

TALENT

Heart

THE FORUM, L.A. — It can be very rewarding to see and hear a band in the process of evolving. Choosing to grow instead of living within the confines of past hits and reputation, a band can often uncover fresh, and sometimes startling, directions and textures. Such is the case with Ann Wilson and Heart.

Already acknowledged as one of America's top heavy metal bands, Heart has shifted dramatically since the release of its latest Epic LP, "Bebe Le Strange." Following a personnel shake-up that stripped the band of its male leaders and left sisters Ann and Nancy Wilson and good friend Sue Ennis in charge prior to the recording of "Bebe Le Strange," Heart has developed a powerful act with the spotlight on Ann.

Ann Wilson has always been the vocal leader of Heart, but under the new structure, her abundant talents have begun to blossom. The show featured much new material from "Bebe Le Strange," as well as rockers from Heart's past: but most of all, it was a showcase for Ann, powerfully and professionally dominating in a way that would have been impossible before.

The band, led by Nancy on guitar, was tight and tough, providing the heavy metal licks that made Heart famous, and Ann's vocals added the appropriate fuel to the fire that made the show cook. Ranging from such Heart hits as "Barracuda" and "Magic Man" to a hot cover of Led Zeppelin's "Rock And Roll" to the moving "Sweet Darling" from "Bebe Le Strange" to hearty renditions of some '60s oldies, Ann and the band provided an exceptionally strong show, pumping up an audience that demanded and got three encores.

Heart's present line-up — Ann on lead vocals and keyboards on occasion, Nancy on rhythm and lead guitar, Michael Derosier on drums, Howard Leese on guitar and Steve Fossen on bass — has been structured to spotlight Ann's considerable talents. Judging from what went down on stage, there's a lot more to come.

richard imamura

Carlos Santana

UNIVERSAL AMPHITHEATRE, L.A. — It is true that guitarist Devadip Carlos Santana has moved his music to a decidedly more jazz-oriented arena, especially on his latest Columbia Records LP, "The Swing Of Delight." But during his recent set at the Amphitheatre here, which lasted nearly two hours, Santana and his aggregation of rockers played his past hits to warm up a concert delivered in the chilly evening air of the Los Angeles Indian Summer.

And despite his recent move to more progressive Latin jazz/rock music — encompassing a mosaic of jazz, R&B, rock, Latin and Reggae sounds — the fans who turned out for the Santana gig were of the rock variety and seemed to respond best to the guitarist's more energetic blazes.

In fact, Santana appeared to warm up best on material like "Black Magic Woman," "Toussaint Le'Overture" and "Oye Como Va," among other hits that distinguished him as premier rocker in the dawn of the '70s.

But Santana's prowess with a guitar remains evident and undeniable, whether the music comes from his uptempo rave-up

zone, or draws on more melodic and sensitive music from his latest LP, like his indulgence on the theme from the film *Spartacus* and his rendition of "Favorite Things."

Santana's accompaniment rose to the occasion and provided their licks with a full blast of enthusiasm. Joining Devadip were keyboardist Richard Baker, Graham Lear (drums), Arestes Vilatl (timbales), Raul Rekow (congas), percussionist Armando Peraza, bassist David Margen and vocalist Alex Ligertwood, who also provided rhythm guitar assistance.

Though his concert did not totally reflect his current music identity, Santana showed that he had lost no momentum and that he would always have his root audience, and then some, for years to come.

michael martinez

Sadao Watanabe

ROXY, L.A. — Japanese jazzman Sadao Watanabe's showcase performance here recently sponsored by Columbia Records was quite a lavish affair. While Watanabe has accrued top honors for jazz music in his homeland and throughout the international marketplace, his penetration here was officially inaugurated with his rousing, articulate, thoroughly engaging and well-attended show, which featured a host of American-based sidemen with whom Watanabe has played before.

Much of the material during his show was drawn from his recently released double set "How's Everything" LP which shipped shortly before the showcase performance. The audience was thoroughly laced with industry execs and other musicians, but fans as well as guests received Watanabe's enthralling set with much enthusiasm and warmth. And how could they not?

If Watanabe's music was endearing, his genuine, humble stage presence, and seemingly honest-to-God joy at being in Los Angeles (he hadn't performed in L.A. since 1965 when he appeared with Gary McPhartland), was received with an unusual reverence by the Los Angeles club set.

It was clearly the music, though, that overwhelmed the audience. Songs from the "How's Everything" album, like "Up Country," "Boa Noite," "Nice Shot," "Sun Dance," "Seeing You," "All About Love" and "Mzuri" were apt offerings of Watanabe's contemporary music tastes, and also good vamping stuff for his bandstand companions, who were composed of some of the most familiar names on American vinyl. They included Dave Grusin (keyboards), Lee Ritenour (guitars), Abe Laboriel (bass), Alex Acuna (drums), Paulinho Da Costa (percussion), and Don Grusin (keyboards), who also provided music for the "How's Everything" LP.

The Grusin brothers expertly acted as the hub for the polyrhythmic excursions during the performance, always providing fine textural and rhythmic framework for the music, as did Laboriel on bass. Ritenour's blues-to-rock-to-jazz licks were always legitimate and delivered tastefully. The percussion rave-ups by Da Costa and Acuna provided a pulse and life to the music that was hard to match.

But Watanabe's horn work — using soprano, flute and alto sax — was complete, a study and technique with feeling and as expert as any reedman the American jazz audience is more familiar with. His dexterity on the more raucous numbers finely complemented his sensitivity and patience on lyrical, flowing pieces. For Watanabe, showcases are long overdue.

michael martinez



MOVING PICTURES — Syracuse, N.Y. radio station WYSR recently aired a one-hour live broadcast by the local band Pictures. Pictures' songs are published by United Artists music which is also grooming the unsigned group for a label deal. Shown backstage at the Slide Inn in Syracuse are, in the top row (l-r): Tom Nast, PD of WYSR; Barry Bergman, vice president of United Artists Music; and Jock Guthrie, Cliff Spencer, Bob Halligan and Jebb Guthrie of the group. Shown in the bottom row are Bob Sollinger of the group and Bruce Hodge, the group's manager.

Tucker Sentencing Is Set As Counterfeit Probes Continue

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revealed at Tucker's trial that "the president of a premier American record company" had an "arrangement" with at least one of two major East Coast tape duplicators who were engaged in large-scale "backdoor" counterfeiting operations (**Cash Box**, Sept. 13). The FBI and grand jury are also continuing to investigate the relationship between Tucker and Kenneth Pope who was formerly regional sales manager for Columbia Magnetics Sales, based in New York (**Cash Box**, Sept. 20). When asked about the reasons surrounding Pope's recent departure from CBS, a spokesman said, "CBS Records lost confidence in his ability to fulfill his responsibilities."

The start of the Goody trial, originally slated to begin this month, has been indefinitely postponed while the Recording Industry Assn. of America (RIAA) fights a subpoena of its anti-piracy field reports by the Goody defense. (**Cash Box**, Aug. 2, Aug. 30 and Sept. 6). The United States Court of Appeals for the Second Circuit has scheduled Oct. 16 as the tentative date for initial argument in the subpoena battle. The RIAA, slapped with a contempt citation by Federal District Judge Thomas C. Platt, faces heavy fines if the Appeals Court rejects its argument that the con-

tested papers are protected by "lawyer-client privilege."

Judge Platt has not yet ruled on outstanding Goody motions to reduce the four racketeering felony counts in the government's 16-count indictment to misdemeanors. This ruling will ultimately contain the Judge's opinion on whether or not counterfeit recordings can be legally defined as stolen merchandise. When Judge Platt does hand down his ruling, the decision will undoubtedly influence the scope of any future pending indictments of retailers and others by the Government.

Record Conglomerates Increase Ad Budgets

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from 1978's advertising outlay of \$47,585,300. According to *Advertising Age*, the corporation's three principal record labels — Warner Bros. Records, Elektra/Asylum Records and Atlantic Records — spent more than \$2,352,000 in "measured media" advertising, which does not include outlays for point-of-purchase promotions. The survey said that Atlantic and Elektra/Asylum spent most of their advertising dollars in magazines. In contrast, Warner Bros. funneled most of its advertising funds into television spots.

EAST COASTINGS

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sessions . . . UK Chiswick has signed local group **the Pinups**. Ironically, internal hassles have forced the departure of frontwomen **Tish** and **Snoopy** . . . At the **Plasmatics** "event," **Wendy Williams** was out of the car before we knew it was rolling. We submit that Williams could not beat Sal Mineo at chicken racing, much less James Dean.

WE'RE NIGHT CLUBBING — **James Chance**, whose show now includes four strippers, makes his only New York appearance for the rest of the year, when he plays **The 80's** on Oct. 8, 9, 10, 11. Management promises different performing configurations nightly . . .

Look for **Talking Heads** to play Radio City Music Hall on November 2 and 3. The home of the Rockettes will also play host to the **Grateful Dead** for a week's worth of dates in late October . . . **Jerry Brandt** is set to strike again; he's negotiating with The Kinks to play **The Ritz** in October. Also slated at the club are dates for **14 Karat Soul** (who are close to signing with a major label) on Oct. 11 opposite Mitch Ryder, and Oct. 24 opposite Junior Walker and the All Stars. (14 Karat can be reached for booking via Stan Krause at (201) 653-5681 . . . **Wilson Pickett** backed by a fourteen piece band, plays the Entermedia Theatre on Oct. 4 . . . the **Ray Beats** and the **Bush Tetras** do a benefit for the manager's Alliance at Hurrah on Sept. 23 . . . dub DJ **Big Youth** makes a rare local appearance at Trax on Oct. 23. The club plays host to Chicago soulman **Syl Johnson** Sept. 23 through 25.

LONDON CALLING — Ex-Cream member **Ginger Baker** has joined **Atomic Rooster** . . . **Elvis Costello** and the **Attractions** opened for **Squeeze's** farewell gig under the pseudonym, **Otis Westinghouse** and the **Lifts**. The Attractions have released a solo album, "Mad About the Wrong Boy." . . . The rage of London is a rockabilly-rooted trio called the **Stray Cats**. When they were called the **Tomcats**, the Massapequa-based group raised no eyebrows on the Great Gildersleeves circuit . . . the Clash's **Joe Strummer** is producing **The Little Roosters** . . . Strummer and Clash cohort **Mick Jones** have co-written and produced six songs for **Ellen Foley**. Foley has also recorded an **Edith Piaf** number.

aaron fuchs

ON STAGE