JERRY GARCIA BAND
AND
BOB WEIR
ROB WASSERMAN
FALL 1989: THE LONG ISLAND SOUND

SEPTEMBER 5TH, 1989
HARTFORD CIVIC CENTER – HARTFORD, CT

BOB WEIR AND ROB WASSERMAN

FESTIVAL • FEVER • K.C. MOAN • DESOLATION ROW • LOOKS LIKE RAIN • THE WINNERS
VICTIM OR THE CRIME → WASSERMAN BASS IMPROVISATION NO. 1 → THROWING STONES

JERRY GARCIA BAND

SET ONE

CATS UNDER THE STARS • THEY LOVE EACH OTHER • WAITING FOR A MIRACLE
RUN FOR THE ROSES • LIKE A ROAD • MY SISTERS AND BROTHERS • DEAL

SET TWO

THE HARDER THEY COME • MISSION IN THE RAIN • FOREVER YOUNG • EVANGELINE
GOMORRAH • DON'T LET GO → LONESOME AND A LONG WAY FROM HOME

SEPTEMBER 6TH, 1989
NASSAU COLISEUM – UNIONDALE, NY

BOB WEIR AND ROB WASSERMAN

WALKING BLUES • CITY GIRLS → FEVER • BLACKBIRD → WHEN I PAINT MY MASTERPIECE
SHADE OF GREY → THE WINNERS → EASY TO SLIP → WASSERMAN BASS IMPROVISATION NO. 2 • HEAVEN HELP THE FOOL

JERRY GARCIA BAND

SET ONE

HOW SWEET IT IS (TO BE LOVED BY YOU) • STOP THAT TRAIN • THAT'S WHAT LOVE WILL MAKE YOU DO
MISSISSIPPI MOON • I SECOND THAT EMOTION • AND IT STONED ME • DEAL

SET TWO

THE HARDER THEY COME • DEAR PRUDENCE • I SHALL BE RELEASED • LET IT ROCK
EVANGELINE • THAT LUCKY OLD SUN • TANGLED UP IN BLUE

PRODUCED FROM NEWLY MASTERED SOUNDBOARD RECORDINGS

The six sets contained herein celebrate the Jerry Garcia Band and acoustic duo Bob Weir and Rob Wasserman's famed East Coast 1989 tour. This collection contains audio with apparent, irremediable sonic imperfections (most notably the distortion on Jerry's vocal during "Cats Under The Stars") heard by all who experienced these performances in person or on tape. Despite the limitations in fidelity, the performances presented showcase timeless, transcendent and often blistering moments of pure magic. Listen comfortably with our promise that every effort was made to produce these performances for release in a manner which honors the spirit of its creation.

WWW.JERRYGARCIA.COM • WWW.BOBWEIR.NET

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JERRY GARCIA BAND

BOB WEIR
And
ROB
WASSERMAN

GLORIA JONES
JOHN KAHN
DAVE KEMPER
JACKIE LaBRANCH
MELVIN SEALS

1989

EAST COAST TOUR

BACKSTAGE PASS

– A LONG WAY FROM HOME –

No doubt about it, the late '80s was a new Golden Age for both the Grateful Dead and the Jerry Garcia Band. You know the back story: In the summer of 1986, Jerry almost died from a host of physical maladies large and small that put him into coma for several days. Would he recover? Would he ever play guitar again? There were tense days and weeks when everything seemed to be up in the air, and in that era before the Internet and cell phones had really caught on, Dead Heads burned up the phone lines trading little bits of information about Jerry's recovery as they dribbled out of Marin County. Lucky for all of us though, the Universe was not quite done with Jerry Garcia, and he returned to performing in the fall of 1986, easing in with some Garcia Band shows in San Francisco, then getting back with the Grateful Dead for concerts that December.

The next year was a whirlwind, as the newly healthy and energized Jerry seemed to devote every waking moment to music. On the Dead side, he and engineer/producer John Cutler completed what would become the band's first Top Ten album, *In the Dark*; co-directed (with Len Dell'Amico) a best-selling long-form video, *So Far*; and embarked on a sold-out stadium tour with Bob Dylan in the triumphal summer of '87. Jerry's return from the brink became a media event, and the success of *In the Dark* and the hit single, "Touch of Grey," attracted unprecedented new legions of fans to Dead shows—a phenomenon that would continue the next several years as the Dead suddenly and improbably became mainstream.

On the Garcia Band side, too, Jerry and the group—keyboardist Melvin Seals, drummer David Kemper, singers Gloria Jones and Jackie LaBranch and bassist John Kahn—were newly inspired. There was a handful of cool new cover tunes, including Los Lobos' "Evangeline," Dylan's poignant "Forever Young," Van Morrison's "And It Stoned Me," and the oft-covered '40s tune (popularized by both Frankie Lane and Ray Charles) "That Lucky Old Sun." Everything the band played felt like it was infused with new power and purpose. As Melvin later noted to me in an interview, "I think there's more of a spiritual focus to what we're doing now. Any time you come that close to death, it makes you think about things differently and it does something to you inside. I can't speak for Jerry, but I think the band has gotten deeper in feeling each other and expressing it through the music. We're all more serious about what we're doing."

The Dead kept Jerry so busy in '87 that the JGB only ventured outside of California for one two-week jaunt—their legendary sold-out 18-show run on Broadway in NY at the Lunt-Fontanne Theatre, where the concerts began with a set by the Jerry Garcia Acoustic Band and closed with one by the JGB. The following year—another massively successful one for the Dead—the JGB played just 16 shows total, all in California, and all *sizzling*. Still, as Jerry said in the Fall '88 issue of *The Golden Road*, "[I feel] like I'm just getting to where I'm playing just about as well as I was before my coma. I'm getting to that point where physically it's as comfortable... So now that I'm back to where I was, I'm looking to improve from here."

And he did, during all of 1989, with both the Dead and the JGB. Except for a smattering of JGB shows spread across the first eight months of the year, Jerry devoted most of his time to touring with the Dead and working in the studio on the group's *Built to Last* album (which came out on Halloween '89). But beginning on the first day of September '89, the JGB embarked on its first Eastern swing in three-and-a-half years, and wouldn't you know that Jerry's new mega-popularity would force the group into playing large arenas and outdoor amphitheatres ("sheds") for the first time. Prior to the coma, the JGB had usually played theatres exclusively, even on the East Coast.

An extra treat for the fans hungry to see the JGB—many for the first time—was the addition of the semi-acoustic duo of Bob Weir and bassist Rob Wasserman for the entire 12-show tour. At that point, Wasserman was best known for having been a member of the genre-bending David Grisman Quintet and for a pair of compelling albums he'd put out under his own name—*Solo* and the star-studded *Duets*. A musician of incredible skill and creativity, Wasserman plucked, bowed and did everything short of *assaulting* his old German standup bass to produce imaginative and unpredictable parts. He met Weir in 1987—around the time Rob started working with Lou Reed on his *New York* album; he has been touring and recording with Reed ever since—and a year later "Bob and Rob" (as everyone called them) played a few songs together at the Sweetwater club in Mill Valley, Calif. (where Weir lives). Within a few weeks, the duo opened a series of JGB theater shows in L.A. and San Francisco, and then, in the spring of '89, three big amphitheater shows in southern California.

It was, it turned out, a perfect match of idiosyncratic stylists. Bob has always been one for odd chords, bold rhythm shifts and unusual accents, and Rob was always right there with him, taking the strangeness even further. "He's like a whole band all by himself," Bob marveled in a *Golden Road* interview in the early '90s, adding, "We're trying to develop this as an entirely separate experience from the Grateful Dead for our listeners. We're trying not to lean on the Grateful Dead

material for the strength of our show. And by and large the stuff that I do in both bands are songs that I wrote with other bands that somehow got incorporated in the Grateful Dead." One might have predicted that a duo might have some difficulty filling the nether regions of arenas and sheds with sound, but Bob and Rob were more than up to the task, and were very well-received at every stop on the tour.

Their discs in this two-concert set, from September 5, 1989 at the Hartford Civic and September 6, 1989 at Long Island's Nassau Coliseum—regular haunts for the Dead since the '70s—show why. Both nights offer a riveting blend of original numbers from Weir's various solo albums and bands ("Festival," "Heaven Help the Fool," "Shade of Grey," "City Girls"); a choice selection of covers, ranging from old country blues ("K.C. Moan" and "Walking Blues"), to Dylan tunes ("Desolation Row" and "When I Paint My Masterpiece"), to The Beatles' "Blackbird," Little Feat's always-wonderful "Easy to Slip," and the pop-jazz standard "Fever"; and a few songs also played by the Dead: "Looks Like Rain," "Throwing Stones" and "Victim or the Crime." Bob's singing throughout is dynamically varied and evocative; the playing sharp and confident.

A few standouts: "Fever" finds Bob in bluesy a capella mode as he taps out a beat on the body of his guitar and Rob lays down smooth, sensual hipster lines on his bass. "Victim or the Crime" was always one of the real revelations of the Bob and Rob sets when it appeared. Whereas many of the Dead's versions during this era were dissonant, noisy and rhythmically lumbering, the Bob and Rob take on the song is stripped down to its dark essence, with Bob practically growling the lyrics at points, his guitar slashing angular shapes, and Rob's ever-shifting part artfully entwined with the musical and vocal narrative. "Blackbird" is a lovely showcase for Bob's fingerpicking and delicate vocals. And Rob's spellbinding nightly solo excursions late in the set were completely different each time and always showcased the bassist's unique vision, unerring sense of drama and the enormous sonic potential of his instrument. During the Nassau solo, it sounds at one point as if he's eliciting squeals from a one-stringed Chinese *erhu*; strange, but very cool.

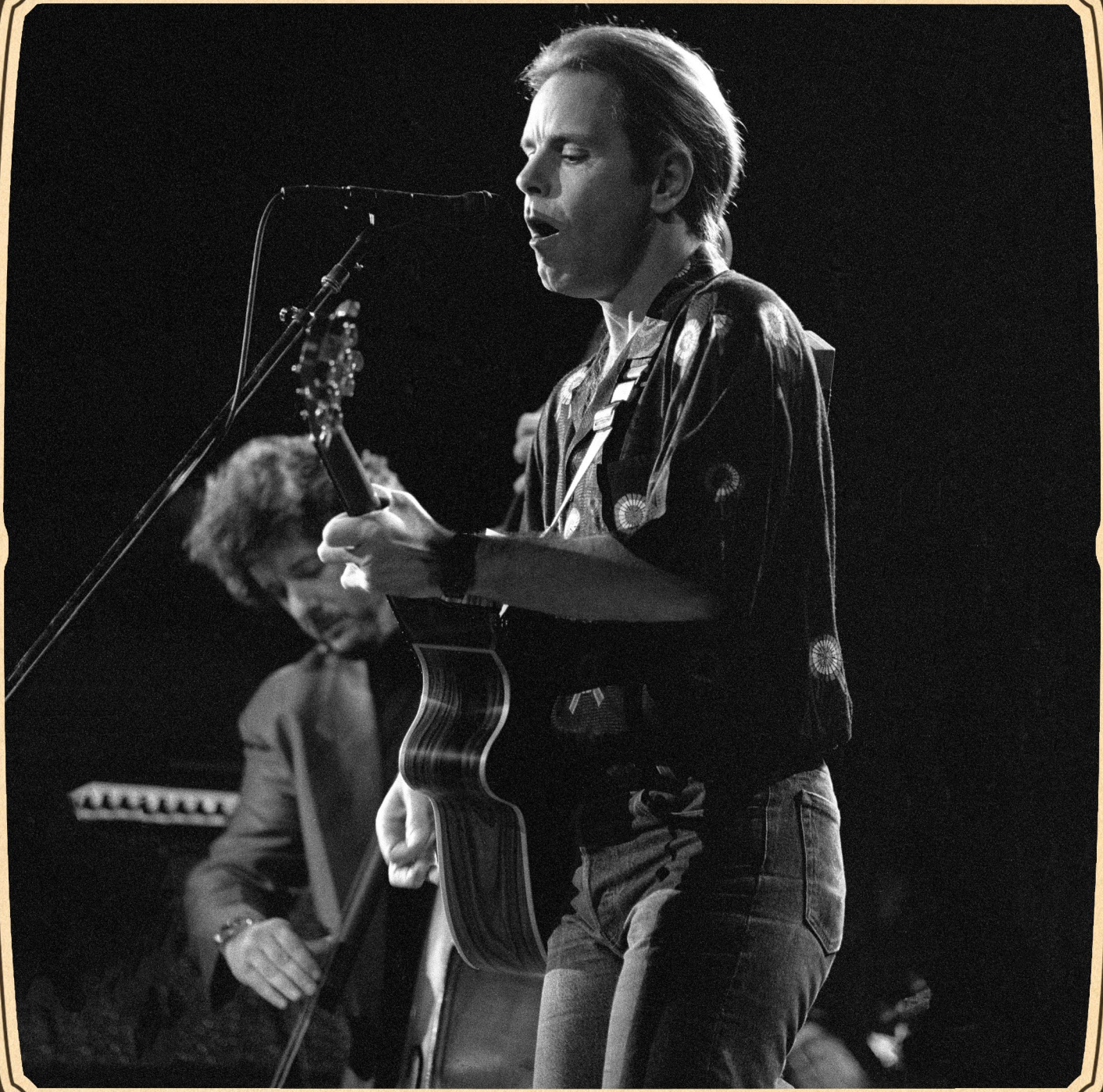
Each night of the tour, the JGB played two sets of about an hour, and it's fair to say that every night, they were on fire! You might have heard their superb sets from the first two nights of the tour, at Merriweather Post Pavilion outside of D.C., on a Pure Jerry release from 2005. Or maybe you've checked out some of the bootleg recordings from the Brendan Byrne Arena in New Jersey, Great Woods in Massachusetts, Alpine Valley in Wisconsin or Poplar Creek near Chicago, all featuring E Street Band saxophonist Clarence Clemons adding his distinctive sound to the JGB.

Hartford and Nassau are unadulterated JGB, with the fire and assurance of the Merriweather shows, and also a few spectacular numbers that don't appear on that release, such as "Dear Prudence," a smoldering "Let It Rock," a deeply heartfelt "I Shall Be Released" and, perhaps most surprising to long-time Dead Heads who were there that night, "Lonesome and a Long Way From Home"—the Delaney & Bonnie rocker had been a jamming staple of the Garcia Band in the mid- and late '70s, but before this tour had not been played for eight years. The version from Hartford comes out of a typically serpentine and exploratory "Don't Let Go," but is concise and exciting. That combo was played four times on this tour (twice with Clarence), and then the song disappeared for good; why, we'll never know.

What you'll hear throughout these JGB recordings is a band at the peak of its powers. Jerry's vocals—rough-hewn though they may be—are imbued with tremendous passion, grit and, when called for, nuance. Listen to the moving versions of "Forever Young" and "Like a Road" from Hartford, or Nassau's "That Lucky Old Sun," which oozes from the stage like slow, sweet molasses. His guitar work is searing on the ballads and positively explosive on the uptempo numbers. "That's What Love Will Make You Do" sounds like it's jumping off the stage of some tiny and dangerous R&B nightclub. The "Deal" from Hartford hits one volcanic peak after another and feels as if it might actually lift the arena off on the ground. (Surely, it's one of the best versions ever.) "Let It Rock" simmers and then boils over, as Jerry plays with endless variations around the chunky Chuck Berry rhythm. And both versions of "The Harder They Come" bounce and bop with infectious joy—dig Melvin's marimba-like timbre on his solos and Jackie and Gloria's bright harmonies.

Jerry obviously knew the JGB was on a roll, for the following spring he and John Cutler finally decided to capture the group with state-of-the-art multitrack live recordings, which became the foundation of the outstanding 1991 *Jerry Garcia Band* two-disc release. But there's a rambunctious spirit and palpable group unity to these fall '89 shows that make them a uniquely glorious slice of JGB history. I'm sure you'll agree.

– BLAIR JACKSON



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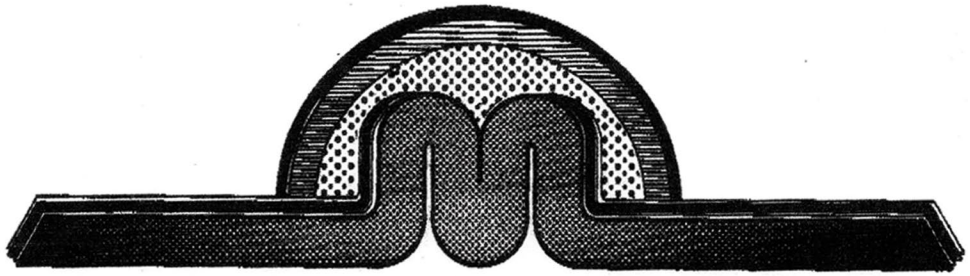


MONARCH ENTERTAINMENT BUREAU, INC.

JOHN SCHER PRESENTS, INC.

February 22, 1989

Steve Parish
c/o Grateful Dead Prod.
P.O. Box 1073
San Rafael, CA 94915

Dear Steve:

We would like to submit an offer for the Garcia & Weir entity to perform at the Darien Lake Ampitheater just outside of Buffalo, NY in September. The site will be open until about September 16.

I don't know your parameters, but the capacity is 8,500, and with a ticket price of $15.50 advance, $17.00 day of show, you can take out a total of about $78,000 in talent and production at sellout.

Please let us know if you are interested or if you would like more information.

Sincerely,

Amy Polan Clarke

APC/ms

cc: John Scher
David Marsden

This letter comes from the personal collection and archives of Steve Parish, who booked and managed the Fall, 1989 Tour. Steve was there from beginning to end with Jerry and the Garcia Band.

Jerry alive without the Dead

By ROGER CATLIN
Courant Rock Critic

Talk about Jerry's kids.

The Hartford Civic Center was a sellout Tuesday, swarming with tie-dyed youth dying to see their swami from the Dead.

Jerry Garcia is spending September off from the Grateful Dead to tour on his own, for a show so personal, it would have played theaters up until just a few years ago.

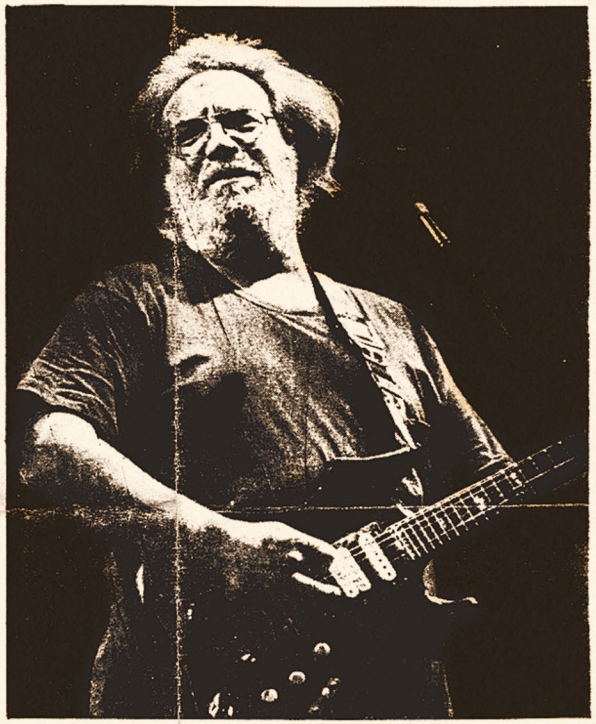
With the Dead now not only one of today's most popular bands but also *a way of life*, big indoor civic centers are now considered intimate enough for this kind of tour.

And it seemed a fine setting for a show that in many ways was as rewarding as a Dead show and in other ways was actually better.

With a finely tuned give-and-take with bassist John Kahn, steady drums from David Kemper and solid, soulful excursions by Melvin Seals on organ, certainly the name of a Dead member sorely missed didn't exactly spring to mind.

With Garcia's voice at about 85 percent — it was only 2 percent when he kicked off the last string of Hartford Dead dates in April 1988 — he could articulate most of his concerns in his reedy whine. Still, it was helpful to have the backup assistance of Gloria Jones and Jackie LaBranch giving power and authority — and no small injection of gospel soul — to the choruses.

But it was Garcia's guitar that did most of the talking Tuesday. Though 47, his fingers are nimble as ever, plunking familiar notes cleanly, sharply and with a certain finesse that requires neither untoward speed nor showboating distortion. His work on his well-worked tunes such as "Deal," with a finale of one crescendo crashing through to another, was simply breathtaking.



Bob Stern / Special to The Courant

■ **Jerry Garcia performs at the Hartford Civic Center Tuesday night. This time he was not with his regular band, the Grateful Dead.**

The song selection in the two one-hour sets was expectedly the unexpected: from Bruce Cockburn's "Waiting for a Miracle" to the gospel standard "Sisters and Brothers" to Jimmy Cliff's "The Harder They Come" to Los Lobos's "Evangeline" to Bob Dylan's "Forever Young." Of tunes associated with the Dead, he performed "They Love Each Other" and his own "Run for the Roses."

Oddest of all, perhaps, was that he chose the 1958 Roy Hamilton hit, "Don't Let Go" (later covered by Isaac Hayes and Manhattan Transfer) to stage his superlong show-ending guitar jam that eventually shifted into a version of Delaney and Bonnie's "Lonesome and a Long Way From Home."

The evening started out in Dead manner, with member Bob Weir playing acoustic six-string alongside inventive bassist Rob Wasserman.

But Wasserman's talent was such that it was like playing with a full band. Weir sang all of Little Willie John's "Fever" with only Wasserman's bass; Wasserman managed his own solo as well before Weir came back to close the 45-minute set.

Weir was received wildly, but, then again, so was the bongo player out in the lobby, leading a sizable group of would-be hippies in a rain chant that clogged up the area near the nacho stand, tie-dyed shoulder to tie-dyed shoulder — Woodstock-style. And hey man, guess what? It didn't rain!

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SEPTEMBER 5TH 1989
HARTFORD CIVIC CENTER — HARTFORD, CT

BOB WEIR AND ROB WASSERMAN

1. FESTIVAL *[5:58]*
(Bob Weir) Ice Nine Publishing (ASCAP)

2. FEVER *[4:11]*
(John Davenport/ Eddie Cooley) Trio Music Company, Inc./Fort Knox Music, Inc. (BMI)

3. K.C. MOAN *[3:45]*
(Traditional – Arrangement By Bob Weir/Rob Wasserman)
Just After Midnight Music (ASCAP)

4. DESOLATION ROW *[9:29]*
(Bob Dylan) Special Rider Music (SESAC)

5. LOOKS LIKE RAIN *[8:08]*
(John Barlow/Bob Weir) Ice Nine Publishing (ASCAP)

6. THE WINNERS *[3:44]*
(Bob Weir/Rudyard Kipling) Just After Midnight Music (ASCAP)

7. VICTIM OR THE CRIME *[5:13]*
(Bob Weir/Gerrit Graham) Ice Nine Publishing (ASCAP)

8. WASSERMAN BASS IMPROVISATION NO. 1 *[4:15]*
(Rob Wasserman) Publisher Pending

9. THROWING STONES *[8:17]*
(John Barlow/Bob Weir) Ice Nine Publishing (ASCAP)

JERRY GARCIA BAND—SET ONE

1. CATS UNDER THE STARS *[9:09]*
(Robert Hunter/Jerry Garcia) Ice Nine Publishing (ASCAP)

2. THEY LOVE EACH OTHER *[6:46]*
(Robert Hunter/Jerry Garcia) Ice Nine Publishing (ASCAP)

3. WAITING FOR A MIRACLE *[6:49]*
(Bruce Cockburn) Rotten Kiddies Music, LLC. (BMI)

4. RUN FOR THE ROSES *[5:43]*
(Robert Hunter/Jerry Garcia) Ice Nine Publishing (ASCAP)

5. LIKE A ROAD *[9:22]*
(Don Nix/Dan Penn) Irving Music, Inc./Dan Penn Music (BMI)

6. MY SISTERS AND BROTHERS *[4:34]*
(Charles Johnson) Songs of Universal (BMI)

7. DEAL *[10:22]*
(Jerry Garcia/Robert Hunter) Ice Nine Publishing (ASCAP)

JERRY GARCIA BAND—SET TWO

1. TUNING *[0:49]*
Ice Nine Publishing (ASCAP)

2. THE HARDER THEY COME *[12:31]*
(Jimmy Cliff) Universal Polygram International Publishing, Inc. (BMI)

3. MISSION IN THE RAIN *[10:02]*
(Jerry Garcia/Robert Hunter) Ice Nine Publishing (ASCAP)

4. FOREVER YOUNG *[9:51]*
(Bob Dylan) Ram's Horn Music (SESAC)

5. EVANGELINE *[3:19]*
(Louis Perez/David Hidalgo) NO K.O. Music/Davince Music (BMI)

6. GOMORRAH *[6:39]*
(Robert Hunter/Jerry Garcia) Ice Nine Publishing (ASCAP)

7. DON'T LET GO *[13:55]*
(Jesse Stone) Scion Three Music, LLC./Screen Gems-EMI Music, Inc. (BMI)

8. LONESOME AND A LONG WAY FROM HOME *[6:04]*
(Bonnie Bramlett/Delaney Bramlett/Leon Russell) Embassy Music Corporation/ Delbon Publishing Co./Chrysalis One Songs, LLC. (SESAC)

SEPTEMBER 6TH 1989
NASSAU COLISEUM — UNIONDALE, NY

BOB WEIR AND ROB WASSERMAN

1. WALKING BLUES *[4:58]*
(Robert Johnson) Kobalt Music Pub America INK MPCA/King of Spades (SESAC)

2. CITY GIRLS *[4:03]*
(Bob Weir/Gerrit Graham) Just After Midnight (ASCAP)

3. FEVER *[4:41]*
(John Davenport/ Eddie Cooley) Trio Music Company, Inc./Fort Knox Music, Inc. (BMI)

4. BLACKBIRD *[2:47]*
(John Lennon/Paul McCartney) Sony/ATV Tunes LLC DBA ATV (Northern Songs Catalog) (ASCAP)

5. WHEN I PAINT MY MASTERPIECE *[4:46]*
(Bob Dylan) Big Sky Music (SESAC)

6. SHADE OF GREY *[4:56]*
(John Barlow/Bob Weir) Ice Nine Publishing (ASCAP)

7. THE WINNERS *[4:05]*
(Bob Weir/Rudyard Kipling) Just After Midnight Music (ASCAP)

8. EASY TO SLIP *[6:44]*
(Lowell George/Martin Kibbee)Naked Snake Music (ASCAP)

9. WASSERMAN BASS IMPROVISATION NO. 2 *[3:33]*
(Rob Wasserman) Publisher Pending

10. HEAVEN HELP THE FOOL *[6:44]*
(John Barlow/Bob Weir) Ice Nine Publishing (ASCAP)

JERRY GARCIA BAND—SET ONE

1. HOW SWEET IT IS (TO BE LOVED BY YOU) *[7:02]*
(Brian Holland/Lamont Dozier/Eddie Holland) Stone Agate Music (BMI)

2. STOP THAT TRAIN *[7:59]*
(Peter Tosh) Blue Mountain Music Ltd. (BMI)

3. THAT'S WHAT LOVE WILL MAKE YOU DO *[8:58]*
(Henderson Thigpen Jr./James Banks/Eddy Marion) Irving Music, Inc. (BMI)

4. MISSISSIPPI MOON *[8:39]*
(Peter Rowan) Sea Lion Music (BMI)

5. I SECOND THAT EMOTION *[8:46]*
(Alfred Cleveland, Smokey Robinson) Jobete Music Co., Inc. (ASCAP)

6. AND IT STONED ME *[6:43]*
(Van Morrison) Caledonia Productions (ASCAP)

7. DEAL *[8:53]*
(Jerry Garcia/Robert Hunter) Ice Nine Publishing (ASCAP)

JERRY GARCIA BAND—SET TWO

1. THE HARDER THEY COME *[11:26]*
(Jimmy Cliff) Universal Polygram International Publishing, Inc. (BMI)

2. DEAR PRUDENCE *[10:37]*
(John Lennon/Paul McCartney) Sony ATV Songs (ASCAP)

3. I SHALL BE RELEASED *[7:42]*
(Bob Dylan) Dwarf Music (SESAC)

4. LET IT ROCK *[9:11]*
(Chuck Berry) Isalee Music Company (BMI)

5. EVANGELINE *[3:41]*
(Louis Perez/David Hidalgo) NO K.O. Music/Davince Music (BMI)

6. THAT LUCKY OLD SUN *[12:17]*
(Haven Gillespie/Beasley Smith) Beasley Smith Music/
Haven Gillespie Music Publishing Co. (ASCAP)

7. TANGLED UP IN BLUE *[12:17]*
(Bob Dylan) Ram's Horn Music (SESAC)

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BOB WEIR AND ROB WASSERMAN

BOB WEIR *vocals, acoustic guitar*
ROB WASSERMAN *acoustic bass*

JERRY GARCIA BAND

JERRY GARCIA *vocals, guitar*
GLORIA JONES *vocals*
JOHN KAHN *bass*
DAVID KEMPER *drums*
JACLYN LABRANCH *vocals*
MELVIN SEALS *organ*

Recorded live September 5th, 1989 at the Hartford Civic Center, Hartford, CT and September 6th, 1989 at Nassau Coliseum, Uniondale, NY

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Executive Producer: Coran Capshaw
Produced for Release by Marc Allan and Joe Gastwirt
Recorded and Engineered by John Cutler
Additional Production by Rob Wasserman
Mastered at Joe Gastwirt Mastering, Oak Park, CA
Associate Producer: Kevin Monty
Research Associates: Evan Cooper and Hank Bateman
Curator: Joe Gastwirt and Marc Allan
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Liner Notes by Blair Jackson
Live Photo © Bob Minkin

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