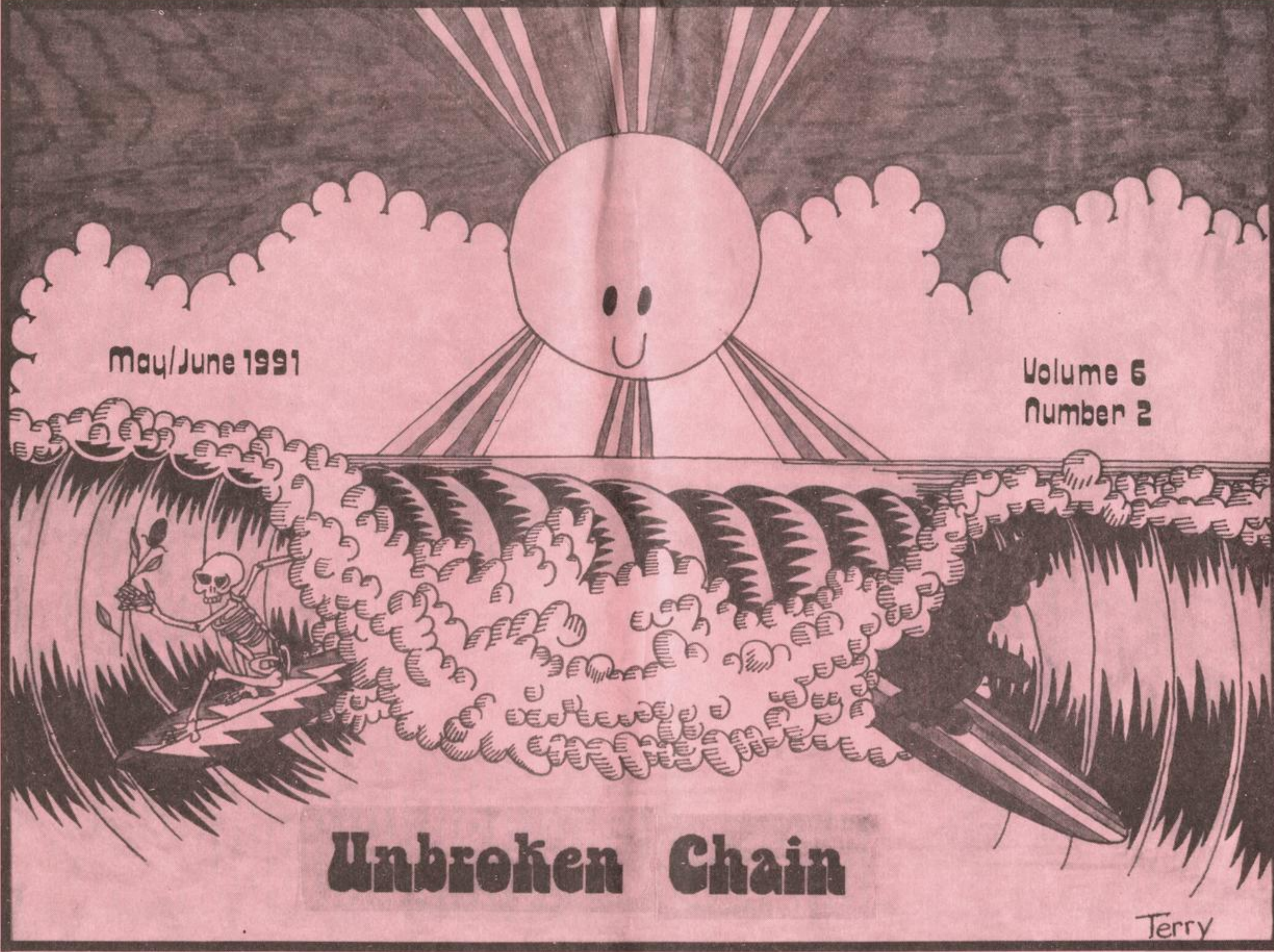


May/June 1991

Volume 6
Number 2

Unbroken Chain

Terry



CHAIN REACTION

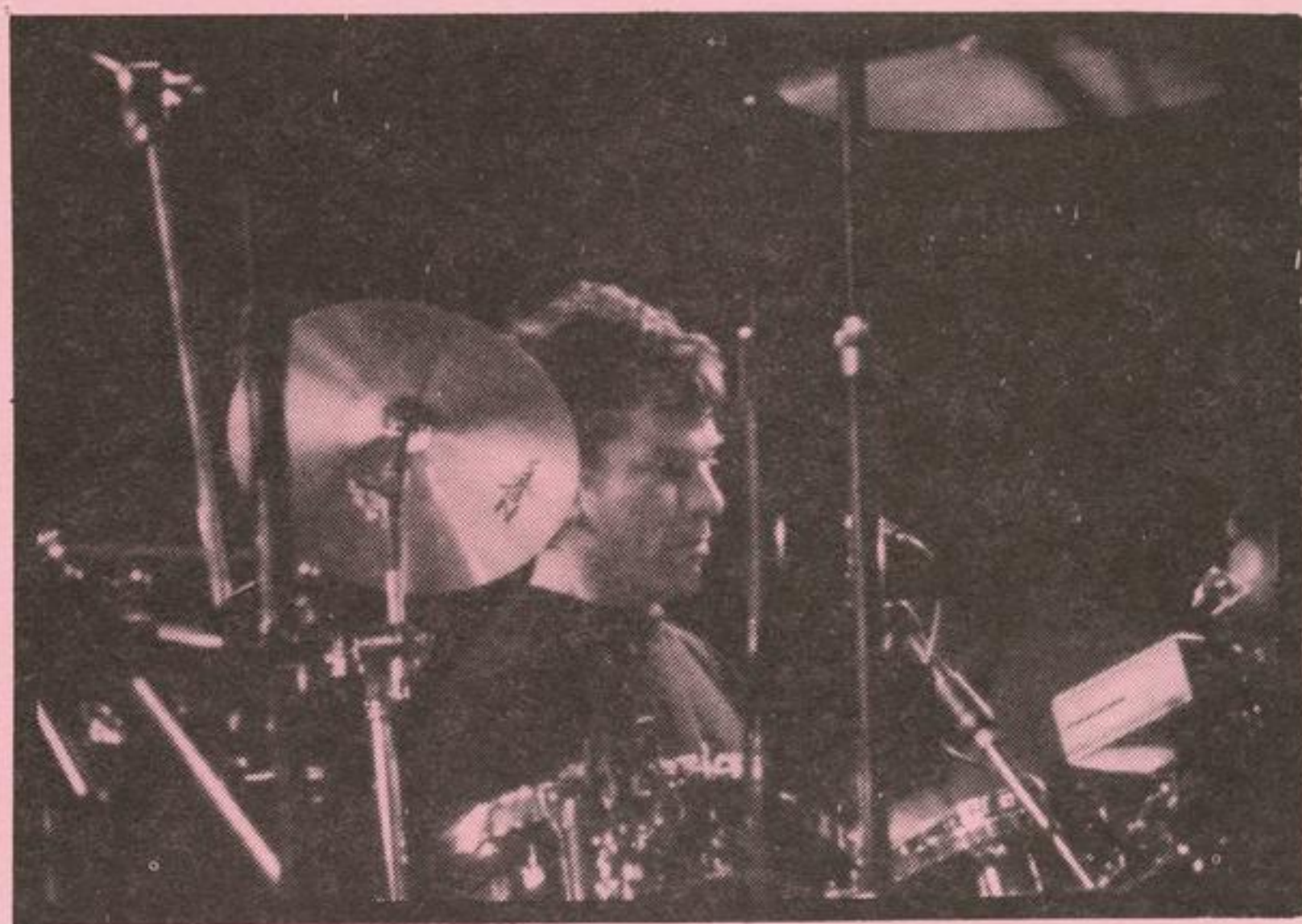
After reading some publications covering the European tour and feedback we decided to drop a line and share our views on the trip of a lifetime. Our travels and experiences throughout Europe proved to be exciting as well as pleasant. The interaction with our European hosts was great! Overall, the "negative waves" were few and far between. Not bad considering we visited six countries. We spent about 70% of the tour camping. We appreciated both the countryside and the people best at this level, instead of insulating ourselves in American chain hotels. There were some cold, wet nights, long treks from the train stations to the campsite with all of our gear on our backs. Then there were the KIND times! For instance, at the campground in Sweden they would only let us pay for one out of three nights and they had a free sauna! On the train from Essen to Berlin they let us throw a surprise birthday party which consisted of about 40 Deadheads, 2 East Germans and the bartender. They even let us pipe Dead tunes over their Muzak system. Needless to say, the walk to our campground after that ride was the longest we encountered! Then there was the old lady in Essen who insisted on doing our laundry at no extra charge (we never did figure out if it was because she liked us or she didn't trust us with the only public washing machine on the campgrounds!) The campfires, bonding, communal meals, sense of well being, Indian summer and especially our European and Australian counterparts sent us home with wonderful memories that covered a much broader spectrum than the music alone! Grateully, Frank, Nancy & Bill P.S. Can't wait for the sequel!

Howdy! I went to the 17th annual David Bromberg Big Band Reunion at the Bottom Line. For Bromberg freaks, the reunion shows are like Chinese New Years/Greek/New Year's all rolled into one. No matter how many times I go to the Bottom Line, I think of those hot Legion of Mary tapes, 540 people, general admission, it's really great. Bromberg plays his unique mix of blues, bluegrass & rock, with an eight piece band, horns and all. Bromberg is a virtuoso on guitar, but he's no slouch on dobro, violin, and mandolin, either. His shows are always enjoyable. After seeing the February reunion shows, we were treated to a solo acoustic performance at Nassau Community College, at a nice price - FREE! Also, on the bill was the Wretched Refuse String Band (featuring Jerry's fiddle player from the Black Mountain Boys/JGAB, Ken Kosels) and bluesman Clarence Gatemouth Brown, who was incredible, by the way. If all this sounds interesting, but you're still not sold on it, look for Bromberg's "Demon in Disguise" and "Wanted Dead or Alive" albums. Look at it this way-how can you go wrong buying and LP with Garcia, Lesh, Kruetzman, and Keith Godchaux on it? May the Music Never Stop!! Bill Frey, E. Northport, NY. P.S. Did you see keyboard magazine's March issue? Good interviews with Vince, TC & Merl!

Howdy Folks! I just discovered a show on KDHT radio FM 92.5 in the Denver-Boulder CO area. It's called "The Dead of the Night" and it's on Thursdays and Fridays at midnight. Only they don't broadcast if they don't get bootlegs so send your favorite Dead Boot to Dead of the Night, KDHT Radio, 9351 Grant St., Thornton, CO. 80229. Enclose a SASE so you can get your tape back. Jon Boltz will also send you a Dead of the Night T-shirt. Can't beat that. And this way, I can hear your tape on the radio. It would make my time go alot faster, believe me. Peace, Stanley Marshall #07832-026, 9595 W. Quincy Avenue, Littleton, CO 80123.

My wife and I did not make the Nassau shows. As usual once again there were quite a few arrests which we watch on the local news. I myself prefer Madison Square Garden because there are a lot less hassles and it's closer. I'm a native New Yorker once again though, and I have written about this before, people are doing things out in the open which they should not be doing. I can't understand why going to a Dead show is so complicated for some people. My wife and I chose not to go to Nassau. But if we wanted to and did not have a ticket, we would NOT go to the concert grounds. Even the band pleads with people, "If you don't have a ticket, DON'T come to the show!!!!!!" SOME PEOPLE JUST DON'T GET IT! John Green, Brooklyn, NY.

Continued on page 4



Atlanta 3/91

Photo by Steve Deems

GRATEFUL DEAD 1991 TOUR DATES

May 10,11,12	Shoreline Amp., Mtn. View, CA
June 1	L.A. Coliseum, Los Angeles, CA
June 6, 7	Deer Creek Music Center, Noblesville, IN
June 9	Buckeye Music Center, Hebron, OH
June 11, 12	Charlotte Coliseum, Charlotte, NC
June 14	RFK Stadium, Washington, DC
June 16, 17	Giants Stadium, E. Rutherford, NJ
June 19, 20	Pine Knob Music Theatre, Clarkston, MI
June 22	Soldier Field, Chicago, IL
June 24, 25	Sandstone Amp., Bonner Springs, KS
June 28	Mile High Stadium, Denver, CO

Grateful Dead Hotline Numbers:

East Coast (201) 488-9393 West Coast (415) 457-6388
 Mail Order (415) 457-8457 Mail Order Problems (415) 457-8034

WARNING: A Traveler's Advisory

If you're headed north through Virginia on Interstate 95 on June 13 or 14 enroute to the RFK show, expect to be targeted by the Virginia State Police. People driving cars or vans adorned with Dead stickers fit one of the profiles state troopers use in questioning travelers on I-95. Their preferred check-point is the Falling Creek toll plaza south of Richmond at state Route 150. As many as half a dozen state troopers with drug-sniffing dogs are sometimes stationed there. If there is anything wrong with your car, like a broken tail light or expired sticker, they have an excuse to pull you over. But often, they'll just question drivers as they pass through the toll booth, checking them and their passengers out while they talk to them. If they don't cite a violation but ask you to pull over, you have the right to refuse. Just tell them politely that you're on your way to Fredericksburg and are in a hurry to see your sick grandmother. They have no legal right to stop you unless they have probable cause to suspect some sort of legal violation (like if you have beer cans visible or the car reeks of smoke). If you are pulled, they may ask to look in your trunk. They have no legal right to do that either. Searching a trunk requires a search warrant. Be forewarned that after one person granted permission for Virginia troopers to search "the contents and containers" in his car but not his trunk, they got into the trunk by unbolting the back seat and pulling it out to get into the rear compartment. If any of this sounds a little scary, it is. This is the 1990s and police and prosecutors, especially in Virginia, are testing the boundaries of the law to see how far they can trample on civil liberties in the name of waging their war on drugs. Deadheads are a prime target in this war. You can avoid the Falling Creek checkpoint by getting off I-95 before you reach it. Take Exit 6E (state Route 10 to Hopewell), then get on I-295 North. That will put you back on I-95 just south of Ashland. You'll avoid Richmond altogether and save \$1.00 in tolls, too.



Howdy folks, and welcome Volume 6, No. 2 of *Unbroken Chain*. Here it is, at last - The Spring Tour coverage issue. I know that a lot of people out there have been chomping at the bit to get a look at these set lists! As with every other year, Spring Tour was a blast again in '91. I mentioned in a past editorial that I wasn't really looking forward to making what has become the annual trek to the Capital Centre, but I must say that this year it really wasn't as bad as in years past. While there were tons of police milling about the lot, I kept hearing them say things like, "We don't mind if you drink beer, just put it in a cup."

Twenty-nine busts in Maryland, however, stemmed from a drug checkpoint on I-70, where police were pulling cars over for mechanical violations (such as a broken headlight) and then using drug sniffing dogs to search for drugs. The enforcement effort was scheduled on the concert nights deliberately, and according to the Sheriff's Department, most of those arrested were coming from the Grateful Dead concerts.

From most reports, busts (mainly for drugs) were pretty heavy all along the tour, that is excepting Atlanta and Orlando. I believe Greensboro came in first with 169 arrests, second place was Nassau with 124, and there were something like 60 arrests alone at the Corning Preserve campground in Albany. Orlando was supposedly the most laid back spot on the tour. Dennis McNally attributed this to the fact that places like Orlando are so used to huge throngs of wierdly dressed tourists that it just doesn't faze local officials. With only nine arrests there and two arrests at the recent Las Vegas gigs, it would seem that McNally's "tourist theory" has some definite validity! According to him, the Grateful Dead shows "brought \$10 million to the economy of Las Vegas. The shows went extremely well."

I saw only 6 of the 18 shows on the Spring Tour, my favorite being the first night up at the Capital Centre. Seeing the East Coast's first *New Speedway Boogie* and the breaking out of *Reuben & Cherise* (never before played by the Dead) was outrageous. It was hard to top that show on the rest of the four night run up at Capital Centre, but when it came to Greensboro they came awfully close. The extended jams played both nights throughout the shows, and that rockin' *Johnny B. Goode* on the first night made me wonder if the band was going to just blow off the launching pad at any minute. Then that *Dark Star* on the second night left me dumbfounded. What more can I say?

One of our main stories in this issue deals with the subject of how to throw a successful Dead show, focusing on how smoothly the Greensboro shows went in the public eye. While the number of arrests is a definite downside when talking about those shows, the city itself handled the Deadheads much better than it did in 1989. The hospitality extended to Deadheads in Greensboro was simply unbelievable, for example, when my husband and I checked into our hotel, there was a banner hanging in the lobby proclaiming "Welcome Grateful Dead Fans!" Signs of hospitality in Greensboro were rampant, and this story explains why, while giving you ideas on how to make a Grateful Dead show a positive experience for any host city.

Also in this issue we have an interview with David Gans, author of the books *Playin' in the Band* and the soon to be released *Conversations with the Dead*. Gans, as you probably know, is also the host of *The Grateful Dead Hour*, a weekly radio show which

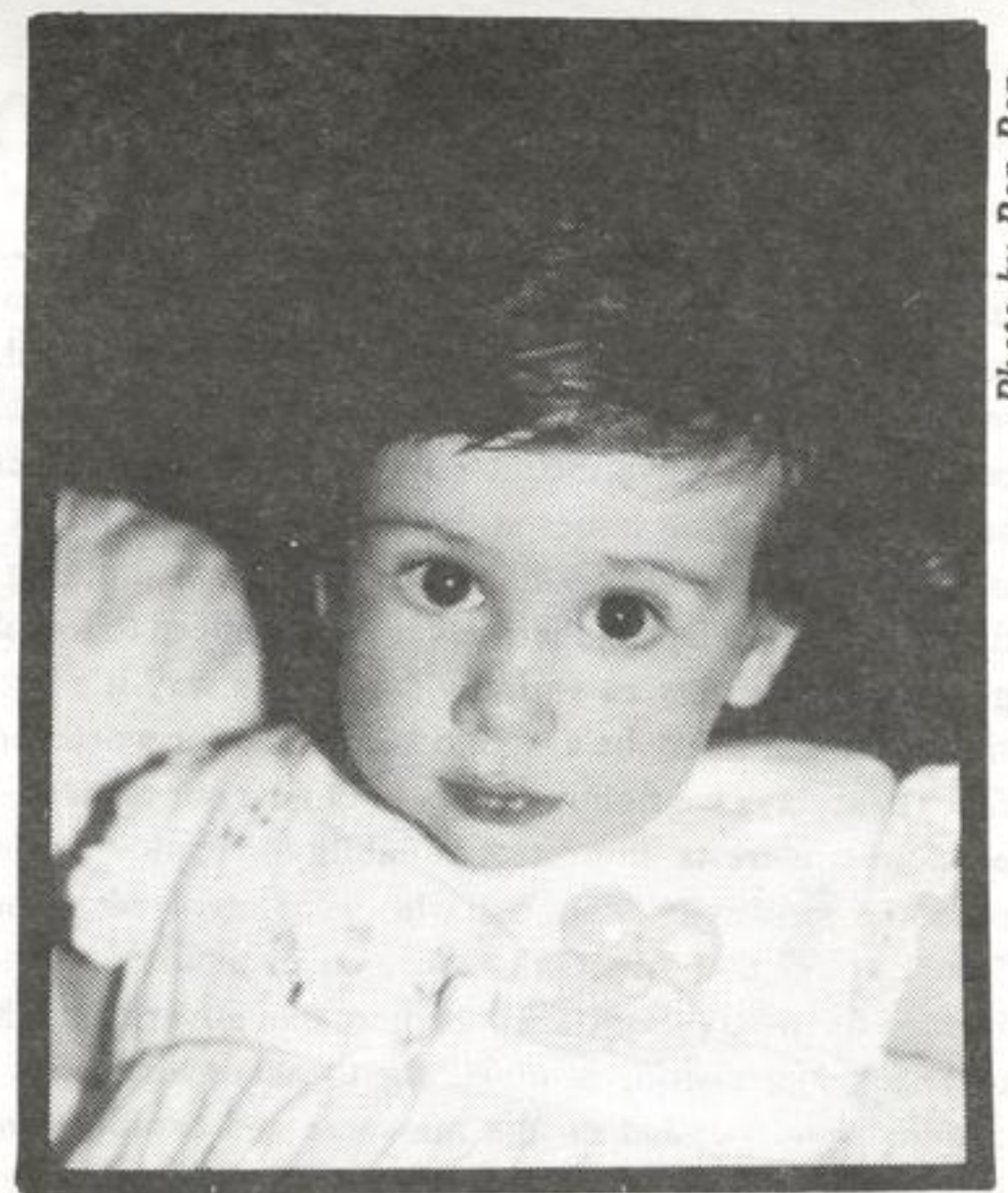
features some of the best selections from the Grateful Dead's vault along with other obscure recordings, rare interviews, and the like. In this interview, he talks to us about how he got started writing books and producing his own radio show, including a very informative piece on how we can all try to get *The Grateful Dead Hour* on the radio in our hometowns.

This brings me to my next topic. After our success this past New Year's in getting XL-102 to broadcast the Grateful Dead show live from Oakland, we have had absolutely no luck in getting them to respond to broadcasting *The Grateful Dead Hour* on a weekly basis. Calls to their program director have gone unreturned, and currently they don't have a program director to call. The problem apparently is that the station doesn't want the responsibility of selling ads to cover their cost of the show. My solution, which may sound a little farfetched to our local readers, is to try to get the show on Richmond's public radio, WCVE (88.9 FM). While this station is considered to be fairly conservative, it does broadcast some jazz, and it is a NPR affiliate. So, after reading Gans' interview, which starts on page 5, I urge all of our local readers to write a letter, preferably typed on your company letterhead(!) to Tom Kalmeyer, Program Director, WCVE Radio, 23 Sesame Street, Richmond, VA 23235. Please pay careful attention to the points outlined in his interview which should be included in your letter, such as pledging your support of the station and promising to become a subscriber. The sheer numbers of letters alone might convince the station that this is a worthwhile enterprise. Like I said before, this might seem a little farfetched, but at least it's worth a try! This goes for folks in other cities too. If you want *The Grateful Dead Hour* in your town, pick up a pen and let someone know.

The big news, as we go to press, is the release of two new albums, *Deadicated* and *One From The Vault*. The *Deadicated* album has been making quite a few waves. Almost all of the proceeds from it's sale are benefitting the Rainforest Action Network and Cultural Survival; and the CD long box even has a cut out postcard to send to Senator Robert Kasten, Jr. protesting the use of our tax money for "IMF schemes that destroy the rainforests." Not only is the album fun to listen to, it makes you feel like you're doing something good for the environment just by purchasing it!

Deadicated also served as a focal point in the recently aired *Current Affair/Extra* segment which had an extended interview with Bob Weir giving his feelings on the Rainforest issues, along with interviews of Los Lobos, Dwight Yoakum, Lyle Lovett and producer Ralph Sall. The piece also included footage from Atlanta of the show and of Deadheads in the parking lot. Bruce Hornsby's rendition of *Jack Straw* has been getting quite a bit of airplay, and even David Letterman had Dwight Yoakum on his show on May 3 playing his rendition of *Truckin'*. Chris Vranian, a former Richmonder who is now living out in L.A., recently phoned in a review of the Arista listing party for the album and reported the following:

"They set up a stage in the lobby of the Wiltern Theatre. People from the Rainforest Action Network, Cultural Survival, and a few TV crews were there. It was an invitation only thing from Arista. Ema Beard came onstage, who works for CBS but is also involved with the rainforests, and gave a speech. Then these barefooted Ecuadorean Shuar Indians dressed in



Sarah V. Smith 17 months

native attire came out and they were supposed to play. Unfortunately, they had a family emergency so five of them had to go back home, so the two that were left went up on the stage and spoke through a translator. They expressed their feelings about the rainforests and what's going on around them, how bad it is, and why the album came about. Then Los Lobos came out and played. They did one original tune and then Bob Weir joined them on stage and they played *Bertha*, which was really great. Tom Hayden came out next (Jane Fonda's ex) and gave a pretty good speech. Next up was Dwight Yoakum with Los Lobos backing him up, and they did a tune I didn't know - then Bob came back out and together they all did *Truckin'* - which was really cool, they were trading off lead verses. Suddenly the sound went out and the song went a cappella and the whole audience kept singing. It was GREAT! Bob was leading the band and the audience was leading Bob - it was really funny. Then the sound came back on and they just jammed away, Dwight singing lead and trading off verses here and there. It was a very special evening." Thanks, Chris!

The other recently-released 2-CD set, *One From the Vault* is also a gem which should not be missed. Most GD tape collectors already own a bootleg copy of this tape, but the CD's quality is a must even if you do. The first set features Bill Graham announcing all the band members and starts out with a classic *Help-Slip-Frank*. It only gets better from there - all I can say is I look forward to future releases of Healy's *Vault* series!

In our last issue we asked our readers to send in their thoughts about our regular feature *Deadheads Behind Bars*, a column that encourages people on the outside to write to imprisoned Deadheads to spread a little sunshine their way. The column did not appear in the last issue because it was not ready in time for publication. Of course, we were inundated with letters from Deadheads who are in jail (almost without exception they are in jail for dealing) calling for support of the article, but we also got quite a few letters of support from our regular readers as well. Actually, we did not get one negative letter, even from the anonymous folks who wrote disparaging remarks about the column on their reader polls, which was the whole reason for this dilemma in the first place. At any rate, the column will stay. Thank you for all your letters, you all made good points and I'm sorry I couldn't print them all. I would like to encourage everyone out there to write one of these folks; send them a picture or tell

Continued on page 15

Chain Reaction, con't.

continued from page 2

In response to Paul Fad's letter (Vol.6/No. 1) and others: I wonder how many people realize that among the 20 largest countries of the world, America ranks third from last in the amount of national income it gives its poor. Even India and Bangladesh beat us out. But if the government really spent energy dispersing its prosperity better and addressing pressing issues at home, then who would it have to join the military, since most who join are the poor - and do so for jobs, training and free education? I think it's time people stop letting themselves be so enticed to join the military. When you join you give up your rights as an individual. In a way it's like selling your soul to the devil, since you will likely be asked to kill people for whatever reasons the government deems fit. These days we fight wars not to defend our country, but to protect U.S. political and economic interests - to protect our ability to exploit world resources. While I can muster up some sensitivity for those who were involved in the Gulf War, I think it's been a "cruel hoax" that Americans were so manipulated into seeing the "troops" as heroes. Heroes for what? For being obedient to a government who, while claiming to be fighting to check aggression, is unwilling to acknowledge its own aggressive history? Our country was founded on the massacre and exploitation of hundreds and thousands of Native Americans, and the enslavement and exploitation of hundreds and thousands of Africans. We continue to arm and support countries who are equally as brutal as Saddam Hussein to suit our own purposes. Just as guns are called "weapons," the military is called "the armed services," bombing is called "collateral damage" or "casualty," war is called an "operation," and the military is now called "the troops." All are word play techniques to disassociate ourselves from the realities of war. Paul states "Our nation and a large part of the world community have tried to decetly and practically disarm Saddam Hussein." This is simply not true. First, we supported and armed Saddam Hussein, even though we knew about his inhumane leadership, then, when he invaded Kuwait (on the go ahead of our own ambassador) President Bush only issued ultimatums, demands, and a "no compromise" stance. The press never covered the real grievances Iraq had with Kuwait - such as being landlocked; and Kuwait drilling oil at such a rate as to keep prices low and to steal it from under Iraq. If you look at a map you will see that Kuwait is a part of Iraq. The boundaries there were created in 1920 by England to maintain western control of oil. Iraq was destroyed for challenging western control via puppet state Kuwait. I imagine that those stationed in the Gulf had to justify their being there by believing they were risking their lives for something honorable. So, it became freedom - to liberate Kuwait from atrocities committed by Iraq. So we did that by committing our own atrocities - killing over 100,000 soldiers and civilians and bombing an army in retreat who never fought back. Then Kuwait's government is restored and proceeds to commit its own tortures and atrocities against Palestinians and its own people. We are told we won the war, but what did we win? There is no peace. This war was fought for three reasons: National pride, oil, and weapons/economy. The news coverage, being censored by the government, was not much more than an advertisement for the military industrial complex. I hope that all who were stationed in the Persian Gulf will come home and educate themselves beyond what propaganda the U.S. government is putting out. At the shows in Landover and Greensboro, I was surprised that any folks had yellow ribbons (very few did), American flags, Desert Storm T-shirts or bumper stickers - all gimmicks making the war seem like a commercial ratings fashion success. Peace, Colleen Redman, Floyd, Virginia

I'd like to take this opportunity to respond to a letter by Rob Grey of Philadelphia, PA that appeared in Vol. 6, No. 1. I'm currently stationed on board the USS Theodore Roosevelt operating in the Persian Gulf. There are some things bothering me that I would like all to hear. Mr. Grey used terms such as "U.S. aggression," "blood for oil," "war monger George Bush," & "Napoleonic complex," among others. I ask this - what would Saddam Hussein have done next if he hadn't been halted by the U.S. Coalition Forces? Would he have stopped himself or kept going until he ruled the world? I think we all know the answer to that question. We've all read about Hitler and Napoleon and we all know why we speak English rather than German or French. Myself and everyone else stationed over here risk our lives daily to preserve Rob Grey's right of free speech (i.e. his letter), his right to vote (i.e. "to get these 'crazies' out of office) and his right to be free. And as far as this "patriotic bull" gibberish is concerned; this ship alone has received tons upon tons of letters, packages, and newspaper clippings telling us that the streets are lined with yellow ribbons and American flags. The response has been incredible and I thank everyone for that. But to Rob Grey and the rest of the "blood for oil" protestors - read the history books. Burn the flag. Attend protests. Vote. Go against the majority. It is now and will always be your right as an American. Enjoy that freedom - we've fought hard for it. Robert Harjes, Persian Gulf.

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Landover 3/91

Photo by Tim Ashbridge

WE CAN RUN, BUT WE CAN'T HIDE By Karen & Kriss Wilson

We are certain that every one of us share environmental and public health concerns. Let's assume that we already are doing the minimum to improve our environment through recycling, reduced consumption and conservation. We maintain that this is not enough. A lasting commitment to improving our environment requires constant fine tuning and an increasing level of individual participation.

Our goal is to create an opportunity to enlighten our readers, as well as ourselves, by targeting a specific environmental issue and encouraging you to participate in resolving the problem(s). If there is an issue which you feel needs to be addressed, please send pertinent information to us care of The Unbroken Chain.

Concerning clean air for instance, Congress recently passed the first major clean air legislation since the ground breaking 1970 Clean Air Act. But as you surely know, there remains much to be done. We would ask that you write to your state senator and inquire as to why the 1990 Clean Air Act Amendments do not address the main issue of prevention of pollution through conservation. By focusing on technological answers like scrubbers for smokestacks or catalytic converters for tailpipes, this legislation only preserves the mentality of our over-consuming society.

Specifically:

1. The present Clean Air Bill contains a major loophole that will allow sulphur and nitrogen oxides to increase in those areas of the West where the nation's most spectacular wilderness areas are located.
2. The present Act makes no requirements regarding the development of new vehicles that use clean fuels like natural gas and electricity. This area needs to be explored, especially in light of constant turmoil in the Middle East.
3. The Ozone layer is being destroyed by industrial chemicals such as Chloroflourocarbons (CFCs), which are used in air conditioning, refrigeration and aerosols. Encourage strengthening the "Montreal Protocol," which was signed by 40 nations in 1987, but is environmentally inadequate.

Hearings will be held during the 1991 Congressional session to determine if changes to the Clean Air Act Amendments are necessary. We ask that you take the time to write your local Senators and Congressmen. Their addresses are listed in the government (blue) pages of your phone book. Believe it or not, your voice will make a difference, and as we all know, you CAN move a mountain one grain at a time. LET'S GET INVOLVED!! Let Your Lovelight Shine On Mother Earth!!



David Gans talks about his new book and The Grateful Dead Hour

Interviewed by Kriss Wilson and Paul Fad

UC: You wrote that you were more or less dragged to your first show in 1972, and 19 years later, you are involved with the band on so many levels and projects, specifically the Deadhead Hour, your books, and the Well. It has obviously been a large part of your life. What is it that keeps the fire burning, so to speak, and how did you come to establish this relationship with the band, it's music, and Deadheads worldwide?

DG: The music is what keeps the fire burning. The first thing I latched on to in 1972 was the songwriting, because that's what I was into at the time. What the Dead were doing was so much more interesting - or, I should say, interesting on so many more levels - than what I'd been listening to before. You could hear a lot of music in their music. I had had my mind opened by Commander Cody and his Lost Planet Airmen, possibly the best live band I ever saw - country, R&B, Western Swing, etc. - and the Dead encompassed a lot of those influences and then some. I wasn't as brainy as the Dead, but I started to become aware of many different kinds of music through what I heard from the Dead.

My relationship with the band was purely as a spectator from 1972 to 1977. In 1976 I started writing from BAM (Bay Area Music) Magazine. At the same time I got a job at BASS (now Ticketmaster), which gave me access to tickets for shows! Incidentally, Grateful Dead Ticket Manager Steve Marcus was working there at the same time, so we've been friends for almost 15 years. I started trying to get interviews with my favorite musicians, and of course the Grateful Dead was at the top of that list. There was a "Dead Ahead" column in BAM, and that became my responsibility. When Mickey Hart broke his collarbone in a car crash, I did a phone interview with him. I reported on the opening of the Grateful Dead Movie - stuff like that. (Blair Jackson of Golden Road fame was on the staff of BAM and eventually became managing editor; to his credit, he didn't hog all the Dead assignments for himself - he was very generous about that.)

My first full-length interview with a Dead guy was with Bob Weir, while he was working on "Heaven Help the Fool" in L.A. in August 1977. In November of that year I interviewed Robert Hunter, and that was a major thrill because he was just beginning to emerge from his self-imposed invisible period.

I went to L.A. again for Weir's first gig with the Bob Weir Band in February 1978. Brent Mydland was the keyboardist in that group, by the way - that's how he got on the path that led to membership in the Grateful Dead. So before long, Bob knew who I was and I felt comfortable calling him up to see what was going on. By the way, all these interviews I'm talking about are about to be published a book called "Conversations with the Dead" by Citadel Underground.

UC: Tell us more about "Conversations with the Dead." What inspired you to collect your interviews and put them into book form? There must be some great stories arising from these interviews.

DG: My friend Dan Levy created the Citadel Underground series, planning to put important counterculture documents back into print. Stuff like Emmett Grogan's "Ringolevio" and Don McNeill's "Moving Through Here" that dealt with a specific time that is now suffering from revisionism and the paving over of the '60's dream. Books about drugs, books about music, other material pertaining to that zeitgeist that sprouted in the postwar years, took root in the Beat Generation, and flowered in the Haight. It's still there if you know where to look for it, and Dan and I agreed that the Grateful Dead scene was a significant outpost.

There's a bootleg edition of the 1981 Jerry Garcia interview I did with Blair Jackson. A fellow we know made copies of the transcript. Levy saw that and, realizing that huge fascinating chunks of it had never been published (even though I

did a second cut of it for Record magazine in '82), suggested that a collection of my magazine pieces might make a good book. I was thrilled, because I've always been kinda bummed that magazine articles tend to disappear after a month. It is truly an honor to be included in the Citadel Underground line.

UC: When can we expect your book to be released?
DG: Late summer, I'd imagine.

UC: You responded earlier that the Grateful Dead scene was a significant outpost for the idealism of the 60's. Many people feel that in 1991, it is the only one which remains. How has the scene and what it represents changed and/or evolved in your estimation?

DG: I think what happened to the Haight has been happening to the Dead scene in the last few years. What started out as a small group of like-minded and cooperative people with a good idea has attracted a larger number of people who see the pleasant surface but may not be aware of the amount of energy required to maintain it. I was a kid on the San Francisco peninsula during the Summer of Love, and my visits to the Haight were few and brief, but I have learned a great deal about what went on there by reading about it and talking with people who lived it.

The people who enjoyed the "freedom" of the original hippie community were also committed to taking "responsibility" for themselves and helping each other. When the big world caught wind of that, the neighborhood was inundated with people who came for the freedom but had no intention of taking responsibility for themselves, let alone contributing to the welfare of their neighbors. It wasn't really anybody's fault - although I've heard people say in retrospect that they may have been a little too proud of it - it's what happens when a good thing draws attention to itself.

Not only was the Haight invaded by well-intentioned kids who threw the consumer/provider balance out of whack, but there was also a major influx of exploiters who saw only a market and had no sympathy for the original experiment. To them, all these kids were CUSTOMERS and nothing more. Well, maybe that's a sufficient answer. The parallels are clear. The responsibility thing went without saying, and now it's probably too late to do much good by making it explicit.

UC: You produce a nationally syndicated radio program "The Grateful Dead Hour." It features "concert tapes from recent radio shows and classic performances from the Dead's tape vault." Although it is broadcast by over 40 stations nationwide, many Deadheads do not have access to this excellent program. How did the Grateful Dead Hour evolve from its initial concept to where it is today?

DG: The Grateful Dead Hour was started by KFOG in November 1984. I got in touch with them as a guest in February 1985 because my book, *Playing in the Band*, was about to come out. I did a feature about "Greatest Story Ever Told," with Robert Hunter, Mickey Hart and Bob Weir talking about how the song evolved from a recording of a pump at Mickey's, and I played some rarely-performed songs from somewhere. I had so much fun doing it that I asked if I could come back and do more programs.

The guy who was doing it, M. Dung, was already working six days a week (including the morning show every weekday, the most punishing gig in the radio business), so he was happy to have me helping out. Within a few months it was my gig, and they even started paying me a tiny bit of money each week. I was hooked, and my paying work started to suffer, so I went to the band and asked for permission to sell the program to other stations.

In mid-'87, I started sending tapes to Philadelphia, San Diego, New York City and Hartford, and over the next few months I got the list up to 16 stations. Then I started talking to syndication companies about taking over distribution. I made a deal with one company, bought a bunch of equipment and started putting my energy into the program itself while they took care of getting it onto radio stations and selling the ads.

It was not the most satisfying year of my life. The syndicator didn't seem to know how to sell the program to advertisers, and as is always the case with mass-market stuff like this they tended not to want much adventure in the content of the show. We had arguments about stuff like Phil Lesh playing his favorite jazz records, and they flat-out rejected my program on David Crosby, even though it had a studio tape that had never been heard by anyone (Crosby & Nash with Garcia, Lesh and Kreutzmann, the original recording of "The Wall Song" with a five-minute jam that was left out of the released version) and other neat stuff.

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HOW TO THROW A DEAD SHOW

By August West

This spring's shows in Greensboro went over well with our hosts and Deadheads have the band's advance team, Rebecca Adams, and a few caring local Deadheads to thank for it. Dr. Adams, a sociology professor at UNC-Greensboro, helped prepare the police, the community and local Deadheads for the Easter Sunday onslaught. Their combined efforts paid off with an easy-going atmosphere at Greensboro Coliseum that harkened back to the scene at Hampton in the early to mid '80s and left locals glad, not mad, that we came.

The city councilman who represents the Coliseum area only got one complaint. The mayor, who had opposed the shows at the outset, didn't receive any angry calls. "We were very pleased with it. From a police viewpoint, we didn't have any problem," said Assistant Police Chief David Williams, who coordinated police coverage of the event. "I have not gotten a single letter or call of complaint," said Bailey Hobgood, public relations manager of the Coliseum. "The concerts went so well this time that we would have no hesitancy in bringing the Grateful Dead back. We look forward to having the group again."

These words of welcome from the same North Carolina city that seemed ready to shut its door on the Dead just two years ago? Sounds too good to be true!

"They (defecated) right on my driveway," a resident of Glenwood, the neighborhood bordering the Coliseum, told the Greensboro paper during the 1989 shows. Glenwood residents complained about noisy Deadheads urinating in their yards, littering and vandalizing their blue-collar neighborhood. Camping at the Coliseum and in the neighborhoods drew more of the ticketless fans, who spilled over into the surrounding community. The huge throng was more than Greensboro was expecting or prepared to handle. The media was dazzled by the carnival atmosphere and their hyped stories encouraged curious locals to drive downtown to see what "the hippies" were up to.

"It was such a mess down there last time, we thought we'd never get the band back," said Alf Houck, a local Deadhead who posted fliers throughout the Coliseum area this year asking concert-goers to behave themselves. Houck and friends Todd Bryant, Bill Mickelson, Jim Collins plus Californian Michael Braude spent most of the day before the first show posting their fliers, which they designed on a computer and got printed for free. The fliers, asking Deadheads to keep the noise down and observe common rules of decency, were posted all around the Coliseum parking lot, in nearby restaurants and hotels. "It didn't take much effort. It took maybe eight hours of my time," Houck said.

The local efforts were the finishing touch on months of work to make the Greensboro shows a success. Representatives from the band and the promoter met with police, neighborhood residents, Coliseum and city officials three months before the show to discuss strategies for handling Deadheads. The Dead's representatives suggested a ban on camping, placing plenty of port-a-johns around the parking lot and handing out trash bags to the fans. They also gave



Dennis McNally & Rebecca Adams

Summer Tour 7/4/89

Photo by Lloyd Wolf

Coliseum officials a book on how to hold a successful Grateful Dead concert. "We used that as sort of our Bible," Hobgood said.

Dr. Adams came up with her own four-page list of suggestions, including providing shuttle buses from the Coliseum to the nearby motels, booking Deadheads in rooms away from other guests, and at the show, letting Deadheads bring in plastic water bottles and allowing them to dance in the aisles. ("We didn't try to make them sit in their seats," Hobgood said.) Dr. Adams participated in a community meeting and also spent two hours briefing police brass. "I thought that if they knew more about Deadheads, they would treat them better.

"We discussed everything from the culture of Deadheads, the things they like and don't like, their dances and why they follow the group around," Assistant Chief Williams said. "Afterward, my captains told me they understood the group much better. And the more you know about a group, the better you can police it. Quite frankly, I was impressed by Dr. Adams' knowledge," he said. "She pretty well predicted what would happen and prepared our officers for what to expect."

The supervisors then briefed their officers on Deadhead behavior and all officers watched a 30-minute video about Deadheads that Dr. Adams helped produce. Williams put the word out that his officers should approach Deadheads in a polite, low-key manner when asking them to move along or not drink beer on the street. Police also decided not to crack down on drinking in the Coliseum parking lot. Dr. Adams urged officials to soft-peddle the coming Dead show. "My advice to the city was to discourage publicity. I wanted this to be a non-event," she said.

The result? Minimal coverage in the local paper (compared to two years ago) and no crowds of locals gathering 'round to gawk at "the hippies." One local TV station even did a story on the economic benefits of having the Dead and its followers come to town.

When Houck called to offer help, Dr. Adams suggested he put together a flier promoting proper behavior, like one she had seen in Buffalo. And most of the Deadheads who came to Greensboro did behave. Williams and Hobgood both talked about the pleasant and polite fans they encountered. "The

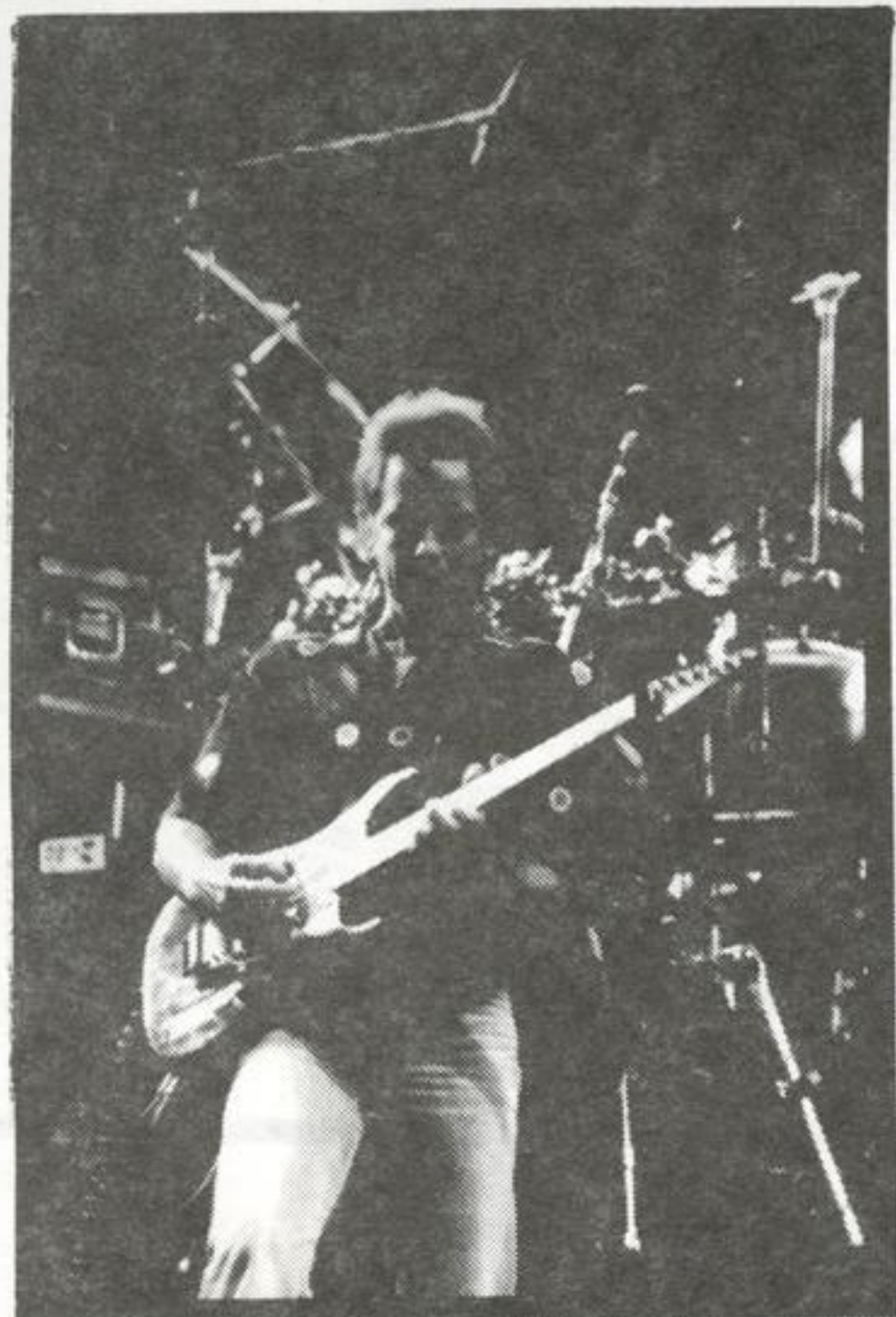
Deadheads will do pretty much what you want them to do," Williams said. "They will comply with about 98% of your requests if you just ask them the right way. That was true even of the ones we arrested for drugs."

Oh, yeah. Drugs. Greensboro police made 189 arrests during the two days of the shows, most for drug possession, use or sale and most were out-of-towners. That was about ten more drug busts than in 1989. "Quite frankly, we expected to make a lot of drug arrests on the lot," Williams said. "A lot of these people think they have an inherent right to use drugs wherever they are." Williams had ten undercover narcs dressed as Deadheads working the parking lot, but officers in uniform made drug busts too. In all of those arrests, only one person resisted, Williams said. Often, Deadheads weren't even handcuffed after they were arrested. But the number of arrests had Dead publicist Dennis McNally calling the shows "a disappointment." "Yes, it was a success from a public relations standpoint. But we failed utterly to stop the drug arrests. They [Deadheads] are going to do dumb things in the parking lot. We can only throw up our hands and say, 'What else can we do?'" he said.

There were relatively few problems with vending, which was rampant, or with clearing the parking lot after the shows. Deadheads used the 2,000 trash bags handed out by the Coliseum to pick up the mess left behind by others. A testament to the good behavior was a parking lot of a shuttered business just across the street from the Coliseum. A "no parking" sign was posted, but that was all. "There was not one car parked on that lot and there was nobody there to stop them. And it was a perfect place to park. It was incredible," Williams said. "I guarantee if it had been the ACC tournament, there would have been a triple-decker parking there."

Hobgood agreed with that assessment: "A lot of the folks in the neighborhood said they'd rather have the Grateful Dead than the ACC crowd that leaves their cars and liquor bottles everywhere. They park indiscriminately all over the place. When you ask a Grateful Dead fan to move his car, he doesn't stand there and try to argue with you. They're a very easy group to work with -- obedient, courteous." Hobgood compared the good-natured cooperation of Deadheads to the rowdiness of the crowd that showed up for an AC/DC concert at the Coliseum. "We had all sort of problems with knives and extra security at the AC/DC concert," he said.

Continued on next page >>>>



Landover 3/91 Photo by Tim Ashbridge



Attention, class. Class? Class!! The Meadowlands Arena in Rutherford, N.J., is no place for being as nasty as you wanna be. Officials are hoping to get across the basics of rock-concert etiquette with a video starring Jon Bon Jovi, wrestler Hulk Hogan and rocker Bob Weir of the Grateful Dead. Audience no no's include rowdiness, ticket scalping and drunkenness. *Richmond-Dispatch* 4/23/91

MUSIC REVIEW

Merl Saunders - Blues From the Rainforest

By J. Paul Fad

In a recent interview with *Unbroken Chain* (Vol. 6, No. 1), Merl Saunders boasted of his newest release, "Blues From the Rainforest" proclaiming it the "Dark Star" of the Nineties. He just may be on to something.

"Blues From the Rainforest," Merl's latest, is a collaboration with percussionists Muruga and Eddie Moore, and a special effects guitarist by the name of Garcia. As evidenced by the lineup, "Blues" is full of spacey and inspired musical experimentation, almost meriting the "Dark Star" comparison. It is fascinating to listen to Jerry's MIDI work on this effort. Within the framework of the Dead's music, he has the opportunity to go in and out of his MIDI mode to provide a wide range of effects. But, because he is playing on songs with lyrics and choruses, he is always forced back into playing *guitar*. On "Blues," Jerry is able to play, say, a flute for the duration of an entire song, allowing him to build a stronger and more complex musical idea, and explore all its variations.

Overall, the music is lush and beautiful, especially on the title selection, which features samplings of recordings from the rainforest layered with Merl's own brand of synthesizer magic. The percussionists are up to each challenge presented by a song's theme, and often direct the action in a space of their own for stretches at a time. But make no mistake, Merl's entrancing keyboards are the heart of this collection.

This is music which can be absorbed on many levels. It is perfect music for your head; you can leave it on as sort of a serene soundtrack to your day, or listen intently as it takes you through some beautiful spaces. Either way, you can't go wrong.

One word of caution, though. Because this is such complex stuff, it may not be best to play "Blues" in its entirety. It is hard to appreciate it fully without being able to mentally "separate" once piece from another. Each has a very distinct character, and this effect can diminished by listening to them one after another. And if you are someone who gets in the hot dog line during "Drums > Space," you might want to leave this alone.



INDIANA USA TODAY
4/25/91
NOBLESVILLE — City Councilman Douglass McDonald is calling for closing of Forest Park campgrounds when Grateful Dead plays at nearby Deer Creek Music Center June 7 and 8. City should tell Deadheads "Hoosier hospitality does not extend to tie-dyed, drug-peddling nudists who fill our parks and jails," he said. Park director, police official and others say Deadheads caused no problems in '89 and '90. **MAE**

Councilman Douglass McDonald
1205 Logan Street
Noblesville, IN 46060

Dear Mr. McDonald:

I am enclosing a picture of my family and propose this question: Do we look like tie-dyed, drug-peddling nudists? I can assure you that while I have been known to wear a tie-dyed shirt, this in no way indicative of whether I am a law abiding citizen or not. As a matter of fact, the majority of Deadheads are law abiding citizens with jobs, families, and a need for a place to stay when they visit your town.

Just let me know the next time you're coming to Richmond, Virginia and I'll make sure we roll up the red carpet for you, too.

Sincerely,

Laura P. Smith
Laura P. Smith

/lps
Enc.

Continued from opposite page

Williams, who was on duty around the Coliseum from Sunday morning until early Tuesday, said he didn't come across a single obnoxious Deadhead. "You usually have a lot more rudeness and uncooperativeness in a group that large. This group is unusual in the sense of their passiveness, cooperativeness and friendliness," he said. "They try to practice what they preach, I guess."

Despite all of the warm feelings, though, Greensboro won't be hosting any more Dead shows for three years. The Coliseum is beginning a \$42 million expansion and renovation project this September that will boost seating from 16,000 to 23,300, but will close the hall from March to October in 1992 and 1993. The Coliseum will only be open from late fall to early spring until the work is completed in early 1994.

The good news is that Atlanta, Orlando and Las Vegas went as well as Greensboro without the drug arrests. Police in all three cities were relaxed, which created an easy-going atmosphere. McNally said there were only six arrests during the three-day Orlando run. The bad news is that there are rumblings in Indiana about the upcoming Deer Creek shows. "I wish Deadheads would be more responsive to the message from the band," McNally said. "I wish our audience would be a little brighter about [drugs]."



Coollest Sticker Award



...Stay tuned for the continuing saga of "Deadheads in Paradise"...

Chain Reaction, con't.

continued from page 4

After reading the Editor's Page and Paul Fad's "Unusual Occurrences in the Desert" I feel it is incumbent that I address the myopia and ethnocentricity that seem to ooze from every word. Firstly, as opposed to what the editors page poses, there were enormous civilian casualties in Iraq and these casualties were neither suffered at the hands of Saddam Hussein nor, as the Pentagon Death Machine would have us believe were these damages purely somehow "Collateral." Conservatively, 85,000 Iraqis were murdered by bombing raids we are now told were 70% inaccurate!! It is ethnocentricity of the worst kind to devalue human life across Nationalities. Secondly, let me quote Paul Fad: "Somewhere along the line it became incumbent on us as a nation to protect and enhance others right to a "Good Life" in their own homeland. Thus we are elected to protect the Freedom of people worldwide." Ethnocentric enough for you? Nuff said. The myopic nature of all this is that the Pentagon has got a shot in the arm, the Israeli-Palestinian question will be more difficult to resolve, and any focus on Domestic concerns has been eliminated by the false unity that war engenders. If we as Deadheads are to be at the cutting edge of thought, then we must not mouth the same platitudes that the Good General and his cohorts feed everyone else. This war WAS avoidable!! With Great Pain, Chris Hammersla, Springfield, VA.

The war is now officially over, and I should be back in Germany for the summer. We went through Iraq and now we are camping in Kuwait. The picture out here is rather despicable-destroyed tanks and trucks, debris strewn all about, unexploded bombs in the sand, and remnants of former occupation. There is not much positive to say about what transpired here. We killed 100,000 Iraqis and certainly did zilch to preserve the earth, but I suppose we assuaged some fears and taught third world despots what happens when you mess with America-something doesn't balance. I guess it had to be done though,... for political reasons? I agree in general with our action, but not with all the methods employed; perhaps they will consult me next time...HA! ANYWAY, I hope all is well with you and your adorable little girl. The last issue is great, though I had hoped for a little more coverage on the European Tour. You can't always please everybody, right? Which leads me to my next topic: The letter written about your classified ad to the soldiers in the Middle East. I could write a research paper on what he said, but I will attempt to confine my thoughts. You see, I construed your words as hoping that nobody gets hurt, not as trying to support war or "patting us on the back." As far as an "Internationally famous killing machine," that, to me is an absurdity! After reading the letter admonishing the UC staff for patting soldiers in the gulf on the back in the Jan-Feb issue, I was impelled to blow the dust from a computer and voice my opinion. I am a weatherman participating in Operation Desert Storm. I perceived the "Playin' in the Sand" classified as being a warm message hoping for our safe return, not as "patting us on the back" or supporting war in general. You are right... I chose to enlist into the military, but my job is hardly a violent one. Moreover, the love and peace I foster does not discriminate against people in situations with which I don't exactly agree. I don't feel like I hung myself, either; I am, though, making good on my commitment and will resume my studies next Spring, thanks to the Air Force. Incidentally, I did not join an "Internationally famous killing machine." The only countries that make such outlandish assertions are Third World Nations with despotic rulers who repress their own populace and govern through intimidation. I hope nobody out there has been reading newspapers from Sudan! There are no hard feelings on this end, I just had to offer another vantage point. Just another opinion in a sea of many...By the way, those European shows were HOT!!! Love & Peace Forever, Gregory M. Price, Nurnberg, Germany (Except when I'm "Playin' in the Sand.")

Continued on page 14



Greensboro 3/91

Photo by Gary Gerloff



FIRST THINGS FIRST



MUSIC REVIEW

Branford Marsalis Quartet - Crazy People Music By Wes Wyse

In these days of techno-pop music and "light" pre-fab Jazz, a rare gem of improvisational music has surfaced in the 1990 release of Branford Marsalis' "Crazy People Music" on CBS Records. This disc is a winner from beginning to end, harking back to the free-flowing jazz styles of the 50's and 60's. Marsalis is a master of blending major and minor keys while his backing band seems barely able to control the bubbling cauldron of the musical framework they create for each song. This disc has an "in-studio live" feel to it, and although it was recorded in two studios months apart, the disc has a cohesiveness that makes it sound as though it was recorded in one sitting.

Anyone who enjoys the early 70's vintage renditions of "Playin' in the Band" will certainly want to own a copy of this disc. While each song has a distinct melody at the beginning and end, it seems that these four musicians gradually expand the boundaries of each song until they appear ready to cross the line into dissonance. The four create a basic theme, then expound on it, each musician adding his own opinions until the single players achieve a magical blend of seemingly unrelated riffs that form music that is much larger than the sum of its parts.

By far my favorite track on the disc is "Random Abstract," appropriately subtitled "Diddle-It" - a bouncy, lick-trading song mixed with the musicians both saying and playing "Diddle-It." Another worthwhile track is the last one called "The Ballad of Chet Kincaid" - throughout the song Marsalis toys with the Miles Davis classic "So What."

Even if you are not a serious jazz fan, you can't help but appreciate the attitude that emanates from this disc. It is obviously a work done by serious musicians having a blast at what they are doing, and that, in my book, is what music should be about.

Fantasy Beads

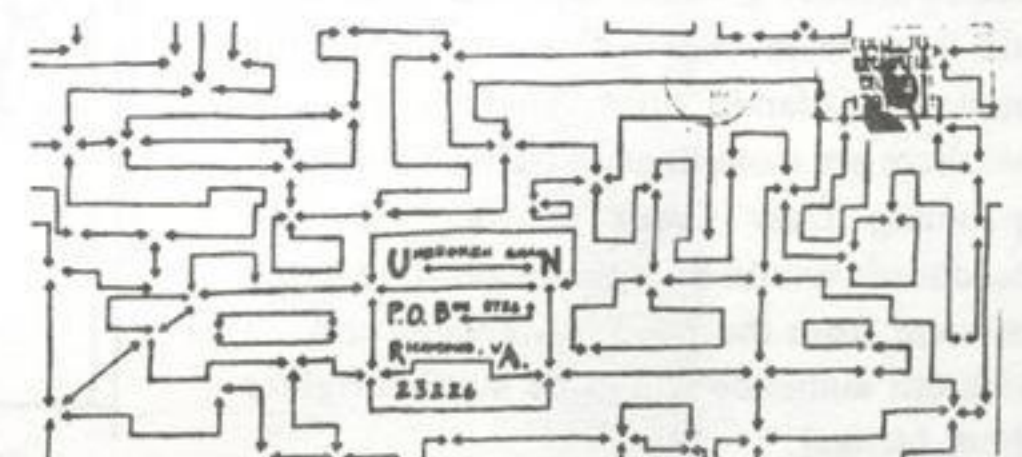
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Atlanta 4/91 Photo by Richard Crichton

GREENSBORO & ATLANTA REVIEW

Spring Tour 1991

By August West

It sure is fun seeing the boys in the South.

After skipping the New York shows, Bruce Hornsby was back for five solid shows in Greensboro and Atlanta. Bruce's piano really kicks the Dead into high gear, particularly on the Chuck Berry tunes. Two of the shows, the final nights in each town, were exceptional performances.

The parking lot scenes in Greensboro and Atlanta were mass celebrations of sunshine and free enterprise. And though it was a little chilly, spring was definitely in the air -- a welcome change from the cold and gloomy cloudiness that hung over the Cap Centre and the snow in Albany.

"Mississippi Half-Step" and "Wang Dang Doodle" were a good pairing to kick off the Greensboro shows. And it was fun hearing "Might As Well" to close the first set, especially because the reviewer for the local paper, who trashed the show, called the song "Mighty Swell." During the second set, the meandering "Eyes of the World" went on for what seemed 25 minutes, and then the boys teased us with "Dark Star" during "Playin' in the Band." (They delivered the "Dark Star" the next night, wrapping it around drums/space.) But the first night's highlight was a jamming "Around and Around" into "Johnny B. Goode" to close the second set. Chuck would've been pleased.

The second night was solid throughout, from the "Jack Straw" opener to a loping "It's All Over Now" and Phil's deep "Tom Thumb's Blues." Why Bobby continues to push "Picasso Moon" on us is a mystery. He couldn't remember the second half of the song, so he repeated lines from the first half. If even he doesn't know the words, why does he insist on playing it? Check out the second set song list. Yes, it sounded every bit as tasty as it looks, especially finishing off "Playin'" from the night before.

In Atlanta, the boys continued to give us bonus songs. The first night, instead of ending the first set with "Music Never Stopped," they threw in a ninth song, "Don't Ease Me In." In the second set, they kicked into "Smokestack Lightnin'" out of "Truckin'."

The second night's highlights were packed into the second set: "Help > Slip" into a "Franklin's Tower" that Jerry stretched to the max. During "space" they teased us with "The Other One" before launching into "Miracle." Hearing "Good Lovin'" after "Standing on the Moon" was a special treat because that song has become relatively rare. But the real surprise was a peppy "U.S. Blues" encore. Too often a limp after-thought, the boys showed how much fun that song can be when played with enthusiasm. Watch out, though. Intruding on the second night's good times was a crew from "A Current Affair," the sleaziest of the tabloid TV shows. The segment, which aired on April 28, featured clips from an interview with Bob Weir about the newly released "Dedicated" album, scenes from the parking lot featuring Nancy Sluys of Spectrum Batiks fame, along with bits and pieces of the show itself.

Night Three blasted off with a long, smoking "Shakedown" and that set the pace for the set that didn't let up until "Deal" pounded out the finish. The best surprise came during halftime, when the message board lit up several times with "The Omni loves The Grateful Dead fans" on it. A carnival-like "Aiko" opened the second set with Bruce alternating on accordion and piano before another welcome return for "Saint." "Terrapin" was cut short and evolved into a "Stir It Up" jam. Maybe someday we'll hear the words. They certainly aren't complicated! The boys delivered "The Other One" they had teased us with the night before, punctuated with Phil's booming bass. "The Mighty Quinn" encore topped off a fine and long show. We streamed out of the Omni into a thick, swirling fog that enveloped the arena and had even native Atlantans agog.

The next day, a beautiful sunny and warm Saturday, several thousand locals gathered on the expansive lawn at Piedmont Park for the Atlanta's Second Annual Pot Festival. The Georgia chapter of the National Organization for the Repeal of Marijuana Laws had to go to court to press its right to hold the music festival in the public park. Four local bands played between speeches urging the repeal of marijuana laws. The effort is focusing on legalizing hemp for use in textiles, paper and for energy.

The only disappointments of the three-night stand were not hearing "Reubin and Cherise," "New Speedway Boogie" or the "Dew." Two of those would pop out with several other goodies ("Loose Lucy," "Dire Wolf" and "Black-Throated Wind") in Orlando. Looks like they had fun in the Sunshine State. But Greensboro and Hot'lanta were "mighty swell," too.

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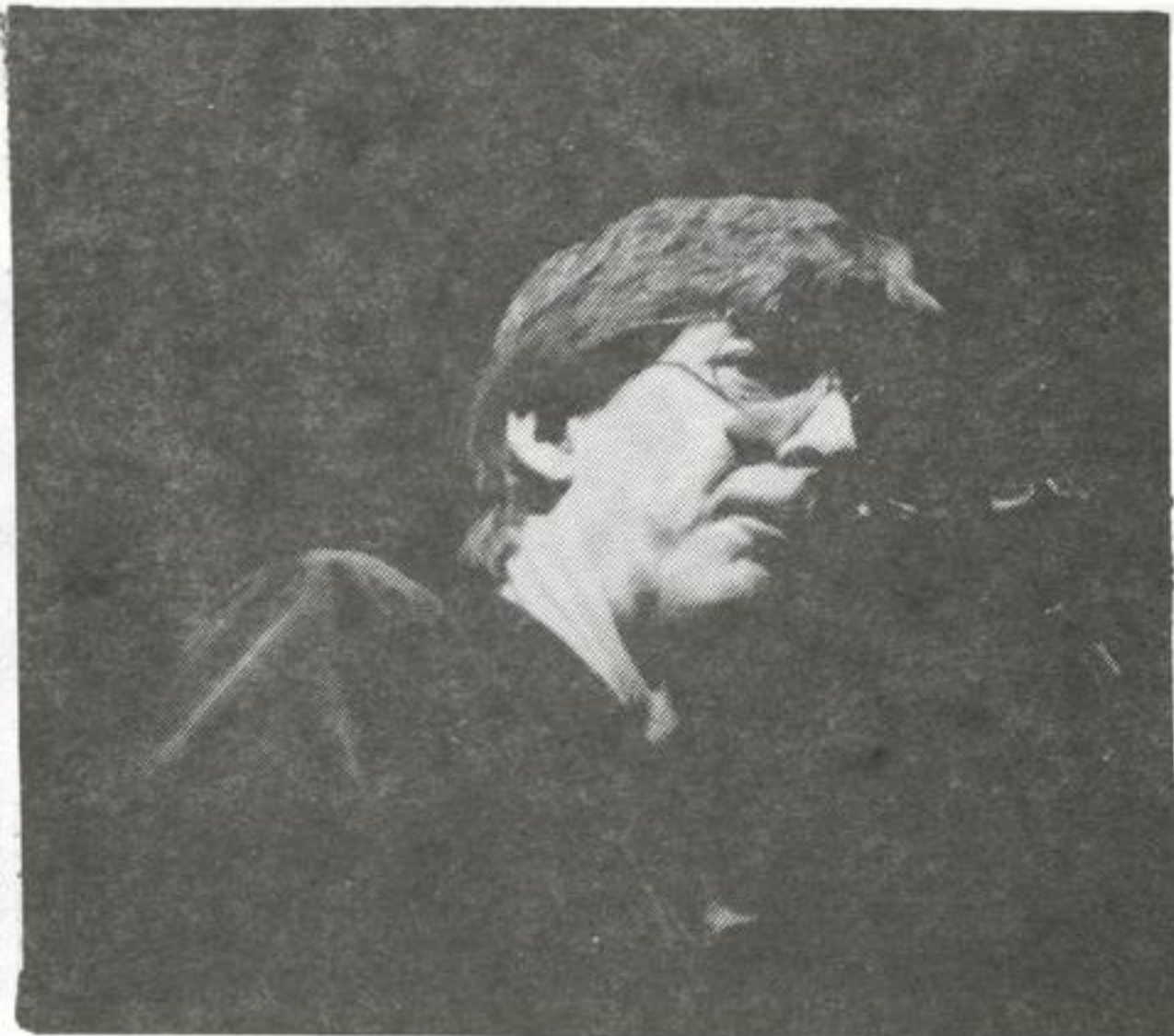
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Landover 3/91

Photo by Tim Ashbridge

Spring Set Lists



SHAKEDOWN ST.

Capital Centre
Landover, MD
3/17/91

Hell in a Bucket
Sugaree
Walkin' Blues
Peggy-O
Queen Jane Approx.
Reuben & Cherise
Let It Grow

China Cat Sunflower
I Know You Rider
Women Are Smarter
Crazy Fingers
Truckin'
New Speedway Boogie
D/S
The Wheel
Watchtower
Black Peter
Around & Around

U.S. Blues

Greensboro Coliseum
Greensboro, NC
3/31/91

Mississippi 1/2 Step
Wang Dang Doodle
Friend of the Devil
Queen Jane Approx.
West L.A. Fadeaway
Cassidy
Might As Well

Samson & Delilah
Eyes of the World
Playin' in the Band
D/S
The Wheel
Round & Round
Johnny B. Goode

Knockin'



Capital Centre
Landover, MD
3/18/91

Touch of Grey
Minglewood Blues
Ramble on Rose
Me & My Uncle
Maggie's Farm
Row Jimmy
Picasso Moon
Don't Ease Me In

Playin' in the Band
Uncle John's Band
Terrapin Station
D/S
Miracle
Stella Blue
Lovelight

Baby Blue



Greensboro Coliseum
Greensboro, NC
4/1/91

Jack Straw
Peggy-Oh
All Over Now
Candyman
Tom Thumb Blues
Picasso Moon
Birdsong

China Cat
I Know You Rider
Looks Like Rain
Dark Star
D/S
Dark Star
Playin' reprise
Black Peter
Lovelight

Baby Blue

Capital Centre
Landover, MD
3/20/91

Feel Like a Stranger
Cold Rain & Snow
Little Red Rooster
Althea
Black Throated Wind
Tennessee Jed
Music Never Stopped
Might As Well

Eyes of the World
Foolish Heart
Estimated Prophet
He's Gone
D/S
Other One
Wharf Rat
Sugar Magnolia
SSDD

The Weight

Atlanta, GA
The Omni
4/3/91

Touch of Grey
Greatest Story Ever Told
Loser
Little Red Rooster
Brown Eyed Women
Masterpiece
Tennessee Jed
Music Never Stopped
Don't Ease Me In

Victim or the Crime
Foolish Heart
Crazy Fingers
Truckin'
Smokestack Lightning
D/S
Watchtower
Stella Blue
Sugar Magnolia

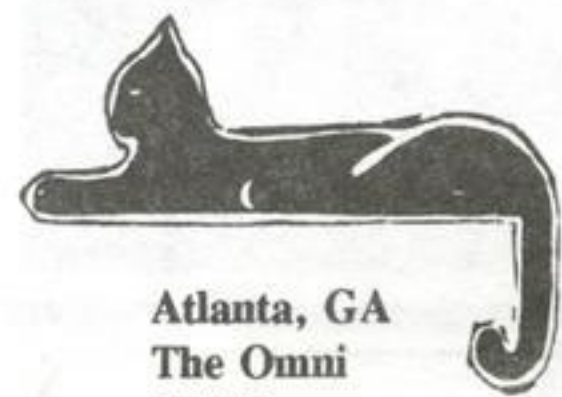
The Weight

Capital Centre
Landover, MD
3/21/91

Mississippi 1/2 Step
Mexicali Blues
Big River
Candyman
Memphis Blues
Birdsong

Victim or the Crime
Scarlet Begonias
Fire on the Mountain
Stir It Up jam
D/S
GDTRFB
Throwing Stones
Not Fade Away

Box of Rain



Atlanta, GA
The Omni
4/4/91

Good Times Roll
Feel Like a Stranger
They Love Each Other
Walkin' Blues
Ramble On Rose
Stuck Inside of Mobile
High Time
Promised Land

Help on the Way
Slipknot
Franklin's Tower
Estimated Prophet
He's Gone
Jam
D/S
Jam
I Need a Miracle
Standing on the Moon
Good Lovin'

U.S. Blues



Knickerbocker Arena
Albany, NY
3/23/91

Jack Straw
Bertha
Walkin' Blues
Friend of the Devil
Masterpiece
Loser
Cassidy
New Speedway Boogie

Iko Iko
Saint of Circumstance
Ship of Fools
Playin' in the Band
D/S
Watchtower
Morning Dew
One More Saturday Night

Knockin' on Heaven's Door

Atlanta, GA
The Omni
4/5/91

Shakedown Street
Minglewood Blues
Stagger Lee
Mama Tried
Mexicali Blues
Friend of the Devil
Queen Jane Approx.
Deal

Iko Iko
St. of Circumstance
Terrapin Station
Stir it Up Jam
D/S
Other One
Wharf Rat
Throwing Stones
Not Fade Away

Quinn the Eskimo



Dancin', Dancin', Dancin' in the Hall Photos by Tim Ashbridge

Knickerbocker Arena
Albany, NY
3/24/91
Help on the Way
Slipknot
Franklin's Tower
Wang Dang Doodle
Jack-a-Roe
Beat It On Down the Line
Brown-Eyed Women
Desolation Row
Deal

Samson & Delilah
China Cat Sunflower
I Know You Rider
Looks Like Rain
He's Gone
D/S
The Wheel
I Need a Miracle
Standin' on the Moon
Good Lovin'

U.S. Blues

Knickerbocker Arena
Albany, NY
3/25/91
Shakedown Street
Little Red Rooster
Stagger Lee
Queen Jane Approximately
High Time
All Over Now
Tennessee Jed
Promised Land
Touch of Grey

Greatest Story Ever Told
Crazy Fingers
Truckin'
Spoonful
Russian Lullaby Jam
D/S
The Other One
Black Peter
Throwing Stones
Playin' reprise

Lovelight



Nassau County Coliseum
Uniondale, NY
3/27/91
Hell in a Bucket
Cold Rain & Snow
Minglewood Blues
Row Jimmy
Mama Tried
Maggie's Farm
Loose Lucy
Picasso Moon
Reuben & Cherise

Scarlet Begonias
Fire on the Mountain
Estimated Prophet
Uncle John's Band
D/S
Watchtower
Stella Blue
Sugar Magnolia

Box of Rain

Nassau County Coliseum
Uniondale, NY
3/28/91
Bertha
Greatest Story
Loser
Black Throated Wind
Ramble On Rose
Let it Grow

Victim or the Crime
Foolish Heart
Women Are Smarter
D/S
China Doll
GDTRFB
Good Lovin'

Terrapin



Nassau County Coliseum
Uniondale, NY
3/29/91
Feel Like a Stranger
Sugaree
Walkin' Blues
Me & My Uncle
Mexicali Blues
Althea
Masterpiece

Iko Iko
Saint of Circumstance
New Speedway Boogie
Truckin'
D/S
The Other One
Wharf Rat
Throwing Stones
Touch of Grey

Brokedown Palace

The Orlando Arena
Orlando, FL
4/7/91
Jack Straw
Sugaree
Wang Dang Doodle
Row Jimmy
Black Throated Wind
Reuben & Cherise
Promised Land

Crazy Fingers
Playin' in the Band
Uncle John's Band
D/S
Box of Rain
GDTRFB
Lovelight

Baby Blue



The Orlando Arena
Orlando, FL
4/8/91
Mississippi 1/2 Step
Walkin' Blues
Peggy-O
Me & My Uncle
Maggie's Farm
Dire Wolf
Picasso Moon
Might as Well

Eyes of the World
Women Are Smarter
Ship of Fools
Truckin'
D/S
The Wheel
I Need a Miracle
Morning Dew

Johnny B. Goode

The Orlando Arena
Orlando, FL
4/9/91
Hell in a Bucket
Cold Rain & Snow
Little Red Rooster
Loose Lucy
Masterpiece
Must've Been the Roses
Let It Grow

China Cat Sunflower
I Know You Rider
Saint of Circumstance
Foolish Heart
D/S
The Other One
Wharf Rat
Throwing Stones
Not Fade Away

Brokedown Palace

Univ. of Las Vegas
Las Vegas, NV
April 27, 1991
Touch of Grey*
Walkin' Blues
Friend of the Devil**
Mexicali Blues
Maggie's Farm
Loose Lucy
Cassidy
Might As Well

Spacy Jam
Sugar Magnolia
Scarlet Begonias
Fire on the Mountain
Playin' in the Band
Uncle John's Band
Jam
D/S
I Need a Miracle
Black Peter
One More Saturday Night

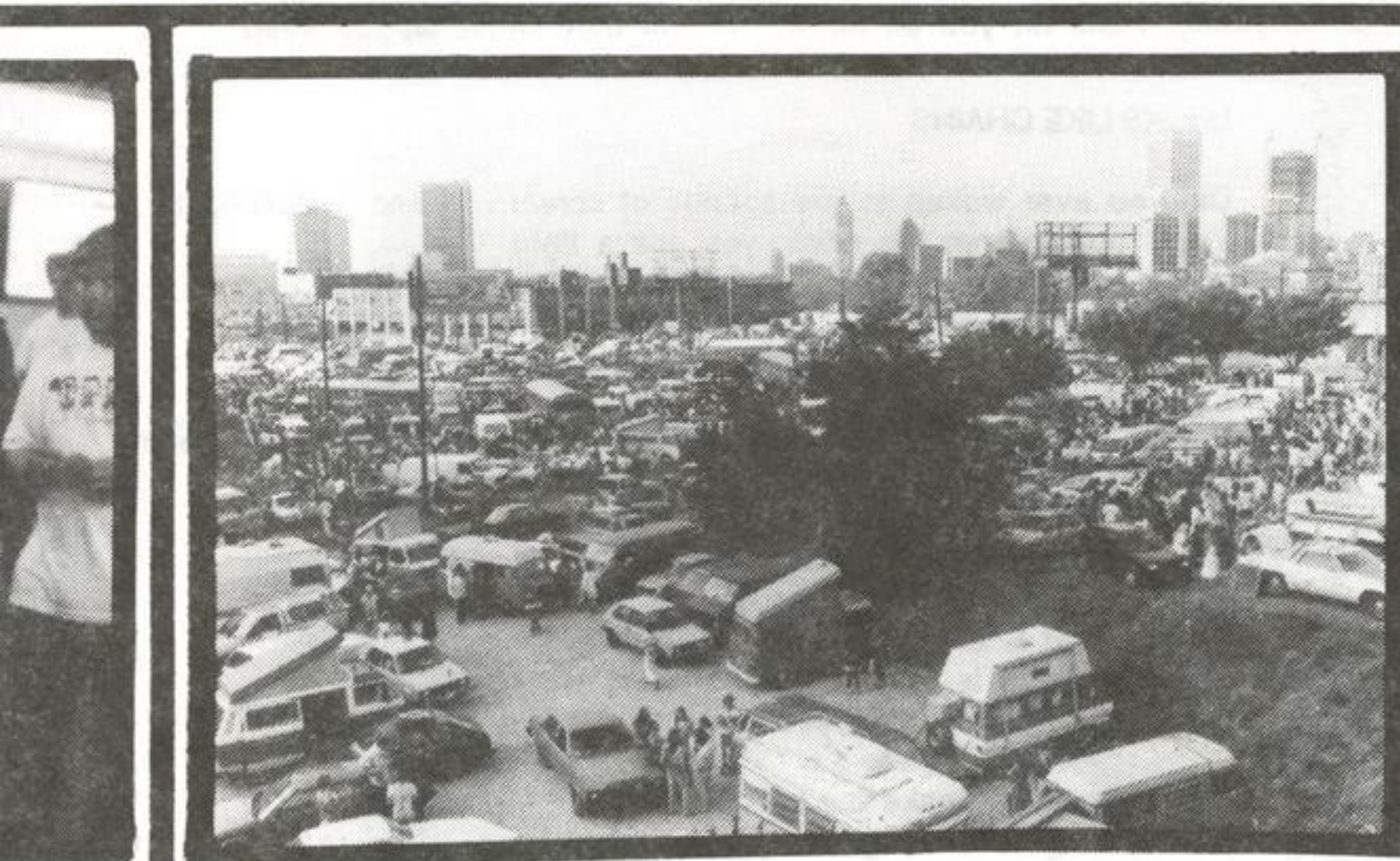
The Weight
*sound problem
**w/Hornsby on accordion

Univ. of Las Vegas
Las Vegas, NV
April 28, 1991
Jack Straw
Candyman
Wang Dang Doodle
Althea
Me & My Uncle
Big River
Birdsong w/Santana

Foolish Heart
Saint of Circumstance
Crazy Fingers
Truckin'
Deal
D*/S
The Other One
Wharf Rat
Around & Around
SSDD

Box of Rain
(Phil said goodnight!)
*slot machine effects
during drums!

Note: "Reuben & Cherise," played on Sunday, 3/17/91 is a first for the boys, previously only played by the Jerry Garcia Band. "New Speedway Boogie" made it's comeback in February (2/21/91) during the Chinese New Year's shows. That was the first time it has been played since 9/25/70, at the Civic Auditorium in Pasadena, C.A., where it was played during a seven song acoustic set.



Birdseye view of Atlanta Parking Lot Photo by Richard Crichton

QUICK LAS VEGAS REVIEW: The UNLV shows were both opened by Santana, who played pretty much the same set both days, mostly doing songs from his new album, called "Spirits in the Flesh." Prior to the Dead's first set, someone bumped into the control panel on the soundboard and technicians worked throughout "Touch" to get the problem fixed. The temperature both days was around 80°, and the stadium at UNLV held around 40,000 people. So far, there have only been two arrests in Las Vegas reported! (Thanks to Tom Bockman and August West)



Deadheads



Behind Bars



Paul Kornreich & Stanley Marshall in the prison yard

Well, the Deadheads Behind Bars column is back, after a short break to decide whether folks really wanted it to continue. When I first heard about the few who didn't like the idea of "glorifying" drug dealers, I wanted to write a piece about what this column is really all about. But Laura had already said everything I would've. What it boils down to for me goes even beyond the fact that we are not glorifying, but rather sharing experiences so that others may learn from them, or have a better understanding. It has to do with simple brotherhood (and sisterhood) and love. It puzzles me as to why someone would devote time and money to reading "Unbroken Chain", which is a magazine not just about the music, but about the scene. The deadheads. Ultimately, the love, because to me that's what the scene is really about. We have a caring for each other that sometimes gets lost out in the rest of the world. This love isn't based on judgements, but acceptance. And hopefully growth. Everyone of us makes up a piece of the rainbow. Let's keep the love and the light flowing through it.

Pam



Concrete and steel instead of love
Razor wire instead of kind
Even though they lock up our bodies,
They cannot take our minds
State blues instead of tie dyes,
Cold faces instead of smiles
But when we close our eyes at night,
Our dreams travel many miles.
The warden instead of Jerry,
And no music to make me dance.
We were just smilin' on a cloudy day,
but maybe we shouldn't have took the chance.
Gordon Selters



The supreme court will be returning it's decision sometime in June or July on whether or not the weight of the blotter paper is to be included when sentencing LSD convictions. As soon as I hear anything, I will let you all know. In the meantime, please keep praying....

LOOKS LIKE CHAINS

Did you ever waken to the sounds of screaming and a flashlight?
You'd guess from the cries, yes, it's a fight.
Well you know, oh know, I got a long way to go
I hope I make it through thirty nights in the hole.

So run me around and make me crazy insane
But I'll still sing these love songs written in the tears of her name.
The chains have come, oh it surely looks like chains.

Hayward Bill

They just want to hold and maybe tie you down
and fit you in the lines they have drawn.
It's just that I, oh I, have gotten used to bein' around.
The landscape is fenced in, everything's gone.
It's alright cause I love you and that's not gonna change.

Run me around, make me crazy insane
I'll still sing love songs written in tears by a flame.
The chains have surely come, oh it surely looks like chains.
Alan Yurko

In the midst of these dreaded walls
Sun shines through my bars from across the hall.
I can see the sky but I can't breathe the air.
So I sit and I stare at the walls so bare.
I take my thoughts far away
To The Grateful Dead, and I can hear 'em play;
Walk me out in The Morning Dew
Picks me up when I'm feeling blue
Everyday I put up with my crones
But I'm still dancin' and shakin my bones.
I wanna say thans for sharing and carling
Because of you all it's a smile I'm wearing.
Donna Colasurdo

Wild children...
The sun looks upon us from it's zenith,
while we live to do the real thing.
Defending our energy and our hipness,
because it has value. Surviving!
Showing other children everywhere,
why we do so many dances,
why we are the colors of the planet.
All along surviving and defending, the rainbow!
Children of love..

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Pineville, KY 40977

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PO Box 1010 (CTCF)
Canon City, CO 81215-1010

Jason Reed (Budda)182722
Bldg 1B Bed 15A
Deep Meadow Correctional Facility
State Farm, VA 23160

*Kim Arnold 84728-071
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Maxwell AFB, AL 36112

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Fort Bragg, CA 95437

Todd Kepke(Toddler) 83258-022
Box #223
F.P.C. Area 2
Nellis Air Force
Nevada 89191-5000

Timothy Forbes 1286193(Donovan)
Cell Block H1 7th Fl.
850 Bryant St.
San Francisco, CA 94103

David Gans Interview, continued

(continued from page 5)

So at the end of the first year the syndicator did me a huge favor; he gave up the Grateful Dead Hour and he paid off the balance of the money he had guaranteed us. This left me with 64 stations to talk to and enough money in the bank to survive while I rebuilt my network.

This time I started aiming at public radio stations, for a number of reasons. First is satellite distribution; the GD Hour is uplinked to the NPR satellite every week, so it's easy to add new stations. The other reason has to do with "creative freedom"; while mainstream rock stations (with several notable exceptions) tend to hate interviews and long, spacy jams and music by musicians other than the Dead themselves, public radio tends to accept and even encourage the more thoughtful and diverse aspects of the Grateful Dead Hour.

There are several major commercial stations carrying the Grateful Dead Hour, and for the most part they do not interfere with the content of the Hour. Once in a while a station will refuse to air a show (e.g. the Dan Healy interview a few weeks ago - "too much talk," said WNEW. I sent the show to WBAI and they put it on the air. I really appreciate the fact that they respect the program and its audience - but in general, public radio seems a more appropriate home for the Grateful Dead Hour.

The show about the origins of the Pump Song was great!!! I remember hearing a fascinating rap version of "Fire on the Mountain" on the same broadcast. Another broadcast featured Jerry Garcia and Sara playing at the Top of the Tangent in Palo Alto in 1963. The actual tape quality was superb. How far back do the taped archives go, and how do you ferret out these diamonds from amongst the endless hours of tapes?

DG:

The Dead's archive is pretty full, but there are plenty of gaps. The Jerry & Sara show was not one of mine. At first there were a couple of people helping out with the Deadhead Hour. That one was done by Dr. Richard Raffel, who sometimes pops up here in The Well as (rif). I have plenty of favorite tapes from my own years of collecting, but I also get lots of ideas from the Well and in the mail from listeners. The guy who's in charge of the vault, Dick Latvala, knows that stuff inside and out. He's never turned me on to a bad tape, ever. Last time I was there I said, "Show me a great tape from 1974" and he pulled out 6/28/74 Boston Music Hall. The set list looked great, and the recording quality is superb; the performance was wild, ragged in spots but extremely high energy. Most of that second set will become GD Hours #139 and 140, comin' right up.

UC:

What would you suggest is the best way for folks to get the Grateful Dead Hour in their hometowns?

DG:

Grassroots is the way to go. The program is distributed to public radio as well as to commercial stations, and I prefer the public (or community or college) stations because they can get the program via the National Public Radio satellite.

Find the NPR affiliate in your area. Listen to it and see if they play anything remotely resembling popular music - jazz, folk, country, anything except all-classical or all-news. Then get all your friends to write letters asking for the Grateful Dead Hour. It helps if you promise to become a subscriber to the station (and that means giving them money). If you know of a business in the area that might be willing to underwrite the program (give the station money in exchange for a mention on the air when the show comes on), that would be helpful too.

When you write the station, give them my name and number (415-465-9675). And write to me and tell me what stations you're campaigning for so I can send them some information too. It doesn't have to be an NPR affiliate. The GD Hour is on a lot of commercial stations, too. To make that happen, you need a sponsor willing to buy advertising, which can be expensive.

Note:

In our next issue, David Gans talks more about the Grateful Dead Hour and about "the Well", an interactive computer network for Hacker-heads.

The Grateful Dead Hour

A weekly visit to the wide musical world of the Grateful Dead, featuring concert tapes from recent shows and classic performances from the Dead's tape vault, plus information on other Grateful Dead projects and matters of interest to the Deadhead community.

Produced by David Gans, author of *Playing in the Band*.

Now heard weekly on these stations:

KWHL-FM	106.5	Anchorage AK	Sat 6pm	KOPN-FM	89.5	Columbia MO	Fri 5pm
KBRW-FM		Barrow AK	Fri 10pm	KTHX-FM	101.7	Reno NV	Sun 9pm
KYUK		Bethel AK		KZRR-FM	94.1	Albuquerque NM	Wed 10pm
KRBD-FM		Ketchikan AK		WNEW-FM	102.7	New York City	Mon midnight
KCAW-FM	90.1	Sitka AK		WRPI-FM	91.5	Troy NY	Wed 7:30 pm
KPFA-FM	94.1	Berkeley CA	Wed 8 pm	WXRC-FM	95.7	Hickory NC	Thu 11pm
KLSX-FM	97.1	Los Angeles CA	Sun 10pm	WGR-FM	96.9	Buffalo NY	Sun 11pm
KGNU-FM	88.5	Boulder CO	Sat 9pm	WPDH-FM	101.5	Poughkeepsie	Sun 11pm
KCSU-FM	90.5	Ft. Collins CO	Thu/Sat 9pm	WSFW-FM	99.3	Seneca Falls NY	Sun 9pm
WHCN-FM	106	Hartford CT	Sat 11pm	WNKU-FM	89.7	Cincinnati OH	Sat midnight
WWDC-FM	101.1	Washington DC	Sun 10pm	KLCC-FM	89.7	Eugene OR	Thu 6:30pm
WRAS-FM	88.5	Atlanta GA	Mon midnight	WMMR-FM	93.3	Philadelphia PA	Mon midnight
KIPO-FM	89.3	Honolulu HI	Sun 8pm	WXAC-FM	91.3	Reading PA	Thurs 9pm
WXRT-FM	93.1	Chicago IL	Mon 11 pm	WRLT-FM	100.1	Nashville TN	Mon 11pm
KRUI-FM	89.7	Iowa City IA	Sat noon	KZPS-FM	92.5	Dallas TX	Sun 10pm
WBCN-FM	104.1	Boston MA	Mon midnight	WBFL-FM	107.1	Bellows Falls VT	Sun 6pm
WRSI-FM	95.3	Greenfield MA	Sat 11pm	WIZN-FM	106.7	Vergennes VT	Sun 10pm
WMMQ-FM	92.7	Lansing MI	Mon 11pm	KUWR-FM	91.9	Laramie WY	Sat midnight
KTCZ-FM	97.1	Mpls MN	Mon 11pm				

COMING SOON TO A FREQUENCY NEAR YOURS!

For information about getting the Grateful Dead Hour in your town, write to
Truth and Fun, Inc. • 484 Lake Park Avenue #102 • Oakland CA 94610

Chain Reaction, con't.

continued from page 8

Life in prison is something that I would not wish on my enemies. More and more I see friends and family busted, I want to cry. Its not the vending or the camping which is destroying the family. Its drugs. Brothers & Sisters, I'm a firm believer that a person's right to choose their own individuality and lifestyle should be just that, their own right. Yet we have to remember that drugs are the family's vulnerability. Law enforcement agencies are to the point where they can't wait to "clean up" a show. They get big commendations, filled quotas and pats on the back. We're like 80,000 deer in a roped off shooting gallery during hunting season. Not just that, our stickers, flags and cars project the DRUGS image. You may be a Wharf Rat and the law will pull you over because of your V.W. with the "Steal Your Face" emblem. I was busted 500 miles away from a show by my BEST FRIEND! He set me up. We grew up together. Please brothers and sisters, our scene is rapidly eroding. The law is not gonna just fade away-they've got their hooks in us & they won't let go. Let's not bite any more of their worms. We can't change the image of our family, and we really don't want to. We can't give our enemies the sword from our own sheathes. Whatever you do, exercise the utmost discretion and covertness. This is no game. Possessing 30 hits will give you 3-10 years off the top. Get caught selling it and multiply that by 5. All I have left is memories. Hold on to your lives. Prison is your worst trip come true 24 hours everyday. See you all in 10-25 years. Peace, love & preservation. Alan "ALLAH" Yurko #216-942 M.C.I., P.O. Box 57, K-Block, Marion, OH 43302

I am a Deadhead Behind Bars. Maybe it is appropriate to mention that I am doing twenty years on drug charges, and that parole has been abolished in the federal system. Since my incarceration, I've learned a lot about human nature, so I wasn't too surprised that some of my fellow U.C. readers oppose the printing of the DBB column. To reiterate what was said in the editorial, if the feature serves to prevent once person from risking his freedom, then it's worth it. No one who hasn't done time could know the feeling of joy it is to hear one's name at mail call. It means that you haven't been forgotten. I am forever indebted to U.C. for introducing me to some of my very loving and supportive pen pals. These people are the nicest Deadheads I've ever met. They are helping me keep my sanity. Going to jail is only one of the consequences of the War on Drugs that the government is waging on us all. Even if you don't use drugs, you are still being asked to give up your civil rights. The Deadheads Behind Bars are still people who love the Dead and their music. Just like the heads who were part of the wr effort in the Persian Gulf, we need support, even if you don't agree with some of the ethical decisions we've made. Please keep printing DBB's. Finally, I'd like to officially thank Pam Fischer, a beautiful human being who created the Rainbow Communications flyer, and the patron saint of all Deadheads Behind Bars. Thank you Pam, we love you! Stanley Marshall. P.S. Laura, are you sure that the yellow cover page is as environmentally friendly as just plain white?

Only people who have been locked up can truly appreciate how much a letter means to us in here. Even the shortest note, post card, poem or picture brings a smile, usually the only smiles of the day are at mail call. A lot of us (especially Federal prisoners) are taken far away from our hometowns, friends, families and are being given sentences that are way out of line for our accused crime. As much as your readers love seeing pictures of your adorable daughter - just think about us mothers who are taken away from our children - or are being forced to have our babies in prison (only to be separated hours later). Then we are kept away for years-lucky to get a visit once a year (due to distance and cost). Phone bills get so high, they are often cut off. So many strangers who write are willing to listen to our problems, fears, concerns, regrets, dreams (and yes, maybe learn from our mistakes too). Strangers are usually easier to write to than family members who already have been through so much and who we don't want to burden further (especially if they are caring for our children) and for some, strangers are the only ones who write. I cannot understand how so called DEADHEADS can be so judgmental as to condemn us all without knowing individual circumstances. I don't believe anyone out there is totally innocent - and you'd be surprised what you can get time (and lots of it) for these days. I apologize for running off like that, but the issues are real and emotional to me. Sincerely, Jennifer Barrett 10526-018, Younity Unit - F.C.I. 3301 Leestown Road, Lexington, KY 40511-8799.

Regarding the Deadhead Behind Bars Column, I believe that it should stay. Though they were the ones that took the risk of being caught and put in jail, I still feel that these people deserve some compassion. I can think of little else more horrifying than losing your ability to move about freely and mix freely with people of your choosing (including members of the opposite sex!) If DBBs helps someone cope with their severely limited and lonely world, then I think it is beneficial. I am not condoning breaking the law, I am not condoning what they may or may not have done. I am just saying that as human beings I want to give them the benefit of the doubt. And on another note, if DBB helps keep even one person out of jail, then it is worth having it in the newsletter. Anne Dempsey, Arlington, VA.



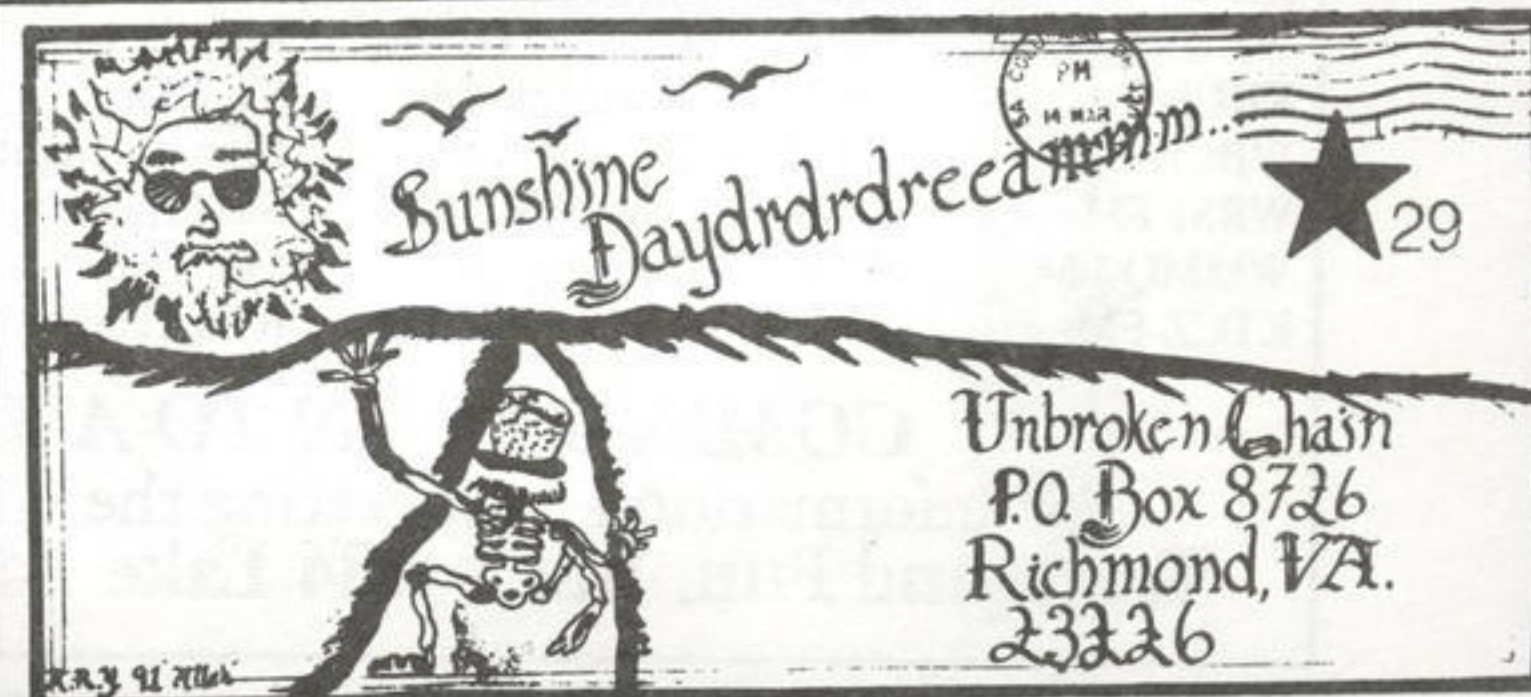
14 Skull Arch, Arches National Park, Utah Photo by R. Marc Fast

ERIC CLAPTON - A LIMITED SEASON ROYAL ALBERT HALL, LONDON

By Scott Pegg (in London)

This year Eric Clapton played 24 nights at the beautiful and historic Royal Albert Hall in London. This was Clapton's fifth year of playing the Royal Albert Hall and the 24 nights this year were up from 18 last year and 12 the year before. The first six nights featured Eric and a three piece backup band consisting of his regular bass and keyboard players, along with Phil Collins on drums. While I did not see or hear any of these shows the general impression seemed to be that the shows were very tight and professional, but somewhat predictable in terms of it's time to hold hands during "Wonderful Tonight" and time to sing along during "Lay Down Sally." The next six nights featured Eric with an expanded eight piece backup band including Chuck Leavell on grand piano, Ray Cooper on percussion, another guitarist and two female background singers. BBC Radio One was kind enough to broadcast one of these shows live and when I first heard it I was somewhat disappointed. After listening to the tapes a few times the show sounded better, but I still felt it was a somewhat unusual set selection that focused to heavily on material from the "Journeyman" album. The show-closing "Sunshine of Your Love," for example, ended with an enormous drum solo that would have been fine in the middle of the set but seemed very out of place as a show closer. The next six nights were "all blues" shows. I went to the first one of these and was just amazed at how much talent Clapton managed to put together on one stage. The blues nights featured a two set format. The first set was what I would call the "all white" band featuring, among others, Jimmie Vaughan on guitar, Chuck Leavell on grand piano and Jerry Portnoy on harmonica. The first set was good, although I wouldn't necessarily characterize it as being pure blues. Clapton took the lead vocals on most numbers but allowed Jimmie Vaughan to close the set with one of his songs, "Wee Wee Baby." The second set featured what Clapton referred to as "the big boys." The set started by bringing out Johnnie Johnson (who was Chuck Berry's original piano player). Johnson sat down behind the grand piano while Chuck Leavell (former Allman Brother) moved over behind a Hammond B-3 organ. Johnson did two numbers before giving way to Albert Collins. Collins played with a capo about halfway down his guitar and definitely had the meanest, roughest sound of all. It should be noted that during the entire second set Clapton hung way back and just played rhythm guitar and smoked cigarettes. After Collins came Robert Cray. Cray is by far and away the smoothest, effortless guitarist of all. Like Collins, he did three numbers before stepping aside for Buddy Guy. Buddy Guy was definitely the James Brown/Elvis Presley showman of the bunch and quite simply stole the show. At one point Guy jokingly said, "how 'bout a hand for my band, they're really wailing aren't they?" The thing was, though, that Buddy Guy took over and dominated the show so strongly that it really was his band, which was not true for any of the others. Guy's set closed the show and the encore a ten minute version of Robert Johnson's classic "Sweet Home Chicago." Truly an incredible performance. The final six nights featured Eric, his expanded six-piece backup band and the National Philharmonic Orchestra. I did not see any of these shows, but the best comment I heard was from a lady who went the previous year. She said about half of the orchestra was totally into it and it was probably the highlight of their career. The other half of the orchestra was somewhat disgusted and couldn't believe they had to stoop to such levels to make a pound!

Editor's note: *Unbroken Chain* wishes to express deepest sympathies to Eric Clapton, whose 4½ old son, Conor, died in a tragic fall from a high-rise apartment building in New York City on March 20, 1990.



Editorial, continued from page 3

them about the last show you went to. Not only will it make you feel good, but it will let them know that they haven't been forgotten. Oh, and by the way, there is a new newsletter out written by incarcerated Heads called *China Dolls*. Published by Hayward Bill, this newsletter is "an open forum promoting dialogue in the Grateful Dead community in the areas of spiritual emergence, the environment, the inmate/convict experience, and the Grateful Dead scene in general." To get a copy, send a SASE to William Chengelis, 3200 Airport Road, Boulder, CO 80301.

For all of you statistics freaks and tapers out there, *Deadbase '90* will be back from the printers within the next couple of weeks. This book features a complete look at 1990, and those of you familiar with *Deadbase '89* will be happy to know that this year's issue contains 32 more pages than *DB '89*, that's 224 pages total! *Deadbase '90* features DAT timings on songs, much more accurate than in years past, a lengthened Feedback section and Odds & Ends, all geared just to the year 1990. The book is available for \$12.00 book rate or \$14.00 Priority mail; the address is *Deadbase Orders-UC*, P.O. Box 499, Hanover, NH 03755. Check it out!

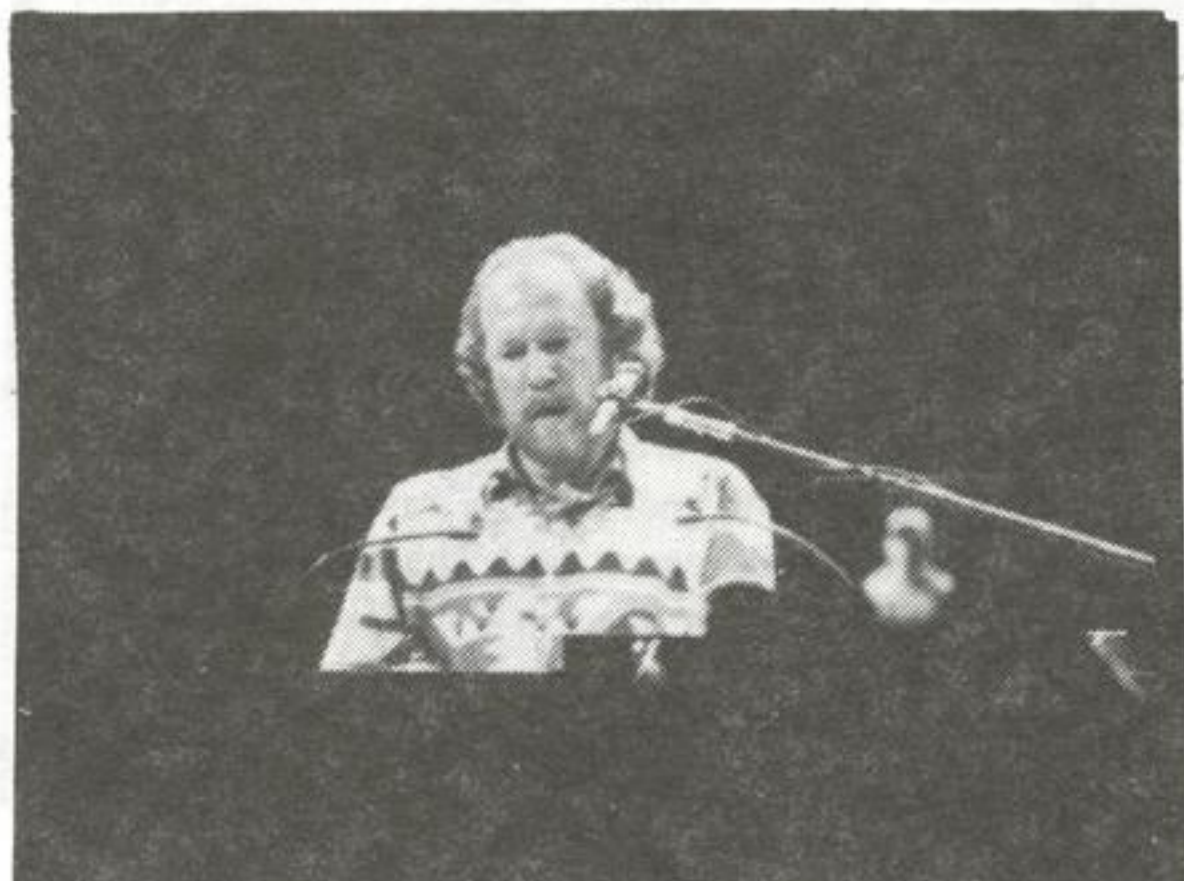
The Arrowhead Ranch, in Parksville, NY, is gearing up for it's second annual Memorial Day festivities. On the weekend of May 24-27, The Ranch will be hosting *Relix Magazine's 18th Anniversary Celebration & Taper's Convention* with *Solar Circus* and guest speakers. The Arrowhead offers lodging, camping, dining, horseback riding and relaxing year 'round. For information, call 914-292-6267, and don't forget to tell them that *Unbroken Chain* sent you!

The 4th Annual Grateful Dead Gathering will be held August 17 and 18, 1991 at Kennedy Park in New Lisbon, WI. They'll have the tunes, you bring food, drink, tents, kids and pets. For more information and directions, send a SASE to V. Ljubic, 1840 E. Howard Avenue, St. Francis, WI 53207.

Summer tour plans are now under way, with East Coast shows popping up before we know it. Tour dates are on page 2. While the thought of the East Coast Stadium Tour doesn't exactly excite me, the *Jerry Garcia Band Tour* in July looks like the place to be, Red Rocks and the Eel River among others! Have a great time on tour, but please set a few guidelines for yourselves to enable us to return to these venues in the future. Clean up after yourselves. Avoid uncontrolled intoxication. Please be polite, respectful and obey the law. And don't go to the show without a ticket (there were literally thousands of counterfeit tickets sold on the Spring Tour).

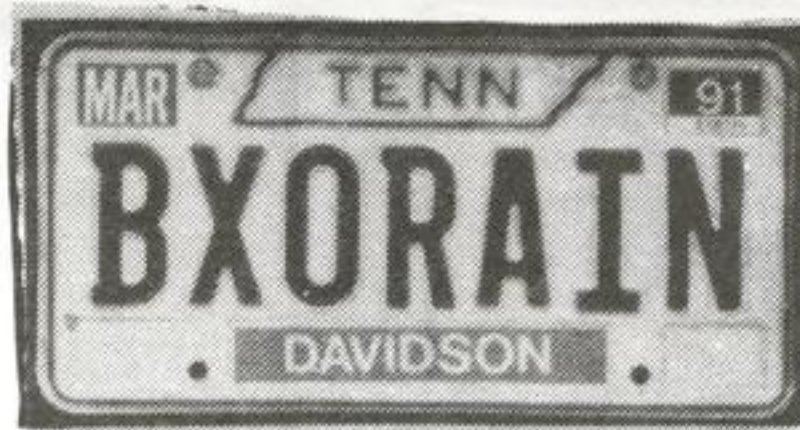
Lastly, I want to thank all of you who took the time to send us newspaper clippings about the Spring Tour, the new albums, etc. As you can see from this issue, almost every article is written by a staff member or submitted by one of our readers. We prefer to print original stuff as opposed to reprinted articles, and space is becoming more and more limited as we pick up more writers. However, we do read all the articles sent in and it helps us to know what is going on out there. I guess what I am trying to say is, please don't stop sending them just because you don't see them reprinted here!

Ⓟ Laura



Landover 3/91

Photo by Tim Ashbridge



VANITY PLATE POSTER

We're still collecting your Grateful Dead vanity plates! The poster, measuring 20" x 30", is about 2/3rds complete, but we still need more. We are especially looking for different color plates (states other than VA) for the poster, which will eventually be printed in full color and sold thru U.C.

DOGS BEHIND BUSES

LETTER FROM A TOUR PUP



My owner Jed took me on Spring Tour this year, and man was it a bummer. After traveling the entire day in the bus to get to Cap. Ctr., the first thing he did when we got there was tie me to the back bumper of his VW Microbus in the hard asphalt parking lot. Oh how I longed to run in a soft grassy field on that nice spring day, but it was not to be. A few cars down from us was a big mean flea bitten varmint who did nothing but growl and sneer at me all day long. And, if being tied to a bumper with only three feet of space to move wasn't bad enough, Jed and his buddies then proceeded to set up their hibachi only inches away from my nose, tantalizing me with the smells of freshly cooked hamburgers but not sharing any with me. At least they refilled my water dish once every 12 hours or so, and some kind Deadhead did feed me a little piece of his cold falafel. As I sat there, crazy looking people clad in all different colors walked through the parking lot selling stickers, t-shirts and the like. The jingling of their anklets and the smell of patchouli were enough to make this poor pup gag. I even saw lots of little defenseless puppies being paraded around the parking lot.

At one point in the day, my leash came untied and I started looking for an appropriate place to relieve myself. After taking just a few steps away from the bus I became hopelessly lost. Not a familiar face was to be seen for hours. I came upon this stinky old car and I lifted my leg on the tire, when up out of nowhere some jerk came up and kicked me half way across the parking lot. "Damn dog!" he exclaimed. "Why do you gotta pee on my car?" "Gee, I'm sorry man," I whimpered as I ran off with my tail between my legs.


I wandered aimlessly around the parking lot, looking for my long lost buddy Jed, when along speeds this dude on a skateboard. By the time he saw me, it was way too late. I landed on my back and pleasantly forgot where I was for a few seconds. That was the best part of my entire day. Right as I came to, this vicious coyote-like dog came up to me and said "Hey man, I don't like the way you smell!" and with that, he began attacking me, foam frothing from the sides of his mouth, his yellowed teeth bared. He had me pinned, and just as he was about to rip open my jugular vein, there appeared my long lost friend Jed to save the day. "BAD DOG! WHERE THE BLEEP HAVE YOU BEEN ALL DAY?!" he exclaimed. I tried to explain all the terrible things that had happened to me but he didn't want to hear it. He just grabbed me by my rope (Jed's too cheap to buy me a real collar) and dragged me back to the car, which turned out to be only ten cars away. Talk about humiliation!

By now it was show time, the whole reason for this seemingly endless journey. Just as I was beginning to get stoked up to see the boys, Jed takes me and stuffs me into the car and locks the door! Then it hits me, I wasn't going to the show, my selfish master Jed was leaving me in the car all by myself! So there I sat, for 3 1/2 hours, with only one small crack in the window from which to get my air. Thank God this wasn't Summer tour. When he finally came walking back towards the car, I was so excited to see him that I peed all over his sleeping bag. But instead of letting me out, he kept right on walking towards some scary lookin' dude who was selling these huge balloons. About an hour or so later everyone loaded into the bus. It appeared that we were being kicked out of the parking lot by the cops. "Whew," I thought to myself, "time to go back to Tennessee!" I was totally psyched. But when we got onto the highway, all the signs said "95 North." I thought Tennessee was southwest of Maryland, and much to my horror I discovered that we weren't going home, no, we were headed for Albany, New York! My worst nightmare had only begun!

Well, Albany was just about the same for me, except it was cold as heck up there. We finally went back to Tennessee after traipsing all up and down the East Coast for about a month. Hell, I lost track of time and everything became a big blur. How I longed for a nice quiet shady tree to sleep under, a fresh bowl of water and some good old Purina Dog Chow. Maybe you folks reading this will remind your friends to leave their dogs at home when they go to see the Grateful Dead. I'd sure appreciate it! And I also urge any dogs who are disturbed about our treatment on tour to please write to Dogs Behind Buses, c/o Unbroken Chain. Eternally Grateful, Spot Dog from Tennessee



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MUSIC REVIEW CHRIS ISAAK - "HEART SHAPED WORLD" By Jeff Hand

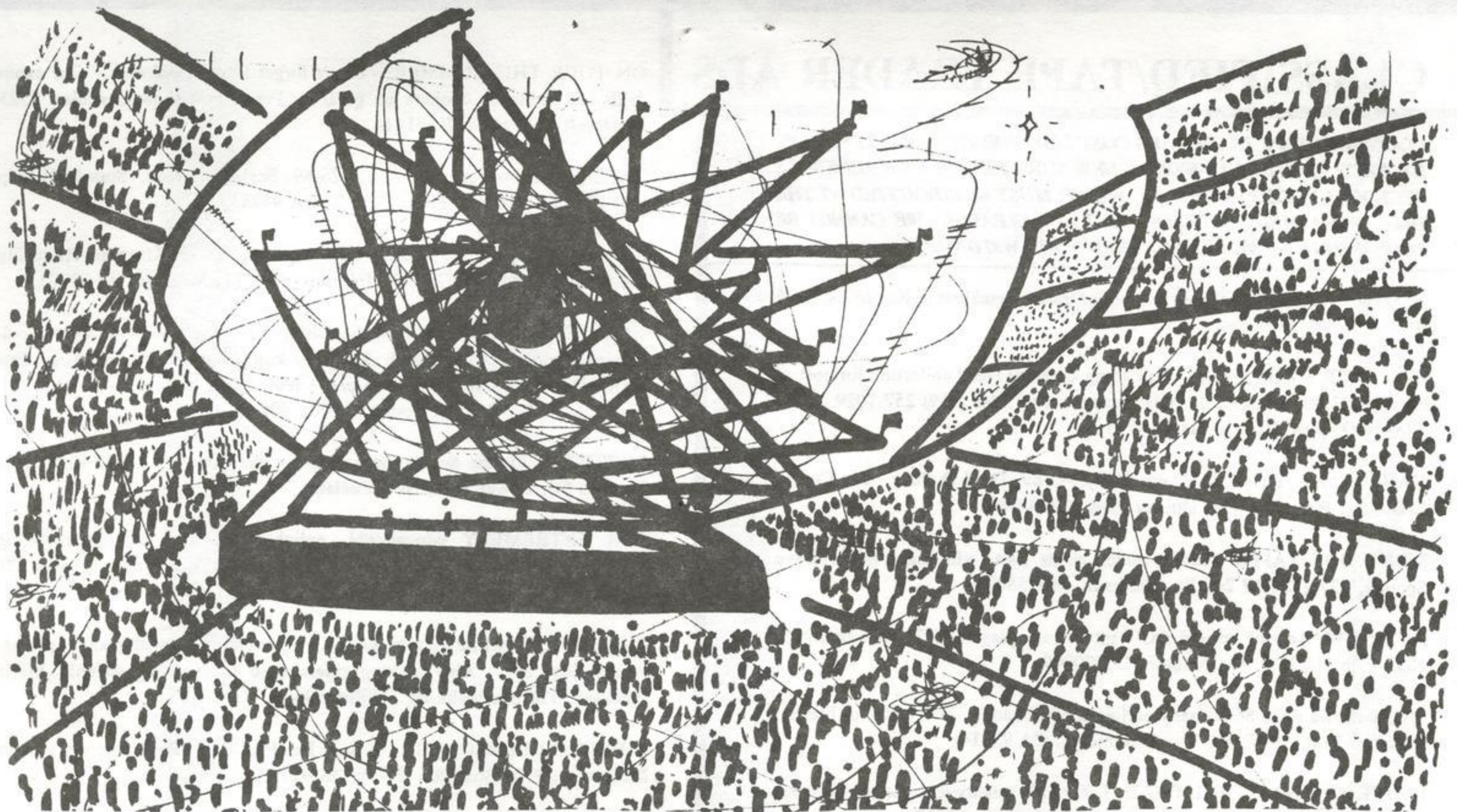
This clearly is one of the strongest Rock-to-Country bridges in recent history. It comes complete with heavy shades of "The King." No, not Jerry, Elvis.

From the opening song, "Heart Shaped World," it is clear that this guy can melt you down with his vocals. His songwriting ability is also apparent with high points including "Kings of the Highway," "Wrong to Love You" and the debut single "Wicked Game."


Isaak's lead guitar player, James Calvin Wilsey, probably has his phone ringing off the hook for session work for his crystal clear, Johnny-on-the-spot note playing. This fellow knows both ends of the guitar neck and sports Pan American influence. Aside from the reminiscent Memphis sounds, these guitars bellow Spanish influences in "Blue Spanish Sky" and "Forever Young." We also get a glimpse of his Diddley-ability on Bo's tune "Diddley Daddy."

The only track I had a hard time stomaching was "In the Heat of the Jungle," which is where this number belongs. It's screaming vocals and lack of direction detract from the percussion, which itself becomes monotonous due to the length of the track.

An overview finds that production deserves credit for not doctoring this record, it is clean from beginning to end; a nearly flawless recording. In short, this breakthrough LP demands respect, and with it's appeal should have no problem going platinum. "Heart Shaped World" is truly a "must have" for any collector.



DR. MINDWAVE XPLAINS:



"WHEN IN THE COURSE OF MUSICAL HUMAN EVENTS THE GRATEFUL DEAD AND THE DEADHEADS GET THEIR COLLECTIVE GROUPTHINK INTO HIGH GEAR, THE RESULTS ARE AS HISTORICALLY VALUABLE AS THEY ARE ABSOLUTELY INCREDIBLE ! AND, SINCE WE KNOW THAT THE MAIN TAPROOT HERE IS SUNK DEEP INTO THE PSYCHEDELIC EXPERIENCE, THE REAL SURPRISE IS THAT THE ESTABLISHED SONGS DON'T CHANGE MORE OFTEN... AND MORE RADICALLY... THAN THEY CURRENTLY DO. THE DEADHEADS, THO, ARE A VERY CLEVER LOT WHO CAN BE QUITE CREATIVE ON THEIR OWN. MANY HAVE SUGGESTED AN ALTERED LYRIC HERE, OR A DIFFERENT MELODY THERE IN THE PLACE OF AN OLD FAMILIAR ONE. AFTER COLLECTING A LARGE BANK OF YOUR OWN SUGGESTIONS, THEY WERE SUBMITTED TO A MASTER MUSICAL MECHANIC, WHO ADDED A FEW OF HIS OWN. WITH ACTIVE FEEDBACK FROM YOU, HE HAS PRODUCED HYBRIDIZED AND HOT-RODDED VERSIONS OF A BUNCH OF OLD FAMILIARS. WHILE SOME HAVE CALLED IT "HERESY", OTHERS HAVE LAUGHED WARMLY WITH DELIGHT... SOME HAVE YET TO CALM DOWN ABOUT THEM, BUT I'M SURE THEY'LL BE O.K. REAL SOON. FLOW ON !"

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HAVE-WANT: Dylan, JGB, especially 9-5-89, Dead & Petty. Joe Corey, C/O P.L., P.O. Box 498, Quincy, MA 02269-0498.

MORE HOT TAPES! Newer trader wants lists, will share mine. Dave Speidel, 427 1/2 NW 2nd St., Faribault, MN 55021.

HEY NOW! Anyone around DC want to trade/play music? John Benaglia, 1837 19th St., NW, Washington, DC 20009.

MOST shows since 86 & many earlier & other bands. Will trade for blanks. Wharfrat Paul, 1917 14th St., Sacramento, CA 95814.

I LOVE THE GRATEFUL DEAD. Lotsa high quality low generation tapes for same. Kearns, 31 Grant St., Easthampton, MA 01027.

E. TENN. TRADER. 300 + hrs. Dead, looking for excellent copy of 12-29-77 Dan Brown, 2206 David Miller Rd., Johnson City, TN 37604.

NEED ALBANY/NASSAU 1991, Rest of tour MASTERS and 1000 hrs. to trade. Dave, 919 Tower St., #2, Raleigh, NC 27607.

LET'S TRADE TAPES!! Have 1600 + hrs. of GD. Send lists to: Larry Steele, 235 West 56th St., Apt. 34-J, New York, NY 10019.

LOOKING FOR OLD & NEW: 9-11-73 & 3-20-91. Have 150 hrs from 1965-1990. All list answered. Will help beginners. Bill Moore, 2938 Fairmont St., Falls Church, VA 22042.

NEED FLECKTONES Hedges Blues, Plenty high quality Dead and others to trade. Zerb, 1062 West Foxcroft, Camp Hill, PA 17011.

R.I. DEADHEAD, starting taper. Need some help along the way. Want Cal Expo. 90', 91'. Al Massey, 500 Angell # 500, Providence, R.I. 02906.

Is it ESSEN to want to relive Europe? I'm BERLIN with desire to hear those great shows. Will send postage, blanks. Wo-oh, was ich wissen will/wohin geht die Zeit? Herr Jed, 5133 Mt. Crest, Knoxville, TN 37918.

HAVE 160 + Dead and 60 + Non-Dead, NEED Hi-qual. 2-19-91. Let's trade lists. J.P. 3043 Pinegate Drive, Flushing, MI 48433.

RARE Grateful Dead "WANTED". Compact Discs Only. Send details to Steve Seymour, 528 S. 13th St., Escanaba, MI 49829.

HAVE 350 hrs. Need HQ Connection. Looking to upgrade 88 Pacific N. West Tour. T.F. 1509 Madison Ave., Cinti, OH 45231.

MOKIE, How are the shows? Write or call soon!! Miss Ya! B. Goode!, Been all around this world! Dont 4 get! Love, Groovy Suuuuuue!!!

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TAPERS! I'm Jonesing for JGB 8-26-89, Berkeley/Greek. Somebody help me!!! Peter, Box 487, Forest Knolls, CA 94933.

600+ hrs. of high quality SBD's-seeks same esp. 73-77. Also want Hi-quality Allmans/Santana. Jon 118 W. Johnson, Apt. T1, Madison, WI 53703.

NEW GENERATION Deadhead searching for connection to the sweet, soul-sweeping sounds of live Dead. Please be kind, share your experience. Pass on the legacy and magic of the Dead. Will supply blanks. Write to: A.M. Bland, 5401 So. 3rd St., Louisville, KY 40214.

LISTENING for the Secret, Searching for the Sounds. Gavin Friend, 91 Manuka St., Lower Hutt, New Zealand.

FOR EXTREMELY educational, enlightening, and thought-provoking information on hemp - send SASE w/ 2 stamps, P.O. Box 622, Somers, CT 06071.

EAST COAST girl moving to Seattle. Appreciate help with people, places, things, job, apt. Also seeking riders used to traveling cheap! Maria Paluzsay, 128 Shellbank Dr., Williamsburg, VA 23185.

BURNS, OR Head would like to meet Heads in Bend, Boise or closer, Larry McGowan, P.O. Box 983, Burns, OR 97720.

NEW HEAD seeks first shows, Alpine 89. Will send tapes. W. Ball, P.O. Box 121 Phillips WI 54555 Thank You.

WILL BUY or trade for any N.Y. Ranger-Dead shirts. Also seeking Denver '90, Orlando '91 tapes. Lots to offer. John Suter, 87 Thomas Street, Brentwood, NY 11717.

HEY NOW, East Coast heads and Joe, my bro! Need West Coast tapes!! Bruce Brownstein, 230 Judah Ave. #3, San Francisco, CA 94122.

LOOKING for pre-75 SBD and JGB, Let's trade lists! Joebert Kakrow, Am Alten Posthaus 22, 2000 Hamburg 70, Germany.

FROM ONE DREAMER to another, don't forget that Sugar Magnolia is an imaginary flower.

STILL TRADING Dead and related, and blues. No blanks please. Mark Welch, RR2, Box 72, Clinton, WI 53525.

750 HRS. quality Dead. Send 2 best and list. Get same. Harman, P.O. Box 511, Ocean City, MD 21842.

HAVE 250+ hours high quality - your list for mine. Chris Arigo, 44 North Green Street, East Stroudsburg, PA 18301.

NEW DADDY-O, likes CSN&Y, Allmans & old Dead. I have a fair list lets correspond. Steve Morton, 6211 E. 15th St., Tucson, AZ 85711.

YOUR PROFESSION: Keep Smilin'- I'm a Hologram.

PLEASE HELP me to find and get the book of fall set lists! Eckart Wertz, Kребenwiesenweg 19, D-7300 Esslingen, Germany. Thanks.

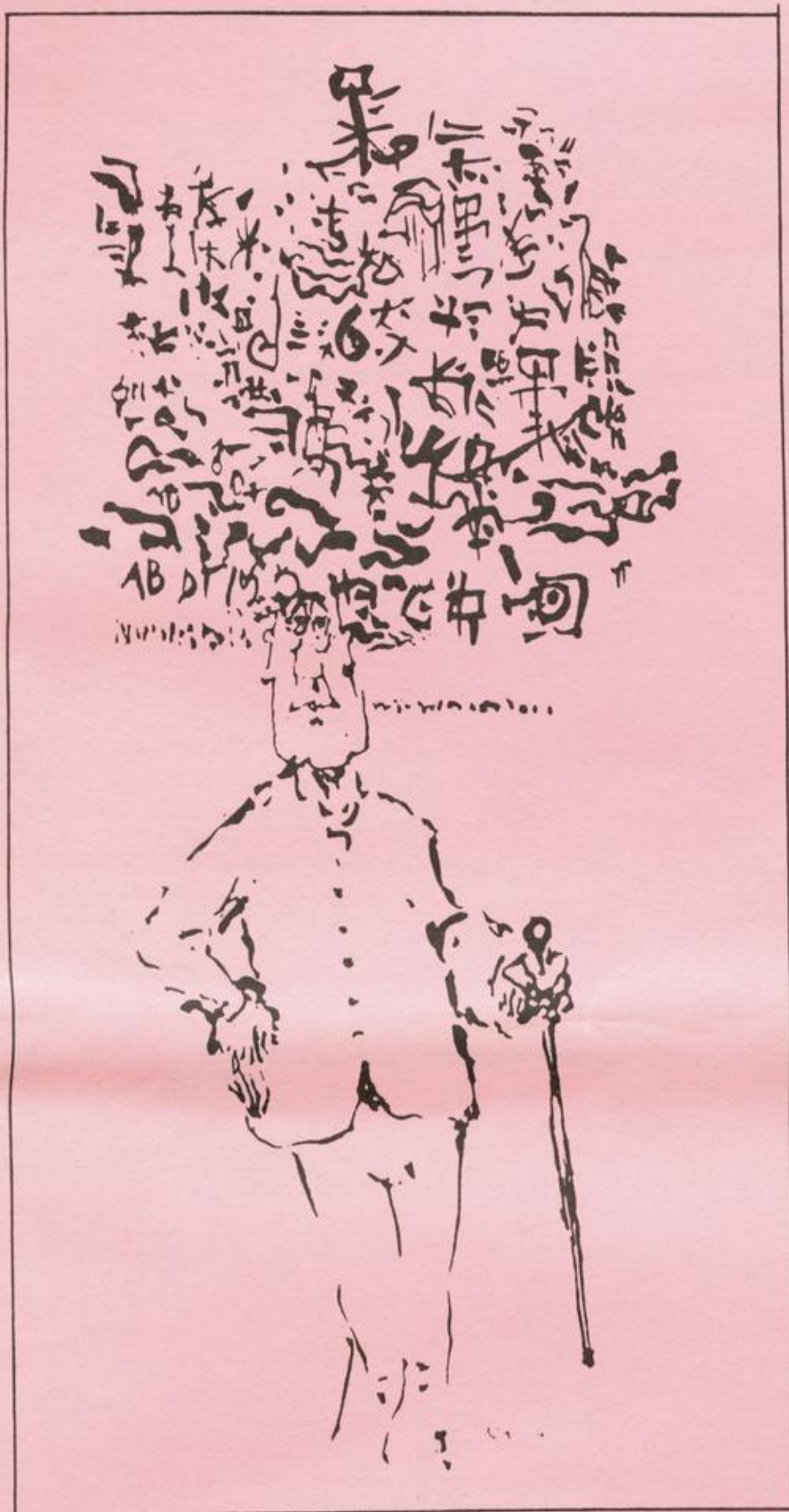
I LOVE PHIL. Seek same tapers and HQ lo gens (preferably Neuman 86 cardioids). Believe it - I need it, please pass it on. Also JBG, Santana. Howard Rosoff, 3417 Englemeade Road, Baltimore, MD 21208, (301) 484-5016.

LOOKING FOR tapers to trade with. Huge Collection! Also want Radiators, B. Raitt. Tom Biedebach, Friedrich Str.8, 5880 Luedenscheid, Germany.

NEED 7/12/90 & 3/17/91 & more. Have 100+ hrs. Jason Griffin, Box 205, Woodberry Forest, VA 22989.

J. GARCIA

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John & Linda, 5335 N. Ludlam, Chicago, IL 60630.

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Spring Tour. Marc Gagnon, 368 Myrtle Street, Manchester, NH 03104.

LOOKING FOR trading partners. Your list gets mine. Beginners O.K.
Phil, 945 Broadway Rd., Dracut, MA 01826.

WANTED: 7/6/90, any JGB, Bobby's or any Dead. Want high quality; have
small but great list to trade. Also looking for musicians to jam with in CT,
Mass area. Darin Leeman, 22K St. James Street, Manchester, CT 06040.

ALONE AND BLUE - need to meet some Heads to see shows with, trade
tapes, etc. Help. Bernie A. 44 Gee Avenue, Gloucester, MA 01930.

LET'S TRADE HQ GD, over 800 hours. Your list gets mine. A. Hirshman,
464 Commonwealth Avenue #81, Boston, MA 02215.

KNOW WHERE to get Seastones by Phil Lesh? Drop a line or a list, help
a beginning trader. Reece Brafford, P.O. Box 5067, Kinston, NC 28503.

LOOKIN' FOR the last UCLA show, my first! Jonah, 104 Via Orvieto,
Newport Beach, CA 92663-4923.

EAGER TO HEAR JGB 7/26/80 Asbury Park, NJ. Much to trade. Jesse
Landis, 940 Driver Avenue, Landisville, PA 17538.

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NEED QUALITY JGB and Dead. My tapes were stolen! Will send blanks.
Rob McNeer 324 Lynton Lane, Richmond, VA 23221

WANT TO lend/borrow with other area Heads. Have over 800. Tom Duka,
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Landover 3/91

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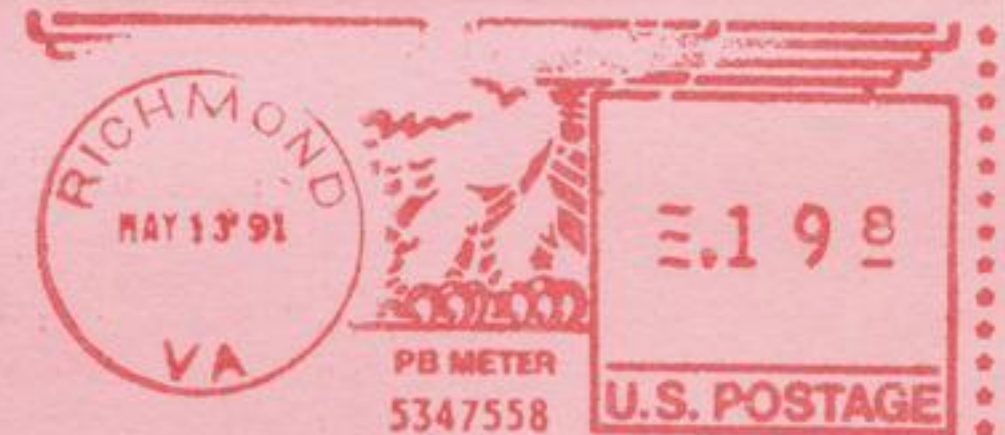
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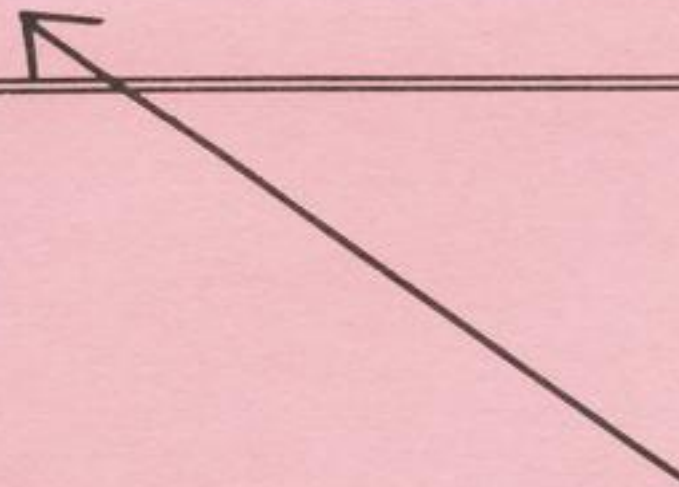
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