

# Western Front Festival Special

## FESTIVAL HIGHLIGHTS

KFSF, 100.7fm - vlcacom cable will be taping many of the shows during the Western Front Festival to broadcast the next day. At this time, the schedule for broadcast looks like this:

October 7 Deaf Club Show broadcast October 8  
October 8 Deaf Club Show broadcast October 9  
October 9 Deaf Club Show broadcast October 10  
October 10 Deaf Club Show broadcast October 11  
October 11 Deaf Club Show broadcast October 12  
October 12 Deaf Club Show broadcast October 13  
October 14 Savoy Tivoli Show broadcast October 16

All broadcasts will start at 7 pm.

There are also plans at this time to interview a lot of the people playing the Festival on KFSF so stay tuned for details.

Johnny Walker and Jack Fan will both be spinning records at the Deaf Club during the set breaks... The Mabuhay will be offering free dinners nightly during the Festival, but it's first-come, first-served unless you're in an out-of-town band playing the Festival. In that case, you're guaranteed a meal compliments of Dirk. Dinners will be served starting sometime around 8 or 8:30. TARGET will be hosting afterhours on both Wednesday, the 10th and Saturday, the 13th starting at 2 am and ending at 4 am. Many never before seen tapes of new wave performances will be shown as well as the recently completed "California New Wave - Part II". Admission will probably be around \$2.00. There are several free outdoor afternoon concerts planned at this time, including a Monday, October 8th, Golden Gate Park Bandshell show starting at 12 noon and a Wednesday, October 10th show at Sproul Plaza on the U.C. Campus starting at 12 noon as well. Call the Festival Info Number at 397-1889 for details on the day of the shows. On the 9th, the Roxie Theatre at Valencia and 16th will be presenting a film program of new wave and rock film, including some hot footage of the Pistols, Magazine, Devo and the classic Tami Show.

## FESTIVAL ADMISSION PRICES

### MABUHAY GARDENS:

\* Weeknights: all shows are \$2.00, but Dirk is offering a discount if you've attended other festival shows elsewhere that day and present your ticket stub from the venue.  
Weekend: all shows are \$3.00 and same discount applies.

### DEAF CLUB:

\* All shows are \$3.00

### GEARY THEATRE:

\* All shows are \$4.00 - \$4.50

### SAVOY TIVOLI:

\* All shows are \$3.00

### CLASH CONCERT at KEZAR PAVILLION:

\* In advance \$7.50!  
At the door \$8.50!!!!

### THE WESTERN FRONT - BERKELEY SHOW (October 12):

\* Admission is \$3.50

### TARGET VIDEO - Afterhours (October 10 & 13)

\* All shows are \$2.00

# Local Venues

Four venues in San Francisco regularly present punk and new wave bands. Three are clubs, one is a converted synagogue, and each affords the S.F. scene a functionally and cosmetically unique environment in which to listen to local and nationally known bands.

Newest to the scene is the Savoy Tivoli Nightclub which began booking new wave shows August 10th under the direction of Claude Santiago. A combination café and cabaret, the Savoy is located between Green and Union Streets at 1434 Grant Avenue. Santiago hopes the club will be a "showcase for experimental and original bands" of all kinds and features two new wave bands a week on Sunday afternoons from 3 pm to 6 pm. While Santiago says Sunday afternoon shows are great, he admits that rock'n'roll cannot be booked at night due to sound containment problems. Presently, Friday and Saturday nights find latino dance bands drawing large crowds, while jazz is featured on Wednesday evenings. Plans do include the possibility of a new wave disco night, Santiago says.

A three-dollar cover will gain you admission to a large V-shaped room amply furnished with small round tables, equipped with a full-service bar and a 400-square-foot stage. The legal seating capacity is about 200, though the room could comfortably accommodate more. View of the huge raised stage is completely unobstructed and the club has a warm, intimate cabaret-type ambience. The performers have at their disposal a large dressing room. Because the Savoy is a restaurant, as well as a club, minors are admitted.

During the Festival, shows at the Savoy will include the Contractions and the Urge on the 7th and the Dils doing an "experimental" acoustic set on the 14th with No Sisters. Other groups to appear during the month include the Extremes from L.A., the Johnnys and Tuxedo Moon.

Santiago's ideal for the Savoy, that of providing a platform for experimental and original music, is seconded by Robert Hanrahan, the producer of the shows upstairs at the San Francisco Club for the Deaf at 530 Valencia near 16th. After being closed down twice for loudness since its first show on December 2nd 1978, the Deaf Club has finally got its sound containment problems solved and has been hosting regular weekend shows since August. There are three band shows every Friday and Saturday night and occasional shows on Sunday nights. Anyone who

has been to the Deaf Club will agree with Hanrahan's assessment of it as the "punk rock hole in the wall" of San Francisco. A sparse room which can comfortably hold 150 people, the Deaf Club was started as a new wave venue by Hanrahan because he wanted to see an alternative venue to the Mabuhay Gardens where he felt performers were not treated respectfully enough.

What Hanrahan has put together, he says, is "a laboratory for the bands to try out material and to go and experiment and perform and enjoy themselves and feel like they're in a place that they can be comfortable in and that people have respect for them in." It is a goal to bring together well-established bands with newer ones on the same bill. The point is for "the audience and the band to interact in a positive way," Hanrahan says.

This goal is facilitated by the straightforward, unpretentious layout of the Deaf Club. At one end of the room is the entrance and the stage, at the other is the bar, and in between, lining the walls, are chairs. The rest of the space is open dance floor. The stage is nearly at the level of the dance floor so performer and audience can pogo into each other, exchange places and trade perspectives.

The audiences like it, the bands like it and the deaf people like it. Hanrahan explained the deaf people feel a special kinship to the punk patrons and enjoy socializing with them, even though they generally feel a wall between themselves and the hearing public. The shows also help the club by encouraging the involvement of young deaf people who come to see the bands. They have their favorites, among them the Offs, No Sisters and the Mutants.

The club's audience is continually changing, Hanrahan observes. "The club has gone through phases. For a very short period after we reopened it was like a hang-out. People would come in night after night. Then these people who had discovered it started bringing their friends. When it had first opened there were mainly people I knew personally. There would be this rapport between people. Now, people I'd never expect to see come to the club. People in the neighborhood are coming now. There's all kinds of people coming."

Hanrahan will keep the club going as long as the music stays interesting, and as long as he isn't forced to close down. The deaf people are

getting a little ticked off at the vandalism of late, including damage to the urinal in the women's bathroom. Hanrahan is having to pay out \$160 for that one. Also, the graffiti is getting to be a bit much for some.

While the Deaf Club and the Savoy Tivoli provide the audience and the bands with small club intimacy, it is the spacious "New Wave A Go Go" shows at 1839 Geary that provide an intermediate sized concert hall "as the next stepping stone" in the hierarchy of performance spaces, producer Paul Baclavich (a.k.a. Paul Rat) says. Baclavich produced his first show at the Geary Street venue on July 28th, although shows had been taking place there over the previous seven months.

The building is a converted synagogue which comfortably holds 1500 people. It is owned by the Mission Rebels, a non-profit community organization. "They bought this building as a community center, and they still have plans for that," Baclavich says.

There is currently one new wave show a week with three or four bands playing at the Geary. The higher operating costs of the facility necessitate, according to Baclavich, a minimum cover of four dollars. In addition, many of the bands featured there are from L.A. or New York so that higher covers are required to make the bands' trips worthwhile, he says.

"I'm always worried about bringing LA bands up here because I want to make it worth their while. They're coming up on speculation. It makes me sick if they have to go back with just enough money to fill their gas tanks."

Bringing out-of-town bands to the A Go Go is a major goal for Baclavich because, "It's hard to keep booking shows with local bands because the audience gets saturated." The producer does not envision the A Go Go as a place for newer bands to break in. While, to fill the void, a new band will occasionally come in as a fourth band, Baclavich would rather that they "play the Deaf Club or the Mabuhay for a while so they can get their chops together. They can use this place as the next stepping stone in the hierarchy of clubs."

A major consideration for Baclavich is the need to bring at least 600 people per show to the A Go Go in order to make it worthwhile for the bands.