

SPIRAL LIGHT 24

THE Grateful Dead Magazine



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HELP ON THE WAY.

As we head towards the end of the year and the shadows lengthen it seems like a good time to reflect on how things have shaped up for both the Dead and ourselves since the Euro-Tour, now almost one year past.

For the Dead, it's been a year of consolidation, construction and logistics. The two keyboardists have continued to develop to the point where total band interaction is almost psychic again. Vince now appears far more assured and confident while Bruce has added wonderfully deft and delicate touches to virtually everything. The Band as a whole have rapidly cemented the gap left by Brent and seem to be moving on to further uncharted terrain. **Dark Star** and **Help > Slip > Franklin's** strike one as being firmly re-established and on numerous occasions have been the stepping stones to the stars. Sure affirmation that the "Long Strange Trip" is far from over. If you need further confirmation check out the **Star > Drums > Space > Stella Blue** on the RFK 14.6.91 show. Rumours abound of new material to be featured in the Fall Tour, if this proves to be true we will almost certainly have reports elsewhere in this issue.

Tour-wise, the trend now seems to be for longer runs at select venues, i.e. 6 at Boston, 9 at MSG. Understandable, as no doubt previous years heavy touring schedules have taken a toll of a band that, let's face it, isn't getting any younger, but with age, comes wisdom and we're sure there's going to be little change in the amount of shows played each year. Despair ye not.

What of Spiral Light? Like the Dead, we continue to consolidate our position as Europe's only G.D. 'zine. Sales, both by subscription and via retail outlets are holding up well to the point where we've now surpassed the 600 mark. (Two years ago it was as much as we could do to sell a 170!) Feedback to the content and presentation has been very positive and we hope to carry on bringing you the usual mixture of news and views et al from the U.K. and U.S.A. scenes.

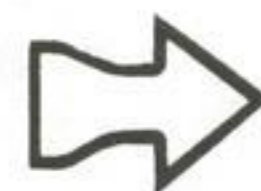
The increasingly good relationship with the G.D.O. has enabled us to offer our readers tickets for 6 of the 9 M.S.G. shows in September. Response was muted to that, no doubt the price of 735.00 inclusive, in this age of recession has proven insurmountable for most but a goodly number of intrepid Venturers made it to the Big Apple. Their reports on pages

Our Chesham Party again proved highly successful and culminated with a storming 2 hour set by the Cosmic Charlies who go from strength to strength with every show. Never did see that **Playin'** Reprise coming!! Thanks guys! A fuller report further on.

Well, about half of you had the energy to fill out the questionnaire we issued at the party. A remarkable amount indeed for Deadheads who are notoriously untogether when it comes to anything involving paperwork! We should know!

Lot's of good ideas surfaced and we'll definitely take a lot of them into account when we put together next years event.

The most popular suggestion was that we should make it a two-day event, and this, along with the possibility of two such events in one year which most people said they would attend, are now under the microscope. We hope to have something definite on this in No.25.



Alas, every silver lining has a cloud and it's with regret we have to inform our readers that subscriptions have to rise for 1992. It was quite an effort to keep S.L. @ 7.00 for three issues this year and increased print costs and yet another totally unacceptable rise in postal charges has finally forced our hand. Subscription rate for U.K. subscribers will now be 9.00. The Deadline for subs to cover all 3 issues for '92 is 31st January 1992. If we haven't got your money by then you will not get a magazine in February. Subs are needed by the end of January to enable us to plan for the year ahead. Finances are still somewhat precarious so please help us to help you!

The situation re subscribers outside the U.K. is rather more fraught with difficulties. Exchange rates work against us and postage costs are reaching the stage where this year we've lost money on practically every subscription, especially those to the U.S.A. Obviously, this state of affairs cannot continue so subscriptions outside of the U.K. will not be accepted unless paid in Pounds Stirling (cash or international money order or bank draft drawn on a U.K. Bank), or in U.S. Dollars (Cash Only). All other currencies will be returned as will Dollar Cheques. Europe subs are now 11.00, U.S.A. and Worldwide now 13.00 or \$28.00.

We still feel S.L. represents good value for money in these days of rampant inflation. How else can you get all the latest Dead info for such a paltry sum!!

As usual we still need contributions (non monetary, folks!) from our readers, whatever form they may take, but please keep show and tape reviews to half one A4 page. If you don't see your article this time it is only due to the usual lack of available space, it will almost certainly make it into the next magazine. To our American Readers, get off your butts and send us show reviews, you're the people who are seeing the shows!!

Finally, we wish all our readers a very pleasant Xmas and a prosperous New Year. We'll be back in February, suitably refreshed after the festivities.

"Studios let me sit, and hold converse with the Mighty Dead".
James Thomson - 1700 - 1748.

Thanx are extended to Dennis McNally, the G.D.O., The Cosmic Charlies; Hugh (Mr. Info) Rees, Tony (The Quizmaster) Willis, Peter Molloy, Fred Ditmas, Paul Mallett, Nick Brown, Paddy Ladd, Jake Frost, Rob Payne and to everyone who's contributed in any way, no matter how small towards the continuing success that we now enjoy.

ROB, MAGGIE, DAVE & LORRAINE.

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NEWSVIEW.

Deadhead computer freaks can now dial up at the touch of a key a database of the Bands shows to date. "Cryptical Development" a San Francisco Company are now marketing a software package called "Songtracker" covering the years '76-90. It consists of a chronological list of show info that can be viewed by Venue, song list etc. You can "Tag" shows you've seen and add your own reviews to the on-screen information. Available in PC format only from "Cryptical Development, 1390 Noe Street, San Francisco, CA. 94131. U.S.A.

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The Dead, who use their own internal sales for tickets while at the same time using Ticketmaster and Ticketron as additional outlets have run into a spot of bother. Ticketmaster recently threatened to stop selling G.D. tickets if it couldn't sell them all, according to Bob Weir who testified before a Californian Senate Committee investigating the ticket selling business.

Weir says Ticketmaster relented after G.D.P. threatened to sue. "They are really afraid to go to court right now because they know they're going to run into the Anti-Trust Laws" he said.

Ticketmaster's spokesman was unable to comment but he questions Mr Weir's qualifications to comment on "Complex Legal Issues".

* * * * *

F.B.I. Agents have smashed a gang of forgers who made millions of \$'s from fake G.D. concert tickets. The gang concentrated on the Dead because they were one of the few acts who could be relied on to sell out stadium venues, said the F.B.I.

After the raid on the Printers in Queens, New York, an Assistant U.S. Attorney said: "When we went in, the tickets were literally rolling off the press". The F.B.I. seized two printing presses and confiscated 2000 tickets the gang were planning to sell at the June Byrne Arena shows. "Outstanding news" Dennis McNally, the Band's publicist said "This is no Mom and Pop small time stuff" He said counterfeiters have been plaguing the Band on and off for years.

* * * * *

Once an area of concern has grown into a field of special interest how does a publisher protect it's interest. Harper and Collins, publishers of Mickey Harts "Drumming at the edge of Magic" offer the following. "It's the vision that counts" "We could have packaged it as just another G.D. book or another Rock'n'Roll Bio. But we saw Mickey as someone who saw drumming not just as an accompaniment to music but as a way to entrance the listener. We saw his project as a serious book appealing to Men on a spiritual level as well as to musicologists and to fans.

* * * * *

"Old Rock Musicians don't fade away; they just record new-age music" Mickey Hart has just won the Best New-Age Album Award at the NAIRD Convention of Independent Record Labels for his "At The Edge" solo effort.

* * * * *

Weir also has an upcoming children's book, "Panther Dreams", an adventure about a little boy who gets lost in an African Rain Forest. And drummer Mickey Hart has an October album release on Rykodisc of his Planet Drum ensemble, featuring Airto, Zakir Hussain and Olantunji & the Drums of Passion. The band will play a show at the San Francisco Orpheum on 7th December 1991.

* * * * *

Rock Music Promoter Bill Graham is courting some of the biggest names in music to perform at a concert to Benefit California's schools. "No disrespect to the Kurd's problems and the Bangladesh problem, but the



difference between Jungle Life and Civilized Life is education", Graham said. In 1975, with the help of Bob Dylan, Santana and the Dead, Graham raised \$400,000 for S.F. school sports programmes. He launched his latest campaign a month or so ago, inviting Carlos Santana, Jerry Garcia and Paul Kantner to discuss the state of the schools with State Educators.

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More news on the "One from the Vault" series. The first release, now in everyones collection we'd imagine has already sold 100,000 copies Stateside. U.K. figures still not available.

"The music in the series will be an absolutely pure representation of a Dead concert, with no replacement tracks, no effects, no cosmetic surgery - an absolutely true mix" Dan Healy says. "Over the years, making records in the traditional sense has really become painful to me. This brings it back closer to how I imagined making records in the first place"

Rather than release all the tapes, Healy plans to first focus on "Significant events" such as the '73 Watkins Glen show which played to the biggest concert audience in History, 600,000 - and the 1978 Egypt shows "We're also thinking about doing a compilation of Old Fillmore West and New Years Eve shows, and studies of different players", Healy says. "Right now I'm entertaining the concept of doing a 'Pigpen' project,"

He hopes to release at least one more vault tape this year and four a year thereafter.

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The Dead made a rare Network Television appearance to celebrate 26 years of the Band's Broad Range of Music on "ABC'S in Concert '91" on 5th July on WCVB TV. Guests included the Indigo Girls and Suzanne Vega.

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A number of Grateful Dead associates are touring this month under the name Gratefully Yours. Keyboardist Merl Saunders, former Dead keyboardists Tom Constanten, David Nelson of The New Riders Of The Purple Sage, Papa John Creach and all of the members of Kingfish are in the group. "The only Dead music I perform is "Sugaree," Saunders says, "and I do it completely different, I do it as a fast tune, more jazz".

* * * * *

Now you can display environmentally correct behaviour at the breakfast table!! Two new cereals recently on sale in the U.S.A. "Rain Forest Crisp" and "Rain Forest Granola" are being backed by, amongst others, Bob Weir. He'll donate all income from his investment to rain forest protection and Cultural Survival. Rain Forest products will also donate 7% of profits to environmental groups and pay 5% over market price for base materials, all of which come from the Amazon Basin. "It's a 100% everybody wins situation" says Weir.

* * * * *

They thought they'd seen it all but having to ask an agitated Republican Congressman to leave the stage at RFK in June was a first even for the Dead!

Congressman John Kasich's enthusiasm at the 14.6.91 show was such that he tried to join the Band on stage, only to be thwarted by the Band's security. As the Ohio Republican was being escorted off the stage he yelled out his name several times.. When that failed to produce results in his favour he suggested that he could prevent the Band ever playing RFK again.

Witnesses at the scene described his behaviour as "obnoxious" and "disruptive".

A crew member who witnessed the scene said "I mean, he was potentially a threat to the show. The man wanted to be onstage with the Band. We don't allow anyone we don't know on stage. It can be dangerous, someone can trip on a cable and knock out an amp".

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Long Island Deadheads are currently being entertained by local reggae band Suns of Jubal who quote the G.D. as an inspiration. Real Grateful Dread, Eh! Do current titles include "I and I know you Rider"? Any other suggestions?

* * * * *

Recent G.D. appearances in the British Media include a colour photograph in Today 13.8.91 of Nigel Kennedy complete with Skullflash Sticker on his Violin Case. And The Mail on Sunday Colour Supplement 18.8.91 ran a lengthy piece on Deadheads in America, with some fine colour shots and an extensive look into the Dead-Head sub-culture.

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Deadheads now have their very own Comic book with the introduction of "Grateful Dead Comixs". No 1 featured full colour interpretations of the lyrics to **Dire Wolf**, **Terrapin Station**, **Saturday Night** and **Casey Jones**. The premiere issue has just been released and the first four editions are already planned for book publication in Spring '92. Available direct from Kitchen Sink Press, 2, Swamp Road, Princeton, WI. 54968, U.S.A. or select U.K. outlets. Check your local comic shop.

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And how about the Parrot who liked U.S. Blues. "Checkers" the African Grey Parrot is now sadly deceased but her owner stated "....Checkers had a 500 word vocabulary. She liked Grateful Dead music, used to sing "U.S. Blues" a lot. I have it on tape..."

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News Editor Richard Lee is away on extended vacation swanning around the Middle East looking at Pyramids and other old ruins, hence the shortage of High Class News Items this time. He will be back in time for the February edition.

ROB KEDWARD (with special thanks to Hugh Rees).

Soundbites

"I can't say no, when people ask me if i'll sit in, or help out on some musical project, or show up for a gig, I'll do it."

Bruce Hornsby.

"Hearing the Grateful Dead had a lot to do with the way I play music. When I heard the Dead I saw that you could have that kind of loose seat of the pants collective spirit"

Bruce Hornsby.

"They ought to take those two guys just as they are and put them in an unoccupied cage at the zoo". "It was like they were two hippies out of the 60's that just woke up from a Grateful Dead Concert".

John Scherholz -

Manager of Atlanta Braves, after two streakers interrupted a recent game.

"He's been hanging around the Grateful Dead too long".

Hornsby fan after recent Poplar Creek concert by Hornsby & The Range.

Between the lines

The following is the text of an interview with Vince Welnick granted exclusively to S.L. The interview took place in Vince's dressing room at Madison Square Garden, New York. around 6.30 p.m. prior to the 13.9.91 show. We started by asking Vince how things were progressing now that he'd been with the Band for just over a year and whether he felt more comfortable with the material now.

Vince: Yeah, that part we got down. I think we're about at the point where we can start looking towards new material instead of back-tracking and picking up on the old tunes and start writing some new ones.

S.L: We've heard numerous rumours of new material to be premiered on the fall tour.

Vince: Well, it didn't occur to me that I'd set them back pretty much a full year. In fact, that would have been the allotted amount of time to write songs, not necessarily to do an album, but to be doing some songs, and all the time that was spent doing that was backing up again with Bruce and I. I'm up for it, but I'm also trying to be realistic about the time frame and the way this band works and the fact that they've been together 26 years. The metabolism rate is slow, it's G.D. time. (laughter) For instance we don't even have a band picture with everybody in, we don't have a promo shot, we haven't gotten down to that yet. I'd rather get in the studio and write a song than take a picture anyday, but I realise that all this takes some time and these are people who've been working hard all their lives and like to take some time off here and there, so I'm patiently waiting for the right time to come.

S.L: How are things working out with Bruce, do you have a different role when he's not there?

Vince: Yeah, I get to play the piano for instance. Although he's been there most of the time, it's been so long since he's not been there I've kinda forgotten what it was like, other than that I sit closer to the audience. We're working out trying to leave more room in the songs for the rest of the guys, now that we know the songs and can kinda keep our excitement in check, and not get so thrilled with the tune that we wind up stepping on Jerry and Bob or Mickey or Phil.

S.L: You sure look as if you're having fun on stage.

Vince: Oh yeah, it's still a kick.

S.L: Do you talk things over with Bruce, as regarding arrangements of particular songs?

Vince: Yeah, earlier last year we would sit down and go over the charts and compare chords and make sure we got it right, but no, it's really more spontaneous. For instance I'll be sitting up there in my spot and Bruce will beckon me down to his piano and I'll go down and play his piano and he'll come up and play my thing. Sometimes when he picks up the accordian, I'll play I'll put up some piano sounds.

S.L: With re-introduction of songs like **Reuben and Cherise** or **Speedway Boogie**, and to some extent **Dark Star**, material that Brent either never played or if he did it was very infrequently

Vince: Oh, he didn't do those? We just did **Attics Of My Life** a couple of gigs ago, we worked it up at soundcheck.

S.L: I suppose it's been a learning process for the whole band on songs like **Reuben and Cherise**.

Vince: We actually did that at a rehearsal. I don't know if Bruce was there but we had a rehearsal last year some time, some time ago! It actually worked out that that was a song that got a couple of chances. Like now we've forgotten all of Bruce's songs so now we don't play any of his anymore.

S.L: We noticed they'd been missing.

Vince: They started getting butchered a little bit. They weren't the kind of songs that you could readily remember and since they didn't come up in the rotation too often aspects of the song started to become missing, and then Bruce suggested maybe we don't do them.

S.L: We could have sworn we heard **Valley Road** coming out of the 2nd set tuning last night (12.9).

Vince: Oh really! I was checking my gear so I had my ears turned off momentarily, I didn't catch it.

S.L. Are there any areas of the music you wish the band would go to more often?

Vince: Right now, I'm so content with all the songs, them being new to me, that I'm having fun with everything, but I'm sure pretty soon I'm gonna want as much as Jerry to have some new material to play. They keep coming up with new songs, new songs in the running order, not new songs that they've written but we keep throwing in occasional songs, songs that are usually easy to play., We were doing some Four Tops songs the other day at soundcheck. Bobby sounds as if he'd like to go ahead and work a few of 'em out. And Marvin Gaye, we've talked about doing **What's Going On** by him. I already did that song with Todd Rundgren so I know it already. I'm ready to do that one.

S.L: Do you still get vault tapes to work with?

Vince: I get tapes from every gig, I just got two from last night, and I go back home and check 'em out, listen to every one of them and figure out what I did right and what I did wrong and re-assess my performance with each listening. I still have an old tape with Brent playing for every song, and as they haven't added any more songs yet I'm still using the old ones. Actually, the ones I review now are the tapes that we just do, to just try to find out if anybody's getting buried or anyone's playing too fat a part or like what register to play in, whether I can simplify the part or maybe put it half time to give more room for the band, places where I drown out Bobby. I'm mostly checking on areas where I might possibly be stepping on somebody else's groove and trying to actually minimalise the performance. With the jams it's a different story, I may go into some flourishing rant or rave of some kind on the organ.

S.L: That sax break in **Estimated**, we assume that's you, it's real hard when you don't see too many shows to tell who's doing what. Do you have a free hand to decide what sound goes where?

Vince: Bob Bralove supplies me with the horn sound towards the end of that song. The other night we did it with Branford, I didn't know



whether it would be right for me to throw down that horn part but I came in as a sax section, 3 part harmony, and then I couldn't help myself and had to throw in a couple of licks, but it was fun kinda hitting it on and off all night with Branford. He seemed to enjoy himself as he played the entire show instead of just coming up for a one-off thing.

S.L: Do you have any intention of widening the range of keyboards you use?

Vince: Well, I have two now!! It's deceiving really, actually if you were to add all of the modules that are sitting beside me that Bob Bralove pipes to me via the foot pedals I have, those foot pedals are the equivalent of 1 or 2 keyboards each. So there's 4 on the floor, so to speak, and a couple of sounds up on top so it's really about 8 keyboards played on 2, the way it's MIDIED and everything.

S.L: We've heard people saying that the Hammond Organ sound you use doesn't sound like a real Hammond.

Vince: No it doesn't, it isn't a real Hammond, it's a Hammond in a box. It's one of those things that are licensed by Hammond to give you the sound of a B3. I have this other box that has actual B3 sounds that are put together, so it's like 4 x B3 organs running through a box and I can combine the sounds of that then add 'em with these other stops that I have. But it's not like a Hammond because it's like several Hammonds. The Leslie effect is not a real Leslie either, and I think that maybe someday we'll have to go with the real Leslie to give it that richness of sound because the Leslie speed, and the way it oscillates, is not working in my opinion. Right now, with Bruce taking a 9' grand round on the road I think it's kinda prohibitive to have a B3 and a bunch of Leslies going out so I'm trying to deal with it, but in time, if it were to ever get possible, or Bruce stopped touring, if it just doesn't pan out. Sometimes, the sounds, I really like 'em. It's inconsistent, it's not like you set up the Hammond and it has that Hammond sound. Some of the sounds are better but it's kinda hit and miss with the Leslie. Maybe some day I'll get the real item. God knows, they can afford it (laughter).

S.L. Do you have any examples of anything that hasn't worked, say when you've lost the metre of a song or gotten yourself hopelessly lost in anything?

Vince: Sure, on occasion, like the other day, Bobby started a song of his in the wrong key and rather than go on ahead and try to transpose it on the spot, he stopped. The crowd love it!!

S.L: What do you do between sets?

Vince: I hang out here in my room, play the piano, talk to my wife.

S.L: No beers?

Vince: No, no beers, no drinking allowed and no smoking of non-tobacco products!!

S.L: Do you have plans for work outside of the Dead scenario?

Vince: I just did a thing with this guy named Michael Holman who used to dance and sing with the Tubes, he's a good friend of Mike Cotten who was

the other synth player and he hooked me up with him. They want me to produce some songs they're doing, so the other day we went in to a rehearsal studio and knocked out 4 songs. And if they come to California we'll probably record them. If the Tubes ever got an album deal and they could work the scheduling within the G.D. schedule I'd like to do another Tubes album some day, and if Todd asks me to play on his next album I'd like to do that too, in my spare time.

S.L: Which you plainly don't have a lot of?

Vince: For my money I could work more, I'm used to working more, I don't wanna die from too much work but I like doing it often and a lot. When we take a month off I start missing everybody quite a bit and that's when I would probably jump on something else that was happening. Hopefully they're gonna keep me busy, inviting me over to write songs with them.

S.L. Do you have any involvement with the Rain Forest Action Group and/or The Rex Foundation? It seems, like most of the G.D. are tied up with something along these lines.

Vince: I'm involved insofar as I play at the benefits, but I can submit peoples charitable ideas. Like for instance, my wife is working with another girl on trying to put together a video tape in the Indian language warning them about selling out their land for Nuclear Waste Dumps and trying to come up with alternatives, or maybe working out a way to wean them off that concept.

At this point there's other people on the board who make the final decisions, I'm still the new guy and I show up at the benefits and it just gets worked out.

S.L: How do you like this city? What's it like playing in N.Y. compared to the West Coast?

Vince: Well there's a vibe to it that's much different, it's very electric. On the West Coast I'm living out in the country, the town I live I don't even live in a town, the closest town I live to doesn't even have a stop light or a Police Department and so it's a big difference as far as what you hear outside your window in the night. Sometimes I never leave my (hotel) room all day long because I don't want to get caught up, in the energy and have it suck the life outa me before I can make it to the gig. But then when all the work is done and I get a day off the next day I might go out with Mike Cotten and some people and paint the town, there's plenty of town to paint!

For the crowds (audiences) I wouldn't say they're a more rabid crowd over here but it's different, you have to go to both coasts to notice the subtle differences, but it's a definite difference. With the G.D. you always get people from everywhere showing up at every place so we got a lot of West Coast people coming out here too.

S.L: How about outdoor gigs as opposed to indoor shows?

Vince: I like the outdoor gigs, some in particular cos they remind me of Woodstock. Deer Creek was a great gig but it's harder to get a handle on the sound, it's only a one-off gig and you only get one chance and if it doesn't sound good it's too bad for about 50,000 people and I feel for 'em in certain way. Though I wouldn't have it any other way, I probably prefer the indoor gigs where the sound is more controllable and we're



sittin in one place for sometime and able to get the sound more happening.

S.L: Seeing that the last two G.D. releases have both been live, are there any plans for any studio recordings?

Vince: We got rumours spreading around. At the last meeting I heard Jerry express the desire to take some time off to make a studio album and Bobby's threatening to pull out some songs that he wrote. I'm itching to write with any of the guys. Bob Bralove and I have written some music together and handed it over ... (knock at door) ... gave it over to Robert Hunter. (Enter Bob Bralove).

There follows brief introductions and explanations of who's who etc. etc. and an introduction to Steve Johnson (keyboardist with the Cosmic Charlies) who agreed to sit in on the interview to provide technical expertise.

S.L: How do you feel about other Band's covering the Dead's music?

Vince: I think it's great! There was a time when I was younger that I wanted to do several cover bands. Some of the people I wanted to cover I'd be too embarrassed to mention. But I started playing in cover bands. I think for one thing it's good, sometimes it's better to play someone elses song really good than to write one not so good, and try to make it on that. It gives you insight into the band and also gives you insight into music in general so I'm all for it. I started in a cover band, I was making good money when I was 14 years old doing it. It would have been the only way possible, I mean, nobody was gonna come out and see a bunch of kids just starting up playing original music but if you can really knock out a song and really do justice to it I think it's better than writing a bunch of crap.

S.L: You have no special attraction to the Dead's music that you think it ought to be kept to the Dead?

Vince: Oh no, I think it's for everybody. Once you do a song and you put it out there, it's everybodies tune from there on. I especially liked the Rain Forest (Dedicated) tapes, the way they would treat some of the songs. Like Zulu (sic) Spear, I think you should do it any way you want including backwards!! (Laughter).

S.L: As a piano player one of the things I've found when trying to cut through with the rest of the band is that I seem to be limited to the top couple of octaves. How do you manage?

Vince: At first I just played the way I normally played and then Bob Bralove bought it to my attention, especially with this band, that there is a definite register. A lot of times I just lose the left hand or double up what I'm doing on my right hand, but it's not a rule that you always abide by. There are openings in it where you can play like a regular guy. I was classically trained so I'm used to playing the whole piano, and I still do that. To make it fit and to cut through the guitars, especially if you have some wailing guitarists, or more than one guitarist, there's areas where you either play against them, in another place altogether or find the zone.

S.L: Going back to something Rob mentioned about when you're playing with Bruce and when you're not. Are there particular songs you'd prefer to be

16.8.91.
Shoreline Amphitheater
Mountain View, CA.

1. Jack Straw
Bertha
All Over Now
Ramble On Rose
Desolation Row
Dark Star!(1st Verse)>
Promised Land.

2. Scarlet Begonias >
Victim Or The Crime >
Fire On The Mountain >
Truckin' >
Drums >
Space >
Playin' Reprise >
Standing On The Moon >
Good Lovin'.

E. U.S. Blues.

17.8.91.
Shoreline Amphitheater
Mountain View, CA.

1. Help On The Way >
Slipknot >
Franklin's Tower
Wang Dang Doodle
Brown Eyed Women
Queen Jane Approx.
Tennessee Jed
Music Never Stopped.

2. Women Are Smarter
Ship Of Fools >
Smokestack Lightnin' >
He's Gone >
Jam >
Drums >
Space >
Dark Star Jam >
Morning Dew >
Saturday Night.

E. Baby Blue.

18.8.91
Shoreline Amphitheater
Mountain View, CA.

1. Hell In A Bucket
Jack-A-Roe
C.C. Rider >
Takes A Lot to Laugh
B.I.O.D.T.L.
West L.A. Fadeaway
Masterpiece
Stagger Lee
Johnny B. Goode.

2. Deal
Samson & Delilah
Mississippi 1/2 Step >
Feel Like A Stranger >
Drums >
Space >
China Doll >
G.D.T.R.F.B. >
Throwing Stones >
Not Fade Away.

E. Brokedown Palace.

4.9.91
Colisium,
Richfield, OH.

1. Good Times Roll
Jack Straw
Jack-A-Roe
Walkin' Blues
F.O.T.D.
Black Throated Wind
Tennessee Jed
Masterpiece
Cold Rain & Snow
Promised Land.

2. Scarlet Begonias >
Fire On The Mountain >
Estimated Prophet >
He's Gone >
Drums >
Space >
China Doll >
The Wheel >
Throwing Stones >
Not Fade Away.

E. The Weight.

5.9.91
Colisium,
Richfield, OH.

1. Mississippi 1/2 Step
Little Red Rooster
Stagger Lee
Queen Jane Approx.
Ramble On Rose
Cassidy
Dough Knees.

2. China Cat Sunflower >
I Know You Rider >
Women Are Smarter
Ship Of Fools
Truckin' >
Smokestack Lightning >
Drums >
Space >
I Need A Miracle >
Black Peter >
Sugar Magnolia.

E. U.S. Blues.

6.9.91
Colisium,
Richfield, OH.

1. Feel Like A Stranger
Bertha
Wang Dang Doodle
Peggy-O
Tom Thumbs Blues
All Over Now
Bird Song.

2. Victim Or The Crime
Crazy Fingers >
Playin' In The Band >
Terrapin Station >
Drums >
Space >
Dark Star Jam >
Watchtower >
Stella Blue >
Around & Around.

E. Heaven's Door.



8.9.91.
Madison Sq. Garden
New York, NY.

-
1. Touch Of Grey
Greatest Story
Loser
Minglewood Blues
Candyman
Big River >
Maggie's Farm
Row Jimmy
Let It Grow.
 2. Samson & Delilah
Eyes Of The World >
St. Of Circumstance >
Dark Star Jam >
Drums >
Space >
The Other One >
Wharf Rat >
Gimme Some Lovin'.

E. Attics Of My Life.

9.9.91.
Madison Sq. Garden
New York, NY.

-
1. Picasso Moon
Sugaree
Me & My Uncle >
Mexicali Blues
T.L.E.O.
Memphis Blues Again
Loose Lucy
Music Never Stopped.
 2. Iko Iko
Looks Like Rain
Speedway Boogie >
Playing Reprise >
Uncle John's Band >
Drums >
Space >
The Last Time >
Morning Dew.

E. Quinn The Eskimo.

10.9.91
Madison Sq. Garden
New York, NY.

-
1. Shakedown Street
C C Rider >
Takes A Lot To Laugh
Black Throated Wind
High Time
Cassidy
Deal.
 2. Help On The Way >
Slipknot >
Franklin's Tower
Estimated Prophet >
Dark Star >
Drums >
Space >
Dark Star >
I Need A Miracle >
Standing On The Moon >
Lovelight.

E. Baby Blue.
(Whole show with
Branford Marsalis)

12.9.91.
Madison Sq. Garden
New York, NY.

-
1. Hell In A Bucket >
Bertha
Walkin' Blues
Ramble On Rose
B.I.O.D.T.L. >
Big Railroad Blues
Tom Thumbs Blues
Let It Grow.
 2. Sugar Magnolia >
Foolish Heart >
Playin' In The Band >
Terrapin Station >
Playing Reprise >
Drums >
Space >
The Wheel >
Black Peter >
Around & Around >
Sugar Mags Reprise >
Sunshine Daydream.

E. Box Of Rain.

13.9.91
Madison Sq. Garden
New York, NY.

-
1. Touch Of Grey
Wang Dang Doodle
Peggy-O
Big River >
Cumberland Blues
Althea
Masterpiece
Bird Song.
 2. Victim Or The Crime >
Scarlet Begonias >
Fire On The Mountain >
Drums >
Space >
The Other One >
Stella Blue >
Throwing Stones >
Not Fade Away.

E. Heaven's Door.

14.9.91
Madison Sq. Garden
New York, NY.

-
1. Good Times Roll
Jack Straw
F.O.T.D.
Little Red Rooster
Jack-A-Roe
Desolation Row
Tennessee Jed
Promised Land.
 2. China Cat Sunflower >
I Know You Rider
Ship Of Fools >
Truckin' >
Spoonful >
He's Gone >
Drums >
Space >
Watchtower >
China Doll >
Saturday Night.

E. The Weight.

16.9.91.
Madison Sq. Garden
New York, NY.

-
1. Feel Like A Stranger
Bertha
Minglewood Blues
Musta Beena Roses
Dire Wolf
Queen Jane Approx.
West L.A. Fadeaway
Music Never Stopped >
Dough Knees.
 2. Mississippi 1/2 Step >
St. Of Circumstance >
Comes A Time >
Uncle John's Band >
Drums >
Space >
G.D.T.R.F.B.>
Attics Of My Life >
Good Lovin'.

E. Johnny B. Goode.

17.9.91.
Madison Sq. Garden
New York, NY.

-
1. Greatest Story
Althea
Little Red Rooster
Loser
All Over Now
Brown Eyed Women
Picasso Moon.
 2. Box Of Rain
Cold Rain & Snow
Samson & Delilah
Eyes Of The World >
Jam >
Drums >
Space >
The Last Time >
Black Peter >
Throwing Stones >
Not Fade Away.

E. U.S. Blues.

18.9.91
Madison Sq. Garden
New York, NY.

-
1. Midnight Hour
Ramble On Rose
Wang Dang Doodle
Candyman
Memphis Blues Again
Row Jimmy
Jack Straw.
 2. Victim Or The Crime >
Crazy Fingers >
Playin' In The Band >
Terrapin Station >
Jam >
Drums >
Space >
The Wheel >
I Need A Miracle >
Wharf Rat >
Sugar Magnolia.

E. Brokedown Palace.

20.9.91.
Boston Gardens,
Boston, MA.

-
1. Touch Of Grey
Little Red Rooster
Jack-A-Roe
Black Throated Wind
Stagger Lee
Masterpiece
Bird Song.
 2. Help On The Way >
Slipknot >
Fire On The Mt !!!! >
Estimated Prophet >
Truckin' >
Jam #1 >
Jam #2 (no Jerry) >
Drums >
Space >
Watchtower >
Morning Dew.

E. Lovelight.

21.9.91.
Boston Gardens,
Boston, MA.

-
1. Hell In A Bucket
T.L.E.O.
Minglewood Blues
Peggy-O
Tom Thumb's Blues
Cassidy
Deal.
 2. Jam >
Uncle John's Band >
St. Of Circumstance
Eyes Of The World >
Bruce Drums >
Drums >
Space >
The Other One >
Wharf Rat >
Saturday Night.

E. Baby Blue.

22.9.91.
Boston Gardens,
Boston, MA.

-
1. Shakedown Street
C.C. Rider
Takes A Lot To Laugh
Me & My Uncle >
Maggie's Farm
Brown Eyed Women
Let It Grow.
 2. Jam >
Samson & Delilah >
Iko Iko
Looks Like Rain
He's Gone >
Jam >
Nobody's Fault >
Spoonful >
Drums >
Space >
The Last Time >
Stella Blue >
Jam !! >
Sugar Magnolia.

E. Heaven's Door.

Pick of the performances

CRITICS' CHOICE

10, 11, 12, May 1991. Shoreline, Mountain View, CA.

I first saw the Dead at Edinburgh in '81 and again at Wembley in '90, but this was completely different. The crowd seemed so much more laid-back and relaxed compared to our crowd in England. The first night they kicked off with **Jack Straw** a great way to start though the sound was very quiet and rather sluggish. By the time they had reached **Stagger Lee** the sound had reached a far better volume and the sound was much cleaner. The second set was really good including a terrific **New Speedway Boogie**, **Watchtower** and **Sugar Magnolia**. The next night kicked off with **Mississippi Half-Step**, but was a rather short set with only six songs, but a very nice and long (about 19 minutes) **Bird Song**. The second set opened with **One More Saturday Night**, a nice **Aiko Aiko** and a beautiful **Morning Dew**, though this set was also rather short (or maybe it was me?). Onto my favourite night, the atmosphere was much more quiet and easy compared to the first two nights. I think the majority of people were all burnt out with all the partying. Again a rather short first set (50 minutes or so), but a really great one. An excellent **Althea**, **Takes a lot to Laugh**, **Takes a Train to Cry**, **High Time** and a superb **Deal**. The second set was a cracker. A 30 minute **Help** > **Slipknot** > **Franklin's** to start things off. A really good **Terrapin** with a brilliant ending jam into the best **Drums** > **Space** of the three shows. Then it happened, one of the greatest moments of my live Dead experience. **Goin' Down the Road** out of **Space** (I absolutely love this song), it was almost unbearable for me to keep quiet during it, but I don't think the other tapers would have been too happy. A good **Stones** followed ending with a very competent **Lovelight**. **The Weight** closed the show.

All in all, I had a great time, met some nice people and most of all saw the Dead again, although 7 times is not enough at all!

STEVE BEDDOES

9th June 1991. Buckeye Lake, OH.

At 8 o'clock as the sun was going down, the Dead opened with **Picasso Moon**. It started off a little laid-back but somewhere along the line just took off reaching a burning climax. An easy going **Sugaree** followed to cool us all down before Bobby stepped forward to deliver a cracking **Minglewood**. This song has had it's ups and downs for me over the years but this version was way up there. **Ramble On Rose** followed with some great honky-tonk piano fills from Bruce, and Jerry contributed a lovely MIDI trumpet solo that pierced the purple twilight. **Masterpiece** had a calming effect before an uplifting **Rubin & Cherise**. The set finished with **Let It Grow** which, although not outstanding kept everybody's spirits high.

The second set opened with those familiar drum beats that lead into **Samson**. The big surprise were two large screens either side of the stage which alternated between video shots of the band and the most amazing graphics I've ever seen, featuring skulls, teddy bears, hearts and all manner of Dead imagery. A pensive **Crazy Fingers** and a heart wrenching **He's Gone** followed, with Jerry's vocals beautifully supported and counter-pointed by the others, particularly by Vince. On into **Drums** with multi-effects by Healey and at one point there seemed to be more activity coming from the soundboard than the stage. The ensuing **Space** was superb building to a point where everybody was going for **The Other One** except Phil. Then, suddenly, from nowhere, those bass notes emerged to send a tingle up our collective spines. **Wharf Rat** and a rocking **Around & Around** closed up the show.

14th June, 1991. R.F.K. Stadium, Washington, DC.

Announced as "our annual summer soiree" this show felt special right from the start. In the late afternoon sun everyone just drifted in with plenty of "strangers stopping strangers....." Dwight Yoakam was playing support and not making much impression on the easy going socializing until he played **Truckin'**, then everyone went wild!

A tentative **Cold Rain & Snow**, a nice **Wang Dang Doodle** and a competent **Jack-A-Roe** with mistimed ending from Jerry opened the proceedings followed by a mighty **Big River > Maggie's Farm**. From this point on the show went way beyond the limits. Jerry sang **Row Jimmy** as though he was on the last boat home, and as if to show that he isn't the only one who can wrench every last bit of emotion from a song, Bobby gave us a wonderful **Black Throated Wind**. Things lightened up with **Tennessee Jed** and it seemed as though the whole world was singing along with the chorus. By now it was one big party but I was totally unprepared for the set closing **Music Never Stopped**. The song went into a final jam that just kept building and growing to an intensity level that sapped our collective energies. In the break every conversation was full of anticipation for the next set.

The Dead returned and tuned up for what seemed like an eternity before the familiar opening chords of **Help On The Way** erupted from the speaker towers. From that point the energy levels just kept on rising through **Slipknot** and into **Franklin's Tower**. It's impossible to single anyone out as the whole ensemble was on a roll and yet there was more to come with a rousing **Estimated Prophet**. In the jam that followed Phil and Jerry teased us two or three times with the **Dark Star** opening theme, then suddenly, it was happening. A seamless shift into **Drums/Space** then Jerry captured the mood perfectly with a **Stella Blue** that spoke directly to the heart. To finish off, with the rocking dials set to full was a classic **Lovelight** that came complete with false ending as in the Pigpen days.

PETE MOLLOY

16.6.91 and 17.6.91 Giants Stadium Shows

I went to both Giants shows. The first show was about 95 degrees and very humid outside. The only real highlights I think were the **China Cat > I Know You Rider** into **Drums**. We all were really disappointed with what followed **Space**. Night Two was sure to be better, we knew that they couldn't play those same songs. The second days weather was cold and rainy. About 45 minutes of rain before the show started. This was one of the hottest shows I have seen in a real long time!!

Opening the show with a smokin' hot **Eyes of the World** about 15 minutes long was a great way to reward the patient 75,000 soaking wet Deadheads! The rest of the first set was extremely tight with great versions of **Brown Eyed Women**, and **Might As Well!** I haven't heard either in a real long time - there were heavy hints of **Dark Star** after **Brown Eyed Women**. They had played **Dark Star** in Washington, DC 2 nights before - we were wondering if all of the good energy was used up in the first set. When the second set opened with a **St. Of Circumstance** we knew they were still feeling good. The whole second set was vintage Dead, all songs were very solid, well sung and played hot. There was so much **Dark Star** tease mixed in the whole set. **New Speedway** is sounding good also (I saw the first one in Oakland). The **Weight** has become the perfect encore for those really hot shows - this was one of them.

MARK MILLER



The recently re-furbished Madison Square Garden played host to the "Heart of Gold" band for a run of nine nights in September. R&M Tours, the leisure/travel arm of the publishing empire R&M Enterprises Ltd, was, if you recall, albeit at very short notice, in a position to offer SL Subscribers the opportunity to see the last 6 of these via an organised package deal. This trip duly went ahead and those who went all seemed real happy with the organisation and how it all worked out so well. Their reports on the shows follow on.

Everything you read about New York is likely to be true. It can be hot and humid in the summer; it can be funny, flashy, filthy or frightening and enormously entertaining and informative once you get the hang of the place and it's people.

Pretty much the same can be said of the M.S.G. audience. If you've not seen shows in the Big Apple be prepared for two things. A) The sound in M.S.G. is far from perfect, and B) The audiences are much much noisier and far less attentive than anything previously experienced. Both are interlinked.

The constant audience chat coupled with boomy acoustics tended to drown out a lot of the bottom end frequencies which meant Phil's bass was more often felt than heard and Bobby's guitar seemed largely lost in the mix. Overall one must confess to slight disappointment at the six we saw, with only one show (13/9/91) really scaling the heights of my expectations. There were no obvious low points but as Andrew Brown cogently pointed out in a Lesh interview that "..... by losing a lot of the lows, you've lost some of the highs" Something I agree with, certainly when applied to these 6.

That said, there was no shortage of vintage G.D. scattered over the 6 shows, but I'll leave our very capable reviewers to tell you what those were.

For trivia freaks: Over the 9 night run the Dead played 105 different songs with only 35 repeats.

Thanks are extended to the G.D.O and in particular Dennis McNally for making all this possible, and to all the following reviewers who met a very tight deadline. Special thanx to Tony Mazurowski for much help along the way.

ROB KEDWARD

12.9.91

Not an outstanding first set, despite some excellent, pointed solos from Garcia. **Hell In A Bucket** was ruined by muffled sound projection, and apart from a nice instrumental break **Bertha** was only average. Easily the highlight of the set was a rollicking rendition of **Rambling Rose** - what a hot item this has been in recent years! The M.S.G. crowd love the song: the line "Just like New York City" always elicits an orgasmic cheer, and a large part of the 18,000 strong audience sing along with the whole number. Tonight's lazy, laconic version featured an especially loopy, loping solo from Jerry, the perfect match for Hunter's delightfully loony lyrics. A "We want Phil" chant didn't bear immediate fruit: first we had a lively pairing of **Beat It On Down** and **Big Railroad Blues** before getting **Tom Thumb's Blues**, with a peculiar, almost clumsy accordion solo by Bruce - just about the only duff playing we had from him at any of the six

nights. They closed with a disappointing **Let It Grow** - too lacking in bite, fire and focus.

The second set tune-up had Bruce and Jerry toying momentarily with that striking riff from George Harrison's **I Want To Tell You** - now that would be an interesting addition to the repertoire! A rousing **Sugar Magnolia** broke off unexpectedly soon - the pre **Sunshine Daydream** jam was postponed when Garcia launched into a spiky, insistent **Foolish Heart** complete with sparkling guitar breaks. This merged into an excellent **Playin'** - at the start of the jam Jerry held back allowing temporary prominence to Phil's beavering basslines (hitherto largely inaudible). Eventually the jam was peppered - if you'll pardon the mixed culinary metaphor - with hints of the next piece, a great, elemental **Terrapin**, after which a mere suggestion of the **Playin'** riff heralded a brief return to the jam though not the song itself. At the end of **Drums** an empty stage reverberated for some seconds to Mickey's growling, chirping electronics before the band unfurled a rather forlorn, mournful Iberian **Space** - it could have been a prelude to a **Spanish Jam** or **The Other One**, but in fact led into **The Wheel**, another M.S.G. sing-along favourite. The short stomping coda to **Black Peter** linked neatly into a succinct **Around & Around** and at last they brought in the pre **Sunshine Daydream** break. After so much powerful, substantial music in the first half of the second set, **Sunshine Daydream** itself seemed a little anticlimatic.

The encore was a straightforward but touching **Box Of Rain** - one more opportunity for the noisy New York crowd to join in with the band they love all too vociferously!

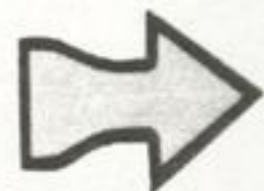
BOB QUAIFF

13.9.91

The red lights were brought on at 8.40 and we're away with **A Touch Of Grey** at 8.50, great applause on "kinda suits you anyway". I love the throw away lines in this, mixed in with the cryptic, deeper stuff. The keyboards have been so prominent that it seemed like a combined Vince and Bruce solo - not sure it was intended that way but it suits me anyway! By the time we reached **Althea** this is where my vocabulary is lacking to convey how good the rest of the show was. Steady almost slow pace that created enormous tension. Seamless change to the bridge (DGE section). "Forgetting the love you bring", gets busier, lazy start to Jerry's solo which was soon searing. He's really been giving that bit extra. Through **Masterpiece**, (the audience loved the prominent accordion), to **Bird Song** with Vince clearly covering the ornaments in between the vocals with a clear flute/bell voice. Stabbing chords from Bruce introduced Jerry's MIDI-flute instrumental (Jerry was busy mopping his brow and almost missed it!) Lovely deep bass drums by now to finish the set.

The second set opener **Victim** is slowish but powerful and has a driving intro by the drummers. Full MIDI-range chords from Bruce, with Vince covering the top end. Phil and the drums are nicely in the mix now. **Scarlet Begonias** was fast with nice solo's from Jerry (sparse because of the speed, but none the worse for it). Weir finally prominent! The crowd goes wild. Quite right! Nice "Starbursts" in transition but an awkward change, almost comic, into **Fire**. Do you think the crowd minded?

A 25 minute **Drums > Space** followed. The first time we really saw the lights and backdrop being used with a vengeance. For me the lights continued to dominate **The Other One**. Amazing white/black/red/green



combinations. A superb **Stella Blue**, great Jerry/Vince interplay in the ADAAEA section of **Throwing Stones**. Determined signalling from Weir brings an abrupt change to **NFA**. Nice piano on first instrumental. Only a short wait for **Knocking On Heavens Door**

Equal best show with first night in Paris '90 for me, but then I've only seen 9 shows.....

STEVE JOHNSON

14.9.91

Our third night and only my fourth show; the Band came on and are soon ripping through an excellent **Good Times Roll!** Things get even better with a superb **Jack Straw**, Weir's really enjoying himself on this one. Next is **Friend Of The Devil** an average run that's lifted by an excellent solo from Jerry. Things unfortunately go a little downhill from here with below par versions of **Little Red Rooster**, **Jack-A-Roe**, and **Desolation Row**. Things do pick up with **Tennessee Jed** and a fantastic **Promised Land** closing the set.

The 2nd set gets off to a cracking start with **China > Rider** followed by **Ship Of Fools**. The pace picks up with **Truckin'**, **Spoonful** and **He's Gone**, the band are obviously working hard but never quite manage to go anywhere special. The **Drums/Space** tonight lacks direction, only a brief outburst from Hart threatens to be exciting. The band kick into **Watchtower** and a fair jam turns into an exquisite **China Doll**. The set ends predictably with **Saturday Night**, they encore with **The Weight**.

So a patchy 1st set but a much better 2nd, although the whole show is somewhat spoilt (as were most nights) by the appalling sound, with Weir hardly audible at all.

NIGEL GILBERT

16.9.91

This was a show run totally by Jerry until Bob got in on the act with a terrific 2nd set closing **Good Lovin'** and **Johnny B Goode** encore. Until then we were treated to vintage Jerry both vocally and on guitar, and he looked as if he was really enjoying every minute.

Set one started very forcefully with **Feel Like A Stranger** which mellowed beautifully before Jerry brought it to a storming close. **Minglewood** brought good soloing from Vince and Bruce and had Bob changing the words to "Couple of shots of whisky, Uncle Billy starts looking good".

Jerry continued the 2nd set where he had left off the 1st by dominating **Mississippi 1/2 Step**, Garcia and Bruce playing to each other to provoke Bob into giving them a serious stare before pushing into **Saint Of Circumstance**. A Bruce piano solo introduced **Comes A Time** with Bob and Phil sharing a backing mike. From this classic into a magnificent **Uncle John's Band** with Bruce giving an accordion solo whilst grinning from ear to ear. Jerry, looking straight out into the audience, took us into the jam, then he took a back seat to Bob and Phil before storming back. On to **Drums** where an enthusiastic Billy goes berserk and leaves Mickey looking or in amazement. Billy then left the stage to Mickey during which the lighting, going from Orange to Green to Mauve, was spectacularly handled. Billy then returned for another solo before Phil, Bob and Jerry returned

for a very raucous **Space** which Jerry slowed down before taking the band into a rocking **G.D.T.R.F.B.** which had a terrific Bruce solo leading into a Garcia lead. Straight into a rare and beautiful **Attics** which seemed like the perfect set closer until Bob pounced with tremendous energy for his **Good Lovin** to close the set with Garcia full of smiles.

With Bob finally having regained the initiative from Jerry he brought the band back almost immediately for a rocking **Johnny B. Goode**. Jerry grinned throughout, Bruce soloed well and the stadium erupted.

PAUL JOSEPH AND GEOFF KEBBELL

17.9.91

The temperature had eased down from the balmy 90's to a more manageable 84 overnight: sadly some of the heat was also taken out of the band's performance for this Tuesday show which I found to be the weakest of the run. It's claim to distinction in the future will rest not so much on the musical content as on a set list which featured no less than four songs (count 'em) covered by the Stones in their Decca days; consecutive releases at that.

Things began well enough with a brief **Iko** and strong **Greatest Story** leading to a smooth **Althea** which featured a restrained Jerry solo. **Rooster** was decidedly short, giving way to a disappointing **Loser**. Although Jerry's vocals were holding up well for such a long run they lacked the usual sincerity he usually reserves for this number with a subsequent reduction in tension in the second solo. **All Over Now** led into the sets highlight, Bruce's lyrical piano evoking memories of Keith during **Brown Eyed Women** and powering them on for **Picasso Moon**.

Phil handled the **Box Of Rain** second set opener with style but the segue through **Cold Rain & Snow** and **Samson** left thoughts of what might have been, as did Jerry's guitar work on **Eyes**.

But every show throws up something special and Vince combined well with Jerry for a moving **Black Peter** before **Throwing Stones > Not Fade Away** and the **U.S. Blues** encore returned the Garden audience to it's natural state of near Bedlam.

But it's easy to forgive one lack lustre show when the others were strong, and the warmth of the people equals that of the climate. Even though I missed Marsalis I got to met Joe's mom!!

ROBERT GRIBBIN

18.9.91

We'd missed the 10th September concert that had included Branford Marsalis, and rumours that he'd return for the last show were unfounded. However, what we did get was one of the better gigs of the six, with consistently fine ensemble playing - not always as adventurous as one might wish, but sharp and bright. The sound quality - so erratic at M.S.G. - was somewhat improved: though Bob's guitar work was still lost in the mix for the most part, Phil's bass was certainly clearer, and he was noticeably busy in the short but energetic **Midnight Hour** opener. Another bouncy **Rambling Rose** followed, brisker than last week's but no less a treat. Proficient as they may be, I can't say I'm a great fan of the Dead's R&B covers, but the keyboards were noteworthy in **Wang Dang**



Doodle, a good organ break from Vince preceding a hilarious piano solo by Bruce incorporating Thelonious Monk's **Blue Monk** theme. A sensitive **Candyman** featured a brief spooky Garcia solo, and Bruce's accordion work shone on **Memphis Blues Again**. A Sweet, dreamy, floating **Row Jimmy** threatened to become almost bland, but a tight powerful **Jack Straw** brought the set to a high-energy finish.

Not the the first time, a creepy tune-up at the start of the second set proved to be an introduction to an understated, evocative **Victim**. A short space like jam formed a bridge between this and an undulating **Crazy Fingers**, soon replaced by a thrusting, urgent version of **Playin'**, this in turn segued smoothly into a **Terrapin** that was less imposing than usual, maybe, but gained in subtlety what it lost in grandeur. The intriguing jam that followed found Garcia experimenting with phrases based on fragments from the Big Riff that climaxes **Terrapin**, and it never quite became a **Playin'** reprise. As seems to be usual at present **Drums** finished with Mickey's solo echoing on an empty stage. Tonight Jerry was first back on for **Space**, soon followed by Phil, and then Bob, with Bruce and Vince emerging some minutes later. Now to enjoy **Space** one really has to be interested in the possibilities of "free" improvisation, a concept that certain jazz and avant-garde musicians have been exploring for at least four decades. Arguably the Dead don't always manage to bring it off too cogently, but each of the six examples of **Space** we witnessed here appealed to me at least. Whereas the previous few nights had often centred on the contorted counterpoint of quirky (Zappaesque?) lines, this one seemed dominated by sustained but slowly evolving sheets of sound ... out of which appeared **The Wheel**, a beautiful song, but I wish they'd occasionally allow a full-blown jam to develop at the end. **Miracle** and **Wharf Rat** were both effective in their different ways, if a little rushed perhaps. To end the set a folksy but beefy **Sugar Magnolia**; and the encore has to be a pretty, valedictory **Brokedown Palace**.

I don't suppose anyone is likely to rate any of the six gigs we caught amongst the Dead's finest - the overall highlight has to be that extraordinary jam at the end of the 16th September **Uncle John's Band**. But none of them were anywhere near their worst performances either!

BOB QUAIFF



Item 17 : LIVE USA FEATURING SUZANNE VEGA

Imtrat imt 900.015 (Germany, 1990)

Tracks: Iko 6.32, West L.A. 9.29, Rooster 9.11, Stranger 7.06, Chinese Bones 6.14, Neighborhood Girls 3.47, Crazy Fingers 8.14 = Total time: 53.21.

Rec: N.Y.C., 9/24/88, excerpts from both sets, taken from the FM broadcast.

Qual: Almost no hiss, but some distortion, for some reason I never was satisfied with my 1st gen. FM tape of this show, and the CD isn't any better, maybe the broadcast sucked.

Comments: This has been thrown on the (German) market in mass quantities at very low prices. Whoever is behind this venture means business. I think those guys should go bootleg Fleetwood Mac and Dire Straits. Which, incidentally, they do. Boycott at any cost.

THOMAS STORCH

ED: To get in touch with Thomas, forward all mail to Rob & Maggie.

Set Lists continued from page:21

24.9.91.

Boston Gardens,
Boston, MA.

- 1. Good Times Roll
Feel Like A Stranger
Althea
All Over Now
High Time
B.I.O.D.T.L. >
Big Railroad Blues
Desolation Row
New Speedway Boogie.
2. China Cat Sunflower >
I Know You Rider
Women Are Smarter
Ship Of Fools >
Dark Star >
Drums >
Space >
Foolish Heart >
I Need A Miracle >
Standing On The Moon >
Around & Around.

E. The Weight.

25.9.91.

Boston Gardens,
Boston, MA.

- 1. Help On The Way >
Slipknot >
Franklin's Tower
Walkin' Blues
Musta Beena Roses
Dire Wolf
Queen Jane Approx.
Tennessee Jed
Music Never Stopped.
2. Victim Or The Crime >
Crazy Fingers >
Playin' In The Band >
Terrapin Station >
Jam >
Drums >
Space >
That Would Be Something >*
Playin' Reprise >
China Doll >
Throwing Stones >
Not Fade Away.

E. Quinn The Eskimo.

* Paul McCartney song ?
(First verse only, not confirmed).

26.9.91.

Boston Gardens,
Boston, MA.

- 1. Jack Straw
Cold Rain & Snow
Wang Dang Doodle
Candyman
Mexicali Blues >
Cumberland Blues
Picasso Moon
Box Of Rain.
2. Dark Star >
St. Of Circumstance >
Eyes Of The World >
Drums >
Space >
The Other One >
Dark Star >
St. Stephen Tease >
Attics Of My Life >
Good Loving.
E. Brokedown Palace >
Bid You Goodnight.

THE LIFE OF BRIAN.

(William) Havergal Brian (born 29.1.1876 died 28.11.1972) was a musician and self-taught composer who played violin, organ, piano and cello. His chief love was composing and between the ages of 20 and 45 he wrote more than 100 songs and about a dozen orchestral works, in addition to two cantatas and an opera. Performances of his work until the 1960's were infrequent but the BBC helped to develop an audience for his music. By this time he had composed 4 more operas and 13 more symphonies, plus other works. His most famous, the Gothic Symphony, required an orchestra of 200 performers and choirs of between 400 and 600. Between the ages of 83 and 92 Brian wrote 20 more symphonies. Those that have been performed have been described as having a fascinating, often unorthodox symphonic style.

In September 1984, David Browne, then secretary of the Havergal Brian Society, received a telephone call from someone who wished to discuss Brian's work. They met later in a London pub, and after discussing the composer's works, the stranger offered \$10,000 to help with a recording of one of Brian's pieces. The stranger gave his name as Phil Lesh.

Lesh had become interested in Brian's work after hearing a bootleg tape of Sir Adrian Boult's 1965 Royal Albert Hall performance of the Gothic. He then arranged for money to be used, via the Rex Foundation, for the recording of some of these works.

Bernard Stevens died in 1983 without a single note of his music recorded. Lesh, who had asked for some private tapes, was sent samples by the composer's widow, Bertha (!!) and he then arranged for a \$10,000 Rex donation which financed a recording of Stevens' 2nd Symphony to be released on Meridian.

These donations however, were not only for the works of dead and forgotten composers, but also for people still struggling in this day and age. In some years, the band has spent as much money on living British Composers as the Arts Council of Great Britain. Robert Simpson, who claims that the Gothic is a superior work to Mahler's 8th, had his 9th symphony recorded and released on Hyperion after Lesh had been sent a photocopy of the score. The recording won a Gramophone award as Contemporary Record of the Year.

Michael Finnissy, Chris Dench and Richard Barratt are 3 (living) avant-garde British composers who have all been on the receiving end of the Dead's generosity. "It meant I could ease off doing menial work to take half a year to finish my opera, The Undivine Comedy" explained Finnissy.

Elliott Carter is an American composer who has had his orchestral pieces recorded by the London Sinfonietta, again under Lesh's auspices. A sign that this interest is filtering through to the rest of the band is that not long ago, Lesh bumped into another member of the Dead at a Carter concert. Lesh is said to be currently composing a piece for Californian conductor Kent Nagano, who works with the London Symphony Orchestra.

A group of the 'London Clan' attended the Wembley Halloween show, including Bernard Steven's widow, Bertha, Michael Finnissy and David Browne, who said "They are superb musicians and the improvisation and manipulation of sound were fascinating". Calum MacDonald, editor of 'Tempo' (A quarterly magazine of contemporary music), was highly impressed with the show, and has since become a fan of the band, even beginning a collection of their records.

If this little piece, based on an article in the 'Independent' magazine,

