

SOUND & MUSIC



The Go-Go's: Beauty and the bucks.

It's a Long Way from the Supremes

By Richard J. Pietschmann

The new girl groups' rock 'n' tease

*I know what boys like
I know what guys want;
I make them want me
I like to tease them.*
—The Waitresses

Yes, there was much chuckling, indeed, over the inept playing and teasy rock 'n' raunch of the all-female punkette Go-Go's. Of course, that was before the L.A.-based group's debut album, *Beauty and the Beat*, astounded the pop world by becoming the first album by an

all-girl rock group to go number one.

Now not only has the chuckling stopped, but since the record business—as insecure as the movie business—runs in cycles fast on the heels of current successes, it's hardly surprising that the unexpected Go-Go's jackpot has already spawned the first generation of "tease" groups: the Waitresses ("I Know What Boys Like"); the Pinups; the Catholic Girls; Josie Cotton ("Johnny Are You Queer?"); Missing Persons, fronted by ex-Playboy Bunny Dale Bozzio; and Romeo

Void ("Never, Say Never").

Expectedly, it matters little whether these new bands are *really* new (the Waitresses have been around for at least two years), are really bands (the Pinups aren't . . . but more on that later) or are really even all-female (again, not the Waitresses). What matters is that they have the teasing *feel* of the Go-Go's or at least can be promoted that way.

"I give the Go-Go's, and the Go-Go's record company, I.R.S., credit," says Leon Tsilis, MCA Records' national director of

CELINE
PARIS

SAN FRANCISCO
155 POST STREET
(415) 397-1140

BEVERLY HILLS
333 N RODEO DRIVE
(213) 273-1243

BONAVENTURE HOTEL
FIFTH & FIGUEROA
(213) 687-3175

SOUND & MUSIC

special projects and the talent scout who signed the Catholic Girls to the label. "They stuck with them, got the word out," Tsilis says. "The Go-Go's made all-girl bands valid."

If this sounds vaguely familiar, think a few years back to another L.A.-based all-girl group, the Runaways. This group, composed of young women still in their middle teens, created a brief but intense flurry of media and industry interest based largely on heavy titillation with very thin musicianship. Record companies vied to sign the nymphet rock band; its notoriety, however brief, resulted in a sudden wave of groups with such names as Fanny, Bertha and Orchid—all of which, Runaways included, quickly disappeared without so much as a bump or grind. The only survivor of this early flirtation with tease rock is former Runaway Joan Jett, who founded a no-nonsense rock band and a couple of months ago scored with the top single in the country and a Top 10 album, both called "I Love Rock 'n' Roll!"

This time around the result may be very different. And for one main reason. The real business of rock—songwriting, instruments—has traditionally been exclusively male. "But now the girls have learned to play," says Tsilis. "The '80s are for the ladies. It was just timing. The Go-Go's were destined to happen."

Back in 1977 it would have been difficult to think of the Go-Go's in terms of rock 'n' roll destiny. The quintet of 18- and 19-year-olds was then an inexperienced ragtag group of young women attempting to make a mark in the volatile, often violent underground of L.A. punk. Then Bobby and Larson Paine—brothers who were then staff songwriters at Warner Bros. Records but fascinated by the energy and direction of the punk-music movement—saw them at the Masque punk club on Hollywood Boulevard, "and they were just being *pelted*," laughs Larson. "They were unwelcome, but that was part of the scene. The chops and musicianship were just awful, but I've never seen anything so *vulnerable* in my life."

The Paine brothers took the terrified women under their wing, taught them how to really play, how to construct a song, how to put on a show. They lectured them on making it in the business, rehearsed them constantly and finally produced a demo tape, which they took around to what Larson says were more than a dozen record labels. It was the same time that the Paines were "trying to sell" another Los Angeles punk outfit, Fear, and punk was not selling well. "It's a cute idea, but you're totally insane," was the reaction Larson says he got with the Go-Go's at record companies.

Meanwhile, though, the girls were get-



Cotton: "Everything Josie does is Texas sized," says a friend.

ting good and beginning to play more accepted clubs such as the Starwood and the Whisky, where change was thrown appreciatively on stage. And the Paines wrote the Go-Go's signature song, a "social message" titled "Johnny Are You Queer?" But as the girls began to attract more attention, the problems began. The Go-Go's started leaning toward lighter pop, fluffier than the Paine brothers liked—so they took back "Johnny Are You Queer?" and ended the relationship. The rest, as they say, is history—one many record-company executives are now attempting to duplicate.

The Catholic Girls, according to MCA's Tsilis, also "started as a joke." Tsilis says he was sent a tape last year of the group, accompanied by a photograph in which all four band members were dressed in their Catholic girls'-school uniforms. But then Tsilis says he played the tape and said to himself, These foxes play better than the Go-Go's. Now he says to expect an album from the Catholic Girls "before fall."

Then there's the case of the Pinups—which provides its own revealing peek into the machinations of trendy pop. The German-based producing team of Ingeborg and Peter Hauke got the idea about three years ago, according to Peter, to put together an all-girl "singers" band. But they wanted to assemble a group with international appeal, and that meant the songs had to be sung in English. The Haukes auditioned waves of European girls, he says, but none could combine looks ("We were looking for girls who were beautiful and a little erotic," explains Peter) and facility in English with singing ability and stage savvy.

Impatient with how things were proceeding in Germany, the Haukes came to Los Angeles to survey the local talent.



DEAL WITH THE 'PROS'!

Professionals. Dedicated to give you the finest service before and after you buy or lease. Come in and prove it to yourself.

MERLIN OLSEN
PORSCHE + AUDI

15531 Ventura Blvd
Encino, Calif. 91436

(1 block west of the
San Diego Fwy. on Ventura Blvd.)

(213) 986-4522



"Here in Los Angeles it's all so concentrated," says Peter Hauke. In L.A., they placed ads in what Hauke terms the "street papers," asking for female singers, and got "tons" of answers. The process lasted for six months, during which time the Haukes interviewed hundreds of actresses, models and singers—most of whom submitted to photo sessions and makeup tests—before settling on Lisa London, Glynnis Talken, Mary Senecal and the mononamed Tegan. The four, says Peter, had to look good, sing well and dance well. The only thing they *didn't* have to do was to be able to play instruments and write songs; the guys would take care of that.

The result is an album with a slick, professional, mainstream pop sound that was first released in Germany last October—a full six months before last month's U.S. release date. And therein lies a rub: Peter Hauke admits that he and his wife were so anxious to pursue their girl-band project that they recorded the album last summer in Germany at Hauke's Hotline Studios *before* the final choices for the group had been made. "Session singers are on the album," he acknowledges. "The girls will sing on the *next* one."

Which brings us back to Larson Paine. On the rebound after splitting with the Go-Go's, Paine, while standing in line at a Hollywood bank to buy traveler's checks, met Josie Cotton, a Texan from a wealthy Dallas oil family, who had recently come to L.A. to make a stab at pop singing. She had been classically trained and a child prodigy as a dancer (her mother, coincidentally, had run off with a Yugoslavian ballet star when Josie was one year old). But Paine knew nothing of this, only that he was attracted to the magnetic Cotton—whose real name is, believe it or not, Kathleen Josey Josey.

Paine and Cotton dated, and Cotton was in the studio as the Paine brothers completed the instrumental tracks for the former Go-Go's song, "Johnny Are You Queer?" When she suddenly volunteered to sing the vocal track, Paine says he was stunned; he didn't even know Cotton could sing. "Then I heard her!"

Cotton completed the vocal in one take; the single was released in October and became an underground hit. Elektra signed her on the strength of "Johnny," and she played her very first date in December—at the Roxy. "Everything with Josie is sort of Texas sized," jokes Larson Paine. "She takes big steps."

The word in the record industry is that when Cotton's album is released early this month, she will have a hit and become a major rock influence. It may not be cute or playful or a tease, but it will be the real thing. ■

ORDER BY MAIL—ALBUM No. CRS2002

DIXIELAND JAZZ

LAS VEGAS STYLE

CHUCK DIAMOND
AND THE
ROYAL DIXIE JAZZ BAND

Included in the fourteen selections are great favorites such as:

Birth of the Blues	Found a New Baby
I Can't Get Started With You	Muskrat Ramble
Basin Street Blues	Bugle Call Rag

Album \$7.95 Each Cassette \$8.95 Each

Delivered anywhere in U.S.A.

Orders from Canada please add current money exchange
(Subject to Canadian Duty & Sales Tax)

REMIT TO: CONTRAST RECORDINGS, INC.
P.O. Box 4809
Las Vegas, Nevada 89106

Check Money Order or Charge to:
 VISA Master Charge

CARD NUMBER _____

EXPIRATION DATE _____

Name _____

Address _____

City, State, Zip _____