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By Richard B. Simon

# RETURN OF DYLAN & THE DEAD

Bob Dylan will join the Dead, Robert Hunter and moe. on leg two of the first Summer Dead Tour since 1995. The Dead and Dylan have been rehearsing together and will co-headline the August dates.

Dylan (with Tom Petty) toured with the Grateful Dead in 1986. On the Summer, 1987 "Alone and Together" tour, the Dead were Dylan's backup band, which spawned the 1988 live album *Dylan & The Dead*. Hunter wrote tunes for—and Jerry Garcia, Bob Weir, and keyboardist Brent Mydland sang on—Dylan's *Down*

years—including moe., who played with Lesh on the Summer Sessions 1999 tour, and Willie Nelson, who also ran with Lesh in 2001.

Dylan has covered Dead tunes in recent



years. When Garcia died in 1995, Dylan eulogized him as an older brother and teacher.

## Old Dead, New Vinyl

After Rhino Records released the Grateful Dead's *American Beauty*, *Workingman's Dead*, and *Live/Dead* on 180-gram vinyl LPs, we ran A>B tests of the new vinyl against Rhino's remastered *Golden Road* CDs. The new vinyl, while not as loud as the CDs, is not as punchy either. "Uncle John's Band" sounds smoother and mellower on the vinyl *Workingman's*, and on "High Time," the vinyl mix breathes more than the CD—there's more space between sounds. Garcia's banjo, all but drowned out on the CD's "Cumberland Blues," is crystal clear on vinyl. The guitars are subtler, too. Lesh's bass is felt more than heard, operating in the less perceptible lower registers. The guitars bite harder on the CDs—they're louder and more up-front. That's partly why the CD actually sounds noisier—and more like rock and roll—while the same music on vinyl cuts to jazz—largely because Weir's odd chops are clearer and the snare drums and maracas have more shimmy. Of course, on the CD, "Dark Star" segues right into "St. Stephen"—whereas with the vinyl you're gonna have to get up and change the record.



Back in '87

in the *Groove* (1988).

Dylan toured with Phil Lesh and Friends in Fall, 1999 and Summer, 2001. This year many of the Dead's summer collaborators have played with Lesh over the last few

## Grateful Dead, Dick's Picks 28

LINCOLN, NB, 2/26/73 SALT LAKE CITY, UT, 2/28/73

The band had reached a level where they began to play a little looser and brighter. One can almost see Garcia smile as he belts out "Loose Lucy" or apexes with a "Sweet Suzy" on "Loser." Singer Donna Jean Godcheaux is also in fine (tuned) form—on "Goin' Down the Road, Feelin' Bad" and "Box of Rain" in particular. The nugget of each show centers around "Eyes of the World." Prefaced by "Dark Star" on the first, the combo reaches nearly 45 minutes; the second version is sandwiched between "The Other One" and "Morning Dew." Having debuted just three weeks earlier, it's already clear that this will become one of the great Lesh vehicles as he etches out beautiful lines under and over Garcia's runs. *Josh Baron*

## TICKET DOLLARS SUPPORT PRO-WAR RALLIES?

The media mega-conglomerate Clear Channel, which owns some 1,200 radio stations across the country, has been gobbling up concert venues, too, including Maryland's Meriwether Post Pavilion, SPAC, in Saratoga, New York, and Jersey's PNC Bank Arts Center. Clear Channel also owns Bill Graham Presents—and San Francisco's Fillmore, Warfield, and Shoreline



Rewind 10 years ago...

Ampitheatre (Clear Channel co-sponsored *Relix's* 30th anniversary bash in Central Park, June 6).

Clear Channel and other media titans have been lobbying the Federal Communications Commission to lift rules limiting the number of media outlets they can own in a city. The rule change would allow Clear Channel (or a competitor) to buy more radio stations, TV stations, and newspapers in your city. In that case, a company's ban on, say, the Dixie Chicks, could become citywide—as in "you'll never hear the Dixie Chicks in [your city here] again."

While Clear Channel cozied up to FCC chairman Michael Powell (son of Secretary of State Colin Powell), its stations staged pro-war rallies—billed as "Rallies for America"—to counter popular worldwide anti-war rallies.

Dead management says that Clear Channel is "absolutely not" a sponsor of the summer tour; they just happen to own many of the best Dead sheds. And *Deadicated* does not condone skipping Dead tour this summer. We just thought you might like to know where your concert dollars are going. ■

Step into Alex Grey's world and you are transported from the dawn of civilization into the deepest inner realms of your body, mind and soul, and out to the fringes of outer space. His work combines science, psychedelics, religion and history into an overall cosmic consciousness, and illustrates our connections to each other, our planet and the universe.

Grey realistically paints psychedelic visions so that a sober person can experience what it is like to trip, making visions turn to reality and reality turn to visions. His X-ray paintings of the human experience reveal the surreal and psychedelic geometry and energy waves that he believes are within us all. Grey, 49, is a family man and many paintings portray the daily events of family life. His wife Allyson and daughter Zena are frequently at his side. They are an artistic team (Allyson is a painter and Zena an actress) and give Alex advice on works in progress.

Some paintings take one or two years to complete. Despite the time invested in these masterworks, he refuses to sell them; instead, he saves them for his own museum. The Chapel of the Sacred Mirrors will be designed as a spectacular, futuristic pyramid and a lavish, spiritual place to view his visionary art.



# TRANSCENDING BEING

By AJ Abrams

The Art of Alex Grey

Photo Jay Blakesberg (Weir, Dylan, Garcia)

Photo Dean Chamberlain



Bardo Being, 2002, oil on wood, 24 x 24 inches

**How do you paint energy fields and consciousness even though they are invisible?**

The energies of consciousness that surround us, radiate from us and flow through us are like complex oceans of subtle light. My visions of the energies are similar to sunlight sparkling and undulating in weblike strings across the surface of water, or like whorls of smoke through the air pierced with bio-electromagnetic lines of force connecting people. We can look at Leonardo da Vinci's drawings of waterfalls swirling into fractal spiral patterns to see ways of visualizing this energy flow. Or we can imagine the aura surrounding our body laced together by thousands of tiny bolts of lightning. The light waves crackle through our aura and coa-

lesce into thought-forms of lingering memories or gestating ideas. I see them in my mind's eye and then try to paint them, informed by all those reference points.

**Those energy fields also seem to exist between a band and audience at a concert.**

There are extraordinary moments when a band

**AS VISUAL ARTISTS, INFINITY IS ONE WAY OF INTRODUCING PEOPLE TO THE SPIRITUAL POTENTIALS AND POSSIBILITIES THAT ARE LATENT WITHIN THEM.**

is open to the flow of universal creativity. An audience of really astute listeners are right in

there with them, co-creating that moment. And if they're tripping at the same time, they are creating what Hendrix used to call the sky church. The linking up of collective consciousness in those harmonic resonant moments of invention are unforgettably ecstatic for many people. A musician can articulate the dome of heaven with sound. A living stained-glass kaleidoscope occurs over the crowd in the minds of

all the onlookers who are tripping with every new moment of sound.

**So how does your art fit into Tool's concerts?**

Tool's sound is very powerful and I am honored they had a resonant feeling with my artwork and wanted to bring it into their world. Guitarist Adam Jones invited me to do the *Laterals* CD jacket; he had an idea about anatomical overlays. We kept talking and sketching and he wanted me to interpret this idea in my own way. Adam is an amazing visionary surrealist filmmaker and I contributed to the video for "Parabol/Parabola." Shortly before Tool went on tour, Adam asked me if I had any ideas about stage sets. I thought "InterBeing" could make a striking backdrop. I suggested numerous alternatives and to my surprise, Tool performed the entire concert in front of huge backdrops of "InterBeing" and "Collective Vision," and several banners from the Sacred Mirrors series were unfurled at various times. I think Tool created an unbelievable spectacle. There are no words to convey how excited I was to see the show. It introduced hundreds of thousands of people to my work all across North America. I can only be incredibly grateful for that.

**So, you've recently become friends with SCI?**

They brought me to one of the New Year's gatherings in San Francisco. There were moments of the concert that I thought were stunning and transcendental in a jazz, trance way. Michael's fiddle playing was extraordinary and all of the band members are great musicians. There were moments when they coalesced into an inspired synthesis of sensibilities. They were able to veer from one musical reference point to another—rock, bluegrass, jazz—and weave it together seamlessly. It made for a rich and beautiful experience.

**The theme of infinity runs through a lot of your paintings.**

When we come towards an experience of mystical or spiritual reality we dip into the ocean of infinity. When we experience God we're experiencing our minds united with the infinite web of beings and all that is. We recognize ourselves as being one with every kind of consciousness. By growing beyond our limited ego-self, we connect with the greater Being or Presence that we all are participants in. As visual artists, infinity is one way of introducing people to the spiritual potentials and possibilities that are latent within us. Look at the portrayals of Krishna revealing his divine form; Krishna displays a vastly huge body with infinite heads, arms, legs and countless people inside the body. This is a portrayal of the Anthropocosm, the Cosmic Person, wherein there are worlds within worlds. Escher was one of the first great modern artists to be able to visually point to the experience of infinity. Also when we look at fractal geometry we start to have a visual evocation of the infinite. When we talk about mind

expansion we are going from a limited to an unlimited, toward an infinite capacity of the mind.

**Your art is psychedelic, yet you also consider it sacred and spiritual at the same time.**

I hope in the future our religious institutions will be open to the integration of the sacraments of psychedelics as a way to revitalize the foundations of faith. The spiritual cradle of eastern and western civilization, from the *Rig Veda* to Plato, was inspired by the use of psychedelics, and this is a matter of historical record. Psychedelics or entheogens have an important

role in human history. And right now their use is labeled as criminal behavior. There's a war on religious freedom and the divine imagination, on experiencing ourselves as sacred beings and directly seeing the web of life as a sacred thing. [William] Blake wrote in 1820, "Art degraded, Imagination denied, War governed the Nations." That seems even truer today. It's my hope that the decriminalization of these substances in Europe will inspire more leniency towards their spiritual use here. If we create the Chapel of Sacred Mirrors I anticipate some people will come there already in a tripping state in order to be the most receptive to the artwork. Many people get stoned and go to museums today and they certainly get stoned and go to concerts. It's not for everyone, but for some it attunes their aesthetic antennae to a deeper and more meaningful experience.



Tool: 8/16/02; Fleet Center, Boston, MA

**How do you manage to stay so positive during these difficult times?**

There are plenty of reasons to be frightened and cynical about the possibilities of survival for humanity. This great experiment that we are, as a species, may go down in a ball of flames. But we have to create a counterinsurgency of creative positiveness that is possible within the jamband scene. People go there because it is a creative scene. This represents the creative positive possibilities that humans have. We can get together and create something new—the chance of making something beautiful here on earth. And our creativity is the way it is going to be shown. Obviously the politicians are clueless as to vision. It's in the hands of the artists to show what positive visions we have as a species. That's why the jamband scene is a very important and positive part of our historical scene. It is based on the creative possibilities of every moment. In every moment a new thing can evolve. We should be inspired by that possibility and bring that positive vision into whatever it is we're doing. Let's think creatively and not be cowed by the ministry of fear. What choice do we have?

**I have seen people tell you they have seen the exact same visions you have painted.**

There is a collective unconscious we tap into when we're meditating or tripping. There are certain archetypes that recur in the interdimensional visionary realm: intense colors, webs of light, jewel-like surfaces and patterns of infinite interconnectedness. There are similarities to inner world terrains that people experience. I'm excited about integrating

To view more of Alex Grey's work, visit [www.alexgrey.com](http://www.alexgrey.com). For a complete transcript of the interview, please visit [www.relix.com/alexgrey](http://www.relix.com/alexgrey) ■

Photo: Eli Morgan