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DHH#1 9/5/88  
interview with Jerry and Mary Eisenhart

Cat's Under the Stars  
Gomorrah  
Terrapin 10/18/78  
Dark Star single  
Scarlet Begonias 5/19/74 (with GREAT Donna scat singing/screaming)  
Viola Lee Blues/Feedback/Bid You Goodnight 5/2/70 (a SMOKER!!!!!!)

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DHH#2 9/12/88

2-18-71 Capitol Theatre, Port Chester, N.Y.

Bertha\*  
Loser\*  
Greatest Story Ever Told\*->  
Johnny B. Goode\*->  
Playing in the Band\*

Dark Star->  
Wharf Rat\*->  
Dark Star->  
Me and My Uncle

\* First Live! (6 of them no less....)

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Grateful Dead Hour  
Week of September 19, 1988  
Program No. 3

Featured: California guitarist Henry Kaiser (who is the grandson of the man for whom the Henry J. Kaiser Convention Center was named, in case you were wondering) talks about his new recording of "Dark Star," the classic vehicle of Grateful Dead improvisation. The program includes two short segments of the 30-minute version from the CD (the LP /cassette version is somewhat shorter).

Henry selected the rest of the music in this program, including "Mason's Children"; "Happiness Is Drumming," a 1976 Diga Rhythm Band track which became "Fire on the Mountain"; and "New Potato Caboose," from the Grateful Dead's second album, Anthem of the Sun.

Part 1 25:36

Kaiser: Well, David, I grew up here in the San Francisco area during that summer of love time. I listened to the Grateful Dead and a lot of bands, and the Grateful Dead specifically really got me interested in improvisation in music, and expression with an electric guitar and to make it do really exciting things.

I listened to it all my musically active life, but I never played that kind of music much before. And I suddenly realized I can. It's okay to do that.

Q: What do you mean "It's okay to do that"? Was there some musical reason for you not to get involved with Grateful Dead music before?

Kaiser: I'm sorry to say that most of the people who normally buy my records think of themselves as these kind of intellectual, ay-vant-garde types, and they kind of frown on the Grateful Dead...

They more tend to like Talking Heads, Brian Eno, and things like that, and my taste is much towards the Grateful Dead... Not many people I play with are interested in the Grateful Dead.

So I took Glenn Phillips, an amazing guitar player from Atlanta Georgia, who was in a group called the Hampton Grease Band and has made many fine records of his own; one of my few musical friends who loves the Dead... We got together and looked for what would make the perfect rhythm section for us to do Dark Star, which is the biggest challenge, which is the most exciting thing to do, which is our favorite Dead song. We picked the rhythm section of another guitarist friend of mine, Bill Frisell: Joey Baron, drums; Kermit Driscoll, bass; and Hank Roberts, cello. They weren't that into the Dead, but we rehearsed a little bit and coerced the spirit into them and had a good time in the studio. It was the longest night - the vernal equinox of 1987, December, in New York City.

Dark Star (excerpt) (Hunter-Garcia-Weir-Lesh)  
Henry Kaiser, Those Who Know History Are Doomed to Repeat It  
(SST CD 198, 1988)

Q: So the bass and the drums and the cello were all musicians who were not into the Grateful Dead before?

Kaiser: That's right, David. They were all jazz musicians from New York who weren't into the Grateful Dead at all. I had to first convince them that this was a worthwhile undertaking, and second, get them to play that kind of music and get the spirit of Dark Star to play through them. And for a couple of months I'd been taking a very close look at Weir and Garcia's guitar stylings myself, trying to decide some way to relate to it and still be myself.

Q: So what did you tell these musicians by way of explaining how Grateful Dead music works?

Kaiser: I gave them tapes of about four different Dark Stars that were radically different ... and said, "Here's this song, the Dead's primary vehicle for improvisation in rock - for space improvisation in rock. Look at it - they play great!" And the guys said, "Yeah, you're right. It's a lot better than I thought ... These guys do sound pretty good."

I said, "We're going to let that same spirit play through us, but we're going to play like ourselves. You guys are all improvisers - 95% of the music you play is improvisation, so that's no problem. This is just a special style of improvisation, a particular style. It's different from jazz improvisation, pure jazz or jazz fusion, or avant-garde jazz, atonal jazz - and in a way it includes all those things. And I think you guys are really gonna dig this, because you're really going to get to express yourselves."

We rehearsed for two days in a recording studio in New York, and the first day the rhythm section was very skeptical compared to Glenn Phillips' and my attitude towards the music.

The second day they were pretty darn skeptical, too, but the third day, when we got to the recording studio everybody seemed to see the light, and the music just flowed really naturally and played itself right through us.

And I feel like I really got away with something, 'cause it was a hard thing to do. It's hard to play that kind of music unless you've played together for a long time, and we hadn't played together for a long time.

I wasn't trying to do a Grateful Dead clone kind of thing, or an imitation Grateful Dead, but I was trying to do both kind of a little tribute and a thank-you to the Dead, who I owe so much to for

turning my musical attention to improvisation and a lot of good qualities that the Dead's music always has shown. And also I wanted to let that spirit of Dark Star - which the Grateful Dead have been, I think sady, neglecting for quite a while, for a few years now - I wanted to give that spirit a chance to play through some folks who could play and say whatever it wanted to say. Because that's how I think of it, as kind of a shamanistic thing. Dark Star's something that plays you - plays through you.

Dark Star (excerpt)

Kaiser: When I finished the recording I was very pleased with it, and I remembered how on the original Dark Star single there was a very brief little bit of poetry, that never showed up in Dark Star again, that Hunter recites. So I sent a tape of the finished Dark Star to Hunter and said, "Would you want to put the extra lyrics on the end of this for me? I'd be real grateful," and he just sent me a tape of it to put on there.

Happiness Is Drumming (Diga Rhythm Band)  
Diga Rhythm Band, Diga (Round Records RX-110, 1976)

Part 2 26:32

Kaiser: New Potato Caboose is a song from Anthem of the Sun. It's in the middle of the first side, and the Dead haven't played it for twenty years. it's a song that I miss a lot. It's one of my favorite ten or so Dead songs. The lyrics are by the late Bobby Petersen.

New Potato Caboose (Lesh-Petersen)  
2/68?

Kaiser: Mason's Children is a song the Dead performed only a few times, probably less than 10 times back in late '69, early 1970 before they discarded it from their performing repertoire without ever releasing a recording of it. I think it's a very interesting and good song, which you were kind enough to bring to my attention. We got together with some friends of ours here in the Bay Area and played Dark Star quite a few times, and you showed me Mason's Children.

I said, "Boy, that would be really cool to record that tune!" and I said, "David, do you want to do that?" So you're on the record, too!

Mason's Children-> (Hunter-Garcia-Weir-Lesh)  
Black Peter (Hunter-Garcia)  
1/10/70 Community Concourse, San Diego CA

Program notes

"Happiness Is Drumming" is from the 1976 album by the Diga Rhythm Band, with a guest performance by Jerry Garcia on guitar. Robert Hunter wrote some words for it and it turned into the Grateful Dead's "Fire on the Mountain," which appears on the album Shakedown Street.

Selected Henry Kaiser discography

% Henry Kaiser: Those Who know History Are Doomed to Repeat It. SST CD-198  
(This is the one with "Dark Star" and "Mason's Children")  
SST Records, Box 1, Lawndale CA 90260

% French/Frith/Kaiser/Thompson: Live, Love, Larf & Loaf. Rhino RNCD-70831  
% Henry Kaiser: Devil in the Drain. SST 118  
% Henry Kaiser, Charles K. Noyes, Sang-Won Park: Invite the Spirit.  
OAO Celluloid CELL 5008/5009  
% Crazy Backwards Alphabet: Crazy Backwards Alphabet. SST 110  
% Fred Frith & Henry Kaiser: With Enemies Like These, Who Needs Friends?  
SST CD-147  
% Henry Kaiser: Remarrying for Money. (soon come, on SST)

I helped Kaiser prepare for his New York "Dark Star" session both by playing some Grateful Dead tapes for him and by jamming with him (and a sympathetic bassist and drummer) in his studio. We had so much fun playing old Grateful Dead songs that after Kaiser returned from New York with his "Dark Star" recordings we decided to continue as a band, which we call Crazy Fingers. Henry also invited me to play and sing on "Mason's Children," which we recorded at San Francisco's Mobius Music. I was delighted to participate, since I regard "Mason's Children" as a neglected Grateful Dead treasure. (Coincidentally, "Mason's Children" appears on a new album by Living Earth; you'll hear that version on an upcoming Grateful Dead Hour.) Anyone who suspects me of promoting Henry Kaiser's record merely because of my own participation in it need only listen to "Dark Star" and the spectacular version of "Ode to Billy Joe" on the album. -- D.G.

#### Rainforest Action Network

On September 24 the Grateful Dead concluded their nine-show run at Madison Square Garden with a benefit concert to fight the destruction of the rainforests, a vital part of our planet's life support system. Bruce Hornsby and the Range and Suzanne Vega were also on the bill, with the proceeds going to Greenpeace, Cultural Survival and the Rainforest Action Network. The following is a transcript of an interview with Randy Hayes, director of the Rainforest Action Network.

Randy Hayes: Rainforest Action Network is an organization based in San Francisco working internationally with tribal peoples in the Amazon and in Malaysia, environmental groups in third world countries, in Indonesia and Africa and Brazil, as well as environmental groups in the industrial centers of the north: Japan and Europe and the United States.

Tropical rainforests are the oldest and most complex ecosystems on the earth. They once occupied 14% of the land mass, and, largely since World War II, that's been cut in half - 7%. They're being destroyed at the rate of about 100 acres a minute.

The destruction of the rainforest is complicated, but it can be figured out, and it can be solved. In some respects this is probably one of the more solveable of the complex global environmental issues. And that's because it takes money to cut the rainforest down, to finance these destructive projects. And that money comes from the industrial north, from Japan and Europe and the US. There's probably more to be done in the United States to save the Amazon than down in Brazil.

A lot of the multinational corporations based in the United States, the engineering firms that build massive projects like the Alaska oil pipeline, are also building hydroelectric dams and roads in the Amazon and in African rainforest and in Southeast Asian rainforest. So in many respects our foreign aid dollars are not really going to benefit the poor people of the third world; they go to hire the

construction companies that destroy rainforest.

The strategy to save the rainforest - there's going to have to be a multifaceted strategy of people here in the United States, Europe, and Japan, stopping their consumption of products that destroy rainforest. Tropical hardwoods, teaks and mahoganies, hamburgers that are raised in rainforest. Until recently Burger King was a major contributor to the destruction of tropical rainforest. They'd bought \$35 million worth of beef from the country of Costa Rica, and in Costa Rica the major cause of the destruction of rainforest was conversion of forest into cattle pasture.

So we can do a lot here in the United States to turn that around. The Grateful Dead have offered to do this benefit for the rainforest. Garcia, Mickey Hart, Bobby Weir and the other band members are really concerned about his issue. They understand that a rainforest is non-renewable.

What we're talking about here is that the life support systems of the planet are being threatened by the cutting of the rainforest.

For more information you can write to the Rainforest Action Network at 300 Broadway, Suite 28, San Francisco, California 94133. If you're interested in setting up a local rainforest action group, write to us and ask for the RAG manual. We need you to contribute and participate in monthly letter-writing campaigns, so that the eyes of the world are upon the different governments, countries, and legislators about this issue.

For 15 bucks you can join the Rainforest Action Network, and then you will get monthly updates. One of the things you can do right off the bat to get involved in the rainforest issue is to go down to your corner video store and rent "The Emerald Forest," invite a few friends over for beer and pizza, show the film and have a letter-writing party. Just call the Rainforest Action Network and we can give you information about where letters are needed to be written.

You can call the Rainforest Action Network at 415-398-4404.

G r a t e f u l   D e a d   H o u r

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Grateful Dead Hour

Week of September 26, 1988

Program No. 4

Featured: live Grateful Dead music recorded December 28, 1983 at the San Francisco Civic Auditorium. Feel Like a Stranger opened the concert. Dire Wolf is out of sequence in the program because of timing. After The Wheel, the band played at Playing in the Band for a short while and then veered off into The Other One; they never did reprise Playing in the Band that night. The second set closed with a Chuck Berry double-header - Around & Around and Johnny B Goode - with Brent Mydland singing along with his organ solo in Johnny B. Goode.

-- D.G.

Part 1 25:27

Feel Like a Stranger      12/28/83 San Francisco Civic Auditorium

Playing in the Band      12/28/83

Part 2 27:18

ALF: I've decided to reveal myself to the world. This way I can meet new

people, travel, see a Grateful Dead concert...

Willie: I don't think the authorities would even let you out in public, much less become a Deadhead. You'd become government property.

ALF: That's fine. As long as I've got my freedom.

Dire Wolf 12/28/83  
The Wheel ->  
Playing in the Band tease ->  
The Other One 12/28/83  
Around & Around ->  
Johnny B. Goode 12/28/83

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Grateful Dead Hour  
Week of October 3, 1988  
Program No. 5

Part 1 26:37  
Jack Straw 12/28/82 H J. K Convention Center, Oakland CA  
Lazy Lightnin'->  
Supplication ->  
Deal 12/28/82 H J. K Convention Center, Oakland CA  
When I Paint My Masterpiece The Band, Cahoots

Part 2 26:32  
Rose of Sharon Robert Hunter, Tiger Rose (Round Records RX-105, 1975)  
Shakedown Street->  
Samson & Delilah 12/28/82 Henry J. Kaiser, Oakland CA

Jack Straw was the first set opener, and Lazy Lightning/Supplication->  
Deal closed the first set. Shakedown Street-> Samson and Delilah was  
the second set opener.

The Grateful Dead started performing "When I Paint My Masterpiece" in  
June of 1987 with Bob Weir doing the lead vocal, but which has also  
been part of the the Garcia Band's repertoire since 1983.

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Grateful Dead Hour  
Week of October 10, 1988  
Program No. 6

Part 1 25:12  
On the Road Again ->  
Touch of Grey 12/28/82 HJK, Oakland CA  
Good Time Blues 12/28/82 HJK, Oakland CA  
Hard to Handle Bear's Choice, Warner Bros. 2721,1973)

Part 2 25:46  
Throwing Stones-> 12/28/82 HJK, Oakland CA  
Not Fade Away->  
Morning Dew 12/28/82 HJK, Oakland CA

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Grateful Dead Hour  
Week of October 17, 1988  
Program No. 7

Part 1 28:59

To Lay Me Down 5/22/81 Warfield Theatre (w/ John Kahn)  
Mason's Children Living Earth (Relix RRCD 2033, 1988)  
Fire on the Mountain Mickey Hart et al. (unreleased Hart album)  
Cold Rain & Snow 1/10/70 Community Concourse, San Diego

Part 2 26:04

Turn On Your Love Light  
1/10/70 Community Concourse, San Diego CA

#### Program notes

Mickey Hart sings! This is the GD percussionist's unreleased studio version of "Fire on the Mountain," a rap record before the term was coined. These are the original lyrics by Robert Hunter, who Mickey has referred to as his "vocal guru."

"To Lay Me Down" originally appeared on Jerry Garcia's 1972 solo album, Garcia, and recently re-entered the band's live repertoire. The May 22, 1981 tape is an acoustic performance in a Nuclear Disarmament benefit at the Warfield Theatre in San Francisco, with John Kahn of Garcia Band fame playing stand-up bass in place of Phil Lesh.

I saw the Grateful Dead at Madison Square Garden in 1983 and again at the end of the recent 9-show run, and I have to say it is a very different experience from the California shows I'm used to. So between sets on September 24 I asked Deadheads what they thought about the difference between East Coast and West Coast Grateful Dead shows. Asked whether they'd send a first-timer to the East Coast or the West Coast, west was favored by two out of three Deadheads.

The GD introduced "Mason's Children" in the fall of 1969, then abandoned it in the spring of 1970 after only about a dozen performances. They never put it on an album, although it was recorded around the time of the Workingman's Dead sessions. This is a new recording from the self-titled debut album by a Pennsylvania band, Living Earth.

Editorial comment: Election day is almost here, and a lot of people I know feel that their votes don't count for much these days. But I think that if everybody who feels that way went to the polls it could make a difference, in local elections and maybe even in the presidential race. The phrase "consent of the governed" loses its power if the electorate remain ignorant and apathetic and don't even bother to vote. So let's give it a try - pass the word: this year the Deadheads are going to drop in an vote. Thanks for listening . -- David Gans

Next week: Live Grateful Dead music from Utica, New York, March 21 1973, including the "original" versions of U S Blues and They Love Each Other, plus at least one flippant remark from the stage.

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Grateful Dead Hour # 8 October 24, 1988.

This show consisted of selections from the March 21, 1973 show at Memorial Auditorium, Utica, NY. As David Gans said, the tape was a low-gen soundboard, but it had distortion problems and there was an equipment buzz through most of the first set. We heard:

Wave That Flag

Looks Like Rain

'We don't play St. Stephen any more because you like it too much' comments  
Beat It On Down The Line  
They Love Each Other

'Step Back' comments by Phil

Big River

Brown Eyed Women

Playing In The Band ->

'Thank you and we'll be right back after a short break' comments

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Grateful Dead Hour No. 9            October 31, 1988

end of the Slipknot jam ->    10/9/76    Oakland Stadium

Franklin's Tower ->

One More Saturday Night

U.S. Blues -> "Good Afternoon" comment

Tons of Steel - GD from 'In the Dark'

Dark Star                            7/13/84    Greek Theater

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Grateful Dead Hour No. 10          November 7, 1988.

We heard excerpts from the Rain Forest Benefit Press Conference held at the United Nations in NYCity on September 14, 1988. Most of this press conference had been posted here previously by David Gans. We also heard some music:

Press Conference excerpts

Morning Dew - 2/23/71 at the Capitol Theater, Portchester, NY

Press Conference excerpts

Press Conference excerpts

Box of Rain - 7/7/78(?)

Press Conference excerpts

Dire Wolf - 7/7/88(?) at Red Rocks

Press Conference excerpts

Throwing Stones - 6/15/85(?)

Phil, Bill, and Brent add their views on the rainforest crisis.

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Grateful Dead Hour #11    November 14, 1988

Uncle John's Band ->    4/16/1983    Brendan Byrne Arena, Meadowlands, NJ

Truckin' ->

Bob Weir jamming with the drummers ->

beginning of Drums

Phil Lesh promo for GDH ('Hi, ...')

Black Queen (w/ Steven Stills) ->

Iko Iko (w/ Steven Stills) ->

Steven Stills introduced as he leaves the stage ->

Bob's 'Little Star' song ->

The Other One

The Dead played Steven Stills' 'Black Queen' and he remained on stage to play 'Iko Iko'. After that, 'The Other One' began, and Bob Weir sang his 'Little Star' (or 'Bob Star') and the jam led into 'The Other One' proper. 'Little Star' is a nice song, sung over the music intro to



'The Other One'. It was only sung three times: the first time the night before; and the last time was later that summer. The words (as sung):

Long as we got to be,  
Long as we are,  
I just want to be,  
One of them little stars.  
Yea!  
One of them little stars.  
And it would be just fine.  
All you got to do  
is hang up there and shine.  
Hang up there and shine,  
Hang up there and shine,  
Hang up there and shine,  
Hang up there and shine,  
Hang up there and shine.

I seemed to notice the difference in the band's playing between 'Black Queen' and 'The Other One'. Black Queen seemed to drag - maybe because it was the first time being played - and Stills didn't seem to pickup on the switch to Iko-Iko until Jerry started singing. Once Stills went off the stage, The Other One started up, almost with a sigh of relief and a with a certain lightness, and quickly went into the depths of the intro and Little Star.

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Program #12 Week of November 21, 1988

Part 1 27:59

Razooli - Diga Rhythm Band, Diga  
Fire on the Mountain - 10/22/78 Winterland

Part 2 22:49

Good Night Irene - Leadbelly, from The Original Vision  
Good Night Irene - 12/31/83 w/ Rick Danko and Maria Muldaur  
Hobo's Lullaby - Emmylou Harris, A Vision Shared/Woody Guthrie, The Original Vision  
Goin' Down This Road Feelin' Bad - Woody Guthrie Sings Folk Songs, Vol. 2

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Program #13 Week of November 28, 1988

Part 1 24:47

Tum Balalaika - Golden Gate Gypsy Orchestra  
Nugumi - Music of Upper and Lower Egypt  
Weir: "My stuff all works, but Jerry's stuff doesn't all work..."  
Alabama Getaway->  
Greatest Story Ever Told - 10/9/82 Frost Amphitheatre, Stanford

Part 2 27:30

Jackaroe - 4/17/82 Hartford Civic Center  
King Solomon's Marbles - 8/13/75 Great American Music Hall, SF

"Greatest Story Ever Told" was written by Mickey Hart, Bob Weir and Robert Hunter, based on the rhythm of a pump on Mickey's ranch in Marin County. It appeared on his 1972 solo album, Rolling Thunder, as "The Pump Song," and then Weir evolved it into Greatest Story Ever Told and

included it on his 1972 solo debut, Ace.

The instrumental "King Solomon's Marbles" was recorded August 13, 1975 at the Great American Music Hall in San Francisco, one of only four shows the band played that year.

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Grateful Dead Hour            Programs 12 and 13            Weeks of November 21 and 28, 1988

Two programs exploring the catholic and cosmopolitan consciousness of Grateful Dead percussionist and world music maven Mickey Hart, whose recent extracurricular activities include a series of compact discs with the ambitious title "The World," a high-tech sonic scrubbing of the priceless Folkways music archive, and presentation of the Gyuto Monks Tibetan Tantric Choir.

The first six titles of the CD series The World: Recordings of Music from Around the Globe have been remastered and released by Rykodisc: Diga Rhythm Band, Diga; Drums of Passion: the Invocation, by Babatunde Olatunji; Eclipse, Sudanese folk music by Hamza el-Din (who performs with the Grateful Dead in concert from time to time); Sarangi, music of India; The Music of Upper and Lower Egypt; and the Golden Gate Gypsy Orchestra's Traveling Jewish Wedding. Ryko has also put together a 3" sampler CD with introductions by Mickey (sampled herein).

DIGA: THE JEWEL IN THE CROWN

Hart: The Diga record is the jewel in the crown. It's one of my favorite of all. We were all students at the Ali Akbar College of Music. Zakir [Hussein] was there, teaching tabla. I had known Zakir from the old days when Alla Rakha, his father, Ravi Shankar's drummer, he introduced me to Zakir, and we became friends, buddies, and then co-composers. And he had a band called the Talvadam Rhythm Band. When I joined in '75 we renamed it Diga and made a record in '76, as the Diga Rhythm Band. We had to baffle everything with transparent baffles, because we had to see our hands moving. But remember, tablas being in the room with drum sets and congas and marimbas and duggies - these are tiny, delicate instruments in there amongst the bigger boys of the forest, you know, the drums.

Q: How did you pull it off?

Hart: Transparent baffles, and also everybody had to learn how to play on earphones. Most of them were kids, you know. It was a percussion orchestra made up of members of the Ali Akbar College of Music. And so they really weren't proficient at the use of earphones. As a matter of fact, all of Diga is actually a live performance. You know - no splices and stuff like that. We performed it from beginning to end, and having these fourteen or fifteen people doing unison at those speeds and in those time signatures was impossible. We practiced it for three months, and then opened up the microphones and recorded in three days. We never really did have a chance to mix this record. It was the end of Round Records... I remember going in there trying mix this record at Wally Heider's... We had six days to mix the record, and of course it was the most complicated record I had ever done in my life. Each day it took us six hours to set up, and by the time we set up the session was ending, and they broke us down every day.

Q: Why did it take so long to set up?

Hart: Because it was so complicated. We had gates on every channel, and we had to equalize everything [adjust the tone quality]. It was recorded at the barn under weird, funny conditions, and there was a lot of processing that had to go in it just to make it sound crystal clear. We'd do a lot of cleaning. We were really struggling with it, and they broke us down for three days. And on the fourth day I walked in and I said, "This studio is ours in the name of the people," and we took the studio. Me and Sweet William, a Hell's Angel friend of mine, we took Wally's for three days. And Wally was standing down there on the steps on the first floor, negotiating with us. I said "Sorry, Wally, the studio is ours." Trying to mix under those conditions - my engineer was going crazy, I was trying to keep the owners away, keep them at bay, there are Hell's Angels everywhere and you know, tension filled the air, and it was no way to really mix. So now, with Tom Flye, who has an extraordinary ear, we went back and delicately remixed the Diga record. So it's a completely new mix - it's sterling, it just shines - it's as good as it gets, now. [Editor's note: He ain't lying! The remix of Diga is spectacular!]

Q: Twelve years' better technology . . .

Hart: Well, there wasn't even digital delay then. There was no digital reverb. We were making reverb in cans and in tubes, in echo chambers and... you know, in the old way.

Q: Can you describe the progression [from "Happiness Is Drumming" to "Fire on the Mountain"] - which came first -

Hart: Gee, I don't remember, actually. I think "Happiness Is Drumming" came first, and then "Fire" came out of that... I can't remember; it's all a blur, to be honest with you.

Q: Describe the process of getting your vocal on...

Hart: Well, [lyricist Robert] Hunter being my vocal guru and everything, it's sort of in the Hunter style, which is sort of my style, of singing. It's more like barking, you know, and rapping - half rapping, barking, and just being real intense and sort of really eating the words up a little bit, getting into it, and doing it at twice the speed as the Grateful Dead.

THE GYUTO MONKS [The sound of the Gyuto Monks is a wonder of the musical, scientific and religious worlds. It's the sound of prayer, a celebration of the spirit manifested in their phenomenal stretching of the limits of the human voice. There's a recording of this choir on Windham Hill Records, The Gyuto Monks: Tibetan Tantric Choir (Windham Hill 2001 P LP, cassette, compact disc).]

Hart: Huston Smith went over to India to study them in '65 - but to study religion. He was a professor of religion at MIT. He went over there, and as he told it to me, he went there, and he arrived in the afternoon, and then they had dinner, and he went to sleep. And in morning at about four o'clock he heard this incredible sound coming from the courtyard. He peered over the balcony and there were 140 monks, doing [makes rumbling sound]. And he just sat there and looked, and his mouth fell open. And then every one of them stopped, except one - they all stopped but one monk! - and in that voice he heard the chord ... and just said, Now I know why I'm here. So he forgot all about the religious aspect of it and studied the

multiphonic chanting. Took it back to MIT, put it on a computer, analyzed it, and found out where they were vibrating, and how they were - at least physically, what it looked like. Oh boy, this is the rarest of the rare, David. When you talk about the extended voice - in Western vocal music each person in a choir holds one note. One person stops, that note goes away. Two people stop out of three, two notes go away. And the chord's gone. Not so in the Monks. Each person, or each monk, each lama, holds three notes simultaneously - a chord, you see - and that's the special thing about these monks. They are celibate monks that go to the Gyuto college - who are the Gyuto College Tantric choir, and it's a monastery, it's in India. And they specialize in higher forms of meditation. This is the Dalai Lama's choir. And that's what they do all day: they pray. And they pray at 70 cycles - their prayer is through chant. They recite the Sanskrit text, but their low note is 70 cycles. So they're all holding three notes, they're vibrating at 70 cycles, and then half of them split down to 68, the other half split to 72, and then they'll come back and forth, in and out of unity. And I'm talking about subtle things here. I'm talking about nuance. And if you participate in this kind of music, it's transformational in nature.

Q: What's the purpose of this tour?

Hart: Well, to spread the dharma, I think, you know, the teachings. If Buddhism is going to exist and is going to flourish, it's time to get out. And I think the Dalai Lama let them come out, because they've only been out two or three times in four hundred years. This is not exactly a touring group. Letting them out, letting people see a little bit about who they are, and the humanness of what they're about to do, and the compassion, is what Buddhism is all about.

Q: Do new people join this order?

Hart: Well, not too much any more. I mean it's one of those things, they're getting less and less monks to be able to do it. There's not that many to pull on. Because this is a very rigorous - these are athletes. There's about 110 of them left. There used to be four or five hundred of them, and it's a tradition that has basically been unchanged in 450 years. They're trying to empty their bodies and their mind of all evil or bad or daily thoughts and replenish their vessel with new thoughts. Through their prayers they hope to make a better world. They conjure the deity, they bring him down, the Mahakala, the Yamantaka... They entertain him, they send him away to do their bidding. This is very serious business, but I might add that they're very joyful, very happy, fun-loving - they're very light. They're what we call enlightened people. They have lightened up. They are light! I mean, they go through New York City like it wasn't even there!

"A DATE WITH MICKEY HART"

Hart: I recorded the music of upper and lower Egypt in 1978 in Aswan. This is music of the Nile river, always flowing, and it's music of the desert, soft, dry, relentless, timeless. Together, the river and the desert are the essence of Egypt. The Aswan boatmen sail up and down the Nile, playing and singing these songs. It helps them in their work, and it adds music and joy to their lives. "Nugumi" is a song of communal celebration. Forced out by the floodwaters rising behind the Aswan High Dam, the body of En-nugumi, an Egyptian folk hero, was

moved from its tomb in Toshuka to a new one at Aswan. (narration from "World" sampler CD)

Hart: Upper and Lower Egypt was recorded on our trip to Egypt in '78, to the great pyramids, where we played three nights. Afterwards I went on a little hike down the - up the Nile, or however you like; down is up and up is down, of course - for a month, where I traveled into the Sudan with Hamza el-Din. Hamza's village is Kom Ombo, which is about 600 kilometers southwest of Aswan. I recorded from Alexandria, which is the Mediterranean coast, down to the Sudan. So on this record is music of the Bedouins, the tribespeople - the music of the desert - and there's music of the water, the Aswan boatmen, there's the Nile, and there's the desert, and this is a representation of both.

Q: Now that there are portable DAT machines, you're just going to have to go back around the world and collect all the music again. Hart: Yeah, but unfortunately it's not that simple, David. It takes me weeks sometimes to find this music. You just don't open up shop and go out to the country and open your microphones. It took a lot of effort, and that was more than ten years ago. I could hardly find the music then, so we've got cultural grayout - you know, we have a lot of music being lost. We're left with the remnants of what the old music was...

Q: Are you thinking about doing more expeditions like this?

Hart: Oh, absolutely. I love going out in the field and recording. To me that's high adventure, that's a date with Mickey Hart, you know? I mean, going out in the field is my - that's my vacation. You have to do whatever you have to do to get the recordings, because you're at the mercy of nature. There's the wind, there's the cars, there's the dogs, there's even - one time a cricket destroyed my recording... I was going to record the Koran. This was when I was in Cairo, on my way out. So we did a test run, and we found the best chanter, and we went... Underneath the mosques there are these long places where they clean their feet. They're like latrines. And they're really long, under the whole mosque, and they usually are made of some kind of resonant material, like tile. We put him downstairs, because upstairs it was too noisy, the street and everything would come in. He started to sing, and there was one cricket in there, and it was the loudest thing in the world. It went "Chirp chirp. Chirp chirp." This guy would sing, and every time he'd stop - "Chirp chirp." In the field you're at the mercy of the elements, and it's a lot of fun. It's nothing like the studio. It's an adventure a minute, you know, and then when you come back with it in hand, it's really a great thrill. I usually take my kids, or Billy's kid, or Ram Rod's kid, or one of the Grateful Dead equipment guys' children, on these runs, because they love it, it's an adventure. When we did the Arctic, my crew was all under 11 years old. I had three of them, and the oldest was 11 - Creek, my stepson, was 11. See, Billy's boy was 10, and Ram Rod's boy was nine. Each one of them has their own job, and they bring back the goods. It's a good family adventure for me.

Musics that you hear on [Rykodisc] are, hopefully, the finest recordings that you can possibly get of it at the time. Remember, when I recorded 15 years ago or 10 years ago, there was no digital technology. But it's the best analog you can find, and that music isn't available any more. If I were to go back there, I would have to

go find those same Bedouin tribesmen. They're never in the same place for more than two or three weeks. I mean, this is the desert, David. It's just not that simple. You have to go there, you have to make friends, you have to hang out, you have to know what you're doing. I know all the beats, or the grooves, or the customs of the people when I go there, I study it before I go there. And then we usually have a big party - I'll get lamb or something, or a cow, we'll slaughter it, we'll have a party and we'll play and I'll record. It's not a real recording session as much as - this music isn't like that. This music is music of celebration and trance, and of transformation, and that's what all of this music has in common. It has transformational aspects to it.

#### THE BEAST AND BIG HAIR

Hart: The Beast is just the drums. The center drum is "home plate." Those are the eyes of the beast, those three big drums. It's a three-eyed beast, you have to understand. The Big Noise comes from Big Hair.

Q: And it's called Big Hair because -

Hart: - it makes your Big Hair stand up. Because it is Big Hair. That's why it's called Big Hair. The heart of it is a Dynacord [one for each drummer]. It's a computer; that's where I store the samples. The samples come from the locker of all the percussion instruments Billy and I have collected over the years. We put the sounds in there and we manipulate them through processing and MIDI, in real time. I can call it up instantaneously, and they don't get broken, and - I mean, to carry my collection around it takes a whole semi just by itself. I have a [mixing] board behind me that all this comes through. Bob Bralove brings it up through the board, and I have pedals where my pads are on the drum riser that introduce into the signal what I want. And then, of course, I have my MIDI selector up there; it is preprogrammed to change all of the devices. That's what MIDI is all about. So when I go to 22, I get quattro delays. When I go to 24, I get infinite reverb and panned delays. I've already programmed what I want, so I have many of those settings, so I can choose any setting any night that I want.

Q: So when people see you turn to the side there, and you're hitting that rack of pads...

Hart: Each pad is a sound, and I have [64] sounds on each pad because of the computer, because I can swtch between banks. I have eight banks [of eight sounds each].

Q: What happens then when you're playing on the Beam or some of the things on the Beast and stuff -

Hart: The Beam is real-time.

Q: It doesn't get signal processed?

Hart: Oh, yes, it does. The Beam definitely gets signal processing. It gets signal processing, but the Beast doesn't, except the octave divider. Like Healy will dump home plate sometimes down an octave.

Q: That's where that big roaring bass note comes from...

Hart: That's right, that's an octave divider. That takes what I have as my low octave and takes it down another octave.

Q: So there's a lot of interactive stuff going on here. You're controlling your stuff, and Bralove's working - are you giving him instructions?

Hart: No, when it goes on, instructions are pretty well inaudible.

Q: Bralove's jammin' too?

Hart: HeUs jammin'.

Q: How much do you and Billy plan ahead on these things?

Hart: Well, what we do is, usually, before the second set we'll go up there and determine what we want to do - approximately. We'll say it's "Marching to hell" or something, "Rhythm Devils at 60,000 feet," or "Peace in the Middle East" - we'll have some kind of a theme that we'll say. And then we'll try to think of what sound would be appropriate, like "Drums over India" or something. Any thought that comes into our mind, you know. And then we try to get some disk that in some way has a relationship to it, or at least we might think it does, you know? It doesn't have to really relate to it in any way except there's sort of a unifying thought, even if it doesn't sound anything like it.... We prearrange it, and then usually we don't follow that [laughs]. It's just a starting point, you know, and the thing is that it's carved in stone and we can change it at any moment.

Q: Best of both worlds.

Hart: It's Grateful Dead.

#### DYNAMICS

Hart: We blew out half of the PA in Laguna Seca, a 300-amp circuit, at 66 thousand watts! We took one half of the PA down at Laguna Seca. [Grateful Dead sound man Dan] Healy says that's a world record. That's the most current ever drawn for one percussive note.

Q: What did you hit to do it?

Hart: Well, I laid into the Beast at the same time as he dumped the octave, and so we took the whole mains out. We took the whole right side of the PA out - it went out for about a minute until it regained its composure.

Q: Could you hear it from where you were?

Hart: No. I was told about it afterwards. 'Cause we'd never taken down a main like that. The PA's never gone off like that. Especially for one note. He presented me with a plaque with a golden - he took the circuit breaker and gold plated it. And I have a little plaque that says "To Mickey Hart, for the most current ever drawn on one percussive note," and the date, and the amps and the watts.

#### WHAT GRATEFUL DEAD RECORD?

Q: What's going on with the Grateful Dead record?

Hart: Grateful Dead record? What do you mean, Grateful Dead record?

Q: Well, there are rumors afoot. . .

Hart: Rumors?

Q: Various stories abound. . .

Hart: Stor

Q: Is it being worked on?

Hart: Of course it's being worked on. We work on it in mysterious ways. Are we in the studio right now working on it every minute, you know, and knocking out tracks? No. It will happen. It will see the light of day.

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Grateful Dead Hour No. 14

Week of December 5, 1988

Part 1 26:33

Don't Ease Me In

Lost Sailor->

Saint of Circumstance 9/1/79 Holleder Memorial Stadium, Rochester NY

Mercy Mercy Mercy - Brian Melvin's Nightfood, (Global Pacific ZK 40733, 1988)

Run for the Roses - Jerry Garcia, Run for the Roses

Part 2 23:26

Wharf Rat->

I Need a Miracle->

Bertha->

Good Lovin' 9/1/79 Holleder Memorial Stadium, Rochester NY

There wasn't time to play the whole "Wharf Rat" and still get the end of the set in, but Garcia's last solo was so stunning I had to include it.

According to DeadBase, the complete book of Grateful Dead Song Lists, 9/1/79 was Brent Mydland's 20th concert since breaking in with the band on April 22 of that year. Brand new to the repertoire were the Bob Weir-John Barlow composition "Lost Sailor," introduced in Oakland on August 4, and its companion piece, "Saint of Circumstance," which Weir sang in public for the first time in Glens Falls, New York, the night before this Rochester performance.

"Mercy Mercy Mercy" is from a new Global Pacific album by Brian Melvin's Nightfood, with the late Jaco Pastorius on bass and Bob Weir on guitar and lead vocal. The song made the pop charts twice in 1967 - as an instrumental by Cannonball Adderley and in a vocal version by the Buckingham. It was written by Josef Zawinul, who played keyboards with the Adderley Quintet and later founded Weather Report, where Pastorius became famous for his innovations on the electric bass. Weir also appears on "Fever," sharing lead vocals with Jan Fanucci. - DG

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Grateful Dead Hour No. 15      Week of December 12, 1988

Brown-eyed Women 3/18/88      HJK

Bird Song

The Music Never Stopped

"There is nothing like a Grateful Dead concert" cheer

Drums/Space



Push Comes to Shove  
Man Smart, Woman Smarter

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Grateful Dead Hour No. 16      Week of December 19, 1988

Grateful Dead live from the Bermuda Triangle, playing in front of a humongous sound system at Miami Jai-Alai. Each instrument had its own amplification system and a couple dozen speakers, and it sure did sound fine! During the energy crisis of the early '70s it got too expensive to drive all that hardware around, and not long after this show the band took a 19-month vacation from touring. When they came back in 1976 their whole setup was a more reasonable size.

Jai-Alai is a team sport played in a huge racquetball court with one side wall replaced by a net so the spectators can see the game without being hit by stray jai-alai balls. I saw the Dead play there in '78, but I don't remember whether they left the net up or not.

The Dark Star-US Blues jam is slightly abridged; the master tape had a break in it, plus I had to lose another couple of minutes to make it fit into the Hour. - D.G.

Part 1 27:07

Let It Rock 6/23/74 Miami Jai-Alai  
Black Peter 6/23/74  
Around & Around 6/23/74  
To Lay Me Down 6/23/74

Part 2 25:29

Dark Star->  
Bolero->  
U S Blues 6/23/74 Miami Jai-Alai

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Grateful Dead Hour No. 17      Week of December 26, 1988

Featuring excerpts from the Grateful Dead's second set July 26, 1987 at the Big A (Anaheim Stadium), not far from Disneyland and Leo Fender's house. The Dead played a set with Bob Dylan that night, and there's a live album from that tour due out very early in 1989.

Part 1 26:28

If I had the world to give...One pane of glass...Blue suede shoes...A ruffled dress, a necklace made of gold...all the French perfume you'd care to smell...Ribbons, ribbons, ribbons...Bucket hanging clear to Hell...A broken angel...Just a box of rain...I'll take a melody...Just a plaintive little tune...Ten gold dollars...Money money, money money money...A thousand dollars, please...A dime for a cup of coffee... Little Ben clock...An electric guitar...Something like a bird... Burgundy wine...Couple shots of whiskey...Couple more shots of whiskey...Couple more shots of whiskey...Just a cup of cold coffee... Pile of smokin' leather...A leaf of all colors...And very few rules to guide...A land that's free for you and me...You know the one thing we need is a left-hand monkeywrench...You know I'm ready to give everything for anything I take...There is nothing like a Grateful Dead concert! <applause>

Shakedown Street 7/26/87 Anaheim Stadium  
Notes from the Rosetta Stone (first section) Peter Apfelbaum and the  
Hieroglyphics Ensemble with Don Cherry, 10/14/88 Palace of Fine Arts  
Theatre, SF  
China Doll Grateful Dead from the Mars Hotel  
(Mobile Fidelity MFCD 830 (orig. released 1974))

Part 2 25:59  
Terrapin->  
percussion 7/26/87 Anaheim Stadium  
Throwing Stones 7/26/87  
Not Fade Away Rolling Stones, The Rolling Stones (1964)

Peter Apfelbaum and Hieroglyphics Ensemble was Phil Lesh's choice to open the show on New Year's Eve this year. It's a 15-piece band from Berkeley, using some "World Beat" dance rhythms for composition and improvisation in a big-band context. I think this band should appeal equally to the dancers and the serious listeners in the Grateful Dead audience. The following is an excerpt from an interview with Apfelbaum on the December 1988 instalment of Rex Radio, hosted by Phil Lesh.

Lesh: [Recalling a newspaper article in which] you were extolling the virtues of Reggae and African rhythms as opposed to swing rhythms... You were saying that most jazz composers only rely on swing rhythms, and that Reggae and African are a whole new untapped resource, in a way. And to my ears you've taken those rhythms and developed them considerably - especially overlaying more than one at one time.

Apfelbaum: That is a product of our continuing investigation of the roots of what we call jazz. In the process of investigating that root we realized that the basis of swing and the basis of the rhythms that make up what we call jazz come from Africa - specifically, from West Africa. There've been numerous attempts in this century to combine African rhythms with American jazz. Dizzy Gillespie was somebody who did that by way of Afro-Cuban music; Ellington did it, and more recently the Art Ensemble of Chicago, Sun Ra... There was an outgrowth of awareness in the sixties that contributed to the overall awareness of African music, and it became an element that is more and more used in composition. What we're doing is taking modern dance forms and using them as a basis for composition and improvisation, much in the way that Ellington did, and people of his time that were orchestrating for a large ensemble.

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Grateful Dead Hour No. 19  
Week of January 9, 1989

Side 1 25:15  
Good Morning Little Schoolgirl  
In the Midnight Hour 8/22/87 Angels Camp CA (with Carlos Santana, guitar)  
Iko Iko->  
All Along the Watchtower 8/23/87 Angels Camp CA (with Carlos Santana, guitar)  
ID by Mickey Hart

Side 2 27:06  
Truckin' - Squalls, No Time (Dog Gone Records DOG 0001, 1988)  
Q: Who would you choose to play the other band members in the movie of  
the life of the Grateful Dead? - Grateful Dead Talk to Themselves  
(Arista ADP-9630, 1987)

Dear Mr. Fantasy->  
Playing in the Band->  
Morning Dew 8/23/87 Angels Camp CA

Santana was on the bill both days (along with David Lindley and El Rayo-X) at the Calaveras County Fairgrounds in Angels Camp, California, August 22 and 23, 1987, and Carlos Santana sat in on guitar for the last couple of songs in the first sets of both shows.

Interesting reading of Truckin' by Squalls, from their recent album \_No Time\_ (Dog Gone Records, P.O. Box 1742, Athens GA 30603). Thanks to nethead Richard Baum for sending it in. \_Grateful Dead Talk to Themselves\_ is a promotional disc put out to radio stations by Arista in Summer '87 to coincide with the release of In the Dark) - DG

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On this week's (January 16, 1989) GDHour No. 20, we heard excerpts from the March, 1987 shows at the Henry J. Kaiser Convention Center in Oakland, CA:

Feel Like a Stranger (3/2/87) -> 'We'll be back in a few minutes'  
Fennario (3/1/87)  
It's All Over Now (3/1/87)  
Diamond Joe - from the Jerry Garcia Acoustic Band 'Almost Acoustic' CD

Half Step ->  
Promised Land (3/3/87)  
Quinn the Eskimo (3/3/87)  
Hell in a Bucket (3/1/87)

The 'Diamond Joe' cut was interesting to listen to on headphones. The shows were recorded on a 2 track DAT. This makes the recording very clean sounding, and I'm sure there was some equalization done to bring up the sound. However, a two track recording makes it almost impossible to mix - so the CD sounds like an excellent audience tape!

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On this week's (January 23, 1989) GDHour No. 21, we heard excerpts from the December 31, 1978 show at Winterland:

Samson and Delilah  
Dark Star -> The Other One -> Dark Star jam

Stagger Lee  
Good Lovin'  
Casey Jones -> Johnny B. Goode  
Bill Graham band intros

This show at Winterland was the last show there, as it closed after this. The band played some very nice music that night. I would have liked to hear the rest of the Dark Star set, but don't know if it would have fit into the GDHour format or time slot.

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Grateful Dead Hour No. 22  
Week of January 30, 1989

Side 1 25:14  
Walkin' Blues 12/28/88 Oakland Coliseum  
Bird Song 12/28/88  
Jack Straw 12/28/88 Oakland Coliseum

Side 2 28:18

Mason's Children - Henry Kaiser, Alternate Versions

(SST CD 237, 1989)

Uncle John's Band->

I Need a Miracle 12/28/88 Oakland Coliseum

Mason's Children is a late-'60s-vintage song which the Grateful Dead performed live a few times but never put out on record. This one is from a 3-inch compact disc by Henry Kaiser, "Alternate Versions" (SST Records). It's a remix of the version that appeared on last year's lp Those Who Know History Are Doomed to Repeat It, featuring keyboard overdubs by former Grateful Dead keyboardist Tom Constanten and lead vocal and a guitar solo by yours truly. - DG

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Grateful Dead Hour 23 February 6, 1989

Turn On Your Lovelight 12/28/88 Oakland Coliseum

New Year's Wishes

Wang Dang Doodle w/ Clarence Clemmons 12/31/88 Oakland Coliseum

West L.A. Fadeaway w/Clarence Clemmons 12/31/88 Oakland Coliseum

GDHour promo by Mickey Hart

When I Paint My Masterpiece 12/31/88 Oakland Coliseum

Cold Rain and Snow 12/31/88 Oakland Coliseum

Cassidy 12/31/88 Oakland Coliseum

Don't Ease Me In 12/31/88 Oakland Coliseum

New Year's Wishes

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Grateful Dead Hour24 February 13, 1989

New Year's Countdown ->

Sugar Magnolia ->

Touch of Grey (12/31/88) (w/ Clarence Clemmons)

Interview with Steve Marcus of the GDTS office:

Oh the Wind and the Rain - Jerry Garcia Acoustic Band from the  
'Almost Acoustic' CD

The Wheel ->

Gimme Some Lovin' ->

All Along the Watchtower (12/31/88)

New Year's Eve Greetings

Got to Serve Somebody 'Dylan & the Dead' release.

Suagr Magnolia was the second set opener. The Wheel was played after Space.  
All Along the Watchtower segues into Morning Dew (which we'll hear next week).

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Grateful Dead Hour No. 25 Week of February 20, 1989

Side 1 26:57

Morning Dew->

Sunshine Daydream 12/31/88 Oakland Coliseum Arena

Uncle John's Band Workingman's Dead

(Warner Bros. 1869, 1970)

Salt Lake City - Bob Weir, Heaven Help the Fool

(Arista ARCD 8165, orig. released 1978)

Side 2 28:17

Queen Jane Approximately 12/29/88 Oakland Coliseum Arena  
Wharf Rat->  
\*Goin' Down the Road Feelin' Bad->  
\*One More Saturday Night 12/31/88 Oakland Coliseum Arena

\* with Clarence Clemons, saxophone

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Grateful Dead Hour No. 26      Week of    February 27, 1989

Side 1 27:47  
Alabama Getaway->  
Promised Land  
Weir: RWe'll be back in a moment or two.S  
Tons of Steel  
I Need a Miracle->  
Cumberland Blues->  
drums 4/19/87 Irvine Meadows

Side 2 27:39  
Mississippi Halfstep->  
Franklin's Tower  
Ramble On Rose  
Box of Rain 4/19/87 Irvine Meadows

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Grateful Dead Hour No. 27      Week of    March 6, 1989

This week's program features live Grateful Dead music recorded February 23-24, 1971 at the Capitol Theatre in Portchester, New York - including, by popular demand, four numbers featuring Ron "Pigpen" McKernan on the lead vocals, organ and harmonica.

Pigpen was a blues freak who hooked up with Bob Weir and Jerry Garcia in the early Sixties to form Mother McCree's Uptown Jug Champions, and it was his idea to get a rhythm section and some electric instruments and turn it into a blues band that they called the Warlocks and later the Grateful Dead.

His health forced him to quit performing with the band in 1972. I learned a lot about him when I interviewed the other band members for the book *Playing in the Band*. In a 1984 interview - which was long before I had any idea I'd be working on this radio program, so the recording conditions were a little less than first-class - Mickey Hart talked about Pigpen as a musician and as a friend.

"Little Red Rooster" has been a double slide-guitar showcase for the Dead all through the U80s. Here's a recording of it by the guy who wrote it: Willie Dixon.

Side 1 27:31  
Mickey Hart talks about Pigpen 11/11/84 (1)  
Big Boss Man  
Bertha  
Next Time You See Me  
Sugar Magnolia  
Casey Jones 2/23/71 Capitol Theatre, Portchester NY

Side 2 26:46  
Little Red Rooster - Willie Dixon, I Am the Blues      (Mobile Fidelity MFCD 872,  
originally released 1970)  
Mickey Hart talks about Pigpen 11/11/84 (2)  
Hard to Handle  
Me & Bobby McGee

King Bee 2/24/71 Capitol Theatre, Portchester NY

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Grateful Dead Hour No. 28      Week of March 13, 1989

Side 1 26:58

Cold Rain & Snow;  
Hell in a Bucket

Beat It On Down the Line->      Promised Land 2/12/89 Forum, Inglewood CA  
Big River 2/11/89 Forum

Side 2 26:42

Estimated Prophet->

MIDI jam 2/11/89

Wharf Rat 2/10/89 Forum

The band turned their second set inside out at the Forum on February 11. Following Estimated Prophet, which usually leads to Eyes of the World and then into less structured realms, the drummers took a break and left guitarists Jerry Garcia and Bob Weir, bassist Phil Lesh and keyboardist Brent Mydland to do some exploring together with their respective computer music interfaces. The quartet continued through Brent's new ballad, Little Girl Lost (which is likely be part of the new album which the band is working on), and then they left the stage to Billy Kreutzmann and Mickey Hart, who were joined by the Moreira family (Airto, Flora Purim and their daughter, Diana) for some wild vocals and percussion - and then the band went into Eyes of the World.

Another interesting statistic: This Big River was played without another cowboy song attached for the first time in about ten years...      - DG

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Grateful Dead Hour No. 29      Week of March 20, 1989

Side 1 26:27

Looks Like Rain 7/26/87 Anaheim Stadium

Bombs Away - Bob Weir, Heaven Help the Fool      (Arista ARCD 8165 (AB 4155, 1978))

"And now the polka, you worms - and play as you've never played before in your life!"

Mexicali Blues 5/26/73 Kezar Stadium, San Francisco

The Race is On - Reckoning      (Arista A2L 8604,1981)

Louie, Louie 5/1/88 Frost Amphitheatre, Palo Alto CA

Side 2 25:08

Truckin' ->

Crazy Fingers->

Samson & Delilah 5/1/88 Frost Amphitheatre

The Kingsmen had a big hit with "Louie, Louie" (written by Richard Berry) in 1963. Their incomprehensible vocal performance made the record a legend among pubescent suburban boys of the time - although no one could quote anything specific, we were sure they were singing something deliciously dirty.

Since then, just about everybody who has ever plugged in a guitar has taken a crack at it. The song has been recorded thousands of times; Rhino Records released a Best of Louie, Louie compilation (including Richard Berry's original, the Kingsmen single and versions by the Sandpipers, Black Flag, the Rice University Marching Owl Band (!), and others) in 1983, and Bay Area college radio station KFJC aired more than 300 versions of the song during "Maximum Louie, Louie" in August of 1983.

The Grateful Dead introduced "Louie, Louie" in the second set at the Hartford Civic Center April 5, 1988, with three- (or was it four-) part

harmony on the choruses and Brent Mydland singing the verses. I heard Richard Berry sing "Louie, Louie" a couple of years ago at the Sweetwater in Mill Valley with a band that included Ry Cooder on guitar. Berry's version is slower, swingin'er, downright romantic; the version Brent and the boys played was more like Richard Berry than the Kingsmen.

"Louie, Louie" only appeared a few more times in 1988 - the last one was at Madison Square Garden on September 20 (thanks, Mal) - possibly because the band started working on new songs of their own right after that.

"Bombs Away" is the opening cut on Bob Weir's 1978 solo album, Heaven Help the Fool, recorded on the heels of the Dead's Terrapin Station with the same producer, Keith Olsen, in the same LA studio.

That's the late Keith Godchaux playing piano on "Mexicali Blues." He played with the Grateful Dead from 1971 until February, 1979. Brent joined in April of that year - hey, it's almost his Tenth Aniversary!

"The Race Is On" is from Reckoning, a live album of acoustic performances recorded in September and October, 1980 at San Francisco's Warfield Theatre and Radio City Music Hall in New York. -DG

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Grateful Dead Hour No. 30      Week of March 27, 1989

Part 1 26:11

Weir: Could I have a follow spot, please?... This gentleman presented me with this... pussy willow....and we're going to respond in kind by doing our most`requested number.

El Paso            4/28/71

Fillmore East, NYC The Rub Dark Star

Part 2 24:45

Morning Dew - Bonnie Dobson at Folk City (Prestige/International 13057)

St. Stephen->        4/28/71 Fillmore East, NYC

Not Fade Away->

Goin' Down the Road Feelin' Bad->

Not Fade Away

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Grateful Dead Hour No. 31      Week of April 3, 1989

Part 1 25:34

Ripple            4/28/71 Fillmore East, NYC

Cumberland Blues

Morning Dew

Me & My Uncle

Part 2 24:44

Mama Tried - Merle Haggard      The Best of the Best of Merle Haggard (Capitol ST-11082, 1972)

Hey Pocky Way            4/30/88 Frost Amphitheatre, Palo Alto CA

China Cat Sunflower->

I Know You Rider->

One More Saturday Night

The guitars are slightly out of tune as the band begins "Ripple," but by the time Jerry Garcia starts singing both he and Bob Weir have adjusted their instruments, and although their tuning remains a little tentative throughout the song the performance is a warm one. The definitive recording of this song can be found on the GD's 1971 studio

album American Beauty.

Merle Haggard first achieved heavy name recognition among the rock generation with his jingo anthem "Okie from Muskogee" ("... 'n we don't take our trips on ell-ess-dee..."). The song drew at least two responses from Bay Area musicians: Nick Gravenites's "I'll Fix Your Flat Tire, Merle" and the Youngbloods' parody "Hippie from Olema."

My attitude toward Haggard changed when I became a fan of country music. Asleep at the Wheel and Commander Cody and his Lost Planet Airmen brought Nashville, Bakersfield, Bluegrass, Louis Jordan, Texas swing and bebop to the party, and all of a sudden us hippies had some culture in common with the author of "Okie" and "The Fightin' Side of Me." Haggard's tributes to Bob Wills and His Texas Playboys are a real treat.

According to DeadBase, the Bob Weir started performing "Mama Tried" in June of 1969 at a San Francisco gig billed as "Bobby Ace and the Cards from the Bottom." Other Weir choices from that period include Buck Owens' "Tiger by the Tail," a couple of Everly Brothers numbers, and the Beatles' "I've Just Seen a Face." The book doesn't mention whether Garcia played six-string or pedal steel. Acoustic sets became pretty frequent for the next couple of years, and the country/cowboy material has remained in the band's repertoire ever since.

"Hey Pocky Way" is a Neville Brothers tune, with Brent Mydland singing lead. "China Cat Sunflower->I Know You Rider->One More Saturday Night" was the encore, believe it or not, of the Dead's performance at the Frost Amphitheatre on April 30, 1988. I think Weir had to change guitars in the last song of the second set, so the show may have seemed incomplete to the band. Anyway, they came back with this extraordinary capper and made sure everybody got off before they left the stage. - DG

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GDHour #32 - April 10, 1989

Part 1

Let It Grow (11/4/77)  
Interview with Jerry, Bob, Mickey, Huey Lewis, Bill Graham and  
the organizer of the In Concert Against AIDS Benefit in May, 1989.  
Swing Low Sweet Chariot 'Almost Acoustic' (Jerry Garcia band)

Part 2

Turn On Your Lovelight Bobby Blue Bland  
Slow Train Dylan & The Dead  
Phil Lesh intro: the Jones Gang (11/4/77)  
Samson and Delilah -> (11/4/77)  
Cold Rain and Snow

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Grateful Dead Hour #33 April 17, 1989

Part 1

Estimated Prophet (3/18/77)  
Dancin' in the Streets GD (single with horns mix)  
Easy to Slip 'Heaven Help the Fool'  
Tennessee Jed (2/26/77)

Part 2

Garcia interview on composing and writing 'Terrapin'



Hunter about the inspiration for 'Terrapin'  
Terrapin -> (3/18/77)  
At a Siding ->  
Drums intro  
Garcia interview  
excerpt from 'Terrapin Station' album  
Deal (2/26/77)

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Grateful Dead Hour No. 34 Week of April 24, 1989

Part 1 25:25  
All New Minglewood Blues 3/18/77 Winterland  
Not Fade Away 3/18/77

Part 2 24:44  
Burger: Your honor, we've heard the testimony of this witness that the first  
part of this tape has been edited or tampered with.  
Mason: All this working on the tape, this cutting and splicing, must have  
been important.  
Witness: I should think you'd be grateful.  
Burger: Well, we're not grateful, mister. I should like this tape entered in  
evidence and marked for the people exhibit D. Let's listen to it again,  
shall we? Lieutenant, turn it up with the volume high.  
St Stephen-> 3/18/77  
Around and Around  
Ivory Wheels/Rosewood Track-> Robert Hunter, Jack O'Roses  
Jack O'Roses->  
Terrapin Station

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Grateful Dead Hour No. 35 Week of May 1, 1989

Part 1 23:54  
Dupree's Diamond Blues  
Jack Straw 10/21/88 Reunion Arena, Dallas  
Tons of Steel In the Dark (Arista ARCD 8452, 1987)  
Happy birthday, Brentski!-> 10/21/88 Reunion Arena, Dallas  
Wang Dang Doodle

Part 2 26:45  
It's All Over Now, Baby Blue Bob Dylan, Bringing It All Back Home (Columbia CK  
9128, 1965)  
All Along the Watchtower-> 10/21/88 Reunion Arena, Dallas  
Stella Blue->  
Sugar Magnolia

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Grateful Dead Hour No. 36 Week of May 8, 1989

Part 1 25:29  
Crowd: WE WANT PHIL!!!  
Weir: Phil says no prisoners.  
Greatest Story Ever Told->  
Devil with a Blue Dress/Good Golly Miss Molly  
Channel n News  
Late for Supper-> Jerry Garcia, Garcia  
Spidergawd->  
Eep Hour

Gomorrah

Cats Under the Stars

Part 2 26:23

China Cat Sunflower-> 9/9/87 Providence RI

I Know You Rider

Playing in the Band-> 9/9/87 Providence RI

China Doll

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Grateful Dead Hour No. 37 Week of May 15, 1989

The creators of the Grateful Dead's 1987 video So Far talk to the press. And for you tape collectors: one of the all-time great performances of "Sugaree," plus the first electric "Ripple" since 1971.

Part 1 22:08

Jerry Garcia, Len Dell'Amico and Bob Weir talk about

So Far and In the Dark NYC 9/14/87

Queen Jane, Approximately - Dylan & the Dead (Columbia 45056, 1988)

Part 2 25:58

Sugaree - 3/18/77 Winterland

Claire: I want to get married again.

Grant: You hear that?

Claire: Come on, is that so much to ask? To show me how much you love me?

Grant: No, no, it's perfectly easy. We'll just go out and find a nice dead minister... a dead band - maybe the Grateful Dead. Should be a night to remember.

One More Saturday Night

Ripple - 9/3/88 Capitol Center, Landover MD

In 1987 the Grateful Dead released their most successful album ever, In the Dark, and made news with two best-selling home videotapes: The Making of the "Touch of Grey" Video [directed by Justin Kreutzmann] and So Far.

So Far, directed by Jerry Garcia and Len Dell'Amico, is 55 minutes of nonstop Grateful Dead, bouncing back and forth between a studio session and the 1985 New Year's Eve show at the Oakland Coliseum. The performance includes Uncle John's Band, Playing in the Band, Lady with a Fan, Space, Rhythm Devils, Throwing Stones and Not Fade Away. Jerry and Len spent more than a year building a visual feast to match the soundtrack, using different images and techniques for different passages. They covered a lot of technological ground, from optical to electronic to computer animation, using newsreel film, tarot cards, microscopic and telescopic photography, religious images, human faces - all kinds of stuff, interleaved with shots of the musicians playing music. It's not only a fabulously entertaining piece of video, it's also pretty good music to watch with your eyes closed.

The following is from a press conference held in New York City September 14, 1987.

Dell'Amico: We did a live show at Oakland Coliseum, and the live pieces were taken from that show. Then we shot four days at Marin Vets - which is where the album basics were recorded - without an audience, and then intercut them.

Garcia: The gamble was, could we go into a place with no audience and, just relating to ourselves, could we... find some energy there. And we had hits and misses. Some of it worked out pretty good, some of it was interesting - but it's definitely a different kind of energy. A lot of this stuff is... mad luck. There's a cut in there

that goes from "Playing in the Band" - studio version, say - to "Playing in the Band" live - that just happened to be just about identical tempo. That kind of stuff is luck - you can't really rehearse it. There's no way for us to have... We didn't plan continuity from one situation to another, but every once in a while something like that works.

\* \* \*

Garcia: The way this developed was not a result of planning, so much....We started off with all kinds of plans. We had real specific things we were going to do - something scripted, something very tight and formal. That sort of dissolved. After we did the shoot at Marin Vets the whole contour of it started to look different, so we started to look for a different methodology to be able to do what it seemed to call for.

Q: What's Marin Vets?

Garcia: It's a nice, tasty concert hall in Marin County, about five minutes from where we all live... An 1800-2000 seater, small but very nicely articulated so it really sounds beautiful. It really has a good, crisp recording sound.

Q: Is it a theater in the round? I noticed you were all facing each other.

Garcia: No. We just set up that way... 'cause we were addressing ourselves rather than addressing an audience.

Q: Why isn't "Touch of Grey" on [So Far]?

Garcia: We didn't have a workable arrangement of it, really. We tried it...

Q: With the exception of "Touch of Grey," which has a fade ending, all the songs [on In the Dark] are set up the same way they would be live. Was that a conscious effort to get the songs out on an album the way they are live?

Garcia: Not intentionally. Sometimes we let 'em run out. We didn't really plan the ends. [giggle]

Weir: We never do.

Garcia: Y'know, it's us, man! [laughter] ... Some of them sort of trail off, some of them build. They tended to be as idiosyncratic as they are at live shows. The performances were quite different from each other.

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Dell'Amico: You have to find the most talented people, and the place where the machines are, and then set 'em loose. The main thing is the "setting 'em loose" part: telling them that you want them to help you rather than just do what you tell them to do. If you give them time to play, they can come up with great stuff.

Q: Considering most of the concerts go three, four hours, why only 55 minutes? Why not an hour and a half? ...two hours? ...three hours?

Garcia: It really has to do with what we get. If you record five shows and get maybe an hour's worth of good stuff, say...in this case it's something like that, although the ratio is probably steeper. It just really is the stuff that works.

For me, it's a process of recognition. You put stuff together: "These two tunes sorta go together, but it needs something here to make this passage work..." You assemble it, and it starts to look like something... We constructed the shape, kind of the way they do animated films: we constructed the shape that was the soundtrack, and then used that as the basic template for everything else: all the visuals, the live action stuff, the cutaways, and the rest...

The interesting thing about it, methodology-wise, was that we approached a video editing facility as though it were a multitrack audio facility, so we had many levels of images to choose from at any given moment, which is kind of an unusual way to work in video. There were never decisions up until the last edit about what image actually goes where at what moment. That stuff came together toward the end; really, we were assembling layers of possibilities, all on individual machines.

Dell'Amico: Like if you had a track with a kick drum and a track with a snare drum and a track with a guitar, you could have tracks which have different types of visuals and decide later how to mix them.

Garcia: There is no multitrack video; video does not exist in that realm, so it was a matter of kluging a version of that that would deliver that notion.

Dell'Amico: - using a lot of machines.

\* \* \*

Q: Where did you get the vintage film clips? I think we saw Adolf Hitler in there, the KKK...

Garcia: Trotsky... Lenin...

Dell'Amico: We started by coming up with image lists of what we wanted to stick in there. Then we'd come up with places to get it. Associate producer Ann Uzdavinis went out and found all this stuff, and editor Veronica Loza put it together. It comes from the National Archives... all kinds of archival places. You buy it and use it.

A great deal of work went into editing all the cutaway images. First we shot it, and then it took a year, year and a half to substitute visuals: get 'em, try 'em, throw them away, get new ones, work out the special effects.

Q: Was it a conscious effect to get trails on a video?

Garcia: Yeah. Sure.

Dell'Amico: What do you mean by trails? [laughter]

Garcia: You know, man - trails.

Dell'Amico: Oh, that ! That's an easy effect. Just so you know, that's called "image strobe decay" in video. You just push a button and you got it.

Garcia: What we're doing is sort of painting along with the music. You see what you'll see in it, y'know.

Q: Has this wave of success taken you by surprise... the album going platinum so quick?

Weir: Not me. [laughter]

Garcia: Fifteen years ago it would have taken us by surprise, but we sort of crept up on it, really.

Weir: We've been building up to it. We knew we had good songs to record for the last few years, and we finally got around to recording them...

Q: Has success spoiled the Dead?

Garcia & Weir: Yeah. [laughter]

Q: How so?

Weir: He looks pretty rotten to me. Doesn't he to you?

Q: So how has it changed you?

Weir: I was noticing the other night, for instance, that when I'm going through pistachios, the hard-to-open ones - I don't bother with them any more. [laughter] Who's got time?

\* \* \*

Q: What was it like doing the mega-gigs with Dylan?

Garcia: It was fun. Yeah.

Q: Think he enjoyed it?

Garcia: Yeah, he did enjoy it. It's tough to get it out of him, but he did enjoy it.

Q: Why didn't he join in on "Touch of Grey"?

Weir: Sometimes he did. Depended on how it was going.

Q: Did it take more rehearsal than usual?

Garcia: [laughs]

Weir: We rehearsed a lot of stuff...

Garcia: And when we went on the road we didn't have the slightest idea what we were going to do.

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Grateful Dead Hour No. 38      Week of May 22, 1989

Part 1 23:11

The Music Never Stopped      9/12/88      Spectrum, Philadelphia

jam->

The Other One      9/12/88

Part 2 26:28

Receptionist: I'm sorry, but I can't keep Dr. Garcia waiting all afternoon.

Erica: Well, if you will just give us a little more time, I'm sure that Mr. Hunter will be here any minute.

Receptionist: I'm afraid I can't keep juggling Dr. Garcia's schedule.

Man Smart, Woman Smarter->

Eyes of the World 9/12/88

Good Lovin' 9/12/88

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Grateful Dead Hour No. 39 Week of May 29, 1989

Part 1 28:08

Me & My Uncle-> 5/7/89 Frost

Mexicali Blues

Rain and Snow Pentangle, Reflection

He's Gone->

snakey jam 5/7/89 Frost

Spoonful Howlin' Wolf

Part 2 24:48

The Other One-> 5/7/89 Frost

Black Peter->

Love Light

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Grateful Dead Hour #40 Week of June 5, 1989

Part 1 23:35

They Love Each Other 5/6/89 Frost

The Race Is On

West LA Fadeaway

Hey Pocky Way

Part 2 26:38

Wharf Rat-> 5/6/89 Frost

Around & Around->

Not Fade Away

Ripple Chris Hillman Morning Sky (Sugar Hill SH-3729, 1982)

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Grateful Dead Hour No. 41 Week of June 12, 1989

Featuring an interview with Famous Deadhead David Crosby

Part 1 25:26

Almost Cut My Hair Crosby 12/31/86 HJK, Oakland

The Wall Song Crosby & Nash 11/11/71 (studio rough)

with Jerry Garcia, Phil Lesh and Bill Kreutzmann

Part 2 25:16

Bird Song 2/11/89 Forum, Inglewood CA

Eight Miles High Byrds, Fifth Dimension (Columbia CS 9349, 1966)

U.S. Blues 12/31/86 Henry J. Kaiser, Oakland

I have a snapshot in my mind of of New Year's Eve 1986 at the Henry J. Kaiser auditorium, walking into a room backstage and seeing Jerry

Garcia and David Crosby engaged in conversation. We almost lost those two guys in '86, but there they were, big as life.

Six months earlier David was in jail and Jerry was in a coma. Two of this generation's most beloved souls found themselves skidding toward heaven, but each made the decision to turn that wheel before it was too late.

While Crosby was in prison I collected greetings from several of his northern California friends in a book and sent it to him. I learned later that he was deeply touched by these messages from these people he had loved and lost during his years of enslavement to cocaine, and when I met him face to face in 1987 Crosby greeted me like an old friend.

And I feel like a friend, even though we didn't meet til recently. With the Byrds and then with Crosby, Stills and Nash, Crosby's music has always been precious to me. His singing and/or songwriting credits are almost too numerous to mention, including "Mr. Tambourine Man," "Eight Miles High," "Wooden Ships," "Guinnevere," and "Long Time Gone," to name but a few. In the '60s, rock and roll wasn't just music, it was the bulletin board and the grapevine of a generation, and Crosby, Stills and Nash were heroes who gave their fans political and musical inspiration in equally generous measure.

The story turned sour for Crosby in the '80s, as drugs crowded everything else out of the picture and he exhausted the love and patience of the people around him. The quality of his performances suffered, his songwriting output dropped to zero, and even his most loyal friends believed he was as gone as you can get and still have a heartbeat.

Crosby had to go to prison to get clean, but as he wrote in his autobiography, Long Time Gone [by Crosby and Carl Gottlieb. Doubleday, 1988], he doesn't regret a minute of that time because it brought him back to life and music.

Crosby recently finished a tour featuring music from his solo album Oh Yes I Can [A&M 5232, 1989]. He came to the Truth and Fun studios for this interview the night before his show at the Fillmore Auditorium last month. I kept my cool at the time, but I don't mind telling you that David Crosby is one of the musical heroes of my life. What else can I say but "So glad you made it!" -- David Gans

David Crosby: [Paul] Kantner and I and David Freiberg used to live together, down in Venice. I went and started the Byrds with McGuinn and them, and then Paul started the Airplane. And then David got together with those people and started Quicksilver. So I was tapped into each new band that started in San Francisco. And as soon as there was a Grateful Dead, I heard about it. And we had played up here - the Byrds - at the Peppermint Tree. You haven't lived until you've seen us trying to do something like "Chimes of Freedom" with two girls dancing topless on either side of us. "Don't you guys know something with a beat?" [laughter] Total mismatch.

I think I heard about Garcia playing even before that down in Palo Alto, at some little club down there. But as soon as they started playing, we started to hear about them, and then I went to visit 'em when they were still living on Ashbury [in San Francisco]. I liked them right away, because they were totally outrageous and obviously completely crazed. And that was just my style. I remember thinking, God, this kid Weir is too young to be in this band, isn't he? I mean, do you have like a note from his parents or something?

Crosby: That record, If I Could Only Remember My Name... I was just coming off of Deja Vu [Crosby, Stills, Nash & Young], and I had carte blanche. I got to put together exactly whatever the hell I wanted.

And I invited the craziest people I knew.

Jerry Garcia is responsible for that record a very great deal. He was there night after night after night after night after night after night after night.

Q: Doing what?

Crosby: Oh, thinking, listening, talking - you know, acting as a friend, saying "Hmmm, man, what if you, how did you, why don't you try a little more, and...." And he would play. He played on a lot of stuff. That record is the only place on record, that I know of, that he and [Jefferson Airplane and later Hot Tuna guitarist] Jorma Kaukonen ever played together. On "Song With No Words." That's one of the first times that [Garcia] did pedal steel too. I think the first time he put it on a record was on DeJa Vu, on "Teach Your Children." But he played it on "Laughing" [on If I Could Only Remember My Name...], too. A beautiful, strange thing that he played. Lesh played great on that too. And Joni [Mitchell] sang this one beautiful, little strange thing on it - ooh!

"Cowboy Movie" is Crosbosis mixed with Grateful Dead-itis in perfect fashion. What I like is when it goes to the bridge...

I've done several things with them that got me off. They played a lot on "What Are Their Names?" That was just a jam. I walked out in the room, started playing a lick. Then Jerry comes out in the room, starts playing, and you hear him start to play. Then Neil [Young] comes out in the room and starts to play. Then Phil [Lesh] comes out in the room and starts to play... and then Michael Shrieve, who played drums for Santana, comes in and sits down and starts playing drums. And that was how we made the record.

I had those words that I wrote on an airplane, and I didn't know what to do with them. I was listening to this track and I realized that there's a place where the track goes up and then [claps hands] cuts away and leaves a space, and then it comes back in again. And that space is exactly the length of these words:

I wonder who they are  
The men who really run this land  
And I wonder why they run it  
With such a thoughtless hand  
What are their names  
And on what streets do they live  
I'd like to ride right over this  
afternoon and give them  
A piece of my mind  
About peace for mankind  
Peace is not an awful lot to ask

Crosby: Oh, man, I couldn't have done it with anybody else. The only time when we ever really got organized was on "The Wall Song." That was pretty organized, 'cause it goes through a lot of changes. And so we learned that and actually played it like an arrangement.

One of the best periods in my life, musically, was a period of time when I was very frustrated about Crosby, Stills and Nash, and it wasn't working. I was living in Mill Valley, and Bobby [Weir] lived in Mill Valley. They were trying to rehearse, and I would go over and drag along my Stratocaster and cause trouble. I would go in and they



would be trying to record, even, and I would cause trouble. I would go in and say, "Aah, you guys don't have a real rhythm guitar player." [laughs] Which endeared me to Bob forever, I'm sure. But I would go in there and, you know, just be crazed and try and involve myself with them, because they were so into all what I think is important about music. They were into the music, you know. They didn't let the peripheral stuff pull 'em away from it. They didn't give a hoot how much money something made; they didn't give a damn what the reviews were; they were not in it for chicks, glory, money, fame; they did not make the "I must be smart - look how many people are listening to me" mistake; they kept intensely focused on music. And I loved that. That was just what I, how I felt about stuff. That was my set of values, and I needed that affirmation very strongly at that point, because I had just had this enormous taste of huge money and crazedness and... I wasn't sure, you know, what was what. I'd been in Hollywood, you know what that's... Hollyweird...

That was when we started playing that eleven that became their song "The Eleven" and became the beginning of my song "Low Down Payment." I didn't even know it was in eleven until they counted it for me. I had no idea. I'd start playing that.. and they would.... "Oh, okay..." [scats a little eleven-beat phrase]... It was all what I loved about music the most.

Q: I always thought Crosby, Stills and Nash should have been a little more willing to open up and play looser things, like from song to song.

Crosby: After the beginning, we didn't trust each other that much. At the beginning we did.

Q: And what happened?

Crosby: Hmm... money, chicks, glory, fame, drugs. Values change, people change... people don't stay the same.

Crosby: The fascinating thing about [the Grateful Dead], I think, aside from the fact that they have always understood.... they came out of the period when folk music still had an impact on them, and they understand about telling the tale. See, they're more concerned with telling the tale than they are with polish. They always have been. They want to make you feel something. But I think the really most innovative thing about the band is... Everybody else thinks in terms of block chords and pedal tones, bass lines, normal kind of structures. These guys have evolved a thing where each guy is playing a running line all the time. There's three of them at a very minimum and then the percussion. That's electronic Dixieland.

In this case you've got three running lines all the time. The keyboard player, traditionally, in the Dead has been the only guy who was tacking it down to reality at any point, you know. But what you've got is Jerry and Phil and Bobby playing these three weaving lines. And it's this incredibly fluid music.

What happens in the best of it is that you submerge your ego and you understand that several people can achieve a telepathic or near-telepathic union playing music and speak with one voice.

I heard a symphony orchestra when I was a little kid, and I was so completely overwhelmed by it that it made a deep imprint on me. The power of music made by the cooperation of musicians - I was only about four or five years old, and it bowled me over. It was like a wave.

The power of a symphony orchestra playing in front of me. And I saw all the elbows moving the same time, all the little tweedly-tweets at the same time, all the little little drum things going at the same time, and I said "I get it!" And it's never left me. I'm stuck with it. I love to make music with other human beings.

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Crosby recently reunited with fellow Byrds Roger McGuinn and Chris Hillman for a handful of concerts. They had so much fun that they're talking about making a record together:

Crosby: [This story] starts off kinda grubby but it winds up good.

Some unscrupulous people, and I use the words carefully, got hold of [Byrds co-founder] Michael Clarke. These are the same people that put Gene Clark on the road as The Byrds. I was unhappy about that, but it was marginally valid because at least he was a singer-songwriter and one of the people who started the band. It wasn't good, which was why I wasn't happy about it. It was quite bad, as a matter of fact. But it was marginally valid, in a certain way. You could find a way to justify it.

These same people got hold of Michael, and he had fallen on hard times, and... he did it. They put him on the road as the Byrds.

Well, okay. If it doesn't have Roger McGuinn in it, it's not the Byrds. I don't care who else it's got, including me - if it doesn't have Roger McGuinn in it, it isn't the Byrds. He is the heart and soul of the Byrds - always has been, always will be. There isn't any question about that. I'm not belittling my contribution or Gene's or Christopher's, or even Michael's. Roger is the central issue. It's the way he reads a song. He's the one who took those songs and made 'em feel like that. He has a certain rhythmic feel and a certain way of reading a song. A certain understanding... He's a brilliant guy, you know. He has a genuinely enormous talent.

Then I had this horrible thought and checked it out, and I found out that they were going to try and copyright the name. These sleazeballs.

Q: Had you guys never done that?

Crosby: Roger had held onto it for a while, but had let it slip, and so it was up for grabs. I said, "What if they copyright the name?" And they said, "Aw they wouldn't do that." I said, "I think they're going to. If they have a band on the road, they can do it.

I said, "I don't want that to happen. Then we can't have it. I don't care if I own it at all, but I think it should be in Roger's hands." Christopher agreed with me, and Roger agreed with me, and so I said, "Look, why don't we just beat 'em to the punch?" And they said okay. I was surprised.

But we didn't do it through managers or, you know, third parties. I just said, "Hey look, let's be real. Let's just do it." So we got together.

Here's where it gets good. Okay, the first confession is, I had forgotten how good Roger is. He's brilliant. He's better now than he was then.

The last time I played with Chris, he was a kid. Now he's been through like three or four hit bands -

Q: The Desert Rose Band -

Crosby: Yeah. They're strong. And Chris is strong. He's confident;

he knows what the hell he's doing. And we buried the hatchet a long time ago. He's been my friend for a long time, and so has Roger. And there's a difference in me, too. When we parted company, it was my fault. It wasn't their fault. They threw me out for a reason. I really was being sort of impossible. I wanted to spread my wings. I wanted to be the center of attention. You know, I was jealous of Roger. I was a growing singer-songwriter. I was starting to write really good songs, and I didn't feel that I had the attention and the recognition that I deserved. I was in ego conflict with them. Now I've got nothing to prove. Anybody that doesn't know I can play and sing hasn't been listening. I can now contribute what I was supposed to contribute.

Q: Where did you play?

Crosby: San Diego, San Juan Capistrano, and Ventura. [Los Angeles Times critic Robert] Hilburn, who never says anything nice about anybody except Springsteen, said we were fantastic. But that's not the point. There were other people there who said we were really good, whose opinions matter to me more. Tom Petty came, and sang "Rock and Roll Star" with us and said, "Man, you guys are so good I can't believe it." And he's a real Byrds fan. And he's a great musician, and a really nice guy too. And he wasn't shucking.

Later on, Elliot Roberts [Bob Dylan's manager] told me that Dylan had been there and had been raving about it for days. He snuck in with his hood over his head, brought three kids...

But anyway, the point is we had a great time. So if the managers don't screw it up, and if the record companies don't screw it up - we're all signed to different record companies, and we've all got all these different people with their own agendas - if none of those people screw it up, you'll hear it. It'll be good.

Q: Are you going to make a record?

Crosby: I wouldn't be surprised. I mean, consider this: We have this thing that we do, okay: it starts with the way Roger grasps hold of a song, and his rhythmic feel and his reading of the tune. Then it comes with me being one of the stranger harmony singers of our time, you know. Then it comes with Hillman not knowing how to play bass. He's a mandolin player; he doesn't know bass lick one. He plays a running line. He's playing mandolin three octaves down. [laughter]

Q: That's an interesting approach. Does he know Lesh? [laughter]

Crosby: There's a lot of similarity, in a way. They're musically different people - their conception is different - but the fact is, neither one of them knows any bass licks.

Okay, so there is this certain - it's not a formula, but there's a certain set of influences, and we've only ever applied that to one great writer: Bob Dylan. And one Pete Seeger tune ["Turn, Turn, Turn!"]. What happens when you do that to a Randy Newman song?

Q: Wow.

Crosby: Yeah, that's what I said. What happens when you do it to Tracy Chapman, who writes these beautiful, sparse, wonderful songs about real stuff?

Q: ...There are a lot of great writers out there.

Crosby: That's what I was thinking. The idea slays me completely, so... I'm hoping - but it would be easy to go down the tubes in Hollywood, you know.

Q: Is there anything you'd like to say to the Deadheads of America?

Crosby: They must be real perceptive people, man, because they see and love something that's wonderful and genuine and crazed and completely undependable and outrageous and going for the peaks, you know. I figure that if they love it, you know, they're lucky to have something that good to love.

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Grateful Dead Hour No. 42      Week of June 19, 1989

Part 1 26:30  
Brown-Eyed Women  
Box of Rain  
Don't Ease Me In  
Beat It On Down the Line  
Weir dedicates it to Bill Graham:  
Sugar Magnolia 12/31/72 Winterland, San Francisco

Part 2 25:15  
Truckin' 12/31/72 Winterland, San Francisco

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Grateful Dead Hour No. 43      Week of June 26, 1989

12/31/86 Henry J Kaiser Convention Center, Oakland CA

The Grateful Dead were out of circulation for the second half of 1986, while Jerry Garcia recovered from the diabetic coma that felled him in July. The band re-emerged in December with three shows at the Oakland Coliseum and a four-show New Year's Eve run at HJK. All of these shows had a very affectionate, "So glad you made it" feel to them, and stuff like the last verse of Candyman took on a little extra meaning: Hand me my old git-tar/Pass the whiskey 'round/Won't you tell everybody you meet/That the candyman's in town.

Part 1 25:03  
Candyman;  
Desolation Row 12/31/86  
U S Blues 12/31/86

Part 2 25:43  
Tiger Rose - Robert Hunter, Tiger Rose  
Rykodisc RCD 10115, 1989 (also available on cassette). Original version released 1975. Vocals recut 1988; digital remix by Tom Flye at Fantasy Studios, Berkeley.  
Terrapin 12/31/86  
Gimme Some Lovin';  
When Push Comes to Shove 12/31/86

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Grateful Dead Hour No. 44      Week of July 3, 1989

Part 1 25:51

Phil Lesh interview pt 1

MIDI jam GD 5/6/89 Frost Amphitheatre, Stanford CA

Phil Lesh interview pt 2

Bird Song GD 2/11/89 Forum, Inglewood CA

Part 2 26:38

Phil Lesh interview pt 3

Box of Rain->

Cold Rain & Snow GD 9/12/88 Spectrum, Philadelphia

Eyes of the World GD 2/23/74 Winterland, SF

Once a month Grateful Dead bassist Phil Lesh comes to the Truth and Fun studios to work on Rex Radio, a program of new and unusual music hosted by Phil and Gary Lambert which airs on KPFA (94.1 FM) here in the San Francisco area at 10pm on the second Monday of each month. So the last time he was here we took a few minutes to talk about what's going on with the Grateful Dead. -- D.G.

Q: How's the recording going?

Lesh: Really well. We're probably going to be finished with it, oh, a couple of years from now. [laughter]

Q: How many songs do you have?

Lesh: Nine, this time.

Q: Are they all going to get on the record?

Lesh: I think so. As far as I know, the plan is to put 'em all on. It's not a record any more - it's a CD, and we can put as much time on there as we can cram in, up to 73 minutes.

Q: So maybe this time the CD will have a lot and the album will have one less?

Lesh: I think that's the way the record business is leaning at this time. They're really pushing CD hard.

Q: If paintings had had to be split into two sides, art would be a different picture entirely. So now we have a chance to present an album as one continuous piece of music.

Lesh: In that sense, each of the recorded mediums has defined the nature of music that's recorded on it. The 78 is good for three minutes or so, and it was mainly used for popular music. When the LP came along, composers even started writing pieces that were 25 minutes long and would fit nicely on the side of an LP.

Q: So now all of Dave Marsh's worst dreams can come true and the Grateful Dead can have a 70-minute song!

Lesh: Yeah, and then maybe we can put him in the music appreciation chair and make him listen to it!

Q: Do you have a favorite tune out of all these?

Lesh: Oh, yeah: "Foolish Heart." I really like that tune; it's really fun to play.

Q: How's "Victim or the Crime" doing?

Lesh: It's actually growing a face of sorts. It actually has turned into something that has harmony and is rather euphonious. It almost sounds too pretty for the subject matter.

Q: I knew you guys would come around to that song.

Lesh: - we would dilute the image [laughs], the message -

Q: That's up to you. I knew that musically it would grow on you.

Lesh: It just doesn't sound as ugly as it used to.

Q: About those trumpet solos Jerry's been playing -

Lesh: What trumpet solos, Dave?

Q: You mean you don't hear them up there?

Lesh: Oh, that! Now everybody - myself, Jerry, Bob, Brent, and the drummers - has sampled sounds available to use, mostly in the space as far as the four front-line guys are concerned. The drummers use sampled sounds throughout the entire show.

Q: We've known about that with the percussion players, but it wasn't until Jerry started playing flute and trumpet solos that the world sort of went "Oh, listen to that - technology!"

Lesh: Whatever, but the fact has been that guitars are not as MIDI compatible as keyboards are, and they're just now becoming playable in terms of the fluency of the response in the MIDI realm. And the bass is still lagging behind. Of course, I have to learn the more or less very different touch required.

Q: So it does require a different technique.

Lesh: Yeah. But it will work.

Q: I understand there are going to be some changes in the policy about camping and other outside-the-facility stuff for the Grateful Dead now. Was that a result of [events this spring in] Irvine? -

Lesh: It's a direct result of three to five years of experience with what's been happening in the camp areas and around the venues where we play. There's entirely too much trashing going on, too much defecation in people's yards, that sort of thing. This could be the last camping summer, and it probably will be, because I don't see any evidence of people trying to clean it up. Is there?

Q: I don't know. I know that here in Oakland we've put a lot of effort into trying to ease the fears and the tension in the [Henry J. Kaiser Convention Center] neighborhood by having a presence there, but I can't speak for what happens out in the midwest and what happened in Pittsburgh, etc.

Lesh: It seems to be happening everywhere we go, and that really threatens us - in the sense that if it gets any worse this summer there won't be any more camping.

Q: So it sort of boils down to if the camping scene continued, the Grateful Dead scene might not -

Lesh: Well, we won't be allowed to go to places where we want to bring in camping. We might not be allowed to go to some of these places at all. And that sort of cuts down our options as to where we're going to be able to play.

Q: So the idea is that by prohibiting the camping and the vending scene, then the 5000 uninvited followers will -

Lesh: It's a music scene. It's not a camping scene and it's not a vending scene. It's not a party scene, unless you're inside - that's the way we like to think about it. You want to party outside? Stay home - we'll broadcast it. It could be a stranglehold on our touring activity.

The message we're trying to send out is, Leave nothing but footprints.

Q: And if you don't have a ticket -

Lesh: Stay home. We'll broadcast it.

Q: Are you planning to broadcast all the shows?

Lesh: No, we plan to make the decision a show at a time. If we go to a city and we're playing there three days, if there's too many people without tickets the first night, we'll broadcast the second two nights. That sort of thing. But it's not going to be policy to broadcast everything.

Q: How's the family?

Lesh: Never better. We're expecting a second child in September.

Q: And that's the reason there won't be a Grateful Dead tour this fall?

Lesh: There is going to be a Grateful Dead Tour this fall - it's in October.

Q: So you're just taking September off to stay home with Jill -

Lesh: Yes, and the new baby.

Q: Do you know which flavor this baby is going to be?

Lesh: No. We decided not to find out. We like the excitement and the mystery.

Q: Is Graham excited?

Lesh: Yeah. He's already designated one of his trains for the new baby.

Q: How old is Graham?

Lesh: He's two and a half. They'll be two years, nine months apart.

Q: What's the anticipated date?

Lesh: The tenth of September.

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Grateful Dead Hour No. 45      July 10, 1989

Part 1 26:50

Introduction by Bill Graham;

Around & Around            2/23/74 Winterland

Here Comes Sunshine        2/23/74

Ship of Fools                2/23/74

That's What Love Will Make You Do    Jerry Garcia, Garcia (Round Records RX102, 1974)

Part 2 25:33

Jack Straw                    2/23/74

Deal                            2/23/74

Promised Land->            2/23/74

Bertha->

Greatest Story Ever Told

Notes:

Saturday, February 23, 1974 at Winterland in San Francisco was the second concert of three-day run during which the band played what turned out to be their last public performance of Here Comes Sunshine and introduced Ship of Fools, It Must Have Been the Roses, and the finished version of U.S. Blues.

This concert was recorded on quarter-inch two-track tape (at 7.5 inches per second), which was the state of the art fifteen years ago. The shortcomings of the tape are for the most part the fault of the stage gear - an occasional rattle in the bass cabinets, for example. Bill Graham introduces the band in his inimitable style, with a dramatic pause parting the artist's name down the middle. The mix is a little unstable in the first song, but it settles down after that.

These shows took place around the time Jerry Garcia was working on his second solo album, Garcia (Round Records RX102, 1974, due out on CD from Grateful Dead Merchandising later this year). That's the one which is often referred to as 'Compliments of Garcia' because the radio and review copies had the words 'Compliments of' stamped above the title. And so what if his first two albums were both named 'Garcia' - by this time Chicago was already up to Roman numeral VII!

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Grateful Dead Hour No. 46      Week of July 17, 1989

Oakland Coliseum Arena December 27, 1987

Part 1 25:04

Jack Straw                    12/27/87

Fennario;

Walkin' Blues                12/27/87

My Brother Esau                B side of "Touch of Grey"

Silvio                          Bob Dylan      Down in the Groove      Columbia 40957, 1988

Part 2 26:07



Ramble On Rose                   12/27/87  
Uncle John's Band->               12/27/87  
Estimated Prophet

Bob Dylan picked up a notebook of Robert Hunter's lyrics at the Grateful Dead's studio. He set "Silvio" and "Ugliest Girl in the World" to music and included them both on Down in the Groove, to Hunter's surprise and delight. Jerry Garcia, Bob Weir and Brent Mydland contributed background vocals to "Silvio."

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Grateful Dead Hour No. 47                   Week of July 24, 1989

Scarlet Begonias ->  
Fire on the Mountain    3/18/77                Winterland  
St Stephen->  
Mason's Children        2/2/70                 St Louis  
Next Time You See Me    12/12/69              LA  
  
Comes a Time  
One More Sat Night  
Casey Jones             10/19/71              Minneapolis

-----  
Grateful Dead Hour #48 Broadcast : 7/31/89

Uncle John's Band ->               12/12/69    Thelma Theater L.A.  
He was a Friend of Mine  
Alligator ->                       12/12/69    Thelma Theater L.A.  
Drums ->  
We Bid You Goodnight ->  
Alligator ->  
Caution

-----  
Grateful Dead Hour #49 Broadcast : 8/7/89

5/17/74                               P.N.E Coliseum  
Vancouver, B.C.  
  
7/19/74                               Selland Arena  
Fresno, Ca  
  
Money Money                   5/17/74    P.N.E Coliseum  
Chinacat Sunflower ->   5/17/74    P.N.E Coliseum  
I Know You Rider  
WRS (Prelude) ->        7/19/74    Selland Arena  
WRS(Part One) ->  
Let It Grow

-----  
GDhour 50 (August 14, 1989)

Feel Like a Stranger       Rochester, NY, 4/15/83  
He's Gone >  
Little Star >  
Jam > intro to drums

Baby Blue (encore)

The Wheel                    Garcia's first solo album  
Not Fade Away >        Rochester, NY, 4/15/83  
Going Down the Road Feeling Bad >  
Around and Around >  
Johnny B. Goode

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GDhour 51 (August 21, 1989)

Maggie's Farm >                    (10/3/87 Shoreline)  
Cumberland Blues  
Dire Wolf                            Workingman's Dead  
I Know You Rider                    (6/5/70 Fillmore West)  
Silver Threads

Friend of the Devil  
Me and My Uncle  
Black Peter  
Bird Song                            (8/24/72 Berkeley Community Theater)

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GDhour 52    8/28/89

Happy Birthday Bobby -> 10/16/74        Winterland  
U.S. Blues                            10/16/74  
Jam                                    7/23/73        Watkins Glen  
  
The Other One ->                    10/12/68        Avalon Ballroom  
Cryptical Envelopment->            10/12/68  
New Potato Caboose ->            10/12/68  
jam on 13 beats                    10/12/68

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Grateful Dead Hour No. 53  
Week of September 18, 1989

Part 1 33:45  
China Cat Sunflower->  
I Know You Rider  
Playing in the Band->  
Uncle John's Band->  
Playing in the Band jam 8/19/89 Greek Theatre, U.C. Berkeley

Part 2 19:39  
Black-Throated Wind - Steal Your Face  
(Grateful Dead Merchandising GDCD4006, originally released 1976)  
Interview: Phil Lesh  
The Other One 8/19/89

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Grateful Dead Hour No. 54  
Week of September 25, 1989

Part 1 25:43  
Scarlet Begonias  
Me and Bobby McGee  
It Must Have Been the Roses  
Big River 10/16/74 Winterland, San Francisco

Part 2 31:26  
Playing in the Band

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Grateful Dead Hour No. 55  
Week of October 2, 1989

Part 1 30:40  
Doin' That Rag  
Hard to Handle  
...That's It for the Other One - 6/5/69 Carousel Ballroom, SF

Part 2 21:12  
/China Cat Sunflower->  
Sittin' on Top of the World->  
Dark Star... - 6/5/69  
The Wheel - Jerry Garcia, Garcia  
(GDCD4003, originally released 1972)

-----  
Grateful Dead Hour No. 56      Week of October 9, 1989

Part 1 15:22  
Estimated Prophet              5/8/77      Cornell University, Ithaca NY  
King Solomon's Marbles Blues for Allah (GDCD4001, orig rel 1975)

Part 2 37:47  
St. Stephen->                      5/8/77      Cornell University, Ithaca NY  
Not Fade Away->  
St. Stephen->  
Morning Dew

-----  
Grateful Dead Hour No. 57      Week of October 16, 1989

Part 1 18:28  
Iko Iko                      8/18/89      Greek Theatre, Berkeley CA  
Where in the Greek Are You?  
Looks Like Rain              8/18/89      Greek Theatre, Berkeley CA

Part 2 36:10  
Terrapin->                      8/18/89      Greek Theatre, Berkeley CA  
percussion  
jam->  
Crazy Fingers  
Lovelight  
I Bid You Good Night  
Post-show interview with Phil Lesh

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Grateful Dead Hour No. 58      Week of October 23, 1989

Part 1 19:36  
Rex Radio excerpt: Phil Lesh, Gary Lambert, Jerry Garcia - 1989 Ralph J. Gleason  
Memorial Award  
Libya Blues (excerpt) Peter Apfelbaum and the Hieroglyphics Ensemble with Don  
Cherry  
Attics of My Life American Beauty (Warner Bros. 1893, 1970)

Part 2 32:50

Disaster message

Scarlet Begonias-> 7/13/84 Greek Theatre, Berkeley

Touch of Grey->

Fire on the Mountain

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There was no GD Hour the week of October 30

Grateful Dead Hour No. 59 Week of November 6, 1989

Part 1 19:52

"Victim or the Crime" part 1 - Phil Lesh, Jerry Garcia and Bob Weir  
interviewed by Bonnie Simmons

Victim or the Crime - Built to Last (Arista ARCD-8575, 1989)

"Victim or the Crime" part 2 - Lesh, Garcia, Weir

Built to Last - Built to Last

Part 2 34:01

Playing in the Band-> 2/5/89 Henry J. Kaiser, Oakland

percussion->

jam

I Will Take You Home - Built to Last

Bonnie Simmons: For one reason or another we seem to have gotten off on  
"Victim or the Crime" -

Lesh: Gotten off on it?

Simmons: Can you tell me your version of how "Victim or the Crime" came  
about?

Garcia: Well, I think the first time Weir showed it to me was when we  
played with Joan Baez at an AIDS thing in the city, and he - I listened  
in amazement and said, "God, that's got pretty angular changes, doesn't  
it?"

It's fascinating because it defies, almost, any effort to play freely  
through it. You can't do it. You have to know it, it's that simple. It  
has changes in it, and they're very strict, and they have lots of real  
dissonant moments. So the angularity of it was fascinating to me, the  
tonality was, because it's one of those things where you really have to  
stretch to figure out something appropriate to play to add to the tonal  
mood of the tune.

The text of it - I don't believe I've ever actually listened to all  
the words to it. Ever. I have the gist of it; by now I probably could  
recite it if I really had to, but the text of it is more of the same in  
a way: it doesn't have a whole lot of light in it. It's very dense, and  
it's angst-ridden to boot.

Weir: "Victim or the Crime" I wrote with Gerrit Graham. The chorus came  
to me one night, and I sat on it for a couple weeks, looking at it, and  
I was down visiting Gerrit - he lives in LA - and I showed it to him and  
he said, "Hey, listen, can I run off with this for a night? I'll be  
right back with it." He came back the next day, and he had two verses  
and a bridge fleshed out from that chorus, and we did a little bit of  
hammering on it - hardly any - and then I put music to it, and that  
happened, though the music was really pretty damn complicated, it  
happened real fast. It happened inside of two hours, I think.

Then we started trying to soften up some of the stuff that we knew we  
were going to encounter resistance with, like the J-word. We tried to  
come up with stuff like "Patience runs out on the monkey," or then we  
tried to take it all the way that direction - "Patience runs out on the

bunny." But none of that worked. Then the whole rest of the song just wouldn't stand up, because it has an integrity about it that's - you know, you can't dick with it.

Garcia: It seemed to me when we were starting to record it, in order to save it from an effort to make it more attractive, I thought that what would work with the song would be to just go with it, to go with the angularity and the sort of asymmetrical way it's structured, and play to expose that. An early possibility that occurred to me was that this would be an interesting song to do something really strange with.

And this is where Mickey, of course, comes into the picture, 'cause he's one of the guys that holds down the strangeness corner, and he's always a willing accomplice in these ideas. So I thought the Beam, which is an instrument that people feel about about the way they feel about "Victim or the Crime," the tune - I thought, let's take two of the things that really have a huge potential for really upsetting people -

Simmons: A polarization tool -

Garcia: Absolutely! - and let's combine them in a happy marriage. Something that will be a real horror show. And it's turned out to be strangely beautiful. I really enjoy it, now.

Garcia: When me and Mickey started working on the ending, I was sitting there listening and I said, "You know, I may be going crazy, but I'm starting to like this..."

Simmons: I am too. (laughs) Initially I thought it was one of the oddest things I could ever imagine.

Garcia: Well, it certainly is strange. It's one of Weir's stunningly odd compositions, but it's also very adventurous. It's uncompromising; it's what it is, and the challenge of coming up with stuff to play that sounds intelligent in the context has been incredible, but also appropriately gnarly. I think we've done a nice job on the record with it. It works. Whatever it is, it works! I'm real happy with it because it was one of those things that was like "What are we going to do with this?" It's like having a monster brother that you lock in the attic. It's like a relative that you - "God, I hope nobody comes over when he's eating"...

Simmons: I think you put it in a perfect place.

Garcia: It's something like that... That's one of the things that makes the Grateful Dead fun.

Phil Lesh: I didn't particularly care for the song for the attitude of the song when I first heard it, and I was kind of wishing that Bob had written something new, frankly, for the album. But I have to admit it's grown on me. It's grown on me, and I've found things to play in it, whereas first it was a just question of going boom-boom-boom-boom. I'm beginning to hear the music in it now. So I don't really dislike the song. I don't quite understand why Bob feels he has to sing this song - but I'll defend to the death his right to sing it.

And to have us play it, too.  
If he can make it stick.

Bob Weir: There is a ponderosity about it that a lot of people consider

pompous, and perhaps it is pompous. There's that part of all of us. The questions posed in this song are not unique to this boy. If being pompous is what it takes to actually express this sort of thing - and you know, it's something I feel and it's something that I kind of want to take a peek at. It's, as far as I can see, human nature, and I don't think I'm doing anything intensely meaningful here, but I'm at least trying to get to something that's maybe a little knottier than Sugar Magnolia.

Garcia: We've got a handle on it, I think, now, and there's also places for us to take it. So I think it may open up into something truly monstrous. It may turn into something truly monstrous in the future, and certainly the recorded version works.

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Grateful Dead Hour No. 60      Week of November 13, 1989

Featuring an interview with Tom Constanten, keyboardist with the Grateful Dead from 1968 to early 1970.

Part 1 21:48

Tom Constanten part 1

Cold Rain and Snow - Tom Constanten, Fresh Tracks in Real Time

Dark Star (excerpt) 4/28/71 Fillmore East

Tom Constanten part 2

Part 2 30:19

Turn On Your Lovelight 12/12/69 Thelma Theatre, Los Angeles CA

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Grateful Dead Hour No. 61      Week of November 20, 1989

Part 1 33:36

Funiculi Funicula

Help on the Way->

Slipknot!->

Franklin's Tower - 6/9/77 Winterland, San Francisco

Part 2 18:37

How Built to Last Was Made pt. 1

Standing on the Moon - Built to Last (Arista 8575, 1989)

How Built to Last Was Made pt. 2

Blow Away - Built to Last

-----  
Grateful Dead Hour No. 62      Week of November 27, 1989

Part 1 25:27

Truckin'

I Second That Emotion

Sugar Magnolia -      4/29/71      Fillmore East

Loser -      Garcia (GD4003, orig. rel. 1972)

Part 2 29:15

Alligator->

Goin' Down the Road Feelin' Bad->

Cold Rain and Snow -      4/29/71

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Grateful Dead Hour #63      Week of December 4, 1989

Grateful Dead with HORNS!

Part 1 34:55

Let Me Sing Your Blues Away  
Prelude;  
Weather Report Suite Part 1;  
Let It Grow->

Stella Blue 9/14/73 Civic Center, Providence RI

Part 2 20:34

Eyes of the World Grateful Dead, Wake of the Flood  
Sugar Magnolia  
One More Saturday Night 9/14/73

GD with Horns from Providence 9/14/73 (the tape says 9/14, DeadBase says 9/15).  
The entire second set had horns, just about - DeadBase is in error about that.  
The mix and performance on Eyes wasn't too hot on this tape, so I went for  
the very hot W.Rep into Stella Blue. And the horn charts on Sugar Magnolia  
are spectacular!

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Grateful Dead Hour No. 64 Week of December 11, 1989

Part 1 27:20

Jack Straw  
Row Jimmy  
When I Paint My Masterpiece  
Dupree's Diamond Blues 11/7/87 HJK , Oakland CA

Part 2 25:46

Interview: John Barlow and Brent Mydland  
We Can Run Built to Last "We want Phil!"  
Box of Rain  
Cassidy;  
Might as Well 11/7/87 HJK , Oakland CA

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Grateful Dead Hour No. 65 Week of December 18, 1989

Part 1 32:18

Shakedown Street->  
Uncle John's Band - 12/26/79 Oakland Auditorium  
Oh Mommy Brewer & Shipley, Tarkio Road Jerry Garcia, pedal steel  
Transverse City Warren Zevon, Transverse City Jerry Garcia, electric guitar  
Last Lonely Eagle New Riders, Garcia, pedal steel; Hart, drums  
Danger Man David Bromberg, Wanted Dead or Alive  
Jerry Garcia, electric guitar; Phil Lesh, bass;  
Bill Kreutzmann, drums; Keith Godchaux, piano

Part 2 22:35

You Win Again  
Bottle Let Me Down  
Why Don't You Love Me?  
\*Riot in Cell Block #9  
\*\*Goin' Down Elvis Costello & Friends 4/24/89 Sweetwater, Mill Valley

\* Commander Cody, lead vocal  
\*\* Sammy Hagar, lead vocal

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Grateful Dead Hour #66 12/25/89

Part 1

Tennessee Jed\* 10/19/71 Northrop Aud. Minneapolis, Minn.  
Jack Straw\*  
Truckin'  
Miss Half Step From Steal Your Face)

Part 2

Other One-> 10/19/71 Northrop Auditorium Minneapolis, Minn.  
Drums->  
Other One

\* First Live

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Grateful Dead Hour #67 1/1/90

Part 1

Bird Song 12/31/87 Oakland Coliseum  
Music Never Stopped

Part 2

Other One-> 12/31/87 Oakland Coliseum  
Wharf Rat->  
Throwing Stones->  
Not Fade Away

-----  
Grateful Dead Hour #68 1/8/90

Part 1

Terrapin->Drums 12-31-87 Oakland  
Garcia Interview: "Built To Last" Cover Picture  
Built To Last - Album Version

Part 2

Day Job 12-26-82 Oakland  
Garcia Interview: Scuba Diving, recording, playing.....  
Yellow Moon Robert Hunter  
Loser 8-19-89 Greek Theatre  
They Love Each Other 2-22-74 Winterland

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GDH #69 1-15-90

Part 1

Sampson & Delilah 5-19-77 Fox, Atlanta  
I Wanna Fly Away Bobby and the Midnights

Part 2

Satisfaction 2-17-82 Warfield, SF  
Dark Star ->  
Heaven Help Jam-> \*  
Stella Ble 10-30-73 Kiel Aud, St Louis

\* Gans says "Heaven Help Jam" between, Deadbase III does not (although DB III does show it for other dates in '73)



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Grateful Dead Hour No. 70      Week of January 22, 1990

Part 1 26:27

Sugar Magnolia->

Touch of Grey->

Man Smart, Woman Smarter - 12/31/89 Oakland Coliseum Arena

Big Boss Man - 12/31/89 Oakland Coliseum Arena  
with Bonnie Raitt, slide guitar

Part 2 30:11

Interview: Mickey Hart, Tom Vennum, and Joe Gastwirt  
talk about the Smithsonian/Folkways Archive project

Featuring Latvian Choir, Voices in the Forest, and Midnight

Special by Leadbelly

Shakedown Street - 12/31/89 Oakland Coliseum Arena

-----  
Grateful Dead Hour No. 71      Week of January 29, 1990

Part 1 31:50

Wharf Rat->

Mississippi Halfstep->

Playing in the Band->

space - 12/2/73 Boston Music Hall

Part 2 23:14

feedback->

"Heaven" jam->

He's Gone - 12/2/73 Boston Music Hall

-----  
Grateful Dead Hour No. 72      Week of February 5, 1990

Part 1 35:07

Opening

Dark Star-> 2/18/71 Capitol Theatre, Portchester NY

Me and My Uncle

...Hey Jude->

Goin' Down the Road Feelin' Bad->

Throwing Stones

Not Fade Away

Part 2 19:05

Just a Little Light      Built to Last

Brokedown Palace->      12/31/89 Oakland Coliseum Arena

Sunshine Daydream

Midnight Hour

-----  
Grateful Dead Hour No. 73      Week of February 12, 1990

Part 1 16:19

Dark Hollow (Bear's Choice) (Warner Bros. 2721, 1973)

Interview: Alan Mande part 1

Intro by Zacherle

Casey Jones 2/14/70 Fillmore East

Mama Tried

Part 2 37:12

Interview: Alan Mande part 2

Not Fade Away-> 2/14/70 Fillmore East

Mason's Children->

Caution (Do Not Stop on Tracks)

-----  
Grateful Dead Hour No. 74 Week of February 19, 1990

Part 1 28:39

Opening

Sugaree 6/8/77 Winterland, San Francisco

Mexicali Blues 6/8/77 Winterland, San Francisco

Passenger 6/8/77 Winterland, San Francisco

Sunrise 6/8/77 Winterland, San Francisco

Part 2 25:57

It's All Over Now 6/8/77 Winterland, San Francisco

Jackaroe 6/8/77 Winterland, San Francisco

Lazy Lightning-> 6/8/77 Winterland, San Francisco

Supplication 6/8/77 Winterland, San Francisco

-----  
Grateful Dead Hour No. 75 Week of February 26, 1990

Part 1 24:55

Let It Grow 7/17/88 Greek Theatre, Berkeley CA

Box of Rain; 7/17/88 Greek Theatre, Berkeley CA

Victim or the Crime

id by Brent Mydland

Part 2 30:04

jam-> 7/17/88 Greek Theatre, Berkeley CA

Goin' Down the Road Feelin' Bad->

All along the Watchtower->

Believe It or Not

Blackbird-> Dead 7/17/88 Greek Theatre, Berkeley CA

Brokedown Palace

-----  
Grateful Dead Hour No. 76 Week of March 5, 1990

Part 1 27:53

Greatest Story Ever Told 7/12/87 Giants Stadium, E. Rutherford NJ

Tons of Steel 7/12/87 Giants Stadium, E. Rutherford NJ

"Step Back" rap;

Ramble On Rose 7/12/87 Giants Stadium, E. Rutherford NJ

Promised Land-> 7/12/87 Giants Stadium, E. Rutherford NJ

Bertha

Part 2 24:38

Morning Dew; 7/12/87 Giants Stadium, E. Rutherford NJ

Playing in the Band->

percussion

-----  
Grateful Dead Hour No. 77 Week of March 12, 1990

Part 1 15:22  
California Earthquake 10/20/89 Spectrum, Philadelphia  
Cassidy Reckoning (Arista A2CD-8523, 1981)  
Loser Carnahan and Robin Petrie, No Regrets (DNA 70101, 1990)

Part 2 36:17  
Eyes of the World-> Dead 6/8/77 Winterland, San Francisco  
drums->  
The Other One

For more information on Carnahan & Petrie, write to

DNA Records  
725 Pomona Avenue  
Albany CA 94706  
(415) 525-4773

-----  
Grateful Dead Hour No. 78 Week of March 19, 1990

Part 1 20:02  
If Six Was Nine Cheezlog with Bob Weir, guitar and vocal  
Friend of the Devil , American Beauty  
That Train Hunter, Tales of the Great Rum Runners

Part 2 34:23  
Not Fade Away-> 6/8/77 Winterland, SF  
Goin' Down the Road Feelin' Bad->  
Johnny B. Goode  
Brokedown Palace 6/8/77 Winterland, SF

-----  
Grateful Dead Hour No. 79 Week of March 26, 1990

Part 1 17:14  
:51 Phil Lesh: Message to Deadheads  
Ain't That Peculiar Bobby & the Midnites, Where the Beat Meets the Street  
Passenger 12/27/81 Oakland Auditorium  
Samson & Delilah 12/27/81 Oakland Auditorium

Part 2 36:23  
To Lay Me Down; 12/27/81 Oakland Auditorium  
Playing in the Band  
The Wheel-> 12/27/81 Oakland Auditorium  
Playing in the Band

-----  
Grateful Dead Hour No. 80 Week of April 2, 1990

Part 1 17:33  
Black Throated Wind 5/19/74 Coliseum, Portland OR  
Scarlet Begonias 5/19/74  
Loose Lucy 5/19/74

Part 2 35:35  
Big River Johnny Cash, The Sun Years  
(Sun/Rhino R2 70950, 1990. Orig released 12/57)  
Scarlet Begonias-> 10/16/77 LSU Assembly Center, Baton Rouge  
Fire on the Mountain->  
Scarlet Begonias;

Estimated Prophet

-----  
Grateful Dead Hour Program no. 81 Week of April 9, 1990

Part 1 26:28

She's On the Road Again-> 10/9/82 Frost Amphitheatre, Palo Alto CA  
Beat It On Down the Line  
West LA Fadeaway 10/9/82  
Me and My Uncle-> 10/9/82  
Big River

Part 2 29:30

The Music Never Stopped-> 10/9/82 Frost Amphitheatre, Palo Alto CA  
Deal  
Throwing Stones-> 10/9/82  
Touch of Grey

-----  
Grateful Dead Hour Program no. 82 Week of April 16, 1990

Part 1 14:03

Wang Dang Doodle 9/29/89 Shoreline Amphitheatre, Mtn View CA  
Picasso Moon Built to Last (Arista ARCD-8575, 1989)

Part 2 40:38

Promised Land 10/10/76 Oakland Stadium  
Friend of the Devil 10/10/76  
Dancin' in the Streets-> 10/10/76  
Wharf Rat->  
Dancin' in the Streets

Note: The tape has an edit in the last verse of "Wharf  
Rat" (at 21:37) due to a reel change on the master.

-----  
Grateful Dead Hour Program no. 83 Week of April 23, 1990

Part 1 23:30

Feel Like a Stranger-> 9/29/89 Shoreline, Mountain View CA  
Franklin's Tower  
We Can Run 9/29/89

Part 2 29:28

jam-> 9/29/89 Shoreline Amphitheatre, Mountain View CA  
I Need a Miracle->  
Death Don't Have No Mercy->  
Sugar Magnolia

The Dead's first performance of "Death Don't Have No Mercy" since 1970!

-----  
Grateful Dead Hour No. 84 Week of April 30, 1990

Part 1 15:21

Loose Lucy 3/19/73 Nassau Coliseum, Uniondale NY  
Me and My Uncle 3/19/73  
Brown-Eyed Women 3/19/73

Part 2 36:10

Mama Tried Merle Haggard, More of the Best of Merle Haggard

(Rhino R2 70917, 1990; originally released 7/68)  
Victim or the Crime-> 12/31/89 Oakland Coliseum Arena  
Dark Star->  
percussion

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vocals; Bill Kreutzmann, drums; Keith Godchaux, piano; Donna Godchaux, vocals.

Notes: The second half of this week's program comes from a concert dubbed "The Sound Test," where the Dead introduced the "Wall of Sound" PA system with which they toured throughout 1974. In a column titled "Quiet! The Dead is playing," San Francisco Chronicle critic John L. Wasserman described it as "clear without being loud, loud without being distorted and as clean as a wax job everywhere in the huge arena. Every note played by each instrument was detectable and definable."

Bassist Lesh hit a note in the instrumental bridge of "China Cat Sunflower" that rattled the entire Cow Palace. I felt it all the way across the room, where my friends and I stood awestruck by the Dead's phenomenally clear and articulate new sound system.

At the start of "Deal" Bob Weir says, "You can sure tell the ones who won their tickets over the radio," in response to a fan climbing on stage to shake Jerry Garcia's hand.

This "Cassidy" was the first live performance of the song and the only one using the arrangement from Bob Weir's 1972 solo album Ace. After this show the song wasn't heard again until the band returned from hiatus in 1976; they played it in the first set of their first "comeback" show (Portland 6/3/76) and it's been a mainstay of the live repertoire ever since.

"China Cat Sunflower" and the jam into "I Know You Rider," always a powerful pairing for the Dead, took on some extra juice in '74 with the addition of a chord progression some listeners thought reminiscent of "Uncle John's Band." This performance is a fine example of this wonderful set piece. - D.G.

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GDHour #86 5/20/90  
Interviews throughout from WHCN, Hartford, CT

Hell in a Bucket 3/19/90 Hartford Civic Center, CT  
Brown-Eyed Woman 3/19/90  
Picasso Moon 3/19/90

"Easy Wind" Workingman's Dead  
All Over Now 3/19/90  
Deal 3/19/90

-----  
Grateful Dead Hour Program no. 87 Week of May 21, 1990

Part 1 25:21  
Box of Rain; 3/19/90 Hartford Civic Center  
Foolish Heart  
Interview: Mickey Hart

Part 2 27:20  
jam-> 3/19/90 Hartford Civic Center  
China Doll->  
Gimme Some Lovin' ->  
Goin' Down the Road Feelin' Bad->

Around and Around

-----  
Grateful Dead Hour            Program no. 88        Week of May 28, 1990

Part 1 29:33

Hey Pocky Way;        2/17/88 HJK, Oakland CA  
Desolation Row  
Terrapin        2/14/88 HJK, Oakland CA

Part 2 23:25

Stella Blue->        2/14/88 HJK, Oakland CA  
Throwing Stones->  
Lovelight

-----  
Grateful Dead Hour            Program no. 89        Week of June 4, 1990

Part 1 28:08

Doin' That Rag->    6/5/69 Fillmore West  
He Was a Friend of Mine  
Supplication        Kingfish, (Grateful Dead GDCD40102; orig. rel. on Round in 1976)  
Asia Minor  
Russian Lullaby Jerry Garcia, Compliments (Grateful Dead GDCD40092)

Part 2 24:45

The Green, Green Grass of Home        6/6/69 Fillmore West  
Dire Wolf        6/7/69 Fillmore West  
Dupree's Diamond Blues    6/7/69  
Mountains of the Moon    6/7/69  
Catfish John        Jerry Garcia, Reflections (Grateful Dead GDCD40082;

-----  
Grateful Dead Hour no. 90        Week of June 11, 1990

Part 1 10:37

Johnny B. Goode    Winterland, San Francisco        12/29/77  
Mission in the Rain    Jerry Garcia, Reflections (Grateful Dead GDCD40082,

Part 2 40:00

China Cat Sunflower->    12/29/77    Winterland, San Francisco  
I Know You Rider->  
China Doll->  
percussion->  
Not Fade Away->  
Playing in the Band

-----  
Grateful Dead Hour no. 91        Week of June 18, 1990

Part 1 29:06

Victim or the Crime        12/6/89 Oakland Coliseum Arena  
Interview: Pete Sears part 1  
Nothing Personal    Pete Sears, Watchfire (Redwood RRCD 8806, 1988)  
Interview: Pete Sears part 2  
Wild Bill    Robert Hunter, Tiger Rose (Rykodisc RCD 10115;  
Interview: Pete Sears part 3  
Let the Dove Fly Free    Pete Sears, Watchfire  
Interview: Pete Sears part 4

Part 2 25:31

Interview: Pete Sears part 5  
jam-> 10/2/88 Shoreline Amphitheater, Mountain View CA  
Estimated Prophet->  
Eyes of the World

-----  
Grateful Dead Hour no. 92      Week of June 25, 1990

Part 1 26:12

Bertha      6/10/90 Cal Expo, Sacramento CA  
Jack Straw  
Announcements (Phil Lesh is NOT leaving the band!)      6/10/90  
Dire Wolf      6/10/90  
Interview: Phil Lesh  
Box of Rain 6/10/90

Part 2 31:54

The Other One-> Cumberland County Civic Center, Portland ME      9/17/82  
Goin' Down the Road Feelin' Bad->  
Morning Dew->  
Sugar Magnolia

Personnel: Jerry Garcia and Bob Weir, guitar and vocals; Phil Lesh, bass and vocals; Bill Kreutzmann and Mickey Hart, drums and percussion; Brent Mydland, keyboards and vocals.

-----  
Grateful Dead Hour no. 93      Week of July 2, 1990

Part 1 9:24

US Blues      9/17/82      Cumberland County Civic Center, Portland, Maine  
Walk in the Sunshine      Bob Weir, Ace      (GDCD 4004, originally released 1972)

Part 2 44:55

Uncle John's Band->      6/8/90 Cal Expo, Sacramento  
China Cat Sunflower->  
I Know You Rider  
Estimated Prophet->  
Foolish Heart

-----  
Grateful Dead Hour no. 94      Week of July 9, 1990

Part 1 26:41

Dancin' in the Streets 2/27/70 Family Dog, San Francisco  
Interview: Alan Trist

Part 2 26:56

Peggy-O      Simon & Garfunkel, Wed. Morning, 3 AM      Columbia CK 9049, 1964  
Interview: Alan Trist  
Dire Wolf      Workingman's Dead, Warner Bros. 1869-2, 1970  
Interview: Alan Trist  
Jackaroe      12/28/88 Oakland Coliseum Arena  
Interview: Alan Trist  
Feel like a Stranger      6/9/90 Cal Expo, Sacramento

(KPFA listeners will hear the 12/29/77 jam that was pre-empted by the Trist interview)

-----

Grateful Dead Hour no. 95      Week of July 16, 1990

Part 1 27:23

Iko Iko      3/3/87 w/ Dirty Dozen Brass Band      H.J. K Convention Center, Oakland CA

It's All Over Now Dirty Dozen Brass Band, Voodoo (Columbia FC 45042, 1989)

Saint of Circumstance      3/3/87      H.J. K Convention Center, Oakland CA

When Push Comes to Shove      In the Dark (Arista ARCD 8452, 1987)

Part 2 27:11

Terrapin      3/3/87      H.J. K Convention Center, Oakland CA

Throwing Stones->

Touch of Grey

-----  
Grateful Dead Hour no. 96      Week of July 23, 1990

Shakedown Street 4/30/88 Frost Amphitheatre, Stanford CA

Man Smart, Woman Smarter

Ship of Fools

Part 2 23:37

Swing Low, Sweet Chariot      Jerry Garcia Acoustic Band, Almost Acoustic GDCD 4005, 1988

Salt Lake City      Bob Weir, Heaven Help the Fool      Arista ARCD 8165, orig. released 1978

"The missing tape?"

China Cat Sunflower-> 4/30/88 Frost Amphitheatre

I Know You Rider->

One More Saturday Night

-----  
Grateful Dead Hour no. 97      Week of July 30, 1990

Part 1 30:14

Interview: Merl Saunders

He Ain't Give You None Garcia-Saunders 10/31/74      Memorial Gym, U.S.F

Interview: Merl Saunders

Blues from the Rainforest      Merl Saunders, Blues from the Rainforest Sumertone S2CD-01, 1990

Part 2 21:34

Interview: Merl Saunders

Sunrise over Haleakala Merl Saunders, Blues from the Rainforest

Interview: Merl Saunders

Mystery Train      - studio jam circa 1972      Merl Saunders (clavinet); Jerry Garcia (guitar, vocal); Vassar Clements (fiddle); David Grisman (mandolin); John Kahn (bass); Bill Kreutzmann (drums)

-----  
Grateful Dead Hour no. 99      Week of August 13, 1990

Tribute to Brent Mydland, part 1

Part 1 27:00

Opening

Grateful Dead 10/3/87 Shoreline Amphitheatre, Mountain View CA

Stella Blue

Grateful Dead 6/8/90 Cal Expo, Sacramento



Easy to Love You  
Interview: John Barlow  
Grateful Dead 6/26/88 Civic Arena, Pittsburgh PA  
Gentlemen, Start Your Engines  
ID

Part 2 28:13

Introduction

Interview: Brent Mydland/Jerry Garcia (Deadhead Hour 4/8/85)

Grateful Dead 4/22/79 Spartan Stadium, San Jose

Jack Straw

Interview: Dan Healy

Phone calls from listeners

Silver, Silver (Arista 4076, 1976)

Musician (It's Not an Easy Life)

Phone calls

Grateful Dead 3/18/90 Hartford Civic Center

Just a Little Light

Outro

-----  
Grateful Dead Hour no. 100 Week of August 20, 1990

Tribute to Brent Mydland, part 2

Part 1 26:32

Blow Away 7/29/88 Laguna Seca Raceway, Monterey CA

Excerpt from Deadhead Hour 4/8/85

Interview: Jerry Garcia/Brent Mydland

Far From Me 10/10/82 Frost Amphitheatre

Interview: Brent Mydland

Good Time Blues 7/23/90 World Music Thtr, Tinley Park IL

Part 2 24:52

Excerpt from Deadhead Hour 4/8/85:

Jam 8/28/81 Long Beach Arena

Interview: Brent Mydland

Jam 9/10/83 Santa Fe Downs

Don't Need Love 7/15/84 Greek Theatre, Berkeley

Book of Rules Bobby and the Midnites Arista ARCD-8558, 1981

-----  
Grateful Dead Hour no. 101 Week of August 27, 1990

Tribute to Brent Mydland, part 3: the music

Part 1 28:42

Iko Iko 3/18/90 Hartford Civic Center

We Can Run 2/11/89 Forum, Inglewood CA

Shakedown Street 4/17/82 Hartford Civic Center

Part 2 26:25

post-Saint jam 4/17/82 Hartford Civic Center

Bird Song 10/3/87 Shoreline Amphitheatre, Mountain View CA

jam-> 10/21/88 Reunion Arena, Dallas TX

I Will Take You Home

-----  
Grateful Dead Hour no. 102 Week of September 3, 1990

Part 1 25:40

Scarlet Begonias-> 3/22/90 Copps Coliseum, Hamilton, Ontario  
Fire on the Mountain  
Barren Ground Bruce Hornsby and the Range, A Night on the Town RCA 2041, 1990

Part 2 26:30

China Doll , Reckoning Arista A2CD-8523, Originally released 1981  
jam-> 3/22/90 Copps Coliseum, Hamilton, Ontario  
The Other One  
It's All Over Now, Baby Blue 3/22/90

-----  
GDHour #103 (Minneapolis air date 9/23/90):

Part 1

Here Comes Sunshine 2/9/73 Maples Pavilion, Stanford  
Jack Straw 2/9/73  
China Cat Sunflower -> 2/9/73  
I Know You Rider 2/9/73

Part 2

Fire on the Mountain New Years Eve '80 Oakland Auditorium  
Fletcher Carnaby -- \*Rolling Thunder\*  
Not Fade Away New Years Eve '81 Oakland Auditorium  
Johnny B. Goode 5/28/82 Mosconi Convention Center

-----  
GDHour #104 9/30/90

A. Feel Like a Stranger 3/22/90 Hamilton, Ontario, Canada  
West L.A. Fadeaway 3/22/90  
Beat it on Down the Line 3/22/90  
Interview w/ Bob Fransosa about grateful dead folk tales  
"Built to Last" Built to Last  
B. It Must Have Been the Roses 3/22/90  
The Last Time 3/22/90  
Picasso Moon 3/22/90  
Don't Ease Me In 3/22/90

-----  
Grateful Dead Hour no. 105 Week of September 24, 1990

Part 1 10:53

Bill Graham intro 8/24/72 Berkeley Community Theatre  
Promised Land  
Shortest Story Ever Told  
Casey Jones 8/24/72

Part 2 42:09

Introduction by Nick Lowe 9/6/90 Slim's, San Francisco  
Dark Star-> 8/24/72  
Morning Dew

-----  
Grateful Dead Hour no. 106 Week of October 1, 1990

Part 1 37:06

He's Gone-> 12/1/79 Stanley Theatre, Pittsburgh  
Gloria jam->  
C.C. Rider

Part 2 16:05

They Love Each Other Jerry Garcia, Reflections Grateful Dead GDCD40082,

Bombs Away Bob Weir, Heaven Help the Fool Arista ARCD 8165, 1978  
One More Saturday Night 12/1/79 Stanley Theatre, Pittsburgh

-----  
Grateful Dead Hour no. 107  
Week of October 8, 1990

Part 1 25:48  
Almost Cut My Hair David Crosby 12/31/86 HJK, Oakland  
Interview: David Crosby  
The Wall Song Crosby-Nash LP session 11/11/71  
Interview: David Crosby

Part 2 26:21  
Interview: David Crosby  
Bird Song 2/11/89 Forum, Inglewood CA  
Interview: David Crosby  
Eight Miles High Byrds, Fifth Dimension  
Interview: David Crosby  
US Blues Henry J. Kaiser Convention Center, Oakland 12/31/86

-----  
Grateful Dead Hour no. 108  
Week of October 15, 1990

Part 1 28:25  
Candyman; 12/31/86 Henry J. Kaiser Conv. Ctr., Oakland CA  
Desolation Row  
Not Fade Away-> Warner Bros. 1935, Orig. released 1971  
Goin' Down the Road Feelin' Bad

Part 2 23:06  
Terrapin 12/31/86 Henry J. Kaiser Conv. Ctr., Oakland CA  
Gimme Some Lovin'; 12/31/86  
When Push Comes to Shove

-----  
Grateful Dead Hour no. 109 Week of October 22, 1990

Part 1 28:52  
Interview: Phil Lesh  
Truckin'-> 3/18/90 Hartford Civic Center  
Spoonful->  
jam

Part 2 22:41  
One Thing to Try Robt. Hunter, Tiger Rose  
Rykodisc RCD 10115, originally released 1975  
All Along the Watchtower-> 3/18/90 Hartford Civic Center  
Morning Dew

-----  
Grateful Dead Hour no. 110  
Week of October 29, 1990

Part 1 28:36  
Interview: Mickey Hart  
Eyes of the World 9/18/90 Madison Square Garden, New York  
Walkin' Blues Robert Johnson - The Complete Recordings  
Columbia C2K 46222, 1990 (Recorded 11/27/37)

Walkin' Blues Without a Net Arista ACD2-8634, 1990

Part 2 25:36

Promised Land 9/18/90 Madison Square Garden, New York  
Foolish Heart-> 9/18/90

-----  
Grateful Dead Hour no. 111  
Week of November 5, 1990

Part 1 21:48

Jack Straw 9/19/90 Madison Square Garden, New York  
Bertha 9/19/90  
Victim or the Crime , Without a Net Arista ACD2-8634, 1990

Part 2 30:26

Playing in the Band-> 9/19/90 Madison Square Garden, New York  
Ship of Fools->  
Playing in the Band  
Around and Around 9/19/90

-----  
Grateful Dead Hour no. 112 Week of November 12, 1990

Part 1 26:09

Dark Star-> 6/23/74 Miami Jai-Alai Fronton  
"Bolero"->  
U S Blues

Part 2 25:20

Help on the Way-> 9/19/90 Madison Square Garden, New York  
Slipknot!->  
Franklin's Tower

-----  
Grateful Dead Hour no. 113 Week of November 19, 1990

Part 1 15:38

Stagger Lee 3/27/88 Hampton (VA) Coliseum  
Cassidy Without a Net (Arista ACD2-8634, 1990)  
Me and My Uncle The Judy Collins Concert (Elektra EKS-7280, 1964)

Part 2 35:53

Ballad of a Thin Man; 3/27/88 Hampton (VA) Coliseum  
Cumberland Blues->  
Me and My Uncle->  
To Lay Me Down->  
Let It Grow

-----  
Grateful Dead Hour no. 114 Week of November 26, 1990

Part 1 25:39

Mardi Gras prep 2/27/90: Curly & Co.  
Good Times 2/27/90 Oakland Coliseum Arena  
Mardi Gras prep: Mermaid crew  
Sugaree 2/27/90  
Mardi Gras prep: Sewing a hat for the 26-foot jester  
Mardi Gras prep: Wishes from the heart come true

When I Paint My Masterpiece 2/27/90

Part 2 26:05

parade-> 2/27/90 Oakland Coliseum Arena  
Iko Iko->  
Man Smart, Woman Smarter

-----  
Grateful Dead Hour no. 115 Week of December 3, 1990

Part 1 26:51

Ramble On Rose 2/26/90 Oakland Coliseum Arena  
We Want Phil!-> 2/26/90  
Just Like Tom Thumb's Blues  
The Music Never Stopped-> 2/26/90  
Don't Ease Me In

Part 2 24:27

Playing in the Band-> 2/26/90 Oakland Coliseum Arena  
Terrapin

-----  
Grateful Dead Hour no. 116 Week of December 10, 1990

Part 1 22:04

Interview: Mickey Hart  
Hobo's Lullaby Woody Guthrie, from Folkways: The Original Vision  
Smithsonian Folkways CD SF 40001, 1989  
This Land Is Your Land Woody Guthrie, from Folkways: The Original Vision  
Interview: Mickey Hart  
The Eliminators Mickey Hart, At the Edge (Rykodisc RCD 10124, 1990)  
Interview: Mickey Hart

Part 2 30:14

Scarlet Begonias->  
Fire on the Mountain

-----  
Grateful Dead Hour no. 117 Week of December 17, 1990

Part 1 23:13

Fast Sailing Mickey Hart, At the Edge Rykodisc RCD 10124, 1990  
Interview: Mickey Hart  
Fire on the Mountain Mickey Hart (unreleased studio cut)  
Interview: Mickey Hart  
Pigs in Space Mickey Hart, At the Edge Rykodisc RCD 10124, 1990  
Cave Rhythm Devils, The Apocalypse Now Sessions Rykodisc RCD 10109, 1989

Part 2 28:42

Interview: Mickey Hart  
Eyes of the World-> 2/25/90 Oakland Coliseum Arena  
percussion  
Interview: Mickey Hart

-----  
Grateful Dead Hour no. 118 Week of December 24, 1990

Part 1 27:10

Black-Throated Wind 10/20/90 I.C.C., Berlin, Germany  
Let It Grow-> 10/20/90

Box of Rain

Part 2 24:35

Uncle John's Band , Workingman's Dead  
Eyes of the World-> 10/20/90 I.C.C., Berlin, Germany  
Samson and Delilah

-----  
Grateful Dead Hour no. 119 Week of December 31, 1990

Part 1 25:19

Dark Star 10/20/90 ICC, Berlin, Germany

Part 2 26:28

Dark Star (continued)-> 10/20/90 ICC, Berlin, Germany  
Throwing Stones->  
Not Fade Away

-----  
Grateful Dead Hour no. 120 Week of January 7, 1991

Part 1 27:09

Uncle John's Band-> 12/12/69 Thelma Theatre, Los Angeles  
He Was a Friend of Mine  
Alligator 12/12/69

Part 2 23:39

jam-> 12/12/69 Thelma Theatre, Los Angeles  
Caution (Do Not Stop on Tracks)

(Note to the hyperattentive: Yes, this is a rerun of GD Hour #48.)

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Grateful Dead Hour no. 121 Week of January 14, 1991

Part 1 25:04

Sugaree 6/25/88 Buckeye Lake, Ohio w/ Bruce Hornsby, accordion  
Stuck Inside of Mobile with the Memphis Blues Again  
Valley Road 12/30/90 Oakland Coliseum Arena

Part 2 26:51

How Sweet It Is Merl Saunders/Jerry Garcia, Keystone Encores  
Little Red Rooster 7/31/88 Laguna Seca Raceway, Monterey CA  
West LA Fadeaway with David Hidalgo, guitar

-----  
Grateful Dead Hour no. 122 Week of January 21, 1991

Part 1 23:34

Estimated Prophet-> 12/27/90 Oakland Coliseum  
Comes a Time

Part 2 26:40

percussion w/ Hamza el-Din-> 12/27/90 Oakland Coliseum  
The Wheel

-----  
Grateful Dead Hour no. 123 Week of January 28, 1991

Part 1 26:49

Blues for Allah-> , Blues for Allah GDCD4001  
Sand Castles & Glass Camels->  
Unusual Occurrences in the Desert

Hell in a Bucket 11/1/90 Wembley Arena, London  
Cold Rain and Snow 11/1/90

Part 2 24:22  
Mama Tried-> 11/1/90 Wembley Arena, London  
Maggie's Farm  
Cassidy 11/1/90  
Stander on the Mountain 11/1/90

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