

RE/EVOLUTION: SUMMER JAM

August 9, 2025

SHOWN THE LIGHT:

THE GRATEFUL DEAD & THE EXPANSION OF CONSCIOUSNESS

By Wendy Weir

August 1, 2025

The Grateful Dead is a microcosm of the macrocosm: its own universe - with its own culture, symbols, rituals, language, music and ethos – that exists within the larger cosmic universe. The following excerpt from “Cosmic Cycles” discusses this interrelationship. The intent of this book, like the Grateful Dead shows, the music and the band members themselves, is to expand your consciousness...and have fun!

Communicating with the spirit of Jerry Garcia is also a part of this book, and has certainly been its driving inspiration beginning in 2022. Part of the book has been written, and part remains to unfold. I realize now, as we celebrate Jerry’s birthday on August 1, that we are moving into a new chapter of inspiration for which the book has been waiting. It, too, has its own consciousness. Now we are ready to begin again, with this message from Jerry.

Jerry: As I ascend on August 9, 2025 to a higher frequency, leaving the Earth realm and the physical body of my host vehicle and brother, Bob Weir (our spirits always remain together, wherever we go), I am not leaving you. I am asking you, all of you whose lives I have touched, to raise your own frequency and come with me. I am always available to you, I always respond to your love and thoughts, but now I will be doing it at a higher level. It is time. The Earth is entering a high frequency belt in the galaxy and is ascending to the fifth density. She is bringing all of us with her. I am acting as a pied piper, playing my music and entraining you to follow, helping to light your way. We have been together for eons and we will continue to be together. We are all leaders, all a divine part of Creation, it is just at this time that I offer to lead you (willingly). Some of you are already in the fifth density, many of you are on your way. Some have already experienced the incredible vastness and awe of space, others embrace that experience within the fragrant beauty of a red rose and the brilliance of a white lightning bolt. Know that whether you choose to join me at this time or not, I will always be with you and you are always welcome here with me. I made that commitment a long time ago, and it is my truth. Together, we will ascend to a frequency where love is all and we are One, yet individual, consciousness. This is not some idealistic vision to escape the chaos surrounding Earth right now, it is a reality. You just need to focus on raising your frequency from the third density in which you physically live to the fifth density in which your heart, the frequency of love, already resides. It is time for a transfer. Set your intent. Get on the Cosmic Bus with me. Now I know the way, and I will take you Home.

Excerpt from SHOWN THE LIGHT

COSMIC CYCLES

Jerry Garcia: Well, I don't have a personal philosophy...all I have is an ability to perceive cycles...and I think that things happen in a more or less cyclical way and the thing is being able to maintain your equilibrium while the cycles are in their most disadvantageous places and that seems a function of time.

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972. p. 43.

From the highest perspective, there is no beginning or end. All is consciousness. All is the frequency of love, vibrating as One. Many refer to this Oneness as Source, Creator, God or Brahma. In order to experience itself, Source separates from itself by individuating its frequency and becoming unique, conscious particles of light, thereby starting the cosmic cycle of evolution.

Jerry Garcia: Say you were the first supreme being and there was no real reason for you to manifest life in the universe, except for it to have the ability to surprise and delight you. For it to be something out of your direct control, and something you couldn't have a lot of knowledge about, or predict. That is what I'd want.

McNally, Dennis. *A Long Strange Trip*. New York: Broadway Books. 2002. p. 619.

The interconnections between these particles of light form a source energy or vibration. On their journey away from Source, these frequencies continuously cycle, divide, lower, expand and reorganize, becoming millions and trillions of particles of consciousness in unlimited combinations and shapes, from universes to planets to oceans to mammals to cells and more, some eventually taking on human form. Of all of these universal frequencies, those conscious particles of light, those sentient beings who have the ability to experience feelings and sensations, have a pulse frequency that sounds like a human heartbeat, whether they have a heart or not.

Jerry Garcia: ...there's two versions of us. There's man as earthling. There's man as consciousness in the universe. Now if man occupies a place of consciousness in the universe, we're supposed to eat this planet and evolution is supposed to squeeze us off it.

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972. p. 202.

Jerry Garcia: To get really high is to forget yourself. And to forget yourself is to see everything else. And to see everything else is to become an understanding molecule in evolution, a conscious tool of the universe. And I think every human being should be a conscious tool of the universe. That's why I think it's important to get high.

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972. p. 127.

Along this journey, sentient beings have endless experiences that are accumulated and stored in their soul. Eventually, these beings cycle back to Source, bringing this knowledge and experience with them to share with Source and all of creation. When all is One again, the cycle starts over, for change and evolution are eternal.

Jerry Garcia: There is some basic premise, there are some basic forces that are occurring in the universe that - in inhabiting this universe - you can't escape knowing what they are. I think of it as a universal - a cosmic conspiracy. Or, the information we're plugged into is the universe itself and everybody knows that on a cellular level. It's built in. Just superficial stuff like what happened to you in your lifetime is nothing compared to the container which holds all your information. And there's a similarity in all our containers. We are all one organism, we are all the universe, we are all doing the same thing. That's the sort of thing that everybody knows and I think that it's only weird little differences that are making it difficult. And there's been a trend among humans to try to stop everything, that we're going to stop the force called change in the universe and we're going to stay here. But it just doesn't happen. The thing that everyone should know is that *change* is the thing that's happening, all the time, and that it's okay to change your clothes, it's okay to change your face, it's okay to change anything. You *can* change. And you can create change. And you can do it knowing that it's what you're supposed to do.

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972.p. 133-134.

The explanation for these evolutionary cosmic cycles of creation varies based on your personal perspective and beliefs.

Jerry Garcia: ...as far as God goes, I think that there is a higher order of intelligence, something along the lines of whatever it is that makes the DNA work. Whatever it is that keeps our bodies functioning and our cells changing, the organizing principle - whatever it is that created all these wonderful life-forms that we're surrounded by in its incredible detail...There's definitely a huge vast wisdom of some kind at work here. Whether it's personal - whether there's a point of view in there, or whether we're the point of view, I think is up for discussion. I don't believe in a supernatural being...I believe that anything that I was ever in touch with was fundamentally a part of this world. I would even go further to say that the concept of extraterrestrial is not applicable in this universe. Everything in this universe is part of this universe.

Brown, David Jay and Novick, Rebecca. *Jerry Speaks: Pranksters, Philosophers, Portals*. Relix Magazine, Vol. 22, No. 4. Summer August 1995.

These beliefs can be influenced by religion, culture, medicine and science. Each has its own explanation of creation, and in many areas, they are quite different. From a religious perspective, the scriptures of each religion have an account of how the universe was created,

usually by their supreme deity or God ordering the cosmos and creating life from a state of chaos and formlessness.

Jerry Garcia: Religious and spiritual don't mean anything to me, what means something to me is the fact that I know that I am in line with the atoms and universes game in this universe. That I'm not inconsistent with them...[I'm] a whole. I don't see me as any different from you or the planet or the garbage or the pollution.

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972. p. 202.

From a cultural perspective, a society's creation myths, beginning with oral transmissions and much later based on the written word, describe the earliest origins of the world and how they came to inhabit it. Some myths describe their creation from chaos, some emerging from Earth, and some created out of nothing.

From the ancient Ayurvedic medical perspective, the cosmic entity *Purusha*, the conscious energy that governs life and exists beyond time and space, combines with *Prakriti*, the basic cosmic material that is the root of all beings, to create this world of matter that we perceive.

From a modern scientific perspective, physicists propose that our universe was created with a Big Bang based on the scientific proof that back in the "beginning," the universe was much smaller than it is now. It is theorized that the constant expansion of our universe and all of the matter in it emerged from a singularity point with the force of a violent explosion.

What happened then? It has been explained, in very basic terms, that as the vibration of the Big Bang lowered in frequency, light and colors appeared, different universes and planets were created, along with unlimited, diverse forms of life.

Mickey Hart: It [his artwork] talks of the Big Bang. You know, it comes from 13.8 billion years ago, when the universe was created and the beat started — the groove, downbeat, the Big Bang, they call it singularity, whatever you wanna call it. It's a reflection of all of those vibrations that are washing over us.

Willman, Chris. *Mickey Hart on Dead & Company's Staggering Sphere Run and His Vegas Art Exhibition: 'The Stars Are Aligned for Us'*. Variety.com. May 28, 2024.

When the universes and planets are in harmony, the colors are pleasing and mellow, and their individual, unique sounds vibrate together like an orchestra playing a beautiful, fluid symphony. When a planet, like Earth, is in distress or damaged, it sounds out of tune, flat. In order to bring it back into harmony, it has to be tuned by changing the discordant vibrations to melodious ones using beautiful, high color tone vibrations on the surface or within the planet. From a microcosmic, yet vastly influential perspective, this is what the Grateful Dead were doing at their concerts: helping to bring life that was out of tune back into resonance using sound and light.

Mickey Hart: Once you see everything in rhythmic terms, you say well, war is bad rhythm, peace is good rhythm, love is good rhythm, hate bad rhythm. The world is out of rhythm, the world's out of time. How do you put it back together? Well, the only way I know, I don't go shoot them up, what I do is I use vibration and pull people into that slipstream and allow them to raise their consciousness. Vibration is everything in music and in life.

Dewhurst, Amy V. *Mickey Hart: God is Sound*. mickeyhart.net. September 8, 2022.

From an Earthly perspective, our knowledge of cosmic cycles and creation is limited, however many minds have addressed this issue with some interesting, creative results.

Jerry Garcia: ...during that particular hallucination there was kind of like an evolutionary or a cycle running thing and that was one cycle and that was the cycle now, the cycle that I'm in now, say, and one of the other cycles was a place where it was really warm, and close, which is like that ethos, and there was another one that was like extremely metallic, with a lot of pointed edges...and it's the associations developing from each one was like music was from the space one, sensory input was from the flesh place, kind of like warm, that thing, you know, womb thing almost, and there was, and spirituality was from the sharp place, it was like very brittle, you know...crystalline...now those were personal images, I suppose, but they were things that I experienced as truths...

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972. p. 232.

The concept of cycles and creation that Jerry Garcia liked best was postulated by Terence McKenna, a writer, mystic and self-described expert in “the ethnopharmacology of spiritual transformation.”

Jerry Garcia: He [Terence McKenna] talks about these cycles, exponential cycles in which, in each epic, more happens than in all previous time. Like he talks about novelty, the insertion of novelty into the time track. His first example of novelty is, say, the appearance of life. So the universe goes along, *brrrrmmmm*, then all of a sudden, life appears: *bing!* So that's something new. Then the next novelty is, like, vertebrates. Then the next novelty might be language — that sort of thing. They're transformations of a huge kind, gains in consciousness. So he's got us, like, in the last 40-year cycle now — it's running down, we're definitely tightening up — and during this period, more will happen than has happened in all previous time. This is going to peak in 2012. He's got a specific date for it, too — maybe December some time, I don't remember. But that moment, at the last 135th of a second or something like that, something like 40 of these transformations will happen. Like *immortality*, you know [*laughs*]. It's an incredibly wonderful and totally transformational view of the universe. I love it, personally. It's my favorite ontology, my favorite endgame. It's much, much more visionary and sumptuous than . . . like, say, *Christ* is coming back [*laughs*]. “Oh, swell. That would be fun.” McKenna's version is much more incredible.

Decurtis, Anthony. *Jerry Garcia: The Rolling Stone Interview*. Rolling Stone Magazine, September 2, 1993.

DUALITY

One aspect of creation and evolution that all agree on, regardless of belief or perspective, is that change is a constant. It is a universal law. The expanding and contracting forces, the movement of the extremes, that power change are expressed by the dynamic interplay of duality, such as creation and destruction, chaos and order, light and dark, good and bad, love and hate. (This type of love, however, is experienced on our lower third density level, for divine love is not dual. It is one with Source and permeates everything.)

Jerry Garcia: ...I think things have to get worse before they get better...I'm of that school of thought, you know, the one where one side balances out another, one way or another, and you don't ever enjoy total equilibrium because total equilibrium means stand still, man...and stand still means die.

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972. p. 213.

When Charles Reich interviewed Jerry on a Sunday in March 1972, one of the questions that he asked was if Jerry felt people were “getting high” off of bad things, like crises, and Jerry replied:

Jerry Garcia: ...I think that those things are kicking consciousness forward. Even so, I think that one extreme necessitates the other. If you have extremes over here, you have extremes over here. I mean, that's the way it looks because it never used to be, I mean, you remember in the Fifties when things were kind of in the center. And I think that there's a scale that goes probably that long, however long that is. The Second World War represented, man, it's swinging over this way. And in the Fifties it's in the middle somewhere...Sixties, swinging over this way...And it has its counter-spin inside it and all that stuff...I see it as very complex but, physically, it's operating in unison with the universe.

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972. p. 213-214.

As we swing through these cycles of duality, experiences are gained, information and knowledge are acquired, and a greater understanding is realized.

Jerry Garcia: That's the thing we've become conscious of in our own trip, the Grateful Dead trip, because there were one or two years back there when we toured too much and we became mechanical. We began to see that there is a cycle that occurs: you're interested in what you're doing, and then you get disinterested in it. And then it changes and you get interested again. It's a matter of being able to leave space for those changes to happen; and to be in something which will provide you with an open end in which to change. That's the key. You have more of a flow happening, which can be a benefit in the sense of having a lot of people, various people whose energy will be working on a night when yours isn't.

Reich, Charles and Wenner, Jann. *Garcia: A Signpost to New Space*. San Francisco: Straight Arrow Books. 1972. p. 68.

Jerry Garcia also expressed the dynamic interplay of duality in terms of music.

Jerry Garcia: The tension between trying to create something and creating something, between succeeding and failing. Tension is a part of what makes music work - tension and release, or if you prefer, dissonance and resonance, or suspension and completion.

Brown, David Jay and Novick, Rebecca. *Jerry Speaks: Pranksters, Philosophers, Portals*. Relix Magazine, Vol. 22, No. 4. Summer August 1995.

CYCLES OF THE GRATEFUL DEAD

The Grateful Dead was a microcosm of these cosmic cycles propelled by the tension of duality. Throughout the history of the band, it went through times of creation, with new beginnings, then times of destruction, with its endings. During these times of endings, the band members evolved within themselves and came back together with new music, sounds and experiences.

In life, the cycles of duality are often intermixed with one another, and so it was with the Grateful Dead. During the cycles of creation, destruction and evolution, the band embraced chaos and order: chaos as an expression of individual freedom from which came order without which the band could not have gone on tour and performed. The band members created a stage for the dance of light and dark at the shows, in their music, and in their own lives. And they expressed a myriad of diverse experiences and emotions in the lyrics of their songs that resonated with them, such as love and hate, sadness and joy, loss and redemption, life and death.

Jerry Garcia: We've always avoided putting any kind of message in there [the lyrics]. But, as life goes on, I find myself more comfortable with committing to emotional truths. I'm not an actor, so I can't get on stage and sing a song that doesn't have some emotional reality for me. Sometimes it's only something about the sound of the lyrics - it may not be the sense of it at all but there has to be something in there that's real for me. Robert Hunter's really good about writing into my beliefs. He understands the way I think, and he knows me well enough to know what I'll do and what I won't do. He knows that I'm always going to be battling with my intelligence about whether I can sing this lyric or whether I'm going to feel like an idiot singing it. It has to resonate in some way.

Brown, David Jay and Novick, Rebecca. *Jerry Speaks: Pranksters, Philosophers, Portals*. Relix Magazine, Vol. 22, No. 4. Summer August 1995.

Creation - Destruction - Evolution

The Grateful Dead was formed in 1965 in Palo Alto, California. At that time, the original band members – Jerry Garcia (lead guitar, vocals), Bob Weir (rhythm guitar, vocals), Ron “Pigpen” McKernan (keyboards, harmonica, vocals), Bill Kreutzmann (drums), and Phil Lesh (bass, vocals) – changed the band’s name from the Warlocks to the Grateful Dead.

Name & Spirit of the Grateful Dead

The term “Grateful Dead” refers to a literary and music genre that is expressed in the myths, ballads, and folktales of many cultures. The story is about the spirit of a deceased person showing gratitude to someone, often a traveler, who, as an act of charity and kindness, pays for the deceased’s burial or settles his debt. How did the band members choose this name?

Jerry Garcia: One day we were over at Phil's house...He had a big dictionary. I opened it and there was 'Grateful Dead', those words juxtaposed. It was one of those moments, you know, like everything else went blank, diffuse, just sort of oozed away, and there was GRATEFUL DEAD in big, black letters edged all around in gold, man, blasting out at me, such a stunning combination. So I said, 'How about Grateful Dead?' And that was it.

Jackson, Blair. *Garcia: An American Life*. New York: Penguin Books, 1999, p. 85

There was definitely a higher power at work that got Jerry’s attention, although at first the band members weren’t sure about the name.

Jerry Garcia: Nobody in the band liked it, I didn't like it either, but it got around that that was one of the candidates for our new name and everybody else said, yeah that's great. It turned out to be tremendously lucky. It's just repellent enough to filter curious onlookers and just quirky enough that parents don't like it. (laughter)

Brown, David Jay and Novick, Rebecca. *Jerry Speaks: Pranksters, Philosophers, Portals*. Relix Magazine, Vol. 22, No. 4. Summer August 1995.

With Jerry Garcia’s death in 1995, the Grateful Dead as a band was dissolved, and Jerry, now in spirit, evolved into the “grateful dead” of myth and ballad. Bob Weir helped Jerry the spirit, and Jerry, in gratitude, helped Bob. In a 2022 CBS Sunday Morning interview with John Blackstone, Bob Weir talked about the transition from singing songs with Jerry to singing Jerry’s songs.

Bob Weir: ... he [Jerry Garcia] left some unfinished business... We were partners. I'm going to do my best to tidy some stuff up for him. He was a dear friend of mine. You know, that's what you do for your friends...those [Jerry's] songs need to live and breathe and grow because they're living Critters...

And Jerry reciprocated this kindness by coming to Bob in dreams to convey new songs. Bob continued in the interview:

Bob Weir: Not long ago, Jerry came to me in a dream. He does this from time to time, and he wanted to introduce to me a song. It was a jazz ballad, I think, that we were going to sing a duet on and he invited the song into the room.

Blackstone, John. *Extended interview: Grateful Dead co-founder Bob Weir*. CBS Sunday Morning. November 27, 2022.

Sometime after deciding upon the name Grateful Dead, the band came across this mention of the “grateful dead” in the Egyptian Book of the Dead:

"We now return our souls to the creator,
as we stand on the edge of eternal darkness.
Let our chant fill the void
in order that others may know.
In the land of the night
the ship of the sun
is drawn by the grateful dead."

This quote presents an interesting correlation between ancient Egyptian funerary beliefs and, three thousand years later, the purpose of the Grateful Dead band. Both “grateful dead” are vehicles for transformation and the transportation of souls on their evolution and return to Source.

When I asked accessed the Akashic Records, a cosmic library in this Galaxy where all past, present and future experiences are stored, and asked the Guardians for information about this name, it revealed the following:

The loving union of life and death reminded the Grateful Dead collective that awareness of mortality is the fuel for living a whole, passionate life. This is why the recognition of “dead” in the name was so important and critical at a time when many people feared death.

A higher power was also at work to bring the Grateful Dead to Egypt in September 1978 to perform during a lunar eclipse in front of the Sphinx near the Great Pyramid, thereby overlapping the frequencies of the past with the present at a powerful juncture in interdimensional time.

Acid Tests

At the same time that the band changed its name to the Grateful Dead, it was playing at the Acid Tests in the San Francisco Bay Area. That was a time, until October 1966, when LSD (known as “acid”) was still legal. Rapidly, the band began to gain in popularity, developing its extended improvisational style and psychedelic community.

Bill Kreutzmann: The scene was happening. It started with Bill Graham and the Mime Troupe. He had a big...night show there with the Mime Troupe celebrating entertainers and actors and musicians and so forth. And he realized that this could be an ongoing thing. So...that was already started...We were just very lucky to be plugged into it. At that same time, living in the Haight Ashbury, you got tons of press...national press 'cause of what was going on then. And when you're there, that doesn't hurt your band...that helps.

Brown, Jeffrey – Chief Arts and Culture Correspondent. *Interview with Bill Kreutzmann.* PBS NewsHour. July 3, 2015.

Jerry Garcia: The thing that was fun about those days was that nothing was expected of us. We didn't have to play. We weren't *required* to perform. People came to acid-tests for the acid-test, not for us...

Brown, David Jay and Novick, Rebecca. *Jerry Speaks: Pranksters, Philosophers, Portals*. Relix Magazine, Vol. 22, No. 4. Summer August 1995.

This was also the beginning of their symbiotic relationship with the audience.

Phil Lesh: At the very beginning I used to think of there being a carrier wave that was stringing us all together, the audience and the band. For the first three or four years of the Grateful Dead it seemed as if there was information being transmitted back and forth on that carrier wave. Then in the early '70s it seemed to change, in that energy and the link was still there, but what was transmitted back and forth was just energy; there wasn't information of any kind.

Jackson, Blair et al. *Grateful Dead: The Illustrated Trip*. New York: DK Publishing, 2003. p. 44.

The musicians and their music interwove their vibration with the audience to create a portal for many to explore multiple dimensions of awareness, within and without. It was this energetic, mystical movement between the band, the audience and a higher power that created the compelling force that helped the Grateful Dead to propel an evolution of consciousness.

Bill Kreutzmann: There is some great power, be it God or whatever, that enters the Grateful Dead on certain nights, and it has to do with us being open and getting together with the audience. If we can do that, then it comes...and spreads everywhere.

'Ticket to New Years' Concert, Oakland, CA, 1987 – DVD

Mickey Hart: [Like music and art, the Grateful Dead is] transformative in nature. It's like the business of transportation... And you hope you're delivering a consciousness-raising that people love and that they take home and they do some good with it...that the feeling they take home would be something of great value to their family, their friends, to themselves.

Willman, Chris. *Mickey Hart on Dead & Company's Staggering Sphere Run and His Vegas Art Exhibition: 'The Stars Are Aligned for Us'*. Variety.com. May 28, 2024.

Over Thirty Years

Over the thirty-year span of the Grateful Dead, there were many cycles of beginnings, endings and evolution. In 1967, Mickey Hart joined the Grateful Dead as the second percussionist. Tom "TC" Constanten became the second keyboardist between 1968 – 1970. Mickey Hart left the band from 1971 – 1974. Keith Godchaux joined Pigpen as a second keyboardist from 1971 – 1973. After Pigpen died in 1973, Keith continued as the sole keyboardist until 1979. From 1972 - 1979, Donna Jean Godchaux (Keith's wife) was a backing vocalist for the band.

In 1974, the band took a break and stopped touring, although the individual band members continued to perform, focusing on their own creative projects. Having no Dead tours gave them time to evolve their own musical style, gain broader experiences performing with other musicians, and regain their creative spirit. Then in 1975, they came together in the studio to record their eighth album, “Blues for Allah,” and in 1976 they headed out on tour again, blending and merging their musical experiences over the past few years into new sounds and songs.

In 1979, Keith and Donna Godchaux left the band and Brent Mydland (keyboards, vocals) joined it. Keith died in 1980. Brent remained with the band until 1990, the year that he died.

In July 1986, there was another ending. Jerry Garcia went into a diabetic coma and the Grateful Dead stopped performing. But Jerry recuperated quickly and by December the band started touring again. In 1990, Brent was followed by Vince Welnick (keyboards, vocals) and Bruce Hornsby (piano, keyboards, accordion), who performed with the band from 1990 – 1992.

The band toured until Jerry’s death in 1995. This was the final ending for the Grateful Dead as a band, however, it did not end the music, the Grateful Dead culture, or performances by the surviving band members. This evolved.

Deadheads and those inspired by the Dead did not want to let the music or the scene die. It was a deep part of their lives, integral to their sense of self and connection with family. Starting in the 1990’s, jam bands, with their improvisational jamming like the Grateful Dead, and Grateful Dead tribute bands were created and toured. The early jam bands included Dark Star Orchestra, Phish, Moe, Dave Matthews Band, and The String Cheese Incident. In addition, the surviving members of the Grateful Dead - Bob, Mickey, Phil, Billy and Vince – continued to perform and evolve their own musical style, forming bands, playing with one another, and making guest appearances with fellow musicians. Their bands included the Other Ones, Bob Weir & Wolf Brothers, Phil and Friends, Billy & the Kids, Rhythm Devils, and Dead & Company.

During Dead & Company’s final tour in the summer of 2023, Mickey Hart talks about this ongoing relationship between the band, the audience and the music.

Mickey Hart: It's not easy to play Grateful Dead music, real Grateful Dead music, but when you can do it, it's really spectacular. You know, you really can have such great fun and you're interacting with the audience all the time. They're committing their energy and we are as well. So, it's a give and take all night. We give it to them, they give it back to us, we give it to them, they give it to us. You can feel these waves of energy, and it's lighthearted in some ways, but committed, which makes it very serious as well, on another level. What we really try to do to people is to raise consciousness. It’s really what it's all about. And they dance to it. It's the dance of life and death.

Dead Air Interview with Mickey Hart by Gary Lambert and David Gans. Aired July 15, 2023 during the final Dead & Company tour.

By embracing this cosmic dance of life and death in their name, music and lives, the band helped to transform not only their own consciousness, but the consciousness of their fans and like-minded musicians around the world, giving them the opportunity to open their minds in their own way, to integrate this experience into their lives, and to freely express their creativity and who they truly are.

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