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The Cartography of the Dead: Europe '72

By: Brett M. Wilbur



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Introduction

This essay is an exploration of the Grateful Dead's European tour of 1972. It has the dual purpose of, first, being a geographic map of the places and venues at which the band performed, and second, a thematic map of the reflections and dreams of the cartographer. It is modeled on the fractal nature of self-similarity, the relative precision of scale, and the Richardson effect. Here is a world map, a historic map, a human map and a "molecular"¹ map - each map is a set of projected coordinates nested within the geography of mind, the measurement of which is paradoxical, like the coastline of Britain itself². The essay is not meant to be a tour guide; its purpose is to inspire, not to inform. The material was mined from several noteworthy books, as well as from website records and ancillary sources like album liner notes and direct testimonials. The reliability of this essay is contingent on their "truth", on the accuracy of their statistical conclusions. I, the author, the cartographer, the mining engineer and architect, have attempted accuracy to the limits that these records allow. Healthy skepticism is warranted. As a map, there is an implicit relationship between accuracy and the scale at which it is examined. The closer one gets to the truth, the relative accuracy of the proposition is revealed. The width of the line drawn maintains its relative precision at all scales, as does the width of an idea at all depths. The essay, therefore, should not be considered truth. It is reliable only as far as the information garnered from these limited records is accurate and is valid only to the scale at which it is analyzed. This form of remote sensing, of acquiring data about an object or phenomenon without touching it, is estimation at best and is often open to interpretation. Memories fade, facts become twisted and

¹ Scully, R and David Dalton (1996), *Living with the Dead: Twenty Years on the Bus with Garcia and the Dead*, Little Brown and Company: Boston, p. 216.

² Review Richardson Effect at http://en.wikipedia.org/wiki/Coastline_paradox

people make mistakes. Therefore, I have attempted to control my own speculations and expectations about the participants and their behavior except to the extent that my own experience may correlate with theirs.

The Trip

It wasn't until the Spring of 1972 that the Grateful Dead, the Dead, returned to Europe for a complete unabridged tour. They had performed a couple of singular gigs several years earlier but nothing of this scope or scale. The band at the time included Jerry Garcia, Bob Weir, Phil Lesh, Bill Kreutzmann, Keith and Donna Jean Godchaux, and Ron "Pigpen" McKernan. This would be Pigpen's last tour, as his long-time illness took his life less than a year later.

They left for Europe, appropriately, on April Fools Day, and *arrived* on Easter Sunday of 1972, and "with wives, babies, girlfriends, road crews, engineers, and office staff in tow, along with several tons of state of the art sound and lighting equipment, a 16-track recording console, and a hefty supply of various – well, provisions – the word *invasion* might be more appropriate."³ The metaphor of invasion is used consistently throughout this essay and in many of the reference documents. Accounts of the spread of this invasion, from its earliest historical perspective, are contained within the description of each venue location, and as such is used here as a literary device for connecting the past with the present future.

The caravan was made up of two full size touring buses, like Allied personnel carriers moving across the battlefields of Europe, only this convoy carried cowboys and clowns. The occupants of the first were stylistically known as the Bolo's, and the other, comically, or cosmically, were

³ Liner note from the Grateful Dead album *Europe '72*, 1972 and 2001, Warner-Bros.

known as the Bozo's. There are several versions to the story, as to where the clown masks, fake noses, Groucho Marx glasses, and orange, green, and purple wigs came from, but it must have been a spectacle straight out of a John Wayne Meets Merry Prankster cartoon script. In Aarhus, doddering out their bus windows, flailing clown flag flying, they win "best float" in the *Fasching* parade, a sort of Scandinavian carnival.⁴

The 22 shows they performed in those hallowed concert halls, ancient and new alike, were nothing less than exuberant. The tour of England, France, Germany, Denmark, Luxembourg, and the Netherlands would come to be known merely as *Europe '72*. There are many citations and testimonials regarding the tour, none of which capture the experience quite like the actual recordings. A 16-track recorder the size of a tank was used to record each performance. Performances that would eventually become a three record live album, the first of its kind. The tour caught them at their creative peak, and this essay is an attempt to map their historic journey in words and pictures.

The Map



The map, as a cultural object, mostly suggests at a possible psychological state, perhaps even a process. Its real strength lies in the possible georeferencing, of the stratification and juxtaposition, of human geographies. It becomes an artifact of a community's historic perspective as in the figure to the left. Its

difficulty is in expressing attitudes and emotional states, of the cartographer and the inhabitants

⁴ Scully and Dalton (1996), p. 220.

of the lands portrayed. These elements are represented in the map itself, not in the paths and boundaries drawn, but in the way they were drawn, in their creative capacity for expression. In this way, maps are only estimates of the geophysical and ecological world in flux; the environment in evolution and change. Sometimes they are instruments of political and economic strength, as in the locating of the boundaries of empires and democracies. Mostly, they are traces, at any scale, of the perception of the cartographer and his attempt to express the infinite. ✓

As Borges portends⁵, the relationship between time and place is problematic at the scale of reality; a scale that is immediately difficult to establish. However, all else unfolds from this spatio-temporal location. Boundaries cease to exist, as do political and cultural lines drawn in sand. There is a cosmic scale, the scale of planets and galaxies, while geographic features, like the vastness of oceans, mountain ranges and forests, exist at the world scale; mostly everything else is humanized, at the level of our experience. This juxtaposition of scale, this self-similarity, is common to the fractal nature of the psycho-geographic environment. What does not exist in either of these locations is confounded with the tyranny of deduction. We are both here and there simultaneously and are compelled to choose our ground. What is at once a celestial event merely becomes a thought, and eventually becomes the secrets of our desire. From the song, *Franklin's Tower*, there appears to be a similar realization:

*In another time's forgotten space
Your eyes looked from your mother's face
Wildflower seed on the sand and stone
May the four winds blow you safely home⁶*

⁵ Borges, J. L. (1972) *Of Exactitude in Science*, from *A Universal History of Infamy*.

⁶ Franklin's Tower, Lyrics by Robert Hunter, music by Jerry Garcia and Bill Kreutzmann, performed by the Grateful Dead; 1975. Courtesy of www.dead.net. Reproduced with permission from Ice Nine Publishing Company.

I notice a hint of Blake's "eternity" here, as well as the dream of Kubla Kahn. It is a demand for future purveyors of the geography of the mind to "'roll away the dew"⁷, to open themselves up to these mysteries.

The Tour



**Wembley Empire Pool
London, England, UK
April 7-8, 1972**

The Grateful Dead dropped into London on Easter morning of 1972. They played their first two gigs of the tour on April 7th and 8th at the Wembley Empire Pool to an indifferent British crowd⁸, however, the headlines read THE DEAD STORM BRITAIN⁹, another of those crazy coincidences that so infiltrate and empower the myth and legend of the Dead and its followers. It might be said to be part of what Robert Hunter, poet and long-time lyricist for the Dead, termed "hypnocracy" where "in the sea of hypnocracy the shore is just another wave"¹⁰. I would like to think its meaning is embedded in the metaphor, just as the meaning of a song transcends the song itself. Charles Perry wrote that "it has something to do with the Acid Test legacy of psychedelic faith, the sense that

⁷ ibid

⁸ Scully and Dalton (1996), p. 218-219.

⁹ Lesh (2005), p. 204.

¹⁰ McNally, D. (2002), *Long Strange Trip: The Inside History of the Grateful Dead*, Broadway Books: New York, p. 429.

the unexpected and inexplicable are truth on the hoof”.¹¹ This hypocracy carried throughout their Europe tour, has existed throughout history, and still goes on today. They opened the tour with the song, *Greatest Story Ever Told*.

The venue - later to be known as Wembley Arena and venue to such greats as The Beatles (who played there three times), The Who, and The Rolling Stones - which sits opposite of the famed Wembley Stadium, was originally built to house the swimming events in the 1948 Olympic Games. The pool was the largest of its kind at the time of its construction,¹² and was befitting for the dive into the eternal waters that would be the tour. After the two shows in London, the band had several days off, enough time for Phil, Jerry and M. G. (Jerry’s girlfriend and future wife, Mountain Girl) to take a road trip to Salisbury Plain - the site of Avalon, the burial place of King Arthur - to visit several ancient megalithic sites such as Stonehenge, Glastonbury and Silbury Hill. “Stonehenge



overwhelmed Lesh, and instilled in him a lifelong intellectual curiosity about geomancy.”¹³ Phil states that it clarified his whole idea of trying to put their “music into a place”¹⁴ and that the three of them became “fascinated by the lore and legend surround this area”.¹⁵ He tells the following story, another nod to St. Dilbert the patron saint of hypocracy, and to a deeper metaphoric significance:

¹¹ Ibid, p. 229.

¹² www.engineering-timelines.com

¹³ McNally (2002), p. 428.

¹⁴ Ibid p. 428.

¹⁵ Lesh (2005), p. 204.

“Towering over the town of Glastonbury and the abbey grounds is a hill so artfully shaped it might almost have been made by the hands of men: This is Glastonbury Tor. Surmounted by a tower dedicated to the archangel Michael, it still shows traces of a ritual path spiraling up and around the sides of the hill, it is this labyrinth that Jerry, M.G. and I found ourselves treading as we climbed laboriously towards the top. The path was very steep; at each doubling back of the maze, one of us would cut corners and climb up to the next level, laughing at the irony of yet again taking shortcuts to spiritual awareness.”¹⁶



**City Hall Concert Hall
Newcastle-Upon-Tyne
April 11, 1972**

From London they went north to the coal town of Newcastle, a small English borough in Northeastern United Kingdom. They played at the Newcastle-upon-Tyne City Hall Concert Hall on April 11, 1972. Opened in 1927, with an organ added in 1929, the 2000 seat City Hall was Newcastle's first purpose-built concert venue. Initially home to classical performances, according to the venue website, “the 60’s saw the cultural explosion of pop music and the hall was soon playing host to ‘package tours’ featuring The Beatles, The Rolling Stones, Little Richard and Jerry Lee Lewis, as well as Newcastle’s own ‘Animals’”.¹⁷ Actually, according to Rock Scully “it’s an all around shit gig. A municipal concrete dump, with a balcony all the way around and big, fucking concrete pillars that interfere with the sight lines. Still the place is packed”.¹⁸

¹⁶ Ibid, p. 14

¹⁷ <http://newcastlecityhall.org/vinfo/visitor-information/>

¹⁸ Scully and Dalton (1996), p. 219.

Newcastle was first settled by the Romans, but later owed its name to the castle built in 1080 by the Duke of Normandy, Robert II, the eldest son of William the Bastard, better known as the Conqueror, Duke of Normandy, and King of England, on the North Bank of the river Tyne.¹⁹ Regardless of Rock's interpretation, the city definitely has ancient origins. On the trip to Copenhagen, they traveled through what remained of Sherwood Forest on their way into Nottingham, costumes and all, a travelling band of merry men (and women).



**Tivoli Concert Hall
Copenhagen, Denmark
April 14, 1972**

From here, the band traveled to the legendary harbor city of Copenhagen, Denmark (lit *Køpmannæhafn*, meaning "merchants' harbor") traditionally founded in 1167 by Bishop Absalon to protect trade on the sound (Øresund). Like the German Hanseatic League, who sacked the city time and time again prior to its fortification by Bishop Absalon, the Dead invaded Copenhagen on the night of April 14th, 1972 for a sacking at the Tivoli Concert Hall?²⁰ The Tivoli, redeveloped in 1956 after its burning during the German invasions of WWII, is the largest concert hall in Copenhagen, and is known for its unique acoustical qualities. It's exciting to see the Dead cross over the Prime Meridian on or around the 14th of April. This must have been disconcerting to *actually* lose a day. Like at Glastonbury, they would zigzag across this imaginary line for most of the tour.

¹⁹ http://en.wikipedia.org/wiki/Newcastle_upon_Tyne

²⁰ <http://www.copenhagenet.dk/CPH-History.htm>



The band stayed at the Nyhavn Hotel.

“The two listed warehouses which house 71 Nyhavn Hotel have acted as points of orientation for visitors to Nyhavn for the past couple of centuries. The warehouses were originally used for the storage of

spices from the Far East, and the Pomeranian pine beams remain the bearing features of the buildings to this day”²¹. Scully describes it as a place designed for “midgets”, and goes on to say you must “duck head to get into the room, and once inside you duck-walk to avoid smashing head on wormwood-riddled beams”.²² Pomeranian pine, wormwood, eh, close enough.



**Aarhus University
Aarhus, Denmark
April 16, 1972**

After Copenhagen, they stopped over at the small college town of Aarhus, the site of several archeological findings dating back to the age of Vikings. Many

longhouses, runestones and pagan burial sites were unearthed indicating its significance as a noble settlement.²³ “At the tiny Stakladen, the campus cafeteria, on the campus of

²¹ From the hotel website at www.71nyhavnhotel.com/about_71_nyhavn/

²² Scully and Dalton (1996), p. 220.

²³ <http://en.wikipedia.org/wiki/Aarhus>

Aarhus University, the Grateful Dead played a mighty fine, unheralded show for a crowd of 600-700.”²⁴

**Tivoli Concert Hall
Copenhagen, Denmark
April 17, 1972**

To complete their bookend shows, they shuffled back to Copenhagen the next night for their second and final show at the Tivoli Gardens. This specific performance was unique because it was filmed by a French television crew for broadcast on European television. The concert was split into three sets, with only the first two sets airing on television. “Consequently, these numbers are less jammed-out; but are all fantastic, in-the-pocket versions of classic Dead tunes.”²⁵



**Beat Club
Bremen, Germany
April 21, 1972**

From there they were off to invade Germany. First stop, the Hanseatic city of Bremen in northwestern Germany to play the Beat Club on April 21st. The Beat Club was a German music program that ran from 1965 to December of 1972 on the national public TV channel. Though not a live concert, but

²⁴ From the archives of Andrew Zimmer at <http://www.musicmarauders.com/2011/04/saturday-dead-zimmers-picks-41672-41772.html>.

²⁵ *ibid*

rather a promotional performance in a TV studio, the show featured a condensed version of a typical Europe '72 concert.²⁶



**Rheinhalle
Dusseldorf, Germany
April 24, 1972**

The Allied ground advance into Germany reached Dusseldorf in April of 1945. The Dead reached Dusseldorf in April of 1972.

After two consecutive shows that were played in front of TV cameras (4/17 Copenhagen and 4/21 Bremen) the Grateful Dead returned to playing for just-the-fans with this terrific show in Dusseldorf at the Rheinhalle on the 24th.²⁷ It was the only show released in its entirety prior to 2011, *Rockin' the Rhein with the Grateful Dead*, showcased the Dead as the complete musicians and performers as they would come to be known. It makes sense, as Dusseldorf lies at the center of the Lower Rhine basin, where the delta of the River Dussel flows into the Rhine. In the 7th and 8th centuries farming and fishing villages sprung up on the east bank of the Rhine. These “settlers” were the Germanic tribes hiding out in the marshes of the Rhine while the Roman Empire was strengthening its position throughout Europe.²⁸ This area became known to the Roman Empire as the “barbarian frontier” (barbarian was a term used by Rock Scully to describe the onslaught of the Grateful Dead in Europe)²⁹ and was eventually settled during the Great Migration

²⁶ <http://www.dead.net/april-21-beat-club-bremen>

²⁷ <http://www.dead.net/april-24-rheinhalle-dusseldorf>

²⁸ <http://en.wikipedia.org/wiki/D%C3%BCsseldorf>

²⁹ McNally (2002), p. 425

in the 8th century CE after the Germanic tribes conquered the Western Roman Empire transforming it from a Gothic kingdom into Medieval Europe.³⁰ It was a turning point in the history of Europe, and perhaps a turning point in the tour.



**Jahrhunderthalle
Frankfurt, Germany
April 26, 1972**

Meanwhile, on the night of April 26th, 1972, the Grateful Dead moved into the neighboring town of Frankfurt. Here, they played at the Jahrhunderthalle, the hundred year hall. The architecture of the Jahrhunderthalle is dominated by the colossal, white dome. Up to 4,800 people can be accommodated in the 5,000 square meter hall which was constructed in 1963 to commemorate the centennial of the Hoechst AG plant, one of the three largest pharmaceutical plants in Germany, founded in 1863.³¹ Unfortunately, the theater was not designed around the Dead's equipment. Apparently, the entrance doors were not big enough to allow for the unloading of the equipment, "everything had to be taken apart and pulled through sideways. You know, do we put it up on end or do we cut it in half? The crew, needless to say, is not happy."³²

³⁰ http://en.wikipedia.org/wiki/Germanic_peoples

³¹ [http://de.wikipedia.org/wiki/Jahrhunderthalle_\(Frankfurt\)](http://de.wikipedia.org/wiki/Jahrhunderthalle_(Frankfurt))

³² Scully and Dalton (1996), p. 222.



**Musikhalle
Hamburg, Germany
April 29, 1972**



From Frankfurt, the band moved on to Hamburg for its last leg of this run of Germany gigs (they return to Germany for a final show in Munich several weeks later) playing on my 8th birthday, the 29th of April at the fabulous *Musikhalle* (Music Hall). Here Phil pursues his “mystical attraction for standing, stone, megalithic monuments, ley lines and plain old rocks”³³, and runs into his doppelgänger,

his double, spotted in the philharmonic practicing on stage before the show. He never found the guy, and later surmises about the guy’s name, “[c]ould it have been Lesch? Losch?”³⁴

Hamburg is an ancient city, founded in the 9th century as a mission settlement to convert the Saxons to Christianity. It also began as a member of the medieval Hanseatic League, an economic alliance of trading cities and guilds that dominated trade along the coast of Northern Europe, and a free imperial city of the Roman Empire when Karl the Great built a fortress there called the Hammaburg in 810 to serve as a centralized Christian

³³ Ibid, p. 222.

³⁴ Lesh (2005), P. 206.

missionary.³⁵ Unfortunately, it was the sight of atrocious acts during WWII. Bob Matthews, the Dead's sound engineer at the time, says about the tour and specifically about the Hamburg hall, "there was definitely different kinds of energies in the different places. One that was the most obvious, because of its intensity, was the hall in Hamburg. On the outside of the building were remnants of machine gun bullets having hit the walls."³⁶ This was their last German show of the leg; they would be in France in the following days.



Olympia Theater
Paris, France
May 3-4, 1972

The Dead arrived in Paris at the beginning of May after a successful run of shows in Germany. They played there at the Olympia Theater on the 3rd and 4th.

Founded in 1888, by Joseph Oller, the creator of the Moulin Rouge, a successful cabaret also in Paris, the *Montagnes Russes* opened in 1889 and was renamed the Olympia four years old. After the liberation of France from Germany following WWII, the theater was a free music hall to Allied troops. Supposedly Edith Piaf, one of Frances greatest popular entertainers, and entertainer of the troops during WWII, achieved great acclaim at the Olympia.³⁷

³⁵ <http://motherearthtravel.com/germany/hamburg/history.htm>

³⁶ Peters, S. (1999) *The Stories Behind Every Grateful Dead Song, 1965-1995: What A Long Strange Trip*, Thunder's Mouth Press: New York, p. 116.

³⁷ [http://en.wikipedia.org/wiki/Olympia_\(Paris\)](http://en.wikipedia.org/wiki/Olympia_(Paris))

They were next scheduled to play Lille, France, just south of the Belgium border, but after an altercation with a remnant of the “revolutionary spirit of 1968”,³⁸ out in front of their hotel, the Grand Hotel, not befitting for what the individual thought a “peoples band” could afford, they found sugar (or worse) in their gas tank and were forced to cancel the show. The band ended up in Lille on time, but their equipment was still sitting in Paris. The crowd was up in arms. They escaped the scene by slipping out a backstage window, down a drain pipe and into the truck. They would later go back and play a free show several weeks later. So much for the “people’s band”!



**Bickershaw Festival
Wigan, England, UK
May 7, 1972**

From Paris, the band headed back to across the Prime Meridian to England for a single show at the Bickershaw Festival in Wigan on May 7th. It was also Bill Kreutzmann’s birthday.

Bickershaw was a three day festival in northwest Manchester. It turned into a three day mud bath, for the cold wet weather was not cooperating with the festival planners who couldn't control the rain, but somehow never fenced off the pond in the middle of the site like the said they would. Finally on Sunday night, when the Dead played, it cleared up and amidst an incredible fireworks show they were able to put in a four and a half hour performance. The name Wigan most likely Celtic, dates to the 7th century, and originally meant “settlement” or “village”. The festival, by all intents and purposes certainly took on the appearance of a settlement, or better, perhaps a war zone.

³⁸ Lesh (2005), p. 206.



**Concertgebouw
Amsterdam, Netherlands
May 10th, 1972**

After three days, the band was in Amsterdam again across the Prime Meridian playing at the *Concertgebouw* (literally, “concert building”).

The neoclassical hall opened in April of 1888, constructed in a marshy field outside of the city. Because of the highly regarded acoustics, the hall is considered one of the finest in the world.³⁹ It has been suggested that the concert hall itself is the best instrument in the orchestra.⁴⁰

³⁹ <http://en.wikipedia.org/wiki/Concertgebouw>

⁴⁰ <http://www.concertgebouw.nl/het-concertgebouw/over-het-gebouw>



**Rotterdam Civic Hall
Rotterdam, Netherlands
May 11, 1972**

At the mouth of the River Rotte (or *Rotta*, as it was then known from *rot*, ‘muddy’ and *a*, ‘water’, thus ‘muddy water’) is one of the largest modern ports in the world. A dam was built in the 13th century to alleviate the constant flooding in the area that prevented development. Its strategic location at the heart of a massive rail, road, air and inland waterway distribution system extending throughout Europe means that Rotterdam is often called the “Gateway to Europe”.⁴¹ The largest port in Europe, it was the world’s busiest port when the Dead arrived on May 11th, 1972 to do a single show at the Rotterdam Civic Hall (de Doelan). The 2,200 seat hall was originally built in 1934 but was destroyed during the German bombardment of Rotterdam in 1940, and then rebuilt in 1966. It is the most modern of all the venues they performed in during their Europe tour.



**Lille Fairgrounds
Lille, France
May 13, 1972**

After visiting the port city of Rotterdam, the band headed back to Northern France for the free make-up show in Lille. Lille (pronounced lil), is situated on the Deule River, near France’s border with Belgium. It is a college town. It is believed that Lille was founded in 640 CE, as the

⁴¹ <http://en.wikipedia.org/wiki/Rotterdam>

legend goes, by the son of the murdered prince of Dijon who avenged his parents' death in a dual with a giant. The original inhabitants of this region were the Gauls, followed by the Saxons and Franks later. The name Lille comes from *insula* or *l'Isla*, (the 'island') as it was once a marsh.⁴² From the 12th century, Lille's popularity soared as a result of its famous cloth fair, but it was not until the sixteenth century that the regional textile industry began its significant booming. This great economic growth, however, was weighed down by the Black Plague, and the textile industry was further squelched by the Protestant revolts. King Louis XIV succeeded in capturing Lille and incorporated it into France in 1668.⁴³ At first scheduled to play on campus, they returned to play in the town fairgrounds, a small park which used to be a fort "with gun emplacements and every age of stonework and masonry" said M.G.⁴⁴ They played for workers eating lunch, family's and very appreciative students.



RADIO LUXEMBOURG

presents

LIVE IN CONCERT

THE GRATEFUL DEAD

At the Concert Hall of the Villa Louvigny, Luxembourg
on

MAY 16th, at 12 midnight until 2 a.m.



**Radio Luxembourg
Luxembourg City
May 16, 1972**

Not a very long show, by comparison, due to the fact this was a live FM broadcast arrangement held at the Concert Hall of the Villa Louvigny. Radio Luxembourg is a

commercial broadcaster in many languages from the Grand Duchy of Luxembourg. It is nowadays known in most non-English languages as RTL (for Radio Television Luxembourg). The English-language service of Radio Luxembourg began in 1933 as one of the earliest commercial radio stations broadcasting to Britain. It was an important forerunner of pirate radio

⁴² <http://en.wikipedia.org/wiki/Lille>

⁴³ <http://www.welove-france.com/lille-nothern-france-get-a-way/81/>

⁴⁴ McNally (2002), P. 434.

and modern commercial radio in the United Kingdom. Luxembourg is a commune that because of its location and natural geography has through history been a place of strategic military significance. The first fortifications were built as early as the 10th century, and further constructed during the 12th and 13th centuries as the city expanded westward around the St. Nicholas Church (today the cathedral of Notre Dame).⁴⁵ After leaving Luxembourg, they traveled through Heidelberg, where “switch blades were legal and everyone stocked up”.⁴⁶ The may have thought they would need them in Munich.



**Kongressaal – Deutsches Museum
Munich, Germany
May 18, 1972**



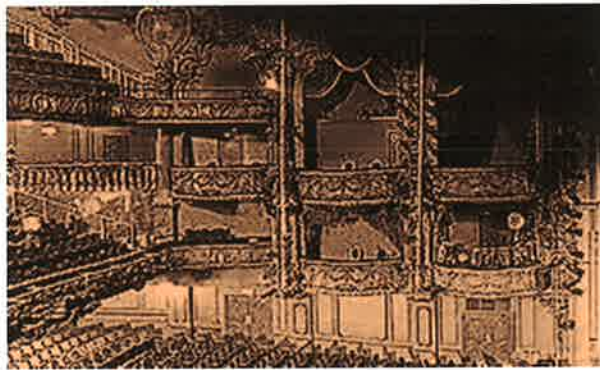
The Deutsches Museum is the largest science and technology museum in the world. It sits on an island on the Isar River adjacent to the *Ludwigbrücke* (Ludwig Bridge). The museum was established in 1903 and opened in 1925. During WWII control of the Deutsches Museum was taken over by the Nazi party who used it for propaganda films and exhibits. In 1944, near the end of the war, the building was hit by numerous air strikes. More than 80 percent of the structure was destroyed.

⁴⁵ http://en.wikipedia.org/wiki/Luxembourg_City

⁴⁶ McNally (2002), p. 435.



**The Strand Lyceum
Westminster, London, UK
May 23-26, 1972**



From Munich, the band hit the last leg of their tour, a four night run at the legendary Strand Lyceum back in London, to bookend their entire Europe tour. The original theater was first built in 1765, but was relocated around the corner on Wellington Street in 1834 after the first site burned down. The house was famous as the first theater in London to be lit by gas. In 1904, the theater was rebuilt and sumptuously decorated in Rococo style, retaining only the front porch

and the original building. Around 1968, a proposed redevelopment of the district saw the theater under threat. An active campaign against the redevelopment led to the abandonment of the scheme until in 1973 the theater gained protection as a historic building. It's doubtful the Dead helped with the cause. Rock Scully sums up the Lyceum shows, and we may sum up the entire tour, as such:

“It is a high old gig. Mecca Ballrooms owns the Lyceum. Has all the fucking bouncers in dopey red jackets with black lapels and bow ties. All get dosed *without exception*. All immediately disrobe and get naked with the girls and roll down the aisles and yodel. The place is supposed to close at eleven o'clock or something stupid but it goes on until one-thirty in the morning. *Every night*. And every night they have to bring a whole new bunch of bouncers in, because the ones from the previous night are never seen again.”⁴⁷

⁴⁷ Scully and Dalton (1996), p. 226.

The Map Plates

The maps came out of an idea to create an interactive website which would develop public awareness of the depth and breadth of the band, not only as an American icon, but as a cultural and environmental revolutionary agent. Ambition aside, there is an entusiasum to document the incredible journey of the band. Indeed, what a long strange trip its been!

Procedurally, the maps began by determining their scope and extent. How much, and what kind of information was needed? Mapping all of the Deads 2,318 documented concerts was the original intent but quickly became unrealistic. The project was narrowed down to one tour, the Europe tour of 1972. 16 venues, 22 shows. See Plates following. Fourthly, the Grateful Dead archivists have kept meticulous records of each show, date, town, and venue. This information is freely available on www.dead.net. The date and place for the 22 shows was entered into an Excel file, along with the longitude and latitude coordinates for each location obtained from random Google searches. This data was then added to a world shape file input into ArcGIS which became the base map, European Invasion, an overall map of the tour. The X-Y data was set to the Latitude and Longitude coordinates, and an image of a Grateful Dead Dancing Bear was used as the icon for the placement marker.

The world base map shape file was downloaded from www.naturalearthdata.com at a scale of 1:10,000,000, or 1 cm = 100 km and added to a blank ArcGIS map template.

The coordinate system as downloaded was GCS WGS 1984, and was therefore kept as the design map projection. The final scale of the overall map was 1:20 million.

LOW LAT A PROJECTION?

Several base maps internal to the ArcGIS software were overlaid as layers onto the main world shape file until the desirable effect was created. Utilizing a topographic layer and a terrain layer, map colors and properties were adjusted. A world elevation contour map was also available within ArcGIS which indicated contour lines at 600 meter intervals. The contour line colors then were adjusted to increase the effectiveness of the map. Unfortunately, as I mentioned earlier, it is impossible to produce the lines thin enough to represent reality. I therefore chose the representation over the reality. ✓

Subsequent maps were derived from the overall map. These maps were scaled back to 1:10,000,000 to zoom in on specific features of the environment. Again, the placement marker was selected, and again automatically placed using the Excel files, one for each venue in order to differentiate the locations. The Legend was create, metadata added, titles, scale bars and North arrow. The expressive intent was to reproduce the darkness of these fuzzy, abstract boundaries, while emphasizing the natural elevations of mountain ranges and coastal regions.

Finally, a map was created to indicate the path of the tour. Certainly only in terms of venues, as the actual route of the buses and their inhabitants is undetermined.

END

WHAT IS THE DISTINCTION BETWEEN THIS AND JOURNALISM?



PROTECT YOUR NEXT MAPS!
GD SYMBOLS HARD TO SEE
WHY ELEVATION?

A GREAT ROAD!

Photo Citations (By Page)

Cover	Bickershaw Festival, Live - Source: www.ukrockfestivals.com
Page 3	Ancient Map of Europe – Source: www.europemapofeurope.net
Page 5	Wembley Empire Pool, Exterior – Source: www.panaramio.com , photo by alwaysthankgod
Page 6	Glastonbury Tor – Source: www.beautiful-england.co.uk .
Page 7	Newcastle City Hall, Exterior – Source: www.bobzworldcity.com
Page 8	Tivoli Concert Hall, Exterior – Source: www.andreas-praefcke.de
Page 9	Nyhavn Hotel, Exterior – Source: www.71nyhavnhotel.com
Page 9	Aarhus University Cafeteria, Interior – Source: www.visitdenmark.com
Page 10	Beat Club, Live – Source: www.dead.net
Page 11	Rheinhalle, Interior – Source: www.zappa.com
Page 12	Jahrhunderthalle, Exterior – Source: www.panaramio.com
Page 13	Musikhalle, Interior – Source: www.arcor.de
Page 12	Musikhalle, Exterior – Source: www.musictrekker.com
Page 13	Olympia Theater, Exterior – Source: www.amg-fechoz.com
Page 14	Bickershaw, Stage – Source: www.ukrockfestivals.com
Page 15	Bickershaw, Audience – Source: www.ukrockfestivals.com
Page 15	Concertgebouw, Interior – Source: www.krclinton.wordpress.com
Page 16	Rotterdam Civic Hall, Exterior – Source: www.mimoo.eu
Page 16	Lille Fairgrounds, Live – Photo by Phillipe Andrieu
Page 17	Radio Luxembourg, Announcement – Source: www.dead.net
Page 18	Deusches Museum, Bridge – Source: www.worldattractions.com
Page 18	Deusches Museum, Arial – Source: www.tour-europe.org
Page 19	The Strand Lyceum, Exterior – Source: www.arthurlloyd.co.uk
Page 19	The Strand Lyceum, Interior – Source: www.zswtheater.blogspot.com

MAP PLATES

List of Maps

European Invasion – Scale: 1:20,000,000

United Kingdom – Scale: 1:10,000,000

Germany, Denmark – Scale: 1:10,000,000

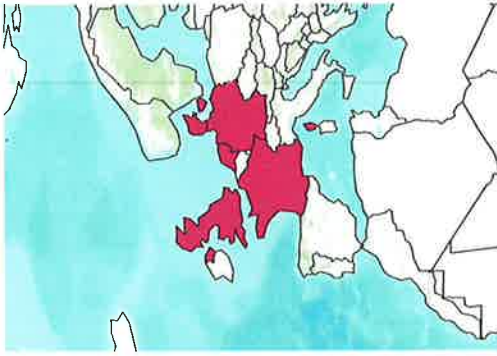
France, Netherlands – Scale: 1:10,000,000

Germany, Luxembourg – Scale 1:10,000,000

Tour Path – Scale: 1,20,000,000

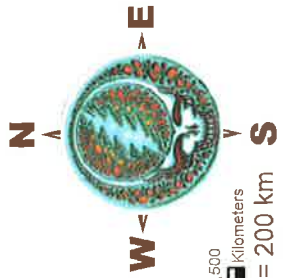
Grateful Dead European Tour '72

EUROPEAN INVASION



Map Created by Brett Wilbur
December 1, 2011

GRG460C
The Geographers Craft
UT at Austin



0 150 300 600 900 1,200 1,500
Kilometers
1 cm = 200 km

Legend



Venues

World Elevation Contours

Meters

Below Sea Level

Sea Level

600

1200

1800

2400

3000

3600

4200

4800

Land - < 600 m

April 7, 1972 to May 26, 1972

Metadata

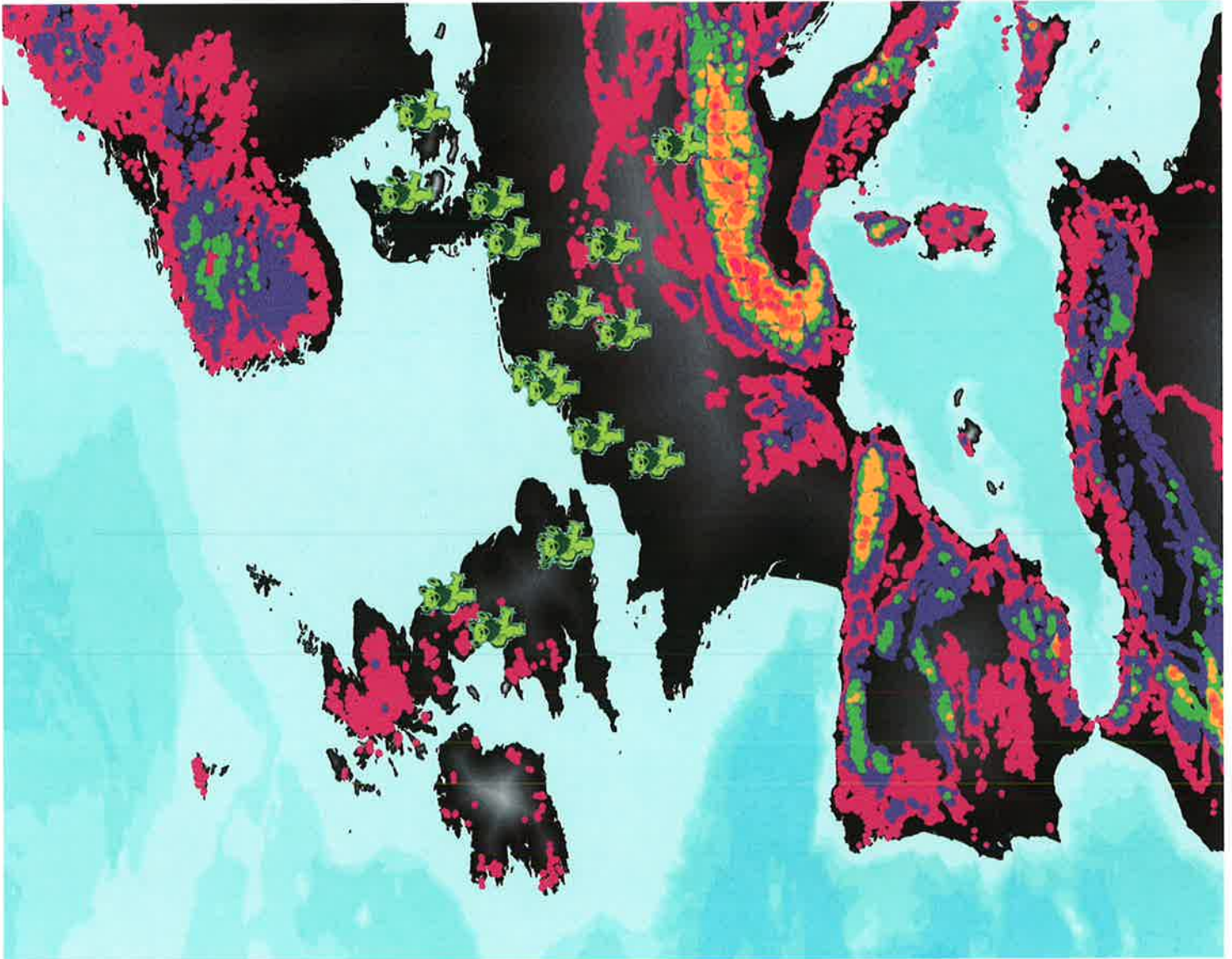
Base Map: www.naturalearthdata.com

Topography: ArcGIS Topographic Base Map

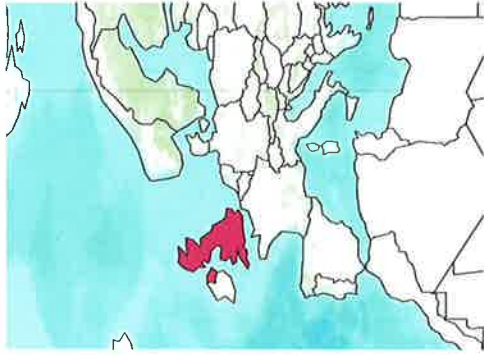
Coordinate System: GCS WGS 1984

Venue Locations: www.dead.net





Download Date: November 23, 2011



Grateful Dead European Tour '72



Legend












-  London - Wembley Empire Pool
-  Newcastle-on-Tyne - City Hall
-  Wigan - Bickershaw Festival
-  Westminster - The Strand Lyceum

Map Created by Brett Wilbur
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**UNITED
KINGDOM**



World Elevation Contours

- Meters
-  Below Sea Level
 -  Sea Level
 -  600
 -  1200
 -  1800
 -  2400
 -  3000
 -  3600
 -  4200
 -  4800
 -  Land - < 600 m



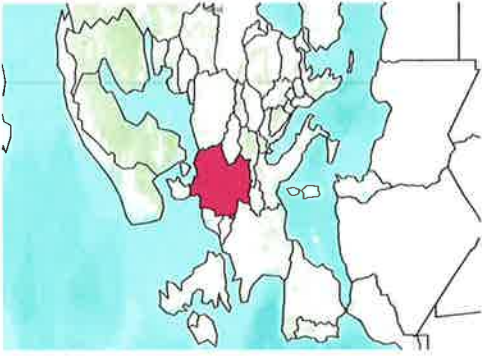
Metadata

Base Map: www.naturalearthdata.com
 Topography: ArcGIS Topographic Base Map
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Grateful Dead European Tour '72

GERMANY
LUXEMBOURG







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Legend

-  Dusseldorf - Rheinhalle
-  Frankfurt - Jahrhundert Halle
-  Luxembourg - Radio Luxembourg
-  Munich - Deutsches Museum

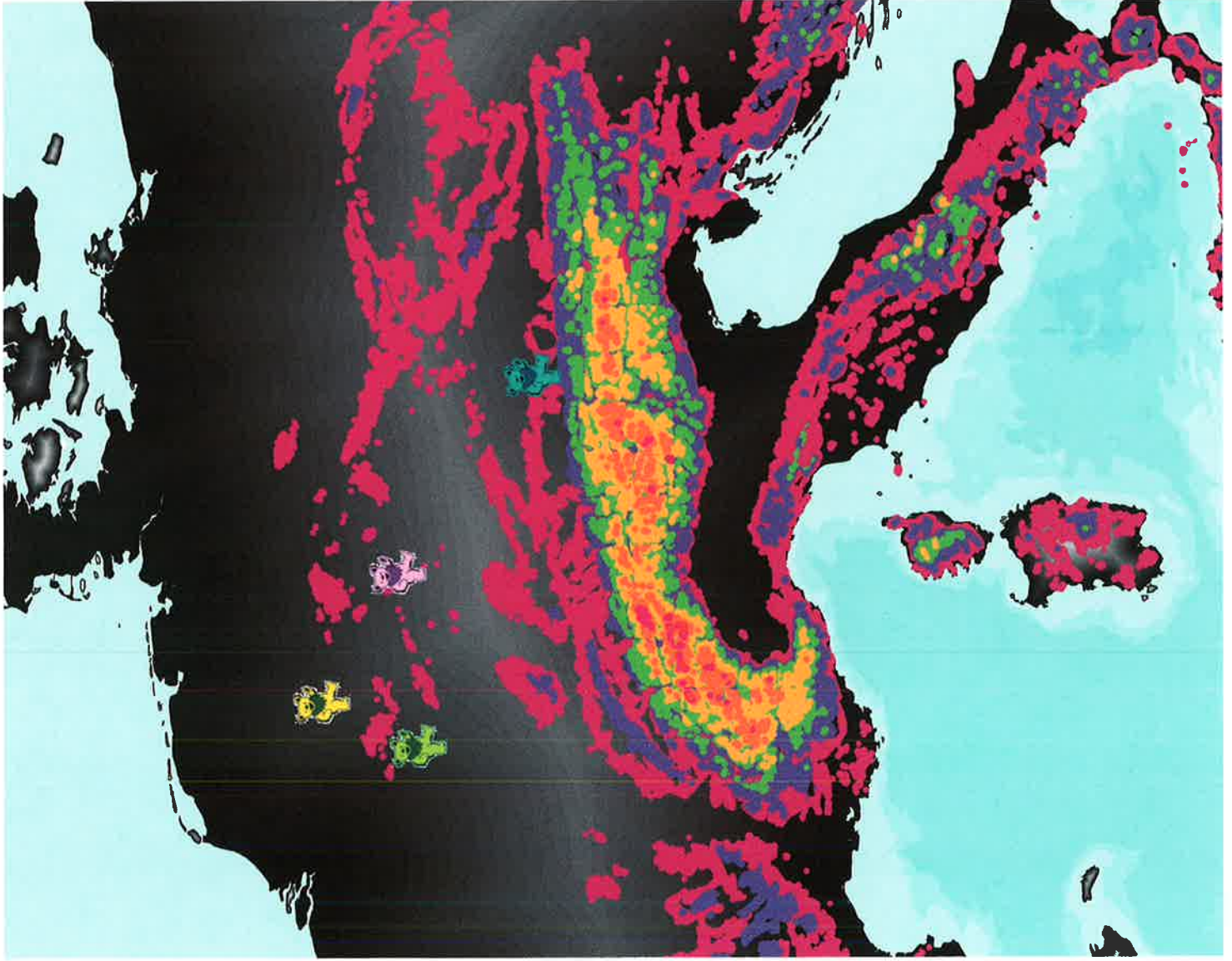
World Elevation Contours

- Meters
-  Below Sea Level
 -  Sea Level
 -  600
 -  1200
 -  1800
 -  2400
 -  3000
 -  3600
 -  4200
 -  4800
 -  Land - < 600 m



Metadata

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Grateful Dead European Tour '72







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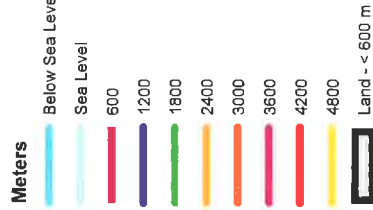
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GERMANY
DENMARK

Legend

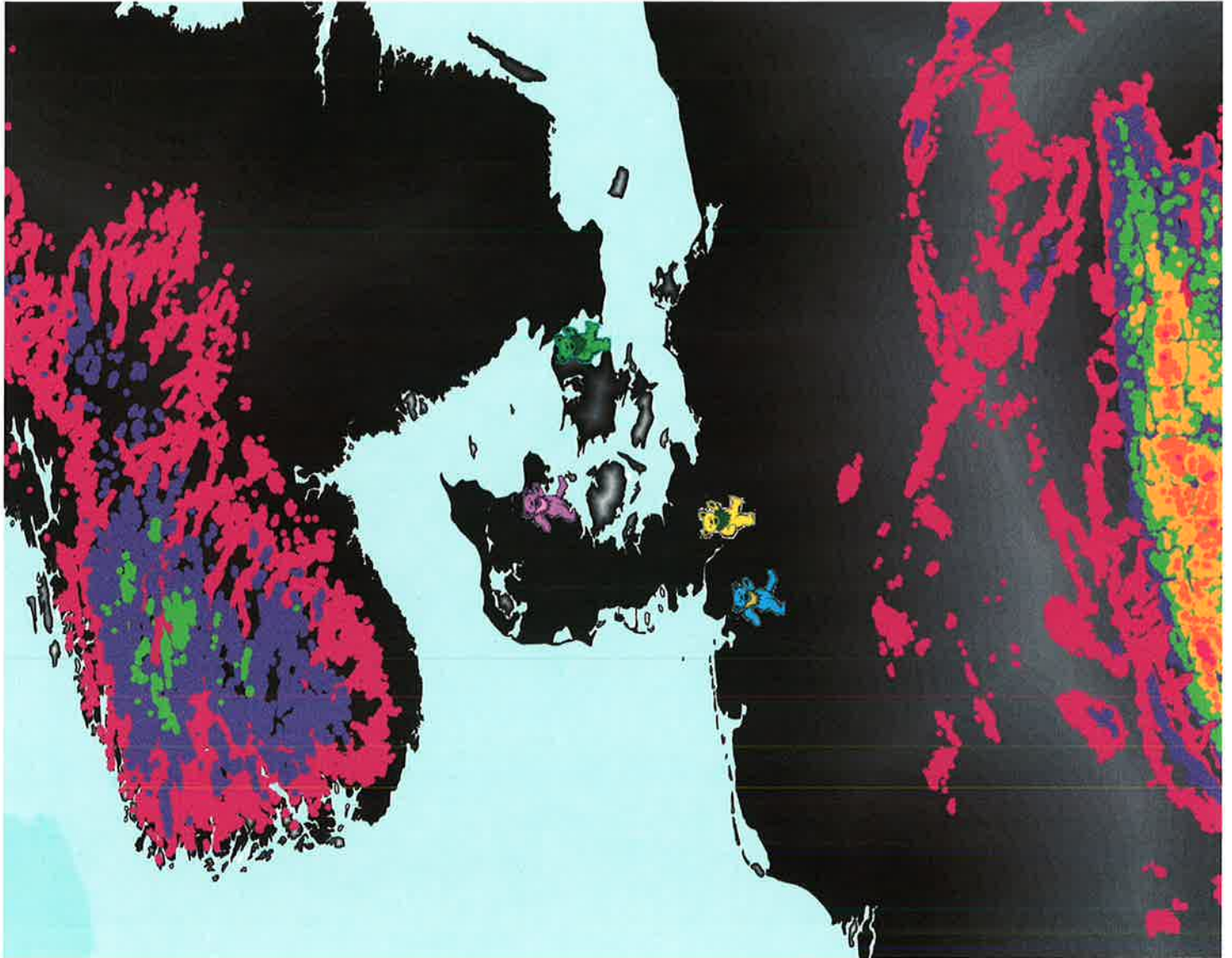
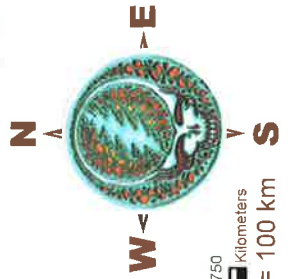
-  Aarhus - Aarhus University
-  Copenhagen - Tivoli Concert Hall
-  Bremen - Beat Club
-  Hamburg - Musikhalle

World Elevation Contours



Metadata

Base Map: www.naturalearthdata.com
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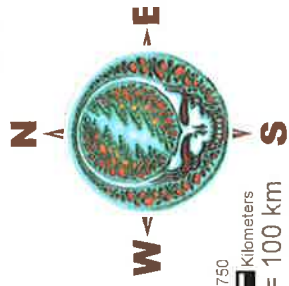
Grateful Dead European Tour '72

FRANCE
NETHERLANDS







Map Created by Brett Wilbur
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Kilometers
1 cm = 100 km

Legend

-  Paris, France - Olympia Theater
-  Amsterdam - Concertgebouw
-  Rotterdam - Civic Center
-  Lille, France - Lille Fairgrounds

World Elevation Contours

- Meters
-  Below Sea Level
 -  Sea Level
 -  600
 -  1200
 -  1800
 -  2400
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