

1971 CLEVELAND, OH

## ALLEN THEATER

A Friday night gig at a fifty-year-old downtown theater. The performance highlight is the thirty-seven-minute *That's It For The Other One* with a *Me & My Uncle* middle.

*Cryptical Envelopment* leads quickly to six minutes of drum soloing, then we get *The Other One*. It has a classic start—Bill's tom-tom and Lesh's rumbling bass run—then Garcia and Lesh lay out counterpointing lines. There's a bit of a slowdown around the six-minute mark, but the improvising never lags, wonderful percolating invention.

After eight minutes, Garcia, Lesh, and Keith consider a return to the main theme, toying with it and then moving on. More propulsive twists and turns follow. They invent a sly variation on the main theme (12:56–) then flip it over and start driving it hard into the first verse (14:49). From there, it's an exploration of more dissonant ideas, wobbling wheels falling off the bus until wandering into *Bach beautiful* (18:20–).

Twenty-one minutes in, Garcia has a notion. As the band quiets, he repeats the introductory riff to *Me & My Uncle* until the band follows. Later, as Weir sings the final line about his uncle's dead ass, they blast back into *The Other One*, Keith going toe to toe with Garcia for awhile, a powerful sprint.

They return to *Cryptical Envelopment* and segue perfectly into *Deal*, with wonderful honky-tonk piano stylings.

A good to great night for Keith Godchaux, e.g., on *Ramble On Rose* his piano notes jangle like a janitor's keys (Garcia gets two solos). On *Tennessee Jed* (#7), during the "my dog he turned to me" line, Keith

uncorks a twittering lick that ends with a top to bottom glissando (3:29–), a great moment.

October 1971 is perhaps fairly well represented in official releases (10/21/71, 10/22/71, 10/26/71, 10/31/71), but this evening's *The Other One* alone makes this performance worthy of similar attention.

[Link to recordings](#)

1973 ST. LOUIS, MO

## **KIEL AUDITORIUM**

The first of two nights here, great jamming in *Eyes Of The World*, *Truckin'* and *The Other One*.

Late in set one, *Eyes Of The World* makes a rare appearance (only six more would be played in the first frame). Garcia's initial soloing here is perky and articulate; he furnishes fast, slithering lines. After the seven-minute mark we get the bass solo. In the final minute, furious, frenzied jamming becomes the bells of Heaven ringing (14:50–) as they go from balls-out to ballad in thirty seconds. Among the best back halves of early '70s versions of *Eyes*.

The *Truckin'* outro jam has an exciting crescendo. By 8:30, the ride slows, with Lesh hitting harmonics and cymbals shimmering. A new jam emerges (11:10–); Lesh, Keith, and Bill form a jazz trio for a couple minutes until Garcia joins. They end somewhat dissonantly and yield the floor to Bill for a drum solo.

Lesh wakes the band from its slumber with his signature bass lick that starts *The Other One*. It's a twenty-two minute journey with some compelling improvisation; there's no sign of the Spanish lady until they