

THE MUSIC PLAYING IN MY HEAD - M. FERGUSON

The Grateful Dead Live At The
Fillmore East, Jan. 3, 1970.

The Dead: Jerry Garcia (lead guitar & vocals), Bob Weir (rhythm guitar & vocals), Phil Lesh (bass & vocals), Bill Kreutzman (Percussion), Mickey Hart (percussion), Tom Constanten (keyboard), Pigpen (congas & vocals), Owsley (good vibes)

It was nearly midnight and the line already wrapped around the Fillmore. We moved slowly, the chill biting our bodies, but feeling the intense high vibrations in the air. We were waiting for the Dead.

Inside, seated, and Cold Blood on first. Big Band (horns), fuzz-tone guitar aplenty, a chick singer who digs Joplin. Not much, except loud. Lighthouse next, Skip Prokop's mighty mini-orchestra (complete with string section). Last saw them at Atlantic City where they were just starting, nervous and untogether. Much better now, with more direction and self-confidence. *Eight Miles High* and Beatle riff (*Hey Jude/Give Peace A Chance*) left crowd cheering. But we're still waiting for the Dead.

Zarathustra (Theme from 2001) ends as the lights come up from a frosty blue to a glare and...
THE DEAD!

Country songs start off the set. Easy ridin' stuff, Garcia smiling out from behind his wire-rimmed beard. Already, impatience colors the crowd: ST. STEPHEN! "LOVELIGHT!" "GET IT ON, MAN!" "GOD BLESS THE GRATEFUL DEAD!"

Garcia starts a run on his guitar but it isn't happening. Weir prods him, Lesh pushes, but Jerry can't get it. Lesh, a stoned midnight cowboy, retreats in frustration and sits on his amp. We're still waiting for the Dead.

Pigpen does *Good Lovin'* and the rush begins. The song socks the Fillmore for two minutes, like a quick hit. Given a taste, we want more. We want the Dead.

Jerry starts again. Still slow in coming, but the energy is starting to bathe us. Weir follows Garcia, blending, going out in front, coming back, his runs teasing Jerry. Weir turns to Lesh and pulls him into the flow. Jerry finds something he likes and works it out; Weir and Lesh feed him. The rest of the Dead wait.

The tempo slows and changes. The lights are back to eerie blue. Distant, angry feedback growls from the stage, Garcia plugged into his guitar. The sound is pure, primitive. Ice-blue lights flood our faces, illuminate the Dead ghostly white. We're standing at the edge of eternity, in a new time, in a new mind.

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APPROPRIATIONS

reprinted from N.Y. Times

President Nixon took evident satisfaction last week in asking Congress to let the National Foundation on the Arts and Humanities spend \$40 million in the next fiscal year. That would be nearly double the present figure.

The request "might seem extravagant," the President said, but "expression of the American idea has a compelling claim on our resources." Assistants said the message gave a clue to the priorities he would like to set for federal spending in the decade ahead.

Before Americans preen themselves on the civilized quality of a government willing to double its spending for the arts, they might consider a comparative figure or two.

The British government has also just announced its budgetary plans for the arts in the next fiscal year. It will spend \$48 million - or rather more than the United States, a country with ten times the gross national product. Spending on the arts claims .1 per cent of the British government budget; the Nixon proposal would be about .02 per cent of the U.S. budget.

The comparison assumes that Congress will actually approve the amount suggested by the President, and that is an unlikely assumption. It is easier to get \$54 million out of the House of Representatives for the Taiwan air force than a dime for a modern theater company.

The trouble is that plays and books, and sometimes even dance and music, involve ideas. Therein lies the danger that Hermann Goering must have had in mind in that remark

All the way 
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the lottery list. But a number of the draft officials, including those from New York City, Pennsylvania, Alabama and Ohio, speculated that they will probably draft those men who drew numbers as high as 250 or 300.

"We'll be getting down into the 200's for sure and maybe into the 300's," Maj. William Sanjemino, deputy director of the New York City office reported last week.

"A rough check of our boards has indicated that some may have to go up to 250 before the first half of the year is up," said Maj. Norbert Ferrety of Pennsylvania.

The reports from the state draft headquarters confirmed earlier statements by spokesmen for Selective Service in Washington, D.C. that "no one should think that he is safe" in the recent lottery.

The spokesman in the Washington office estimated two weeks ago that

attributed to him: "When I hear anyone talk of culture, I reach for my revolver."

Britain's parliamentary system has many faults, but it certainly does work better in terms of providing funds for the arts. The restraint of British Legislators in the fact of artistic obstreperousness is amazing.

As a group, members of Parliament may be somewhat more even-tempered than congressmen, and they certainly have a better understanding of the idea of artistic independence. But there is also a structural reason for the easier working of subsidies for the arts. It is that the government of the day dominates parliament, and no individual member can turn his prejudices into dictates.

The Chancellor of the Exchequer decides how much money is going to the arts, and then the Arts Council - a publicly appointed but quite independent body - allots it. There is very little chance of Parliament influencing those decisions and none of a single cranky member upsetting them.

Of course, federal funds are only a marginal aspect of support for the arts in the United States. Private gifts and foundation grants are the basic source. Nevertheless, the willingness and the ability of the federal government to act in this field are significant.

For the United States government to show itself sensitive to beauty or creativity has a profound import, at least abroad. An American World's Fair building that speaks with delicacy and humor rather than hard-selling force makes an impression; so does an American play looking caustically at American society. So, in the opposite way, does the unwillingness of the great United States to spend \$30,000 a year to keep its London embassy library open.

many draft boards across the country may have to induct draft-eligible men who fared well in the lottery.

In recent weeks, the White House and the Pentagon have insisted that only those men who drew numbers in the top third of the lottery would most certainly face induction. Those men who drew spots in the middle third would stand an even chance, they said. And those who drew dates in the lower third would be virtually free from the draft.

But according to Selective Service officials in Washington and at the state headquarters the White House predictions will most probably not apply at many local boards.