

focus

Da
Hotz:
a
band
that
cooks
headliners
off
the
stage



Da Hotz lead guitarist Wayne Fuday. Photo by Phil Starkey

Da Hotz is a dazzling and incredibly hard-working rock and roll group. They're a four-man unit that has spent the last two years playing extensively to enthusiastic crowds which constantly demand encore upon encore. Which just says their star is on the rise.

Talking with Wayne Fuday, Kip Richardson, Herbie Winsted, and Bob (R.J.) Jones in their dressing room the other night, after their EMU Ballroom performance, I couldn't help getting good feelings on all the fun and good times they have on stage performing. Da Hotz is one of those rock and roll bands that works by the sweat of its brow and by the beat of its boogie.

"Our energy comes from the people," says Da Hotz drummer Kip Richardson. "If the people are getting off, then we aren't going to get tired. Just as long as there's some kind of feed between the two of us, then we can play forever."

It's an electrified sound, an all-out boogie at times for Da Hotz, whose style leans more towards the English school of rock. They list Paul Rogers, Peter Frampton and The Who as favorites and include several English numbers in their current repertoire, as well as many original tunes. One newly written number, "Ain't No Queen," describes the sudden stardom rewards of the glitter rock scene:

All I seen,
Trash on my record machine.
Can't git far,
If ya ain't no queen,
You ain't no star.
Million selling madness,
On my T.V. screen
Overnight sensations,
Make me wanna scream.
Hide them away with glitter,
Who do they think they are?
Just wanna play my guitar.

The group takes pride in not having to incorporate gimmicks, or glitter to spice up the show to get fanfare. "Yep, there shore ain't no queens in here," laughed Winsted.

The musicianship is superb and well above par. Supplementing the fiery lead guitar work of Wayne Fuday is the thundering drum kit of Kip Richardson, who in turn is supported by the driving bass of Bob Jones. Adding to the splendid bubble-gut rock are the vocals of

Herbie Winsted, who resembles a frantic Mick Jagger in flight. Da Hotz's use of electric amplification also adds to the audience's well being. Surrounded by walls of amplifier banks, they bring audiences to such a peak with their music that by the time the set is over, the hall is a sea of sweat.

Just when your feet have told you that they've had enough, Da Hotz strikes up another cookin' number and you're back out on the floor. Da Hotz, like most national rock and roll acts, combine musical bump and grind to keep the flow constant during their sets. It is a music of incredible lift and strength.

Spending a majority of their time managing themselves and rehearsing, Da Hotz unfortunately has run the gamut with rock promoters and superstar spinsters. According to Winsted, within the last month or so, Da Hotz has been asked to play the Whiskey in L.A., open gigs for Flash Cadillac and the Continental Kids, and do the Hayloft and the Town Pump night clubs in Portland. Each gig had its hassles and never panned out. Most recently though, they've opened shows for Kenny Rogers and the Electric Light Orchestra, and with the latter they literally cooked the ELO off the stage.

Obviously, Da Hotz needs a manager and some more good gigs. And they'll admit that anytime. "Dee Anthony where are you?" pleads Fuday. "What we need is to tour with a name act and then blow them off the stage." And if you've caught the Da Hotz show lately, it'll be easy to testify how good they are. Catch Da Hotz and Wheatfield at the EMU Ballroom, March 8. You'll be glad you did.

Greg G. Lee

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