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Volume 1

The Program of the Grateful Dead Scholars Caucus

The Eleventh Annual
Grateful Dead
Scholars Caucus

2008



THE GRATEFUL DEAD SCHOLARS CAUCUS

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Grateful Dead
Scholars Caucus

VOLUME 1 | 2008

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EDITOR'S COLUMN

The Caucus, the Dead, and "Mission in the Rain"

Nicholas G. Meriwether

In June 1976, the Grateful Dead played a pair of shows at the Paramount Theater in Portland, Oregon, heralding their return to the stage after a twenty-month break from touring. Fans were overjoyed: with Mickey Hart back in the lineup and two strong albums of material to show for their time off, it felt like a new era. *Blues For Allah* and Garcia's solo album *Reflections*, half of which had been recorded by the Grateful Dead, revealed a band that was still exploring, still taking risks, and although the Portland shows struck many as somewhat tentative, the set lists were a dream (Swift 1999, 102).¹ Both shows covered a wide swath of the band's history and repertoire, with a handful of new songs and the return of chestnuts like "Cosmic Charlie" showing a band determined to push forward even as it looked back. It made the shows a thoughtful survey of their project, eleven years after they first set out, as much a meditation on the past as they were a statement about the future.

That perspective felt right, and on more than just a Deadhead level. That summer, the nation was suffused with the patriotic fervor whipped up by the country's bicentennial. Jimmy Carter's ascendancy in the polls promised a new era in Washington even as the country wearily sought to expunge the last legacies of what historians would soon call the long

Grateful Dead Scholars Caucus (2008)

sixties, from the lingering aftermath of Watergate to the haunting images of helicopters airlifting the last Americans and allies from the rooftop of the embassy in Saigon the previous April. For fans, that made the Dead's return all the more triumphant, a statement that said the last dreams of the counterculture had not been extinguished, even if the Haight-Ashbury had faded into a Day-Glo mist.

Reflections captured that feeling beautifully. The title said it all: these were the musings of older, wiser musicians, and nowhere was that more clear than in "Mission in the Rain," one of the songs the Dead debuted in Portland. The song paired some of Robert Hunter's finest lyrics with an equally powerful musical setting by Jerry Garcia, creating an anthem that spoke to timeless themes: the perspective and sadness that comes with age, the poignancy of vanished youth and vanquished idealism, but also the power of hope and the promise of redemption. Hunter's images were drawn from the time that he and Garcia had spent in San Francisco in the 1960s, but his words harked back to the city's founding, when it was little more than a settlement and the mission was only a simple adobe structure. Although it was erected in honor of the city's namesake, Saint Francis of Assisi, it was called Mission Dolores, after a nearby creek, and while the history of the mission would be as complex and controversial as any, that also reflected its larger context, which was the impact and legacy of European colonialism—a connection made explicit by the year of the mission's founding, 1776.

Listeners could hear some of that pioneering spirit in "Mission in the Rain," along with all of the ghosts and pain of that history, but the song also had a resolutely personal cast: the languid, historical feel it embodied wove the band's history into those deeper currents, a mood that its debut in the crumbling grandeur of the Paramount highlighted (Wolfe and Scotton 1999, 288). It was eleven years after the Grateful Dead formed, and the song's concert premiere provided a poetic if oblique commentary on that history. In many ways, Hunter's lyrics also serve as an evocative though elliptical epigram for the eleven-year history of the Grateful Dead Scholars Caucus, a metaphor for the Caucus's own journey and a paean that connects the group's history to the subject of our inquiry. Though

very different, those histories are nonetheless entwined, as this year's meeting demonstrates, on several levels.

The papers, panels and roundtable discussions at this conference further the group's conversation in many ways, continuing our exploration of fundamental issues and questions in Grateful Dead studies and adding several new themes and inquiries. One of the most compelling qualities of the discourse fostered by the Caucus is the way it embraces the full range of the Dead's music, from antecedents and influences to composition, recording, and performance, spanning artistic creation to commercial production and extending out into the audience, including media reception and fan consumption. Informing that continuum is the much older community foundation of music and art, which complicates and resists commodification and qualification.

No single field or discipline can successfully trace that continuum, and a hallmark of the group's conversation is its commitment to interdisciplinarity. This year's meeting features papers representing more than thirteen different disciplines and fields, from American studies to psychology, with four roundtable discussions that are equally diverse in their theoretical and disciplinary perspectives.

Together, these panels and presentations show how the group has matured, evolving from a conference area to a discourse community, one united by its focus on exploring the power, appeal, and significance of the Grateful Dead. Three panels specifically address that discourse: one panel brings together three papers that map the trajectory of Grateful Dead studies, from its earliest exegesis by psychologist Stanley Krippner, who began his work on the band in 1966, to its more recent instantiation in the work of sociologist Rebecca Adams. Both scholars give updates on their recent research, discussed below, along with a framing essay by this author that places these efforts in the larger development of Dead studies. Two roundtable discussions on recent topics and emerging trends in Grateful Dead scholarship bring the conversation up to the present, with the work of the Caucus as a central element. Last year's symposium, *Unbroken Chain: The Grateful Dead in Music, Culture and Memory*, held at the University of Massachusetts–Amherst in November, put Dead studies on a national stage; Stanley J. Spector chairs a panel with conference director

Michael Grabscheid along with participants Barry Barnes and Rebecca Adams. Adams also chairs the roundtable discussion “Recent Trends in Dead Studies,” with commentary by three scholars, all of whom published books last year: Scott MacFarlane, author of *The Hippie Narrative: A Literary Perspective on the Counterculture* (McFarland); this author, editor of *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon* (Cambridge Scholars), and philosopher Steve Gimbel, editor of *The Grateful Dead and Philosophy* (Open Court).

The heart of that discussion is the Dead, their music, and its reception. That subject properly begins with influences and antecedents, and two papers this year examine that aspect of the band’s development. James Revell Carr explores a formative influence on the band’s development with his “‘I’d Never Heard Anything Like It’: Scotty Stoneman and the Bluegrass Roots of Jerry Garcia’s Improvisational Approach.” The Dead’s influences crossed genres easily, and Shaugn O’Donnell traces the profound impact of one seminal figure in American classical music in his “Uncle Charles’s Band: More on Charles Ives and the Grateful Dead.” Eric Levy complements that analysis with an assessment of one of the Dead’s first models in “Red Roosters and Wild Horses: The Rarely Acknowledged Influence of the Rolling Stones on the Grateful Dead.” The Dead were very much a part of their milieu as Sarah Hill explains in “The Sound of San Francisco? The Grateful Dead, Urban Hippies and the Memory of the Sixties.” Hill’s essay outlines the Dead’s role in the Haight-Ashbury, showing how that both shaped and reflected the larger scene, a connection that continues to reward critical attention, decades later.

Part of that longevity stems from the band’s endurance, for the Dead survived, long after their peers had disbanded. How the band forged its path and held to it is a topic explored by two papers. Barry Barnes uses business theory to explain the band’s unorthodox yet enormously successful career with his “Leadership, Jerry Garcia, and the Grateful Dead.” Stanley Krippner complements that analysis with his assessment of how that leadership, along with the band’s example as a whole, functioned in ways that hark back to much older social structures in his “Shamanic Elements in the Grateful Dead Phenomenon.”

The band's pioneering approach created a music that fused their influences into a strikingly original synthesis, a restless creativity that played out in every aspect of the band's project, from compositions to performance. Four papers discuss major songs in the band's corpus. Graeme Boone gives a nuanced overview of the band's signature song in his "'Dark Star' Revisited, Revisited," a musicological analysis complemented by Jacob Cohen's "'The Compass Always Points to Terrapin': Harmonic and Geographic Ambiguity in the Grateful Dead's 'Terrapin Station'." In "A Super-Metacantic Analysis of 'Playing in the Band,'" politics professor Robert Trudeau examines how another signature song works on multiple levels, and experimental psychologist Mark Mattson traces how performance could contribute to that complexity with his "Human Error and Creative Variations in the Music of the Grateful Dead: 'Foolish Heart' (1988–1995)."

The Dead's compositions took shape on recordings and onstage, and two papers cover those aspects of the band's craft. Erin McCoy focuses on the band's turn away from psychedelia in her "'Not Just a Change in Style': The Americana Commentary of the Grateful Dead's *Workingman's Dead*," and Scott MacFarlane revisits one of the band's most celebrated concerts in his "Resurrecting Winterland: New Year's Eve, 1978." The band always considered the audience to be a critical component of concerts, and several papers focus on the contributions that Deadheads made to the music. One central form of that participation was dance, the topic of two papers. Stan Spector's "'Really Had To Move': The Grateful Dead as the Quintessential Dance Band" approaches Deadhead dance from a philosophical perspective, drawing on Nietzsche and Merleau-Ponty. Ruth Allison supplements his analysis with her "Playing Lead Body: The Art of Dancing to the Music of the Grateful Dead" with an experiential view of concert dancing, grounded in the perspective of a practitioner.

Deadhead culture had many facets, and several papers explore different ways of understanding its contours. Kent Elliott's "Learning Theory and the Grateful Dead: The Impact of Immersion in the Arts on a Community" offers a first reading of educational theory and its application to the Deadhead experience. Rebecca Adams discusses the work of Georg Simmel and its utility for examining the Deadhead community,

and Gary Burnett uses literary theory to tease out the connections within the band's music and how fans interacted with it in his "Wind Inside and the Wind Outside': The Grateful Dead, Deadheads, Postmodern Poetics, and Interpretive Practice." One experience that connected the band with its fans was the use of psychedelics, the topic of Steven Gimbel's "I Feel Fine, Why Do You Ask?' On Autonomy and Utopia in the Sixties Psychedelic Movement." His exploration of the ethics of dosing takes a traditional philosophical approach to a significant element in the Grateful Dead phenomenon; two other papers also look at the larger phenomenon from a philosophical perspective. Julie Postel sketches how the Dead phenomenon fits with foundational philosophical texts in her "The Grateful Dead and Platonic Philosophy," and Jim Tuedio frames his assessment, "'Wings to Fly': Love's Refrain in the Ideational Space of a Grateful Dead Soundscape," in the light of more recent themes and thinkers in contemporary academic philosophy.

While philosophy has made more contributions to the scholarly literature on the band, the scene's religious and spiritual dimensions have been more prominent in the larger discussion of the Dead. Mary Goodenough traces parallels between Hinduism and the Dead phenomenon in her "'Paradise Waits'—In a Banyan Tree?" Linda Lester extends that approach in her "From Sri Aurobindo to the Grateful Dead: Metanormal States and the Geography of Consciousness," showing how Aurobindo's work can help to elucidate several aspects of the Deadhead experience, especially the ineffable X factor.

One of the most unusual aspects of the Grateful Dead phenomenon is its durability: despite the retirement of the name in 1995 and only sporadic reunions by the surviving members, interest in the band and its music and the scene they inspired remains strong. The band's shifting status in popular culture is the topic of the roundtable discussion "Hip, Cool, and the Cultural Currency of the Dead." Chaired by deejay Barry Smolin, the panel explores how the Dead's cultural cachet has ebbed and surged over time and how that taps into deeper currents that define American culture, weaving together insights from technologist Christian Crumlish, writer Jesse Jarnow, and musicologist Jacob Cohen. Several papers extend that theme, exploring how the Dead's legacy continues to unfold

today. Musically, that influence can be seen in the thriving subculture of jam bands, many of whom trace their performance philosophy and their relationship with their audience to the Dead's example. Two papers explore that connection: Christina L. Allaback's "Jam Band Fans and Subcultural Borrowing" and Elizabeth Yeager Reece's "Searching for 'IT': Cultural Memory and Identity Formation in the Jam Band Scene."

The relevance of the Dead's music and example is readily apparent in the jam band scene; less obvious is its penetration into the world of classical music. Last year, however, composer Lee Johnson's orchestral interpretation of the Dead's oeuvre made a splash with the release of his *Dead Symphony No. 6* (OMI Records). Conducted by Johnson and performed by the Russian National Orchestra, the work received respectful attention from critics but a mixed reception from Deadheads. As the first classical work to draw on the Dead's music, the symphony merits examination by scholars, and a roundtable discussion chaired by Christian Crumlsh provides a close look at the piece, with commentary from two scholars whose work includes both the Dead and classical music, Shaugn O'Donnell and Jacob Cohen.

The Grateful Dead phenomenon was always defined by the reception of the music as well as the music itself, and that reception has continued. How Deadheads have maintained their sense of community since the death of Jerry Garcia in 1995 is the subject of Barry Barnes' "Deadheads for Peace: Filling the Void in 1996," recounting how one group of fans created events that maintained their traditions and renewed their friendships, honoring the spirit of the Deadhead experience. That spirit not only endures it still shines, and in often unexpected places, as Barnes reveals.

One of those places is in this group's meetings, and like the phenomenon we discuss, the Caucus continues to evolve. This program reflects that evolution. Starting in 2001, the occasional publication *Dead Letters* documented Caucus meetings, with the first three volumes providing brief accounts of conferences and lists of the papers presented. With the group's continued growth and the conclusion of *Dead Letters* with the fourth volume, slated for publication next year, the Caucus needed its own dedicated program to document our meetings. This

volume represents the inaugural effort, with abstracts of all papers and roundtable discussions and a few features: a foreword by area founder Robert Weiner, a book review by Scott MacFarlane, and a poem by Jon Ney. Woodstock-based artist Ken Schneidman, who designed our first commemorative poster in honor of our tenth conference last year, created a fine poster for this year's meeting, reproduced on the back cover. The Caucus is grateful for their hard work, creativity, and generosity. In 2019, the need for better access to past programs offered the opportunity to complete this long-planned second edition, which reflects the inevitable changes that always happen between the printing of the program and the actual conference. In addition to a new series format, this edition adds this column and Weiner's foreword—planned but not completed in time to include in that first printing—but otherwise reproduces the original information with only minor editorial emendations.

There is a symmetry to the course of this program's development: it took eleven years for the Caucus to create a program, and another eleven to bring that program to final form. That fitful path also describes the band's journey from the San Francisco peninsula bars where they first honed their chops to their triumphant return to the stage in 1976, where "Mission in the Rain" gave concertgoers such a memorable retrospective on the band's own eleven-year history. Appropriately, that retrospective didn't change: after its debut in Portland, "Mission in the Rain" lasted only a few weeks longer in the Dead's repertoire, though it soon became a mainstay of Garcia's solo shows. It may have felt too personal for the Dead; Garcia later commented that he thought the song was "autobiographical, though I didn't write it" (Jackson 1991, 36). Hunter was living in the Mission district at the time, not far from Mission Dolores, and called it "very much a portrait of that time: looking backward at ten years" (Dym and Alson 1978, 25). The way the lyrics rooted the universal in the personal was part of its achievement, making it a wise and wistful meditation on the past, the insights of middle age reflecting on the ambitions and ideals of youth:

Ten years ago, I walked this street
my dreams were riding tall
Tonight I would be thankful

Lord for any dream at all.
 Some folks would be happy
 just to have one dream come true
 but everything you gather
 is just more that you can lose (Trist and Dodd 2005, 259)

There's a world-weariness to Hunter's lines, but there's also a determination to continue: it may be "midnight in the Mission," but "the bells were not for me," the narrator sings in the opening verse. Hunter doesn't leave listeners with a simple answer, but he provides a subtle, eloquent affirmation with the final stanza:

There's some satisfaction in the San Francisco rain
 No matter what comes down the Mission always looks the same.

In the context of the Caucus, his words are a reminder that scholarly discourse is always a struggle, but not only is it worth the effort, it is also unavoidable. Those are constants in life, academic or otherwise, as inevitable as the weather. But, as the song suggests, if we keep up the struggle, the discourse we build may endure, like the mission whose presence comforted Hunter and Garcia as they contemplated their own work, their own lives, more than thirty years ago.

Note

1. Mickey Hart's *Diga*, released in March 1976, can also be counted as proof of the band's larger collective creativity and vitality during this period: one track is an early instrumental version of "Fire on the Mountain" and Garcia provided guitar for two tracks.

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FOREWORD

The Grateful Dead Scholars Caucus at Eleven

Robert G. Weiner

Never in my wildest dreams did I anticipate the success of the Grateful Dead Scholars Caucus. Journalists have turned the band's signature lyric "What a long, strange trip it's been" into a cliché, but it makes a point like no other phrase, and surely the history of the Caucus merits that description. The publication of our first program offers an opportunity to reflect on our progress over the past eleven years.

The first Grateful Dead area meeting at the Southwest/Texas Popular/American Culture Association conference was held in Lubbock in 1998 with four panels. Looking back, it is amazing that it happened at all. In 1996, I took over as area chair for the popular music area for the SWPCA. That year we met in Tulsa, Oklahoma, with two panelists speaking on the Grateful Dead. I still remember the presenters: David Dodd, my coauthor on *The Grateful Dead and the Deadheads: An Annotated Bibliography* (Greenwood Press, 1997) and literary scholar David Pelovitz. The sessions, while not full houses, were well attended, and I received positive feedback.

In 1997, I approached the conference administration with the idea of having a panel solely on the Grateful Dead for the 1998 conference. They were skeptical but gave me the go-ahead, largely due to my zeal.

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My argument was based on more than just personal passion, however: the research for the bibliography revealed that the academic interest in the band dated back to the early 1970s, and the number of recent articles, theses, and even dissertations showed a burgeoning discourse that showed no signs of abating. Why not try to gather scholars who wanted to discuss their interest in the band in an academic conference setting?

In 1998, I was still chair of the popular music area, but with the support of the conference administration, I sent out a call for papers on the Grateful Dead. Even though the Internet was starting to become a communications medium for scholars, most CFPs still relied on postal mail; I sent out more than a hundred to various colleges and universities around the country. To my surprise, there were enough responses to have four sessions on the Grateful Dead. All four were successful and conference administrators agreed to let me continue with the Grateful Dead as a special area. In 1999, the conference moved to Albuquerque and the Grateful Dead area grew even larger, fielding over five panels. The group expanded as more scholars realized how special the chemistry of the area was.

By 2000, the area began to attract the attention of the rest of the conference, with more and more people noticing both the popularity and the tenor of the sessions. Not only were presenters returning, year after year, but sessions were also attracting audiences, often engaged and animated in ways not seen in other areas. That year, Ray Browne, one of the founders of the academic study of popular culture, urged me to move the Grateful Dead area to the national conference, but I was deeply invested in the SWPCA and wanted to keep the Dead area there. That was not always easy: in 2001, one participant—neither a scholar nor a professional, but a Deadhead who glommed onto the group—misbehaved seriously enough to cause conference administration to consider dropping the area entirely. I persuaded them to give us another chance, but the next year we were effectively exiled, relegated to a satellite hotel down the street from the main conference hotel.

In time, our seriousness and professionalism prevailed, and by the tenth anniversary of the Caucus, we were celebrated as one of the conference's most successful areas. Proof of that came in the form of

Grateful Dead lyricist John Perry Barlow's keynote address to the entire conference; his remarkable speech was powerful, eloquent, and made clear that our subject was as viable as any in the conference. For the Caucus, Barlow's participation was a validation of our work, and the area has been proud to welcome several other prominent members of the band's organization and extended family to our meetings.

By 2001, I was involved in chairing several different areas and my responsibilities within the SWPCA continued to grow. Barry Barnes offered to help and he ably served as cochair for the next two years, allowing me to retire from chairing the area after the 2002 meeting. I still attend sessions when I can and always enjoy the presentations and the spirited discussions they spark. I couldn't be prouder of what the Grateful Dead Scholars Caucus has achieved in its first eleven years, and I look forward to seeing it continue for another eleven years, and more. "Let there be songs to fill the air," Robert Hunter wrote—and let the Grateful Dead Scholars Caucus be a forum for their discussion.

ROBERT G. WEINER is a librarian at Texas Tech University. He studies popular culture in several media and coedited with David Dodd *The Grateful Dead and the Deadheads: An Annotated Bibliography* (Greenwood Press, 2000). His edited anthology *Perspectives on the Grateful Dead* (Greenwood Press, 1999) featured several essays first presented to the Grateful Dead Scholars Caucus.

CONFERENCE PROGRAM

Welcome

The Eleventh Annual Meeting of
The Grateful Dead Scholars Caucus

Welcome to the eleventh annual meeting of the Grateful Dead Scholars Caucus, an area of the Southwest/Texas Popular/American Culture Association's conference that has met every year since 1998. During that time our area has grown to become one of the largest in the conference, with twenty-seven presentations and four panel discussions comprising thirteen sessions this year.

We are pleased to welcome several new participants this year to our thriving interdisciplinary conversation. They join a community of scholars whose participation and enthusiasm inform the collegiality that the Caucus exemplifies. As visitors have commented, Caucus sessions are defined by the academic ideals of thoughtful, probing commentary and criticism, but we do so in a remarkably constructive, supportive environment. That elusive quality is one that the group learned from the subject that is the focus of the group's work, embodied in the example set by the musicians we saw improvising on stage before us, just as the Caucus's welcoming and encouraging spirit owes much to the ethos of the community of fans inspired by those musicians.

The diversity of that audience is reflected in the Caucus as well: over the course of eleven years, the Caucus has grown into an eclectic,

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multidisciplinary group whose members come from 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 Grateful Dead studies, and there is room for more. That breadth is reflected geographically as well, with presenters hailing from fourteen states and every region of the country as well as England this year, representing twenty colleges and universities.

While we work within the broader framework provided by the conference, we also meet for meals and have a full slate of evening events for our area. Those are indicated here, along with a few last-minute panel changes that happened after the official conference program went to press.

If you have questions and comments, please don't hesitate to contact us. As Caucus participant Christian Crumlish has said, "There is nothing like a Grateful Dead conference!" We hope you'll agree.

Nicholas G. Meriwether
Stanley J. Spector
Area Co-Chairs

Conference Schedule

Wednesday, February 13

Session 1 (10:00–11:30 a.m.)

Enchantment C

From Concert to Classroom: Aspects of the Grateful Dead Phenomenon

Chair: Stan Spector, Modesto Junior College

Ruth Allison, Independent Scholar

“Playing Lead Body: The Art of Dancing to the Music of the Grateful Dead.”

Kay Alexander, Independent Scholar

“‘Some Rise, Some Fall’: Toward an Epistemology of Terrapin.”

B. Kent Elliott, Lesley Graduate School of Education

“Learning Theory and the Grateful Dead: The Impact of Immersion in the Arts on a Community.”

Session 2 (1:15–2:45 p.m.)

Enchantment C

Life After the Dead: Jam Bands, Deadheads and Mourning

Chair: Barry Barnes, Nova Southeastern University

Christina L. Allaback, University of Oregon

“Jam Band Fans and Subcultural Borrowing.”

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Elizabeth Yeager Reece, University of Kansas

“Searching for ‘IT’: Cultural Memory and Identity Formation in the Jam Band Scene.”

Barry Barnes, Nova Southeastern University

“Deadheads for Peace: Filling the Void in 1996.”

Session 3 (2:15–3:45 p.m.)

Enchantment C

Roundtable: “Take My Line”: Thoughts on Dead Symphony no. 6

Chair: Christian Crumlish, Yahoo.com

Shaughn O’Donnell, City University of New York

Jacob A. Cohen, University of Washington

Opening Reception (5:00–6:30 p.m.)

Hotel Blue

717 Central Avenue NW

Breakfast Nook

All Caucus presenters and guests are invited to join us for a reception celebrating the eleventh meeting of the Caucus.

Welcome Dinner (7:00–9:30 p.m.)

La Placita Dining Room

208 San Felipe St. NW

(505) 247-2204

Please join us for our opening banquet at La Placita Dining Room, an Albuquerque institution and a Caucus tradition. Carpools will form after the opening reception.

Thursday, February 14

Session 4 (8:00–9:30 a.m.)

Enchantment C

Religious and Spiritual Dimensions of the Dead Phenomenon

Chair: Mary Goodenough, Independent Scholar

Lynda Lester, Independent Scholar

“From Sri Aurobindo to the Grateful Dead: Metanormal States and the Geography of Consciousness.”

Bob Trudeau, Providence College

“A Super-Metacantic Analysis of ‘Playing in the Band’.”

Mary Goodenough, Independent Scholar

“‘Paradise Waits’—In a Banyan Tree?”

Session 5 (9:45–11:15 a.m.)

Enchantment C

The Birth of Dead Studies, From Stanley Krippner to Rebecca Adams

Chair: Nicholas G. Meriwether, University of South Carolina

Nicholas G. Meriwether, University of South Carolina

“The Birth of Dead Studies, From Stanley Krippner to Rebecca Adams.”

Rebecca Adams, University of North Carolina–Greensboro

“Wearing Simmelian Lenses while Studying the Deadhead Community.”

Stanley Krippner, Saybrook Graduate School

“Shamanic Elements in the Grateful Dead Phenomenon.”

Session 6 (12:45–2:15 p.m.)

Enchantment C

“The Music Never Stopped”: Influences and Antecedents in the Music of the Grateful Dead

Chair: Shaughn O’Donnell, City University of New York

Jacob A. Cohen, University of Washington

“‘The Compass Always Points to Terrapin’: Harmonic and Geographic Ambiguity in the Grateful Dead’s ‘Terrapin Station’.”

Eric Levy, Northtown Academy

“Red Roosters and Wild Horses: The Rarely Acknowledged Influence of the Rolling Stones on the Grateful Dead.”

Shaughn O’Donnell, City University of New York

“Uncle Charles’s Band: More on Charles Ives and the Grateful Dead.”

Session 7 (2:30–4:00 p.m.)**Enchantment C***Philosophy and the Dead*

Chair: Stanley J. Spector, Modesto Junior College

Julie Postel, Independent Scholar

“The Grateful Dead and Platonic Philosophy.”

James A. Tuedio, California State University–Stanislaus

“‘Wings to Fly’: Love’s Refrain in the Ideational Space of a Grateful Dead Soundscape.”

Stanley J. Spector, Modesto Junior College

“‘Really Had To Move’: The Grateful Dead as the Quintessential Dance Band.”

Session 8 (6:00–7:30 p.m.)**Enchantment C***Roundtable: Hip, Cool, and the Cultural Currency of the Dead*

Chair: Barry Smolin, KPFK–FM, Los Angeles

Christian Crumlish, Yahoo.com

Jesse Jarnow, *Relix Magazine*

Jacob A. Cohen, University of Washington

Caucus Hootenanny (9:30–11:30 p.m.)**Hotel Blue
Conference Room**

717 Central Avenue NW

All Caucus participants and their guests are invited to join us for our annual old-fashioned Deadhead hootenanny. Bring an instrument and your favorite beverage.

Friday, February 15

Session 9 (8:00–9:30 a.m.)**Enchantment C***From the Haight Into History: Historical Themes in Grateful Dead Studies*

Chair: Scott MacFarlane, Independent Scholar

Erin McCoy, University of South Carolina–Upstate

“‘Not Just a Change in Style’: The Americana Commentary of the Grateful Dead’s *Workingman’s Dead*.”

Sarah Hill, Cardiff University

“The Sound of San Francisco? The Grateful Dead, Urban Hippies and the Memory of the Sixties.”

Scott MacFarlane, Independent Scholar

“Resurrecting Winterland: New Year’s Eve, 1978.”

Session 10 (9:45–11:15 a.m.)

Enchantment C

From Influence to Practice: The Performance of the Grateful Dead

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

Graeme M. Boone, Ohio State University

“‘Dark Star’ Revisited, Revisited.”

Mark E. Mattson, Fordham University

“Human Error and Creative Variations in the Music of the Grateful Dead: ‘Foolish Heart’ (1988–1995).”

James Revell Carr, University of North Carolina–Greensboro

“‘I’d Never Heard Anything Like It’: Scotty Stoneman and the Bluegrass Roots of Jerry Garcia’s Improvisational Approach.”

Session 11 (2:15–3:45 p.m.)

Enchantment C

Citizenship, Ethics, and Leadership in the Grateful Dead Phenomenon

Chair: Gary Burnett, Florida State University

Steve Gimbel, Gettysburg College

“‘I Feel Fine, Why Do You Ask?’ On Autonomy and Utopia in the Sixties Psychedelic Movement.”

Barry Barnes, Nova Southeastern University

“Leadership, Jerry Garcia, and the Grateful Dead.”

Gary Burnett, Florida State University

“‘Wind Inside and the Wind Outside’: The Grateful Dead, Deadheads, Postmodern Poetics, and Interpretive Practice.”

Session 12 (4:00–5:30 p.m.) **Enchantment C***Roundtable: Recent Trends in Dead Studies*

Chair: Rebecca Adams, University of North Carolina–Greensboro

Scott MacFarlane, Independent Scholar

Nicholas G. Meriwether, University of South Carolina

Steve Gimbel, Gettysburg College

Caucus Potluck and Party (7:30–11:30 p.m.) **Placitas, NM***Please join us for a Caucus tradition, a group potluck dinner and party at Caucus participant Penny Hill's house, including a musical performance by David Gans. Carpools will form at the end of Session 12.***Saturday**, February 16**Session 13** (10:15–11:45 a.m.) **Enchantment C***Roundtable: "There Is Nothing Like A Grateful Dead Conference": Thoughts on the Unbroken Chain Symposium*

Chair: Stanley J. Spector, Modesto Junior College

Michael Grabscheid, University of Massachusetts–Amherst

Barry Barnes, Nova Southeastern University

Rebecca Adams, University of North Carolina–Greensboro

Session 14 (12:00–12:30 p.m.) **Enchantment C***Caucus Business Meeting*

Chair: Nicholas G. Meriwether, University of South Carolina

Closing Reception and Dinner (5:00 p.m.–) **TBA***Please join us for a post-conference cocktail reception and group dinner. We'll decide on a location at the end of the Business Meeting.*

Abstracts

Ruth Allison, “Playing Lead Body: The Art of Dancing to the Music of the Grateful Dead.”

The dance is part of the music, although not an audible part. To some fans, their dancing is not so much a bodily reaction to sound and vibration as it is another instrument, adding to the musical conversation started by the band. Based on my thirty-year experience of dancing at shows, this presentation explains how professional dance training fits into the space of a Grateful Dead or related concert, what such a perspective offers on dancing at shows in general, and how dance is an expression of each person’s unique interpretation of the music.

Rebecca Adams, “Wearing Simmelian Lenses while Studying the Deadhead Community.”

Describing my theoretical approach as symbolic interactionist and my methodological approach as a multi-method ethnographic one does not fully specify how I approached the Deadhead Community Study. Using pairs of “neglective or abstractive” scientific fictions (Simmel 1907; Vaihinger 1925) such as cooperation and conflict, materialism and experientialism, and hierarchy and equality as conceptual filters, I examined the wide variety of types of data I collected from multiple perspectives to develop an understanding of the phenomenon. This approach to field research is more “formal” or “analytical” than most ethnographic

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research processes in three ways (Zerubavel 1980). First, rather than focusing only on the facts, I also concentrated on the perspectives from which they can be viewed. Second, rather than being concerned only with describing the community, I was also interested in the formal patterns that underlie interaction in the community and could be extracted from it. Finally, rather than studying all facets of the community, I examined particular analytical aspects of it. My conclusions will focus on the analytical advantage this study design afforded and the fortuitous compatibility of this methodology with the perspective that Deadheads (and Jerry Garcia) had on the world in which they lived.

Kay Alexander, “‘Some Rise, Some Fall’: Toward an Epistemology of Terrapin.”

This paper comprises a set of inclusive, value-neutral terms that attempt to describe the sorts of spiritual/religious experiences reported by Deadheads and a comparison of these terms and experiences to their counterparts in established religious systems, particularly Judaism.

Christina L. Allaback, “Jam Band Fans and Subcultural Borrowing.”

Jam bands today create a hybridized type of music, borrowing from different styles, while the subculture is a hybridized subculture, borrowing styles and philosophies from other subcultures. Through this hybrid style of music, and hybrid subcultural styles, jam band fans today present a different, and perhaps weaker, form of resistance than their predecessors, the Deadheads. Although rooted in the hippie subculture of the Haight-Ashbury and the Deadheads, today’s jam band subculture is made up of borrowings from several other subcultures, most prominently the Beats, bohemians, Rastafarians, and ravers. Post-subculture studies scholars argue there is no foundational subculture any more: each includes copies, or as Paul Hodkinson argues, each subculture borrows several other styles from subcultures that came before.

David Muggleton has found that group identities are no longer formed along clear lines between race, class, and gender (*Inside Subculture: The Postmodern Meaning of Style*, 2002). No boundary exists between the subculture and the “mainstream.” Members of the jam band subculture are not all working class, as with the punks, or all middle class,

as with the hippies, but come from various walks of life. Like Bahktin's Carnival, there is "free and familiar contact" between people of many different classes, ages, and genders. Like the music to which these fans listen, their subculture is one that has become an eclectic mix of many others. However, when their styles, such as the Rastafarian dreadlock, are borrowed without the original intent, is the act still resistant? Are jam band fans really protesting the society in which they live or are they merely giving in to imperialist ideas of cultural borrowing? Are their acts of resistance really working or are they merely looking for a party or group acceptance outside traditional society? Are they resisting or mirroring culture, or both? This paper provides answers to these questions and casts light on the scope and achievement of Deadheads as a vital precursor to the jam band scene.

Barry Barnes, "Deadheads for Peace: Filling the Void in 1996."

After the loss of Jerry Garcia, one group of Deadheads joined together in Cleveland, Ohio, in October 1996 in an attempt to fill the void left by the passing of the Grateful Dead and the dispersal of their passionate mobile audience. Deadheads for Peace was a gathering of more than twenty fans from around the country who came together for a weekend of community, music, sharing, and reminiscing about the Grateful Dead. This paper documents many of the memories shared, from early shows to T-shirt collections, ticket stories, concert events, and other aspects of the Deadhead community, as the group successfully rekindled the feeling and fellowship of the scene in the shadow of the Rock and Roll Hall of Fame.

Barry Barnes, "Leadership, Jerry Garcia and the Grateful Dead."

Leadership is a topic of considerable interest to academic business theorists and to managers working in business. Considerable research has been done on numerous leadership models, tracing their impact on how businesses grow, survive, flourish, or expire. This paper approaches the remarkable success of the Grateful Dead and the growth of their fanbase by examining the unique leadership style of Jerry Garcia, outlining his influence on the band and on the legion of Deadheads that comprised the band's audience.

Graeme M. Boone, “‘Dark Star’ Revisited, Revisited.”

In a 1997 paper I attempted to come to grips with essential elements of harmonic, melodic, and expressive identity in the February 1969 “Dark Star” recording released on the Grateful Dead album *Live/Dead*. Classic though this recording may be, it is only one of hundreds of recorded concert performances of the song. By studying these, we begin to gain a sense of its richer and arguably truer identity, as a work existing in performance and constantly “revisited,” or evolving, over time. This paper picks up the thread of analysis by surveying the improvisational structure of about forty-five early recorded performances of “Dark Star,” from 1967 to mid-1969. The paper itself is a revisiting of a paper given at the *Unbroken Chain* symposium this past November at the University of Massachusetts–Amherst.

Gary Burnett, “‘Wind Inside and the Wind Outside’: The Grateful Dead, Deadheads, Postmodern Poetics, and Interpretive Practice.”

Drawing on the postmodernist poetics of writers like Robert Duncan and Rachel Blau duPlessis as well as the philosophical hermeneutics of Paul Ricoeur and Hans Georg Gadamer, this presentation will examine several levels of interpretive practice in the music of the Grateful Dead and interactions within the Deadhead community.

James Revell Carr, “‘I’d Never Heard Anything Like It’: Scotty Stoneman and the Bluegrass Roots of Jerry Garcia’s Improvisational Approach.”

Members of the Grateful Dead drew influences from many musical genres, from jazz players such as John Coltrane and Ornette Coleman to art music composers such as Stockhausen, Stravinsky and Varese, from the Chess Records school of R&B such as Howlin’ Wolf and Muddy Waters to world music figures such as Babatunde Olatunji, Zakir Hussain, and Ravi Shankar. Indeed, in the hands of the Grateful Dead, all music had the potential to be integrated into their sound.

As important figures in the early genesis of psychedelic rock music and in the collective improvisational style known popularly today as “jam rock,” the Grateful Dead produced a uniquely syncretic vision of American music. While it is often assumed that the most radical aspects of the Dead’s musical approach originated in avant-garde jazz or art music,

in the case of lead guitarist Jerry Garcia there is at least one source of inspiration that comes from the world of American bluegrass. In 1965, Garcia first saw the fiddler Scotty Stoneman in concert with the Kentucky Colonels, and his ideas about music were forever radically changed. Stoneman, the son of country music pioneer Ernest V. “Pop” Stoneman, was steeped in traditional fiddling, yet in the mid-1960s he pushed the boundaries of bluegrass improvisation, paving the way for the “newgrass” that would emerge in the late 1960s and ’70s. This paper will explore the influence of Scotty Stoneman on the improvisational approach that Garcia developed with the Grateful Dead, focusing specifically on a recording of Stoneman performing the traditional tune “The Eighth of January,” which will be compared with Garcia’s guitar solo on an early version of the improvisational showcase “Viola Lee Blues.”

Jacob A. Cohen, “‘The Compass Always Points to Terrapin’: Harmonic and Geographic Ambiguity in the Grateful Dead’s ‘Terrapin Station’.”

“Terrapin Station” joins a short list of songs that vie for the status of the Grateful Dead’s magnum opus. It is a song which holds a deep spiritual meaning for both performers and audience members alike. “Terrapin Station” has achieved mythical status within the Grateful Dead’s oeuvre, from its supernatural compositional history to its mythologically-invoking lyrical content to its hypnotic and compelling guitar solo. The song has also been the subject of a number of scholarly presentations, examining both its existential and philosophical nature as well as its musical structure and context within performance.

This paper will demonstrate, through formal and harmonic analysis, that “Terrapin Station” is based on a principle of tonal ambiguity and circular harmonic language. Although these compositional methods are found throughout the Grateful Dead catalog, what is unique about “Terrapin Station” is how the lyrical content and subject matter mirrors this ambiguity. Terrapin Station is essentially a place—a station—whose very name implies a distinct geographic location, yet ultimately the term is an idea woven into a larger group imagination. This presentation draws on new interdisciplinary methods of examining music through the lens of critical geography to demonstrate this special exception to the many place-referencing songs of the Grateful Dead.

B. Kent Elliott, “Learning Theory and the Grateful Dead: The Impact of Immersion in the Arts on a Community.”

This paper will look at current learning theory, specifically the importance of immersion in the arts and integrating art throughout the curriculum, and trace how the community of the Grateful Dead was shaped, inspired, and held together through this kind of immersion. In *Learning In and Through the Arts: Curriculum Implications* (1999), Judith Burton, Robert Horowitz, and Hal Abeles focus on “habits of mind,” which they define as “a set of cognitive competencies—including elaborative and creative thinking, fluency, originality, focused perception, and imagination—which elicit the ability to take multiple perspectives, to layer relationships, and construct express meaning in unified forms of representation” (43). Further, they state that, “in arts learning, young people become adept at dealing with high levels of ambivalence and uncertainty, and they become accustomed to discovering internal coherence among conflicting experiences” (43). In *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (2001), Maxine Greene writes that “experiences with the arts can move us to imagine, to be open to possibilities, to become wide-awake to the world.” This paper draws on these and multiple writings and resources, including Meriwether’s *Dead Letters*, Adams and Sardiello’s *Deadhead Social Science*, and sermons by Unitarian Universalist minister Chip Roush, to draw connections to these learning theories as they apply to curricula in schools and to the Deadhead community as it has existed, grown, and evolved.

Steve Gimbel, “‘I Feel Fine, Why Do You Ask?’: On Autonomy and Utopia in the Sixties Psychedelic Movement.”

It was not an unusual practice in the early days of the Grateful Dead to dose someone with LSD who had no idea what was in his or her drink. On the one hand, such an action is clearly a violation of autonomy because it made an important decision for the person, not allowing him or her to be the decision-making agent in his or her own life. On the other hand, it could be argued that dosing was a morally trivial prank, or that it was morally significant but just one of those times when we do things to or for someone else for their own good, and therefore that it was a paternalistic

or caring act deserving of praise. This paper examines the set of beliefs about psychedelic experiences that would have to be true to morally justify dosing someone.

Mary Goodenough, “‘Paradise Waits’—In a Banyan Tree?”

Hinduism is infinitely fascinating, surprising, and challenging, a religion whose evolution has been compared to a huge Banyan tree that keeps growing and developing new roots that transform into trunks from which grow new shoots and branches, again and again. The Grateful Dead experience usefully compares to that metaphor as well. From the notion of a paradise or heaven, central to all world religions (for Deadheads, perhaps Terrapin Station), to the crossover of anthroposophy described by Rudolf Steiner and the central assumption of ecopsychology that we are an inextricable part of the natural world, Deadhead experience invokes precepts and ideas central to Hinduism. This presentation combines an association of ideas derived from Deadhead experiences characterized by participants as other-worldly, spiritual, religious, or mystical, framing them in terms familiar to scholars of Hinduism.

Sarah Hill, “The Sound of San Francisco? The Grateful Dead, Urban Hippies, and the Memory of the Sixties.”

From 1965 until the close of the decade, the San Francisco Bay Area was home to a popular music which fused folk, country, and rock with philosophy, anarchy, and acid. The bands that were at the forefront of the scene—the Grateful Dead, the Jefferson Airplane, Big Brother and the Holding Company, and Moby Grape—did not necessarily share a musical style or values, but they shared a sense of honor and duty to their community, whatever their drug of choice. This movement did not go long unnoticed. When the Haight became the destination for thousands of seekers in the summer of 1967, the message of the community, and the medium of that message, changed. By drawing on recent interviews with members of the early Haight-Ashbury community, this paper explores the ways in which the spirit of San Francisco was enacted on either side of the city’s “Summer of Love,” and the ways in which that spirit was perpetuated and codified in the early 1970s studio recordings of the Grateful Dead.

Stanley Krippner, “Shamanic Elements in the Grateful Dead Phenomenon.”

From an anthropological point of view, shamans are socially sanctioned practitioners who access information in ways not utilized by other members of their community and who use that information to benefit the community. On the surface, this definition seems to fit the relationship between the Grateful Dead and their fans, the Deadheads. The musicians (as well as their music composers, lyricists, sound engineers, etc.) accessed information—the words and the music—through their musical training, their knowledge of musical history, their use of mind-altering drugs, and their own creative processes. They shared this information with their audiences, evoking ecstatic, pleasurable, and even transformative experiences. Indigenous shamans differ from members of the Dead in two principle ways: they receive a “call” and they undergo systematic training. While it is facile to call these remarkable musicians “shamans,” the case can be made that the members of the Grateful Dead served various types of shamanic functions, as this presentation shows.

Lynda Lester, “From Sri Aurobindo to the Grateful Dead: Metanormal States and the Geography of Consciousness.”

One of the prime motivating factors in the Grateful Dead phenomenon is the experience of the mysterious X factor, variously referred to as magic, the Godhead, or simply “the Zone”: a state of intense beauty and joy, ineffability, or union. This experience merits closer investigation. Deadheads have often been inarticulate in trying to describe it, while religion often views similar experience in terms of exclusive theology or life-denying asceticism. Science, on the other hand, has been unable to fully explain subjective awareness. The research done in consciousness by Sri Aurobindo (1872–1950), an Indian sage, mystic, and poet whose work fused Eastern spiritual wisdom with Western rationality, may help us to understand the Grateful Dead karass—its numinous as well as its darker elements. This presentation will compare Sri Aurobindo’s planes and parts of being with the various subliminal states encountered during a Grateful Dead concert. More precise understanding of these states can lead us toward a mastery in which we can enjoy—reproducibly, at will—what Jerry Garcia referred to as “bigger and better things for consciousness.”

Eric Levy, “Red Roosters and Wild Horses: The Rarely Acknowledged Influence of the Rolling Stones on the Grateful Dead.”

Since their inception the Grateful Dead have been famous for the wide range of influences they brought to their music. Yet discussions of this quality of the band’s achievement rarely mention specific artists, and almost never include rock and roll bands. This presentation argues that the Rolling Stones were a huge influence on the Grateful Dead throughout their career, based on cover songs the Stones recorded and that the Dead also recorded or performed. I argue that several of the Dead’s signature songs such as “Not Fade Away” were learned not from the original artists, but from the Stones. The paper will explore how this influence manifested itself in the band’s corpus and what it meant to the development of their music.

Mark E. Mattson, “Human Error and Creative Variations in the Music of the Grateful Dead: ‘Foolish Heart’ (1988–1995).”

As part of a long-term project on the day-to-day variations in the performance of Grateful Dead songs, performances of “Foolish Heart” were analyzed. Lyric variations were categorized based on verse structure and psychological research on human error. Some variations are expressive and creative; others are errors. Performance variations in all performances of “Foolish Heart” are compared with variations in other Grateful Dead songs (Mattson 2005, 2007).

Erin McCoy, “‘Not Just a Change of Style’: The Americana Commentary of the Grateful Dead’s *Workingman’s Dead*.”

Released in 1970, the Grateful Dead’s *Workingman’s Dead* was not only a departure from their the band’s previous three releases in terms of production efforts, it was also the first Dead album to feature original songs showcasing the band’s country, blues, and folk roots. With their fourth release, the Dead exhibited a conscious shift toward a studio sound as opposed to the “live” experience presented on *Anthem of the Sun* (1968) and the double live album *Live/Dead* (1969). Although these recordings chronicle the beginning of arguably the most influential band of the last forty years, they do not feature the common-man ethos of the band, which, on *Workingman’s Dead*, borders on prophesy. After com-

ing together in the turbulent mid-1960s, the Grateful Dead crafted a first release for the '70s that was a wise and consoling album.

The record begins with the lyrics “Well the first days are the hardest days / Don’t you worry anymore” (“Uncle John’s Band”) and progresses into a sonic journey detailing the trials and tribulations of the universal Everyman as he explores a new decade with little of the hope and revolution of yesteryear. *Workingman’s Dead*, where speakers lament “Havin’ a hard time / Livin’ the good life” (“High Time”) and “Lotta poor man got the Cumberland Blues / He can’t win for losin’” (“Cumberland Blues”), underscores the plight of a quintessential American blue-collar worker, as well as the politically tumultuous times of the early 1970s. In yielding the group’s first radio hit, “Uncle John’s Band,” *Workingman’s Dead* proved the universal appeal of the Dead’s working class message, but that is not the defining mark of the album’s success and importance. Equal parts social commentary and warning, the music and lyrics of the album are a seminal contribution to our understanding of the American experience.

Scott McFarlane, “Resurrecting Winterland: New Year’s Eve, 1978.”

This paper explores a specific moment in the history of the Grateful Dead, the band’s celebrated New Year’s Eve concert at San Francisco’s Winterland Auditorium. The concert occurred at a pivotal time for the band, marked by the impending shift away from the Godchaux era and the early signs of the caravanning Deadhead microculture that would flourish in the 1980s and ’90s. For those lucky enough to have attended, this event evoked the experience of an American *nekylia*, the mythical rite-of-passage of a voyage to the underworld and back.

Nicholas G. Meriwether, “The Birth of Dead Studies, From Stanley Krippner to Rebecca Adams.”

The Haight-Ashbury milieu from which the Dead emerged had a distinct academic current running through it, and scholars were quick to recognize the research implications of the lives and work of the artists, musicians, and other bohemians who called it home. Stanley Krippner was the first to do serious work that involved the Grateful Dead, from his early work on psychedelic art to his famous ESP experiments with the

band in the early 1970s. Rebecca Adams is known for having taken a class on tour in 1989, a research enterprise that informed her coedited volume *Deadhead Social Science* (AltaMira, 2000). These two scholars' work chart the emergence and development of the field now called Grateful Dead studies, sketching several of its defining themes and questions and demonstrating how the discourse fits into the academy. Their work continues to push the field and points to future directions for scholarly inquiry.

Shaughn O'Donnell, "Uncle Charles's Band: More on Charles Ives and the Grateful Dead."

Bassist Phil Lesh has written that Charles Ives, the early twentieth-century American composer, exerted a "tremendous influence on the embryonic aesthetic of the Grateful Dead." The performance conventions of different genres and eras, separated by half a century, make their musical surfaces, what Ives characterized as "manner," rather different. However, their music shares deeper qualities, what Ives characterized as "substance." This paper expands on my previous research to further explore manifestations of Ives's substance in the Grateful Dead's music.

Julie Postel, "The Grateful Dead and Platonic Philosophy."

This paper uses Platonic philosophy to approach the music of the Grateful Dead. Strong connections between Plato's principles of symmetry and beauty and the work of Robert Hunter, Jerry Garcia, John Barlow, and Bob Weir inform the Grateful Dead's music. This paper outlines some of those connections as a first reading of major themes in Platonic philosophy in the light of the band's music.

Elizabeth Yeager Reece, "Searching for 'IT': Cultural Memory and Identity Formation in the Jam Band Scene."

While distinctly different from one another, the identities of today's jam band scene and the 1960s countercultural psychedelic-seeking Deadhead scene remain linked, not just by mainstream culture but most importantly by members of the scenes themselves. Acknowledging, as both Maurice Halbwachs and later Marita Sturken assert, that "memory provides the very core for identity," this paper contends that contemporary jam bands and their fans are constructing an identity based on a greater

American collective cultural memory that stems directly from the 1960s countercultural psychedelic-seeking Deadhead scene.

Stanley J. Spector, “‘Really Had To Move’: The Grateful Dead As the Quintessential Dance Band.”

The Grateful Dead were well aware of the importance of dance, both for themselves and for their audience. In this paper, I explore the relationship between movement and dance and the relationship between gravity and movement in the light of Nietzsche’s understanding in *Thus Spoke Zarathustra*. Finally, I discuss Merleau-Ponty’s theory of perception as movement in light of the Grateful Dead’s style of playing to account for why we could not be still at shows, and always had to move.

James A. Tuedio, “‘Wings to Fly’: Love’s Refrain in the Ideational Space of a Grateful Dead Soundscape.”

The musical dynamic of a Grateful Dead soundscape fosters an ideational space manifesting a coalescent tonality of emotional and philosophical attunements. The possibilities brought to life in these experiential attunements were at the heart of the crowd dynamic at Grateful Dead shows, and help to explain how live Grateful Dead performances could resonate with chords of desire, recognition, and affinity in proportion to the dynamic of a person’s psychic life. The marvel is how this connotative musical resonance could catalyze and calibrate a person’s experiential attunement to new possibilities without sacrificing the precious melody of the implicit, or violating the sovereign domain of love’s refrain (and how it continues to do so in the performative space of the recorded music).

In these rarefied moments of musical engagement, the ear of the listener comes under command of an affectional immediacy where vision is clearest and obstructions are denied. The Grateful Dead soundscape embraces the possibility inherent in these possibilities—gives them “wings to fly”—and in love’s refrain we discover our boundaries are really just thresholds drawn in the sand. I will discuss conditions that figure in the production of this experience and the philosophical implications for understanding the transvaluative dynamic of Grateful Dead music.

Bob Trudeau, "A Super-Metacantic Analysis of 'Playing in the Band'."

In all of the research and writing on the Grateful Dead, there is relatively little that focuses on the song "Playing in the Band." Alan Trist and David Dodd's *The Complete Annotated Grateful Dead Lyrics* (2005), for example, offers hardly an annotation beyond the obvious allusion to the biblical origins of the "cast a stone at me" lyric in the song. Yet "Playing in the Band" is in many ways a representation of much of what the Grateful Dead stand for and inspired with their work. This paper outlines some thoughts on the song, including its lyrics, structure, and presentation. When looked at from a variety of starting points, and when these starting points are synthesized, one is left with nothing less than an interesting set of tools for understanding psychological and social life, not to mention tools for living that life. "Playing in the Band" is, in essence, a biblical exhortation on how to live the good life.

List of Presenters

Rebecca Adams, *University of North Carolina–Greensboro*

Kay Alexander, *Independent Scholar*

Christina L. Allaback, *University of Oregon*

Ruth Allison, *Independent Scholar*

Barry Barnes, *Nova Southeastern University*

Graeme M. Boone, *Ohio State University*

Gary Burnett, *Florida State University*

James Revell Carr, *University of North Carolina–Greensboro*

Jacob A. Cohen, *University of Washington*

Christian Crumlish, *Yahoo.com*

B. Kent Elliott, *Lesley Graduate School of Education*

Steve Gimbel, *Gettysburg College*

Mary Goodenough, *Independent Scholar*

Michael Grabsheid, *University of Massachusetts–Amherst*

Sarah Hill, *Cardiff University*

Jesse Jarnow, *Relix Magazine*

Stanley Krippner, *Saybrook Graduate School*

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Lynda Lester, *Independent Scholar*

Eric Levy, *Northtown Academy*

Scott MacFarlane, *Independent Scholar*

Mark E. Mattson, *Fordham University*

Erin McCoy, *University of South Carolina–Upstate*

Nicholas G. Meriwether, *University of South Carolina*

Shaughn O'Donnell, *City University of New York*

Julie Postel, *Independent Scholar*

Elizabeth Yeager Reece, *University of Kansas*

Barry Smolin, *KPFK–FM, Los Angeles*

Stanley J. Spector, *Modesto Junior College*

James A. Tuedio, *California State University–Stanislaus*

Bob Trudeau, *Providence College*

FEATURES

Deadhead Fiction: A Preliminary Checklist

Robert G. Weiner

As part of a larger project documenting Grateful Dead-inflected fiction, I compiled this preliminary checklist, reviewing a wide range of published materials, from novels to shorter works. Many of the entries challenge conventional definitions of genre but are listed here because they do not readily fit any other genre. Some works span genres but merit inclusion by virtue of their significant fictional content. An expanded, annotated version of this checklist is slated for publication in *The Storyteller Speaks: Rare and Different Fictions of the Grateful Dead* (Kearney Street Books, forthcoming).

Baruth, Philip. *The Millennium Shows*. San Francisco, CA: Albion Books, 1994.

Beauford, Fred. *The Year Jerry Garcia Died*. Irvington, NJ: Morton Books, 2001.

Bernstein, Alan. *Living With the Dead*. Simsbury, CT: Bookbooters, 2002.

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Book Review

Scott MacFarlane

Nicholas Meriwether, ed. *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon*. Newcastle, UK: Cambridge Scholars Publishing, 2007. Hardbound, 236 + lxiii pp. £39.99.

The editor wasn't cutting "hickory just to fire the still," but selecting the hardest wood spokes to connect an iron tire and felly rim of counterculture to the forged skein of music at the center of the Grateful Dead experience. It's a metaphor embraced by the band: "Small wheel turn by the fire and rod / Big wheel turn by the grace of God." In *All Graceful Instruments*, editor Nicholas Meriwether serves as wheelwright to help us follow a pioneering trail left by the Grateful Dead. As he introduces this realm, Meriwether makes certain—with the right dishing, hop, and runout—that this wheel of scholarship rolls true. Lyrically, the band's path of music and wild edge has us "stopped over in Santa Fe," on "a getaway bus out of Portland talkin' to the night," and "truckin'" through a landscape enspirited by the Dead's nomadic fellow travelers. These are the old trails of Manifest Destiny manifested anew. *All Graceful Instruments* delves into the band, its era of origin, and the "musicking" microculture it created. From the first pages, its treatment presses beyond those ruts of shoddy

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journalism that falsely perpetuate the stigma of a treachery flower power that portrays the Grateful Dead as a static anachronism of trippy-dippy acid rock.

These essays, all spokes dyed in different hues of scholarly illumination, offer intellectuals a textual concert that, in its medium, seeks to make sense of the Dead's "long, strange trip" of courting transcendence. The members of the Dead were adroit musical frontiersmen in San Francisco's Renaissance of the 1960s who borrowed eclectically from the muddy grooves of American roots music. From these tracks the band created a lyricism and sound that mystified and elevated those caught up in its spell. For three decades the Dead shared their stake in the new frontier of consciousness by traversing a modern trail of inner-states and interstates. Live Dead, in this way, staged its wagon again and again at the proverbial crossroads. The group filled speedways, arenas, and coliseums with, as author Robert Stone noted, "a holistic magic vision of the garden set free." For him, in the spirit of liberation of the '60s, where the art and thought "flourished in their way ... the Grateful Dead is the purest single remnant."

Smooth-lathed and sturdy, these spokes of the Dead phenomenon take us to the "wisdom of the margins" which included the band's approaches to musical improvisation, or the "deadly beauty" (as Horace Fairlamb's essay argues) where the turning wheel becomes "a mandala effect," to use musicologist Graeme Boone's phrase. We are shown how the songs of the band are rendered with an ambiguous lyricism culled from literary allusion, sprinkled throughout the book. James Revell Carr's chapter fixes the Dead's "kernel of a new canon of folk music" within the lengthier continuum of the American folk tradition. The book concludes by examining the "dynamic congruency" at the core of the innovative business model that evolved to support the economic functioning of the band.

Stanley Spector describes the scene "as the perfect combination of Apollinian and Dionysian impulses," where the individual Deadhead forgets "himself completely as he is transformed into the participant of rapturous unity." This is the closest we come to the spiritual rod at the core of this wheel, a dialectic drawn from the archetypal phenomenon encircling both the hippie counterculture and the Grateful Dead experience

it spawned. More than any other road “act” in the realm of contemporary entertainment, the Dead exemplified a modern, amplified incarnation of the Dionysian chorus that was integral to ancient Greek drama. Like the three-act formations of Attic theater, Dead shows were built on musical sets derived from a large library of familiar songs and well-traveled jams. The Deadhead experience at these shows was not unlike how we might imagine the sensation of attending an ancient Greek theatrical performance. Dead shows, like an Eleusinian Mystery, often led Deadheads through an American *nekylia*, the mythical journey to the underworld and back.

In his introduction, Meriwether ends by noting, “Looking ahead, that is the challenge for Deadhead scholars: to come up with a way of explaining it all—a unified theory of the Dead.” This, of course, is no easy task. The non-rational, non-linguistic elements intrinsic to the musical expression of the Dead and Deadheads will never be fully conveyed with words. Perhaps it is enough to acknowledge that there will always be verbal limitations when theorizing about the synergistic “musicking” of the Grateful Dead experience, to use musicologist Christopher Small’s concept, ably applied to the Dead by Matthew Tift. Such limitations apply, as well, when analyzing any Dionysian phenomenon. But this is not to suggest that we shouldn’t make the attempt to convey what was special about the Grateful Dead phenomenon.

Dionysianism is, indeed, the touchstone for most of these essays. When taken as an interrelated whole, *All Graceful Instruments* may suggest to some readers that a countercultural anthropology might best serve to help us formulate a “unified theory of the Dead.” While language at best approximates such experience, cultural anthropology already possesses the vocabulary and conceptualizations to describe shared symbolism, ethnomusicological distinctions, our primordial (often unconscious) impulses, and psychopharmacological practices, as well as the sociological, psychological, economic, spiritual and kinship configurations that are relevant to the Grateful Dead phenomenon.

This book, with these many complementary spokes, provides a superb start towards a unified, yet multifarious, perspective on this band and its followers. In her chapter, Mary Goodenough notes that “the image of the wheel itself conveys a sense of eternal returns, continuity, perpetual

motion, and completeness.” These chapters represent spokes that connect the reader from the Deadhead core to the socio-spiritual rim of the counterculture of the sixties, all graceful instruments indeed.

SCOTT MACFARLANE received his MFA in Creative Writing from Antioch University in Los Angeles in 2005. He is the author of *The Hippie Narrative: A Literary Perspective on the Counterculture* (McFarland, 2007) and is slated to teach a course on this subject at Western Washington University. His academic interests focus 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.

One Last Wish

Jon Ney

I'll settle for Garcia & the Boys
on a cloud-shrouded afternoon
at the Ventura County Fairgrounds,
a paper cup of coffee with Bailey's
in my hand,
the wind twirling out
squawking gulls from
the grandstand roof,
the band sauntering out
for the first set—
silent—
and the swirling fog making
everything
at once
almost alike,
the crowd, the band, and the security
at peace with
each other

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before the heroic wailings
and I am under the grandstand
feeling in my pocket for
the eyedropper
of instant enlightenment
but
settling
for
coffee with Bailey's—
then the music fires up
taking us all
away—
it is funky and graceful
and glad
like the opening
of flowers.

JOHN NEY teaches English at Newport Harbor High in Newport Beach, CA. A published poet, he has participated in a number of poetry readings throughout Southern California, some interspersed between the 160 Dead shows he saw beginning February 26, 1977, when “Terrapin Station” debuted.

About the Caucus

The Grateful Dead Scholars Caucus is the nickname of the Grateful Dead area of the Southwest/Texas Popular/American Culture Association. Organized in 1998 by Robert G. Weiner, who served as Area Chair for the group's first four meetings, the Caucus has hosted 163 papers, twenty roundtable discussions, and four special events in its first eleven years.

Participants have been treated to special screenings with commentary by their creators, and the group has enjoyed private concerts as well as hosting our own evening musical events. A number of publications have grown out of Caucus presentations, and the group continues to bolster the growing scholarly bibliography on the Grateful Dead phenomenon.

A hallmark of the group is its interdisciplinary nature, which is noteworthy for its range. Members of the band's organization such as John Perry Barlow, Alan Trist, and David Lemieux have participated in Caucus meetings, as well as a number of noted Deadhead writers.

As a conference area of the SWPCA, the Caucus adheres to the Association's inclusive philosophy, welcoming scholars at all levels, from undergraduate to professor, and encouraging independent scholars to participate as well.

Grateful Dead Scholars Caucus

Area Chairs

Robert G. Weiner (1998)

Robert G. Weiner (1999)

Robert G. Weiner (2000)

F. Barry Barnes, Robert G. Weiner (2001)

F. Barry Barnes, Robert G. Weiner (2002)

F. Barry Barnes, Nicholas G. Meriwether (2003)

F. Barry Barnes, Nicholas G. Meriwether (2004)

Gary D. Burnett, Melinda L. Belleville (2005)

Gary D. Burnett (2006)

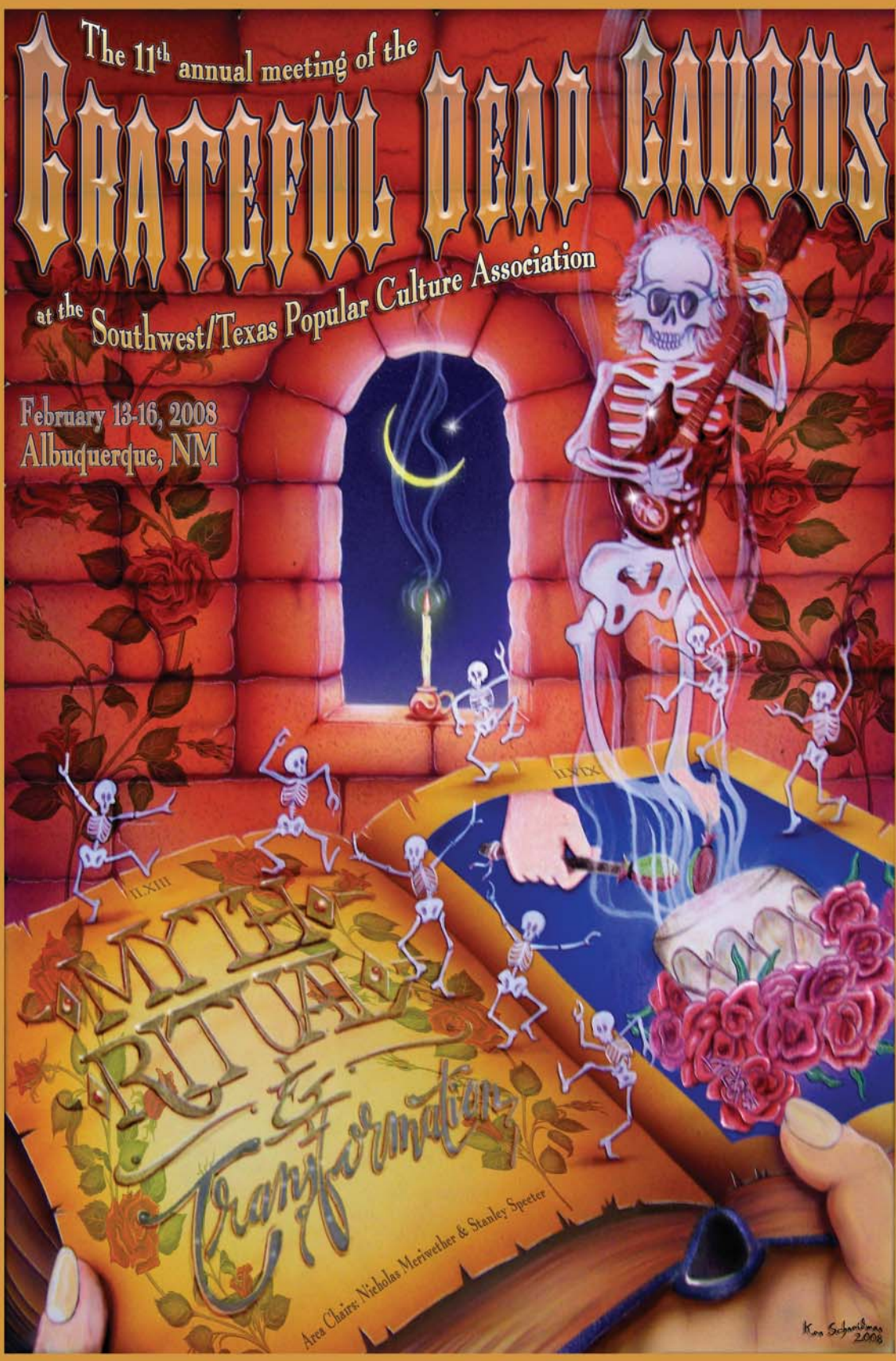
Gary D. Burnett, Nicholas G. Meriwether (2007)

Nicholas G. Meriwether, Stanley J. Spector (2008)

The 11th annual meeting of the
GRATEFUL DEAD BANDITS

at the Southwest/Texas Popular Culture Association

February 13-16, 2008
Albuquerque, NM



Area Chairs: Nicholas Meriwether & Stanley Spreter

Kara Schindler
2008