

# Biography



"Formidable headline attraction . . ."

—*San Francisco Chronicle*

"X-rated and animated . . ."

—*Gallery*

"Have emerged as one of the most popular hard rock groups . . ."

—*Penthouse*

"Outrageous . . . Satirical . . . Whip-cracking . . ."

—*The Oakland Tribune*

"Too inventive, adaptable and musically talented to be just a fad."

—*Billboard*

"Step aside, Alice Cooper."

—*Cream*

San Francisco's pre-eminent crazies have long been known for their outrageous stage shows and zany off-stage antics. But there's another whole dimension to these seven clever kids: Wipe away the greasepaint, peel away the mylar tape, strip away the kinky black leather from this self-proclaimed "bargain basement of rock theatre" and what you discover is—believe it, Reader!—*music*.

Entitled simply *THE TUBES*, the gang's debut album (on A&M) was produced by Al Kooper, who—through his experiences with Dylan, the Blues Project, Blood, Sweat & Tears, and Lynyrd Skynyrd—is said to know a good thing when he hears it. *THE TUBES* will surprise people; Kooper speculates that the album is as much a groundbreaker in its mid-Seventies context as was the BS&T debut, *The Child Is Father to the Man*, in the late-Sixties. Certain members of one preview audience claimed the album was reminiscent—in its musical and satiric sophistication—of Zappa's Mothers during their heyday. One blissed-out listener said *THE TUBES* "falls somewhere between *Sergeant Pepper* and *Victory at Sea*," both of which, one might add, were big sellers. The elpee contains seven TUBES originals plus a tongue-in-cheek but oddly moving update of "Malagueña Salerosa."



Densifying the sound are the arrangements of Dominic Fronteri, who once provided the spooky music for the TV series, *Outer Limits*. THE TUBES is--in the words of still another won-over listener--"a rich, stirring brew." Rite on, brother.

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The mutational offspring of the Fifties grass-roots rush to allergy free Arizona, THE TUBES migrated a few years back from Phoenix to San Francisco. Unified in 1972 by founder Bill Spooner they became the Bay Area's premiere "outrageous-theme band."

Infamous from the outset, the group staged the first "Streakers Ball," which admitted all naked people free, and invented bondage rock with the show-stopping leather-and-chains production number, "Mondo Bondage." Developing a hard-core cult following, THE TUBES made cameo appearances in a Carol Doda skin flick and the porn epic, "*The Resurrection of Eve*," starring Marilyn Chambers. THE TUBES' Winterland Halloween show turned into a riot when the band premiered its underground classic, "White Punks On Dope." Bill Graham liked the band so much that he presented them at Led Zeppelin's sold-out concert at the 60,000 seat Kezar Stadium.

At the same time all this rock & roll fame and notoriety was coming their way, THE TUBES' graphics wing was winning awards and recognition for building murals and theatre and environmental designs. These multimedia works of art have been written about and featured in *Gentlemen's Quarterly*, *Coast*, and *House & Garden*. One of THE TUBES' prime artistic achievements is the giant record-disc mural, "Blame It On THE TUBES," which Prairie Prince and Michael Cotten painted on the exterior of the A&M soundstage in Los Angeles.

Using their special understand of and technical expertise with television, THE TUBES created their own videotape special, "THE TUBES Live"; the band and its co-managers Mort Moriarty and Gary Peterson, are deeply immersed in the techno-mystical ramifications of videotape. For concerts at big halls like Winterland, closed-circuit video projection is part of the visual theatrics. To compliment their unique stage act, the group utilizes over a dozen electronic music makers to achieve the never-before-heard noises and special effects that have become part of their inimitable sound.

Each spellbinding TUBES performance requires a truckload of one-of-a-kind props and costumes, which the group designs and makes. How can we fail to mention, for example, the hospital equipment for "Rock and Roll Hospital," a machine that pumps out glitter rainstorms, giant Quay Lewd sunglasses, 18-inch platforms, mylar space suits, leather and stud "Mondo Bondage" drag and sometimes-toxic fog machines?

Herewith, *THE TUBES* in their entirety:

BILL SPOONER Born August 16, 1949 Lead guitar	PRAIRIE PRINCE Born May 7, 1950 Drums & percussion	RICK ANDERSON Born August 1, 1947 Bass	ROGER STEEN Born Nov. 13, 1950 Lead guitar
VINCE WELNICK Born February 21, 1951 Electric piano, organ clavinette	FEE WAYBILL Born Sept. 17, 1950 Lead singer	MICHAEL COTTEN Born Jan, 25, 1950 Synthesizers	RE STYLES Born March 3, 1950 Guest dance artist

