

# PROCEEDINGS OF THE GRATEFUL DEAD STUDIES ASSOCIATION

---

Volume 2

2022

---

ISSN 2770-534X (Print)

ISSN 2770-5358 (Online)

---

Meriwether, Nicholas G., ed.

## Conference Program: The Second Annual Meeting of the Grateful Dead Studies Association

---

### CITATION INFORMATION

Nicholas G. Meriwether, ed.

Conference Program: The Second Annual Meeting of the Grateful Dead Studies Association  
**Proceedings of the Grateful Dead Studies Association**

Volume 2 (2022)

Pages: 13–45

URL: [http://deadstudies.org/wp-content/uploads/2023/06/Proceedings\\_v2\\_ConfProg.pdf](http://deadstudies.org/wp-content/uploads/2023/06/Proceedings_v2_ConfProg.pdf)

---

### LICENSE

Download of this Proceedings of the Grateful Dead Studies Association Licensed Content (hereafter Content) constitutes acceptance of the following terms and conditions: Provided they abide by the restrictions below, users may search, view, reproduce, display, download, print, perform, and distribute Content for the following Permitted Uses: research activities; classroom or organizational instruction and related classroom or organizational activities; student assignments; as part of a scholarly, cultural, educational or organizational presentation or workshop, if such use conforms to the customary and usual practice in the field; authors or other Content creators may at their discretion incorporate their Content into unrestricted databases or websites with prior written permission from Grateful Dead Studies.

The portions of Content that have been downloaded or printed out by a User may continue to be used in compliance with these Terms and Conditions even if such license should later terminate or expire.

Users may not: use or authorize the use of the Proceedings of the Grateful Dead Studies Association Licensed Content for commercial purposes or gains, including charging a fee-for-service; undertake any activity such as the use of computer programs that automatically download or export Content, commonly known as web robots, spiders, crawlers, wanderers or accelerators that may interfere with, disrupt or otherwise burden the Proceedings of the Grateful Dead Studies Association server(s) or any third-party server(s) being used or accessed in connection with the Proceedings of the Grateful Dead Studies Association; or undertake coordinated or systematic activity between or among two or more individuals and/or entities that, in the aggregate, constitutes downloading and/or distributing a significant portion of the Content; or make any use, display, performance, reproduction, or distribution that exceeds or violates these Terms and Conditions of Use.

Additionally, users may not: modify, obscure, or remove any copyright notice or other attribution included in the Content; incorporate Content into an unrestricted database or website; systematically print out or download Content to stock or replace print holdings; download or print, or attempt to download or print, an entire issue; reproduce or distribute Content in bulk, such as the inclusion of Content in course packs, electronic reserves, repositories, or organizational intranets.

The Proceedings of the Grateful Dead Studies Association encourages the use of links to facilitate access to the Content.

## CONFERENCE PROGRAM

### The Second Annual Meeting of the Grateful Dead Studies Association

#### Schedule

The Second Annual Meeting of the Grateful Dead Studies Association, held online at the Popular Culture Association conference, April 13–15, 2022.

**Session 1:** Roundtable: “We Are Everywhere”: The Grateful Dead’s Influence in Modern Improvisational Rock Music and Culture, Phish, and Beyond

Wednesday, April 13, 2022 (11:00 a.m.–12:20 p.m.) *Virtual Suite 5*

Chair: Jordan McClain, Independent Scholar

Panelists:

Ariella Werden-Greenfield, Temple University

Isaac Slone, Contemporary Freudian Society

**Session 2:** Textual Issues in the Grateful Dead

Wednesday, April 13, 2022 (12:30–1:45 p.m.) *Virtual Suite 5*

Chair: Nicholas G. Meriwether, Haight Street Art Center

Nicholas G. Meriwether, Haight Street Art Center

“‘All A Seer Can Own’: Lead Sheets, Ice Nine, and the Textual Challenges of the Grateful Dead.”

Jacob Wayne Runner, Kanazawa University

“‘To Shed Light and Not to Master’: Paratext and Perspective in Robert Hunter’s *The Giant’s Harp*.”

Christopher Coffman, Boston University

“Finnegans Wake of the Flood: James Joyce’s Grateful Dead.”

**Session 3: The Politics of the Grateful Dead**

Wednesday, April 13, 2022 (2:00–3:15 p.m.) *Virtual Suite 5*

Chair: Beth Carroll, Appalachian State University

Beth Carroll, Appalachian State University

Rhoney Stanley, Independent Scholar

“To Capture the Music: The Contributions, Reciprocations, and Tribulations of Betty Cantor-Jackson.”

Jeffrey Aulgur, Arkansas Tech University

“‘If I Had the World to Give’: The Rex Foundation, 2001–2020.”

Mike Dolgushkin, California State Library

“The Early Grateful Dead Meets the Music Business.”

**Session 4: Flow and Form in the Music of the Grateful Dead**

Wednesday, April 13, 2022 (3:30–4:45 p.m.) *Virtual Suite 5*

Chair: Nicholas G. Meriwether, Haight Street Art Center

Chadwick Jenkins, City University of New York

“Navigating Flow and Form in the Music of the Grateful Dead.”

*Note:* This session had two cancellations.

**Session 5: Interpretive Frameworks and Understanding the Dead**

Wednesday, April 13, 2022 (5:00–6:15 p.m.) *Virtual Suite 5*

Chair: Melvin James Backstrom, Independent Scholar

Sean Zwagerman, Simon Fraser University

“The Hated Dead.”

Jim Newton, University of California–Los Angeles

“Theories of History and Biography at Work in the United States Supreme Court and the Grateful Dead.”

Melvin James Backstrom, Independent Scholar

“The Grateful Dead and Tolkien’s Secondary Creation Theory.”

**Session 6: Deadhead Identity in the Grateful Dead Experience**Thursday, April 14, 2022 (11:00 a.m.–12:15 p.m.) *Virtual Suite 5*

Chair: Deepak Sarma, Case Western Reserve University

Adam Brown, New School for Social Research

“Flashes, Ashes, and Clouds of Delusion: Remembering,  
Forgetting, and Reimagining Deadhead Memories.”

Deepak Sarma, Case Western Reserve University

“On Being a South Asian Deadhead.”

Annabelle J. Walsh, Parsons School of Design

“Jam Bands and Culture Jamming: Symbol Hijacking and  
Subversion in Grateful Dead Parody T-Shirts.”**Session 7: Image, Ideas, and the Cultural Contexts of the Grateful Dead**Thursday, April 14, 2022 (2:00–3:15 p.m.) *Virtual Suite 5*

Chair: Michael J. Kramer, State University of New York–Brockport

Jason Robert Gallagher, Maryville University

“‘Faced with Mysteries Dark and Vast’: Views of the Apocalypse  
in *The Changing Light at Sandover* and the Terrapin Universe.”

Kenneth John Hartvigsen, Brigham Young University Museum of Art

“The Grateful Dead’s *Go to Heaven* and the Power of Bad Album  
Art.”

Michael J. Kramer, State University of New York–Brockport

“The Singer of Folk Songs and His Conscience’: Jerry Garcia at  
the 1962 Winter Berkeley Folk Music Festival.”**Session 8: Philosophical Currents in the Grateful Dead**Thursday, April 14, 2022 (3:30–4:45 p.m.) *Virtual Suite 5*

Chair: Eduardo Duarte, Hofstra University

Paul Paolucci, Eastern Kentucky University

“Victims and Crimes, Gathering and Spilling: The Grateful Dead  
and Marxian Theory.”Dennis Roethermel, California State University–Chico, *ret.*“Buber, Rilke, Nietzsche and the Evocation of Grace in the  
Garcia-Hunter Songbook.”

Eduardo Duarte, Hofstra University

“Was it Ever There at All? Exploring the Immediacy of a Grateful Dead Show.”

**Session 9:** Roundtable: Higher Education: The Grateful Dead on College Radio

Thursday, April 14, 2022 (5:00–6:15 p.m.) *Virtual Suite 5*

Chair: Peter Richardson, San Francisco State University

Panelists:

Susan Balter-Reitz, Montana State University–Billings

Eduardo Duarte, Hofstra University

*Note:* This panel had a last-minute cancellation.

**Session 10:** Musicological Issues in the Grateful Dead

Friday, April 15, 2022 (11:00 a.m.–12:15 p.m.) *Virtual Suite 5*

Chair: Shaugn O’Donnell, City College, City University of New York

Michael Crowley, City College of New York

“Creating an Interpretive Edition of ‘Sage and Spirit’.”

Octavius Longcroft-Wheaton, University of Surrey

“Deadification: How the Grateful Dead Assimilated A Cover Song Into Their Soundscape.”

Shaugn O’Donnell, City College, City University of New York

“Rambling and Wandering: Grateful Dead Harmonic Progressions.”

**Session 11:** The Grateful Dead and the Sixties

Friday, April 15, 2022 (12:30–1:45 p.m.) *Virtual Suite 5*

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

Isaac Slone, Contemporary Freudian Society

“Cultural Contexts of Psychedelic Healing: Clinical Psychology in the 1960s.”

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

“The Absent Grateful Dead.”

Nathaniel R. Racine, Texas A&M International University

“The Grateful Dead in the Urban Public Sphere of 1960s San Francisco.”

**Session 12:** Roundtable: “Now Is the Time of Returning”: Dead and Company and the Legacy of the Grateful Dead

Friday, April 15, 2022 (2:00–3:15 p.m.) *Virtual Suite 5*

Chair: Granville Ganter, St. John’s University

Panelists:

Beth Carroll, Appalachian State University

Rick Monture, McMaster University

Brent Wood, University of Toronto–Mississauga

**Grateful Dead Studies Association Meeting**

Friday, April 15, 2022 (4:00–5:00 p.m.) *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

Elections

President-Elect Introduction | Nicholas G. Meriwether, President

Candidate Statement | Susan Balter-Reitz

Vice President Introduction | Kurt Torell, Vice President

Candidate Statement | Deepak Sarma

Treasurer Introduction | Beth Carroll, Treasurer

Candidate Statement | Eduardo Duarte

Secretary Introduction | Jan Wright, Secretary

Candidate Statement | Ariella Werden-Greenfield

## The Second Annual Meeting of the Grateful Dead Studies Association

### Abstracts

Jeffrey Aulgur, “‘If I Had the World to Give’: The Rex Foundation, 2001–2020.”

The Rex Foundation was created in the fall of 1983 as a charitable foundation by members of the Grateful Dead and friends in tribute to the late Rex Jackson, a former roadie and road manager. The Rex Foundation provided a mechanism for the Grateful Dead to meet, in part, the constant requests the band received for benefit performances or charitable support. In 1995, the Rex Foundation awarded \$1.6 million in philanthropic grants to individuals, charities, and organizations. That year, the foundation’s awards ranged from \$750 to \$20,000.

Following Jerry Garcia’s death in 1995, the foundation’s primary funding source—revenue from designated Grateful Dead concerts—abruptly ceased. As a result, the Rex Foundation awarded no more than \$49,500 between 1996 and 2001, with most years limited to granting the foundation’s three permanent awards: the Ralph J. Gleason Award, the Bill Graham Award, and the newly established Jerry Garcia Award. On December 1, 2001, the Rex Foundation hosted its first benefit concert in six years: “The Healing Power of Music.” As noted in the event’s press release, the Rex Foundation was determined to reinvigorate its grant-making mission: “To fund those who might not otherwise receive mainstream recognition, yet work in bold, innovative and often controversial ways to bring about visionary and highly worthy solutions.” This presentation examines the leadership, fiscal sustainability, and grant-making efforts of the Rex Foundation from 2001 to 2020.

Melvin James Backstrom, “The Grateful Dead and Tolkien’s Secondary Creation Theory.”

Music has long been seen as a medium of proper character formation. This perspective, though not as influential as it once was, remains significant. The Grateful Dead pose an especially interesting challenge to such an understanding. Highly improvised, the band’s experimental music in particular seems to clearly fall outside its acceptable parameters. However, there is a way to understand the Grateful Dead’s music in such traditional ethical ways through the lens of Tolkien’s theory of “secondary creation.” A devout Catholic, Tolkien rejected the belief that the depiction of moral darkness in art was immoral. Instead, he argued it plays a vital role in the creation of fantasy: Tolkien’s view was that its absence compromised believability, fatally damaging fantasy’s worth as a secondary world, in which the “inner consistency of reality” is of vital importance in preparing for the “eucatastrophe”—the “sudden joyous turn” at its conclusion. Similarly, the Dead’s explorations of chaotic music were always parts of journeys that began with familiar forms and ended in their rapturous return. Instead of celebrating such darkness and chaos, what characterized their music was, rather, its honest exploration, followed by its joyous overcoming. Although Tolkien’s concept of “secondary creation” has been widely discussed within scholarship on literary fantasy, it has seen little use by musical scholars. This paper offers an initial reading of the Dead’s work in the light of Tolkien’s theory, providing a new perspective on the Grateful Dead that also suggests new ways of understanding music within a traditional ethical framework.

Adam Brown, “Flashes, Ashes, and Clouds of Delusion: Remembering, Forgetting, and Reimagining Deadhead Memories.”

Memories play an important role in the Deadhead community and may be a critical factor contributing to ongoing engagement of fans spanning multiple generations. Studies to date have yet to systemically study patterns, structures, and functions of autobiographical memories among different generations of Deadheads. Drawing on digitally archived materials and interviews, this talk will examine a variety of cognitive phenomena in the recollection of Deadhead stories. Such findings suggest that while historical accuracy may vary, these memories provide



important emotional, social, and cultural functions, even in the second-hand memories of new Deadheads.

Beth Carroll and Rhoney Stanley, “To Capture the Music: The Contributions, Reciprocations, and Tribulations of Betty Cantor-Jackson.”

Betty Cantor-Jackson, audio engineer for the Grateful Dead from 1968 to 1984, is best known for her excellent recordings and her long personal and professional history with the band. To fans, her tapes are legendary: known as the Betty Boards, her recordings are among the most sought-after recordings. One of these, the band’s performance at Cornell University on May 8, 1977, was added to the National Recording Registry of the Library of Congress in 2012. This recognition confirmed Cantor-Jackson’s achievement as an audio engineer, cementing her status beyond the Grateful Dead community.

Aside from her reputation as a sound engineer, Cantor-Jackson is also known for her long personal history with the band, which included several long-term intimate relationships with men in the Grateful Dead’s inner circle: Bob Matthews, Rex Jackson, and Brent Mydland. Cantor-Jackson has spoken candidly about the way these relationships impacted her work with the band, suggesting that her professional point of entry in 1968 and departure in 1984 were direct results of these relationships. Although her work for the band fell mainly into a male-dominated realm—the sound crew—her identity as a woman informed nearly every aspect of her work for the band.

This presentation will focus on the professional contributions and personal relationships that defined Cantor-Jackson’s tenure with the Grateful Dead. Using a feminist lens, the presenters will analyze the ways that her work was constrained by sexism, and was both enabled and disabled by her personal relationships. We will also consider the stories of her time with the band—those told by Cantor-Jackson and the stories told about her by others—and place these narratives in their historical and social contexts.

Christopher Coffman, “Finnegans Wake of the Flood: James Joyce’s Grateful Dead.”

Grateful Dead bandmembers Jerry Garcia, Phil Lesh, Tom

Constanten, and Robert Hunter have, on numerous occasions, expressed their appreciation for the writings of James Joyce. While Joycean allusions surface here and there in the Grateful Dead's lyrics, this paper contends that Joyce's works—particularly his third novel, *Finnegans Wake*—are of especially strong intertextual importance to the songs collected on the band's 1973 album, *Wake of the Flood*. Joyce's writings inform the diction, structure, and imagery of the album in numerous ways. Unpacking those connections opens doors to productive rereadings of both particular songs and the album as a whole, in a fashion that bears on the central motifs of the record (water, thunder, dreams, families / home, exile, rebirth), the songs' circuitous commentaries on the band's history and the band members' personal biographies (Pigpen's death, Hunter's and Garcia's differently-lost fathers), and the thematic relevance of the vaudeville song, "Finnegan's Wake," on which Joyce himself drew for incidental and structural aspects of *Finnegans Wake*.

More broadly, recognizing the Joycean motifs in *Wake of the Flood* not only reveals local correspondences between the music and the writing, but helps situate Joyce as a presence among the other Modernist writers, painters, and composers whose works the Grateful Dead found inspiring, such as Charles Ives, Pablo Picasso, Bela Bartok, William Faulkner, Rainer Maria Rilke, T. S. Eliot, Thomas Mann, Marcel Proust, and W. B. Yeats.

Michael Crowley, "Creating an Interpretive Edition of 'Sage and Spirit'."

For years, musicologists have struggled with the transcriptions of the Dead's songs. Official songbooks were created by professionals outside of the band, and songs were often constructed collaboratively and evolved in performance, making the identification of stable texts even more challenging. Recently, scholars such as Michael Daley and Octavius Longcroft-Wheaton have argued that traditional musical notation of the Dead's songs is not only possible but offers compelling insights into how the band's music functions, on many levels. This paper adds to that work by describing the process of transcribing, arranging, and publishing Bob Weir's instrumental piece "Sage and Spirit" for solo guitar, focusing on some of the questions that arose during the process. In addition to the musicological challenge of identifying a representative, or definitive, ver-

sion, transcription also raised the issue of efficiency—how best to accomplish the task. In the absence of a notated score, this project relied on three recorded performances. In addition to critical commentary on source materials, this paper provides the rationale for the creative and technical decisions made during the editing process. Although the final score is a simplified version that utilizes scoring techniques commonly found in classical guitar repertoire, the project broadens the scholarly discussion of traditional music notation in the Dead's work by examining musical arrangement through the lens of music information literacy.

Mike Dolgushkin, "The Early Grateful Dead Meets the Music Business."

When the Warlocks changed their name to the Grateful Dead in November 1965, they had already encountered the mainstream music scene, playing the popular hits records of the day at San Francisco Bay Area teen events and divorcée bars. A change in their approach to live performance took place during this era, when they began playing at Ken Kesey's Acid Tests and their music took a turn toward avant-garde experimentation, a path that they followed far into the future. However, the band also looked for ways to commercially release their music, making various demo recordings and even moving to Los Angeles briefly before eventually signing a contract with Warner Bros. That the Grateful Dead envisioned making and releasing records indicated that they intended to be successful at it, and wanted to reach a wide audience. While scholars have begun to explore more deeply the significance of this early period in the band's career, much more work remains. This paper will explore the ways in which the Grateful Dead attempted to achieve mainstream success during this formative period, and how it informed and was shaped by what would become their fundamental and in many ways enduring attitudes toward their music, the music industry, and the genre of rock music in general.

Eduardo Duarte, "Was It Ever There at All? Exploring the Immediacy of a Grateful Dead Show."

Philosopher Hans Georg Gadamer, who made significant contributions to philosophical hermeneutics, insisted that any interpretation of art that emerges from aesthetic consciousness "is always secondary to the

immediate truth-claim that proceeds from the work of art itself” (Gadamer 1966, 5). As Gadamer reminds us, interpretation, or the aesthetic judgment, “always takes place when we have withdrawn ourselves and are no longer open to the immediate claim of that which grasps us” (1966, 5). Hermeneutical interpretation happens after we have encountered a work of art. What happens before interpretation is the aesthetic experience that is akin to what philosopher Hannah Arendt (1990) describes as the pathos of wonder, the speechless state we endure when we experience something of profound significance, such as a live musical performance by the Grateful Dead.

The inspiration for this presentation is the Dead’s invitation to explore the enigmatic and ethereal quality of the band’s live performance, which they offered in the song “The Music Never Stops,” beginning with the ontological question, was it ever there at all? This paper explores the distinction between the experience of being at a live performance of the Grateful Dead versus listening to a recording of one of the band’s shows, posing several questions: What happens when a show makes a claim on you? Can that claim arrive after the show? While there is little doubt that being at a show satisfies Gadamer’s criteria of proximity, can the fidelity of a recording truly capture the work of art that unfolds with the live performance? Is the aura of originality preserved by the recording’s reproduction?

Jason Robert Gallagher, “‘Faced with Mysteries Dark and Vast’: Views of the Apocalypse in *The Changing Light at Sandover* and the Terrapin Universe.”

Along with Bob Dylan, Robert Hunter is now regarded as one of the lyricists who brought poetic Modernism and surrealism to rock and pop music. He published a translation of Rainer Maria Rilke’s *Duino Elegies*, one of eight books of poetry he published before his death, along with two books of collected lyrics. In December 1992, writer Steve Silberman interviewed Hunter for *Poetry Flash*, inviting him to reflect on the poets who had most influenced his craft. Hunter read widely and he mentions poets as diverse as John Milton, John Ashbury, and William Carlos Williams, but the poet Hunter mentions who most speaks to themes found in Hunter’s own epics of the Terrapin cosmology is James Merrill. Merrill

was a modernist and formalist who wrote much of his later poetry through communing with the spiritual world using a ouija board, especially in the book Hunter mentions, *The Changing Light at Sandover*, written between 1976 and 1980. Often described as post-apocalyptic—a phrase also used to describe Hunter’s Terrapin works—Merrill’s book was written around the same time. This presentation will use reader response, narratology and poesy to explain both poets’ responses to the mid-seventies and the spiritual battle between dark and light they saw after the death of the Sixties.

Kenneth John Hartvigsen, “The Grateful Dead’s *Go to Heaven* and the Power of Bad Album Art.”

The Grateful Dead’s eleventh album, *Go to Heaven*, features a remarkable cover unlike any other in the band’s catalog. On its surface an uninspired band portrait, this cover has drawn the ire of band members, critics, and even the Dead’s current record label. By asking the exasperated question, “What were we thinking?”, Bill Kreutzmann marked this picture as a unique failure among the band’s many successes in creating an enduring body of rock and roll images. To unpack the cultural significance and visual messaging connected with this cover, this paper poses two interrelated questions: Is *Go To Heaven* a bad album cover? And what does this picture mean? These questions are not intended only to prompt probable answers, but also to agitate the visual culture discourse that surrounds the Grateful Dead and popular music more generally.

The interconnectivity of sight and sound is not unique to Grateful Dead studies, but the band’s cultural output is an exceptional space for exploring popular music’s visual materials and how they participate in making and performing culture. The band’s iconography is varied and complex, and deserves deep analysis. Inquiry should not, however, be reserved only for those pictures which enjoy a level of cultural saturation that makes them truly iconic. The Grateful Dead’s enthusiastic audience and their image-making skill invites even their minor pictures to participate in a network of signs and symbols that can communicate and perform cultural work even more broadly than the band’s music. In the end, this paper will consider whether *Go to Heaven* actually represents a relevant, thoughtfully crafted, and successful album cover, worthy of its place in the Grateful Dead’s iconographic lexicon.

Chadwick Jenkins, “Navigating Flow and Form in the Music of the Grateful Dead.”

Music has a striking and troubled relationship with form. On the one hand, music moves through time and indeed can give shape to time. Thus, it falls into the Heraclitean concern with flux: “No man ever steps in the same river twice, for it’s not the same river and he’s not the same man.” Music in this sense is endless flow. On the other hand, most music takes some kind of recognizable form. Music is given shape. Form in the strong sense attempts to freeze time; form in music grants a kind of objecthood to sound’s sensuous flow. The tension between the two ends of a continuum between flow and form can even be found in Eduard Hanslick’s controversial but oft-repeated definition of the content of music as “tonally moving forms.” Generally regarded as a highly formalist dictum, Hanslick’s definition captures the slippage between music as form and its underlying flux that resists such form.

Few bodies of music capture the continuum between flow and form as well as the music of the Grateful Dead. On one extreme are the improvisational forays into “Space,” a platform for music’s unrestrained flow. On the other extreme are the songs that don’t change much from performance to performance but seem to have found a firm setting. Found between those extremes are the celebrated transitions from song to song (such as the move from “China Cat Sunflower” to “I Know You Rider,” a sequence the band performed well over 500 times), represented in the literature on the Dead by a greater-than symbol, >. The symbol would seem to suggest something akin to pure flow but a closer examination of the “China Cat Sunflower” > “I Know You Rider” complex—a term I use to encompass both songs and the improvised transition or segue connecting them—reveals the Dead working with points of articulation within the move from one song to the next.

Indeed, this is perhaps vital to the complex insofar as the transition takes place over a single sonority (a D7 chord) that switches function from an active dominant to a tonic. This paper examines these points of articulation in several of the transitions from “China Cat Sunflower” to “I Know You Rider,” both with respect to their music-theoretical functions and their affordances as sites of meaning and collective joy.

Michael J. Kramer, “‘The Singer of Folk Songs and His Conscience’: Jerry Garcia at the 1962 Winter Berkeley Folk Music Festival.”

In the photograph, Sam Hinton—oceanographer, illustrator, songwriter, folk singer, folk thinker—speaks of folk music tradition in the futuristic Pauley Ballroom at the University of California, Berkeley. Hinton is likely introducing Bessie Jones and the Georgia Sea Island Singers, the Greenbriar Boys, Jean Ritchie, and other featured performers at the December 1962 Winter Berkeley Folk Music Festival. Sitting upright and attentive, front row center, is a familiar-looking beatnik. He listens intently to Hinton, who is perhaps drawing on ideas from the previous day’s workshop, “Learning to Sing Folk Songs—Tradition and Imitation,” held with esteemed folklorists Ralph Rinzler and Charles Seeger, and also building on his 1955 *Western Folklore* essay “The Singer of Folk Songs and His Conscience.”

The young man is none other than aspiring folk/bluegrass musician Jerry Garcia. This and other newly discovered photographs of Garcia at the 1962 Winter Berkeley Folk Music Festival ask us to revisit how the young musician absorbed ideas from the folk music revival, particularly what an “imitator” could do with traditions not his own. These ideas would stay with Garcia for the rest of his life and career. Taking in Hinton’s words, singing along with the Georgia Sea Island Singers at a “Fireside Sing,” hanging out with Rinzler, Ritchie, and other performers and attendees, Garcia encountered debates about what it meant to try to incorporate folk music styles into one’s very being, rather than merely present them as antiquated museum specimens. Garcia’s Zelig-like presence at the 1962 Berkeley Folk Music Festival raises important questions about race, class, region, and authenticity as these ideas moved through vernacular musical expression in the early 1960s, particularly in Atomic Age California; this helps us reconsider what a transmitter of tradition could be within the disorienting context of postwar America.

Octavius Longcroft-Wheaton, “Deadification: How the Grateful Dead Assimilated A Cover Song Into Their Soundscape.”

The use of cover songs is widespread within popular music, particular when bands are starting out, but these generally hold lesser importance within band repertoires than their original works, with some notable

exceptions. The Grateful Dead differed from this norm in their attitude towards cover songs, some of which hold the same level of importance for both band and audience as the Dead's own compositions. Many of these songs were heavily modified for use as vehicles for extended improvisation, such as "Dancing in the Street," "Good Morning Little Schoolgirl," "In the Midnight Hour," "Turn on Your Lovelight." and "Good Lovin'." These evolved into long and complicated poly-instrumental jam-centered favorites that became uniquely the Dead's, with features not found in the original versions.

How this process of conversion occurred remains an intriguing and vital issue in Dead studies. This paper examines the original version of "Dancing in the Street" by Martha and the Vandellas, and explores how the Dead reworked this song to fit sonically and stylistically into their set list, a process I dub "Deadification." That process changed the features of the song, including structural and harmonic changes and the establishment of groove with an increasing emphasis on improvisation, aspects that were also affected by the keyboard player at the time.

As musicologists continue to explore the ways that the Dead's music evolved, the band's approach to cover songs is an increasingly important aspect of their work. This paper offers a revealing case study in that neglected aspect of their craft.

Nicholas G. Meriwether, "All A Seer Can Own": Lead Sheets, Ice Nine, and the Textual Challenges of the Grateful Dead."

In 2008, the auction of a handwritten set of lyrics to "New Potato Caboose" caught the attention of sharp-eyed fans and scholars. Though dated and attributed incorrectly, it had one crucial change in wording that clarified essential lines and images, revising how we understand the lyrics. The implications of that discovery have far-reaching implications for Grateful Dead studies that have never been explored.

For years, scholars have struggled with the lack of definitive texts for the band's music. Official publications often only compounded the confusions, with scores that differed from both recordings and performances as well as lyrical variants and alternate titles. Given the band's commitment to improvisation, along with their stated reluctance to publish lyrics in their early years, establishing definitive texts for many of



the band's songs has continued to complicate scholarly analysis. Yet the Dead's attitude toward publication was always more fluid and complicated than their public pronouncements suggested. As early as 1969, they included a folded sheet of lyrics in *Live/Dead*, and three years later former Prankster Ed McClanahan's essay on the band for *Playboy* included a thoughtful exegesis of "New Speedway Boogie" that not only transcribed the lyrics but anchored them in serious criticism.

Still, problems with determining authoritative lyrics, song titles, and musical scores persisted, even with the publication of the first two songbooks by the band's own publishing company in the early 1970s. This paper explores the early history of the band's music and lyric publication in order to frame the textual challenges posed by the band's work. While such challenges are familiar to literary scholars, they take on particular resonances in the context of the Dead's oeuvre. As the study of the Dead grows, the need for good textual criticism and authoritative texts becomes vital.

Jim Newton, "Theories of History and Biography at Work in the United States Supreme Court and the Grateful Dead."

Ever since Hank Harrison's much-criticized *The Dead Book: A Social History of the Grateful Dead*, published in 1973, the Grateful Dead have appealed to a wide range of writers, journalists and scholars. All have struggled with the challenge of writing a group biography that fuses the stories of dozens of people whose work spans a half-century—and continues today. The welter of approaches taken by the band's chroniclers merits analysis, but except for one article on fan memoirs, Grateful Dead studies has not considered the unique challenges that the band's sprawling and complex history poses.

This paper addresses that lacuna by offering a look at the differences between historical and biographical approaches. Historians rely on different, sometimes contradictory, tools to explain and contextualize people, events, and periods. Those historians who begin with philosophical frameworks—Marxists, feminists, racial theorists, economists—tend to see forces as dominant. In this conception, class conflict or racial prejudice, for instance, overshadow the actions of individuals and determine the course of historical developments. Biographers, by contrast, place

individuals at the center, viewing their upbringing, ideas, motivations, and actions as central to understanding events. This paper analyzes those competing views of history by comparing the burdens of the Dead's history to those of another historically significant and sociologically overlapping American institution, the Warren Court (1953–1974). The comparison brings fresh and surprising insight into the roles of group dynamics, reliance on precedent and personal agency. In each case, the Court and the Dead, the result was profound and lasting social change.

Shaugn O'Donnell, "Rambling and Wandering: Grateful Dead Harmonic Progressions."

Scholars have explored the Grateful Dead's striking ability to spin whole universes out of a single pair of oscillating chords, for example Graeme Boone's work on "Dark Star," while others have examined songs that include enigmatic harmonic passages that can leave listeners adrift without a clear sense of tonality, such as Walter Everett's work on "High Time." This paper continues my work studying more subtle harmonic motions within more conventional song structures in the Grateful Dead catalog.

"Ramble on Rose" (Garcia/Hunter) and "Sugar Magnolia" (Weir/Hunter) sound like songs you might sing around the campfire. However, while these songs seem simple and direct, they both have unusual hyper-metric hiccups and harmonic twists that exhibit a subtle complexity that belies the songs' casual musical surfaces. By analyzing one representative composition by each of the two primary songwriters—Garcia and Weir—this paper furthers my argument that the use of deceptively complex harmonic motions within conventional song structures is a characteristic property of the Grateful Dead's musical universe.

Paul Paolucci, "Victims and Crimes, Gathering and Spilling: The Grateful Dead and Marxian Theory."

The Grateful Dead and the community that sprang up around them are quintessential sociological phenomena and, as such, scholars have available a wide variety of theoretical frameworks to understand and explain the band's history, both its particular nuances and broader trajectory. This paper mobilizes key concepts from Marxian theory as

a gateway to illuminate the Grateful Dead phenomenon. First, Marx's theory of alienation tells us much about the band's early motivations and those of its fans, though it also captures experiences of both in the later period of the band's working years. Second, as the Dead had no choice but to navigate the marketplace and as their fans created their own via Shakedown Street, Marx's models of political economy provide insights to those experiences, including class analysis, labor relations, commodity production and exchange, capital accumulation, and the distribution and concentration of wealth. Though the Dead did not act as a stereotypical capitalist enterprise, they also did not and could not escape the dynamics of the capitalist market. In a classic Marxian contradiction, their efforts to navigate that market help explain both their longevity and the forces that hastened their demise.

Nathaniel R. Racine, "The Grateful Dead in the Urban Public Sphere of 1960s San Francisco."

This paper offers a place-based approach to the early history of the Grateful Dead by exploring the spaces they occupied in the San Francisco Bay Area, from Kepler's Bookstore to the Carousel Ballroom, from Wally Heider Studios to Haight Street and Golden Gate Park. In historicizing the Grateful Dead, these places are both unique yet also representative of those found within the complex system of social spaces essential to the public realm of any city. As such, they provide an important geographical context for the artistic and intellectual activities of the broader counterculture found in 1960s San Francisco.

To better understand the relationship between the Grateful Dead and the Bay Area, this essay uses key concepts from urban geography to foreground the importance of San Francisco as a place in which the physical landscape of the city coalesced with the conception of civil society. Through the creativity of the counterculture and the alternative communitarian future it imagined, a new urban environment was created—however briefly—on the fringes of mainstream society. The same free exchange of ideas found in this wider context can also be extended to the space of musical experimentation. Among many others, the places mentioned above formed the wider sphere in which artists such as the Grateful Dead could actively reinterpret musical traditions and freely explore techniques

and ideas within a network of similarly dedicated individuals. In the context of the urban geography of San Francisco, the spatial contexts of the Dead's musicianship are as much a part of their lives as citizens engaged with the everyday activities of their extended community as they are with the band's role as a significant cultural phenomenon.

Dennis Rothermel, "Buber, Rilke, Nietzsche and the Evocation of Grace in the Garcia-Hunter Songbook."

Philosophical ideas ripple in culture. A philosopher can promulgate an idea, thus tossing a pebble into the pond, or not. The wind that drives the *Zeitgeist* can stir the pond, or not. But it can happen that people independently see something to understand, and thus there's a fountain for philosophical insight that doesn't come from anyone's hands. Ken Kesey connected Jerry Garcia's music and performance with his understanding of Martin Buber's *I and Thou* (Greenfield 1996, 76). Kesey was also one among several who appreciated Garcia's wealth of literary exposure: "Garcia was as well read as anyone I ever met [...] the best-read guy this side of Larry McMurty, an insomniac whose mind was going all the time" (Brightman 1998, 305; Greenfield 1996, 76). For Buber, the I-Thou relationship encompasses the whole soul and is thing-less. The Grateful Dead's music's intimacy and *thinglessness* infuses the songs and the experience of a Grateful Dead concert.

The Grateful Dead's repertoire featured song lyrics written by Robert Hunter and put to music by Jerry Garcia. Hunter's poetry is nuanced, sophisticated, wildly metaphoric, often abstruse, and hardly restricted to a small set of subject or stylistic types. Hunter also published translations of Rainer Maria Rilke's *Duino Elegies* and *Sonnets to Orpheus*. Hunter's own lyrics situate spirituality within the personal soul and in the frame of the truth and intensity of the present experience. These traits resonate with the content of *The Duino Elegies*, particularly "The Ninth Elegy," which explains "why we must still be human." It is not for the sake of happiness or curiosity, "[b]ut because to be here/means so very much."

Speaking on behalf of *us*, but as focused upon *what it is to be just you*, that passage from Rilke combines the archetype with the exigencies of being just one person, such as resonates with themes from the

Hunter/Garcia songbook that register seminal influences from both Buber and Rilke, who were both deeply influenced by the works of Friedrich Nietzsche. This combination of archetype with immanent character inheres in those that Hunter called his “proverb songs,” which included “Ripple” and “The Wheel.” And we can find this occurring in “Wharf Rat” as well. A close reading of these three songs’ lyrics and music will demonstrate how the lyricist’s and musician’s resonance with the thought of Buber and Rilke also resonates with two central concepts in Nietzsche’s works.

Jacob Wayne Runner, “‘To Shed Light and Not to Master’: Paratext and Perspective in Robert Hunter’s *The Giant’s Harp*.”

Released online in 1996 and dedicated to the memory of Jerry Garcia, *The Giant’s Harp* is the only longform prose novel published by Grateful Dead lyricist Robert Hunter. *The Giant’s Harp* is a rhetorically straightforward and yet utterly elusive narrative that expands on and is tied into the world, or worlds, of the Grateful Dead’s “Terrapin Station” and Hunter’s “Eagle Mall” song suites. Rather than an external or historicizing perspective that is focused primarily on the circumstances of the author, this paper will provide an internal critical approach to the text that draws on Gérard Genette’s notions of ‘paratext’ and Hans Robert Jauss’s conception of the ‘Horizon of Expectations’ with respect to audience reception. Through an assessment of narratorial perspective and the novel’s deliberately playful destabilization of different forms of semiotic operation, I will show how the text stylistically encapsulates and reinforces one of its major underlying themes: knowability and unknowability. Addressing perceptions and reader interaction with the band’s song lyrics, this paper argues that the resulting narrative is able simultaneously both to affirm and to contradict individual Deadheads’ personal ‘headcanons.’

Deepak Sarma, “On Being a South Asian Deadhead.”

A great deal has been written about the Dead community’s openness to certain kinds of lifestyles and behaviors, such as the Deadheads whose economic lives were dependent on the scene for the opportunity to barter and sell their wares outside of concerts. Yet very little attention has been paid to the ethnic diversity, or the lack of ethnic diversity, at Dead

shows and among Deadheads. This presentation provides an initial look at the question of what it was like to be an Asian Deadhead during the band's touring career and after. Such ethnic complexities are especially significant when one considers the influence that Asian themes, religious practices, philosophies, clothing and other elements have had on the Deadhead experience. What are the relevant issues concerning appropriate (or inappropriate) appropriation?

That exploration broaches the larger question of how minorities in general were perceived or treated by the larger Deadhead scene. Did the ethnic heritage or background of a fan matter then, and does it today? Should it matter? Was the Dead scene a welcoming space or, as some have argued, a kind of new age white utopia where the behavior of privileged whites was ignored or forgiven? Was there need or desire to change the demographics? As scholars grapple with the challenge of integrating Grateful Dead studies into the larger critical and cultural issues facing the academy today, the role of race and ethnicity is a vital context that offers a rich area for inquiry.

Isaac Slone, "The Acid Tests, the Cultural Contexts of Psychedelic Healing, and Clinical Psychology in the 1960s."

This paper surveys some of the clinical research put forward in the 1960s, which was adjacent to the culture of the Grateful Dead. In recent years, there has been a renewed interest in psychedelic research, taken up by authors such as Michael Pollan and in university settings where clinical studies on the application of psychedelic drugs are underway. This research presents exciting possibilities for the future of clinical work and the treatment of depression, PTSD, and other conditions and struggles. The acceptance of and interest in the therapeutic potential of psychedelics such as LSD and psilocybin emerge from a need and a cultural shift. As psychedelic research becomes less countercultural and more mainstream, it has, for many good reasons, adopted more scientific language, leaving aside considerations of its cultural implications.

This paper considers how psychedelic research was configured and discussed during a critical time in its evolution, drawing on the writings of three clinicians: Oscar Janiger, Timothy Leary, and Stanley Krippner, with an eye toward what that tells us about the Acid Tests. That perspective

suggests that we look beyond the empirical data around the therapeutic efficacy of psychedelics and consider how psychedelics were being used, advocated, and described before this resurgence of interest. A survey of the writings of these clinicians suggests a need to think about psychedelic medicine culturally, not just medically.

Annabelle J. Walsh, “Jam Bands and Culture Jamming: Symbol Hijacking and Subversion in Grateful Dead Parody T-Shirts.”

Culture jamming commonly refers to a spectrum of tactics employed to “critique, subvert, and otherwise jam the workings of consumer culture,” typically performed or enacted for political purposes. This tactic of deliberate hijacking frequently assumes the form of advertising parodies, street performances, and media pranks, but this essay explores how culture jamming is effectively embodied and mediated through a worn object: T-shirts.

To perform the act of culture jamming through the medium of a T-shirt—an object that is worn against the flesh, close to one’s heart—intimately links this fashioned statement with the body, elevating it beyond mere commentary or passive performance. “Jammed” T-shirts can be framed as an embodied tactic of subcultural resistance, with the Deadhead scene as offering a particularly useful case study. I use three examples of fan-made Grateful Dead T-shirts from the late 1980s and early 1990s to analyze and contextualize the proliferation of pop cultural symbols in unauthorized T-shirt designs. The pervasive incorporation of popular cultural symbols represents a collective ambivalence towards the sudden interference and encroachment upon the Deadhead scene in the late 1980s. Through the integration of pop cultural signifiers in their T-shirt designs, Deadhead artisans playfully and ironically commented on the sudden mainstream interference and effectively eschewed the threat of dissolution.

This paper demonstrates how larger cultural movements, such as culture jamming in the late 1980s and 1990s, manifested within the style practices of a specific community and how the application of such tactics engendered subcultural endurance in the face of mainstream interference. An examination of the various forces that threatened the Deadhead scene in the late 1980s and early 1990s reveals how the shift away from earlier

style practices and towards cultural jamming preserved, and gave new life to, the scene.

Jay Williams, "The Absent Grateful Dead."

This paper interrogates the claim that the Grateful Dead were paradigmatic for the Sixties. Robert Hunter's lyrics warned their audiences against the dangers of the bohemian life. In that way, the Dead lived apart from or were absent from the Sixties. They were absent in a different way, too: This paper asks, What if the Grateful Dead had not happened for you in the Sixties? What if, as an audience member, you didn't like the Dead at all? And if so, what would your Sixties have been like? I draw on an archive of audience/groupie memoirs from that time: Nancy Franklin, Rhoney Stanley, Pamela De Barres, and Mercy Fontenot. This archive helps us understand the Sixties more completely, while at the same time offering a contrast to the Sixties defined by the presence/absence of the Dead.

Sean Zwagerman, "The Hated Dead."

As they become increasingly popular, many popular culture phenomena elicit vituperative rejections, often expressed as hate. Some phenomena seem to elicit these responses more intensely than others; for example, people *really* hate country music, hipsters, the Dallas Cowboys, and Hello Kitty. Many people also really hate the Grateful Dead. I will provide a catalogue of some of the more enthusiastic condemnations of the band in print, online, and among academic colleagues, to address the following questions: What reasons do people give for hating the Dead? From what standard or counter-position do they hurl their scorn? What are the repeated key terms among the criticisms, and what assumptions do they indicate regarding the criteria of evaluation for popular music?

As for Deadheads, it is interesting to note that many of them do not necessarily dispute all the critiques of Dead-haters, and even in some cases acknowledge the grounds for the hatred. From fans' opinions, then, we gain not so much a counter-statement to the hate, but an attitude of fond acceptance, or even unconditional love. This is not to say, though, that all Deadheads are entirely uncritical and devoid of judgement. So repeated key terms among the fans' expressions of praise for the band



should reveal an alternative, Dead-specific set of evaluative criteria. Using, in part, a Burkean cluster-agon analysis of the key terms in the writings of Grateful Dead praise and Grateful Dead scorn, this presentation draws on the work of Rebecca Adams, Nancy Reist, Rob Weiner, and Brent Wood, and the essays and essay collections by Nicholas G. Meriwether and by David Dodd and Diana Spaulding. As Dead studies gains in critical sophistication, assessing the polarization that the Dead's music and project have and continue to arouse provides insights into the tensions and frictions that accompany its transition into history and, increasingly, into mainstream culture.

Roundtable: "Higher Education: The Grateful Dead on College Radio."

Chair: Peter Richardson. Panelists: Susan Balter-Reitz, Eduardo Duarte.

College radio stations inhabit a unique niche in the media landscape. In the 1960s, the FCC began awarding class D licenses to colleges and universities in order to broaden the educational spectrum of FM radio. While some colleges rely on these stations as student outlets, many institutions use these stations to serve their mission of public outreach to their communities. In fact, nearly two-thirds of NPR member stations are licensed to colleges and universities.

Juxtaposed against the mission of college radio is its importance in promoting musicians often ignored by commercial radio. College radio stations promote a distinct vision of audience; their focus is on education rather than advertising revenue. The Grateful Dead were embraced by college stations; their airwaves provide a channel unencumbered by the constraints of advertisers. In addition to simply playing album cuts during regular music sets, college stations host programs that feature the Dead's music. Throughout their thirty years of touring the Grateful Dead frequently played colleges and universities, performing some of their most iconic shows on campuses across the US. Not surprisingly, college radio stations continue to produce Grateful Dead focused programming, twenty-five years after Jerry Garcia's death.

This roundtable explores two contemporary Grateful Dead radio programs hosted on college radio stations: The Dead Zone, hosted by Eduardo Duarte on WRHU, and The Dead of Night, hosted by Sue Balter-Reitz on KEMC. The hosts of these shows will provide a histori-

cal overview of their program followed by a discussion of how each has conceptualized audience within the realm of college radio.

Roundtable: “‘Now Is the Time of Returning’: Dead and Company and the Legacy of the Grateful Dead.”

Chair: Granville Ganter. Panelists: Beth Carroll, Rick Monture, Brent Wood.

Formed after the summer of 2015, Dead and Company is composed of three of the surviving members of the Grateful Dead along with Oteil Burbridge, Jeff Chimenti, and John Mayer. Although lacking Lesh and Garcia, the band has generated both positive acclaim as well as complaints about slow song tempos. This panel will offer perspectives from scholars who are also fans of Dead and Company, addressing the relation of the old band with the new, and the associated problems entailed by a new band assaying the songbook of the old, while striving to avoid imitation. Beth Carroll will discuss the belief by audiences that somehow, the Dead are “back.” Brent Wood will compare Burbridge’s bass guitar approach with Lesh’s through close analysis of specific songs, addressing its role in the slow tempos with references to the Allman and Tedeschi-Trucks bands. Rick Monture will discuss the band’s revisitation of many of the old venues that the Dead popularized—including Deer Creek, Boulder, Saratoga Performing Arts Center—and how nostalgia plays into the pull of the band in the older fans who get a chance to revisit the locations of their youth, tell tour stories and relive the whole phenomenon. Granville Ganter will discuss Mayer’s career as a careful student of guitarists such as Stevie Ray Vaughn, and his delicate act of self-definition between Bob Weir, the frontman, and the legacy of Jerry Garcia.

Roundtable: “‘We Are Everywhere’: The Grateful Dead’s Influence in Modern Improvisational Rock Music and Culture, Phish and Beyond.”

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

People attending a Phish show are likely to encounter the legacy of the Grateful Dead as part of that experience, in visible and invisible forms. For example, think of the marketplace energy of any Phish show’s “Shakedown,” the vendor-filled section of venue parking lots that harkens back to the Grateful Dead’s concert culture and song, “Shakedown

Street”: the pre-show social ritual itself; the Grateful Dead merchandise worn by fans and for sale in the lot; and Grateful Dead music blasting from cars and food stalls. In these ways and others, the Grateful Dead’s music and ethos clearly continue to reverberate on Phish tour.

This roundtable discussion will illustrate and explore various examples of the Grateful Dead’s influence in modern improvisational rock/jam band music and culture in relation to Phish and other performers. We will interrogate how aspects of the Grateful Dead’s aesthetic, energy, and culture are present in Phish’s music, career, and following, while considering the cultural practices and narratives that link Phish to the Grateful Dead. We argue that the Grateful Dead can be a foundational touchstone for audience understanding of Phish’s music and the greater Phish phenomenon, just as the Grateful Dead can be for other musicians and related communities. This roundtable discussion offers an intergenerational exploration of the relationship(s) between the Grateful Dead, Phish, and the larger jam band genre.

## The Second Annual Meeting of the Grateful Dead Studies Association

### Presenters

Jeff Aulgur serves as Department Head and Associate Professor of Professional Studies at Arkansas Tech University. 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 and an MS in Applied Sociology from Arkansas Tech University, and an EdD in Workforce Development Education from the University of Arkansas.

Melvin James Backstrom earned a PhD in musicology at McGill University and holds diplomas in Jazz Guitar Performance and Recording Arts, a combined honors BA in Music and Philosophy, and an MA in Musicology. He was a long-time research assistant with the Improvisation, Community and Social Practice (ICASP) research project and has presented papers at numerous conferences in both North America and Europe. His publications include essays in *Grateful Dead Studies* and the *Proceedings of the Grateful Dead Studies Association*.

Adam D. Brown is Vice Provost for Research and Associate Professor of Psychology at the New School for Social Research, where he directs the Trauma and Global Mental Health Lab. He is also Adjunct Assistant Professor in the Department of Psychiatry at NYU School of Medicine. His work focuses primarily on the impact of stress and trauma on mental health and the development of mental health strategies to build resilience and facilitate recovery from traumatic stress.

Beth Carroll is Associate Professor at Appalachian State University in Boone, NC, where she directs the University Writing Center and teaches

courses in rhetoric, composition, and women's studies. She served as the first Treasurer of the Grateful Dead Studies Association and has presented regularly at the Grateful Dead area of the Southwest Popular/American Culture Association. She has published several scholarly articles on the Dead and her current research focuses on women's contributions to the Grateful Dead.

Christopher K. Coffman is Master Lecturer in Humanities at Boston University. He is the author or editor of four books, including *Rewriting Early America: The Prenatal Past in Postmodern Literature* (2019) and *After Postmodernism: The New American Fiction* (2021). He is working on a monograph on literary aspects of the Grateful Dead.

Michael Crowley is Music Librarian at the City College of New York of the City University of New York. He earned his MLIS from Queens College (CUNY) in 2013 and his MA in Music History from Hunter College (CUNY). His research interests include composition, twentieth-century music, and guitar pedagogy.

Mike 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.

Eduardo Duarte is Professor at Hofstra University where he teaches courses in philosophy in the department of Teaching, Learning, Technology. He is the author of *Being and Learning* (Brill, 2012), and *Beyond Fragmentation, Toward Polyphony* (LAP, 2010), and his work has been published in *Educational Theory*, *Journal of Philosophy and Education*, *Educational Philosophy and Theory*, and *Proceedings of the Grateful Dead Studies Association*. For more than twenty years he has served as host and producer of *The Dead Zone*, a weekly program broadcast on 88.7

WRHU–FM (Radio Hofstra University) dedicated to exploring the live performances of the Grateful Dead and their influences.

Jason Robert Gallagher is an adjunct English instructor at Maryville University and completing a Masters of Fine Art in Creative Writing at the University of Missouri–St. Louis. He is a member of The Unbearables poetry collective and was a contributing editor at *Evergreen Review*. His work has been published in *A Gathering of the Tribes*, *The Santa Clara Review* and *South Florida Poetry Journal*, and *Grateful Dead Studies*.

Granville 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 work on the Dead focuses on the interaction between fan culture and how we talk about the sound of Dead music. He is a cofounder of the Grateful Dead Studies Association and serves as the founding President-Elect.

Kenneth Hartvigsen is the curator of American Art at Brigham Young University Museum of Art in Provo, Utah. He holds a doctorate in art history from Boston University where he studied American art and visual culture. His research interests include nineteenth and twentieth-century painting, popular illustration, and the visual cultures of popular music, and he has presented and published on topics as diverse as sheet music illustration, the flag in American art, and Kanye West's appropriation of Confederate iconography. He teaches art history at BYU and maintains an active studio practice with occasional exhibitions.

Chadwick Jenkins is Associate Professor at the City College of New York and the City University of New York, Graduate Center. He has published on the history of music theory, opera, the music of the avant-garde, music philosophy, and popular music. He helped design the new BA in Popular Music Studies at CCNY.

Michael J. Kramer is Assistant Professor of history at the State University of New York (SUNY) Brockport. He specializes in modern US cultural

and intellectual history, transnational history, public and digital history, and cultural criticism. He is the author of *The Republic of Rock: Music and Citizenship in the Sixties Counterculture* (Oxford University Press, 2013) and is currently writing a book about technology and tradition in the US folk music movement. He directs an award-winning digital public history project about the Berkeley Folk Music Festival and the Folk Music Revival on the US West Coast.

Nicholas G. Meriwether is Director of Museum Planning and Development at Haight Street Art Center in San Francisco. He is cofounder and Executive Director of the Grateful Dead Studies Association and editor of the series *Studies in the Grateful Dead*, forthcoming from Duke University Press. His work on the Dead includes scholarly and popular publications, liner notes, and edited anthologies, and he has curated numerous exhibitions on various aspects of the band's work and history.

Rick Monture is a member of the Mohawk Nation, Turtle clan, from Six Nations of the Grand River Territory in southern Ontario. He is Associate Professor in the Department of English and Cultural Studies and the former Director of the Indigenous Studies Program at McMaster University in Hamilton, Ontario, where he teaches courses on Native American literature, Haudenosaunee history, Jack Kerouac, and Bob Dylan. He is the author of *We Share Our Matters: Two Centuries of Writing and Resistance at Six Nations of the Grand River* (University of Manitoba Press, 2014), a past Fulbright Fellow, and a founding member of the Indigenous Literary Studies Association.

Jim Newton is a journalist, author, and teacher. In twenty-five years at the *Los Angeles Times*, he worked as a reporter, editor, bureau chief, columnist, and editor of the editorial pages. He has received numerous national and local awards in journalism and participated in two staff efforts that were awarded the Pulitzer Prize. In 2015 he moved to UCLA full-time where he teaches in Communication Studies and Public Policy and founded *Blueprint*, a UCLA magazine addressing the policy challenges facing California and Los Angeles. He is the author of four books, *Justice for All: Earl Warren and the Nation He Made* (2006); *Eisenhower: The White House Years* (2011), and *Man of Tomorrow: The Relentless Life of*

*Jerry Brown* (2020). His current project is a biography of Jerry Garcia, under contract by Random House.

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.

Paul Paolucci is Professor of Sociology at Eastern Kentucky University. He has published articles on Marx's method and philosophy of science, applications of Marx's method to modes of production and religion, Michel Foucault's encounter with Marxism, the mass media, US foreign policy, modern racism, and the sociology of humor. His books include *Marx's Scientific Dialectics* (Brill International Publishers, 2007), *Marx and the Politics of Abstraction* (Brill International Publishers, 2011), *Acquiring Modernity* (Brill International Publishers, 2020), and *Marx's Experiments and Microscopes* (Brill International Publishers, 2020).

Nathaniel Racine is Assistant Professor of English at Texas A&M International University in Laredo. He holds a master's degree in urban planning from McGill University in Montreal and a PhD in English from Temple University in Philadelphia. He was a Fulbright Postdoctoral Scholar to Puebla, Mexico, and serves as Associate Editor of the *Review of International American Studies*. His primary area of research focuses on the literary and cultural exchange between the US and Mexico, and his interests involve the intersections of literature 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 publications on film include numerous book chapters and essays published in the *Quarterly Review of Film and Video*. He has coedited a volume of essays on peace studies, *Remembrance and Reconciliation*, and a coedited collection of theoretical essays in film



and media theory, *A Critique of Judgment in Film and Television*. His current projects include a monograph on the Grateful Dead's movies, an essay on Alain Resnais' *Mélo* and three similar films, and an essay on James Baldwin's remarks about *In This Our Life* (1942).

Jacob Wayne Runner is Assistant Professor in the Faculty of Foreign Language Studies at the Institute of Liberal Arts and Science of Kanazawa University in Japan, where he teaches and researches English, Japanese, Latin, and Comparative Literature. He has recently published on the subjects of Old English runic manuscripts, Orpheus narratives and Latin/English cultural transfer, and Japanese/English localization in video games.

Isaac Slone is a psychoanalytic candidate at the Contemporary Freudian Society and a student of Zen Buddhism at the New York Zen Center for Contemplative Care. He received his BA and MA from the New York University Gallatin School of Individualized Study where he studied the relationship between psychoanalysis, music, and literature, earning the Interdisciplinary Academic Excellence Award. He is the Director of Development for the psychoanalytic magazine, *ROOM: A Sketchbook for Analytic Action*. He writes and lectures on James Joyce, the Grateful Dead and Phish.

Annabelle Walsh is pursuing an MA in Fashion Studies at Parsons School of Design in New York City. Her research explores the evolving dress practices within the Deadhead community from 1965 to the present. Her undergraduate thesis investigated the recent cultural resurgence of the Grateful Dead and its traces in the realm of high fashion. Her graduate research focuses on the dimensions of Deadhead style, from the evolution of the vending scene to the semiotics of fan-made T-shirts.

Jay Williams retired as Senior Managing Editor of *Critical Inquiry* in 2017. He is the general editor of the Complete Works of Jack London, underway now, and is completing the third volume of *Author under Sail: The Imagination of Jack London*. He is also at work on a book on the Grateful Dead entitled *Dancing through the Sixties with the Grateful Dead*.

Sean Zwagerman is Associate Professor in the Department of English and Associate Dean in the Faculty of Arts and Social Sciences at Simon Fraser University. His work focuses on rhetoric and writing in the compositional relationship among the word, the self, and the world, drawing on the terminology of speech-act theory to analyze and define what we try to do, are able to do, and fail to do in our purposeful acts of writing and speech. He has written on women's strategic use of humor to perform indirect speech acts and about the rhetorical failures of protest discourse. His current project is on the pervasive problem of unpersuadability—the refusal to even consider changing one's opinion—and what we might do about it. He has presented on the Dead at several conferences, and his most recent Dead-related work is “‘Comedy Is What We're Really About’: The Grateful Dead in a Comic Frame,” published in *Americana* in 2020.