

WEATHER: Sunny,
Scattered Clouds;
Thunderstorms, Tornados,
End of the World;
Temperature: 140° in shade.
Air: None



Roadie

GAZETTE

"Everything
Works
If You Let It."

Vol. 80 No. 1

Anywhere U.S.A., June 15, 1980

Price: It's a freebee \$..\$

Declare Meat Loaf, Blondie & Alice Cooper: BANDS MAKE IT ROCK... ROADIES MAKE IT ROLL

Meat Loaf: Pay Roadies More Than The Band

"Roadies should make more money than the musicians," Meat Loaf told *Gazette*. "That's always been my feeling. I tried to pay my roadies more than I did my band. That didn't work out too well—the band didn't like that."

Stage/screen actor and platinum rock superstar singer, Meat Loaf makes no bones about whose side he's on in "Roadie." As they say in *Movieland*, Meat Loaf is "Roadie." More specifically, Meat Loaf is Travis W. Redfish, and all by himself, he's the best crew in the business—he's the roadie of all roadies.

Promoter Mohammed Johnson (played by "Soul Train's" Don Cornelius) proclaimed Travis "the champ, the Ali of Roadies, the fastest I have ever seen."

Meat Loaf confesses feeling a great deal of warmth for Travis, and goes to bat for him as a person in an instant. "Travis is a lot more than a beer truck driver turned roadie. I don't think Travis actually knows he's driving a beer truck... I don't think Travis actually knows he's a roadie. Travis does know that he's a human being following his heart instead of his mind..."

Meat Loaf has a pretty good idea of what a roadie is. "The first band I was ever in, I was the roadie and the lead singer and the guy who distributed the records, ran around to the radio stations and everything else. I had a real background."

Perhaps the best description of what a roadie means to today's music can be found in the flickering frames of "Roadie."

When groupie Lola Bouilliabase says "Bands make it rock, roadies make it roll"—that's a true statement. Maybe you can even take out the band and make it "Roadies make it rock and roll."

The Meat doesn't stop here.

"Listen, if it wasn't for roadies there would never be a rock and roll band, because musicians would never carry their own amplifiers. A lot of musicians are real jerks and



FAMILY PORTRAIT: Posing for their annual Redfish Manor photograph are (l-r) Corpus C. Redfish (Art Carney), Travis W. Redfish (Meat Loaf) and Alice Poo Redfish (Rhonda Bates).

get off on big ego trips and think nothing can be done without 'em. Roadies take pride in what they do. In fact, most roadies probably have more pride than some musicians I know.

"Roadies work longer than the band. The riggers get there at 6 o'clock in the morning. The roadies start arriving and unloading at 8, and are there all the way to 2 o'clock the next morning. They open it up, lock it up, and ride in a crew bus while the band gets to fly. Roadies just work harder and probably get more satisfaction from it."

Meat Loaf remembers what happened when a rock star's crew tried to push one of his roadies around. "Someone once came out and grabbed one of my crew and said, 'you guys gotta get these drums off here in a hurry. I was the first one up there and I said, you get your hands off my crew or I'll kill ya. That's where that was at.'"

But Meat Loaf's opinions carry even more weight than his punches.

"A roadie's life is rough... They like music and can't play and can't see themselves playing, but they like being around it, and like getting involved with gaffer's tape..."

Most of 'em, they like the life.

"I'm serious when I say I think roadies should be paid more than the band."

Briefly, Meat Loaf: What is a roadie?

"A roadie... He's the one who sweats almost as much as I do."

Alice Cooper: Roadies Test The Noose First

In the lengthening history of rock music, no tours launched have been more complex, ingenious and theatrically spectacular than the Alice Cooper world tours of the seventies. Alice knows more about the road than Columbus did about the world (i.e. the road is flat), which is probably why Columbus fell off and Alice is still going strong. Over the gilded years, some great roadies have worked for Alice, "lots of them," he told a *Roadie Gazette* reporter who stopped by his silk tent in Beverly Hills.

"They're all dead now... You know, the fast pace of the tours." In "Roadie," Alice performs "Road Rats," a tribute to roadies from *Lace & Whiskey*, and "Pain," from his new *Flush The Fashion* LP on Warner Bros. Records. And he really has no problem playing his part in the movie because the character he plays is "Me," Alice.

(Continued page 2, column 1)



ALICE AND FRIEND: Between takes (or is that snakes?) Alice and pet boa Angel go over their lines for their upcoming restaurant scene.

Roadie and

KMET
Los Angeles

**A WINNING COMBINATION
LISTEN FOR DETAILS**

(Cooper Continued)

"The whole idea behind 'Roadie,'" said Alice, sipping a Coke, "is this girl trying to get to New York to see Alice, and everything that happens to her along the way. She meets and falls in love with Travis Redfish, who is this super-roadie. I'm trying to get this roadie to work for me because he's the superstar of roadies. So I play around with her and him to get him to work on my sound system for my concert at Madison Square Garden."

Alice believes there is a Travis Redfish out there somewhere.

"There are a lot of guys out there you can't go on tour without. They can fix anything. Travis Redfish can fix any amplification system, any computer, anything—with a toothpick or a rubber band. There are guys like that out there. There are super-roadies for sure."

The Alice Cooper show demands the maximum from a roadie. "In our kind of show, a roadie has got to know the show also, because there are so many complicated things involved in it. What props have to be here, what has to be there. He's not just worried about a tube going out, he's worried about whether a noose is going to work."



HE'S PAIN: Rock star Alice Cooper seen performing "Pain" from the soundtrack album "Roadie." In this scene from the motion picture Alice sings this song during his concert at New York's Madison Square Garden.

An Alice Cooper roadie has to run over in his mind every prop, piece of equipment and article of clothing that Alice and the band are going to use on tour. They can't miss a thing, night after night. "If there has to be a prop in the right place and it's not there, they don't have to answer to me," said Alice. "They know they let the show down." Under constant pressure of blowing the whole mad carnival with one ill stroke, who in their right or wrong mind would choose to drag so large a suitcase on the road?

Explained Alice, "A roadie is hooked on the road. They feel very uncomfortable when they're not on the road, because that's where they are stars. They really are stars. They're on stage, they really shine. I know roadies who can't wait to get off one tour to get on another tour, and they have their own lifestyle that's amazing. Behind the roadie

there's a certain etiquette and language that we don't even understand. They have their own society that we're not even allowed into, because they go under a great strain and they've adapted to a point where they can cover themselves where we wouldn't be able to cover ourselves in the way they could in a situation. It's a real breed. They're road rats but they're really proud as Hell's Angels. I think they must have an initiation we don't know about either, a sort of odd initiation... they have to eat a wrench or something."

One of the unwritten rules of the road for an Alice Cooper tour is that one special person must be hired to entertain everyone else for the duration. There's never a lack of qualified candidates.

"We hire at least one person as a hate object on every tour, someone that everyone can sort of hate. This one guy never took a bath, which is alright, I mean, but there was always complaining. Finally, the roadies did really well in one city. There's all these girls in the room and this guy was feeling nobody would ever sleep with him. We said, listen, what we'll do is this—If you go in there and take a shower and clean all up, we'll make sure you're involved in this party. And the guy went in, did an hour in there, came out and everybody was gone! Everybody was gone! It was great! All that he had been building up for the tour was gone, all that armor."

On the flip side of that, according to Alice, are the dashing roadies who score at will. "I don't see how, but these guys get out of the show first, so they get the first choice of the girls always and some of these guys are really Errol Flynn's. Back in the old days when I used to score groupies... in the old days... you'd get there and they'd already been taken! We'd say, Hey, we're in the band, you know! But it didn't matter. They were already locked up... Now the guys in the band usually try to get down to sound checks real early."

The Redfish philosophy in the movie is "Everything works if you let it." It happens to be a philosophy Alice Cooper goes by.

"That's true! I find myself using that phrase recently. It's really true. Art Carney is Travis' father in the movie, and he's one of these guys who sits there and has a train running around his chair with cigars on it; when he wants a cigar, he presses the button. If he wants the refrigerator, he presses a button and the refrigerator comes to him. He has everything mechanical around him, and his philosophy is 'Everything works if you let it.' Just let it work instead of forcing it to work. It's true! Everything does work! If you find yourself, when you're writing a song, trying to force saying something into it, then it sounds like it's forced. The song is already there if you just let it. You find most of your really good songs are the ones that are naturally there."

After every Alice Cooper show, if everything goes right, there's an almost tangible exhilaration in the air that only comes from teamwork. It's not just Alice's triumph.

"I highly regard my roadies. I do half of

the show for them back there to make sure it all works. And when everything works, it's amazing! The magic that goes on up there! The screen goes up all right and people come through at exactly the right time. If they could film what's going on behind the

scenes, you'd see giant chickens bumping into spiders trying to get dressed. There's the hellsapoppin'! I always wanted to take a camera with a screen showing what's going on behind the stage... That would be the show!"

Travis W. Redfish: Born Roadie

Some viewers of "Roadie" who wish to become roadies after seeing the movie may be dismayed to learn there are no college courses—as yet—on the technique of hauling rock. Nor is there a Texas Academy of Roadies (T.A.R., rah!) where a solid training in truck driving, electronics, weightlifting and music appreciation can guarantee you a job with a name rock band. Can you imagine—Travis W. Redfish—Professor of Concert Technology???

Never fear! If you have the desire, if you love rock music, if you feel at home on the road—there's absolutely nothing to stop you from running away with the next rock band that passes through town—except your own (missing in action) better judgement. Education is certainly no substitute for on-the-road training, where the bulk of roadies are born or broken.

Take Travis Redfish, played to a capital "T" by Meat Loaf, for example. Nothing in his past indicated he was road-worthy material for a life of hard rock—that is, until he became known as best in the business. Then it all made sense. It was his destiny.

Travis W. Redfish, the super-roadie of "Roadie," prepared for greatness at Redfish Salvage, his father's junkyard in Central Texas. From broken-down cars, televisions and appliances, the Redfish clan linked together a vast network of electronic gadgetry as ingenious as anything NASA could

plant on Mars—and more practical. Electric trains deliver cigars and refreshments, an electric razor controls a bank of TVs, the telephone revolves outside to become a phonebooth... So while Travis may have been green at roadying, he was raised, you might say, in a mechanical environment, although it meant nothing to him until rock came rolling along.

Travis starts out on the road driving a beer truck and winds up driving a limousine for rock and roll...? He grows up fixing gadgets at remote Redfish Salvage and ends up creating the vital electric energy that saves Mohammed Johnson's Rock 'N' Roll Circus... a thousand miles and several thousand light years away from where it all began in Texas.

At what point did Travis stop being a beer truck driver and start becoming a roadie? The day he caught a revealing glimpse of a girl named Lola stranded on the highway of her dreams. You see, Lola followed rock and roll, and Travis followed Lola... And like they say in the movie, "Everything in the universe is connected to everything else..."

So you don't need a college education to be a roadie. All you need is a love of the music or love for someone who loves the music. That's how Travis Redfish did it. Now people are calling him a born roadie... and they ain't half wrong!



NEW YORK, NEW YORK: Lola Bouilliabase (Kaki Hunter) and Travis W. Redfish (Meat Loaf) arrive in the Big Apple in hopes of catching Alice's concert at Madison Square Garden.

Roadie Role-Call

STAR	ROLE	DESCRIPTION
Meat Loaf	Travis W. Redfish	Our Super Roadie; Pure genius
Art Carney	Corpus C. Redfish, Travis' father	Inventor of "Everything Works If You Let It"
Kaki Hunter	Lola Bouilliabase	Our Devout Groupie: Pure innocence
Rhonda Bates	Alice Poo, Travis' sweet sister	With the heartstring twang
Gailard Sartain	B.B. Muldoon, Alice Poo's beau	Travis' business partner and future brother-in-law
Don Cornelius	Promoter Mohammed Johnson	Jumps "Soul Train" for the Rock 'N' Roll Circus

Playing Themselves: Asleep at the Wheel, Blondie, Alice Cooper, Roy Orbison, Hank Williams, Jr.,

Flash(er's) Bulletin!

Meat Loaf's Meat Loafs

Ironically, it took the filming of "Roadie" in Austin, Texas, to return the multi-talented actor, singer and stripper Meat Loaf to the scene of a most heinous crime at the University of Texas. "I got arrested there in 1964," blurted Meat, "for drinking and for taking my clothes off and running through a campus drill team. The Highway Patrol saw me knocking on doors and arrested me. It was the only time I have ever been arrested. Indecent exposure! If you're going to get arrested, it might as well be for that!"

Meat Loaf did not film a nude scene for "Roadie." He's turned conservative.

"You can't be a professional and not show up, and get too drunk or too high or too stoned. You're holding up 45 people if you do. That's fine for some people. You hear a lot of those stories and things. But not me." He does, however, get to play opposite two lovely leading ladies—Kaki Hunter who plays groupie Lola Bouilliabase and Blondie's Deborah Harry who plays herself.

Meat Loaf also revealed that when he plays Travis W. Redfish in "Roadie," "I actually played Judy Garland in a rock and roll Wizard of Oz." Meat Loaf was born in Dallas, if that helps at all.

What Is A Roadie? Roadies Have Soul, Poll Finds

Before seeing the film "Roadie," a majority of people interviewed for *The Roadie Gazette Sidewalk Survey* believed a roadie was either a groupie who did it in the road or a burly, pig-eyed porter who wants to be King Kong.

After seeing Meat Loaf as super-roadie Travis W. Redfish, the same people agreed "Roadie" does more to define the importance of roadies to rock music than anything that has come before.

A parallel study of over 1000 rock bands, conducted at 330 bars in or around major rock arenas, revealed that while some roadies still like to bite doors and chew ears, today's roadies are widely respected professionals who contribute to the total experience of the ultimate rock and roll show. Today's audiences watch roadies work as intently as they do the musical act, and sometimes even cheer them on.

Pretty groupie Lola Bouillabaisse put it best in "Roadie" when she says to Travis: "The band makes it rock, but the roadies make it roll."

"A roadie is really a modern-day magician," said Lucius P. Tarmac, Professor of Drivers Education, in *Business Transportation Quarterly*. "Sure, they drive nails, lug amps and connect cables, but a roadie can also turn himself into a tow truck, drive a winnebago without a clutch, and conjure up a beer in the desert. He's a human telephone that answers every ring."

A noted psychologist described the roadie's life as a hard one. "Roadies make everybody else look good," said Dr. Bently Stringer, who has traveled incognito with rock groups for 15 years. "Therefore, they must look inward to find a deeper satisfaction in what they do. Consequently, roadies have a lot of pride. As physical as roadies are supposed to be, it takes a sensitive individual with a working intelligence to calm an exploding amp, deliver a nervous rock star to the audience, in short, create order out of sheer chaos."

Researchers found that roadies take their job seriously. They also take their fun

seriously and in great chunks. Roadies are quite renowned for their ability to pick up girls in towns where there are none, as well as locate an open bar at any hour of the day or night. The pressures of responsibilities were cited by many roadies to be the major cause for sometimes excessive behavior. An outrageous act is usually preceded by a "building up" or "backing up," often resulting in an outburst that presents a clear danger to the roadie himself.

One roadie, it is told, became so wrapped up in the ritualistic procedure of throwing a television out of a hotel window that he threw himself out the window embracing the TV, resulting in extra work for the short-handed crew—and a late start—for that evening's show. However, the leaping roadie was able to heave the TV set back into the hotel room through the broken window, providing the next guests with totally uninterrupted viewing pleasure.

Great respect abounds of the roadie's ability to fix anything; a good roadie can smell trouble. He's a master of timing, an artist of sound, an unsung hero. Roadies are the band behind the band. Without them there would be no rock and roll... And yet millions of Americans continue to perceive roadies as packers and pachyderms who bear only the grunt of rock and roll.

Unbeknownst to the average stay-at-home, there is a great deal of art—that's right, *art*—in the packing and unpacking of a big rock and roll show. (Consider Alice Cooper's worldwide extravaganzas.) From early-morning rigging to wee-hour breakdown, it takes a crew one full day just to get the equipment to the show and set the stage. Then, in 30 minutes, they build towers of amps, hooked together with miles of cable and wire, only to take it down, pack it up, and drive all night to do it all over again in another town.

After seeing "Roadie," many moviegoers interviewed by *The Sidewalk Survey* no longer believed roadies to be all beef and tattoos. Some even thought roadies have soul.



ON LOCATION: THE MAKING OF "ROADIE"

Locations for filming "Roadie" were divided up between Austin, Texas, New York and Los Angeles, but since a good deal of "Roadie" takes place in and around Austin—home of the Redfish clan—it was only natural to bring the cast and crew to the Lone Star State.

Already a hotbed of musical activity, Austin was suddenly turned into a camp of legendary actors and musicians from every point on the contemporary music compass. Never before have so many great artists gotten together—to celebrate a non-musician, the wild and woolly American Roadie.

Travis W. Redfish, the super-roadie played by Meat Loaf in his first leading role, was originally created for a newspaper column written by Big Boy Medlin, a native of Texas. His character loomed large enough to spread into a screenplay by Big Boy and fellow journalist Michael Ventura.

Besides using the streets, highways and byways of Austin, the entire center of town was closed down for several nights for the filming of the car chase scene. Among other Austin city landmarks seen in "Roadie" are the Soap Creek Saloon, where Roy Orbison appears playing himself; Crazy Bob's Saloon; Manor Downs, which served as the open air concert stadium; the awesome Mansfield Dam; and the local Ramada Inn which doubled as the company's resi-

dence during its stay.

The weekend shoot in New York found "Roadie" in city streets full of people, more people and MORE PEOPLE! Avoiding crowds in New York calls for more than mere ingenuity, especially because of time and costs, so hidden cameras were the order of the day. Nonchalant actors and invisible crews held secret sessions in front of Madison Square Garden, on notorious 42nd St. & Times Square, on 34th Street, and on 8th Avenue.

In Los Angeles, it was The Sports Arena, Marina Del Rey, Venice, the Whiskey A-Go-Go on Sunset Boulevard, Bruno's Italian Ristorante—and a laundromat!

The filming of "Roadie," with its all-star cast of actors and musical performers, was as exciting an adventure as a real rock and roll road show. That's what happens when you give two spanking new screenwriters their first break—anything goes and in wild combinations! Meat Loaf, Blondie, Alice Cooper, Art Carney, and an extraordinary blend of actors, musicians and crew, met on location to achieve the impossible—the total cooperation and dedication necessary to produce the strange and wondrous tale of "Roadie," directed by Alan Rudolph ("Welcome To L.A.").

Now, thanks to "Roadie," we can run away with the Rock And Roll Circus—again and again and again...

In First Major Movie Blondie Play Themselves!



A BLONDIE TREAT: Following the shooting of Blondie's concert scene in "Roadie," Deborah and the band provide the 5,000 fans who were extras with a special impromptu concert.

Amazing rock group Blondie makes its major screen debut in the United Artists motion picture "Roadie." Magazine cover queen Deborah Harry and the boys perform an updated rock version of the Johnny Cash classic, "Ring Of Fire" (co-written by Cash's wife, June Carter, mother of singer Carlene Carter, who's married to Rockpile's Nick Lowe, who's from England, where Blondie's a smash).

The band is also featured in several other scenes in addition to their musical act headlining the Rock 'N' Roll Circus in Idaho (actually shot at Manor Downs Racetrack on the outskirts of Austin, Texas).

Also utilized in the film is songwriter-guitarist Chris Stein's love for video. When they're out on concert tours, Chris Stein actually videotapes the audience and road scenes; so in the movie he is seen videotaping at the tire convention when the group comes back to the hotel following their performance in Idaho-really-Austin. That, of course, occurs before the midgets enter the tire convention where Asleep At The Wheel is playing. But that in itself is another story you'll have to see the movie to see...

The day they shot the outdoor concert scene, tickets were given away in Austin for people to come down to a Blondie concert after the cameras stopped rolling. During the filming in Austin, it also happened to be Blondie guitarist Frank Infante's birthday. The production company, cast and crew presented him with a cake on stage, and Frank, being the humanitarian that he is, wanted to share his birthday present with everybody at the concert and therefore threw the cake into the audience.

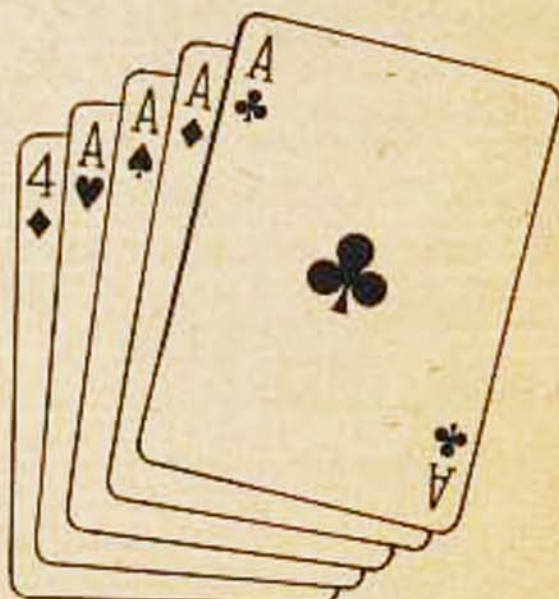
You might as well go see the movie if you want to understand why they come down from the big city, dress up in Texas-style clothes, then do these things. Blondie is hot and Deborah glistens on the screen. Blondie's many fans will want to catch the results in "Roadie."



BLONDIE BURNS: Deborah Harry, lead singer of Blondie, dazzles the audience with rock rendition of the classic tune, "Ring of Fire." Deborah and the other members of Blondie make their screen debut in "Roadie."

Alice Stings Roadies

One of the greatest hazards Alice Cooper sees for roadies on the road is—him, Alice Cooper, cardsharp. "Roadies lose at poker," Alice told *The Roadie Gazette*. "That's something you feel real bad about because they love to play poker and they lose! You find yourself winning all their money back... for weeks! And you buy them things because you feel bad! You can pay your rent from what you win from them."



The Near-Story "Roadie" In A Nutshell



It's morning at Redfish Manor in Central Texas, home of the Redfish clan and headquarters of Redfish Salvage, a re-wired electronic junkyard. Travis W. Redfish (Meat Loaf) leaves his father, Corpus C. Redfish (Art Carney) and sister Alice Poo (Rhonda Bates) for work—driving a beer truck with his partner B.B. Muldoon (Gailard Sartain).

Little does Travis know, when he stops the truck after catching a glimpse of a winsome girl wriggling into a T-shirt in the back of a broken-down winnebago, that he is about to join the Rock 'N' Roll Circus. The girl in the camper window: Lola Bouillabaisse (Kaki Hunter). The look in Travis' eyes: true love.

home, home in the heart of Texas.

This is *where* the story ends, unless you consider the UFO in the final scene. All we are permitted to tell you is that this is *where* the movie ends, but not *how* it ends, and that the *end* of the movie is certainly not the *end* of the story. For our more squeamish readers who need to be tucked in at night, we can add that true love will not be denied.

And finally, for our more adventurous readers, we can safely say that somewhere out there in the universe there must have been something that needed fixing, because somewhere there are strange and wondrous beings who tip their hats—in their own way—and say: "Well thanks, roadie."



LEGENDARY SINGER: Roy Orbison, who appears as himself in the motion picture "Roadie," performs at the Soap Creek Saloon with Hank Williams Jr.



THE SPARKPLUG OF ROCK 'N' ROLL: Lola Bouillabaisse (Kaki Hunter), the prima groupie of rock and roll, rests backstage between concerts.

Lola's traveling with Ace, George and Bird, hauling Roy Orbison's music equipment to a gig in Austin; Travis discovers that Lola is a groupie—although he doesn't know what a groupie is. Lola convinces Travis to drive the camper to Austin, and there on a Texas highway he leaves B.B. & the beer truck, Redfish Manor and the State of Texas he once thought *was* the world.

In Austin, Lola reveals her long-standing crush on Alice Cooper, passes Travis off to the promoter as a roadie, and when he sets up Roy Orbison's amps in ten minutes flat in the Soap Creek Saloon, Roy himself says, "Well thanks, roadie."

Fighting his way out of the Soap Creek Saloon, following Lola who follows rock and roll, Travis joins Mohammed Johnson's Rock 'N' Roll Circus, as "Roadie" (See "Feats of Travis W. Redfish," p. 25).

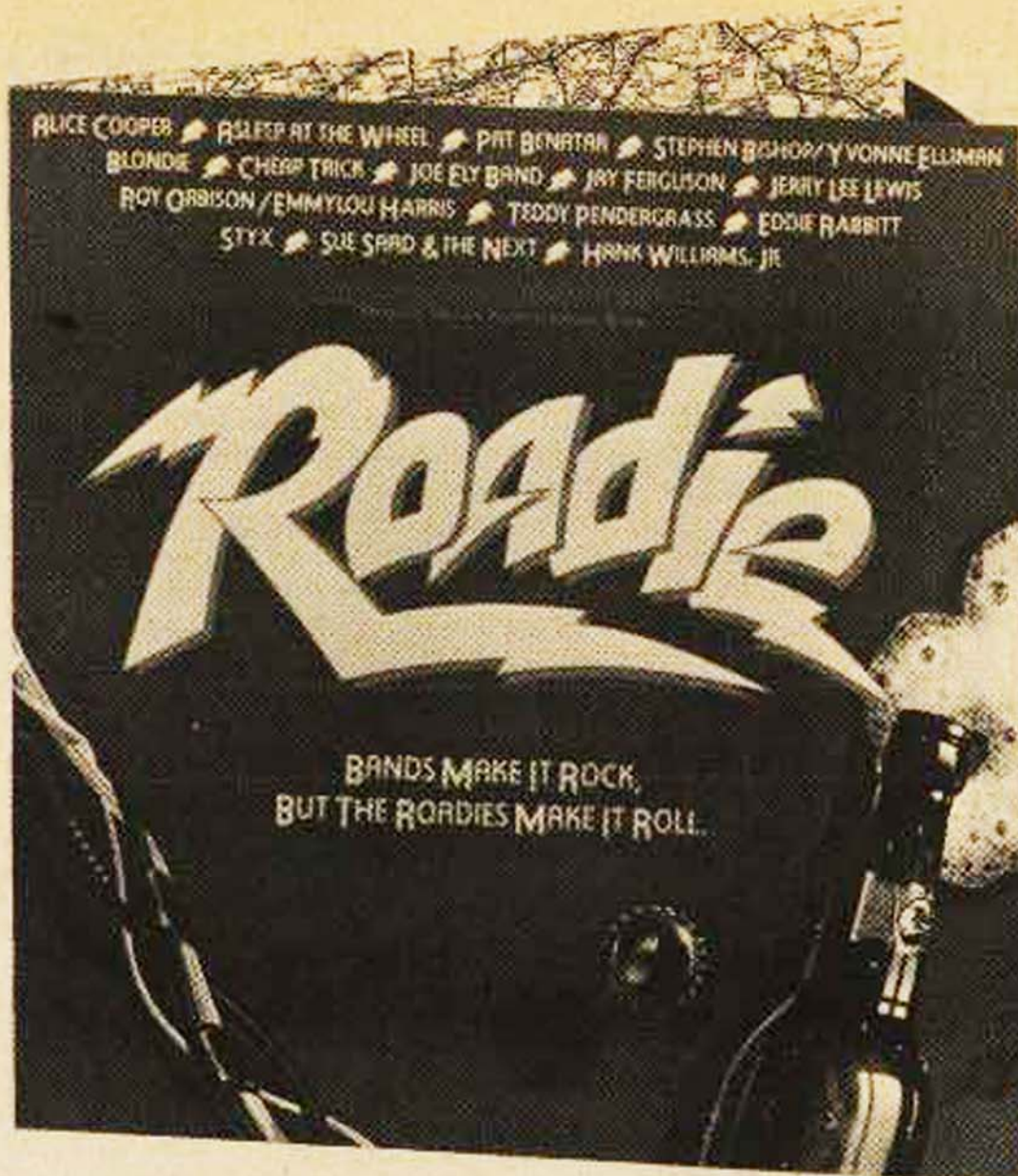
We should mention here that Texas falls back in a cloud of dust, and that a series of adventures in L.A., in Hollywood, at the Whiskey on Sunset Strip, only draw Travis and Lola closer... While in Idaho, where the power companies try to silence the show, Travis combines a little family philosophy ("Everything Works If You Let It") and natural energy to save the Rock 'N' Roll Circus and its star performer, Blondie.

Hung up on Lola, who's still hung up on Alice Cooper, Travis decides to take Lola to New York to find Alice and get her out of his system once and for all. Inside Madison Square Garden, Alice is facing some familiar problems—a hopeless sound system too complicated to fix, at least for Alice's roadies. When Travis brings Lola right up to Alice and hands her over, Alice discovers that he's *the* Travis W. Redfish and swaps two hours of Travis' timely wizardry for a bus ticket, make that an entire BUS, back

Meat Loaf On Alice?

"It was great working with the fabulous stars and musical performers of "Roadie"—except Alice. I don't necessarily know that you can call Alice Cooper a *real live person*—Alice is sort of a legend... Alice, especially, was real serious about it all. If you're going to be a musician and try to enter into a film or try to act—Alice came to do a film and he was *dead serious*. I thought Deborah Harry, Alice, Roy Orbison and Hank Williams Jr. came to work with the same attitude and did a great job!"

Publisher: Maui Productions/Warner Bros. Records
Managing Editor: Bob Emmer
Editor-In-Chief: Ed Ochs
Writer/Reporter: Ed Ochs, Babs Benchley, S.H. Code, Marilyn Muncie, Ernie Heminhaul, Norma Maler, Gabby Nixon, Rhoda Rentil
Photos By: United Artists, Joyce Rudolph
Graphics: Gribbitt!



SOUNDTRACK LEAVES HIT TRAIL

The "Roadie" soundtrack double album, available on Warner Bros. Records & Tapes, has gathered legendary musicians from every point on the contemporary music compass to stand on its own as the recording event of the year!

Never before have so many great artists from rock to country gotten together to create a soundtrack, one that is not only a vital part of the motion picture, but that also features new and original material written especially for the film.

Leading the way are Cheap Trick's title tune, "Everything Works If You Let It"; Pat Benatar; Alice Cooper; Teddy Pendergrass; a Stephen Bishop & Yvonne Elliman duet; Jay Ferguson; Styx doing a live version of "Crystal Ball" never before released; Sue Saad and The Next; Blondie; a duet by the legendary Roy Orbison (Roy is also seen in the picture and plays himself) and Emmylou Harris; and Hank Williams, Jr.: among others.

Rather than simply select background

music, Director Alan Rudolph worked closely with the artists to create music for the movie. They would go over a scene and select a song for a certain time and place, then go back and write it. Sue Saad and The Next were asked to write a song for a scene in which Meat Loaf is driving down the highway—and that's how they came to write "Double Yellow Line."

The "Roadie" double-LP soundtrack is tailor-made to the movie, and since the music is an integral part of any rock and roll picture, the music for "Roadie" must be seen and heard.



IT'S A WRAP: After shooting their final scene for "Roadie," (l-r), Alice Cooper, Kaki Hunter and Meat Loaf have it up for the assembled paparazzi.