

The Grateful Dead decided to release tickets just as they did in the '80s and '90s: Fans could decorate envelopes requesting tickets and send them via post. (Many of these envelopes are now held in the Grateful Dead archive at UC Santa Cruz.)

In January 2015, the post office, located in Stinson Beach, California, received 60,000 envelopes, with more than 400,000 ticket requests. According to *The Wall Street Journal*, the post office usually receives 7,000 letters a week.

Fans who couldn't snag tickets through mail order could try to buy through Ticketmaster starting Feb. 28.

That Saturday, half a million people logged on to gobble up any of what was left of Soldier Field's 61,500 seats. Unfortunately, scalpers bought most of the tickets and posted them on StubHub, with prices ranging from \$587.50 for an obstructed view to \$116,004 for a three-day pass, *The Wall Street Journal* reported.

Compare these astronomical prices with the face value of the tickets: \$59 to \$199. Adding insult to injury is the fact that the last time the Grateful Dead played, online scalping didn't exist — and you have a lot of angry Deadheads without tickets.

In response, on April 13, the band announced two additional farewell shows in Santa Clara, California, stating that they needed to say goodbye to their Palo Alto and San Francisco roots.

Closer to home, Deadhead culture is alive and well in the greater Eugene area. A majority of the merchandise at Lazar's Bazar seems to be Dead-themed. In fact, a 1995 *Register-Guard* article detailing Garcia's death, called Lazar's "Eugene's unofficial Grateful Dead store." Grateful Dead fans came into the store crying in the days after Jerry's death. Then there are the folks outside Autzen who sell green and yellow tie-dye shirts emblazoned with the *Steal Your Face* at football games.

Deb Trist, aka Downtown Deb, has hosted the Grateful Dead show, KLCC's Dead Air, for more than 20 years.

Take a look at the lineups for local venues and see The Garcia Birthday Band at Cozmic, Hardly Deadly at Axe & Fiddle in Cottage Grove and Grateful Dead Wednesday at Happy Hours bar on River Road. There are four Grateful Dead tribute bands based in Eugene and five in Portland. Chicago's famous Dead tribute band, Dark Star Orchestra, never misses Eugene on its annual tour.

There's a Jerry Garcia mural on 14th and Willamette Street. In an interview with *1859 Oregon Magazine*, business owner Mike McMenamain even cited the Grateful Dead as inspiration for McMenamains.

The Grateful Dead's former chef, Ray Sewell, owns the Eugene coffee line — Chez Ray's Headliners' Organic Coffees — which has four coffees dedicated to the Grateful Dead.

Look around: On any given day on any Eugene street, chances are you'll see the Dead's influence, from dancing-bear tapestries in windows to skull stickers slapped on bumpers of rides as varied as VW buses and BMWs.

THE KESEY CONNECTION

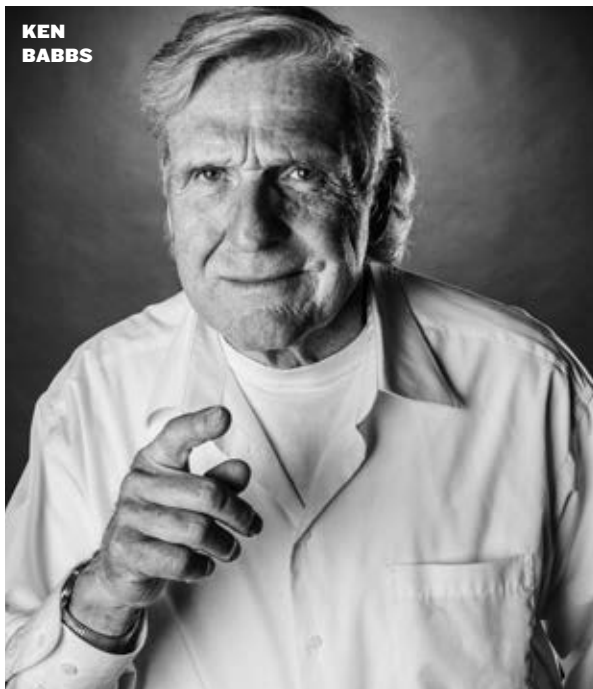
Arguably, no two people are better suited to speak on behalf of Ken Kesey's connection to the Grateful Dead — and consequently, the Grateful Dead's connection to Eugene — than Ken Babbs and Sunshine Kesey.

Babbs — who famously appears in Tom Wolfe's *The Electric Kool-Aid Acid Test* — is one of the original Merry Pranksters, the band of miscreants who boarded Ken Kesey's psychedelically painted Furthur bus and promoted the use of LSD.

Babbs met the Dead in the early '60s during the first San Francisco Acid Tests, a series of parties that blended LSD experimentation with multimedia light shows, videos and live music.

Even in his 70s, Babbs possesses a youthful energy, bursting into loud guffaws and even singing loudly during our interview at Vero Espresso House.

"We all went outside the house and we were standing in a circle out there and baying at the moon and holding hands and jumping up and down, and we heard this music coming from the house," Babbs says. "Like, 'Wow what's this?' And so we went into the house and looked and there were these hairy musicians all playing our instruments."



The Warlocks soon became the house band for the Acid Tests. Babbs witnessed the creation of their iconic new name.

"They got out the Egyptian *Book of the Dead* and sat around the table, and Jerry Garcia put his finger on this line and read it out loud, and it was: 'The chariot of the sun is pulled across the skies by the grateful dead,' and so from then on ..." he says.

Babbs explains that the gang came to Oregon after Kesey was busted for drugs. After doing time at a work camp in San Mateo, California, Kesey bought a farm in Pleasant Hill.

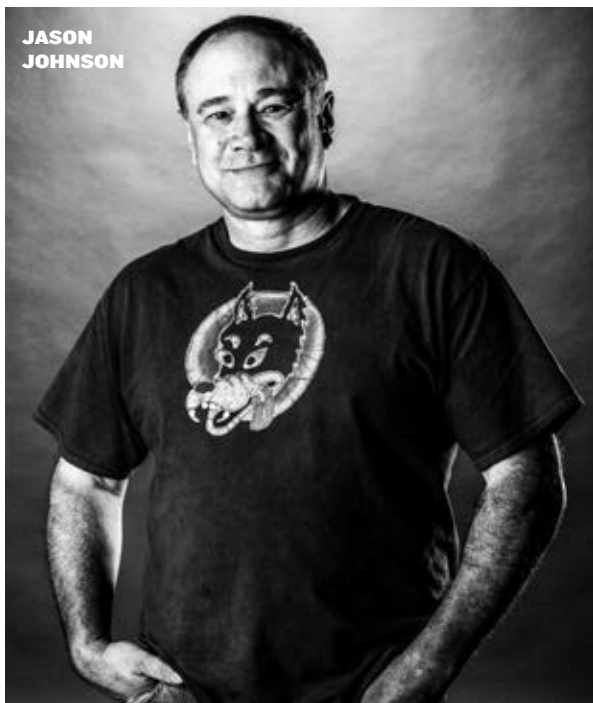
"We were doing all that work in San Francisco. It was fun, but when it was time to come up to Oregon, it was great. This is the place," Babbs says. He also attributes this Oregon migration to San Francisco's overcrowding in the '60s.

"People really migrated out of there to the country; a lot of them came up here. There were a lot of communes right around here. And so those were the people who were kind of the foundation for that Deadhead hippie scene here. And of course, infused with the college kids, so Eugene has always been a neat town because of that," he says.

As princess of America's royal hippie family, Sunshine Kesey personifies the Eugene connection between Kesey and the Dead.

Sitting at Espresso Roma, a spot she frequented as a UO student in the early '90s, Sunshine Kesey is aptly named, with blonde, curly hair, Ken Kesey's blue eyes and what I imagine Jerry's personality to be: mellow, peaceful and intellectual.

Growing up with Jerry Garcia as a father figure, Carolyn Garcia (known as "Mountain Girl" in Wolfe's *Acid Test*) as a mother and Ken Kesey as a biological father, Sunshine Kesey spent her youth travelling back and forth between the Grateful Dead camp in San Francisco and the Kesey farm in Pleasant Hill. She attended the UO and still lives in Pleasant Hill today.



PHOTOS BY TODD COOPER

"It was pretty tribal, you know, there's lots of family ties," Kesey tells *EW*. "Because they all got to know each other during the whole Acid Test time, and so they were sort of bonded. The whole Grateful Dead scene and the whole Prankster-Country Fair-Eugene connection was pretty strong."

Culturally, Sunshine Kesey draws a connection between the Bay Area's Marin County and Eugene, calling Eugene a "little sister city," especially for the nomadic aging hippies ready to forgo acid for baby formula.

"And my dad too," she says, "he fostered that because he had a big farm and he would encourage people to come and stay and just experience being out on the farm. He was always willing to host people. He was one of the stops on the underground railroad to getting 'more free,' or whatever, so people would come there all the time and sometimes stay awhile."

Ken Kesey was the first Prankster to migrate to Oregon. When others followed, an Oregon scene was established that eventually brought the Dead, too.

"When you talk about Eugene and the Grateful Dead, there's really a heavy footprint there," Babbs says. "So when they'd come here it was like 'Oh boy,' there was sort of a feeling that they were one of us and we were one of them."

But it was the August 27, 1972, "Sunshine Daydream" shows at Oregon Country Fair that solidified the Eugene-Dead bond. The relic of this show still exists in *Sunshine Daydream*, a 2013 rock documentary using Babbs' video footage. Judging by the film's shots of the crowd, it looks like it could have been filmed this summer, sharing uncanny similarities in terms of nudity, crotch clothing and shaggy children running wild.

"The biggest, biggest scene of all was in 1972 when they did the concert out at Oregon Country Fairgrounds out in Veneta, a benefit for the Springfield Creamery," Babbs recalls.

This is the same Springfield Creamery owned by the Kesey family, behind the creation of Nancy's Yogurt. Twenty thousand people came to Veneta to see the Grateful Dead, even in 107-degree weather. The Creamery was struggling financially but able to stay in business from the show's proceeds. The Grateful Dead played the Fair again in 1982.

A LINGERING SPIRIT

Perhaps the most obvious Dead legacy in Eugene isn't even The Garcia Birthday Band or KLCC's Dead Air Radio, but Eugene's ethos, the lingering energy of the hippie movement manifesting itself in Eugene's DIY culture.

Sunshine Kesey believes the connection between the Grateful Dead and Eugene is most vital in what the Deadheads have created since.

"They have stayed here and actually made homes and had children and made little health food stores and hemp clothing — you know, they did it," she says. "They had their little epiphanies out there running around young and wild and doing exactly what their parents wish they wouldn't."

Kesey equates this individualistic energy to the way the Grateful Dead managed their band, creating their own publishing company and allowing fans to tape shows.

"A lot of people wanted to do it their way and that was one of the things the Dead did, was do it their way," Kesey says. "They just decided to take ownership of themselves, and to me, that's what the hippie movement is: being self-determined and as self-sufficient as possible."

Deb Trist, host of Dead Air, was married to Alan Trist, manager of Ice9 Publishing, the Dead's publishing company. After going on tour with the Grateful Dead, Trist came to Eugene in 1968, right after Woodstock. She's been hosting Dead Air on KLCC since 1991.

Trist says she believes the Grateful Dead music reflects a specific time in history, one of independence, improvisation and free spirits.

"Oregon is a pioneer community; the Dead are also that," she says. "To me, it's the last great American adventure."

Besides Eugene's ethos, legacies of the Grateful Dead are seen in people who have made their livelihoods in the music. Arthur Steinhorn, drummer for Garcia Birthday Band, is one of these people.

"There's healing and magic and 'I needed this' and 'it means so much to me,'" Steinhorn says. "And it's the same