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Vol. 10
No. 6

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Relix

music for the mind

10th ANNIVERSARY
SPECIAL DOUBLE ISSUE

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HOT TUNA
POLICE



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THE NEW RIDERS**
by **BUDDY CAGE**

THE DINOSAURS

**10 Years of
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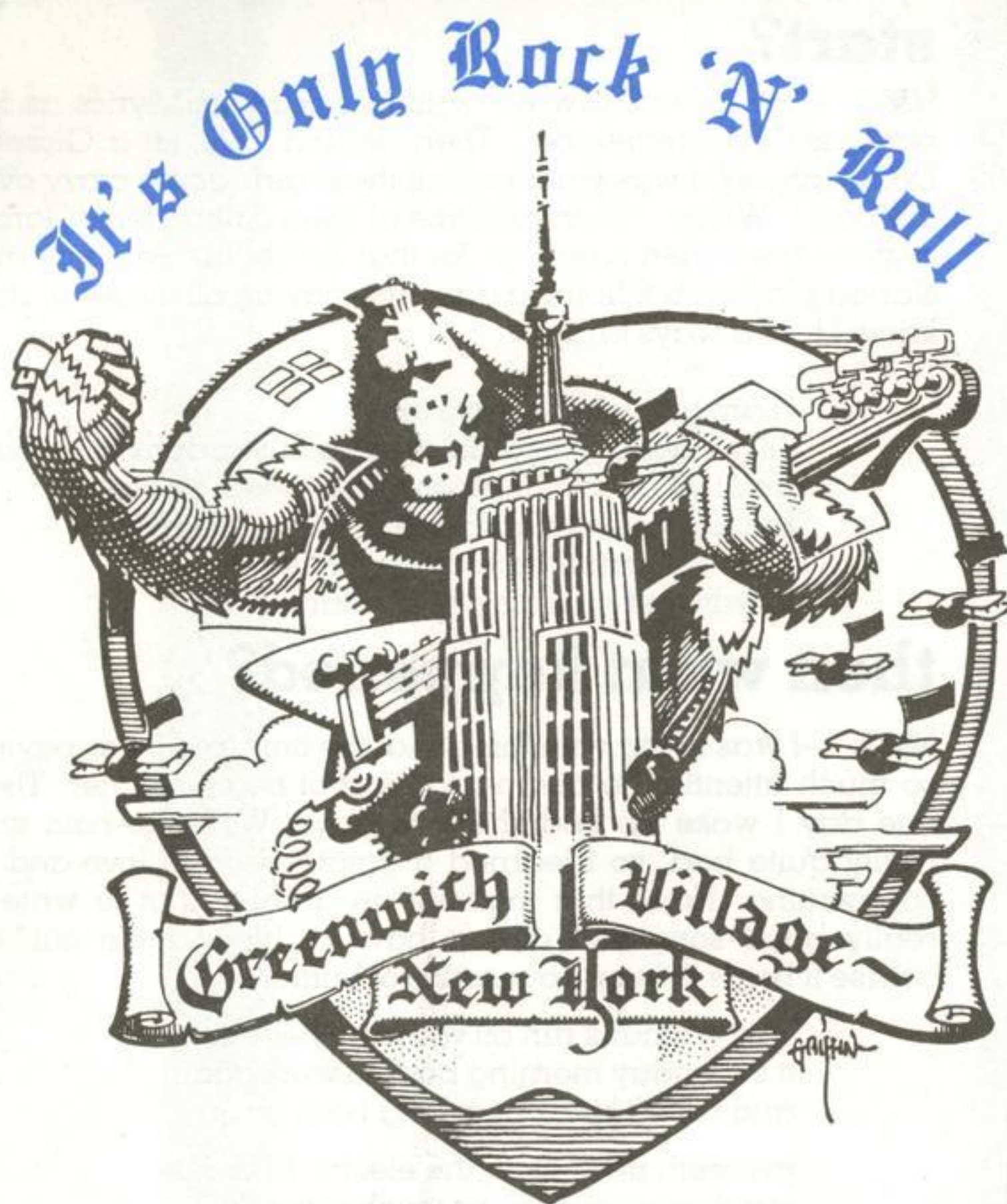
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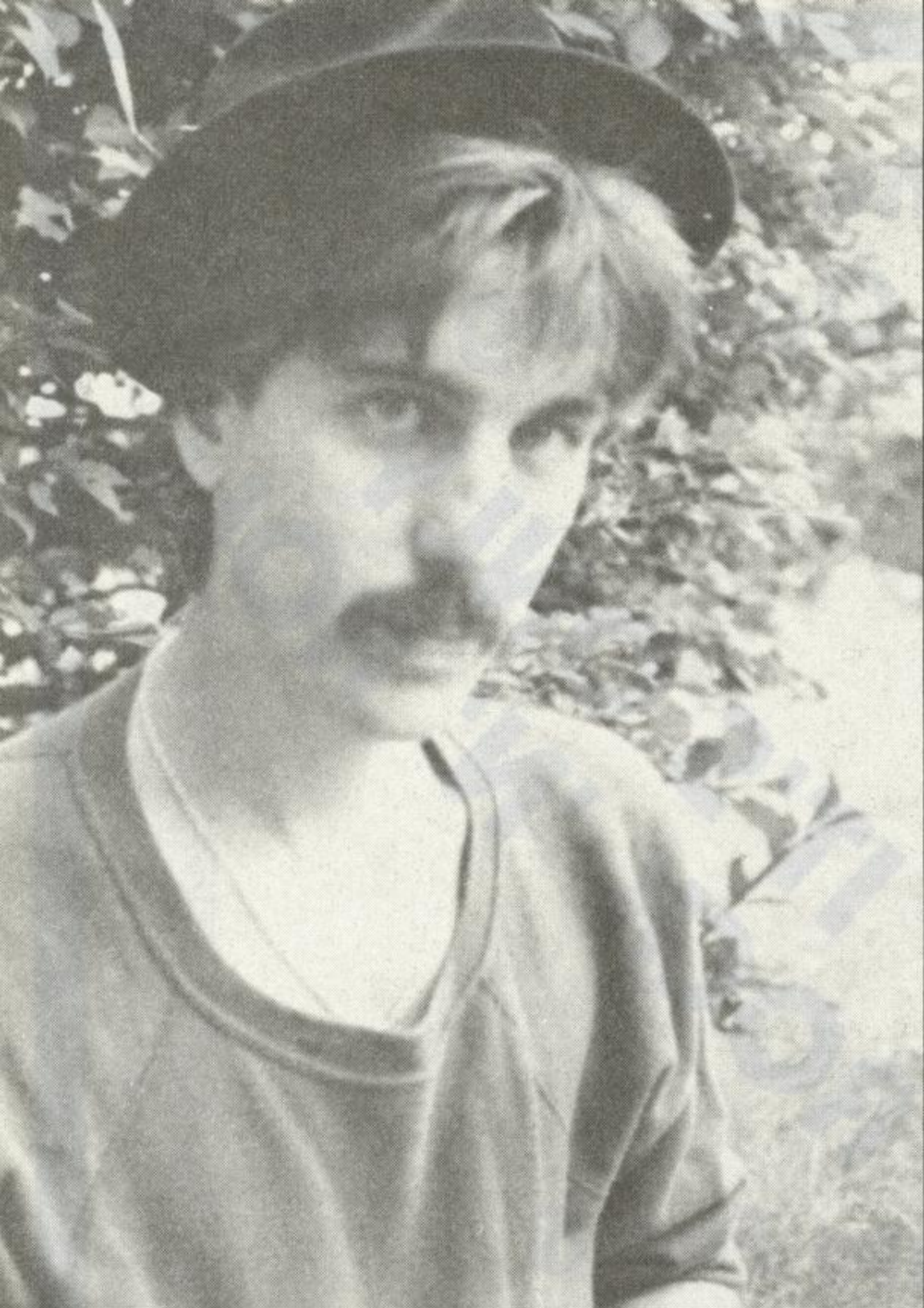
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NEAL HEARTS SAYS HELLO TO RELIX ON THEIR 10TH ANNIV.

"We're killing one another
Battleships on the sea
riots on the streets today
and they show it all on T.V.
The earthquakes they are coming
disasters have arrived
yet you keep on telling me
these are the best times of our lives"
©1981
best times of our lives
words and music by neal hearts

Neal Hearts, singer songwriter for over a decade, is ready again with a different band and some new songs. Hearts has already found success with such rockers as "Come On Monday" and "Inches and Falling," and ballads like "Fools Rush In" and "Ancient Promises." Still he feels his newest songs could be his finest yet. Originally a country-folk artist, his latest material reflects more of a rock n' roll interest. Mr. Hearts has written over 200 songs and is a performer you will be hearing more of as the 80's progress. A brief interview with him reveals his story.

when did the songwriting start?

N♥'s —well I was always writing poetry and lyrics as far back as I can remember. Then around 1970, at a Grateful Dead concert, I was watching all these girls going crazy over the band. When I overheard one of them calling Jerry Garcia sexy—I knew then I could go for that. So I bought a guitar and started playing 6-8 hours a day, just playing all the time, still I knew I had a ways to go.

"I am going to be a big star
i'll be making records, signing autographs someday
and i've been climbing up that steep, steep hill
but right now I am 45 minutes from Nashville"
©1977 45 minutes from nashville
words and music by Neal Hearts

then what happened?

N♥'s —I was living with this girl at the time and I was paying so much attention to my music I sort of neglected her. Then one day I woke up and she was gone. Well, the pain was really quite bad, so I learned a great lesson in love and in songwriting. From that moment on, I knew that to write a really good song you almost have to bleed them out. Of course it helps to keep your sense of humor.

"my womans run off with another man
it's monday morning back to work again
and i don't know how long i can go on

my teeth need fixin, the electric bills due
my doctor says i got a touch of the flu
and all my money it is gone

i'd go to the ocean take a fatal swim
but the county beach cost two bucks to get in
there's a letter in the mail, it's from the I.R.S.
the economy and me, we're both depressed"
©1979 the economy and me (we're both depressed)
words and music by Neal Hearts

So without my girl, I decided to hit the road—you know—honky tonks, street corners, one night stands, anywhere i could find an audience. I was becoming some kind of a roving minstrel. Somehow i ended up in Los Angeles and involved in a new band. Well we played here and there not making much money, and one day i said "that's it, i'm going back east."

and when you got back to new york?

N♥'s —Well I got connected with this manager who said he was going to do this and that for me, and make me a star-but it was all talk. He had me playing every dive along the New Jersey turnpike, that's what I call paying dues. I was really discouraged at that time. I felt I was writing for myself and my dog, it seemed no one cared. Then my good friend Ramblin R.T., a great songwriter himself, came by and played for me all day in between pep talks. Well by the end of the evening, I was singing and playing and inspired all over again. Just like magic. I decided then to get back to my roots in music, and took out all my old Chuck Berry and Buddy Holly albums, and the new songs have been coming out ever since. So here I am—new and improved, there's been a lot of water under the bridge but everything is gonna be alright.

Look for Neal Hearts' new album Heart-Attack
For more information write Rollin' Hearts Club
1007 Fenwood Dr., Box 3
Valley Stream, N.Y. 11580

RELIX

MUSIC FOR THE MIND

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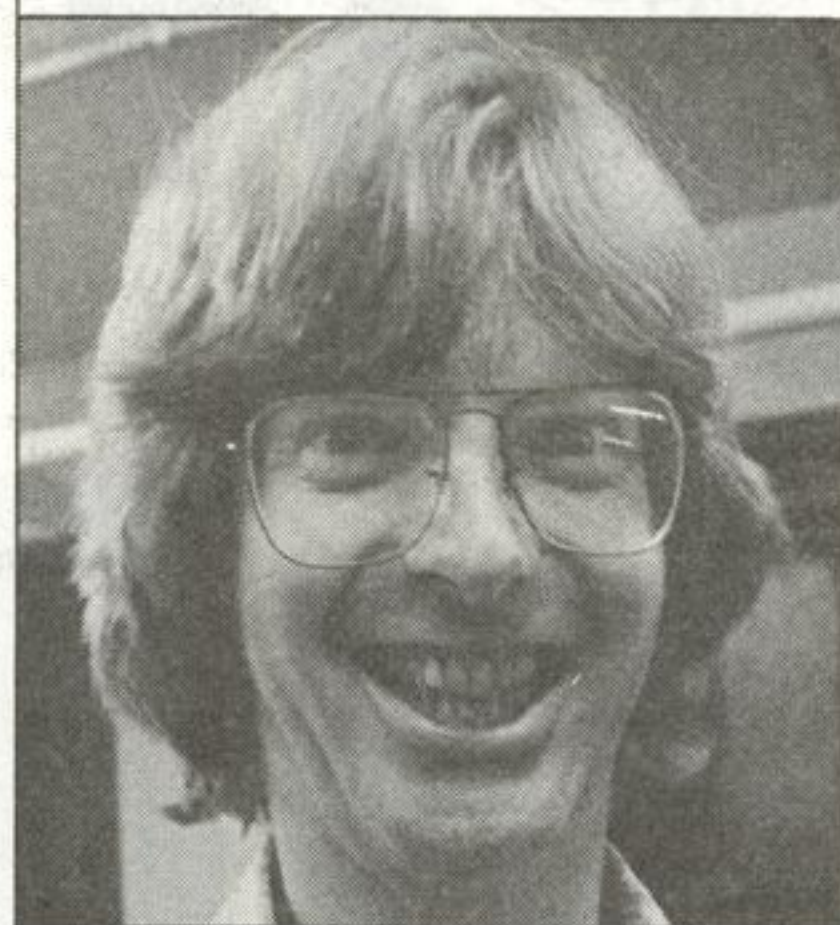
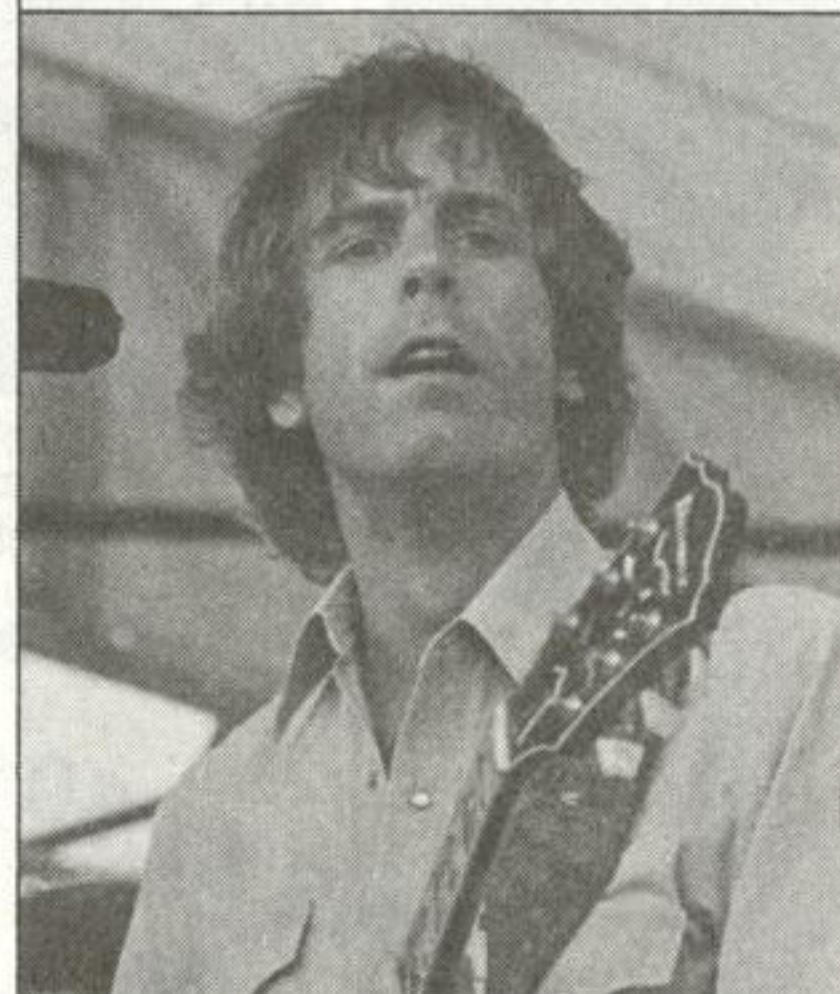
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Keith and Donna

Very Loose Jazz
Keith and Donna Godchaux
Keyboards and Vocals
Bill Kreutzmann - Drums
Roy Scott - Mike Larsheid
Steve Shuster - Hadi El
Saddooop

Grateful Dead #8

Jerry Garcia - Bob Weir - Phil Lesh
Guitar (and Donna) Guitar Bass
Keith Godchaux - Bill Kreutzmann
Keyboards Drums
[Nea Login]
Synthesizer Mickey Hart

**A Very Unofficial
Grateful Dead
Family Tree**

Compiled 8-8-75 by
Jerry Moore
Artwork - Gary Kroman

Kingfish ~ '74

Bob Weir - Dave Torbert
Guitar Bass
Rob Hammot - Mike Kelley
Guitar Harp
Chris Howard - Drums

Grateful Dead #7 72-74

Jerry Garcia - Bob Weir - Phil Lesh
Guitar Guitar Bass
Bill Kreutzmann - Keith and Donna Godchaux
Drums Keyboards and Vocals
(Sometimes Nea Login)

Warp Ten

strange electronic music
Phil Lesh - Nea Login - Jerry Garcia
Bass Synthesizer Guitar
David Crosby Mickey Hart
Guitar Drums
Released "Seastones"

Jerry Garcia Band

Jerry Garcia - Nicky Hopkins
Guitar Keyboards
John Kahn - Ron Tutt
Bass Drums

Grateful Dead #6 72

Jerry Garcia - Bob Weir - Phil Lesh - Bill Kreutzmann
Guitar Guitar Bass Drums
Ron McKernan - Keith and Donna Godchaux
Harp, Organ Piano Vocals

Old and in the Way 72

Jerry Garcia - Peter Rowan
Banjo Guitar
Dave Grisman - John Kahn
Mandolin Upright Bass
Vassar Clements or Richard Greene
Fiddle
LP out on Round Records

Garcia - Saunders (Legion of '70-75)

Jerry Garcia - Merl Saunders (Marty)
Guitar Keyboards
John Kahn - At various times:
Bass - Roger Troy
Tom Fogerty - Bill Kreutzmann
Guitar Drums
Paul Humphrey, Bill Vitt, Ron Tutt
Drums

Releases: "Heavy Turbulence",
"Fire Up", "Live at Keystone"

Grateful Dead #5

Jerry Garcia - Bob Weir - Phil Lesh - Bill Kreutzmann
Guitar Guitar Bass Drums
Ron McKernan - Keith Godchaux
Harp, Organ Piano

Jerry Garcia - Howard Wales

They did a tour in 1971 and
also released an LP called
"Hooterall"

Grateful Dead #4 '71

Jerry Garcia - Bob Weir - Phil Lesh
Guitar Guitar Bass
Bill Kreutzmann - Ron McKernan
Drums Harp, Organ

**New Riders of the
Purple Sage** - '70-present

Dave Nelson - John Dawson
Guitar Guitar
Jerry Garcia - Phil Lesh
Pedal Steel Bass
Mickey Hart - Drums
Mickey was replaced by Spencer
Dryden, Garcia by Buddy Cage
Phil Lesh by Dave Torbert
then by Skip Batton

Grateful Dead #3 '70

Jerry Garcia - Bob Weir - Ron McKernan
Guitar Guitar Harp, Organ
Phil Lesh - Bill Kreutzmann - Mickey Hart
Bass Drums Percussion

**Bobby Ace and the Caras off the
Bottom**

Bob Weir - Dave Nelson - John Dawson
Guitar
and others

Grateful Dead #2 '68-69

Jerry Garcia - Bob Weir - Ron McKernan - Phil Lesh
Guitar Guitar Harp, Organ Bass
Bill Kreutzmann - Mickey Hart - Tom Constanten
Drums Percussion Keyboards, special sound effects

Grateful Dead #1 '66-67

Jerry Garcia - Bob Weir - Ron McKernan - Bill Kreutzmann
Guitar Guitar Harp, Organ Drums
Phil Lesh - Bass

The Hart Valley Drifters

Dave Nelson - Jerry Garcia - Robert Hunter
Guitar Banjo String Bass
Ben Frankel - Mandolin

These two bands are
where it all started - basic
bluegrass - spky, unamplified
and fun

Mother Macree's Uplown

Jug Champions ~ Hart Valley Drifters plus:
Dave Parker - John Dawson - Bob Matthews
Washboard guitar Jug

Mickey Hart and the Heartbeats

Jerry Garcia - Mickey Hart - Bill Kreutzmann
Guitar Drums
Phil Lesh - Bass

The Warlocks

Jerry Garcia - Bob Weir - Ron McKernan - Bill Summers
Guitar Guitar Harp, Organ Bass
Bill Kreutzmann - Drums



Jerry Garcia

6 Hours Before the Mast

by Jerry
(from Vol. 3, #6—Oct., 1976)

ON August 7 & 8, 1965 the good citizens of La Honda, California, were pissing in their pants. Ken Kesey and his Merry Pranksters, a young band of aspiring outlaws, had decided to throw a party. The guests of honor were to be the last of the real outlaw bands, the Hell's Angels. At the resulting bash, the Pranksters taught the Angels that there were drugs other than beer, and the Angels no doubt taught the Pranksters a thing or two about life. The Angels have been part of the San Francisco music scene ever since—a small part, to be sure, but obvious. In fact, since the first acid test took place after that party, they have been part of the scene for as long as the Grateful Dead.

The Angels, as might be expected, are long time friends of the Dead. The Dead have done a few benefits for them over the years, and Jerry Garcia and Merl Saunders made their east coast debut in 1973 at a Hell's Angel party on board the good ship "Bay Belle."

This year, the Jerry Garcia band kicked off a short east coast tour on September 15 with another party for the Angels, this one open to

the general public at \$15.00 a shot. The boat was once more the Bay Belle, though it has been re-christened, for some obscure reason, the "S.S. Duchess." This trip was supposed to be a cruise, not a party, but a party it nevertheless turned out to be. The boat had 2,000 passengers, including a couple of hundred Angels, and a good time was had by all.

The Angels haven't done anything too awful in recent years, with the exception of Altamont, and for that there were a few extenuating circumstances. Consequently I felt quite safe in going, though some among the Relix crew found pressing reasons for being elsewhere that evening.

I didn't think there was anything to be scared of, but considering the Angel's well known tendency to over-react, I developed a streak of politeness wide enough to ride a motorcycle on.

Though departure time was set for 6:30, I arrived somewhere before 7 to find the battery packed with shoulder to shoulder freaks and Angels, and the boat still putzing around in an attempt to dock. After a long, slow loading process, the boat finally left at about 7:50.

In all that freaky crowd, the Angels were the freakiest. The first thing that hit you was that most of them were pretty big, inspiring awe by size alone. Their garb ran mostly to oily denim and leather, the kind of clothing that makes your nose wish it were in some other state. Naturally, they all wore their colors. Tattoos seem to be almost as popular among Angels as motorcycles. Scars, missing limbs, and prosthetic devices (hooks and such) were very much in evidence, as were weapons ranging from knives to brass knuckles and chains. One Angel in particular, I wish I had a picture of. He was well over six feet tall, and must have weighed over 300 pounds. He was wearing only a vest over his oily denims, and, wherever he went, his stomach preceded him by feet. He was so festooned with chains that he clanked with every step he took. He was so greasy and ugly that he was beautiful, a veritable human tank. The Angels are generally rather mean looking, but then, if you want to be an outlaw you ought to look the part.

One thing the Hell's Angels know is how to run a party the right way (they also know how to party, but that's another matter entirely). They were in charge of all phases of this operation, from ticket taking to security, which was fairly negligible. The party was roaring even before the Duchess cast loose, and nobody seemed to be worried about police interference. After all, what cop in his right mind would get on the same boat with a couple of hundred Hell's Angels?

Someone thoughtfully provided the party with several huge tanks, which were free to all comers who could fight their way to them. The tanks were easier to reach than the bars or the food stand, which were continually jammed with hungry and thirsty travelers. Though the boat had four decks, you could hear what was happening almost anywhere, as there was a full p.a. on the deck above the stage, as well as on the deck where the musicians were performing, and extension speakers scattered about the other decks. There were also 2 large project type t.v. sets, and a couple of regular ones, all with a phenomenal color picture of the performance.

As the main deck was crammed with people, and many were literally hanging off the ceiling, strangely enough you could get a better idea of what was happening on other decks. There was room to move around on any deck other than the main level. The top deck was particu-

larly pleasant, for up there you could feel the wind and see such sights as the 50 choppers parked in a row of gleaming chrome along the Battery, the Statue of Liberty, and lower Manhattan (a better light show than the Fillmore ever boasted). Unfortunately there were no speakers on the top deck.

This was *really* a long strange trip (with the emphasis on the strange).

Four Angels hoisted the Jolly Roger at the start of the ride, to make it officially a "pirate's cruise." Another cute touch along the same lines was the noose hanging over the stage. One incident which I found amusing was when a rather stoned Angel stumbled onto the stage during the Garcia Band set, seizing control of a microphone long enough to drawl out "Hey folks some cookin' music. Get it on with that boogie beat there." Violence was conspicuous in its absence. I have since heard that 2 people were beaten up, but I have also heard that in both cases it was provoked. I don't know the truth of the matter. I do know that the only weapon of the plentiful collection on board I saw ever used was a knife, and it was only used to saw open a wine bottle.

The music played before the Garcia band hit the stage is better ignored, since it was pretty awful. A band from Bay Ridge, "Cheyenne" by name, opened up, to a totally diffident reception. Elephant's Memory fared somewhat better, since they were a known quality, even if equally awful. They were also Bo Diddley's backup band for the evening. Bo was tolerable, though hardly inspiring. He had been playing for 15 minutes or so, when the Duchess got as far as it was going to go up the Hudson, and turned around near downtown Yonkers. Bo finally left the stage at 11:25, but it wasn't until 5 to 12 that Garcia & Company (Keith and Donna Godchaux, John Kahn and Ron Tutt) began playing. At that point the boat was idling south past the World Trade center.

They played for a hair over 2 hours and 10 minutes, the set including "How Sweet It Is," "Catfish John" "After Midnight," "Stir It Up," "Torn Up Over You," "Midnight Moonlight," "The Way You Do The Things You Do," "They Love Each Other," "Stop That Train, I'm Leaving," and "Ride the Mighty High." It was an inspiring set, laid back but quite intense. "Midnight Moonlight" was particularly good, starting slow and quiet, and picking up energy as it went along. The rhythm is much more pronounced in the Garcia band version than in the Rowan Brothers or Old and in the Way versions, and the thing had a very bouncy feel. The instrumental break was tremendous. Garcia must have thought so too, for he smiled all the way through it. "Ride the Mighty High" is a good rock and roller, though it ought to be longer. Jerry has a funny little trick of rotating his ass in circles to cue it.

Garcia's set was the crowning glory of an otherwise quite entertaining evening. It was timed perfectly, for the set ended at 2:07, and the boat docked at 2:15, having been up both the Hudson and the East River, as well as around Governor's Island and near the Statue of Liberty. I enjoyed myself, the other paying customers had fun, and the Angels looked like they had a great time. Maybe they only behave themselves at parties, but I think it more likely that they've mellowed somewhat with time.

Why, I even saw a couple stopping for traffic lights on the way back uptown. This could present a problem. If the Angels ever become law abiding citizens, what are we going to do for outlaws? ■



Peter Simon

KEITH, MICK AND PETER

FRAGMENTS

by Toni

FRANK WAKEFIELD AND LORIN, CHRIS AND PETER ROWAN

PETER Rowan is trying to get brothers Chris and Lorin to join him on the road. He recently stated that upon listening to some old tapes of the three of them together, he sensed the magic that was there. Jerry Garcia once claimed that the Rowan's would one day be as big as the Beatles. Well, let's hope they give it another chance. Let's get it together, boys!

David Nelson and Frank Wakefield are playing together once again. They are staying close to their West Coast home, and it appears that their performances are informal, but you never know what can happen.

During his recent East Coast tour, Robert Hunter is quoted as saying, "Look for a new Dinosaur album, soon to be released in about five years!" I'm afraid he meant it as fellow Dinosaur, Barry Melton, stated the same. But, watch for a possible East Coast Dinosaur tour by the end of the year.

Matthew Kelly is attempting to put a Kingfish tour together, featuring Bob Weir, to promote an upcoming Kingfish LP. The album will feature never released early Kingfish material. Watch Relix for further details.

When we asked Jorma about a new Hot Tuna album, he advised us that it was a possibility, pending how things went on the reunion tour.

David and Nancy Bromberg had a baby boy, Jacob Samuel. Our best to the family.

There is a possibility of the David Bromberg Band doing another tour by the end of the year. If not, you can catch his 10th Anniversary Bottom Line performance in NYC in February.



L.D. Kippel

John Firmin, Bromberg Band saxophonist, recently returned from a tour of Alaska with his own band "John Firmin and the Adults." They perform R & B sax work from the early 40's to the present. They have also been performing in San Francisco. Other band members are Bromberg Band's Lance Dickerson on drums, Tim Eschliman (Moonlighters, Cody) on bass, Scott Lawrence (Jesse Colin Young) on keyboards and local hero, Stevie Gurr, on guitar.

Brian Marnell, drummer with SVT, died recently of a long existing illness.

Mark Stein and the legendary band Vanilla Fudge have just completed their new album for Atlantic Records. Jeff Beck played guitar on two of the tracks. The album contains all original material except for two cover songs. The release date is tentative for November.

Graham Bonnet and his new band, Alcazrazz, have released a new album on Rocshire Records with simultaneously released videos. In 1968, Robert Stigwood signed Bonnet as a solo artist and took the Bee Gees on as back-up musicians. That band was called Marbles. He has since been part of such bands as Ritchie Blackmore's Rainbow and the Michael Shenker Group. Appearing on his new album are Jimmy Waldo on keyboards and Gary Shea on bass, both from New England, Jan Uvena on drums from Alice Cooper and Iron Butterfly, Ron Wood and 20 year old guitar prodigy Yngwie Malmsteen from Sweden.

Buddy Cage is back in town! After spending some time in Massachusetts, he has come

down to the Big Apple and is spending some time here. He has been seen playing locally with the likes of the Tom Russell Band and Coyote (which features Relix's own Gary Kroman on guitar). Watch for big things to come from this artist.

10 YEAR ANNIVERSARY T SHIRT

2 SIDED!!!

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BROOKLYN, NY
11229



ADAM ANT AND PHIL COLLINS TOOK SOME TIME OUT TO RELAX DURING THEIR RECENT RECORDING SESSION TOGETHER. THE PAIR, ALONG WITH LONGTIME ANT COLLEAGUE MARCO PIRRONI, SPENT A WEEK IN SWEDEN, RECORDING TWO ADAM ANT SINGLES WITH COLLINS PRODUCING AS WELL AS PLAYING DRUMS ON BOTH. THE SINGLES, PENNED BY ANT/MARCO, WILL BE RELEASED LATER THIS YEAR AND WILL APPEAR ON ADAM'S NEXT ALBUM.



(inset) Spencer Dryden photo: Mark F. Lichtenberger

THE DINOSAURS—(l-r) Melton, Hunter, Albin & Cipollina

The Dinosaurs

by Joe Corey

THE 1970's were not very kind to sixties San Francisco rock groups with the exception of the Jefferson Starship and the Grateful Dead. However, pieced together from bands of the past comes a new, vibrant group, The Dinosaurs. Making their first public ap-

pearance in August, 1982 the Dinosaurs are now playing shows complete with liquid light and slide shows that would make any Fillmore West or Avalon Ballroom veteran feel at home.

Featuring acoustic guitarist and Grateful Dead lyricist Robert Hunter, Quicksilver Messenger Service guitarist John Cipollina, Big Brother and the Holding Company bassist Peter Albin, Jefferson Airplane and NRPS percussionist Spencer Dryden, and Country Joe

and the Fish guitarist Barry Melton, The Dinosaurs have been meeting great response at their shows, all of which have been within the confines of the west coast. The Dinosaurs also bring new life to each show by inviting numerous special guests such as Nicky Hopkins, Mickey Hart, Country Joe, and Kathy McDonald to join the band on stage.

In a magazine interview the band said they want to "take the best of what they learned during the sixties, mix it with new experiences and finish what they started almost twenty years ago." Contrary to popular myth, The Dinosaurs and their counterparts have not retreated into an isolation tank.

Just like many groups of the sixties such as Cream, The Dead, Hot Tuna, and later on, The Allman Brothers, The Dinosaurs rely on the whims of fate as they improvise every song in hope of reaching the x factor, which is analogous to a golfer's thrill in scoring a hole in one. The Dinosaurs haven't released any records and currently have no plans to, so they rely somewhat on songs from their old groups or rock classics that they feel like playing at each show. "Since the most fatal error music can make is to become sanitary and stale," says Melton, "the Dinosaurs only practice a song enough to give everyone an idea of what they play. The Dinosaurs, like true improvisational groups, count on the energy of the show and audience to bring a song to life."

Having seen the Dinosaurs open up for the Dead on New Year's Eve and having heard tapes of a couple shows, it is evident this band has a good future. They have all been through the stardom mill and they realize it is a deadly spiral so it seems they will tread clear of the commercialism that studio record and business contracts bring to the most well-intentioned folks. The Dinosaurs sense of optimism and adventure will probably pose no threat to arena rock groups like Journey and Rush, who only see money at the end of the rainbow and ticket lines, but that won't keep the Dinosaurs or their fans from experiencing honest communication and fun.

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