



CHAIN REACTION

I went to the wolves on Halloween, where? In London! AAA-woooo!
 Actually, it was Oakland. Yes, that's right folks. Capt. Jerry is back and thinner and better than ever. He spent the whole show smiling at Kahn and the organist (Melvin Seales?) and his voice was spectacular, with no cracking or hoarseness. Man, was he into it. The one set show seemed short, probably because there was no break, but who cares? Quality over quantity, you know. The highlight was "Knockin on Heaven's Door", in which Jerry really mixed it up with those soul chicks, and an outstanding "Dear Prudence" which Jerry played with uncontrolled emotion, and Seales(?) provided some beautiful keyboard work, the final two songs speak for themselves. HAAA!! (Tangled Up in Blue and Werewolves of London) Jon Erbst, Sherman Oaks, CA

I'm a graduate student at FIU in Miami. I went in to take a killer economics final exam; you have to write it in a "blue book". So look who makes these blue books. Here's one to check out. I always knew Phil had a job on the side. But in Indiana? Richard Lorber, Clearwater, FL

Weren't sure if you had heard, so we decided to drop you a line: The February 1987 issue of High Times is going to be exclusively dedicated to the band! Readers are to send in short stories, tall tales, cartoons, clippings, anecdotes, etc., to: Ed Hassle c/o High Times, 211 E. 43rd St., New York, NY. Still DEADicated in Tampa, Murph

I've got this great idea for Jerry - if he wants to get back into the mainstream kind of gradually, he can do what folks like James Taylor and Stevie Wonder have done - be on Sesame Street. I don't know about anyone else, but I find the idea of Jerry singing "Bird Song" to a bunch of 5 year olds kind of appealing.. Who knows...Liz Cook, Denver, CO

I've only been a Deadhead for a year now but the good feelings they've brought my life are too nice to put into words. We've all got to pull together to spread the goodness. We've never needed it more than now. Reagan could use a subscription, believe me. Ryan G. McNabb, Ft. Myer, VA

My favorite thing to do is to spot a Deadhead on the street and just give them the headphones to my Walkman and watch them smile, smile, smile...East Coast shows are a whole new experience for me. Alot rowdier, louder, and the audience sings so loud! Alison Hoppe, Arlington, VA (formerly of Marin Co.)

There is a new band in town picking up where Little Feat left off. Led by Paul Barrere (formerly of the Feat), the Bluesbusters are a first class southern blues band. Performing songs from their new album, "Accept No Substitute" and some old Little Feat gems, the Bluesbusters rocked through a solid 2 1/2 hour show. Barrere is joined by Catfish Hodge (a DC legend) on guitar and vocals, T. Lavitz (formerly of the Dregs) on keys, Freebo (formerly of Bonnie Raitt) on bass and a drummer whose name is lost on one of my Dead brain cells. The highlight of the band's DC show at the Bayou was when Bonnie Raitt joined them on stage for "Dixie Chicken" as an encore. If you are into the Feat, check these guys out. Richie Gold, Arlington, VA

HEY NOW U.C.....

THERE I AM, AGAIN. ICE AND SLEET, COLD RAIN AND SNOW. NIGHT: BLACK AND HOPELESS, FULL OF DESPAIR. SLOWLY I TRUDGE... FEET OF LEAD, THROUGH THE SLUSH AND MUCK. STEP BY STEP. INCH BY INCH, TILL THERE WITHIN MY GRASP IS P.O. BOX 11.

I FUMBLE FOR THE KEY, COUGH, AND FLIP THE BIRD TO A PASSING COP WHO SPLASHES ME WITH MUD. REACHING, STRETCHING, GRASPING, MY HAND MAKES CONTACT WITH THE COLD STEEL DOOR. SLOWLY IT OPENS. CREAKING AND CRUNCHING WHEN SUDDENLY.....

DOOT DE DOOT DE DOOT DE DOOT DOOT.

YEA. SHAFTS OF GOLDEN LIGHT BURST FROM THE BOX AND PUSH BACK THE NIGHT. DANCING BEARS ROLL ON RAINBOWS AND LAND ROUND MY FEET. EVEN A STRAY BEGONIA, SCARLET NO LESS, DROPS OUT AND ONTO THE STREET.

FLASH BACK?
 APOCALYPSE?

NAH. JUST ANOTHER U.C. WHEN I NEEDED ONE MOST. THANKS

KIDS.

PEACE,
 GLENN



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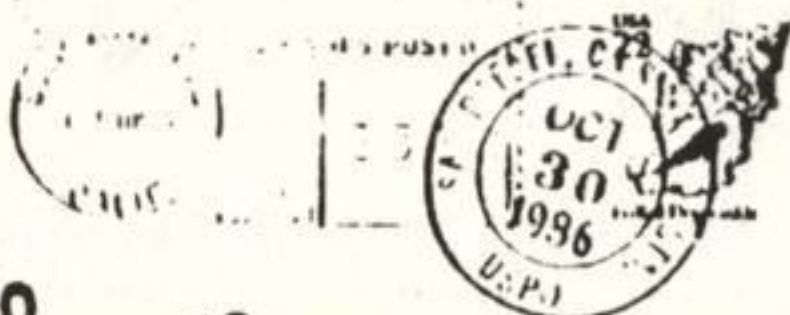
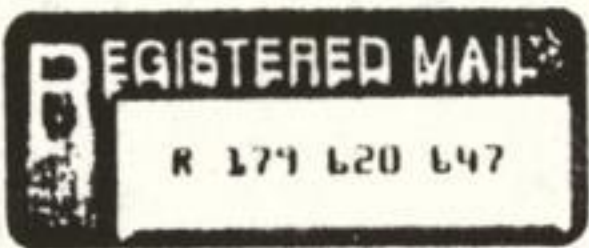
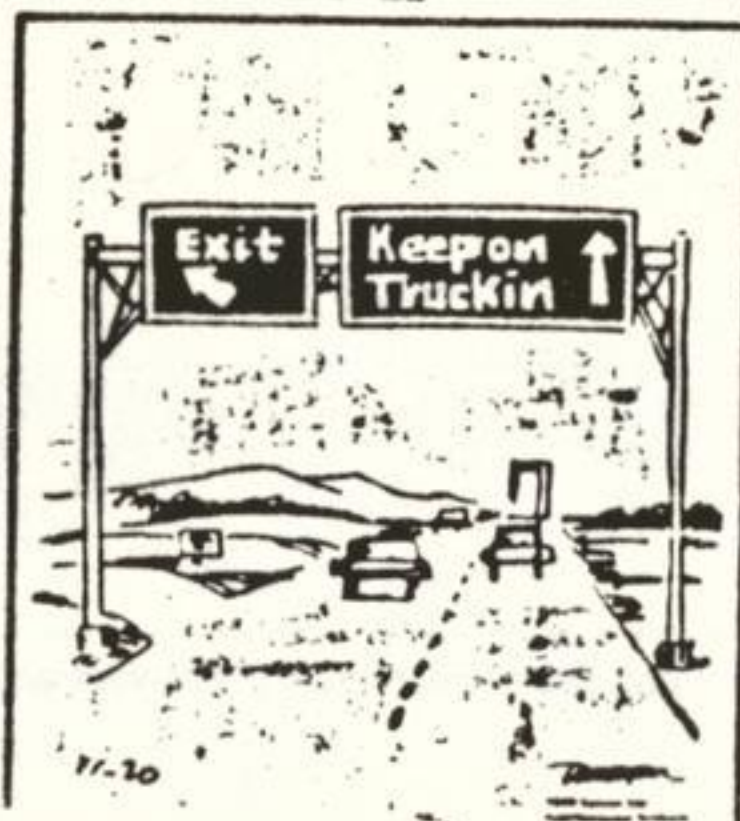


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SET LISTS

OAKLAND COLISEUM

Dec. 15, 1986

Touch of Grey
C.C. Rider
Push Comes to Shove
BIOTL
Greatest Story
Loser
Cassidy
Althea
Brother Esau
Candyman
Let It Grow

Aiko
Looks Like Rain
Black Muddy River
Playin
Terrapin Station
D/S
Truckin
Wharf Rat
Playin
Good Lovin

Johnny B. Goode

Dec. 16, 1986

Hell in a Bucket
Row Jimmy
Me & My Uncle
Big River
Stagger Lee
Minglewood
Push Comes to Shove
Sugaree
Jackstraw

Box of Rain
Crazy Fingers
Estimated Prophet
Eyes of the World
Drums*
Hand Jive*
Alko*
Stella Blue
Sugar Magnolia

Midnight Hour

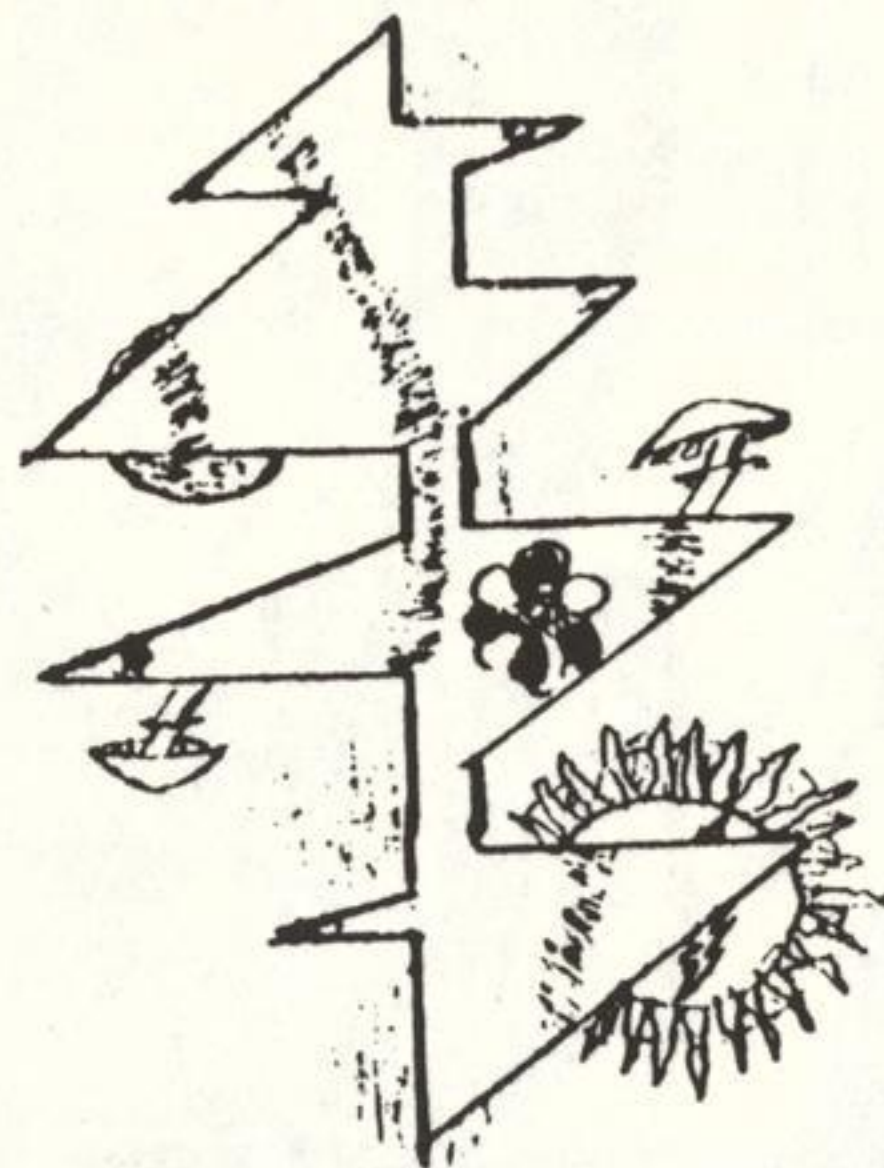
*W/Neville Bros.

Dec. 17, 1986

Alabama Getaway
Promised Land
West LA
Tons of Steel
Little Red Rooster
Desolation Row
Push Comes to Shove
Music Never Stopped

St. of Circumstance
Cumberland Blues
Samson & Delilah
Ship of Fools
Women Smarter
He's Gone
D/S
Other 1
Black Peter
Throwing Stones
Not Fade Away

Brokedown Palace



KAISER CONVENTION CENTER

Dec. 27, 1986

Playin
Bertha
Mama Tried
Mexicali Blues
Ramble on Rose
Little Red Rooster
Birdsong

Quinn the Eskimo
Dancin in the Streets
Black Muddy River
Jam
I Need a Miracle
D/S
Truckin
Smokestack
Comes a Time
Round & Round
Playin

Push Comes to Shove

Dec 28, 1986

Cold Rain & Snow
Minglewood
Row Jimmy
El Paso
Stagger Lee
Box of Rain
Big Railroad
Promised Land

Scarlet Begonias
Fire on the Mountain
Looks Like Rain
He's Gone
D/S
Other 1
Black Peter
Sugar Magnolia

Baby Blue

Dec. 30, 1986

Hell in a Bucket
Althea
C.C. Rider
Cumberland Blues
Brother Esau
Push Comes to Shove
BIOTL
Greatest Story
Dont Ease Me In
Music Never Stopped

China Cat
I Know You Rider
St. of Circumstance
Estimated Prophet
Eyes of the World
Drums*
Alko*
Women Smarter
Stella Blue
Throwing Stones
Not Fade Away

Johnny B. Goode

*W/Neville Brothers

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DEAD tix needed (2) 12/27-12/30
Kaiser. Jeff 849-0708

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Terrapin
D/S
Wharf Rat
GDIRFB
Lovelight

Gimme Some Lovin
Push Comes to Shove
Box of Rain
Midnight Hour
Brokedown Palace

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BILL GRAMSH Presents
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NEVILLE BROTHERS
Henry J. Kaiser
Convention Center
Oakland, CA
DEC 27, 1986
SAT. 8:00 PM
Please No Cans, Bottles,
Alcohol, Flash Equipment or Video



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 ♦♦♦♦♦ EXCESS HERBAGE: The Grateful Dead's
 Bob Weir just had a major H'wood screen test
 but feels that "publicity is premature at this
 point"



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THE FAT MAN LIVES

San Francisco Examiner

Style

Thursday, January 4, 1987

A Dead delight again for the New Year

"I never meet the folks I plan to meet, and always run into those I didn't even know were gonna be there." — Connie Christie

Recovered Garcia lights up the night

By George Powell

OAKLAND — A Grateful Dead concert is a lot like a baseball game, according to KFOG Deadhead Hour DJ David Gans. To carry the analogy one step further, the Grateful Dead New Year's Eve shows are like the League Championship Series and World Series combined and condensed into one highly charged, rapturous evening.

It's now a New Year's Eve tradition, with demand far outstripping the supply of tickets, particularly when the event is held at the Henry J. Kaiser Convention Center here rather than the larger Oakland Coliseum Arena. But for the band's true believers, and other slightly less rabid Dead fans, the event is a must.

However, Wednesday's show, the fourth and final in a year ending series at the Kaiser, was not quite as full of musical fireworks as the Tuesday show, a very random survey of those who saw both shows revealed. After getting off to a big lead Tuesday, the Dead had to play catch-up with themselves on Wednesday and never quite made it, despite a pair of headline opening acts, David Crosby and the Neville Brothers, and the spectacle of promoter Bill Graham welcoming the New Year flying and dressed like an eagle.

Tuesday, the Nevilles merely sat in on two numbers and the encore, but the combination of both bands provided musical sparks that New Year's Eve just couldn't equal.

The Kaiser — formerly the Oakland Auditorium — is a site for such popular events has its good points: a large floor area in front of the stage and balcony with excellent sight lines, plus decent acoustics. And then there's the unique basement bar, where you can sit and enjoy both the Dead and a brewski, if you are of the proper age.

The proper age Wednesday was predominantly second-generation fans in their 20s, who seem to be striving to make up for what they missed of the 1960s. The-dyed clothes are still in fashion for Dead shows, and not just hand-me-downs from an older brother or sister. No, these the dyed blues are as fresh as the faces of their young wearers.

Capping two months of comeback was the Dead's lead guitarist and spiritual leader, Jerry Garcia. After playing with the band for three shows in mid-December for the first time since a diabetic attack left him seriously ill and hospitalized, Garcia was grayer and trimmer, but still full of those searing instrumental solos that can bring an audience to a full-throated roar.

"The next person who says these guys can't sing hasn't been listening lately," said a woman who discovered the Grateful Dead in her 30s and has been attending concerts since 1961. "It's also great, and, in my relatively short Deadhead career, unprecedented, to hear Garcia's voice a full, flexible and resonant instrument without a trace of raspiness."

Garcia's playing and singing on "Sugarfree" seemed particularly well crafted — powerful, but economical as it brought raptures of appreciation from the audience. With his hair and beard gone completely white, but dressed in his usual basic black, Garcia capped the Dead's first set with a rousing version of "U.S. Blues," and when he sang the lines "I'm still alive," and "Son of a gun, better change your act," the crowd roared its love and appreciation.

But the biggest roar of the evening took place, naturally, at midnight (actually just a bit after) when Graham made his first ever entrance as an eagle. Flying the length of the auditorium like a feathered Peter Pan, Graham traditionally appears as some sort of



Grateful Dead guitarists Bob Weir, left, and Jerry Garcia face midnight pandemonium when balloons tumble from the ceiling

symbol at these shows; this year's eagle struck a patriotic note that was echoed by the Great Seal of the United States over the stage.

However, above the Great Seal's eagle the words "Grateful Dead" replaced "United States of America." From a covered balcony in the far balcony, Graham made his dramatic flight, soaring high above the audience as small fireworks were set off to accent his flight path to the stage.

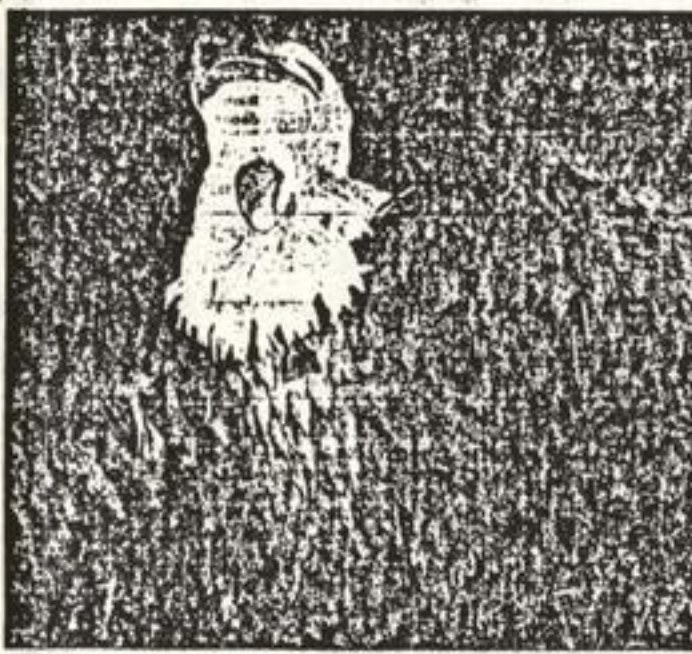
When the eagle finally landed talons first on the stage, several hundred colored balloons cascaded from the ceiling, the Dead began their second of three sets.

Continuing through Grateful Dead standards like "Terrapin Station" and "Samson and Delilah," the Mickey Hart/Bill Kreutzmann drum solo and into a rousing finale of "Going Down the Road" and "Love-light," the band passed, then went on with the third set.

The two opening acts were nowhere near as lengthy as the Dead's performance but were equally passionate. Crosby continued his Bay Area comeback started in October with a 45-minute set that concluded with him singing, "The darkest hour is just before the dawn," from "Long Time Coming."

Then the Neville Brothers brought their very brand of New Orleans style music out for an East Bay airing before heading to The City for a midnight engagement at the Great American Music Hall. Veterans of Hardi Gras were dancing in the heads and feet of the audience with "Hey Pocky Awey" and "Fly on the Bayou." The Nevilles closed with a sprightly version of "Down By the Riverside/Amen."

Despite a lack of real musical spark, the show managed to leave the sold-out audience on the main floor, balcony and the basement satisfied, if not overwhelmed. The good of Grateful Dead should only get better in 1987.



Bill Graham takes to the air as a noble American eagle while 1986 turns into 1987

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25	26	27	28	29	30	31
				The Galilee New Orleans, LA	Club 75 New Orleans, LA	New Orleans New Orleans, LA
1 FEB.	2	3	4	5	6	7
New York City New York, NY				Myrtle Inn New Orleans, LA	Luck's New Orleans, LA	Kobayashi's New Orleans, LA
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I would very much appreciate the words, music, chord progressions, or any of the above to the following songs: Mr. Fantasy, Peggy-O, Throwing Stones, GDTRFB, The Wheel, Desolation Row, Rider, Touch of Grey, Hell in a Bucket, Looks Like Rain, Keep on Growin, Greatest Story, Althea, Mission in the Rain, They Love Each Other. I'm in a hopeless situation and need sheet music badly or anything that will help. Phil Dyer, #N52533, Danville Correctional Center, P.O. Box 4002, Danville, Illinois 61834.

We're looking for a soundboard to the Richmond Show of November 1, 1985. Please contact Al Leiser through Unbroken Chain, P.O. Box 8726, Richmond, VA 23226.

Thanks to Slick in advance for handing the Unbroken Chain at the Chinese New Year's Shows and for calling back the set lists!!! LPS

GRATEFUL DEAD - Please play Richmond sometime in '87! We missed you this past fall! Love from all your Richmond fans!!!

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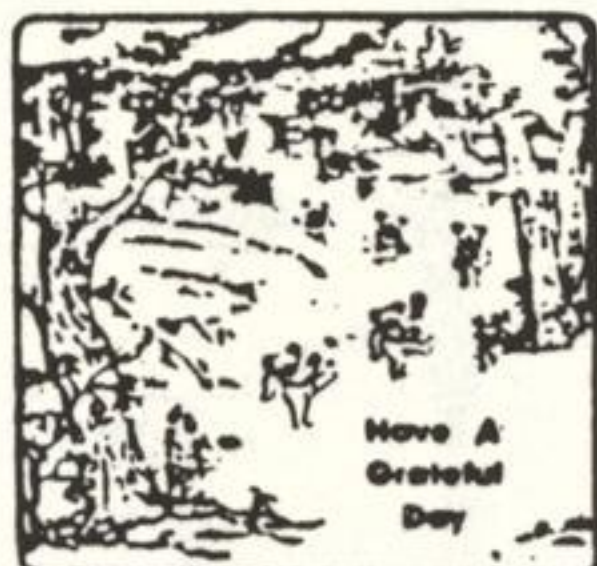
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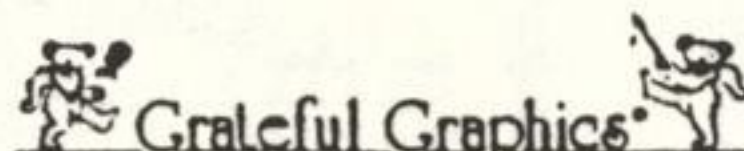
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WHOLESALE INQUIRES INVITED

1987 TOUR DATES

These dates are not yet confirmed

- January 28,29,30 SF Civic - Chinese New Year
- March 1,2,3 Mardi Gras, Henry J. Kaiser
- March 22,23,24 Hampton, Coliseum
- March 26,27 Hartford Civic Center, Conn
- March 29,30,31 Philly Spectrum, Philadelphia
- April 2,3,4 Wooster Centrum, Mass
- April 6,7 Brendan Byrne, New Jersey
- April 17,18 Irvine Meadows, California
- May 9,10 Frost Amphitheater, Sacramento, CA
- June 12,13,14 Ventura, California
- July 10,11,12 Greek Theater, Berkeley, CA
- August 11,12,13 Red Rocks, Colorado
- August 15,16 Telluride, Colorado
- October 2,3,4 Shoreline Amphitheater, CA
- November 13,14 Long Beach, California
- November 17,18,20,21 Berkeley Community Theatre, Rex Foundation
- December 29,30,31 Oakland Coliseum, New Year's



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- From Wes' Dad Department -

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The Welcome Back Shows were, of course, beyond description. I was really surprised at how little the shows were covered in the Bay Area. I mean California not only houses them all, but also contains the highest percent of Deadheads.

So...Welcome back indeed! Catching the crowd off guard and strolling onto stage shortly after 8:00 p.m., the band was met with so much cheering and screaming the floor and walls shook. Naturally, Jerry came on last, looking fit and so very happy. He stood tall, waved and winked to the crowd before breaking into the well deserved "Touch of Grey". Joined by the entire crowd for the verse "I will survive" there was nothing left but to feel so warm and touched by Jerry's sincerity. As the new bumper stickers read - The Fat Man Lives/The Fat Man Melts! And he was back better than ever. As evident in the new tune "Push Comes to Shove" Jerry had alot of thanking to do for the friends that saw him through, and we all felt justly rewarded. The first set on Dec. 15th was highlighted not only by the new tune, but a perfect Althea where Jerry remembered all the words. A long, slow Candyman that pierced the air, and finally ending the 11 song set(!) was a beautiful "Let it Grow." Intermission was a festival of smiling faces, laughs and love, there was nothing left to do but smile, smile, smile. Second set introduced us to another new song, "Black Muddy River," a nice Jerry ballad that is destined to become a favorite encore as is Brokedown Palace. Launching into a long "Playin" that weaved in and out of Terrapin, drums, space, Truckin', Wharf Rat and finally exhausting into the final cords of Playin. It was an example of what the Dead do best, and they gave it their all, playing so very tight and precise - I can't wait to hear it on tape! But before we could rest from that incredible feat, Bobby sprang into a rousingly hot "Good Love" where he stopped midway through to take his pulse! All the pulses put together that evening in the Coliseum were high enough to cause quite a few strokes and heart attacks. As a good friend of mine likes to rate the shows, it was a 10 on the stroke meter.

December 16th and 17th were no less on the stroke meter. JOined by the Neville Brothers on the second nite during the second of three "Push/Shove", another "Aiko", and a grinding "Hand Jive", the band seemed to be more at ease having gotten the initial "comeback" out of the way. We were treated to some old favorites - Stagger Lee, Jack Straw, Eyes of the World and a gorgeous Stella Blue. Back on the stage again for the encore, the Nevilles spiced up Midnight Hour - joining Brent on the keyboards and Billy and Mickey on the drums. Bobby was jumping all over the stage, leaping over the amps and playing into the crowd. The final nite was for alot of us, another farewell. Unable to stick around for New Years, we dreaded the final chords, but felt reassured that the Dead were back with us for good. Opening into Alabama Getaway, Jerry was caught doing a little jig and the crowd went crazy - Jerry dancing! Having laid low long enough, the front crowd broke into a "Let Brent sing" chant - happily being rewarded with a grinding "Tons of Steel" and hoping for a Red Rooster with Bobby. Sure enough, Bobby screeched into a nasty Red Rooster, with Brent singing "You think you're a stud boy, well you ain't shit to me." With the third time around on "Push", the crowd finally gave in and happily joined in on the now familiar chorus. Second set ended all too soon, with the crowd beckoning the Dead back on stage with the chorus "Know Our Love Won't Fade Away," the timing was just right for a beautiful and very quiet "Brokedown Place," and it almost seemed like they had never left.

I know alot of people were waiting for something unusually special, a St. Stephen, a Dark Star, or even perhaps an Unbroken Chain. But I know that for myself, each song was as if it had taken on a new vengeance. I would find it hard to match the clarity, the precision, the drive behind each song. It was Jerry's turn to really take on center stage, and God he wore it well. Quite simply, it was just a damn good feeling to have them back!

THANKS TO ALISON HOPPE FOR THIS FINE REVIEW OF THE WELCOME BACK SHOWS!!!

REVIEW

WELCOME BACK!
 By Alison Hoppe



Living Earth, a band out of Philadelphia, will be making an appearance at New Horizon Cafe (in Richmond) on January 24th. They don't make it down this far south very often, so you should make a special effort to see them this time around. The next date they will be playing is January 31st at the Empire Rock Club in northeast Philly. If you want further information on this band, get yourself on their mailing list by sending your address to:

Living Earth
 P.O. Box 11217
 Elkins Park, PA 19117

HOT LINE NUMBERS:
 EAST COAST (201) 777-8653
 WEST COAST (415) 457-6388

St. Mikel
 P.O. Box 4403
 Covina, CA 91723
 send SASE!!!



Thanks again to Alison Hoppe for taking the time to write such an in depth review of the December 15, 16 & 17 shows. It sure is nice to get a review that is written by "one of us" instead of just another newspaper review! I hope that seeing her review in print will encourage others to pick up their pens and us their concert reviews. I think Alison summed up rather well the wonderful feeling of seeing the Grateful Dead back in action again, a feeling that everyone who saw any of the seven December shows must share. Having the Dead back is most definitely a cause for celebration, and seeing Jerry so vibrant and happy is something we all must be thankful for.

I know I was psyched when I boarded the plane for San Francisco on the 26th! This was my first trip to see the Dead on the West Coast - my first time to California for that matter, and I want to thank everyone who helped make it possible. You know who you are!

I'd rather not attempt to do a review of the shows. The setlist and the article from the S. F. Examiner speak for themselves. However, I did make a few observations that I would like to share with you. First, I have found living proof that the Heads on the East Coast are not the only ones who crash gates! Yes, that's right, on the first night (27th) as I stood in line to go into the Kaiser, this dude who worked for BGP stepped out a side door to check out the crowd. Next thing you know, hundreds of people are storming the door, practically trampling the poor guy. About 45 seconds later, however, it looked like every last one of them were being chased back out the door...and they were running fast. I don't know what was behind them, but at the rate they were travelling it could have been a number of things! So don't give us any more grief about East Coasters crashing gates. It's a problem everywhere.

As it has been written so many times, California is a much more mellow place to see the Dead. Not only are the residents and merchants of the Bay Area more tolerant towards Deadheads, but the Heads themselves seem to have a much friendlier, trusting attitude toward each other, which is nice. The mellow attitude is all encompassing-before,

during and after the shows. One friend of mine really freaked when, on the 30th, Jerry broke into Stella Blue, and the place was so quiet you could hear a pin drop (with a couple of exceptions). Out here we really need to work on that one. What do you say, kids, when Jerry does a slow tune, let's show him some quiet respect!

As far as the New Years shows, here are a few excerpts worthy of mention. On the 28th, the first set was smokin', and after Stagger Lee the crowd went into a "We want Phil" chant, which we got when the band broke into "Box of Rain". On December 30 in the first set the band went for 30 beats before BIODTL in celebration of the Neville's drummer's 30th birthday...or was it because it was the 30th?

New Year's Eve was quite a production. From David Crosby's 45 minute acoustic opener to Bill Graham's flying across the ceiling at midnight dressed as an American Eagle, the place was definitely geared up for a party. One minor disappointment, however, was the fact that the big, shiny balloons that hovered above the Kaiser the previous nights were never dropped, only the bagged balloons that must have been hung the day of the show. The hall itself was decorated to the hilt, streamers everywhere; charm bracelets, horns, Wholearth balls and other little goodies dangling from the ceilings in the hallways.

On each night, drinks were flowing steadily downstairs in the bar. There was a slide show of previous New Year's shows being flashed on a huge screen, with pictures of the band as well as lots of happy Deadheads. Speakers were set up so you could hear the show while refreshing yourself. The bartenders were extra-nice, continually smiling, bopping around while mixing stiff drinks. Then, on New Year's Eve, there were 2 or 3 widescreen TVs set up so you could actually see the whole show from down in the basement. Speakers were also set up outside the Kaiser that night in a kind gesture that allowed everyone who got shut out to hear the music. From what I hear the party outside was just as big as the one going on inside!

There was literally tons of Dead paraphernalia on sale every night after the shows. The park outside of the Kaiser was like a flea market. Everywhere you looked people were selling their wares. T-shirts, stickers, hand knit sweaters and gloves, scarves, toys, vegetable stir fry, taboule sandwiches, polish sausages, frozen drinks, hot apple cider, tea, beer, and rolling papers were all available for purchase. It was a great place to stroll around after the show, bump into friends and perhaps score a t-shirt or two!

Well, that's about it. Hope I haven't left too much out, but if I have, be sure to write me and let me know! LPS

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by Laura Paul
Smith and
Wes Wyse

