

underwhelming, and the rhythm goes through at least a couple of odd tempo changes (you will likely enjoy the 1985 versions more). He's Gone puts them on friendlier, more familiar footing.

Drums starts with mood-enhancing percussion and soothing electronica. It ends with a heartbeat that fades into tom-tom rolls, a bicycle horn, and a generally odd soundorama (e.g., a baby doll's cries).

The final minute of Space has a Moorish flavor, and in the last twenty seconds Weir and Garcia play the Mind Left Body theme before launching Morning Dew.

Encore: Satisfaction (the second of two performed this year).

You will have a much different experience if you listen to the soundboard recording (this review was largely based on the less compelling audience tape). Deadbase respondents ranked this ninth best of the year (far behind 10/12/84).

[Link to recordings](#)

1985 COLUMBIA, SC

**UNIVERSITY OF SOUTH CAROLINA,
COLISEUM ARENA**

The band's Halloween spirit is in all its glory at their first (and only) appearance in The Palmetto State.

They open with several minutes of assorted strangeness, including wolf howls, ghoulish laughter, and Finiculì, Finiculà,* then three more minutes of additional Halloween oddities (Space?). They follow with their first Halloween Werewolves of London, then Music Never Stopped.

“Thank you and good evening music lovers.” –BW

While waiting for the next one, we hear about thirty seconds worth of what might have been pilfered from Teddy Bears Picnic.**

Shakedown Street opens set two. Weir sings “just gotta poke around” in a falsetto right before the outro jam starts. Around 11:30, there’s a neat little peak driven by Weir’s lick.

Playing In The Band is next. The start of the jam inhabits a happy, major key (D-C-G) before diving below the surface into darker, murkier waters. Later, after speedy Garcia runs, it begins to run out of gas and make a seemingly natural entrance into Ship Of Fools. Garcia is in his somewhat charmingly gruff voice, giving fresh twists on some of the words: “... you know I, still might WARnnn a few-ew-ew...”

As they finish the song, the crowd cheers, and rising from the din we hear Weir’s pinpointy notes and Garcia’s scamperings. Where to?

About three minutes in, it’s anybody’s guess. There are some interesting rising patterns from Weir, then a percussion instrument ascends to the top. Garcia’s notes occasionally hint at an Other One cadence. They keep the crowd guessing with counterpoint between Weir and Garcia (6:50–). After eight minutes it sounds more Space-like, free sounds, before tipping their cap to Drums.

Space actually has as much jamming in it as soundscape; at one point, they seem to be creating a new rock song in their laboratory. Dear Mr. Fantasy follows, just one of two songs post-Space.

An interesting performance, though outside the Deadbase respondents’ top twenty.

[Link to recordings](#)

*Finiculi, Finiculà is a Neapolitan song composed in 1880 to commemorate the first funicular railway, i.e, cable cars, on Mount Vesuvius.

**Teddy Bears Picnic, Edison Symphony Orchestra (1908).

1990 LONDON, ENGLAND

WEMBLEY ARENA

The middle night of three straight here, they start with an eleven-song first set, nearly eighty minutes of music. The selected songs are from the '70s but for Little Red Rooster and When I Paint My Masterpiece. No songs in either set are from the 1989 *Built To Last* album.

Help On The Way opens, and the segue into Slipknot! is well executed. We get a short but energetic jam there with an exit navigated without a hitch. Franklin's Tower features some good soloing in a couple of places.

Near the end of the set, we hear Bird Song. Amidst the jam and out of the blue we get a nice run from Hornsby (5:22–). Garcia switches to his flute effect (5:50–), then switches back to build to the first peak. Around 8:40, he begins strumming the now traditional two-chord seesaw. It builds and then the air goes out of it.

Set two: nearly all the songs are from deep in the catalog (All Along The Watchtower is the only '80s song).

Scarlet Begonias starts a bit draggy, and Garcia's voice is particularly rough here. In the transition jam, he goes to flute and finds an interesting sideways melody (7:14–), seven runs worth, then offers up a variation.

In the final minute of the jam, they sound lost, then Garcia begins to pick through the first five notes of a Fire On the Mountain motif that is a full