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CONFERENCE PROGRAM

The First Annual Meeting of the Grateful Dead Studies Association

Schedule

The First Annual Meeting of the Grateful Dead Studies Association, held online with the Popular Culture Association, June 2–4, 2021.

Session 1: Image, Images, and Transition in the Grateful Dead

Wednesday, June 2, 2021 (11:00 am–12:20 pm) *Chowder*

Chair: Nicholas G. Meriwether, Center for Counterculture Studies

Dennis Rothermel, California State University–Chico, *ret.*

“‘Throwing Stones’ and Bertolt Brecht’s *War Primer*.”

Peter Lavezzoli, Independent Scholar

“‘The Nights of Goodbye’: The Final Voyage of the Grateful Dead.”

Nicholas G. Meriwether, Center for Counterculture Studies

“The Grateful Dead and the Private Woodstock.”

Session 2: Silence, Loss, and the Hidden Aspects of the Grateful Dead

Wednesday, June 2, 2021 (12:30–1:50 pm) *Chowder*

Chair: Natalie Dollar, Oregon State University–Cascades

Ulf Olsson, Stockholm University

“Dead Silence: Waiting for the Grateful Dead.”

Octavius Longcroft-Wheaton, University of Surrey

“Hidden Structure: A Method for Approaching the Analysis of the Grateful Dead’s Music.”

Natalie Dollar, Oregon State University–Cascades

Mary Goodenough, Independent Scholar

“Continuing to Influence: The Grateful Dead and the Loss of Live Concerts.”

Session 3: The Politics of the Grateful Dead

Wednesday, June 2, 2021 (2:00–3:20 pm) *Chowder*

Chair: Melvin James Backstrom, McGill University

Melvin James Backstrom, McGill University

“Political Interpretations of the Grateful Dead.”

Andrew R. McGaan, Kirkland & Ellis LLP

“Find Your Own Way Home: The Apolitical Grateful Dead.”

Rhoney Stanley, Independent Scholar

“The Grateful Dead and Politics.”

Session 4: Deadhead Identity and the Grateful Dead Experience

Wednesday, June 2, 2021 (3:30–4:50 pm) *Chowder*

Chair: Matthew Christopher Armstrong, University of North Carolina–Greensboro

Granville Ganter, St. John’s University

“Learning About the Dead: the Role of Secondary and College Education in Shaping Grateful Dead Experience.”

Steven Gimbel, Gettysburg College

“Social Progress, Whiteness, and the Moral Imagination in the 1980s Dead Scene.”

Matthew Christopher Armstrong, UNC–Greensboro

“Playing Dead in the South: An Autoethnography of a Head, a Scholar, and a Songwriter.”

Session 5: From the Grateful Dead to Cyberspace: The Legacy of John Perry Barlow

Wednesday, June 2, 2021 (5:00–6:20 pm) *Chowder*

Chair: Susan Balter-Reitz, Montana State University–Billings

Donald A. Fishman, Boston College

“First Mover Advantage Re-Examined: John Perry Barlow and the Rhetorical Vision of Cyberspace.”

Susan Balter-Reitz, Montana State University–Billings

“Mindspace: John Perry Barlow’s Universal Audience in Cyberspace.”

Joseph A. Tomain, Indiana University

“The ‘Virus of Liberty’: Connecting Legal Scholarship on John Perry Barlow and Non-Legal Scholarship in Grateful Dead Studies.”

Session 6: Roundtable: What Does Psychedelic Music Sound Like?

Thursday, June 3, 2021 (12:30–1:50 pm) *Chowder*

Chair: Brian Felix, University of North Carolina–Asheville

Panelists:

Graeme M. Boone, Ohio State University

Shaughn O’Donnell, City College, CUNY

Brent Wood, University of Toronto–Mississauga

Session 7: The Dawn of the Dead, from the Warlocks to the Acid Tests

Thursday, June 3, 2021 (2:00–3:20 pm) *Chowder*

Chair: Jay Williams, University of Chicago Press, *ret.*

Michael Dolgushkin, California State Library

“The Warlocks’ Early Repertoire.”

Eduardo Duarte, Hofstra University

“Driving that Trane: How the Warlocks Became the Grateful Dead.”

Jay Williams, University of Chicago Press, *ret.*

“The Sound City Acid Test as Context for the Grateful Dead’s First Album.”

Session 8: Memory, Mysticism, and Memoir in the Grateful Dead Phenomenon

Thursday, June 3, 2021 (3:30–4:50 pm) *Chowder*

Chair: Deepak Sarma, Case Western Reserve University

Teddy Hamstra, University of Southern California

“Mickey Hart’s *Drumming at the Edge of Magic*: Joseph Campbell, Multimedia Ritual, and the Multisensorial Enchantment of Sounded Caves.”

Adam Brown, New School for Social Research

“‘All the Years Combine, They Melt Into a Dream’: Conceptualizing the Long-Term Sustainability of Deadhead Engagement through Cognitive Constructs of Autobiographical Memory and Self-Identity.”

Deepak Sarma, Case Western Reserve University

“‘The Transitive Nightfall of Diamonds’: The Grateful Dead and the Common Core Thesis.”

Session 9: The World of the Grateful Dead’s Lyrics

Thursday, June 3, 2021 (5:00–6:20 pm) *Chowder*

Chair: Nathaniel R. Racine, Texas A&M International University

Daniel Pinti, Niagara University

“Play It Forward: Allusion, Improvisation, and the Lyrics of Robert Hunter.”

Nathaniel R. Racine, Texas A&M International University

“Facing East from California’s Shores: Locating the 1960s through the Lyrics of the Grateful Dead.”

Note: This panel had a last-minute cancellation.

Session 10: The Business of the Grateful Dead

Friday, June 4, 2021 (11:00 am–12:20 pm) *Fluffernutter*

Chair: John Brackett, Vance-Granville Community College

Jeff Aulgur, Arkansas Tech University

“The Reluctant Emperor: The Grateful Dead and Adaptive Leadership, 1972–1974.”

John Brackett, Vance-Granville Community College

“‘The Dead on Broadway’: Marketing the Grateful Dead at the Dawn of the 1980s.”

Barry Barnes, Nova Southeastern University, *ret.*

“Life Beyond the Dead: Leadership, Branding, and the Business Legacy of the Post-Garcia Grateful Dead.”

Session 11: Roundtable: Exploring the Cultural Significance of *Fare Thee Well: Celebrating Fifty Years of the Grateful Dead*

Friday, June 4, 2021 (12:30–1:50 pm) *Fluffernutter*

Chair: Jordan McClain, Independent Scholar

Panelists:

Ariella Werden-Greenfield, Temple University

Isaac Slone, Contemporary Freudian Society

Association Business Meeting

Friday, June 4, 2021 (2:15–3:15 pm) *GDSA Zoom Meeting*

Welcome | Nicholas G. Meriwether, President

Council Reports

Conference Report | G. Ganter, President–Elect

Projects Report | Kurt Torell, Vice President

Financial Report | Beth Carroll, Treasurer

Membership Report | Jan Wright, Secretary

President’s Address

“‘Honest to the Point of Recklessness’: Talking About the Grateful Dead.”

Nicholas G. Meriwether

The First Annual Meeting of the Grateful Dead Studies Association

Abstracts

Matthew Christopher Armstrong, “Playing Dead in the South: An Autoethnography of a Head, a Scholar, and a Songwriter.”

Building on the work of Elizabeth Chiseri-Strater, Carolyn Ellis, Jesse Jarnow, and others, this essay explores both the history of the Grateful Dead’s performances in the American South and the author’s own experiences as a frontman for two Grateful Dead-influenced bands. Using an interdisciplinary approach that draws from the fields of literary studies, anthropology, and cultural geography, this paper draws on a number of themes in Grateful Dead studies and illuminates several contested discursive terms, including “Ethnography,” “Autoethnography,” “the South,” “Heads,” and “fan.” Using narrative as rhetoric allows for the creation of a hybrid approach that both interrogates and honors the subject by weaving together first-person recollection with band member interviews and memoirs.

Jeff Aulgur, “The Reluctant Emperor: The Grateful Dead and Adaptive Leadership, 1972–1974.”

The perceptions of leadership within the Grateful Dead vary widely, and interpretation depends on the observer and the period of the band’s history under examination. One example is David Gans’ characterization of Jerry Garcia as “a most reluctant emperor,” refusing to control what Gans believed Garcia could have managed. Alan Trist described the Grateful Dead business model as, “Everybody had a voice, and all voices were listened to.” In contrast, Sam Cutler described the Grateful Dead’s operations as a “nightmare,” the result of an organization incapable of

making sound business decisions. Business theory offers a way of assessing these conflicting views of the Dead's management structure through the lens of adaptive leadership. Defined as "the practice of mobilizing people to tackle tough challenges and thrive" (Heifetz, Grashow, and Linsky 2009, 14), adaptive leadership can illuminate adaptations within one's personal life or those embedded in an organizational structure. Critical to adaptive leadership as business practice, the construct's power and authority are embedded in the organization's formal and informal relationships. It is based on the assumption that leadership affects change on the stated expectations and values of those (followers) granting authority (Heifetz et al. 2009; Northouse 2016; Yukl and Mahsud 2010). As leadership identifies a top-down perspective of the perceived adaptive organizational challenges, it is necessary to regulate distress, maintain disciplined attention, develop the confidence to act in employees and volunteers, and encourage dissent (Heifetz and Laurie 2011). This paper examines the adaptive leadership, or lack thereof, of the Grateful Dead between the Europe '72 tour and the end of 1974, offering insights for business theorists and for Grateful Dead studies.

Melvin James Backstrom, "Political Interpretations of the Grateful Dead."

Despite the Grateful Dead's association with the countercultures of the 1960s, whose political association is largely liberal and to the left, the band's appeal extends to conservatives as well, including well-known pundits Ann Coulter, Tucker Carlson, and Steve Bannon. When Dead guitarist Bob Weir posted a pro-Biden message on Instagram before the 2020 presidential election, those in agreement were noticeably outnumbered by Trump supporters, who were clearly fans of Weir but did not agree with his politics. For critics and left-leaning fans, the Dead's appeal to those on the right is either a source of mystification or perplexed exasperation at what they perceive to be a betrayal of the values expressed in and represented by the Dead's music. For scholars, the band's appeal to conservatives deserves to be taken seriously, both to better understand the politics of the band's music as well as the diverse ways in which it is understood. This paper engages the competing political interpretations of the group's music and meaning. Despite the common association of the Dead with the liberal side of the American political divide, the band

resists easy categorization, reflecting a complicated engagement with the reigning ideology of liberalism.

Susan Balter-Reitz, “Mindspace: John Perry Barlow’s Universal Audience in Cyberspace.”

Charles Nesson’s coda to the Symposium for John Perry Barlow, published in the *Duke Law and Technology Review*, perfectly encapsulates Barlow’s utopian vision of the public. Nesson dubs this vision “Barlowspace,” defined as a place where individuals can experience intercommunication that leads to self-sovereignty and enables them to find freedom of the mind. Anyone who has witnessed a Grateful Dead concert would recognize the concept of Barlowspace, but for many academics in law and rhetoric, the vision of an audience fully prepared to embrace different perspectives, engage in civil dialogue, and respect intellectual property rights is dismissed as naïve. Nesson points to the writings of Lawrence Lessig, whose “Code and Other Laws of Cyberspace” stands in sharp contrast to the libertarian visions of Barlow’s “A Declaration of the Independence of Cyberspace.”

The duality of Barlow and Lessig’s vision of cyberspaces is reminiscent of the dispute between theories of the public sphere in rhetoric. The versions of the public sphere proposed by Jürgen Habermas, Chaïm Perelman, and Lucie Olbrechts-Tyteca echo Barlowspace, and have been subjected to critiques by postmodern theorists similar to those leveled at Barlow’s work, who claim that publics cannot be rational. This presentation will place the debates between Barlow’s and Lessig’s visions of cyberspace in the larger discussion of theories of the public in order to develop a fuller vision of the possibilities of Barlowspace.

Barry Barnes, “Life Beyond the Dead: Leadership, Branding, and the Business Legacy of the Post-Garcia Grateful Dead.”

With Jerry Garcia’s death in 1995 and no succession plan for replacing him, the consequences for the Grateful Dead’s surviving band members and their business seemed dire. Concern about their future peppered news reports for months. Yet the issues that the band and its organization faced were not unlike those encountered by many businesses. Much has been written by business theorists about the failure

of small family businesses that lacked succession plans, as well as larger organizations that have struggled after losing a founding transformative and/or charismatic leader. Drawing on leadership studies and business theory, this presentation provides an overview of Garcia's leadership and the Grateful Dead's phenomenal success as both a band and merchandising enterprise. That perspective allows us to reassess the typically negative view of the post-Garcia bandmembers' work. From the perspective of business theory, the picture of the post-Garcia Grateful Dead enterprise reveals a brand that has managed to continue to survive and even thrive in an unusual but enviable way, by re-emphasizing their "products," chiefly their music but also their unique image.

John Brackett, "'The Dead on Broadway': Marketing the Grateful Dead at the Dawn of the 1980s."

During a business meeting in August 1980, Richard Loren, then manager of the Grateful Dead, proposed a live concert recording project entitled "The Dead on Broadway." Conceived as part of a "15 Year Retrospective" of the band, Loren's proposal detailed a variety of commercial prospects and performance opportunities relating to planned concerts at the Uris Theatre (now the Gershwin Theatre) in New York City. Although the Grateful Dead never did play "on Broadway," performances from the band's concerts at the Warfield Theatre in San Francisco and Radio City Music Hall were featured on two live double albums as well as various simulcasts, video tapes, and video discs that were produced following the original concerts.

Loren's original plans for "The Dead on Broadway" provide valuable insight into the many ways that the Grateful Dead were preparing for the future even as they were celebrating their past. This presentation will detail how people throughout the Dead organization were exploring new ways of recording, promoting, and selling the sounds (and, increasingly, the images) of the Grateful Dead at this pivotal time. Drawing on a variety of archival materials, this paper examines the Dead's approach to the production of *Reckoning*, a live double-album featuring acoustic performances from the band's anniversary concerts, and more broadly, the band's approach to marketing the various video projects that

were created from these live performances, specifically the commercial video release, *Dead Ahead*.

Adam Brown, “‘All the Years Combine, They Melt into a Dream’: Conceptualizing the Long-Term Sustainability of Deadhead Engagement Through Cognitive Constructs of Autobiographical Memory and Self-Identity.”

The sustained engagement of Deadheads in the music and culture of the Grateful Dead may have to do with the complex uses of memory, especially with regard to lyrics. The use of memories in the lyrics of the Grateful Dead often move between episodically and sensory rich details of a character’s past into other temporal dimensions, contexts, and varying degrees of abstraction. As a result, the songs implicitly convey the importance of the malleability and reconstructed nature of memory in relation to one’s sense of self-identity. The malleability of memory woven so centrally into the Dead’s lyrics may deepen engagement with the music and the culture in several ways. The songs allow listeners to bear witness to a character’s retelling of stories and vicariously let them step into the lives and identities of a variety of personas, both familiar and unfamiliar. Such lyrics also invite the listener to blend these retellings into one’s own autobiography and imagined futures. Moreover, the flexibility of these stories facilitates a relationship with shared pasts that may foster and promote the building of collective memories, identities, and bonds among Deadheads.

Interestingly, such processes overlap considerably with cognitive models of memory. Such models underscore the strengths and limitations of the memory system. On the one hand, memories are often highly inaccurate and prone to error. Yet recent work also suggests that this imperfect system may be more flexible. In particular, evidence from psychology and neuroscience indicates how the flexibility of memory can be used in processes that support empathy, re-conceptualizing one’s past, imagining one’s future, and creating and sustaining social bonds. This talk will highlight how cognitive models of memory provide critical frameworks for understanding how Grateful Dead lyrics promote social-cognitive-affective processes, which in turn contribute to sustained engagement with the music and the Deadhead community.

Michael Dolgushkin, “The Warlocks’ Early Repertoire.”

No music exists in a vacuum. Musicians and composers have always been influenced by what others have done, and the Grateful Dead, especially in their early days, were no exception. The band’s music has often been described as a combination of rock and roll, blues, country, and folk, with a mixture of avant-garde jazz and modern classical thrown in. Almost all of these influences were present during the Warlocks era, though those aspects tend to get overlooked, with most commentators calling them an electric blues band, largely defined by frontman Ron “Pigpen” McKernan.

Lost in the contemporary descriptions is the fact that in addition to the influences mentioned above, the Warlocks played many of the popular hits of the day—they were a bar band, after all. This paper explores that aspect of the early Grateful Dead. Studying and playing contemporary hits helped them discover what they wanted to be, informed their developing musical style, and affected how they played, not only at the time but far into the future. Many of these songs rejoined the repertoire in the band’s later years. Drawing on interviews with people close to the early band along with contemporary San Francisco Bay Area weekly radio surveys—the stations the early Grateful Dead listened to and drew inspiration from—this paper provides a first look at this neglected but vital aspect of the Grateful Dead’s music.

Natalie Dollar and Mary Goodenough, “Continuing to Influence: The Grateful Dead and the Loss of Live Concerts.”

How has the loss of live music influenced the relationship between musicians and their fans? How has this loss impacted interpersonal and group relationships among fans? his paper explores those questions by focusing on musicians who were influenced by the Grateful Dead. Our observations suggest that these artists’ success in this new musical world has been informed and influenced by the Grateful Dead and their relationship with Deadheads. For example, improvisation and knowledge of musical history (of both genres and particular songs) are highly valued and widely practiced within the jam band community, a community most credit the Grateful Dead for creating. These and other practices have been

observed in weekly, live-streamed concerts patronized by Deadheads and jam band fans during the COVID-19 pandemic. Based on interviews with musicians who acknowledge their connection to the Grateful Dead, this paper explores how the Grateful Dead influenced these musicians' response to the loss of in-person concerts. Strategies include soliciting online song requests and providing personal commentary on requests, such as who introduced them to the song, how they learned to play it, and the history of the genre. Fans use chat features and at least one musician provides a "zoom room" during these online concerts that allow musicians and their fans to experience more "liveness," including dancing together. This study helps us better understand how the Grateful Dead experience can provide ways for musicians to stay inspired and engaged and offer opportunities for them and their listeners to maintain the "liveness" that is at the heart of Grateful Dead music and performance practice.

Eduardo Duarte, "Driving that Trane: How the Warlocks Became the Grateful Dead."

John Coltrane had an essential influence on the musical identity of the Grateful Dead, a "musical hero" that band biographer Dennis McNally suggests was a catalyst that prompted the Warlocks to evolve into the Grateful Dead. This paper explores McNally's thesis that Coltrane "taught" the Warlocks the art of extended jamming, a signature element of the Grateful Dead's live performances. Using contemporary and later accounts, we can reconstruct how Coltrane influenced the young band, from Lesh's study of *Africa Brass* (1961) to the broader model provided by Coltrane's global vision of music. Coltrane's improvisational audacity supported his forays into non-Western music, which can be heard in the early Grateful Dead as well. Ultimately, Coltrane's influence on the Dead is much more than merely an instance of musical borrowing and connection; it goes to the heart of their project in ways that scholars have not yet explored.

Donald A. Fishman, "First Mover Advantage Re-Examined: John Perry Barlow and the Rhetorical Vision of Cyberspace."

John Perry Barlow's 1996 manifesto "A Declaration of the Independence of Cyberspace" and his 1994 article "Selling Wine without

Bottles: The Economy of the Mind on the Global Net” represent what communication theorist Ernest Bormann would call a rhetorical vision of cyberspace. It was a libertarian vision that circulated widely, but it faced pushback, especially on the issue of jurisdiction. This paper examines the enduring features of Barlow’s vision and the nature of the criticism leveled against it. When we do, it seems clear that the value of Barlow’s vision cannot be reduced to an errant case of techno-utopianism, and that twenty-five years after the publication of “A Declaration,” it continues to be a seminal document in the history of the Internet.

Granville Ganter, “Learning About the Dead: The Role of Secondary and College Education in Shaping Grateful Dead Experience.”

Using IRB-approved interviews with secondary school and college level educators as well as former students themselves, this paper focuses on the relationship of Grateful Dead fandom to the educational institutions that most fans emerged from in their teens. Although the music and the concerts themselves were the primary recruitment venues and advertising propaganda for the band, schools and colleges were also places where many people were first introduced to the music and learned how to appreciate its qualities. In particular, the dormitory life of private schools, which offers a break from home-living habits, seems to have been an incubator for Dead enthusiasm. Many of these students, coming from homes of above-average economic means, became fans who had the time and money to travel on the seasonal touring caravans of the spring, summer, and fall tours from the 1970s through 1995.

The consequence of these behaviors often put school authorities in direct conflict with their campus Deadheads. Not only did the college dormitories house non-matriculating “visitors” during and after concerts and tours, matriculated students sometimes drifted away from their classes and dropped out. But the phenomenon was not all negative: as the student work and proliferation of college classes on the Dead illustrate, academia and the Dead phenomenon can complement each other. This paper thus traces a paradox: Although schools were a place that cultured appetites for Dead music, they were sometimes at odds with the phenomenon on an institutional level.

Steve Gimbel, “Social Progress, Whiteness, and the Moral Imagination in the 1980s Dead Scene.”

Hans Reichenbach argues that social progress is most likely to emerge from the middle class. The wealthy are too connected to the system to want to change it and the poor are kept from the means and education needed to do so. It is only those in the middle who have the education, the incentive, and the economic power to create social progress. The Grateful Dead scene in the 1980s was a model of Reichenbachian thinking: a utopian community that created a living laboratory of alternative ways of being that were designed explicitly to challenge the Reagan era and its embrace of atomistic capitalism. The Dead scene’s social experiments were conducted in an environment that controlled for a number of sociological factors. One of those factors was race. The Dead scene of the 1980s was largely white. This was not intentional. The scene did not seek to perpetuate racism or segregate itself from anyone. All were welcome, but only some came. The whiteness of the Dead scene colored the options available when considering alternative models of social being. Options not available to people of color could be explored, and ways of being that would be natural to people of color in American society were overlooked. This paper identifies the effects of whiteness on the Deadhead scene and begins to set out its ramifications.

Teddy Hamstra, “Mickey Hart’s *Drumming at the Edge of Magic*: Joseph Campbell, Multimedia Ritual, and the Multisensorial Enchantment of Sounded Caves.”

This presentation assesses Mickey Hart’s *Drumming at the Edge of Magic* (1990) as a distinctive work that posits drumming as a mode of religious experience in itself. Using a sound studies lens, I posit that Hart’s idiosyncratic reworking of the traditional musician memoir into a global quest for the spiritual roots of drumming is well suited for the interdisciplinary nature of both sound studies and Grateful Dead studies. Anchoring my argument in the work of the comparative mythologist Joseph Campbell, whom Hart knew and cites as a key influence throughout the book, this paper explores how Campbell’s speculations about shamanic rituals in the Paleolithic cave sites, notably Lascaux,

provided Hart with an evocative locus for his concept of “sacred noise” and what I term the “sounded environment.” Campbell’s theories of shamanism suggest that these rituals are what we would today classify as “multimedia,” with their blending of painting, dancing, drumming, and singing. Furthermore, the sounded environment of the cave is also a site of multisensorial extremities and deprivations, which Hart reads as ideal for fostering the trance states of shamanic ritual that allow the drum to be reconceived as an object of percussive transport to the spirit world. In Hart’s schema, drumming has the capacity to endow the sounded environment with enchantment through its sacred noise and multisensory experience. This linkage between Hart and Campbell is essential for considering the Grateful Dead in a broader critical framework, and a way of bringing the poetics of popular music into dialogue with sound studies, comparative mythology, and religious studies.

Peter Lavezzoli, “The Nights of Goodbye: The Final Voyage of the Grateful Dead.”

In 1995, the Grateful Dead played forty-seven shows in twenty-one cities, all of which I attended with the aim of documenting the band’s thirtieth anniversary. As that ill-fated tour unfolded, however, the question became, instead, how to understand this difficult, problem-plagued final year within the context of their career. The slippery complexity of that year’s performances persisted, and recently I revived the project in a different frame. My initial, immediate impressions of the 1995 shows have been both tempered and enhanced by archival recordings, providing an overview of the year as well as way to compare it to other eras.

This project confirms and extends the argument made by Nicholas Meriwether, Michael Parrish, and Mike Dolgushkin in “A Box of Rain: Listening to the Last Year of the Dead,” given at the 2018 Southwest Popular/American Culture Association conference. They were the first to argue that the music in fact resists the standard, dismissive view of 1995, an argument supported by the comprehensive review of the recordings undertaken in this study. That survey shows 1995 to be a crucial year, both for the Grateful Dead and for Jerry Garcia in particular: In almost every show, compelling moments of artistic expression would mitigate—and at times transcend—the many daunting challenges, both internal

and external, faced by Garcia and band. This study not only revises but rehabilitates the dominant narrative of the Grateful Dead's final year, offering a compelling window into the creative integrity of the band. Drawing on biographies that deal with creative artists' last works, this presentation offers the first sustained reassessment of this complex and largely misunderstood chapter in the Dead's career.

Octavius Longcroft-Wheaton, "Hidden Structure: A Method for Approaching the Analysis of the Grateful Dead's Music."

For musicologists and theorists, analyzing the Grateful Dead's music can be a daunting prospect, given the length of their songs and the complexities created by their poly-instrumental jamming, or the simultaneous improvisations of multiple melody lines. This paper presents a method that can facilitate analysis of the Dead's music, breaking down its musical structure into four layers, each focused on a different feature: Layer 1 covers the basic harmony; Layer 2 looks at improvisation around the basic harmony; Layer 3 focuses on the large scale improvisations; and Layer 4 examines any song morphing that takes place between songs. Using several songs as examples, this presentation demonstrates how this layered method provides an analytical approach for deconstructing the Grateful Dead's music, revealing the different complexities contained within even their most simple songs and illuminating the sophistication and organic development that their extended musical jams can provide.

Andrew R. McGaan, "Find Your Own Way Home: The Apolitical Grateful Dead."

The Grateful Dead arose in the mid-1960s from the countercultural ferment of the San Francisco Bay Area and came to be identified as exemplars of that sprawling social phenomenon. Given the political and social upheaval of the era, it is not surprising that much of the music of the time was overtly political and often celebrated the counterculture. Yet the Dead's music was deliberately and avowedly apolitical, for a variety of reasons that merit discussion. The band's lyricists and songwriters wanted to knit their music into an older and greater American musical tradition exploring timeless themes, rather than fleeting contemporary crises. They also felt that leftist political activism was nonetheless part

of the same continuum that defined the Establishment, which they held in no higher regard. Still, their music contains, if not overt political messaging, an identifiable civic perspective. This perspective is evident in three major themes, pursued fervently by the band: anti-authoritarianism, arising from their disregard for the political Left and Right; individual responsibility, which they viewed as indispensable to freedom; and a commitment to life's purposefulness, however difficult, which imparted an unmistakable hopefulness to their project.

The Dead's aversion to partisan ideologies helped fuel a level of popularity experienced by few other bands. While the band's fans are often seen and portrayed as "countercultural," the Dead's appeal and following includes political conservatives, who often reject many tenets of the counterculture yet find deep connections between their beliefs and the band's worldview. This paper will examine how the band's apolitical stance and underlying values also appeal to political conservatives. While no critic would suggest that the Dead are typical conservatives, their embrace by some conservatives represents an aspect of the Dead's enduring appeal that usefully complicates the prevailing mainstream media portrayal of the band's followers as monolithically left-leaning.

Nicholas G. Meriwether, "A Private Woodstock: Reconsidering the Grateful Dead at the Apex of the Counterculture."

Of all of the Dead's concert appearances, Woodstock may be the most infamous. The festival's organizational, logistical, and infrastructural problems produced a series of highly publicized and much discussed delays, hazards, and other issues that combined to produce a set roundly dismissed by the band and generally deprecated by critics and fans. Fueling the negative portrayal was the Dead's absence in both the movie and the soundtrack album, leaving the criticism to take on a life of its own. Over the years, steadily better recordings circulated by fans produced the occasional demurrer, but those dissenting views didn't change the critical consensus. That made the announcement that the band's entire set would be released as part of Rhino's mammoth fifty-year anniversary box set of the festival all the more surprising. Those who purchased the box had the chance to hear a set that sounded substantially different from the impressions of both the performers and many participants, raising a number of

interesting questions. This presentation uses the newly released recording to revisit the band's performance at Woodstock and reflect on what that means for our understanding of the festival's significance, both for the band and for history. Although the recording confirms the fact that the Dead's performance at Woodstock was indeed far from their best, what it reveals is more nuanced than the record has allowed. That record is enormous: hundreds of books, essays, and chapters have explored and furthered the continuing significance of the festival, but as the Dead's recording shows, more lessons—and materials—may yet remain. Most of all, what this new release makes clear is that the Dead's experience aligns with the deeper history of the festival. The ways that those more private, hidden histories connect and interrogate each other offer useful insights for scholars of the Dead, the sixties, and the counterculture.

Ulf Olsson, "Dead Silence: Waiting for the Grateful Dead."

While rock music generally might be viewed as an attempt to drown out any trace of the silence that underlies all music, the Grateful Dead at times achieved a different relationship to silence. This relationship took at least two different forms. One is to some degree conventional within the rock idiom: using a sudden stop as a way to increase the intensity of the music. But the Grateful Dead expanded on that form, pulling a song to a sudden stop and coming back to it a few songs later, or even during the next show. The second strategy, prominent especially during the late sixties and the first half of the seventies, was an active musical movement towards silence: an inclusion of silence within the musical language, giving silence an active role in that language. This closeness to silence can be seen as growing out of the band's free improvisations, in which the individual musicians had to form sounds out of silence. This talk will explore how silence functioned in the Grateful Dead's oeuvre, relating it to discussions of the implications of silence within critical theory.

Daniel Pinti, "Play It Forward: Allusion, Improvisation, and the Lyrics of Robert Hunter."

Robert Hunter's use of allusions in the lyrics he wrote for the Grateful Dead has provided scholars with a rich body of work. This paper offers a new interpretation of how allusion functions in the musical and

performative context of the Grateful Dead. Literary theorist Joseph Pucci's *The Full-Knowing Reader: Allusion and the Power of the Reader in the Western Literary Tradition* (1998) argues that an allusion is a "shared creation" between author and reader, with the reader "add[ing] something to the text she reads that is otherwise not there, creat[ing] something in the text that exists in it only *in potentia*" (43). The "allusive moment," for Pucci, is at once complete yet transitory, and, as the etymology of "allusion" implies (Lat. *ad + ludere*, "to play towards"), always involves a kind of sublimity associated with play.

Such an understanding of allusion, which divorces allusion from both New Critical understandings that associate it with either authorial control or conceit, and postmodern ones that insist on interpretive indeterminacy, actually—although Pucci himself does not make this assertion—aligns allusion with authorial generosity and the co-creativity of improvisation. This is a mode of performance integral, of course, to the Dead's music. Drawing on both Pucci and several theorists in the field of improvisation studies, this paper draws on several key examples from Hunter's lyrics to suggest how allusions open up a space that invites the audience member's improvisational participation in the performative experience.

Nathaniel R. Racine, "Facing East from California's Shores: Locating the 1960s through the Lyrics of the Grateful Dead."

One of the useful tensions identified by scholars is between modernity and tradition, which, in turn, is often related to the tensions between the urban and the regional. Upon scrutiny, however, such dichotomies also obscure the way these elements interact and combine to form contemporary society in any generation. In approaching the countercultural movement of the 1960s and the way it negotiated the appeal of traditional folk influences within a modern context, this paper takes the example of the Grateful Dead and examines their artistic and lyrical sensibilities through the framework of "critical regionalism." First developed by architectural theorists, the concept has found wider application in literary and cultural studies. In these fields, critical regionalism helps situate the supposedly universal perspective of the cosmopolitan city within its own specific region, alongside its own traditions and characteristics. No city can ever be fully extricated from

its place and location in the world. Nor is any one region ever completely isolated from larger cultural movements. For this reason, I argue that while the Grateful Dead seem to offer a perspective on the entirety of the United States and its counterculture, they also remain fully aware of their own “locatedness” in California and, more specifically, the greater San Francisco area. They draw equally from their own regional scene while engaging with the folklore of other regions. From their vantage point, they could survey the available regional traditions linking the country from east to west, and it is through this sensibility that they could make the traditions useful for and applicable to the actual conditions of modern life. In this way, the Grateful Dead reexamine the cultural richness of the US. Facing east from California’s shores they can, in their own moment at least, seek what is yet unfound.

Dennis Rothermel, “‘Throwing Stones’ and Bertolt Brecht’s *War Primer*.”

The performance of “Throwing Stones” in the Grateful Dead movie *So Far* (1986) shows the band on stage in an empty auditorium. Found images of warfare, military generals, starving people filing by in long lines waiting for rationed food, and war’s devastation layer transparently upon the views of the band. The John Barlow-Bob Weir collaboration is an anti-war song that does not focus upon any particular war but does focus upon the disparity between those who enjoy power and wealth and those who suffer in warfare.

After his escape from Nazi Germany in 1933, Bertolt Brecht migrated through Denmark, Sweden, Finland, Moscow, Valdivostok, and then finally to New York. Brecht collected newspaper war photos and composed a biting sardonic, angry quatrain commenting on each. Brecht writes on behalf of the innocent victims of war, among whom he will include soldiers, and the soldiers of all armies. He does not present one side of the conflict as justified and the other side as exclusively evil. Brecht understood how Karl Marx had asserted that all warfare is class warfare. It is not that one side of the conflict represents one class and the other side another class. The class warfare afflicts both sides—between those who wield power, cherishing more, and those who suffer, fight, and die for the sake of that power.

Brecht collected seventy-one photograph-quatrain pairs into *War Primer [Kriegsfibel]*, which was published in 1955, less than a year before Brecht died. Brecht's very good friend, Hanns Eisler, who thrived composing soundtracks in Hollywood, wrote music for thirteen of the quatrains, *Bilder aus der Kriegsfibel*. So, in a not uncanny parallel, these two coordinated works of music, poetry, and found news images arise years and cultures apart, yet with a shared focus upon the victims of war. This presentation explores that shared focus and offers insights into how this comparison provides insights into the Dead's music and its larger cultural impact.

Deepak Sarma, "The Transitive Nightfall of Diamonds': The Grateful Dead and the Common Core Thesis."

Jerry Garcia and countless Deadheads have spoken about the link between psychedelic drugs and mystical experience. This paper examines the philosophical complexities raised when considering the possibility of a drug-induced mystical experience, largely centered around the common core thesis. Using the lyrics of "Dark Star" as a frame, comments made by members of the Grateful Dead, and observations made by concert attendees, I explore the philosophical prospects for, and problems of, achieving a unitive mystical experience that has a common experiential core. To do this, I first contextualize the issue in dialogues by philosophers of religion concerning mysticism and the common core hypothesis. I then look at phenomenological data derived from interviews with band members and fans, and finally I address the link between drugs and mystical experiences, examining data and taxonomies from relevant studies conducted at the Hopkins Center for Psychedelic and Consciousness Research. This presentation will shed light on these relationships and especially on the philosophical issues involved in order to answer the question, are drug-induced experiences at Grateful Dead shows mystical ones?

Rhoney Stanley, "The Grateful Dead and Politics."

The 1960s was a time of upheaval and change, perhaps most visible in San Francisco and Berkeley. The power and appeal of that tumult inspired many, and prompted me, a student at Mount Holyoke College,

to transfer to the University of California–Berkeley to be part of the transformation. This paper will focus on the Sixties and how the angry political protests at UC Berkeley contrasted with the psychedelic sound of the Grateful Dead and the hallucinatory visions experienced at the Acid Tests. Drawing on my experiences, this paper will look at the Grateful Dead’s interactions with the radicalism of the era and how they reacted to it. Using the work of Todd Gitlin, Carol Brightman, Hal Draper, and W. J. Rorabaugh, this paper contends that despite their very real differences, the politicians in Berkeley and the Grateful Dead and their followers across the Bay viewed the misuse of power in similar ways, and that, in the words of Rorabaugh, “a rebirth of community spirit and individual liberty” were the goals of both groups.

Joseph A. Tomain, “The ‘Virus of Liberty’: Connecting Legal Scholarship on John Perry Barlow and Non-Legal Scholarship in Grateful Dead Studies.”

In 2019, the *Duke Law and Technology Journal* published a symposium issue entitled, “The Past Future of the Internet: A Symposium for John Perry Barlow.” Several preeminent legal scholars such as Yochai Benkler and Julie Cohen published articles in it, and all of the contributions addressed two well-known essays that Barlow published in the 1990s, “Selling Wine Without Bottles” (1994) and “A Declaration of the Independence of Cyberspace” (1996). These essays served as the “jumping off point for a reflection on the current state of the digital world,” as the volume’s editors explained. This paper reviews and analyzes the legal scholarship articles published in that symposium issue and draws interdisciplinary connections to the field of Grateful Dead studies. Like John Perry Barlow’s work, this paper seeks to transcend boundaries for the purpose of a better understanding of ourselves and our world to help chart a way forward.

Jay Williams, “The Sound City Acid Test as Context for the Grateful Dead’s First Album.”

The connection between the Sound City Acid Test LP (1966) and the Grateful Dead’s first album (1967) is found in the paratext for both albums. After defining their paratexts, this paper explores several

possibilities between the two cultural productions. Whether the Sound City Acid Test recording's specialness was generated by LSD or by the gathering of certain personalities or the effects of multiple media or the bohemian zeitgeist of the era or some combination of all this and more, it nonetheless carried over to the production of the paratext for the Grateful Dead's first album. Not as complicated as the Sound City Acid Test liner notes, this paratext was nonetheless also of the moment, of its time. It is part and parcel with the music and the band's ethos. It exemplifies the era and participates, like the Sound City Acid Test production, in the creation and definition of the Sixties. This presentation explores the connections between the two albums through a close reading of their paratexts and what that offers scholars.

Roundtable: "Exploring the Cultural Significance of *Fare Thee Well: Celebrating Fifty Years of the Grateful Dead*."

Moderator: Jordan McClain. Panelists: Ariella Werden-Greenfield, Isaac Slone.

This roundtable will explore the cultural significance of the 2015 concert series, *Fare Thee Well: Celebrating Fifty Years of the Grateful Dead*. Using media studies, psychoanalysis, religious studies, and related transdisciplinary perspectives, the panel will discuss the concerts through a set of questions and issues, including media narratives and media framing, religiosity, fan experience, notions of authenticity, and multiple meanings expressed in coverage, fan responses, and reflections from the band and crew. These delineate a conversation, illuminating a series of questions that, more than five years later, continue to reward analysis. How did media coverage portray *Fare Thee Well* as a significant event? What does media coverage of the event indicate about music history, the jam band scene, or fan culture? How did media coverage portray the role of Phish's Trey Anastasio, in terms of the relationship between Phish and the Grateful Dead? What do we learn from the way bandmembers speak about the concerts? What do official and fan-produced videos reveal about the event? How was the Grateful Dead songbook treated by the arrangements, set list structure, and improvisations in the concerts? How did fans negotiate the lineup and the absence of notable members of the Grateful Dead? How did different segments of the fan population interact?

How does religion function in the concert setting? Finally, can *Fare Thee Well* be understood as a site of pilgrimage? This panel discussion will explore these questions as a way of approaching and assessing the ongoing legacy and significance of the Grateful Dead.

Roundtable: “What Does Psychedelic Music Sound Like?”

Moderator: Brian Felix. Panelists: Graeme M. Boone, Brent Wood, Shaugn O’Donnell.

The term “psychedelic” has been used, in casual and more formal ways, to describe a variety of musical sounds and styles that, over the years and across different scenes, have evoked different meanings for different listeners. As the scholarly study of psychedelic music continues to develop, however, the lack of a consistent definition of its sound qualities becomes more consequential. On this panel, we shall refine the definition of psychedelic musical sound, principally through analysis of celebrated recordings from 1960s groups including the Grateful Dead, the Beatles, and Pink Floyd, but also drawing on more recent music. In the process, we shall aim to distinguish between ‘psychedelic’ as a quality and ‘psychedelia’ as a thing.

The First Annual Meeting of the Grateful Dead Studies Association

Presenters

Matthew Christopher Armstrong published extensively on the Iraq War through *The Winchester Star* and embedded with JSOF in Al Anbar Province, Iraq. He is the winner of a Pushcart Prize and his fiction and nonfiction have appeared in *Esquire*, *The Missouri Review*, *The Gettysburg Review*, *The Literary Review*, *Monkeybicycle*, *Wrath-Bearing Tree*, and other journals and anthologies. He is the guitarist and lead singer and songwriter for Viva la Muerte and lives in Greensboro, North Carolina, where he completed his PhD in contemporary American literature at the University of North Carolina–Greensboro.

Jeff Aulgur serves as Department Head and Associate Professor of Professional Studies at Arkansas Tech University, where he served as Director of the Professional Development Institute. He holds a BA in History from Hendrix College, an MA in History from the University of Arkansas, an MS in Emergency Management and Homeland Security, an MS in Applied Sociology from Arkansas Tech University, and an EdD in Workforce Development Education from the University of Arkansas. He is a Charter Member of the Grateful Dead Studies Association.

Melvin J. Backstrom completed his PhD in musicology at McGill University in 2017 with a dissertation entitled, “The Grateful Dead and Their World: Popular Music and the Avant-Garde in the San Francisco Bay Area, 1965–1975.” He holds diplomas in jazz guitar performance and recording arts, a combined honors BA in music and philosophy, and an MA in musicology. A longtime graduate assistant with the Improvisation,

Community and Social Practice research project, he has presented his work at national and international conferences and maintains an active performing career. He teaches music, English, and history.

Susan Balter-Reitz is Professor of Communication at Montana State University–Billings. Her current research project studies the intricacies of freedom of expression on university campuses, which builds on her work in argumentation theory, free speech, audience studies, and visual rhetoric. She has presented on the Grateful Dead to a variety of conferences and institutions, and is a Charter Member of the Grateful Dead Studies Association.

Barry Barnes is Professor of Management Emeritas at the H. Wayne Huizenga School of Business and Entrepreneurship at Nova Southeastern University. His corporate training includes clients in the US, Germany, China, the Bahamas, and Brazil, including DHL, Exxon, Centex Construction, TracFone Wireless, Burger King, GEICO, and Visa International. He has published articles in *International Journal of Organizational Analysis*, *International Journal of Business Research*, *Journal of Applied Management and Entrepreneurship*, and others. He is the author of *Everything I Know About Business I Learned from the Grateful Dead* (Business Plus, 2011), and with Bob Trudeau, *The Grateful Dead's 100 Essential Songs: The Music Never Stops* (Rowman and Littlefield, 2018), as well as numerous research articles, book chapters, and case studies on the Dead. He is a Charter Member of the Grateful Dead Studies Association.

Graeme M. Boone is Professor of Music at Ohio State University. Born and raised in San Francisco, he attended the University of California–Berkeley and the Conservatoire National Supérieur in Paris before earning a PhD at Harvard University in musicology. He specializes in French art music of the fifteenth century and American popular music of the twentieth.

John Brackett is Instructor of Music at Vance-Granville Community College in Henderson, NC. He has published on a number of diverse musical artists and performers, including Led Zeppelin, the Smiths, Frank

Ocean, and John Zorn. His current research considers the music and culture of the Grateful Dead and the progressive dance music of Arthur Russell. Brackett also composes, performs, and records '80s-influenced electronic dance music under the name "Colorless Green Ideas."

Adam Brown is a clinical psychologist and Associate Professor of Psychology at the New School for Social Research where he is also the Director of the Trauma and Global Mental Health Lab. He is also Adjunct Assistant Professor in the Department of Psychiatry at NYU School of Medicine. His research focuses on identifying social, cognitive, and biological factors that contribute to mental health risks associated with traumatic stress. He and the members of his lab work closely with UN agencies, policy-makers, and NGOs to build capacity where there is little access to mental healthcare and has served as an advisor on mental health initiatives for the United Nations Secretariat and UNICEF.

Michael Dolgushkin is Manuscript Processing Librarian at the California State Library. A veteran of 291 Grateful Dead concerts, he is coeditor of the *DeadBase* series, the definitive performance reference on the Grateful Dead. He earned an MA in history from California State University–Sacramento and an MA in Library and Information Science from San José State University. An active poster artist, his Hot Tomato Studios has created hundreds of posters, flyers, and advertisements for musicians and bands throughout the Bay Area. His current research focuses on the early history of San Francisco's streetcar system.

Natalie Dollar is Associate Professor of Speech Communication at Oregon State University–Cascades, where she teaches courses in intercultural and interpersonal communication, community dialogue, communication theory, youth communication outreach, and group communication. Her scholarship focuses on identity, culture, and communication. She has published articles and book chapters on "houseless" and street-oriented youth, members of a musical speech community, and ethnographic approaches for studying cultural and intercultural group interaction. She founded The Community Dialogue Project (CDP) to provide educational opportunities for Central Oregonians interested in learning about dialogue as an intentional, distinct form of communication. Her current research

interests focus on dialogue as a means for co-constructing relationships among individuals or groups in conflict, cultural communication codes, and negotiating identities in intracultural interactions.

Eduardo Duarte is Professor at Hofstra University, where he teaches courses in philosophy in the department of Teaching, Learning, Technology. He earned his PhD in Philosophy at the New School for Social Research and is author of *Being and Learning* (Sense Publishers, 2012) and *Beyond Fragmentation, Toward Polyphony* (LAP, 2010). He is also host and producer of *The Dead Zone*, a weekly radio program broadcast on 88.7-FM WRHU (Radio Hofstra University) dedicated to exploring the live performances of Grateful Dead as well as the music that influenced the band, especially the existential and cultural implications of improvisational music rooted in African-American spirituals, blues, and jazz music.

Brian Felix is Associate Professor and Chair of the Music Department at the University of North Carolina–Asheville, where he teaches classes on jazz theory and improvisation, jazz history, keyboard skills, music business, the Beatles, and the Grateful Dead. He holds a BA in Music from Rutgers College, an MM in Jazz Performance from DePaul University and a DMA in Jazz Performance from the University of Illinois–Urbana/Champaign. His research interests include jazz and improvised musics, the Grateful Dead, and the Beatles. His work has been published in *Jazz Perspectives* and he is the coauthor of *Interactive Listening: A New Approach to Music* (3rd ed., 2012). As co-leader of OM Trio, an acclaimed jazz-rock group, he toured internationally from 1999–2004, and he continues to perform professionally with his Fly Casual organ jazz group and others.

Donald A. Fishman is Associate Professor and Assistant Chair of the department of communication at Boston College. He serves as first vice president-elect of the Eastern Communication Association. His work has been published widely and he is the recipient of the 1998 Haiman Award for Distinguished Scholarship in Freedom of Expression from the National Communication Association, the 2001 Phifer Award for Outstanding Scholarship in Parliamentary Procedure

from the Commission on American Parliamentary Practice, the 2001 O'Neill Award for Outstanding Paper in Freedom of Expression at the National Communication Association Convention, and the 2003 O'Neill Award for Outstanding Paper in Freedom of Expression at the National Communication Association Convention.

Granville “G” Ganter is Associate Professor of English at St. John’s University in Queens, NY. His research focuses on nineteenth-century oratory, and he has edited a collected edition of the speeches of Sagoyewatha, or Red Jacket, a Seneca diplomat of the early 1800s. He is currently working on early American women popular lecturers that history has forgotten. His first essay on the Grateful Dead was presented in Lubbock at the Dead area in 1998, later published in John Rocco’s edited anthology *Dead Reckoning* (Schirmer, 1999), and he is interested in the interaction between fan culture and how we talk about the sound of Dead music. He helped to spearhead the establishment of the Grateful Dead Studies Association and serves as the founding President-Elect.

Steve Gimbel is Professor of Philosophy at Gettysburg College, where his research interests include philosophy of physics and philosophy of humor. He is author or editor of nine books including *Einstein’s Jewish Science: Physics at the Intersection of Politics and Religion*, *Isn’t That Clever: A Philosophical Account of Humor and Comedy*, and *The Grateful Dead and Philosophy: Getting High-Minded about Love and Haight*.

Mary Goodenough earned a BA in Russian literature at Cornell and an MA in Slavic Languages and Literatures at the University of California–Berkeley. She studied journal writing with Joanne Kyger from 1990–1995 in Bolinas, CA, while studying depth psychology at Sonoma State University and the California Institute for Integral Studies. Her work on the Grateful Dead has appeared in *All Graceful Instruments* (Cambridge Scholars, 2007), *The Grateful Dead in Concert* (McFarland, 2010), *The Storyteller Speaks: Rare and Different Fictions of the Grateful Dead* (Kearney Street Books, 2010), and elsewhere. Her work as an educator includes Russian language instruction and translation, and she has served as interpreter for several Russia-based cultural exchange programs.

Teddy Hamstra is a PhD candidate in English and Visual Studies at the University of Southern California. His work focuses on twentieth-century representations of sacrality in American verbal and visual culture, and he is the recipient of a research grant to study Joseph Campbell's theories of creative mythology and their diffusion across media.

Peter Lavezzoli has played drums with Melvin Seals, Phil Lesh, Tom Constanten, Donna Jean Godchaux, and currently performs with Oteil Burbridge. His scholarship includes *The King of All, Sir Duke*, on Duke Ellington, and *The Dawn of Indian Music in the West*, which won the 2007 Association of Recorded Sound Collections award for Best Historical Research. His current project examines the Grateful Dead's final tours in 1995.

Octavius Longcroft-Wheaton returned to music after a career as a science educator. He earned a BSc in Chemistry from the University of Surrey in 2000 and a PGCE in secondary education from Southampton University in 2001. After discovering the Grateful Dead, he earned a BMus in 2016 and a doctorate in 2020 from the University of Surrey. His dissertation, "The Stylistic Development of the Grateful Dead, 1965–1973," focused on the intricacies of poly-instrumental jams and how jam band members interact. He is also a children's and adult author with two books scheduled for publication in 2021.

Jordan McClain earned his PhD at Temple University in Mass Media and Communication, where he taught for many years before transitioning to the private sector. He served as President of the Mid-Atlantic Popular and American Culture Association (MAPACA), and his scholarly writing has appeared in *Popular Music and Society*, *The Journal of Popular Culture*, *Grateful Dead Studies*, as well as in several scholarly anthologies.

Andrew R. McGaan is a partner at Kirkland & Ellis LLP and a Fellow of the American College of Trial Lawyers. He serves as Clerk of Session at Fourth Presbyterian Church in Chicago and is a board member of *Christian Century* magazine. He has presented papers on the Grateful Dead at two conferences and serves as a member of the Board of Advocates for the Grateful Dead Studies Association. A graduate of Cornell University and

Cornell Law School, he attended over fifty Dead shows, his first on May 7, 1980, in Barton Hall. He lives in Chicago, less than a mile from the bar where Dark Star Orchestra formed.

Nicholas G. Meriwether is editor of *Grateful Dead Studies* and cofounder of the Grateful Dead Studies Association. His work on the Dead has appeared in a variety of popular and scholarly books and periodicals, including *Reading the Grateful Dead: A Critical Survey* (Scarecrow, 2012) and *All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon* (Cambridge Scholars, 2007), which he edited. He serves in several capacities at the Center for Counterculture Studies and consults for its sister institution the Haight Street Art Center in San Francisco.

Shaugn O'Donnell is a musicologist specializing in the twentieth century with analytical interests ranging from post-tonal “classical” music to rock music. His work on the Grateful Dead has appeared in a variety of journals and scholarly anthologies, and he is an active guitarist and gear aficionado. He is currently Chair of the Music Department at the City College of New York, where he recently launched a new degree in Popular Music Studies.

Ulf Olsson is Professor Emeritus of literary studies at the Department of Culture and Aesthetics, Stockholm University, Sweden. His research focuses on modern Swedish literature and he has published three scholarly books in Swedish on the works of August Strindberg. He has also published two books in English, *Silence and Subject in Modern Literature: Spoken Violence* (2013) and *Listening for the Secret: The Grateful Dead and the Politics of Improvisation* (University of California, 2017). He is currently working on a book with the working title “Disobedient Subjects.”

Daniel Pinti is Professor of English at Niagara University, where he has taught for twenty years. He teaches courses in comics studies, the literature of the American West, literature and film, and the Bible and literature. He has published on a range of topics, from medieval mystics to contemporary superhero comics, and he is currently writing a review essay on the *Grateful Dead Origins* graphic novel by Chris Miskiewicz and Noah Van

Sciver. His next project is a study of Robert Hunter's lyrics in the context of Western American literature.

Nathaniel Racine is Assistant Professor of English at Texas A&M International University and Associate Editor of the *Review of International American Studies*. He holds a master's degree in urban planning from McGill University and earned his PhD in English from Temple University. He was a Fulbright Postdoctoral Scholar to Mexico, and his primary area of research focuses on the cultural exchange between the US and Mexico. More broadly, his interests involve the intersections of literature and visual art with geography, urbanism, and architecture in the twentieth century.

Dennis Rothermel is Emeritus Professor of Philosophy at California State University–Chico. His research lies in the intersection of Continental philosophy and cinema studies. His recent publications include “Slow Food, Slow Film,” “Heroic Endurance,” in the *Quarterly Review of Film and Video*, and book chapters on Joel and Ethan Coen, Clint Eastwood, John Ford, Bertrand Tavernier, Julie Taymor, Aki Kaurismäki, and more. His coedited volume of essays on peace studies, *Remembrance and Reconciliation*, was published by Rodopi in 2011. *A Critique of Judgment in Film and Television*, a collection of theoretical essays in film and media theory, coedited with Silke Panse, was published by Palgrave Macmillan in 2014. He is working on a monograph on Westerns and another on Food and Film.

Deepak Sarma is Professor of Indian Religions and Philosophy in the Department of Religious Studies at Case Western Reserve University. He is the author of *Classical Indian Philosophy: A Reader* (2011), *Hinduism: A Reader* (2008), *Epistemologies and the Limitations of Philosophical Inquiry: Doctrine in Madhva Vedanta* (2005) and *An Introduction to Madhva Vedanta* (2003). He earned a BA in religion from Reed College and a PhD in the philosophy of religions at the University of Chicago Divinity School. His current reflections concern cultural theory, racism, bioethics, and post-colonialism. He credits his study of religion and Indian philosophy to the experience of being on tour with the Dead on the West coast in 1988.

Isaac Kandall Slone is a candidate at the Psychoanalytic Training Institute of the Contemporary Freudian Society. He received his BA and MA from New York University's Gallatin School of Individualized Study, where he studied the relationship between psychoanalysis, music, and literature. He is the development manager for *ROOM: A Sketchbook for Analytic Action*. He writes on modernist literature, the Grateful Dead, and Phish.

Rhoney Stanley directs a holistic orthodontic practice based in West Saugerties, NY, that also provides acupuncture, nutritional counseling, and cranial therapy. The author of numerous academic papers on dentistry and related issues, she is the coauthor of *Owsley and Me: My LSD Family* (Monkfish, 2013), and has lectured on the book in a wide variety of forums, including the San Francisco Beat Museum, the Woodstock Writers Festival, and Poetry Science Talks: New York City. A graduate of the University of California–Berkeley, she earned a Doctor of Dental Surgery from Columbia University College of Dental Medicine and a Masters of Public Health from Columbia University School of Public Health.

Joseph A. Tomain is a Lecturer in Law at the Indiana University Maurer School of Law and Senior Fellow at the IU Center for Applied Cybersecurity Research. He serves as coeditor for *Communications Lawyer* and specializes in free speech rights, particularly in online environments. His articles have been published in the *Drake Law Review*, *Michigan State Law Review*, and *University of Cincinnati Law Review*, among other journals.

Ariella Werden-Greenfield is the Associate Director of Temple University's Feinstein Center for American Jewish History. Her scholarship centers on the relationships between music, religion, and power in the Americas. She is the coeditor of *Rock and Roll Religion: Phish, Jews, and the People of The Helping Friendly Book* (Penn State University Press, forthcoming). Her writing appears in *Religion in Philadelphia: A Reader* (Temple University Press, 2016), *Savoring Gotham: A Food Lover's Companion to New York City* (Oxford University Press, 2015), and elsewhere.

Jay Williams is general editor of the thirty-volume edition of the *Complete Works of Jack London*, underway by Oxford University Press. He retired in 2017 as senior managing editor of *Critical Inquiry*, published by University of Chicago Press . The second volume of his three-volume biography of Jack London, *Author under Sail* (University of Nebraska Press), appeared in February 2021.

Brent Wood is a scholar, writer, and musician. He is the author of *The Tragic Odes of Jerry Garcia and the Grateful Dead* (Routledge, 2021) as well as articles on Robert Hunter and Phil Lesh, a chapbook, and many uncollected songs and poems. He teaches creative writing and poetry at the University of Toronto–Mississauga.