THE TWELTH ANNUAL GRATEFUL DEAD SCHOLARS CAUCUS

The Program of the Grateful Dead Scholars Caucus 2009

ISSN (print) 2578-255X
ISSN (online) 2578-2576

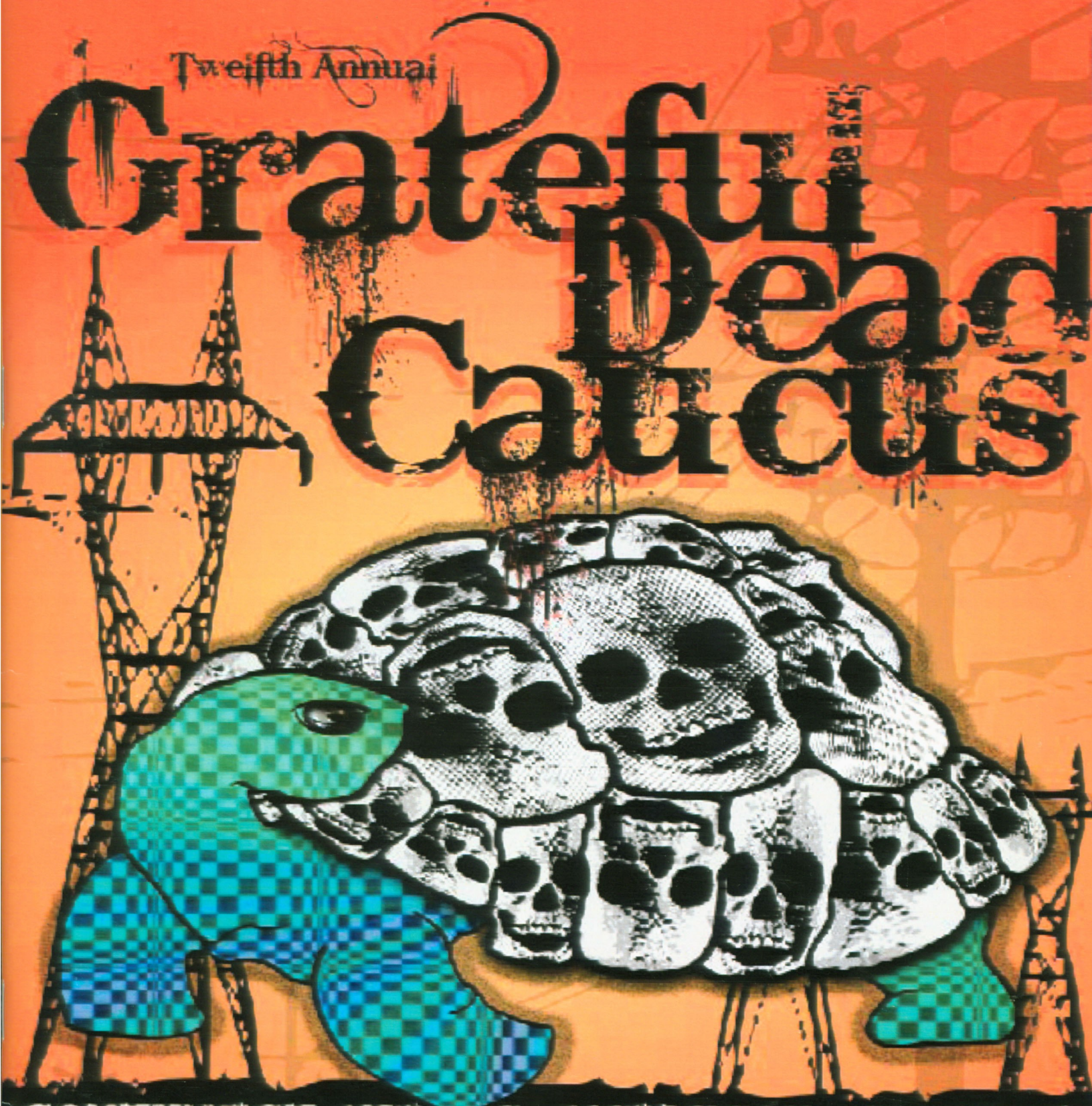
Printed in Columbia, SC, by Dead Letters Press for the Grateful Dead Scholars Caucus.

CITATION INFORMATION

The Eleventh Annual Grateful Dead Scholars Caucus.
The Program of the Grateful Dead Scholars Caucus, 2009. Edited by Nicholas G. Meriwether.
Pages: 65
URL: http://www.gratefuldeadscholars.org/

Twelfth Annual

Grateful Dead Caucus



SOUTHWEST/TEXAS AMERICAN/POPULAR CULTURE ASSOCIATION CONFERENCE

HYATT REGENCY FEB 25-28 2009 ALBUQUERQUE NM

CO-CHAIRS NICHOLAS MERIWETHER / STAN SPECTOR

The Twelfth Annual Meeting

of the

Grateful Dead Scholars Caucus

at the

The Thirtieth Southwest/Texas
American/Popular Culture Association
Conference

February 25~28, 2009

Hyatt Regency Albuquerque
Albuquerque, New Mexico

THE TWELFTH ANNUAL GRATEFUL DEAD SCHOLARS CAUCUS.
The Program of the Grateful Dead Scholars Caucus, 2009.

Edited by Nicholas G. Meriwether.

Front cover by Christian Hali © 2009. Used with permission. With additional contributions by Michael Grabscheid, Eric F. Levy, James D. McCallister, Jon Ney, and Robert G. Weiner.

Second edition. Revised.

ISSN (print) 2578-255X
ISSN (online) 2578-2576

Contents

Contact Information / *v.*

Welcome / *6*

Schedule / *7*

Abstracts / *11*

Presenters / *18*

The Development of Dead Studies From
Stanley Krippner to Rebecca Adams
Nicholas Meriwether / *23*

Linking the Chain: Michael Grabscheid
on the Unbroken Chain Symposium
An Interview / *28*

"What Would Jerry Do?"
The Dead Reunite For Obama
James D. McCallister / *38*

Another Dead Novel:
Gary McKinney's SLIPKNOT
Robert G. Weiner / *47*

Original *Compliments* and Other Sources:
More Roots of Jerry Garcia
Eric F. Levy / *49*

Remembering Jerome John Garcia
Jon Ney / *59*

Contact Information

Southwest/Texas American/Popular Culture Association Website:

http://www.h-net.org/~swpca/

Conference Organizers:

Ken Dvorak, *Secretary/Treasurer*

Phil Heldrich, *Executive Director*

Sally Sanchez, *Program Coordinator*

Hyatt Regency (*Conference Hotel*):

330 Tijeras
Phone: (505) 842-1234

Hotel Blue (*Caucus Center*):

717 Central Ave NW
Phone: (505) 924-2400

Nicholas Meriwether, *Co-Chair*:

Cell: XXXXXXXXXXX

Stan Spector, *Co-Chair*:

Cell: XXXXXXXXXXX

Welcome

Dear Presenters and Guests:

Welcome to the twelfth annual meeting of the Grateful Dead Scholars Caucus, one of the most vibrant areas of the Southwest/Texas American/Popular Culture Association conference. Since our first gathering in 1998, we have grown from twelve presenters and four panels to twenty-six presenters and fourteen panels this year, spanning all four days of the conference.

In addition to welcoming several new participants this year, we are grateful to the many returning presenters whose attendance provides us with the continuity and community that never fail to surprise and delight visitors and guests. Your enthusiasm, graciousness and scholarship all exemplify the spirit of collegiality that has become the hallmark of the Caucus. Our sessions may embody the academic ideals of thoughtful, probing discussion, but perhaps our most celebrated quality is that we do so without competitiveness or rancor. It is an ideal we learned from many years of listening to great musicians improvise on stage before us—just as we learned to be a welcoming and encouraging group by emulating the example of the community those musicians inspired.

In keeping with the example of our subject, the Caucus represents an eclectic, interdisciplinary group whose members come from all walks of life, both within and without the academy, from students to professors, and from a wide variety of fields: anthropologists, historians, literary critics, geographers, economists, musicologists, sociologists, and psychologists have all made contributions to Dead studies, and there is room for more. Although our area is part of the broader SWPCA conference, the Caucus also meets informally for meals and parties, many of which are indicated here, along with a number of last-minute panel changes that could not be reflected in the main conference program.

Our thanks, as always, to the officers of the SWPCA, Phil Heldrich, Ken Dvorak, and Sally Sanchez, for all of their hard work and for hosting us. We especially thank our contributors to the program: our sponsors, whose advertisements appear in the back of this program, helped defray the costs of its printing; Michael Grabscheid, for his eloquent and informative interview on his experience in organizing the landmark symposium *Unbroken Chain: the Grateful Dead in Music, Culture and Memory* at the University of Massachusetts, Amherst, in November 2007; Eric Levy, for his contribution of both the compact disc compilation included in the back of the program and his insightful liner note essay on the songs that made up Garcia's wonderful solo album, nicknamed *Compliments of Garcia*; Don McCallister, for his thoughtful review of the Dead's historic reunion concert held in October 2008; Jon Ney, for his poignant poem, "Remembering Jerome John Garcia;" and Rob Weiner, both for his support of this program and for his review of *Slipknot*, a recent Dead-related novel. The cover reproduces this year's poster design, created by artist Christian Hali.

If you have questions and comments, please don't hesitate to contact us. As we're fond of saying, "There is nothing like a Grateful Dead conference!" We hope that you'll agree.

Nicholas Meriwether

Stan Spector

Schedule

WEDNESDAY

Session 1: (1:00~2:30 p.m.) **Grand Pavilion I–II**
Mourning and Community in the Deadhead Experience

Chair: Nicholas Meriwether, University of South Carolina

"Mikel: An Unsung Link in the Unbroken Chain."
Julie Postel, Independent Scholar

Respondents: David Gans, Truth and Fun, Inc.

Jay Williams, University of Chicago

Session 2: (3:00~4:30 p.m.) **Grand Pavilion I–II**
Mythography and the Grateful Dead Experience

Chair: Stan Spector, Modesto College

"'Between the Dawn and the Dark of Night:' Navigating Postmodern Nekyias with the Grateful Dead and Shadowfax."
Joy Greenberg, Independent Scholar

"Gnostic Collectivity and Transhuman Evolution: From Sri Aurobindo to the Grateful Dead."
Lynda Lester, Independent Scholar

"'Reaching for the Gold Ring:' Toward a Grateful Dead Mythology."
Mary Goodenough, Independent Scholar

Caucus Welcome: (5:00~6:30 p.m.) **Hotel Blue,**
Please join us for an informal gathering before dinner. **Breakfast Nook**

Caucus Dinner: (7:00 p.m.~?) **La Placita Dining Room**
Please confirm your reservation; small groups suggested. 208 San Felipe St. NW (505) 247-2204

THURSDAY

Session 3: (8:00~9:30 a.m.) **Grand Pavilion I–II**
Ideas and Ideology in the Grateful Dead

Chair: Jay Williams, University of Chicago

"Prehistoric or Pre-Feminist? How the Grateful Dead's *American Beauty* and *Workingman's Dead* Contribute to Feminism."
Erin McCoy, University of Louisville

"'And Closed My Eyes to See:' Buddhist Resonances in Grateful Dead Lyrics."
Ryan Slesinger, University of Oklahoma

"Contradictions in Bohemia: Improvisation, Universal Suffrage, and National Identity."
Jay Williams, University of Chicago

Session 4: (12:45~2:15 p.m.) **Grand Pavilion I–II**
Panel Discussion: "That Same Sweet Song Again," The Grateful Dead in the Nineties

Chair: Eric F. Levy, Northtown Academy College Prep
Discussants: Elizabeth Yeager, University of Kansas
Alan Botts, Independent Scholar
Mary Goodenough, Independent Scholar

Session 5: (2:30~4:00 p.m.) **Grand Pavilion I–II**
Panel Discussion: Exploring "Dark Star"

Chair: Graeme M. Boone, Ohio State University
Discussants: David Gans, Truth and Fun, Inc.
Stan Spector, Modesto College
Jim Tuedio, California State University, Stanislaus

Session 6: (4:15~5:45 p.m.) **Grand Pavilion I–II**
Life after the Dead: Links and Legacies

Chair: Paul Paolucci, Eastern Kentucky University

"Understanding 'IT:' The Materiality of Space in Limestone, Maine, August 2-3, 2003."
Elizabeth Yeager, University of Kansas

"'Ain't it Crazy:' The Grateful Dead, Deadheads, and the Jamband Scene as Sociological Phenomena."
Paul Paolucci, Eastern Kentucky University

Session 7: (6:00~7:30 p.m.) **Grand Pavilion I–II**
Exploring the Roots of *Compliments of Garcia*, a Guided Listening Session

Eric Levy, Northtown Academy College Prep

Caucus Hootenanny: (9:30~11:00 p.m.) **Hotel Blue, Breakfast Nook**
Please join us after dinner for music, fellowship, and cheer.

FRIDAY

Session 8: (8:00~9:30 a.m.) **Grand Pavilion I–II**
The Grateful Dead Folktale in Scholarship and Fiction

Chair: James Revell Carr, University of North Carolina, Greensboro

"The College Graduate and the Old Hippie: A Grateful Dead Folktale."
Rebecca Adams, University of North Carolina, Greensboro

"Help Along the Way: An Original Grateful Dead Folklore Tale."
Melinda Belleville, University of Kentucky

"'Are You Kind?' The Grateful Dead Folktale as Motif and Metaphor in the Deadhead Subculture."
James Revell Carr, University of North Carolina, Greensboro

Session 9: (9:45~11:15 a.m.) **Grand Pavilion I–II**
"Nothing Left to do but Count the Years:" History, Memory, and Mistakes

Chair: David Gans, Truth and Fun, Inc.

"Human Error and Creative Variations in the Music of the Grateful Dead: 'Truckin''(1970-1995)."
Mark E. Mattson, Fordham University

"The Dead in Egypt, Thirty Year Later: Popular History and Public Memory."
Nicholas Meriwether, University of South Carolina

Session 10: (11:30~12:30 p.m.) **Grand Pavilion I–II**
Special Session: Grateful Dead Mode Star

Graeme M. Boone, Ohio State University

Session 11: (2:15~3:45 p.m.) **Grand Pavilion I–II**
Defining the Deadhead Experience

Chair: Natalie Dollar, Oregon State University, Cascades

"Old Data in New Bottles: Quantifying the 1994 Deadhead Experience."
Alan Lehman, University of Maryland

"A Balanced Objective: A Look Inside the Organization Behind the Grateful Dead."
Barry Barnes, Nova Southeastern University

"An Evolving Code: Deadhead Communication."
Natalie Dollar, Oregon State University, Cascades

Session 12: (4:00~5:30 p.m.) **Grand Pavilion I–II**
Panel Discussion: Transdisciplinary Methodology in Grateful Dead Studies

Chair: Stan Spector, Modesto College

Discussants: Stanley Krippner, Saybrook Graduate School
Graeme M. Boone, Ohio State University
Rebecca Adams, University of North Carolina, Greensboro

Session 13: (5:45~7:15 p.m.) **Grand Pavilion I–II**
"Coming Around:" Pyschedelics and Awakening in the Grateful Dead Phenomenon
Chair: Stan Spector, Modesto College

"'Pouring Its Light into Ashes:' Engaging the Theme of Becoming in Grateful Dead Songs."
James Tuedio, California State University, Stanislaus

"Psychedelics and the Grateful Dead: An Interview Study of Musicians and Creativity."
Stanley Krippner, Saybrook Graduate School

"'You Are the Eyes of the World:' From Consciousness Revolution to Global Consciousness."
Scott MacFarlane, Western Washington University

Caucus Party: (8:30~11:30 p.m.) **Placitas, NM**
Please join us at Caucus member Penny Hill's house for a special evening, including a house concert by David Gans. For directions, please see one of the Area Cochairs.

SATURDAY

Session 14: (8:30~10:00 a.m.) **Fiesta 4**
Dead Lessons: The Grateful Dead Organizational Model

Chair: Michael Grabscheid, University of Massachusetts, Amherst

"Grateful Giving: The Dead's Model of Philanthropy."
Sandy Sohcot, Rex Foundation

"'By the Waterside I Will Rest My Bones:' The UC Santa Cruz Grateful Dead Archive."
Ginny Steel, University of California, Santa Cruz

"'Coming Around, in a Circle:' Lessons from the Dead in Event Planning and Production."
Michael Grabscheid, University of Massachusetts, Amherst

Session 15: (10:15~11:45 a.m.) **Grand Pavilion I–II**
Panel Discussion: Disseminating the Dead, Planning the Santa Cruz Symposium
Chair: Michael Grabscheid, University of Massachusetts, Amherst
Discussants: Ginny Steel, University of California, Santa Cruz
Nicholas Meriwether, University of South Carolina

Caucus Business Meeting (12:15~1:00 p.m.) **Grand Pavilion I–II**

Abstracts

Rebecca Adams, "The College Graduate and the Old Hippie: A Grateful Dead Folktale."

Informed by Alan Trist's *The Water of Life: A Tale of the Grateful Dead* (Hulogos'i, 1989) and based on the Grateful Dead folktales "Fair Brow" and "John of Calais" as reported in Bob Fanzosa's *Grateful Dead Folktales* (Zosafarm Publications, 1989), this fictitious account is set in the parking lot of a Grateful Dead show. The main character, the College Graduate, finds someone in the parking lot who has been beaten and takes him to the hospital where he subsequently dies. The Grateful Dead man comes back as the Old Hippie who helps the College Graduate attain a fortune manufacturing tie-dyes, an accomplishment that makes his marriage to a beautiful young woman possible.

Barry Barnes, "*A Balanced Objective*: A Look Inside the Organization Behind the Grateful Dead."

In all of Dead studies, the discipline that has had the least data available has been business theory: academic researchers interested in leadership, decision making, and organizational theory have had few references and fewer documents to try to understand the internal workings of the Grateful Dead organization. Part of one internal document was included in Phil Lesh's autobiography and recently a complete copy of it surfaced, providing important insights into the band as a business: *A Balanced Objective*, written by Alan Trist, was commissioned by Jerry Garcia in 1981 to examine the way the band operated and how it could continue to survive. The document supports many of the speculations found in previous studies of the business and organizational aspects of the Grateful Dead and finds several new areas to consider as well. This presentation explores the implications that *A Balanced Objective* holds for Dead studies by examining essential organizational functions, job definitions, and some of the financial challenges facing the band at this point in their history.

Melinda Belleville, "Help Along the Way: An Original Grateful Dead Folklore Tale."

Two writers have written recent variants on the traditional "grateful dead" folk motif geared for the Deadhead community, but neither utilizes the rich setting of the Deadhead scene itself. This presentation features an original piece of fiction that accomplishes that, situated around a person who is on tour, following the Grateful Dead band during one summer. Following a suggestion from Rebecca Adams, who also has written a story on the same theme, this tale incorporates a number of elements of the traditional Grateful Dead folktale: a man on a journey of discovery, assistance to a dead man's relatives/ estate, trials and assistance as he makes his journey, and finally the revelation of help offered by the spirit of the deceased. By demonstrating how readily the Deadhead experience lends itself to this most ancient of folk traditions, this story underscores the degree to which the Grateful Dead experience resonates with archaic human rituals and myths.

Graeme M. Boone, "Grateful Dead Mode Star."

In 1946, ballad scholar Bertrand Bronson published an ingenious model of modal interrelationships in what has come to be known as his "mode star," a diagram that gives an intuitively and visually appealing place to most of the scales common in the Anglo-American ballad repertory ("Folksong and the Modes," *Musical Quarterly*, v. 32, 1946). This paper will explain Bronson's mode star, update it, and then apply it to the song world of the Grateful Dead. By setting forth a visualized, ordered modal categorization of the Dead's music, the mode star offers an incisive and synthetic overview of their melodic sensibility, or "ethos," and its evolution. Due to the vast size of the Dead's songbook, discussion in this initial paper will be limited to the band's early years, from 1965 to no later than 1972.

Alan Botts, "The Dead in the Nineties: A Reassessment."

In general, the 1990s are often seen as the decade of the Grateful Dead's decline, despite dissenting views that see it as a period of musical growth and success for the band; and clearly, many fans enjoyed remarkable and significant musical experiences during that time. This presentation provides a closer examination of the band's six final seasons (1990-1995), exploring a range of issues to put the era in perspective, including some of the musical highs and lows, the variety of collaborations and influences, the range of new songs performed, and the impact of non-musical factors on the band's life. These issues help frame larger questions such as the band's interaction with changes in the larger society and their final trajectory, both musically and as an entity, towards the most significant change of all, the 1995 death of guitarist Jerry Garcia.

James Revell Carr, "'Are You Kind?' The Grateful Dead Folktale as Motif and Metaphor in the Deadhead Subculture."

In 1908, Gordon Hall Gerould published his classic work of comparative folkoristics, *The Grateful Dead: The History of a Folk Story*. This work was a collection and analysis of approximately one hundred variants of a folktale motif called "the Grateful Dead," which can be summarized as a story of a protagonist who aids a dead person in some way, usually by paying for a burial, and who is in turn rewarded by a mysterious stranger for the good deed. In 1965, guitarist Jerry Garcia found the term "Grateful Dead" in a dictionary and suggested it as the new name for his recently formed rock band. As this group from the San Francisco Bay Area assumed the name of this venerable folk motif, they found ways, both consciously and unconsciously, to embody the meaning and message of the story of the Grateful Dead. By the time of the group's demise in 1995, this folktale had become a central metaphor in the culture of the band's fans, the Deadheads, who applied the moral lesson of this story to their own modes of social interaction. This paper examines the folk motif of the Grateful Dead as a cross-cultural archetype, analyzing ways in which this motif appears in the lyrics of Grateful Dead songs and in the cultural norms and customs of the Deadhead subculture.

Natalie Dollar, "An Evolving Code: Deadhead Communication."

Using cultural pragmatics as a guiding framework and hyperpersonal affordables as a key concept, this presentation extends earlier work on Deadheads' cultural communication code in a number of ways. Applying this theoretical framework provides a productive means for exploring how the Deadhead communication code continues to evolve, reflecting growth within the community itself. New forums, such as the Grateful Dead Channel on SIRIUS XM radio, represent emergent communication sites that have already become fundamental to the Deadhead community, both for older participants and newly identified members.

David Gans, "Deep Inside 'Dark Star:' Exploring the Grateful Dead Universe on Sirius XM."

On Dec. 21, 2008, Sirius XM Radio broadcast a day-long radio marathon of "Dark Star" on its all-Grateful Dead channel. Drawn from dozens of shows and studio sessions, this show represents a multi-decade survey of the evolution and development of what is considered by many fans and critics the band's signature, defining song. In research and exposition, the program represents a number of traditional scholarly issues as well as seminal themes in the Grateful Dead phenomenon, ranging from the use of the radio as an educational medium to the role of the Internet and the collaborative potential of the Grateful Dead Scholars Caucus in offering advice on selections. Ultimately, the experience of researching and broadcasting the show reveals the extent to which central themes in the band's history and the phenomenon's development inform even microcosmic projects such as this.

Many Goodenough, "'Reaching for the Gold Ring:' Toward a Grateful Dead Mythology."

In his lecture "Ritual and Rapture: From Dionysus to the Grateful Dead," (Palace of Fine Arts, San Francisco, Nov. 1, 1986) mythologist Joseph Campbell describes how the original function of art was religious—that is, its purpose was to bring individuals in touch with their own nature, and to bring the community in touch with itself as well as with the nature that surrounds us. He uses Greek tragedy to illustrate how art brought about a catharsis of mind, heart, and senses that performed this religious/artistic purpose in ancient Greece. This catharsis is central to the religious experience because it brings about an opening of the heart to compassion and a breaking down of the dualistic mind-set that separates and estranges humanity from itself as well as from its connection to the natural world. This paper uses these central ideas in Campbell's lecture to describe how the Grateful Dead phenomenon performs a similar function in our society today. By examining the roles of Jerry Garcia as well as the characters that appear throughout the Hunter/Garcia songbook, this presentation suggests a framework for a Grateful Dead mythology.

Michael Grabscheid, "'Coming Around, in a Circle:' Lessons from the Dead in Event Planning and Production."

The Grateful Dead, both as an organization and as a cultural experience, offers useful lessons for business theory on topics ranging from leadership and decision making to marketing, organizational structure, and customer service. Perhaps the foremost arena of the Dead's own business expertise was public assembly, the concert event, which they pioneered in many respects. The lessons of their example are particularly instructive in event production. This presentation traces how the Dead's example suggests a model that can be adapted to even academic conferences, as exemplified by the University of Massachusetts, Amherst symposium *Unbroken Chain: The Grateful Dead in Music, Culture and Memory* (Nov. 16-18, 2007). The characteristics of a successful event that emerge from such a study are the creation of an immersive experience for participants, the vital roles played by improvisation and collaboration in developing these experiences, and the ability of such events to overcome barriers between stakeholders and create integrative communities linked through shared artistic and cultural celebration. Lessons and outcomes drawn from *Unbroken Chain* suggest ways of enhancing academic assemblies, especially those centered around phenomena such as the Grateful Dead experience.

Joy Greenberg, "Between the Dawn and the Dark of Night: Navigating Postmodern Nekyias with the Grateful Dead and Shadowfax."

Analyzing the music of the Grateful Dead and Shadowfax reveals how rock concerts provide a postmodern revisioning of wandering troubadours, whose oral and aural poetry—often with the aid of entheogen-induced altered states of consciousness—was and still is a primary means of transmitting ancient mythic traditions. In so doing, rock concerts may be seen to function as contemporary, if fluid, sacred sites, wherein ritualistic behavior that harks back to the Eleusinian and Dionysian mysteries of Greek antiquity provides individual and group bonding and healing. For Baby Boomers who came of age during the late 1960s, rock concerts are our mystery rites, and this paper shows that the communitas experienced by concert participants—for both the performers and their audiences—is achieved through, although not restricted to, the dynamic interplay of three types of descents to the underworld, or nekyias: one that is undertaken via the lyrics of the music, a second that takes place during live performances of the music, and a third that is experienced when entheogenic substances (also known as hallucinogens or psychedelic drugs) are ingested while listening to the music.

Stanley Krippner, "Psychedelics and the Grateful Dead: An Interview Study of Musicians and Creativity."

This presentation reviews data first presented in October 1969 at the First Annual Meeting of the

Student Association for the Study of Hallucinogens (STASH), in Beloit College, Wisconsin. Based on a questionnaire study of over 200 artists and musicians who claimed to have had a "psychedelic experience," the study questions revolved around Robert Masters' and Jean Houston's definition of a "psychedelic artist." First published in 1968, the study was republished following interviews with several additional research participants (Krippner, 1970, 1977, 1985). The final version of the study reviewed the results of responses obtained from 27 instrumental musicians and 2 vocalists, most of them rock-and-roll performers. This paper presents the data most pertinent to the Grateful Dead.

Alan Lehman, "Old Data in New Bottles: Quantifying the 1994 Deadhead Experience."

This presentation reviews the findings from a non-random sample of respondents surveyed in the parking lots before four Grateful Dead concerts—two at RFK Stadium, July 16 and 17, and two at Giant's Stadium, August 3 and 4—during the summer tour of 1994. Approximately 250 completed surveys were coded and entered into a database. The survey results explore the relationship between a mix of demographic questions (age, gender, marital status, years of education) and selected sets of questions about the respondents' interests in the Grateful Dead. Data gathered included the number of shows seen, touring experiences, Deadhead friendships, and ego-extension and self-conception as measured by the Rosenberg Self-Esteem scale. Both descriptive and inferential techniques were used, with tables and graphs included to help clarify and highlight the results, which cast considerable light on issues of Deadhead identity as well as changes and continuities in the scene as a whole, captured shortly before the death of Jerry Garcia a year later.

Lynda Lester, "Gnostic Collectivity and Transhuman Evolution: From Sri Aurobindo to the Grateful Dead."

The famous Grateful Dead x-factor, perceived by Deadheads and band alike as a state of euphoric happiness or marked by the appearance of a higher presence, reprises in some ways the experience of mystics throughout the ages. However, the legacy of the Grateful Dead may go far beyond traditional mysticism. Sri Aurobindo said that humanity is a transitional species, not final; out of humanity, nature is poised to evolve a new species possessed naturally of transcendent states of being. This gnostic species would embody a vast "supramental" consciousness characterized by knowledge, power, and bliss, and acting through an indissoluble oneness. Aurobindo paints this consciousness in metaphors: "music that can immortalise the mind and make the heart wide as infinity;" a place "where spirit and flesh in inner ecstasy join." He describes "... bodies made divine and life made bliss,/Immortal sweetness clasping immortal might,/Heart sensing heart, thought looking straight at thought,/And the delight when every barrier falls,/And the transfiguration and the ecstasy." These descriptions bear a striking resemblance to moments when the magic occurs at a Grateful Dead concert. Meanwhile, the idea of an evolving superhumanity is starting to show up in science fiction novels, films, and television series that explore the eventuality of a singularity (rapid emergence of superhuman intelligence), a group mind (intimate collective awareness shared by numerous individuals), and people developing transrational awareness and abilities. If evolution is, in fact, moving toward a life form that can manifest a supramental unity-consciousness, the networked oneness and transcendence of the Grateful Dead gestalt might very well be a vector of that new consciousness. In the end, the primary significance of the Grateful Dead may not be as an artifact of the 1960s but rather a harbinger of superhumanity on earth—ergo, the Grateful Dead are a band of the future, not the past.

Eric F. Levy, "Exploring the Roots of *Compliments of Garcia*: A Guided Listening Session."

Among the earliest scholarly tasks undertaken by Deadheads and Grateful Dead scholars was assaying how the band approached and interpreted traditional and other songs from the American songbook and elsewhere. Garcia's solo repertoire has received less attention, despite the fact that his second

album, nicknamed *Compliments of Garcia*, was almost a manifesto of his approach to the dazzling array of music genres that informed his work. This presentation explores the antecedents to the songs on the expanded re-release of that album, providing a deeper look into Garcia's wide-ranging, eclectic tastes and his impressive interpretive abilities.

Scott MacFarlane, "'You Are the Eyes of the World:' From Consciousness Revolution to Global Consciousness."

Using several signature lines from five song lyrics written by Robert Hunter, this presentation explores the ethos of the consciousness revolution of the late 1960s and early 1970s that is helping to shape the emerging ethos of a global consciousness. How does the characteristic spirit of the counterculture relate to an increasingly transnational global culture? In a postmodern western world that strives to honor diversity, how are panhuman, commonly-held considerations beginning to take precedence?

Mark E. Mattson, "Human Error and Creative Variations in the Music of the Grateful Dead: 'Truckin'' (1970-1995)."

As part of a long-term project on the day-to-day variations in the performance of Grateful Dead songs, this presentation analyzes a sample of the 519 concert performances of "Truckin'." Lyric variations are categorized based on verse structure and psychological research on human error. Some variations are expressive and creative, others are errors. Performance variations in performances of "Truckin'" are compared with variations in other Grateful Dead songs (Mattson, 2005, 2007, 2008).

Erin McCoy, "Prehistoric or Pre-Feminist? How the Grateful Dead's *American Beauty* and *Workingman's Dead* Contribute to Feminism."

Both released in 1970, the Grateful Dead's *Workingman's Dead* (June) and *American Beauty* (November), were arguably the band's commentary on and reaction to the turbulent 1960s. While both albums address issues of the past, present, and future (death, politics, etc.), the Grateful Dead are able to slip in some thought about feminism as well. Both *American Beauty* and *Workingman's Dead* were recorded and written in the wake of Betty Freidan's *The Feminine Mystique* (1963), which is often hailed as a text that brought in the "second wave of feminism." While Freidan's book skewered the idea that women could only be fulfilled by being wives and homemakers, she did not discount the allure of having a partner. One of the Grateful Dead's most notable lyrical characters is a woman *partner* who tends to the speaker, be she "paying [the speaker's] ticket when [he] speeds" ("Sugar Magnolia") or "hiding [the speaker's] bottle in the other room" ("Easy Wind"). While Grateful Dead lyrics are generally woman-positive, they often reflect a hiccup in the band's communally egalitarian image: women are not on an equal plane. True, sometimes they are characterized as fun and happy (notably Melinda in "Cumberland Blues" and the unnamed main character in "Sugar Magnolia"), but often women are reduced to only sexual roles (e.g., "Candyman," arguably "Sugar Magnolia," and "Friend of the Devil"). This paper provides a detailed and objective analysis of the feminism and perhaps latent misogyny that appears in the lyrics of both *Workingman's Dead* and *American Beauty*.

Nicholas Meriwether, "The Dead in Egypt, Thirty Year Later: Popular History and Public Memory."

In September 1978, the Grateful Dead played three concerts in Giza, Egypt, site of the Great Pyramid and the Sphinx. Considered by many band family members and fans the most historic performances in the band's career, the concerts were the subject of much discussion and debate among fans for many years. Although the shows were recorded in multitrack format for a planned live album, tapes did not circulate widely until the late 1990s. With the release of *Rocking the Cradle: Egypt 1978*, fans now have a much fuller—though more complex—snapshot of those concerts. This presentation draws on Daniel Dayan's and Elihu Katz's sociology of media events as a lens for understanding how this release

both completes and complicates the tangled story of the Egypt adventure in the history of the band and in the Deadhead experience.

Paul Paolucci, "'Ain't it Crazy': The Grateful Dead, Deadheads, and the Jamband Scene as Sociological Phenomena."

The musical-cultural movement surrounding the Grateful Dead continues to evolve, even after the death of Jerry Garcia, the band's leading figure. This paper uses several sociological frameworks to contextualize the rise and shape of the Dead and the Deadheads. The so-called jamband scene has its roots in this musical subculture and this paper's analysis provides direction for future research on this issue as well as questions for studies of social movements and collective behavior associated with music.

Julie Postel, "Mikel: An Unsung Link in the Unbroken Chain."

Deadheads with computers and iPhones can now bring us the setlists even as the shows are happening. But how did earlier generations of Deadheads find out about upcoming shows and how did they hear news about the shows they couldn't attend? Most older Deadheads know that there continues to be a telephone hotline to this day which provides announcements, even answered occasionally by a staffer, Ruby, who shares in the caller's excitement about getting tickets to a show. But besides the hotline, there used to be a mail network of fans sharing news and setlists. One fan, Mikel, spent hours each week putting together a free newsletter provided to those who mailed in a self-addressed, stamped enevelope. One of the unsung artifacts of the early Grateful Dead days, Mikel's newsletter—entitled "Mikel"—was one of the first fan-generated newsletters. This presentation surveys items from Mikel's collection and discusses the continuation of his work in the mid-eighties in the form of St. Mikel and how it ended with the advent of the large-scale magazines *The Golden Road* and *Dupree's Diamond News*.

Elizabeth Yeager Reece, "Understanding 'IT': The Materiality of Space in Limestone, Maine, August 2-3, 2003."

On August 2, 2003, Phish invited more than 70,000 devout fans to a festival named "IT." After traveling to a decommissioned nuclear outpost in northern Maine and passing under a gigantic archway reading "Our Intent Is All For Your Delight," Phish fans set down their tarps and set up their campsites, thereby assembling, if only temporarily, the second largest city in the state. Building on Akhil Gupta and James Ferguson's (1997) theory regarding the production of space, this paper pays particular attention to "what processes rather than essences are involved in present experiences of [jamband] cultural identity." Focusing on Phish's IT festival, my project draws on prior scholarship pertaining to the Grateful Dead experience and begins to examine what interdisciplinary scholars are to make of textual and spatial connections. How does one try to understand these affiliated, and oftentimes, affective relationships?

Ryan K. Slesinger, "'And Closed My Eyes To See:' Buddhist Resonances in the Lyrics of the Grateful Dead."

The Grateful Dead, as a cultural force, were conceived amidst the countercultural heterogeneity of 1965 San Francisco. As such, the music and lyrics of the Dead reflect the widespread, amalgamated interests that catalyzed the larger currents of the time. Buddhism as well as other Eastern traditions had already migrated to America—specifically to California—by that time and had begun the transmutative process from the traditional forms of Buddhism known in the East to the less rigid Buddhism found in America. Buddhism accounted for one of the aggregates of this heterogeneous counterculture, and the Grateful Dead, as both a product of this culture and an agent of its propagation, circuitously reflected and informed this amalgamation. This presentation demonstrates how Buddhist ideas may be used as a hermeneutic device to "read" the band and to view them as a historically specific phenomenon through which to examine Buddhism in its broader American context.

Sandy Sohcot, "Grateful Giving: The Dead's Model of Philanthropy."

The Rex Foundation was established by the Grateful Dead in 1983 and has now distributed $8.4 million in grants to over 1,000 programs across the U.S. and internationally. This presentation discusses how the Rex Foundation embodies the Dead's organizational philosophy as expressed in its philanthropy, covering its roots in the culture of the 1960s and how that has evolved since the formal dissolution of the band in 1995.

Stan Spector, "What's Become of the Method? The Transdisciplinary Nature of Grateful Dead Studies."

At the conclusion of the 2008 Grateful Dead Scholars Caucus, Stanley Krippner challenged the members of the Caucus to articulate our methodology. Having participated in our conversation during the conference, he suggested that our work has been more transdisciplinary than interdisciplinary. This presentation delineates these modes, distinguishing them from each other in terms of a framework provided by Michel Foucault in which he distinguished objects and modes of thought in both modern and postmodern senses. Foucault helps us explain how Grateful Dead Studies, as an expression of postmodern thought, is best viewed as a genuinely transdisciplinary dialog.

Ginny Steel, "'By the Waterside I Will Rest My Bones:' The UC Santa Cruz Grateful Dead Archive."

On April 24, 2008, Grateful Dead band members held a press conference at San Francisco's famed Fillmore Auditorium, announcing the donation of the band's archive to the University of California, Santa Cruz. While scholars interested in the sixties, the music industry, the counterculture, and the development of American popular music all celebrated this historic, headline-making event, archivists appreciated the dimensions and extent of the challenges posed by this accession. This presentation outlines the negotiations surrounding the transfer of the archive, the potential it represents, and the challenges involved in its successful curation. In keeping with the band's precedent-setting career, their archive represents a unique opportunity to embrace many of the most cutting-edge aspects of archival appraisal, representation, and access.

James Tuedio, "'Pouring Its Light into Ashes:' Engaging the Theme of Becoming in Grateful Dead Songs."

This paper presents an inquiry into how Grateful Dead music embraces the Deleuzean/Nietzschean insistence on *becoming* as the organizing multiplicity of improvisational performance. Exploring how Grateful Dead lyrics and music intermingle on a performative "plane of immanence" to motivate the "territorializing space" of a song, we can see how these songs so often manifest Deleuzean intimations of "simple oppositions" bearing "complex differences" along trajectories of transversal logic and "lines of flight" no longer subordinate to the point.

Jay Williams, "Contradictions in Bohemia: Improvisation, Universal Suffrage, and National Identity."

Grappling with the challenge of a general definition of American bohemia, this paper focuses on the Grateful Dead and the Haight-Ashbury scene before the winter of 1967-1968. Other definitions have looked at styles of living that include spiritual practice, drug use, travel, and art making. But a broader look must take into account certain contradictions inherent in the bohemian life. In their attempt to improvise in life (and art) they rely on structure and methodology. In welcoming all into their world, they include those who can never be assimilated. And in living within a nation state and thus acknowledging their citizenship, they partake of politics. These contradictions ultimately bring bohemia to an end within each generation, yet each new generation finds its own way to try again to resolve the contradictions.

Presenters

Rebecca G. Adams is Professor of Sociology at the University of North Carolina at Greensboro. She is co-author or co-editor of five books, including *Deadhead Social Science: You Ain't Gonna Learn What You Don't Want to Know* (AltaMira Press, 2000). She has also published more than 50 scholarly articles and book chapters as well as articles in the popular press, including in *Dupree's Diamond News* and other Deadhead publications. In the summer of 1989, she received attention in the national and international media when she took her sociology students on tour with the Grateful Dead to study the subculture surrounding the band. She and her students worked with Emily Edwards (UNCG, Broadcast and Cinema) to produce a video, *Deadheads: An American Subculture*, which was shown on PBS stations and is distributed by Films for the Sciences and Humanities. She continues to write about Deadheads, to publish her work on this topic in a variety of scholarly outlets, and to present it at the Southwest/Texas American/Popular Culture Association meetings each year.

Barry Barnes is Professor and Chair of Leadership at the H. Wayne Huizenga Graduate School of Business and Entrepreneurship at Nova Southeastern University in Fort Lauderdale, where he has taught since 1997. His research interests are organization change and development, organizational learning, team development, and collective improvisation. In teaching strategic thinking and organization behavior he has found surprisingly receptive audiences in both the business and academic worlds to his use of the Grateful Dead's business ideals and practices to illustrate improvisation as strategic planning and teamwork.

Melinda Belleville has a BA in sociology and American culture from the University of Kentucky, where she works as a project administrator in market research. A frequent presenter at the Grateful Dead Scholars Caucus meetings, she has published her work in *Dead Letters* and is revising her Dead-inspired fiction for publication. Her focus is principally on the spiritual aspects of the Dead phenomenon. She got on the bus at her first show in Louisville, 1974, and considers herself lucky to have seen them nearly twenty times before the death of Jerry Garcia.

Graeme M. Boone is a Professor of Music at Ohio State University, where he teaches classical, jazz, rock and roll, medieval, and renaissance music. He has published on renaissance music and on twentieth-century popular music. He is currently working on the origins of modern notation, the relationships between music and architecture and between music and emotion, and a collection of historical source readings in jazz, as well as two articles on "Dark Star."

Alan Botts is a Licensed Clinical Social Worker in San Francisco. A graduate of Shimer College in Illinois, he received his MA from San Francisco State University and has worked for more than twenty years with at-risk children and adults in California. A devoted student of popular culture, he is a veteran of innumerable Grateful Dead shows and maintains strong connections within the Deadhead community.

James Revell Carr is Assistant Professor of Ethnomusicology at the University of North Carolina at Greensboro, where his work focuses on the development of American popular music in the nineteenth century and on the processes by which syncretic musical traditions emerge. He earned his MA in folklore from the University of Oregon and a PhD in ethnomusicology from the University of California, Santa Barbara. A professional musician, he has recorded for several national releases and has performed

on both coasts. His first Dead show was at the Providence Civic Center, April 3, 1985.

Natalie Dollar is Associate Professor of Speech Communication at Oregon State University, Cascades, where her scholarship focuses on identity, culture, and communication. She has published articles and chapters on "houseless" and street-oriented youth, members of a musical speech community, and ethnographic approaches for studying cultural and intercultural group interaction. Her current research interests focus on dialogue as a means for co-constructing relationships among individuals or groups in conflict, teaching community dialogue, and negotiating identities in intracultural interactions. Several of her presentations at Caucus meetings at the Southwest/Texas American/Popular Culture Association conference have been published in *Perspectives on the Dead*, ed. Robert G. Weiner (Greenwood, 1997), two volumes of *Dead Letters: Essays on the Grateful Dead Phenomenon*, and *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon*, ed. Nicholas Meriwether (Cambridge Scholars, 2007).

David Gans is a musician, writer, journalist, record producer, photographer and radio host who has written on the Grateful Dead for more than three decades. A professional musician, he has also performed songs from the Grateful Dead songbook as part of his solo act and with numerous bands. His long-running syndicated radio show, The Grateful Dead Hour, is heard on 69 stations nationwide, and he consults for the Grateful Dead channel on Sirius XM. Author of the seminal Grateful Dead books *Playing in the Band* (St. Martin's, 1996) and *Conversations with the Dead* (Da Capo, 2002), he is a longtime presenter at Grateful Dead Scholars Caucus meetings.

Michael Grabscheid serves as Director of Outreach Marketing and Communications at the University of Massachusetts, Amherst, where he produced the November 2007 symposium *Unbroken Chain: The Grateful Dead in Music Culture and Memory*. He has served as Vice President of Product Marketing for McKesson, founding Vice President, Marketing with Lumigent Technologies, and Executive Director of the Northeast Sustainable Energy Association, an alternative energy NGO. He holds dual BS degrees in Mathematics and Engineering from Trinity College and an MBA from the University of Massachusetts, Amherst.

Joy Greenberg completed her MFA in creative writing with a focus in creative nonfiction from CSU-Chico for which her first book, *A Pause in the Rain*, formed the final project. Her writings have appeared in *Terrain*, *Seven Seas Magazine*, the *Journal for the Study of Religion, Nature, and Culture*, and others. She is planning an exploration of mythology of place as environmental ethics for her dissertation in the Mythological Studies doctoral program at Pacifica Graduate Institute.

Mary Goodenough studied Russian literature at the University of Richmond and at Cornell, where she received her BA. After receiving her MA in Slavic Languages and Literatures at the University of California, Berkeley, she studied psychology and spirituality at the California Institute of Integral Studies and Sonoma State University. A frequent presenter at the Grateful Dead Scholars Caucus meetings at the Southwest/Texas American/Popular Culture Association conference, she has published articles about the Dead in two volumes of *Dead Letters: Essays on the Grateful Dead Phenomenon* as well as *Perspectives on the Dead*, ed. Robert G. Weiner (Greenwood, 1997) and *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon*, ed. Nicholas Meriwether (Cambridge Scholars, 2007).

Stanley Krippner is Professor of Psychology at Saybrook Graduate School and holds several other positions, including Distinguished Adjunct Professor at the California Institute of Human Science and Distinguished Professor of Psychology at the California Institute of Integral Studies. The author of many books and more than 700 articles and chapters, he has served as president of the American Psychologi-

cal Association's divisons of Psychological Hypnosis and Humanistic Psychology, the Association for the Study of Dreams, and the Association for Humanistic Psychology. Among his many awards are the Volker Medal, the Bicentennial Medal from the University of Georgia, and the Charlotte and Karl Buhler Award from the American Psychological Association.

Alan Lehman teaches research methods, statistics, and the relationship between drugs and crime for the Criminology and Criminal Justice department of the University of Maryland. He wrote his PhD dissertation on the music of the Grateful Dead as symbolic communication and has presented papers at the Grateful Dead Scholars Caucus at the Southwest/Texas American/Popular Culture Association conferences since 1999, several of which have been revised for publication. He is currently involved in a long-term research project on medical marijuana.

Lynda Lester saw her first Grateful Dead show in 1972, her most recent one in 2008, and is currently writing a book on consciousness, evolution, and the Grateful Dead. She edited a Sri Aurobindo journal for eleven years, served on the boards of Auroville International USA and the Sri Aurobindo Association of America, and in 2008 co-organized an Integral Yoga conference in the Rocky Mountains. Lynda has worked since 1990 for the National Center for Atmospheric Research as a writer/editor in scientific computing. She holds a BS in elementary education from the University of Colorado.

Eric F. Levy saw the Grateful Dead over 60 times between 1982 and 1995. He has been writing about the band since 1996 and has published his work in *Relix*, *Dupree's Diamond News*, *DeadBase*, and *Dead Letters: Essays on the Grateful Dead Phenomenon.* He has also been a guest speaker on the Grateful Dead radio shows *Dead to the World* and *Tales from the Golden Road*. He received his BA from Shimer College and his MA from the University of Illinois at Chicago. He teaches English at Northtown Academy in Chicago.

Scott MacFarlane received his MFA in Creative Writing from Antioch University, Los Angeles in 2005. He is the author of *The Hippie Narrative: A Literary Perspective on the Counterculture* (McFarland, 2007) and teaches a course on this subject at Western Washington University. His academic interests center on narrative structure in literature, collaborative story writing, Dionysianism as an archetypal cultural response in history, and the impact of the social unrest of the late sixties and early seventies on the postmodern society that followed.

Mark E. Mattson is Assistant Professor and Associate Chair of Psychology at Fordham University in New York City. He earned his BA, MA, and PhD in Experimental Psychology at the State University of New York at Stony Brook. A regular participant in the Grateful Dead Caucus since 2002, his first Grateful Dead show was September 8, 1973 at the Nassau Coliseum. In addition to autobiographical memory, his research interests include the psychology of human error and the history of psychology.

Erin McCoy is pursuing her doctorate in Humanities at the University of Louisville, where she is focusing on the rhetoric of American war-based music. She earned her MA in English from Clemson University and has taught at the University of South Carolina, Upstate and Jefferson Community and Technical College in Kentucky. Her short fiction has appeared in Florida State University's *InterCulture* magazine, and her first conference presentation to the Caucus has been accepted for publication in *The Grateful Dead in Concert: Essays on Live Improvisation* (McFarland, forthcoming). She attended her first Grateful Dead concert while in utero in 1981.

Nicholas Meriwether is Oral Historian at the South Caroliniana Library at the University of South Car-

olina. He received his AB from Princeton and his MLIS from USC. In addition to his edited volume *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon* (Cambridge Scholars, 2007), his work on the Dead has appeared in a variety of popular and scholarly periodicals, including the scholarly series *Dead Letters*, which he edits. He has also published scholarly essays on Southern history, American literature, rock music, as well as several short stories.

Paul Paolucci is Associate Professor of Sociology at Eastern Kentucky University. He has published articles using a variety of theoretical perspectives, including Marxism, dramaturgical analysis, and post-structuralism, on topics ranging from dialectical methods, U.S. foreign policy, racial discourse, and the sociology of humor. His most recent book is *Marx's Scientific Dialectics* (Brill Academic Publishers, 2007).

Julie Postel received her BS in Psychology. An independent scholar and small business owner, she first got on the bus in 1985, the same year she began her study of Platonic philosophy. Her first paper for the Grateful Dead Scholars Caucus at the Southwest/Texas American/Popular Culture Association meeting focused on Platonic philosophy and dancing to the Dead.

Elizabeth Yeager Reece is a doctoral student in the American Studies Program at the University of Kansas. She received her BA in History and Philosophy from Gettysburg College and her MA in American Studies from the University of Alabama. Her dissertation research on America's contemporary jam-band scene addresses the intersection of cultural memory, current anthropological spatial theory, and popular culture scholarship by both developing and complicating the assertion of a common consciousness surrounding the music (Gadiel 2003).

Ryan Slesinger never got to see Jerry. He caught on at the 1996 Olympic Games, upon hearing the story of the Grateful Dead's benevolence towards the Lithuanian program and has since seen the remaining members multiple times. He holds a BA from the University of Oklahoma, where he teaches English and is pursuing his MA.

Sandy Sohcot is Executive Director of the Rex Foundation. She has an MBA in finance and has worked on a managerial level since 1976, founding Sohcot Consulting in 1984 to provide planning, control and project management expertise to a wide range of businesses and not-for-profit organizations. An active participant in the small business and women's communities of San Francisco, she has also served on the San Francisco Human Rights Commission.

Stanley Spector is Professor of Philosophy at Modesto College. He has written on Nietzsche, Heidegger and others, and has explored the Grateful Dead phenomenon in the light of those philosophers' work. A frequent contributor to the annual Grateful Dead caucuses at the Southwest/Texas American/Popular Culture Association, he has also published in two volumes of *Dead Letters: Essays on the Grateful Dead Phenomenon* and in *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon*, ed. Nicholas Meriwether (Cambridge Scholars, 2007). His coedited volume, *The Grateful Dead in Concert: Essays on Live Improvisation*, is scheduled to be published by McFarland this year. He is currently working on a theory of art phrased in terms of the body and its application to the Grateful Dead experience.

Ginny Steel has been University Librarian at the University of California, Santa Cruz since 2005. She has served as Director of Libraries at Washington State University, Associate Director for Public Services at the Massachusetts Institute of Technology, and Head of the Social Sciences and Humanities Li-

brary at the University of California, San Diego. She received her BA in foreign literature from the University of Rochester and her MA from the Graduate Library School at the University of Chicago.

James Tuedio is Professor of Philosophy and Director of the University Honors Program, California State University, Stanislaus. His primary scholarship focuses on Phenomenology and Postmodern Continental philosophies. Those themes also inform some of his wide-ranging work on the Dead phenomenon, which has appeared in many books and periodicals, including *Dead Letters: Essays on the Grateful Dead Phenomenon.* His coedited volume, *The Grateful Dead in Concert: Essays on Live Improvisation*, is scheduled to be published by McFarland this year.

Jay Williams is Senior Managing Editor of *Critical Inquiry* and the author of essays on the Grateful Dead, Jack London, and Sinclair Lewis. He has just completed the first volume of a projected three-volume work entitled *Author Under Sail: The Imagination of Jack London*.

The Development of Dead Studies From Stanley Krippner to Rebecca Adams

Nicholas Meriwether

Deadheads have a well-developed sense of irony, rooted in our appreciation of serendipity and synchronicity: irony makes a sophisticated little perceptual twist entwining both of those poles of the Deadhead world view.[1] And it feels more than a little ironic to be introducing the work of Stanley Krippner and Rebecca Adams here. Ironic because, in the first place, it is a profound honor to be keeping company with two such highly regarded senior academics, and second, because their work involving the Dead was not a conduit to that status; in fact, despite the prominence that the Dead played in their work, in many ways it was a hindrance, as Dr. Adams has written in more than one publication.

This is why their presence on a panel at an academic conference marks something of a scholarly milestone, for despite their very different disciplines—Dr. Krippner is a psychologist, Dr. Adams a sociologist—their work, bracketing a span of nearly two decades, marks the genesis and the maturation of Dead studies. Dr. Krippner's 1970 article on psychedelic art marks the first appearance of the Dead as academic subjects, and his groundbreaking 1973 article, "An experiment in Dream Telepathy with the Grateful Dead," has been called "The first scholarly piece published about the Grateful Dead" by bibliographers David Dodd and Rob Weiner.[2] Dr. Adams' work on Deadheads is extensive, documented in a number of scholarly articles, although she may be most famous for having taken a class of twenty-one students to study and experience first-hand the summer 1989 tour. Some of the work that class completed appeared in her coedited book, *Deadhead Social Science*, generally considered the best academic book on the phenomenon to date. Despite these differences—in time, approach, and disciplinary context—these two scholars' work share a number of commonalities. And perhaps most importantly, their scholarship defines several major themes in Dead studies.

To scholars familiar with the problems faced by interdisciplinary studies in the academy, the Dead phenomenon is a surprising exception to the rule of methodological mayhem, or what Stanley Bailiss once memorably called "the babel" produced by the generally "ad hoc use" of different disciplines in American studies.[3] In this case, experimental psychology and sociology might seem to be poles apart in their approach to a subject, but there are a number of broad elements that unite their work across disciplinary boundaries. Perhaps the most fundamental is that both scholars recognized the significance of the Grateful Dead and the band's place in broader contexts. Dr. Krippner realized in the 1960s that the band members were serious artists who shared his interest in consciousness, and treated their work, opinions, and artistic philosophy with respect. Dr. Adams acknowledged their centrality to the community she became interested in studying, as the avatars at the center of a broader sociological phenomenon.

To aficionados, that academic attention is not surprising; band historian Dennis McNally, asked when he sensed the intellectual depth of the music and scene, commented that " I think I knew it before I got there [to my first show], just listening to the music."[4] And even the most incomprehending critics cannot dismiss the scholarly attention that the band and phenomenon have received as aberrant or unwarranted. Dr. Krippner's work shows that academic scrutiny was entwined with the Dead from the outset: in one article he discusses talking to band members in 1967, a pivotal time in the fledgling band's career.[5] As McNally explains, "…the Dead began to become the Dead in September 1967, when Garcia began playing a figure that went from A major 7^{th} to E 9^{th}."[6] The song that grew into was "Dark Star," which would play an important role in one of Dr. Krippner's later experiments, but fans would find another wonderful example of Deadhead synchronicity in the fact that two years later, as the band was working on *Live/Dead*, Dr. Krippner was launching his pilot study of dream telepathy. Nor are the two events

entirely unrelated, as Dr. Krippner's work would demonstrate, from explicitly crediting "Dark Star" as a catalyst in one experiment to using the entire band in performance in another, more famous example.

That receptiveness to scholarly scrutiny did not diminish as the Grateful Dead phenomenon evolved. Indeed, both band and fans welcomed academic scrutiny. Both Dr. Krippner and Dr. Adams credit the band and Garcia especially for appreciating and encouraging their work: Dr. Krippner notes that it was Garcia who first suggested using a show as an ESP vehicle, and Dr. Adams credits Garcia's offer to read the best student papers from her class for at least some of her students' willingness to continue working at revisions.[7] Both scholars have expressed appreciation for the role that Deadheads played in their work; Dr. Krippner, for their role as senders in his dream telepathy experiment involving the band; Dr. Adams, as students and guides who encouraged and co-created her study.[8]

Implicit in that welcoming attitude is the belief that such attention is merited, which is the second major theme unifying these two scholars' work: both are animated by the belief that the Grateful Dead experience and phenomenon warrant sustained, serious, high-level academic study. Dr. Krippner's work praises the band and their art, complimenting them for their "ingenuity and creativity" and singling out the band-fan bond in particular as singular and noteworthy.[9] As he commented in an earlier paper, that bond was what made the idea of using a Dead show in an ESP experiment appealing, since it was "a situation which would involve some of the emotional intensity which characterizes spontaneous instances of telepathic transmission."[10] But the point is that even early in their career, the band and surrounding phenomenon fit into his broader research agenda—and for non-psychologists, the point is that already, the special band-fan bond was clear and worthy of attention. Dr. Adams' work makes the same point—but eighteen years later, when she was conducting her research, that band-fan bond had grown and become the focal point of a much broader community and subculture, one that Adams realized could sustain her own research interest in the sociology of friendship.[11]

A third theme that can be seen in these academics' work is the way in which the Grateful Dead experience and surrounding phenomenon support examination from an incredibly broad range of disciplines—and even more unusually, without suffering from the shortcomings evinced by some other interdisciplinary topics. Dead studies is not unique in this—slavery and environmental studies are important examples—but no other topic welcomes and supports so many disciplines. And Dead studies not only encourages each discipline's contribution, it readily suggests the adoption of the most rigorous, and often traditional, methodologies.[12] The prominence of both of these distinguished scholars in their fields and the ongoing relevance and resonance of their work involving the Dead is ample proof of this—as is the growing number of scholarly anthologies, and indeed, this conference.

Perhaps the most inspiring theme that unifies these two scholars' efforts is the degree to which their work exemplifies what is, to my mind, the defining theme of Dead studies, which is the sense of commitment in the face of known professional risk that runs through so much of the literature. In a recent update to his dream telepathy experiment, Dr. Krippner proudly ends by stating that the earlier study has become "one small part of the Grateful Dead legend," and his earlier articles explicitly praised the music, *Anthem of the Sun* in general and "Dark Star" in particular.[13] He also embraced the role of researcher as defender, championing the band's music, their creative philosophy, and even defended their use of hallucinogenic drugs: he ended his 1970 article with a peroration against government marijuana policy, saying that "no matter what the adverse effects of marijuana might be for some people, it is inconceivable that they should match the blatant wickedness and evil currently resulting from the outdated marijuana laws and their enforcement."[14] Three years earlier, the band made a similar point in the press conference following their own arrest.[15]

Dr. Adams has published extensively and widely on her own experiences, not only in scholarly journals but also for popular Deadhead publications, where she has written eloquently and ex-

pressively of her own Deadhead experience (see *Sources Cited* at the end of this essay). Her forthright acknowledgement of her Deadhead bonafides is especially courageous given the amount of criticism leveled at her for her work on Deadheads, in venues ranging from her hometown newspaper to the *Congressional Record*—criticism that she has also explicitly acknowledged and responded to.[16] For Dr. Krippner, the attacks have often been more veiled, such as a recent article that mentioned the dream telepathy experiment and snidely concluded, "Yet *even* the more widely accepted members of the establishment …."[17]

In both cases, Dr. Krippner and Dr. Adams define the two best qualities of Deadhead scholarship: the sense of commitment in their first-person expression of belief, of positive reaction to the band and phenomenon; and of risk—doing so knowing full well the stigma that attaches to the phenomenon and to those who not only study it, but defend it.[18] Those are vital qualities for academics.

And ultimately, both scholars' work also make the case for the broader significance of the Grateful Dead phenomenon, not just for society but perhaps especially for the academy. Dr. Krippner's work prefigured what is now called postmodern science, which acknowledges that there are phenomena whose genesis can't be replicated in a lab, but that can be described nonetheless—like the power of the "groupmind" at a Dead show. As Dr. Krippner explained in an interview,

> The Western scientist proclaims: "If I can't duplicate it, it doesn't exist." What is often called "postmodern science" responds that perhaps there are some events that we will never be able to control or predict, but that doesn't mean we cannot study them; it doesn't mean that we cannot describe them.[19]

Dr. Adams's work demonstrates that the Dead's model of collaboration and community can be the basis of a transformative pedagogical and educational experience, one that fully appreciates the interactive bond between teacher and student. As she remarks in the introduction to *Deadhead Social Science*, "Roles can potentially blur whenever faculty collaborate with students to study communities to which they belong, and Deadhead subculture certainly facilitated this process," finally noting, "participation in this project has had lasting effects on the way I collaborate with students."[20]

It is interesting to reflect on the growth of the Grateful Dead phenomenon in the eighteen years that separates these two scholars' first publications on it. When Dr. Krippner began his work with the band, the phenomenon had only recently formed, revolving around the artistic nexus of a communal, ecstatic, improvisational musical ritual of transformation whose staying power and growth ultimately merited full-scale scholarly investigation nearly two decades later. Despite that evolution, what lies at the core of both scholars' work is the explicit acknowledgement that the phenomenon matters, and that its study has a place in academe. There is a particular lesson there when we consider the criticism leveled at them, precisely for that stance. This is what imbues their work with the same stamp that defined the band, its art, and the phenomenon they engendered. It is the same commitment and integrity that produced superb work that is still woefully under-acknowledged, and indeed, sometimes misunderstood and even unfairly denigrated—but that nonetheless lies waiting to be discovered by those open-minded enough to explore, perceptive enough to appreciate, and attuned enough to understand.

Notes:

1. Nicholas Meriwether, "'All Graceful Instruments': The Contexts of the Grateful Dead Phenomenon," in *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon*, ed. Nicholas Meriwether (Newcastle upon Tyne: Cambridge Scholars Publishing, 2007), xiii. An earlier version of this article introduced the panel of the same name at the

eleventh annual meeting of the Grateful Dead Scholars Caucus at the Southwest/Texas American/Popular Culture Association conference, Albuquerque, NM, Feb. 14, 2008.

2. David Dodd and Robert J. Weiner, *The Grateful Dead and the Deadheads, An Annotated Bibliography* (Music Reference Collection 60. Westport, CN: Greenwood Press, 1997), 24. *N.B.*: this is entry 226.

3. Stanley Bailis, "The Social Sciences in American Studies: An Integrative Conception," *American Quarterly* 26:3 (Aug. 1974), 202, 204.

4. Nicholas Meriwether, "Writing the Dead: An Interview with Dennis McNally," *Dead Letters: Essays on the Grateful Dead Phenomenon, Vol. 2* (Columbia, SC: Dead Letters, 2003), 50.

5. Stanley Krippner, "The Influence of 'Psychedelic' Experience on Contemporary Art and Music," in J. R. Gamage and E. L. Zerkin, eds., *Hallucinogenic Drug Research: Impact on Science and Society* (Beloit, WI: Stash Press, 1970), 103.

6. Dennis McNally, liner notes to *Fillmore West 1969* (U.S.: Rhino, R2 73193, 2005), p.[9]. *N.B.*: unnumbered pages.

7. Stanley Krippner, "A Pilot Study in Dream Telepathy with the Grateful Dead," in *Perspectives on the Grateful Dead*, ed. Robert J. Weiner (Westport, CN: Greenwood Press, 1999), 14; Rebecca G. Adams, "'What Goes Around, Comes Around': Collaborative Research and Learning," in *Deadhead Social Science: "You Ain't Gonna Learn What You Don't Want To Know,"* ed. Rebecca G. Adams and Robert Sardiello (Walnut Creek, CA: AltaMira Press, 2000), 32.

8. Adams, "'What Goes Around, Comes Around': Collaborative Research and Learning," 17, 19-20.

9. Krippner, "A Pilot Study in Dream Telepathy with the Grateful Dead," 17.

10. Stanley Krippner, Charles Honorton, and Montague Ullman. "An Experiment in Dream Telepathy with 'The Grateful Dead'," *Journal of Psychosomatic Dentistry and Medicine*, 20:1 (1973): 11.

11. Adams, "'What Goes Around, Comes Around': Collaborative Research and Learning," 17.

12. Meriwether, "'All Graceful Instruments': The Contexts of the Grateful Dead Phenomenon," 12.

13. Krippner, "A Pilot Study in Dream Telepathy with the Grateful Dead," 17; for his praise of *Anthem of the Sun*, see his "The Influence of 'Psychedelic' Experience on Contemporary Art and Music," 104; for his praise of "Dark Star", see his co-authored article, "Clairvoyant Perception of Target Materials in Three States of Consciousness," *Perceptual and Motor Skills*, 35 (1972): 441.

14. Krippner, "The Influence of 'Psychedelic' Experience on Contemporary Art and Music," 112.

15. [Jann Wenner], "The Dead Did Get it: Reporters and Cops," *Rolling Stone* 1:1 (Nov. 9, 1967): 8. *N.B.*: In this first publication, Wenner's name did not appear as the byline; he was credited in the reprint of the article in Holly George-Warren, ed., *Garcia, by the Editors of Rolling Stone* (Boston: Little, Brown, 1996), 52-53.

16. Rebecca G. Adams, "Inciting Sociological Thought by Studying the Deadhead Community: Engaging Publics in Dialogue," *Social Forces*, 77:1 (Sept. 1998): 4-5.

17. Paul Basken, "Notes From Academe: Learning From the Dead," *The Chronicle of Higher Education*, 54:16 (Dec. 14, 2007): A40. Emphasis my own. For a correction of some of the article's assertions, see my letter to the editor, "Deadheads in Academe," The *Chronicle of Higher Education*, 54:20 (Jan. 25, 2008): A35.

18. Meriwether, "'All Graceful Instruments': The Contexts of the Grateful Dead Phenomenon," xxi.

19. Bonnie Horrigan, "Stanley Krippner, Ph.D.: Medicine and the Inner Realities," *Alternative Therapies*, 3:6 (Nov. 1997): 105.

20. Adams, "'What Goes Around, Comes Around': Collaborative Research and Learning," 19.

Sources Cited

Adams, Rebecca G. "Inciting Sociological Thought by Studying the Deadhead Community: Engaging Publics in Dialogue," *Social Forces*, 77:1 (Sept. 1998): 1-25.

----- and J. Rosen-Grandon. "Mixed Marriage: Music Community Membership as a Source of Marital Strain," in *Inappropriate Relationships*, ed. Robin Goodwin and Duncan Cramer. Mahwah, NJ: Lawrence Erlbaum, 2002, 79-100.

-----. "Stigma and the Inappropriately Stereotyped: The Deadhead Professional," *Sociation Today*, 1:1 (2003). Available online at: <www.ncsociology.org>. Last accessed 31 Oct. 2008.

-----. "The Sociology of Jerry Garcia," in *Garcia: Reflections.* Saddlebrook, NJ: CSK Publishing, 1995, 16-18.

-----. "We Are On Our Own Together." *Dupree's Diamond News*, 33 (Spring 1996): 50-51.

-----. "We Haven't Left the Planet Yet," in *Garcia: A Grateful Celebration*. Northampton, MA: Dupree's Diamond News, 1995, 32-37. Reprinted in John Rocco, ed., *Dead Reckonings: The Life and Times of the Grateful Dead*. New York: Schirmer, 1999, 141-46.

-----. "'What Goes Around, Comes Around': Collaborative Research and Learning," in *Deadhead Social Science: "You Ain't Gonna Learn What You Don't Want To Know,"* ed. Rebecca G. Adams and Robert Sardiello. Walnut Creek, CA: Alta Mira Press, 2000, 15-47.

Bailis, Stanley. "The Social Sciences in American Studies: An Integrative Conception," *American Quarterly*, 26:3 (Aug. 1974): 202-24.

Basken, Paul. "Notes From Academe: Learning From the Dead," *The Chronicle of Higher Education*, 54:16 (Dec. 14, 2007): A40.

Dodd, David and Robert J. Weiner. *The Grateful Dead and the Deadheads, An Annotated Bibliography*. Music Reference Collection 60. Westport, CN: Greenwood Press, 1997.

Horrigan, Bonnie. "Stanley Krippner, PhD: Medicine and the Inner Realities," *Alternative Therapies,* 3:6 (Nov. 1997): 98-107.

Krippner, Stanley. "A Pilot Study in Dream Telepathy with the Grateful Dead," in *Perspectives on the Grateful Dead*, ed. Robert J. Weiner. Westport, CN: Greenwood Press, 1999, 11-17.

-----, "The Influence of 'Psychedelic' Experience on Contemporary Art and Music," in *Hallucinogenic Drug Research: Impact on Science and Society*, ed. J. R. Gamage and E. L. Zerkin. Beloit, WI: Stash Press, 1970, 83-114.

-----, James Hickman, Nanette Auerhahn, and Robert Harris. "Clairvoyant Perception of Target Materials in Three States of Consciousness," *Perceptual and Motor Skills*, 35 (1972): 439-46.

-----, Charles Honorton, and Montague Ullman. "An Experiment in Dream Telepathy with 'The Grateful Dead'," *Journal of Psychosomatic Dentistry and Medicine*, 20:1 (1973): 9-17.

Meriwether, Nicholas. "'All Graceful Instruments': The Contexts of the Grateful Dead Phenomenon," in *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon*, ed. Nicholas Meriwether. London: Cambridge Scholars Publishing, 2007, xi-lxiii.

-----. "Deadheads in Academe [letter to the editor]," *The Chronicle of Higher Education*, 54:20 (January 25, 2008): A35.

-----. "Writing the Dead: An Interview with Dennis McNally," *Dead Letters: Essays on the Grateful Dead Phenomenon, Vol. 2*. Columbia, SC: Dead Letters, 2003, 47-50.

[Wenner, Jann.] "The Dead Did Get it: Reporters and Cops," *Rolling Stone*, 1:1 (Nov. 9, 1967): 8-9. Reprinted in Holly George-Warren, ed., *Garcia, by the editors of Rolling Stone*. Boston: Little, Brown, 1996, 52-53.

Linking the Chain: Michael Grabscheid on the Unbroken Chain Symposium

Nicholas Meriwether

Scholars studying the Grateful Dead phenomenon were delighted when the University of Massachusetts, Amherst announced that they would host the first academic symposium devoted exclusively to the Grateful Dead. Called *Unbroken Chain: the Grateful Dead in Music, Culture and Memory*, the symposium brought together dozens of scholars, band family members, and interested spectators for three days of presentations, discussions, exhibits, and musical performances that generated widespread attention and favorable notice. Organizer Michael Grabscheid, Director of Outreach Marketing and Communications at the University of Massachusetts, Amherst, discussed his experiences planning and hosting the symposium shortly afterwards with Nicholas Meriwether. A lightly edited transcript of that conversation follows.

Before we talk about the conference, can you tell me a little about your Deadhead background?

MBG: Well, my first recollection of exposure to the Grateful Dead was in the backseat of a VW bug, probably summer or perhaps fall of '73. I was riding with my older brother and his friend to go to an anti-war rally. I was skipping out on eighth or ninth grade, unbeknownst to my parents. And I heard this music I had never heard before, and it put me in a whole other state of consciousness. I ended up climbing out of the car into this mass of people protesting, and it was one of the most significant moments in my early teen phase of transformation, from being a little boy to becoming a man, wondering about the world. And the Grateful Dead, at that moment, played quite a key part in it.

Then the first record album I ever bought was *Europe '72*, not long after it became available, and I wore those grooves down considerably. I think my first show was in 1976 in Hartford, Connecticut, at Colt Field. By spring of '77 I had caught the concert bug and I think I saw five or six shows that year, and saw the Dead pretty regularly after that. I never went completely on tour but I always found a way to skip out on many days in a row of school, and then of work in later years, and probably saw eight to ten shows a year for a number of years.

I guess the last phase of my Deadheadedness was in the early nineties. I met the woman who then became my wife, we made some babies, and I sort of fell out of the concert world, so I wasn't particularly tapped into the live performance setting when Jerry passed away. But it moved me, of course, and it sort of kicked me back into gear of listening to all of my Grateful Dead tapes—which, of course, I am still doing, but now on CD instead of tapes.

How did you get to UMass?

MBG: Well, I've lived in Amherst, Massachusetts, for most of my adult life, for all but three of the last 24 or 25 years. Amherst is a company town; it just so happens that the company is the University of Massachusetts. And for many years, I commuted out of this town to go work for high-tech firms elsewhere, near Boston; I had one job that I commuted to in Atlanta—I flew down there every week and flew back at the end of the week.

Somewhere along the way I realized that I was spending too much time away from my kids, my young children, and quit my job. I tried to get some consulting work going on my own so I could spend time working out of the house. It became clear that I really needed to find a job at some other organization—that was more steady, that had benefits. And I distinctly remember—having interviewed for a job at UMass—sitting with my now-partner Gabrielli on the shore of a beautiful reservoir, discussing whether the UMass job was the right job for me. The substance of the job that I was considering focused on what to me are more mundane tasks, but she turned to me and she said, so clearly, "I just have this incredibly strong feeling that something really amazing is going to come of this. Through this job you will find an

opportunity to do something that you really love and where you can really shine." And it was based upon those words that I decided to take that leap and take that position. So in that sort of roundabout way I ended up working at the university. I've been there for two and a half years now, and was doing the mundane work for some months when this opportunity fell in my lap.

What a wonderful comment from Gabrielli. That's a classic moment of Deadhead epiphany, something that every Deadhead would recognize. And it's marvelous that it would actually presage your transitioning into the position that would let you mount the conference.

MBG: Right, right. It was only a few months after I began working at UMass that I was working on a project with the dean of our graduate school, John Mullen. John had been a three- or four-star general in the Army, very accomplished in the military world, and retired from there to become an academic. So at first exposure, I thought this was a fairly clean-cut, conservative guy.

We were working on a project to consider developing and marketing a graduate certificate in Islamic studies, and at the end of a meeting—and there were four or five other folks in the room—John turned to me, completely out of the blue, and said, "So Michael, what do you think about doing a big Grateful Dead event here next summer?" My immediate reaction was that someone had put him up to some sort of "let's tease the new guy" hazing ritual, telling him that I was an avid Deadhead—you know, we'll ask him this question and we'll see how he squirms.

So I thought he was kidding but as it turns out, he was not. John had, not long before, had a lunch with Dennis McNally, longtime Grateful Dead publicist and front man. Dennis had obtained his PhD in history from the University of Massachusetts in the mid-seventies, and had just been back to UMass to sit in on some classes and deliver a guest lecture; he was a scholar-in-residence for a week or so.

And over this lunch John and Dennis got to talking about the various disciplines through which you could consider the Grateful Dead experience, the influences on the Grateful Dead, and the influences of the Grateful Dead on our culture and society. And John being, as it turns out, a free thinker and, as he describes himself, a rainmaker, thought, "We can make something of this. Why doesn't UMass host a multi-disciplinary academic conference on the Dead?" So that's where the idea came from.

Another moment of Grateful Dead serendipity: John didn't know that I was a longtime Deadhead. He knew that I was a marketer and a capable administrator and organizer, and he needed somebody to develop, promote and produce it. So fortunately for both of us, he presented me with a great opportunity and I was quite happy to jump in.

How did things evolve from there?

MBG: John referred me to a professor in our history department, Larry Owens, and our next meeting was with him. Larry was the director of graduate programs in the history department and he had played host to Dennis when he visited. So Larry picked up the idea at this point and followed up with me. John's initial idea was to create a real festival at UMass, and in fact he was referring to the project at the time as Lollapalooza, borrowing the name from the festival that had toured the country not long before.

I don't think John or Larry had any idea how big a production Lollapalooza was. Nor do I think they had seriously considered the ramifications of UMass hosting a real festival-type gathering: when they suggested that, I had visions of thousands of carloads of Deadheads descending on UMass and pitching their tent city, and I don't think that's what John conceived of. He wanted to see an academic conference and an artistic celebration of some size, but I don't think he was envisioning an entire parking lot scene.

So Larry was critical for providing the academic underpinning of the symposium?

MBG: Well, at the very least, the academic imprimateur. He is not a Deadhead. He was very interested in trying to define a conference program that would draw upon a number of academic disciplines at UMass—and we hoped in doing so, in-

volve UMass faculty in the event.

And you had some good success in that regard.

MBG: We did. We had three or four faculty who ended up as chairs or moderators but didn't actually present papers. One of the very first things that I did via Larry was get in touch with Dennis McNally. I had the sense, early on, that Dennis's interest in helping to create such an event was an opportunity for him to in some ways return to his academic roots: this was an opportunity for him to, at least on a temporary basis, jump back into the heart of the academy.

So I got in touch with Dennis and asked him who he would speak with if he were trying to put together such an event. And as you know, he suggested you, Nicholas, and Rebecca Adams and David Dodd. What rapidly came into focus for me is what we were trying to put together at UMass was, in addition to a rich and deep academic program, also to honor the artistic importance of the Grateful Dead in as many ways as we could, and have that be available to members of the general public.

And so we began to think about what sort of gallery exhibits we could create, how we could weave music into the fabric of the conference, both during the conference itself and also in the form of concert settings, which we hoped to combine with the conference.

And did so, to great effect.

MBG: I think we did. Steve Gimbel made the comment to me, during one of the evening concerts, that he had the realization that, in a sophisticated way, the conference by day was the parking lot scene: it was a chance for a forum to come together, for people to come together in community, in the case of the conference to listen to scholarly work, to discuss that work, but that was the parking lot—and we still had our concert in the evening. For him, it was the first time in a while that he had that tremendous sense of community, in large part due to the sense of anticipation of there being a concert in the evening as well.

I've organized a number of large conferences before and at times have known something about the subject, often not, and though I would say I'm an avid Deadhead, I certainly was not versed in the scholarly work being done in that area. So calling on you, Nicholas, and others who have been playing in that space for a while—who have been key organizers and participants in the Albuquerque Caucus—was invaluable. Early on I was struggling to find a way to organize the conference program. I knew that I wanted something which was broad—the original idea was perhaps even four or five sessions wide at any time slot, and fortunately we scaled back a bit from there.

But I was looking for ways to categorize it, and if my memory serves me, in our early conversations we were talking about—and we went back and forth on the use of this term, tribe or community—the community that arose around the Grateful Dead and various aspects of that and what it meant to people, from oral tradition to religion to spirituality. A second major topical grouping was influences on and of the Grateful Dead, culturally, musically and otherwise, and that seemed to be fertile ground.

And then the last area—we never really came up with a good name to describe this—was more about the mechanics of this thing that was the Grateful Dead, by which I mean anything from sound engineering to what it was like to manage or participate in moving this traveling circus from city to city: everything from marketing to publicity and the like; the operation of this Grateful Dead endeavor and what was involved in that. And those divisions were useful as we were trying to work our way through all of the possible topics and presenters, just to create some organization.

We didn't end up creating tracks according to those divisions per se, but I think if one were to look through the program, the session topics fit into one or another of those categories.

Yes, it ended up falling together in the way a good show came together: you've got a blend of all sorts of themes and motifs, and one of the revelatory aspects of shows was the way that in different song pairings, themes would emerge and cast light on events in your own life and on what was going on in the world in remarkable ways.

MBG: I think that's true, and the analogy here

would be, you've got slow Jerry ballads, you've got hard, percussion-driven jams, the spacey jams—all of the other pieces—and you're right, for us as receptors in the audience, those got blended together in different ways and they were reflective of the energy and feeling of the band, of the emotion in the room, of any one of a number of factors.

And yes, as it turns out, the conference itself sort of came together in the same way: we were sitting around with the various songs—in our case, conference sessions—and trying to put our version of a setlist together, a polyphonic setlist because we had sessions that needed to run concurrently.

I had an interesting realization watching Dennis preside over this, as the ranking UMass graduate, a PhD coming home to his alma mater, keynoting this conference. My initial thought was, "Hey, this is a great chance for Dennis to reestablish himself in the academic world," but I had a very different realization—and I bring this up because it has everything to do with your likening this conference to a concert—that in some ways, Dennis was doing what he always did, which is, he was there participating in a jam session: a jam session that happened to be made up of conference sessions and gallery exhibits and concerts, and he was weaving in and out of those. And that just felt great to me as an organizer, to watch the event evolve and unfold that way.

That also touches on another critical aspect of Unbroken Chain*'s success. Although it built upon and in many ways was made possible by ten years of meetings of the Grateful Dead Scholars Caucus at the Southwest/Texas American/Popular Culture Association conference, we had never drawn any members of the band family to our gathering. And you managed not only to get Dennis, but you also attracted Dan Healy, Carolyn "MG" Garcia, Bob Bralove, Alan Trist; just a remarkable group.*

MBG: And Bill Walton.

Right. He was certainly a highlight for a number of attendees.

MBG: One of my organizational philosophies, or event production philosophies, is that you have to move through natural progression or natural steps of activities. You can't just call everyone at once and say, "We're doing this event and you should be there." You need to line things up in a sequence: once you've got a commitment from someone or a commitment to make something happen, that you hope creates enough momentum—draw, intrigue, interest, whatever it might be—to attract the next building block.

Fortunately we had two things which you mentioned: the ten years of work in Albuquerque was huge, and that was just of tremendous value to me in organizing this, so I thank all of you who participated in that. The other was Dennis himself, and his ability to put me in touch with members of the Grateful Dead family, and between those two things I had a tremendous amount of magnetism for the event.

But I think another thing that happened—because this was the first large-scale, university-hosted event, and because it was an event to be marketed to a broader public—that created that much more of a buzz. And I think that those three factors allowed me to contact an MG, contact a Dan Healy, and say, "This is really a chance for you to come and share with us what this experience was about." And interact with a really classy audience; I don't know how else to put it. This was not going to be a sloppy, kids-waiting-at-the-backstage-door kind of thing: these are people who are paying to be there, knowing that this is going to be an academic conference as well as an artistic celebration. And fortunately they thought so, too.

Yes indeed, which seems to neatly segue into a discussion of conference highlights. Obviously, the attendance of those folks—all of whom were so thoughtful, so eloquent, and were such dynamic participants in the proceedings—was vital, but what were some of your other highlights?

MBG: Well, I'll start with that: to have some of the Grateful Dead family there, and be there in a way where there really wasn't any barrier or separation—because it wasn't a concert hall with 20,000 people, where not only were there sophisticated, well-behaved folks interested in interacting

with you, but of course in the concert environment there were people who were sloppy; whatever. So a Healy or an MG could interact with that audience in a casual way that I think many hadn't ever experienced before. So that's certainly a highlight.

I had a thought about wanting to soften the edges of any conference event from the moment that this thing started. And I learned this from my dear friend John Dwork, who learned it by observing the great Bill Graham and his company Bill Graham Presents and what they did in transforming a concrete concert hall into a living, breathing environment for folks, with whatever it was, whether it be music or theatrics or props or lighting.

So I had the thought of having there be music somehow woven through the background of this event and having live music being performed in the hotel where most folks stayed. It's a small piece, but for me it was a highlight because as people walked in, they were experiencing the music of the Grateful Dead being performed live, not a recording.

And I think that really set the tone for things: that this was to be an academic conference, but for many of us, at its heart, the transformation started with us experiencing a music that touched us in a way that no other had.

Absolutely. I would go further and say that was one of the critical aspects that the symposium mimicked and brought into sharp focus: I had always thought of concerts as being multi-dimensional learning experiences on many different levels, and by doing that—by having that wonderful acoustic duo, the Kind Buds—greet everyone, Unbroken Chain *achieved the same effect. There were so many little nuances and touches like that throughout the long weekend that I thought you really managed to replicate the Grateful dead experience, in broad form, in an academic conference setting, which I had never thought would be possible.*

MBG: Yes, you know there were a hundred and one moments during the course of the academic conference itself that were just "oh wow" moments for me. I happened to sit in on a session where Susana Millman and Herb Greene were presenting their photos. There was a moment where Susanna was showing photos of the early Wall of Sound. Healy and others had decided that they needed a place where they could take this incredible system and really crank it up and see what it could do and not disturb anybody, which was not easy to find.

So the pictures were of these tractor-trailer trucks rolling into the Coturri's vineyard in northern California and setting up the Wall of Sound in the middle of the vineyards. And it was the first time that I had had any real interaction with Healy. I happened to be sitting next to him, and as Herb was showing these slides, Healy was leaning over to me and sharing little snippets about what it was like to be setting things up that day.

And I kept thinking, "I can't believe this is happening to me; am I dreaming?" I'm sitting next to Healy and he's describing what it's like to be trying out this thing: cranking it up, realizing that they were creating something that had never been created before, and being just blown away by the results. That's a personal highlight.

One other highlight, and I believe that this was one for many others as well: the conference culminated in a performance by Dark Star Orchestra in the UMass Fine Arts Center. And we had a fairly sophisticated, multi-projector light show happening behind the band, and during "The Other One" there were images of the Prankster bus and particularly of Neal Cassady, at the wheel and pulling a microphone to his mouth, rapping his poetry while barreling down some highway. And I knew this was coming—many didn't—but nonetheless, it still blew me away: Carolyn "MG" Garcia came out on stage and recited what sounded like to me was some Prankster poetry.

So the image is of her, standing there reading her poetry; behind her on this big screen is Neal Cassady, reaching for the microphone and doing his Prankster poetry, all while the band was riffing on "The Other One." And I thought, "Wow, what a party we've created here at UMass." There were 2,000 people in the theater with us there, all experiencing that moment.

It was a mesmerizing moment. During one of the

sessions, she had discussed a number of the unfamiliar academic terms she had heard with Rebecca Adams. She was just entranced by all of this—and she's a very bright person who comes from an academic background herself; she came to the Pranksters while working at one of the Stanford labs, in fact.

But what her poem represents was the Dead family reacting to our academic commentary on them, and in very Prankster-like fashion, cutting it up, to use a William S. Burroughs concept, and putting it back out in this wonderful, artistic way. And to have that happening as a rap during Dark Star Orchestra's performance of "The Other One" resonated on so many levels.

MBG: Absolutely. One other little snippet about that: we were running around backstage just before the concert and we were wondering where MG was. She was late; as it turns out she had found her way to the Emily Dickinson house in Amherst, where Dickinson had grown up, and had gotten a private tour.

And it had really moved MG to do that, coming to the show with this poem she had crafted with the words of the academics who were reflecting on the Grateful Dead. So there's this grand circle, but the other part of the circle was that she was reflecting on this great poet whose childhood home she had visited and been really moved by.

So she had stepped on that stage not only as a representative of the Grateful Dead and the Pranksters, but also in her role as a carrier of the torch, of keeping the message going, in the sense that Emily Dickinson had in her time.

Well, that was one of the great and unusual things about the Dead: they understood and appreciated their cultural roots. In an interview Garcia gave, he commented, "I owe a lot of who I am and what I've been and what I've done to the beatniks from the Fifties and to the poetry and art and music I've come in contact with. I feel like I'm part of a continuous line in American culture, of a root … My life would be miserable if I didn't have those little chunks of Dylan Thomas and T.S. Eliot. I can't even imagine life without that stuff." Which certainly MG was describing as well.

Let's talk a little about Dennis's keynote.

MBG: I thought it was wonderful. I had the benefit, as I think you did, of having seen drafts of it as it was being written. Then actually being able to witness him give it, and experience both the message of his keynote as well as the message of how it was being presented, was incredible.

I agree. One of the most impressive things about it was the degree to which it represented a merging of his bohemian/intellectual/artistic persona with his academic side. As you talked about earlier, it was a chance for him to bring together both sides of his life, his career—the academic side and the Grateful Dead side.

One of the other central themes of Unbroken Chain *as a whole I thought his speech encapsulated: there has always been a very academic or scholarly side to the Grateful Dead; Healy is not an academic but I think any engineer would say that the approach that he took towards the craft of sound engineering was absolutely scholarly in every sense, or certainly characterized by a kind of fearless commitment to excellence that at its best does characterize academe.*

And for years I've been trying to interest scholars like Brent Wood and Stanley Krippner in the Dead Caucus meetings at Albuquerque, and you managed to do that. I wonder if you could talk a little about that.

MBG: There are a couple of aspects of that. I refer to this with coworkers as "the natural step," and I borrowed the term from political activists in Denmark who were trying to move things through the political process, and that is to build things in natural steps. There's a momentum that gets built, and there's a right time to ask people for something and a time not to.

I was handed some momentum in the way of all of the work that has gone into the Caucus meetings at Albuquerque and in Dennis being a key participant in this event, so that made it easier, certainly. The other aspect of how I go about trying to get things done—and it sounds almost trite—but I refer to it as managing to success, not failure. And to me, managing to success is about clearly defining what a vision of success looks like, and doing that very early in a process—so rather than starting to build and seeing what's building and figuring

from that where you're going to end up, if you can articulate a vision of what it is going to be and then, with conviction, offer that to everyone with whom you speak, then they hopefully will be drawn to that and see their place.

And so the vision here, as I described earlier, was to have the first university-sponsored academic conference and artistic celebration of the Grateful Dead, and to do that in a way that all participants—whether somebody as important to the Grateful Dead's existence as a Dan Healy or just a student who decided to show up, and everybody in between—could see a place for themselves in creating that successful event and want to be part of it.

And again, I know it may sound in some ways sort of trite—yes, we're creating this event and we want you to be part of it, here's what it looks like—but there's a nuance of describing how that event is perceived and what somebody's role is that I think gives us all permission to participate. You know, Healy doesn't go out and do this sort of thing often; Stan Krippner doesn't, either. But they have stories they want to tell, they do want to share their experience, but they want to do it in a way that they feel is comfortable and meaningful. And I think we gave them that opportunity.

Yes, very much. And that's yet another aspect in which the conference mimicked the broad form of a Grateful Dead show: it was a universally participatory experience. The ability to have academics of such senior status as Stanley Krippner and Rebecca Adams along with the band family as well as much less accomplished academics and students and spectators, and have everyone feel a valued part of the soup, is something that is in my experience absolutely unique, especially in the academic world.

We all saw some of the almost effusive reactions on the part of people like MG and Sandy Sohcott; I heard wonderful comments being made by twenty-something undergraduates who were absolutely dazzled by it. I'm curious as to what some of the highlights of the responses that you got afterwards were.

MBG: Well, there were many of them. I think my absolute, hands-down favorite was not the most beautifully written, but it just so completely touched my heart, a letter to the editor that appeared in the UMass student newspaper, *The Daily Collegian*. This student wrote about attending the Dark Star Orchestra concert, expecting to go have a great musical experience, but the thing that touched him so—he actually described it as a moment of epiphany.

He came out of the set break into the lobby and found himself in the middle of a conversation with some of his friends and a lot of people he didn't know, and he commented that the group that was standing there represented so many different walks of life—there were students, there were professors, there were much older Deadheads, there were members of the arts community in Amherst who happened to come to the show because they had season tickets and didn't know what to expect.

And everyone was so engaged, they were so enlivened by the musical experience they had. Here was the epiphany: if you've seen the Grateful Dead many times, we had these moments where it blows our mind, not only what's happening musically but how synchronous it all feels, between those of us in the audience and the band. And he had that experience.

But it was the backdrop of his comments that he painted that was most moving to me. He talked about a University of Massachusetts which is still experiencing real struggle in issues of race, in issues of privacy and student rights, in issues of the meaningfulness, the worth of the education being received, and the society that we're leaving our kids to, and all sorts of things that somebody of eighteen, nineteen is struggling with. Against that backdrop, he said, to have had that cross-generational experience, and realize how warm that felt to him, how important that felt to him—that everybody was getting along and conversing in that way—really moved him and gave him hope.

And as somebody organizing an event, nothing could mean more to me than to have somebody who is an undergraduate, trying to figure out what his purpose is on this planet, to have an epiphany at an event that I've organized. So that was a highlight for me because it was such a heartfelt mo-

ment.

These are all very personal; it would be interesting to gather other people's thoughts. The woman I work for, the Vice Provost for Outreach at the University of Massachusetts, Sharon Fross, was guardedly supportive of me organizing this event. Her guardedness was in part because she knew this would take a lot of time. She was certainly not a Deadhead and didn't know what to expect, didn't know what sort of coverage this would get.

And her reaction, after all of the feedback, after all of the media coverage we got, was really glowing. She realized that there was fertile ground in the world of the Grateful Dead for discourse—for discovery, realization, for advancement of scholarship, for artistic celebration—that she didn't know would be there. And she was overjoyed that our university was able to play host crucible for this. So that one also meant a lot to me. She was converted, if you will, because of the feedback that came back.

You mentioned MG's follow-up: she wrote a note to some friends and copied us on the email. She returned from the event, which she called full of hugs and smiles and great discussion and music, and said how wonderful it was to gather with yet another welcoming community and family. She referred to her visit to the Dickinson house and how moved she was by that, and mentioned reciting her poem at the Dark Star show.

And having had the experience she did in remembering Emily Dickinson and participating in this event and witnessing, for example, a student representing some students who were striking over students' rights to privacy and recognition, she closed by saying how important it is for an event like this to give rise to the retelling, the remembering, the passing on via oral tradition, of all of the important and transformative things that happened through the Grateful Dead experience, and the Beat experience that preceded it, and how moved she was by that.

I think that was her big realization. And to read an elder stateswoman of this Grateful Dead world of ours, and the Prankster world—to read that she had this epiphany of her own, of how important it is to retell and to share, really meant so much.

It's funny, I have that quote in front of me. The last few lines of that email are, "We have a responsibility that I often forget: to carry on—and tell our stories, preserve the remnants and artifacts, share the enthusiasm, and invite scholarly investigations and discoveries. And prank!" A great email indeed.

You talked a little bit about the impact it had on Sharon Fross; do you think it made an equivalent effect on the other UMass faculty who attended?

MBG: Honestly, I would say that was mixed. Dean Mullen I think couldn't have been more pleased. I think he got what he wanted out of this: it confirmed his concept that events like this—that cross academic disciplines, which marry scholarly pursuit with community participation and celebration—can succeed, and will happen at the university in the years to come. So he was overjoyed with our first effort in that regard.

I don't know that he or Larry Owens had any sense of how much enthusiasm there would be for a Grateful Dead conference. So I think that was great. Some of the faculty that participated most directly in this came and did their presentations and left, and I think they were happy to plug into an event like this; I wish that there might have been more engagement from them in working through the program and spending time with some of the visiting scholars who participated. History professor Laura Lovett was the one who pulled some strings and got MG into the Emily Dickinson house after it had closed, and she is still raving about the experience of hosting MG at the conference. MG is such an amazing woman that it really touched Laura as well.

There was one other: music professor Steve Waksman, who teaches at a neighboring school, Smith College. And Steve is a scholar of heavy metal; that's his real passion. And he was invited because of his intellect and the fact that he is keyed into more modern music than many music professors in the area, and he really didn't know what to expect. He was a little guarded himself coming into this, and I bumped into him a week or

two after the conference at a local food market, and he had a wide-eyed reaction, too: he said, "You know, I didn't know what to expect, but it was so refreshing to be among scholars and a public who really appreciated thoughtfulness around such important modern American music."

Which he doesn't experience much in his life: he's in the high end of the academic world, a very well regarded college, and doesn't run into many folks in his scholarly circles who appreciate modern music the way that he does. So even though it was a different genre than where his passion lies, to see that the kind of accomplishment and enthusiasm that came at UMass was possible, was a real eye-opener for him.

I had a nice follow-up email from him that said the same. What do you think the next step should be? Can we do something like that again?

MBG: I would love to do something like this again, for both altruistic and selfish reasons. I had the time of my professional life; I also worked as hard as I've worked probably since I was twenty or twenty-one years old, but it was a real labor of love. I would love to see that happen again. I have mixed feelings about trying to spin something like this up again at UMass, specifically, but it's not a reflection on the event itself, it's just a thought about how we might breathe new life into this if we were to do it again. For a first attempt, it had all of the wow-factor in it because it hadn't happened in that way before. So how do we continue the wow factor, were we to do it again?

At the Albuquerque conference the following February, which I was able to attend, there was real excitement about what took place at UMass. And there were thoughts thrown around—somebody said Albuquerque was the rehearsal and UMass was the jam, or that Albuquerque feels like the club date and Amherst was the civic center. It's easier for me to characterize Albuquerque as an academic conference and UMass, more like a large classroom or performance setting. Once ideas had been vetted in that more rigorous academic setting, it was possible to have the more public performance take place—that was presented in ways that the public can relate to.

So do we do this again? Perhaps this could take the form of something that could find a different host institution every couple of years, if that's the right cycle. I wonder if there might be a Grateful Dead summer camp for adults, some sort of a retreat that was focused on the Dead.

Another comment made by philosophy professor Steve Gimbel was that Albuquerque tends to be the graduate level seminar and Unbroken Chain *was Dead Studies 101, to which the public was invited. I think that what you're describing is an organic outgrowth of the conference experience—senior scholars might teach seminars, informal colloquia and so forth. And, of course, one of the things that we hope is going to come up soon is the Santa Cruz archive opening.*

MBG: Yes, I think that would be a tremendous idea, creating something that has the draw for presenters and the public and that celebrates the creation of an extensive Grateful Dead archive. I would love to see the energy of this continue. I think it provides a creative outlet in the truest sense of the term creative, for so many people—and I long for that. I try where I can to help create it, but I long for that in most of the gatherings in which I participate. I go to music festivals and the music is great and it's fun and it's a party, but when people come together in that way, I wish that there was the excitement of the group mind happening, more than everyone just staring up at a stage. So I'd love to see that sort of thing continue.

Well, I think you can certainly say that you're off to a spectacular start.

MBG: Well, it was one of the most joyous professional activities of my life. During Healy's first talk he thanked UMass for pulling this together. And he mentioned me by name, saying, "And I want to say thanks to Bongo Grabscheid for putting this on."

And it was the first time my long-time Deadhead nickname had been said over a PA system. And I turned to a friend of me and said, "That's it, my professional world has just collided with my personal passion." And for many of us, to be able to do whatever it is that we may do—scholarship or event organization or artistic creation or production—to do that in a professional setting gives

us a chance to marry those personal passions and our professional pursuits. There's nothing more fulfilling—and I'd love to do more of it.

'What Would Jerry Do?' The Dead Rise Again For Obama

James D. McCallister

A review of "Change Rocks:" Mickey Hart, Bill Kreutzmann, Phil Lesh, and Bob Weir, in concert at the Bryce Jordan Center, Pennsylvania State University, State College, PA, 13 Oct. 2008. With Warren Haynes and Jeff Chimenti.

"Change Rocks." Such a simple, unambiguous phrase, shared by a brand of costume jewelry, but in this context, signifying a much loftier calling than mere adornment: This is the title given the much-heralded—in Deadhead circles, that is—concert featuring all of the surviving members of the Grateful Dead, playing together for the first time since 2004. In the nomenclature of youth, "rocks" denotes the highest sense of positivity and approval, though it's a colloquialism likely to be supplanted. After all, rock and roll may not be moribund, but it is a creation of the previous century. Old people's music, this subgenre of rhythm and blues.

By contrast, many supporters find Sen. Barack Obama, the 2008 Democratic standard bearer, to be an emblem of a new era. Not just antidote and antipode to George W. Bush, but perhaps the first example of a new political genre: a leader from the left who, despite the best efforts of the GOP's ad men and strategists, may be better characterized not by creaky old tropes and memes, but instead as post-boomer, post-sixties, post-Vietnam, post-trickle-down-economics—in short, a twenty-first-century Democrat. Some observers call him a potential harbinger of a fresh, quixotic American political reality, one that seeks more than a mere rhetorical refutation of the excesses and hubris of the Reagan right, but a course change, a tangible way forward out of the shambles of deregulation and greed that have precipitated an economic crisis of unprecedented scale and extent.

Perhaps no greater indicator of the candidate's appeal to the graying ponytail set is the October 13 event, when no less a group of sixties icons than the Grateful Dead will put aside personal and business differences to reunite for a higher calling. Many assume, wrongly, that the musicians did this sort of thing before. But the Grateful Dead always eschewed overt displays of political allegiance or theater (as if there is a difference) in their thirty years of playing benefits and supporting causes. Now in 2008 the stakes are apparently high enough to shunt aside all that back story in a gambit to do their part to influence the great unfolding of homegrown electoral history.

"We've been waiting forty years for another shot," bassist Phil Lesh said at a February 2008 press conference for "Deadheads for Obama," the first attempt by the band to raise awareness just before the California primary. In an apparent reference to the tragically forestalled candidacy of anti-war Democrat Robert F. Kennedy, Lesh seemed to invoke the very spirit of the times in which his musical and philosophical allegiances were forged. Lesh made the point explicitly: "Obama, when he speaks, I get goose bumps."

In the same press conference, another reporter asked guitarist Bob Weir if they were frustrated at having played so many political benefits through the years without seeing the kind of idealistic change that their generation had hoped for some four decades earlier.

"I don't remember ever playing a concert in support of a candidate before," Weir answered.

Whether Obama or the Bush presidency (or both) caused the band members to make such a public expression of unprecedented political activism, the decision led some fans to wonder if the legendarily antiauthoritarian Garcia would have approved. After all, in a 1982 interview, Jon Carroll asked, "Would you ever consider playing to support a political candidate?" Garcia was emphatic. "Never. We draw the line at that . . . there's nothing we believe so uniformly and so totally that we could use the Grateful Dead to advertise it."

But the Reagan era eroded that stance, and only six years later came the first, seemingly antithetical

example of the band's engagement with direct political action. In September 1988, on the final night of the band's annual Madison Square Garden sojourn (in those days, an astonishing series of eight or even nine-night sellouts), a cast of pop star guests turned what would normally have been a routine Dead show (if such a thing could be imagined) into a bullhorn of alarm over the still continuing destruction of Amazonian rainforests. The band's commitment was such that the psychedelic pioneers even put on sport coats and held a press conference at the UN, an occasion that produced another memorable Garcia quote, one perhaps echoing his earlier reticence about being a mouthpiece for much of anything besides free-spirited improvisational music: "Somebody has to do something, and it's just incredibly pathetic that it has to be us."

The puddle jumper from Philly bumps along at 12,000 feet over the rounded, ancient Appalachian foothills that characterize the topography of middle Pennsylvania, urban density giving way to what constitutes the geographic majority of the state: rolling farmland, Whitman's "quintillions green" laid out in checkerboard for God and air travelers to admire, representative more of the American heartland than the compact coastal centers of American commerce and governance to the east, strung together like an endless supercity. Below me lies what locals call the Happy Valley, as if my destination were a sitcom small town located somewhere between Mayberry and Petticoat Junction. Pennsylvania's diversity, thanks in part to this rural part of the colony, makes it that most essential of voting blocs, the swing state, or as is more often termed in this unusually bitter race, a battleground for the presidency of the United States.

State College, Pennsylvania, is the centerpiece of Happy Valley, the home of Penn State. Hard to imagine anything much being here without the university, in fact. A nice little Deadhead omen appears, a sign announcing "Fillmore, 2 miles" shortly before the taxi rounds a bend through a corridor of green. The football stadium abruptly breaks the bucolic reverie, an enormous structure accommodating 100,000 fans, all out of proportion with anything else around. A modern-day temple at which those of a particular American faith gather. It's Sunday, and being high college football season, I ask the cab driver if there'd been a game the previous day.

"No," he says, "we're on the road. But we got Michigan next week. That's a big one."

"Make a lot of money on game days?"

"Nah," dismissive. "I don't work game days. More trouble than it's worth."

I can see why: hard to imagine a town of this size accommodating such a crowd, equivalent to the largest audiences to which the Dead performed at the zenith of their late-period popularity.

"Heard about the big Obama concert tomorrow with the Grateful Dead and the Allman Brothers Band?"

An uninterested shrug. "Yeah, I guess I heard something about that."

In the shadow of the stadium stands another sports structure, the Bryce Jordan Center, home to Penn State basketball, and soon, a mass of Deadheads. For four years, diehard fans have not heard a full reunion of the remaining band members. While Deadheads have not been exactly starved—the individual members have their own bands now, and all tend to tour with frequency—not since the 2004 tour have fans had a singular impetus around which to gel as they had in the glory years: an arena of concrete amidst green fields, for a brief time its surrounding parking lots turned into what folks used to call Deadville, or the Scene, or the Village, or just "the lot." That was ground zero for an entire subculture, one that did not emerge following a messiah or a sports team, but instead coalesced around a rock band, one of the biggest ever. The music industry suffers in the wake of the aging, vanishing supergroups; who can fill such structures now but flash-in-the-pan pop sensations and television talent show winners? Surely a Dead reunion, particularly for this unprecedented cause, would be big news.

To the Deadheads who sold out the venue in a matter of hours, apparently so, but few others. Thorough and multiple Google searches on the day of the show found nary a mention on CNN, Fox, USA Today, MSNBC, CSPAN, or anywhere other than a couple of token articles in local, small

circulation media. Curious. The Dead and the Allman Brothers: legends both, veterans of landmark concerts like 1973's Watkins Glen Raceway extravaganza, at which they'd performed to a crowd estimated as high as 750,000. Now reuniting on the same bill to perform for Obama, having never, ever played a show in support of a political candidate. Never. Ever.

A call to a Penn State's media relations specialist reveals a cagey attitude: "All media inquiries must go through the Obama campaign. Here's the number." It looks as if the Obama camp, wary and weary in these final weeks before the general election, naturally wants all the help it can get, but at the same time is leery of any potential fall-out. What if hundreds of Deadheads, with their documented proclivities for psychotropic substances, get arrested?

And so this particular event has been run well below the radar, with nothing like the coverage of Bruce Springsteen's mini tour of the state over the prior weekend, a reprise of his attempts to humanize and underscore the necessity for change that in 2004 brought the Jersey rock icon out at late-season John Kerry rallies. Couldn't the Grateful Dead be a useful PR catalyst for political transformation? And if so, why not bill it as the Grateful Dead, instead of "Change Rocks" and a list of musicians that non-Deadheads have barely heard of, if at all?

I ask about that. Why not advertise the groups by name? "The billing wasn't decided by the campaign," Pennsylvania Obama campaign press secretary Andrea Mead says, "but by the band." She corrects herself. "Or, you know, I think the groups needed to be billed that way for reasons of campaign finance law."

So no concern about affiliating Obama with the Dead and its motley legion of discalced and hirsute followers this close to the election?

"The campaign was happy for their participation. The 'Deadheads for Obama' event in February, they [the band] put that together themselves." That concert had been an impromptu reunion of three of the four Dead founders. "When they volunteered to help in the general election, we were thrilled," Mead adds.

The Obama press representative goes on to explain that the Pennsylvania location was suggested by the band: indeed, a swing state, though one situated in the heart of the Northeast "Dead corridor," which has always bred devoted Deadheads. Mead says, perhaps a little disingenuously, "And Penn State had the right size venue."

"Free Trip to Heaven—Details Inside" announces a church marquee directly across the street from Penn State's campus. An eyecatching suggestion to a Deadhead, words like "free", "trip" and "inside" all being loaded terms in the subculture's lexicon, though "free" became transposed in later years into the concept of receiving a "miracle," i.e., a gratis ticket, courtesy of a generous fellow traveler. (Seen on a roadcase a few years ago at a Ratdog show, Weir's principal post-Garcia project: "YOU DON'T NEED A MIRACLE, YOU NEED $49.50.") The streets on Monday are now alive with tie-dye, much of it stretched taut across middle-aged bellies, coronas of wispy hair corralled by caps emblazoned with various Dead icons and signifiers. Not exactly the youth vote meant to be motivated by this event. With the lack of publicity and public awareness, will the concert have much meaning to that eighteen-to-twenty-five year old demographic?

Alisha Balée, 21, a Penn State student and employee of a shop across the street from campus that stocks such Deadheady accoutrements as glass "tobacco" pipes, has doubts: "I don't think most people are aware that this is an Obama event."

"Are you going because of Obama or the Dead?"

Balée, who reports having seen the Grateful Dead a few times with an older sibling when she was "six or seven," replies, "The Dead. I haven't seen them in so long."

For many longtime fans, the Dead in 2008 is a mere simulacrum of the actual, Garcia-fronted band. Some Deadheads, perhaps more with cynicism than sentiment, find all post-Garcia iterations of the band lacking: Fine musicians all, but Garcia was the core. As one Deadhead scholar explains to me, "The individuals all played with each other as a group, but each member was conversing princi-

pally with Garcia. He was the hub; they were the spokes. You can see that in what happened after he was gone." For him, that's what has been missing in the various reunions. Each attempt has underscored the problem of trying to replace that crucial center of gravity. Another longtime fan, Lisa Biasi, a New York Deadhead and veteran of over 200 shows, put it succinctly: "No matter what they do now, they always sound like a Dead cover band," she wrote after Monday's performance.

But it is worth remembering that the band faced the problem of replacing a central member, and the ensuing issue of authenticity, before. In 1973, following the death of founding member Ron "Pigpen" McKernan, Garcia himself commented, "It can never be the real Grateful Dead again now."

For most fans, though, it was the demise of Garcia twenty-two years later that proved to be the true line of demarcation between Dead and dead. Whatever they may call themselves, all that remains is essentially an extended rhythm section: the drummers Bill Kreutzmann and Mickey Hart, bassist Lesh, and guitarist Weir, an iconoclastic and accomplished musician, but never more than the second vocalist. To many critics and even some fans, he remains Garcia's protégé, the rhythm guitarist, not the lead.

So for their increasingly rare reunions, the band turns to players such as jamband go-to guitarist Warren Haynes, not merely a member of the Allmans, but the frontman of his own harder-edged group, Government Mule. As he did for the Dead's last tour in 2004, Haynes will play lead guitar and supply harmony vocals tonight, a thankless role that, thirteen years later, remains a target for criticism and disappointment regardless of who stands in for Garcia. Even post-Grateful Dead conglomerations boasting two lead guitarists proved unable to recapture the magic. The original band members themselves have often characterized their onstage chemistry as possessing qualities more ineffable than sharply defined, "catching lightning in a bottle," as Weir once put it. Alchemy may be the better metaphor, suggesting that Garcia's shoes need not just a musician with a guitar, but a wizard with a wand.

To the credit of the post-Jerry experiments, they all honor an explicit wish of Garcia's: that his life's work would result in "something that they can't tear down after I'm gone." A resurgent Dead, as in 2003-'04, would in a sense be enough to satisfy the late guitarist's hope for his legacy, but with the fragmented but quite real subculture also continuing to survive, it would seem that with or without his original bandmates actively playing together, Garcia's contribution to American popular culture has not been forgotten.

The show, with reported ticket sales of 16,000, is now only hours away, and the dappled sunlight and crystal blue sky is more reminiscent of an old spring tour stop than an autumnal afternoon in Pennsylvania. By the time the lots between the various stadia and the arena begin to empty of their normal occupants—faculty, staff, and students (it is Monday, after all)—traffic is not so much backed up as steady. There's plenty of room, and though it's early, there's not much time before the Allman Brothers begin at 6:30.

As is traditional, early arrivers in Deadhead parking lots comprise a number of distinct sociological groups: vendors aiming to get the best spot, either away from likely security hassles or just in a prime traffic area; amateur audio enthusiasts, anxious to get inside the arena first and claim the best spot for recording onto whatever digital medium so-called "tapers" use these days; hardy railrats hoping to make it all the way up front on the general admission arena floor; folks of whatever tendencies ready to get a decent head on before the big show—if in fact they're going inside at all. The scene outside the shows, particularly in the latter years, became notorious for attracting those looking for a free outdoor party complete with a cornucopia of cheap beer and readily available drugs, even nitrous oxide, a particular scourge that many have cited as one of the more unsavory aspects of life in Deadville.

"Shakedown Street," as the row of unlicensed vendors is traditionally called, is tentative at first, and remains so throughout the evening, at least in terms of beer and other consumables described above. Artisan wares like hand-blown glass pieces, jewelry, bottled water, and Obama shirts are

abundant, however. A young girl, smiling beatifically, calls out to passersby, "Ice cold candy; ice cold water!" A far cry from the old mantra of "doses and 'shrooms, doses and 'shrooms," but then, as the years have rolled on and the fanbase aging alongside the band, the Dead scene has become by necessity a de facto family environment.

The word has been that this will be a tough security environment, the pre-show email announcements from the venue explicitly warning against certain behaviors, though nothing out of the ordinary in twenty-first-century America: No open containers of alcohol, no narcotics, no weapons, and ominously, "the Bryce Jordan Center is a smoke-free environment." Clearly, too, the venue has been advised by the Dead organization, given the last injunction: "Please note that sleeping overnight in your car is not encouraged." Crowd rumors abound over whether an actual candidate will make an appearance, but even a cursory assessment suggests there's nowhere near the level of security for that, just the normal campus cops, sitting on the edge of the lots, watchful but not intrusive. I ask around if anybody's heard anything about Obama or Biden or even self-professed Deadhead Al Gore showing up, but nobody's heard a peep one way or another.

Another question, posed to a random sample of show-goers: "What about the Obama connection influenced your decision to attend?" Bridget from Albany, late twenties with two small children—a boy of five and a girl, Stella, two—is bringing her youngest to the child's first Dead. Shy, only the slightest bit self conscious, she replies: "I've never voted. I'd like to see Obama win, though. I mean, I'm not down with McCain."

Why hadn't she voted?

"I just never trusted politicians, any of that stuff. I never registered."

Far from looking like a hippie chick living "off the grid," Bridget appears much like any young, single mother: Jeans, a sweater, hair pulled back. Just another American, politically disaffected and emotionally disenfranchised by a life that has given them a great sense of so-what. How can my puny vote make any difference? In the wake of suspiciously-decided close elections, butterfly ballots, 90,000 elderly, Jewish West Palm Beach residents somehow voting for Pat Buchanan, and easily hacked electronic devices, it is easy to see Bridget's cynicism for what it is—not as an exception, but very often the rule.

Traffic streams into the lots, Shakedown Street fills in, bodies mingling as the spicy aroma of sage and other combustible vegetable matter swirls. A standard pre-show scene, if more modest in scope. So what else is different about this scene from the old days, other than scale? To this writer, a veteran of just over a hundred shows in the last decade of the Grateful Dead's touring life, it is apparent that the "Family," as the most hardcore group of Deadheads were once identified, is not here. These were committed, even pseudo-religious followers, doctrinaire, living in converted schoolbuses, attending every show (whether or not they went inside). But this is a Northeast Dead crowd, middle-class white kids of all ages, looking to party, looking to recapture past, ragged glory. The Church of Unlimited Devotion, an actual sect of Deadhead dervishes, is no more; no ecstatic "spinners" will be seen in the lobby tonight.

"How much for the Obama stealie?" I ask a vendor arranging a table of T-shirts with the campaign's appealing logo, a rising sun with the letter "O" superimposed within the familiar, red, white and blue skull known as a "Steal Your Face," after an album cover that featured the icon.

"Fifteen, or two for twenty-five."

I pass; there must be a dozen vendors with variations on Obama/Dead mashup graphics, as well as at least one out-and-out Obama campaign schwag setup. If I decide I need a souvenir, these vendors will still be here after the show, for as long as they are allowed. But even more than this, I'm having a hard time warming up to the idea of a Dead-endorsed political candidate, even one as promising and symbolic of a new age than Barack Hussein Obama, a true representative of the supposedly polyglot underpinning that defines the American rubric. Like the bumper stickers on fundamentalists' cars say, "WWJD"? An acronym for "What Would Jesus Do," Deadheads years ago appropriated it, and now it seems particularly apt: what would Jerry do?

At the height of the 1988 campaign season, which at its height coincided with the Fall Dead

tour, I recall seeing tie-dyes with Garcia's smiling face and a message: "Toward a Kinder and Gentler World." That was the most political shirt I remember seeing in those days, and it certainly wasn't printed and sold by the band. Neither were the bumper stickers that said GARCIA IN '88, Michael Dukakis perhaps just as uninspiring to Deadheads as he was to many voters that fall. Deadheads in particular had less of a figure around which to rally than simply suffering a lingering mistrust of the zero-tolerance years, with Drug Czar (and noted nicotine addict) Bill Bennett smugly declaring the hippie sacrament marijuana a "dangerous drug" that merited its harsh, unequivocal prohibition.

Only one administration prior to this, gentle Jimmy Carter had advocated that possession of up to one ounce of that dangerous drug no longer constitute a crime, not only in recognition of its fundamentally benign nature but also to free up resources to make it easier for cops to pursue crimes with actual victims, like rape and murder. The get-tough-on-crime congress, Democratically controlled, rejected the notion. Deadheads had, and have, a right to feel a touch dejected, as did their reluctant avatar:

"I have a feeling this whole Reagan era means a tightening down from the top, so we're always on guard," Garcia said in that 1982 interview. "The world is not safe for people like us."

Sun setting behind the arena, the doors have opened, the tapers are set up inside, and as we file in, young Obama volunteers work the lines, dangling a carrot, true catnip for Deadheads. "Fill out this card," the young man says, fresh-faced, smiling, not a minute over 18. "You could win a chance to meet the musicians."

"You mean, meet Jerry Garcia?"

"Uh, yeah," frowning only slightly. "I think so."

I fill one out, checking the box that says "Senator Obama Can Count On My Support," the most ambiguous and noncommittal choice. I'm from South Carolina, after all, not the Pennsylvania countryside. There are plenty of people back home that need convincing; I've got my own work cut out for me. Already I wonder whether this event will generate what the local Obama campaign wants, which is a small army of motivated, fresh recruits to scour the rolling hills and knock on the doors of people without yard signs. In casual conversation, I meet attendees from Boston, Albany, Rochester, Cleveland, unspecified towns in New Jersey, Vermont, North Carolina, Georgia, even a Deadhead named Ivan who flew in on a red-eye from Ventura, California, scene of many legendary Grateful Dead concerts at the fairgrounds beside the green-blue infinitude of the Pacific. So far, I've met no one but the girl in the headshop who is actually from Pennsylvania.

The security screening is modest by modern standards, no metal detectors, no wands, only a cursory pat-down; definitely no candidates appearing tonight. A question about the bulge in my pocket that is my eyeglasses case and the guard is easily mollified; the fanny pack slipped under my jacket isn't even noticed. There's no contraband inside—I slipped the pouch behind the jacket tied around my waist only out of habit.

Familiar faces on the concourse; strangers stopping strangers. How much tie-dye can the human eye perceive in a short amount of time? No beer sales, which is probably for the best. A waste of money anyway: six or eight dollars for a tub of Bud Light that sourly reminds drinkers of the old joke about making love in a canoe.

The Allman Brothers Band appeared on stage at more-or-less show time, perhaps ten minutes late. Greg Allman, back from a springtime health scare that caused the cancellation of a run of shows (shades of Garcia), asks in the standard show opener of "Revival" if the people, can they feel it, the love that's in the air? A very '60s sentiment, charming and innocent at this far remove of Terror Nation—or perhaps more accurately, the Great Depression, Mark II.

The Brothers barrel through what for them feels like a fairly standard set, catalog staples punctuated by less familiar tunes sung by newer band members like Haynes and guest vocalist Susan Tedeschi, the wife of second generation slide guitar virtuoso Derek Trucks. (A highly pedigreed Dickey Betts replacement, Trucks stands onstage in front of his uncle, founding member and drummer Butch Trucks.)

While the Allmans, like the Dead, are short a few original members—the absence of still-alive and active Betts is particularly jarring—with the Trucks bloodline present and one remaining Brother still behind his keyboards, the band is legitimate enough. The crowd tonight is not theirs, though—during their first few tunes, the arena is barely a quarter full. Seasoned Dead show-goers know, however, that fans there for the headliner will stay outside as long as possible, both to circumvent the beer ban as well as skip the opener. For those inside, though, the Allmans play a solid, two-hour set, capped by an incendiary encore of "Whipping Post" to which the now rapidly filling arena responds with enthusiasm.

The lights come up and showgoers circulate, all but the railrats and those jamming the floor in front of the stage, people waiting to get the closest look possible at the rainbow makers, as psychedelic jester Hugh "Wavy Gravy" Romney once referred to the Dead. Stagehands scurry like worker bees: acts of this stature, headliners both, do not share gear, and the stage must be completely reset.

So far, this event could have been like any concert with multiple acts on the bill. Not a peep from anyone about Obama, nor any politics whatsoever. But then a screen descends behind the stage, the scoreboard overhead lights up on all four sides, and with an Obama documentary the politics begin. Looking around, I wonder how many older fans also realize how far we have deviated from the trajectory of the Dead's musical history. The video is the one shown at the convention, perhaps shorter, notable for its omission of Obama's attendance at Columbia University and his service as editor of the Harvard Law Review.

Then the lights on stage come up and we have a series of live speakers, individuals who one suspects wouldn't have gotten near a Garcia-commanded stage: a theater professor originally from Chicago's south side, Charles Dumont, praising the bands and of course the candidate and most especially of course the "finest university in the land, Penn State," or words to that effect. Since Pennsylvania is critical to an Obama win, he says, "I can't think of a better reason for the Dead to reunite!" Cheers, agreement.

Next, a couple of local activists, one of whom first saw the band 35 years ago. She asks a crucial question: "How many are from somewhere other than Pennsylvania?" Big cheer; no surprise there, but it underscores the problem. I don't know how much this event is going to help Obama win Pennsylvania, not with the constellation of McCain yard signs ringing the outskirts of the town. After a couple of student organizers, full of vim and vigor, comes an All-American symbol if there ever was, football coach Jay Paterno, Penn State pigskin royalty, and coming out for Obama, no less. But tarring all football jocks as lunkhead reactionary righties is apparently no safer than branding all Deadheads as unemployable worthless stoners.

Another first, then, when a dozen or so members of the Penn State football team file out. The quarterback, African American like the candidate himself (not the usual Deadhead demographic, which skews demonstrably caucasian), makes a brief speech about how cool and important this campaign (and concert) are, adding: "I'm a drummer, so Mickey Hart is one of my idols!" Whether he realizes it or not, every football fan here will now also remember him as a Deadhead, a badge of honor in this crowd as great as the Heismann Trophy.

The stage goes dark again, quiet house music barely audible, the crowd anxious, anticipatory. As Lesh appears, futzing with his rack of gear, a shattering cheer wells up, an order of magnitude more passionate than any yet heard. The bassist hunches his shoulders and does a mischievous dance back into the shadows. A couple of minutes pass before it seems like the arrival of all Deadheads' favorite moment: the lights go down. But the musicians don't appear yet: first another video presentation, this one far more personal. A recording of Obama himself, speaking directly to the concert-goers, looking and sounding pleasant, reassuring, and grateful.

"Thanks to the Dead and the Allman Brothers Band for coming together," he begins, working into his pitch with lines calculated to appeal to both bands' fans. "In my twenty-month campaign, I've even developed a 'touch of grey' myself,' eliciting appreciative cheers, "and now I 'ain't wasting time no more'." It's an oddly effective

rallying cry, emphasizing that we all need to get to work on the business of righting the ship of state that to many in this audience—a microcosm of aging Boomer, Gen X and Y middle-class Americans—is indeed a ship of fools.

A standard stump speech, if compressed, Obama's words touch on the basic themes: working for change, the choice between the candidates, economic populism, the need "to bring this war in Iraq to a responsible end," which gets the biggest reaction, but even that is muted in comparison to what greets Obama's final "thank you, and enjoy the show."

Now there's no politics, just "the boys," as fans call the band members with all due familiarity and affection, rolling into "Truckin'" to open. A signature tune, lacking in political resonance, it is now a classic rock-radio relic, a most autobiographical of compositions, precipitating a jam into a selection that is both apropos and obvious (and a Garcia tune), "U.S. Blues."

"I'm Uncle Sam/that's who I am/Been hiding out/in a rock and roll band." Metaphorical, perhaps, for the dearth of leadership from the Bush administration, who have been hiding not in a rock group, but rather in plain sight.

The four founding members, augmented by Haynes in the Garcia spot and Ratdog keyboardist Jeff Chimenti across the stage beside Lesh, attempt quite a few of the more complicated songs from the repertoire, and do so with aplomb, a testament to professionalism and familiarity with the material: All the musicians include in their solo act a high percentage of catalog material from the original iteration of the band, time-tested compositions that to now mothball would surely further dilute what interest remains in seeing these men ply their trade.

Another anthemic, iconic Grateful Dead song, "Franklin's Tower," and now the entire arena is dancing, joyful. If any aspect of the experience now seems lacking in authenticity, it is only that the venue seems far from oversold. If this were, say, the fall 1995 tour (the cancelled tour that was scheduled to begin not long after Garcia's death), this building would be packed to the rafters with fans, inside the arena, out in the halls, in the parking lot.

As the set progresses, all three of the band's most legendary vehicles for improvisation are assayed: "Playing in the Band", "Dark Star", and "That's It For The Other One." Transitions back into composed material are sometimes haphazard and tenuous, but the jams themselves are interesting and fully developed. With near-mythical rarities like the psychedelic statement "St. Stephen" and Lesh's own composition "Unbroken Chain," recorded in 1974 but never performed live until the last year of touring, the evening's setlist has all the makings of a Deadhead dream show.

As much of a dream setlist as there can be without the mellifluous sixteenth notes of an emotive, spiraling Jerry solo, of course.

The Dead may have never allowed speeches from the stage, but Weir and lyricist John Perry Barlow (ironically, a lifelong Republican, but one of many this cycle to come out for Obama) contributed at least two eighties political screeds, Biblical Vietnam allegory "My Brother Esau" (too little too late), and the more contemporaneous "Throwing Stones," with its references to south of the border shenanigans, "shipping powders back and forth/black goes south and white comes north." The tune, prescient, was first performed four years before the Iran-Contra scandal broke, and concludes that our trust in governance might be better left to ourselves: "The future's here/we are it/we are on our own."

"Ashes, ashes, all fall down," the crowd responds.

Back into the "Playin'" reprise, a classic Dead set closing moment, and the musicians bow and walk off to thunderous approval.

And now, the final taboo—against speaking from the stage—also falls as Lesh, a liver transplant survivor, implores the audience to make the noble decision to become organ donors, as he does now after every performance, before the encore. Then Weir steps up to his microphone, guitar in hand, and makes the briefest remarks of the evening. Not a political speech, a concise anecdote: "I remember reading something [late journalist] Hunter Thompson said that made me sit up and take notice: If every Deadhead in Florida had voted in 2000, this would be a different world today."

A nice line, but it presupposes that all Floridian Deadheads would have been Gore supporters, and I know at least one there who loves the band and is a hardcore GOP partisan, even now remaining an unabashed Bush apologist. But in general, this is what they used to call the crunchy granola crowd, and Thompson's assertion is probably a sound one.

In any case, the message is clear: Vote for somebody, but whatever you do, vote. An innocuous, nonpartisan message, one worth speculating that Weir may have chosen based on a tickle at the back of his neck, the gentle hand of the fatherly figure who'd once been his mentor, his brother in art and life. What would Jerry do?

That message of engagement and not direct endorsement, despite the clear intention of the concert, might be just the sort of dignified expression that Garcia would have made, if not in the old days, then surely now in the troubled times that constitute 2008, and with it the final hundred days of an administration peeling away even their own former supporters like the music fans exiting a concrete cube into the crisp air of an autumn night.

It's not yet Halloween, but the Dead have come alive. Perhaps it was only for this one occasion, but possibly for one more tour around the only country in the world in which they could have been and done what they've done: Motivate an entire subculture of Americans to break out of their ossified ways of thinking and "run away to join the circus," as Garcia characterized the Deadhead willingness to live a life on the road, just like their idols. Tonight their clarion call is one that suggests the tuning in part, but not the dropping out. No matter; that whole idea is so last-century, dude.

Back in the parking lot, crowds of people throng to the hissing of nitrous oxide tanks, avaricious entrepreneurs trading on people's desire to push the high a bit further, even if it is by ingesting a nervous system suppressant, a sensation intense but ephemeral. Will these Deadheads "take this feeling we have tonight back home and do something with it," as Mickey Hart exhorted in his farewell following the rousing double encore of "Touch of Grey" into "Not Fade Away"? A showclosing staple of Dead shows back in the day, the Buddy Holly classic always ended with the crowd clapping along and singing, "Know our love will not fade away," just as it did tonight. With the election only three weeks away, perhaps there is time enough for the afterglow to linger—for America, down but not out, on life support but not quite dead, to find a way forward.

On this night, it is easy to see the symmetry—and propriety—of the musical icons standing before us and the choices that lie ahead. The stakes feel enormous indeed. In the words of Lesh's own lament about mortality "Box of Rain," the last song Jerry Garcia ever played on stage, "such a long, long time to be gone/and a short time to be there." Yes, the country is aging and maybe even ill, but far too young to give up the ghost just yet—as is true of the Grateful Dead themselves. They proved that tonight. It was a historic evening, a worthy cause, and a fine show. Most of all, it may have been exactly what Jerry would have done.

Deadhead Lawman: A Review of Gary McKinney's *Slipknot*

Robert G. Weiner

Gary McKinney, *Slipknot*. Bellingham, WA: Kearney Street Books, 2007. Paperback, 247 pp. $14.95.

Grateful Dead-related fiction can be divided into several basic categories.[1] First, there are novels or stories in which a Deadhead is on tour following the band, such as Daniel Jones' *After Lucy* (Harper-Perennial, 2001), Alex Kolker's *Tales of Tour* (Sinister Dexter Press, 2000), or Shawn Davis' *Dancing Within the Song* (Publish America, 2004). There are books in which the band plays a pivotal role, such as Philip Baruth's *The Millennium Shows* (Albion Books, 1994), which many critics and fans alike regard as the best of all the Grateful Dead-related fiction published, as well as Ted Ringer's *Get Outta Town* (Acid Test Productions 1997). Then there are the books that attempt to attract unsuspecting fans with the promise of something Dead related, like J. Carlton Ross' dreadful *Furthur* (Creative Designs, 1998), in which a group of disenchanted Deadheads follow a holo-concert of the "the boyz" around the country, trying to implement something called the "Deadhead Virus."

Yet another category consists of books that have some Dead content, such as Rolland Love's *Toes, Tag, and TnT* (Dog Days Press, 2002), which includes a character referred to simply as "a Grateful Dead groupie," and Lawrence McGuire's *Great American Wagon Road* (Virtualbookworm.com Publications, 2001), featuring a "Grateful Dead fan" returning to the "real world" after being on the road with the band. More difficult to classify is the fictional tour scrapbook, *Deadhead Forever* (Running Press, 2001), by "Haze" (a pseudonym for Michael Hayes), an odd effort that most fans find puzzling, annoying, or worse.[2]

Gary McKinney's *Slipknot* represents a fine addition to the Deadhead bookshelf. Fittingly, this latest foray into Dead-related fiction is a detective story, as is the first Deadhead novel, *Dead Tour*, by Alan Izumi. Published in 1988 by *Relix* magazine, *Dead Tour* is a murder mystery, praised for its verisimilitude by Robert Hunter in his foreword. McKinney's book is all the more interesting because the Deadhead character is an officer of the law, and a good one at that. There have been other Dead-focused, law-related items such as a training video, *Grateful Dead Concert*, produced by In the Line of Duty in 1995 to teach law officers how to handle difficult situations that may arise at Dead concerts. And in *A Speeder's Guide to Avoiding Tickets* (HarperCollins, 1990), former New York State Trooper James Eagan suggested that fans keep their appreciation of the band to themselves and not put Dead stickers on their vehicles, since those often tempt (and justify) police attention (p. 116).

So it is a welcome change to find a story that features a Deadhead cop, Sheriff Gavin Pruitt, who followed the band back in their early Pigpen-led days and even fully participated in the festivities of the times, but who now follows the band in a more conservative manner. He pays a price for his allegiance: throughout the novel the press and others make a big deal out of the fact that Pruitt was once a long-haired child of the 1960s. The story takes place in the fall of 1994, in the small Northwest logging town of Elkhorn, where a murder has just been committed. The site of an ongoing feud between loggers and "greenies" (environmentalists), Elkhorn is just outside of the Black Bear Ridge forest, prized by loggers for its resources and by environmentalists for its beauty.

McKinney uses this backdrop to good effect, weaving together a convincing murder mystery that explores a number of deeper themes. As his investigation progresses, Pruitt contends with family difficulties in the form of a twenty-something daughter and her Deadhead boyfriend, his current girlfriend who wants to settle down and have a child, and a former lover who gets involved with his neighbor. Things heat up professionally as

well, as somebody begins gunning for him: he is shot at, bombs are thrown at his house, and one of his best friends is killed in another bombing.

In short, *Slipknot* has all the elements of good storytelling: melodrama, romance and intrigue. For Dead scholars, what may be most interesting is that it is not about the Grateful Dead *per se.* In fact, the band doesn't fit into the narrative in a traditional sense. Yet, as official band historian Dennis McNally states in his back cover blurb, the Dead elements are "central and real." Indeed, whenever Pruitt is mulling over a problem, a Dead lyric or song always comes to his mind to illustrate a thought, tactic or philosophical point. This use of the Dead is quite effective, making *Slipknot* unique in the pantheon of Dead-related fiction.

And McKinney knows his Dead. He mentions unreleased songs such as "Wave to the Wind" as well as obscure pieces such as "Clementine," fitting them all into the narrative in a way that does not feel forced or random, but natural: Mulling over one situation, Pruitt opines, "As the Grateful Dead had noted in *Easy Answers*, there weren't any." (p. 28). McKinney did his homework on other topics as well, consulting police officers to make sure his material on police procedures was accurate.

But the book succeeds because readers care about Pruitt and the supporting characters. One hopes that McKinney continues to write about Pruitt, perhaps bringing him into the post-Garcia era. Compared to the rest of the Deadhead fiction genre, this novel is a breath of fresh air. Mainstream readers may be surprised, but Deadheads will find a lawman who maintains his Deadhead sensibilities while fighting crime both believable and sympathetic.

Notes:

1. For a list, see Robert Weiner, "Deadhead Fiction: A Checklist," in *Program of the 11th Annual Meeting of the Grateful Dead Caucus*, ed. Nicholas Meriwether (Albuquerque, N.M.: Grateful Dead Scholars Caucus, 2008), 20-21.

2. See Nicholas Meriwether, Review of *Deadhead Forever*, in *Dead Letters Vol. 2: Essays on the Grateful Dead Phenomenon*, ed. Nicholas Meriwether (Columbia, S.C.: Dead Letters Press, 2003), 117-18.

Original *Compliments* and Other Sources: The Roots of Jerry Garcia

Eric F. Levy

Like many Deadheads, I first discovered the rich tapestry of Americana the Grateful Dead drew from in the "Roots" columns in each issue of Blair Jackson's much-missed Deadhead magazine *The Golden Road*.[1] I came to *The Golden Road* late—I only caught the last two at the time they came out, so I had to rely on friends who had saved copies of the earlier issues and my illicit abuse of the photocopier at my job to savor those prized quarterlies. I remember quite distinctly my first encounter with issue 12.[2]

The "Roots" column for that one featured the nine non-original songs from the album dubbed *Compliments of Garcia*, Jerry Garcia's second solo album (see Gary Lambert's liner notes to the expanded re-issue of the album for the unusual history of the title, here referred to simply as *Compliments*[3]). The album was always a favorite of mine, but except for the Rolling Stones' "Let's Spend the Night Together," none of the other songs were familiar to me when I first bought it. This was mostly true of the Dead's non-original songbook as a whole: I recognized "Satisfaction" if I heard it on a concert tape, and I knew "Johnny B. Goode" began as a Chuck Berry song, but I certainly had not heard of Bonnie Dobson, much less her original recording of "Morning Dew." That "Big River" began as a Johnny Cash song was a revelation; "El Paso" made me curious to learn more about Marty Robbins.

In that seminal issue of *The Golden Road*, Jackson's descriptions of the original versions of all the songs from *Compliments* were intriguing. People I had never heard of—like Little Milton, Albert Washington, and some band called Seatrain—stirred a desire in me to learn more about them and, of course, to hear their renderings of the songs. Even if I had heard of—and liked for that matter—some of the artists Garcia was covering (Van Morrison, the Marvelettes, Dr. John, Chuck Berry), I certainly did not know these particular songs, which just added to the mystique. Why was Garcia covering such obscure songs by familiar artists? It seemed to me that if I could track down all those originals, it might just provide some insight into the workings of Jerry Garcia's musical mind—and what Deadhead could resist temptation like that?

As good as Jackson's research was, it took real effort to locate the songs he annotated. The release of *The Music Never Stopped* changed all that. Now Deadheads could hear the actual versions of the songs that had inspired the band—versions that most fans had never heard. And the fact that David Gans co-produced the album, and Blair Jackson wrote the liner notes, just proved that my interest in this arcana was shared by some big-name Deadheads. It felt good to know I was not alone, and it inspired me to start collecting—a hobby I still pursue. And I expanded my search from the antecedents of Grateful Dead songs to Jerry Garcia's and Bob Weir's solo repertoires, too.

My early efforts were not that arduous. I already had the Stones song; multi-CD collections by Chuck Berry and the Marvelettes filled in those blanks; even Seatrain's albums have been re-released on CD. It took me a while to figure out that Van Morrison's *Blowin' Your Mind* is superior to his *T.B. Sheets*; it took even longer to realize that Dr. John's song "What Comes Around Goes Around" is not the same as "What Goes Around Comes Around" (see track 7 below). Little Milton was a name any record store employee familiar with soul music would recognize, but I had to order a British import CD to finally hear Albert Washington's "Turn on the Bright Lights."

That left "Russian Lullaby." Jackson's essay did a fine job on the song's composer, Irving Berlin, but had few details on the recordings of the song. The breakthrough came when David Grisman released a collection of Oscar Alemán's recordings on his own Acoustic Disc label, commenting in the liner notes that Garcia had discovered "Russian Lullaby" from Alemán's rendition. Even if that was not the earliest recording of the song, I now had confirmation of the recording that had inspired Garcia. And it was a remarkable version.

That was a theme that echoed throughout my research. Even if my understanding of Garcia's musical heritage remained incomplete, at least collecting all these songs had provided me with a wonderful musical education—music that I would never have discovered otherwise. I found that the Marvelettes mean much more than a casual listen to "Please Mr. Postman" could ever reveal. Chuck Berry's talent and influence extend far beyond his '50s hits. Van Morrison's first album is a fascinating prelude to his work on *Astral Weeks* and *Moondance*. Little Milton and Albert Washington are superb R&B singers whose obscurity defies comprehension. Oscar Alemán is one of the most impressive guitarists of all time.

It took more than ten years after that first encounter with issue 12 of *The Golden Road* to locate the original versions of those nine songs on *Compliments*—and then Rhino re-released it with ten bonus tracks. Though this was exciting, it also cast something of a pall on my earlier achievement. After the hundreds of hours of research—and the money I had spent—I now had more work to do. But my labors were not as Sisyphean as I first feared. "Cardiac Arrest" was a studio jam, not a cover. And to date, no one has figured out the origins of "I'll Forget You." Other songs I had already tracked down, such as "Road Runner" and "Lonesome Town." And by 2004, when *Compliments* was re-released, the Internet made researching obscure songs a far easier task, at least at some level, than it had been during those first years that I haunted libraries and used record stores.

The expanded *Compliments* exposed me to several more artists, including Jesse Winchester, Chuck Willis, and the incredible Original Dixieland Jazz Band. These have enriched my music collection and my understanding of popular music history—not to mention providing a deeper look into Garcia's restless mind and the vast resources he drew upon. Listening to these tracks again as I wrote these notes underscored that point. Garcia chose songs dating back to 1917 and as recent as 1989, from a variety of genres and styles, including soul, jazz, blues, country, and gospel, as well as straight-up rock and roll. Perhaps what's most impressive is how Garcia could turn such disparate influences into a completely unified whole. If this compilation sounds a bit scattershot, listen again to the expanded *Compliments* to hear just how consistent it is.

Ideally this disc will not only reveal aspects of Garcia's musical education but also convey some of the enthusiasm he must have felt when he encountered them—certainly that was my reaction. I hope you feel it, too. Fans interested in further research into both Garcia's and the Dead's non-original repertoires may wish to consult my essay, "How Did the Song Go? Tracing the Roots of the Grateful Dead's Cover Songs," which explores these themes in greater detail and lists several additional resources.[4]

This project was partly inspired by the compilation *The Roots of the Jerry Garcia Band*, assembled by James Revell Carr and given away as a keepsake at the 2008 Grateful Dead Scholars Caucus. To maintain the integrity of the *Compliments* songs, two songs that appear on Carr's compilation are repeated here, but this collection otherwise avoids any duplicates from that earlier CD.

Notes:

1. The "Roots" series began with the first issue; see Blair Jackson, "Roots: Under the Dead's Covers," *The Golden Road*, 1 (Winter 1984): 11-17.

2. Blair Jackson, "Roots," *The Golden Road*, 12 (Fall 1986): 34-35. All further references to this are by page number within the text.

3. Gary Lambert, liner note essay to *Garcia (Compliments)*, in *All Good Things*: *Jerry Garcia Studio Sessions* (U.S.: Rhino 78063, 2004): 52-63. All further references to this are by page number within the text.

4. Eric Levy, "How Did the Song Go? Tracing the Roots of the Grateful Dead's Cover Songs," *Dead Letters: Essays on the Grateful Dead Phenomenon*, vol. 3, ed. Nicholas Meriwether (Columbia, SC: Dead Letters Press, 2006), 113-19. Three important resources are Alex Allen, *Grateful Dead Lyric and Song Finder* (online at www.whitegum.com/intro.htm); Dick Rosemont, *The Originals Project* (online at www.originalsproject.us/), and Matt Schofield, *The Grateful Dead Family Discography* (online at www.deaddisc.com/index.html).

CD Tracks

1. "Let It Rock," Chuck Berry (1959) 1:52
   From Chuck Berry, *Johnny B. Goode–His Complete*

'50s Chess Recordings (U.S.: Hip-O Select B0009473 02, 2007).

Considered a minor song in the Chuck Berry canon, "Let It Rock" was recorded in 1959 and first released as a b-side in January, 1960. It reached number 64 on the *Billboard* pop chart, respectable but hardly comparable to Berry's earlier hits, many of which made the top ten (his first single, "Maybellene," made it to number 5 on the pop chart and topped the R&B chart for eleven straight weeks!). The song became a staple of Garcia's solo repertoire from its introduction in 1974 until his death in 1995, and it appears on three different live releases. The Grateful Dead also performed it once on June 23, 1974, and that performance was released as a bonus track on the reissue of *From the Mars Hotel*. Sharp-eared fans will note how Garcia mimics Berry's guitar style in the first solo on the *Compliments* version.

Berry's "Let It Rock" is available on several compilations: the 30-track *Definitive Collection* is a good place to start and includes all of Berry's original versions of Grateful Dead or Jerry Garcia tunes (except "Run, Rudolph, Run"). The more ambitious will find the three-disc Chess Box an exceptional overview of Berry's career through 1973 (that's where I first heard his "Let It Rock"), but the recent four-disc collection from the Hip-O Select label (listed here) contains every note he recorded in the '50s, including an alternate mix of "Let It Rock."

2. "The Hunter Gets Captured by the Game," The Marvelettes (1966) 2:55
   From The Marvelettes, *Deliver: The Singles 1961-1971* (U.S.: Motown 37463 6259 2, 1993).

The Marvelettes hold the distinction of releasing the very first number one single on the Motown label, "Please Mr. Postman." It reached the top spot on the *Billboard* R&B chart on August 21, 1961, and by December 11 was number one on the pop chart, too. The first of several charting singles for the famous Detroit label, it proved to be a high water mark for the Marvelettes, who would never have another hit that big. (Both the Beatles and the Carpenters later covered the song.) The Marvelettes tried to duplicate the achievement of their first single (and cash in on another current dance craze) with "Twistin' Postman" a few months later, but to less success. Martha and the Vandellas and the Supremes soon overshadowed the Marvelettes at Motown, but they kept plugging along, releasing some terrific singles before disbanding in 1969.

"The Hunter Gets Captured by the Game" was another charting single (number two on the R&B chart, number thirteen on the Pop chart), written by Smokey Robinson and first released in December 1966. Their version first came out as a single, then appeared on the album *The Marvelettes*, and is available on several Marvelettes and Motown compilations.

Garcia let John Kahn pick most of the songs on *Compliments*, and he certainly showed good taste (as well as how simpatico his and Garcia's minds were). Like "Let It Rock," "The Hunter Gets Captured by the Game" (the word "When" was added to the title for *Compliments*) stayed in Garcia's repertoire for nearly two decades, with a live version released on *Shining Star*. Critics who denigrate Garcia's voice should listen carefully to his studio version of this song: this stunningly beautiful reading is one of his most sublime and delicate vocal performances.

3. "That's What Love Will Make You Do," Little Milton (1972) 3:56
   From Little Milton, *Tin Pan Alley* (U.S.: Stax SCD 8582 2, 1993).

Little Milton Campbell cut this song in 1972, a mere two years before Garcia recorded it. It's a testament to Kahn that his ear was so close to the ground at the time. Garcia stays pretty faithful to Little Milton's arrangement, as the guitar solos in both versions confirm. The horn arrangement in Garcia's version makes it sound more like a soul song than the original. "That's What Love Will Make You Do" was one of the most played numbers in Garcia's solo repertoire and appears on no less than six official live albums. A live version by Little Milton appears on his *Grits Ain't Groceries* album.

4. "Russian Lullaby," Roger Wolfe Kahn and His Orchestra (1927) 3:14
   From Roger Wolfe Kahn, *Crazy Rhythm* (U.K.: Sanctuary CD AJA 5682, 2007).

It took a while to find this one. As Jackson explains, "Irving Berlin, the author of this song, is arguably the most prolific major songwriter in U.S. history" (34). This particular song of his was unusual in that, unlike most of Berlin's work, it was not written specifically for a movie or stage show (though it later turned up in the 1946 film *Blue Skies*, sung by Bing Crosby).

It stands as a testament to Berlin's genius that even this lesser-known song has been recorded over seventy times. It was an instant standard among jazz artists, from Cab Calloway to Benny Goodman to John Coltrane to Ella Fitzgerald. My favorite vocal version is by Jimmy Rushing from his cleverly titled *Rushing Lullabies* album.

But who was the first to record it? Jackson said Berlin wrote the song in 1927, and that date has been confirmed by other sources, but determining the earliest recording proved difficult. I found versions by Calloway, Goodman, and Bunny Berrigan from the early '30s, but nothing earlier—and those three lacked vocals. Surely someone else had to have recorded it prior to those and sang the lyrics, too?

Dick Rosemont provided the necessary clue, telling me about Roger Wolfe Kahn (no relation to John as far as I know), the son of a New York millionaire. He started his own orchestra in 1923 at the age of sixteen. Four years later his fame was such that he appeared on the cover of *Time* magazine. His "Russian Lullaby," featuring vocals by Henry Garden, was another number one hit. It is not known, however, that this is the first recording of the song.

No less than five recordings of it came out in 1927, the year Berlin wrote the song. The Kahn rendition was recorded on April 14 of that year, making it the most likely contender. Significantly, this first version is in 3/4 time—the only one I've heard as a waltz. Garcia's is in 4/4, and he noted that he learned it from Argentinean guitarist Oscar Alemán (see track 18).

5. "Turn on the Bright Lights," Albert Washington (1969) 3:19
   From Albert Washington, *Blues & Soul Man* (U.K.: Ace CDCHD 727, 1999).

Albert Washington is one of the great unsung R&B heroes. His vocal performance here, and Lonnie Mack's extraordinary guitar playing, are just a taste of the considerable skills of both musicians. It is easy to see why Kahn would choose a song like this for Garcia, and indeed, Garcia's performance is incendiary, though strangely he never did perform this one live.

6. "He Ain't Give You None," Van Morrison (1967) 5:20
   From Van Morrison, *Blowin' Your Mind* (U.S.: Epic ZK 66220, 1967).

After the demise of Them in 1966, Van Morrison teamed up with American producer Bert Berns for his first solo album, *Blowin' Your Mind*. Released on Berns's Bang label the following year, it spawned the hit "Brown Eyed Girl." By '68 Morrison had signed with Warner Bros. and recorded the sublime *Astral Weeks*. This earlier album isn't even close to the same plane as that masterpiece—indeed, Morrison himself dismissed *Blowin' Your Mind*—but it has its charms, as the hit single amply proves.

Morrison's rendition of Leadbelly's "Midnight Special" is wonderful, and "T.B. Sheets" reveals the Belfast native at his most haunting. "He Ain't Give You None" was a natural for Garcia, and like most of the other songs on *Compliments*, he retained it as a part of his live shows throughout his career. Garcia also made a few lyric changes: London's Curzon Street becomes New York's Broadway, and while Van merely offer's "my jelly roll" to his sweetheart, Garcia is willing to part with "my heart and my soul." (See Alex Allan's site for the complete lyrics to both versions.)

Interestingly, Garcia's rendition features backup singers, which do not appear on Van's original (despite being present on most of the other songs on the rest of *Blowin' Your Mind*). Thus in a sense Garcia made this song sound more like Van Morrison than Morrison's own rendition did! And significantly, for an artist too often accused of noodling, Garcia wisely trims Morrison's rambling, five-minute-plus song to a more manageable three and a half minutes. Sometimes less is more.

Most of the Bang Records sessions, including "He Ain't Give You None" and "Brown Eyed

Girl," were re-released on a 1974 collection called *T.B. Sheets*, but all of the material from that era has been re-released on various Morrison collections over the years. Interested fans should seek out the double CD *New York Session '67*, which features everything from the sessions including early versions of "Beside You" and "Madame George," both of which would be reworked for *Astral Weeks* a year later. The second disc is a collection of short acoustic oddities that is well worth a listen.

7. "What Goes Around Comes Around," Dr. John (1970) 3:02
   From Dr. John, *Remedies* (U.S.: Atco 7567 80439 2, 1970).

This is another one that caused confusion. Jackson writes, "the actual title of this song is 'What Comes Around (Goes Around)' [which] appears on a 1974 Atlantic album titled *Desitively Bonaroo*" (34). There is a song with that title on that album, but it is not the one that appears on *Compliments* (apart from the use of a couple of lines in the chorus).

Finding no evidence to the contrary and taking Jackson at his word, I assumed that Garcia must have radically reworked the song, including an entire set of new lyrics. Alex Allan was the first to figure out that Dr. John did indeed have another song called "What Goes Around Comes Around," recorded four years earlier on his second album, *Remedies*.

As with the Van Morrison cover (see track 6), the way Garcia sings the song—listen especially for the way he raises the pitch of his voice on the word "what," sounding almost like a trombone—makes it sound more like Dr. John than the doctor himself. Another natural for Garcia, "What Goes Around Comes Around," like "Turn on the Bright Lights," never got performed live.

8. "Let's Spend the Night Together," The Rolling Stones (1967) 3:40
   From The Rolling Stones, *Hot Rocks 1964-1971* (U.S.: ABKCO 96672, 1971).

A staple of rock radio, this song is hardly unfamiliar to most rock fans. Still, it merits inclusion here not just to match the *Compliments* track list, but also for the context, which casts such a familiar tune in a new light. "Let's Spend the Night Together" was released as a single in England, but was included on the U.S. version of the Rolling Stones' *Between the Buttons* LP. Stones fans probably have heard the story that Mick Jagger sang, "Let's spend *some time* together" on *The Ed Sullivan Show* to appease the censors. Even if it feels so overplayed by now that it's a part of your DNA, try giving it a new listen with unjaded ears. It is an incredible tune from a band that was at the height of their creative prowess.

As Gary Lambert points out in his liner notes to the expanded *Compliments*, "Jerry and Maria Muldaur transform Mick Jagger's shamelessly salacious come-on into something more sweetly seductive" (58). Richard Greene, who provided the violin on the studio version of the Grateful Dead's "Mississippi Half-Step Uptown Toodeloo" the previous year, added some especially lovely violin to Garcia's recording. Greene played briefly with Old & In the Way, and before that was a member of a band called Seatrain (see track 9). Several artists, from Tina Turner to Muddy Waters, have covered "Let's Spend the Night Together." For a version that's anything but "sweetly seductive," listen to David Bowie's explosive deconstruction of the song on his 1973 masterwork *Aladdin Sane*. "Let's Spend the Night Together" made infrequent appearances in Jerry Garcia Band shows between 1975 and 1992.

9. "Mississippi Moon," Seatrain (1971) 3:21
   From Seatrain, *Marblehead Messenger* (U.S.: One Way S21-57661, 1971).

The choice of this song was certainly a family affair: Seatrain featured Peter Rowan and Richard Greene, both of whom would later join Garcia, Kahn, and David Grisman in Old & In the Way, and shortly afterward in Muleskinner, with Grisman, Kahn, and Clarence White. Seatrain's original is pleasant enough, but Garcia's recording transforms a simple countryish song into a shimmering ballad, featuring the tenderest Garcia vocal performance committed to tape, along with an ensemble that included no less than four clarinets and a ten-piece string section. Kahn arranged Gar-

cia's version of this song, a feat that for some fans puts him among the greats. As Lambert points out, "Garcia wasn't just an avid fan of a wide range of songs by other writers but a wonderful interpreter of such songs as well" (54). Nowhere was this more true than with "Mississippi Moon." Alas, such a complicated arrangement was impractical in a live setting. That didn't stop Garcia from creatively reworking the song again for the stage, as the version included on *Shining Star* reveals. "Mississippi Moon" became a staple of Garcia's solo repertoire, appearing in over 100 concerts between 1975 and 1995. George Martin produced Seatrain's *Marblehead Messenger*, the band's third album, where this first appeared. In 1999 it was re-released as a twofer CD with their 1970 eponymous second album.

10. "That's a Touch I Like," Jesse Winchester (1970) 2:50
    From Jesse Winchester, *Jesse Winchester* (U.S.: Wounded Bird Records WOU 6104, 1970).

One of the less well-known names from the early '70s singer-songwriter era, Jesse Winchester is a remarkably underrated composer. Fellow Canadian Robbie Robertson paid him the compliment of producing his self-titled debut album, which also featured Levon Helm on drums and mandolin. Garcia performed "That's a Touch I Like" a handful of times with Merl Saunders between 1971 and 1974. He also performed Winchester's "Biloxi," from this same album, and later "Every Word You Say," from his second album *Learn to Love It*. Interestingly, the song "Payday" from Winchester's first album was later covered by Elvis Costello (whose admiration for Garcia and the Dead is well known).

11. "(I'm A) Road Runner," Jr. Walker and the All Stars (1966) 2:49
    From Various Artists, *Hitsville USA: The Motown Singles Collection 1959-1971* (U.S.: Motown 3746363122, 1992).

Fans who only know Jr. Walker's "Shotgun" have much to learn about this seminal Motown shouter, as this song proves. "(I'm A) Road Runner" holds the unusual distinction of being common to both Jerry Garica's and Bob Weir's solo repertoires. Garcia performed it regularly between 1973 and 1983, and Weir less frequently from 1975 to 1986 (it was also performed twice by the Grateful Dead, both in 1986 with Weir on vocals). A live Garcia version appears on the *Pure Jerry: Keystone Berkeley* album, and a live Weir rendition is on Kingfish's eponymous 1985 album (on Relix Records, not the eponymous 1976 debut on the Dead's Round label).

Walker's original can be found on several Walker or Motown collections. Obsessives can go for the multi-volume *Complete Motown Singles* collections on the Hip-O Select label, but neophytes may find the four-disc box set, which provided this version, more appealing. It features all the familiar Motown hits from the era, plus a few exciting rarities. In addition to "Road Runner," several other Grateful Dead-related originals are included: The Temptations' "The Way You Do the Things You Do," the Vandellas' "Dancing in the Street," the Supremes' "Come See About Me," Marvin Gaye's "How Sweet It Is" and "What's Going On," Smokey Robinson's "I Second That Emotion," the Marvelettes' "The Hunter Gets Captured by the Game" (see track 2), and the rare original version of "Devil With the Blue Dress On" by Shorty Long. Even without the Dead connections, it is essential listening for anyone interested in American popular music—and for Deadheads, it is mandatory.

12. "It's Too Late," Chuck Willis (1957) 2:40
    From Chuck Willis, *I Remember Chuck Willis/The King of the Stroll* (U.S.: Collectables COL CD 6889, 2001).

Like many classic rock fans growing up in the '70s, I first heard this song on the extraordinary Derek and the Dominoes LP *Layla and Other Great Love Songs*, but the first recording was by its author Chuck Willis. Known as "the King of the Stroll," he died tragically in 1958, just as his star was rising. He recorded "It's Too Late" in 1957 and it was immediately covered by Buddy Holly and the Crickets. Willis also wrote and first recorded the song "What Am I Living For," which went on to become a soul standard, but his influence on the Grateful Dead has more to do with two other songs: "Betty and Dupree" and "C.C. Rider." Willis did not write either of these—both

were predated, the former by Willie Walker's 1930 recording "Dupree Blues," and the latter by Ma Rainey's 1924 "See See Rider Blues"—but he was the first to give both songs a rock and roll setting. His "Betty and Dupree" is the obvious blueprint for the Grateful Dead's version (listen especially to the version on *Rare Cuts and Oddities 1966*), while his "C.C. Rider" clearly inspired Mitch Rider's 1966 hit "Jenny Take a Ride," and later, Bob Weir's arrangement with the Grateful Dead. Garcia performed "It's Too Late" sporadically between 1972 and 1980. In addition to the studio version on *Compliments*, live versions have appeared on the *Keystone Encores* and *Pure Jerry: Keystone Berkeley* CDs.

13. "Tragedy," Thomas Wayne (1959) 2:12
From Various Artists, *The Best of Sun Rock 'n' Roll* (U.S.: Saar Records 41007, 2000).

A minor figure in the history of rock and roll, Thomas Wayne Perkins was the younger brother of Johnny Cash's guitarist Luther Perkins. Wayne, who was just 19 at the time, made the *Billboard* pop charts with his Sun Records single "Tragedy," which peaked at number 5. The song was another top-ten hit two years later by the Fleetwoods (of "Come Softly to Me" fame). Garcia's plaintive version maintains the sweetness of the original, but it never joined his live repertoire.

14. "Think," Jimmy McCracklin (1965) 2:37
From Jimmy McCracklin, *I Had to Get With It* (U.K.: EMI 7243 5 79966 2 4, 2004).

Part of what made the Jerry Garcia Band such a joy was the brilliant use of female backing singers: compare Garcia's solo vocal performance of Dylan's "Positively 4th Street" on *Keystone Volume II* to the later version on *Shining Star*, with the exquisite contributions of Jackie LaBranch and Gloria Jones. A number of Garcia's interpretations benefitted from the addition of backing singers: "Dear Prudence," "Tangled Up in Blue," "Ain't No Bread in the Breadbox," and, of course, "Think." This Jimmy McCracklin song was a popular part of Garcia's solo live act from 1973 to 1995, so it was fun to finally hear a studio version when *Compliments* got re-released with all the bonus tracks. A version complete with backing vocals can be heard on the *How Sweet It Is* CD.

15. "I Know It's a Sin," Jimmy Reed (1959) 2:26
From Jimmy Reed, *Rockin' With Reed* (Germany: Charly CDGR285, 1999).

Some fans may be surprised to know that Garcia did a studio recording of this one. He sang it with the Grateful Dead a handful of times in the '60s (there's a 1969 performance on *Dick's Picks Vol. 26*), and just three (known) times solo, but it is still a welcome addition to the expanded *Compliments*. Jimmy Reed practically formed his own school of laid-back blues. His "Big Boss Man" was a staple of the Grateful Dead performances in the Pigpen years and was occasionally revived with Garcia on vocals after that. He also did the original takes of "Take Out Some Insurance" and "Baby What You Want Me to Do," both of which were later covered by Elvis Presley ("Baby" even made a handful of Dead appearances). Any good Reed collection should have all of these songs, though the three-disc Tomato Records release *The Classic Recordings* is especially good. "I Know It's a Sin" does not appear there, unfortunately—it was first released on Reed's 1959 album *Rockin' With Reed*, which was re-released in 1999 on the German Charly label.

16. "Lonesome Town," Ricky Nelson (1958) 2:15
From Soundtrack, *Pulp Fiction–Collector's Edition* (U.S.: MCA/UMG 088 113 002 2, 2002).

Quentin Tarantino deserves credit for more than just the visual excesses and verbal dexterity of his sophomore film, the raucous *Pulp Fiction*. The tastefully compiled soundtrack to the film introduced a new generation to a host of often below-the-radar classics, such as the surf guitar madness of Dick Dale's "Miserlou," the pounding funk of Kool & the Gang's "Jungle Boogie," the sexy stylings of Al Green's "Let's Stay Together," the existential ennui of the Statler Brothers' "Flowers on the Wall," and the seductive purr of Dusty Springfield's "Son of a Preacher Man." Another little gem tucked into the soundtrack was an old countryish ballad by '50s rocker and former teen icon Ricky Nelson called "Lonesome Town." Beautiful in its simplicity, it serves as a great example of how Garcia could take a simple two-minute la-

ment and turn it into a six-minute-plus jam. The original is available on several Nelson compilations, but the *Pulp Fiction* soundtrack features another Garcia antecedent, Chuck Berry's "You Never Can Tell." Unfortunately, Garcia never performed "Lonesome Town" in concert.

17. "(Back Home Again In) Indiana," The Original Dixieland Jazz Band (1917) 3:26
    From The Original Dixieland Jazz Band, *The Essential Collection* (U.K.: Avid Entertainment AVC856, 2006).

This song has become such a standard that one can only guess where Garcia might have learned it. Thanks to Matt Schofield's research and an enterprising British label called Avid, Deadheads now can date the first recording to 1917. The Original Dixieland Jazz Band (or "Jass Band" as they were originally known) may well deserve the sobriquet of "the creators of jazz." As a genre, jazz had been explored for at least twenty years before the date of this song (in part due to the pioneering work of Scott Joplin), but the Original Dixieland Jazz Band was among the earliest to perform this new music, and definitely the first to record it, releasing their first single in February, 1917. "Indiana" was recorded later that same year. Old and In the Way's Vassar Clements played violin on Garcia's version. Clements would go on to record the song himself the next year, and again in 1993.

18. "Russian Lullaby," Oscar Alemán (1939) 3:03
    From Oscar Alemán, *Swing Guitar Masterpieces 1938-1957* (U.S.: Acoustic Disc ACD 29, 1998).

Researching the sources of Grateful Dead-related covers can be difficult, in part because band members often learned a song from a recording that was not the earliest. For example, Weir learned "Samson and Delilah" directly from Reverend Gary Davis who first recorded it circa 1960. Davis most likely learned it from Blind Willie Johnson's 1928 recording, but an even earlier version by Rev. T.E. Weems has surfaced. What, then, is the role of the researcher trying to sort through all this? My solution has been to collect all the versions, which enables us to trace the history of a song as well as unearth clues into how the Dead learned it. This explains why "Russian Lullaby" is the only song represented twice in this collection. Track four is the earliest known recording of the song, but Garcia learned it from this one. Oscar Alemán was a swing guitarist from Argentina who recorded and performed throughout the mid-twentieth century. Considered a Latin Django Reinhardt, Alemán's lively fingering justifies the comparison. Garcia apparently first heard the song on an Alemán bootleg LP, and you can hear the influence of Alemán's arrangement in Garcia's version, with the elegant addition of a clarinet. Garcia played "Russian Lullaby" live over 130 times, three of which have been released, and another studio version appears on *Garcia/Grisman*. Grisman himself released two discs' worth of Alemán recordings on his own Acoustic Disc label, essential listening all.

19. "Mighty High," The Mighty Clouds of Joy (1975) 3:41
    From Various Artists, *Testify! The Gospel Box* (U.S.: Rhino R2 75734, 1999).

With the possible exceptions of "And We Bid You Goodnight" and "Samson and Delilah," gospel music had a relatively small impact on the Grateful Dead's repertoire. However, Garcia's solo work, especially when Donna Godchaux was a member of the JGB, is replete with gospel tunes. Godchaux sang Dorothy Love Coates's "A Strange Man," and with Maria Muldaur and Garcia, she arranged a lovely three-part harmony version of Coates's "I'll Be With Thee" (see track 22).

Gospel influences could even be felt in some of the original material Garcia recorded in the late '70s. Biblical references abound in Robert Hunter's lyrics to *Cats Under the Stars* tracks "Palm Sunday" and "Gomorrah," so Dorsey Burnette's "Magnificent Sanctuary Band" and "I'll Be With Thee" fit in perfectly as bonus tracks on the expanded re-release of that album. The most exciting addition to that album, however, is "Mighty High." The song only lasted a few months in the Garcia Band repertoire in 1976; one of those performances is preserved as a bonus track on *Don't Let Go*. The funky original by the Mighty Clouds of Joy could make a believer out of the most jaded atheist. Once again, Garcia showed tremendous

insight in recognizing a great song upon its release, making one wonder why he stopped performing it.

20. "Mystery Train," Little Junior's Blue Flames (1953) 2:31
From Various Artists, *The Roots of Rock 'n' Roll 1946-1954* (U.S.: Hip-O B0002252 02, 2004).

Little Junior Parker is not the most familiar name in the annals of rock or R&B, but his impact on both is enormous. Elvis Presley scored a 1955 hit with this song (Elvis's rendition appears on last year's conference compilation *The Roots of the Jerry Garcia Band*), and it has been covered countless times since, but the original is by Parker and his band, the Blue Flames. "Mystery Train" was first performed by Garcia with Merl Saunders in 1973. It was retired a decade later, but was played nearly 200 times during that span. Live recordings have been released on *Live at Keystone Volume II*, Saunders' album *Keepers*, and four different Garcia archival releases. A studio recording was included as a bonus track on the expanded *Reflections*.

As Matt Schofield has pointed out, "Mystery Train" is unusual in that the title does not appear in the lyrics of the song, which is true for Chuck Berry's "Let It Rock" as well (see track 1). The original "Mystery Train" is available on several Parker or Sun Records compilations, but those interested should seek out this three-CD Hip-O collection, which also features the earliest recordings of "That's All Right," "Move It on Over," "Night Train," "Lawdy Miss Clawdy," "Hound Dog," "Money Honey," and "Riot in Cell Block #9." Parker was also the first to record the Pigpen chestnut, "Next Time You See Me."

21. "I'll Take a Melody," Frankie Miller (1974) 4:36
From Frankie Miller, *Frankie Miller's High Life* (U.S.: Repertoire REP 4724 WY, 1974).

Scottish singer Frankie Miller ranks a few notches above the standard bearers of the blue-eyed soul school. For this album, he teamed up with New Orleans soul legend Allen Toussaint, who produced the album and wrote most of the songs, including this first appearance of "I'll Take a Melody." Garcia demonstrated his taste and acumen in choosing what was then such a recent song.

"I'll Take a Melody" was played by the Garcia Band (in various incarnations) no less than 200 times between 1975 and 1994. Complementing a lovely vocal performance by Weir and Godchaux, Garcia extends the outtro on his version, making Miller's sound downright abbreviated. Garcia was not the only one to be inspired by this album: Three Dog Night later covered Miller's song "Play Something Sweet" as "Brickyard Blues."

22. "I'll Be With Thee," Dorothy Love Coates (1955) 2:23
From Dorothy Love Coates & the Original Gospel Harmonettes, *Get on Board* (U.S.: Specialty SPCD 7017 2, 1992).

Though Deadheads are generally less than enamored of Donna Jean Godchaux's contributions to the Grateful Dead, she played an absolutely crucial role in the Jerry Garcia Band during her tenure from 1976 through '78. She and Maria Muldaur harmonized exquisitely together, and this is nowhere more evident than on the *Cats Under the Stars* bonus track, "I'll Be With Thee." Garcia wisely chooses to chime in just on the choruses, leaving the major singing to the ladies. Again, part of what is most impressive is the arrangement: slowing down the original high-octane gospel rave-up to such a mellow mid-tempo number gives it a completely different—yet no less moving—feel, a talent Garcia put to use countless times in both his solo work and with the Dead.

Dorothy Love Coates was a hugely influential gospel singer. Hailing from Birmingham, Alabama, she and her band the Original Gospel Harmonettes recorded numerous gospel sides for over three decades. Donna Jean Godchaux took the reins with the Garcia Band on Coates's song "A Strange Man" several times (the original can also be found on the *Testify!* Box set—see track 19). Sadly, "I'll Be With Thee" was performed less than twenty times; luckily, one of those has been preserved on the *Pure Jerry: Warner Theatre* release.

23. "Lonesome and a Long Way From Home,"

Eric Clapton (1970) 3:36
From Eric Clapton, *Eric Clapton–Deluxe Edition* (U.S.: Polydor B0006798 02, 1969).

In 1970, in between his stints in Blind Faith and Derek and the Dominoes, Eric Clapton released his self-titled debut solo album, and what a knock-out it was. With a back-up band that featured all of the future Dominoes (not counting Duane Allman), Delaney and Bonnie Bramlett, Rita Coolidge, and Leon Russell, among others, the album featured no less than three huge hits that have all become classics: "After Midnight" (another tune that appeared in Garcia's repertoire), "Blues Power," and the mesmerizing "Let It Rain."

The rest of the album is just as impressive, as this first recording of "Lonesome and a Long Way From Home" attests. The song was co-written by Delaney and Bonnie who re-recorded it the following year on their *Motel Shot* album, which also features their version of "Going Down the Road Feeling Bad." Bluegrass banjo legend Earl Scruggs recorded the song in 1972. As a fan of all of these artists, Garcia could easily have picked it up from any of them—he didn't begin performing it until 1976. Clapton's was the first recording, however, which merits its inclusion here.

Fans would do well to listen to the expanded two-CD deluxe edition of Clapton's debut, which features an entirely different mix of the album, plus outtakes and live tracks. "Lonesome and a Long Way From Home" stayed in occasional rotation for Garcia from 1976 until 1989, with live versions appearing on *Don't Let Go* and *Pure Jerry: Warner Theatre*.

24. "The Maker," Daniel Lanois (1989) 4:18
From Daniel Lanois, *Acadie* (U.S.: Opal/Warner Bros. 25969 2, 1989).

Garcia Band drummer David Kemper introduced this one to Garcia. Kemper showed great instincts: the song is a perfect fit. It also demonstrates how Garcia was still introducing new material into his solo shows—including very recent songs—even in his last years. Introduced in 1992, "The Maker" stayed in the repertoire until 1995.

Canadian Daniel Lanois is best known as a producer. He began his career working with Brian Eno on some of Eno's early '80s ambient albums (the first being the hypnotic *Apollo*). The two would soon co-produce U2's *The Unforgettable Fire* (1984) and *The Joshua Tree* (1987), two albums that propelled that band into stratospheric popularity. On his own, Lanois would go on to produce a wide range of artists, including some of the finest work by Peter Gabriel, Robbie Robertson, Bob Dylan, the Neville Brothers, Emmylou Harris, Luscious Jackson, and Willie Nelson.

In addition to his astonishing production talents, Lanois has also maintained an impressive career as a solo artist in his own right. *Acadie*, his first solo album, features contributions from Eno, U2, and the Neville Brothers—Aaron Neville's heavenly vocals on one line of "The Maker" are positively chilling. Lanois's version of "The Maker" reappeared on the remarkable *Sling Blade* soundtrack, which he composed. Both Willie Nelson and Emmylou Harris later covered the song. A live Garcia performance appears on *Shining Star*.

25. "Finders Keepers," Chairmen of the Board (1973) 3:46
From Chairmen of the Board, *Greatest Hits* (U.S.: HDH 0301, 1990).

Chairmen of the Board are best remembered for the 1970 single "Give Me Just a Little More Time," which reached number three on the *Billboard* pop charts, but their talent extends far beyond their one big hit. "Finders Keepers" was first released as a single in early 1973, and immediately picked up by the Garcia-Saunders band. The b-side to the original single was an instrumental version of the song, and that may have inspired Garcia and Saunders to perform it without lyrics, though it is hard to imagine Garcia as vocally dexterous as Board member General Norman Johnson. Garcia played the song sporadically throughout the '70s—whenever Saunders re-entered his solo band—and it appears on *Live at Keystone Volume I*, Saunders' *Keepers*, and *Pure Jerry: Keystone Berkeley*. Matt Schofield's site has the full story on the correct songwriting credits.

Remembering Jerome John Garcia

Jon Ney

Garcia—
Its been almost 2 yrs now
Since I last heard you create: wild,
Improvisational, Blissful, Synchronistical,
Rhythmical, Harmonious sound.

I was swept off my feet by that
Deep thump of crazed bombs
Dropping out of Bassful speakers.

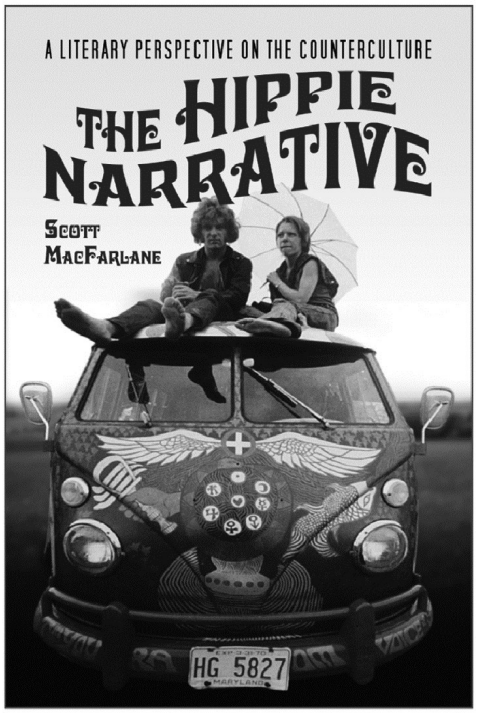
You enchanted me with that sweet lick
Led by your twisted, yet
Nimble fingers
Upon the fret.

Even though we meet thru the
Magic of magnetic tape,
Something is amiss: The

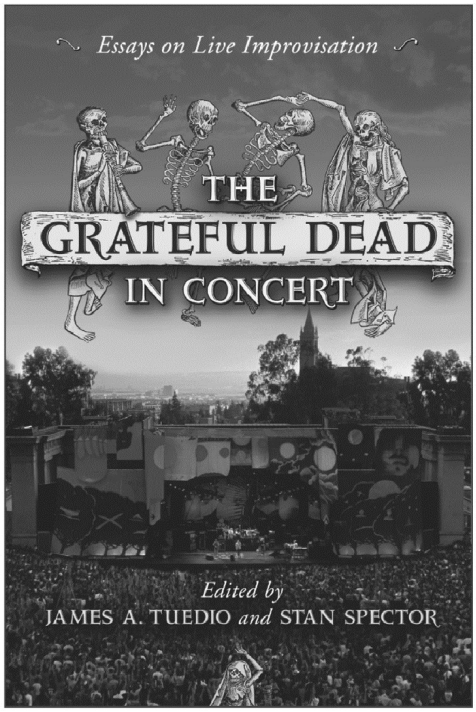
Primordial intermingling of
Sights and sounds formulating
Into unimaginative Paradisiacal scenes
(Mind-blowing invisible landscapes)
Inducing my Being to be
Sucked thru a cascading waterfall
Of blazing mandalas.

Gone now, the curious Grandfather.
Gone now, the wizard's fluid flair.
Gone now.

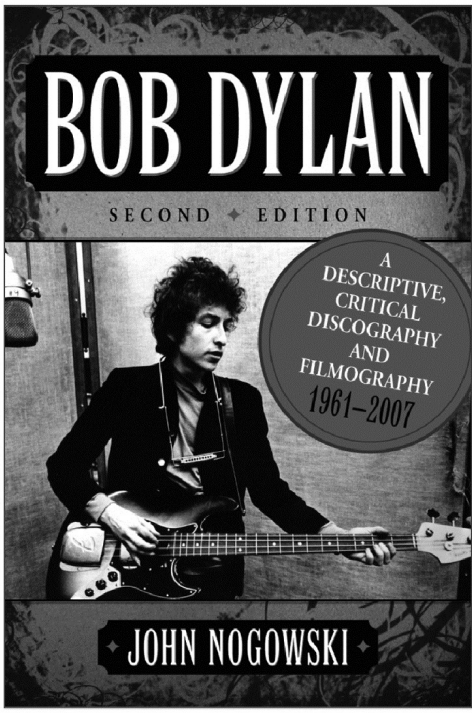
BOOKS FROM MCFARLAND



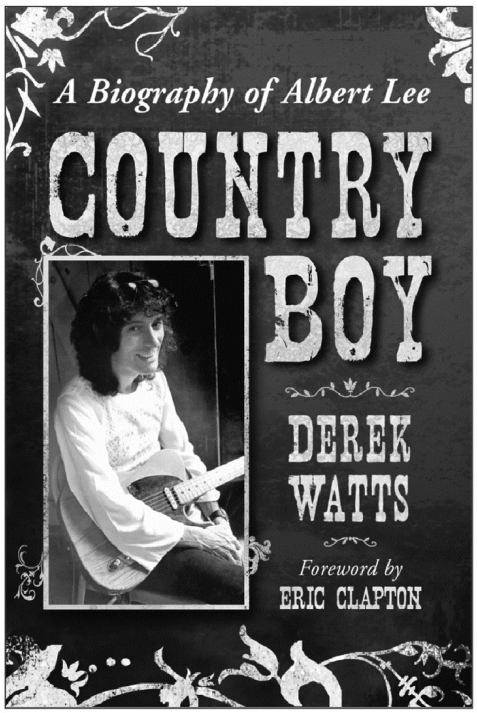
$35 softcover



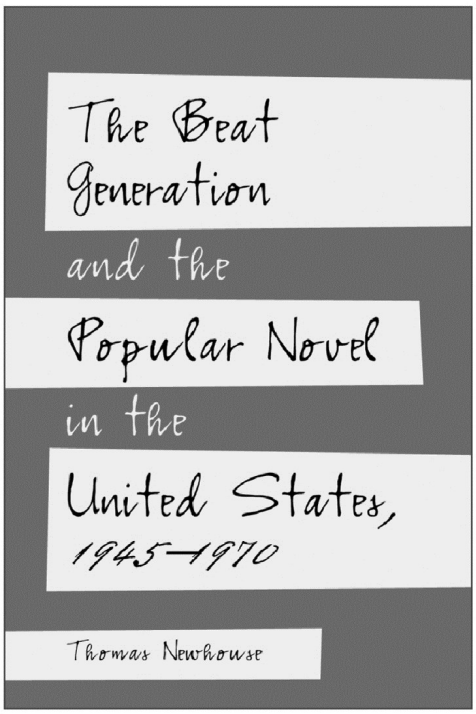
$35 softcover



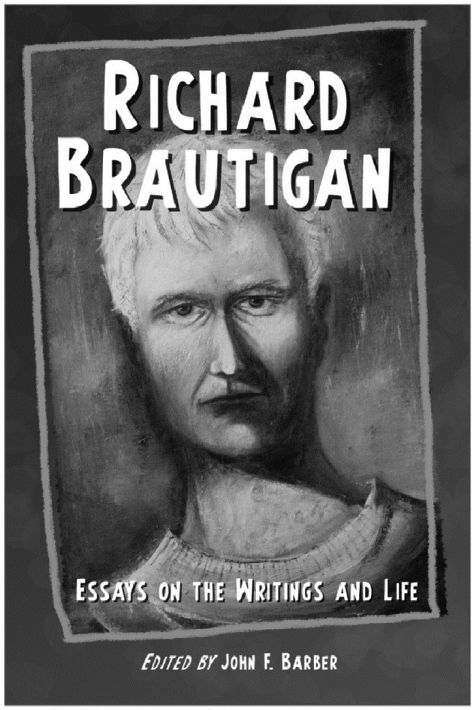
$39.95 softcover



$45 hardcover (7 × 10)



$39.95 softcover

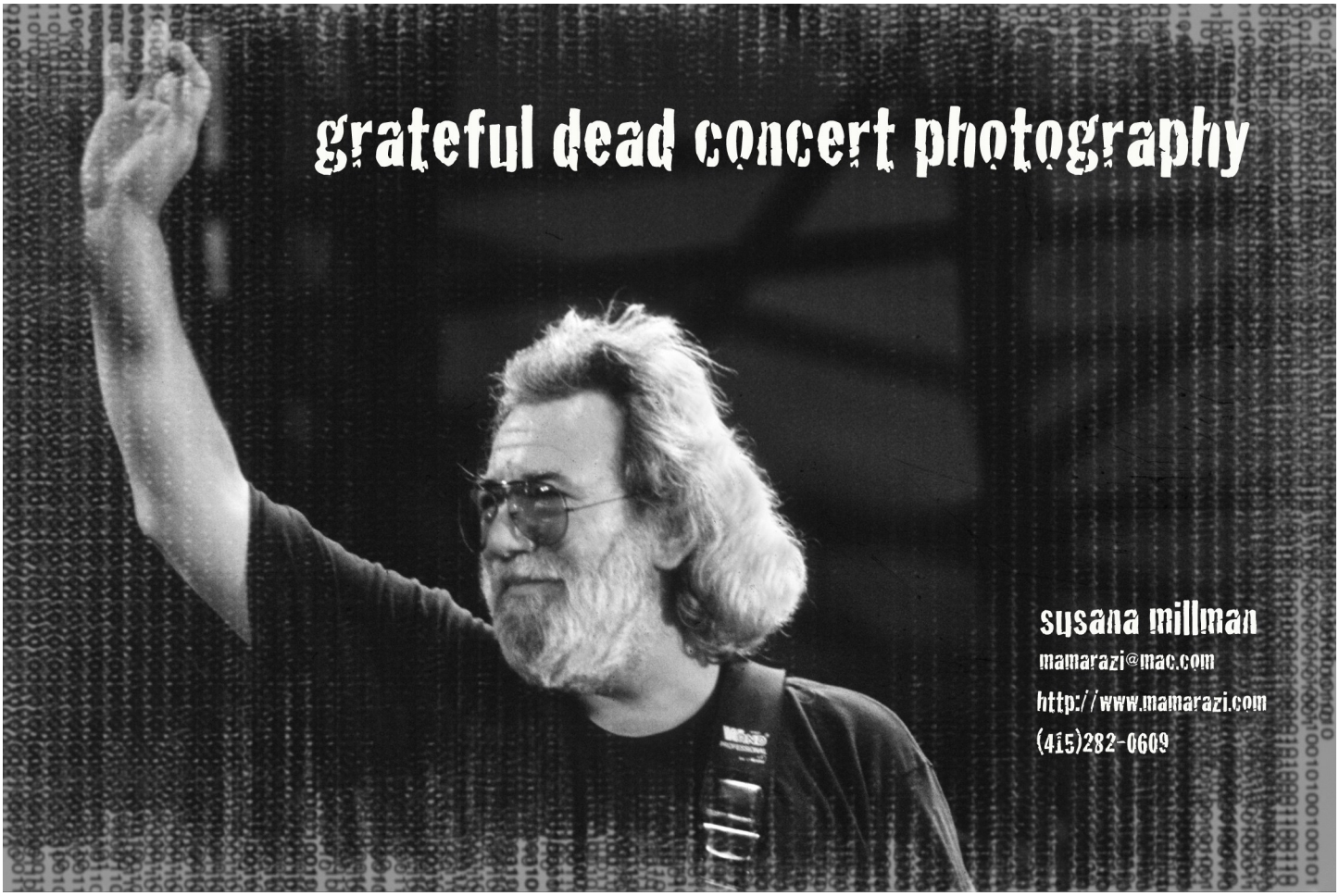


$39.95 softcover

Send for a FREE catalog

McFarland

To order, go to www.mcfarlandpub.com or call 800-253-2187.



Best Wishes

to the

Grateful Dead Scholars Caucus

from

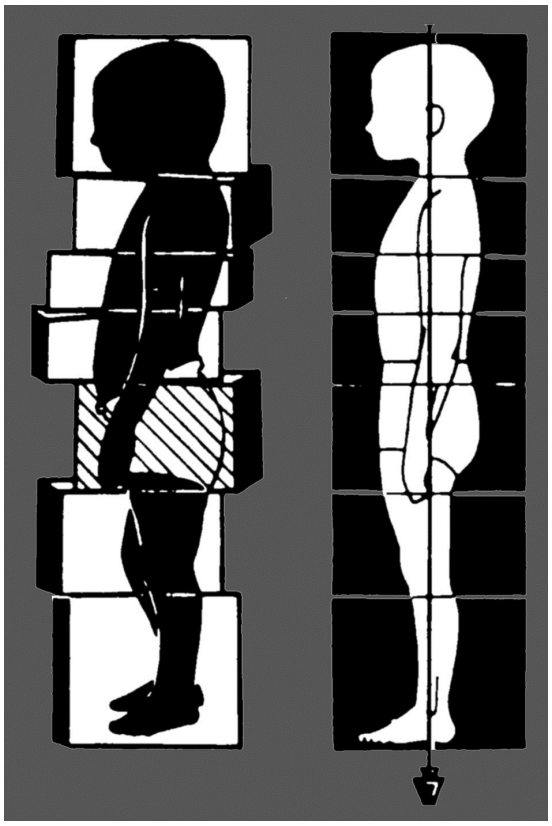
Rob Weiner

Area Chair, 1998~2002

Been on tour too long? Legs tired from so much dancing?
Time to go back home and patch your bones?

Then you need to try

Rolfing® Structural Inte-



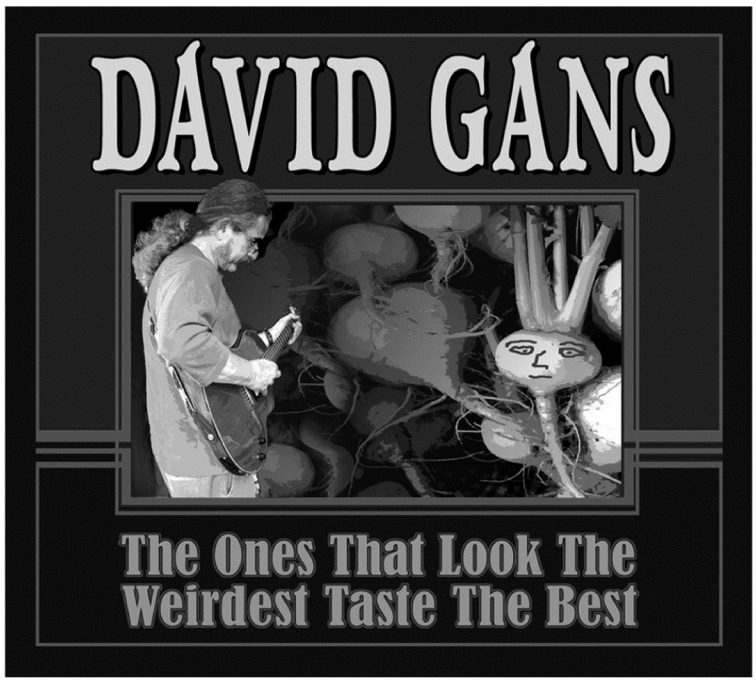
®

Quality You Can Feel

DAVID GANS

new studio CD

The Ones That Look the Weirdest Taste the Best



Produced by Tim Carbone

Includes Like a Dog (lyrics by Robert Hunter), The Bounty of the County, An American Family, That's Real Love, Shove in the Right Direction, Down to Eugene & 5 more

"... addictive long-player.... a solid collection of top-notch compositions fleshed out by exemplary musicianship." – *Bill Whiting, honesttune.com*

"... one of those really good albums that you know is 'gonna get better' with every listen." – *Jud Conway, KindWeb.com*

"Gans tackles the downturn of the working class, romantic bliss, organically-grown food, and resisting the haters in the name of God... a slightly grizzled been-there-seen-that wisdom." – *John Patrick Gatta, jambands.com*

dgans.com

cdbaby.com/cd/dgans6

iTunes Music Store & elsewhere

Congratulations

GRATEFUL DEAD SCHOLARS CAUCUS

For Twelve Great Years

DEAD LETTERS is honored to have served as your unofficial Proceedings.

DEAD LETTERS *Volumes* I, II, III

"It seems really difficult to combine a scholastic/academic approach with the Dead—the magic turns to mush in so many of the studies I've read. But Nicholas Meriwether's *Dead Letters* seems to be the cosmic exception. (Thank God there's one!) It's serious and rigorous, but doesn't forget that Garcia also said, "Shit, man, we're only a dance band."

– Dennis McNally, band historian and author of *A Long Strange Trip: The Inside History of the Grateful Dead*.

Featuring unpublished lyrics, cutting-edge scholarship, heartfelt first-person accounts, and primary works from band family members and fans, *Dead Letters* gathers seminal writings about this vibrant phenomenon that should be appealing not only to Grateful Dead fans and scholars but to all students of American music and popular culture.

Volumes I and II are available for $12.95; Volume III is $15.95. Please add $3.95 for shipping and handling (within the U.S.) for the first volume and $1.95 for each additional volume.

Dead Letters Press 2914 Stanton Drive Columbia, SC 29204

Please allow 3-4 weeks for delivery. Personal checks must be held until they clear. Rates and availability subject to change without notice.

Columbia *Charleston* *Hilton Head*

Greenville *Myrtle Beach* *Savannah*