

UNBROKEN



LOVE

EDITORIALS

HOWDY FOLKS! We're back at you again with our special year-end issue. Sorry for the delay, my only excuse is a severe touch of laziness mixed in with a bad bout with strep throat which has kept me and the newsletter out of circulation for a good part of October.

As I am sure you've all heard by now, the big news for the fall tour was "RIPPLE"! On the second night at the Capital Center (9/3/88), the boys broke with it after the first encore, "One More Saturday Night" and totally stunned the audience. It was later learned that the song was played for a terminally ill girl whose last wish was to hear the Dead play "Ripple". Unfortunately for some, when the band started into "One More Saturday Night," many vendors left the show a little early to go prepare their wares for post show sales. These folks could be seen freaking out in the parking lot afterward when they found out the news. Well, you've heard the old saying - The show's not over til the fat lady sings! Well, you know what I mean. Wow - what a show that was! The set list speaks for itself.

Aside from our usual typos and assorted goof-ups, we made another sort of mistake in our last issue. Sometimes we

reprint things people send us without really thinking about the consequences...which is exactly what happened in the last issue. It seems we printed an old ad for "Furman Gear" which featured Jerry himself holding up a tuner(?) with a quote promoting Furman products. The teeny writing in the bottom corner of the ad said "For complete info including a full color poster send \$1.00 to Furman Sound, etc..." Hey you guys, I thought you told me you couldn't read that small print...caught ya!!!! Anyway, I received a letter not too long ago from Furman Sound stating that they had no such promotional offer at this time and the letter went on to ask me if next time I would ask permission to reprint an old ad, and maybe they would send me one that was a little more up to date. Evidently, a bunch of readers sent Furman a dollar hoping to receive the poster. I want to once again apologize to the people at Furman for this mishap and I promise it won't happen again!

Another small problem happened, but this one I can claim no responsibility for. Way back last spring we printed a review of an Arlo Guthrie show and at the bottom we printed an address for people to receive Arlo's newsletter, the Rolling Blunder Review. Well, Arlo and the kind folks who write his newsletter decided to return the favor and print us a plug in their last issue. This is how our billing read, "Unbroken Chain, The Grateful Dead's Newsletter", followed by the address for Grateful Dead Productions, Inc., in San Rafael. Of course, all of you know that we are not affiliated in any way with the Grateful Dead, but for a few weeks in September and October, the Dead office was being inundated with letters addressed to us. Eileen Law was rightfully confused as to what was going on. I hope this situation is straight now. Once again, I apologize to the people at the Dead office and thank them for forwarding the mail to me.

The new album the Dead have been working on is going to be called "Built To Last". Many of you might have already heard the title cut to the album at the Houston show in October. Rumor has it that the album will be released either in the spring or summer of 1989.

As we head into December and year's end, I want to take this chance to wish everyone Happy Holidays. As a holiday special for a limited time (through January 19, 1989) we will offer a complete set of Unbroken Chain back issues for just \$15.00. There are twenty back issues, so that's a savings of \$5.00 (usual price is \$1.00 each). Also, anyone who subscribes between now and January 19 will receive a free classified ad, but please be sure to send in your ad at the same time as your subscription order. This is yet another \$5.00 savings. So, if you're having trouble deciding what to give your friends for Christmas, how about a subscription to the Chain? Laura



AN APPEAL TO REASON FROM THE GRATEFUL DEAD

Take a block of tropical rainforest two miles long and two miles wide. In it you'll find 750 kinds of trees and 1,500 varieties of flowers. Four hundred different sorts of birds. A hundred kinds of reptiles, 60 types of amphibians, and 150 kinds of butterflies (imagine!). You would also discover 125 species of mammals. Including humans. An estimated 200 million people depend directly on our planet's tropical rainforests for food and shelter. The rest of us rely on the rainforests for everything from leukemia and heart medication to oxygen and our temperate climate. In fact, scientists have concluded that tropical rainforests are absolutely essential to life as we know it. The accelerating "greenhouse effect" should alert us all to the price we pay for rainforest destruction. By devastating the habitat of so many irreplaceable species, we threaten the survival of our own species. Today, only half of the original tropical rainforests are left. Half a million unique plants and animals could become extinct in Central and South America alone by the year 2000. That's twelve years from now. Split seconds on the evolutionary clock. Which is rapidly running out. What action can be taken? Performing music is one of the things we know how to do, so we're doing it. On the 24th, we're playing a special benefit for people here and in the developing countries who are urgently trying to conserve and protect the tropical rainforests. Won't you do what you can, too? Everyone's a consumer. And can reject products that ravage the rainforests. If you have leverage in policymaking circles, you can discourage rainforest-destroying development boondoggles sponsored by U.S. and Japanese agencies. If you're most interested in people, land reform movements and struggles for cultural survival need your understanding and support. To learn more, please write to RAINFOREST, 466 Green Street, Suite 300, San Francisco, CA 94133. Sometime in the next 25 minutes would be reasonable. Before another four square miles of rainforest are taken away from every one of us. Forever.



As we have said many times in the past, Unbroken Chain is kept alive by the support of many people - thanks to your artwork, photos, clippings, and donations, Unbroken Chain has become a huge success. However, there is another group of sponsors that need to be recognized - the subscribers. In my duties as folding/licking/stuffing/ mailing manager, there are several people who seem to have been getting U.C. forever. The following list of names are folks who have been subscribers since our first year in the newsletter business. The first four names are the old timers - these guys all subscribed early in 1986, after our second issue. They are: Glenn Edwards, Dale Fortner, Don B. Markham, and David Ritz. After Volume 1, #3, Donald Winkelman and Diane Wooldridge subscribed and have been with us ever since. The rest of the original cast are:

- | | | |
|-------------------|--------------------------|----------------|
| Lee Agnew | Raymond McBride | Steve Center |
| Phil Ashley | Joey Olschner | Mark Chance |
| Dick Bell | Donald J. Paulus | Sally Gardner |
| Toni Brown | Bob Shugoll | Donald Jarrell |
| Christine Richter | Theresa Throckmorton | Lynda Lester |
| Scott Allen | Glenn Weyant | Tom Scott |
| Jim Beale | Steve & Catherine Armato | Jack Zajac |

Thanks to all of you - with your early support you gave us the chance to grow from a one-page flyer to a full-fledged newsletter, and we appreciate it! Until next time, keep those letters and subscriptions coming! See ya next year! Wes

9/2/88
 CAPITAL CENTER
 LANDOVER, MD
 Hell in a Bucket
 They Love Each Other
 Minglewood Blues
 Dire Wolf
 Queen Jane Approx.
 Althea
 Let it Grow

 Scarlet-->
 Fire
 Looks Like Rain-->
 Terrapin-->
 D/S-->
 Wheel-->
 Watchtower-->
 Stella Blue-->
 Sugar Magnolia

 Black Muddy River

9/3/88
 CAPITAL CENTER
 LANDOVER, MD
 Good Times Roll
 Feel Like a Stranger-->
 Franklin's Tower
 Little Red Rooster
 Peggy-O
 Me & My Uncle
 Big River
 Birdsong

 Box of Rain
 Victim/Crime-->
 Foolish Heart
 Women R. Smarter-->
 Eyes of the World-->
 D/S-->
 GDTRFB-->
 Miracle-->
 Morning Dew

 Saturday Night
 RIPPLE!!!!

9/5/88
 CAPITAL CENTER
 LANDOVER, MD
 Iko Iko
 Walkin' Blues
 Ramble On Rose
 Mama Tried-->
 Mexicali
 Row Jimmy
 Stuck Inside Mobile
 Push/Shove
 Music Never Stopped

 China Cat-->
 I Know You Rider-->
 Playin'-->
 Uncle John's Band-->
 Playin' reprise -->
 D/S-->
 Gimme Some Lovin'-->
 Black Peter-->
 Round & Round-->
 Lovelight

 U.S. Blues

9/6/88
 CAPITAL CENTER
 LANDOVER, MD
 Jack Straw
 Desolation Row
 West L.A. Fadeaway
 BIODTL
 Cumberland Blues
 Stagger Lee
 Cassidy-->
 Deal

 Touch of Grey-->
 Samson & Delilah-->
 Ship of Fools-->
 Estimated Prophet-->
 He's Gone-->
 D/S-->
 Other One-->
 Wharf Rat-->
 Throwing Stones-->
 Not Fade Away

 Brokedown Palace

9/8/88
 SPECTRUM
 PHILADELPHIA, PA
 Good Times Roll
 Shakedown Street
 Walkin' Blues
 To Lay Me Down
 It's All Over Now
 Loser
 Let It Grow

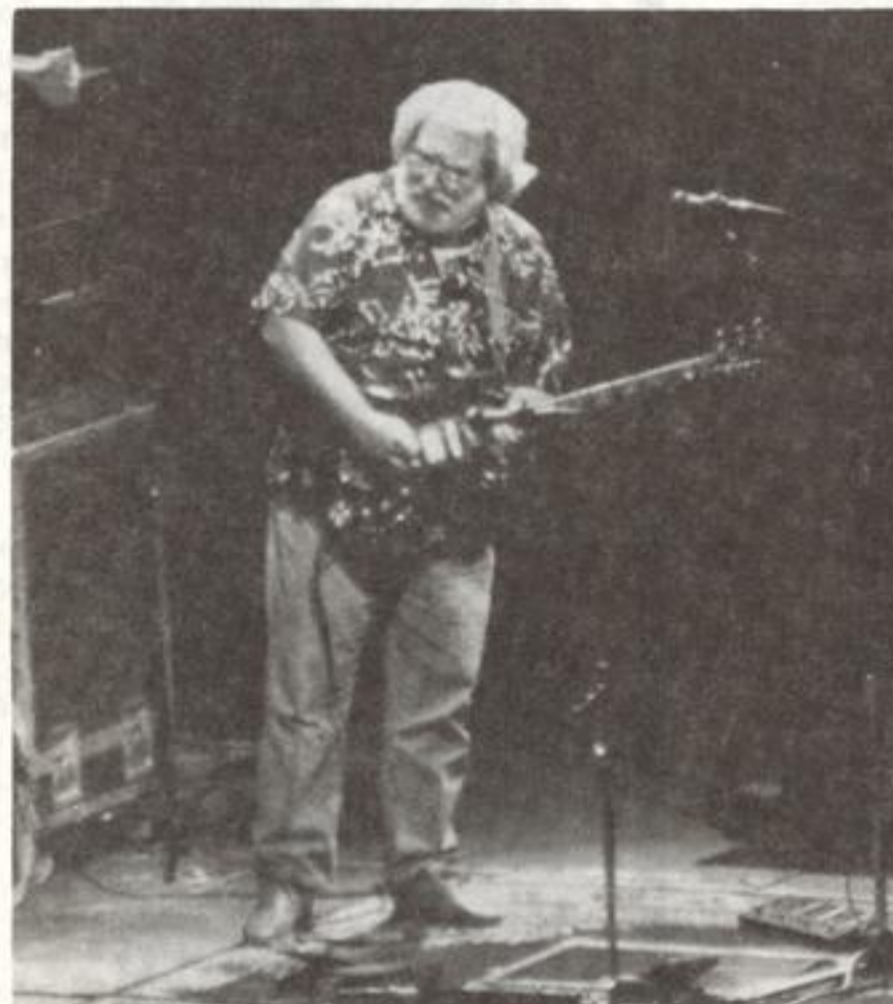
 Bertha-->
 Greatest Story
 Crazy Fingers
 Truckin'-->
 D/S-->
 Wheel-->
 I Need a Miracle-->
 Dear Mr. Fantasy-->
 Hey Jude Reprise-->
 Lovelight

 Black Muddy River

9/9/88
 SPECTRUM
 PHILADELPHIA, PA
 Hell in a Bucket-->
 Sugaree
 Minglewood Blues
 Brown Eyed Women
 Me & My Uncle-->
 Big River
 Candyman
 Queen Jane Approx.-->
 Don't Ease Me In

 China Cat-->
 I Know You Rider
 Playin' in the Band
 Terrapin-->
 D/S-->
 I Will Take You Home
 Watchtower-->
 Believe It Or Not
 Sugar Magnolia

 Mighty Quinn



fall set lists

9/11/88
 SPECTRUM
 PHILADELPHIA, PA
 Iko Iko-->
 Feel Like a Stranger-->
 Franklin's Tower-->
 Little Red Rooster
 Peggy-O
 Stuck Inside Mobile
 Tennessee Jed-->
 Promised Land

 Foolish Heart
 Victim/Crime-->
 Scarlet-->
 Fire-->
 D/S-->
 Wheel-->
 Stella Blue-->
 Throwing Stones-->
 Not Fade Away

 Baby Blue

9/12/88
 SPECTRUM
 PHILADELPHIA, PA
 Jack Straw
 Althea
 Good Time Blues
 Dire Wolf
 Cassidy
 Duprees Diamond Blues
 Masterpiece
 Push/Shove
 Music Never Stopped

 Box of Rain-->
 Cold Rain & Snow-->
 Women R. Smarter
 Eyes of the World-->
 D/S-->
 Other One-->
 Wharf Rat-->
 Round & Round-->
 Good Lovin'

 Knockin'

9/14/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Good Times Roll
 Alabama Getaway-->
 Greatest Story
 Stagger Lee
 Walkin' Blues
 Musta Been the Roses
 Queen Jane Approx.
 Ramble On Rose
 Let it Grow

 Box of Rain
 Victim/Crime-->
 Foolish Heart
 Looks Like Rain-->
 He's Gone-->
 D/S-->
 I Need a Miracle-->
 Gimme Some Lovin'-->
 Morning Dew

 Black Muddy River

9/15/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Hell in a Bucket-->
 Sugaree
 Desolation Row
 Row Jimmy
 Cassidy-->
 Deal

 Samson & Delilah-->
 Crazy Fingers-->
 Playin' in the Band-->
 Uncle John's Band-->
 Playin' reprise-->
 D/S-->
 I Will Take You Home-->
 Watchtower-->
 Goin' Down the Road-->
 Lovelight

 U.S. Blues

9/16/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Hey Pockey Way
 Minglewood Blues
 Miss. Half Step
 Me & My Uncle-->
 Mexicali Blues
 To Lay Me Down
 Masterpiece
 Birdsong

 China Cat-->
 I Know You Rider
 Ship of Fools
 Estimated Prophet-->
 Terrapin-->
 D/S-->
 I Need a Miracle-->
 Dear Mr. Fantasy-->
 Hey Jude Reprise-->
 Sugar Magnolia

 Baby Blue

9/18/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Feel Like a Stranger-->
 Franklin's Tower
 Good Time Blues
 Big Railroad Blues
 Stuck Inside Mobile
 Stagger Lee
 Promised Land

 Not Fade Away-->
 Scarlet-->
 Fire-->
 Women R. Smarter-->
 D/S-->
 Other One-->
 Wharf Rat-->
 Throwing Stones-->
 Not Fade Away

 Black Muddy River

9/19/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Touch of Grey
 Little Red Rooster
 Dire Wolf
 Far From Me
 Queen Jane Approx.
 Tennessee Jed
 Let It Grow

 Space Jam-->
 Victim/Crime-->
 Foolish Heart-->
 Playin' in the Band-->
 China Doll-->
 Playin' reprise-->
 D/S-->
 Wheel-->
 Black Peter-->
 Round & Round-->
 Good Lovin'

 Mighty Quinn

9/20/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Jack Straw
 Althea
 Mama Tried-->
 Big River
 Peggy-O
 Masterpiece
 Louie, Louie-->
 Music Never Stopped

 Bertha-->
 Cumberland Blues
 Looks Like Rain-->
 Terrapin-->
 D/S-->
 Truckin'--> GDTRFB
 Morning Dew

 Johnny B. Goode

9/22/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Shakedown Street-->
 Minglewood Blues
 Candyman
 BIODTL-->
 Greatest Story
 To Lay Me Down
 Cassidy-->
 Deal

 China Cat-->
 I Know You Rider
 Tom Thumb Blues
 Estimated Prophet-->
 Eyes of the World-->
 D/S-->
 I Need a Miracle-->
 Dear Mr. Fantasy-->
 Hey Jude Reprise-->
 Lovelight

 Brokedown Palace

9/23/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Good Times Roll
 Hell in a Bucket
 Cold Rain & Snow
 Walkin' Blues
 Loser
 Stuck Inside Mobile
 Dupree's Diamond Blues
 Promised Land

 Samson & Delilah
 Ship of Fools
 Victim/Crime
 Foolish Heart
 Jam (w/ Brent)
 D/S
 I Will Take You Home
 The Other One
 Stella Blue
 Sugar Magnolia

 U.S. Blues

9/24/88
 MADISON SQUARE GARDEN
 NEW YORK, NEW YORK
 Iko Iko
 Feel Like a Stranger
 West L.A. Fadeaway*
 Red Rooster*w/ Mick Taylor
 Ramble On Rose
 Box of Rain
 Masterpiece
 Don't Ease Me In

 Chinese Bones w/ Suzanne Vega
 Neighborhood Girl w/ Suzanne Vega
 Crazy Fingers
 Women R. Smarter
 Every Time You Go Away w/ Hall & Oates
 What's Goin' On w/ Hall & Oates
 D/S (drums with Olatunji)
 Wheel
 Throwin' Stones
 Not Fade Away

 Good Lovin'*
 Knockin'*
 *with Jack Casady, Suzanne Vega,
 Bruce Hornsby, Hall & Oates, Olatunji

10/18/88
 RIVERFRONT ARENA
 NEW ORLEANS, LA
 Hell in a Bucket
 They Love Each Other
 Looks Red Rooster
 Loser
 BIODTL
 Greatest Story
 Peggy-O
 Masterpiece
 Birdsong

 Scarlet Begonias
 Fire on the Mountain
 Estimated Eyes
 Drums w/ the Neville's
 Space
 I Will Take You Home
 The Other One
 Wharf Rat
 Throwing Stones
 Not Fade Away

 Iko Iko *
 Knockin' *
 *w/ Neville's & Bangles

10/20/88
 THE SUMMIT
 HOUSTON, TX
 Cold Rain & Snow
 Minglewood
 Candyman
 Me & My Uncle
 Mexicali
 West L.A. Fadeaway
 Queen Jane Approx.
 Stagger Lee
 Music Never Stopped

 China Cat
 I Know You Rider
 Playin' in the Band
 Built to Last
 D/S
 Miracle
 Dear Mr. Fantasy
 Hey Jude
 Lovelight

 Black Muddy River

10/21/88
 REUNION HALL
 DALLAS, TX
 Good Times Roll
 Feel Like a Stranger
 Franklin's Tower
 Walkin' Blues
 Believe It Or Not
 Memphis Blues
 Dupree's Diamond Blues
 Jack Straw

 Happy Birthday Brentski
 Wang Dang Doodle
 Victim/Crime
 Foolish Heart
 Women Are Smarter
 D/S
 I Will Take You Home
 GDTRFB
 Watchtower
 Sugar Magnolia
 SSSD

 Brokedown Palace

COUNTERPUNCH

TALKING BACK TO THE CRITICS

An Un-Grateful Critic?

By JACK and MARY ALBANESE

WE WERE SHOCKED AND angered after reading David Browne's review of the Grateful Dead's rain-forest benefit concert of Sept. 24. Obviously, he has totally missed the point of the show.

The destruction of the world's rain forests is a very serious issue. Experts predict that at the current rate of destruction, 20 to 60 years from now all of the world's rain forests will be gone. This will have catastrophic global effects, including the deterioration of the ozone layer from rain-forest burning and the potential for oxygen depletion so severe it could threaten man's very existence.

The reasons for this wanton destruction are even more disturbing. Most of the land is being cleared to raise cheap cattle that is being sold to America's fast-food restaurants.

To concentrate on the diversity of the guests and the quality of Jerry Garcia's voice (after nine shows) clearly shows a narrow-mindedness and lack of understanding that has plagued the Dead for years. Bruce Hornsby, Suzanne Vega, Hall & Oates, Baba Olatunji and especially the Dead should be praised for their efforts, not ridiculed for their appearance, as they address an issue that will surely be getting more and more attention in the years to come.

(Mr and Mrs. Albanese are from Huntington Station, L.I.)

The 'Forbes' headliners

Forbes' top money-making entertainers, based on their total incomes for 1987 and 1988. Two-year total (in millions)

1 Michael Jackson	\$97
2 Bill Cosby	\$92
3 Steven Spielberg	\$84
4 Sylvester Stallone	\$83
5 Eddie Murphy	\$82
6 Charles Schultz	\$82
7 Bruce Springsteen	\$81
8 Mike Tyson	\$58
9 Madonna	\$48
10 Arnold Schwarzenegger	\$43
11 U2	\$40
12 Johnny Carson	\$40
13 George Michael	\$38
14 Oprah Winfrey	\$37
15 Jim Davis	\$36
16 Bon Jovi	\$34
17 Whitney Houston	\$30
18 Paul Hogan	\$29
19 Pink Floyd	\$29
20 Julio Iglesias	\$28
21 Sugar Ray Leonard	\$27
22 Kenny Rogers	\$26
23 Stephen King	\$25
24 Tina Turner	\$25
25 Tom Selleck	\$25
26 Van Halen	\$25
27 Andrew Lloyd Webber	\$24
28 Sting	\$24
29 Prince	\$24
30 Jane Fonda	\$23
31 John Cougar Mellencamp	\$23
32 Grateful Dead	\$23
33 Steve Martin	\$22
34 Jack Nicholson	\$21
35 Wayne Newton	\$21
36 Michael J. Fox	\$19
37 Billy Joel	\$18
38 Michael Spinks	\$17
39 Bruce Willis	\$17
40 Frank Sinatra	\$16

9/30/88
SHORELINE AMP.
MOUNTAIN VIEW, CA
Iko Iko
Walkin' Blues
Stagger Lee
Me & My Uncle
Big River
Push/Shove
Let it Grow

Bertha
Playin' in the Band
Terrapin
D/S
The Wheel
Watchtower
Black Peter
Sugar Hag

U.S. Blues

10/1/88
SHORELINE AMP.
MOUNTAIN VIEW, CA
Hell in a Bucket
Sugaree
Little Red Rooster
Friend of the Devil
Queen Jane Approx.
Tennessee Jed
Cassidy
Don't Ease Me In

Victim/Crime
Scarlet Begonias
Fire on the Mountain
D/S
The Other One
Miracle
Uncle John's Band
Morning Dew

One More Saturday Night

10/2/88
SHORELINE AMP.
MOUNTAIN VIEW, CA
Cold Rain & Snow
Minglewood
Peggy-O
Memphis Blues
To Lay Me Down
Box of Rain
Deal

Crazy Fingers
Samson & Delilah
jazzy Jam
Estimated Prophet
Eyes of the World
D/S
Gimme Some Lovin'
Stella Blue
Throwing Stones
Not Fade Away

Black Muddy River

10/14/88
MIAMI ARENA
MIAMI, FLORIDA
Touch of Grey
Minglewood Blues
Row Jimmy
All Over Now
Brown Eyed Women
Masterpiece
Birdsong
Promised Land

China Cat
Rider
St. of Circumstance
He's Gone
D/S
GDTRFB
I Need a Miracle
Dear Mr. Fantasy
Hey Jude

Black Muddy River

10/15/88
BAY FRONT ARENA
ST. PETERSBURG, FL
Music Never Stopped
Sugaree
Blow Away
Walkin' Blues
Push/Shove
Queen Jane Approximately
Tennessee Jed
Let it Grow

One More Saturday Nite
Crazy Fingers
Playin' in the Band
Uncle John's Band → D/S → Truakin
Smokestack Lightning
Stella Blue
Lovelight

U.S. Blues

10/16/88
BAY FRONT ARENA
ST. PETERSBURG, FL
Miss. 1/2 Step
Good Times Roll
Feel Like Stranger
Friend of the Devil
Memphis Blues
To Lay Me Down
Don't Ease Me In

Box of Rain
Victim/Crime
Foolish Heart
Looks Like Rain
Terrapin
D/S
The Wheel
Gimme Some Lovin'
Watchtower
Morning Dew

Happy B-day Bobby
Quinn the Eskimo

RA ENTERTAINMENT

DAILY NEWS 37



THE GRATEFUL DEAD finished off a record-setting Garden gig Saturday night. CLARENCE SHEPPARD DAILY NEWS

Deadened Pace on 9th Night

By DAVID BROWNE
Daily News Staff Writer

TO WRAP UP THEIR nine-night, record-setting stand at Madison Square Garden, the Grateful Dead decided to throw a benefit concert and invite a few friends. Nothing wrong with that, particularly when the cause is the destruction of the earth's rain forests (proceeds for the show went to the Rainforest Action Network and other groups). But when the guests include Suzanne Vega, Daryl Hall and John Oates, and Bruce Hornsby & the Range, you know you're in for an odd evening—and the show more than lived up to expectations. Opening the show with an hour-long set were Hornsby & the Range, whose brand of Hush Puppy rock was competently performed but rarely

exciting. Someone should tell Hornsby that his one big stage move—leaping from the drum riser—is fine once, but not three times. Maybe it was simple fatigue from their lengthy stint at the Garden, but the Dead were in less than top form. Their 70-minute first set began with the New Orleans boogie anthem "Iko Iko" and included sluggish renditions of Bob Dylan's "When I Paint My Masterpiece," Muddy Waters' "Little Red Rooster" (with ex-Rolling Stone guitarist Mick Taylor sitting in for some added guitar sparks), and "Box of Rain," a rarely performed Dead chestnut that was the emotional and musical highlight of the night. But the strain showed when Jerry Garcia's voice cracked repeatedly during "Ramblin' Rose." After a half-hour break, the

band returned with Vega, who performed two songs—British rocker Robyn Hitchcock's "Chinese Bums" and her own "Neighborhood Girls"—with the Dead gamely keeping time. (The sight of the grizzly-like Garcia hovering behind the wispy Vega made for the evening's most unusual sight.) Even more out of sync with the Dead were Hall and Oates, who performed Marvin Gaye's "What's Goin' On" and an acoustic version of "Every Time You Go Away." The Dead strummed along amicably, but the crowd was clearly confused. By that point, whatever momentum the show had built was effectively lost, and a prolonged jam with drummers Bill Kreutzmann and Mickey Hart and Nigerian percussionist Baba Olatunji only deadened the pace.

A Message to Cokeheads:

You already know the health risks and the legal risks, and you still do coke. Well, it's your life, but here are a few good reasons not to do coke that have everything to do with other people's lives.

Did you know that the processing of coca leaves to make cocaine is done by impoverished peasants who are paid virtual slave wages by the coke producers? We're talking a few dollars a week - if that! Did you know that when the coca leaves are ground up for production, it's done in huge vats by stomping on them to make pulp? Well, the juice from that pulp is so potent that it eats away all the skin from the indians' feet. They'd wear shoes, but the rotting rubber ruins the pulp.

Did you know that hundreds of people, mainly peasants, are killed all over South America when they try to resist the growers? Or worse, when they accidentally stumble across a coca field? Even children!

Other facts: The U.S. government, while the CIA covertly imports cocaine, pressures South American Governments to "solve the drug problem." So countries with some of the worst economies in the world have to sink money into a futile chase of coke-makers, or else the U.S. will cut off their loans! Great, huh?

And one more thing - we all know about the Rainforest Benefit that the Dead just did at Madison Square Garden. If the Dead are actually taking that strong of a stand, you know it must be crucial! Well, Sierra Club's magazine ("Sierra" Nov. '88) has an article on how much rainforest is being destroyed in Peru and Brazil - TO MAKE ROOM FOR COCA PLANTATIONS - so they can make cocaine!! This is serious folks! The jungle is going up your nose line by line!

So next time you or anyone you know has the big jones for that line or 8-ball, think about it. It's not just you, anymore. It's everyone. Don't say no for everyone's favorite witch-hunter, say no for the people of Peru, Brazil, Columbia and Bolivia - AND HELP STOP THE DESTRUCTION OF THE RAINFORESTS!! BE INFORMED!!! In Peace, Scott Douglas



Dead News

CONFIRMED DATES:

December 9, 10, 11	Long Beach Arena, Long Beach, California
December 28, 29, 31	Oakland Coliseum, Oakland, California

At this point, there is no news about whether the New Year's Eve show will be broadcast on television. It seems that this may not happen this year. The New Year's Eve show is completely sold out, but at the time of writing there were still tickets available for the other two shows.

On December 4, there will be a Bridge Benefit at the Oakland Coliseum. Tickets are \$20.00 and the following are scheduled to appear: Jerry Garcia Band, Bob Weir, Crosby, Stills, Nash & Young, Bob Dylan, Tom Petty, Tracy Chapman and Billy Idol.

We have been unable to obtain any possible tour dates for the spring. Rumor has it that the Grateful Dead will no longer be asked back to Hampton, but Roanoke is still a possibility.

In other news, the Garcia Band is finishing up a live album which will include some cuts from their Broadway shows last fall. Meanwhile, they have done some shows at Lake Tahoe and in the bay area which we don't have complete lists for yet.

As you probably already know, the Gyuto Tantric Monks are currently on tour in the United States. For information about tour dates and places, call the Grateful Dead hotline or the Tibet House at 212-353-8823.



This is a brief introduction to a band called "Solar Circus," who will hopefully be playing New Horizons here in Richmond soon. Check out their tape "6 Pack," I think you'll like it!

SOLAR CIRCUS is Mark Diomede (lead guitar, vocals), Steve Greene (rythm guitar, vocals), Ken Kruse (bass guitar), Rich Zabar (drums) and Susan Cohen (vocals and percussion). Each of these musicians has had several years of live performance experience playing in a wide variety of styles.

SOLAR CIRCUS has produced and recorded a six song all original project called "6 PACK" which contains six distinct musical styles encompassing rock, blues, reggae, a ballad and their own unique blend of jazz oriented rock. The tape emphasizes the diversity of style and influences which SOLAR CIRCUS employs in its live performance. The live sound has been termed by some of the bands followers as "cosmic dance music", a unique blend of musical styles and formats performed in an improvisational and interactive style. 6 PACK was revealed in the most recent (Aug '88) issue of Relix Magazine and "highly recommended". Festival from 6 PACK is getting airplay on the college radio network.

SOLAR CIRCUS emphasizes playing live music, drawing on their own creativity as well as the excitement and energy of the audience to produce a unique and interesting show. With a play list of nearly 200 songs, SOLAR CIRCUS can perform entire nights of classic rock, reggae, Grateful Dead or mixed cover music in addition to over thirty original songs. The band performs in a wide variety of settings including clubs, bars, outdoor festivals, weddings, parties and the recording studio.

SOLAR CIRCUS also works with other musicians in a cooperative way including the production of a six act benefit concert February 28, 1988 at the Court Tavern in New Brunswick which raised over \$600 for a community school for indian orphans in Guatemala. The band has a long standing record of supporting environmental issues including production of three "Awareness Festivals" which called environmental issues to attention. The band recently performed an acoustic set at the Clearwater Festival in Sandy Hook, NJ.

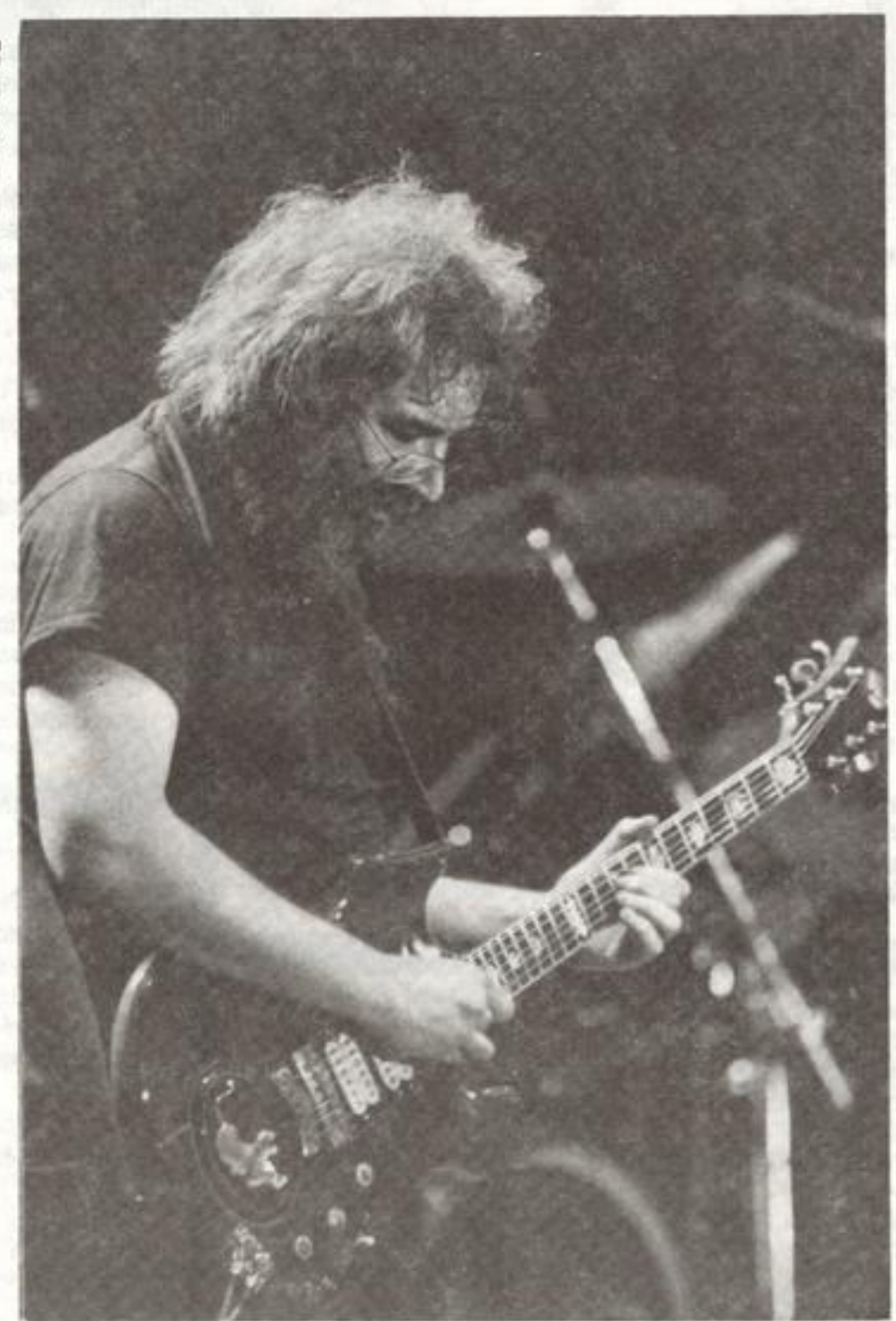
For further information about bookings, tapes, monthly mailer or general contact Steve at 201-247-2492 or Mark at 201-271-1670 or write SOLAR CIRCUS PO Box 6264 North Brunswick, NJ 08902.

See Page 8 for tour dates!

SINGLE SLICES By Peter Kohlsaat



Geoff Fosbrook



Syracuse '81

11/15/81 'Beer Barrel' polka composer dies

PRAGUE, Czechoslovakia (AP) — Jaromir Vejvoda, composer of the "Beer Barrel" polka, has died at 86, the official CTK news agency reported yesterday.

Mr. Vejvoda, who published about 70 songs, died Sunday at his home near Prague.

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A Life of Deaddication

Old groupies never die

By SHERLA ANNE FEENEY
Daily News Staff Writer

MARLEY INFINITY HAS followed the Grateful Dead from the redwood forests to the Gulf Stream waters, soaking up 26 concerts in all. A lot of "Jerry's kids," as the followers of Jerry Garcia's band are called, have logged more miles in the Dead procession and seen more concerts than Marley. But when you consider that Marley is only 5 months old, her record is one for the baby books.

For Marley, the Dead are a family tradition. Her mother, Lisa, got in her first Dead line at age 10. At 17, Lisa joined the frimpy cortege of groupies who follow the Dead, wearing and bartering ethnic jewelry, brilliant tie-dyed T-shirts air-brushed with roses and skulls, and flowing cotton cloths from India, Mexico and Guatemala. Lisa, now 21, has been to more concerts than she can count.

Deadheads never die. They just get born again. Those who

'For a lot of people, the Dead provide a sense of continuity—the only stable thing in their lives.'

missed, refused to relinquish or want to revisit the flower-power era find it in perennial bloom at a Grateful Dead show, which draws a disproportionate number of kids younger than the band's standard tribe that trades tapes, anecdotes, clothing, food, rides and shelter have dedicated their lives to the grave pursuit.

"For a lot of people, the Dead provide a sense of continuity—the only stable thing they have in their lives," says Eric Coppolino, a medical-letter editor and a graduate student in English at Rutgers. Disciples like Coppolino, who was viewing the Dead for the 12th time Wednesday night, helped the band sell out for all nine dates in Madison Square Garden. (The last show here is next Saturday.)

A Deadhead named Jason ("Just Jason") mourned that the Garden didn't have the same Aquarian-age vibes as some West Coast venues. "Out there, we've danced around without their shirts. People run around naked." The improvisational nature of performances, the band's unique attitude toward bootlegging (it's encouraged) and the folksy communal spirit of Dead fans carrying a torch for the 1960s value system keep the movement alive.

"The band itself encourages a whole vending and merchandising scene around the tour because that's the way a lot of people support themselves," says James McBride, 38. McBride estimates 7,000 to 10,000 eke out livings by selling Dead accessories. He supports himself selling T-shirts "in addition to another



DEADHEADS are alive and well at the Garden this week. They include (from top) 5-month-old Marley Infinity, T-shirt hawk James McBride and Eric Coppolino at his 12th Dead concert. **SHANE DOMINGUEZ/DAILY NEWS**

thing I do, which I don't want to discuss." "There are always Oriental rugs on stage, and (the concerts) are like a home for a lot of these people," notes Coppolino. "Isn't it more of an illusory home?"

"I don't think it's any more of an illusion than the nuclear family is today," responds Coppolino, who had come in from Plainfield, N.J., to take his dad to the concert. Coppolino, wearing macrame friendship bracelets, a tie-dyed shirt and the Dead's emblematic "Steal Your Face" logo, says many fans also derive religious meaning from the Grateful Dead's lyrics and performances. "Songs talk a lot about attaining Nirva-

na... The religious road metaphor is the real thing." The motifs of rattling bones and grave depictions "represent a basic literary irony because it's a celebration of life."

WHILE GENERATIONAL-ly appropriate drugs (blotter acid, psilocybin and marijuana) and death imagery abound at Dead concerts, you never hear about anybody becoming dead at one. Unlike other performers, the Dead don't attract a violent element.

Assaults at rap concerts, explains Vinton Joseph, 21, of Brooklyn, "are from robberies—ripping off people's gold chains and stuff," and Dead fans are partial to rawhide necklaces and thread bracelets. As Joseph, who is studying business management at Kingsborough Community College, explains, "Everybody knows the Grateful Dead fans can't afford anything worth stealing."

LIVELY ARTS

Mickey Hart's Restoration Work

Dead Drummer Links Up With the Smithsonian



Mickey Hart: in with 'the Washington big boys'

BY JOEL SELVIN
CRONICLE POP MUSIC CRITIC

RESTORING WHAT he calls "our national archive" for the digital realm will keep Mickey Hart busy for some time, not that he needs any extra projects. The always busy Grateful Dead drummer, however, will be overseeing the transfer of the rare Folkways Records catalog to compact disc for the Smithsonian Institution, new owner of the massive legacy of Folkways founder Moses Asch.

The purchase of the library of more than 2,000 recordings is being made possible, in part, by proceeds from an all-star album, "A Vision Shared," featuring such artists as Bruce Springsteen, Bob Dylan, John Mellencamp, Willie Nelson, Little Richard and others singing the songs of Woody Guthrie and Leadbelly, the two most famous Folkways artists and co-conspirators of modern American music.

The first release prepared by Hart, "The Original Vision," features the same original songs by Guthrie and Leadbelly, in the same order, and will be released this month by the Smithsonian.

He took the original glass acetates and disintegrated tapes, recorded as long as 30 years ago, into the "Sonic Solutions" computer, an offshoot of the "Star Wars" technology of George Lucas. Some of these originals had not been played in many years and Hart had to run digital tape on the first playback just to ensure the tapes didn't disintegrate while being played again after so many years.

"Some of them were pretty nasty," he said. "They were recorded state-of-the-art 1940, so just add a bunch of years."

The computer was then put to work eliminating hisses, clicks and pops that could be found everywhere on the scratched glass acetates and old tapes, leaving the music unscathed and ready for release in the digital era. Hart demonstrated his work in a lecture last month

at the Smithsonian, for an invited audience that included members of Congress, during which he played the original recordings and then the "cleaned" versions. "They applauded the recordings," he said, laughing.

The Smithsonian approached the drummer after becoming acquainted with his ethnomusicology research for a book about the mythology of percussion instruments, during which he worked with institute specialists in the folk-life department or "the big boys in Washington," as he calls them. The institution also is aware of his pioneering field recordings of folk music, from Sudan, India, Egypt, Eastern Europe and elsewhere, which currently is being released on six CDs set by Rykodisc.

Having returned from a record-breaking run with the Dead at Madison Square Garden, culminating in a major benefit to inaugurate a worldwide program to save the rain forests, Hart is working on a modern adaptation of the score to "Peter and the Wolf" for a home video and television feature that uses hot-dog skiers to enact the classic tale—in his not-so-spare time.

F6 SATURDAY, SEPTEMBER 3, 1988

The Dead's Unending Search

Say what you will about the Grateful Dead's thin vocals and lack of a backbeat, it remains one of the few successful improvising bands in rock. While most rock bands play basically the same arrangements and solos every night, the Grateful Dead take the nightly risk of reinventing each song with spontaneous variations. This sense of quest and discovery makes every night different, and that's why many listeners will attend more than one of the four shows in the band's current stand at Capital Centre.

As last night's opening show illustrated, the result of so many musicians improving at once can sometimes be a meandering, shapeless muddle. More often than not, though, the tumbling drum rolls, Brent Mydland's broken piano chords and Jerry Garcia's jazz-country guitar excursions coalesce into a common direction. When that happens, the musicians and the audience get a rare chance to explore new territory together.

This happened most often when Bob Weir's fast rhythm guitar and snarl vocals imposed a definite shape on a song. For example, his understated, tender vocal on "Look Like Rain" allowed the song to gather momentum gradually until it climaxed with Garcia's wide melodic detours on guitar and Weir's improvised, impassioned shouts.

Washington audiences didn't get to hear last summer's surprisingly successful collaboration between Bob Dylan and the Dead, but last night's highlights were two Dylan songs, both with snarl Weir vocals and Garcia's best solos of the night. "Queen Jane Approximately" took on a sweet country-rock flavor, while "All Along the Watchtower" burned with a sense of desperation. The Grateful Dead return to Capital Center tonight, Monday and Tuesday. **Geoffrey Himes**

EDISON, N.J. — As most motorists know, it's hazardous to attempt to pass a truck on the right side.

It is common, therefore, for truckers to write brief instructions on rear bumpers to remind potential passers-on-the-right of the dangers.

Grim though the messages may be, there is a certain dark humor involved.

Martin H. Orstein of Edison, N.J., has compiled a list of his favorites, seen around the New York metropolitan region:

- Pass/Fail
- El Paso/El Cruncho
- Grateful/Dead
- A Truck/A Casket
- Go Ahead/Make My Day
- Overtaker/Undertaker

RA4 Roanoke Times & World-News, Monday, Sept. 26, 1988

Members of the Grateful Dead, the rock 'n' roll icons from the psychedelic counterculture of the late '60s, have joined the concerts-for-causes circuit.

The band, which played at the legendary Woodstock festival and has been a rock mainstay for 23 years with songs like "Sugar Magnolia," "Casey Jones," and "Uncle John's Band," joined Bruce Hornsby and the Range, Suzanne Vega, and Darryl Hall and John Oates on stage Saturday night in New York to raise money to protect tropical rain forests.

Environmentalists contend that deforestation of the rain forests, through cattle ranching, farming and timber harvesting, contributes to the global warming trend known as the greenhouse effect. Concert organizers hoped to raise \$50,000 for the Rainforest Action Network, Greenpeace International, Cultural Survival and other environmental groups.



Onette Coleman: still walking the cutting edge three decades later

VIRGIN BEAUTY

Onette Coleman and Prime Time with Jerry Garcia

If you have never heard Onette Coleman's music and have only a vague idea who she is, what are the odds that a review might persuade you to buy his latest album, No. 60 or so in a three-decade career? And even if you're spurred to impetuous purchase by all the scintillating smiles and both a reviewer can muster, what are the odds that you will actually like it? Will you not think there is a screw loose in your lurchable or—as you have suspected all along—in we who write these lines? Ah, dear Reader, we know it is a lost cause. But if you have read this far, maybe you have a sympathetic screw loose too, or you're a compulsive Dead Head just trying to guess what Jerry Garcia has to do with it. He is in the weave in the answer, on three cuts picking that of guitar as swiftly as Buddha in a bandana, but with more relish. His lines skim and dip while Prime Time, Coleman's band, hyperventilates, sways and stutters in the church aisles of its belated and debodded (of basses, electric guitars and drum sets, two each) inevitableness. A Noah's ark on the flood waters of American culture, looking for that rainbow where all the colors mix. And of Onette—Noah with an alto saxophone and a skittering violin and trumpet—can the sound of one man's mind, like liquid speech pouring out an extraordinary portrait of his world, really be described? Lost cause. Pot of gold. But Coleman has been to the end of the rainbow, and Virgin Beauty is the treasure he has brought back. (Portrait/CBS)—**Eric Levin**

Grateful raindrops

THOSE Grateful Dead, those rock-'n'-roll icons from the psychedelic counterculture of the late '60s, have joined the concerts-for-causes circuit.

The band, which played at the legendary Woodstock festival and has been a rock mainstay for 23 years with songs like "Sugar Magnolia," "Casey Jones," and "Uncle John's Band," joined Bruce Hornsby and the Range, Suzanne Vega, and Darryl Hall and John Oates on stage at Madison Square Garden on Saturday night to raise money to protect tropical rain forests.

The group pledged to make fighting deforestation a lifelong commitment. "We'll probably be doing this until we're pushing up daisies," said rhythm guitarist Bob Weir.

Environmentalists contend that deforestation of the rain forests, through cattle ranching, farming, and timber harvesting, contributes to the global warming trend known as the greenhouse effect. Concert organizers hoped to raise \$50,000 for the Rainforest Action Network, Greenpeace International, Cultural Survival and other environmental groups.

DEAD PLEAS: TREES, PLEASE

SHORT CUTS
DAVID HINCKLEY

AS A RULE, YOU DON'T

like to compare causes. It isn't a question of whether AIDS is more serious than nuclear war. But when you consider the problems that will have a direct impact on all of us—and could, in fact, kill us—few are worse than the bulldozers and matches that are destroying tropical rain forests at the rate of about 150,000 acres a day. That's about 1 square mile in the line it takes to read this column.

Okay, so maybe you roll your eyes and wonder why a music column is lecturing on rain forest destruction. Well, the excuse is that the Grateful Dead are ending their Garden run Saturday with a rain forest preservation benefit. But the reason is that rain forests are an irreplaceable element in the delicate ecosystem that keeps us alive—oxygen, life-sustaining temperatures, that sort of stuff.

"People don't tend to get concerned until the problem is on their doorstep," says Dead guitarist Bob Weir, who has helped assemble the benefit that also features Bruce Hornsby and Suzanne Vega. "But we all saw the evidence this summer of the greenhouse effect—the drought, the rise in temperatures. This is one effect of rain forest destruction, and while you can argue about the precise nature of the greenhouse effect, you can't disagree that so far, all the dire predictions have come true. If anything, it's been more deadly. A few years of drought, crop failures, and everyone will see it. The problem is that by then, it could be too late. If we haven't stopped the destruction in five or 10 years, we are all in real trouble."

The Dead, who have been perhaps rock 'n' roll's most receptive band to the right issues, will continue to press this one, says Weir. The money they raise—close to a million dollars from this show—will go to organizations like Cultural Survival and Rainforest Action Network, which develop programs to save these forests. Since most of those who destroy the forests do it to create farmland, this means offering them alternatives—such as crops like coffee, which do not necessitate clearing the forest.

It also means putting pressure on countries like the U.S. to apply their considerable economic persuasiveness to their campaign. Not to mention U.S. corporations—like the orange-juice outfit that was incriminated by freemans in Florida, so it leveled 25,000 acres of rain forest as a backup orchard.

A S FOR SATURDAY, tickets are \$50 and \$250 (three left). They're tax-deductible and the high-priced models got you into a reception with the band. Call (212) 505-6170.

And the Dead? Well, tomorrow they finish up the longest sold-out run in Garden history, and Weir says they're "about halfway through" their next album. As for their last one, "In the Dark," which was their biggest seller ever and even produced a Top 10 hit (1), Weir is nonchalant. "It did about as well as I thought it would," he says. "It was a good record." Nor is the end in sight. "I'm enjoying myself," he says. "I can't imagine getting tired of it."



A benefit — Grateful Dead members Jerry Garcia (left), Bob Weir (front), and Mickey Hart pose next to a tropical rain forest mural at the United Nations yesterday, where they announced a Sept. 24 benefit concert at Madison Square Garden to help save rain forests.

Boston Globe 9/14/88

MONTGOMERY ADVERTISER AND ALABAMA JOURNAL

SUNDAY, SEPTEMBER 11, 1988

Contrasting looks

A contrast of cultures could be easily observed in the parking lot surrounding Veterans Stadium Friday night.

The rock group the Grateful Dead was performing the second of four sold out shows at Philadelphia's Spectrum auditorium, which is located directly next to Veterans Stadium.

The combination of tie-dyes and Roll Tides was an unusual sight indeed, with some Alabama fans cheering right along side the Dead devotees.

Another contrast was in ticket prices and availability for the two events. While the concert's shows had been sold out for weeks and tickets outside the auditorium were selling for as much as \$75, tickets for the Alabama-Temple game were readily available, with some people giving them away.

LURCHING ON: The item here about all the "S-t Happens" bumpersnickers prompts Terry Felton to report that cars in Denver sport a more printable version: "Doo-Doo Occurs." Intensely Bush... Bob Weir of the Grateful Dead, by the way, is writing a song called "S-t Happens" that may or may not make it into the band's next album... Vaguelly related note: Tom Youngblood, browsing Jon Winokur's newish collection, "The Portable Curmudgeon" (New American Library), ran across Schopenhauer's grumpy "The amount of noise which anyone can bear undisturbed stands in inverse proportion to his mental capacity." Was Schopenhauer anticipating rock 'n' roll? ... Despite my sunny disposition and general bonhomie, I'm quoted twice in the foregoing book — "Isn't it nice that people who prefer Los Angeles to San Francisco live there?" and "The trouble with Oakland is that when you get there, it's there" — but I've said meaner things than that, I hope.

From Herb Caen Column

Deadhead dilemma

ROCK REVIEW
By DAN AGUILANTE

FROM the moment the Grateful Dead took the stage Wednesday for opening night of their nine-night acid test at Madison Square Garden, it was clear the group was "on."

The pulse of the Dead, guitarist Jerry Garcia, was dressed in his usual working clothes — a black T-shirt, black jeans and a brow furrowed in concentration. Except for a couple of quick, benevolent smiles when bassist Phil Lesh led the vocals, he seemed to be conducting a serious, often inspired onstage affair with his guitar.

Garcia's prettiest work was tucked into the folds of such songs as "Box of Rain," "Morning Dew" and "Weather Report Suite/Let It Grow" — grace notes that added magic to the music, like sparks in a fire. Bob Weir played and sang well, but seemed slightly distracted; for example, in "Maybe It Was the Roses," Weir began singing the third verse while Garcia had only gotten around to the second. Otherwise, the Weir/Garcia vocal marriage was fantastic. The blend of folk and rock was most powerful on "Look Like Rain," in which Garcia offered great backup for Weir's finest moment of the night. And Weir's performance on "I Need a Mira-



JERRY GARCIA
Grace notes.

cle" was a knockout. This performance tripped at the band's usual stumbling block — the percussion solo from the twin drums of Mickey Hart and Bill Kreutzmann leading into "Space," a free-form, New Age-style jam from Garcia and Weir. This 15- to 20-minute segment would be great if the Dead still played five-hour shows, but the opening-night Garden show logged only half that time with a very brief single encore tune.

The Grateful Dead are at Madison Square Garden tonight, Sept. 16-20 and Sept. 22-24. All shows except the Sept. 24 are sold out. Scapied tickets are fetching about twice face value.

NO DEADHEADS! ... DEADHEADS! ... DEADHEADS!