" which he happened to be watching one night when they did a spot on the Grateful Dead. Although I don't know the exact date of broadcast, the segment featured some footage from "The Grateful Dead Movie," other footage of the band and *Deadheads*, both old and more recent. The segment also included clips from interviews with Ken Kesey, Ken Babbs, Toni Brown & Les Kippel (Relix), David Gans & Jerry Garcia. The gist of the interviews were focused on the evolution of *Deadheads* in general and how they became what they are today. As usual, the clarity of what a *Deadhead* actually is has once again eluded a cut and dry explanation. Try as they might, the press still hasn't been able to label us with complete accuracy, but they seem to be making some progress. At least they were talking to the right people!

The other sighting, while it was not a "Dead" sighting, was the opening of the NBA All-Star basketball game, East meets West. Who should unexpectedly appear full court to play a heart-rendering version of "The Star Spangled Banner" but Bruce Hornsby and Branford Marsalis. It was an emotionally charged rendition of the song, complete with a full size grand piano on the court for Bruce, and Branford standing alongside with his sax, hitting the high notes of the song like no singer could ever dream of. It was beautiful. Speaking of Branford, rumor has it that he might be joining the Dead up at Capital Centre for a surprise visit. He has scheduled his own appearances in the immediate area before and during the four-night Capital Centre run, so there's a good possibility he might be popping in on Spring Tour!

One more thing I want to mention before I bid you farewell, and that is two items we have for sale. First of all, our new *Unbroken Chain* bumper stickers are available for \$1.00 and a SASE. Look for them on tour (See back page for more info.). Also, in our last issue we ran a review for a book called "Outside the Show - A resource guide for deadheads." It is now available through *Unbroken Chain*. If you want a copy, send us a check or money order for \$6.00 (that's \$5.00 for the book plus \$1.00 shipping and handling).

That's all for now. See you on Spring Tour!



Philly 9/90

Tim A. Hbridge

# Chain Reaction, continued

I'd like to congratulate you on any and all successes you have with this magazine. I enjoy it immensely since sometimes it's my only connection to this communal thing that you can still find in this scene, even with the obvious problems that have arisen over the last four or five years. Like the song says, "the shape it takes will be yours to choose - what you may win or what you may lose." Hopefully with efforts put forth through the outputs like U.C., not that much will be lost and we can get on with what it's all about. Namely good vibrations through an alternative dance/music atmosphere. I got on this trip with my first show (6/20/83) and although it has been a relatively short time when you consider the history of the Dead, I can remember when the feelings around the scene were different and the people were more positive in what they were seeking, but I think the fundamental idea still exists - you just gotta poke around! Thanks for the quality work you've put out over the years. Take care, Steve, Richmond, VA P.S. Any word on upcoming Richmond or Hampton dates?

First of all I'd just like to say that you've got a beautiful little girl and you shouldn't apologize for putting pictures of her in the newsletter. Besides, I think everyone can use a big smile like Sarah's every now and again. Especially in troubled times like now. I just recently returned home from Oakland New Year's shows. I had a good time. The shows were decent and the brothers and sisters I met, for the most part, were very kind. However, one thing I've noticed, especially at these shows, is that there are far too many fireworks. C'mon folks, let's face it, fireworks are obnoxious! I witnessed someone's bus burn to the ground in the parking lot on New Year's Eve '90 as a result of a stray rocket. There's a time and a place for fireworks, and a Deadshow isn't one of 'em. There are many young children at shows who might just get curious and pick up that burning firecracker. Other than that, the scene seemed to be fairly mellow and enjoyable. Peace and happiness to you and your family in the New Year...Sincerely, Pat Moore, Unionville, CT

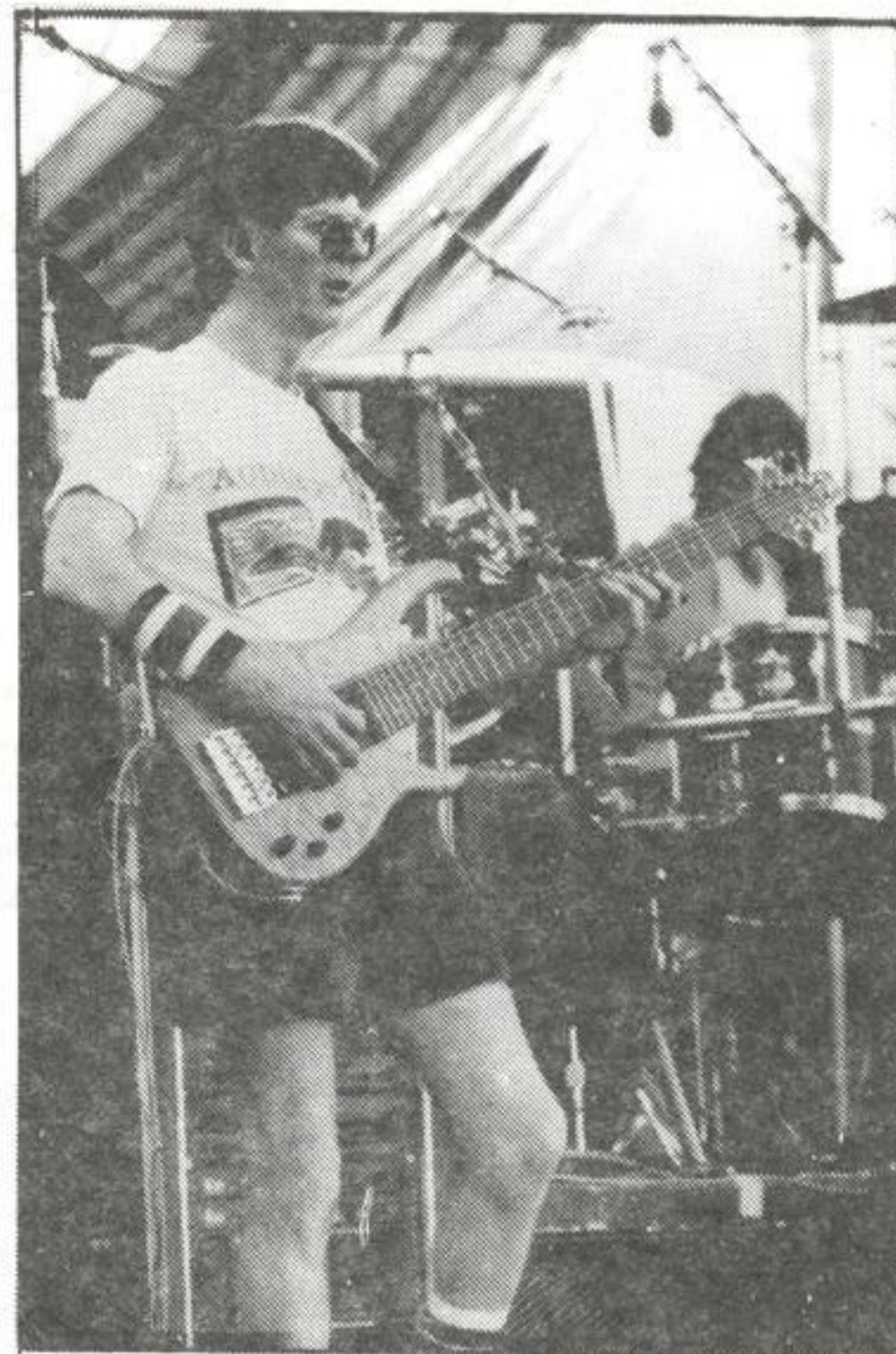
Editor's Note: ANY fireworks are too many when you're talking about parking lots where hundreds of people are milling about. The worst I ever saw was at Oxford, Maine in the July of '88. Walking back to the car after the shows was like walking through a mine field. Please folks, leave the fireworks at home! LPS

U.C. has grown quite a bit since I first started reading it. I read it all, but enjoy the articles from other cities and set lists the most. I have been talking with my Head friends and we are all toning back on the pre-show activities and have been since the Warlock shows. I hope if we continue to do this and try to impose it on the wild kids that are parked in the car next to us outside the show, that eventually things will calm down somewhat. Thanks for all the work you put into getting the NYE show broadcast in Richmond, we really enjoyed it. Peace, Jay White, Mechanicsville, VA

I really enjoy reading U.C. I wish however, that you could do more to push people to realize that DRUGS SUCK - they are completely unnecessary, and only ruin families, friends, and dreams. It's high time that "Dead" fanzines use their mass appeal to make people realize that drugs are for fools and are not necessary to enjoy the Dead, and should never be condoned. All drug dealers are a menace to society and should be locked up, as they are ruining lives. I guess I should be thankful that after a few enlightening excursions with psychedelics, I was lucky enough to recognize this fact and do something about it. I can certainly, without hesitation, and without the danger of being proved a liar in the future, say that I will never ever in my life partake of an illegal narcotic again, as long as I live. That was easy to say, and it's easy to do. Come on everyone, try it! You'll see that 99% of the "problems with the Dead-Head scene" will completely disappear if everyone took this attitude. You might be interested to know that I do actually support legalization of marijuana (the many reasons are obvious) as I do not consider it a narcotic. I think people are better off healthwise without it, however. Peace, S. Cook, Manchester, CT

I got a chance to see Bob Weir and Rob Wasserman at the Sun Club in Tempe, Arizona on January 24, 1991. They played "The Weight" and "Maggie's Farm", which I've never seen them do solo. The big news is that Bobby cut his hair! Tom Bockman, Phoenix, AZ

continued on page 13



Richard Crichton

7/6/90 Cardinal Stadium

## HOT TUNA 2/6/91

Beachum Theatre, Orlando, Florida

By Miles Pruner

Last night we went to see Hot Tuna's opening show of their Winter '91 tour. I wish I could sent along a more complete review but I didn't have a pen for a song list. I'll have to rely on memory. First of all, it was like a show from the 70's - three hours long and filled with electric power jams. The show kicked off with a grinding "Talkin' Bout You." While the soundman attempted to adjust those wicked Jorma vocals, "Walkin' Blues" followed and the mix was set. A hot representative of the pickin' blues, "I See the Light" came next. Great interaction between Jorma and drummer Harvey Sorgen. "99-Year Blues" found Jack roaming the stage and posing for the various photographers. Also, they went into a long bass solo during the tune. My memory fades at this point. They did a few numbers off the new album, some of which were sung by Michael Falzarano, the rhythm guitarist.

Jorma then picked up an acoustic guitar and they played "Whinin' Boy Blues" followed by a haunting "Watch the Northwind Rise" and a "3rd Week in Chelsea." At one point, Falzarano picked up a mandolin and launched the band into a snappy version of "Let's Get Together, Right Down Here." Also, Jorma broke out a pedal steel looking thing, sort of a lap slide with two necks. They did a few tunes on that one including a hot, hot Hot Tuna version of "Bring it on Home Tonight." Jorma then picked up the electric guitar again and led the boys into "Death Don't Have No Mercy." Other highlights were "You Got Me Runnin'" and the show stopper (and ender) "Come Back Baby."

Jorma was plugged in with a neon orange guitar cord that just glowed all night. However, in contrast to years past, he had little to say. All in all, a Hot, crankin', Tuna show. All the power of their five hour shows of the 70's but in only three hours. It promises to be a fun tour. Catch it if you can.





2/6/91 Merl Saunders @ Kahootz

Steve Deems

**AN INTERVIEW WITH MERL SAUNDERS**  
**FEBRUARY 6, 1991 KAHOOTZ, RICHMOND, VIRGINIA**  
*Interviewed by Steve Brown for Unbroken Chain*

UC: *First of all I want to start with the Dinosaurs, how much longer are you going to be out touring?*

Merl: *We're going to be out for a few more days. We're playing Trax in Charlottesville, Virginia, The Count Basie Theatre in Red Bank, New Jersey, and the Sonic Garage in York, Pennsylvania, and that's it.*

UC: *I love the work you did with Jerry on "Blues from the Rainforest", I run a record store around here and we just got it in. I enjoy it very much. What influenced your music for that?*

Merl: *Well I wanted to do something where I could control everything, write all the music. Part of it came from a dream, I just sat down and it was there. Partly I just sat down and starting playing it. I played it two or three times and I knew that was it.*

UC: *So you basically just came up with it, played it, and then wrote it down?*

Merl: *Well actually I didn't write it down, you know. I put everything on my computer.*

UC: *Really?*

Merl: *Yea, I have my own studio, then I sent the tape up to Jerry to let him hear it, and he said, "Oh my God!" You know this was very low-key, I was going to do this...I had no conception of times or anything, so that's why the songs were very long. So that was it, I wanted to do all the parts myself because that's what I heard in my head.*

UC: *I hate to jump around a lot, but did the Grateful Dead ask you to join after Brent died?*

Merl: *They didn't ask me to join because I left the country.*

UC: *Was that something you wanted to avoid?*

Merl: *Yes I did.*

UC: *Do you mind if I ask you why?*

Merl: *Because I'm into my own space, for instance, I played up until this past Tuesday, then I joined CBS to work with the Grammys. Then I have another thing where I love to do some script writing for the network, and I've been doing that for seven years. If I joined the Grateful Dead, scriptwriting children's movies and the other things I really want to do will never happen.*

UC: *So you've been working on that for a while?*

Merl: *Yes, and I've been doing some acting for seven or eight years, so these are some things I really want to do. I've got six grandkids, three of them are developing into outrageous singers and I want to be able to spend time with them. I've got to control my life, I mean, I'm a Dead Head, and if they need me, they can call me, but they know my space.*

UC: *Are you going to encourage your grandchildren to sing?*

Merl: *One of them has been singing since he was five years old and now he's fifteen. He's a great, outrageous singer.*

UC: *Are you going to try to record with him sometime?*

Merl: *Yea, I've already done that.*

UC: *What kind of music does he like to sing?*

Merl: *Well, right now he's been working with me on a children's album and a video. Also my son, he's 30 years old, worked with me a long time and came out on tour with me with this group called the Rainforest Band. After we put that back together we're going to go back out on tour in about two months.*

UC: *Do you plan on recording anything else any time soon?*

Merl: *Right now there's solo piano album coming out called "Meridian Dreams" where we're playing nothing but standard songs on an acoustic piano. That's like the old song "Laura," "Misty," and things like that.*

UC: *Whose going to be with you on that?*

Merl: *Well that will just be me and myself.*

UC: *And your computer? (laughs)*

Merl: *No, this is totally acoustic! Nine cleft Yamaha. And then after that there's gonna be an album coming out from the archives that I produced half of already. It's me and Jerry playing with Vassar Clements and Bill Kreutzman -- it hasn't been heard. It's outrageous... "Mystery Train"...*

UC: *It's older stuff?*

Merl: *Yes, it's older stuff that's never been released.*

*(U.C. has learned the name of the album is tentatively said to be "Old But Not In The Way.")*

UC: *That will lead me to my next question. Do you plan on playing with the Jerry Garcia Band any time soon?*

Merl: *Yea, I'm gonna go baek in the next few months and we'll probably do something together. We were supposed to get together recently but I left town or he left town. Between my schedule and his it's been crazy. It took us fifteen years to do this together (referring to "Blues from the Rainforest" album). So, it's something we wanted to do together after not playing together so long. I mean we played together, we did the Twilight Zone tapes. I wrote for 25 segments of the Twilight Zone for CBS - I own the music!*

UC: *I didn't know that.*

Merl: *Yea, I wrote all the songs! So I've got that thing to put together. I've got a production company, and a record company, and I also want to get to L.A. to pursue doing other things to do. So that's the basics of my life. Right now I'm in the middle of writing a children's sitcom and I'm halfway finished. It's a movie.*

*[Then some Obnoxious Guy (OG) interrupts...]*

OG: *Hey let me ask you a question Merl, c'mon? I'm embarrassed, but God, man, don't you want to play with Jerry recently?*

Merl: *I just played with him. Get the Rainforest album, you'll hear it.*

OG: *I'd love to, man.*

Merl: *It's right in the back, or go to any record store, go to Tower Records.*

OG: *Well, I mean I'm not down on you...*

Merl: *Well, go over there and listen to it. We passed right by you! (laughs) This is our latest works. If David Lynch can put it on his program I'm quite sure you can do it.*

OG: *No, no, I wasn't...by far....*

Merl: *Well, that's our latest thing we've done together.*

# 1990 POLL RESULTS

## 1. FAVORITE SHOW OF 1990 (# of votes)

|                         |    |
|-------------------------|----|
| 1st: RFK 7/12/90        | 29 |
| 2nd: Oakland 12/31/90   | 11 |
| 3rd: Nassau 3/29/90     | 7  |
| 4th: Deer Creek 7/18/90 | 6  |
| MSG (9/20/90)           | 6  |

**Honorable Mention:** Cap Ctr. 3/15/90; Tinley Park 7/22/90 & 7/23/90; Foxboro 7/14/90; Buffalo 7/16/90; MSG 9/15/90 & 9/19/90.

## 2. SONG TO HEAR MORE OFTEN

|                          |    |
|--------------------------|----|
| 1st: Comes a Time        | 13 |
| 2nd: Black Throated Wind | 8  |
| 3rd: Lost Sailor         | 7  |
| 4th: Dark Star           | 6  |

**Honorable Mention:** (3 or more votes) Morning Dew, Tom Thumb Blues, Box of Rain, Loose Lucy, Dupree's, He's Gone, Dire Wolf, High Time, Standing on the Moon, Alabama Getaway, Shakedown Street, Peggy-O.

## 3. SONG TO HEAR LESS OFTEN

|                          |    |
|--------------------------|----|
| 1st: Victim or the Crime | 26 |
| 2nd: Throwing Stones     | 13 |
| 3rd: Hell in a Bucket    | 9  |
| 4th: Minglewood          | 8  |

**Honorable Mention:** Little Red Rooster, Walkin' Blues, and an honorable mention to the 15 people who refused to answer because the question was too negative!

## 4. SONG TO BE REVIVED

|                             |    |
|-----------------------------|----|
| 1st: St. Stephen            | 35 |
| 2nd: Unbroken Chain         | 23 |
| 3rd: a) Here Comes Sunshine | 10 |
| b) Lazy Lightning           | 10 |
| 4th: New Speedway Boogie    | 8  |

**Honorable Mention:** Ripple, The Eleven, Lost Sailor, Viola Lee Blues, Cosmic Charlie, Death Don't Have No Mercy, Me & Bobby McGee.

## 5. FAVORITE VENUE

|                    |    |
|--------------------|----|
| 1st: Hampton       | 27 |
| 2nd: Alpine Valley | 10 |
| 3rd: Deer Creek    | 8  |
| 4th: Greek Theatre | 7  |
| Red Rocks          | 7  |

**Honorable Mention:** Cal Expo; Atlanta Omni; Albany; ICC (Berlin); Eugene; Rich Stadium, Madison Square Garden.

## 6. LEAST FAVORITE VENUE

|                     |    |
|---------------------|----|
| 1st: Capital Centre | 37 |
| 2nd: Brendan Byrne  | 22 |
| 3rd: Nassau         | 14 |
| 4th: Foxboro        | 13 |

**Dishonorable Mention:** World Amphitheatre, Three Rivers Stadium, RFK, Charlotte, Madison Square Garden, Rosemont Horizon.



## 7. HOW MANY SHOWS SEEN IN 1990

|            |    |
|------------|----|
| 1st: 6-10  | 54 |
| 2nd: 1-5   | 53 |
| 3rd: 11-15 | 23 |
| 4th: 20-30 | 15 |
| 5th: 16-20 | 13 |

**Note:** Only one person who responded to the poll had seen over 40 shows in 1990.

## 8. HOW MANY SHOWS SEEN TOTAL

|                   |    |
|-------------------|----|
| 1st: 11-50 shows  | 70 |
| 2nd: 50-100 shows | 33 |
| 3rd: 100+ shows   | 24 |
| 4th: 0-10 shows   | 23 |

**Note:** 10 people claimed 200+ shows. 1 person claimed 300+ shows!

## 9. RATE "WITHOUT A NET"

|                          |    |
|--------------------------|----|
| 1st: Good/Above Average  | 78 |
| 2nd: Excellent/A Classic | 66 |
| 3rd: Fair/Average        | 16 |
| 4th: Poor                | 1  |

## 10. FAVORITE SONG FROM "WITHOUT A NET"

|                                    |    |
|------------------------------------|----|
| 1st: Eyes of the World w/ Branford | 73 |
| 2nd: Help > Slip > Franklin's      | 29 |
| 3rd: Let it Grow                   | 25 |
| 4th: Althea                        | 21 |

**Honorable Mention:** Cassidy, Birdsong, Looks Like Rain, China > Rider; Stranger

## 11. FAVORITE BRENT TUNE

|                                  |    |
|----------------------------------|----|
| 1st: Dear Mr. Fantasy > Hey Jude | 29 |
| 2nd: Blow Away                   | 27 |
| 3rd: I Will Take You Home        | 21 |
| 4th: Easy to Love You            | 19 |

**Honorable Mention:** Just a Little Light; We Can Run; Hey Pocky Way

## 12. FAVORITE PART OF UNBROKEN CHAIN

|                            |     |
|----------------------------|-----|
| 1st: Set Lists             | 119 |
| 2nd: Reader Reviews        | 101 |
| 3rd: Newspaper Articles    | 98  |
| 4th: a) Chain Reaction     | 90  |
| b) Editorials              | 90  |
| 5th: Photos                | 75  |
| 6th: Artwork               | 51  |
| 7th: Deadheads Behind Bars | 29  |
| 8th: Classifieds           | 20  |

## 13. OTHER PUBLICATIONS READ

|                  |     |
|------------------|-----|
| 1st: Relix       | 131 |
| 2nd: DDN         | 94  |
| 3rd: Golden Road | 82  |

## 14. OCCUPATION

|                       |    |
|-----------------------|----|
| 1st: Student          | 40 |
| 2nd: Retail/Sales     | 14 |
| 3rd: Cook             | 8  |
| 4th: Computer-related | 7  |

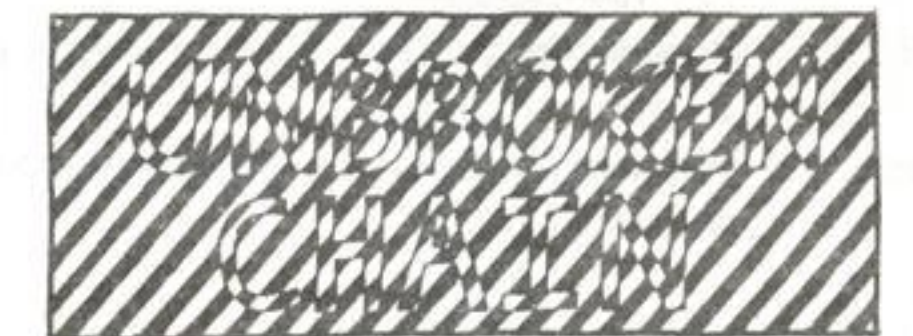
**Honorable Mention:** accountants (6); writer/journalists (4); attorneys (6); engineers (5); construction (4).



Stephanie Jennings  
7/12/90 RFK Stadium

|                |                |                      |
|----------------|----------------|----------------------|
| <b>15. AGE</b> | <b>16: SEX</b> |                      |
| 1st: 26-30     | 53             | 137 males responded  |
| 2nd: 21-25     | 44             | 28 females responded |
| 3rd: 31-35     | 25             |                      |
| 4th: 15-20     | 22             |                      |
| 5th: 36-40     | 9              |                      |
| 6th: 41-45     | 8              |                      |

**Note:** No one over 45 responded to the poll.



7/8/90 3 Rivers Stadium

Stephanie Jennings

ACROSS

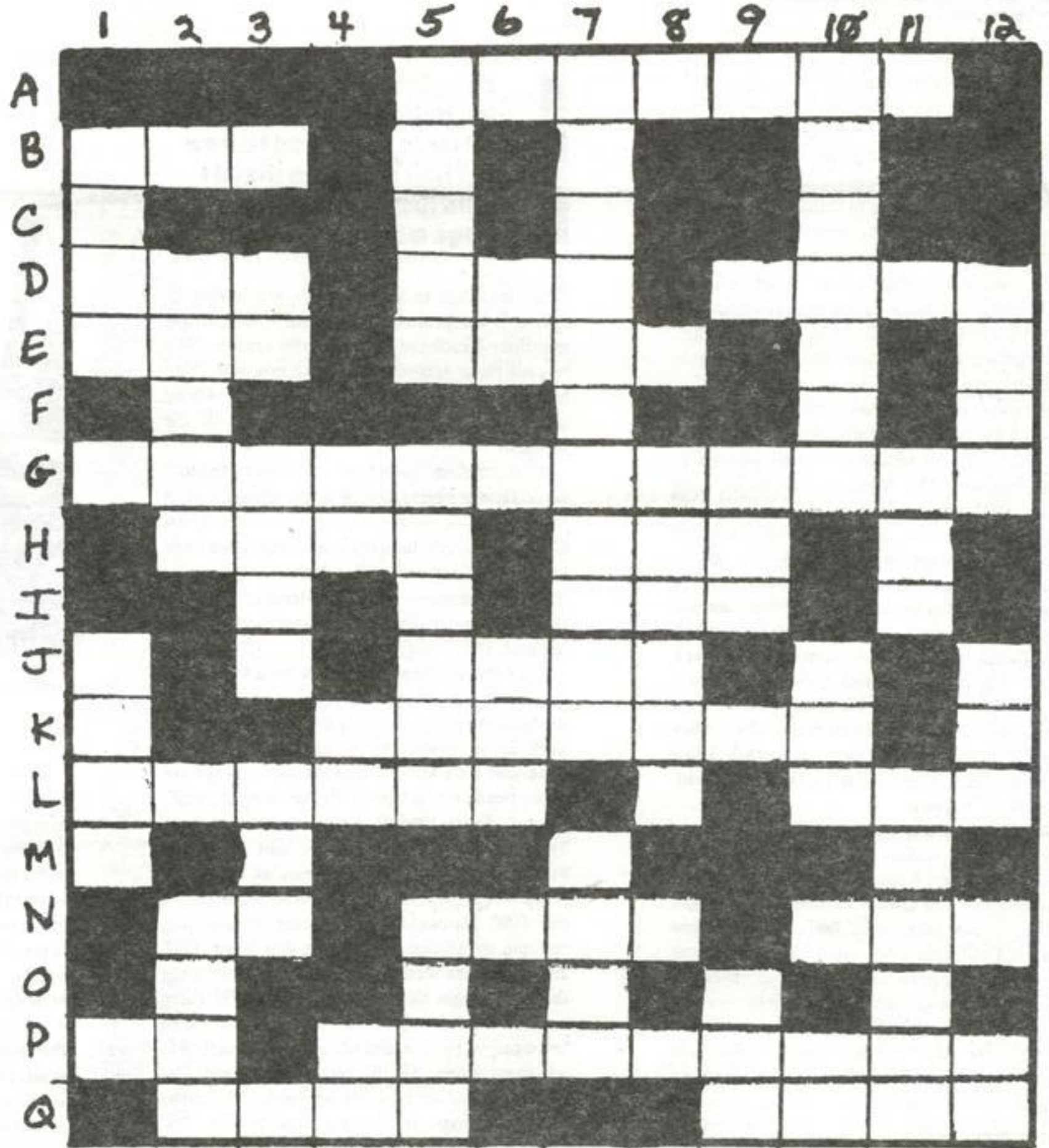
- A5 -LA JGB Haunt
- B1 -Cal Expo shows, 6/8 - 10/90 e.g.
- D1 -When you fight it, it may win
- D5 -New Year '89 prop
- D9 -Slip \_\_\_\_\_!
- E1 -Found at Cumberland mine?
- E5 -People from here love Darkstar > Space > SOTM
- G1 -What to say to a dire wolf
- H2 -Character in "Wharf Rat"?
- H7 -D1 Across has a long one
- I7 -Without A \_\_\_\_\_
- J5 -Mickey's old Rhythm Band
- K4 -The walls did this in 1940
- L1 -Deadhead fashion
- L10-Where Bob was born in "Minglewood"
- N2 -Initials of Dead promoter
- N5 -How a loser lost his loot?
- N10-Jerry's sign
- P1 -J.G. collaborator (initials)
- P4 -City where mail orders are sent
- Q2 -" \_\_\_\_\_ " It Up", played on 3-26-88
- Q9 -Atlanta show site

DOWN

- A5 -They're smarter
- A7 -King of a trip its been
- A10-The faster we go, the \_\_\_\_\_ we get
- B1 -Stephen has one?
- D2 -It's sharp and narrow
- D3 -Who'll survive?
- D6 -Southern state on Spring tour '91 (abbrev.)
- D12-Inspiration may flow until this is told and done
- G3 -# of miles skidden on a 10 mile ride
- G4 -Jed's state (abbrev.)
- G5 -Bad day for a show
- G8 -Dead-head hairstyle for some
- G9 -Rock-Med has at least one of 'em (abbrev.)
- G11-Month of the last Frost shows
- J1 -Robert Hunter's daughter
- J6 -" \_\_\_\_\_ Seen a Face"
- J10-Encore signifies this for a show
- J12-"The Main \_\_\_\_\_"
- K4 -Best way to listen to GD?
- L3 -Country on last European Tour (abbrev.)
- L11-"The \_\_\_\_\_"
- M7 -Bob had a little one in '83
- N2 -May be big, may be a man
- N5 -His choice on album released in '73
- O9 -Some Heads may see this in "Space"
- P4 -Heard on European tour?
- P10-US Festival time slot for the Dead (abbrev.)
- P12-Nassau site (abbrev.)

CROSSWORD

By Geoff Meed



ANSWER TO CROSSWORD ON PAGE 9

DEAD HEADS IN PARADISE

By W. Dire Wolff



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A NEW MESSAGE FOR DEAD HEADS FROM PHIL LESH

Dear Folks: Spring 1991

Much of this message will probably be familiar, but I'd like to add something to our usual list of requests. Yes, it's still important for Dead Heads to cooperate with certain rules - its critical that you not come to shows without a ticket, and that you not arrive at venues before the parking lots open. It's essential that we don't have business, legal or otherwise, going on at shows, and in addition to the no vending rule, the no-camping rule must continue.

That said, I really want to urge everyone in this scene, all of us, to be more mindful - to be more conscious of the way we're creating our journey together. In heavy times such as these, it seems particularly important to act with some grace, so that we don't just survive, but do it with style.

Very best regards, Phil



...to be continued

January 1991 (on sale December 8)

Outside the Grugahalle, a monstrous concert erection in Essen, Germany, a bearded fellow bearing more than a passing resemblance to the young Charles Manson is drifting dreamily about with outstretched palm. "Lick my hand, man," he says in Californian drawl to equally dreamy passers-by, many of whom comply with the somewhat unhygienic request. "Lick my hand, man, there's too much on it." Apparently, said hand has become covered mysteriously with a liquid form of some hallucinogenic drug. He just can't cope. These things happen.

Elsewhere on the ground of the Grugahalle car park young people in dotty clothes have their wares laid out for inspection: badly printed T-shirts that say "Old Kids On The Block" and feature ill-drawn caricatures of a certain rock band from California; distressed bongos; thin but savoury vegetarian broths ("Lick my spoon, man"). Etcetera. Trade is conducted not in Deutschmarks but in US dollars. "Where are you from?" "California." "Oh, right, I saw you in Long Beach, right?" "How many times you seen the Dead, man?" I am asked. Um, about seven, I think. "Oh, I've seen 'em 736 times. Had to miss a show last year 'cos my old lady had a baby." They called the child Jack Straw — as in Jack Straw From Wichita. Turned out to be a girl child. These things happen.

There must be four or five thousand Americans here in Essen tonight, some the children of servicemen, many more who have made the trip over to follow The Grateful Dead on the group's first European jaunt since 1981. A severe case here of California über Alles. Some of these "Deadheads", driven by their strange obsession to be near the band wherever it might be, are rich kids, travelling Club Class or even First and staying in the nicest hotels; others are poor, had to sell the pick-up truck to get here, have to sell stew concocted from dubious local ingredients to get by, sleep in youth hostels or the park or don't sleep at all. Rich or poor, they all look the same in their tie-dyes and skull bandanas.

The only Germans here at the Grugahalle tonight seem to be the police, who survey the scene with some bemusement. They've seen nothing like this since, ooh, since The Grateful Dead were here nine years ago, probably. Things will be back to normal next week when the concert hall boasts its "Oldie Night" featuring Percy Sledge, Herman's Hermits, Dave Dee, The Equals, The Lords and Moderation Uschi Nerke. The Grateful Dead are, of course, much older than The Equals. The Equals, despite the undoubted qualities of Baby Come Back, Michael And The Slipper Tree, Viva Bobby Joe and other fine tunes, have never become a religion.

Get out our face! Get outta here!"

Two days after Essen — where the Dead played a "damn fine" set which included He's Gone, during which several thousand voices from California could be heard singing, nay baying, along with the line that goes "Steal your face right off your head", a line that seems to hold some mystic moment for the committed Deadhead (something of a tautology this: if you are a Deadhead you are committed — and probably should be committed, too, haha) The Grateful Dead are in Berlin, ensconced in the top-of-the-range Intercontinental Hotel, and a tour manager is losing his rag. The American Deadhead, the proper Deadhead, would never do anything as uncool as to walk into GD premises to request autographs. No. The American Deadhead, the proper Deadhead, will go to all the concerts, tape all the shows, time all the guitar solos, make a check of whenever Bob Weir forgets the words to 'The Other One', print out set lists for Deadhead friends who couldn't make it that night, compare notes, relate, interface, mellow out. Etcetera. The Deadheads are a roving community who live for the band but not with the band. They don't seek contact. That's not done. They don't want to crowd Jerry's space, do they?

But the German fans do not understand these rules. Four or five German fans have trespassed upon the sacred foyer of the Intercontinental and, seeing Dead bassist Phil Lesh with child in pushchair coming towards them, have surrounded him with polite requests for autographs. They bring out their much-loved copies of Live Dead and American Beauty and Workingmans

**"We got squeezed between Jimi Hendrix and The Who and I was so scared I threw up. Then I realised that if I could just play the music, things would be fine."**

Dead for Lesh to sign but he's not having it. "What is the problem?" asks the leader of this improper Deadhead group, Berlin branch. "We buy all these records. We make you rich. You haven't been to Germany for nine years. All we ask is you sign some records. What is the problem?"

"The problem," says Lesh, "is I don't want to." Jerry Garcia comes out of a lift, small child in hand. He witnesses the commotion. Deftly, given his portly stature, he spins round, tugs child back in lift and disappears. "Get out our face!" roars the tour manager, and the German fans are rudely ushered from the portals of the Intercontinental. These things happen.

The Grateful Dead, unusually for a top American rock act (they are always amongst the top-grossing concert acts for a year, never have to work again, really, but — unusually for a top American rock act — adore playing music) have never been comfortable with the thing they call "fame". From 1965/66 and the so-called Acid Tests organised by Ken Kesey and his Merry Pranksters (LSD-drenched events at which the Dead would perform and at which, according to this 1990 European tour concert programme, "people got stoned, discovered that it was OK, and that there were lots more freaks out there than they might have thought", until 1987 there was not much of a problem. The Grateful Dead belonged to the Deadheads and the Deadheads left them alone. To the rest of the world The Grateful Dead were an anachronism, '60s throw-back deadbeats. It was not cool to like The Grateful Dead. But then they made their In The Dark LP and got on to MTV with Touch Of Grey, a charming track featuring the muted rallying cry of "We will get by/We will survive." In 1987 Jerry Garcia talked to Q. He said he was "just appalled" that this single had been a hit. Unsurprising, really, as The Grateful Dead have never been at their most comfortable in a studio "environment" (their latest commercial release, Without A Net, is yet another "live" effort to follow Live/Dead, Europe '72 and all the many others. "I don't know what it is about the studio for us," says Weir. "We prefer playing live; the studio is a bore. I guess it's the other way round for most bands. We get bored if we have to repeat anything. We'll do maybe two takes and then get sick of the damn tune and have to move on. Bands that have a lot of success in the studio I guess don't get bored that easily. Either that or they're so good that they can get the perfect take very quickly. We are not that good."

In 1990 Bob Weir is sitting in his Intercontinental Hotel room in a sensible shirt (he always wears a sensible shirt), toying with an American-styled football (he likes his sports and, now in his forties — when, if the myth of the Dead as eternal drug-sozzled dopers could be believed, he should be raddled beyond belief — is the picture of vitality and health) agrees that embracing Top 40 "culture" was something of a strategic mishap.

"It's horrible," he says. "It was a major change for us being on MTV. We'd been doing it, playing The Grateful Dead, for 20 years completely anonymous and then suddenly we're all 'stars'. Garcia's been very easily recognisable for a long time — you can see him for miles — and he's been pretty much hassled by his fame. I never understood what he was complaining about until we were on MTV and the rest of us became recognisable, too. It was so sudden, it was a real shock. I had thought that the nature of our fame was different, that we were heroes of the people or something like that and people would just leave us alone. But that all changed. If they've seen you on TV, they seem to feel like they own you. Being famous is kind of a drag. It's messy work."

Bill Kreutzmann, stalwart Dead drummer who looks like your average middle-aged friendly good-time American rancher (which is exactly what he is when he's not banging the drums) and who has not done any interviews in some 15 years (Q scoop!) does not entirely agree with his colleague. Fame? So what?



Bob Weir: "We're an American institution. Those people would be obsessive about something else if it wasn't for us. And we are harmless — we don't use off-colour lyrics or have backwards messages..."

"Jesus, man, I don't know. I think it's kind of funny. We've been on MTV but so what? This is where people go wrong. They see us on MTV and they lump us in with all the other bands and think that we're famous but we're not. I don't compare us with other bands. That would be a trap. I don't ever do that. I'll tell you a story from a while ago. We played at this festival called the Monterey Pop Festival. He is recalling it as if it were a "while ago" or yesterday; this was 1967. "...and we got squeezed between Jimi Hendrix and The Who. And I was so scared that I got sick before the set. I threw up. That was nerves, nothing else. And right then I realised that if I could just stop comparing and play the music, things would be fine. Monterey was really scary, man; it was like the biggest show we'd ever done and we're following The Who and they had those tremendous theatrics going on and we felt so small and inconsequential that we didn't play that well. Bad mistake. We had to realise The Grateful Dead were unique..."

The Grateful Dead played so badly at Monterey, it seems, that they insisted on being cut out of the famous film. "Yeah," says Kreutzmann, "We wouldn't be in that film. We just looked like rabbits before they go to be slaughtered..."

The Acid Tests, Monterey, Woodstock, Altamont... The Grateful Dead were there at all of them.

"The Acid Tests," recalls Weir, "are I think, by and large, misunderstood. They were a lot like a party but it wasn't a party, it was much more than that. People would take LSD but that was back when LSD was really an adventure rather than a diversion. Back then, LSD wasn't a drug, it was something else. People would call it a sacrament. What happened at the Acid Tests with regard to synchronicity, telepathy, stuff like that, I mean the discoveries we made were profound."

When did he last take LSD?

"I stopped taking LSD in 1966. After a year of it, I came to the realisation that I was going back to the same place, the bloom was off the rose, the adventure wasn't there. If I knew where I was going before I popped the tab, what was the point in popping it?"

Bill Kreutzmann tries to explain the Acid Tests to me. He makes a touch more sense than his colleague.

"Oh, man, the Acid Tests were wonderful. They were amazing. They were really fun. There was a place you could go, get high on acid, which I did, and not have a care in the world that you were high because everybody was high and nobody was judging you and you couldn't make a wrong move. It was all on the plus side, it was all moving in vanilla. Vanilla and noise and you'd play your music and get into incredible weird conversations and see weird things. It was a far out trip, man." He really does say this: "It was a far out trip, man." It's sweet.

When did he last take LSD?

"Oh, quite a few years ago. Probably about four or five years. But I never said I stopped taking it. I might do it again. But not when I'm

**"We have touched more people, directly, personally, one-to-one, face to face, than anyone who ever lived."**

drumming because there are certain things with drumming that you have to do with your arms and the acid maybe doesn't want you to do those things. The acid might say, Hey! Let's flip out here! Let's try this! Ha ha." Kreutzmann flails his arms around as if auditioning for The Equals...

The Dead were at Woodstock. "Woodstock was a pretty interesting deal," says Bill. "It was raining wet and we were getting all these electric shocks off the stage and nearly getting killed every minute. But it was quite an event. More than anything else, that showed me that there was really a change in society going down. There was really something happening, man. I'd never seen that many people and I was scared of all those people..."

The Dead were at Altamont, where, according to boring rock historians, the naively optimistic spirit of the '60s died amid the violence and the stabbing. "Altamont was definitely horrible," says Bill. "It was so bad. I was sitting on a big flat bed truck off the stage and I saw it happen, that horrible knifing, and we had a show elsewhere to play that night for Bill Graham and I was just so blown away that I said, I can't possibly play after that. How can you get up on stage and play after such an awful event? I refused to play. And Bill Graham charged the band for not appearing!"

And in 1976 the Dead did something rather rock cosmic all of their own: they played at the Pyramids in Egypt. Far out or what?

"Far out," confirms Kreutzmann. "Hairy. I had just busted my left wrist because I got kicked off a horse, badly screwing up, so I was playing one-handed. That was a real trip. Being at the Pyramids was just so overwhelming with The Sphinx just sitting right on your shoulder. It was an amazing time and they did a really cool thing for us: they closed off the Great Pyramid to everybody but our group, so we got carted around like Pharaohs for an hour or two. There was Ken Kesey inside the Great Pyramid singing Oh, Susannah! Weird shit! It was delightful..."

From the Acid Tests through the Pyramids to the reunified Germany with their peculiar followers in tow, The Grateful Dead go on forever. Kreutzmann, Weir, Garcia, Phil Lesh have been there from the start; other drummer Mickey Hart (who Bill brought into the band in 1967: "It was really good when Mickey got in the band because I hadn't studied rudiments in drumming, I just played any which way. He's studied the 26 rudiments plus ones he's written himself and that really got my chops up") has usually been there, give or take a few enforced "vacations". But in the keyboard department things have not been so constant and fluid. In 1971 Ron "Pigpen" McKernan, rasping blues person of rusty voice and mad mouth organ, died of drink and the heart went out of the band...



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10/17 ALBANY NY. ...

10/18 DENVER HORNSBY. ...

10/19 OAKLAND COL. ...

10/20 ALBANY NY. ...

10/21 DENVER HORNSBY. ...

10/22 OAKLAND COL. ...

10/23 ALBANY NY. ...

10/24 DENVER HORNSBY. ...

10/25 OAKLAND COL. ...

10/26 ALBANY NY. ...

10/27 DENVER HORNSBY. ...

10/28 OAKLAND COL. ...

10/29 ALBANY NY. ...

10/30 DENVER HORNSBY. ...

11/1 OAKLAND COL. ...

11/2 ALBANY NY. ...

11/3 DENVER HORNSBY. ...

11/4 OAKLAND COL. ...

11/5 ALBANY NY. ...

11/6 DENVER HORNSBY. ...

11/7 OAKLAND COL. ...

11/8 ALBANY NY. ...

11/9 DENVER HORNSBY. ...

11/10 OAKLAND COL. ...

11/11 ALBANY NY. ...

11/12 DENVER HORNSBY. ...

11/13 OAKLAND COL. ...

11/14 ALBANY NY. ...

11/15 DENVER HORNSBY. ...

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11/18 DENVER HORNSBY. ...

11/19 OAKLAND COL. ...

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11/24 DENVER HORNSBY. ...

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11/27 DENVER HORNSBY. ...

11/28 OAKLAND COL. ...

11/29 ALBANY NY. ...

11/30 DENVER HORNSBY. ...

12/1 OAKLAND COL. ...

12/2 ALBANY NY. ...

12/3 DENVER HORNSBY. ...

12/4 OAKLAND COL. ...

12/5 ALBANY NY. ...

12/6 DENVER HORNSBY. ...

12/7 OAKLAND COL. ...

12/8 ALBANY NY. ...

12/9 DENVER HORNSBY. ...

12/10 OAKLAND COL. ...

12/11 ALBANY NY. ...

12/12 DENVER HORNSBY. ...

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12/24 DENVER HORNSBY. ...

12/25 OAKLAND COL. ...

12/26 ALBANY NY. ...

12/27 DENVER HORNSBY. ...

12/28 OAKLAND COL. ...

12/29 ALBANY NY. ...

12/30 DENVER HORNSBY. ...

# 1990 - The Year in Set Lists

74 SHOWS TOTAL  
1313 SONGS TOTAL

COMEBACKS: ...

LOOSE LUCY 2/14 CAP CENTRE (LAST 10/19/74 WATERLAND)

EASY TO LOVE YOU 3/15 CAP CENTRE (LAST 9/15/80 SPINROCK)

REVOLUTION 3/15 CAP CENTRE (LAST 11/8/85 ROCKSTAR)

BEHOLD IT OR NOT 3/22 HANDED (LAST 10/21/88 DALLAS)

... CONT. ...

8/15 RE BLUES 3/26 ALBANY (LAST 9/18/88 MSG)

HIGH TIME 3/28 NASSAU (LAST 12/4/88 LONG BEACH)

MAAGI'S FARM 9/19 MSG (LAST 12/31/86 KAISER)

SAINT OF CIRCUMSTANCE 10/27 HANDED (LAST 6/18/89 SHORING)

... CON'T. ...

WATERLOOS OF LONDON 10/5 LONDON (LAST 10/5/85 COLUMBIA, SC)

COME A TIME 12/27 OAKLAND (LAST 7/8/87 ROADWORK)

1990 SET LIST - FALL FAD - THANKS TO L.P.S.





LIVE FREE OR DIE  
**DEAD**  
NEW HAMPSHIRE

LIVING THE GOOD LIFE  
Virginia  
**STRANGR**

Virginia  
**SUGA MAG**

THINK FIRST  
Virginia  
**BE KIND  
THEN RECYCLE**

Virginia  
**IM DED**

U RIDER

KEYSTONE STATE  
**DAYDREM**  
PENNSYLVANIA

UROPE72

**DARKSTR**

FLORIDA  
**WRF RAT**

HAVE A GRATEFUL DAY  
Virginia  
**10SC JED**

WEIR BAC

Virginia  
**AIKO 9**

NOURIDR

Virginia  
**T-O-GRAY**

TENN  
**BXORAIN**  
DAVIDSON

Virginia  
**AIKO 11**

UNBROKN

BLOWAY

BOX RAIN

LL RAIN

Virginia  
**OTHR ONE**

Virginia  
**HR2HNDL**

DARKSTAR

First in Flight  
**10AC JED**  
NORTH CAROLINA

**WEIRWOOD**

**DKSTAR**

Virginia  
**BE DEAD**

Virginia  
**ESTM8TD**

AND LOVE WILL  
JUL  
**CU-THRU**  
SHOW-ME STATE

Virginia  
**I IKO**

GRTF DED

HE'S GONE

PENCE-BRIGGS DATSUN  
Virginia  
**DEAD ZY**  
BELT YOURSELF

**RIPPLE**  
SHOW-ME STATE

Georgia  
**DEDHED**  
DEKALB

AT LEAST  
NEW YORK  
**PLAYIN**  
I'M ENJOYING THE RIDE

First in Flight  
**GARCIA**  
NORTH CAROLINA

CONSTITUTION STATE  
**IKO-IKO**  
CONNECTICUT

MAINE  
**HEY NOW**  
VACATIONLAND

Virginia  
**NOU RDR**

MASSACHUSETTS  
**TRIPPN**

Virginia  
**HE'S GONE**

SOMETIMES WE LIVE  
Virginia  
**WARF RAT**  
NO PARTICULAR WAY BUT OUR OWN

JUL  
**GR-DEAD**  
SHOW-ME STATE

Vermont  
**I KO**  
Green Mountain State

Virginia  
**TENN JED**

Virginia  
**TENN JED**

KEYSTONE STATE  
**NOKKIN**  
PENNSYLVANIA

Virginia  
**S-DYDRM**

Illinois  
**4 TRIPN**  
Land of Lincoln

Virginia  
**SCARLTZ**

Maryland  
**SUGARE**

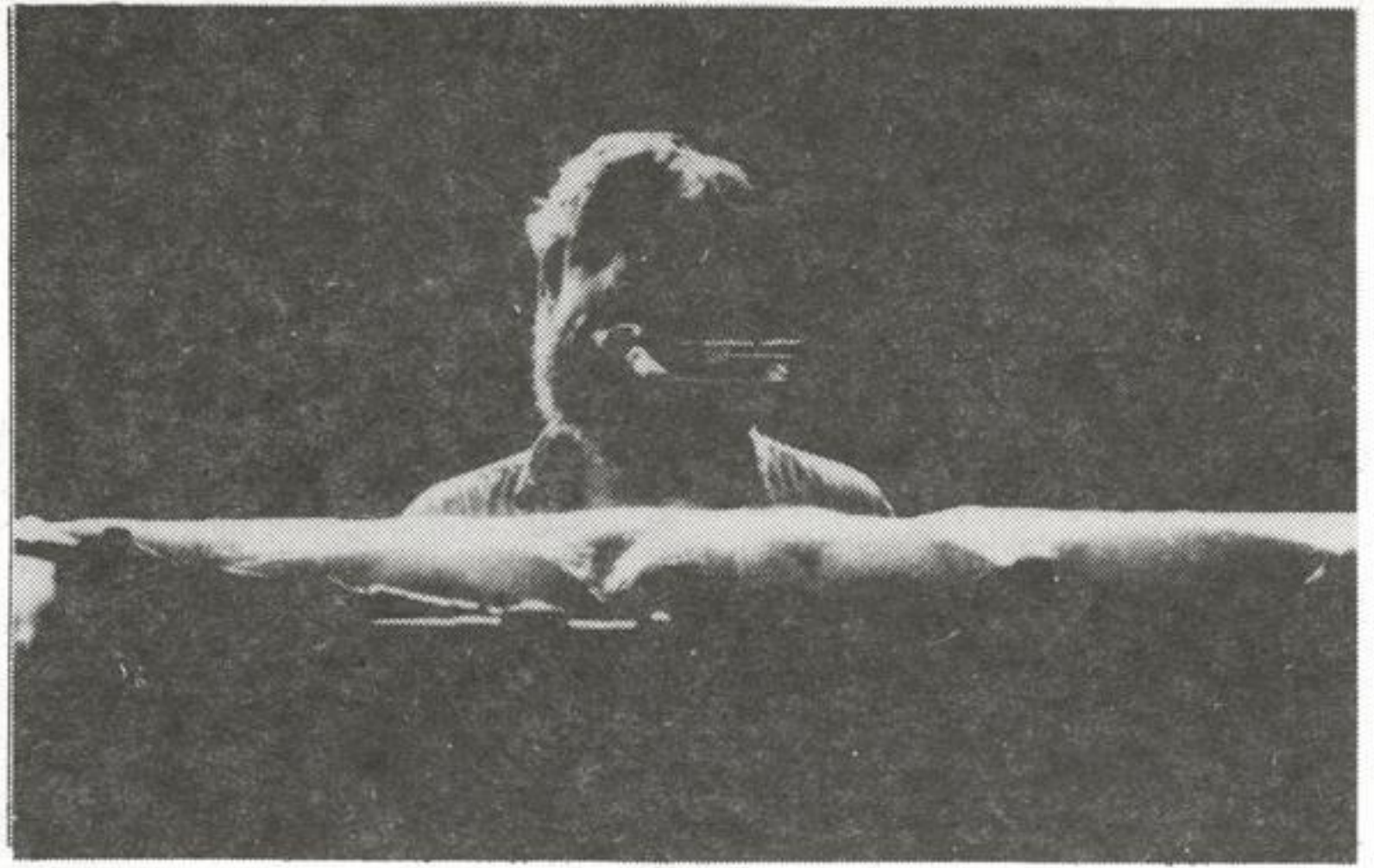
First in Flight  
**TERP STA.**  
NORTH CAROLINA

# 1991 SPRING TOUR DATES

|                      |                                       |
|----------------------|---------------------------------------|
| March 17, 17, 20, 21 | Capital Centre, Landover, MD          |
| March 23, 24, 25     | Knickerbocker Arena, Albany, NY       |
| March 27, 28, 29     | Nassau County Coliseum, Uniondale, NY |
| March 31, April 1    | Greensboro Coliseum, Greensboro, NC   |
| April 3, 4, 5        | The Omni, Atlanta, GA                 |
| April 7, 8           | The Orlando Arena, Orlando, FL        |

## GRATEFUL DEAD HOTLINE NUMBERS:

West Coast: (415) 457-6388  
 East Coast: (201) 488-9393



7/10/90 Carter-Finley Stadium

John Rottet



Grateful Dead fans flock in the style of the '60s. Charleston, SC News & Courier

## Video captures Deadheads

By THURSTON HATCHER  
 Of the Post-Courier staff

It's a carnival of technicolor tie-dye shirts, guitars, long hair, Frisbees, sleeping bags and twirling peasant skirts — an amazing ritual that has survived the '60s.

Some day, however, it is bound to end. That, at least, is what Brian O'Donnell figured when he set out 10 years ago to document on videotape the most curious of American phenomena: the Deadheads.

Deadheads, for the uninitiated, are the hundreds of thousands — millions, probably — of individuals devoted to the legendary folk-rock band called the Grateful Dead. When the band comes to a town, or somewhere within a 600-mile radius of town, Deadhead faithful swarm to the performance site for an all-day, all-night outdoor festival.

Considering the uniqueness of the gatherings, O'Donnell, a 40-year-old artist, filmmaker and self-described Deadhead from Sullivan's Island, took his video camera and followed the Dead faithful across the country for weeks and months at a time.

Now he has compiled the footage in an hour-long documentary, which gets a sneak preview this Saturday at Bert's Bar on Sullivan's Island, followed

by a performance featuring North Carolinian Dead sound-alikes The Other People. Tickets are \$5.

"I think it captures the feel and the sensations and the sounds of being out there," O'Donnell says during an interview at his home, decorated with his paintings and drawings that include depictions of Dead member Jerry Garcia and other Deadhead-related subject matter.

His video, called "Deadheads," is not a documentary in any traditional sense, since it features only limited narration or interviews.

"I did not go out to analyze," he explains. "It's more of a pure documentary in that it completely documents it without trying to draw any conclusions."

O'Donnell believes his video will serve as a valuable record of a subculture and a period in American history. In fact, a Harvard anthropologist who heard about his project already has requested a copy.

"Deadheads exist unto themselves," says O'Donnell his long, graying hair pulled back in a ponytail. "They're a very unique phenomenon that has existed all these years, and they're still there. This documents this part of America which really has

Please see VIDEO, Page 4-C

## VIDEO

from Page 1-C

disappeared since Reagan was president."

Although other films have been produced about the Grateful Dead, O'Donnell is unaware of any that focus, like his, strictly on the fans. Having attended more than 200 Grateful Dead gatherings, O'Donnell also achieved an intimacy between the camera and his subjects that he claims few others could duplicate.

"People completely ignored me," he says. "The camera was almost invisible. It took me a long time to where I could pull it off without having certain people closing down."

Much of the video focuses on impromptu jam sessions that sprouted up outside the concerts, interspersed with crowd footage and some commentary by people in the crowd.

Although his project primarily was a labor of love, O'Donnell does hope it will prove to be a profitable one. He hopes to take it out on the college lecture circuit and eventually mass market it through video stores.

Considering the Grateful Dead's popularity, there's bound to be an enthusiastic audience.

"I think that in terms of sheer numbers," he says, "if I can get this out there as a national video release, it really has the potential to become a cult classic on a pretty large scale."

## Ken Kesey's Latest Trip

Not long ago, Ken Kesey and the Merry Pranksters hit the road once again, nearly twenty-seven years after their maiden voyage. The mission: to drive their bus cross-country and donate it to the Smithsonian, so that generations yet unborn might see in it a model for liberating themselves from the constraints of some still-unforeseen twenty-first-century Eisenhower era. (Rumor had it that the tour was also a sly way of promoting Kesey's book about his first Prankster voyage.) The bus is a descendant of the original *Further*, as some of the crew are offspring of the original Pranksters, but at times the trip sounded gloriously familiar. "In 1964," Ken reminded us as we made our way south from Oregon toward San Francisco, "we were young people, trying to

turn on the young." What he didn't say was that this time we were also damaged people, most of us: Death and divorce have touched our lives, and pain and loss and failure. "And when we show up in this bus," he went on, "the kids see that we've made good on a promise, and they're lifted by that, it makes sparks go off in their hearts and strengthens them."

Wherever we took the new bus, from the shopping mall in Roseburg, Oregon, to the streets of Berkeley, we were greeted by smiles of recognition, honking horns, upraised fists, and more V signs (okay, peace signs, if you insist) than I've seen in twenty years. Even to those unfamiliar with its history, *Further* seemed to suggest personal liberation, artistic freedom, gaiety, joy; everywhere one sensed an almost palpable wonder in the air and felt oneself present at the rebirth of a frail kind of hope.

"We have to reestablish the whole idea of trust in this nation," Kesey declared in a rousing speech in Berkeley. "The war is not on drugs, it's on consciousness. If Jesse Helms wants to lock horns with God, I can take him up there and introduce him in twenty minutes. But it won't be the Southern Baptist God with the big voice and the white beard; it'll be the God of the stars and the lights and the planets and the colors. The government says we should just say no. But I think we should just say... thanks!"

Shortly thereafter, in Stockton, the bus was shanghaied for good by younger crew members, incited to pranksterism by Kesey himself, leaving in their wake only the bus's chalked outline and the cryptically disarming old Prankster motto NOTHING LASTS inscribed on the pavement in eminently perishable masking tape.

—Ed McClanahan

...And what a short, strange trip it was; Kesey urges the bus *Further* ever onward.

LEFT: LEN LAHMAN; RIGHT: ROY SEBERN

Harper's Magazine/Oct. '90



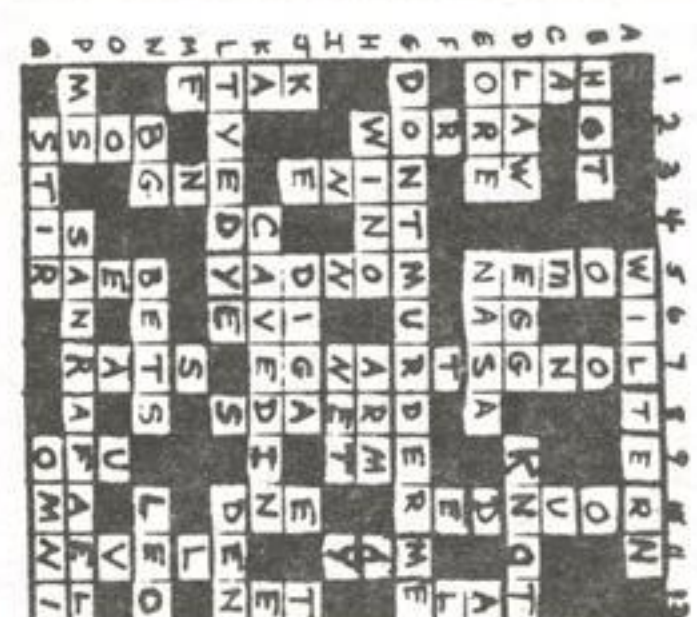
From Dead Head Families, a proposal for a book by Mari Kane, a San Francisco photographer. For the last three years, Kane, using a mobile studio, has photographed families at Grateful Dead concerts around the country. On the right are Tom Collins and his son Tyrone, from Marin County, California; on the left are Allen (a.k.a. Lizard) and his son Nathan, from Oceanside, California. Lizard had recently been granted custody of Nathan when the photo was taken.

## "Night Table Reading"

Vanity Fair Feb. 1991



Mickey Hart (musician): The Ants, by Bert Hölldobler and Edward O. Wilson (Harvard). "It shows the spectacular forms and behavioral characteristics that make the ant an irresistible study."



CROSSWORD ANSWER

Continued from page 8

"Pigpen was the heart and soul of the band," says Weir. "He was a beloved brother. But his passing was long in coming so we all were pretty much prepared for it. It happened so slowly that he was long gone before he was officially dead. We knew he was dying and I think he knew too. His doctors told our management and our management told us. So when he finally did die, it was almost a relief . . ."

Then there was Tom Constanten — TC — who went funny over Scientology, and Keith Godchaux (whose wife, Donna, almost ruined the band with her unlovely onstage caterwaulings) who was fired in 1978 and died in a car crash shortly after. And then came Brent Mydland. This summer Mydland succumbed to an over-potent speedball concoction.

"That was kind of a relief, too," says Weir. "Brent died of a terminal illness. A disease of addiction, of alcoholism. He wasn't happy in this world and we all saw it coming. It was a bit of a shock but not much, really; we all reacted with exasperation because we had tried to reach him but he just wouldn't hear us. He just wasn't in control of himself. I surely miss him but I don't know what more I could have done to reach him. He was on his own railroad and that was that . . ."

The Grateful Dead now have two keyboard players — brave men, undoubtedly free of superstition — Bruce Hornsby (a temporary fixture) and Vince Welnick (former employers: Todd Rundgren and The Tubes) who has had to learn over 200 songs in as many hours, poor chap. Wish him well . . .

**W**e're in the Guinness Book of World Records, man," says Bill Kreutzmann with glee. "Watkins Glen!" Watkins Glen was the biggest single rock gig ever. 600,000 people to see The Band and The Allman Brothers and a lot of other people who no longer exist or are has-beens. And The Grateful Dead. One wonders why Kreutzmann is so impressed with this particular record. For it is a fact that of all the rock groups that have ever existed on God's earth, The Grateful Dead have played to more people than any other. Well over 2,000 shows. Gaud knows how many spectators.

"You know what this means?" asks Weir, contemplating the enormity of it all. "This means that we have probably seen more faces than anybody else in history ever has. Er, I don't know much what to think of that. There is, I guess, a certain wealth to that. If there's anything The Grateful Dead amounts to, it's that: we have touched more people, directly, personally, one-to-one, than anyone who ever lived. Various movie stars and world figures have reached more people, but not personally, not directly in real time, not face to face, like us. We've seen millions and millions of faces . . ."

There is a certain flaw, however, in this argument. Tot up the figures and The Grateful Dead have played live to more people than any singer,

**"The world needs The Grateful Dead, you know. All these stoners, they need a place to go. And we keep them out of Janet Jackson concerts . . ."**

any actor, any group, any Dictator in history, we accept that. But these are not all different people; Deadheads are fiercely loyal and have baffling free-to-travel powers: The Grateful Dead are performing before the same faces over and over again. Here come some outside Bob Weir's Berlin hotel window; they are shuffling along with painted faces and rucksacks (containing, no doubt, scented candles and sparklers and nourishing broth ingredients and who knows what) singing the refrain from Truckin' ("like the doo-dah man"). What does Bob Weir make of Deadhead commitment/fanaticism? When Jerry Garcia, skulking somewhere in a lift with child, spoke to me in 1987, he described Deadheads following the group around as "one of the remaining American adventures you can have". Bob?

"Well, The Grateful Dead is a great American institution so I suppose . . . er . . ." This is a lengthy pause. "Actually, I don't know much

## Dead duo bring tunes to town

By Dan Bennett  
Staff Writer

Fans of the Grateful Dead who worry they will never get to see the legendary group live in San Diego again — and perhaps the demise of the band as a touring unit completely — have a chance to see at least some of the band tonight.

### The Flip Side

Bob Weir and Rob Wasserman, the guitarist and bassist for the Dead, will play the Spreckles Theatre in downtown San Diego, bringing a show that packed houses across the country for the past year.

Weir and Wasserman will not bring a Dead revue to town. Instead, the duo combines on a number of classic covers, including Errol Garner's "Misty," Al Nevin's "Twilight Time" and Darin and Dylan covers.

The duo will also play selections from Wasserman's superb 1988 solo album, "Duets," which had the bassist combining talents with vocalists such as Bobby McFerrin, Rickie Lee Jones, Van Morrison and even Oingo Boingo.

Weir and Wasserman will also spotlight songs the two have written with guest collaborator and legendary bluesman Willie Dixon. Those songs went over well on David Sanborn's "Night Music" series on NBC, as well as the recent AIDS benefit at Radio City Music Hall and the "Don't Bungle the Jungle" benefit at the Brooklyn Academy of Music.



Grateful Dead members Bob Weir and Rob Wasserman, shown with other members, perform at the Spreckles Theatre tonight.

THURSDAY, JAN. 31st

## OTHER PEOPLE

First Acoustic Performance  
Show Starts at 10:00

1936 E. 7th • 347-8960

what to make of it all. It bothers me a little. Those people are obsessive. But they'd be obsessive about something else if it were not for us, and we are harmless, we don't use off-colour lyrics or have backwards messages or anything like that. But the fact that we've been made into a religion bothers me. They assume that we are offering them a lifestyle but really they invented it themselves. It's nothing to do with us. It's really nothing to do with us and I'm really unclear as to how we are associated with it. I try to keep my brain active, I try to remain healthy, I don't do drugs, I never said anything to these people that indicated that they should wear tie-dyes and be footloose and have that kind of society. Around The Grateful Dead has grown up this weird religion and I haven't the foggiest notion what to make of it. It bothers me. It bothers me . . ."

It doesn't bother Bill Kreutzmann. In fact, he seems to find the whole deal rather a hoot.

"Deadheads? Jesus, man, sometimes it gets a little wiggly, some people live their whole lives for the band and that's a little too far out for me, but I can't criticise what I don't understand and I sure love them for it. Maybe they just follow us around hoping maybe we'll actually play good some night. 85 per cent of the time we play like awful, horrible. I used to die over that, get drunk and do something really stupid. These days I just wake up and think, Oh, I'm going to leave The Grateful Dead today because we stink, but then when I wake up a little more, leaving The Grateful Dead seems like a silly concept because The Grateful Dead is unique. What does it matter if we stink? Fifteen per cent of the time we play OK. That's enough. Maybe that's how The Grateful Dead-heads wake up . . . If people find their fun and happiness hanging around as Grateful Dead-heads, that's cool. The world needs The Grateful Dead, you know. All these stoners, they need something to do and a place to go. And we keep them out of Janet Jackson concerts, hahaha!"

Deadheads, eh? Here comes one now. A long-haired, long-skirted earth mother type wheeling around inside Berlin's airport-lounge-styled ICC at intermission time. And, oh dear, she is approaching me.

"Mickey," she says, "I don't want to cramp you but could you sign my hand, I'm soooooorry?" She gives me a beatific, dreamy smile. Apparently, I look, to the dazed eye, not unlike Mickey Hart in disguise.

Actually, I reply, I'm not Mickey.

"Oh, thaaat's cool," she goes. "Sign my hand anyway . . .!"

## Deadheads are a diverse group

Boulder Daily Camera  
12/26/90

Editor: I am writing to protest your editorial policy of characterizing fans of the Grateful Dead as troublemakers. In your "Colorado Briefs" section of Dec. 14, you report a tragic incident of a burglary and shooting, titling it "Deadhead shot, killed in break-in." You base your description on the fact that the boy had tickets to a Grateful Dead show in his wallet.

Do you make a practice of noting it when a drunk driver who kills has a Broncos bumper sticker on his car? Do you report it when a rapist is found to have Frank Sinatra ticket stubs in his pocket upon arrest? If not, your paper is showing a clear and objectionable bias against fans of the Grateful Dead.

I am visiting Boulder from Berkeley, Calif., to attend the Dead shows and spend Christmas with friends. I am grateful to be able to enjoy your beautiful city and its warm and generous people. At home, I am a doctoral candidate at UC-Berkeley, just finishing my dissertation. I also volunteer, as do many Deadheads, for a service organization called SEVA, with programs in Nepal, Guatemala, and here in the United States.

I am active in my community, as are Deadheads in Berkeley, Boulder, and all over the country. We are a diverse, interesting and responsible community. As in any community, we also have some aberrants. But it is clearly unfair to characterize an entire community by the actions of a deviant few.

Please reconsider your propensity to skew the image of the Grateful Dead and their fans in the minds of the general public. We are your neighbors. "Sometimes we visit your county and live in your home." We are everywhere.

SUSAN DOBRA  
875 Circle Drive

## The Dead are a real live band

Boulder CO Daily Camera 12/29/90

Editor:

For four days I eagerly searched through the entire newspaper for one article I thought was almost required, yet I did not find it. "How could this be?" I thought to myself. How could a newspaper avoid writing about a band as legendary as the Grateful Dead, especially when they haven't even been near the Denver/Boulder area for almost four years?

A trendy top-40 rapper like M. C. Hammer gets almost a full page spread in Entertainment while a band like the Grateful Dead get nothing? Or actually I correct myself —



7/10/90 Carter-Finley Stadium

John Rottet

# CHINESE NEW YEAR SET LISTS

2/19/91  
OAKLAND COLISEUM  
OAKLAND, CA

Bertha >  
Greatest Story  
Althea  
Queen Jane Approx.  
Ramble On Rose  
Picasso Moon  
Peggy-O  
Cassidy  
New Speedway Boogie\*  
-----  
China Cat >  
I Know You Rider  
Truckin' >  
Crazy Fingers >  
long Jam >  
D/S >  
The Wheel  
Watchtower  
Black Peter >  
Sugar Magnolia  
-----  
U.S. Blues

\*first since 9/25/70!

2/20/91  
OAKLAND COLISEUM  
OAKLAND, CA

Hell in a Bucket >  
Sugaree  
Walkin' Blues  
Friend of the Devil  
Mexicali Blues >  
Cumberland Blues\*  
Masterpiece  
Birdsong  
Scarlet Begonias >  
Fire on the Mtn.  
Estimated Prophet >  
He's Gone >  
Jam w/ Olatunji & friends  
Drums (5 drummers total) >  
Space >  
Other One  
Wharf Rat  
Around and Around  
-----  
Quinn the Eskimo  
-----  
\*1st Cumberland since  
Brent's death

2/21/91 CHINESE NEW YEAR'S  
OAKLAND COLISEUM  
OAKLAND, CA

Help on the Way >  
Slipknot >  
Franklin's Tower >  
Red Rooster  
Loser  
Memphis Blues  
Tennessee Jed  
Promised Land  
-----  
Playin' > Jam >  
Uncle John's Band > Jam  
Terrapin > Jam  
Drums\*(no Space) >  
Eyes of the World >  
Throwing Stones >  
Not Fade Away  
-----  
Knockin'

\*accompanied by mystery drummer



Thanks to Tom Bockman for set lists

**GRATEFUL DEAD**

CHINESE NEW YEAR

TUESDAY FEBRUARY 19  
WEDNESDAY FEBRUARY 20  
THURSDAY FEBRUARY 21

OAKLAND COLISEUM  
ALL SHOWS AT 7PM

GRATEFUL DEAD HOTLINE: 415/457-6388

## UNUSUAL OCCURRENCES IN THE DESERT

By Paul Fad

We tend to take a lot for granted sometimes, even in our special community, which we write to celebrate. There are problems and pitfalls that encounter us in different halls and out on the road. But the very fact that this experiment has been allowed to go on for so long is that it is about freedom. Freedom still exists in America, not for all, sadly, but it exists. We are free to face our problems and voice our dissatisfaction. Freedom has a price, however.

America has always been and stood for the freedom to have ideas of one's own, and to live in a collective experiment of government and society. People for generations have risked their safety and the lives to be a part of this American ideal. Somewhere along the line, it became incumbent on us as a nation to protect and enhance other's rights to expect a good life in their own homeland. Thus, we elected to protect the freedom of people worldwide.

Our nation and a large part of the world community have tried to decently and practically disarm Saddam Hussein. And now, it has come down to war. A single man should not be allowed to terrorize entire societies. Are we forgetting our 20th century history before it is even over?

This is not just about oil. It is about human rights, and inhuman wrongs. War is the most horrible creation of mankind, its instruments more awesome than ever before, and I am not its advocate. But, just as we do for one another in our own special interest group, the concerned nations of the world must commit to the liberation of the devastated and the oppressed.

We have brothers and sisters and cousins and friends in the Persian Gulf region. These people volunteered for their own reasons, and regardless of how we feel about war, we must live with it once again. As I write this, there is surely no clear way of telling just how long we will have to live with it. It is now an American problem, which means we are free to take our individual stand. But we must always remember not to keep a cold heart towards our brothers and sisters in the Persian Gulf. We are all the same people, and more or less, free.

On a lighter note, I just bought my copy of Hunter's A Box Of Rain, and I recommend it to all of you. There has never been a songbook that can hang in with this one. More than just a Grateful Dead souvenir, it is a piece of literature worthy of anyone's appreciation, not to mention the fact that it contains Hunter's solo material and lyrics he composed for others, including Dylan. That's right, Dylan. Also, check out the lyrics to "Cry Down the Years"; Hunter at his very best. A Box of Rain is available now at bookstores for \$22.95.

## Merl Saunders Interview, continued from p. 5

- UC: Released like, six months ago or less?  
Merl: That right, six months or less. Listen to it. It's the Dark Star of the 90's.
- UC: That's a bold statement!  
Merl: Yea, check it out. There's a video coming out too.
- UC: I've just got one more question and then I'll let you get out of here. It's not really a Jerry question but a Merl question...It's just something I heard about when Jerry had his problems a few years ago when he was sick...  
Merl: I brought him through.
- UC: Thanks Merl, for talking with us. Great show tonight!  
Merl: Thank you!

C 4 San Francisco Chronicle \*\*\*\*

## SOMETHING ELSE

### Garcia, Grisman Are Pickin' Pals

The Grateful Dead may be taking a vacation this month, but musicoholic Jerry Garcia can't stop playing.

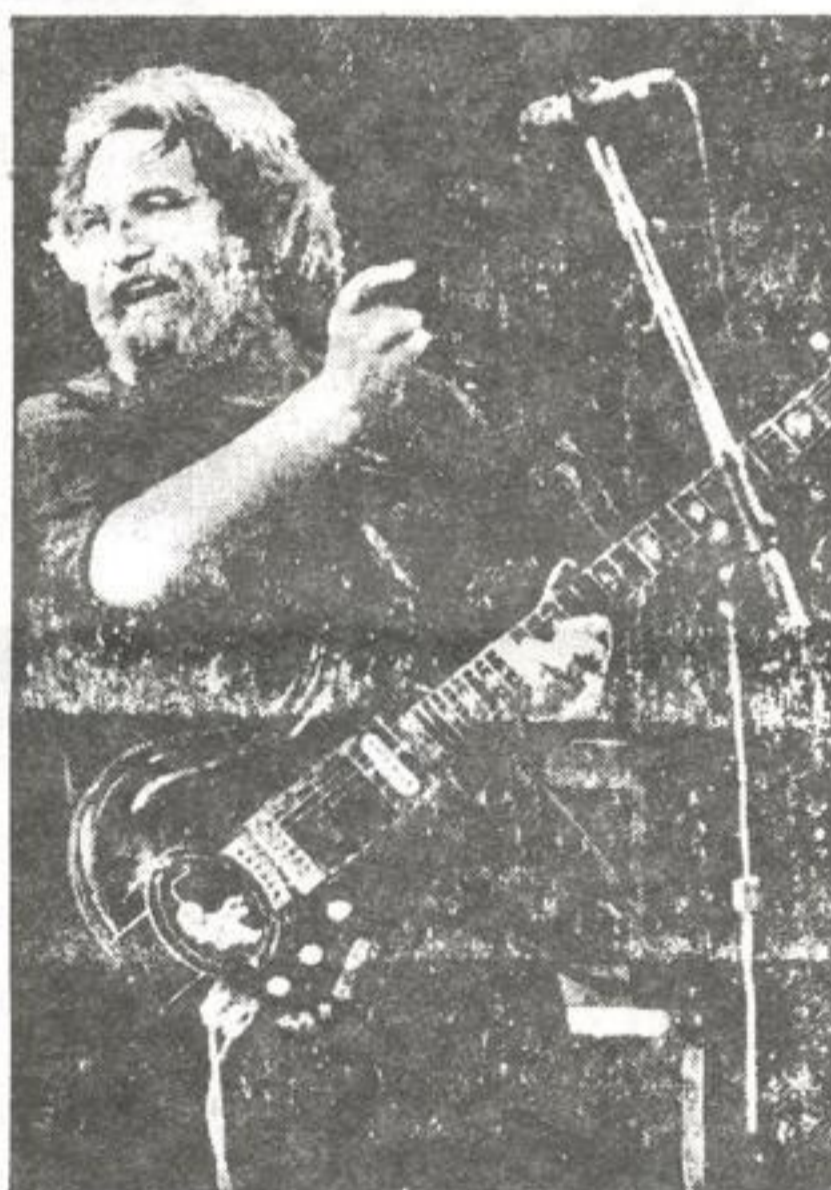
In addition to mixing live tapes of his Jerry Garcia Band for a CD, probably to be released by Grateful Dead Merchandising, he continues to work on a new album with mandolinist David Grisman. They will unveil their joint live act February 2-3 at the Warfield Theater.

Actually the duo, whose album is half completed, tested the waters last month at Village Music's annual Christmas party at Mill Valley's Sweetwater. Grisman, who formed his own Acoustic Disc label and last year released an album of his own, "Dawg Music," has been buying antique stringed instruments for Garcia since the two hit it off at the previous year's Village Music party. He invited Garcia to stop by and check out his home recording studio, which led to the current recording project.



Described by Grisman's manager Craig Miller as "folk-pop," the album will feature some cuts with the two musicians joined by a rhythm section, but will primarily focus on acoustic performances with Grisman on mandolin and Garcia on guitar. It is to be released in the spring. (There is no truth to the rumor they will name the band Grateful Dawg.)

Garcia also found time this week to submit to a lengthy interview conducted by Elvis Costello, in the guise of journalist on behalf of Musician magazine. The two professed great admiration of each other and gabbed away for more than four hours earlier this week at the Dead's San Rafael headquarters.



Jerry Garcia: working on a 'folk-pop' album with mandolinist David Grisman

## SOMETHING STRANGE 1/5/91

Twisters, Richmond, Virginia

By Steve DeWalle

We arrived just after the opening tune, "Iko Iko," had begun. The seven man band on stage, Something Strange, was already smokin'. Among other things, the first set treated us to some well played originals such as "Unpaved Road," "Lover's Dance (Leroy's Blues)," as well as a bouncy "Big River" and a nice version of "The Weight" (complete with alternating verses). They ended the set with a searing performance of "Not Fade Away" with long jams between the verses.

Although I could not stay for the second set, the list boasts of "Watchtower," "Eyes of the World" and "Dear Mr. Fantasy > Hey Jude," so I can only imagine it was equally as enjoyable as the first set. Something Strange consists of two vocalists, two guitarists, a bassist, a drummer, and a keyboardist, so they have a very full sound making it all the easier for them to play lengthy jams. They can usually be found at Twisters located on West Grace Street in Richmond, Virginia. Something Strange provides an excellent outlet for local heads to get together to party, dance, or to just sit back and enjoy the music, and I strongly recommend checking them out.

## Rolling Stone Feb 21, 91

### NOTABLE NEWS

The line-up for 'Dedicated,' Arista's upcoming album featuring covers of GRATEFUL DEAD songs, includes LYLE LOVETT ("Friend of the Devil"), MIDNIGHT OIL ("Wharf Rat"), the COWBOY JUNKIES ("To Lay Me Down"), JANE'S ADDICTION ("Ripple"), DWIGHT YOAKAM ("Truckin'"), ELVIS COSTELLO ("Ship of Fools") and INDIGO GIRLS ("Uncle John's Band"). No one has as yet been signed to cover "Casey Jones" (although there would seem to be plenty of eager applicants out there).

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To get your copy, send a check or money order for \$6.00 (\$5.00 plus \$1.00 shipping) made payable to Unbroken Chain, Inc., P.O. Box 8726, Richmond, VA 23226

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### April 1991

2 Chatterbox  
3 Montclair St. College  
5 Market Street Square, Wilkes-Barre, PA  
6 Court Tavern, New Brunswick, NJ  
9 Chatterbox  
10 Khyber Pass, Phila., PA  
11 Tentative: Count Basic Theatre, Red Bank, New Jersey, opening for the Nevilles--> otherwise  
Acoustic Solar Circus at the Far Side, NB, NJ  
12 Barbary or Hearth  
13 Wetlands, NYC  
16 Chatterbox  
17 Athens, GA  
18 Selma, AL  
19 SAE Frat., U of AL, Birmingham

20 The Lighthouse, Elon College, NC  
21 Penn State Univ.  
22 Kean College  
23 Chatterbox  
25 The Far Side, New Brunswick (acoustic)  
26 Towson State Univ. (tentative)  
27 2pm Livingston College  
11pm Circle Tavern, Brigantine, NJ  
28 Club 375, New Brunswick, NJ (18 & over)  
30 Wetlands, NYC

### MAY 1991

10 City Gardens, Trenton, NJ (All Ages)  
11 Rock & Roll Cafe, Bleeker St. NYC  
17 Market Street Square, Wilkes-Barre, PA  
18 Circle Tavern, Brigantine, NJ  
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## Chain Reaction, continued

Hey everybody! I just got my first issue of Unbroken Chain and I love it! It's great having a magazine to read that's not a big advertisement for itself like most of the other Dead related magazines have become over the years. Well, let me get to the point of this letter. I was reading the Editor's Page of the Jan-Feb '91 edition and in the section about Spring Tour you said "folks aren't too psyched about going to the Cap Centre for four nights due to the ruthlessness of the cops and security up in Maryland." Well, I beg to differ! I know that there have been problems everywhere over the past few years and it seems to be getting worse, but I really think that most of the problems are the people getting in trouble as much as the police and security. I'm not what you might call an old Deadhead, but I have been going to shows at the Cap Centre, Merriweather (before being banned), RFK Stadium and Constitution Hall, which are all around Maryland and DC since 1984 and have never had any problems with cops or security guards. I wear tie-dye shirts and have stickers all over my car and I just haven't been hassled at shows. I think the problem is that a lot of the people going to the shows forget that drugs, public drinking and gate crashing are against the law! I don't like all of the laws anymore than anyone else but since they do exist it's the cop's and security's job to keep you from doing these things. If you get tickets to a show come and have a great time! But if you don't get tickets stay home! If the cops or security ask you to stop doing something, stop it! If you can't stop then you probably have a problem so get some help to stop! Like a lot of other people I got involved in the Dead because of the great party scene, but I was lucky and discovered the GREATEST BAND IN THE WORLD! Please don't ruin it for everyone else! I have a baby on the way and I want him/her to be able to come to a show someday. Plus the folks at GDTS were wonderful and gave me a floor seat for one of the four nights that I'm going to the Cap Centre and I want to have that chance again! Thanks for listening. Brent and Pippen we miss you! Smile, Smile, Smile, Brad Speierman, 7424 Summer Blossom Lane, Columbia, MD 21046

I am a lawyer. I'm also a Deadhead. Yesterday I mail ordered for spring tour. But I also got a very distressing phone call, and I wanted to share the gist of it with you, and perhaps you can share it with your readers. As we all know, police in every city we visit try to "crack down" on drug sales at the shows. The local papers invariably report the number of arrests for narcotics violations more prominently than they do a concert review. Even the band has asked the heads not to buy or sell drugs at the shows. While it used to be relatively easy to spot the cops working outside the shows, we now have a new enemy; ourselves. The call I received was from another lawyer who represents a Deadhead charged with narcotics violations. This lawyer wanted to know how to get tickets for the Greensboro shows so his client could go and swap them for drugs outside the coliseum, and then the police would swoop down and bust the seller (or swapper - the law makes no distinction). The message is clear -- **DON'T BUY OR SELL DRUGS AT SHOWS. YOU'LL GET BUSTED.** Here in North Carolina the sale of LSD, or even the possession of as little as one hit, carries a felony rap with a presumptive prison sentence of three years. No matter how cool someone may seem, that person trying to buy drugs from you may be more interested in getting out of a felony than in getting off on the dose you are selling. "Better take my advice, you know all the rules by now--" **DON'T BUY OR SELL DRUGS AT SHOWS.** Here's hoping this helps keep some Deadhead somewhere out of jail. Stay in touch, Douglas W. Corkhill, Raleigh, North Carolina.

It has come to my attention that Richmond (Va.) area law enforcement agencies are now using Dead stickers on cars as a factor in determining which cars should be scrutinized. After being stopped for the commission of a traffic infraction, drivers and occupants of cars with beers, etc., are being asked to voluntarily consent to a search of the car and any closed containers. There is no obligation to consent to these search requests, but once consent is given, there are no constitutional protections. Voluntary consent eliminates the need for a search warrant or arrest. Also, consent from the driver is effective for the entire car. You need not submit to a request to be searched. Be calm and polite, but **JUST SAY NO!** Keep dancing. Sincerely, William T. Linka, Richmond, Virginia.

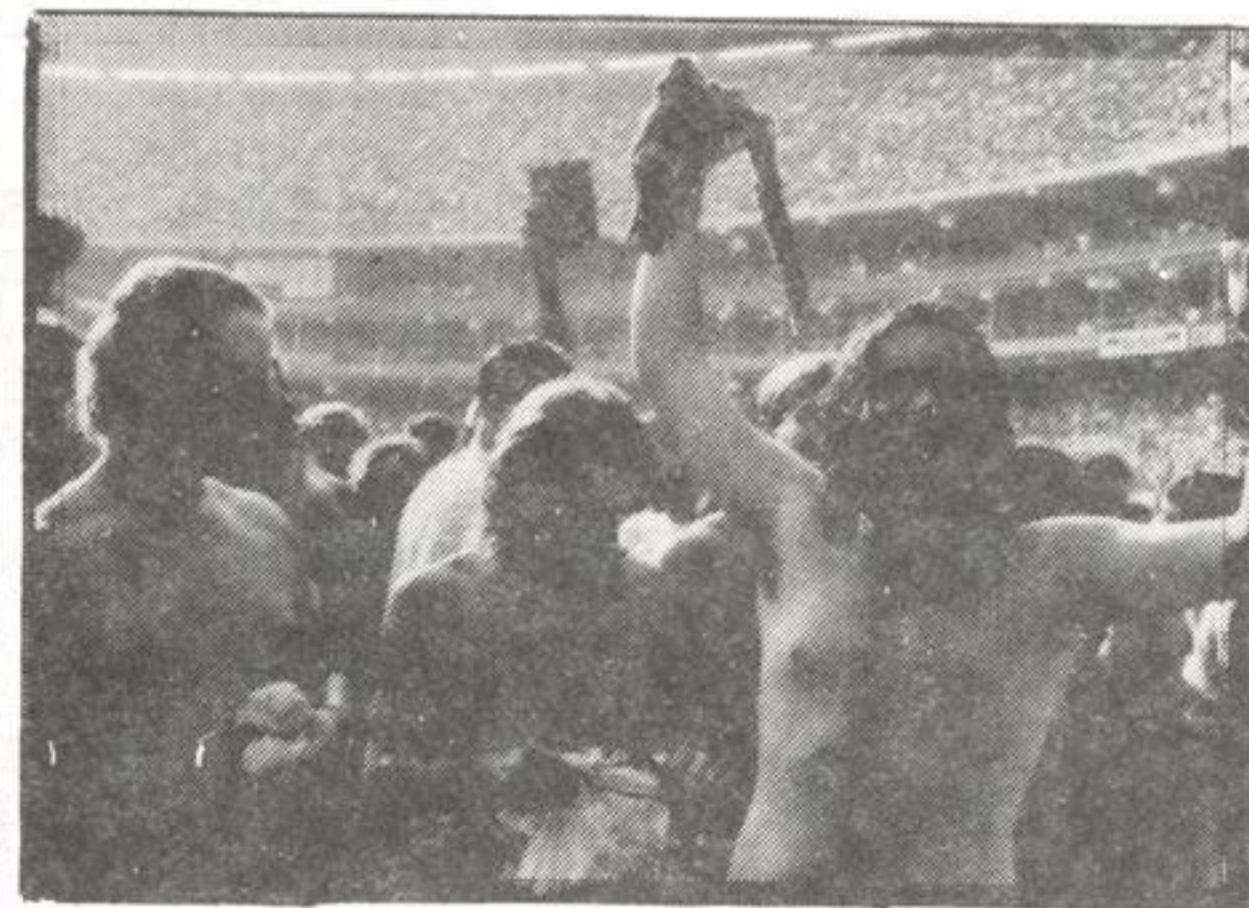
## THE METERS 11/15/90 T & C CLUB, LONDON, ENGLAND By Scott Pegg

New Orleans' own The Meters (Art Neville from the Neville Brothers' original band) recently played their first London show since 1976. This reunion featured three of the original four Meters; Art Neville on Keyboards and vocals, George Porter on bass and vocals, Les Nocertelli on guitar and new member David Batiste on drums. Quite simply, these guys are the funkier band in the entire world. The four of them easily made as much noise as your typical six or seven piece band. In terms of the obvious comparison, they would absolutely chew the Neville Brothers up and spit them out in a head to head contest. They would probably have room left to gnaw on Little Feat or the Radiators for dessert. Everyone in the band did extensive instrumental solos and their songs must have averaged at least seven or eight minutes a piece. You could tell the band meant business as soon as they walked out just by the way they were dressed. Art Neville had a Tipitina's sweater on (for those unaware Tipitina's is the premier New Orleans club and the home base for groups like the Nevilles and the Radiators), George Porter had a Grateful Dead shirt on and David Batiste, the drummer, had no shirt at all for maximum sweating potential. Highlights of the show included the smoking cover of "Love the One You're With" that faded into drums and all the New Orleans classics like "Iko Iko," "Jambalaya" and "Junko Partner." The Meters let the crowd sing three or four verses of "Hey Pocky Way" with just bass and drum accompaniment to close the show. All in all, one of the best shows I've ever seen. Don't miss these guys if they come your way.

Dear "Tell me if I'm wrong," Your wrong. But, perhaps just a little ignorant. Yes, the United States has an all volunteer military, but what you did not include in your snipe in Chain Reaction (Vol. 5 #6) was that much of our fighting force in the Middle East are there for economic reasons. You see, the U.S. Government has offered many generous programs during peacetime to help get kids off the street and to give them some sort of training. The military has also helped many non-assuming kids through college by offering the R.O.T.C. program. Now your going to tell me that you do not support the 18-25 year old kids who find themselves fighting in some unknown land just because they could not afford a college education? Your gripe, my friend, is with the **U.S. Government**, not my peers. Charles Allen, San Francisco.

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**Volume 6, No. 1**  
**March - April 1991**

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