

# WYBROKEN



VOL.  
SIX

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3

# WYBROKEN

# Chain Reaction

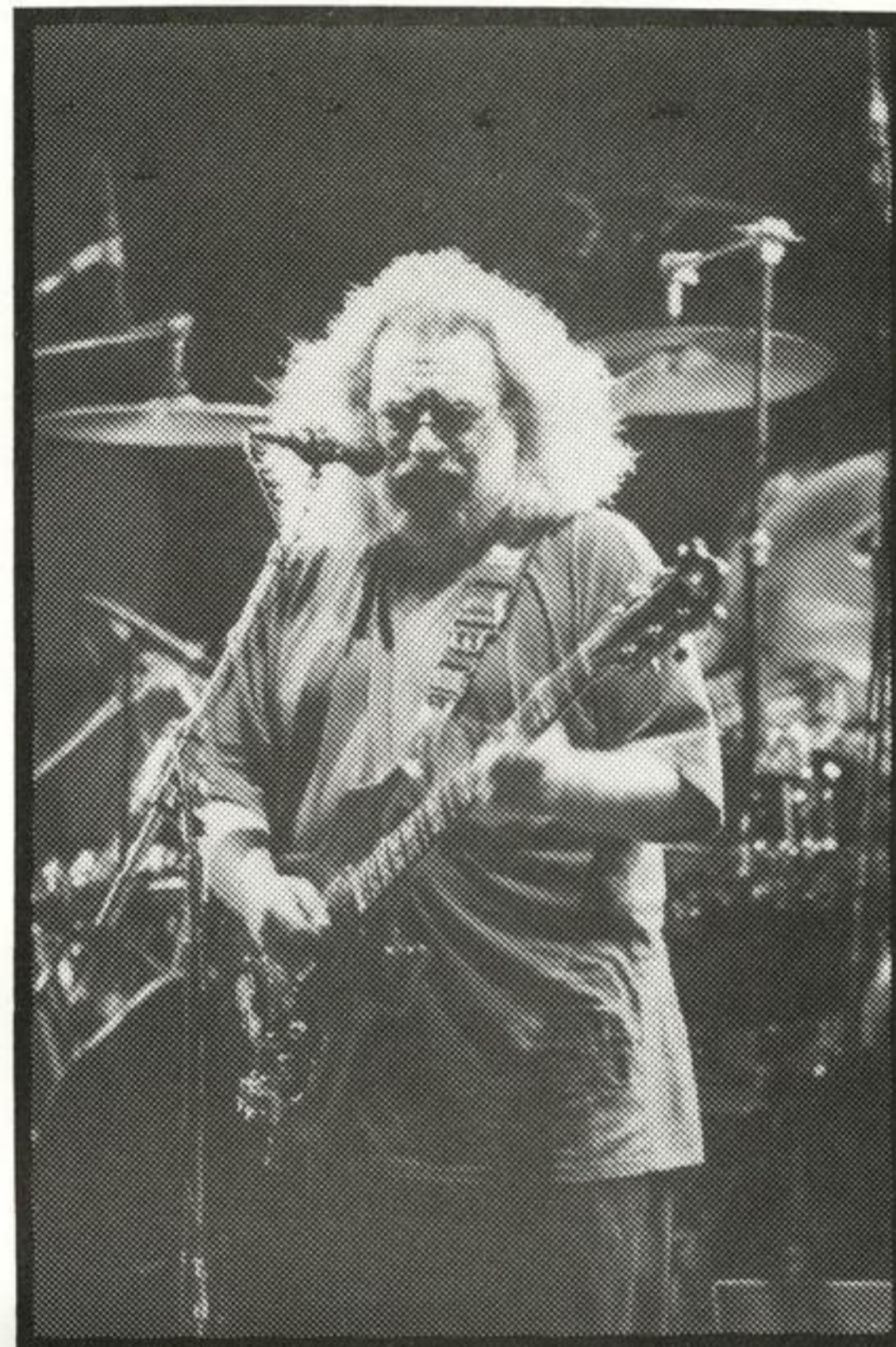
I'd just like to comment on what I saw in Charlotte. It was very low key in the parking lot. The coliseum security would drive around about one minute ahead of the cops and warn folks about bottles (actually passing out paper cups) or vending. The first day I only saw one person get busted. But the second day within two hours I saw six people get busted in one aisle! Basically, I think as a group, we're getting better. I only saw one person getting high right out in the open, and several folks walked over just to warn him! I guess my point is we need to watch out for each other. Family, right?? Let's take care of each other to keep any more brothers and sisters from becoming Deadheads Behind Bars. By the way, Charlotte had a Judge and courtroom set up inside the coliseum and a mobile bail bondsman was parked right outside, all for our convenience! What Next?? Anne Gallup, Atlanta, GA.

Summer tour was GRATE! Although I only caught three shows, I must say it was the most fun I have had, well, at least since Spring Tour! The Charlotte shows were sizzlin' and RFK was pretty sweet- that second set "Dark Star" under the stars was beautiful. Not to mention the Help-Slip-Frank opener (set II) and a beautiful "Baby Blue" to close the show. The weather was nice, a little hot during the day but after the sun went down it was perfect mood weather for the treats the boys provided. Also I can't forget to mention the intense visuals shown on the movie screens. Where do they come up with that stuff? Heck, who needs drugs to get off when entertainment on that level is provided? We also met lots of cool, friendly & fun folks on tour and I want to say hey now to all my new friends. Everybody take care and enjoy yourselves - that's what we're all here for! Peace, Beth Brown, Raleigh, NC

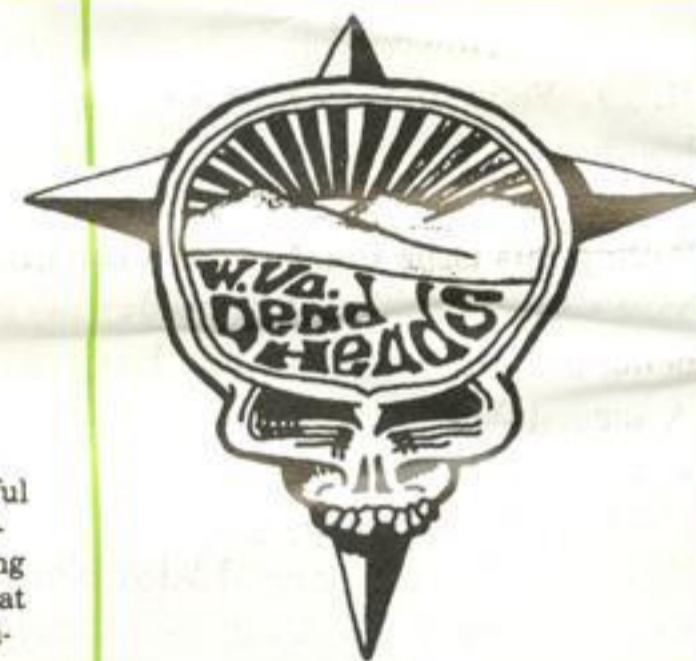
Summer in the Midwest means two things: hot weather and the Grateful Dead Summer Tour. In this area it means Sandstone Amp. in Bonner Springs, KS just outside of Kansas City. The sky was clear, the temperature near 100, and the music was the best. I only got to see the second show and after hearing about the first night's action I was kicking myself for not finding a way down to Sandstone a day earlier. Concert highlights included Bob forgetting the words to "Truckin'" (nobody seemed to mind) and an incredible version of "He's Gone". Sandstone management put the screws to concert goers by raising their usual parking fee from \$5 to \$10 per car (a parking attendant told me they parked 42,000 cars on the first night). Last year they allowed only persons holding tickets to park in the parking lot. This year they allowed anyone to park as long as they were willing to cough up \$10. This eased the traffic problems of last year and insured the management of a ton of cash. Compared last year the drug scene was much smaller. There were still people partyin', but not so many people trying to sell. Overall, I had an extraordinary time and met some new friends. Take care everyone and I'll see you somewhere down the road. JJ, Omaha, NE

I can't believe a year has past since I first met your acquaintance. But, here we are, me with a big 6/2 on the mailing label and you about to banish my name from your file. And since neither of us wants that to happen, here's a check that'll surely keep us both as happy as a spinner at showtime. Over the past year, I've enjoyed the contact UC gives me. Living here in the town Jack bilked (and you'll notice Mr. Straw got the hell out of here at his earliest convenience) we're not privileged to the same informational grapevines as our cohorts on the coasts. UC has consistently been a first source of reliable informaiton, and put me in touch with some very kind people. I'm looking forward to another year of show reports, behind-the-scene insights, and diverse viewpoints that make yours such a welcome sight in my mailbox. The Sandstone shows have come and gone, resulting in some easygoing good times and great tunes. Lots of vending with no hassles (that I saw) a laid back first show with the best "Dew" I've ever heard, "Jack Straw" opening a kick ass second show. Made me proud to be from Kansas. Hope it'll make the boys bring their circus back to town for several summers to come! Thanks for keeping me in touch. Yours for endless encores, Bob Hamrick, Wichita, KS

Just got back from the Indiana, RFK and Giants Stadium shows - had a fine time! With one exception. There's some people far worse than scalpers or bully security guards at the shows. They are people with spray bottles with water and a little extra surprise - liquid trips. My girlfriend and I got dosed at RFK and it ruined an otherwise great evening. We don't do drugs. We're not Wharf Rats. We're not anti-drugs either. We just choose not to do them. I can't speak for Kris, but for me, the price of dosing is way too high - and I'm not talking about money. People at the shows should respect my choice not to dose, just as I respect their choice to do so if they want. The "Keep the Scene Clean" campaign has worked very well. I'd like to see a campaign encouraging people not to dose others by a spray bottle, brownie or any other way. Remember, there are small children at the shows who could be sprayed too. If you could mention something in your newsletter or print my letter I'd be grateful. Thanks! Adam Taylor, Media, PA.



RFK 6/15/91 Photo by Eric Soble



MUSIC

## Dead Enders

Sometimes there's just no way of escaping the Grateful Dead. The University of Oregon recently banned the aging '60s rock band from playing at the Eugene campus this summer because stoned Dead-



heads sometimes wreak havoc on the area during performances. But because of the state's depressed economic situation, the university reluctantly decided to allow the concerts, which could pump as much as \$1 million into local coffers. Too late: by that time, the Dead's summer concert schedule was already full and the band decided to keep on truckin', right past Eugene, Ore.

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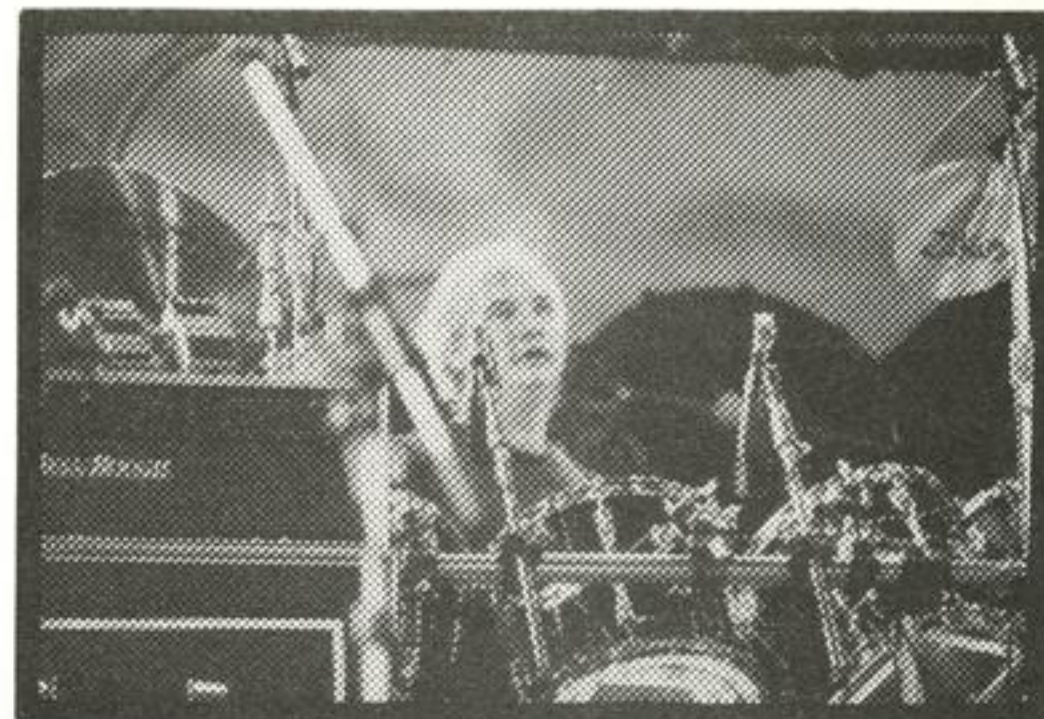
6 NEWSWEEK: MAY 27, 1991

## Coliseum grateful for Dead

The Grateful Dead sang out \$88,266 in revenue for Greensboro's War Memorial Coliseum and "pretty much set our budget for the year," managing director Jim Evans said Tuesday at the monthly meeting of the War Memorial Commission.

The two sold-out concerts March 31 and April 1 grossed \$634,960 — the highest for any entertainment event in the country that week, according to Boxscore, a report for trade magazines.

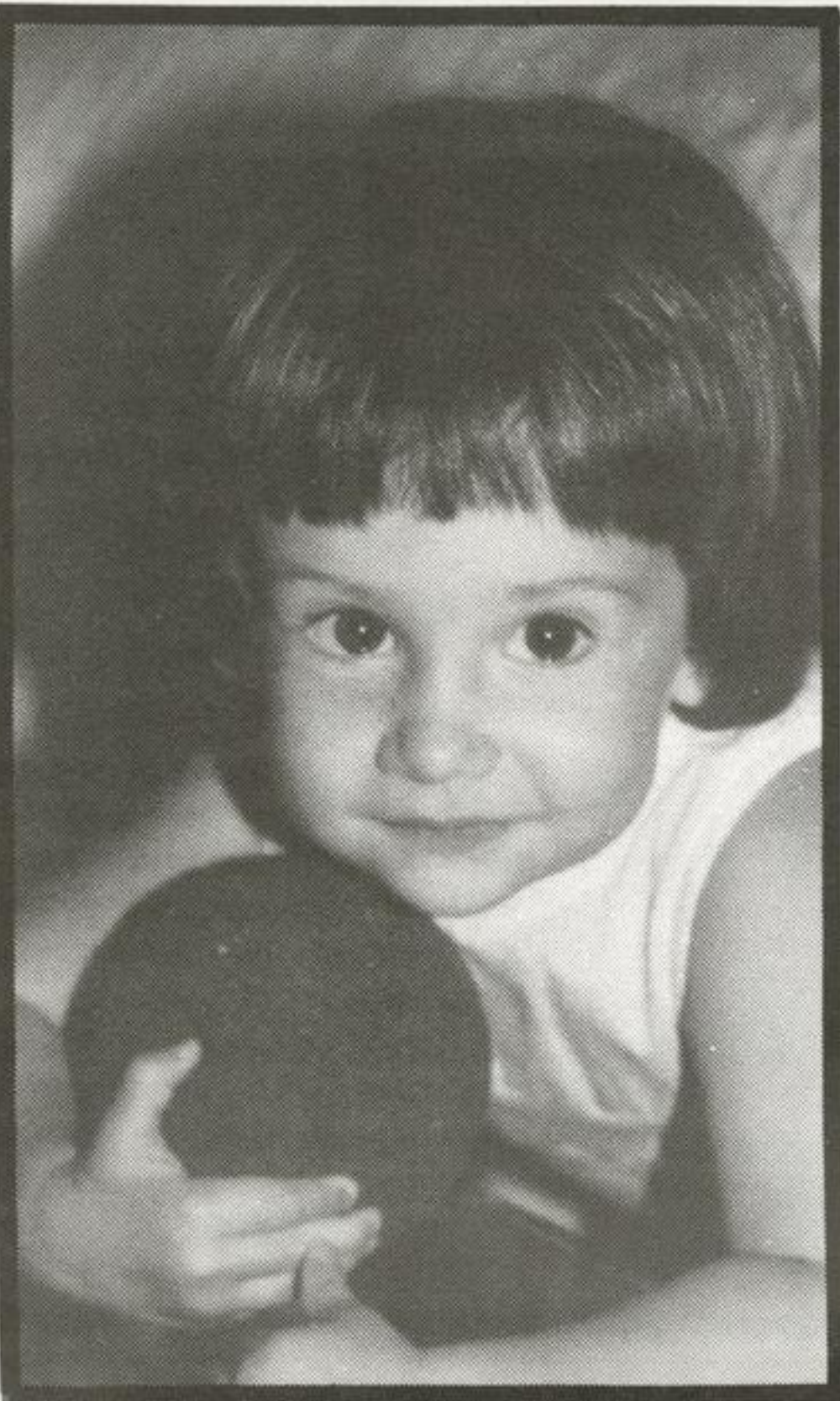
"The folks who came were cooperative in every way," Evans said. "It shows that if we properly plan, we can take care of events in a way that's acceptable to the community as a whole."



Deer Creek 6/9/91 Photo by Steve Deems

# Editor's Page

Vol. 6, No. 3 August 1991  
By Laura Paul Smith



Sarah V. Smith, 20 months

Howdy folks, and welcome to Volume 6, No. 3. Between touring and vacationing I haven't been home much this summer so that's my excuse for being a little late with this issue. Been having too much fun! Putting this issue together has been great, though. We have a lot of exciting stuff inside - my personal favorite being the interview with Dan Healy starting on Page 6. A special thanks goes to Barry Barnes for providing us with his interesting conversation with Healy. Also you'll find some really great "scene" photos from the Summer Tour on pages 12-13, along with the usual Chain Reaction, Set Lists, photos and more. Now for the news:

First up, Richmond Deadheads will be delighted to find out that my crazy idea brought forth in last issue's editorial might have actually worked! Richmond's public (and very classical-music oriented) radio, WCVE FM-88.9, is planning on airing "The Grateful Dead Hour" starting September 7! There are a few contingencies left to fulfill moneywise, so you can help get this off the ground by sending the station letters and becoming a member. The cost to join is \$30.00 per year. If you want to hear the show, please write a letter to the station, explain what a great thing it would be, and include a membership fee or donation to the station. The address is: 23 Sesame Street, Richmond, VA 23235, Attn: Tom Kalmeyer, Program Director. Also, if you know of any businesses that might be interested in sponsoring the show please hook them up as well.

As you I'm sure you're aware, Fall Tour plans have been laid out and Deadheads everywhere are busy making their travel plans. The Philly shows were replaced by three shows at the Richfield Coliseum in Ohio to open the tour on September 4, 5 & 6. Followed by nine nights in New York at Madison Square Garden and six at the Boston Garden (see tour dates on page 10). Philly is definitely off; there is talk (unconfirmable, of course) that the reason for this is the last time the band played there, GDP was billed for services never rendered; in essence, they received a phony bill for a couple hundred thousand dollars. Right

now, the dispute is in the midst of being settled. At any rate, the band is trying to play more nights in less places and bigger markets to let the Deadheads come to them (they know we will). Playing in big cities like New York and Boston keeps Deadheads a little less noticeable than when they play, for instance, Greensboro or Landover. We Deadheads have a tendency to overwhelm the smaller cities!

This just in from Pollstar: The Grateful Dead was named the #1 top selling band in America for the first half of 1991! Concertwise, the band outsold any other acts that have been on tour this year. Spokesman for the Dead, Dennis McNally, commented that this was partly due to the fact that there were no other major acts (like Madonna) touring during the first half of the year. But it's still great! Way to go guys!

The official word from the Grateful Dead office is that Jerry's doing fine, and he just needed a vacation. Having missed out on his January scuba diving trip to Hawaii in order to cut the Garcia/Grisman album, along with non-stop touring before and after, he just needed a break. Inside sources (not the GD office) indicate that Jerry indeed was having some difficulties with his falling off the wagon, but now the story is that he's clean, rested up, and doing fine at present. The cancelled Eel River JGB show was rescheduled for August 10, while the Frost show was not rescheduled. Also on the JGB tour are the Squaw Valley Ski Resort dates in California, August 24 & 25. The 24th will be JGB electric, with Tower of Power opening, and the 25th will be David Grisman & Jerry Garcia, with the Nevilles and Booker T & the MGs. Sounds like a lot of fun!

The new Garcia Band album is due in the record stores by Labor Day (official release date August 27). See page 4 for the album's song list. Having heard an advance copy, I can say that it's a wonderful compilation of many of the songs you would normally hear at a Garcia Band show. Also, East Coasters will be happy to note that it's official - the Garcia Band will do an East Coast tour in late fall, that probably meaning late October/early November.

The new Garcia/Grisman album is out and available in some record stores. If you are unable to find it, you can order it by calling 1-800-CAL-DEAD. It's on David Grisman's "Acoustic Disc" label and includes some real gems, like B.B. King's "The Thrill is Gone," "Grateful Dawg," "Friend of the Devil," and "Russian Lullaby," among others. Grisman's mixture of jazz and bluegrass on mandolin along with Garcia's acoustic guitar playing makes for a very tasty album indeed. It's definitely worth checking out!

Dead poets, take note: "The Shanty Group" of Chadds Ford, Pennsylvania wants your poems for an upcoming book. The book will be a collection of poems by Grateful Dead fans. They were passing out flyers during the summer tour, asking for submissions. Their address is: The Shanty Group, P.O. Box 1183, Chadds Ford, PA 19317.

To all Deadheads Behind Bars, please take note: Send your submissions - addresses, artwork or poetry to Rainbow Communications, P.O. Box 389, Felton, CA 95018. Pam Fischer is the editor of the Deadheads Behind Bars column so submissions must be sent to her. Thanks! And thanks, Pam, for all your hard work!

So, how do you like this issue? Unfortunately, better print jobs cost more money. I haven't made a money appeal to you guys in a long time. Then again, I haven't really needed to. However, at our current rate of growth, it will again be necessary. We haven't had a price increase since August 1987 (four years ago to date). So, as reluctant as I am to do so, I am announcing a subscription price increase effective January 1, 1992, to \$12 per year. Anyone who would like to renew their subscriptions early at the regular \$10 per year rate is welcome to do so before January 1 and we will honor those renewals. Also on the increase will be our wholesale cost to distributors. Up until now, *Unbroken Chain* has been available to them at a very low cost, but we are going to attempt to bring the prices into line so that all of you faithful subscribers out there won't be the ones footing the bill. The exact prices for wholesale copies have not been calculated yet, but we will let all of our distributors know in advance. Display ad rates might have small increase as well. In any event, we will attempt to continue to bring you the most up-to-date, comprehensive Grateful Dead information, in the timeliest manner possible. Also on our list of improvements is the hope that we could go to full four-color covers sometime next year. It all depends on the cash situation. You can help by showing this issue to your friends, and encourage them to subscribe. We don't have the resources to print big advertisement flyers to hand out on tour, so we need your help in spreading the word. And as always, your comments, suggestions and submissions are always welcome. Have a great fall tour - we'll see you in October! ☐



RFK 6/14/91

Tim Ashbridge 3

BANQUON. ME DAY  
15 JUL  
1991

# Chain Reaction continued from page 2

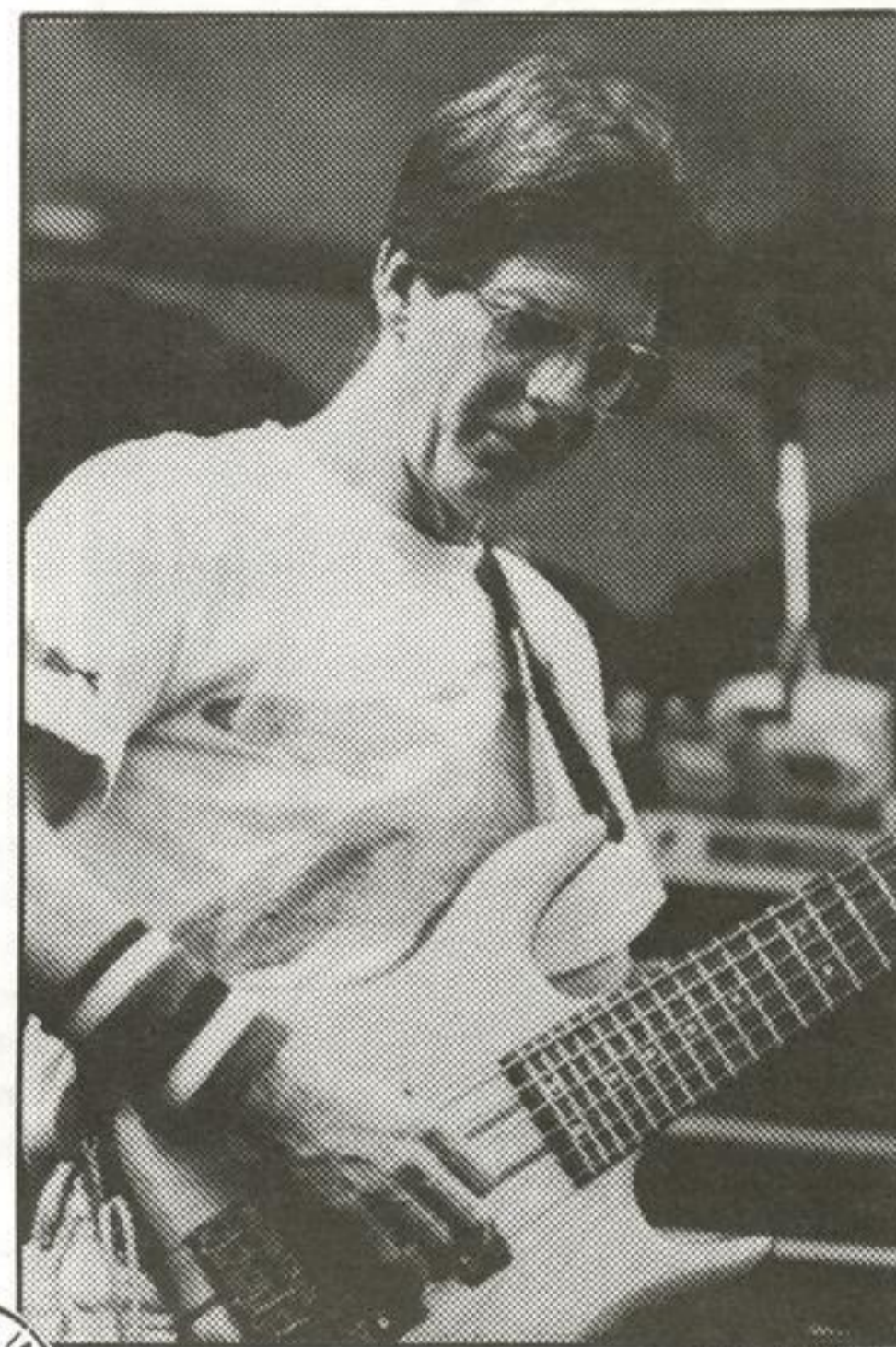
I, like most "Deadheads," consider the Grateful Dead entertainment, and I like to go to shows, boogie, and I read U.C. to forget about work, the world, or whatever is bothering me. But for the life of me cannot figure out why so many people use the *Chain Reaction* section to complain or express their feelings about the war, politics and things that have nothing to do with the Grateful Dead. I realize a lot of their points and feelings are very good ones and are issues people need to be aware of, but when I want to slip away, that's the time I don't care to hear people's opinions about things that have nothing whatsoever to do with the Grateful Dead. I just think their opinions would be better served in a publication that caters to those issues. I realize that a lot of Deadheads don't read those publications but, there's probably a reason for that. I'm not asking you to stop, but I think *Chain Reaction* should be all about people's feelings that are relevant to the band. Also, thanks for printing that note, about not printing the articles people sent you, I was wondering if they were even getting there. Thank you for taking the time to produce this publication, I look forward to it every other month. Pete Everett, Sanford, Fl.

*Editor's note: Chain Reaction is precisely that: A personal reaction to what you've read in the Unbroken Chain. While some of the issues we choose to publish in this section may bear no relevancy to the band, they are issues that many Deadheads feel strongly about. That's why we're here, as a forum for communication, whether it be directly about the band or not. Life does go on when tour is over!*

I did want to express a little disappointment on the lack of coverage of the Orlando shows. We've worked hard down here to get the Dead to play. I caught shows in Greensboro, Atlanta and Orlando. Orlando was by far the best venue. The vending was relatively stress-free. Cops were respectful (especially the first & second nights). The weather was kind and Orlando has lots of campsites, springs, areas for swimming and plenty of fun things to do during the day. AND most importantly, the boys seemed relaxed and happy and played some killer shows!! The only criticisms I have of Orlando apply to all venues. I wish the police would let the concert goers hang-out and chill-out (if even for just an hour) after the show. People are just too spaced, wired or scattered to be forced onto the road. They need to rest, eat or just meet up with friends for rides. I also think its futile to push dancers out of the aisles. At one point it got so bad that we had to leave our good ticketed seats to sit where there were very few people and where we thought there would be no hassles - behind the stage. There were some pretty tired folks back there, and others were people like us who just wanted to hear the music and maybe dance a bit. Well not fifteen minutes after we got back to the very sparsely occupied area an usher came through and made two very tired and not well people move from sitting on the steps of the aisle to seats. There was no reason for this - they were quiet and did not need the harassment. Hopefully, next year the Dead will pick one of Orlando's outdoor arenas (general admission). Outdoor shows are always the best and Springtime in Florida is the best time for an outdoor show. "Without love in the dream it'll never come true". Thanks for listening! Peace & Love, Debby Dodds, Orlando, FL

*Editor's note: Most towns have ordinances which state that the aisles must be kept clear for emergencies. Don't blame the security guards for clearing the aisles, they are just doing what they are paid to do. If everyone would go to the seat they were assigned to, none of this would be a problem anyway. Read on:*

I have been going to Dead shows for a while now, and until recently I thought that everyone was so cool and so kind. Now it seems that small groups of people are coming to the shows who care only about themselves. On the summer tour my boyfriend and I were able to make only the RFK show, where we met two of our friends who drove up from Charlotte. If it had not been for the awesome performance by the band, we all would have wished we had stayed home. We got up early on the day the tickets went on sale and bought what we thought were good field seat tickets. At the show, we found out that our seats sucked because of a lot of jerks who thought they deserved field space also! We had to leave the field because we could not enjoy the show in fear of being knocked down and trampled to death. Of course, we could barely hear what the band was playing when we left the field (we think it was Maggie's Farm) since the people who had already rushed onto the field were screaming joy for the rest of the creeps running by the staff and into us. I would like to ask that you immature, irresponsible people stay home next time if you cannot set a better example than this. If this immature behavior continues, not only are people going to be seriously hurt, Dead concerts are going to be only memories. I also think it is uncool to cut the binders on the chairs, throw the chairs in piles, and roll-up the tarp placed on the field. Why do people act like this? Do they enjoy reading the bad rap the shows get in the newspapers? Do they like being responsible for it? Well, my friends and I would love to attend shows in the future only with the rest of the mature adults who work on keeping the scene clean of all problems. The disappointment that behavior like this brings to the band is the worst of it all. So if you problem-makers won't clean up your act for those of us who don't like it, at least do it for the band or just stay home! Luckily, the entire show was not ruined for us. We were very grateful that we were able to find seats in the balcony and greatly enjoyed the remainder of the show along with a lot of other COOL deadheads. PLEASE, all of you who have contributed to a bad scene, grow-up before you end



Stephanie Jennings

RFK 6/14/91

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## SONGTRACKER™ REVIEW

By Laura P. Smith



For all of you set list/computer freaks out there, the word of the day is Songtracker™! A new software program is currently available from Cryptical Development that has set lists for every Grateful Dead show from 1975 through 1990. Available in PC-format only, this versatile program is user friendly, that is, once it is up on your screen, help is on the way with just the touch of a button. Not that you will need it for long, though, as the commands are quickly mastered by anyone the least bit familiar with computers. Cryptical Development, the software company responsible for this new product, is based in San Francisco and run by three Deadheads who have seen over 400 shows between them.

Basically, the software consists of a chronological list of show information that can be viewed by date, by venue, by song or by guest. To view a set list, scroll down until the show you want is highlighted, then press "Alt-P" and the song list automatically appears on the screen. If you want to know if any guests played at the show, the information is available on the screen or press "Alt-G" for further details. There is a comments section in which you can add your thoughts about the show, such as "my first Dark Star." Some shows already have comments that can be added to if need be.

If you think that sounds fun, just wait, the best is yet to come! When scrolling through the shows, you invariably come upon the ones you've seen. You can "tag" these shows by hitting "Ctrl-T." After you've told the computer all the shows you've attended, it will give you a total number of shows you've seen, and you can highlight a particular song and it will tell you a) how many times it has been played; and b) how many times you have seen it in concert. Songtracker™ also has a game available that provides a sample set list and asks you to fill in the blanks - that is -guess the appropriate song they've left out.

Much of the information contained in Songtracker™ is widely available through Deadbase or other Dead-related publications. Deadbase has even mentioned in the past the possibility of being released in disk format, but it looks like Songtracker™ has beat them to it. At any rate, when comparing using Songtracker™ to Deadbase, the fun factor sets in when you have the ability to interact with your computer. It personalizes the process by calling you by name and figuring out your personal statistics in terms of show attendance. It gives that previously unobtainable personal information such as how many times you've seen the boys play "Morning Dew", or how many shows you've seen at a particular venue, or which song you've seen most out of drums. You also don't have to keep turning pages and endlessly refer back and forth.

There are a couple of down sides to the program but hopefully future editions will address these problems. Currently there are no pre-1975 or post-1990 set lists available. These set lists will be available in the future at additional cost to the user. Since the program will not allow you to add set lists, you are forced to purchase the updates or to go without.

Fortunately, the program itself is so versatile that the advantages to owning it far outweigh the disadvantages. At the most recent U.C. "collation" party, I set the Songtracker™ software up on my computer and it was the hit of the party. Once you've seen it in action you will want to own a copy for your own computer.

Ordering info: Cost of the program is \$45.00  
Price includes shipping; add tax in California  
\$5.00 discount if you mention *Unbroken Chain*

check or money order payable to:

Cryptical Development  
1390 Noe Street  
San Francisco, CA 94131  
Fax: (415) 641-8879 CompuServe 70471,704

\*Cryptical Development participates  
in the 1% for Peace Program\*



RFK 6/14/91

Ashbridge

## DOGS BEHIND BUSES Another Perspective



When I was just a pup, Mom and all my Aunts and Uncles would get even weirder than usual every now and again. It seemed to be a seasonal thing. Something to do with "TOUR". I listened to them talk about all the great places we were gonna go and how much fun we were gonna have. Then the day finally arrived. We packed up all the gear, picked everyone up, and we were on our way. About ten minutes down the road, Mom stopped and got me out of the car. We were at the kennel. I cried and tugged away but they weren't going without me. Instead I got to sit in a cage, surrounded by metal. Mom apologized and said that no-one would be in town to take care of me and she didn't want me to hang out in the car. It smelled horrible in the kennel. I had to eat and sleep beside my own messes. When my Mom left she had a tear in her eye. So did I. When they got home I was ready to play! But, they were all tired and slept for a long time. I began to dread "TOUR" seasons.

When I was 1½ Mom got this big red thing! It drove around like the car. But, it had a sofa, a bed, a sink, and the roof got taller when you pushed on it. This thing was great! I could walk all over the place while Mom was driving. Then it happened again. They started talking about "TOUR". The morning of departure I just laid in the grass watching them pack the bus. Mom grabbed my collar and dragged me in. I stared out the window waiting for the inevitable. I saw the kennel coming up. But, Mom didn't stop. I looked at her with my head turned sideways (that's how we dogs ask questions). Mom explained that this time I was coming along. YIPPIE!!!! Boy, did I ever wag my tail that day! This was gonna be great! The ride was long, but I had my own seat the whole way and we stopped every hour or so for "business" and a stretch o' the legs. Plus everyone else was bored too, so they constantly scratched me and played with me. When we got to the venue, Mom took me for a long walk. There were lots of friendly people who all wanted to pet me which is cool because I thrive on attention! When we got back to the bus Mom showed me this gimmick she had tied to the bus. She attached me to the end. From this point I could get in the bus or go to the back of the bus. Mom laid out a blanket behind the bus and set up my water and Purina. I spent some time with the crowd hanging out and meeting folks and their dogs. Then, when I'd get tired, I'd go in the bus, hop up on the bed, and take a little siesta. Whenever Mom was going away, she either took me with her or made sure someone was staying at the bus. They never left me alone!

When show time came, Mom took me on a walk and put me inside. I was kinda bummed because no-one had told me I didn't get to go in and I wanted to see/hear the boys too. She put my food and water on the floor (in the corner so I couldn't spill them). She gave me a kiss and said she'd be back in about four hours. After a while it got quiet outside. There was a nice breeze (you see, there are three big screens in our pop-top, and the long, screened in, side windows were cranked wide open!) I watched the people walk by laughing and singing and being silly. At last I saw my Mom! The first thing she did was slide open the door, put me on a leash and off to the grass we were. Only I didn't have to go. I can usually go at least eight hours without an accident (don't worry-we don't test this theory too often). Soon we took off for the campground. More people and dogs and lots of grass! Mom said in the old days she camped in parking lots (I haven't figured out why yet), but in modern times we go to campgrounds which is better for dogs anyway. We did this for a while and I had a blast. When we finally got home I was exhausted and we all slept for a long time. By Cassidy McGuire, Blacksburg, VA



# GET YOUR PHIL

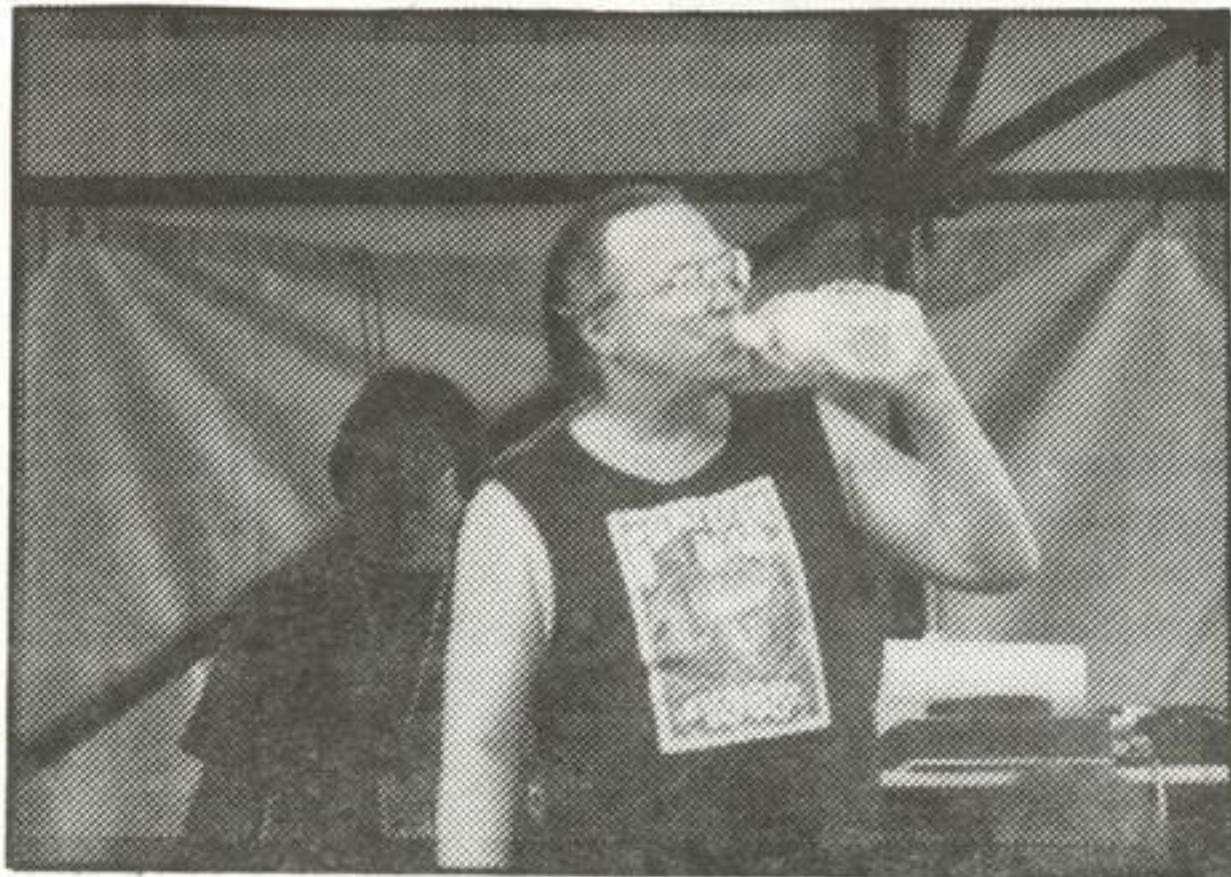
TEXACO  
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910 WRNL

When Phil Niecro signed on to manage the Richmond Braves, local Deadheads were delighted at the free bumper sticker available at area Texaco stations!

# A Conversation With Dan Healy

By Barry Barnes

The following interview with Grateful Dead Sound Engineer, Dan Healy, was conducted by Barry Barnes of Lanexa, Kansas. It took place on June 25, 1991, prior to the second night's Bonner Springs show. It was arranged by Ted Carleton for use in conjunction with the premiere of David Gan's Grateful Dead Hour on KKFI-FM, Kansas City Community Radio.



Dan Healy at RFK 6/14/91

Eric Soble

BB: The most recent question that comes to mind is Videotaping versus Audiotaping. Videotaping is not allowed -I mean that's the rules and that's fine with me, but I'm just curious as to why.

DH: I think that the main point is that people videotape with the intent to only get close-ups. You see the tapers and the rest of the audience usually clash because of all of the obvious reasons. So, I think that's the main reason. I don't really feel that anybody feels that's there's a basic philosophical difference between audiotaping and videotaping.

BB: So it's the same as in the old days when the tapers were always huddled down there in front?

DH: Well now they're huddled in the taper's section.

BB: I know, but at least they've been segregated.

DH: The thing is, too many times too many people became upset and disgruntled that they've been thrown out or physically molested by tapers who felt that they've deserved that space and stuff. It got to be real disgusting - you know the typical example would be a 14-year-old kid and his girlfriend would come to the booth in tears saying "Me and my girlfriend stood in line for three hours in the snow to get tickets and when we got to our seats these guys just threw us out saying that they needed that seat to tape." It's rude and inconsiderate. It's really too bad because the rules really resulted from, on the whole, the very things that are most Anti-Grateful Dead, which is violating other people's space, general rudeness and lack of consideration for fellow humans.

BB: This is an issue that a lot of us deal with every time we're at a show. For example, how do I ask this person not to yell, even though I want them to have a good time? I don't want them to yell in my ear or hit me as he's dancing wildly and crazily, which I like to do too.

DH: The main thing is that, and this probably sounds dumb, but you want to do unto as you'd have others do unto you. The general basic rules of consideration are where its at. Coming to a Grateful Dead show doesn't mean you're free from either the law of the state or the law of humanity. In fact, this is a good place to come and demonstrate consideration and stuff. Its a good place to practice and it's one of the few strong holds that tries as hard as it can to not mandate rules and form and protocol. As long as everybody can be cool, you can do anything you want.

BB: What's your feeling this summer tour, how's it shaping up in those terms?

DH: The message is finally beginning to get across. There weren't any large scenes or incidents anywhere on this tour. I think that the word is finally starting to get around... "Hey if you're a Deadhead, are you causing the world to not like Deadheads or are you doing your part to cause the world to like Deadheads?" And that's really what it comes down to. Each and every

individual in the audience is solely responsible for the collective of all of us and whether or not we are welcome in communities. We all know who we are down inside, but we have to portray that picture outside as well as inside, so that others can see it too. And its not that hard! Get in a good mood and be a nice person. That's all you gotta do!

BB: What's the trophy on the sound board that I saw last night?

DH: I don't know to be honest with you. People frequently bring us various trophies like that. I heard a rumor that it was just for 26 years of being great and being there. People bring me shirts, they bring me trophies, they bring me photographs. Personally I collect old radios and people bring me old radios. The point is, people really are considerate of us. It's a statement of thanks, you know. And it's wonderful, I love it. Last night here in Kansas, I looked around and everywhere I looked in the audience last night there were smiling faces and people were having a good time for the most part I thought it was really mellow. I was really impressed by everyone's desire to have a good time and enjoy themselves. I didn't see anybody particularly out of line, I didn't see anything weird going on. I just saw a lot of people being together, enjoying the music and having a good time. It was really a pleasure to see that.

BB: It felt really good in the crowd last night.

DH: Yeah, that's where I live. I'm sort of the audience's representative to the band and the band's representative to the audience in a strange way. I love it. I wouldn't trade it for anything in the world. Its a dream come true for me, for anybody for that matter. I've also had an opportunity over the years to cultivate and develop the world's finest sound system. I have extreme undivided, unsplintered support from the band, in terms of budgets and stuff like that. I obviously haven't always been successful, there have been times when we've spent large amounts of money to try an idea and I've fallen right on my face. All they did was pick me up and "say go for it again."

BB: Give me an example of one of the things you've tried and didn't work, just the idea.

DH: Um, Oh gosh (laughs). In the very early seventies when we did the wall of sound - That was, by the way, an experiment in a lot of different kinds of technology that had yet been untried. What happened was by the end of the sixties we had absorbed and used up all of the research that had been done. Most of the sound reinforcement research came from the twenties and thirties and was done by Bell Labs, which for many years was considered the authority on audio. And there were a lot of texts written, a lot of guys developed a lot of things and we basically functioned on them, and by the end of the 60's we had tried all of those theories, we had applied them all and it wasn't good enough. Technology had to change, it was just time to take another step. Only we were out of places to look, so it came a matter of us developing the technology ourselves. So we were off in Cartoonland for a bit. And so this wall of sound system was the example that came about for the purpose of testing theories and ideas. The wall of sound contained many, many innovations.

BB: No monitors?

DH: No monitors, they weren't necessary. There were a lot of technical innovations, things that you didn't see out front. Approaches, crossovers and time alignment, amplification, routing and electrical distribution. Gee, many layers of stuff. One time we were playing at Stanford in California. No, it was indoors. Someplace in Stanford, the court I think, the place where they play basketball. I can't think of the name of it. And I had just tried these high-frequency drivers. They were these special things which we had specially modified for our amplification stuff. They cost oh, probably \$10,000-\$12,000 dollars and somehow, something went wrong and I turned it on and it just fried all these things in about two seconds. It was like \$15,000, Whoops, out the window. So there's an example of that. When you're in the process of cultivating new information and you're charting territories yet uncharted, there's no guarantee that it's going to be safe. It's probably just as well, because you have to be really serious to get there. As things began to develop we uncovered answers, having the audience, the band, and the ability to go try it. And right now, of course, digital is the idea and we have the ability to be completely digital. Probably by the end of the year there will actually be the first model of it on a full time basis. A few weeks ago we played in Los Angeles at the Coliseum, we tried the very first closed loop complete digital from the microphone to the loudspeaker system, and it's going to work. It's definitely going to work. Most of it we could have already, but my thinking is that until I get the last piece, there's no sense in doing any of it until I can do it all. I want to close the loop and also I want to take advantage of some quantizing that can take place if the entire system is digital. But the last part of the missing link that has been the most complicated one, we actually tried a working version of it. We know it's going to work now, and another generation of it is being built right as we

speak. This is the one that will probably work, I mean the original prototype worked but it needed modifications. The part of it that we were most skeptical about was the part that actually shined. So now we're going to go and build the periphery stuff around it, write some slightly different software programs for it, more specifically designed for our applications. That's the next thing that's going to happen, but all along I'm able to try ideas. A lot of guys who build equipment bring it to the show and we'll hook it up. I audition new pieces of equipment all at the rate of sometimes five, six things a show.

BB: **That's terrific.**

DH: It's great and I'm of course glad to do it. We work in a situation that the audience knows that. The audience understands that this is all an attempt to get them better sound. I'll tell you what. If you bought a ticket and you were out in that audience last night, you heard one killer sounding show. No doubt about it. And so, that makes it worth it. And the audience has always rooted me on.

"...there have been times when we've spent large amounts of money to try an idea and I've fallen right on my face. All they did was pick me up and say, 'go for it again.'"

BB: **How does the sound system differ from Giants Stadium and here?**

DH: Just more more of it.

BB: **So, you're pushing more wattage, or how do you deal with it?**

DH: It sort of scales down somewhat parallel to the numbers of the audience-this place is 17,000 or something like that. We'll say its 20%, well New York is 60,000, so its about 1/3 of what we had there and that's about right. Because it requires X amount of equipment to get X amount of sound and over X amount of area, so it actually does scale up and down more or less. It correlates with the number of people which correlates with the number of space, because there's so much space to so many people. Actually if you think about it, its not real mysterious.

BB: **Stories circulate among tapers and Deadheads that you have software or a computer driven board to tailor the sound to each venue, especially the indoor ones. Putting blueprints, or God only knows what into the system.**

DH: When we plan a tour the first thing that happens is we get architectural drawings of the venue. Then we have a computer program called AutoCAD, which is an architectural design program. And in that program we scan the prints of the venue into it. There's also a model of the stage and a model of the sound system down to the individual speakers. We configure a sound system and then the program measures the response or the predicted response throughout the room. We can adjust it until it's even and every seat is a good sounding seat. At that point we make a scale blueprint drawing of it and that goes to the crew and when we get to the venue they simply pull out the drawing and create the sound system to match the drawing. This all happens months before the show and once you're to the show and you set it all up, then it comes down to tuning the system. In most cases they're venues where we've played before, where we've stored in the computer what we did the time before. We also have a discussion situation whereby at the end of the tour we have like a post-mortem, if you will, and we talk about what we did and heard. During that time we have prints and examples of what we did from the computer, an analysis of the show. Then we can talk about what we might want to do next time, did we feel that it was it good, etc.

This particular show has improved over the last time we played here. We've changed a few things, but there's going to be a few things we'll change next time. Everyone likes this place and its a good sounding venue, it's a comfortable and nice place to be and there's very little pressure. That accounts for why there are good successful shows here, and I want to commend the local authorities and the people who run this place. Next time we're going to modify it a little bit but we've pretty much got it now. Last night was a pretty darn good example of what's happening. The steel structuring around the stage where we hang our speakers is a little bit inadequate, but I think next time we're gonna bring some special apparatus to get around that and I think that next time we're also going to add a third delay speaker out in the field so there'll be 1, 2, 3 rather than two. We actually were going to do that this time, but something happened and two of our four forklifts inadvertently got diverted straight to Denver where our next show is. It's no big deal, it was just a touch that makes it nicer. Anyway, by the time you've played a place three times you've pretty much got it down, sometimes you nail it right on the first time. Its never really bad anymore, its

just a question of even better, tastier... it's a lot of fun and a great challenge to see if you can get it better. I myself am never satisfied but that's probably what keeps me going.

BB: **Do you have to fine tune it with the people in there or not?**

DH: I do tune the sound system in the venue that we're in and I've spent a number of years measuring the difference between what happens when the place is empty as opposed to full and so I know to add and subtract and I can compensate, so by adding in an algorithm that I've derived over the years, it's tantamount to estimating what it would be when the place is full. And it's remarkably close. That's the first level - the crew sets it all up and then I come in and tune it all. But then also, during the show we track the atmospheric condition. We have a weather station out there; there's an anonometer, which is wind speed, barometric pressure, humidity, temperature, wind direction, so on and so forth. That's also attached to the computer and every 30 minutes it logs it. If there's any significant changes (meaning, in our case, the kind of changes that will create a noticable sound change), it'll send up a flag. In other words, we have written a program that considers the information and if any of the parameters go beyond any pre-set parameters, then it'll say, "hey you guys", and at that point we can retune and recompensate for it. It has to do more with atmospheric conditions more than the audience presence.

BB: **Last night the humidity was bad.**

DH: Actually last night was very stable once the show started. The temperature changed like maybe a degree and the humidity changed maybe 4%. It got more humid as it got later.

BB: **Yeah I could feel it.**

DH: It started out 76% and at the end of the show it was 80%. When you really hear sound changing is when the temperature changes over 10 degrees, then there's real noticable difference in audio acoustics. As far as I can tell, the most ideal temperature for sound is between 70° and 85°. The most ideal humidity is between 40% and 80%.

BB: **That's pretty high.**

DH: Well, it means that you can pretty much have fun anywhere!

BB: **Do you coordinate intentionally between Candice or Bralove or Mickey and all the phasing and effects?**

DH: Yes and no. It's not the kind of thing that's really talked about. It's more subtle and it's more impromptu than that. Like, an example of that would be, during *SpaceJam* if Bobby throws something out at me and I hear something strange, I'll catch it, do something to it and turn around and throw it back at him. It's like an audio frisbee game.

BB: **So, you're a band member at that point, as if you're not anyway?**

DH: Yeah, and so is Bralove and all the people besides the actual band onstage, it's like there are two or three of the other ones of us that are quite there. Candice, myself and Bralove, might as well be on the stage because we are aware of, note for note, what's going on - just like anybody on stage is. We all sort of recognize that as each other. So yes, we work together, but we don't really sit down and make plans and we don't go on. It's not like the coach who goes into the locker room and discusses plays and such, but we all know that each other is there and if and when vacation is appropriate. We definitely have intercourse, as they say.

BB: **When Mickey's doing the beam and all that, how much of that is Mickey and how much of that is you? Can you differentiate that verbally?**

DH: Well, first of all, let me just say that when it comes to those parts of the show, I have for years done stuff, but I try never to do the same thing twice, I try never to fall into a groove. If I don't have any particular thing to say or if I'm not particularly inspired on any given evening, I won't do anything. And I don't know why, I can't just get out there and do something for the sake of doing something. If you're up on stage you don't have that luxury. I try to keep it purely based on inspiration. On any given night you may be listening to just Mickey, you may be listening to Mickey as heard through my ears, if you will, and Bralove also participates a lot. That's one of those areas of the show that he rocks out on too, so he may or may not be doing something. You have to just sort of listen and see what you think. 75% of the time I'm doing stuff and then maybe another 10 or 15% of the time I'm doing a little bit and then another 10 or 15% of the time I sit there and I do nothing. Again, it depends on what strikes me.

BB: **When you're not touring how much time do you spend with the sound system or working on it?**

DH: Well, but I've been doing all of the "Vault" releases lately, so I've been spending a lot of time in the studio. Don Pearson, who was just in here and actually should be in on this rap, is really in charge of the sound system. ▶

"...during SpaceJam if Bobby throws something out at me and I hear something strange, I'll catch it, do something to it, and turn around and throw it back at him. It's like an audio frisbee game."

He's the guy that's there every day so he's definitely the boss over all of that stuff. It's really a gift to have him because I don't have the time to spend continuously on that. I do a lot of producing and engineering in the studio. I do some playing and stuff myself. I also like to hang out with my son.

BB: **His name is?**

DH: His name is Clement. Clemmy. Clemealy. Just turned three. I like to try to spend time with him. There's Don, then there's the rest of my PA crew. They build everything back at the shop then there's some woodshop guys and electronic shop guys and stuff. So there's another whole half dozen people that don't travel on the road. And there's a half dozen that do. So there's like a dozen people that keep the sound system up and running. And at the end of every tour everything goes back and gets completely dismantled, cleaned out, 'cause it all gets full of dirt, things vibrate loose - it's a continuous maintenance situation. The system will get torn right down to the ground and put right back together again, all the snakes and all that stuff get all cleaned out and inspected and tested. It'll take a month to shake the system down, so what we'll do is shake it down and get it ready and actually there's a September tour, so we'll in a sense, get home, rest a few days, and begin structuring it for the indoor fall tour, including all the testing and all that. Typically, I'll go in maybe two to three days a week and we discuss ways and means of implementing new ideas. Right now the digital thing is sort of in the front of our scene. We'll meet about it and make the decision about the succession of unfolding the next set of ideas. That will probably take the next couple of months. In the meantime, the rest of the crew will be actually cleaning the dirt out of the system from the summer tour and going through and testing all the equipment and all the cables. You've got to remember there's thousands and thousands of knobs and connections. To have a system that always is on and that never fails and that really sounds good, that takes a formidable amount of effort. At our shows you don't ever hear buzzing or humming between songs - you go to other shows and it just isn't that way. My gig is not finished until everything is up and running as it should be. Part of the energy goes into making this, part of the energy goes into preparation for the next tour, part of the energy goes into the preparation of this. Part of your time goes into catching up, part of your time goes to new ideas, and you spend part of your time maintaining.

BB: **It was probably about two years ago that you did a lot of FM broadcasting. Is that gone but not forgotten?**

DH: Yeah, I, actually occasionally do it. I actually have the equipment with me right now and I've done a show on this tour. I tell you what happens. The FCC will get on my case because in order to do it with any kind of decent quality it technically violates their rules. Because of the nature of that bureaucracy they are less interested in whether or not you're actually hurting somebody than whether or not they can come out and fuck with you. The federal government and all the facets and bodies of the government are designed to help us but in fact it doesn't work that way. It turns us into the enemy in our own country kind of. You have to understand I own radio stations and, so I've had my share of dealing with the FCC, which is one of the more backwards bureaucracies in our government now. To do a decent quality signal it goes over their limit of permissible non-license power. One of the things I've been thinking about and that I might want to do is that the concept of a temporary broadcasting license to be used on a mobile basis. In other words, I would like a limited power life. This would be on the broadcast band, and it would enable you to go into any given community and have the FCC recognize say 10 Watts or 15-20 Watts (when I broadcast I use about 15 Watts). My object isn't to step on or bomb other stations or anything, I'm trying to do something that is harmonious with the community. If the FCC would make a ruling that recognizes something like that, it could really be great. There's a lot of traveling things, and this goes for circuses, ice shows, stuff for kids or anything like that. First thing, if I had a license to do that, leading up to show there would be traffic and health information, all in between the sets there would be more of the same. It would be truly a service not only to the audience but to the community as well. It could also work in conjunction with local stations. It would be a good thing to consider and I might yet propose it to them.

BB: **How do you and everybody else maintain your energy level on the tour? It wears me out.**

DH: Make sure and rest. Don't party ever. I never party after the show. Well I wouldn't say never. The point is that you've got to be conservative. You gotta mind your rest, mind your food, mind your eating, mind all that stuff. Work out, I try to swim and work out. All the hotels we stay in, usually have some kind of facility for that.

BB: **What happens after the show? Does everybody go home or to the hotel room?**

DH: Well yeah, I just go back to my hotel room. Go to sleep-get up the next morning. I get up in the morning and go out. Today I went out all over Kansas City. There's a form of energy there for me, it wakes me up it gives me a feeling an affinity to the community and so that's my own personal way.

BB: **How do sound board tapes get into the circulation?**

DH: Dear God, a thousand different ways. Generally one of us leaks them out. We never officially give away a tape, but since they're out there obviously someone does. I make tapes for everybody every night and so you can con one of us into loaning you a tape. I do it too. There are people that I know around the country that I loan my tape to and they take it home, copy it and mail the tape back to me. That's one way they get out. It's not a real big thing. If I let somebody borrow a tape, I usually don't put any restrictions on it, I sort of leave it up to their discretion. They might want to let one of their friends borrow it, I'm sure it works sometimes like chain letters.

BB: **I'm sure it does. Yes, I admit I do it too.**

DH: That's okay. There's an adage in the record industry that if you let anybody record your concerts you'll never sell a record, but I've never believed that from day one. My rebuttal to that had always been that the first record company exec to cough up one shred of evidence that letting people record your concerts has in any way related to your records sales then I'll stop doing it. But no one ever has... it's one of those things. The unique thing is that I believe it works the other way around. I think it creates enthusiasm and it creates fraternity and that in the end sells more records.

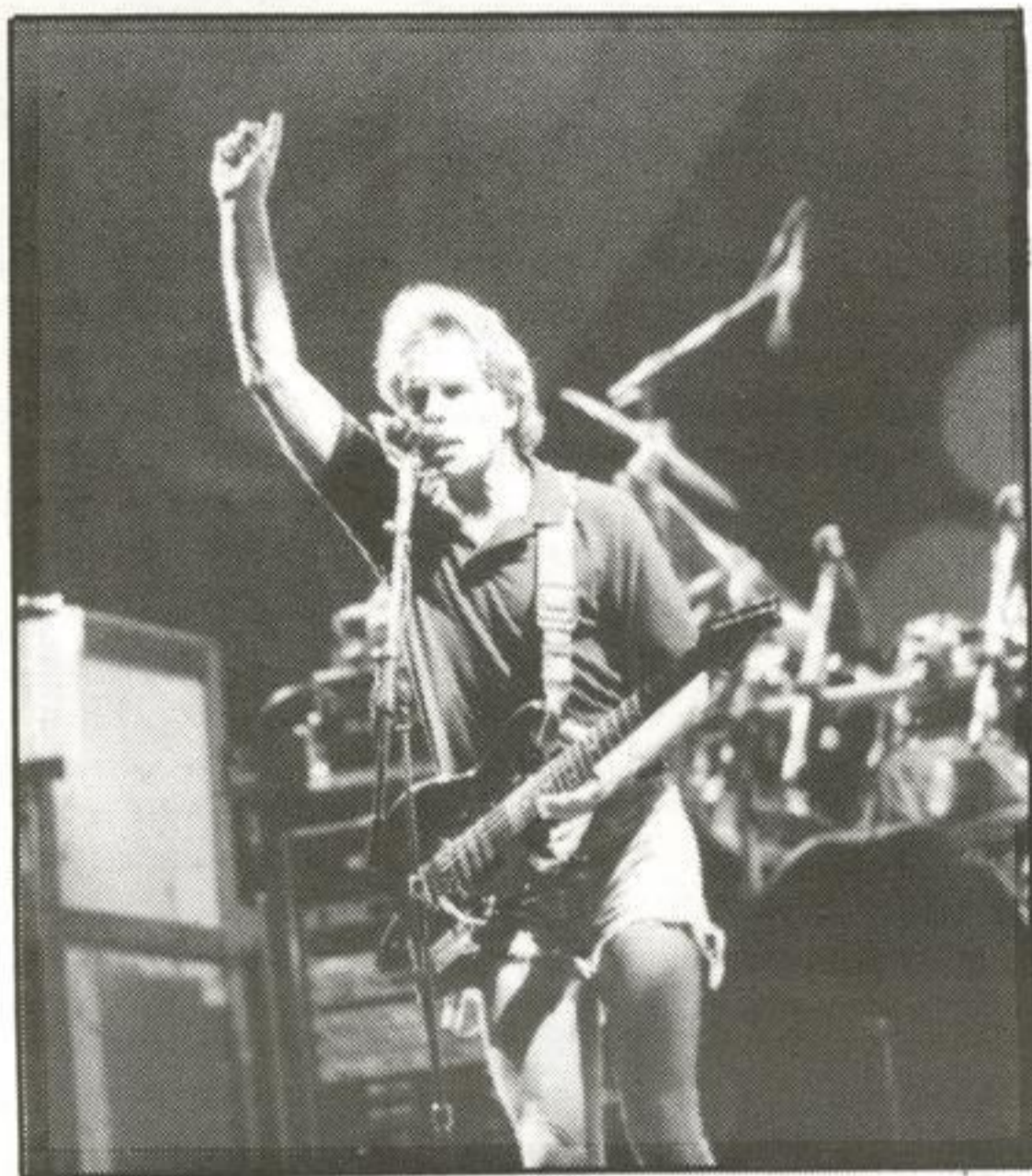
BB: **I believe you're absolutely right that it does facilitate the whole community spirit and family.**

DH: I think so. Its just one of those things that's pure bullshit. It's ok to let the audience have tapes, I flashed that right from day one! And it turns out that it's true. I mean now I've had 26 years to think about it and for other people to shoot it down, and no one has. Now I know it's never gonna change. There's a whole lot of stuff like that - the entertainment business is so strange about that - like another one that gets me is that you finish an album, and they have this time of year that they want to release it, like, right around Christmas, or back to school. When school's out they don't want to release stuff because they feel that people aren't in their normal paths and so they tend to not buy stuff. I'm sure that statistically, that's all borne out. But it's also true when someone releases a killer album, everyone gets it no matter when it comes out. There's another example of record company mythology, if you will. There's a lot of stuff like that. Years ago, when I was first starting out in the record business, an old guy used to say, "Dan, after all is said and done, it's in the grooves. It's either good stuff or it isn't, and after all is said and done, you can't force anybody to love something they don't, and yet anything that is really truly happening, people pick up on, and you don't have to push it." And it's really true. The thing that makes it hard to realize that is that the other thing the record company does is, they have...well there's this famous old adage, "In a town that only has a Ford Dealer, people all drive Fords." Well, if you apply that to the record company, if you con every radio station into playing the crap out of some song, you make it everywhere. They are forcing it down our throats, and unfortunately there are so many people in our country who are uneducated, that don't really think, so that these things at least wash partially. The sad thing is that it creates a cloud over the real truth and so it takes young people much longer to figure out what the real truth is because of so much subterfuge. That's a sad thing. People buy what they're sold, and if you jam it down their throat, they'll buy it. It's too bad, because, as I say, it really is in the grooves, and you don't have to do that, but if you don't know that, and people are using that other tactic...Anyway, let's move on. I'm a very opinionated person I want to warn you.

"...the first record company exec to cough up one shred of evidence that letting people record your concerts has in any way related to your record sales then I'll stop doing it."



# SUMMER TOUR HIGHLIGHTS



Tim Ashbridge

RFK 6/14/91

## By August West and Kip Nestler

Just when we were wondering what the boys from San Rafael would do to keep their traveling troupe fresh, they start a show with "Eyes of the World," bring back "Comes A Time" and tease "Dark Star" across the country.

Summer tour, coming a month earlier this year, was a blast. From the intimate settings of smaller amphitheatres like Deer Creek Music Center outside Indianapolis to the teeming big-city craziness of Giants Stadium, with 80,000 of the most Deadicated fans in the nation, the performances were electrifying and certainly satisfying.

It was a fun, playful tour that criss-crossed the country starting in Los Angeles on June 1, swinging east, then veering back to the Midwest and ending 15 shows later at Mile High Stadium in Denver on June 28.

And the boys looked like they were having a good time. There were smiles and outright grins on a number of songs. They played around with songs more than usual and teased each other with them. Bobby's hesitation on Jerry's "Dark Star" picking during the second night at Giants led to a tour filled with "Dark Star" teases. In Kansas, Jerry came out of "Estimated Prophet" and went into a "Supplication" jam that practically goaded Bobby to sing the words. The rest of the band joined in for an extended but wordless "Supplication" before going into "Uncle John's Band."

Highlights of the tour? There were plenty of them. Deadheads who got into Deer Creek couldn't stop talking about what a wonderful amphitheater it was, with great weather and good music. They were treated to a rare "Big Railroad Blues" the first night and a "Box of Rain" encore. The second night included "New Speedway Boogie" and a piano-keyboards switch by Vince and Bruce for space and "I Need a Miracle."

At Buckeye Lake Music Center in Ohio, the sun beat down relentlessly throughout the Violent Femmes opening set and into the first set of the Grateful Dead. The oppressive heat continued as the boys pulled out "Reuben and Cherise." In Charlotte, the only indoor shows of the run, "Iko Iko" led off the first set, which closed with a fully cranked "Promised Land." The second night was packed with goodies, including "C.C. Rider," "Desolation Row," "Loose Lucy" and a glorious "Morning Dew."

D.C.'s RFK inaugurated the truly massive stadium shows. The Dead's staff made an attempt at crowd control by putting seats on the field and urging concert-goers to return to their seats during halftime. It wasn't exactly a success, but it wasn't quite as much of a zoo this year. Dwight Yoakum played his version of "Truckin'" and gave a nice country performance. The Dead put on a good show overall and delivered the only complete "Dark Star" of the tour.

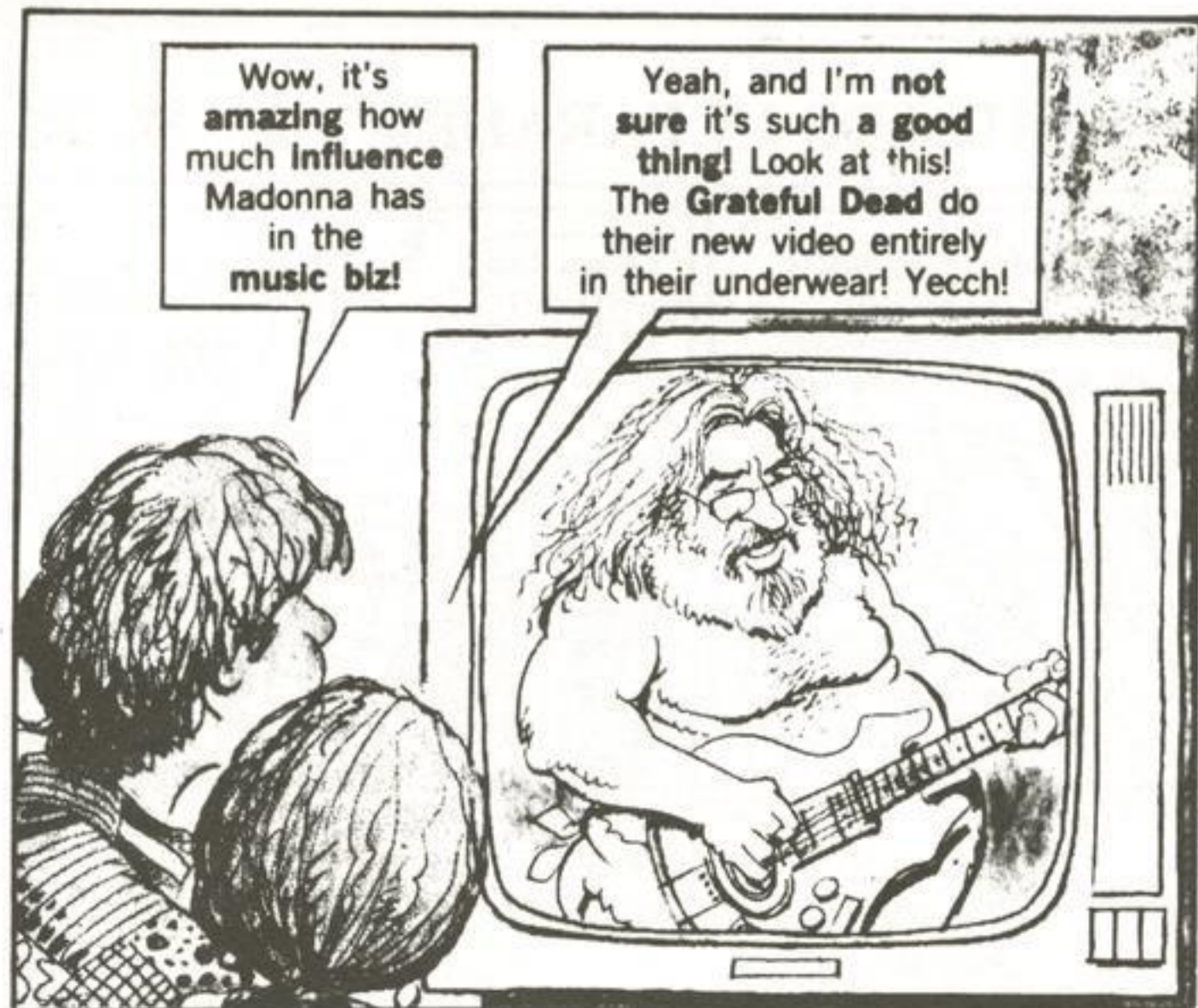
Giants was crazy as always. To discourage people in the stands from making the dangerous 15-foot drop to the field, the staff erected a wooden slatted fence around the inside perimeter of the field. There was a 4-foot gap between the wall and the fence, which was about 8 feet high. Not many were discouraged, though, and when enough jumpers had dropped down into the enclosure, their sheer mass was enough to push the fence down and let them pour onto the field. Little Feat was hot both nights, playing both old and new songs. Highlights of the Dead's first night were "Let It Grow" and the entire second set, which began with "Jack Straw." Everyone was blown away the second night when the boys pulled out "Eyes" to open the show. This was the night of the "Dark Star" teases, which came in the first set and in several spots during the second set. The final tease came after a rare "China Doll."

Then it was halfway across the country to Pine Knob Music Theatre, where the band put in two solid performances but the cops were repressive. Cops were on horseback for faster mobility and cracked down on all open beer drinking, even when the brew was being quaffed from plain plastic cups. Inside, the small amphitheater probably offered the widest diversity of food seen the entire tour. The first night's show featured "Dire Wolf," "Johnny B. Goode" and a "Mighty Quinn" encore. The second night's second set started with "Throwing Stones." Bobby stopped the song short of the final verse and went into "Iko." More curve balls followed with "All Along the Watchtower" and "Standing on the Moon" coming before drums/space. After "Wharf Rat," Bobby finished "Throwing" with the "Ashes, ashes" refrain before the increasingly tedious "Not Fade Away" closer.

Chicago was cold and overcast with dark rain clouds, but it only drizzled. Very few Deadheads went into Soldier Field in time to see Roger McGuinn, who did several of his classic tunes including "Turn, Turn, Turn" and "Mister Tambourine Man." The Chicago crowd got the "Shakedown Street" the New Yorkers had expected. In an acknowledgment of the cold and wet day, "Looks Like Rain" came in the second set with yet another "Dark Star" jam and a "Playin'" reprise. Immediately after the show, concert-goers were treated to fireworks in the sky over the stage.

Travelers to Sandstone Amphitheater in Bonner Springs, Kansas, must have been amused to find themselves turning off I-70 at the exit for Leavenworth, where the massive federal prison lies. Sandstone was in the middle of nowhere. Gouger \$10 parking fees the first night mysteriously dropped to \$5 the second night. The boys opened the first night with "Help > Slipknot! > Franklin's Tower" followed by the "C.C. Rider > Train to Cry" pairing that first appeared at Shoreline in May. The second set had the "Supplication" jam, "Other One," a "Dew" and "Around and Around" as the encore. The second night's highlights were packed into a second set of what have become rarities: "Smokestack Lightnin'," "Comes A Time," "Goin' Down the Road Feeling Bad" and "Good Lovin'."

Even in Denver, "Deal" didn't appear, although the Mile High city got another "Dark Star" tease. They also got the fifth "Throw > Away" closer of the 15-show run, making that combo a one-in-three show possibility. ☉



From "Mad" Magazine

**MAY 3, 1991  
CAL EXPO  
SACRAMENTO, CA**

Bertha  
Greatest Story  
West L.A. Fadeaway  
Queen Jane  
Jack-A-Roe  
It's All Over Now  
Tennessee Jed  
Let it Grow  
-----  
China Cat Sunflower >  
I Know You Rider  
Estimated Prophet >  
He's Gone >  
D/S >  
The Wheel >  
Watchtower >  
Stella Blue >  
Lovelight  
-----  
U.S. Blues

**(Bruce Hornsby did  
not play Cal Expo)**

**MAY 4, 1991  
CAL EXPO  
SACRAMENTO, CA**

Hell in a Bucket >  
Sugaree  
New Minglewood Blues  
Loser  
The Race is On  
Row Jimmy  
Masterpiece  
New Speedway Boogie >  
The Music Never Stopped  
-----  
Victim or the Crime >  
Crazy Fingers >  
Playin' in the Band >  
Uncle John's Band >  
D/S >  
I Need a Miracle >  
Standing on the Moon >  
One More Saturday Night  
-----  
Touch of Grey

**MAY 5, 1991  
CAL EXPO  
SACRAMENTO, CA**

Help on the Way >  
Slipknot! >  
Franklin's Tower >  
Little Red Rooster  
Ramble On Rose  
Picasso Moon  
Brown-Eyed Women  
Promised Land  
-----  
Eyes of the World >  
Women Are Smarter  
Ship of Fools  
Truckin' > Jam >  
Terrapin >  
Jam > D/S >  
The Other One >  
Wharf Rat >  
Throwin' Stones >  
Not Fade Away  
-----  
Knockin'

**MAY 10, 1991  
SHORELINE AMP.  
MOUNTAIN VIEW, CA**

Jack Straw  
They Love Each Other  
Walkin' Blues  
Stagger Lee  
Me & My Uncle >  
Maggie's Farm  
Cold Rain & Snow  
Desolation Row  
Don't Ease Me In  
-----  
Foolish Heart >  
Saint of Circumstance  
Crazy Fingers >  
Truckin' >  
New Speedway Boogie >  
D/S >  
The Wheel >  
Watchtower >  
Black Peter >  
Sugar Magnolia >  
SSDD  
-----  
Baby Blue

**MAY 11, 1991  
SHORELINE AMP.  
MOUNTAIN VIEW, CA**

Mississippi 1/2 Step  
Wang Dang Doodle  
Peggy-O  
Queen Jane  
Bird Song (interrupted)  
Promised Land  
-----  
One More Saturday Night >  
Iko Iko  
Playin' in the Band >  
Uncle John's Band >  
D/S >  
I Need a Miracle >  
Morning Dew  
Around & Around  
-----  
Mighty Quinn

**MAY 12, 1991  
SHORELINE AMP.  
MOUNTAIN VIEW, CA**

Picasso Moon  
Althea  
C.C. Rider >  
It Takes a Train to Cry  
El Paso  
High Time  
Black Throated Wind  
Deal  
-----  
Help on the Way >  
Slipknot! >  
Franklin's Tower  
Looks Like Rain  
Terrapin Station >  
Jam > D/S >  
GDTRFB >  
Throwing Stones >  
Lovelight  
-----  
The Weight

# tour dates

**August 12, 13, 14 Cal Expo Amphitheatre, Sacramento, CA**  
**August 16, 17, 18 Shoreline Amphitheatre, Mtn. View, CA**

**EAST COAST FALL TOUR:**

Sept. 4, 5, 6 Richfield Coliseum, Richfield, OH  
Sept. 8, 9, 10 Madison Square Garden, New York, NY  
Sept. 12, 13, 14 MSG, New York, NY  
Sept. 16, 17, 18 MSG, New York, NY  
Sept. 20, 21, 22 Boston Garden, Boston, MA  
Sept. 24, 25, 26 Boston Garden, Boston, MA

**JGB DATES:**

August 10 Eel River (this is the rescheduled date)  
Garcia Band at the Frost was not rescheduled  
August 24 Squaw Valley, CA w/Tower of Power  
August 25 Garcia & Grisman w/Nevilles & Booker T & the MGs  
Late Fall JGB East Coast Tour

**G.D. Hotline Numbers:**

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

**JUNE 11, 1991  
CHARLOTTE COLISEUM  
CHARLOTTE, NC**

Iko Iko  
Walkin' Blues  
Jack-a-Roe  
Mama Tried >  
Mexicali Blues  
West LA Fadeaway  
Queen Jane  
Bird Song  
Promised Land  
-----  
Victim or the Crime >  
Eyes of the World >  
Looks Like Rain  
Terrapin Station >  
Playin' Jam >  
D/S >  
Playin' reprise >  
The Wheel >  
Throwing Stones >  
Not Fade Away  
-----  
U.S. Blues

**JUNE 12, 1991  
CHARLOTTE COLISEUM  
CHARLOTTE, NC**

Feel Like a Stranger  
Peggy-O  
C.C. Rider  
Althea  
Desolation Row  
Loose Lucy  
Hell in a Bucket >  
Don't Ease Me In  
-----  
Touch of Grey >  
Saint of Circumstance  
Ship of Fools  
Woman Are Smarter >  
D/S >  
GDTRFB >  
Watchtower >  
Morning Dew  
-----  
Brokedown Palace

**JUNE 14, 1991  
RFK STADIUM  
WASHINGTON, DC**

Cold Rain & Snow  
Wang Dang Doodle  
Jack-A-Roe  
Big River >  
Maggie's Farm  
Row Jimmy  
Black Throated Wind  
Tennessee Jed  
Music Never Stopped  
-----  
Help on the Way >  
Slipknot! >  
Franklin's Tower  
Estimated Prophet >  
Dark Star >  
D/S >  
Stella Blue >  
Lovelight  
-----  
Baby Blue

**JUNE 19, 1991  
PINE KNOB MUSIC THEATRE  
CLARKSTON, MI**

Feel Like a Stranger  
They Love Each Other  
New Minglewood Blues  
Dire Wolf  
Queen Jane  
Ramble On Rose  
Promised Land  
-----  
Victim or the Crime >  
Scarlet Begonias >  
Fire on the Mountain  
Women Are Smarter  
D/S >  
Stella Blue >  
The Other One >  
Johnny B. Goode  
-----  
The Mighty Quinn

**JUNE 20, 1991  
PINE KNOB MUSIC THEATRE  
CLARKSTON, MI**

Touch of Grey  
Greatest Story Ever Told  
Peggy-O  
Mexicali Blues >  
Maggie's Farm  
Bird Song  
-----  
Throwing Stones  
Iko Iko  
Watchtower  
Standing on the Moon  
He's Gone >  
D/S >  
The Wheel >  
I Need a Miracle >  
Wharf Rat >  
Throwing Stones (reprise) >  
Not Fade Away  
-----  
Brokedown Palace

## DEAD HEADS IN PARADISE By W. Dire Wolff



To Scott Allen & Lilah Brand:  
Best Wishes on your big day!  
from U.C.

...to be continued...

# SETS

**JUNE 1, 1991**  
**L.A. COLISEUM**  
**LOS ANGELES, CA**

- Shakedown Street
- Walkin' Blues
- Bertha >
- Greatest Story
- Candyman
- Queen Jane
- Deal
- 
- Picasso Moon
- Foolish Heart
- Playin' in the Band >
- Uncle John's Band >
- D/S >
- I Need a Miracle >
- Black Peter >
- Throwing Stones >
- Not Fade Away
- 
- One More Saturday Night

**JUNE 6, 1991**  
**DEER CREEK MUSIC CENTER**  
**NOBLESVILLE, IN**

- Jack Straw
- They Love Each Other
- Wang Dang Doodle
- Row Jimmy
- B.T. Wind
- Big RR Blues
- Cassidy
- Might As Well
- 
- China Cat Sunflower >
- I Know You Rider
- Estimated >
- Uncle John's Band >
- Jam > D/S >
- Wheel >
- Watchtower >
- Stella Blue >
- Lovelight
- 
- Box of Rain

**JUNE 7, 1991**  
**DEER CREEK MUSIC CENTER**  
**NOBLESVILLE, IN**

- Mississippi 1/2 Step
- Little Red Rooster
- Stagger Lee
- Me & My Uncle >
- Maggie's Farm
- Loser
- Music Never Stopped >
- Don't Ease Me In
- 
- Scarlet Begonias >
- Fire on the Mountain
- Truckin' >
- New Speedway Boogie >
- D/S > \*
- Miracle > \*
- Standing on the Moon >
- Sugar Magnolia
- 
- The Weight
- \*Bruce and Vince switch

**JUNE 9, 1991**  
**BUCKEYE LAKE**  
**HEBRON, OH**

- Picasso Moon
- Sugaree
- Minglewood Blues
- Ramble On Rose
- Masterpiece
- Ruben & Cherise
- Let It Grow
- 
- Samson & Delilah
- Crazy Fingers >
- Playin' in the Band >
- He's Gone >
- D/S >
- The Other One >
- Wharf Rat >
- Around & Around
- 
- Knockin'



Eric Sobie

RFK 6/14/91

**JUNE 16, 1991**  
**GIANTS STADIUM**  
**EAST RUTHERFORD, NJ**

- Picasso Moon
- Bertha
- Little Red Rooster
- Candyman
- Memphis Blues
- Stagger Lee
- Let it Grow
- 
- Jack Straw
- Crazy Fingers >
- China Cat Sunflower >
- I Know You Rider >
- D/S >
- I Need a Miracle >
- Black Peter >
- Throwin' Stones >
- Not Fade Away
- 
- Box of Rain

**JUNE 17, 1991**  
**GIANTS STADIUM**  
**EAST RUTHERFORD, NJ**

- Eyes of the World (1st time  
Walkin' Blues opener!)
- Brown-Eyed Women >
- Dark Star Tease >
- Masterpiece
- Loose Lucy
- Cassidy
- Might as Well
- 
- Saint of Circumstance >
- Ship of Fools >
- Dark Star Tease >
- Truckin' >
- New Speedway Boogie
- Uncle John's Band >
- Dark Star Tease >
- D/S >
- China Doll >
- Playin' reprise >
- Sugar Magnolia
- 
- The Weight

**JUNE 28, 1991**  
**MILE HIGH STADIUM**  
**DENVER, COLORADO**

- Touch of Grey
- Greatest Story Ever Told
- Mississippi 1/2 Step
- Wang Dang Doodle
- Peggy-O
- Black Throated Wind
- Iko Iko
- Cassidy
- Don't Ease Me In
- 
- Eyes of the World
- Picasso Moon
- Crazy Fingers
- Saint of Circumstance >
- Drums > Jam >
- I Need a Miracle >
- Wharf Rat >
- Dark Star Jani >
- Wharf Rat >
- Throwing Stones >
- Not Fade Away
- 
- Box of Rain

- July 13, 1991
- Bob Weir & Rob Wasserman
- Darion Lake, Buffalo, NY
- (Hot Tuna opens)
- Bombs Away
- Casey Moan
- Blackbird
- Twilight Time
- Fever
- Jazz Instrumental
- Artificial Flowers
- Masterpiece
- Maggie's Farm
- This Time Forever
- Shades of Grey
- Easy to Slip
- Bass Solo
- Satisfaction
- Victim or the Crime
- 
- Josephine
- Misty
- Crying Time Again\*
- Young Blood\*
- \*w/ Hot Tuna
- (Thanks Ken S.!)

**JUNE 22, 1991**  
**SOLDIER FIELD**  
**CHICAGO, IL**

- Hell in a Bucket
- Shakedown Street
- Wang Dang Doodle
- Friend of the Devil
- Masterpiece
- Brown-Eyed Women
- Let It Grow
- 
- Foolish Heart
- Looks Like Rain > Jam >
- Crazy Fingers >
- Playin' >
- Terrapin > Jam
- D/S >
- Dark Star Jam >
- Playin' reprise >
- Black Peter >
- One More Saturday Night
- 
- The Weight

**JUNE 24, 1991**  
**SANDSTONE AMP.**  
**BONNER SPRINGS, KS**

- Help on the Way >
- Slipknot! >
- Franklin's Tower
- C.C. Rider >
- Train to Cry
- Me & My Uncle >
- Big River
- Althea
- Promised Land
- 
- China Cat Sunflower >
- I Know You Rider
- Estimated Prophet >
- Supplication jam >
- Uncle John's Band
- D/S >
- Other One >
- Morning Dew
- 
- Around & Around

**JUNE 25, 1991**  
**SANDSTONE AMP.**  
**BONNER SPRINGS, KS**

- Jack Straw
- Sugaree
- Walkin' Blues
- Candyman
- Memphis Blues
- Tennessee Jed
- Music Never Stopped
- 
- Scarlet Begonias >
- Fire on the Mountain
- Truckin' >
- Smokestack Lightning >
- He's Gone > Jam >
- D/S >
- Comes A Time >
- GDTRFB >
- Good Lovin'
- 
- Baby Blue



1



2



3



4



5



6



7



8



9



10

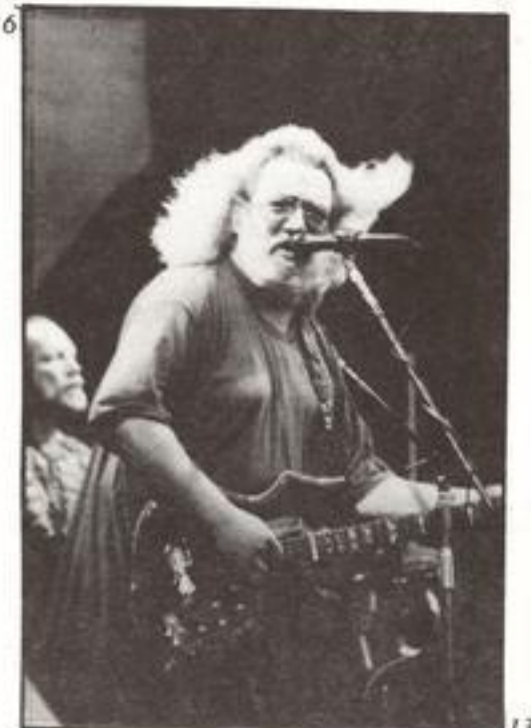


11



12

Photo Key  
& Credits  
See p. 18



16

13

Glimpses of  
Summer Tour '91

12



13



14



15

# Chain Reaction continued from page 4

things for a band who has so much to give. Listen to their pleas. Don't come to the show unless you have a ticket, be kind and behave yourselves, and don't buy and sell drugs in the parking lot. When we come to a city we cannot change the laws or the rules they set, so let's look great, not bad. We all need to take care of ourselves and the scene so that maybe the music will never stop! Gratefully, but disappointed in a few, Teresa Oliver, Newport News, VA

Thoughts from a weathered Head. I began my journey, jumping on the bus in 1983. As a young freewheeling individual my very first experience was a memorable one but after 70 some shows all the memories begin to swirl together. The best memory was that of a discreet crowd. For the most part fans were considered outcasts from a previous era but they kept alive wandering spirit of the unknown. Time has changed and the turnover rate of heads is phenomenal. Nowadays you enter the parking lot thinking you're at a teen club. The major problem seems to be the blatant usage of drugs. It used to be fella would walk by you and whisper a certain phrase and if you felt like an encounter you would partake. The real startling situation currently is the people sucking down laughing gas, passing out, busting their heads, and the mind provoking thoughts gas inhibits. Now the heat has gotten to the point where if you decide to encounter fun beyond boundaries of law you have to be very cautious. It does not have to be like this. If responsibility was taken in the first place, the scene would not have been blown open. The whole essence of the band is that of the unknown, no one truly has the answer to why the boys are like they are but the enjoyment is in pursuit of trivia. So as an assessment to the circumstances listen to the messages Phil has given, clean up the scene or at least be considerate to the community you are visiting. You would not want someone coming to your party telling the wrong people they have something the government does not condone, ruining your position in the community, failing all chances of a clear name. Signed, someone from Hampton.

I used to sell drugs on tour (mostly acid and nitrous), and found out how wrong it was. I was pulled off tour in 1987 and haven't been able to do another full tour since. At that time I had lost everything!!! My clothes, my freedom, and my dignity. Now the fact remains that I was busted for something that was not drug related, but we were pulled over on suspicion because we were Deadheads with "Steal Your Face" stickers on the van. While I was locked up I had a lot of time to think. I was introduced to a 12-step program and decided to go drug free for a while. I heard about this group on tour that call themselves "The Wharf Rats" and are into recovery. This brings me to the point of writing this letter. I have gone to shows purposely looking for the Wharf Rats and haven't found them. It is hard to stay away from drugs on tour when you don't know where to turn. I'm not condemning anyone who chooses to get high, I just think that if this group still (or ever did) exists, than they should make themselves a little easier to find. I don't get a chance to do tour much anymore because I'm in college now, but when I do get to go I'd like to think that there are like-minded people that I can talk to. Who knows, maybe the Wharf Rats can publish a "How to locate a Wharf Rat" article in Unbroken Chain. It sure would be helpful. Love in Light, Swansong, Burlington, VT

\* \* \*

*One last Editor's note: The Wharf Rats have published an article in Unbroken Chain. See Page 12 in Volume 5, No. 3. Also, Wharf Rats are easy to find at shows. They meet between sets in the hall of most every show directly behind the stage, or at an outdoor show, to the left of the soundboard (Phil's side) and back. Look for the yellow balloons, signs and a W.R. information table. They have a rather large following and are hard to miss during break. For more information about the Wharf Rats, send a SASE to Box 248, Manahawkin, NJ 08050.*

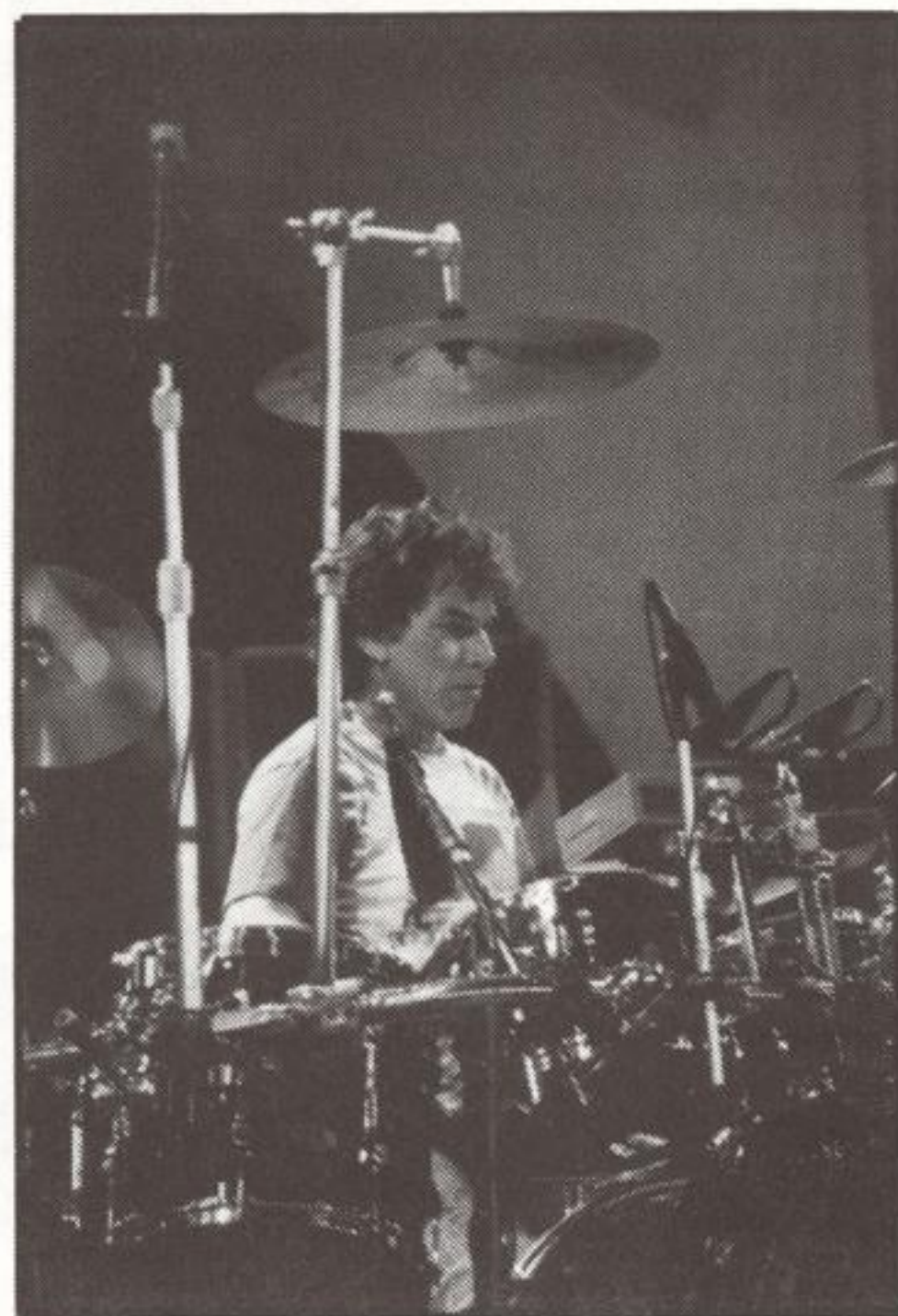
A possible discussion or survey topic would be suggestions for what the next CD-ed shows should be. I was surprised by the 08-13-75 choice on the first release of the "From the Vault" series, to be honest, since excellent low-gen FM and soundboard tapes of it are already in wide circulation. I'd have preferred something like 06-17-75, 11-20-70, 06-24-70, etc., for which only relatively poor quality tapes are available. Besides the question of dates, people might be interested in discussing whether we should have complete shows or selections, whether there should be sets of things like the three March, 1977, shows, etc. Keep Truckin', Tom Mullen, Taipei, Taiwan

I don't know if you had heard but the Supreme Court just ruled against us for the "blotter paper issue". It's pretty unbelievable because now courts are required to weigh the paper, gel, sugar cube or whatever. I have a new friend here doing 20 years for 35,000 hits. He's only 21 years old!! I can't believe how idiotic this whole thing is. John Rucklick, Rochester, MN.



## VANITY PLATE POSTER

We need your Grateful Dead vanity plates! Progress is slow but steady on our vanity plate poster - we're about 3/4ths of the way done. We hope to have it completed in time for Spring Tour, so send a snapshot of your plate to U.C. today!



Steve Decms

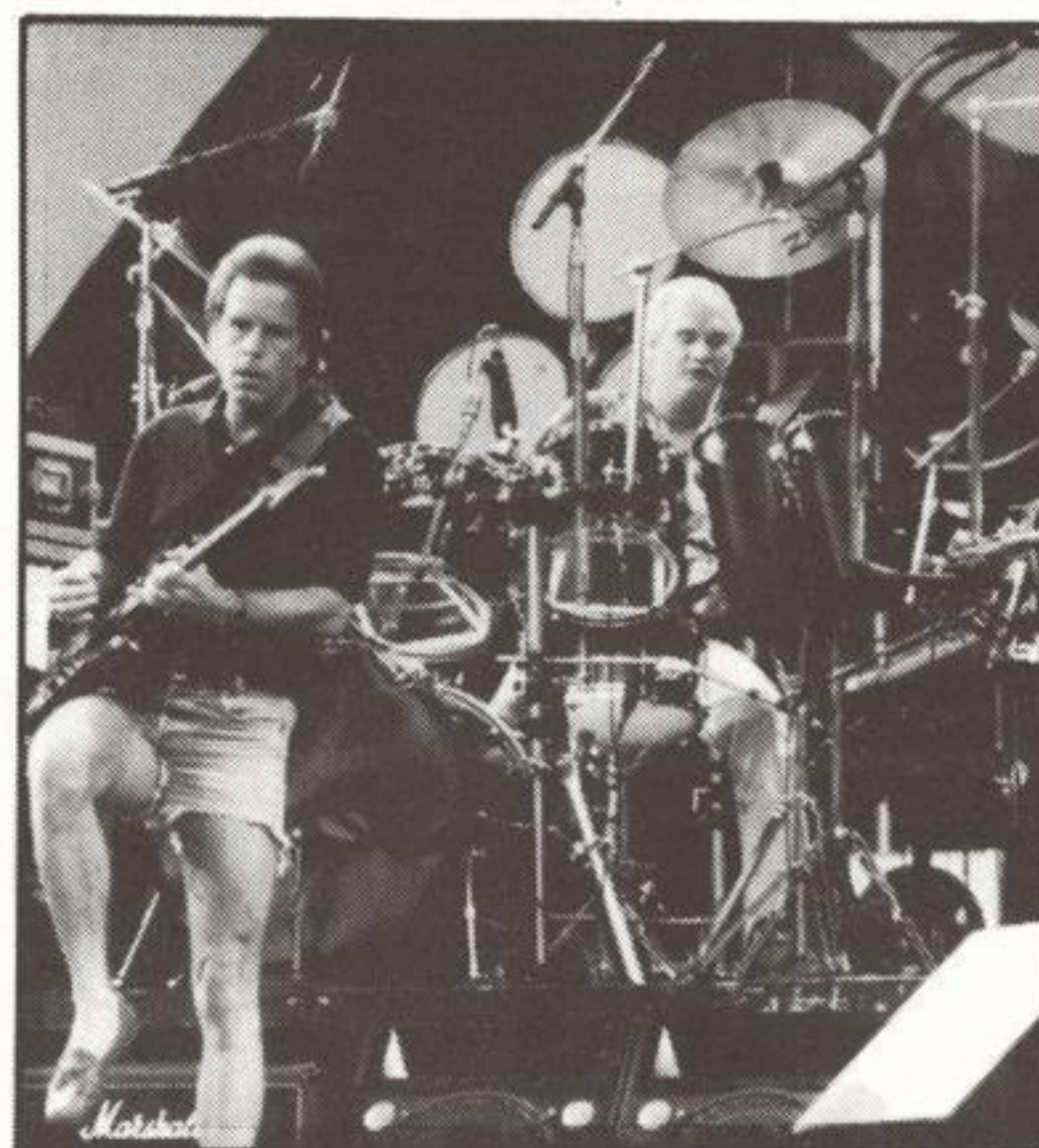
Deer Creek 6/6/91

## New JGB Album By August West



Wondering when your next Jerry fix would come? Fear not: A live Jerry Garcia Band double album is headed to a record store near you Aug. 27. The double cassette/double CD set has the feel of a JGB show, featuring 15 songs from the most recent set lists.

Here's what's on the album: Smokey Robinson's "The Way You Do The Things You Do"; Bob Dylan's "Simple Twist of Fate," "Tangled Up In Blue" and "I Shall Be Released"; The Beatles' "Dear Prudence"; The Band's "The Night They Drove Old Dixie Down"; and Peter Tosh's "Stop That Train." Also: "Senor (Tales of Yankee Power)," "Evangeline," "Don't Let Go," "That Lucky Old Sun," "Waiting For A Miracle," "Get Out of My Life," "My Sisters and Brothers" and "Deal."



Tim Ashbridge

RFK 6/14/91



RFK 6/14/91

Tim Ashbridge

## Irish Music Survey

By Scott Pegg

Irish music is a bit like Louisiana music - it's hard to accurately describe it, it encompasses a lot of different styles and it definitely produces its own unique sound that you can recognize when you hear it. It's hard to say what it is, but just like there is something that connects the *Preservation Hall Jazz Band*, *Buckwheat Zydeco* and *the Neville Brothers*, there's also something that connects traditional Irish folk to *Van Morrison* to the modern Irish rockers.

The intent of this survey is to expose you to some of the hottest, most recent Irish releases covering a range of styles. Unfortunately, due to time, space and monetary constraints, this survey does not deal with some well regarded acts such as *Hothouse Flowers*, *the Saw Doctors* and *Paul Brady*. I'm also intentionally avoiding acts such as *Van Morrison*, *U2* and *the Pogues*, who are big enough and popular enough so you can make up your mind for yourself. Most of this stuff should be available in the States.

So, here goes. I'll try to start with the most traditional, most folk-oriented stuff and finish with the rockers. A beautiful example of traditional Irish folk is found on the new release from *Altar* entitled "The Red Crow". Be forewarned, three-quarters of it is instrumental and most of the songs are sung in Gaelic. That said, this is some of the most beautiful soothing music you'll ever hear. The address for *Altar's* record label, Green Linnet Records is included below. They specialize in Irish, Scottish and Breton music and will send you a free catalog. For more mainstream Irish folk, check out the new releases from *Christy Moore* entitled "Smoke and Strong Whiskey." Moore is hugely popular in England and Ireland. While many feel he has the best voice in Irish Music he has usually been criticized for not being much of a songwriter. On this album, however, he wrote or co-wrote six of the tracks. Particularly strong are "Scapegoats" about the Birmingham Six and the title track.

Possibly the hottest thing going in Irish music today is a group called the *Waterboys*. They have just released a new "best of" compilation and I would also recommend their last studio release "Room to Roam". The early *Waterboys* stuff is more rock-oriented, "Fisherman's Blues" and "Room to Roam" are more Celtic and folksy.

For its intellectual vision, special mention goes to the recently released compilation from the BBC-TV series "Bringing It All Back Home". This compilation features American, British and Irish artists and a predominant theme running through it concerns the experience of the Irish immigrating and leaving their families behind.

Many different styles of music are represented but they are all tied together brilliantly in what is almost a concert album. Unfortunately, this package which features, among others, *Emmylou Harris*, *Elvis Costello* and *The Everly Brothers* is presently not scheduled for distribution in the U.S. It's worth ordering - the address is listed below.

Two debut albums from a few years back by *Cry Before Dawn* and *In Tua Nua* (Gaelic for In a New Country) are good introductions to somewhat more rock oriented "celtic fusion". In particular, if you like female vocals check out *In Tua Nua*, who sound a bit like a more progressive Irish version of *the Indigo Girls*.

Really good rock & roll from northern Ireland can be found on the debut *Energy Orchard* album. These guys have a unique progressive & Irish sound and their songwriting is excellent. Their music is definitely shaped by their experience living in northern Ireland and I think it gives their music an emotional forcefulness.

Finally, the most new wave independent type sounds come from Dublin's rock band *An Emotional Fish*. This is the most modern sounding record of all mentioned and it is more under the surface Irish than obviously Irish. Enjoy!!

Green Linnet Records  
43 Beaver Brook Road  
Danbury, CT 06810-6210

BBC Enterprises  
Woodlands/80 Wood Lane  
London W12 OTT England

\*You might be able to order "Bringing it All Back Home" through a local record store.

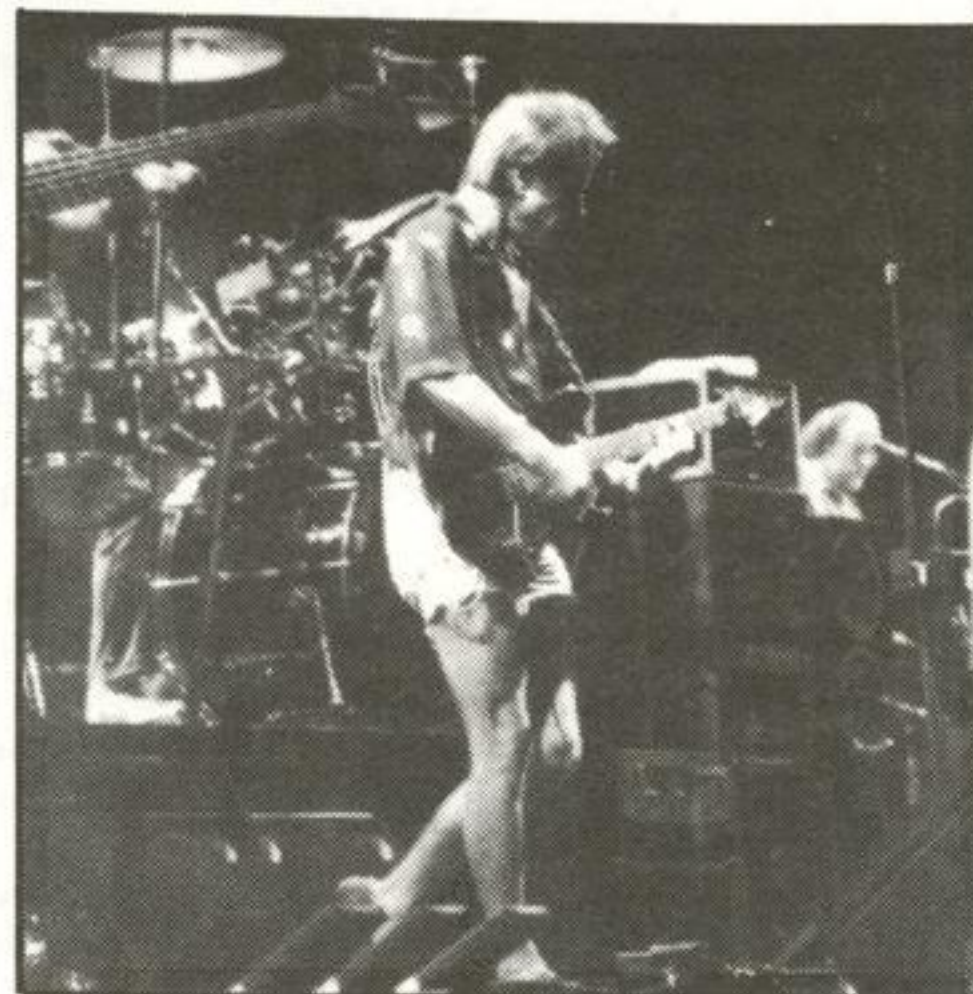
## Ticketmaster's Dominance

### Sparks Fears

Then there is the Grateful Dead dispute. The rock group has in the past offered tickets by mail to its hardcore fans while using Ticketmaster and Ticketron to sell to the general public. Ticketmaster recently threatened to stop selling any Grateful Dead tickets if it couldn't sell them all, according to band member Bob Weir in recent testimony before a California Senate committee looking into the ticket-selling business.

Mr. Weir says Ticketmaster relented after the group threatened to sue. "They are really afraid to go to court right now because they know that they're going to come up against antitrust laws," he says.

Ticketmaster's spokesman won't discuss the Grateful Dead dispute. But he questions Mr. Weir's qualifications to comment on "complex legal issues."



Laura Smith

Charlotte 6/11/91

## Harpers May 91

(Statistical Analysis)

### THE GRATEFUL DEAD: A CONCORDANCE

From DeadBase IV: The Complete Guide to Grateful Dead Song Lists, edited by John W. Scott and published by DeadBase, in Hanover, New Hampshire. The book, which is updated periodically, contains statistical analyses of the collected songs of the Grateful Dead, including a list of every word that has ever appeared in a Grateful Dead lyric. Below, the words used by the Dead are categorized by theme. The number next to each word indicates the total number of songs in which the word is used.

|               |    |          |   |
|---------------|----|----------|---|
| <u>Trains</u> |    | Mad      | 2 |
| Boxcar        | 1  | Misery   | 1 |
| Caboose       | 1  | Nervous  | 1 |
| Depot         | 1  | Rage     | 4 |
| Engine        | 2  | Raging   | 1 |
| Engineer      | 1  | Ravenous | 1 |
| Engineers     | 1  | Sad      | 3 |
| Engines       | 2  | Scare    | 1 |
| Junction      | 1  | Scared   | 1 |
| Locomotive    | 2  | Scary    | 1 |
| Railroad      | 6  | Sorrow   | 2 |
| Rails         | 2  | Sorry    | 1 |
| Throttle      | 1  | Sympathy | 1 |
| Track         | 9  | Tempting | 1 |
| Tracks        | 2  | Upset    | 1 |
| Train         | 19 | Weep     | 2 |
| Trains        | 1  | Weeping  | 2 |

|                 |    |               |    |
|-----------------|----|---------------|----|
| <u>Emotions</u> |    | <u>Liquor</u> |    |
| Afraid          | 8  | Bar           | 5  |
| Anger           | 1  | Barroom       | 2  |
| Angry           | 1  | Bars          | 2  |
| Angry-O         | 1  | Booze         | 1  |
| Chills          | 1  | Bottle        | 5  |
| Cried           | 4  | Bourbon       | 1  |
| Cries           | 4  | Burgundy      | 2  |
| Cry             | 15 | Cantina       | 1  |
| Emotion         | 2  | Champagne     | 1  |
| Fear            | 7  | Colada        | 1  |
| Fears           | 1  | Drink         | 10 |
| Frightening     | 1  | Drinking      | 6  |
| Giggle          | 1  | Drinks        | 1  |
| Happy           | 6  | Drunk         | 2  |
| Hate            | 3  | Gin           | 3  |
| Hurt            | 3  | Liquor        | 4  |
| Hurting         | 1  | Piña          | 1  |
| Hurts           | 4  | Pub           | 1  |
| Jealous         | 1  | Rum-drinking  | 1  |
| Joy             | 1  | Rye           | 1  |
| Laugh           | 6  | Saloon        | 1  |
| Laughing        | 7  | Sherry        | 1  |
| Laughter        | 2  | Stoned        | 1  |
| Loneliness      | 2  | Whiskey       | 8  |
| Lonely          | 6  | Wine          | 16 |



This month, the Supreme Court, in its infinite asinine wisdom, handed down two of its most tragic and oppressive decisions to affect the free thinking and acting people. The first is a decision I've been following, writing about, fighting against, and praying on intensely for the past year and a half. It is the Federal Court's insanity of weighing the blotter paper (or any carrier, be it liquid, sugar cube, ect) when sentencing LSD cases. For those of you who are just tuning in to this most morbid of soap operas, this method will put an LSD distributor prosecuted for ONE GRAM (10,000 hits) away for approximately the same amount of time as a cocaine or heroin dealer caught with upward of 10,000 KILOS. Regardless of the sheer lunacy of this completely unfair practice, and the many people lobbying for some sense of fairness, our arguments fell on deaf ears. The panel of people in power chosen to decide this issue upheld the weighing of the carrier....The second decision was the right for a judge to impose a lifetime with no parole sentence on a FIRST TIME NON-VIOLENT drug offender. Meanwhile, serial murderers and rapists are freed after just a few years. Let's face it, most first time drug offenders are at a crossroad in their life where they can make the decision to either keep going on the illegal path of life, or straighten up and learn a lesson on staying out of reach of the long arm of the law. With these new Nazi type sentences, these folks will never even get to make this decision. Fuck up once and you've had it. There goes your entire life passing you by through a cold steel barred window. Show me one person (politicians included now) who hasn't made a mistake in their life. How else would we learn? Come on people, these are our kids we are talking about locking up in this "war" turned paranoia power hungry witch hunt. It's time we start voicing our opposition to these insane persecutions....In the meantime, those choosing to continue spreading light through LSD oughta do some hard and serious thinking about the time you'll do if you do get caught. We are talking twenty to life here and with those stakes the weak are snitching quicker than ever....The Drug Policy Foundation is an organization made up of worldwide respected teachers, doctors, lawyers ect. who are seeking to provide honest information to the public on the subject of drugs and the drug war. They are working to protect the people and fight for fairness on many issues, such as the above mentioned blotter weight issue, legalization of marijuana for the seriously ill, providing sterile syringes to addicts to prevent the spread of AIDS, preventing the U.S. Army from being used against U.S. citizens, and many other pertinent civil rights issues. Please write to them at the following address and ask how you can help to make your voice heard.....Another foundation that needs our support is FAIMM - Families Against Mandatory Minimums. Mandatory minimum sentences require an offender to spend a minimum number of years incarcerated without any possibility of parole or sentence reduction. The power to look at an offender as a human being has been taken away from the judge. Instead a person's future lies entirely in a book filled with concrete numbers. This has resulted in many of the twenty year and up sentences that our brothers and sisters have received. Once again, we desperately need people to write in for information and voice their opinions. FAIMM will send you the facts along with a registry sheet asking if you have a particular inmate who's case you wish to be looked at. If you would like to fill this part out too, but have no one in mind, Stanley Marshall's case could use all the support possible, as he is facing a twenty year with no parole sentence. Please write!!! These issues are not just about drugs; rather they deal with our simple rights to be treated as human beings. If we allow one section of humanity to be treated unjustly now, later it could be another issue and you be the target. We must stand strong and show our strength NOW!

FAIMM  
2000 L St., N.W., Suite 702  
Washington, D.C. 20036  
(202) 833-FAIMM

Drug Policy Foundation  
4801 Massachusetts Ave., N.W. Ste.400  
Washington, D.C. 20016-1634  
(202) 895-1634

Erick Gustin(Nachpi) 221-742  
Po Box 57 MCC  
Marion, OH 43302

William Chengelis  
63582 Fourmile  
Canon City, CO 81215-0200

Robert Moody(Ash)184849Bdg1B Bed40B  
Alex Barker 180836 bdg5A Bed 1-B  
Chris Jones 181067 Bdg5A Bed3-B  
Deep Meadow Correctional Facility  
State Farm, VA 23160

Jason Reed(Budda)182722  
C-3 115A Unit C  
Greensville Correctional Center  
Rt 1 Box 205  
Jarratt, VA 23867-9614

Peace and Light

These folks desperately need your letters and support to see them through. In order to save space, sometimes more than one person has been listed at the same address. Please decipher carefully and do not put more than one inmate's name on the envelope or they will not receive it.

Ronnie Carter 215-598  
J.P.R.U. P.O. Box 536  
Jessup, MD 20794

Terry McCabe Jr. 09546-036  
Dorm A-5 Box 1000  
Montgomery, PA 17752

Kenny Hughes  
PFN AUG-571  
5325 Broder Blvd.  
Dublin, CA 94568  
32A West

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

Barry Mohr 209-675 JPRU  
Box 536  
Jessup, MD 20794



Torrid winds of isolation  
Blow across my barren soul's landscape,  
Making past experiences of companionship  
Flutter into piles of distant memory.  
I battle these gusts,  
But they blow me further away from fond episodes of life.  
Although my struggle is not in vain,  
The cold numbness alienates me towards inner solitude.  
From this something grows deep inside me;  
As a seed in moist fertile soil.  
The plant grows and with it does understanding.  
Roots feeding off life's many aspects and occurrences.  
Despite this plants undevelopedness,  
It stands strong before the wind.  
Leaving it's shadow on the lanscape.

Avec Paix,  
Nachpi

**Deadheads  
Behind  
Bars**



\*Donovan Long 80887-080  
\*Jeff Renkala 86003-011  
FDC Pleasanton J-1  
5675 8th St. Camp Parks  
Dublin, CA 94568

\*Sander Bergstrom904135  
Lakeside Unit  
\*Franklin Martz 912163  
Indiana State Prison  
Box 41  
Michigan city, IN 46360

James Wilson(Heavy)904255  
Terry Schippers 910465  
Chuck Smith 882780  
Indiana State Farm  
Greencastle, IN 46135

Brian Swillinger 238-098  
4104 Germantown Pike  
Dayton, OH 45417

David Gaither (Felix)  
4700 East Filager Rd  
Batavia, OH 45103



"...if you're a Deadhead, are you causing the world to not like Deadheads or are you doing your part to cause the world to like Deadheads? That's really what it comes down to."

By H. Darr Belser, USA

*continued from page 8*

BB: **Are you around for the sound checks?**

DH: Everyone usually does individual sound checks, because it really isn't important that we all structure it together. Individually, it's nice because it gives me an opportunity to verify that Bobby's channels are working and that there's no hums and buzzes and nothing unexpected along the way. Then Jerry steps out there for a couple of minutes and I'll get the drummers to step out and go around their drums a little bit, and Vince, and Bruce and Phil, but it's a device to verify the signal pass and stuff like that. It's really an academic and a mechanical sort of thing and we rarely ever all do it simultaneously. The only time we ever do it simultaneously is if there's a new song that we're dredging up and we want to go over it really quickly prior to the show...that's really more like a rehearsal. Sound checks are really important for the academic and mechanical end of it. It isn't like a team pow wow.

BB: **Some of the rumors of old songs that they've "dredged up" as you put it, that have been sound checked recently are *St. Stephen*, *Unbroken Chain*, *Octopus's Garden* and *Day Job*...Any comments on any of those?**

DH: *Day Job* I don't think is ever going to get played again, it was a misnomer for a song for one thing. And as far as the rest of them goes...well the next juncture for us, we're going to have to do some work in the studio because it's time for us to start considering new tunes for our next studio album, but we also want to work up some stuff to play live. The best way we've found to work up new material is to learn it and then take it out on the road. It's not something you can casually bridge out at the gig, you gotta work it out, plus Vince and Bruce are new, and they don't have any idea what some the songs are, while the rest of us may remember mostly what it's like. It means you've got sit down and write out the words, and go over the changes. It's a normal process...it's the process of making music, but usually at this stage it best happens in the practice hall. I'd say new tunes and old tunes is the short answer to that, and probably by the September tour.

BB: **Do you consider that the September tour starts with *Cal Expo* and *Shoreline*?**

DH: Starting at the East Coast. Boston, Philly & New York. It's an attempt to see if we can play more shows in fewer places and let the audience come to us. For one thing it's going to help us keep ticket prices down. They are areas that are used to large amounts of people. So it's an attempt on a lot of levels to try to do it a better way. We'll see if it works or not and if it does, then the next thing we might try would be to play a number of nights in a smaller place in Chicago because Chicago is really one of our favorite places.

BB: **Yeah, because you've tried so many venues around there, and...**

DH: Well there's no real decent venues in Chicago, that's the problem. There needs to be a nice 12-15,000 seater that sounds good there. I don't really like the Horizon. It's not awful but I don't really like it that much. And that new World Music (Tinley Park) place is just disgusting. That was appalling. There hasn't been a good show for Chicago since the Uptown Theatre and that's why we chose Soldier Field this year, because that was potentially a good place.

BB: **How did it work for you?**

DH: Oh, I felt great. The only thing was that the weather was somewhat inclement, but otherwise I thought that was a great show and I thought that we did what we set out to do and that was to deliver a decent show.

BB: **What was the head count there?**

DH: Oh about 60,000 I think. We should have played there two nights. Again, the promoters were skeptical about whether it would sell out - it would have easily. I think now the writing is on the wall but at the time they weren't willing to take the chance.

BB: **When you attempt to sell a show of that size, who gets hurt on that? Is it the promoter that takes the risk?**

DH: Basically it boils down to how much it costs to put on a show vs. how much you're gonna make there. The people that put up the money both in terms of pure cash money or in terms of effort and energy are the promoter

and us. There's risking the rent on the venue, you're risking the ticket situation, you're risking the advertising. Those are all the investments. There's a break even point, and every venue has one. In that particular place it breaks even around 20,000 tickets sold. So there will be little money made on it, but it won't be as good if we had sold 60,000. That was the mistake in Chicago. If the local promoters in Chicago had gone for it that second day would have been gravy day because the first day paid for everything. They were doubly foolish, in a way. Again, if they did it and it didn't sell, then they stood to lose a couple 100,000 bucks. I don't know why the Denver show isn't selling well but I feel it's the wrong time of year. Because we do better than that in a sense when we play indoor there. It suggests that the winter crowd is really what's happening there. But that's okay too. On the other hand, when we used to play Red Rocks, it was surprisingly small - about 7,000 or something? We could have played there for a month! But then other things happen there. It's a little bit too much of a place for Deadheads. They lose it there. They fall off of rocks and hurt themselves. And by definition, it implies camping, because if you're coming to two days of shows, and there was no camping. It may happen again in the future, I don't know. I like and don't like Red Rocks. I don't feel safe from an audience point of view. It's our responsibility of course to take our audience to places they are safe. We are certainly not in the business of taking people to places where they would get hurt. There are a lot of situations where prudence has said, "well maybe we better not" and we've seen that happen a number of times.

BB: **You may not be aware of it, but security at Red Rocks was the worst of any venue I've ever been to, although I've seen a shift in the security attitude because of the diligence from the Dead organization in terms of preparing them.**

DH: We put tremendous energy into that show there. We parted peaceful but I think we also parted with a "maybe we won't do that for a while" attitude.

BB: **If you could pick a venue, what is your favorite?**

DH: Oh shit, everybody asks me that one. If I could pick a venue, well this one right here (Bonner Springs) is as good as any of the venues. For me you have to understand the place has to sound good. I don't care how much I get schmuzzed, and how convenient it is, and how nice the dressing rooms are and all of that. I care about what it sounds like. When we're out there getting down to business how well does it work? Any place that sounds good, basically any place that's open and unobstructed. We played Buckeye, and that was a phenomenally enjoyable show. It had a lot of trees around the perimeter of the place, an all grass lawn, and that kind of terrain and that kind of foliage. Trees do something really nice to sound.

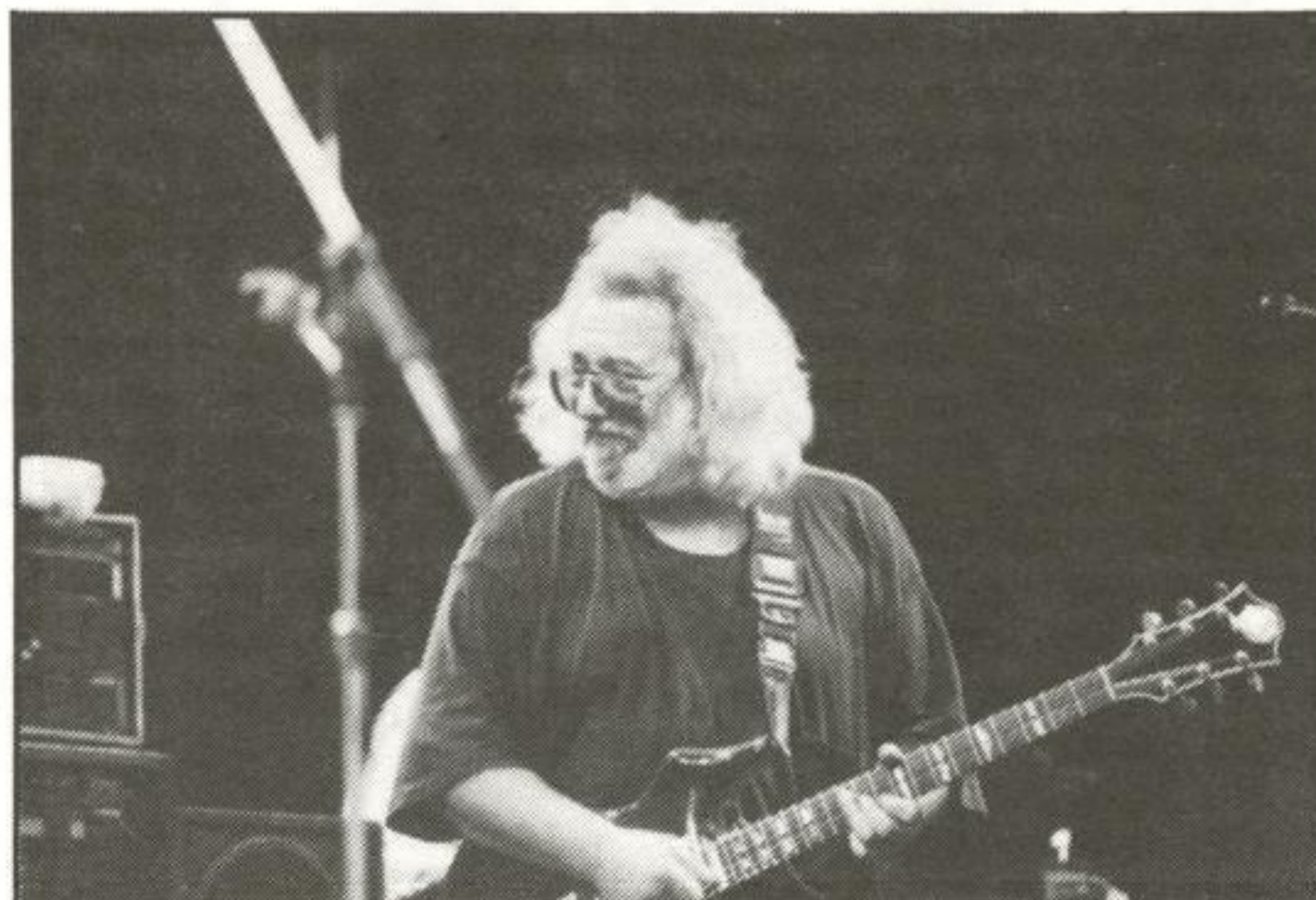
BB: **Yea, like at the Frost.**

DH: Frost is a perfect example of that. I like the Greeks. I like outdoor gigs. If I had my way I would never go indoors ever again for the rest of my life.

BB: **How's the sound difference?**

DH: Well, when you're outside you only have to hear it once and then it's gone. When you're inside sometimes you have to hear it twenty times. I can make an indoor place sound better than anybody else can but that doesn't mean that I can make it sound like I'd like it to sound. There are some places that don't sound bad. Brendan Byrne arena is not bad. Oakland

*conclusion on next page*



Deer Creek 6/6/91

Steve Deems



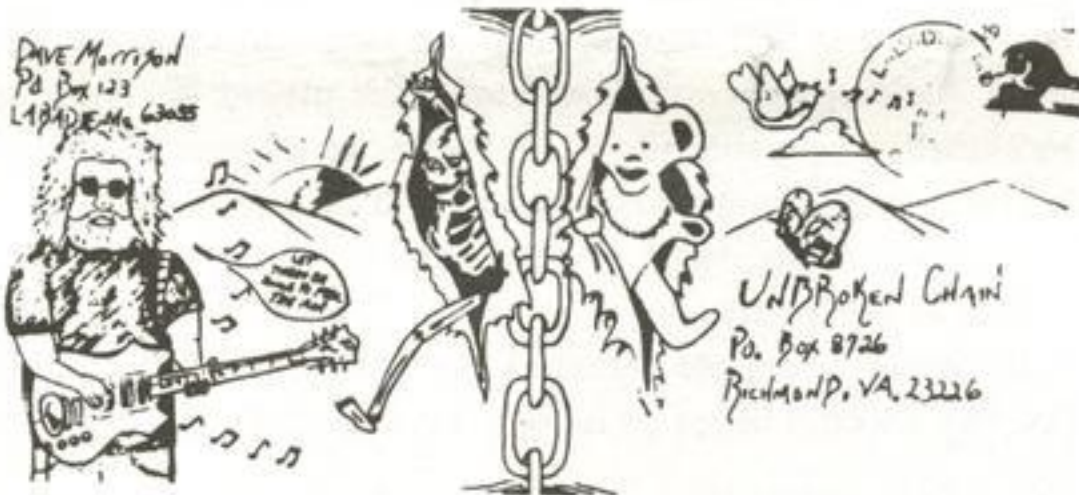


Deer Creek 6/6/91

Steve Deems

## SAVORY sidewalk foods

Unusual Sandwiches, Salads,  
Drinks, Sweets  
Weekday Lunches - James Center  
10th & Cary, Richmond, VA  
Blue Umbrellas



## Healy Interview (conclusion)

Coliseum is okay but not great. Madison Square Garden is okay but not great. But I can get kicking butt in those places. I've had Boston Garden really humpin' before. A lot of those places are derived from the best overall. They are not my favorite places acoustically, but they are the best combination of acceptable acoustics, transportation to and from, because they're built right over the subway system (for the audience), the most broad understanding of the surrounding authorities about numbers of people and not being freaked out by them. Those places are chosen because they are the best overall, most viable places for us and our audience. That's a good reason for picking places.

BB: You talked about humidity and temperature and the humidity. What about astrology, how do you feel about that?

DH: No, I haven't dealt with astrology or attitude! But maybe someday, who knows? Ha! I think the real honest answer to that is that there are so many absolutely provable, definable, documentable, technical scientific aspects, if you can conquer all of those and cover all of those grounds and you have space for more ethereal stuff, then fine and dandy, go for it! It's a matter of priorities. I mean, I know that people are different on a full moon than say on a waxing moon or a waning moon, and that kind of stuff. Different times of the year I notice a big change, like people are different in the fall then they are in the winter, the summer and the spring. I call it grooves. I can listen to our music and tell you what time of year it was, that kind of thing. My superstitions run more along lines of if you eat well, exercise and sleep well and try to conduct yourself as a decent human you'll have a better show. I'm more of a practical kind of person.

BB: I meant it more in the way of, well you hit on it. You notice a difference in a full moon and a waxing moon, the seasons...

DH: Yeah, definitely, I don't know that there's anything I do differently during those occasions but I notice that it's different. Like, we're coming up on a full moon, and this is going to be a mellow full moon as opposed to one of those schizophrenic full moons. I wish it was tonight. I love to play on full moon nights, even the weird ones!

BB: Great. I will not take any more of your time. Thank you very, very much!

The End

## "Glimpses of Summer Tour" Photo Key



1. Cool sign at RFK. Eric Soble
2. Still smilin' after the fall in Charlotte. Bill Melton
3. Free trash bags at Charlotte. Laura Smith
4. Stickered Bus at Charlotte. Bill Melton
5. Faces painted at Charlotte. Bill Melton
6. Vendor's market at Charlotte. Bill Melton
7. Rollerblader strolling a baby at RFK. Eric Soble
8. "Lick Sack" (?) bus at Charlotte. Bill Melton
9. Wharf Rats meet during halftime at Charlotte. Laura Smith
10. Dwight Yoakum at RFK. Tim Ashbridge
11. "Until Nirvana" parking lot jam at RFK. Tim Ashbridge
12. Halftime hallway drum jam at Charlotte. Laura Smith
13. Taper's section at Deer Creek. Steve Deems
14. Enjoyin' the break in Charlotte. Laura Smith
15. Narcorama at RFK. Don Shipley
16. Sportin' the Bozo look at RFK. Stephanie Jennings

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# Lawsuit Blames Guards In Meadowlands Death

By ROBERT HANLEY  
Special to The New York Times

HACKENSACK, N.J., June 11 — The investigation into Adam Katz's death during a Grateful Dead concert at the Meadowlands Sports Complex in October 1989 has drifted along without resolution, left in limbo by one coroner's finding of murder and another's conflicting theory that Mr. Katz died accidentally.

This week, his parents filed a lawsuit saying that four security guards chased Mr. Katz, a 19-year-old college sophomore from South Orange, and beat him, fracturing his skull. It says the guards then took his body by van from the parking lot at the Byrne Meadowlands Arena to adjacent Route 120 and left it in the roadway.

As evidence of Mr. Katz's presence in the guards' van, the lawsuit cites an analysis by the Federal Bureau of Investigation in which a fiber found in his clothing was matched with carpet fibers from the van. The family's lawyer, Beth G. Baldinger of Stark & Stark in Princeton, said the F.B.I. report came from the files of the Bergen County Prosecutor's office, the primary investigating agency in the case.

### Lack of Witnesses

She declined in an interview to discuss specific sources of her information, including who identified two of the four guards named in the lawsuit and who described the alleged chase and beating depicted in the suit.



Adam Katz

Over the months, the Bergen Prosecutor, John J. Fahy, and his predecessor, John G. Holl, who held the post at the time of Mr. Katz's death, have said repeatedly that conflicting autopsy findings and a lack of witnesses hobbled the investigation.

Mr. Fahy repeated the assertion today. "We are not aware of any eyewitnesses that saw Mr. Katz being struck on the head or placed in a van," he said. "We do not have enough witnesses that would warrant someone being charged with murder."

He said he doubted that the F.B.I.'s report on the fibers would, by itself, be sufficient evidence to win a murder conviction because of the substantial burden of proof needed. He added that "there is evidence and facts that support both theories" about Mr. Katz's death.

### Conflicting Autopsies

Initially, Mr. Holl, the former prosecutor, classified the death as a murder, based on a finding by an assistant Bergen County medical examiner, Dr. Louis V. Napolitano, that Mr. Katz was hit on the head by a blunt instrument.

But a month after the death, New Jersey's Chief Medical Examiner, Dr. Robert Goode, contradicted Dr. Napolitano's report and said, after reviewing the autopsy report, that Mr. Katz suffered fatal head injuries in a jump or fall from an overpass.

Ms. Baldinger today discounted Dr. Goode's finding. "There is no evidence," she said, "to substantiate a fall or jump." She said Mr. Katz suffered no neck injuries or cuts that might be inflicted in a fall.

Since Dr. Goode's finding, the investigation by the Prosecutor's office has been two-pronged, pursuing both coroners' opinions without resolution.

### Wrongful Death Suit

The suit by the Katz family charges "wrongful death" based on false imprisonment, negligence in the hiring and training of security guards and violations of Mr. Katz' civil rights. It seeks an unspecified amount of compensatory and punitive damages.

The suit names as defendants the State of New Jersey, which owns the sports complex; the New Jersey Sports and Exposition Authority and its top officials, and Burns International Security Company, which provided guards for the complex at the time of the incident. Burns International and Meadowlands officials declined to comment on the suit yesterday.

The Meadowlands has been troubled by patrons' complaints of abuse and harassment by security guards, particularly at rock concerts. In March, the Sports and Exposition Authority dismissed Burns International and took control of the guard operation.

• Barry Mates, who still has two classes till graduation after five years at VCU, planned to spend yesterday at a Grateful Dead concert in Buckeye Lake, Ohio.

But when he returned to his West Franklin Street apartment early Saturday, he found someone had broken the deadbolt and taken a box holding tickets to the Grateful Dead show and a jazz festival in Telluride, Colo.

So Mates, 22, and his friend didn't go to Ohio, and the two Charlottesville residents they were going to drive were stuck without a ride.

"The tickets probably got thrown away — they just saw a locked box and grabbed it," Mates said. "My money and credit cards were sitting right on a shelf in the closet — and it was wide open."

## TicketMaster purchases competitors

TicketMaster, the computerized ticket service retained last summer by the Richmond Coliseum and Mosque, has bought out its principal competitors, the Ticketron/TicketCenter networks, which had been serving the Carpenter Center, the Richmond Symphony, Richmond Ballet and Virginia Opera.

The services merged last week.

The old TicketCenter outlets are no longer in operation.

TicketMaster outlets in the Richmond area are:

• The Mosque and Coliseum.

• Digits stores at 9127 W. Broad St., 10410 Midlothian Turnpike and 1209 E. Cary St.

• Movie Time stores at 7218 Hull Street Road, 5708 Hopkins Road, 11625 Midlothian Turnpike, 6321 Jahnke Road, 6433 Centralia Road, 12434 Gayton Road, 51 S. Airport Drive, 4360 S. Laburnum Ave., 11045 Hull Street Road, 13102 Midlothian Turnpike, 6403 Iron Bridge Road and 13603 Genito Road in Richmond; and 32 Dunlop Village Circle and 15710 Jefferson Davis Highway in Colonial Heights.

• The Carpenter Center, effective July 15.

Other TicketMaster outlets include: Movie Time, 3330 S. Crater Square in Petersburg; Movie Time, 4104 Oaklawn Boulevard in Hopewell; the Band Box, 517 Prince George St. in Williamsburg; and Back Alley Disc, 904 W. Main St. in Charlottesville.

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Distributors say card collecting is no longer limited to 10-year-old boys obsessed with finding a rookie Nolan Ryan card. An estimated 50,000 people collect non-sports cards. In recent years, baseball card companies like Topps, Fleer, Upper Deck and ProSet have competed to put out the most trend-setting card sets.

Since baseball cards were first introduced in the 1860s, card collecting has become a \$1.5 billion a year industry. Collectors and dealers follow card trade shows like hippies follow the Grateful Dead.

## Promoter plans school benefit

SAN FRANCISCO (AP) — Rock promoter Bill Graham is courting some of the biggest names in music to perform at a concert to benefit California's schools.

"No disrespect to the Kurds' problem and the Bangladesh problem, but the difference between jungle life and civilized life is education," Graham said.

He launched his campaign Sunday, inviting guitarist Carlos Santana, Jerry Garcia of the Grateful Dead, and Paul Kantner of Jefferson Starship to discuss the state of the schools with state educators.

Graham's plans call for a march on state lawmakers in Sacramento "as soon as possible," and a rock benefit in October.

PHOTO: JAY BLAKESBERG



**THE HART OF NEW GUINEA**—The Grateful Dead's Mickey Hart (pictured center) spent a weekend last month putting the push on to promote rainforest preservation via a new Rykodisc/360° release called *Voices of the Rainforest*. Hart hosted gatherings at Skywalker Ranch and Greens restaurant in San Francisco, where he was joined by Randy Hayes (right) of the Rainforest Action Network and Steven Field (left), the man who recorded the collection of nature sounds and indigenous music of the Kaluli tribe of Papua, New Guinea. According to Hart, the music of the tribe is rapidly being wiped out as younger tribal members get a taste of modern culture and, consequently, scorn their native art forms. "We're gonna give them some juice," said Hart at Greens. "The thing about the CD is it validates their scene. It helps it make it seem like something to be preserved." As for the future of the culture: "I'm not really optimistic about it," Hart sighs. ... Also on the Dead front, a double disc release culled from the group's archives (the first in a series of albums, reportedly) has just been released by Grateful Dead Merchandising. *One from the Vault* was cut at a 1975 show at SF's Great American Music Hall. It can be ordered by dialing (415) 456-4883.

BAM 5/17/91

# Fony tix ring rocked

## Fans paid \$50 for forged Grateful Dead ducats

By RUBEN ROSARIO  
Daily News Staff Writer

A counterfeit ticket ring that made a killing from sold-out Grateful Dead concerts across the country was smashed when FBI agents raided a Queens print shop, authorities announced yesterday.

The 11-member ring exclusively targeted the popular rock band because the group has attracted a cult-like following of fans — known through the music world as Dead Heads — who show up without tickets to sold-out concerts. Nine members of the ring are still at large.

Ring members jetted across the country to sold-out Dead concerts, and had a field day with unsuspecting fans who forked over from \$20 to \$50 for the worthless tickets, authorities said.

The scam "resulted in the loss of hundreds of thousands of dollars in revenue to the Grateful Dead and the defrauding of their fans," said James Fox, assistant director in charge of the FBI's New York office.

The operation was dismantled Wednesday night when FBI agents executed a search warrant at Nino's Printing, a shop located at 139-17 Jamaica Ave. in Jamaica, Queens.

The raiders seized two counterfeit printing plates and confiscated 2,000 tickets the ring was allegedly planning to sell at two Grateful Dead concerts June 16 and 17 at the Brendan Byrne Arena in Rutherford, N.J.

The shop's owner, Jaime Nino, 49, of Elmhurst, was arrested and charged with violating federal counterfeiting statutes.

Authorities said Nino was convicted and served jail time on similar charges in 1980.

Also arrested was Joseph (Joe Fish) Dire, 38, who allegedly supervised the ring's ticket-selling operation.

The arrests and seizures capped an FBI probe that began when the agency received a tip that the ring was planning to peddle phony tickets at two Dead Concerts in Phoenix last Dec. 8 and 9.

Undercover FBI agents bought tick-

ets ranging from \$20 to \$30 from ring members hawking them in front of Compton Terrace, an outdoor amphitheater in Phoenix, the affidavit said.

The tickets were later found to be counterfeit, lacking both the watermarks and the dot matrix printing of the real ones.

Posing as ticket-less Dead Heads, the agents followed the ring and bought tickets for five concerts that were held in Landover, Md.; Albany, Orlando, Fla., and Las Vegas, between March 17 and April 28 of this year.

More than 3,000 phony tickets were confiscated by security officials outside the arenas and turned over to the FBI. At least that many purchasers got in to see the concerts with the bogus stubs, officials said.

Nino and Dire were released on a personal recognizance bond following their arraignment yesterday in Brooklyn Federal Court. They each face maximum 20-year prison terms and \$275,000 fines if convicted. Arrest warrants have been issued for nine other alleged ring members.

## Away from the Dead 5/16/91 Dallas Observer

Jerry Garcia's Buddha smile and now-crumbling wall may be the signature of the Grateful Dead that spring most readily to mind, but the engine that has pulled the train is Bob Weir's big hammering, chunky rhythm guitar (along with Phil Lesh's base). Rob Wasserman is an acoustic bass player who has turned a rare trick: making an album full of solo acoustic bass playing interesting to those who aren't acoustic bass players. He's also played with Lou Reed's band, which pretty much answers the question of whether or not he can rock. He and Weir have proven to be a stable acoustic duo as well, and it's that act they're bringing to the Bronco Bowl Sunday, May 19. They have a diverse repertoire, from Dylan to Willie Dixon, and hearing Weir deadheading through the Errol Garner standard "Misty" could well be worth the price of admission.

# 'Rockin' Kasich is talk of town

By KEITH C. EPSTEIN  
PLAIN DEALER BUREAU

WASHINGTON — Perhaps the congressman was only trying to enlist middle-aged hippies for his crusade against the B-2 bomber. Or maybe he was just another star-crazed Deadhead groupie.

Whatever the explanation, Rep. John Kasich of Columbus was the talk of the town yesterday for his antics at a Grateful Dead concert last Friday, during which he tried unsuccessfully to argue his way backstage.

A conservative Republican, Kasich is better known for his early Beatles mop-top and combative positions on military waste than for being ruled out of order by a rock group road manager.

"It might have been a loud discussion. You might even describe it as an argument," said Kasich aide Bruce Cuthbertson.

In a written statement, Kasich, 39, said he shouted because "the music was loud," but added that he "probably shouldn't have" argued so vehemently.

At any rate, Kasich thought he had permission to hover with the Dead. He'd spent an hour in the dressing room of a friend, country singer Dwight Yoakam, the opening act.

What happened next? Some say the jean-clad lawmaker tried to throw his weight around, threatening that as a congressman he could banish the Grateful Dead from Washington for years to come. No such legislation appears to be pending in Congress.



Kasich

"I left on my own," he said in the statement. "There were no threats, there was no throwing weight around." He said he'd had "a couple of drinks," but that his consumption "had no bearing on my actions."

The incident at RFK Stadium made life difficult for two other middle-aged Deadheads in Congress. Mike Kopetski, 42, of Oregon and long-haired Neil Abercrombie of Hawaii, both Democrats, also wanted to go backstage. But when a Grateful Dead escort led them up the stairs, they were stopped by a guard who explained, "We just had an incident with a congressman."

"That's OK," the escort responded. "We've got two Democrats here. They're well-behaved." The guard was convinced.



## THE DOUG MARLETTE CARTOON



# Grateful Dead show is like entering time machine

By Bill Eichenberger  
Dispatch Pop Music Critic

Check it out. Last night, I'm Sam in *Quantum Leap*.

I take a right turn off I-70 at Hebron and poof, it's 1971. No kidding.

There are 40,000 folks in tie-dye T-shirts. The women are wearing flowing, gauze skirts with floral prints. The men are wearing cutoffs. There is the smell of marijuana in the air. People are spinning around in circles (some call it dancing). We are in the middle of a pasture.

Welcome to the Grateful Dead concert at the Buckeye Lake Music Center.

So here I am, people calling me Sam; me looking at the reflection in my beer and seeing a, well, a hippie who is wearing a tie-dye T-shirt (swear I don't own one in real life);

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and I keep scanning the crowd in search of that guy Al from *Quantum Leap* in the hopes he'll give me directions back to 1991.

But while I'm waiting for Al, I start to listen to the music.

And you know what? It's not bad. Oh, it's ponderous in places, rambling in others.

Heck, the Dead's mid-song musical breaks are longer than most band's songs. But the breaks are kind of interesting, like on *Sugaree*, for instance.

The band is cooking along, singing about a woman who is supposed to forget the guy's name (to protect the guilty?) when all of a sudden, poof, a break.

And boy, when the Dead jam, which is pretty much all the time, they

define the term.

They all start on a short musical figure (eight or 16 measures), and the mayhem begins. Everyone noodles on the same pattern, subbing endless variations on the simple theme.

Somehow it holds together until bass player Phil Lesh raises a single finger and the band follows onto the next chord.

The next thing I know, it's 10 or 15 minutes later and the song is winding down and I haven't even noticed the time flying by (OK, so it's not flying, it's just sort of loping!).

The songs are varied, too. There's a sort of nod-to-a-rag rag and a blues that can't make up its mind between the Delta and Chicago (something about "young wim-mens").

Not all of the music's terrific. I hear some innocuous keyboard stuff. And the vocals are, well, mediocre.

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But when you're zapped around in time like I am, you tend to appreciate trips such as the Dead concert.

Still, I'm getting a little anxious about my stay here. The Dead went on at 8:15 p.m., off for a break at 9:15 and back on at 10:15. It's after 11, and it looks like this could go on forever.

Hey, a Dead show is a nice place to visit. I never said I'd want to live there. So I'm getting antsy when Al finally shows up.

"Look at the stage," Al says. "The key to getting back has been there all along. It's the keyboard player, Bruce Hornsby! He's current!"

"Close your eyes, tap your heel three times and wish you were at the Hornsby show last fall at the Palace."

And poof! I'm transported. The time warp is reversed. I'm relieved, sure. But what a long, strange trip. . .

# The Grateful Dead Hour

A weekly visit to the musical world of the Grateful Dead, featuring recent tapes 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* and *Conversations with the Dead*.

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