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

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CONFERENCE PROGRAM

The Fourth Annual Meeting of the Grateful Dead Studies Association

Schedule

The Fourth Annual Meeting of the Grateful Dead Studies Association, held at the Fifty-Fourth Popular Culture Association conference, Chicago, Illinois, March 6–8, 2024.

Session 1: Dead to the World: Podcasting Public History

Wednesday, March 27, 2024 (9:45–11:15 a.m.)

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

Panelists: Susan Balter-Reitz, *Montana State University–Billings*

Jesse Jarnow, *Good Ol’ Grateful Deadcast*

Michael McClure, *Guess the Year Podcast*

Session 2: Documenting the Dead: Tapes, Archives, and Statistics

Wednesday, March 27, 2024 (11:30 a.m.–1:00 p.m.)

Chair: Rick Monture, *McMaster University*

Patrick Milhoan, *University of Notre Dame*

“The Grateful Dead, Deadheads, the Tape Trade, and Community Archives.”

Rick Monture, *McMaster University*

“‘If I Had Me A [Pair of] Shotgun[s]’: Taping the Grateful Dead, 1988–1995.”

Note: One paper in this session had to be moved to a later panel.

Session 3: The Poetry of Robert Hunter, From “The Bride of Entropy”
to *A Strange Music*

Wednesday, March 27, 2024 (3:00–4:30 p.m.)

Chair: Granville Ganter, *St. John’s University*

Jason Gallagher, *St. Louis University*

“‘Today’s Innocence Is What We Will Not Have Tomorrow’:
Reading Robert Hunter’s *A Strange Music*.”

Nicholas G. Meriwether, *Grateful Dead Studies Association*

“‘Ends to Beginnings’: The Poetics of Allegory and the Politics of
History in Robert Hunter’s ‘The Bride of Entropy’.”

Granville Ganter, *St. John’s University*

“Propaganda Be Thy Song: Robert Hunter’s *A Strange Music*.”

Session 4: Roundtable: Sky Yellow, Sun Blue: The Dead and the Art
World

Thursday, February 23, 2024 (4:45–6:15 p.m.)

Chair: Dennis Rothermel, *California State University–Chico*, emer.

Panelists: Steven Hurlburt, *Sky Yellow Sun Blue LLC*

Scott Montgomery, *University of Denver*

Annabelle Walsh, *Parsons School of Design*

Session 5: Legacy, Continuity, and Adaptation in the Deadhead
Phenomenon

Thursday, February 23, 2024 (8:00–9:30 a.m.)

Chair: Rebecca Adams, *University of North Carolina–Greensboro*

Shira Cooper, *Bowdoin College*

“‘The Stars Were Set in Spin’: Ritual Dance, Revolution, and
Community on Modern-Day Dead Tour.”

Alfredo Guerrieri, *Cuyahoga Community College – Metro*

“‘Maybe You’ll Find Direction’: Teaching Improvisation Through
the Grateful Dead and Experiential Learning Theory.”

Note: This panel had a cancellation.

Session 6: Historical Themes and Biographical Issues in the Grateful Dead

Thursday, February 23, 2024 (9:45–11:15 a.m.)

Chair: Richard Pettengill, *Lake Forest University*

Michael Parrish, *San Jose State University*, emer.

“Electronic Music Through the Wall of Sound: The 1974–75 Lagen-Lesh Sets.”

Jim Newton, *University of California–Los Angeles*

“The Mysteries and Challenges of Jerry Garcia as Subject.”

Richard Pettengill, *Lake Forest University*

Davis Schneiderman, *Lake Forest University*

“In and Out of the Grotto They Go: Hugh Hefner, the Grateful Dead, and *Playboy After Dark*.”

Session 7: Roundtable: The Dead and the Allman Brothers: Counter-culture, Community, and Continuity in the Sixties and After

Thursday, February 23, 2024 (1:15–2:45 p.m.)

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

Panelists: Chadwick Jenkins, *City College, City University of New York*

Nicholas G. Meriwether, *Grateful Dead Studies Association*

Alan Paul, *Independent Scholar*

Peter Richardson, *San Francisco State University*

Session 8: Robert Hunter’s War: The Poetics of *A Strange Music*

Thursday, February 23, 2024 (3:00–4:30 p.m.)

Chair: Matthew C. Armstrong, *North Carolina A&T State University*

Nicholas D. Cross, *United States Naval Academy*

“Sing, Muse, of *A Strange Music*: Homer, Robert Hunter, and Their Sources.”

Christopher K. Coffman, *Boston University*

“Reversed Remediation and the Poetics of War in Robert Hunter’s *A Strange Music*.”

Matthew C. Armstrong, *North Carolina A&T State University*

“The Fog of Words: Cosmopolitanism, Collage, and Musicology in Robert Hunter’s *A Strange Music*.”

Session 9: Learning with the Dead: Art History, Deadhead Crafts, and Pedagogical Theory

Friday, March 29, 2024 (9:45–11:15 a.m.)

Chair: Annabelle Walsh, *Parsons School of Design*

Steven Garabedian, *Marist College*

“‘The Bus Came By and I Got On’: Teaching the Grateful Dead to First-Year Students.”

Kenneth Hartvigsen, *Brigham Young University*

“‘These Things our Eyes Have Seen’: Approaching a Grateful Dead Iconology.”

Annabelle Walsh, *Parsons School of Design*

“‘Some Come to Laugh Their Past Away’: Memetic Logic and Aesthetics of Bootleg Grateful Dead T-Shirts.”

Session 10: The Literary Dead: Contexts, Antecedents, and Influences

Friday, March 29, 2024 (11:30 a.m.–1:00 p.m.)

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

Julie DeLong, *Independent Scholar*

“The U.S. Blues of Robert Hunter and Lew Welch.”

Jeff Zittrain, *Chabot College*

“‘Comin’ Around in a Circle’: Non-Linear Mysticism in the Grateful Dead, Jack Kerouac, and T. S. Eliot.”

Nathaniel R. Racine, *Texas A&M International University*

“Locating Robert M. Petersen in Mexico: Poetry Along the Pacific Slope.”

Session 11: Exploring the Music of *Wake of the Flood*

Friday, March 29, 2024 (1:15–2:45 p.m.)

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

Brian Felix, *University of North Carolina–Asheville*

“Keith Godchaux’s Piano on ‘Mississippi Half-Step Uptown Toodleloo’.”

Chadwick Jenkins, *City College, City University of New York*

“Agency and Fate in the Grateful Dead’s ‘Mississippi Half-Step Uptown Toodleloo’.”

Shaugh O’Donnell, *City College, City University of New York*

“More Weir(d) Guitar.”

Session 12: A Lost Prelude: When Robert Hunter Directed the Grateful Dead

Friday, March 29, 2024 (3:00–4:30 p.m.)

Chair: Jesse Jarnow, *Good Ol’ Grateful Deadcast*

Panelists: Christopher Coffman, *Boston University*

Jesse Jarnow, *Good Ol’ Grateful Deadcast*

Shaugh O’Donnell, *City College, City University of New York*

Session 13: Experiencing the Dead: Gender, Psychedelia, and Empathy
Saturday, March 30, 2024 (9:45–11:15 a.m.)

Chair: Michael Kaler, *University of Toronto*

Paul Collins, *University of Massachusetts–Amherst*

Katie Hermanson, *University of Massachusetts–Amherst*

“‘Never Trust a Woman’: Exploring the Representation of Women in the Lyrics of the Grateful Dead.”

Michael Kaler, *University of Toronto*

“The Grateful Dead and the Psychedelic Picaresque.”

Jayne Stone, *University of Cincinnati*

“Rhetorical Empathy In the Lyrics of the Grateful Dead.”

Session 14: The Musical Narrative of the Grateful Dead: Critical Approaches

Saturday, March 30, 2024 (11:30 a.m.–1:00 p.m.)

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

Steve Midway, *Louisiana State University*

“Touch of Data: Quantifying Insights About the Grateful Dead from New Datasets.”

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

“How the Grateful Dead Inherit Bo Diddley’s Rhythm of Equanimity.”

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

“The Stories That the Grateful Dead’s Music Tells.”

Session 15: Roundtable: The Dead at Duke: History, Pedagogy, and the University as a Site for Grateful Dead Studies

Saturday, March 30, 2024 (1:15–2:45 p.m.)

Chair: Eric Mlyn, *Duke University*

Panelists: Eric Mlyn, *Duke University*

Joseph Salem, Jr., *Duke University Library*

Dean Smith, *Duke University Press*

Session 16: Grateful Dead Studies Association Meeting

Saturday, March 30, 2024 (3:00–4:30 p.m.)

Welcome

Granville Ganter, *St. John’s University*

Reports

Susan Balter-Reitz, *Montana State University–Billings*

Nicholas G. Meriwether, *Grateful Dead Studies Association*

Deepak Sarma, *Case Western Reserve University*

Elections

Keynote Presentation:

Graeme M. Boone, *Ohio State University*

“Dead Studies in the Mix: ‘All A Seer Can Own’.”

The Fourth Annual Meeting of the Grateful Dead Studies Association

Abstracts

Matthew C. Armstrong, “The Fog of Words: Cosmopolitanism, Collage, and Musicology in Robert Hunter’s *A Strange Music*.”

Robert Hunter’s long poem *A Strange Music* both captures and defamiliarizes the textures and voices of America’s first Gulf War. This paper contextualizes Hunter’s work in the concepts of cosmopolitanism, collage, and musicology, suggesting Hunter’s response to the war can be appreciated as a work of world citizenship that eschews parochial nationalism. Furthermore, Hunter’s poem incorporates cutup, an aesthetic technique of literary collage with a modernist and postmodern provenance that this paper will explore. Finally, this analysis assesses *A Strange Music* as a long poem conversant with music theory written by the Grateful Dead’s foremost lyricist, framing *A Strange Music* as precisely that: the Muse, defamiliarized. In other words, this paper will highlight the exigence of war as a subject in the Grateful Dead canon.

Graeme M. Boone, “Dead Studies in the Mix: ‘All A Seer Can Own’.”

In today’s fast-changing educational and cultural environment, scholarly research on the Grateful Dead has never been in better shape, thanks to the visionary work of a growing community of scholars and the central role of the Grateful Dead Studies Association in bringing them together and encouraging their work. *Note: This speech appears in this volume.*

Nicholas D. Cross, “Sing, Muse, of *A Strange Music*: Homer, Robert Hunter, and Their Sources.”

When Robert Hunter opened *A Strange Music*, his open-verse

chronicle of the Gulf War, with “Sing, Muse,” he signaled his intention to emulate Homer’s *Iliad*. While he follows the original bard throughout the work—for example, by opening the narrative in medias res and including diverse perspectives on the war—the invocation of the Muse is his most obvious act of homage. But it raises questions about Hunter’s views on inspiration and his sources of information. This paper addresses this subject by opening with the Muse-invocations in the *Iliad*. Considering the performative context within which the epic emerged over time, one might conclude that these claims of instantaneous inspiration ring hollow. But rather than petition to become a literal conduit for divine communication, these invocations were appeals to tradition and assertions of authority. Viewing the invocations in this way sheds light on what Hunter might have had in mind when he called on the Muse.

This was not the only time that Hunter claimed inspiration behind his writing, and he referenced Calliope, the muse of epic poetry, in his lyrics for “St. Stephen,” “Cosmic Charlie,” and “Terrapin Station.” After contextualizing Hunter’s personal understanding of the Muse, this paper considers what it signifies in *A Strange Music*. First, it points to a tradition of “receiving” (i.e., evoking) the Homeric epics, a trend in contemporary literature. Second, the invocation is ironic because Hunter freely acknowledges in the text that his source material is the news media, of which he is candidly suspicious. Ultimately, therefore, the appeal to the Muse is a call not for inspiration to design a narrative but for intuition to discern the news.

Christopher K. Coffman, “Reversed Remediation and the Poetics of War in Robert Hunter’s *A Strange Music*.”

Robert Hunter’s *A Strange Music* is much preoccupied with the problems of writing war poetry in the late twentieth century. Of particular concern in the text is the role of television as an intermediary between the events of the Gulf War that are the poem’s subject matter and the work of the poet. I contend that the complexities of the poem’s critique of the televisual make the piece not so much a war poem but a poem about war poetry in the modern age. My argument draws on Jay Bolter and Richard Grusin’s work on “remediation” as a feature of new media and on Saskia Isabella Maria Korsten’s concept of “reversed remediation” as a way of

articulating the terms and strategies of Hunter's rejection of the authority of the televisual medium on which he is generally forced to rely. After articulating the nature of Hunter's dissatisfactions with the regime of the televisual, my paper turns to a consideration of the poem's testing of various conventions for the poetry of war, including both the tradition of epic poetry as a genre and the task of bearing witness as a moral obligation. In light of complications on those fronts, I formulate a reading of the poem that highlights moments at which Hunter effects a reversed remediation via a foregrounding of fractures in the otherwise coherent media environment on which television relies and also by the distribution of the poem via the internet, which itself remediates conventions of the televisual. Together, the critiques advanced in the poem and the initial digital distribution of the text undermine and bypass the televisual, recovering space for the poetry of war as both a narrative and a moral exercise.

Paul Collins and Katie Hermanson, "'Never Trust a Woman': Exploring the Representation of Women in the Lyrics of the Grateful Dead."

Music lyrics have the potential to shape individuals' attitudes toward a wide range of phenomena, including gender roles. Through lyrics, and the meanings people give them, individuals can develop and reinforce their views of the roles of women in society. This paper contributes to this topic by examining the depiction of women in the lyrics of the Grateful Dead. Using a content analysis of all songs performed by the band during their career (1965–1995), we coded lyrics featuring a woman or women according to a variety of relevant criteria, including the portrayal of a woman or women according to traditional and non-traditional gender roles; as lovers and cheaters; objectification; promotion of female empowerment; and depiction of women's appearances. Our analysis distinguishes between Grateful Dead originals and cover songs, highlighting songs that became staples of the band's live concerts. Ultimately, this paper illuminates the band's sometimes complicated relationship with women, providing a novel framework for further discussion.

Shira Cooper, "'The Stars Were Set in Spin': Ritual Dance, Revolution, and Community on Modern-Day Dead Tour: an Ethnography."

The Grateful Dead may have disbanded in 1995, but the community

built around the band remains alive. Hundreds of Deadheads have continued to follow Dead & Company, the most recent post-Garcia iteration of the Grateful Dead, on tour, traveling from show to show and living out of cars and buses. Drawing on interviews and participant observation conducted during the summer 2023 Dead & Company final tour, this paper explores the interplay between ritual dance, meaning making, and social structure on tour. The study explored two spaces where community is forged on Dead tour: the dance floor and the parking lots outside of every show. Spinning, a type of ritualized whirling a small sect of Deadheads engage in during every show, played a central role in the formation of a spiritual and communal ethos on tour. Weaving interviews with first-person reflections on ethics, precarity, and accountability within the scene, this autoethnography presents a wide-ranging portrait of modern-day Dead tour that suggests a number of connections with the original Deadhead scene, usefully complicating our understanding of its continuity and legacy.

Julie DeLong, “The U.S. Blues of Robert Hunter and Lew Welch.”

When asked by Steve Silberman of his literary influences, Robert Hunter described a pivotal moment in which he first encountered Lew Welch’s poetry: “I would say that was my beginning turn-on. I was ready to get bonked over the head with something, and that book was there for it.” For Hunter, Welch’s work was profoundly moving, both thematically and stylistically; more importantly, it showed him the possibility of poetry. Silberman describes Hunter’s *Night Cadre* as “distinguished by [its] self-effacing wit and fractal-faceted philosophical inquiry,” two qualities curiously shared with Welch, a lesser-known Beat poet, contemporary and close friend of Gary Snyder. Despite both Hunter and Welch exploring abstract, complex notions, rife with negative capability, they were both able to do so in deceptively simple, economical language. This paper analyzes how both authors utilized such language and style, explore similarities in themes such as Zen philosophy and their critique and lampooning of America, while not taking themselves too seriously.

Brian Felix, “Keith Godchaux’s Piano on “Mississippi Half-Step Uptown Toodleloo”

The fiftieth-anniversary editions have brought long-overdue historical and critical attention to the Grateful Dead's 1973 studio album *Wake of the Flood*, recorded in August of that year at the Record Plant in Sausalito, CA. In addition to being their first studio album since the release of *American Beauty* in November 1970 and the first LP release on Grateful Dead Records, *Wake of the Flood* is also the first Grateful Dead studio album to feature keyboardist Keith Godchaux. Godchaux, who had been performing with the band since October 1971 and featured prominently on the live triple album *Europe '72* and Bob Weir's solo album *Ace*, brought his musicality and expertise on the acoustic piano to the varied tracks on *Wake of the Flood*.

Thanks to the interactive application called "Playing in the Band—A Grateful Dead Interactive Experience" (www.dead.net/playingintheband), we can now isolate the piano track on several of the cuts on *Wake of the Flood*, allowing for a deeper understanding of Godchaux's important and definitive contributions to the album. This presentation focuses on Godchaux's piano part on the album's opening track, "Mississippi Half-Step Uptown Toodleloo." The isolated track is a revelation, as we can now hear Godchaux's performance in far greater detail and better understand how his blues-based musical choices fit into the sonic world of this Garcia/Hunter composition.

Jason Gallagher, "'Today's Innocence is What We Will Not Have Tomorrow': Reading Robert Hunter's *A Strange Music*."

In 1991, at the outbreak of what was then known as the Persian Gulf War, Robert Hunter began what would become one of his most intriguing pieces of writing, a blank verse, book-length poem eventually entitled *A Strange Music*. Written while Hunter was absorbed by the war coverage on CNN, the poem acts as a diary of sorts, recording Hunter's thoughts and reactions from mid-January to the beginning of March. This paper offers a close reading of the poem with particular focus on the poetic form Hunter adopted for the work. Unlike much of Hunter's work to that point, *A Strange Music* is explicitly political, a feature that shapes the work and goes to the heart of its role in Hunter's oeuvre as well as its larger place in the library of the Grateful Dead.

Granville Ganter, “Propaganda Be Thy Song: Robert Hunter’s *A Strange Music*.”

This paper argues that Hunter’s 1991 long poem on the Kuwait/Gulf War marks a distinctly different attitude toward war than appears in Hunter’s earlier Grateful Dead lyrics concerning patriotism, such as “U.S. Blues” or “Ship of Fools.” *A Strange Music*, composed of CNN news reportage, military briefings, and Hunter’s ruminations on the two-month war that ended with Saddam Hussein’s abrupt withdrawal from Kuwait, suggests that “music” is a metaphor to hear the drama of war from an aesthetic point of view. Hunter’s position is sometimes quite political and includes his occasionally indignant criticisms of the Gulf War, as one might expect from a 1960s and ’70s-era countercultural artist, but it also boldly puts those politics in dialogue with the simulacra of reality created by contemporary media: Hunter’s theme is about a new televised and media-managed war that Vietnam was not. As a result, the poem both transmits a resistant anti-war politics, but also confronts a different sort of problem than 1960s American antiwar artists usually articulated. In this sense, Hunter’s poem is about the problem of interacting with a propaganda reality created by CNN that offers little ability to get under or around it. In contrast to his politically-charged Grateful Dead lyrics, Hunter’s epic poem sings of a battlefield of media and propaganda.

Steven Garabedian, “‘The Bus Came By and I Got On’: Teaching the Grateful Dead to First-Year Students.”

This paper builds on my presentation at the 2023 GDSA annual meeting with an update on my project to reach incoming undergraduates through a new course called “Brokedown Palace: The Grateful Dead and U.S. History.” Initially, the goal of the course was to use the music and history of the Grateful Dead to orient first-semester undergraduates to college-level skills and expectations. What I found is that the art and story of the Grateful Dead resonates with greater immediacy and relevance for students than anticipated. The subject matter has the potential to inspire undergraduates new to college and, in fact, new to adulthood, after high school experiences scarred by the COVID pandemic, remote learning, and online isolation. In addition to traditional tools such as essays and tests, I developed in-class graded discussions based on assigned reading

prompts, music close-listening assignments, shorter and longer public presentations, primary research activities, and a “Playing Dead” creative and scholarly group final. One surprising outcome has been the number of self-identified Deadheads taking the course skyrocket, yet that only points to how much remains that can be usefully explored, pedagogically. This presentation surveys the course’s work and seeks to solicit input from other teachers at the conference.

Alfredo Guerrieri, “‘Maybe You’ll Find Direction’: Teaching Improvisation through the Grateful Dead and Experiential Learning Theory.”

The music of the Grateful Dead combines a cornucopia of musical styles and techniques, ranging from classical and jazz to folk and progressive rock. Phil Lesh’s contribution to the music of the Grateful Dead and electric bass cannot be understated. As the only academically ‘schooled’ member of the band, Lesh’s playing showcases many musical elements germane to a range of music education and performance contexts. This presentation analyzes “Unbroken Chain” as an example of many of these musical elements, focusing on one specific technique that I believe is Lesh’s most important contribution to the Grateful Dead’s music and electric bass playing: his ability to apply classical counterpoint in composition and improvisation in a rock context. Assessing his use of counterpoint in “Unbroken Chain” in relation to the other instruments requires a combination of aural, performance, and notation methods to demonstrate how Lesh used his classical, jazz, and academic background to meld styles and techniques, giving him a unique and singular voice on electric bass.

Kenneth Hartvigsen, “‘These Things our Eyes Have Seen’: Approaching a Grateful Dead Iconology.”

Over their decades-long run as one of the most successful bands in American popular music, the Grateful Dead created and propagated a visual identity that rivals the cultural reach of the music they produced. The band’s rich iconography features numerous figures and characters, such as marching bears, terrapins, and Uncle Sam skeletons, all recognizable to fans and the uninitiated alike. Considering the band’s tremendous achievement not only as musicians but as creators of iconic imagery, this

presentation explores the many ways that picture-making and picture-viewing has participated in the creation of meaning in Grateful Dead cultural experience. Draw on archival research, traditional art historical methodologies, and other critical theoretical approaches, this paper suggests multiple approaches to developing a Grateful Dead iconology as a dynamic consonant of Dead studies.

Chadwick Jenkins, “Agency and Fate in the Grateful Dead’s ‘Mississippi Half-Step Uptown Toodleloo’.”

Robert Hunter’s lyrics to “Mississippi Half-Step Uptown Toodleloo” present a narrator born in the southern United States with a “mark” upon him that “could not be denied.” In short, the narrator, like all of us, was born under the sign of fate. Mirroring Martin Heidegger’s concept of “thrownness” (*Geworfenheit*), “Half-Step” finds the protagonist in a socio-historical position not of his own choosing and yet he is not stultified by his circumstances; the protagonist chooses to act. That is, the protagonist both accepts fate and recognizes the possibility of agency, of acting relatively freely within the limitations imposed by his “thrownness.” The song thus opposes the given and the unforeseen or what Henri Bergson, in *Creative Evolution*, refers to as the dialectic between intelligence and intuition, what is known and what is sought. Hunter also presents two significant geographical figures in the song: the Mississippi River and the Rio Grande. Sizable rivers are, of course, both natural boundaries (limits) and modes of transportation (means of escaping limits).

This paper examines fate, agency, and flow in the music of “Mississippi Half-Step.” In its constant slippage between form and flux, music is an ideal medium for exploring the dialectic of fate and agency. Using Mihaly Csikszentmihalyi’s work on flow, Bergson’s conception of intuition, and Heidegger’s notion of the structure of care, this paper engages two analytical issues in the song: the way in which the individual string parts (bass and guitars) forge paths through the controlling harmonic progression without merely replicating it, and the idiosyncratic manner in which Garcia’s solo employs bends to imbue his guitar with a “voice” seeking expression within the confines of the tonal situation—never transcending it perhaps, but never accepting its imposed limitations.

Michael Kaler, "The Grateful Dead and the Psychedelic Picaresque."

The Grateful Dead are inextricably linked to the rise of psychedelia as a cultural, artistic, and spiritual movement. While the band did not speak about psychedelia as explicitly and prescriptively as such figures as Timothy Leary (and their performances and recordings largely avoided such generic signifiers as sitars or earnest Orientalist calls for enlightenment), nonetheless, in their music and lyrics, they clearly spoke from a conceptual space that was deeply informed by psychedelic experience.

Over the past sixty years, much of the discussion of psychedelic experience and the use of entheogens has focused on—and most highly valued—what could be called transcendent, peak, or "white light" experiences; i.e., states in which one experiences ego loss and unity with some form of the Absolute. Such a determinedly goal-directed view of psychedelia, however, can limit our understanding of how the Grateful Dead's work functions as psychedelic art—after all, no matter how high it gets, "Dark Star" always goes into something else, and how are we to account for that?

This presentation takes cues from the work of Patrick Lundborg, Abraham Maslow, Alan Watts, Ken Kesey, and others to propose what could be described as a picaresque understanding of psychedelia; that is, psychedelia as incorporating ongoing adventures *through* this world rather than attempts to overcome or escape it. As well, I will discuss how such a picaresque understanding of psychedelia, one that valorizes plateau experiences, play, and continual exploration, can help us see more clearly the Grateful Dead's status as a truly psychedelic phenomenon.

Nicholas G. Meriwether, "'Ends to Beginnings': The Poetics of Allegory and the Politics of History in Robert Hunter's 'The Bride of Entropy'."

Robert Hunter completed his long poem "The Bride of Entropy" in 1992, the final part of a trilogy with "Sentinel" and "An American Adventure." In an interview that year he confidently reported that it would be published as part of a volume comprising all three poems. That never happened. Instead, Viking published the other two along with thirty-two shorter poems as *Sentinel* (1993). That omission left a curious lacuna: although Hunter had several works that he never completed to his satisfaction, that was not the case with "The Bride of Entropy," which he revised

and polished over several years in hopes of seeing it in print. Hunter finally published it online, and although rumors of a chapbook edition circulated as late as the time of his death in 2019, today it can only be found on the Internet Archive.

That circuitous publishing history belies the poem's ambition and its achievement. "The Bride of Entropy" is an essential entry in Hunter's bibliography, not just his mature poetry but also his writing with and about the Dead. The poem offers his most sustained exploration of a central concern in his work, the idea of Muse, wrapped in his perceptions and assessments of the Dead's history, circa 1992. That was a pivotal time in the Dead's career, as they continued to struggle with reestablishing an equilibrium in the ongoing wake of the popularity and associated problems caused by *In the Dark*, compounded by the cancellation of the fall 1992 tour, a powerful reminder of the fragility of Garcia's health and the precariousness of their scene.

That context serves as both subject and backdrop for "The Bride of Entropy," making it a revealing example of the Dead's commitment to artistic reflection. For readers, "The Bride of Entropy" is a vital chapter in Hunter's lifework with, and on, the Grateful Dead, and for scholars, it stands as his most personal, intimate evocation of the spirit of the Dead and tribute to the art they created together. Most of all, the poem shows Hunter at the peak of his work as a poet, not only for the Dead and the larger community but also as a craftsman at the height of his powers.

Patrick Milhoan, "The Grateful Dead, Deadheads, the Tape Trade, and Community Archives."

Many of the hallmarks of community archives, and indeed, archiving more generally, can be found in the Grateful Dead community's taping and tape trade activities. According to Andrew Flinn, Mary Stevens, and Elizabeth Shepherd, "the defining characteristic of community archives is the active participation of the community in documenting and making accessible the history of their particular group and/or locality on their own terms" (2009, 71). The usage and application of the term community archives to non-traditional collecting activities have significantly increased in the past decade and are often applied after a significant, often tragic, event (e.g., the Ferguson riots). However, com-

munity archiving does not necessarily need a tragic event to spur action in this regard—even unintentionally or organically. This paper will explore the history of the Grateful Dead tape trade and taping while making connections with archival theory and the tenets of community archives. For scholars and archivists, the overall uniqueness of the Grateful Dead community and its relation to theories of community archives offers fertile grounds for inquiry and a thought-provoking case study.

Steve Midway, Brandon Peoples, Justin Mason, “Touch of Data: Quantifying Insights about the Grateful Dead from New Datasets.”

Ever since the 1980s, the Grateful Dead have attracted scholars and fans who saw the band’s celebrated improvisatory approach and wide-ranging corpus as fertile grounds for statistical analysis. This paper introduces the project “Listen to the Music Play,” a long-term endeavor to document and analyze the shows, set lists, and other performance-related details of the Dead’s thirty-year career. While efforts such as *DeadBase*, the DeadLists Project, and GDsets.com represent well-researched fan-focused efforts to document the history of the band’s music, this project is an academic statistics project built on a robust data set to analyze the band’s set lists, providing a scholarly foundation for evaluating widely circulated assertions and anecdotal assessments.

Compiled from published information, both print and online, the project details a total of 2,540 shows, 1,862 (73%) classified as confirmed events with details, most taking place after 1968. Similarly, of a reported 40,461 songs performed, 38,972 (96%) have been classified with confirmed certainty. From 504 confirmed unique songs, 239 (47%) may be considered rare, with only five or fewer performances. Tools such as the Jaccard Index, a statistical tool to quantify the similarity (overlap) of two groups, inform the project, providing a way to measure how similar shows were to each other. Among our preliminary findings are that indices of consecutive shows reveal relatively high similarity through the mid-1970s (somewhat expected because of the limited repertoire at the time), yet after 1980, consecutive shows were extremely dissimilar. As Dead studies deepens and expands the analysis of the band’s work, statistics as a field has significant and as yet largely untapped potential to help scholars better

understand the nature and uniqueness of the band's achievement, offering new data, new questions, and new avenues for exploration.

Richard Monture, "If I Had Me A [Pair of] Shotgun[s]': Taping the Grateful Dead, 1988–1995."

There are many subgroups of Grateful Dead fans, but few are older than the tapers, those committed, resilient, and determined folks who felt compelled to capture the sound and experience of a Dead show from their earliest days. Usually obsessed, occasionally venerated, sometimes criticized, and often simply tolerated, tapers have been faithful archivists of the most recorded band in popular music, proud of every moment they documented. Tapers have been interviewed, written about, and discussed for the past fifty years and have secured their place as a vital part of the Deadhead community by making available the soundtrack to some of the best nights of listeners' lives.

The continued commercial success of Grateful Dead live releases such as *Dick's Picks*, *Dave's Picks*, and the annual box set suggests that tapers helped to promote and sustain this intense fan appreciation, making Deadheads aware that there was always more to discover. One Taper's story—my own—offers insights into how taping provided an education into the work of recording as well as the music and history of the band, providing life lessons as well. This paper offers a preliminary examination of why this subculture within the larger Deadhead scene represents a fascinating and compelling lens for broadening our understanding of the Dead phenomenon.

Jim Newton, "The Mysteries and Challenges of Jerry Garcia as Subject."

As a biographical subject, Jerry Garcia poses challenges that are individually familiar and collectively forbidding. He kept no diary and preserved little correspondence. He was monumentally important to a large group of people—family, intimates, bandmates, fans—but often apart from them, his influence as unintended as it was profound. Finally, the words most associated with him, the lyrics of the Grateful Dead, were almost entirely not written by him, so a textual analysis of ideas that literally came from his mouth can be misleading. All of that can make Garcia as a subject elusive.

Yet there are resources that lend insight into Garcia and his times. His ex-wives are living, as are other friends and partners of varying intimacy. Phil Lesh and Bill Kreutzmann wrote memoirs. Blair Jackson and Dennis McNally, both of whom had access to Garcia and those around him, have written intelligently about him. Yet the largest distributed archive of information that he directly shaped is a central and deeply revealing aspect of his work: He was a willing and genuine interview subject. Interviews with Garcia are scattered across the landscape of American journalism, from the *New York Times* to the tiniest of underground papers, over four decades. They capture Garcia's honesty and self-deprecation as well as his thoughtfulness and erudition. As Nicholas G. Meriwether has noted, Garcia was unusually conscientious in his view of his media footprint, seeking to avoid lapsing into repetition and trying to use each encounter as an opportunity to contribute something unique and useful to the collected record. Through them, the authentic Garcia emerges. This paper will explore Garcia as biographical subject: the riddles and obstacles to understanding him as well as thoughts on the ways around those barriers.

Shaughn O'Donnell, "More Weir(d) Guitar."

In 2022, the Grateful Dead launched an interactive application called "Playing in the Band—A Grateful Dead Interactive Experience" (www.dead.net/playingintheband) that gives users access to isolated tracks from several recordings. Through the mixing board interface of the app, users can mute, isolate, and change the volumes of individual band members. This allows the target audience of Deadheads to remix and/or jam along with the band, but it is also an invaluable and unprecedented tool for musicologists studying the improvisational and compositional techniques of the Grateful Dead.

The first release was a few songs from the Dead's August 27, 1972, live performance in Veneta, OR, which led to a GDSA musicology panel on that performance of the song "Bertha," specifically exploring the highly idiosyncratic instrumental parts played by bassist Phil Lesh (Jenkins 2023) and rhythm guitarist Bob Weir (O'Donnell 2023). The 2023 release is a few songs from the Dead's 1973 album, *Wake of the Flood*. Building on previous work illustrating Weir's unusual rhythm writing in "Bertha," this paper examines his guitar parts in "Mississippi Half-Step Uptown

Toodleloo.” Having access to Weir’s studio work gives us a rare opportunity to hear him completely isolated and in contrapuntal combination with any subset of his bandmates. Exploring how Weir navigates the song’s chord changes, simultaneously performing his role as second guitarist, offers insights into how he serves the song’s formal structure while interacting with the rest of the band, who are tracing their own paths through the chord changes.

Michael Parrish, “Phil and Ned’s Big Adventure: The 1974–75 Legin-Lesh Sets.”

As part of the grand audio experiment that was 1974’s Wall of Sound, composer Ned Legin and Phil Lesh performed twenty-three sets of electronic music during the Grateful Dead’s summer and fall shows. Legin’s association with the band started during the 1970 MIT shows, where Legin, a student at the university, met Garcia and the rest of the Dead. Legin then moved out to California for the summer where he played music with the Dead and others and participated in the sessions for *American Beauty*. While still attending MIT, he played with the Dead during concerts several times from 1970 to 1972 before he moved to California permanently in 1973.

On November 28, 1973, Legin, Lesh, Garcia and Mickey Hart performed what was billed as “An Experiment of Electronic Sound” at San Francisco’s Palace of Fine Arts, featuring music composed by Legin. Lesh and Legin subsequently performed between sets during all of the Dead shows in the latter half of 1974. These sets included pieces that Legin composed for his studio album *Seastones*, recorded from 1971 to 1975. In some shows, the Legin-Lesh sets were stand-alone performances; at others, their performances flowed into the second sets by the Dead. Although audience reactions ranged from engaged to downright hostile, these performances represented bold experiments in electronic music during a period when the Dead were playing some of their largest venues to date. Legin continued to work with the Dead through June 1975, participating in their set at the March 23, 1975 SNACK Benefit concert. Following a trio of *Seastones* concerts in the fall of 1975, Legin and Lesh’s onstage collaborations came to an end. Legin continued his musical work, releasing an album called *Spiritcats* in 2017 and an expanded version of *Seastones* in

2018 that clarified the unique modular nature of the components of this composition. This paper will survey the 1973–1975 Lagin-Lesh performances and consider their impact on popular music.

Richard Pettengill and Davis Schneiderman, “In and Out of the Grotto They Go: Hugh Hefner, the Grateful Dead, and *Playboy After Dark*.”

The Grateful Dead’s 1969 appearance on the *Playboy After Dark* television show depicts the collision of two distinct countercultural sensibilities: the warm imaginary space of the San Francisco scene vs. the fabricated sophistication of a never-ending L.A. nightclub. Just days before the first concert that would eventually become part of *Live/Dead*, the band arrived at a soundstage at CBS Television City in Los Angeles. The forty-two-year-old Hugh Hefner hosted the hippest after-dinner lounge in all of technicolor television land. Near the height of *Playboy*’s cultural impact, Hefner’s show booked a racially diverse crowd and suggested with its faux party format—as opposed to a host with a desk—that the real action was (or at least should appear to be) candid. Before the band plays, there’s an abbreviated interview with Jerry Garcia in which Hef asks about the “stereo effect” of the band’s two drummers. Garcia, invoking the ouroboros, responds that the purpose is “mutual annihilation” and that they “chase each other around; it’s like the serpent that eats its own tail ...”

Hefner looks mesmerized as Garcia sings “Hi ho the carrion crow” and “Hey Tom Banjo” in “Mountains of the Moon.” During a rollicking and heavily-edited “St. Stephen,” Garcia ramps up his usually sedate performance persona for the cameras while a silver swirling dancing figure is superimposed in partial transparency over the band. As Hef bids us goodnight over what appears to be an off-camera wrap-up performance of “Lovelight,” we find the two distinct worldviews briefly dissolving, for mutually beneficial purposes, into the closing credits.

Nathaniel R. Racine, “Locating Robert M. Petersen in Mexico: Poetry along the Pacific Slope.”

The writings of Robert M. Petersen, countercultural poet and occasional Grateful Dead lyricist, have been largely neglected over the years, despite the publication of *Alleys of the Heart* (1988), a posthumous collection of his poetry. Petersen led an itinerant life, regularly traveling

along the Pacific Slope of North America, from British Columbia and the Northwestern states through California to Western Mexico. Much of his writing documents these travels, creating a strong sense of movement across the landscape but an equally strong sense of place when he pauses and observes his surroundings. This essay focuses on his travels in Mexico, drawing from his published Mexican poems found in *Alleys of the Heart*, his unpublished papers at the University of California–Santa Cruz, and a notebook of his 1974 travels that recently turned up. These works focus our attention on the much vaster landscape Petersen encountered, suggesting a remarkably diverse cross-section of both the natural and the human environments encountered. These contrasting environments compose a unity through their contiguousness and, though rarely descriptive, Petersen’s always evocative poetry offers images that conjure a deep sense of time and maintain a sense of locatedness. Seen as an interconnected set of fragments along a transect of the continent, then, Petersen’s work contains an ecological awareness that can be read in the long tradition of environmentalism.

Dennis Rothermel, “How the Grateful Dead Inherit Bo Diddley’s Rhythm of Equanimity.”

The Bo Diddley beat builds on a steady eighth-note string and the iconic beat is a matter of accents on specific notes in the string over a two-bar sequence. Diddley’s lead guitar is effectively mostly rhythm guitar, and one of the backup singers doubles it as rhythm guitar. In film footage, Diddley’s head and shoulders are serenely motionless and unemotive; his hands energetically stroke out the beat; his knees swipe back and forth, almost a soft shoe dance. The dance movement that the beat incites is lateral and, unlike most popular music, not vertical: gently stepping back and forth, forward a step and then back. The movement is cool and contained, including the backup singers’ casual routines. In a 1965 television studio broadcast, the young women in the audience variously try to navigate the beat, which baffles clapping or stomping on the regular beats. There are two groups of four or five who do get it done exactly in unison. This interaction between performance and affect is thus contemporaneous with Richard Lester’s *A Hard Day’s Night*, which features the Beatles in a television broadcast before an adoring audience.

This paper argues that the Bo Diddley beat is perfectly appropriate to the Grateful Dead (and Buddy Holly and the Crickets, too). Their rhythms are full and complex, in part the result of the two drummers, and Garcia's encouragement of Kreutzmann early in the history of the band to play all the way through the end of the measure. It is a rumbling rhythm and very much what incites people to dance with all parts of their bodies to try to capture the rhythms, and not just jump up and down. This paper explores how the Dead transformed Buddy Holly's assertive love song into the evocation of how Deadheads return the affect to the performers.

Jayne Stone, "Rhetorical Empathy In the Lyrics of the Grateful Dead."

Despite the pervasive assumption that Deadheads are a rather homogenous group of left-leaning, liberal folks, a 2015 national bipartisan poll found that Deadheads actually span the political landscape, with the "greatest intensity of favorable feeling for the Grateful Dead ... found among independent-leaning Republicans" (Strategic Media, Inc. 2015). Considering how strongly the cultural imagination associates Deadheads with left-leaning political beliefs, this is a surprising finding, one that invites a closer look, especially in our current political climate. What attracts members of politically opposed groups to identify in comparable proportions with the music of the Grateful Dead?

Since the Dead avoided espousing political beliefs through their lyrics, the (mostly) apolitical nature of the lyrics, I argue, makes the lyrics a rhetorical site of invitation for listeners holding diverse political beliefs. Using Lisa Blankenship's concept of "rhetorical empathy," defined as "a way of thinking (and feeling) constituted by language and a way of using language" which situates "rhetoric as an ethical way of negotiating difference," I analyze the rhetoric at play within several Grateful Dead songs (Blankenship 2019, 5; 22). Ultimately, I argue that the Grateful Dead's lyrics exemplify rhetorical empathy and that this feature of their music is instrumental in attracting audiences from across the political spectrum year after year—a necessity for building and sustaining community in what many see as a society marked by increasing political polarity.

Annabelle Walsh, "'Some Come to Laugh Their Past Away': Memetic Logic and Aesthetics of Bootleg Grateful Dead T-Shirts."

This paper argues that bootleg Grateful Dead T-shirts embody the structure, logic, and replicative nature of memes. Media studies scholar Limor Shifman asserts that internet memes are often designed to point forward, towards the generation of series of new versions, and therefore focus on the future. Shifman refers to this category of picture-based memes as prospective images, embedding an expectation of future action based on their predecessors. Thus, they carry an expectation that they will be modified and changed in the future, and are thus understood as living objects that one would think might be subject to new versions. Much like an internet meme, bootleg T-shirts possess prospective and iterative qualities; they point towards the future, inviting subsequent iterations which in turn allow Deadhead visual culture to constantly evolve and build upon itself.

Cartoon characters such as Fred Flintstone, Bart Simpson, and Charlie Brown first appeared on fan-made Grateful Dead T-shirts in the mid-1980s and continue to appear on contemporary bootleg T-shirts. Contrary to the traditional tenets of fine art, which privileges the original over the reproduction, memes are legitimized through replication. The same can be said of the pop culture icons appropriated by Deadhead T-shirt artists. Although these characters are not inherent to the Grateful Dead's visual language, their widespread use by Deadheads embedded them in and legitimized them as part of the subculture's sartorial vocabulary.

Jay Williams, "The Stories That the Grateful Dead's Music Tells."

If we join the emotion that music conveys to the idea that music is a language that creates a narrative, then tracking those emotions should allow us to see the narrative created. And so, perhaps, we can know the stories that the music tells. Style is the choice that an artist makes. Style crosses artistic boundaries. When we say that Garcia has a musical style all his own, or that a writer like, say, the bohemian author Eve Babitz has a style all her own, we mean the same thing. Style points to the way that Garcia creates musical phrases and puts them together. Style also points to the way that Babitz creates written phrases and puts them together. Music relies on emotion to convey meaning. Writing relies on meaning to convey emotion. Writing is the inverse of music, though both rely on

style. Style speaks to something inherently human. It connotes originality. It connotes personality. It connotes voice. In our time, voice has become the predominant goal of all students of writing, who are urged to “find your voice—then write.”

Musical instruments are not commonly thought of in terms of voice, but of course they have it—or rather the person playing it makes it sound in his or her own voice. These affinities between writing and music suggest questions about musical narrative in the Grateful Dead’s work. What are the stories that Garcia tells with his guitar when no one is singing? Are they separate from the meaning conveyed by Robert Hunter’s lyrics, or are they a supplement to those lyrics? This paper draws on the work of Byron Almen’s *A Theory of Musical Narrative* with Peter Brooks’ work on the written narrative to suggest that that they are both. This duality makes the instrumentals a separate artwork within the song as a whole. In David Lynch’s *Blue Velvet*, the characters listen to the same song, “The Sandman,” with very different reactions. In what ways can we say Grateful Dead music has a specific meaning, or not?

Jeff Zittrain, “‘Comin’ Around in a Circle’: Non-Linear Mysticism in the Grateful Dead, Jack Kerouac, and T. S. Eliot.”

This paper explores the compelling parallels of the mysticism shared by the Grateful Dead, Jack Kerouac, and T. S. Eliot, which centered around the concept of the road trip—both internal and external—and found its meaning in a transcendent mystical center rather than a linear journey. Dead songs such as “The Other One,” “Playing in the Band,” “The Wheel,” “Ramble On Rose,” and “Terrapin Station” expand on ideas in Kerouac’s *On the Road* (1957) and Eliot’s *Four Quartets* (1941) and *The Waste Land* (1922). For all of these artists, the mystical center expresses itself as various transcendent images of the divine and through the artists’ own creative engagement with the world: Kerouac’s “spontaneous prose,” his travels and his (and Neal Cassady’s) driving, Eliot’s concomitant poetic and spiritual aspirations, and the Dead’s unique blended musical style of in-the-moment group improvisation.

In one sense, these works are all about ego-death surrender and melding with the greater whole. Traveling here is transformational rather than escapist. All of these artists were proposing (and living) an alterna-

tive to what they viewed as empty, spiritless, and dangerous societies in the historical moments in which they found themselves, post-WWI for Eliot and post-WWII for Kerouac and the Grateful Dead. Yet also saw a spiritual continuity with their own antecedents in the past, including the Transcendentalists, who similarly found fulfillment despite the despair of nineteenth-century America. Their common catalysts and concerns as well as their intriguingly similar mystic answers offer insights for scholars in comparative literature, philosophy, cultural history, and music.

Roundtable: “A Lost Prelude: When Robert Hunter Directed the Grateful Dead.” Moderator: Jesse Jarnow. Panelists: Christopher K. Coffman, Shaugn O’Donnell.

In 2023, a tape surfaced of an extraordinary lost session by Robert Hunter and the Grateful Dead, the only known time the band’s legendary lyricist recorded music with them in a studio. Captured during the mixing session for the “Eyes of the World” single in November 1973 and channeling the band’s most experimental side, “Prelude” (aka “Tuesday Night Jam”) is a thirty-five-minute studio improvisation by the Dead, sans Jerry Garcia, with Hunter providing lyrics, overdubbing vocals with the group, and mixing the tape down over the course of a single evening. According to Donna Jean Godchaux-MacKay, the intent was to play the tape over the PA before Grateful Dead concerts, which happened several days later at Winterland in San Francisco. The recording captures the largely improvisational nature of the session, featuring a handful of never-heard Hunter/Dead originals and improvisation on instruments not usually heard in the Dead’s music. This roundtable brings together experts who will offer insights about the significance of the recording and its place in the band’s history and Hunter’s career. In some ways, “Prelude” seems to have been Hunter’s attempt to imitate the feel of an Acid Test.

Roundtable: “Dead to the World: Podcasting Public History.”

Moderator: Susan Balter-Reitz. Panelists: Jesse Jarnow, Michael McClure.

The rise of podcasting has created far-reaching changes in the media ecosphere. In only a few years, the asynchronous potential of the technology, and its reliance on relatively inexpensive internet hosting, has enabled a dramatic shift in the balance of power traditionally wielded

by professional broadcasters employed by major networks to one-person operations with shoestring budgets, producing a remarkable proliferation of shows devoted to a dazzling array of topics. The Dead phenomenon has readily adopted to this new form, with dozens of podcasts exploring a range of themes and subjects. This roundtable brings together three well-known podcasters whose shows focus on the Grateful Dead to reflect on their work and discuss how the Dead phenomenon lends itself to this format.

Roundtable: “Sky Yellow, Sun Blue: The Dead and the Art World.”

Moderator: Dennis Rothermel. Panelists: Steven Hurlburt, Scott Montgomery, Annabelle Walsh.

Since the 1980s, the Dead have been the subjects of dozens of museum and gallery exhibitions. While several of these have called attention to the range of art the group sponsored and inspired, to date no exhibition has focused on the ways that the Dead’s music and example have translated to the traditional fine art world. One multi-decade art project has brought together almost forty artists, working in a range of media, to create works interpreting the famous line from “Scarlet Begonias,” “the sky was yellow and the sun was blue.” Commissioned by writer, musician, and film director Steven Hurlburt, these works will be featured in an art book slated for publication in 2026. This roundtable focuses on how the project frames the issues and challenges of translating the Dead’s legacy into the art world. As the Dead’s impact continues to grow and expand in interesting ways, the art world’s embrace of the deeper themes and issues the band’s work represents an increasingly important topic in Dead studies.

Roundtable: “The Dead and the Allman Brothers: Counterculture, Community, and Continuity in the Sixties and After.”

Moderator: Susan Balter-Reitz. Panelists: Nicholas G. Meriwether, Alan Paul, Peter Richardson.

The Grateful Dead and the Allman Brothers Band shared the stage multiple times from 1969–73, from their first jam together at a free concert at Atlanta’s Piedmont Park to an all-night Allman Brothers Band show at San Francisco’s Cow Palace on New Year’s Eve 1973 that featured Jerry

Garcia and Bill Kreutzmann. Their collaboration peaked in 1973, with two concerts at Washington's RFK stadium followed by the epic event known as The Jam at Watkins Glen, where the two groups and The Band drew approximately 600,000 fans to a remote site in upstate New York. While contemporary audiences can easily understand the interconnections between these two groups, it was not so clear fifty years ago. Those links have always been more complex and multifaceted than casual fans recognized, and remain fertile grounds for scholarly inquiry today.

This roundtable explores the intricacies in the relationship between the two bands with an eye toward what those mean for scholars of both groups as well as for rock music studies and US cultural history. Alan Paul, author of *Brothers and Sisters: The Allman Brothers Band and the Inside Story of the Album That Defined the '70s*, will explore the history of the relationship and discuss the two bands' musical roots, both their similarities and their differences, with a special emphasis on Jerry Garcia and Dickey Betts. Peter Richardson, who is currently writing a book on *Rolling Stone* magazine, will explore the media portraits of both bands and what they tell us about rock journalism and shifting attitudes toward the counterculture. Nicholas Meriwether, who is working on a project that involves the Dead's relationship with southern vernacular music, will discuss how the Dead's example fit into issues of regional identity and southern rock music in the 1970s, tracing how scholarly criticism at the time framed the larger context of southern rock and the counterculture.

Roundtable: "The Dead at Duke: History, Pedagogy, and the University as a Site for Dead Studies." Chair: Eric Mlyn. Panelists: Dean Smith, Joseph Salem, Jr.

The Grateful Dead played Duke University five times between 1971 and 1982, once at Wallace Wade Stadium and four more at Cameron Indoor Stadium. That history has produced a legacy that continues to unfold on campus today in several interesting ways, from classes to library exhibitions to Duke University Press's series *Studies in the Grateful Dead*. This roundtable brings together the three leaders shaping that multipronged effort to discuss the ways in which their work offers insights into the band's project and how those efforts build on and extend the Dead's impact and example. In doing so, this work engages students,

faculty staff and alumni in discovering and rediscovering the Dead's continually emerging legacy.

Already, these efforts at Duke have built new connections across campus among stakeholders that have not always had ways to collaborate. Duke's approach to the Dead shows how campuses can successfully harness the interest and enthusiasm engendered by the band to fulfill their mission as creative sites for instruction and scholarship as well as offering compelling and novel mechanisms for outreach and community engagement. As the relevance and example of the band's work and project continue to grow, the ways that universities can foster engagement with the Dead phenomenon are increasingly important aspect of Dead studies. This effort has already contributed to wider appreciation for and understanding of the band's legacy and offers a powerful example of how the band can provide a compelling and novel tool for educators. This roundtable offers the first look at how often separate academic endeavors can be effectively combined to enhance their impact, adding to the growing literature on the wider academic potential of Dead studies and offering new insights into the Dead's legacy.

The Fourth Annual Meeting of the Grateful Dead Studies Association

Presenters

Rebecca G. Adams is a faculty member in sociology at the University of North Carolina–Greensboro. She is coeditor of *You Ain't Going to Learn What You Don't Want to Know: Deadhead Social Science* (Altamira, 2000). Her honors include the UNCG Senior Alumni Teaching Excellence Award (2003).

Matthew C. Armstrong published extensively on the Iraq War through *The Winchester Star* as an embedded journalist 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*, and other journals and anthologies. He earned his PhD in literature at the University of North Carolina–Greensboro and is the guitarist, lead singer, and songwriter for Viva la Muerte.

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 serves as President of the Grateful Dead Studies Association.

Graeme M. Boone is Professor of Music at Ohio State University. He attended the University of California–Berkeley and the Conservatoire National Supérieur in Paris before earning a PhD at Harvard University in musicology. In addition to numerous articles, chapters, and papers, he is the author of *Patterns in Play* (Nebraska University Press, 1999) and

coeditor of *Understanding Rock* (Oxford University Press, 1997). He specializes in French art music of the fifteenth century and American popular music of the twentieth.

Christopher K. Coffman is Master Lecturer in Humanities at Boston University. He is the author of numerous essays and has written or edited four books, most recently *After Postmodernism: The New American Fiction* (Routledge, 2021). His poetry, fiction, and creative essays have appeared in a range of print and online periodicals.

Paul M. Collins, Jr. is Professor of Legal Studies at the University of Massachusetts–Amherst. In addition to Grateful Dead studies, his research and teaching focus on understanding bias and inequality in the legal system, the selection and work of judges, social movement litigation, and how people experience the law. He is the author of four books and dozens of articles in both academic and popular journals.

Shira Cooper graduated from Bowdoin College in 2024 with a degree in Philosophy. At Bowdoin, she won a grant to study Dead & Company on tour and maintains an active research interest in the post-Garcia Deadhead phenomenon. As a community organizer, she focuses on mutual aid and socialist political work. She is currently applying to medical school.

Nicholas Cross is Assistant Professor of Ancient Mediterranean History at the United States Naval Academy. His research focuses on ancient warfare and diplomacy as well as the history of popular music, especially its intersection with the ancient world. He is currently coediting *Playing the Classics: The Ancient World and Rock Music of the 1960s and 1970s*, slated for publication by Bloomsbury in 2026.

Julie DeLong is an independent scholar who served as Associate Professor of English at Odessa College and adjunct instructor at Elgin Community College. She coedited a volume of the journal *Dialogue* on pedagogy and the Grateful Dead and has given papers on a range of the Dead's work and its contexts, including British literary antecedents, the role of iconography in the Dead phenomenon, and subcultural recruitment in the Grateful Dead community. She is the creator and host of the So Many Reads Grateful Dead Book Club, hosted on Zoom.

Brian Felix is Associate Professor and Chair of the Music Department at the University of North Carolina–Asheville. 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 work has been published in *Jazz Perspectives* and he is the coauthor of *Interactive Listening: A New Approach to Music* (3rd ed., 2012). As coleader of acclaimed jazz-rock group OM Trio, he toured internationally from 1999–2004 and continues to perform professionally with his Fly Casual organ jazz group and others.

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

Granville “G.” Ganter is Associate Professor of English at St. John’s University in Queens, NY. He specializes in nineteenth-century oratory and his current research focuses on early American women popular lecturers. He has edited a collected edition of the speeches of Seneca diplomat Red Jacket and his first essay on the Grateful Dead was presented at the first Grateful Dead area meeting of the SWPACA in 1998, later published in John Rocco’s *Dead Reckoning* (Schirmer, 1999). He is cofounder and past president of the Grateful Dead Studies Association.

Steven Garabedian is Associate Professor of History at Marist College in Poughkeepsie, NY. A historian of the twentieth-century US, he specializes in race, music, and radicalism, with a teaching concentration in African American studies and US public history. He is the author of *A Sound History: Lawrence Gellert, Black Musical Protest, and White Denial* (University of Massachusetts Press, 2020) and his work has appeared in *American Quarterly*, *African American Review*, *Popular Music and Society*, *Journal of Southern History*, and others.

Alfredo Guerrieri is a music lecturer and the director of the Jazz Studies program at Cuyahoga Community College, where he teaches music theory, ear training, arranging, and rock and roll. He graduated from Musician’s

Institute and earned degrees from Berklee College of Music (BM Music Business), Cleveland State University (MM Jazz Studies), and is currently pursuing his DMA at Boston University in Music Education. He has performed with the Eagles, Heather Headley, Mary Bridget Davies, and Dan Wilson, and currently performs with Sunshine Daydream, Revival, and his original band Black Island Condors.

Kenneth Hartvigsen is the curator of American Art at Brigham Young University Museum of Art in Provo, UT. He holds a doctorate in art history from Boston University and his research interests include nineteenth and twentieth-century painting, popular illustration, and the visual cultures of popular music. He has presented and published on a wide range of subjects, including 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.

Katie Hermanson is a JD candidate at Suffolk University Law School. She graduated from the University of Massachusetts–Amherst in 2024 with a BA in Legal Studies. Her studies focus on history, constitutional law, and gender equality. A professional musician, she has performed as a member of several bands throughout Massachusetts.

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Eric Mlyn is Distinguished Faculty Fellow at the Kenan Institute for Ethics and Lecturer at Duke's Sanford School for Public Policy, where he serves as Director of the Democracy and Higher Education project and chairs the university's Global Travel Advisory Committee. His research focuses on the role of higher education in fostering democracy and political and civic engagement. He coedited *The Civic Mission of Higher Education: Connecting Social Innovation and Civic Engagement* (2020) and has taught a course on the Grateful Dead to first-year students at Duke for two years.

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Shaughn 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.

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Alan Paul is the author of *One Way Out: The Inside History of the Allman Brother Band*, *Texas Flood: the Inside Story of Stevie Ray Vaughn*, and *Big in China*. He founded Friends of the Brothers, the premier celebration of the music of the Allman Brothers Band, with members of the Dickie Betts, Jaimoe, and Gregg Allman Bands, and he is a regular contributor to radio and print and online media including the *Wall Street Journal*, *Guitar World*, and other publications.

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Annabelle Walsh is completing her MA in Fashion Studies at Parsons School of Design in New York City. Her research examines the role of

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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 from Oxford University Press, and is completing the third volume of *Author under Sail: The Imagination of Jack London*, along with a book of scholarly essays on the Grateful Dead. He serves on the Editorial Board of the Duke University Press series *Studies in the Grateful Dead*.

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