



GRATEFUL DEAD

Saturday, June 9, 1973
RFK Stadium - Washington, DC
Audience Recording

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AUD 06-09-73

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Partial Show [62:38]

- 01 [07:55] Loose Lucy
- 02 [08:02] Row Jimmy
- 03 [05:05] Box Of Rain
- 04 [06:16] //China Cat Sunflower >
- 05 [04:12] I//Know You Rider
- 06 [04:53] Greatest Story Ever Told
- 07 [02:52] Me And My Uncle
- 08 [06:36] Mississippi Half Step Uptown Toodeloo
- 09 [11:13] Eyes Of The World >
- 10 [05:34] China Doll

AudMR > DAT > SHN > CD

Recorded by Adam Grow with an Electro-Voice RE-15 super cardioid dynamic microphone > Nagra III Reel to Reel deck at 7.5 ips, full track 1/4" tape, mono. Master Reel: Maxell UD-35-7 Ultra Dynamic.

Recorded from field level about 1/2 way back from the stage to the end of the field with mic in hand on an Atlas sound reducing sleeve.

A>D by Adam Grow - February, 2004 -- DAT>SHN by Noah Weiner - March, 2004

Pioneer RT-1050 Reel to Reel (Master Reel playback) with 1/2 track head nest > Sony PCM R300 DAT deck (record) with Super Bit Mapping function OFF, sample rate 44.1 kHz, 16 bit samples > Fostex D5 DAT deck (playback) > Turtle Beach Montego II Digital I/O > Sound Forge (wav editing and track IDs) > SHNTOOL (SBE fix) > MKW Audio Compression Toolkit (shn) > CD

Master reel contains an analog splice at 00:30 in "I Know You Rider" to repair a master tape flip. This splice work was not touched digitally at all.

Clapping: Just about every "near to mic" clap heard on this tape (200+) spiked nearly two (and sometimes three) times as high as the music when viewed on the screen via Sound Forge. The music never peaked over 40%. Because of this, each clap was hand-normalized down to the max level of the music around it. This was done a) to allow the final product to be normalized to optimal listening levels, and b) to preserve the aural presence of the claps as "near to mic." Sound Forge "could" have removed each clap completely, as they appear on the screen exactly as a digital "tick" does. The end product here preserves the essence of the natural tape nicely, while allowing for maximum enjoyment of the music therein.

Adam recorded this entire show. However, a few years after, he decided to edit out parts in which "crowd interference" made things un-listenable on certain songs. The interfering rowdy neighbors around the taper were so extreme (talking, shouting, carrying on) that they made losing these songs the lesser of two evils. The edits were done directly to the master reel. The edited out songs were discarded. No copy of the complete master tape was ever made. One can hear occasional glimmers of just how intrusive the crowd could be on these remaining songs. While it is disappointing to the archivist nature of our craft that aims to preserve these old recordings in their entirety, we are certainly very lucky to have what remains from this tape. A Nagra deck smuggled into RFK in a backpack by a fellow sporting every convincing, yet completely forged, Ft. Lauderdale Free Press laminated ID card with photo (no one paid Adam any mind as he strolled in early enough to set up in a perfect spot) is certainly something that rings true with other mythical-like early year recording stories. Partial as it is, this tape sheds a truly interesting aural perspective on the events of this great musical weekend. The Nagra running at 7-1/2 ips certainly makes for a vivid reproduction of what it was like to sit centerfield for the Dead on this date.

Audience Devotional Tree: Round 25 – March, 2004

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