

# 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

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  
Phil Ashley  
Dick Bell  
Toni Brown  
Christine Richter  
Scott Allen  
Jim Beale

Raymond McBride  
Joey Olschner  
Donald J. Paulus  
Bob Shugoll  
Theresa Throckmorton  
Glenn Weyant  
Steve & Catherine Armato

Steve Center  
Mark Chance  
Sally Gardner  
Donald Jarrell  
Lynda Lester  
Tom Scott  
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  
-----  
Highly 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'  
-----  
Highly 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  
SSDD  
-----  
Brokedown Palace

(OVER)



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

10/14/88  
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

10/1/88  
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

10/15/88  
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 → Truckin'  
Smokestack Lightning  
Stella Blue  
Lovelight  
-----  
U.S. Blues

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

10/16/88  
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

# 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 Schulz	\$82
7 Bruce Springsteen	\$81
8 Mike Tyson	\$58
9 Madonna	\$46
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

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





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 (rhythm 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 playlist 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.

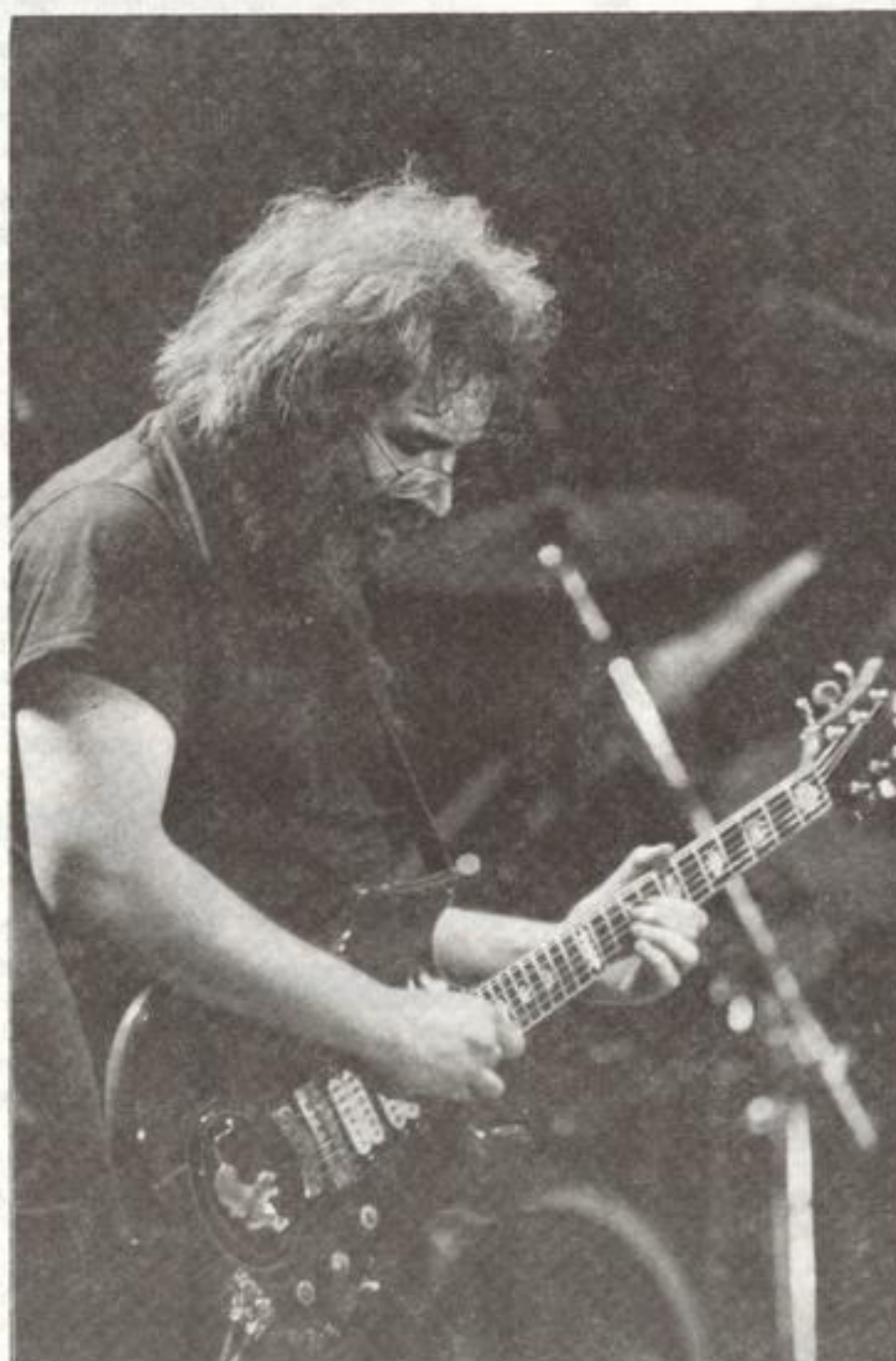
For further information about bookings, tapes, monthly mailer or general contact Steve at 201-247-2492 or Mark at 201-271-1670 or write SOLAR CIRCUS PO Box 6264 North Brunswick, NJ 08902.

See Page 8 for tour dates!

#### SINGLE SLICES By Peter Kohlsaat



Geoff Fosbrook



Syracuse '81

## Dead News

### CONFIRMED DATES:

December 9, 10, 11  
December 28, 29, 31

Long Beach Arena, Long Beach, California  
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.

11/15/88

### '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 SHEILA ANNE FEENEY  
Daily News Staff Writer

**M**ARLEY 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 fringe 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 clothes 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 songs. Many members of the nomadic 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 were dancing 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 kept 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 live out of townings 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. GARDNER PHOTOGRAPHY/DAVID WINE

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 macramé 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-

## 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

CHRONICLE POP MUSIC CRITIC

**R**ESTORING 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 entire 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 a six-CD 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 skins 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 six musicians improvising 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 coalesced into a common direction. When that happened, the musicians and the audience got 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 "It Looks 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 soulful 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 returned to Capital Center tonight, Monday and Tuesday. *Geoffrey Himes*

From wire service reports

**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 message may be, there is a certain dark humor involved.

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

- Pass/Fail
- El Paso/El Crunch
- Grateful/Dead
- A Truck/A Casket
- Go Ahead/Make My Day
- Overtake/Undertake

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 \$450,000 for the Rainforest Action Network, Greenpeace International, Cultural Survival and other environmental groups.



Ornette Coleman  
Still walking the cutting edge three decades later

VIRGIN BEAUTY

Ornette Coleman and Prime Time

If you have never heard Ornette Coleman's music and have only a vague idea who he 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 lumbago 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 sweetly 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 debauched (of basses, electric guitars and drum sets, two each) inevitableness. A No. 60's ark on the flood waters of American culture, looking for that rainbow where all the colors mix. And of Ornette—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

**T**hose 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 lighting 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 \$450,000 for the Rainforest Action Network, Greenpeace International, Cultural Survival and other environmental groups.

## DEAD PLEAS: TREES, PLEASE

**A**S 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 time 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 this campaign. Not to mention U.S. corporations—like the orange-juice outfit that was incriminated by fires in Florida, so it leveled 25,000 acres of rain forest as a backup orchard.

**A**S FOR SATURDAY, there are \$50 and \$250 tickets left. They're tax-deductible and the high-priced models get 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-dies 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.

## Deadhead dilemma

ROCK REVIEW

By DAN AGUILANTE

**F**ROM 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 preflight work was tucked into the folds of such songs as "Box of Rain," "Morning Dew" and "Weather Report Suite/Let It Grow"—a 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 "Looks 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 set at Madison Square Garden tonight, Sept. 16-20 and Sept. 22-24. All shows except the benefit for the Rainforest project on Sept. 24 are sold out. Seated tickets are fetching about twice face value.

