

ARTIST: GRATEFUL DEAD  
Fillmore Auditorium, San Francisco, CA  
ENTIRE SHOW

LINEAGE: SBD > RTR > 15 i.p.s. > PCM > D > SSSB

LINEAGE: SBD > RTR > PCM > SSSB; other artists: Jefferson Airplane, FIRST / LAST / ONLY, "In  
Pines", "Cardboard Cowboy", and all editing, fades, NR, hiss elimination, phase shifting, "tape smear"  
correction, jitter elimination, EQ, and quantization noise elimination (when down-converting audio to 16-bit  
44.1kHz for CD-R mastering), were all performed using 24-bit / 96 kHz digital realm processing at Seraf  
Station Studio B (this show was re-released onto my Kindness Dabbing list in 06/01)

DISC ONE

Track 01: Big Boss Man (04:44.820)  
Track 02: Standing On The Corner (03:26.270)  
Track 03: Beat It, Do Down The Line [7] (03:32.418) >  
Track 04: In The Pines (04:54.155)  
Track 05: Cardboard Cowboy (03:27.489)  
Track 06: Nobody's Fault But Mine (04:06.135)  
Track 07: The Next Time You See Me (03:40.836)

Uploaded exclusively to GDLive.com by:

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JAY'S PERSONAL COMMENTS:

It's REALLY AMAZING that I find a LOT of 1966-68 shows which sound better than a lot of the 1970  
reel-organized shows, and even a lot of the early PCM shows. NOTE: When PCM was first made  
available on the commercial market, it was only limited to 8-bit quality sound, and would only work with  
certain Sony BetaMax videocassette decks. As time and technology grew, the PCM units became easier  
to use, they would work with almost ANY VCR (the 9 VHS or the now-dying Betamax formats), and fans  
were able to get 16-bit sound to work CORRECTLY around the mid-1980s.

But, a little known fact about the sound quality: The Dead weren't always the ones who were setting u  
the RTR decks. The record companies were bringing in the Otis 2" 4-and 8-track decks which ran at a  
minimum of 15 i.p.s., and were able to be better calibrated to more brands and formulations of open reel  
tape. This is why a lot of these shows sound so pristine... "but" there were a lot of reel changes (when there  
weren't two RTR decks there, one to run, and the other on "standby" so that the recording could be star  
as the first deck began to run out of tape! So, this is why some shows literally have no gaps where the r  
were changed.

It is my understanding that for this show, a single Otis 4 track 1" wide tape running at 7.5 i.p.s. was use  
Some of the songs from the Fillmore mix were going to be used as promos, and possibly as a live album  
early on. The record companies were REALLY hot on the Dead, and they wanted the Boys to also try  
songs to see how they would be received by the audience, as well as how they would sound live. Hence  
"one-offs" like In The Pines, Cardboard Cowboy, were played, and then evaluated by the record compan

The PCM archive tape is deteriorating, as can be heard in the left (vocal) channel (only). On very loud  
vocal peaks, you can just hear a very slight distortion. It's not really as bad as it looks "in print", but it can  
heard. Again, it's only during the loudest vocals, and only on any of the instruments (right channel). This i  
a problem inherent to ALL tape-based media, in that it will deteriorate over time. Thank goodness that th  
Vault is very resilient as far as it eliminates air quality and parity, and that a lot of shows are being re-  
archived onto non-tape-based media.

In The Pines and Cardboard Cowboy are FIRST / LAST / ONLY TIMES PLAYED songs. In The Pine  
good, a song of sorrow. But Cardboard Cowboy, I can live without. It just doesn't "make it" with me. Or  
people like it, maybe because it's very rare to hear a good quality copy of it, or to even hear it at all, or ju  
because it's a Dead song... who knows????

The entire show had an "energy" to it, but not a very high level. There weren't any real between-song lul  
like we've come to expect, and sometimes it can be heard when the guitars are slightly out of tune (and  
adjusted during the songs). Bobby is pretty prominent in the mix. Pig's organ is really present (no dirty  
jokes, please!), but Jerry's guitar, depending on the song and how attentive the engineers were at any poi  
in time, was either present, low volume (being picked up by the fiber instrument microphone nearby), or  
"invisible" for very short periods of time. It never ceases to amaze me that audio engineers, especially at  
the Dead and the Fillmore's own crew, who were excellent most of the time, could be so ignorant of the  
that things weren't right! But that just makes the show all that much more interesting... I would imagine!

This is the ENTIRE show... all songs are included, so you get the "feel" of how things were played back  
then. Short sets, a lot of bands for the evening, nothing like what we've been accustomed to for the past  
years. I personally did see a few of these "huge number of acts" shows back in my early days, and it h  
a circus-like atmosphere sometimes. Depending on who was playing, everyone shared everyone else's  
amps, drum set, etc. Even the Dead did that thing! They would bring out quite a bit of their own equipment  
supplement what was on stage. And there was only about 10-15 minutes between acts, so either you rus  
to the washroom, or you "held it in" for 3-plus hours. The Fillmore did have a curfew, which USUALLY  
enforced, but sometimes they would run over. Bill Graham always tried to rebook the start time of  
shows so that every group got a pretty good amount of time, but there were a number of shows where so  
groups only got to play 3 or 4 songs, as the band(s) before them ran long, or the "headline" act(s) were  
going to play long.

EMIL GRAMM PRESENTS IN DANCE-CONCERT

GRATEFUL  
DEAD  
SAT. JULY 16  
SUN. AFTERNOON 2-7 PM  
FILLMORE AUDITORIUM

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