

THE HERMES TRICKSTER

IN THE HISTORIC LINE OF THE MERRY TRICKSTERS

THURSDAY, 4 JULY 2024 BOOKS OF THE SOUTHWEST KIDNEY FEST 1957 TWO DAYS BEFORE THE ARRESTS FOR "HOWL" LAS VEGAS, NEVADA

IT ALL BEGAN WITH A
LIE ABOUT JOHN MAYER

THE TIME YOU ARE
NEEDED IS NOW. MAKE
THE TRUTH MATTER.

The July Fourth Revolution The Heart of Music *is here*

THE HERMA ROAD MARKER

A RARE AND DIFFERENT TUNE



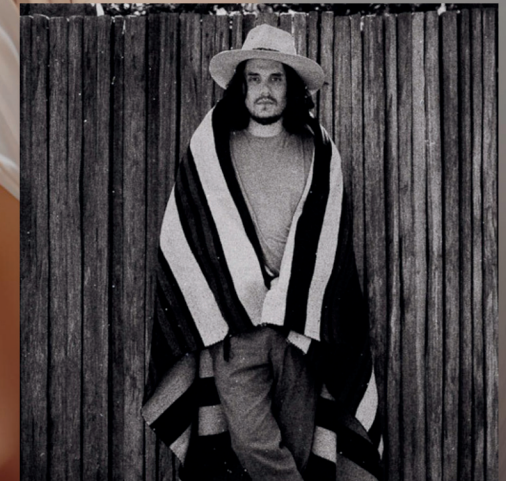
Photo by Joshua Hitchcock
LO OF SUNSHINE

Why did Bob Weir, Mickey Hart, and Bill Kreutzmann join with John Mayer in the revered Grateful Dead lineage that shook the Deadhead community -- even to hate and judgment?

Bob Weir, Mickey Hart, and Bill Kreutzmann weren't exactly shopping in the pop department in 2015, but they know the heart of the matter when it comes, they live and breathe it and have for their entire careers. They are also used to having to be subversive and work in resistance in order to stand on the coyote outskirts

and break open the difference that humanity often blocks. What they were doing with John Mayer was no mistake. Many Deadheads were certain their history and the new development didn't quite add up with Jerry's inspired vision, but neither did it make sense to underestimate what Bobby, Mickey, and Bill were excited

about and passionately giving themselves to after fifty years of history. Those with distrust called it a cash grab and were unable in the moment to bring themselves to see John's humanity--or his other- dimensional guitar maneuvering. Why would masters of deep, eruptive 60s change Continued Page 2



Why did John Mayer hold out in 2010?

How was a no background teenage capitalist investment able to infiltrate the legitimacy of music simply by mimicking and plagiarizing its most authenticated players such as Faith Hill, Sheryl Crow, Alicia Keys, and Norah Jones in 2006, and then get into a publicity position of a coercive "love story" to try to take down a master blues player in 2010 on a flimsy, false accusation with not only no evidence, but evidence to the contrary? It was reality vs. coercion and no one was noticing the importance of the difference. In short, why was Taylor Swift praised and given adulation for lying about an innocent person, John Mayer, just to make herself more famous and "powerful" (abusive) over others, and why did the press run with it for the hate dollars at the expense of looking into the truth and motives? Continued Page 3

Which of you to gain me tell/Will risk uncertain pains of hell?

JOHN'S LIFE AND HIS CAREFUL CHOICES ARE IMPORTANT, AND HE NEVER CHOSE TAYLOR SWIFT IN ANY WAY. HE ONLY OFFERED KINDNESS, WHICH DOESN'T WORK WITH MALIGNANT NARCISSISM.

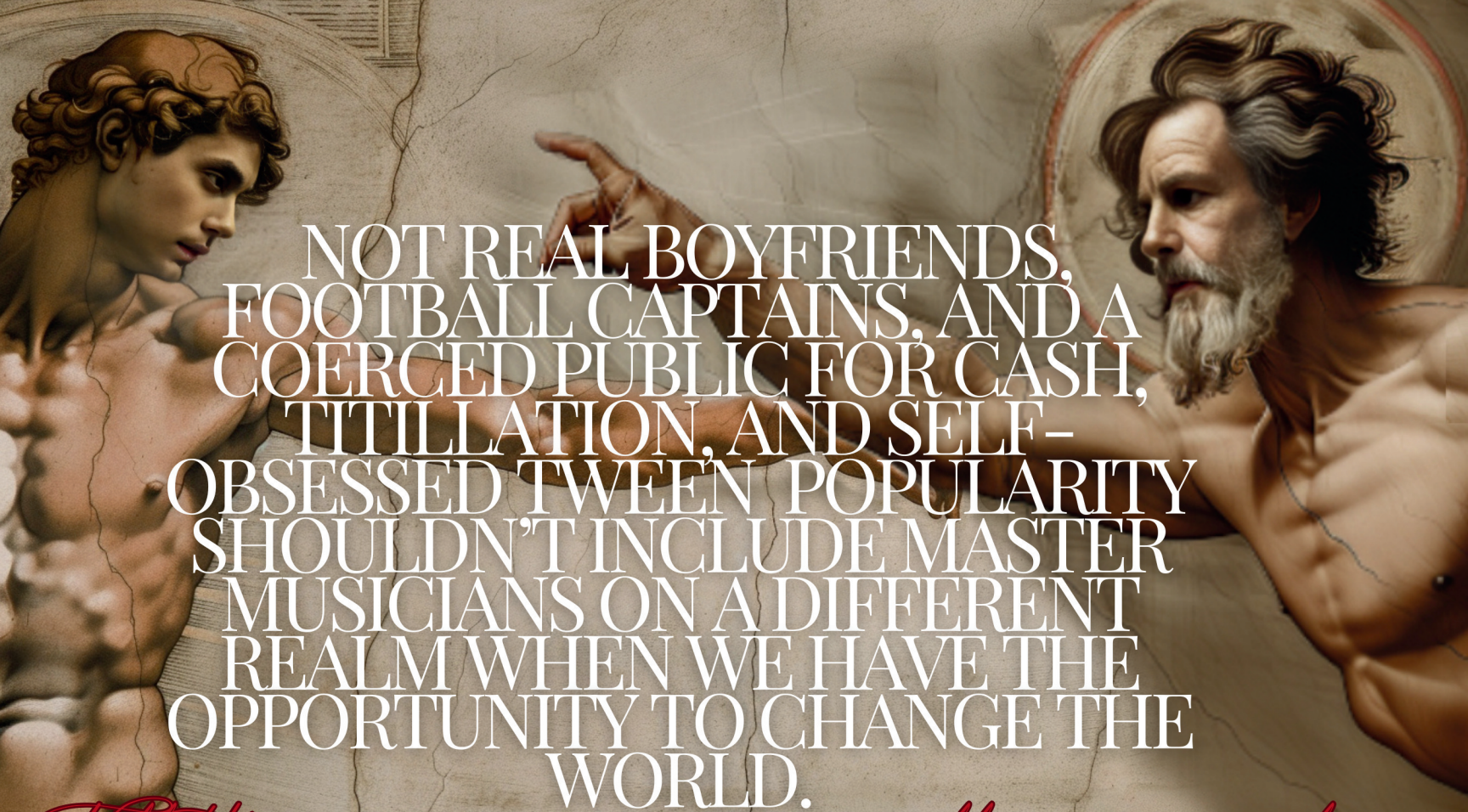
ALTHEA TOLD ME UPON SCRUTINY

SHAKEDOWN STREET

"TRUMP ISN'T THE ONLY LIAR AND WHO THINKS IT DOESN'T MATTER. TAYLOR LUNGED AT THE FIRST OPPORTUNITY TO TAKE ADVANTAGE FOR FAME AND MANIPULATIVE TICKET SALES, LYING EVEN TO HER YOUNG FANS ABOUT HAVING HAD A RELATIONSHIP WITH JOHN MAYER. SHE CAN GET BY WITH IT BECAUSE SHE'S A 'GIRL' AND THE SOCIAL CONSCIOUSNESS DOESN'T SUSPECT IT'S ALL LIES BENEATH THE GIRLY VENEER. BUT SHE IS HER FATHER'S DAUGHTER, A MONEY MANIPULATOR WHO RIMPED HER AND IN THAT CONTINUED PATTERN SHE WOULD GO ON TO THINK EVERYONE ELSE IS THERE FOR THE PIMPING."

BOB WEIR CONTINUED FROM PAGE 1 give themselves to a social cause no one sees the import of? Throwing away a master musician for cultural emptiness and manipulation might at first seem okay and 'what's the harm?' What is a lie to music? The answer might surprise even the most ardent, well-versed music lovers. It goes back in ancient song when Homer the bard himself was guiding other poets with his eternal voice on how to transform worlds, and his biggest warning was to watch out for the ill-based values of the feminine where only surface appearances matter to a culture, because that culture will fall to death and destruction. What is a culture that doesn't know the difference of surface and Inner Being? Homer, in lyrics, brilliantly showed how to transform it all.

Why does it pivot on the cultural consciousness about the surface or Inner feminine? Because the feminine lies at the core of the value of what "beauty" and Beingness, what life itself is, and when broken open, death is known--or eternal Being and the value of us all. The malignant narcissist intends to kill, lie to everyone, coerce responses from an audience for supply even if it is children, obsess over how to be the center of attention while getting everyone killed in war over false pretenses. When it comes to Trump, his grasping for power and ownership over others, most especially women's bodies, is expected for the "glorious warrior," the 'self-sacrificial lamb' of a culture, lying all the while to feed his appetite for destruction. But the heart of the matter lies when all is lost, and that is at the hand of the female, which should be the glorious door to eternity, into life itself. And so it does matter.



NOT REAL BOYFRIENDS,
FOOTBALL CAPTAINS, AND A
COERCED PUBLIC FOR CASH,
TITILLATION, AND SELF-
OBSESSED TWEEEN POPULARITY
SHOULDN'T INCLUDE MASTER
MUSICIANS ON A DIFFERENT
REALM WHEN WE HAVE THE
OPPORTUNITY TO CHANGE THE
WORLD.


Till things we've never seen will seem familiar.

INSPIRATION MOVE ME BRIGHTLY

JOHN MAYER CONTINUED FROM PAGE 1 It was extraordinary that even though John showed the pain and shock he was in in the fall of 2010 of being accused publicly of some vague impropriety or worse with an abuser teenager who had been strongly hinting all along to a thirsty press of her ill motives towards John, and even though he was public with and purposefully openly talked about his actual girlfriends for this very reason, there was very little sense of even questioning the signs of behind the scenes that were available--most notably Kanye West first trying to draw attention to the radical manipulation problem and Katy Perry already standing guard in 2009. No one was allowed to say a word. The press could make too much money selling off its wonder boy.

THE VERY REAL IS NOW
COMING TO FRUITION.
THAT IS WHAT DEAD AND
COMPANY IS ALL ABOUT.
AND THAT IS WHY IT CAME
TOGETHER, TO BREAK
THROUGH TO THE NEXT
WORLD. THIS IS WHAT
MATTERS AS THE OLD
ORDERS SCREAM
VIOLENTLY TO BE MORE
IMPORTANT AND TO
CONTROL AND OWN
OTHERS, PROJECTING
THEIR OWN HATE.

I will not forgive you if you will not take the chance.

A man wearing a light-colored fedora and a dark jacket is sitting on a wooden ledge in a cafe, playing an acoustic guitar. He is looking down at the instrument. The cafe has a warm, rustic feel with wooden tables and chairs. In the background, there are large windows with colorful stained glass designs. The lighting is soft and ambient.

The entire culture showed itself to be the arrival of what Homer showed as completely destructive and how the Inner Being, the inner place of true inspired poets, kings, and queens didn't matter. Rumor took the place of the eternal words of Song--like replacing Robert Hunter with a suit in an office who was gauging what would sell best as tabloids set to a beat. Make it first hand from a liar and world domination is possible, able to take down anyone, just make the accusation and pull off some limited staged publicity photos. Both types of lyrics get repeated, but as Homer shows, in deeply different ways, the "truth" of Hunter's words forever "repeat" in immediate regeneration within the soul every time a song is sung again, it is new again, newly inspired, newly felt, its truth and realness repeated as Inner Being. It radiates and resonates, always alive again. It carries as an eternal voice. It immediately sparks knowing and recognition as if for the first time. It brings joy--unbounded smiles of "this is it." Even world renown mythologist Joseph Campbell said he'd studied it his whole life and walked into a Grateful Dead concert and "there it was. The whole thing broken open." The other kind of "repeat" of a lyric is taking rumor as truth and repeating it as truth and keep endlessly repeating as more important than truth, as they did about John. But it is deadly, dangerous, and it kills music. Homer, the bard, was showing how to navigate it to break the eternal songs back open. John, from a deep inner recognition as a 13 year old boy had known: follow that guitar. Follow that tortoise shell Hermes found to make music. And so in 2010, "Waiting on the World to Change" became, 'Let's figure out how to do this.' And as world mythology and folklore show that when culture gets stuck, it often takes a group of tricksters to break it back open because it isn't "allowed." And so Deadheads, knowing, would likely not want to participate in the hate and judgment that closed the world in the first place.

THE MYTHOLOGIZING
AND TRUTH OF JOHN'S
LIFE DOES NOT
BELONG TO A LIAR
MANIPULATING
CULTURE. DEADHEADS
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BOBBY WAS SHOWING
THEM WITHOUT
SAYING A WORD OF
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LETTING THE MUSIC
PLAY AND BREAK IT
OPEN AGAIN AND AGAIN
TO THE VERY REAL TO
MOVE THE WORLDS.

Falling in love with John Mayer in 2010 in GREENWICH VILLAGE

*"Nana, nana
many worlds
I've come
Since I first
left home."*

When the last rose
of summer pricks
my finger
And the hot sun
chills me to the
bone
When I
can't hear
the song for
the singer
And I
can't tell
my pillow
from a stone

I WAS THE ONLY ONE
IN A RELATIONSHIP
WITH JOHN IN 2010
WHEN HE LIVED IN NYC
AND WAS ON TOUR FOR
BATTLE STUDIES.
TAYLOR SWIFT HAS
BEEN LYING, STEALING,
AND BULLYING THE
ENTIRE TIME,
MANIPULATING THE
PUBLIC WITH LIES
THAT ARE NOT
REALITY, THEY ARE
UTMOST COERCION.

"I DO IT BECAUSE I LOVE HIM
AND LOVE
IS CARING
ABOUT
WHAT
HAPPENED."

I AM THE REASON HE WAS
CAUSED THE PAIN.

Wake of the Flood, Laughing Water '49

To let us not talk falsely now, the hour is getting late

The Hermes of La Madeleine d'Amérique

I came to know John now fourteen years ago, and during the time since I have been writing the mythology and folklore of this path of the music in *Coyote Weaves a Song: The Mythological Song from the Beginning of Time*, the story of Homer's cultural blue print of the epics which are the subversion of war and a return to the center of Inner Being, the Inner Chamber represented in the female, and since then, I've been writing further, into the discovery of a literary magnificence in the writing of Willa Cather who saw the possibility of the European move to and the roots of America in a wonderfully radically, naturally different way that transforms our very perceptions.

She, like Homer, saw the centeredness as feminine, how a "king" or an archbishop becomes humanly divine, through the nature given to him through the natural eternal doors of the female. Therefore, it made all the difference of that Inner Being of the female and how she was grounded in a cultural heritage be it Bohemian, French, or classical, her natural place of earth, and with the spirit of freedom of America, all was her natural expression, how she was rooted and bloomed. She wrote this in difference of the "conquering" of a wild West, of America and erasure of the value of Beingness such as of capitalism, into a much more natural growth of culture from the feminine.



*"Crimson,
White and
Indigo"*

And then a miracle happened. I had also long worked on a project about Audrey Hepburn's movie *Breakfast at Tiffany's*. In my mind these were two distinctly separate projects, connected only by my passion for the cultural effect of the feminine and how she transforms place. I have a deep, strange sense about literature, and every time I picked up Truman Capote's novella of the movie I could sense something was wrong with it. It was dark and morbid. Also, the movie was distinctly not. At the moment I was also rereading all of Willa's works. I thought, "That's strange, Willa sure influenced Truman." Then I saw Truman pushing too hard repeating that he had known Willa.

Then he stretched out his arm and his chains broke like threads

Jacob's Prophecy and the Walls of the Sistine

In this wondrous line of art of these poets after Homer is Virgil, Dante, and Michelangelo, who knew the Hebrew scripture well. They also knew it was situated upon a prophecy in Genesis 49:10 that contains my name, Shiloh. And so above the Sistine Chapel door, the door to the eternal and divine, is a reference to Jacob's prophecy with Rachel wearing the female Iris messenger coat of a rainbow.

Wildly, Michelangelo's back wall at the altar is a reference to my last name as well, his Last Judgment, and "Richter" meaning "judge" in German.

That's what the prophecy is about, the "law-giver."

The numbers of Genesis 49:10 also contains both John's and my birthdates: 7 x 7 & 10, my birthdate being 7.10.70 and John's in the 10th month of the 77th year.

I discovered all of this because of the white dog in the frescoes on the Sistine walls upon the passing of my beloved Bichon Moonbeam. If not for him and the loss, I would not have noticed the white dog painted there, pointing to stepping down to the Pope's "throne." It's a reference to Isis/Io and the Dog Star. Then I could look up to Michelangelo's ceiling and see what he had done; and it was about the Moon and about the feminine, and more particularly, about the meaning of my name.

I knew it was a lie. How did I know? Because I also had to be looking deeply into the roots of malignant narcissism because of what happened to John and I and what was still obsessively after John. I had to study it when I didn't want to.

I had to listen to hundreds of hours of therapists talk about the twists of the mind that cause someone to need to hurt other people, people who thrive on it.

And I reread Truman, reread Willa, and there it was: He had taken all of her life works, just as Taylor Swift had done to John, claiming his discography and even his writing on social media as her own (while lying and projecting the crime as that hers was stolen) and likewise, Truman claimed it as his own in a mashup of plagiarism and tabloid sensationalism for himself with made up biographical material to try to help fit it all together and create a furor for fame. Then he projected his crimes onto others and centered himself in the media as a constant late-night guest to push the lies eating him up in his fierce appetite for it all to be real. I knew John had never had a relationship with Taylor in any fashion, and yet she had created a false reality coercing the public into that reality, just as malignant narcissists do. But what stands out most is the miracle of what Willa was actually writing. And it was coming true and had been all my life, but most distinctly at the same moment in 2008 when this public crime was beginning to happen to John. At the same moment I had walked into the picture of Willa's writing in Santa Fe.

**THE HERMES IN BREAKFAST AT
TIFFANY'S**

Get out the pans, don't just stand there dreamin

To in Shiloh and my place of birth: Ohio in my name, born at Bethesda hospital like the other pool in Jerusalem where Jesus heals

Front wall of Sistine above the door: Shiloh

St. Peter crucified upside down; Michelangelo placed the Pieta there

Back wall: Michelangelo's Last Judgment; Last name "Richter" means "judge"

Across the Sistine Ceiling a description of the feminine, Asherah and Eve

Across from the prophecy is the flood on the Sistine Ceiling, the breaking open of the flow of the waters

When my white Bichon Moonbean passed is when I noticed the white dog in the frescoes and looked up to find the miracles in the ceiling.

Yom Kippur is the 10th day of the 7th month, the day of At-One-Ment, the holiest day in Judaism

My dad born in 44, my mother 45, and in-between (where my birthdate is in my name) the first atomic bomb with the Sun and Saturn-- judgment, in the house of the mother and home and the ability to destroy all life, conjunct my Natal Sun

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407145

Shiloh
7.10.70
49:10

071 4 9(4+5)
My birthdate in my name

Beatrice's rainbow procession to meet Dante is 7 and 10: "so that the air above that retinue was streaked with seven bands in every hue of which the rainbow's made and Delia's girle. These pennants stretched far back, beyond my vision; as for the width they filled, I judged the distance between the outer ones to be ten paces.

The Fourth of July & Bastille Day

Right across from the prophecy at the entrance of the Sistine Chapel and the beginning of Michelangelo's ceiling is his breaking open of the flood waters, as would come from the body of the female signifying the delivery of life, all that he intended to happen when his ceiling was realized as to what he had truly done: giving it all back to the artistic and the feminine. It is the same divine beauty by human hands of his Pietà inside St. Peter's in the Vatican--and of the rock in David's hand (the rock as female) as he looked at Rome--and also holding his guitar strap over his shoulder, the same that matches the sash over Mary's heart and the only place Michelangelo ever signed his art. It is the same with Willa's novel

of the cathedral in Santa Fe, NM, of the Madeleine in the flesh in the garden where I found myself walking into her 1925 picture in 2008 that would lead us both to *Breakfast at Tiffany's* and what Audrey Hepburn did in resistance in the movie, and this coming together at the culmination of the *Journado del Muerto*, the "Dead Man's Journey" or "Route of the Dead Man," Hwy 380, which stretches from Las Cruces "The Crosses" to San Antonio, NM, and goes through the Valley of the Fires and White Sands by the Trinity Site. It is my backyard. It is where I have been writing to break open all of this all these years through the music. And Greenwich Village, NYC, where Willa wrote it and where, at the place of her story, "Coming, Aphrodite!" I got to fall in love with John Mayer.



"There must be some way out of here, the thief"

This moment is the Pluto Return of both the American and French Revolutions forming a cosmic cross with my critical 29°49' Aries Libra - War and Peace - Rising and Descendant

I came to know John on his Battle Studies Tour

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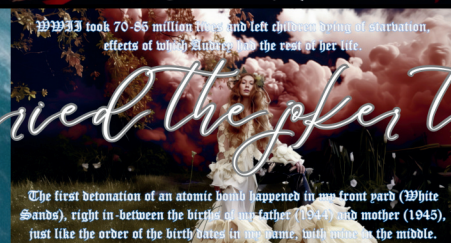
My name is a Civil War Battle the date of that battle 4.07 is in my name

Declaration of Independence

July 4th
July 14
bastille day

Both dates are in my name, with the worlds turned upside down, like how St. Peter was crucified at the site of Mary's church - for both, Leonardo da Vinci's Virgin of the Rocks

my birthday 7.10 right in-between 4.07 & 7.14



W33 took 70-85 million tons and left children dying of starvation, effects of which lasted the rest of her life.

The first detonation of an atomic bomb happened in my front yard (White Sands), right in-between the births of my father (1934) and mother (1945), just like the order of the birth dates in my name, with mine in the middle.