① P.O. BOX 8726 ① RICHMOND, UN. ② 23226 ③ ▲ ⑤ 图 ▼ ③

Howdy folks! We're back at 'cha again - thanks for your patience. After 3 issues back to back in July, August and September we decided to take a short break. Much appreciation to all who responded to our plea for support in the last issue. We have managed to take in enough money to carry us through the next few issues, and I guess we'll see what happens after that.

Our thought provoking questions have generated a lot of mail for the last two issues. We are still receiving mail on the question of "What do you think of the band's popularity?" (August issue)-Most people agree that all the commercialism stuff will pass, leaving only the hard core fans intact. Well, it basically already has passed as far as the media is concerned. Now we just have to sit back and see how many new heads As far will be on the bus permanently. as the "ticket situation" we asked about in our last issue, Wes has compiled the reader response in a special report (See inside).

The fall tour was, as expected, somewhat of a blast. Unfortunately there were reports of violence at Providence, the usual deal with people crashing gates because they had no tickets. We've dealt with gate-crashing on more than one occasion, and frankly, I am sick of talking about it. True fans of the band know the devastating results.

Another topic we brought up in the last issue was regarding Kurland Tours. We asked if anyone else had had problems with them. Out of a handful of letters we received, the only positive thing we have heard was that they can provide people with tickets. The tickets are available at an inflated price, one which people should not be so willing to pay. Then, if you have a problem with your order, getting it straightened out sometimes requires multiple frustrating long distance phone calls. Suffice it to say that extreme caution should be used when dealing with Kurland. If anyone has any comments about them, negative or

positive, we would appreciate your dropping us a line. I'm not saying that Kurland won't get your tickets, or that they will rip you off, but I am saying that there are better ways to get tickets. The mail order, for startersit can't hurt to try that first.

In our August issue we mentioned a crackdown on copyright infringements of Dead trademarks. I have heard from Nancy at Spectrum Batiks, who got the lowdown while at Alpine this summer. It seems that Winterland Productions, who owns the copyrights to registered Dead trademarks, has handed down injunctions aimed mostly at large bootleggers. However, small operations and artists are getting caught up in it too. The injunctions handed out to people whose merchandise has been confiscated states in vague terms that "Winterland, by license from G.D. Productions has acquired the exclusive rights to use the names, symbols, emblems, designs, trademarks and/or service marks, likenesses and visual representations of the group, the Grateful Dead in connection with merchandise including t-shirts in, around and at each concert of the Grateful Dead." In other words, they can seize anything that they feel violates this which includes skulls, roses, skeletons, lightning bolts, Jerry's face, etc. Of course, if you feel that you are not in violation of copyright laws you can go to court and fight for your stuff back. This is, of course, an inconvenience since the defendants are usually not from the place where their stuff was confiscated. So, that's the scoop on that situation. Thanks, Nancy for providing us with that info!

That's about all for now. This is our last issue for 1987, and we will be back after the New Year's shows. For all of you who are lucky enough to go, have a great time and as usual we welcome your reviews, comments, etc. It's been a great year - thanks to Jerry, Bob, Phil, Mickey, Billy & Brent for all of their hard work! See ya in 1988!

ovember - December 1987

MOITZAER MIAKZ

"There is a Time for Every Season," so went the old Byrd's song. This is the season of mass popularity for the Dead, and I'm glad about it. Sure, there are problems and hassles. Tickets are hard to get, there are a few more jerks at shows these days than at the some times intimate gatherings in the 70's and early 80's, longtime Deadheads are accused of being "trendy."

But the essence of the Grateful Dead experience, for me, is inclusiveness and diversity. The Dead weave so many musical styles - folk, rock, jazz, blues and country into a beautiful tapestry of their own, and our own. Likewise, Deadheads have always come in all shapes and styles. How boring it would be if everyone was the same. There is room in our tent for everyone, even if it gets hot and crowded at times. One of the small joys of my life has been introducing new people to Dead shows, and I revel in their reactions.

Let's not react like snobs, as if we owned the band, to the hassles of the new mass popularity. And afterall, this too will pass. The attention span and memory of the mass media is short. Hopefully, the music will never stop, even when the mass commercial success does. Howard Park, Alexandria, VA

I would like to address the issue of the Dead's new popularity. I am one of the "second generation" Deadheads" (I am only 18). My turn-on to the Dead has been a recent one. I'd like to quote something Glenn said from the last issue: "The next time you find yourself lost in a sea of new and improved Deadheads, remember that OUR JOB IS TO TURN THEM ON JUST LIKE SOMEONE ELSE DID FOR YOU WHEN YOU WERE JUST STARTING OUT." Keep it up! Please don't get too frustrated. For those whom the Dead is just a passing fad, they will filter out. Thank you all for several beautiful experiences! Leslie Greenblat, Chicago, IL

I really enjoyed my free copy of U.C. and I'm looking forward to another. Its nice to hear what's happening across the nation with fellow heads. I imagine we share the same feelings everywhere. I've been a Deadhead since I left home in Idaho in 1967 and went to live on Haight Street in San Franciso. I lived on the same block as the Dead. I was 18 then. Now I'm 38. How time flies when you're having fun... They have truly become a major function in my life, like breathing, eating and sleeping. By the way - the first Dylan song at Eugene was "Dead Man" not "Hang Man." They were great. I only wish I could have taped the show. I know someone did. I'd love a copy - what's it going to cost? Please let me know (someone please). We also just saw Jerry on the Eel River at French's Camp near Garberville, CA. That was really fantastic. I'd love a tape of that show too. It reminded me of the good old days. Lots of room to dance and it was easy to get right up front. I'd like to close this letter by saying that I love each and every one of you Deadheads out there. Together we make up the most beautiful real group of people I've ever met! Sunshine Weedseed, P.O. Box 6906, Brookings, OR 97415

Wednesday night at Providence was just too much to ask for. If you can get your hand on a tape, do it. RI had some great vintage fans from the whole country which made it even better. Hope everyone had a safe trip home. Chris Cole, Buick, NJ

Bad news about Provividence was that while the place wuz a rockin' and reelin' folks outside were throwin stones and bottles and actin like fuck ups in general. The score: one broken leg, one broken arm (of some poor guy trying to keep the doors shut from crashers), numerous injuries. For the five nights in NYC, folks are preparing like it wuz gonna be the "Beastie Boys & Run DMC" which I should add just played the Garden without any major incidents. Kinda makes ya wonder don't it? Peace - Glenn, Jersey City, NJ

One disturbing note to report. As a youth counselor I've been working with a 13-year old who in his own personal quest while following the band happened upon some guys selling LSD at the Frost shows who claim their product originates through the band and that proceeds are returned to the band. Let me just say this is an injustice to our historic band, the kids who are turning on to the band's exotic music and the ideals tht the entire Grateful Dead family represents. To these parasitic dealers who are capitalizing on the band's hard earned devotion I can only say your karma will catch up with you and it won't be pretty. With lots of emotion from high in the Sierra - Jim Bitner, CA (congrats to Jim and his wife for their newborn! LPS & UC)

At the last Jello Boys show in Suddlersville, Maryland (or Delaware, not sure) I had the extreme pleasure of seeing a one man band (acoustic guitar and vocals). His name is Racoon, he's 22 and he's out of this world! Stephen Tanzer, Long Valley, NJ If anyone out there has a mailing address for the Jello Boys, Stephen needs it so please send to U.C. Thanks

Greetings from up north. Sitting in my Chaucer class I had some thoughts after reading your last issue - some reason I feel possessed to share them. I am so bummed out at the exposure the Dead is getting ---- because of the ill effects on the Deadheads themselves. The selfish attitudes of many of our Deadicated is so wrong. I'm glad the Dead is branching out to more and more people who are getting hooked as many of us did at first (namely on the music itself). I expect that people are taking advantage of others as a result of this new found explosion in popularity of the band. But as more people experience the Grateful Dead and become more open minded, this will come to a slow but steady decrease (the abuses). The music being spread is the first step. So, as others become more open minded as a result, I beg tht we do not become more close minded in the process. I have no real answers as to how to solve these problems (sorry!) but ask that we all remain patient and rejoice that others begin to receive the joy and awareness the band has brought to all of us. Remember to stick by what you believe and everything will turn out for the best. This is just the next step in making "The Dream" a reality. It could be worse, these people could be investing in South Africa as the University of Rochester is, rather than the Grateful Dead! Peace, & hang in there-Chris Tutty, Rochester, NY











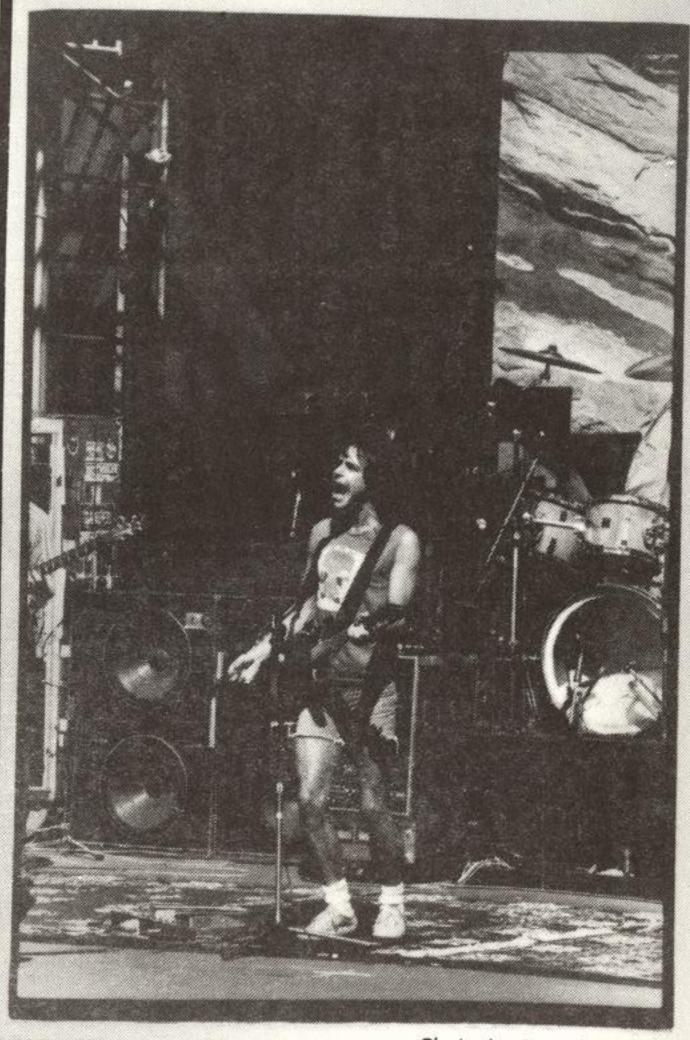
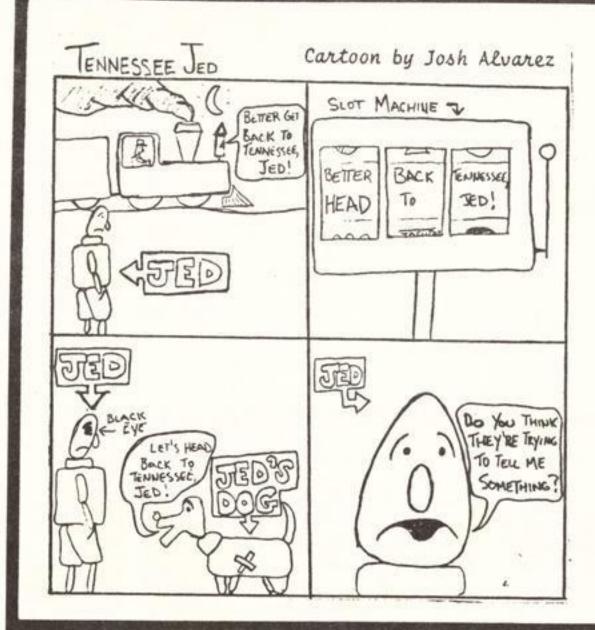


Photo by Sam Kittner of Chevy Chase, MD





NY Nowsday 9/23/87

A Dead Criticism

Never let it be said that Deadheads don't know from art. Grateful Dead leader Jerry Garcia spent his night off from the band's Madison Square Garden Deadfest last week catching the opening of "Bouncers." the rollicking British import at the Minetta Lane Theatre. The Dead leader, an old pal of cast member Gerit Graham, walked right up todirector, Ron Link, and gave a handshake and hearty endorsement. - great show, man," Garcia opined. It could touch off a new trend in theater criticism - short, sweet, and, like, totally Dead, man.

> I'VE GOT HERPES BUT I'M still a nice guy. I'm a 25 yr old black man looking for a lady who understands but does not mind. Please send letter and photo. No phonies. Will respond to all. San Diego (110-6694) HANDSOME FUN LOVING single white male, 6'1", 33, 185, desires companionship of attractive, honest, fun, romentic gal, 28-40, slim, ... yet full figured, must enjoy active, healthy, fun, rugged, softy. Kids ok. Photo. San Diego (110-8695) FEMALE DEAD HEAD WANTED by male Dead Head, 29, long brown/blond hair, clean-shaven', 5'10", poet, musician, artist, funny guy. I enjoy, kissing, cu cuddling.David Letterman,movies, intelligent conversation. Please no cigarette smokersf SFV area (110-4880) HONEST SINGLE WHITE MALE 37. loves concerts, skling, camping, 5'10", tall, blonde hair, blue eyes, 155 lbs, owns home in SCV. Seeks honest White female 25-35. Senta Clarita Viy (110-6707)



FALL



SET LISTS

Thanks to Slick, Bridget Moran & Rudy Contratti for setlists!

PROVIDENCE CIVIC CENTER PROVIDENCE, RI 9/7/87 Feel Like a Stranger--> Franklin's Tower --> Walkin' Blues Push/Shove My Brother Esau Must've Been the Roses Far From Me Let It Grow -----Saint of Circumstance Ship of Fools Uncle John's Band --> Jam-->D/S--> Truckin'--> Spoonful--> Black Peter--> Around & Around --> Good Lovin' --> La Bamba--> Good Lovin' Knockin' on Heaven's Door

PROVIDENCE CIVIC CENTER PROVIDENCE, RI 9/8/87 Mississippi 1/2 Step Little Red Rooster They Love Each Other Queen Jane Approximately Row Jimmy Music Never Stopped --> Don't Ease Me In ----Hell in a Bucket --> Fire on the Mountain Looks Like Rain Terrapin--> D/S--> Other One--> Stella Blue--> Lovelight

Black Muddy River

CAPITAL CENTRE LANDOVER, MARYLAND 9/13/87

Iko Iko Little Red Rooster Brown Eyed Women Fever Stagger Lee Paint My Masterpiece Bird Song Promised ----Scarlet Begonias--> Fire on the Mountain --> Playing in the Band --> D/S--> Other One--> Stella Blue--> Throwing Stones--> Good Lovin' --> La Bamba--> Good Lovin' ----Knockin' on Heaven's Door

MADISON SQUARE GARDEN NEW YORK CITY 9/20/87 Beer Barrel Polka Jack Straw West L.A. Fadeaway Brother Esau Far From Me Must've Been the Roses Desolation Row Might as Well Promised Land -----Hell in a Bucket Iko Iko Looks Like Rain He's Gone

D/S Other One Wharf Rat Throwing Stones NFA ----Touch of Grey Brokedown Palace

SHORELINE AMPHITHEATRE MOUNTAINVIEW, CA 10-3-87 Hey Pocky Way Minglwood Blues Candyman Masterpiece West L.A. Brother Esau Birdsong Music Never Stopped Maggie's Farm--> Cumberland Blues --> Looks Like Rain Terrapin Station--> D/S--> Other One--> Stella Blue--> Throwing Stones--> Lovelight ----

Ouinn the Eskimo

MADISON SQUARE GARDEN NEW YORK CITY 9/15/87 Hey Pocky Way Minglewood Push/Shove Beer Barrel Polka Me and My Uncle--> Mexicali Blues Row Jimmy Queen Jane Approximately Tennessee Jed Music Never Stopped China Cat Sunflower --> I Know You Rider Estimated Prophet --> Eyes of the World--> D/S--> The Wheel --> Gimme Some Lovin' -->

Black Peter-->

Sugar Magnolia

Baby Blue

THE SPECTRUM PHILADELPHIA, PA 9/22/87 Hey Pocky Way Althea Rooster Push/Shove Masterpiece Ramble On Rose Cassidy Deal Gimme Some Lovin w/ Spencer Davis China Cat I Know You Rider Samson & Delilah Terrapin Station D/S The Wheel Truckin Stella Blue Sugar Magnolia ----Baby Blue

SHORELINE AMPHITHRATRE MOUNTAINVIEW, CA 10-4-87 Jack Straw Push/Shove Walkin' Blues High Time Desolation Row Iko Iko Hell in a Bucket Devil with a Blue Dress--> Good Golly--> Devil w/ Blue Dress--> Estimated Prophet --> Eyes of the World --> D/S--> I Need a Miracle--> Dear Mr. Pantasy--> Wharf Rat --- > NFA ----Touch of Grey Brokedown Palace

PROVIDENCE CIVIC CENTER PROVIDENCE, RI 9/9/87 Hey Pocky Way Jack Straw West L.A. Fadeaway Paint My Masterpiece Friend of the Devil Cassidy Althea Greatest Story--> Devil With The Blue Dress--> Good Golly Miss Molly--> Devil With The Blue Dress China Cat Sunflower --> I Know You Rider Playin' in the Band --> China Doll --> D/S-> The Wheel ---> Gimme Some Lovin' --> Throwing Stones--> Not Fade Away The Mighty Quinn

MADISON SQUARE GARDEN NEW YORK CITY 9/16/87 Touch of Grey--> Scarlet Begonias Little Red Rooster Dire Wolf Brother Esau High Time Let It Grow--> Don't Ease Me In -----Bertha Greatest Story Devil with the Blue Dress--> Good Golly Miss Molly--> Devil with the Blue Dress He's Gone--> D/S--> Truckin' --> Wharf Rat --> Throwing Stones--> Not Fade Away Not Fade Away --> Black Muddy River

THE SPECTRUM PHILADELPHIA, PA 9/23/87 Feel Like a Stranger Franklin's Tower Walkin' Blues Friend of the Devil Tons of Steel Desolation Row Big River Music Never Stopped Bertha Cumberland Playin in the Band Uncle John's Band Playin' D/S Miracle Dear Mr. Fantasy Round-n-Round Good Lovin' --> La Bamba--> Good Lovin -----

U.S. Blues 11/6/87 KAISER CTR. OAKLAND, CA (REX) Big Boss Man Feel Like a Stranger Must've Been the Roses Minglewood Blues Push Comes to Shove Me & My Uncle Cumberland Blues Let It Grow ----Scarlet Begonias Hell in a Bucket He's Gone D/S Wheel Gimme Some Lovin Morning Dew Watchtower

Black Muddy River

LANDOVER, MARYLAND 9/11/87 Bertha--> Promised Land Candyman Minglewood Blues Push/Shove Tons of Steel Desolation Row Deal Happy Birthday Mickey! Sugar Magnolia --> Sugaree Estimated Prophet --> Eyes of the World--> D/S--> Going Down the Road --> Dear Mr. Fantasy--> All Along the Watchtower --> Wharf Rat--> Sunshine Daydream ----Touch of Grey

CAPITAL CENTRE

MADISON SQUARE GARDEN NEW YORK CITY 9/18/87 Hell in a Bucket Sugaree Walkin Blues Candyman When I Paint My Masterpiece Birdsong Shakedown Street Women Are Smarter Terrapin Station D/S Going Down the Road Watchtower Mornin Dew Good Lovin La Bamba Good Lovin Knockin on Heaven's Door

MADISON SQUARE GARDEN NEW YORK CITY 9/19/87 1/2 Step All Over Now High Time Mexicali Big River Push/Shove Box of Rain Don't Ease Crazy Fingers Uncle John's Band Playin' in the Band D/S Miracle Maggie's Farm (on Farm Aid) Black Peter Around & Around Lovelight Black Muddy River

CAPITAL CENTRE

Loser

Big River

Cassidy

D/S-->

Hell in a Bucket

Me & My Uncle-->

Tom Thumb's Blues

Cumberland Blues -->

Women are Smarter-->

I Need a Miracle-->

Black Muddy River

One More Saturday Night -->

Samson and Delilah

Ramble on Rose

Hey Pockey Way

Might as Weel

Ship of Fools

Morning Dew-->

Lovelight -->

Truckin' -->

LANDOVER, MARYLAND 9/12/87

THE SPECTRUM SHORELINE AMPHITHEATRE PHILADELPHIA, PA 9/24/87 MOUNTAINVIEW, CA 10-2-87 Touch of Grey Minglewood Blues Cold Rain & Snow High Time Little Red Rooster Uncle John's Band Stagger Lee Me & My Uncle Big River Boss Man Mexicali Blues Brother Esau Row Jimmy Far From Me Birdsong Let It Grow Promised Land ---------China Cat--> Box of Rain Rider Iko Iko Enjoyin the Ride Women Are Smarter Ship of Fools Fire on the Mountain Truckin--> D/S--> The Other One The Wheel --- > Black Peter Gimme Some Lovin' Throwing Stones

11/7/87 KAISER CTR. OAKLAND, CA (REX) Hey Focky Way Jack Straw Row Jimmy Masterpiece Dupree's Diamond Blues Box of Rain Cassidy Mighty Swell

Uncle John's Band Playin' in the Band Terrapin D/S Miracle Black Peter Throwing Stones Not Fade Away -----Knockin' on Heaven's Door One More Saturday Night

Watchtower

Don't Ease Me In

Black Muddy River

DATES

November 6,7,8 Henry J. Kaiser Ctr. Oakland, CA (Rex Foundation Benefit) November 13,14,15 Long Beach Arena Long Beach, CA

December 27,28,30,31 Oakland Coliseum Oakland, CA (NEW YEAR'S!) CALL THE HOTLINE FOR THE LATEST SCOOP ON

D/S

Lovelight

Knockin' on Heaven's Door

WHAT'S HAPPENING! West: (415) 457-6388 East: (201) 777-8653

SORRY, WE HAVE NO INFO ON CHINA '88 **YET**

Iko Iko Little Red Rooster Stagger Lee Mexicali Blues Big Railroad Blues West L.A. Fadeaway ------Music Never Stopped Dough Knees China--Rider --Looks Like Rain Crazy Fingers Truckin D/S

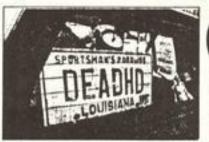
11/8/87 KAISER CTR.

OAKLAND, CA (REX)

Lovelight -----Tom Thumb's Blues Touch of Grey

The Other One

Stella Blue



Story and Photos by Tom Uhlenbrock

TELLURIDE, Col

J. "CHIP" LENGIAN watched the rebirth of the

Grandful Dead with apprehension

1,500 residents to allow the Dead to hold a fwo-day concert in mid-August in the tray ski resort. Suddenly, he had the holtest band in the United States and its

regions of fant heading his way.
"It was really scary for a white," Lenihan sold.
When Bill Graham, the band's longlime promoter and

November, no one know the Grateful Dead were poised for a comeback that would rival that of Lazarus. Jerry Garcia, the Dead's primal spirit, had battled

back from a cocaine and berote addiction only to slip into a diabetic come that leated five days last summer and threatened his life. Without Garcia, there would be

But Gaecia survived -- he credits the outpouring of

concern from the band's dedicated followers, known as Deadhrads — and worked hard over the next three

his recovery seemed to rekindle the band's fire. The

Dead did something they had not done in seven years. They went into the studio to record an album. The

result, "In the Durk," coesed at No. 100 on Billhoard's

non altium chart in late July. It wasted to No. 12 in its

econd week and was No. 6 by its fourth week.

The album was the band's first in the top 10 and it

came 30 years and three months after a Grateful Dead

work first appeared on the charts.

The concert in Town Park at Telluride — the high.

With the our setting behind a mountain ridge,

making a silver halo of Garcia's gray beard and hair, the band struck the opening notes of "Black Peler," a

So why the fues over a rock 'o' roll band that has

district of San Francisco. The movement began with peace, love and flower children and ended with junkles.

But the Dead not only survive with their libeals intact;

bees knocking around for more than two decades with only minor repercussions in the commercial music

Simple. The tiresolul Dead are surrovers of the

they continue to nourish them and urge followers to

CRATEFUL!

*DEAD

point, literally and figuratively, in the band's loar heralding to resurrection — was marked by a poignant exchange between Goccia and like 17,000 or so

a resident of Telluride, proposed the concert last

no Gruteful Dead.

Deadheads in the audience.

song about a man on his doubbed.

Vietnam and Charlie Masson.

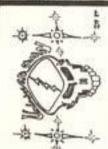
Grateful Dead with apprehension.

As mayor of Telluride, Lenihan had urged the

TELLURIDE Cale

Gratefully DEADING THE Dead The Dead







Also visiting town this week, of course, li-the Grateful Dead, with concerts Friday, Sururday and Sunday at the Capital Centre (Pri-Making It To the Border day is drammer Mickey Hart's birthday, family Hot on the heets of its first-ever Top 10 album

Daisy Jane I Need You Endless Summer Ventura Highway lister Golden Hair

AMERICA/THREE DOG WIGH

alifornia Oreamin'-orse with no Name plus 4 other unknown ree Dog Sight: r. Black & White re Never Been to Spain

is the Country ld FashLoned Love Song

ms Told Me Not To Com

e Never Get Away Atabrata

STLOUIS POST-DISPATCH

When the portly Garcia came to the song's refrain — "And my friends, they all coase around" — the singer was joined by the crowd, sending the phrase echoing off The Dead the granite walls of the box carryon that holds Telluride Garcia, usually too absorbed in his work to show much emotion, responded with a wide grin. The Grateful Dead were back.

From page one

about the town. I've heard similar comments from people who wear wing-tip shoes."

The Dead shun the corporate philosophy that results in megabucks for less talented groups.

While most bands prohibit tisping at concerts, the Dead set aside a special area for fans to set up recording equipment. In fact, many of the songs on "In the Dark" already had appeared on bootleg albums before their official debut.

While most bands keep a keen "There was apprehension at first," Lenihan said of the eye on marketing, the Dead allow Telluride appearance. "There was an image of a their fans to make a buck from bomemade shirts and decais with the band's logo. Many Deacheads Deadhead as being a drug-crused hippie that you should protect your children from. I think their image finance their devotion by following largety unfounded.
"Vest there was a lot of long this the band and pedding T-shirts, jew elry and other crafts.

Yes, there was a lot of tig.oys. And, yes, there may have been drugs, While some bands depend on showmanship for their impact, the Dead use only music. No flashpoor although I didn't see a lot around. "But, by and large, they were gentle people who were concerned no makeup; no tight Spander pants. In fact, Garcin and Bob Weir, who share lead vocals and guitar, dadn't See THE DEAD, Page 8 even bother to change clothes for the two concerts at Telluride.

While most bands worry little about their fans' accommodations the Dead take steps to easure there is no favoritism. Before the Telluride shows, security men cleared the area of those who had entered with special passes to ensure that all got a fair shake at the front.

"It wouldn't be good public relations to open the gates and have all the best seats already taken," said a security chief.

The band's laid-back style also is

concerts. At Telluride, where 10,000 tickets were sold for each concert but 17,000 fans showed up, there. were no screaming bordes of crash-ers. The official but unannounced strategy was to let everybody in and

prevent potential problems.
Lisa Watkins, a 19-year-old Deadbead from Berkeley, Calif., was one of those who showed up without a miracle ticket I can't afford it," she said. "I've been to six concerts this

So if the band concerns itself only with making music, who's attending to the details that keep a concert from becoming a free-for all? The answer is Bill Graham.

Graham made a name for himself as a rock impresario by promoting the groups spawned from the Fittmore and Avalon ballrooms in the 1960s in San Francisco. He had a personal stake in the Telluride concerts because he recently bought a

bome in the idyflic community.

When first seen at Telluride the day of the opening show, Graham was riding a dirt bike across the grassy concert site in pursuit of a onghaired worker driving a backhoe. The gates were about to open. any customers.

During an interview later, Grabars paused to bend over and adjust a black plastic liner on a trash can. He then picked up some empty cups

"You know what I saw at 2 a.m.

rothen said. "Bill Greham walking down Main Street with a trush bag in his hand picking up litter."

Graham can be brusque one mitute and an eloquent charmer, the next. He calls Telturide "an adult Disseyland" and says be wan inspired to bring the hand to the town while taking a walk one eve-ning and sporting a black-and-wi-low street sign that said "Debd

required to permit the concerts, and the paranoia about the coming of the Deadheads, was "an affront" to the band and its followers.

"They will leave the place better said of the Deadheads.

Watking, the veneral concertaner from California, clung to a plywood barricade in frost of the stage and waited impatiently for the band to start the second day's performance. She saw Graham walk onto the stage and said of the delay. "You know what it is? The dema ashtrays."

Graham, his reputation for detail firmly in place, was distributing ashirmys around the stage to make sure that stagehands and band members alike did not litter.

As Graham explained: "If you set make it real nice, people aren't going to not their feet up on it." the end of each concert, Gra-

ham took the microphone and told the audience: "When you leave, when you walk down the street, please remember people live in this town. Respect the town and pick upyour bieep after you."
Workers distributed trash bags and the crowd dutifully combed the arfa, picking up cigarette butts and other debris and leaving Town Park

Two days after the Telluride concerts, Lenihan was ecstatic. There had been minimal problems for such a large crowd, with about two dozen arresps, most for peddfiling

we're more arrests at a bitolgrass festival held at Telluride earlier this

Lenihan said the publicity for a then dependent on tourists was worn "millions and millions." "Secondly, there is no question

that we had a number of merchants and restaurants break records for retail sales," be added. "Every conon and botel to town was full. This is a significant boost for He said a town meeting was

scheduled Sept. 29 to discuss the possibility of a return of the Dead Jerry Garcia told me it was

something be hado't felt in years something that was very, very spe-cial," Leniban said. "We had them on mountain bikes; we took them on Jeep tours. A couple of them even

"We had a party at Bill Graham's house and served venison tenderloin made by the best chef in the county. "They want to come back. They

Geoffrey Hines really knows his Dead!

Now, a trip down a crowded, muddy memory lane

By JEANNE JACKSON

I WAS TOO YOUNG for Woodstock and I'm too old for Bos Jovi, but
I had my own small piece of rock
history at The Grateful Dead concert
sophomore year in college. I viewed
the trip as an adventum.

The sun was just coming up as we
came to a dead too in wide-open
country that to a soburban kid looked
the trip as an adventum.

The sun was just coming up as we
came to a dead too in wide-open
country that to a soburban kid looked
like Kansas. We were surrounded by

Dead, but Lively

and its excident platinum effort ever, the Dead in also about to score its first-ever Top 10 mingle with "A Touch of Gray," carrently No. 11 (with a builet) on the Billboard charts. And

the CD version of the album is currently the

55-minute film mixing new concert footage,

archival photographs and conceptual visuals

(including split screens and 3D computer ass-mation), and a 30-minute documentary, "The

Making of 'A Touch of Gray,' " its first concep-tual video. Len Dell'Amico codirected "So Far."

with Jerry Garcia; the Dead directed its own

video for "Hell in a Bucket," which should be

aired soon. Just to show the band hasn't lost touch with reality, the Dead is reportedly

considering a benefit concert in Brazil to save

Garcia and Bob Weir will be appearing on

David Letterman's show Thursday, Sept. 17.

Also on the Garcia front, or more correctly

bottom: Jerry's radio spots for Levi's 501 jezns, part of a new \$20 million campaign that

will also feature Leon Redbone and Robert Cray, And Ben and Jerry's ice cream Cherry

Gercia flavor, reportedly the manufacturer's

third most popular, is proving a sweet boos for the Rex Foundation: Garcia has donated his

royalties to that charity. Figuily, look for

stand in October with bassist John Kalm, a ongtime friend. The show will feature Garcia

and Kalas in three distinct settings: first as an scountic due, then in a bluegrass band featur-

ing members of the Black Mountain Boyn

Garcia's first bluegrass band) and finally their

current electric venture, the Jerry Garcia

THE WASHINGTON POST

the rain forests.

This week the Dead unveils "So Far," a

hottest selling CD in the country.

other fans awayed, clapped, should bearded guy who was so laid-back he and denced to the Dead's peculiar was almost solven. Sheldon periodiperand of music that takes a tune and cally dropped out off school to follow their shirts in the air, blasted their. As we walked, we passed peop

a funny look that seems to say, "You were one of those creams, debauched teen-agers who invaded Old Bridge Township in 1977?"

a funny look that seems to say, "You were one of those creams, debauched tapes and oraveled for what seemed on their homes with beers in hand like hours over the Verrazano Bridge and radios blaring. I'm sorry to admit died at the concert, but all I witnessed when a helicopter that every-into the unknown territory of New that we laughed when some track.

The sun was just coming up as we get off their lawns.

If the sun was just coming up as we get off their lawns.

We arrived at the Raceway to find

PROCNIX, Arix, The Grainful Dead will dedicate Tunuday's con-cert here in mensary of the Ray Martin Lachter King Jr. and one iribute to a group hobbying to ex-tablish a state builday for the state visit rights leader.

"Even if the Grateful Dead

coon give un a dime, we would be bappy that they node this pos-tive statement." Chris Johns. a spokesman for Arisonans for a Blartin Luther Ring Jr. State Hul-iday, said Thurnday.

Johns also said that a similar donation is being worked out with the band Boston, which played here recently

here recently.

Gov. Evan Mecham rescinded

tow. Evan Mechan rancinded the size holiday honoring King when he look office is January. The groups U2 and Eod and the Gang have since contributed to a Phoenix group trying to recall Mechan.

Janesville Gazette 8/87

FINK FLOYD 9/19/87

*Entire New Album

Breathe--Time--Brain Damage--

One of These Days --

Welcome To Machine--

Sun Like Hell

Another Brick in the Wall-

Shine On You Crazy Diamond Us & Them

JPK STADIUM - PHILLY

country that to a suburban kid looked like Kansas. We were surrounded by cars as far as the eye could see.

Making the best of a bad traffic and feet away from the stage where and beer, their binoculars and their "Friend of A Devil" and "Truckin".

Concert to be dedicated to King

the series of masse that takes a tame and draws it out into one long musical riff.

Today, when I mestion that I was series that concert, people are impressed.

Some are impressed that I winessed a new-famous scene but others give me.

The series of the

residents ran out screaming at us to their own heads or wandered around the Dead arrived behind stage. with a glazed look in their ever.

e could put down our blankets. Blankets. We spent the day baking it I've since heard that the band we As we walked, we pussed people the san, listening to the music and rusty that night — but they sounder

WELCOME TO

"JERRY GARCIA ON BROADWAY"

AT THE

LUNT-FONTANNE THEATRE

Much effort has cone into creatine an environmen

that tues all of us; our structude to the people who

isaned us the memorability in the lobbs; and to all

the personner that helped to put this every spenther

The Lune-Porceanne is a therapy with source will we

new that many of you are contra ware to spetch

and broops - sit, under the circumstances, and out

respect for the people pround you, we ask you to

well vourself of the outer lobby areas when the bug

russe will follow visu, in return, we ask you please

from from standing on the seats and moving out

res the asses. This means a ereat ocul to us, and

не авресова ном совретики

rites. We'll have speakers in the lobbes, so the

Their arrival on stage caused; a with a glazed look in their eyes. Their arrival on stage caused; a Sitting or standing together in that new pitch of excisement, bringing and crowded field, strangers became to our feet. And there we stawd

I've since heard that the band was

ENTERTAINMENT

A Middling Dead At The Garden

MUSIC REVIEW

The Grateful Dead. Tuesday eight at Madison Square Garden. Also appearing tomorrow through Sunday. Lats of live Dead.

By Stephen Williams

W ITH GRATEFUL Deed mania at a Winding peak lately. New York City — where the Dead are per-forming five sold-out shows — is the smoot this week for Deadbeads. Preparing to join them for the opening-night celebration on Tuesday, I took some steps to get into the appropriate mood for the concert. I arrived on 32d Street in time to watch

a strived on 250 Street in line to watch the band kick off its set at 7:30 p.m., but instead of going inside, I milled about the streets for about 20 minutes, checking out the tie-dyad T-shirts on sale. This seemed to be the grouper thing to do.

Once inside the arens, I ignored the seat Once inside the areas, I ignored the seal location on the ticket and made right for the front of the loge, where I stood and waved my arms and jestled other people. This also was in keeping with Dead tradition. At the intermission, I went to my own

seat and found two people sitting in it. I went back to the front of the loge. During "Push Comes to Shove," I took the pportunity to light up a cigarette. I don't moke normally, but this was a Dead show. Plus, the cigarette made me dirry, and most

f the people in the Garden seemed disay, Either time flies for you at a Dead concert,

or it doesn't. The band played for just under 3% hours, and the abow was no better and no worse than other Dead shows I've seen. Neither Mickey Hart nor Bill Kreutzmann can play the drums any better new than they did years ago, and when they take off on solos during the drum space part of the program, you could feel the audience begin to drift. Jerry Garcia, on the other hand, got off some sticky licks on the pretty "Tecnessee Jet" and his solo single from some time ago, "The Wheel." Garcia seems none the worse

for wear since his drug treatment and hospitalization for diabetes — he says he is "clean" now, and doesn't have to take diabetic medication — and both he and Bob Weir played in their best, blithe style, as though

hey'd both taken mellow pills before the The Dead closed with "It's All Over Now.

The Dead closed with it a All Over Year, Baby Blue," perhaps as a bornage to their summer tour with Bob Dylan. They did little from their amash new platinum album, "In the Dark." "Touch of Grey," their Top 10 single, wasn't on the playlist either, but you don't expect the Dead to play their hits.

At a press conference the other day to pro-mote a new Dead videotape, Garcia was saked if this rush of national popularity had spoiled the Dead. He laughed, "Yeah." Then se was asked if he felt like an anarchr and he answered, "Yeah, all the time." To the Dead, the whole world's a straight

... W. SATURDAY, SEPTEMBER 12, 1987 D13

The Grateful Dead's Rock Rapport

By Geoffrey Himes

The Grateful Dead's appearance at the Capital Centre last night was not your ordinary rock concert. The roads to the arena were lined with desperate fans offering as much as \$100 a ticket, and inside the bootleg tapers raised a forest of hundreds of microphone stands, most of them with stereo carebility. The packed house-fully half of them dressed is tie-dye—gave the musicians a roaring ovation as they tuned up in the dark before their first song.

The Grateful-Dead are now celebrating their 20th niversary. They have their limitations—the lack of a real lend singer, the amorphousness of their best, the insularity of their world view—but they have gleveloped such a distinctive around that they can be compared only to

In that contest, last night's show was a B-plus. It wasn't one of those memorable nights when everything clicks: neither was it one of those nights (so common a few years ago) when the tempos oose and the vocals raso. Riding the strength of their first-ever hit single and their fastest-selling album ever, the Grateful Dead displayed their strengths

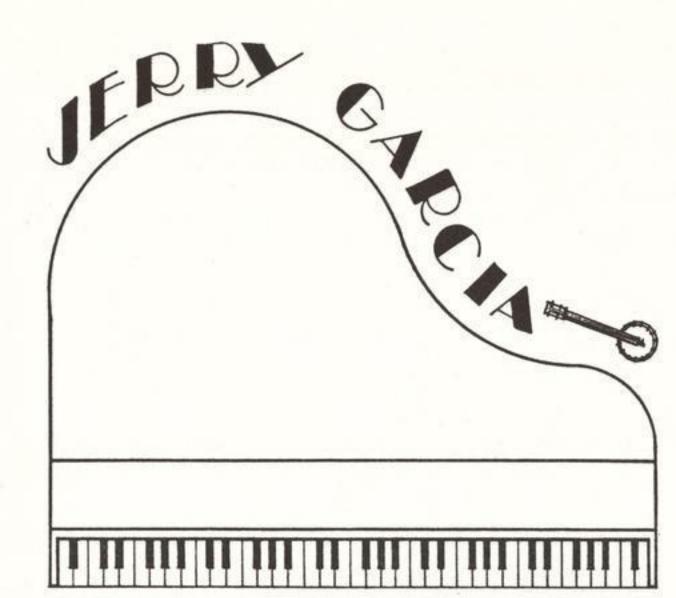
Jerry Garcia kept his country-lass guitar solos crisp, aleri ventive. In each song, the rhythm section patiently shifted its rumbling, tumbling momentum upward through gear after gear. The three-part bluegram harmonies created a warm, resonant tone that none of the singers could Most impressive was the band's ensemble spirit, which

apread contagiously to the crowd. The six musicians gavethe impression of each playing free-form parts, all the while, relying on their rapport to coalence into a unified whole, ypical were songs like Garcia's "The Desi" or Bob Weir'is Sugar Magnolia," which sounded a bit loose and ragged so first but which pulled together for rousing finishes The hand built the usually lary "Sugarne" to a feverial?

pitch, and Garcia responded with solos that crystallized is one even as they gathered speed. Weir belted out him 12-bar blues, "Lion's Den," with a passionate growt and then pitted his slide guitar broadside against Garcia's single-note precision. A bluesy reworking of the Dead's oldie 'St. Stephens jed to a heated vocal duet between Garcia and keyboardin Brent Mytland on Steve Wirwood's "Dear Mr. Fantany." 113

The evening's low point came in the second set as Weir's gintmicky "Estimated Prophets" gave way to an indifferent "The Eyes of the World," which segued into a self-indulgent percussion jam, which is turn segued into a tedious, spacey guitar duet. By contrast, the biggest surprise was a strong version of Bob Dylan's "Desolation Row," which Weir sang in its entirety with effective understatement over a grace-ful country arrangement. The Grateful Dead return for-sold-out shages at the Capital Centre tonight and tomorrow-

SAL Reminder: NO SMONING - NO JAPING



ON BROADWAY

10/16/87 acoustic: Trouble In Mind Ballad of Casey Jones Been All Around the World Deep Elem Blues They Have Gone Home Short Life of Trouble Diamond Joe Long Way To The Top of the World Good Night Irene Driftin' Too Far From the Shore JGB set: Cats Down Under The Stars I Shall Be Released Run for the Roses Like A Road Get Outta My Life Woman Harder They Come Gomorrah Tangled Up In Blue Brothers & Sisters

WORDS

10/17/87 (Evening show) JGB SET How Sweet It Is Forever Young Stop That Train Just In Case Mission in the Rain Stoned Me Make it to the Promised Land Deal

10/23/87 JGB Set Cats Down Under Forever Young Mission in the Rain Mississippi Moon Run for the Roses Stoned Me Brothers & Sisters *Tangled Up In Blue *Masterpiece *w/ Weir

For "13 magical nights" Jerry and friends put on an outstanding series of shows on Broadway. Hosting the event was the 1400-seat Lunt Fontanne Theatre, complete with their own special front door host, Clyde Williams. I knew I was in the right place when I spied Clyde and Bill Graham standing in front of the theatre on 46th Street! Outside the 'small venue, tucked away just west of Times Square, the scene was chaotic - New York City life and Dead Headism all rolled Once inside, we into one. discovered a cozy little theatre where everyone had a good seat. We ascended to our spot and proceeded to enjoy an intimate evening of acoustic bluegrass and electric rock-nroll. From what I have gathered from others who saw shows, the bluegrass sets were all similar. Example set lists are shown below (not claimed to be accurate!). Backing up Jerry for the bluegrass set was John Kahn on bass, David Nelson (NRPS) on guitar and vocals and Sandy Rothman (also NRPS) on Mandolin and Dobro. Theexcellent set was a bluegrass fan's dream come true. During the matinee show on the 25th, Jerry evidently talked up a storm between songs, making the comment that they weren't used to waking up so early to do a gig (2:15 showtime?!). On the 17th, one girl in the audience screamed "WE LOVE YOU JERRY" only to be greeted by a hearty

chuckle and a seemingly surprised "thank you" from Jerry himself - not to mention a huge cheering reaction from the crowd!

Throughout the shows, drinks were available at a bar in the lobby, and on either side of the bar there was a whole wall of vintage photos of the Grateful Dead family. During break, the lobby got extremely packed, and to our amazement people were doing "hot doobie huff" everywhere we looked.

The electric sets we have heard about were more diversified than the bluegrass. The night I was there I wished they had played more tunes, and faster ones as well, but hey, beggars can't be choosers! I was just glad to see JGB again, not having seen them since July of 1984! Another note worthy of mention: Bob Weir showed up to jam at the evening shows on the 23rd and 25th, and evidently played a couple of Dead tunes.....

Anyway, some of the setlists I could get together are below. From all reports I have heard, the shows were exceptional in atmosphere and intimacy, as well as musical quality, and I hope that everyone got a chance to check at least one of the shows out! Thanks to Brian, Lisa, Slick & Al for help in compiling these lists. LPS

P. O. BOX 8726 RICHMOND, VA 23226

10/25/87 (Matinee)

Ballad of Casey Jones

All Around this World

They Have Gone Home

I Shall Be Released

I'm Ready But I'm Not

Cats Down Under the Stars

Drifting Too Far From the Sho

Bluegrass set:

I'm Troubled

Sun Gonna Shine

Rosalie McFall

Electric set:

Dear Prudence

*Masterpiece

*Watchtower

*w/ Weir

*Deal

If I Lose

it is for **Jerry Garçia** By DAN AQUILANTE

HI KIDS! Once again, Wes here for a few words on the ticket situation. First of all, I'd like to thank everyone for writing - as we all know, tickets are usually hard to come by and it's been nice to hear from so many concerned fans. I wish we had the space to print all the letters that we've received on this subject, but we don't, so I'll try to give you a brief overview.

First of all, the mail order. The folks at GDTS are doing a hell of a job dealing with tickets. Unfortunately, there just aren't enough tickets to fill the orders. The good points of the mail order are that it's convenient for those of us who don't have the freedom to spend 8 or more hours in a ticket line, and although I can't be sure of this, your average serious scalpers either doesn't know about the mail order or is unwilling to obtain tickets in this manner, keeping more tickets in the hands of the true fans - the non-scalpers, on the negative side, often its difficult for someone to get mail order tickets to some of the more distant shows, and if an East-Coaster's Red Rocks order is rejected, he or she doesn't have the ticketron lines to fall back on. Also, since the mail order usually begins quite some time before tickets go on sale to the general public, it can cause problems in raising money - case in point: the East Coast fall mail order started just two days after the financially draining East Coast summer tour. There is also the problem involving overseas Deadheads obtaining tickets to the concerts-It being practically impossible for them to get tickets unless they have a friend looking out for them. Although no one had any complaints about the mail order system, no one was willing to suggest that the system go to the mail order exclusively.

On the other side of the coin, no one condoned the idea of exclusive Ticketron-sales either. Waiting in ticket lines can be a pain, and can be impossible for many of us with full-time day jobs. Also, it is easy for a scalper to get tickets this way, provided he is willing to wait in line long enough - and especially profitable if tickets are being sold 10-12 at a time. On the upside, the lines are instantly gratifying - either you get tickets that day or you don't. If you do, no problem, and if you don't, you know right away and know that you need to make other arrangements. With the mail order, it takes weeks to find out whether you're going to get tickets or not, and it can get pretty tense if tickets are being sold to the public before your mail order is returned. And since ticket sales are announced locally, people can avoid the long-distance calls to the hotline numbers for mail order info.

There are other ways to acquire tickets besides the mail order and ticket lines, but from the mail we've gotten, most folks agree that the charge-by-phone numbers are usually next to impossible to get through to, and the so-called "tour package"

MERRY GARCIA, who made Broadway ticket history with the fastest one-day sell-out ever. opened his 18-show engagement at the Lunt-Fontanne Theater last week with a beautifully balanced evening of acoustic and electric music.

How sweet

Garcia, the formidable leader and guitarist of the Grateful Dead, has talents as a folk musician that are often forgotten. Part one of the Lunt-Fontanne show was a reminder and a half. Although the pickin' wasn't in the same league with that of Flatt and Scruggs, the music was fun, fast, and well choosen. This acoustic set, a quick 40 minutes, was just enough. It had a calming effect on the after-work audience, getting it in tune for what would

be a spectacular second half. That half opened with Jarcia beaming big smiles and looking a little more comfortable, craddling his familiar electric guitar.

The electric opener was Marvin Gaye's "How Sweet It Is (To

best bet for obtaining tickets.



New York Posts Marya Barmes Be Loved by You)." Garcia and

company rollicked and rolled on this number.

signature tune, "Deal," and this at last got the \$30-a-seat crowd on its feet. In thanks, Garcia extended the song with his best guitar work of the night.

I guess a guy like Garcia has

The last song was a Garcia

seen it all. During the intermission top hats were distributed to every member of the audience with instructions to keep them under the seat until the encore, Jerry returned to a house of top hats. He gave the crowd a quick look, nothing too unusual here, he must have thought, and whirled into a fabulous version of Van Morrison's "It Stoned Me."

companies are often nothing more than high-class (and priced) scalpers. Although convenient, neither of these ways are your

As far as tickets from scalpers go, there will be scalpers for as long as there are people willing to pay their prices. The "one or two tickets per person per show" idea is a good one to curb scalping, but until people stop buying \$40 and \$50 tickets, there will always be someone around looking to make a profit.

In closing, the reason I haven't mentioned individual opinions on tickets sales is that with few exceptions, most folks agreed that the 1/2 mail order, 1/2 general public distribution is working as well as any system we can suggest. As long as there are more people than seats, tickets will be a problem. I know we're starting to sound like a broken record, but if you don't have a ticket, don't go. Scalpers can't scalp if there are no buyers. In the meantime, may your mail orders be filled promptly and may your ticketron machine spit out those 1st row center seats! Take it easy! Wes

P.S. Next month's topic is this: What is your favorite place to see the Dead? Red Rocks? The Greek? Why? Also, do you prefer general admission or assigned seating shows?

Run for the Roses Just in Case Evangeline Stoned Me Tangled Up in Blue Make It Too the Promised Land 10/25/87 JGB Set: How Sweet It Is Forever Young Stop That Train Just In Case Make It To The Promised Land *Harder They Come

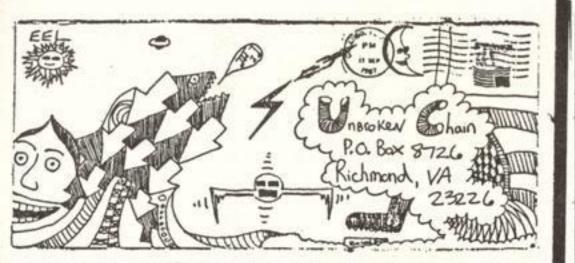
10/31/87 acoustic: Swing Low Sweet Chariot Deep Elem Blues Ballad of Casey Jones (2) Diamond Joe They Have Gone Home Babe It Ain't No Lie

She Got Money All The Time Werewolves of London (w/Smoke) Cats Down Under the Stars Stop That Train Let It Rock Gomorrah

(Dedicated to Libba Cotton)

Harder They Come Knockin' on Heaven's Door Deal -----

Brothers & Sisters





The Daily News 9/9/87

THIS JUST IN...

ROVIDENCE—Deadheads were alive and kicking Monday night. Police learned 30 cops were not enough to control unruly fans of the Grateful Dead.

Roughly 15,000 Deadheads, as fans call themselves, were admitted to the band's Monday night concert at the Civic Center, while the other 18,000 or so laid siege to the building, police said.

Before the night was over, two policemen had facial cuts from thrown bottles, more than 60 people were arrested, a fan broke his leg, and a center employe suffered a broken arm while trying to hold a door shut. The group will play five nights at Madison Square Garden, starting Sept. 15.

AP

VOLUNTEER JAM REVIEW

This past Labor Day weekend a fine musical tradition carried on in Nashville, Tennessee when the Charlie Daniels Band hosted their 13th annual Volunteer Jam. The Jam, which in the past has included such diverse acts as Roy Acuff, Billy Joel, Woody Herman and Ted Nugent was modified this year to feature fewer artists doing longer sets. Perennial Southern Rockers Grinderswitch opened the show off with a nice set, and Mason Ruffner payed very well, but things did not really kick into high gear until Stevie Ray Vaughan took the stage in the late afternoon. Stevie Ray palyed a scorching hour long set that featured material from all of his albums and closed with "Life Without You" which included an extended rap on helping one another out and turning your own life around. During the "Voodoo Child" encore Stevie Ray played with his knees and behind his back. Next came the Charlie Daniels Band's very rocking set that focused heavily on material from their new album but also included some nice surprises such as the long-neglected "Trudy" and the Allman Brothers tribute "Statesboro Blues.", Toy Caldwell and Paul Riddle from the Marshall Tucker Band came out and joined the CDB for a soulful rendition of "Can't You See" that put a smile on everyone's face. People from all over the country, though, came for just one reason, and that was to hear the first Lynyrd Skynyrd show in over 10 years. I did not get a chance to see the very first Dead shows after Jerry recovered from his illness but I think the unrestrained outpouring of love that he received must have been very similar to what Skynyrd received in Nashville. The band's current lineup features Ronnie Van Zandt's younger brother Johnnie on vocals and 5 original band members. Their somewhat predictable set (listed below) was played fiercely and no one left disappointed. The most beautiful moment of the whole show was hearing the extended piano introduction to "Free Bird," which was done as an instrumental. With the possible exception of the Dead I have never felt such a powerful current of love run through an audience as I

did that night at Skynyrd's comeback show. What a feeling! On a more local note, at the show we met 3 other guys from Richmond who had made a Skynyrd Confederate flag banner that said "Richmond, Virginia" on it. Somehow they managed to get it up on stage during "Call Me The Breeze" in the actual jamming part of the show. Look for it on the HBO special. One of the guys asked me two questions. The first was "Do you listen to WDCE?" and the second was "Do you read the Unbroken Chain?" How's that for unbroken karma? Scott Pegg, Richmond, Va.

Ed. note: The guys with the banner just happened to be, among others, our staff artist, Al Leiser and friends!!! Al did the cover for this month's newsletter. LPS

Skynyrd comeback show set list Nashville, TN 9/6/87

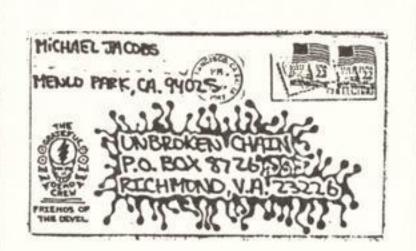
Workin' for MCA
I Ain't the One
I Know a Little
That Smell
Fans Like These
Gimme Three Steps
Sweet Home Alabama

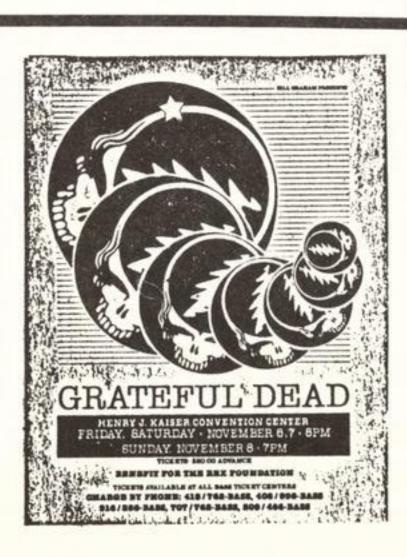
Instrumental Free Bird

Jam - Call Me the Breeze
(with Stevie Ray, Charlie Daniels,
Mason Ruffner and Al's Richmond
banner)



Brian O'Donnell







Additional thoughts, on September 24...

So Bob Dylan's going to record some Hunter tunes for his next album, eh? Well now... I think Mr. D. ain't got a hair on his ass if he doesn't cut "Ruben and Cerise" and "Promontory Rider." What's everybody else think?

Did you ever get the Dylan lists from Oakland and Anaheim, and the rest of the set from Philly? I've got a friend who's a big Dylan buff; we can do the identification, all we need is some tapes, right???

THOUGHTS ON IN THE DARK: Hey, I like it; I'm glad the band likes it; I'm glad it's so popular, and I don't think all the popularity's a bad thing either. Well, yeah, OK; the new popularity means they'll probably never play Oklahoma again. Well, yeah, sometimes I feel like I'd trade the whole works for one "Dark Star," or a "Scarlet-Touch-Fire" like the one that blew us away in K.C. back in '84. Or a revival of "Help-Slip-Franklin's". Or... Yeah, I know, I had to get used to the slowed-down arrangement of "Touch" too. No, I still don't like "Hell" all that much, although I appreciate the put-down lines better now that I can understand the words.

And how about "Tons of Steel," huh? I think that should be the next hit single; it's got more hooks than a tackle box. Shows Brent's versatility too; on <u>Go to Heaven</u> his songs made the band sound like the Doobie Brothers; now he's making them sound like the Eagles. Yeah I know, it's basically another my-baby-shit-on-me song; at least it's more interesting than "Don't Need Love" or "Never Trust a Woman." Hey Brent, can you say "misogyny?" Somebody find the guy a decent girlfriend, PUH-LEEZE!

And yeah, you're right; the "spatial effects" like the bikes and choo-choos and vocal echoes on "Throwing Stones" are distracting and pretentious...

BUT I STILL LIKE THE ALBUM! And the popularity is, if nothing else, an interesting phenomenon, sociologically speaking. I mean, "Touch of Grey," a song basically about being an old fart, is REAL big among the high school set. When I was in high school, our favorite songs were "My Generation," "Born to be Wild," and other anthems of youth and rebellion. What's it all mean, Mr. Natural? It means that lots more people are going to be paying attention to the Grateful Dead. Not all will stay "on the bus" after the big 15 minutes of fame, but the ones who stay will tend to be those who can make a positive contribution to the scene. And that's got to be good. Because the attitude and philosophy expressed by the Grateful Dead in their music IS worth paying attention to. Isn't it?

Best to y'all, til the next time,

Caldyner

About your assorted questions: All this mass popularity doesn't bother me too much. Most of the people who hear Touch on the radio and buy the album will have forgotten about the Dead by next spring and filed. In the Dark in the nether regions of their record collection next to the old. Kansas albums, while the open-minded and peace-loving folk will become life-long DeadHeads--which has been happening (albeit on a smaller scale) for twenty-odd years anyway, right? All these pseudo-hip rock critics who've been ragging on our boys since American Beauty but who've now decided that the Dead are the coolest thing around (this year, that is) will have forgotten as well. And none too soon, if you ask me--if I hear the words "aging and rebirth" one more time I'm gonna throw up.

The band's approach to mass success has been healthily skeptical, and having a Top Ten album certainly hasn't made their live shows more predictable. If anything the fall tour shows have been more adventurous than any I've seen in a long time, with not only a bunch of new cover songs, but also longer and more openly structured jams added to many first-set songs (listen to tapes of Music from 9/15). Sure the Hell in a Bucket video is a bit too mainstream MTV for most of our tastes, but we've all had our sneaking suspicions over the years that Bobby would really rather be a movie star, so let's let him get it out of his system. And sure Jerry & Bob did the Letterman show, but they eschewed the obvious Touch of Gray or Hell in a Bucket and instead played an old Dylan song that 95% of the viewers probably didn't even recognize. And the hilarious Scrabble skit will live forever in the annals of DeadHead folklore (as well as in countless videotape collections). I have this feeling that 20 years from now, Dave will show that clip on his Late Night 25th Anniversary Special--but I'll miss it because I'm down in Hampton for the beginning of the 2007 Spring Tour!

Re: tix--several people I know sent in their mail order the first day for Red Rocks and Providence and got nothing, so it's obviously a problem. And I'm really worried about getting tix to even a single night of the Garcia On Broadway shows (which I can walk to, one of the few good things about living in NYC), with only 18,000 seats for the whole 13-night run. But what can you do? No one wants more 70,000-seat stadium dates, and we can't very well expect the gang to play 150 shows per year in order to please everybody. Personally, I fully support Blair J.'s idea: bring back the Blues For Allah Suite, and that will separate the DeadHeads from the wimps!!!

Doug Riblet
(Just Like) New York City

CLASSIFIEDS

CLASSIFIED/TAPE TRADER ADS ARE \$5.00 PER 25 WORDS AND 10 CENTS FOR EACH ADDITIONAL WORD. PLEASE MAKE SURE ADS ARE LEGIBLE!

HAVE extensive list! Let's trade - want 9-13-87 and recent shows. Free artwork. Tom Haun, 102 N. Fort. Apt. #2, Strasburg, VA 22657

Who's got the SPACE IS FOR DEADHEADS, NOT WARHEADS bumper stickers? Lee Agnew, 801 N. University, Norman, OK 73069

I am looking for a crystal quartz (single or double terminated). Also, I need the address or phone of "GREENPEACE." Does anyone out there have it? Please help. Wendy Gottfried, 30 Sunset Road, Lakewood, NJ 08701. Glenn, the guy who wrote the "in the old days & today," your article was great, I really enjoyed it!!

HAVE 1000 hrs. Dead, also live T-Heads & funky Nawlins music, seeking responsible NYC-area tape-traders. Doug Riblet, 334 East 26th St., Apt. #15H-1, New York, NY, 10010. Please write, don't call.

NOT ENOUGH tapes at my house. Have some great trading material, send list, I'll reply. Rick Christoffersen, Box 2386, Park City, VT 84060.

HEY NOW! Let's trade high quality. Your list and mine comes around. Sugaree, 4696 W. Lake Cir., Littleton, CO 80123. Leave it on!

HEY NOW! New Years Tours - Hotel, airfare, tickets, quantities are limited. For more info. send SASE, DARK STAR, Box 281, Ashby, MA 01431

HEY NOW!! Any tapers wanna trade tapes for beaded jewelry? Send your list, I'll be in touch. Jody, 20831 Mt. Zion Road, Freeland, MD 21053.

HEY NOW KIDS! THAT'S ENOUGH HEY NOWS!!!

WEST PALM BEACH DEADHEADS - Where are you? Please drop me a line if you're in my general area. Ernie Voegtlin, 1560-7 Quail Drive, West Palm Beach, FL 33409.

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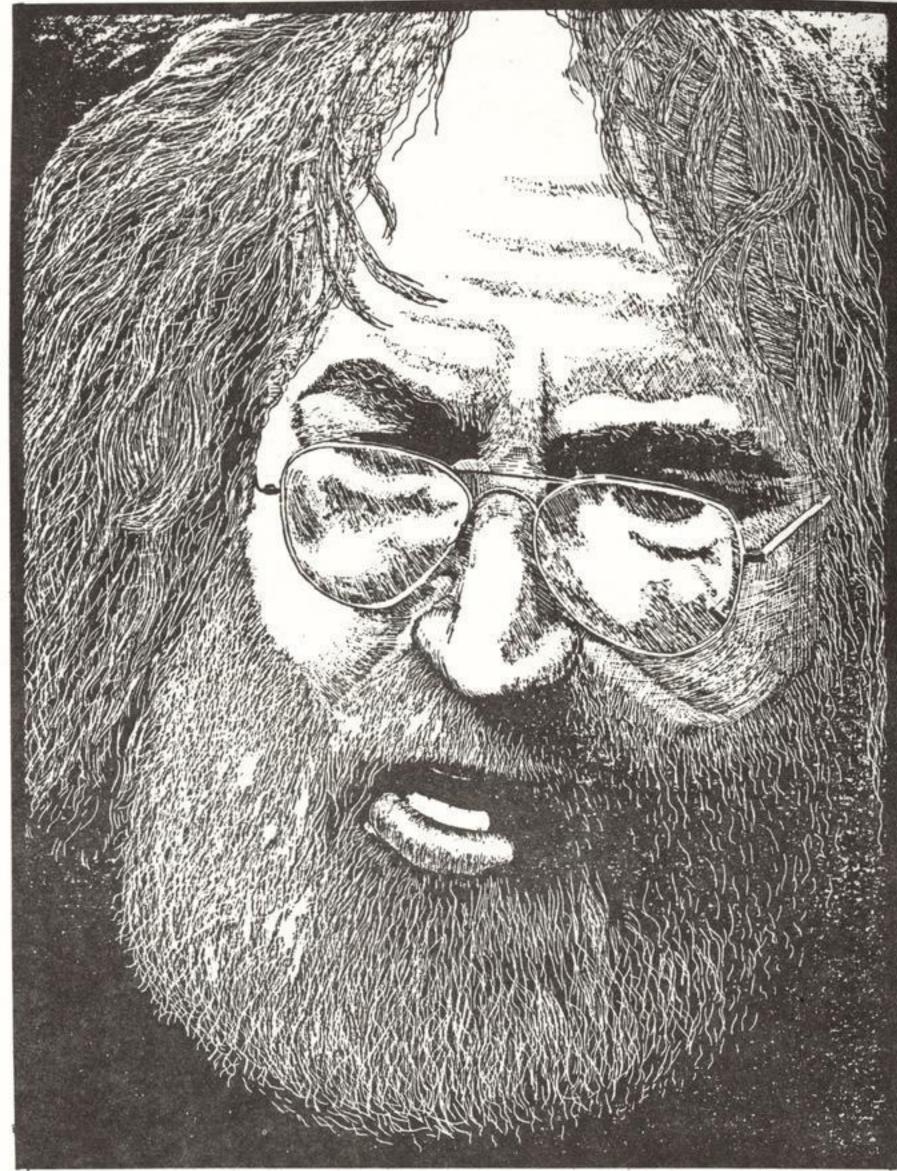
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ECTRUM BATIKS SPECTR

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919-325-2778



Brian O'Donnell

SATURDAY NOVEMBER 148h
CLUB DEAD

100 East 10th Server - Nature 10th NY + (212) 000-0007

FRIDAY NOVEMBER 20th
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