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The Arts

In Archive and Exhibition,
The Dead Live On
In Archive and Exhibition, The Dead Live On

By LARRY ROHTER

The Grateful Dead performed the last of their more than 2,300 concerts in 1995 and thus belong increasingly to history, not the present. Two related events make that reality clear: a new exhibition about the band that has just opened at the New-York Historical Society and the recent creation of the much larger archive, housed at the University of California, Santa Cruz, from which it is drawn.

"The Grateful Dead: Now Playing at the New-York Historical Society," which continues through July 4, includes only a tiny part of the material that the band donated to the university in 2008. But as the first large-scale public showing of artifacts from the collection, it offers a tantalizing glimpse of material that is stirring the interest not just of hardcore Deadheads but also of scholars.

The items on display include instruments, letters from Deadheads, memos from the band's business meetings, newsletters, concert programs and T-shirt designs. There is also a rare original poster from one of Ken Kesey's mid-1960s Acid Tests, and even the 1968 letter in which Warner Brothers Records renewed the band's recording contract, with a paltry 8 percent royalty rate for domestic releases (and 5 percent abroad).

Though the Grateful Dead were based in the San Francisco Bay area and were closely identified with the psychedelic movement that emerged in the mid-1960s there, Louise Mirrer, president of the historical society, justified the exhibition by referring to the band's "great New York pedigree." The Dead first played New York City in June 1967 and went on

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Collection Assures The Dead Live On

From First Arts Page

to perform here more than 150 times, including many shows at the Fillmore East, which Ms. Mirr-er called "the band's home away from home."

The larger archive at the university, which has received a $615,000 grant from the federal government's Institute of Museum and Library Services but is looking for additional financing, will have both a physical and an online presence. But even before the archive is fully mounted, the historians, sociologists, anthropologists, theologians, musicologists and other academic researchers who make up the growing field known as Grateful Dead Studies are eager to plunge in.

"We're ecstatic with anticipation," said Nicholas Meriwether, editor of "All Graceful Instruments: The Contexts of the Grateful Dead Phenomenon" and a historian at the University of South Carolina. "That archive is a remarkable window not just into Haight-Ashbury and the dawn of the modern rock theater, but to all the documentary evidence and heritage of the counterculture and all the issues historians are concerned about in discussing the 1960s."

The archive was one of the subjects talked about last month when the Grateful Dead Scholars Caucus convened in Albuquerque for its 13th annual meeting. In a journal called Dead Letters some of the researchers have also published essays with titles like "The Taoist Perspective in "Weather Report Suite,"" and "How the Music Played the Band: Grateful Dead Improvisation and Merleau-Ponty."

"If I were starting out, I'd find the archive to be amazing as a way to bring a fresh eye and new perspective to what happened," said Rebecca G. Adams, a sociol-
recently appeared on cable television business channels to discuss their consensus-based management style.

“[They had a] brilliant business acumen without being business people, and may have been the most egalitarian business organization ever,” said Barry Barnes, a Deadhead and professor at Nova Southeastern University’s school of business and entrepreneurship in Fort Lauderdale, Fla. “They are credited with inventing viral marketing, and with their emphasis on superior customer value and use of technology, long before the Internet, they were in tune with a lot of practices we see now.”

Like so many other things related to the Grateful Dead, though, the archive is largely the product of happenstance, not design. Early on, the band hired a veteran of the Acid Tests, Eileen Law, as a liaison to its fans, and she made a point of preserving what other musical groups of the era would have considered ephemera.

“Eileen saved everything and was extremely methodical,” said Dennis McNally, author “A Long Strange Trip: The Inside History of the Grateful Dead” and the band’s longtime publicist. “She began as the ministering mother to all Deadheads, the voice on the answering machine, but she became the keeper of stuff, and that all this marvelous material is there is to her credit.”

After Jerry Garcia, a founder of the band and its lead guitarist, died in 1995, the group gradually wound down its business affairs, a process that lasted well into the next decade. Fredric Lieberman, chairman of the music department at the Santa Cruz campus, had traveled with the band and worked with Mickey Hart, one of the band’s drummers, on some projects, including a pair of books. He was aware of the extent of the material Ms. Law had collected and thought that scholars would find it useful — if it could be preserved.

“It was taking up a lot of space in a storage area in Marin, and it looked like they were just going to throw it away,” Mr. Lieberman said. “I basically said that I didn’t care where the archive went so long as it was maintained and not dispersed. Mickey thought first of the Library of Congress, since he’s on the board there, but given all the other things they have to do, their budget didn’t seem conducive to the kind of cataloging that was going to be required.”

Other universities besides Santa Cruz were also contacted and expressed interest in the archive, among them Stanford. But in the end band members decided they wanted to go to a public institution because the whole idea of it being public and free was important to them,” said Christine Bunting, the director of special collections and archives at the Santa Cruz university’s library.

What remains unclear, however, is to what extent, the archive will be able to make available what is probably the band’s most valuable asset: its own recordings of three decades of live shows.

“We’re not going to be doing anything that people haven’t heard anywhere else,” Ms. Bunting said. “That doesn’t mean people can’t come here and listen, because we will have music playing. But we’re not competing with their business.”

The university is now engaged, though, in digitizing much of the other material, including documents and photographs. The plan is to make as much as possible available online through what is being called Virtual Terrapin Station, a name taken from a 1977 album, where Deadheads past and future not only can come to look but also can donate items and ideas of their own.

“I always knew what this was worth — the artwork, the guest lists and all the other things the crew brought back from the road,” Ms. Law said in a telephone interview. “It was just something that came naturally to me. People in the office would say, ‘We don’t need this stuff, get rid of it!’ and instead I would hide it all. So I’m just so happy that it has found a home, the right home.”
Truckin’ into the Big Apple

An NYC museum salutes the Grateful Dead and the 1960s counterculture.

JOSH GETLIN
REPORTING FROM NEW YORK

Even if you're a card-carrying Deadhead, your first response to the new exhibit of Grateful Dead history and memorabilia that opens Friday at the New York Historical Society might be summed up in one word: Why?

Why, in an august building filled with busts and portraits of Abraham Lincoln, George Washington and Alexander Hamilton — in New York's oldest museum, to be exact — is there a room packed with posters from the Fillmore East, rock guitars, videos of kids lining up to buy concert tickets and tie-dyed T-shirts?

Sponsors of the colorful exhibit have no shortage of answers. And they were in a partying mood this week as they unveiled "The Grateful Dead: Now Playing at the New-York Historical Society," a roomful of treasures drawn from the band's archive, which it has donated to UC Santa Cruz.

The exhibition, which runs through July 4, shows that if the Bay Area "was the [See Dead, D13] birthplace and heart of the band, the East Coast was the energizing center," said Christine Bunting, head of special collections and archives at UC Santa Cruz.

"The band's links to New York were strong. They played here 155 times."

As she spoke, museum crews were preparing for an opening-night party featuring Santa Cruz wines and a Grateful Dead tribute band.

The gift shop, normally top heavy with books about the Founding Fathers and New York history, was selling Summer of Love pillows and umbrellas festooned with peace signs.

"We're very interested in documenting not just the story of the band but the history of counterculture movements," said Debra Schmidt Bach, who along with fellow Historical Society curator Nina Nazionale helped organize the exhibit. "The idea is to bring you back in time but also to show how vital and important that history is for us today."

Or, as an unidentified youth says in a video about the group's fans: "The Dead, got to be the best, man. Wherever the Dead are, you'll see the people."

A visit begins with a grainy, blown-up photo advertising a 1969 show at the Fillmore East. Nearby, Dennis Larkins and Peter Barsotti's iconic poster for the band's 1980 concerts at Radio Music Hall — featuring two Grateful Dead skeletons, Sam and Samantha — is one of many original artworks. Another photo memorializes the band's concert at Columbia University in May 1968, when a student strike had shut down the campus.

The group's West Coast roots are, of course, central to any retelling of the Grateful Dead story, and the exhibit is packed with California memorabilia. Glass cases display heartfelt fan letters and bootleg merchandise (a "Boogie til you Bari" bag with the band's logo) plus 1965 photos of the group in San Francisco's Haight-Ashbury district.

A handwritten notebook by renowned concert taper Dick Latvala states that a Dec. 30, 1973, Dead show at UCLA's Pauley Pavilion "is one of the finest audience recordings I know of." Internal documents show the evolution of the band's farsighted business practices, such as their decision to allow free taping and exchanges of live performances to build long-term fan loyalty.

This bond helped the band grow into a musical and merchandising powerhouse that quickly transcended its '60s trappings. Until leader Jerry Garcia...
died in 1995 and the group formally disbanded, the Dead was one of the most successful touring bands in history. Three decades after the group began, its following included politicians and celebrities along with millions of other loyal fans.

The Dead archive overflows with materials documenting this odyssey, and UC Santa Cruz officials were eager to get some items out to the public now. But Steele said it will take a long time to catalog the collection, much of which is temporarily stored in a large warehouse.

"Eventually, we'll house the materials in a new room at the main library and — as we've promised the band — the collection will be digitized so anyone, academics and fans alike, can have access to it," she added.

Some might have expected a California museum to get first crack at these items. But the New-York Historical Society won the nod and, in a twist that might have brought a smile to Garcia's eye, you can thank Henry Kissinger for it.

The former U.S. secretary of state delivered a talk last year at the museum and made repeated references to the enduring importance of the 1960s, especially as a key to understanding American history.

Officials began exploring ideas for an exhibit about that decade and believed they had found a perfect fit when news broke about the Dead's archive at Santa Cruz. It also helped that a former board member, Emmanuel Stern, had donated personal items to the collection and suggested that a museum show about the Dead and the '60s be assembled.

"We're not just talking about something that happened a long time ago," said Nazionale, pointing to a display of responses from Dead fans, who were surveyed after they viewed simulcasts of the Radio City Music Hall concerts. "Imagine, reaching out and polling your fans in 1960! It's so ahead of its time."

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latimes.com/gratefuldead

Go online for photos from "The Grateful Dead: Now Playing at the New-York Historical Society."

CURATORS: Nina Nazionale, left, and Debra Schmidt Bach check out the show.
Museum plays Dead

By DAN AQUIALANTE

WHAT a long strange trip it’s been, indeed.

Who would have thought the Grateful Dead — the quintessential, psychedelic band from ’60s San Francisco — would end up on the walls of the New-York Historical Society?

As any Deadhead can tell you, the band has a long and prosperous history here, starting with the first Grateful Dead gig in the city in 1967 — at Tompkins Square Park — and continuing on to a record 52 sold-out shows at Madison Square Garden.

Opening today, “The Grateful Dead: Now Playing at the New-York Historical Society” is a tight, cafe-size show. With some 220 artifacts — T-shirts, posters, letters, life-size skeleton marionettes of the band and more — it combines scholarly attention with a Merry Prankster sense of humor, but nary a whiff of pot.

Instead of weed, this exhibit gets you into a Deadhead head with a seductive soundtrack that shuffles through the band’s 13 studio albums. Songs including “Sugar Magnolia,” “I Need a Miracle” and “Uncle John’s Band” play like an unbroken chain that subliminally anchors you to the exhibit.

As curators Nina Nazionale and Debra Schmidt Bach see it, the museum’s a perfect fit for the granddaddy of all jam bands.

“We’re really about American history, and the Grateful Dead are 20th-century troubadours wandering America,” Nazionale says. “It helps that New York is one of the places the Grateful Dead came to play on a regular basis.”

Not only were the Dead important to New York, adds Bach, but they were innovators: Decades before Facebook, Twitter and downloads, the Dead pioneered the art of music sharing as a marketing tool. They also branded their music with their own inimitable motifs.

You’ll see one of them — a skeletal Uncle Sam in a jaunty top hat — as soon as you walk in the door. The giant stage backdrop was designed by Gary Gutierrez, and it’s one of the band’s most familiar signatures. Another is the “Steal Your Face” logo, featuring a skull and lightning bolt which is emblazoned on everything from posters to a white airline air-sickness bag that instructs you to “Boogie till you barf.” No airline ever flew high enough to pass these on to passengers.

Fans and historians alike will get a kick out of all the behind-the-scenes material — contracts, correspondence and even stage designs, including the band’s groundbreaking 1974 “Wall of Sound,” a huge speaker system that required four 18-wheelers to transport.

One contract rider demands that the promoter provide the band with a free assortment of light refreshments, including “Budweiser Beer, Coca Cola and Doctor Pepper and fresh fruit juice.”

The most refreshing things here are the psychedelic posters, including Dennis Larkins’ promo for the band’s 1980, 10-show gig at Radio City Music Hall, with its building-size skeletons leaning against the art deco palace.

But while its art, attitude and music certainly separated the band from other rock acts, what really distinguished the Dead was its embrace of an extended family.

Letters from fans capture that spirit of fan Dead-ication: “Doc and I have followed the Dead for many years, and we cannot conceive of any other way of living life,” says one.

Those looking for insights into who the Dead were — as men, as musicians — will be disappointed. The curators say they didn’t want to illustrate the Grateful Dead as a band or even individuals, but rather as a community that became a cultural phenomenon.

And what a phenomenon it was.

“The Grateful Dead” plays the New-York Historical Society, 170 Central Park West (at 77th Street), through July 3.
The Grateful Dead, known in part for their creative concert posters — this one is for 1980 Radio City shows — are the subject of an exhibit at the New-York Historical Society.
DATEBOOK | March 5-11

FRI 05

'Grateful Dead Archive'

Calling all Deadheads! The New York Historical Society is putting on what it calls the first large-scale exhibition drawn largely from the Grateful Dead Archive. It will look at the 30-year history of the band through instruments, audio and video recordings, original album art and artifacts like the Dead’s early record contracts and backstage guest lists. The show also looks at the political and social upheaval of the 1960s and '70s, which had a huge impact on the band. Runs through July 4.
Feelin’ groovy? It’s the ’60s

You’ll have a ’60s flashback at these exhibitions and events in the city this weekend.

1. GRATEFUL DEAD
   WHAT: The quintessential San Francisco band had a long association with New York. “The Grateful Dead: Live at the New-York Historical Society,” opening today, displays materials from the Grateful Dead Archive at the University of California Santa Cruz — including videos, posters, album art, decorative fan mail, stage props and more.
   WHEN | WHERE: Through July 4 at the New-York Historical Society, 170 Central Park W.
   INFO: $12, 212-873-3400, nyhistory.org

2. R. CRUMB
   WHAT: In the ’60s, the granddaddy of underground comics was famous for his trippy “Keep on Truckin’” comic and characters like Fritz the Cat and Mr. Natural. He’s still hard at work; this show (which opened yesterday) presents the drawings for “R. Crumb’s Book of Genesis,” a retelling of the Bible story in the artist’s typically far-out style.
   WHEN | WHERE: Through April 24 at David Zwirner Gallery, 519 W. 19th St.
   INFO: Free, 212-727-2070, davidzwirner.com

3. JUDY COLLINS
   WHAT: Folk legend Judy Collins began recording in 1961, but she belongs to the ages. She brings her amazing voice and musical gifts to Town Hall for a one-night-only performance that’s sure to include a few of the ’60s hits she’s famous for.
   WHEN | WHERE: Tonight at 8, Town Hall, 123 W. 43rd St.
   INFO: $50 and $45, 212-307-4100, the-townhall-nyc.org

An image from “R. Crumb’s Book of Genesis” at David Zwirner Gallery
A Grateful Dead poster for a Radio City show

She started recording in 1961, and Judy Collins is still going strong.
THE BEATLES: The beloved British band’s influence on the music industry cannot be overstated. From their innovative production to their timeless lyrics, the Beatles’ impact is unmatched. The exhibition at the New York Historical Society (March 5–July 4; nyhistory.org) demonstrates the band’s enduring legacy and wide-reaching cultural influence, drawing on the University of California, Santa Cruz’s Grateful Dead Archive of letters, photos, recordings, T-shirts, and Jerry Garcia’s favorite guitar, Rosebud.
SOUND CHECK
ERIC DANTON | COURANT.COM/DANTON

If there’s one characteristic that Deadheads can be said to share, it’s a willingness to travel to see the band.

So why not make a quick trip to the New York Historical Society for a new exhibition on the Grateful Dead that opened Friday and runs through July 4? It features items from the Grateful Dead Archive housed at the University of California, Santa Cruz, including instruments, audio and video recordings, album art, photographs, platinum records, posters, programs, newsletters, tickets, tour itineraries, backstage guest lists, decorated fan mail, rare LP test pressings and drawings for the fabled Wall of Sound amplifier array, scripts for the Grateful Dead ticket hot line and notebooks of Dead archivist Dick Latvala.

The New York Historical Society is at 170 Central Park West in Manhattan.
Information: 212-873-3400 or www.nyhistory.org.
Grateful Dead memorabilia livens up N.Y.

By WALLACE BAINE
McClatchy News Service

Santa Cruz, Calif. — The good news for the Deadhead Nation is that the long-awaited treasure trove of original material from the Grateful Dead to be permanently archived at University of California, Santa Cruz will finally be open for public inspection.

The not-so-good news, at least for West Coast fans: The debut is happening in New York City.

The Grateful Dead Archive, established in 2008 at UCSC, and the New York Historical Society are teaming up for an exhibition of some of the copious Dead-themed material from the Archive at the Historical Society’s museum adjacent to Central Park in Manhattan through July 4.

The new exhibit opened this week in New York. Its opening on the UCSC campus is scheduled for 2011.

“It’s the first time that the physical materials from the archive have been available in any large number,” said Fredric Lieberman, the UCSC music professor who co-authored the landmark book “Planet Drum” with Grateful Dead percussionist Mickey Hart.

The Archive contains a staggering amount of material from the Dead’s fabled 30-year career as the world’s most prominent psychedelic band, including audio and videotapes of performances and interviews, press clippings of Dead concerts, ticket stubs, posters, fan letters and band memorabilia.
iums on East Jefferson in Detroit. Those who show up are encouraged to bring canned goods or clothing items for the Salvation Army. Giveaways, including Alicia Keys tickets, will part of the meet-and-greet. For more: 313-259-2500.

Publisher HarperCollins announced Wednesday that former vice presidential candidate Sarah Palin is working on a “celebration of American virtues and strengths.” The book is currently untitled, and no release date has been set. Palin’s recent memoir, “Going Rogue,” has sold more than 2 million copies.

The Grateful Dead Archive and the New York Historical Society are teaming up for an exhibition of Dead-themed material. It opens Friday at the society’s museum near Central Park. The archive was established in 2008 at the University of California, Santa Cruz.

Sade’s “Soldier of Love” is the No. 1 album for the week ending Feb. 28, according to Nielsen SoundScan. That’s the third week in a row she’s held the top spot.

“Deliverance” star Burt Reynolds, 74, was released from a Florida hospital Tuesday after a long-planned heart bypass operation.

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Happily tolerant

“That’s not something that would make us say, ‘Pack your things and let’s end the marriage.’”

Oscar nominee Mo’Nique (“Precious: Based on the Novel ‘Push’ by Sapphire”), explaining to Barbara Walters that her marriage to Sidney Hicks wouldn’t end if he slept with someone else. For the full interview, tune in to Walters’ 29th — and final — Oscar special, airing at 7 p.m. Sunday on ABC.
Exposição em Nova York leva ao público, pela primeira vez, o acervo dos 30 anos de carreira da banda e mostra a organização por trás da rebeldia

Fonte: Vale

O baú do Grateful Dead

Jerry Garcia conseguiu um vídeo das quatro organizações de músicos que evoluíram não longo tempo depois de mudar uma banda de rock por 30 anos, mesmo sem ter acesso ou exposição no público em geral. Agora, a banda forte e audaz, que gerenciou mais de 100 shows ao ano e chegou a ter dois anos para encerrar um show ao vivo, está passando por uma mudança de escala: em vez de arquivos, o acervo inclui milhares de fotos, fotos inéditas, recibos, mensagens escritas por membros da banda, anotações manuscritas, listas de Shows, crachás de integrantes, acervo original da banda e mais.

O teddy bear do Grateful Dead é que ficou na mostra por pouco tempo: o cantor e líder do grupo Jerry Garcia está de volta, por enquanto, para mostrar o seu acervo. A mostra, que vai até 4 de março de 2010, é um exemplo de como o Grateful Dead, com Garcia (sentado no centro), em 1966. Abaixo, a caixa de uma fita magnética gravada em um show de 1970.

MEMORIAS & ROCK

LARRY SULLIVAN

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March 11, 2010

Louise Mirrer

New-York Historical Society president

Posted: March 5, 2010 04:53 PM

Be Grateful History Is Not Dead

The Grateful Dead began their long, strange trip in San Francisco, but the road has now taken them to an unexpected new East Coast destination: the New-York Historical Society, which just opened its new exhibition The Grateful Dead: Now Playing at the New-York Historical Society.

On view are programs, posters, newsletters, tickets, backstage passes, stage props, photographs, contracts, correspondence and more, covering three decades of the band's activity. It's the first exhibition ever presented of materials from the recently established Grateful Dead Archive at the University of California, Santa Cruz, and people are crowding in. But some of them are asking, why here? Why is the Historical Society, New York's oldest museum, the right place for this show?

The best answer is that The Grateful Dead: Now Playing At the New-York Historical Society is a genuine contribution to the understanding of American history. It uses the rare and fascinating materials from the Archive to explore not just the life but the times of the Grateful Dead, giving a vivid picture of the band's tremendous, lasting influence on how popular music is performed, recorded, heard, marketed and shared, while also reflecting on the tremendous changes in American society, culture and politics that shaped and influenced the band.

Underscoring the import of the exhibition is the fact that for several weeks, it will be on view virtually side-by-side with another first-ever exhibition from the New-York Historical Society, Lincoln and New York. What's interesting is that many visitors, particularly schoolchildren, will not feel any disconnect between the two experiences. For them, the Dead's 1960s are as much a part of a vague, undifferentiated past as are Lincoln's 1860s--the hippie finery of the psychedelic era having just about the same status for them ("old") as Lincoln's top hat.

But consider what the exhibitions can tell us when they're seen together. They reveal unexpected links and contrasts between the social upheavals of the two decades: the virulently racist Draft Riots of the 1860s, for example, versus the strongly anti-racist draft resistance of the 1960s, or the self-proclaimed sobriety and moralism of Lincoln's New York supporters (organized, tellingly enough, in something called the Sanitary Commission) versus the rather less buttoned-up attitudes of the supporters of the Grateful Dead. Most of all, the two exhibitions remind us of how "freedom," that
fundamental but eternally contested American idea, was at the center of the debate in both eras.

And then, of course, there's the opportunity to see how popular culture and its artifacts can illuminate a moment in history, just as much as do "high" art and precious manuscripts.

So no matter which dimension of the subject matter people explore in the exhibition--the influence on the Dead of virtually every strand of American musical tradition, the relationship of the band and its music to the turmoil and excitement of the 1960s, the new business model pioneered by the Dead in taking control of the production and distribution of their music, and especially the development of a sense of community among the band and its multitudes of fans--there will be the possibility of discovering something in the past that's vital, significant and still relevant today.

That's why the Grateful Dead are Now Playing At the New-York Historical Society: because all of us, whether or not we're Deadheads, have good reason today to be grateful that history is not dead.

Books & More From Louise Mirrer

Follow Louise Mirrer on Twitter: www.twitter.com/nyhistory
The surviving members of the legendary rock band "The Grateful Dead" played in the city last week, and now fans can explore the band's history in a new museum exhibit. NY1's Arts reporter Stephanie Simon filed the following report.

The Grateful Dead is the only rock band in history as well known for its fans as it is for its music. After the legendary jam band returned to the city last week to play again, its legions of fans, known as "Dead Heads," are now sure to flock to the New-York Historical Society for the first major public showing of the Grateful Dead Archive, a collection comes from University of California at Santa Cruz.

"We had heard that the Grateful Dead archive was something that band had been collecting for the last 40 years and they were kind of ready for it to be moved to a place where people could utilize it in a better way," says Christine Bunting, the head of special collections and archives at UC Santa Cruz.

Bunting says that UC Santa Cruz takes its "Deadism" very seriously.

"Santa Cruz is a place where we have large academic program focused around the Dead. We have faculty members who teach the Dead's music, we have a lot of dissertations being done on Dead studies," says Bunting. "So we approached the band and they really liked the idea of it being at a public library and a public university, because the band is all about sharing. So they gifted it to us, they brought it down and we've been unpacking it ever since."

The band is from the San Francisco Bay area, but the exhibit clearly establishes New York City as its second home. The Grateful Dead played in the city more than 150 times, often at the Fillmore East. Given the length of their concerts, that was a residency in itself.

On view on the museum walls are business papers, tickets stubs, posters, merchandise and more. The displays also show how the Grateful Dead created an unprecedented relationship with fans and even allowed them to tape shows.

Before Facebook and Twitter, local fans could stay in touch with the band by calling the Grateful Dead Hotline, and visitors can now hear recordings from that service.

While some may see the exhibit as being more about pop culture than American history, the New-York Historical Society disagrees.

"Increasingly, we understand that what some people may see as popular culture offers the most serious and important documentation of everyday Americans," says Louise Mirrer, the society's president and chief executive officer.

"The Grateful Dead: Now Playing at the New-York Historical Society" is at the New-York Historical Society from March 5 until July 4. To find out more about the exhibit, visit www.nyhistory.org.
Whoa dude, it's the Grateful Dead with Washington and Lincoln

March 5, 2010 | 5:00 am

Dennis Larkins can be forgiven his feeling of déjà-vu, as he strolls through the new Grateful Dead exhibit at the New York Historical Society. Thirty years ago, he and Peter Barsotti created an iconic poster for the band's 1980 shows at Radio City Music Hall. It featured two Grateful Dead skeletons, Sam and Samantha, leaning on the building with their long, bony arms.

Three decades later, Larkins has created a strikingly similar image for the newly opened "The Grateful Dead: Now Playing at the New York Historical Society." But the Santa-Fe based artist grins as he points out the new cast of characters he's inserted into the latest poster.

“The idea for this one certainly evolved from the earlier ones, but the sponsors of the exhibit wanted something different for New York,” he said. “So I began thinking — who could I bring into the picture?”

His new version features the same two skeletons, but that's where the similarities end. To the right stand such famous (and diminutive) historical figures as George Washington, Thomas Jefferson, Abraham Lincoln and Frederick Douglass. To the left are members of the Grateful Dead and a supporting cast that includes Allen Ginsberg, Timothy Leary, Ken Kesey, Neal Cassady and other cultural figures linked to the band.

Sam and Samantha are the constants, Larkins said, because “they've become male and female icons for the band.” The artist, who has just published "Startling Art!," a collection of his paintings, added that “these two figures loom over all of these events...They've almost become protectors and guardians for the Grateful Dead.”

Click here for my story about the exhibit and why it ended up at the New York Historical Society.

-- Josh Getlin
Exhibit of Grateful Dead Artifacts Arrives in New York City

3/4/10, 3:19 pm EST

On March 5th, New York City’s oldest museum will open its doors to the first large-scale exhibition of materials from the Grateful Dead Archive for The Grateful Dead: Now Playing at the New York Historical Society. Although the band formed in California and the Archive itself is located at the University of California Santa Cruz, this exhibit — which runs through July 4th — has come to the Big Apple to celebrate the band’s special relationship to the city. At a preview yesterday, the museum’s CEO Louise Mirrer explained, “The Grateful Dead first played New York in 1967 at the Cafe Au Go Go and Central Park and continued to play concerts in New York City every year from the late 1970s up until 1995.”

Test pressings, album covers, backstage passes, guest lists, performance contract riders and band merchandise are all featured in the show, along with decorated ticket lottery envelopes, fan surveys, letters, and Dick Latvala’s (the Dead’s tape archivist) own notebooks and original tape boxes. Other items of interest include sketches, budgets, and equipment lists for the Wall of Sound and marionette skeletons of Jerry Garcia, Bill Kreutzman, and Brent Mydland used in the band’s 1987 “Touch of Grey” video. While most of the items were loaned from the Grateful Dead Archive in Santa Cruz, a few came directly from band members and private collectors. Jerry Garcia’s custom made Rosebud guitar, which he used throughout the Nineties until his death, is on loan from the Rock and Roll Hall of Fame.

The exhibit also features a variety of concert posters designed by artist Dennis Larkins. Larkins, a former stage designer for Bill Graham Presents, was asked by Graham himself to make a poster for the band’s fall 1980 shows at San Francisco’s Warfield Theater in just four days. The resulting poster, which features two giant skeletons resting on the sides of the famous theater, would later go one to be one of the group’s most iconic images. Now a full-time artist in California, Larkins admits the exhibit is a bizarre thrill: "I never thought this would be the work [of mine] that would be showcased in a museum.” At an earlier preview of the exhibit last October, the bandmembers shared similar sentiments. “Who knew we would ever be historic?” Phil Lesh said.
From psychedelic posters and classic photographs to painted guitars and T-shirts, a trippy new exhibit reveals the treasures of the soon-to-open Grateful Dead Archive. VIEW OUR GALLERY.

As soon as you walk into the New-York Historical Society, you start to wonder if someone has been smoking something. Strung above the arched entryway of this stuffy, 206-year-old institution is a garland of big red roses; nearby, there’s a skeleton.

Yes, the Dead is back in town. The Grateful Dead: Now Playing at the New-York Historical Society runs through July 4 and puts the most comprehensive collection of posters, T-shirts, hand-decorated fan mail, backstage guest lists, awards, stage backdrops, and other Deadiana, alongside Lincoln and New York and New York Painting Begins: Eighteenth Century Portraits.

To answer the first obvious question—why is the ultimate Bay Area jam band considered a part of New York history?—the exhibit begins with a blown-up 1969 photograph of the Fillmore East, its marquee announcing a date for the Dead (as well as The Byrds, Jimi Hendrix, and Blood, Sweat and Tears). The famed East Village rock palace was “a home away from home” for Jerry Garcia, Phil Lesh, Bob Weir, and the other members, says Debra Schmidt Bach, one of the exhibit’s curators.

The photo, and almost everything else in the exhibit, comes from a surprising source: The Dead were hoarders.
They kept mountains of material sent to them by their fan base and tons of papers chronicling their 30-year history. (The Dead played together until 1995, when lead guitarist Jerry Garcia died of a heart attack. The surviving members continue to tour under the name The Other Ones.) In 2008, the group donated it all to the University of California at Santa Cruz. “It’s hundreds of thousands of documents,” says Christine Bunting, head of Special Collections and Archives at UCSC. Placed in folders and lined up end to end, the Grateful Dead Archive would stretch the length of two football fields.

What Bach and her co-curator, Nina Nazionale, have culled from the archive will spark more memories than one of Proust’s madeleines. Photographer Herb Greene posed the band at the corner of Haight and Ashbury in 1966 and delivered the exhibit’s most innocent picture; it sits near a multi-colored poster asking “Can You Pass the Acid Test?” Another photo shows Lesh and Weir at the Columbia student strike and campus shutdown in 1968; they were sneaked in on a bread-delivery truck.

On one wall, 14 posters track the band from Radio City Music Hall (1980) to Madison Square Garden (a 1988 gig to benefit the rainforest with an image by Robert Rauschenberg) and beyond. Another wall features 16 T-shirts, including two by the late Staten Island designer Antonio Reonegro. One, a bright red shirt, depicts a skeleton scaling the Empire State Building, Madison Square Garden to his right, all superimposed on a map of Lower Manhattan.

The handiwork of Dick Latvala, a Deadhead who became the band’s tape archivist in the 1990s, is also on display: He decorated their audiotape boxes with birds, flaming suns, and other images and notations. Sparked by Garcia’s interest in the genre, comic books—authorized and bootleg (one says it’s “unauthorized and proud of it”)—began to appear and many of them are in the show.

Fans played a huge part in the Dead’s story. To develop its fan base, the group placed a notice on the back of their second album asking “DEAD FREAKS” who wanted to be kept informed about their activities to send their names and addresses to the band’s headquarters in San Rafael, California. Eileen Law, a friend, compiled and kept the list. She also started a newsletter called “Dead Heads” and managed the phone “hot line.” If you ever called in, you might recognize the recordings, the scripts, and the ticket price lists, samples on view here.

To buy tickets by mail, the Dead asked fans to send requests along with a stamped, self-addressed envelope. And to increase their chances of getting what they wanted, fans began decorating their mailed-in envelopes. The archive contains 12,000 of them, and the pains ticket-buyers went through to get attention are amazing in the era of StubHub and texting.

Prospective business partners also sent items: a pack of skeleton playing cards, ties, prototype dolls of the group along with detailed production-cost estimates (rejected), a doormat and an umbrella with the group’s dancing bear motif.

Jerry Garcia’s custom-designed “Rosebud” guitar, borrowed from the Rock and Roll Hall of Fame, is also in the show, along with four clips from 1977’s The Grateful Dead movie, directed by Garcia and Leon Gast.

There are unexpected items, too. Who knew that, in the boardroom of Grateful Dead Productions, the group sat in upholstered oak chairs of medieval-throne design, carved with “GD”? And plans for the famous “Wall of Sound,” a public address system designed to get precision acoustics—are on display along with a film clip from San Francisco’s Winterland Ballroom showing the final creation, which cost $350,000. “It lasted less than a year,” Bach says, largely because it also cost $100,000 a month to maintain and weighed too much for many concert venues.

By the time visitors walk through the exhibit, the Historical Society hopes they have a better appreciation for the Dead’s sophisticated music artistry, their business innovations, and their lasting legacy in American culture.

Meanwhile, back in Santa Cruz, most of the massive archive still hasn’t been catalogued (though the federal government recently kicked in more than $600,000 to start digitizing it). Eventually, UCSC will make the materials available to scholars and the public in a special room to be called “Dead Central.” But this is the only taste people will get for a while. Unlike the Grateful Dead, the exhibit isn’t touring.
Plus: Check out Art Beast for galleries, interviews with artists, and photos from the hottest parties.

Judith H. Dobrzynski, formerly a reporter and a senior editor at The New York Times and at BusinessWeek, as well as a senior executive at CNBC, is a writer based in New York. She blogs about the arts at www.artsjournal.com/realcleararts.

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The sidewalks of New York take a historic turn, as the New York Historical Society launches The Grateful Dead: Now Playing at the New-York Historical Society. The exhibition, on view from March 5 to July 4, 2010, represents the first large-scale exhibition of materials from the Grateful Dead Archive, housed at the University of California Santa Cruz.

Through a wealth of original materials, the exhibition will explore the musical creativity and influence of the Grateful Dead from 1965 to 1995, the sociological phenomenon of the Deadheads and the enduring impact of the Dead's pioneering approach to the music business. Among the objects in the exhibition will be documents, instruments, audio and video recordings, album art, photographs, platinum records, posters, programs, newsletters, tickets, and t-shirts and other merchandise. Highlights will include the band’s first record contract, tour itineraries, backstage guest lists, decorated fan mail, rare LP test pressings, drawings for the fabled Wall of Sound amplifier array, scripts for the Grateful Dead ticket hotline, notebooks of Dead archivist Dick Latvala, life-size skeleton props used in the band’s “Touch of Grey” video and large-scale marionettes and other stage props.

“Despite the Grateful Dead’s close association with California, the band and New York have been an important part of each other’s history from the first time the Dead played here in 1967 to the band’s year-on-year performances in New York from the late 1970s through 1995,” commented Dr. Louise Mirrer, President and CEO of the New-York Historical Society. “This exhibition not only celebrates the band’s relationship with New York but its tremendous impact on American culture.”

The Grateful Dead Archive is one of the most significant popular cultural collections of the 20th century,” said Christine Bunting, the head of Special Collections and Archives at the University Library at UC Santa Cruz. “We are delighted that the Historical Society is presenting this unprecedented exhibition, providing the public and the thousands of fans with such an exciting overview of the band’s musical journey.”
California in the mid-1960s was informed by the ideology and spirit of both the Beat Generation and the burgeoning Hippie scene, including the now-legendary Acid Tests. The exhibition also explores how the band’s refusal to follow the established rules of the record industry revealed an unexpected business savvy that led to innovations in a rapidly changing music industry, and also to a host of consumer-driven marketing enrichments that kept fans in frequent contact with the band.

Co-curated by Debra Schmidt Bach, Assistant Curator of Decorative Arts, and Nina Nazionale, Director of Library Operations at the New-York Historical Society, the exhibition will be organized thematically, beginning with an examination of the Grateful Dead’s early days in the Bay Area and its first performance in New York City. Other major exhibition themes include the band’s musical artistry, the business of the Grateful Dead, and the band’s special relationship with its fans.

Materials in the exhibition will be drawn almost exclusively from the extraordinary holdings of the Grateful Dead Archive, established in 2008, along with a small number of objects on loan from Grateful Dead Productions and private collectors. A series of public programs will complement the exhibition.

For more information, go to visit nyhistory.org (https://www.nyhistory.org/web/default.php?section=exhibits_collections&page=exhibit_detail&id=5798416).

Comments

On March 5th, 2010 mhayes said:

They should make this a traveling exhibition - would love to see it come to Chicago.
Museum Beat: 'Grateful Dead: Now Playing'

Jerry Garcia and co. rise again in this new exhibit at the Historical Society

By Karen Jones
Special to Metromix
March 9, 2010

0 comments | Add Your Own

Deadhead alert! The 1960s are alive and well once again in “The Grateful Dead: Now Playing at the New-York Historical Society.” Celebrating the career and achievements of one of rock’n’roll’s truly legendary bands, “The Grateful Dead” exhibit is a must for fans of all ages.

Following thirty years of the band’s history through recordings, videos, classic album art, photographs, posters, tickets, instruments, props and much more, “The Grateful Dead” lets Deadheads (devoted fans) and visitors get up close and personal with their music and spirit. Explains Laura Washington, spokesperson for the museum: “The exhibition is a combination of the familiar, the unfamiliar and, we think, the surprising. We’re hoping long-time and newer fans, young and old, devoted followers and those curious about all aspects of American rock’n’roll will discover something in the exhibition that shows that the past is vital, significant and still relevant today.”

Though the ‘Dead’ exemplified California counter-culture, they lit up New York stages on a regular basis. This bi-coastal symmetry is also explored in the exhibit along with the band’s seminal impact on American culture.

The exhibit runs through July 4, 2010. For more information call 212-873-3400 or visit www.nyhistory.org.
If there's one characteristic that Deadheads can be said to share (and let's just assume there is), it's a willingness to travel to see the band.

So why not make a quick trip to the New-York Historical Society for a new exhibition on the Grateful Dead opening Friday and continuing through July 4?

The exhibit features items from the Grateful Dead Archive housed at the University of California Santa Cruz, including instruments, audio and video recordings, album art, photographs, platinum records, posters, programs, tickets, tour itineraries, backstage guest lists, decorated fan mail, rare LP test pressings, drawings for the fabled Wall of Sound amplifier array, scripts for the Grateful Dead ticket hotline, notebooks of Dead archivist Dick Latvala, life-size skeleton props used in the band's "Touch of Grey" video and large-scale marionettes and other stage props.

The New-York Historical Society is located at 170 Central Park West in Manhattan. Admission is $12 for adults, $9 for senior citizens aged 65 or older, educators with proper ID, military personnel with proper ID and students with proper ID. Historical Society members and children younger than 12 get in free. Also, it's pay-what-you-wish on Fridays between 6-8 p.m.

(Photograph by Herb Greene, courtesy of Special Collections & Archives, University of California, Santa Cruz. Grateful Dead Archive.)
Grateful Dead’s Legacy Honored by New York Historical Society Exhibit

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The Grateful Dead are making a special appearance in New York City not at a venue like Madison Square Garden, but at a museum.

The New York Historical Society, an institution that is usually devoted to spotlighting the city’s past, is presenting the exhibit, 'The Grateful Dead: Now Playing at the New-York Historical Society,' which is open now. It features Dead-related items such as photographs, T-shirts and posters made available by the University of California at Santa Cruz’s Grateful Dead Archive.

"Despite the Grateful Dead’s close association with California, the band and New York have been an important part of each other’s history from the first time the Dead played here in 1967 to the band’s year-on-year performances in New York from the late 1970s through 1995,” Dr. Louise Mirrer, the New-York Historical Society’s CEO and president, said in a press release. “This exhibition not only celebrates the band’s relationship with New York but its tremendous impact on American culture.”

'The Grateful Dead: Now Playing at the New-York Historical Society’ features early photographs of the Dead, including one by Herb Greene of the late Jerry Garcia with an American flag behind him in 1967. Colorful posters, including Alton Kelley and Stanley Mouse’s “Skeleton and Roses” artwork, and T-shirts are on display. There are also ticket stubs from past concerts, such as one for a 1995 Giants Stadium show with Bob Dylan.

Other highlights from the exhibit are musical instruments from the band (i.e. former keyboardist Pigpen’s harmonica), the skeletons used in the ‘Touch of Grey’ music video and a notebook by archivist Dick Latvala containing notes and a set list from a Los Angeles Dead show in 1978. The exhibit is not only about the Dead but their fans, whose admiration for the band is represented through artwork on envelopes.

Merchandise has also been a part of the group’s history — in the exhibit are Grateful Dead stickers, comic books and boxer shorts. In addition to featuring official Dead products, the collection also includes merchandise not endorsed by the band such as a yarmulke and a “Boogie Till You Barf” bag.

In a New-York Historical Society press statement, Christine Bunting of the University Library at University of California Santa Cruz’s Special Collections and Archives said, “We are delighted that the Historical Society is presenting this unprecedented exhibition, providing the public and the thousands of fans with such an exciting overview of the band’s musical journey.”

Grateful Dead Archive makes its public debut in New York < PopWire | PopMatters

Grateful Dead Archive makes its public debut in New York
(4 March 2010)
By Wallace Baine
Santa Cruz Sentinel (HCT)

SANTA CRUZ, Calif. — The good news for the Deadhead Nation is that the long-awaited treasure trove of original material from the Grateful Dead to be permanently archived at University of California, Santa Cruz will finally be open for public inspection.

The not-so-good news, at least for West Coast fans — the debut is happening in New York City.

The Grateful Dead Archive — established in 2008 at UCSC — and the New-York Historical Society is teaming up for an exhibition of some of the copious Dead-themed material from the Archive at the Historical Society’s museum adjacent to Central Park in Manhattan through July 4.

The new exhibition — which opens Friday — marks a kind of coming out for the Archive.

“It’s the first time that the physical materials from the Archive have been available in any large number,” said Fredric Lieberman, the UCSC music professor who co-authored the landmark book “Planet Drum” with Grateful Dead percussionist Mickey Hart.

As for the Archive’s eventual opening on the UCSC campus, that’s still about a year away.

The Archive contains a staggering amount of material from the Dead’s fabled 30-year career as the world’s most prominent psychedelic band, including radio and video footage of performances and interviews, press clippings of Dead concerts, ticket stubs, posters, band memorabilia and, said Lieberman, “almost literally every piece of paper that passed through the band’s office.” The Archive is said to even contain fan letters and requests for tickets, many of which were decorated with elaborate art work.

The material has been stored in a warehouse in an undisclosed location. It won’t move into its new home until the completion of the retrofitting of the McHenry Library in 2011.

Still, the media are beginning to take notice. Lieberman was the subject of an extensive article in the March issue of the Atlantic Monthly and, he said, requests for tickets, many of which were decorated with elaborate art work.

The New-York Historical Society is dedicated to documenting the history of New York City, and the Grateful Dead exhibition will trace the band’s historical roots in the Bay Area, but will also focus on the band’s performances in New York.

The university is in the final stages of choosing a full-time professional archivist to oversee the project. Once that person is in place, the careful digitizing of the Archive will begin in earnest. Lieberman said that the Archive will cultivate donors to help offset the considerable costs of the digital transfer process.

“The equipment need for this kind of work has to be of such a quality that it doesn’t put the original material at risk,” he said. “You can’t just go down to your corner electronics store and buy something off the shelf and expect it to do the trick.”

Learn more about the Grateful Dead Archive at library.ucsc.edu/special/GO_archive.html.
DeadHeads and Retweeters: Crowdsourcing Influence

Written by Dana Oshiro / March 8, 2010 3:00 PM / 6 Comments « Prior Post Next Post »

This post is part of our ReadWriteStart channel, which is a resource and guide for first-time entrepreneurs and startups. The channel is sponsored by Microsoft BizSpark. To sign up for BizSpark, click here.

Last week the New York Historical Society opened the first large-scale exhibit of material from the Grateful Dead Archive. The archive will be managed by the University of Santa Cruz with special access to four decades worth of videotapes, recordings, fan letters and even a note from President Obama. What is surprising about the archives and the band itself, is that this classic group of rock icons is being touted as one of the first businesses to take an active role in viral marketing and brand influence building.

Beyond the iconic imagery of the Uncle Sam skull, the dancing bears and the jester, the Grateful Dead are so well known for their viral influence on fans that entire academic careers have been spent studying the band as a sociological phenomenon. In a recent article entitled, Management Secrets of the Grateful Dead, writer Joshua Green outlines how the band's willingness to allow its music to spread via taped concert recordings is similar to that of many of today's startups.

Said band lyricist John Perry Barlow, "What people today are beginning to realize is what became obvious to us back then--the important correlation is the one between familiarity and value, not scarcity and value. Adam Smith taught that the scarcer you make something, the more valuable it becomes...The Internet doesn't behave that way...If I give my song away to 20 people, and they give it to 20 people, pretty soon everybody knows me, and my value as a creator is dramatically enhanced."

The freemium model was implemented with the assumption that merchandise and concert sales would follow. Although the band sought legal action for commercial bootlegging, the group knew that attempting to hold back regular fans from making personal recordings would not only be foolish, but it would be impossible. Instead, an open recording policy for concerts not only pleased Deadheads, but it paved the way for some of the band's best advocates to recruit others. It's estimated that recordings for 2,200 of the 2,350 Grateful Dead concerts exist and many of them are available online. Given the fact that all of these recordings required no overhead from the band, it was a great way to crowdsource distribution and increase influence. The group even went so far as to reserve an on-site spot for tapers in a special section behind the soundboard.

This reserved space can be likened to a consumer-facing startup community's willingness to offer viral tools such as blogging buttons, bookmarking widgets, Facebook fan pages and Twitter integration. The idea here is that a company reserves a space for free distribution in order to gain mindshare and find a conversion funnel for paying customers. In the startup world, the point of conversion has always been up for debate.

Said investor and entrepreneur Dave McClure, "There is a role for freemium, but unless you missed the TPS report the FREE part is only a loss-leader for the MEE-YUM part -- it's a test-drive before you buy something. If your users are just kicking the tires then you need to kick them to the curb eventually."

That being said, as proven by the Grateful Dead, freemium content and permission to redistribute can trigger a mechanism for broad influence. Because influence generates perceived value, startups may find it easier to overcome barriers for customer acquisition by offering limited teaser content. After all, if the Grateful Dead can overcome wallet friction from more than 40 years of psychedelic drug users, surely a groundbreaking experience can rally loyal (and paying) fans.

Photo Credit: Jim Marshall from the Grateful Dead Archives

Microsoft BizSpark is a startup program that gives you three-year access to the latest Microsoft development tools, as well as connecting you to a nationwide network of investors and incubators. Click here to apply.

Comments

1. Free unless you're the post author, OP, or commenting on OP. From a business perspective the products are concerts and merchandise. The marketing tool is the music.

   Posted by: Alexander Blom | March 8, 2010 3:44 PM

2. I think the appropriate comparison with economic theory to make here is that a Grateful Dead concert and music is an "experience" good, and so there...
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Pause for Thought

"The Grateful Dead won't die, in part because their fans—names of whom now work in the White House—won't let them. The band broke up in 1974 when Jerry Garcia, one of the greatest guitarists of his generation, succumbed to a lifetime of heroin. "Grateful Dead: Now Playing at the New-York Historical Society" exhibit in New York.

Grateful Dead: Now Playing at the
New-York Historical Society

NEW YORK, NY.- The New-York Historical Society presents the first large-scale exhibition of memorabilia and artwork from the Grateful Dead Archive. Drawn almost exclusively from the Archive housed at the Universi

california Santa Cruz, Grateful Dead: Now Playing at the New-York Historical Society, chronicles the band's refusal to follow the established rules of the record industry and also a host of consumer-driven marketing and promotional strategies related to the band, its members, performances, and productions. Exhibition highlights from the archive include concert and recording posters, album art, large-scale marionettes and other stage props, banners, and stores of decorated fan mail. On view through 4 July, 2010.

Together, these materials provide unique glimpses into the political and social upheavals and artistic awakenings of the 1960s and 1970s, a tumultuous transformative period that has shaped our current cultural and political landscape. The exhibition examines how the Grateful Dead's origin in northern California in the mid-1960s was informed by the ideology and spirit of both Beat Generation and the burgeoning Hippie scene, including the movement of hippies into the city, starting in the late 1960s; and, particularly, to performances in New York, but also as yet another stop on a long, strange touring trip that included concert and recording posters, album art, large-scale marionettes and other stage props, banners, and stores of decorated fan mail.

The Grateful Dead's two core philosophies—an emphasis on live, spontaneous performance and a singular dedication to their fans—inspired the band's almost continual touring, another key part of their identity. As the band crisscrossed the country, from coast to coast, they played in and around New York City on a regular basis, from early dates at Greenwich Village coffeehouses, impromptu performances in Central Park and at Columbia University during the 1968 Student Strike; to concerts at mid-sized venues, inc

Grateful Dead Exhibit Opens In New York Tonight

Manhattan will play host to an exhibit of Grateful Dead memorabilia from now through midsummer. "The Grateful Dead: Now Playing at the New York Historical Society" will debut tonight and run through the fourth of July. The exhibit consists of items from the band's archive located in Santa Cruz, California. Rollingstone.com says items on display will include album covers, backstage passes, band merchandise, test pressings, contract riders, and more. Also to be featured are concert posters originally created by artist Dennis Larkins. The band was from California, but had strong ties to the Big Apple. The New York Historical Society's CEO Louis Mirrer commented, quote, "The Grateful Dead first played New York in 1967 at the Cafe Au Go Go and Central Park and continued to play concerts in New York City every year from the late 1970s up until 1995."

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"It's the first time that the physical materials from the archive have been available in any large number," said Fredric Lieberman, the UC Santa Cruz music professor who co-authored the book "Planet Drum" with Grateful Dead percussionist Mickey Hart.

As for the archive’s eventual opening on the Santa Cruz campus, that's still about a year away.

The archive contains a staggering amount of material from the Marin-based band's failed 30-year-career as the world's most prominent psychedelic rockers, including audio and video tapes of performances and interviews, press clippings of Dead concerts, ticket stubs, posters, band memorabilia and, said Lieberman, "almost literally every piece of paper that passed through the band's office." The archive is said to contain fan letters and requests for tickets, many of which were decorated with elaborate artwork and sent to the band's longtime headquarters in a converted family home in San Rafael.

The material has been stored in a warehouse in an undisclosed location. It won't move into its new home until the completion of the retrofitting of the McHenry Library in 2011.

Still, the media are beginning to take notice. Lieberman was the subject of an extensive article in the March issue of the Atlantic Monthly and, he said, he is scheduled to do an interview with Rolling Stone.

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The New York Historical Society is dedicated to documenting the history of New York City, and the enormous amount of material to make it accessible to scholars and fans on the Internet.

"The equipment needed for this kind of work has to be of such a quality that it doesn't put the original material at risk," he said. "You can't just go down to your corner electronics store and buy something off the shelf and expect it to do the trick."
The Grateful Dead: Museum-Worthy?

History museums, and many art museums, sometimes have a hard time moving into recent decades, especially into pop culture. Is the subject really worthy of being in a museum? Is it scholarly enough? Etc.

The New-York Historical Society lucked out on this score. A couple of years ago, it realized it needed to do an exhibit on the Sixties, but what? It was lucky on four scores: One of its then-trustees, Emanuel Stern, was a Deadhead. The Grateful Dead were hoarders, saving what seems like a Deadhead. The Grateful Dead were real innovators, and not just in music. They were great businessmen.

I wrote about the show for The Daily Beast (here), which has also posted a gallery of several items that are on view on Central Park West.

Deadheads will love the show, and others will get a lot out of it, too. The Dead were real innovators, and not just in music. They were great businessmen.

So, from today through July 4, there's The Grateful Dead: Now Playing at the New-York Historical Society. It's the first and, for now, the only look at an archive that runs 600 linear feet. Interestingly, the IMLS gave UCSC more than $600,000 to help digitize the collection.

In searching the publicly accessible web, we found a webpage of interest and provide a hyperlink to the current webpage as part of our service.

The Daily Beast, March 5, 2010, 7:36 AM | Permalink | Comments (0) | Share

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Grateful Dead archive to be displayed in New York City

By Wallace Baine
Posted: 03/05/2010 03:56:12 PM PST

The good news for the Deadhead Nation is that the long-awaited treasure trove of original material from the Grateful Dead to be permanently archived at the University of California at Santa Cruz will finally be open for public inspection.

The not-so-good news, at least for West Coast fans: The debut is happening in New York City.

The Grateful Dead Archive - established in 2008 at UC Santa Cruz - and the New York Historical Society are teaming up for an exhibition of some of the copious Dead-themed material from the archive at the society's museum adjacent to Central Park in Manhattan through July 4.

The new exhibition - which opened Friday - marks a kind of coming out for the archive.

It's the first time that the physical materials from the archive have been available in any large number," said Fredric Lieberman, the UC Santa Cruz music professor who co-authored the book "Planet Drum" with Grateful Dead percussionist Mickey Hart.

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The archive is said to even contain fan letters and requests for tickets, many of which were decorated with elaborate artwork and sent to the band's longtime headquarters in a converted family home in San Rafael.

The material has been stored in a warehouse in an undisclosed location. It won't move into its new home until the completion of the retrofitting of the McHenry Library in 2011.

Still, the media are beginning to take notice. Lieberman was the subject of an extensive article in the March issue of the Atlantic Monthly and, he said, he is scheduled to do an interview with Rolling Stone. He said that the archive will likely need the media attention because it will have to depend on fundraising to complete its mission, which is to digitize the enormous amount of material to make it accessible to scholars and fans on the Internet.

The New York Historical Society is dedicated to documenting the history of New York City, and the Grateful Dead exhibition will trace the band's historical roots in Marin County and the Bay Area, but will also focus on the band's performances in New York.

The university is in the final stages of choosing a full-time professional archivist to oversee the project. Once that person is in place, the careful digitizing of the archive will begin in earnest. Lieberman said that the archive will cultivate donors to help offset the considerable costs of the digital transfer process.

"The equipment needed for this kind of work has to be of such a quality that it doesn't put the original material at risk," he said. "You can't just go down to your corner electronics store and buy something off the shelf and expect it to do the trick."

Learn more about the Grateful Dead Archive at http://library2.ucsc.edu/speccoll/GD_archive.html
Grateful Dead Exhibit Opening in NYC

Opening on March 5th at the New York Historical Society is the first large-scale Grateful Dead exhibit, featuring artifacts and mementos from the Grateful Dead archive. The exhibit, which focuses on the band's special relationship to the Big Apple, will run through July 4th.

"The Grateful Dead first played New York in 1967 at the Cafe Au Go Go and Central Park and continued to play concerts in New York City every year from the late 1970s up until 1995," said museum CEO Louise Mirrer.

Other items featured in the show include test pressings, album covers, backstage passes, guest lists, performance contract riders and band merchandise, as well as fan surveys, letters, and Dick Latvala's (Grateful Dead tape archivist) own notebooks and original tape boxes.

Other notable pieces come in the form of budgets, sketches and equipment lists for the Wall of Sound, plus the marionette skeletons of Jerry Garcia, Bill Kreutzman, and Brent Mydland from the group's 1987 "Touch of Grey" video.

Most of the items were loaned from the Dead Archive, located in Santa Cruz, California, though some were offered up directly from the band and private collectors.

The Rock and Roll Hall of Fame volunteered Garcia’s custom "Rosebud" guitar, which he played through the Nineties until his death.

Also on display at the exhibit are concert posters designed by Dennis Larkins, an artist whose concert poster became an iconic graphic for the band. "I never thought this would be the work [of mine] that would be showcased in a museum," said Larkin.

Meanwhile, Lesh echoed the sentiment. "Who knew we would ever be historic?"

Justin Starling for Citadel Interactive © 2010

Image used with permission by Getty Images.
Reporting from New York - Even if you're a card-carrying Deadhead, your first response to the new exhibit of Grateful Dead history and memorabilia that opens Friday at the New-York Historical Society might be summed up in one word: Why?

Why, in an august building filled with busts and portraits of Abraham Lincoln, George Washington and Alexander Hamilton - in New York's oldest museum, to be exact -- is there a room packed with posters from the Fillmore East, rock guitars, videos of kids lining up to buy concert tickets and tie-dyed T-shirts?

Sponsors of the colorful exhibit have no shortage of answers. And they were in a partying mood this week as they unveiled "The Grateful Dead: Now Playing at the New-York Historical Society," a cornucopia of treasures drawn from the band's archive, which it has donated to UC Santa Cruz.

The exhibition, which runs through July 4, shows that if the Bay Area "was the birthplace and heart of the band, the East Coast was the energizing center," said Christine Bunting, head of special collections and archives at UC Santa Cruz. "The band's links to New York were strong. They played here 155 times."

As she spoke, museum crews were preparing for an opening-night party featuring Santa Cruz wines and a Grateful Dead tribute band. The gift shop, normally top heavy with books about the Founding Fathers and New York history, was selling Summer of Love pillows and umbrellas festooned with peace signs.

"We're very interested in documenting not just the story of the band but the history of counterculture movements," said Debra Schmidt Bach, who along with fellow Historical Society curator Nina Nazionale helped organize the exhibit. "The idea is to bring you back in time but also to show how vital and important that history is for us today."

Or, as an unidentified youth says in a video about the group's fans: "The Dead, got to be the best, man. Wherever the Dead are, you'll see the people."

A visit begins with a grainy, blown-up photo advertising a 1969 Dead show at the Fillmore East. Nearby, Dennis Larkins and Peter Barrett's iconic poster for the band's 1980 concert at Radio Music Hall - featuring two Grateful Dead skeletons, Sam and Samantha -- is one of many original artworks. Another photo memorializes the band's concert at Columbia University in May 1968, when a student strike had shut down the campus.

"Imagine, reaching out and polling your fans in 1980! It's so ahead of its time," said Nazionale, pointing to a display of responses from Dead fans, who were surveyed after they viewed simulcasts of the Radio City Music Hall concerts.

This bond helped the band grow into a musical and merchandising powerhouse that quickly transcended its '60s trappings. Until leader Jerry Garcia died in 1995 and the group formally disbanded, the Dead was one of the most successful touring bands in history. Three decades after the group began, its following included politicians and celebrities along with millions of other loyal fans.

The Dead archive overflows with materials documenting this odyssey, and UC Santa Cruz officials were eager to get some items out to the public now. But Steele said it will take a long time to catalog the collection, much of which is temporarily stored in a large warehouse.

"Eventually, we'll house the materials in a new room at the main library and -- as we've promised the band -- the collection will be digitized so anyone, academics and fans alike, can have access to it," she added.

Some might have expected a California museum to get first crack at these items. But the New-York Historical Society won the nod and, in a twist that might have brought a smile to Garcia's eye, you can thank Henry Kissinger for it.

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The former U.S. secretary of state delivered a talk last year at the museum and made repeated references to the enduring importance of the 1960s, especially as a key to understanding American history.

Officials began exploring ideas for an exhibit about that decade and believed they had found a perfect fit when news broke about the Dead's archive at Santa Cruz. It also helped that a former board member, Emmanuel Stern, had donated personal items to the collection and suggested that a museum show about the Dead and the '60s be assembled.

"We're not just talking about something that happened a long time ago," said Nazionale, pointing to a display of responses from Dead fans, who were surveyed after they viewed simulcasts of the Radio City Music Hall concerts.

"Imagine, reaching out and polling your fans in 1980! It's so ahead of its time."
Grateful Dead exhibit truckin' to New York

A museum salutes the Dead with an exhibit full of band treasures.

By Josh Getlin
March 5, 2010

Reported from New York. — Even if you're a card-carrying Deadhead, your first response to the new exhibit of Grateful Dead history and memorabilia that opens Friday at the New York Historical Society might be summed up in one word: Why?

Why, in an august building filled with busts and portraits of Abraham Lincoln, George Washington and Alexander Hamilton — in New York's oldest museum, to be exact — is there a room packed with posters from the Fillmore East, rock guitars, videos of kids lining up to buy concert tickets and tie-dyed T-shirts?

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The group's West Coast roots are, of course, central to any retelling of the Grateful Dead story, and the exhibit is packed with California memorabilia. Glass cases display heartfelt fan letters and bootleg merchandise (a "Boogie til you Barf" bag with the band's logo plus 1965 photos of the group in San Francisco's Haight-Ashbury district.

A handwritten notebook by renowned concert taper Dick Latvala states that a Dec. 30, 1978, Dead show at UCLA's Pauley Pavilion "is one of the finest audience recordings I know of." Internal documents show the evolution of the band's business practices, such as their decision to allow free taping and exchanges of live performances to build long-term fan loyalty.

This band helped the band grow into a musical and merchandising powerhouse that quickly transcended its '60s trappings. Until leader Jerry Garcia died in 1995 and the group formally disbanded, the Dead was one of the most successful touring bands in history. Three decades after the group began, its following included politicians and celebrities along with millions of other loyal fans.

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calendar@latimes.com

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“Grateful Dead: Now Playing at the New-York Historical Society” Exhibition

Drawn almost exclusively from the Archive housed at the University of California Santa Cruz, Grateful Dead: Now Playing at the New-York Historical Society, will chronicle the history of the Grateful Dead, its music, and phenomenal longevity through an array of original art and documents related to the band, its members, performances, and productions. Exhibition highlights from the archive will include concert and recording posters, album art, large-scale marionettes and other stage props, banners, and vast stores of decorated fan mail. Together, these materials provide unique glimpses into the political and social upheavals and artistic awakenings of the 1960s and 1970s, a tumultuous and transformative period that has shaped our current cultural and political landscape. The exhibition will examine how the Grateful Dead's origin in northern California in the mid-1960s was informed by the ideology and spirit of both the Beat Generation and the burgeoning Hippie scene, including experimentation with LSD and the Acid Tests. The exhibition will also explore the way in which the band's refusal to follow the established rules of the record industry revealed an unexpected business savvy that led to both innovations in a rapidly changing music industry and also a host of consumer-driven marketing enrichments that kept fans in frequent contact with the band. The Grateful Dead's time in New York will be viewed in the context of cultural traditions and events unique to New York, but also as yet another stop on a long, strange touring trip that included dates in New York, San Francisco, and everywhere in between.


Schedule
From 2010-03-05 To 2010-07-04

Artist(s)
Grateful Dead, Alton Kelley, Amalie Rothschild, Herb Greene, Dick Latvala, Dennis Larkins, Peter Barsotti,

Fee
Adults: $10, Seniors and Educator $7, Members, Children under 12 (accompanied by adults) and on Fridays from 6 pm to 8 pm: Free

Venue Hours
From 10:00 To 18:00
Sundays opening at 11:00, Sundays closing at 17:45, Fridays closing at 20:00
Closed on Mondays
Note: Open on selected holiday Mondays and Mondays during special exhibitions for school and adult groups.

Access
Between 76th and 77th Street. Subway: B or C to 81st Street.

Address
170 Central Park West, New York, NY 10023

Phone: 212-873-3400

When you visit, why not mention you found this event on New York Art Beat?

Within Walking Distance

Same venue - The New-York Historical Society:
“John Brown: The Abolitionist and His Legacy” Exhibition (Painting, Photography, Other) closes in 15 days.

Same venue - The New-York Historical Society:

Same venue - The New-York Historical Society:
“Lincoln and New York” Exhibition (Photography, Prints) closes in 15 days.

Same venue - The New-York Historical Society:

10 mins - GIA:
Ben Holchhaus Exhibition (Painting) closes in 3 days.

22 mins - Craig F. Starr Associates:
David Smith "Don Quixote" (Painting) closes in 24 days.

Grateful Dead Museum Exhibit to Open

Epoch Times Staff

Last Updated: Mar 4, 2010  Created: Mar 4, 2010

A plethora of items will be on display from the Grateful Dead Archive starting on Friday.


According to a *Rolling Stone* article, the Dead played in New York in 1967, playing concerts in every successive year until 1995.

The band formed in California, touring extensively across the United States until lead singer Jerry Garcia's death in 1995, where they scaled back tours but retained a cult following.

The exhibit will feature concert posters, one of Jerry Garcia's guitars, album covers, and other items.
Ungrateful

John J. Miller

The New York Historical Society is putting on "the first large-scale exhibition of materials from the Grateful Dead Archive." As far as I know, this is an act of private philanthropy. Yet the Grateful Dead Archive, housed at UC-Santa Cruz, is the recipient of $615,000 in stimulus money. There was a time when music was supposed to stimulate the public, rather than the other way around. As for what the Grateful Dead once did for stimulation, I have no comment — except to say that it didn't cost me anything.

UPDATE: A reader points out that for a dead guy, Jerry Garcia still rakes in the bucks, thanks to the miracle of capitalism.

03/09 12:04 PM

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Conserving McKim Mead & White Drawings...Edward Jay Epstein's Hollywood Number Crunching... Polishing Diamonds at the Frick

BUILDING ON PAPER The other night, preservationists in brooches, architectural historians in tweed, and a group of architects dressed in flannel shirts and jeans were gathered in the library of the New-York Historical Society, examining delicate sheets of paper filled with lines and cursive. Unrolled, with leather weights placed at their edges, the drawings revealed the innermost secrets of some of New York's grandest buildings: the stranger's reception room at the University Club, the ornate chandeliers of the New York Municipal Building, the narrow servant's bedrooms at 998 Fifth Avenue. The occasion celebrated a grant that will enable the society to conserve and properly store its more than 1,000 tubes and 175 boxes of McKim Mead & White architectural drawings dated from 1879 to 1930. Aside from their historical relevance -- those young architects in flannel had recently referred to the drawings to renovate one of the firm's buildings -- they are beautiful to look at. And an exhibition is likely once the project is completed. Meanwhile, the society has just opened a show exploring the Grateful Dead Archive, which is attracting more Tie Dyes than tweeds.

***

COUNTING STARS Genetics and biotech scientist William Haseltine opened his home near the United Nations to host a book party for Edward Jay Epstein, who has just published "The Hollywood Economist: The Hidden Financial Reality Behind the Movies" (Melville House). The book is what happens when a dogged journalist throws himself at the numbers in the movie industry, from how much people get paid, to how much multiplexes need to gross, to how valuable the silver is in old film prints. Epstein is also current. He recently wrote for Gawker about the future of independent films, Netflix, and MGM. The eclectic crowd included journalists Eric Alterman and Richard Bernstein; downtown performer Jessica Delfino, who plays ukelele and autoharp; writer Sloane Crosley; artist Adriana Young, who lived in a secret apartment in a mall for four years; and artist Mara Haseltine, who is working on underwater sculptures that become habitats for coral and oysters.

***

FROM DIAMONDS TO DULWICH Jay Diamond had the right surname to attend the Frick Collection's Deco Diamond Ball. But his wife, Alexandra Lebenthal, had to come up with her own nod to the theme: a cocktail dress of mirrored glass pieces by Naeem Khan. The financial executive promises even more imaginative bling adventures in her fiction debut, "The Recessionistas," to be published in August by Grand Central. One of the book's characters wears some customized jewelry (not custom, mind you) that leads to trouble, she told us. As for trouble at the Frick: it remained outside, in a heavy blanket of snow that brought a plow to a halt right outside the museum's doors, where it had collided with a car. Inside real-life recessionistas marked the museum's 75th anniversary sipping Pol Roger champagne and nibbling on American sturgeon caviar; pigs in blankets; Swedish meatballs, and mini Beef Wellingtons. Meanwhile, curator Colin...
Bailey was counting the days until the Dulwich pictures arrived. More than 630 people attended the event, raising $235,000 for education programs, such as an Art Club for middle school students.

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Wall Street is stealing another 20% from you

First Take

Good news! Moody's may cut U.K. bank ratings

By Paul B. Farrell, MarketWatch

ARROYO GRANDE, Calif. (MarketWatch) - "One of the disturbing facts of history is that so many civilizations collapse," warns anthropologist Jared Diamond in "Collapse: How Societies Choose to Fail or Succeed." Many "civilizations share a sharp curve of decline. Indeed, a society's demise may begin only a decade or two after it reaches its peak population, wealth and power."

Now, Harvard's Niall Ferguson, one of the world's leading financial historians, echoes Diamond's warning: "Imperial collapse may come much more suddenly than many historians imagine. A combination of fiscal deficits and military overspill suggests that the United States may be the next empire on the precipice." Yes, America is on the edge.

The version of Adobe Flash Player required to view this interactive has not been found.

To enjoy our complete interactive experience, please download a free copy of the latest version of Adobe Flash Player here.

Ferguson opens with a fascinating metaphor: "There is no better illustration of the life cycle of a great power than 'The Course of Empire,' a series of five paintings by Thomas Cole that hangs in the New York Historical Society. Cole was a founder of the Hudson River School and one of the pioneers of nineteenth-century American landscape painting; in 'The Course of Empire,' he beautifully captured a theory of imperial rise and fall to which most people are blind.

"The second picture, 'The Arcadian or Pastoral State,' is of an agrarian idyll: the inhabitants of a great power than 'The Course of Empire,' a series of five paintings by Thomas Cole that hangs in the New York Historical Society. Cole was a founder of the Hudson River School and one of the pioneers of nineteenth-century American landscape painting; in 'The Course of Empire,' he beautifully captured a theory of imperial rise and fall to which most people are blind.

'Arcadian or Pastoral State,' as the American Empire flourishes

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But it may well be good news more broadly.

3/9/2010

Niall Ferguson is brilliant, prolific and contrarian. His works include the recent "Ascent of Money: A Financial History of the World;" "The Cash Nexus: Money and Power in the Modern World;" "Colossus: The Rise and Fall of The American Empire;" and "The War of the World," a survey of the "savagery of the 20th century" where he highlights a profound "paradox that, from Really speeding up this process that has appeared in "collapses" of past empires is the uprising of the people who are oppressed. When will this happen in the US? People need to realize that..."

- Castor-PolluxM35 | 12:38 a.m. Today

40 min ago | Comments: 8

Reader Response

It's odd that this article talks about empires collapsing. I think major pain is possible/likely thanks to Wall Street, government, and the dumbing down of America. I think what's missing from Really speeding up this process that has appeared in "collapses" of past empires is the uprising of the people who are oppressed. When will this happen in the US? People need to realize that...

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As Ferguson continues the tour you sense you're actually inside the New York Historical Society, visually reminded of how history's great cycles do indeed repeat over and over. You are also reminded of one of history's great tragic ironies -- that all nations fail to learn the lessons of history, that all nations and their leaders fall prey to their own narcissistic hubris and that all eventually collapse from within.

**Third. Consummation of the American Empire**

"The third and largest of the paintings is 'The Consummation of Empire.' Now, the landscape is covered by a magnificent marble entrepôt, and the contented farmer-philosophers of the previous tableau have been replaced by a throng of opulently clad merchants, proconsuls and citizen-consumers. It is midday in the life cycle."

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Cole expert to describe ‘Nature and the American Vision’

Dr. Linda S. Ferber will speak at Cedar Grove Sunday

By Jim Planck

Hudson-Catskill Newspapers

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Catskill — Noted Thomas Cole and Hudson River School of Painting expert Dr. Linda S. Ferber will return to Cedar Grove: The Thomas Cole National Historic Site in Catskill on Sunday, March 14 to discuss her newest work, “The Hudson River School: Nature and the American Vision.”

Ferber is Senior Art Historian for the New-York Historical Society, in New York City, as well as the society’s former museum director, and has previously authored numerous related works and curated more than a number of prestigious exhibits on artists of the Hudson River School.

She is regarded as one of the most distinguished historians of American art in the world and — with more than 35 years experience, including significant affiliations and service past or present with the Brooklyn Museum, the Association of Art Museum Curators, the Art Advisory Council for the International Foundation for Art Research, and the Century Association — has a background in her subject which is perhaps unmatched.

“The Hudson River School: Nature and the American Vision,” Ferber’s new book, is published by the international publishing firm of Skira Rizzoli, and was authored in partnership with the New-York Historical Society as part of the society’s observance of the Hudson-Fulton-Champlain Quadricentennial in 2009.

It features more than 110 color plates of striking beauty from a diverse assortment of painters — the known and the unheralded — from Thomas Cole and Frederic Church and Asher B. Durand to Thomas Hiram Hotchkiss and William Rickaby Miller and George Henry Boughton.

There are also another 33 color and black-and-white figures, all combining with text and discussion.

The book is, in fact, a wonderful assemblage of an overview of the society’s landscape holdings, all brought to life for the reader through Ferber’s accompanying text and discussion.

Besides featuring settings that are local, New York State, or New England, it also includes works depicting the American West, South America, and Italy.

Additionally, for another two weeks — until March 25 — the society continues its exhibit of more than 100 paintings showcasing works from the book at its Central Park West location in New York City. Visit www.nyhistory.org for full information.

The March 14 Sunday Salon at Cedar Grove will begin at 2 p.m., and will also be preceded by an open house for those interested in learning about how to become a volunteer at the site.

Tickets for the salon are $8 per person, $6 for members, with admission on a first-come, first-served basis.

For more information, call The Thomas Cole National Historic Site at (518) 943-7465.

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David Ruggles was a 19th century abolitionist who helped fugitive slaves in the Underground Railroad of New York City. The New York Historical Society presented a program about the conductor.

Washington, DC: 57 min.

New York City Underground Railroad

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New-York Historical Society

775 Central Park West between 76th and 77th Sts (212-873-3400, nyhistory.org). Subway: B, C to 81st St—Museum of Natural History; 1 to 79th St. Tue–Thu, Sat 10am–6pm, Fri 10am–8pm; Sun 11am–5:45pm. $10, seniors $7, students $5, members and children 12 and under when accompanied by an adult free. "Lincoln and New York" The museum continues its year-long celebration of Abraham Lincoln's bicentennial with this exhibit, which looks at his often-complicated relationship with New York State. Artifacts on view, including letters and archival photographs, look at landmark events in his political life (such as his famous speech at Cooper Union in 1860, and the 1863 Draft Riots). Through Mar 26.
MUSEUM OF BIBLICAL ART Saturday at 3 p.m., "The Roots of Salma," a concert and discussion with José Obando, an educator and consultant for the musical instruments department of the Metropolitan Museum of Art, and others. This free concert is in conjunction with the exhibition "Uneasy Communion: Jews, Christians and the Alтарpiaces of Medieval Spain," on view through May 30. Museum hours: Tuesdays through Sundays, 10 a.m. to 6 p.m.; Thursdays, 10 a.m. to 8 p.m. 1885 Broadway, at 61st Street, (212) 408-1500, moiba.org; $7; $4 for students and 62+; free for members and children under 12.

NEW YORK HISTORICAL SOCIETY Saturday at 10 a.m., "Civil War re-enactors will portray members of the 67th New York Infantry. On view through March 25: "Lincoln and New York" and "John Brown: The Abolitionist and His Legacy," which commemorates the 150th anniversary of Brown's raid on a federal arsenal in Harpers Ferry, Va. (Oct. 16, 1859). Hours: Tuesdays through Saturdays, 10 a.m. to 6 p.m. (until 8 p.m. on Fridays); Sundays, 11 a.m. to 5:45 p.m.; 170 Central Park West, at 77th Street, (212) 873-3400, n yhistory.org; $12; $9 for educators and 65+; $7 for students; free at all times for members and children under 12.

Events

92ND STREET Y Monday at 8 p.m., a conversation with the playwright Suzan-Lori Parks, whose new play, "The Book of Grace," will open later this month at the Public Theater, 1355 Lexington Avenue, (212) 650-5500, 92y.org; $19; $10 for those 35 and younger.


CITY UNIVERSITY OF NEW YORK GRADUATE CENTER Friday at 6:30 p.m., a discussion with Dimitry Krymov, the Russian director and stage designer; (212) 817-1883. Friday at 7 p.m., a screening of "Shadows of a Leader," a film by Rania Ajan about the female bodyguards employed by Col. Muammar el-Qaddafi, followed by a discussion with the filmmaker; (212) 817-7370. Monday at 7 p.m., a discussion about immigration and Islam, with a focus on the ways that affect Muslim immigrants and the American and European communities that they join; reservations required: (212) 817-8215. 365 Fifth Avenue, at 34th Street, gc.cuny.edu /events; all events are free.

KINGSBOROUGH COMMUNITY COLLEGE Through March 24, "Looking Out, Looking In," an exhibition of portraits by 25 female artists, in celebration of Women's History Month. There will be a reception with the artists on Friday, from 6 to 8 p.m. Viewing hours: Mondays through Fridays, 10 a.m. to 5 p.m. Art Gallery, Arts & Sciences Building, 2001 Oriental Boulevard, near Decatur Avenue, Manhattan Beach, Brooklyn, (718) 368-5449, www.kbcc.cuny.edu; free.

MUSEUM OF JEWISH HERITAGE Sunday at 2 p.m., a screening of "Killing Kasztner: The Jew Who Dealt With Nazis," a film by Gaylen Ross about Rudolf Kasztner, a controversial figure who saved thousands of Jewish lives by negotiating their release with Adolf Eichmann; a discussion with the filmmaker and others follows; $10; $7 for students and 65+; $5 for members. Museum hours: Sunday through Tuesday and Thursday, 10 a.m. to 5:45 p.m.; Wednesday, 10 a.m. to 8 p.m.; Friday and the eve of Jewish holidays, 10 a.m. to 3 p.m. 36 Battery Place, Lower Manhattan, (646) 457-4202, mjhnyc.org. Museum admission: $12; $10 for students and 65+; $7 for students; free for 12 and younger and members; free for everyone on Wednesdays, 4 to 8 p.m.

ON LOCATION TOURS Sunday at noon, the "New York Movie Classics Tour," a three-hour guided bus tour of Manhattan film locations used from the 1950s to the 1980s, in celebration of the Academy Awards; the tour meets at 35th Street and Broadway. (212) 209-3370, screenntours.com; $38, with a $2 ticket fee.