



OMNIA VINCIT AMOR

DUPREE'S DIAMOND NEWS

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THE COVER

To share love with others, one must first love oneself. It is this love for themselves that enables an individual to remain productive in life and prosperous, emotionally and physically, in daily life with others.

The phrase "OMNIA VINCIT AMOR" translates from Latin as "LOVE CONQUERS ALL."

Just as Jerry Garcia and countless other individuals have stood back and reflected on their pasts, the successes and failures which inhabit their daily lives serve as a reasonable guide to a heightened awareness and a spiritual alliance within oneself and others. Yet there is one critical question: Is failure a lifelong retarding factor inhibiting one's progress, or a guide to the limitless possibilities that life with love can espouse? Look to love...

When I see Jerry these days, I could sit through a four hour-show and just watch him smile...and smile with him...

There's a lot of love in that smile.
 Happy Birthday Jerry!

Brian Cullen

THANKS LAURA & JON

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NEXT ISSUE

After the MSG shows, the next issue will be our summer issue. This will cover every show from Alpine to Mountain Aire. Send us your views and reviews!

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 Dupree's Diamond News

Devotional

The Grateful Dead "Experience" is an American institution. Rarely does a musical phenomenon remain for so long and change so radically the very philosophies of a people. To many, their music is a signpost, a priceless example of what is possible in the realms of human expression. We feel that any form of expression that opens new paths to self-expression is a valuable tool worthy of much study.

The environment surrounding the Grateful Dead suggests to us several unique ways in which to lead our lives. It affects our lives mentally, physically and spiritually. Birth, death, love, mystery, joy, chaos, initiation, wonderment -- through the band's music and the "experience" we create around it, we become familiar with these and other fundamental experiences essential to our quest for knowledge and enlightenment. So strong are the emotions and feelings evoked in the hearts of their fans, the philosophies and energies of the Grateful Dead "experience" offer a much needed alternative to traditional religion.

It therefore comes as no surprise that in the eyes of many admirers, the individual band members have been elevated to guru status. Jerry Garcia, for one, has openly shunned the role, stating that he "doesn't want to be a leader, because he doesn't want to be a *'mis-leader.'*" Yet, many of us have come to see even their mistakes as valuable lessons!

For many years, a good friend used to say, "In the old days, the Dead used to show us what you can do *"with"* your life; now they show us what you can do *"to"* your life. The recent past, however, has shown us a phoenix-like Grateful Dead, rising out of the ashes of death and waste, apparently learning from many of their own mistakes.

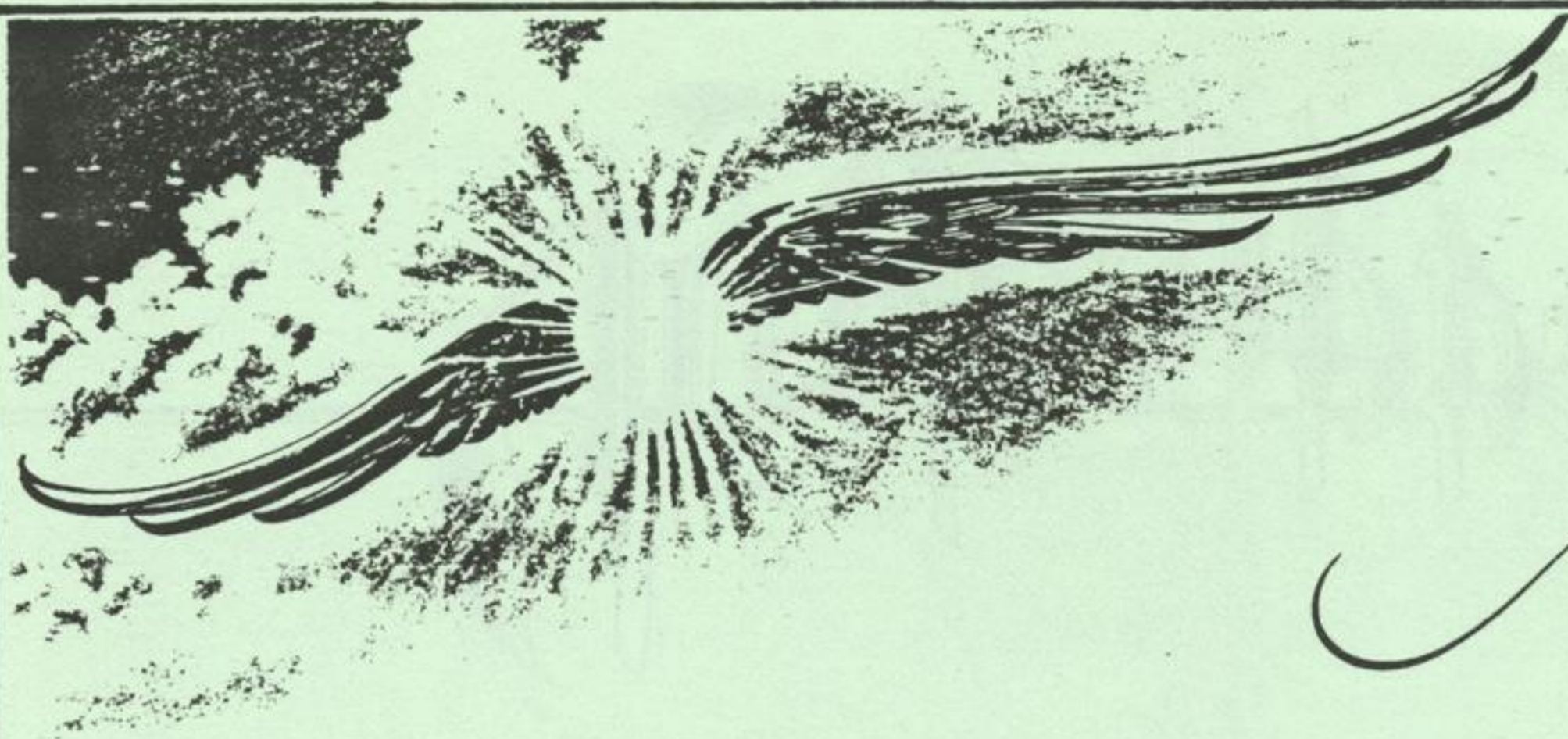
All in all, it seems apparent that for those of us who approach the "experience" with a healthy perspective, the band's actions, both good *and* bad, can be used as valuable food for thought.

Our own experiences have been particularly rewarding in part because we ascribe to a holistic philosophy, that is, an equal honoring of the needs of the mind, the body, and the spirit. The concepts behind many of the articles you are about to read in this special issue are founded on this philosophy. Yet, acknowledging or even understanding what you are about to read may not necessarily be the easiest thing to do! For many, it would mean changing one's conceptual world view. But that's okay because our goal is not to effect change by force or scare you away; on the contrary, harmony and prosperity can only be achieved through voluntary education. If we live an experience, any experience, according to our stated beliefs, then the fruitful results of our actions will speak for themselves; the "being" state that we achieve will naturally become attractive to others, and they in turn will want to emulate it.

The Grateful Dead "experience" has and will continue to provide a highly stimulating environment for personal growth. We see it as a path with a heart. It has rewarded us richly. We invite you to consider this perspective!

John





Helen Weaver

WHERE WILL YOU BE ON AUGUST 16 & 17, 1987?...

"Einstein discovered a law of physical change: the way to convert a single particle of matter into enormous physical energy. Might there not also be, as Gandhi suggested, an equally incredible and undiscovered law of spiritual change whereby a single person or small community of persons could be converted into an enormous spiritual energy capable of transforming a society and a world?"

-- Jim Douglass, *Lightning East to West*

That this law exists, Gandhi's life is the proof. We might call it the law of interdependence: Since everything in the universe is connected to everything else, any action in one part of the web affects the whole. And if a single man, by praying, fasting, and walking, can change the course of history, what of the combined spiritual energy of millions of people simultaneously focussed on planetary healing and world peace?

According to an ancient prophecy of the Hopi Indians, a time will come when "144,000 Sun Dance enlightened teachers will totally awaken in their dream mind-bodies. They will begin to meet in their own feathered serpent or winged serpent wheels and become a major force of the light to help the rest of humanity to dance their dream awake. Sun Dance teachers are any human beings who have awakened, who have balanced their shields, who have gained the dream mind-body, and who honor all paths, all teachers, and all ways...On August 17, 1987, the various winged serpent wheels will begin to turn, to dance once again, and when they do the Rainbow Lights will be seen in dreams all over the world, and those Rainbow Light dreams will help awaken the rest of humanity."

What makes this prophecy so compelling is that it is not unique. Centuries ago, the Aztecs of ancient Mexico were given a prophecy by one of the early incarnations of Quetzalcoatl, a master teacher who was known to every Central American culture. The Aztec prophecy predicted a period of Thirteen Heavens beginning 843 AD, followed by a period of Nine Hells beginning 1519 AD. Each of the succeeding Nine Hells would be worse than the last, not

only for Mexico, but for the world as a whole. On the last day of the Ninth and Last Hell, Tezcatlipoca, the God of Death and Destruction, would rise to the fullness of his power and at the moment of climax, would suddenly remove his mask and reveal himself as Quetzalcoatl, the God of Peace. The Hells would come to an end, and a new period of Heavens would dawn for the world. On our Gregorian calendar, the first New Heaven will begin August 17, 1987.

Jose Arguelles, an authority on Mayan culture, says that according to the Mayans, the dates August 16-17 mark the climactic moment in a 5,000-year-long process of global civilization. He calls this moment **HARMONIC CONVERGENCE**, and sees it as an evolutionary shift marking humanity's passage from a collective vision of competition and conflict to a collective vision of collaboration and cooperation.

Arguelles believes that the shift will occur in any case, but that the more people consciously tune in, the better and easier it will be. He calls upon 144,000 "rainbow humans" to form an inner core to channel the healing energies that will be directed to the Earth at that time by gathering at sacred sites or "acupuncture points" on the Earth's body and linking together in spirit. The vision of Harmonic Convergence is to generate enough positive energy to shift the collective consciousness from separation to unity, and from fear to love.

Inspired by Harmonic Convergence, an **International Sacred Sites Festival** will take place on those same dates at numerous power spots around the world, including the Great Pyramid in Egypt; the Gate of the Sun in Tiahuanaco, Bolivia; Tor of Glastonbury, England; Mt. Fuji, Japan; the Temples of Delphi, Greece; Diamond Head, Hawaii; and Ayer's Rock, Australia. (***)Readers please note, this is also the weekend the Grateful Dead will be playing Telluride. (***) There will be a one-hour global meditation at noon Greenwich Mean Time

on Sunday, August 16, as well as shared sunrise ceremonies on August 16 and 17 at sacred sites around the globe. Those who cannot travel to a recognized sacred site are urged to tune in to this global healing event wherever they are, knowing that in truth, every site on Mother Earth is sacred. For more information on Harmonic Convergence contact Healing Our World, Box 6111, Boulder, CO 80306, 303-443-4328. For more info on the International Sacred Sites Festival and a longer list of sites, contact Xochimoki, Box 902, Taos, NM 87571, 505-758-9279.

On September 8 in India, an unbroken chain of people from Rishikesh in the Himalayas to Kanya Kumari in the South will garland India with a living prayer for world peace. Holding hands and chanting the peace mantra Om Namō Narayanaya, the All India Peace Mala will commemorate the hundredth anniversary of the birth of Swami Sivananda. For further information, contact: Sivananda Yoga Vedanta Center, 243 West 24th Street, New York, NY 10011, 212-255-4560.

There will be another Medicine Wheel Gathering in Northern Ohio (September 11-13). A Medicine Wheel Gathering is an opportunity to learn from Native teachers of all races and to re-experience your connection with the circle of life: the elements, the plants, the animals, and the spirit keepers. It is a time to join in spirit to channel love and healing energy to the Earth. Each Medicine Wheel Gathering includes a Crystal Earth Healing Ceremony on Sunday Morning from 8:45-9:30 AM Local Time. For information on the Ohio gathering, contact Patti Taylor, Center of Human Development, 4310 Mayfield Road, South Euclid, OH 44121.

Summer is the ideal time for traveling, making new friends, and networking for peace. Wherever you go, you're an ambassador of good will from another part of the planet. There are many ways to do this, and The Light Weaver can tell you how.

The foregoing information is excerpted from The Light Weaver (#3, 1987), a quarterly newsletter serving the worldwide grassroots network of people and groups praying for, meditating on, and visualizing world peace. Believing that thought is powerful and that everything begins with an idea, The Light Weaver aims to reach those who are committed to healing the planet through prayer, and to help focus their energy into a few mass meditations like the one on December 31, 1986. (Between 1-10% of the world's population took part in the World Healing Meditation.) To receive a copy, write Helen, c/o The Light Weaver, 40 Lillis Road, New Milford, CT 06776. Suggested donation: \$5. Tell them DDN steered you their way.



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HOW CAN I HELP?

By Ram Dass & Paul Goorman
Alfred Knopf, Inc. 1985 - \$5.95
Review by Eric Taylor

"Dad, you know what I like best about Dead shows?" our ten year old son asked while shuffling out of an arena. "I like how nice everyone here is to each other." The Dead and the Heads help together to create an atmosphere where we can feel the love that connects us all.

For many of us, the Grateful Dead experience is a starting point that increases our awareness of consciousness and leads us to further exploration. Our expanded feelings are often in sharp contrast with the state of the world's affairs. We feel compelled to do something, but don't quite know where to turn. Here's a book that can guide us as we get involved.

How Can I Help? is a collection of stories and reflections on service written by Ram Dass and Paul Goorman. For many, Ram Dass is a familiar figure from the sixties, when he was known as Dr. Richard Alpert and co-directed the Harvard Psychedelic Drug Research Project with Tim Leary. In 1967, Alpert realized he'd passed the Acid Test and headed to India in search of more sustained spiritual experience.

His search ended when he met his guru, Maharaji, who named Alpert Baba Ram Dass. This powerful, spiritual teacher's basic message was to love people, serve people, and remember God. Ram Dass continues to live that message with humor, wisdom, and inspiration.

Since 1969, Paul Goorman has hosted a popular talk show on WBAI-FM in New York City. Currently he is also in charge of public affair programs at the Cathedral of St. John the Divine. Given the experiences of the two authors, it comes as no surprise that all proceeds from *How Can I Help?* go to SEVA (Service to God -- in any way in any language).

Many of us are familiar with SEVA from the booth they have at each show. Through a common friend, the Hog Farm, SEVA and the Dead go back a long way. SEVA was the idea of Larry Brilliant, who, when fresh out of medical school, bumped into Wavy Gravy and the gang and decided to become the Hog Farm's doctor. About 1969, the Hog Farm busses headed for Europe and points East. They passed through Nepal into India, where the suffering they witnessed made them vow to "come back someday and help the people."

In 1978, Larry called together some of the remarkable people he'd met and asked them to help create SEVA. Among the group were Wavy Gravy, Danny Rifkin, and Ram Dass, who currently serves as the Chairman of the Board.

The first project SEVA tackled was blindness prevention in Nepal and India. More recently they've assisted food



SEVA
a solution in sight

distribution programs for the Michigan unemployed, supported women's health education among Native Americans in South Dakota, provided assistance to Guatemalan refugees in Mexico, and sponsored reforestation efforts in Africa, Costa Rica, and South Dakota.

Behind each of the projects is the love and compassion of SEVA. This spirit is explored in *How Can I Help?* The book's central theme may well be, "We work on ourselves in order to help others, and we help others as a vehicle for working on ourselves."

To tell its message, the book draws its power from two sources -- the practical, do-it-yourself advice offered by the authors, and the humanness and compassion displayed in the chosen examples. We find the diverse stories easy to identify with because the central characters are ordinary people displaying qualities we all possess.

In one story, we meet an American student who is over in Japan intensely studying Aikido. While on the Tokyo subway, he is confronted by a belligerent, drunk laborer. Just as he's about to go into real martial arts combat with the drunk, "someone shouted, 'Hey!' It was earsplitting. I remember the strangely joyous, lilting quality of it -- as though you and a friend had been searching diligently for something, and he had suddenly stumbled upon it. 'Hey!'"

The call came from a small Japanese man who was well into his seventies. The elderly gentleman, seated on the train in his immaculate kimono, began to talk and listen to the drunk. His very presence created a safe space for the worker to calm down and tell his troubles. The student concluded in awe, "What I had wanted to do with muscle, had been accomplished with kind words. I had just seen Aikido tried in combat, and the essence of it was love. I would have to practice the art with an entirely different spirit."

Adding to the story, Ram Dass and Goorman write, "It takes the split-second timing of the quiet mind, working in harmony with the open heart, to know just when and how to say 'Hey!' to a potentially dangerous opponent. So we work to be clear enough to seize the time."

This interweaving of powerful stories with wise reflections

Continued on the next page

provides us with a map of how to begin living and serving as impeccably as we can. The book begins with the premise that inside us all is natural compassion -- our heart's striving to be one with those around us. Simultaneously, our mind struggles with our heart by telling us, "Don't get involved. Protect yourself. Keep your distance."

Our ego, our fears, our models of who we are, all reinforce our separateness from others and their suffering. This internal struggle creates our own pain and suffering. We must begin to compassionately face our own doubts, resistances, and vested interests in order to help others. The degree to which we cling to our models is the degree to which we ultimately face "burnout" -- that moment when helping out becomes a burden and we want to give it up.

At every step of our struggle, there are ways to overcome our predicament. Self-compassion and a sense of humor help to lighten our load. By simply acknowledging our sense of separateness, we begin to dissolve its powerful grip. "Compassion follows lawfully as we open to the experience of suffering. Simply to observe and to open allows us to hear what is natural, harmonious, and appropriate."

By observing ourselves, we begin stepping behind our ego and cultivating a dispassionate witness within. This witness, as it grows stronger, can give us a little more room from which to view ourselves -- "as we take a few steps back and recognize that who we are is this...and also...and also...and also. Moving in and out of these various identities, each is 'real' only at the moment we are invested in it."

Slowly we begin to detach from our reactions and just be there to help others without worrying about the results. "We do what we can. Yet we cannot help but see them against a larger backdrop in which the ultimate significance of a single life may not be clear. We give it all we have...and trust the rest to God, to Nature, to the Universe."

Gradually, we see that our very being becomes an environment for helping. And the helping is what creates that environment. The richness and reciprocity of the helping act itself continues to dissolve the barriers we create. The distinction between "the helper" and "the helped" fades away. "What's real is the helping -- the process in which we're all blessed according to our needs and our place at the moment. How much we can get back in giving! How much we can offer in the way we receive!" Ultimately, "the helper" and "the helped" can then join together to go out and help others.

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This and much more is what *How Can I Help?* has to offer you. For anyone who wants to take what the Grateful Dead brings out in you and sustain it, I heartily recommend reading this book. And, after finishing it, for those of you who are interested in going a step further, SEVA is now extending to everyone the opportunity of service. Presently, they are forming small groups of people who want to do compassionate conscious action in their communities.

Any Dead Head who wants to help create a "Compassionate Heart Group" should contact:

SEVA FOUNDATION
108 Spring Lake Drive
Chelsea, MI 48118

And tell them Bobby sent you!





ROCK RETROSPECTIVE THE GRATEFUL DEAD: CLOSING THE GAP BETWEEN ART AND LIFE By Alan Shapiro

Fusion said it as well as it need be said -- that when it comes to electric music, "there is the Grateful Dead and then there is everybody else."

Such statements would provoke discussion, if not controversy, when applied to just about anything because the rampant fear of being cornered by absolutes drives us to seek every lowest common denominator. But in the case of the Grateful Dead, the polarization is especially complete, and right there is a pretty reliable index of their value.

The Dead have been cast as a "people's" band, a notion founded primarily upon the myriad of free concerts they've given over the years. That's just the first of many illusions that, perhaps inevitably, have crept their way into the mythology of the most innovative band of our time.

The Grateful Dead have, indeed, given hundreds of free shows, but at the same time have been characterized by one promoter who has worked with them as "the heaviest business trip in rock and roll." A contradiction? Not at all. Nor are the Grateful Dead either altruistic or selfish. Above all else, they are concerned with atmospheres.

When concerts were small enough to permit random trajectories, the Dead were only too happy to be only the flame that brought the pot to a boil. But since they have become host to outsized masses of people and have chosen to play in larger arenas where crowd dynamics were out of proportion to the effects of the music, they have made every effort to pin down as many constants as possible. These constants are necessary to create an environment, a medium for their music. To some, this takes the form of picayune detail, but without the environment, there would hardly be a point to the music. It is in this sense that they come closest to being a people's band, because the same dynamics that bond the Grateful Dead together as a musical entity could serve as a model of working metaphysics that must eventually become part of the lifestyle of a surviving society.

Rock (in the broad sense of the term) is a unique medium. It is both an art form, and a style of life, and as Gene Youngblood says in his book, *Expanded Cinema*, "Life becomes art when there is no difference between what we are and what we do." The Grateful Dead, more than any individual or group, have come closest to that merging, using the medium that has been able to incorporate more forms of expression than any before it.

Rock as we know it is a mere infant of electric communication, a first feeble step in global understanding.

Its potential for enacting conceptual fantasies, thus unlocking previously inaccessible corners of the imagination, has been only hinted at by such pioneers of protorock as the Jefferson Airplane, the Doors, Love, Quicksilver Messenger Service, and at times, the Beatles. But all of these groups are, for one reason or another, non-functioning entities. Although many surviving (and some non-surviving) members are musically active, the group valences have dissolved, emulsified by pithy commercial considerations or shriveled by self-induced myopia. That the Grateful Dead have survived is a tribute to some force that bears exploration.

One key to the Dead's survival has been their ability to dissipate accepted illusions of form and reach through being closer to the next level of spiritual evolution. Other groups hint at such abilities but inevitably interfere with their own fantasies by imposing arrangements as boundaries. The Grateful Dead's arrangements, at their best, while outlining specific orders, are simply skeletons upon which each vignette is draped. The folds and shadows of each song, while limited by the underlying structure are free enough so that an independent evolution can take place with each performance, allowing a certain amorphous but natural order to be generated by the atmosphere of each fantasy and become ornamentation that reinforces the structure, while at the same time changing its face. Each song is thus allowed to become a cosmologically ideal model of an energy, and the energy released in such crystallization is the driving force behind the Grateful Dead and explains why performing live is their life's blood.



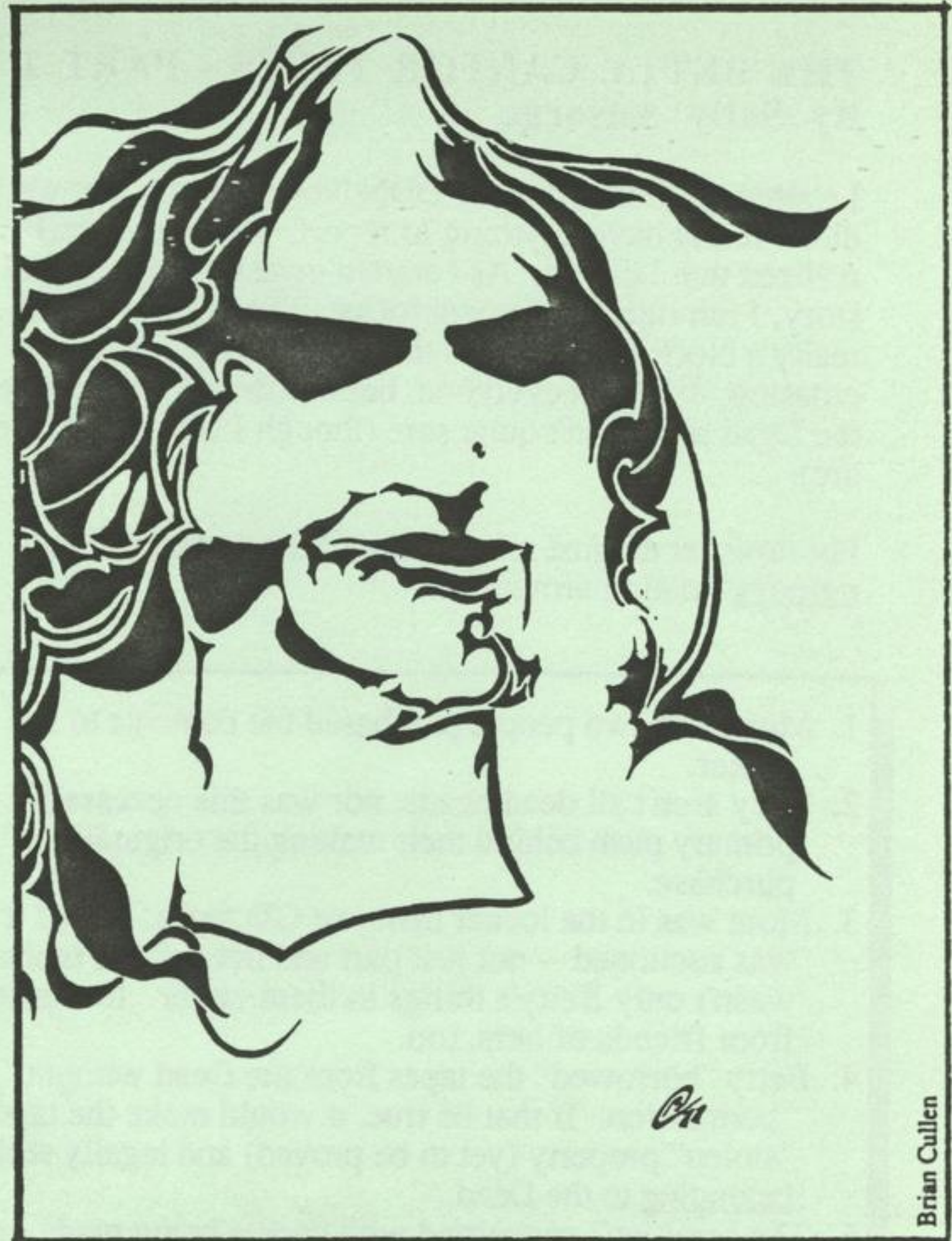
Another major factor is the continual shift among equilibriums within their group definition. Many groups have reached a state of equilibrium and found themselves at a dead end. The Dead understand that equilibrium need not imply stasis; that a particular equilibrium becomes yet another element in yet another quest for equilibrium; that the final equilibrium is beyond human comprehension, but certainly not apart from spiritual inclusion. It is here that the ability to call upon a musical perspective has served them well. Over the years, they have demonstrated an uncanny knack for stepping in and out of the metaphysical jello at will. It's necessary for the artist/conceptualizer to be able to move back and forth between a social order and a personal perspective to gather new input and to withdraw to allow the input to take form without obstacle. And since no one form can be any more than an element of the next, it's not surprising that the Grateful Dead have undergone continual metamorphosis.



In their original form, the Dead were a transformer, synthesizing pure energies from youthful exuberance. They were by no means alone at that point, but recordings like *Vintage Dead* and *Grateful Dead* tell us that as yet undeveloped kinaesthetic instincts lay underneath the Grateful Dead's primitive, primal interpretations of mainline rock and soul. Such instincts of kinaesthetic sense (which Youngblood defines as "the manner of experiencing a thing through the forces and energies associated with its motion") were the route of motivation for the San Francisco generation of rock; a feeling close to the surface of consciousness that the motions and energies were the truer root to understanding. The revelatory catalyst, the spark that blew open the door to a new musical consciousness, was the psychedelic experience, which laid bare certain cosmological structures and opened channels to allow the rational incorporation of pure concept into working form.

The work of an artist, or in this case a group of artists functioning as organs of an artistic organism, is to find a workable format between previously independently conceived forms or ideas, one that has sufficient integrity to be accepted as a form itself. The Grateful Dead found the abilities of electric instruments (which are, in effect, different bands of the electric spectrum) to evoke nature's energies. Such evocation is the root of learning and comes as close to transferable revelation as anything yet. Rather than playing notes, they were orchestrating actual bands of energy that rooted out their counterparts in each listener. Representational art, subject primarily to the perceiver's rational interpretations, was permanently superseded by this new ability to create actual concepts and by sequencing them properly to evoke entirely new panoramas of perspective. The basic tool, as in television, was and is the speed of light, which happens to be essentially the speed of electricity.

Side One of *Anthem of the Sun* is a panorama without parallel in evocative rock. None of the accustomed keys to perspective is there. One is cast adrift and forced to glean a new set of references. The eventual coherence of what



Brian Cullen

seems at first to be a random composition is testimony to the ability of electric music to get to the roots of human consciousness.

It was at this point that the Dead left rock and roll behind and became relentless pioneers in the energy jungles. They took full advantage of the fact that the popular music vocabulary had yet to be burdened with sufficient clichés to render it paralyzed as a communicating medium.

In those early days, the Dead's small but fanatic following was an excellent medium for coining forms. When the Dead reached out for a broader but narrower base with *Workingman's Dead* and *American Beauty*, and even had a moderate hit with "Truckin'," they committed themselves to a first plateau, one which gave them less conceptual maneuverability but supplied the means to elaborate upon those forms already extant. Their innovations in the realm of live sound reproduction especially, outstrip any in contemporary music, but more importantly have added a new dimension to the Dead.

The Grateful Dead's newer music may indeed sound less adventuresome than the old, but the giant steps to the first levels of rock as an art form have been taken by a whole generation. Gross discovery has been replaced by subtle refinement and is being translated into workable principles. The gap between art and life is closing slowly but inevitably.

(adapted from *Good Times*, July 24, 1974 issue)

THE BETTY CANTOR TAPES - PART 2

By Sally Ansorge

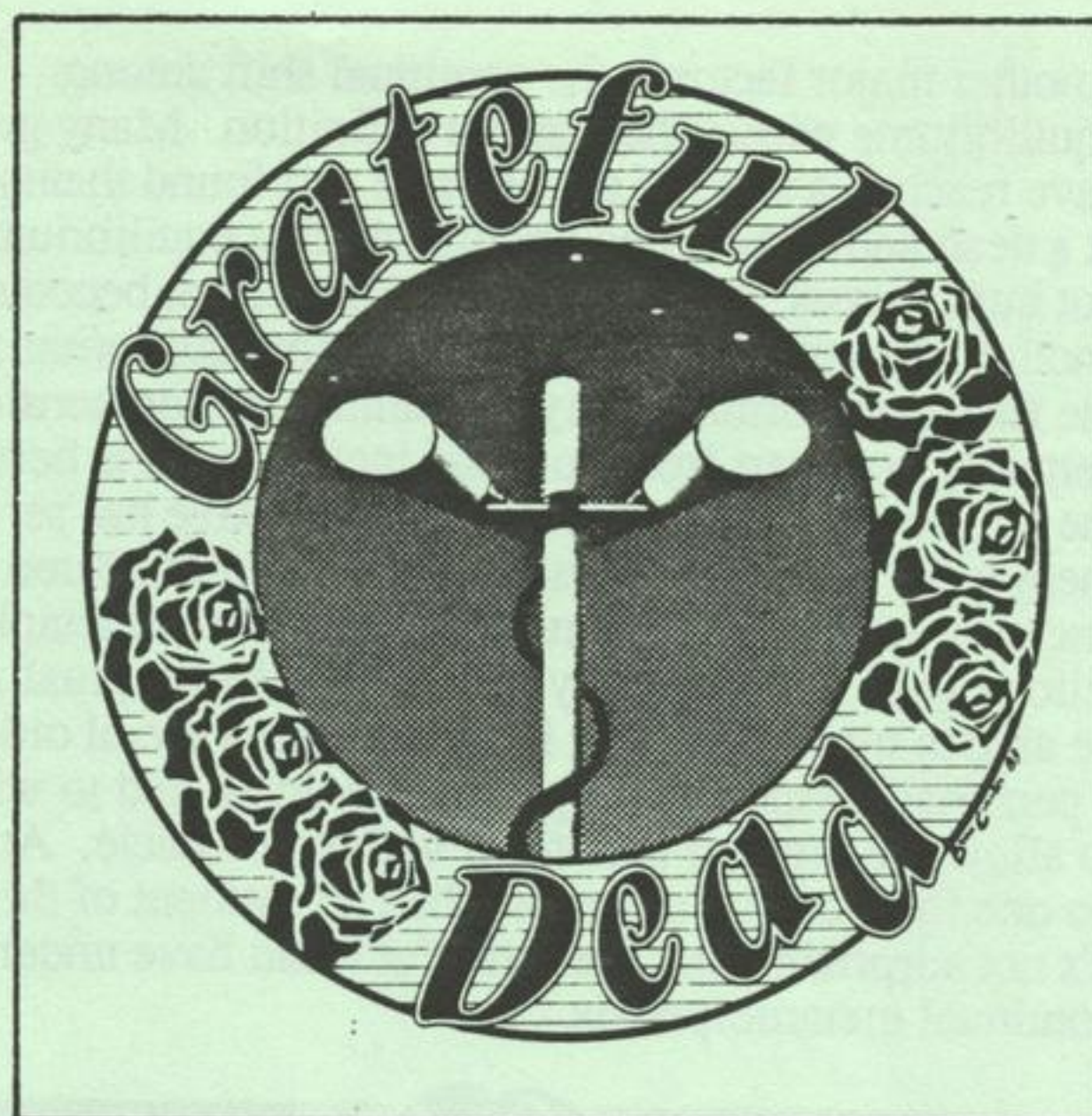
I started out doing this for DDN Notes, saying that we didn't really have anything to report. As I went on, I realized that I did/do. As I started investigating the real story, I ran into a few roadblocks. The biggest wasn't really a block at all. It was more like a major junction crossing. It seems everyone has a different story. Even the Dead office isn't quite sure (though I bet their lawyers are).

For now, let me just recap some of the more tenacious rumors floating around:

1. More than two people purchased the contents to the locker.
2. They aren't all dead heads, nor was this necessarily the primary push behind their making the original purchase.
3. More was in the locker than just GD tapes. All of it was auctioned -- not just part and not just the tapes. It wasn't only Betty's things in there either. It was stuff from friends of hers, too.
4. Betty "borrowed" the tapes from the Dead without "permission. If that be true, it would make the tapes "stolen" property (yet to be proved) and legally still belonging to the Dead.
5. The band isn't concerned with copies being made or the identity of the purchasers. They just want their masters back...soon.
6. The Dead offered a substantial amount of money over the original purchase price and were turned down.
7. Someone "close" to the GD family got close to the source and came on a bit strong. They ruffled a few feathers and the buyers in turn went underground.
8. The FBI and/or police were brought in.
9. The condition of some of the tapes is not good since they were not stored in a temperature controlled environment.

It is very important that you understand that none of the above has been substantiated. I have no idea if any part, all or none of it is true. The last thing I heard was that the purchasers were in negotiations with the Grateful Dead. I have no way of knowing it for sure, though.

As some of the tapes start to filter through, it's becoming apparent that percentage-wise it's a pretty small amount, 20-25 percent. It would be wonderful if we could get more than just a sprinkling of them, in good shape, in harmony, soon. It would also be nice to find out the real story. Neither seems very likely in the immediate future, but what we know, we'll pass along to you.



Brian Cullen

Friday, June 20, 1986

DAILY CAMERA 3B



AP Laserphoto

Rock' n' roll

Workers fasten a cable around a 315-ton boulder that slid into a railing at Red Rocks Amphitheatre near Denver. The 20-by-30 foot boulder fell about 50 feet down the amphitheatre Thursday, nearly crushing a building next to the stage that houses dressing rooms. No one was injured.

Alan Muir

BEYOND THE BRAIN

By Stanislov Grof,
Suny Press, NY 1985

Reviewed by Alex Thomson

As I'm sure the reader has come to discover, the "experience" of the Grateful Dead often stimulates some degree of consciousness expansion on the part of the listener. Whether it be with the use of psychedelics or not, the listener may find the Dead's music assisting them to contact aspects of their consciousness not usually accessible on a daily basis. When the band is "on," their music creates an atmosphere that invites self-exploration. While psychedelics clearly assist this process, with practice, such consciousness expansion can occur without drugs. Either way, there are times when the listener/explorer may contact peaks of joy and fulfillment, and valleys of anxiety and fear. Likewise, they may discover that our most commonly held beliefs about space, time, communication, knowledge, etc., somehow are challenged or transcended. At times this experience can produce confusion and disorientation.

What can prove helpful during such self-exploration is a "map" of the territory or some "tools" to handle the experiences encountered. Stanislov Grof's most recent book, **Beyond The Brain**, goes a long way in providing such a "map" or "set of tools" and may be considered a primer on self-exploration and consciousness expansion.

Stanislav Grof, M.D., is a Czechoslovakian psychiatrist who worked with psychedelic drugs at the Psychiatric Institute in Prague prior to coming to the United States in 1967. He has worked in the Maryland Psychiatric Research Center, been a scholar-in-residence at the Esalen Institute, and was one of the original founders of the Association for Transpersonal Psychology. He has published numerous articles in the field of psychedelic research and has authored four major books on the topic.

His present work represents the culmination of almost three decades of research with psychedelic drugs and is an attempt to weave his varied, and at times startling, findings into a cohesive and comprehensive volume.

While a background in Psychology/Psychotherapy will prove helpful to the reader, it is not required for one to grasp the concepts discussed nor the importance of the views expressed. Needless to say, personal experience with psychedelic drugs, Eastern spiritual viewpoints, or other consciousness-expanding methods will enhance one's ability to relate to the findings presented and the theories proposed.

The ability to reframe the most common, yet most confusing aspects of the psychedelic experience, may be the single most important contribution Grof makes in this book. It has been said that "if the only tool one has is a hammer, soon everything starts to look like a nail!" Grof's explanation of his research findings can add considerably to the reader's "tool chest" and thus expand one's ability to decipher previously confusing or misunderstood aspects of the psychedelic experience.



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Such reframing will hopefully enable readers to better understand the "signposts" of the psychedelic experience and other non-ordinary states-of-consciousness, and thus increase their ability to maximize the personal learning available through such experiences. His psychotherapy can accomplish similar aims by expanding the reader's understanding of long held and rarely challenged views of the human psyche.

While the scope and depth of this book are well-beyond the confines of this review, in general, Grof's research findings seriously challenge the existing neurophysiological models of the brain, provide a foundation for a new model of the human psyche, and change much of how we view mental illness, mental health, and the psychotherapeutic process.

Even prior to presenting his research findings, Grof provides a meaningful service for his readers when in his first chapter he presents a comprehensive overview of the major components of what is being called the "new paradigm." While at present these components are basically pieces of a puzzle waiting to be drawn together into a coherent "world view," his summary highlights the major aspects of this new paradigm and underlines the sometimes faint but nevertheless evident thread that connects them all. For the reader unfamiliar with such new paradigm concepts, this introductory chapter itself is worth the price of admission.