

# HALLOWEEN

MAGAZINE

*the complete  
story of*  
**JOURNEY**



*Remember... all I'm offering is the truth. Nothing more...*

WRITTEN BY: CAJ KÄLLMALM, MAY 2011

In 1973 a support rhythm act was started in San Francisco. But the band soon developed in to a bluesy rock band playing fusion oriented hard rock before ultimately becoming something more. Much more. This is:

Interview made on May 11th - Article written from May 11th to February 10th  
Photos: Press and promotional photos - Written and researched by Caj Källmalm  
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# Journey



Ross Valory

What a journey it has been. Looking back it all seems to planned with this band. The name, the songs, the albums they've done - but as we all know you can't plan life. You take life as it comes and the journey that life is with the challenges and opportunities.

When these guys started to play music they were young, hopeful and inexperienced - ready to approach life. Then, collected from where they had come in 1973 they started a band that they chose to call The Golden Gate Rhythm Section. Time went by and a lot happened. The name changed to Journey and the adventure started for real. In 1975 the first album was released, then came another and another before

they and their label decided that Journey should sell more albums and a new vocalist entered the band. Success was immediate.

The fourth album stayed on the charts for two straight years, the following were even better with top ten album charts, top ten single charts and millions of sold copies. But success is hard thing to live with, in 1988 the band split up and officially disbanded in 1989. And for a long time it looked as if it was all over.

It wasn't. In 1995 Journey reunited and released a hugely successful album before their star vocalist left the band. A new face was introduced and the reward for their long work came in the new millennium. A star appeared on the Holly-

wood Walk of Fame for the band and their 80's hit *Don't Stop Believin'* suddenly had a huge success all around the world, almost 30 year from when it was originally released. With another new vocalist completing the journey Journey has taken until today - this is where it begins for us...

## Prologue

As Journey takes a break between their South American tour and European tour, Hallowed gets the opportunity to speak to one of the biggest rock bands on this planet.

I call the bass player, Ross Valory, at ten in the morning Californian time (seven in the afternoon in Sweden). He has just awoken and is gasping tiredly as he speaks in the beginning, obviously a

late sleeper the 62 years-old.

Ross Valory began his professional career in Frumious Bandersnatch in the late 60's, a psychedelic rock band that released only one self produced EP which eventually resulted in him and three other of the five-man band to end up in The Steve Miller Band where Ross stayed for a few years in between Steve Miller's bluesband and the rock band it later became.

Meanwhile, in another part of San Francisco Neal Schon and Gregg Rolie had previously played together with Mexican American guitarist Carlos Santana. Now they decided they wanted

to do something on their own and therefore started a rhythm act together in 1973. Along with former Santana manager Herbie Herbert they put together a band in to which Ross Valory also joined after his journey with Steve Miller had ended. Here he was reunited with guitarist George Tickner from Frumious Bandersnatch and completing the quintet was drummer Prairie Prince, who was also engaged in the punk rock band The Tubes. Together they had the goal to be a support act that could get around on their music and without thinking of further success than in the immediate local area they cal-

led themselves The Golden Gate Rhythm Section, which was the official beginning of Journey.

- Journey was actually formed in early 1972 and I was one of the founding members with Herbie Herbert, Neal Schon and Gregg Rolie, Valory tells. Herbie, our managing partner, suggested we should check out the concept of a local rhythm section - having known Greg and Neal from the Santana experience and get together with George Tickner, the other original guitarist. In the early 70's many artists and bands

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came to San Francisco to develop their own sound with the San Francisco environments. So we considered the idea to begin with of becoming a local rhythm section for recording with various artists. It quickly developed into its own project as a band and continued from there.

#### 2011

The reason for my conversation with Ross is of course the release of a new Journey album and as one of the biggest bands on earth with more than 80 million sold albums and uncounted numbers of sold singles they are obviously a band with high expectations.

Since 2008 they have a new vocalist in the band and though he sung on the last Journey album, this is the first album that has really been written in mind for the Philippine Arnel Pineda. The result? Old school!

- Very few people today realise that in the beginning Journey really was a hard rock band, Valory explains. But that was before our major success. So people think of us as this band that has done songs like *Every Way You Want It* and *Don't Stop Believin'* and not by our more fusion oriented rock sound. Hence some people might get a bit surprised by the sound on the new album, but to me this is back to the roots. This is what Journey really is.

And the reception of the album has been mixed emotions from fans and media. But if this is what Journey really is - let's look back on how Journey really was. This is the complete story of Journey told by the band themselves quoted from dozens of interviews and confirmed by Ross during our interview.

#### 1974

After about a year as The Golden Gate Rhythm Section, the band that were soon to become Journey

Journey of today with Arnel Pineda (front left, vocals), Deen Castronovo (rear left, drums), Neal Schon (middle, guitars), Jonathan Cain (rear right, keyboards) and Ross Valory (front right, bass)

started to realise that if they wanted to be more than a support act in San Francisco and if they ever were to become something more than a local band they needed to change their name.

Since they had received some sort of interest in the area with their performances they turned to the local radio station KSAN and held a contest on the radio where the person who could figure out the best new name for The Golden Gate Rhythm Sec-

tion would get a golden ticket to all of their shows.

- We couldn't be called The Golden Gate Rhythm Section if we wanted to be more than a local band, Ross begins, so we held this radio contest on this radio station to get a better name. However, when the contest started we got this really awful names suggested. I mean, some of the names were really stupid and there wasn't really any of the names that were attractive. In the

end one of our roadies, called John Villaneuva came up with the name Journey and we just announced on the radio that this guy, Toby, had won the contest and received a golden ticket to all of our shows. We just didn't have the heart to say that we didn't like any of the suggestions from the listeners and come up with a name of our own. Needless to say, I haven't met this Toby, but I would very much like to meet him, Ross laughs.

Journey immediately started to work on an album and a couple of months later it was ready to be released. To really make it clear that this band now was called Journey, they called their debut just that and it was released on April 1st 1975 on Columbia Records (the oldest record label in history, dated back to 1888).

*Aynsley Dunbar*  
'Journey' wasn't a huge success, which is mainly due to the fact

*we got these really awful names suggested. I mean, some of the names were really stupid and there wasn't really any of the names that was attractive*

Ross explains how the radio contest where they got the band name in 1974 went...

## Studio albums by Journey

- Journey (1975)
- Look into the Future (1976)
- Next (1977)
- Infinity (1978)
- Evolution (1979)
- Departure (1980)
- Dream, After Dream (film soundtrack, 1980)
- Escape (1981)
- Frontiers (1983)
- Raised on Radio (1986)
- Trial by Fire (1996)
- Arrival (2001)
- Red 13 (EP, 2002)
- Generations (2005)
- Revelation (2008)
- Eclipse (2011)



## Other releases by Journey

- In The Beginning (compilation, 1980)
- Captured (live, 1981)
- Frontiers and Beyond (video, 1984)
- Star Box (compilation, 1988)
- Greatest Hits (compilation, 1988)
- The Ballade (compilation, 1991)
- Time<sup>3</sup> (compilation, 1992)
- Greatest Hits Live (live, 1998)
- The Journey Continues (compilation 2001)
- The Essential Journey (compilation, 2001)
- Journey 2001 (video, 2001)
- Greatest Hits 1978-1997 (video, 2003)
- Live in Houston 1981: The Escape Tour (live, '05)
- Don't Stop Believin': The Best of Journey (compilation, 2009)
- Live in Manila (video, 2009)

that Journey played far from commercial music on the album. Instead, what Journey played in the beginning was a sort of fusion oriented rock that had very little vocals and mostly moody, dark music. At this time, the drummer of The Tubes, Prarie Prince had left the band and been replaced by Aynsley Dunbar - a British drummer that had been playing alongside Zappa and Bowie before joining Journey.

Dunbar was always a black sheep within Journey. He was always a great drummer and came from a background with some of the best improvisational musicians there is but when he came to Journey he faced something completely different. After leaving the band in 1978, about four years from joining, he told *Modern Drummer Magazine* this:

- (...) they had been calling me up ever since I played with Bowie. I thought what they were doing was interesting but what I didn't realize was that what they tend to do is copy themselves. There was no adlib with them. The guitar solos are note for note just like the albums. They wanted me to

Journey a long time ago... Today they have less hair and more wrinkles. >

play note for note behind them, and I wouldn't do it. So they put up with it for about 4 1/2 years before the told me to get out. So I have a lawsuit against them. It was a pretty heavy situation.

Dunbar told this to the magazine in the spring of 1982. By then he had already played with *Jefferson Starship* for a couple of years. Soon after he left the band and has since played with *Whitesnake*, *UFO* and *Ozzy* to mention a few.

Journey manager Herbie Herbert shed some more light on the situation when *Swedish Melodi-rock.com* spoke to him in 2008:

- Steve Perry was afraid of Aynsley Dunbar not having a groove, being too white a British drummer with very minimal exposure to soul or R&B and not strong on the backbeat. I loved Aynsley, I still love Aynsley, great guy, intellect. You know, talent with an intellect, that's why I worked with *Steve Miller* for so many years. I like the resourceful type people,

the *Jeff Lynne's* of the world. But you know at a certain point with Perry, Aynsley only lasted one record really, the 'Infinity' album. Then we terminated him and brought in Steve Smith.

In other words, Steve Perry was the main reason for Dunbar leavin the band. But let's not jump too far ahead. Let's return to the 'Journey' album.

### 1975

'Journey' featured songs that afterwards has become fan-favorites to some extent. One of them, *Mystery Mountain*, is still today regarded as a song that somewhat defines Journey, at least the in the early years.

One single was released from the album, the fourth song on side A that was called *To Play Some Music*. But to call it a hit-single wouldn't be completely true (however, on the second album they had two singles - none of them became hits either).

As the album was released,

Journey suddenly saw themselves imitated by other bands that, due to Journeys lack of radio-friendly sound - which the other bands didn't, went on and had commercial success. The long-time manager of Journey, Herbie Herbert described it like this a couple of years ago to the AOR website *melodicrock.com*:

- I think the first album in real time sold like 150,000 and the second album sold 250,000 and then the third album did 100,000 or maybe 150,000. So with that, and the thing that people can't quite keep in perspective, is where Journey was in that. All the other bands in their supposed genre had really come and gone. Boston, Foreigner, Styx, REO all those bands had their hits way before Journey had theirs. In fact some of those hits were from things borrowed from Journey.

And Journey themselves? Well, it was all about making music to be able to get out on the roads and play live. The second album

came the year after 'Journey' and was called 'Look into the Future'. An album that contained the two singles *On a Saturday Night* and *She Makes Me (Feel Alright)* and was, as Herbie pointed out' the most successful album of the three starters.

### 1976

Recorded during the latter half of 1975, Journey released the album shortly after the year had broke. George Tickner had left the band half-way through the writing process of the album and was never replaced by a new guitarist except on tours. However, he did get co-writing credits on two songs - which became his last contribution to Journey.

Beside the two singles, 'Look into the Future' also contained a cover-version of a *Beatles* song called *It's All Too Much*. The album as an album is somewhat more radio-friendly and not as jazzy and fusion-oriented and progressive as the debut. Howe-



Neal Schon

ver, on the cover the four members stands in a yellow building as blue figures surrounding a crystal ball with the cover in up-sidedown and a greenish colour. So not all of the psychedelic pieces within their universe had disappeared yet.

On one of the songs, Ross Valories wife Diane has writing credits - for the lyrics in the soft *Led Zeppelin*-smelling *Look into the Future*. Ross and Diane was married before Journey was even



## Members of Journey - past

Gregg Rolie (1973-1980)  
 Robert Fleischman (1977)  
 Steve Perry (1977-1998)  
 Steve Augeri (1998-2006)  
 Jeff Scott Soto (2006-2007)

**Vocals**

George Tickner (1973-1975)  
 Randy Jackson (1985-1987)

**Guitars**

Prairie Prince (1973-1974)  
 Aynsley Dunbar (1974-1978)  
 Steve Smith (1978-1985 & 1995-1998)  
 Mike Baird (1986-1987)

**Bass**

Gregg Rolie (1973-1980)

**Drums**

**Keyboard**

## Members of Journey - now

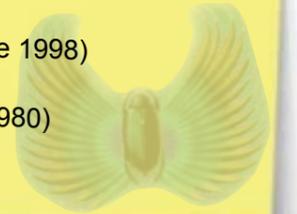
**Vocals**  
 Arnel Pineda (since 2008)

**Guitars**  
 Neal Schon (since 1973)

**Bass**  
 Ross Valory  
 (since 1973 except between 1985-1995)

**Drums**  
 Deen Castronovo (since 1998)

**Keyboards**  
 Jonathan Cain (since 1980)



formed and she has also written lyrics to *Mystery Mountain* (on 'Journey') and *Wheel In The Sky* (from 'Infinity'). On the last couple of albums her talent hasn't been used though but all three of the songs she helped writing are classic Journey songs today with a very special tone on them.

However, 'Look into the Future' was the last album before Journey started to change their musical direction. After touring for the album, the band realised that in order to become a better live act a change was necessary. The changes that the band did over the coming albums changed everything for this band and made the band the world-wide success they ended up as.



### 1976

1977 saw Journey release their third album in the same number of years and this would also be the last with Gregg Rolie on lead vocals. 'Next', released in February 1977 gave Journey their first top 100 album chart position with number 85 and after their manager Herbie Herbert had shared his opinion about the band needing a full time vocalist, especially for improving their live performance, Journey ended up with their first full time vocalist Robert Fleischman that never had his voice recorded on an album (except for

on the compilation album 'Time' released in 1990 where two songs featured Fleischman) but shared vocals on stage with Rolie, taking the lead roll fronting the band. Herbert told MelodicRock.com the following about Fleischman:

- We tried him and did a whole tour with him, with Emerson Lake and Palmer and even played stadium dates. And he was just very difficult to manage.

And this ended up in Herbert not giving him an offer for the position, and it all went something like this:

- I was going to make the deal for Robert Fleischman (sic) in the middle of the Golden Gate Bridge with John Villanueva we both

looked at each other and I goes, "Steve Perry. I still have never heard that fuck, but I have a feeling about him".

And that's how Fleischman came and went, all though Fleischman him self say it was management complications due to him already being signed to another manager that was the reason. But what about 'Next'? And how did Herbert find out about Steve Perry? To get the answers on those questions we need to look into the future... and the past. At the same time.

### Steve Perry

Let's return to 'Next', Journey's third album, an almost 38 minute long album with eight songs, including fan favorites like the instrumental *Nickel and Dime* as well as *Spaceman* and *People*.

The album was a mixture between their previous two albums in style and sound. The real downside with the album was the cover which consisted of a white background with a band photo in the middle and "Journey" written in capital letters above and the album title written inside the O. Not very pretty at all.

Considering Fleischman and why Herbert chose to put his money on Steve Perry instead I ask myself the question how he ever ended up considering a vocalist he hadn't heard at the time. Well, the explanation he gave to MelodicRock.com was this:

- I'd met Steve Perry numerous times, had thought about him numerous times. And somewhere along the line I finally got a Steve Perry tape. Then when I finally did hear him, I listened to him for about 60 seconds on tape and I tried to chase him down.

Sounds like love at first sight? Well, what happened to Fleischman then?

In 1979 Fleischman released his first solo album and the album had guest appearances by Neal Schon and Gregg Rolie, as well as Jimmy Crespo (known from Aerosmith) and John McVie (known from Fleetwood Mac). He helped writing a few songs for Journey's upcoming releases then he more or less disappeared and only released a few albums during 20 years of time before returning in the 00's since when he has released the albums 'World in Your Eyes', 'Electric raindrops', 'Kinetic Phenomena', 'Dreaming in Tongues' and 'Look at the Dream'.

Steve Perry though, came in to the band and almost immediately put his voice on Journey's fourth album, 'Infinity' from 1978. The process of getting him in to the band when it all came around was quite easy but for Perry to get to Journey and be the lead vocalist of a band in the first place was very difficult.

### 1978

After struggling for a long time with various musicians to get a



Aynsley Dunbar



record deal or a band to front, Steve Perry had spent all his money and got himself deep into depths and had moved out of the San Francisco city area and started to work on a relatives farm to work of his depths.

Herbie Herbert contacted Perry and offered him a chance to get in to Journey. At that time Perry had just abandoned his idea about another band after a tragic accident with one of the members. Herbie Herbert told MelodicRock.com that his first thought was to sign this band, but then fate wanted different:

- It was called Alien Project. And I said I'll do this. I'm gonna make this happen. And from my first phone call, that very weekend, the bass player in that band died in a car accident which really left Steve Perry very fermished.

- When I tried to talk him into coming up and spending a week

with me at my house he couldn't afford to. I talked to his employer, got an ok, told him I'd pay him the money he was gonna lose, pay his expenses, he can sleep on my couch. He did all that and I started workin' on him and said ok let's forget the Alien Project. Let's talk about Journey. And it was not an easy negotiation by any stretch.

The Perry conversation then embarked on the Aynsley Dunbar situation as mentioned above...

- He was afraid of Aynsley Dunbar not having a groove, being too white a British drummer with very minimal exposure to soul or R&B and not strong on the backbeat. I loved Aynsley, I still love Aynsley, great guy, intellect. You know, talent with an intellect, that's why I worked with Steve Miller for so many years. I like the resourceful type people, the Jeff Lynne's of the world. But

you know at a certain point with Perry, Aynsley only lasted one record really, the Infinity album.

### *Aynsley Dunbar*

'Infinity' became, as mentioned earlier, the last album with Aynsley Dunbar and the first of the era that most people know about the band. The years where they took over the world with hit songs and hit albums that generated tours where they sold out arenas headlining and topped charts.

Steve Perry was Herbie Herberts idea, so was also Steve Smith that replaced Dunbar on the next album and actually the whole band was the project of this manager, at least according to himself.

- I put the band together, absolutely, man by man. Personally hand-picked each person, and it was, you know, it was MY band - no doubt about it. It was my

### Journey's most popular albums

Greatest Hits (1988)  
Escape (1980)  
Frontiers (1983)  
Evolution (1979)  
Infinity (1978)  
Departure (1980)  
Trial By Fire (1996)

### Journey's most popular singles

Don't Stop Believin' (Escape)  
Any Way You Want It (Departure)  
Open Arms (Escape)  
Separate Ways / Worlds Apart (Frontiers)  
Who's Crying Now (Escape)  
Wheel in the Sky (Infinity)  
Only the Young (Vision Quest)  
When You Love a Woman (Trial By Fire)

### Journey's discography in numbers

Worldwide sales	+80 000 000
Studio albums	14
Live albums	3
Compilation albums	8
EPs	1
Singles	59
Video albums	7
Music videos	18
Soundtracks	1

**"I put the band together, absolutely, man by man. Personally hand-picked each person, and ... it was MY band"** Herbie Herbert, the mastermind



Gregg Rolie

band and I had total authority, and total autonomy and total control, and nobody minded one fucking bit.

Herbert said this in an interview with Esc4p3.com with Matthew Carty that Herbert did in 2001. Earlier you read that re-

placing Dunbar was the idea of Perry and that Herbert wouldn't have replaced him with Smith if it hadn't been for Perry's issues with him. This became the first but not the last demand of Steve Perry that resulted in the band breaking up. Or was it? Well, according to Herbert the problem with Dunbar wasn't solely Perry's concerns about him not having enough groove - it was also some of the things he did when

the band was on the road:

- The band was really having problems with him. (It) was constantly like the road manager would wake the band up, and say "we gotta get out of the hotel. Some general, or some sergeant, or some police officer is looking for his underage daughter, and she's with Aynsley." We gotta just bust a move in the middle of the night - that happened several times, Herbert told Carty.

- I mean there was all those kinds of problems. I loved Aynsley and respected him as a musician. (...) it turned out that Aynsley would just be the model citizen, but the minute I left, there'd be this parade of girls. (...) they were wearing platform shoes and makeup so they'd appear older than fifteen. They'd be lined up outside Aynsley's door.

The final straw came on the 'Infinity' tour where the band played with Montrose and Van Halen and the band approached Herbert and said:

- "Herbie, we can't go on with Aynsley any more, and you've got to take care of it, you've got to fire him", Herbert told Carty.

### *Infinity*

Perry, though, didn't get an easy start getting in to the band. Neal Schon, one of members that has been in the band since the beginning, really didn't like the fact that Perry replaced Fleischman. In fact he hated it, Herbert told Matthew Carty:

- When I put Steve Perry in the band, Neal Schon was not even on speaking terms with me, cause that guy hated (Perry) so much. He flat out didn't want him. I flat out knew that he was the guy, and that everything that Perry brought as a vocalist and as a songwriter was exactly what we needed. I just knew I was right.

This resulted in a crack within the band. As Perry sang "his heart out" with the songs, the band just made fun of him and mocked him. Herbert told MelodicRock.com that:

- They were fuckin' just denigrating Steve and just talking stink. (...) Totally giving him shit. I mean seriously giving him shit.

Perry, however, kept his head down and struggled on as things eventually started to change. To



"Any way you want it  
That's the way you need it  
Any way you want it"



get this position was a huge break which meant he could do what he wanted (sing in a band) and get a steady income without relying on welfare or employers, as Perry himself told Lisa Robinson in a radio interview 1984, and he wasn't going to give that up easy.

Herbert told Matthew Carty that before Perry had come in to the band he'd had some issues with drugs and such, which Herbert hoped the Journey experience could cure. But the crack within the band he couldn't do anything about and despite nothing showed on the surface...

- (Perry wasn't) really communicating to anybody - he was isolating himself - but we're functioning and we're getting it done.

### 1979

Following the success of 'Infinity', Journey became a household name that was played on the radio and recognised in front of the general audience. On the album, they had worked with Roy Thomas Baker, a man famous for his work with bands like Nazareth and Queen (and later Alice Cooper, Yes, Foreigner, Cheap Trick, Mötley Crüe and Ozzy Osbourne to mention a few).

Baker helped Journey get that somewhat more radio friendly sound that didn't appeal just one special kind of audience but the mainstream. This was of course also helped by the much more articulated voice of Steve Perry, who could sing with a much wi-

der range than Rolie had been able to.

The band got their first hit song with *Wheel in the Sky* (peaked at 57 on the Billboard single charts and 9<sup>th</sup> in French single charts) and the album peaked at 21<sup>st</sup> on the Billboard charts. The album also generated the single *Lights* and the duo singles *Feeling That Way* and *Anytime* that normally were played together when played on the radio.

The album was followed by a tour where drummer Aynsley Dunbar got sacked and replaced by Steve Smith and he marched straight to the studio with the band to record their fifth album, which was called 'Evolution' and was released on April 5<sup>th</sup> 1979.

Once again Roy Thomas Baker produced the album and the band had even bigger success on the charts this time with a chart-peaking single at 16<sup>th</sup> on the Billboard hot 100 in *Lovin', Touchin', Squeezin'*. The album peaked at 20<sup>th</sup> and they also released the singles *Just the Same Way* and *Too Late* which both peaked at the top 70 on the Billboard single charts. As of today the album has sold triple platinum in the US.

### 1980

Everything seemed to go the right way for Journey, and as I mentioned in the beginning, it all somehow seemed so planned. Like the layout of a grand masterplan. This is maybe because that's exactly what it was.

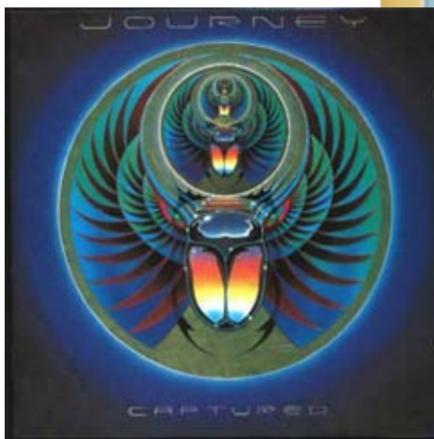
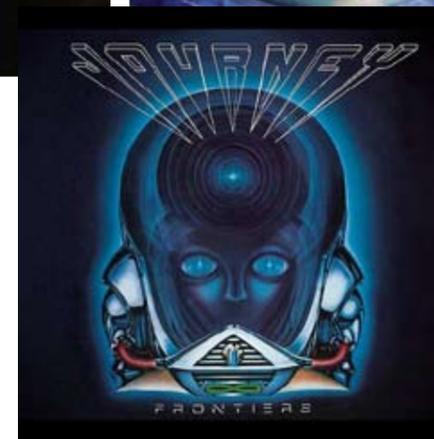
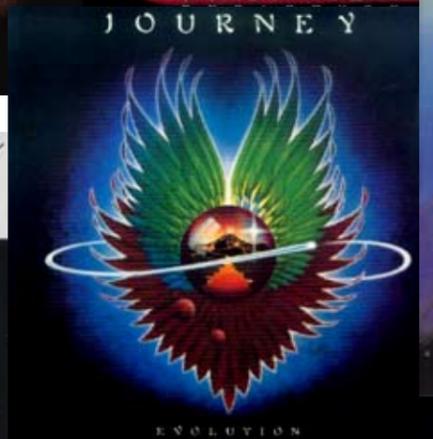
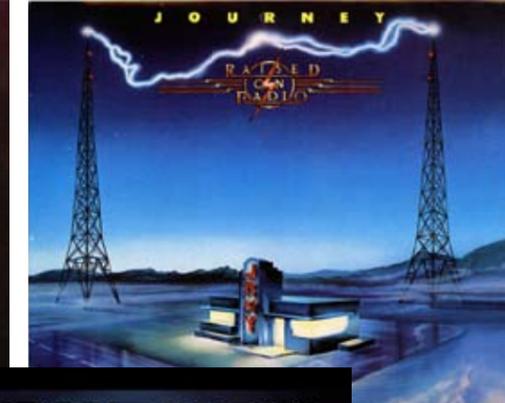
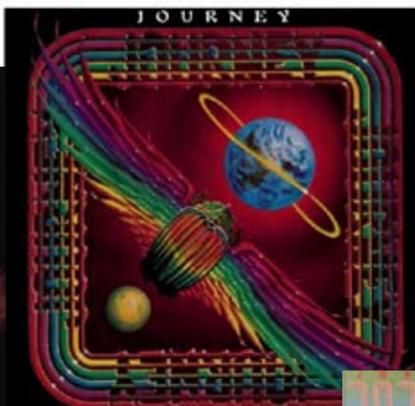
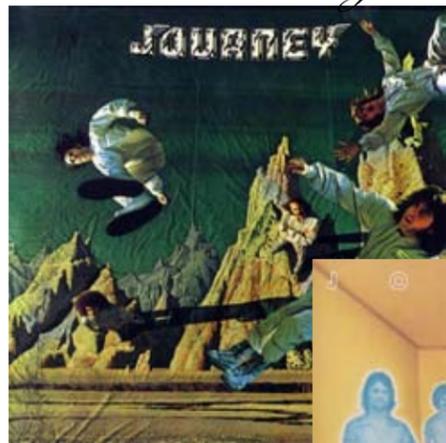
- I had this grand plan that I presented before the 'Infinity' album, Herbert told Matthew Carty in 2001. I said "here's the title of all our albums - 'Infinity', 'Evolution', 'Departure', 'Captured', 'Escape', 'Frontiers' and 'Freedom'. And here's our artwork, fresh from Kellery/Mouse" and everything else.

This is exactly what happened, the albums were released in that order, with those names and with cover art from Kellery and Mouse. The only exception is the compilation album 'In The Beginning', that was released in the middle of everything in January 1980 and featured the best songs from the three albums released before Perry joined and Journey started to have big success.



Steve Perry

The logo, the look on the artwork and the sound all had this style that immediately was connected to Journey. If you saw the scarab, wings, colors and the rest of the spacey and Egyptian look there was only one band you



connected it with. As 'Departure' was released in March 23rd 1980, the door stood open and they marched straight to the Billboard charts top ten with the album (peaked at eight) and the first single, called *Anyway You Want* it became the signature tune for the band for many years to come, despite it never reaching the top 20's on the Billboard charts (however, it generated Journey's then highest chart position by then with a fifth at the Canadian charts).

### Departure

Ironically, 'Departure' was not only the name of the album in 1980 but also the fate of Gregg Rolie, who left the band shortly after the release.

- I left the band to start a family, Rolie told PopCultureClassics writer Paul Freeman in June 2011. I hated being on the road. (...) I did it for 14 years. I just didn't like it

anymore. So I thought it was best for all. I wasn't putting my all into it anyway. I really wasn't. And that's not good. I'd never done that. So I just made the choice. I really wanted to start a family. And I've got a great one.

So, Rolie had tired of the constant touring and life on the road. He left the band shortly after finding Journey his replacement, a 30 year old who had built his name with his own Jonathan Cain Band and last before Journey - The Babys. However, manager Herbie Herbert was far from impressed by their new keyboard-player, as he's said repeatedly:

- Gregg found him. Gregg pointed him out to me. I just said "Gregg, how the fuck will I ever replace you? I want to shut this thing down." He says "This kid that's in the opening band." I said "the fucking Babys stink!" (Laughs) He's like "No, man,

watch him again, watch him again. That keyboard player got some talent."

- But it's so much more important to surround yourself with good people than great talent. Because the talent does not - and will not ever - overcome being a bad person. And the people that have such great talent firmly have the belief that their talent will overcome any of their bad actions.

Herbert said this to Matthew Carty in 2001. To MelodicRock.com a few years later he was somewhat more diplomatic:

- Jon Cain was never a Gregg Rolie as a voice but he's been trying and working at it for frickin' years now. He tries to cover those Gregg Rolie songs and he marginally pulls it off (...) if Jon Cain all of a sudden comes in and it's the classic lineup, OK, OK, but there was a bed there already a base of sales. They'd already sold 12 - 14

million records by then. Across 'Infinity', 'Evolution', 'Departure' and 'Captured', you betcha. Look at all those records. I think 'Infinity's quadruple platinum, I would imagine 'Evolution' is, I would think 'Departure's at least triple platinum and the double album, I know 'Captured' is past double platinum.

Herbert was, in other words, no big fan of Cain replacing Rolie, but if Journey were to continue someone had to take his place. The live album 'Captured' was the final goodbye of Gregg Rolie and hence the only members from the beginning that was left was Schon and Valory. Schon, whom Herbert considered as his own son, his protege, and Valory whom up to then had been remarkably quiet and anonymous.

### ESC4P3

Immediately when Jonathan Cain came in to the band Journey blossomed. Here was a guy that could write great melodies and together with Steve Perry the



Jonathan Cain

new duo created and wrote songs that would become major success and climbed the charts to the top 20's several times.

Cain found a great partnership with Perry in songwriting, but a huge friendship in Neal Schon. The two of them has worked together ever since Cain joined the band and the line-up that was responsible for the biggest success with the band was Perry, Schon,

I said "here's the title of all our albums - 'Infinity', 'Evolution', 'Departure', 'Captured', 'Escape', 'Frontiers' and 'Freedom'. And here's our artwork" Herbie Herbert had a dream

Valory, Smith and Cain. Together they started to work on made the album 'Escape' (or 'E5C4P3' as it say on the cover), where Journey had three super hit singles in *Don't Stop Believin'*, *Who's Crying Now* and *Open Arms* - all of them written by Cain and Perry. - and a fourth top 20 charted single with *Still They Ride*.

Success was the name, 'Escape' was released 31st July 1981 and it became a number one charted album in USA and Journey did tours in front of tens and tou-



MANAGEMENT: HERBIE HERBERT  
NIGHTMARE, INC.  
SAN FRANCISCO, CA.

*Journey*



sands of people at each venue.

For the fourth album in a row (including movie soundtrack album 'Dream After Dream' and live album 'Captured') the band worked with producer Kevin Elson, this time joined by Mike Stone, and 'Escape' is to this day their best selling studio album - always recognized by media and fans as well as one of the greatest rock albums ever made.

Within the band, though, times were not so good. Neal Schon started to work with TV-series soundtrack musician Jan Hammer under the name of Schon and Hammer and released the album 'Untold Passion' the same year as 'Escape'.

Steve Perry didn't like this at all and the more he was celebrated as the reason for Journey's success, the more he felt he was

the leader of the band and the one that should make the decisions for them.

### 1981

'Escape' was the seventh full-length studio album from Journey and since their debut in 1975 to this point they had released one studio album every year. But they had also released one live album and one movie soundtrack album with 'Dream After Dream', released in December 1980 (and the compilation 'In the Beginning' in January that year).

The albums came out in a sensational tempo because when the band wasn't releasing albums they toured and 1982 was the first year since 1975 when there wasn't a new album from Journey in the stores. However, this didn't stop

Neal Schon from releasing a second album with Jan Hammer, this time called 'Here to Stay', ironically, considering that title, the last album released by the duo. Then the eighth album by Journey saw daylight in the beginning of 1983 and just according to Herbie Herberts plan it was called 'Frontiers'.

The album cover was dark blue and had a mysterious face on it with something that looks like earphones connected to a pyramid.

Again, the band had Elson and Stone to credit for the production and once again the album was a huge success and peaked second on the Billboard charts (if it hadn't been for Michael Jacksons mega success 'Thriller' they'd have had a second number one). The album generated four hit singles, one making it to the top ten, one peaking twelfth and the other two reaching 23rd.

On the subsequential tour the



Steve Smith

band recorded the live film 'Frontiers and Beyond', which was recorded under the tour that followed Journey's 'Frontiers' album as they toured from the west coast to the east and included live footage from the bands show in Philadelphia, PA, at the JFK stadium in front of unbelievable 80 000 screaming fans.

But this was as high as Journey could come. When the band reached Hollender Stadium in Rochester, New York - a soon-to-be-demolished stadium - on June fifth 1983, the movie ended and Herbie Herbert defined the show as not just the end of the film but the definitive end of Journey.

### 1983

Herbie Herbert told Matthew Carty that he himself had made sure to get Journey to that exact stadium because it was the only place in the area that could take a band of Journeys size. And the only way to do so was to put in own money to fix it up to decent



standard, as the place hadn't been used properly for a long time and was really falling apart.

Before the place was torn down the band got their show there and ended their tour movie at that very stadium. But it was more than the movie that ended there, according to Herbert:

- I mean that was really the end. That was the end, my friend. (...) And that's where the movie I guess ended in a freeze frame of some sort (...) That was the end of that fucking band, right then and there, that very day.

You might think that this is an exaggeration but considering what happend afterwards, it's not hard to agree. There were no

more Journey albums until 'Raised on Radio' in 1986, where Ross valory and Steve Smith had been sacked, and during the hold up Steve Perry had taken on a solo project that gave him big success outside the band. His solo album 'Street Talk' was a big suces making it to twelfth on the Billboard charts and hosting two hit singles in *Oh Sherrie* (peaking third) and four other singles with a sound quite similar to Journeys. This made Neal Schon very upset, despite the fact that he himself had already releasad two albums outside Journey.

In the VH1 documentary Behind The Music about Journey, Neal Schon meant that the al-



bums he had released was something completely different to Journey - something that would be wrong to ever use in Journey. But the Steve Perry solo album was something that very well could have been Journey, but released under his own name.

### Side projects

As the whole band started to fall apart to some extent during the break, all members ended up in doing other things. Schon also went on releasing albums outside Journey, first with HSAS (Hagar, Schon, Aaronson, Shrieve) in 1984, called 'Through The Fire' and later with a collection of famous musicians under the name of 'Hear 'n Aid', where musicians like Ronnie James Dio, Don Dokken, Rob Halford, Yngwie J Malmsteen and Iron Maiden duo Adrian Smith and Dave Murray, to mention a few, helped raise

money for people in Africa.

Drummer Steve Smith had helped Tom Coster already back in 1981 but during the mini hiatus of Journey he recorded with three different artists, Vital Information in 1983, Bryan Adams in 1984 and Tony MacAlpine in 1985.

When Steve Perry was interviewed by Lisa Robinson in May 1984 he meant that Journey needed a change and it was because of this they had set out on separate journeys - to grow.

- I think the band is at a place where it need to do some changes for itself. Some positive, straight changes, I think. I think some of those will happend to natural osmoses somehow, I think, because everyone is out doing their separate projects and I think whatever we collectively have learned and achieved and grown outside of the band, theoretically when we

get together it should make a bit of a different group.

What Perry mostly meant was management-wise and music-wise. Because the next album wouldn't be called 'Freedom' as Herbie Herbert had suggested back when he did his masterplan. The title ended up to be 'Raised on Radio' and this time the rhythm section were fired, which was a collective agreement from Neal Schon, Jonathan Cain and Steve Perry that Steve Perry had suggested and pushed for.

Smith and Valory left the band feeling betrayed and Cain, Schon and Perry kept on working with studio musicians like Randy Jackson (today perhaps most known for his position in the American Idol jury) and Mike Baird as well as some others (among them Steve Smith did the drums on three of the songs).



MANAGEMENT: HERBIE HERBERT  
NIGHTMARE, INC.  
SAN FRANCISCO, CA

Journey



L. to R.: STEVE PERRY, STEVE SMITH, JONATHAN CAIN, ROSS VALORY, NEAL SCHON

The album was released on the 27<sup>th</sup> of May 1986 and was called 'Raised on Radio'. The sound of the band was more or less the same but there were some obvious changes which were partly due to the fact that Perry had taken over the band in many aspects and produced the album instead of Kevin Elson and Mike Stone. Partly it was because of the departure of Valory and Smith.

However, the album reached fourth on the Billboard charts despite all of this and generated the singles *Be Good to Yourself*, *Suzanne*, *Girl Can't Help It* and *I'll be*

*Alright Without You* - all of them top 20 charted singles. The sales, though, were less than it had been on previous albums and after the band had begun touring for the album, Steve Perry felt he had had enough and left Cain and Schon on their own. The duo had no other choice than to cancel everything booked and put the band on hiatus.

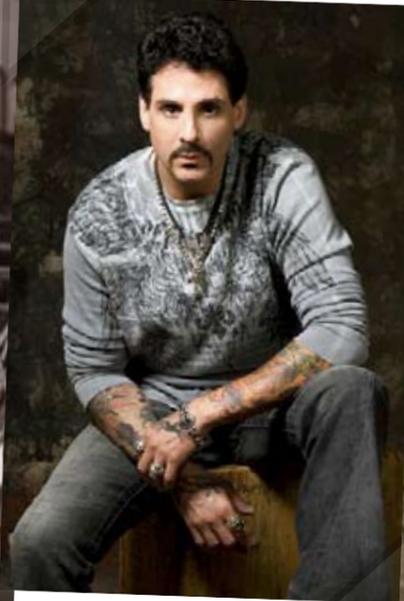
### Hiatus

Before Perry left things had gradually started to get worse and worse for a couple of years. On the last tour before the side-pro-

ject pause Perry had started to isolate himself more and more from the band and later on it just wasn't possible to keep on working the way they had done in the past.

- Perry had his girlfriend with him and travelled together with her, which meant that as soon as the shows were over, he took off with her and we were left to deal with everything else - like greeting fans and such, Schon said in the VH1 documentary *Behind The Music*.

In the end not even this saved Perrys broken relationship and



Deen Castronovo

In the same year Schon also went on to release his first completely solo album, called 'Late Nite' where many members of Journey also helped Schon, like Gregg Rolie, Jonathan Cain, Steve Smith, session musician Randy Jackson and upcoming Journey member Deen Castronovo.

this inspired him to write such songs like *I'll be Alright Without You*. However, as the band went out on tour again for 'Raised on Radio' there was something that didn't feel right. Perry left the band without quitting and there was great uncertainty about what would happen with the band.

The official reason for Perry leaving all of a sudden was his mother getting ill during the 'Raised on Radio' recordings and Perry wanted to take care of her. After she passed away while the album was being finalised, Perry never got a real chance to mourn her death and whilst in the middle of the tour he just felt he couldn't

handle it anymore and needed to take his time off.

Cain and Schon decided not to sit around and wait but went on doing the album 'Bad English' together with John Waite, Ricky Phillips and later-to-be Journey drummer Deen Castronovo under the name of Bad English.

The album was released in 1989 and charted well in several countries, even though the biggest success with the band came from the singles with both *Price of Love* and *When I See You Smile* making it to the top ten on the Billboard charts (fifth and first respectively).

The hiatus kept on going for years during which Valory and Smith didn't know if they were a part of Journey or not, but kept doing things on their own. Smith released albums with Dweezil Zappa in 1988, Richie Kotzen in 1989, Frank Gambale in 1991, Vital Information and Mariah Carey in 1991, Jeff Watson in 1993 and the Buddy Rich Big Band in 1994. Valory and Smith also joined forces in *The Storm*, where Gregg Rolie also played. Their debut album was released in 1991 and was self-titled. Smith left the band soon after the debut but Valory and Rolie kept on doing the follow-



up album 'Eye Of The Storm' but the album met releasing difficulties due to their label shifting focus from rock to hip hop and soon after all members went separate ways. The album wasn't released until 1996.

Cain and Schon released another Bad English album in 1991, called 'Backlash' and Schon also did another solo album in 1992 called 'Double Eclipse' together with Johnny and Joey Gioeli as Hardline (an album also featuring upcoming Journey drummer Deen Castronovo).

Perry on the other hand tried to work on a second solo album, but never were able to wrap it up until 1994, when it was released with the name 'For the Love of Strange Medicine'. The album

wasn't a huge success compared to the first and his Journey albums but still made it to fifteenth on the Billboard album charts with single *You Better Wait* just making it to the top 30s.

### *Greatest hits*

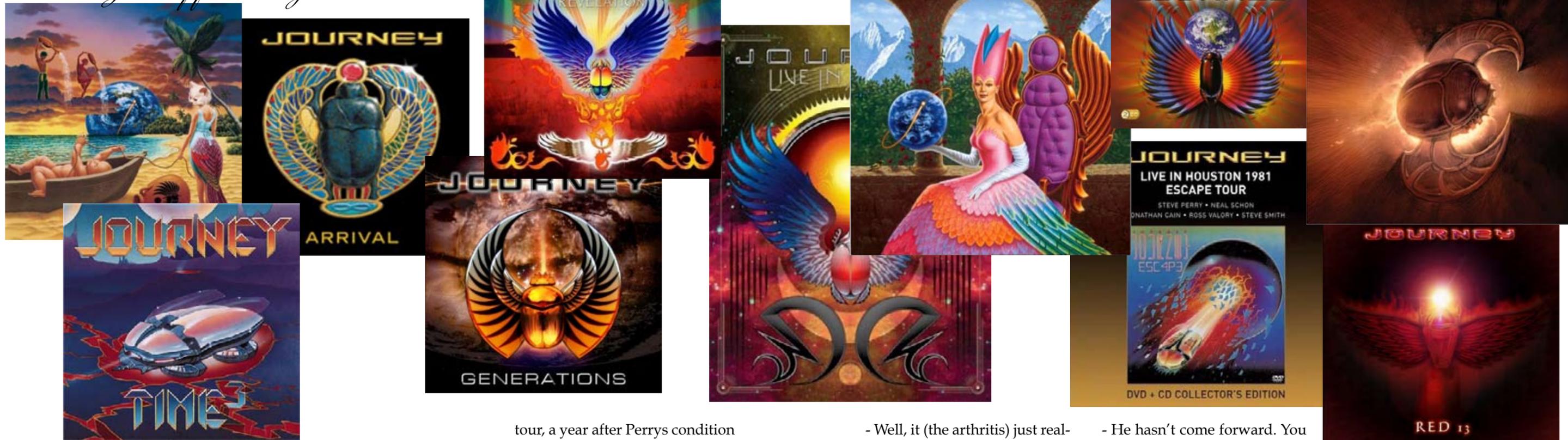
In 1988, as it was more or less decided that Journey wouldn't do any more albums for at least a while, manager Herbie Herbert decided that it was time to summarize the years with this amazing band and their achievements. Herbie made sure he got control of putting together the 'Greatest Hits' album. When he did it, Herbie's way of doing things meant no fooling around, just straight business was the way to it was done.

The album was released in No-

vember 1988, just three months shy of the Japanese edition called 'Star-Box' which was more or less the same thing but different.

The 'Greatest Hits' album is Journey's unchallenged greatest selling album with selling figures that is hard for anyone to grasp. The album has spent over 760 weeks on the Billboard album charts and has to date sold more than 15 million copies. Every year since its release the album has sold about 500 000 to one million copies and is still today often high on the year summary charts, being number six as late as 2008. It is one of the best selling albums ever in the US being part of a very exclusive group that has sold more than 15 million copies.

The album featured all signature songs from Journey and had



the artwork style people connected to the band. The 15 songs were just what people wanted both back then and today. It is one of the so called "ever green" - albums that keeps on selling big numbers each and every year.

### *Reunion*

In 1995, after many years of nothing, Steve Perry decided to call Cain and Schon and told them it would be a good thing to get back together. Schon and Cain agreed, but Perry had some conditions for the reunion. One was to fire long time manager Herbie Herbert and hire Irvin Azoff. When Herbert heard about this he decided himself to leave his project behind and instead Azoff came in to the band along with returning Smith and Valory on drums and bass respectively.

1996 saw Journey return with their first album for ten years as 'Trial by Fire' was released on October 22<sup>nd</sup>. the album was produced by Kevin Shirley, famous for working with band such as Iron

Maiden, Rush, Led Zeppelin, Aerosmith, Marya Roxx and Dream Theater to mention a few.

The album has reached double platinum status and peaked at third on the Billboard album charts with top singles *When You Love a Woman* and *Message of Love* both making it to the top 20's. Journey also released the less successful singles *Can't Tame the Lion* and *If He Should Break Your Heart*, the latter making it to 13<sup>th</sup> on the Canadian charts. After the album had been released though, all the things that lately had been and still was going wrong for the band finally climaxed. Journey was booked for a long tour to celebrate the success with 'Trial by Fire' but as Perry was on a hike to get ready for the tour he suddenly felt pain in his leg and as things got sorted out, it turned out Perry would need a hip replacement surgery to get back in form.

Perry needed time to get ready for the procedure. He was far from ready to go through with the surgery and all tours were post-poned and anxious to do the

tour, a year after Perrys condition had been noticed, the band slowly started to put pressure on him to go through with it and have the surgery done. After almost two years of waiting and increased pressure, the band couldn't wait any longer. They put the final ultimatum on Perry - either do the surgery or vacate the position.

### *Line-up changes pt. 1*

Perry felt betrayed and let down. He felt that having his hip replaced in surgery was far from a group decision, it was something that only he could decide about and as the ultimatum came he simply wasn't ready.

It had been two years, the band felt Perry had got more than sufficient time to go through with it but as he didn't - the band followed through their ultimatum and in 1998 Steve Perrys position as vocalist in Journey was no longer his. At the same time, Steve Smith left the band much because of the Perry story.

A few months before Perry was vacanted Jonathan Cain spoke to Melodicrock.com about the situation with Perry.

- Well, it (the arthritis) just really attacked him. And it has taken his hip and swollen it up and the joints and everything else.

- So that's really it. He has gone for therapy to try to get better. To have surgery would really be ideal, but I don't think he's ready for it to go to that extreme.

Jonathan Cain then continued and said some things that might explain why the bands patience ran out.

- It has been over a year now, and he hasn't gone and got it done. And It's his body and we can't say anything about it. It's frustrating for us, because we were sort of left at the alter with the dress on.

- We are just disappointed that we missed out on some great opportunities. The album is just part of it. Just a small part of it. We could have sold four times the amount of records. It came out, then nothing much happened. We just didn't want to disappoint the fans. I think, number one is that we knew there were a lot of our friends waiting for us to come, and I think that is the most disappointing thing.

- He hasn't come forward. You know, we tried to get him to come forward with some television and talk about the problem and what he is going through. Just share what's up and come out and sing a little bit. Sit on a stool or something, and tell people what's going on. We had an opportunity to all these television programs and he passed on all of them, the American Music Awards and everything. It was really sad. We all wanted to do these things, but we couldn't. that's the end of that, and I don't know what we are going to do now.

### *Line-up changes pt. 2*

The time has shown what they did. Drummer Steve Smith said this about his decision to leave the band to *Something Else!* reporter Nick DeRiso in July 2011:

- When the 'Trial by Fire' album came along, I had to take a two-year hiatus from all of that and become a Journey band member once again. It took over my life, 100 percent. After that was over, I made a decision that I wanted to focus on myself as an artist. I

wanted to be in charge of my own musical destiny and development playing mainly my own music as a band leader, or work with musicians that I felt were exceptional and I would grow as an artist in the process of playing with them.

Journey decided to keep on playing since their come back album had just been released and they didn't want things to end like that when they'd just got back together. Instead of Perry the 39 years old Steve Auguri joined the band (after previously singing in Tyketto and Tall Stories) and the band hired Deen Castronovo to replace renegade Smith. Deen Castronovo had got to know Cain and Schon during the Journey hiatus as they played in *Bad English* together and the first person that the band could think of when they needed a new drummer.

Around this era the live album 'Greatest Hits Live' was released on March 24<sup>th</sup> 1998, an album that sold gold and including the most popular songs by the band from



their peak years, recorded between 1981 and 1983. It was produced by Kevin Shirley, just as their latest studio album. This was the last album release including Perry

to carry on with their music and let Perry go the band got contacted by the music channel VH1 who wanted to do a documentary with the band for their "Behind the Music" series. The band and management thought it was a good idea, but they faced other wishes from Perry, who refused to do the documentary unless he got final editing rights to the programme, meaning he could cut anything he didn't like from being aired.

### *Arrival*

Not long after Journey had decided

ry as their vocalist.

The band decided this was better than nothing and the documentary was made. However colored or biased it may or may not seem to the outside audience, Herbie Herbert claims it was extremely compromised due to this. Much of Herbert's comments and opinions were edited out and what slipped through was fragments of what had been said, and nothing of real value Herbert tells Matthew Carty.

In the documentary we're introduced to Steve Augeri as Steve Perry with a perm, and the reason for choosing Augeri had

always been his voice similarities to Perry. The first album with Augeri was 'Arrival', an album released in the west on April 3<sup>rd</sup> 2001 and featured two songs recorded after the others due to the album leaking out on the Internet after being released in Japan a few months before the US release.

### *The new millennium*

'Arrival' was over 70 minutes long and was the first Journey album for over two decades not to make it to the top 50's on the US charts, peaking at a humble 56 (compared to the releases with Perry which all had been much higher on the charts). The album was also the first since 1977 not to receive at least gold status.

Once again Kevin Shirley produced the album which featured three singles without anyone making it to the singles charts. To call the album a disaster was no exaggeration, especially when you also took in mind the tour following the album, which was called both a disgrace and had relatively low attendance, despite the fact that the band had taken to much smaller arenas.

The band tried to save their reputation somehow by releasing

their first ever Extended play (EP) the following year in 'Red 13', which also was the 13<sup>th</sup> studio release by the band. This was the first ever Journey release not to be released on Columbia records, instead the band released it themselves, through newly started Journey Music, on their website. Soon after the band released it for retail sales with a nice cover art painted by a Journey fan, which had been chosen after a contest held by the band on their website where fans could submit their art.

The EP wasn't a huge success either, not seen to Journey standards at least, but things were soon about to change...

### *Steve Augeri*

Steve Augeri formally joined Journey in 1998 and the first recording with him was a song the band wrote and recorded for the soundtrack of blockbuster movie Armageddon, called *Remember Me*. The band then went on touring with him before the 'Arrival' album was released and after that and 'Red 13' whispers of negative nature started to circle about him.

As probably expected when



Steve Augeri

you replace such a characteristic voice that had been in the band for such a long time, people start to look for things to criticise the substitute about. The thing people found and started to criticise Augeri about was that he didn't do the vocals live but used playback. And for a while that actually was true due to an illness, though he mostly did the vocals live too.

Steve Augeri struggled heavily and had a hard time getting the approval of the fans, but as a band Journey got one of the finest recognitions you can get when they on January 21<sup>st</sup> 2004 received



ved their very own golden star at the Hollywood Walk Of Fame.

This happened in collaboration with the 30<sup>th</sup> anniversary of the band and after 30 years of making music Journey style, it was well deserved!

For the first time since the break-up six years prior the band was reunited with Steve Perry and on the occasion most of the other ex-Journey members also showed up (making it quite a crowd since the band had released eight - official - previous members by then). Journey became the 370<sup>th</sup> music group or artist to receive a star at the Hollywood Walk of Fame (today there are 410), and the 275<sup>th</sup> star in all categories. The ceremony was quite big and formal with lots of media attention and old friends and fans showing up.

The band continued to tour after their gold star reception and after three consecutive years touring the band finally parked themselves in the studio to record the twelfth full length studio album, and fourteenth studio release, called 'Generations'. Instead of

selling the album properly, Journey gave it away for free most of the time at their concerts. After their 'Generations' tour was over, the album was properly released to retail by Sanctuary records but once again - not surprisingly due to the give-aways - the album sold quite poorly compared to their Steve Perry releases.

The album peaked at a very humble 170<sup>th</sup> position on the Billboard charts and only one single came from the album. The album did best on the Japanese charts, peaking 20<sup>th</sup>, and for the second time in a row it neither reached gold or platinum status.

The album sounded very good according to the critics, better than what the sales foretold, and for the first time in over 20 years the band had once again hired Kevin Elson as the producer on the album.

### *Steve Auguri leaves*

About a year after the 'Generations' album, Steve Auguri would leave the band. What had been a problem on some of the

live shows, which had given him the reputation not to do live vocals in the first place, now started to become a permanent problem. Steve just couldn't sing live due to vocal attrition problems and in December 2006 he decided to leave the band to recover from his illness.

On the remainder of the ongoing tour the band replaced Steve with well known AOR-vocalist Jeff Scott Soto. Jeff, however, wasn't given a permanent position in the band. Instead, Neal Schon sat himself down by his computer and searched through Youtube if he could find an unknown talent somewhere that could mantle the lead vocalist role in Journey.

After searching for two full days Neal was ready to give up, but before he went to bed on the second day he made a last click on a video that would turn out to be a changing point in Journey's future career.

Stunned by what he had heard and seen, Schon checked out more videos and after looking



through everything he could find he decided to call Jonathan Cain and have him check out the guy that was singing in the videos.

The two met the day after and looked through the material together and then showed what they had found to Ross Valory and Deen Castronovo who agreed with Neal and Jonathan that this guy would be a worthy successor to not only Steve Auguri but Steve Perry as well. If he could do the songs as good as he did it in the videos, that is.

The band started to search for the guy, who turned out to live in the Philippines where he was born. Amazingly, the band found him, called him and explained how they'd found him and that they wanted him to come

to San Francisco and do an audition. Not surprisingly, the guy thought it was a prank call and didn't believe he was talking to the actual members of Journey - I mean, who would? But somehow they convinced him and soon after they arranged a flight and visa for the Philippine to come and do his audition.

### *Other releases*

Except for the three studio releases, the years with Steve Auguri saw the band release two best-of albums in Japan and one in the west. The albums 'The Journey Continues', 'The Essential Journey' and 'Open Arms - Greatest Hits' was released in 2001 (the first two) and 2004 (the last). The band also released their third live

album, recorded in Houston 1981 and called 'Live in Houston 1981 - The Escape Tour'. The album was released in November 2005 (a couple of months after their latest studio album) and was also released on DVD.

The band also had the song *Any Way You Want It* included on the Charlie's Angels official movie soundtrack in 2003.

After Auguri had left the band, Journey started to have more and more coverage in media, not only due to their Walk of fame-star but also because popular culture started to use the band in television shows and cover the band.

In June 2005 Family Guy made an episode where Journey's *Don't Stop Believin'* had a central part and in 2007 The Sopranos



Arnel Pineda

used the same song in the final episode very clearly. The song has also been featured in *Scrubs*, major Hollywood films like *Bedtime Stories* and *The Losers* and was covered by popular TV-show *Glee*. The song has also been used a lot in sporting events recently.

Everything started with the star and *Family Guy* feature and after that it completely exploded with *Journey* appearances all over the world, most of them connected to *Don't Stop Believin'*. The song reappeared at many charts around the world and has been the most digitally downloaded song (at least legally) ever and probably still is.

### *Arnel Pineda*

As most people know, America has become somewhat paranoid after 9-11 and extended their already strict custom service to go beyond extreme. As Arnel Pineda, invited by *Journey* came in to the country and went through custom he was asked what his

purpose going to America was, as with most people landing there. When Pineda told the man at the custom he was there to audition for *Journey* it turned a few laughs around but as Pineda wasn't joking the man asked him to prove it by singing *Wheel in the Sky* to him. Without hesitation, Arnel started to sing the song by the chorus and before he had come to the verse the man was convinced and let Arnel through.

Arnel then did his real audition in front of, and together with, the band and after five days together playing and socialising everyone felt they had done the right choice picking him and he was offered the full time position as lead vocalist in *Journey*, announced officially on December 5 2007.

In 2006 the band had signed a long time deal with Wal-Mart which gave the supermarket chain exclusive rights on selling *Journey* albums to the American market. The first release after signing this was the re-issue of their best-of album 'Greatest Hits' which was released in 2006. This was an immediate and big step forward for the band and shortly after the re-issue had been released it had sold better than all of their releases with Steve Auguri.

### *Revelation.*

When the band finally released their first studio album with Arnel Pineda as vocalist on June 3<sup>rd</sup> 2008 this was it. The album was called 'Revelation' and included two discs with one consisting of 11 completely new songs and a second with 11 re-recorded classics with Pineda on vocals.

The album was an immediate success compared to the last stu-

dio albums and was the band's first top ten charted album in over ten years. It is qualified for platinum status and has sold about one million albums in USA alone. 'Revelation' was also released on DVD and featured two top 20 singles and one non charted single in *After All These Years*, *Where Did I Lose Your Love* and *Never Walk Away*.

The band had rehired Kevin Shirley to produce the album and when the album was released in their new vocalists home country the album rocketed to number one position, their first ever charted album in the Philippines.

The new interest for the band due to their reappearance on television also rocketed attendance at their live shows and the sales of older albums. 2008 saw the best *Journey* sales in the new millennium with old albums and digital downloads helping the new album to sell a total of multi million number of units for the first time since the 80's.

### *Don't stop believin'*

Originally a hit song in the 80's, this *Journey* anthem became an absolute cult in the 00's. *Don't Stop Believin'* roamed the singles charts around the world in 2008, 2009 and 2010. In Sweden, the song made it to the highest chart position ever, reaching 25<sup>th</sup> (in 1981 the song didn't even make it to the top 40's). In the UK the song peaked at sixth (in 1981 the song only made it to 62<sup>nd</sup>) and in Ireland it made it up to the top five, peaking fourth.

In 2011 the song continued making it to the charts and selling millions of downloads. It is the twelfth best selling single in United Kingdom ever and has been covered many times these last five years. The most successful single being the one of *Glee*.

The *Don't Stop Believin'* single has been featured in so many rock

song collections these last years it's hard to keep track of them. Before this revival starting with *Family Guy*, *Don't Stop Believin'* wasn't even close to be the best selling *Journey* single and rock song collections had other *Journey* songs favoured instead of it. But now we can't get tired of it, it seems.

- I think it's an absolute blessing, Valory says. Everyone knows it, it has become a phenomena. Like an anthem or hymn. It's absolutely amazing!

But the phenomenon does not end there. As Arnel Pineda came in to the band it turned out he had been homeless in his youth, sleeping in a park in his hometown Manilla before making money singing in clubs and bars and competitions. The band decided to roll on the flow and tell his story by calling it "One Man's Journey - Don't Stop believin'".

Arnel's story includes how he became a professional musician with bands like *Amo*, *The Zoo* and solo as well as the hard times quitting school, sleeping on the streets and so on.

### *Pre-Eclipse*

Between the release of 'Revelation' 2008 and their next album the band traveled around the world touring, playing at festivals and headlining shows. They did shows with *Foreigner* and *Styx* as well as "An Evening

With..." shows where they did three hours straight through. In 2008 the tour following 'Revelation' is said to have played in more than 35 million US dollars.

After the tour was over, the band spent over a year on and off writing and recording for their next album. For a while they stayed in Manilla where Arnel Pineda showed the band around where he had grown up and lived. This visit inspired *Journey* for several songs that would later make it to the upcoming album, 'Eclipse', like the first single of the album *City of Hope*.

*Journey* also got some help from Erik Pineda to write one of the songs, the ballad *To Whom it May Concern*. Arnel also co-wrote on that song as well as classic

AOR-rock song *She's A Mystery*. Manilla has since Pineda's introduction in the band become a big part of *Journey* all together.

In 2009, as the band visited Manilla and was taken around the city and also did a live show that later ended up on their third live DVD, 'Live in Manilla'. The DVD debuted as number one on the Billboard video charts and was produced by Kevin Shirley as well as Wizard entertainment producers John Baruck and Dan Barnett as well as director Eli Tishberg. The DVD was released on October 2<sup>nd</sup> and featured both new and old material split on two discs.

### *Eclipse*

In May and June 2011, *Journey* released their latest studio album and called it 'Eclipse' (or 'ECLIP53'). This was the second album with Pineda, the fifth with Deen Castronovo and the fourteenth full length (sixteenth overall) studio album by the band.

'Eclipse' was produced by Kevin Shirley with help of Schon and Cain and went straight to the 13<sup>th</sup> position on the Billboard charts, which was somewhat worse than 'Revelation' in both the charts and sales.



- I really think it's back to the roots, Valory tells me on the phone. We used to be a hard rock band in the beginning and we feel very much as one still. This album has music that we really feel comfortable with playing.

I tell Valory that I prefer the slower songs rather than the more heavy ones but he likes to play the heavier more himself. And when I ask him why most of the songs have such long playing time and why the total playing time is so long Ross kind of stuns me.

- It's because the whole three minutes concept is dead. Radio is dead. Singles are dead. it's not what it used to be anymore so we try to make such a complete al-

bum as possible with as complete songs as possible. There's no use in compromising it only to fit the singles-concept because there's no point in doing so anymore.

I don't really agree with Ross here but as he caught me a bit off guard here I never got around asking him what he really meant by this. But Ross himself took time to develop his argument:

- It's indulgent. We used to do this long songs and then edit them down but now it's different - more hard hitting.

### *Jeremy Hunsicker*

As I was finishing this article in the summer of 2011 after my conversation with Ross, finding and reading earlier interviews and

articles and just rounding everything up... it was more or less finished but then someone opened his mouth whom Journey hadn't expected to. The man was Jeremy Hunsicker.

Jeremy, whom I never had heard of before starting to work with this article, had also auditioned for the role of Journey lead vocalist. And he had actually been offered the role too. Before Arnel Pineda got it. But... then the offer was taken back. Here's Jeremy's own words, which he published on his blog on June 27<sup>th</sup> 2011:

- I thought about this (...) for years after. Laying awake at night, every night. Watching the creation of the story of Journey's

he got a phone call.

- Neal had gotten cold feet. He wanted to wait. "Let's talk again later this year," was the word. Neal, who had exhibited a few nasty personality traits during my visit, was not a guy I was going to pin my hopes on. [...] In the space of a few hours on this day four years ago, I was promised the world - millions, a life I never dared dream of for my family. And on one man's whim, it was jerked right away.

The band has chosen not to comment on this, perhaps unaware of it? Or just not willing to get in to the discussion about it. But the story was the same as with Pineda - found on Youtube singing Journey covers he was invited to San Francisco but ending up as described above instead of the Pineda story.

Last summer Hunsicker had planned to release his solo debut, but funding problems has delayed the album and it's uncertain when his album will hit the streets. To Tad Dickens at roanoke.com he said the following in january 2008:

- I just have so much respect for Neal Schon ... with that in mind, my understanding with hindsight was that he probably realized that I'm a family man, with a baby coming, and rather than say go ahead and move forward and hope it sorts itself out ... I think that Neal said look, this is maybe not the best choice for Jeremy, nor the best choice for us."

Seeming a bit more frustrated at his blog, though, Jeremy just waiting for the album to get final mastering and then release his solo debut, an album inspired by the whole Journey episode.

Jeremy Hunsicker has writing credits on two songs on the 'Revelation' album.

### *Schon vs Hunsicker*

Hunsicker's words really puts the

official Pineda story in the shadows. In an interview with BBC breakfast on June 3rd 2011 Schon was asked how he found Pineda and gave his official story, so here it is in Neals own words:

- I was looking on Youtube because I was not looking forward to finding a singer in a traditional matter, you know like having people coming in and flying them in from all around the world to have them audition. And have them sending in CDs and not knowing if they're live or not because a lot of times they fix it protocols and you don't know if they can sing or not. So I was looking on Youtube because I knew everything is live there with those little handycams. And I stumbled upon, after looking for two days looking through all male singers. I was looking at all male singers in soul and rock and looked through everybody. (...) Then I was just ready to give up and I pressed this one link that had Arnel's name on it and it was him singing a Survivor song and I thought "who is that?". And I immediately thought "that's the voice" so I follow him back to his site and looked through all of his stuff, like 40 clips and thought "this guy is incredible!".

It difficult to know how much value to put in the words of Hunsicker since he's probably somewhat bitter due to not becoming the lead vocalist of Journey but he says things that makes Schon's story just seem made up. And Schon himself has admitted that story just isn't entirely true, as he told All Access Magazine's Valerie Neres in May 2008:

- I was very into YouTube (...) I knew that if I was going to hear something that it was absolutely live. I looked for a long time. I found a couple of interesting guys. Jeremy Hunsicker, who was in a tribute band for Journey called *Frontiers* - we were con-



sidering him. He actually came out, he flew in and we auditioned him. He was very good... but he was a bit scary because he was almost too much like Perry. He was almost like a duplicate, probably the closest of anyone out there. And what was kind of strange was he also looked like him a bit.

Schon then also adds the above mentioned story about him spending a couple of days searching and finally finding Pineda singing Survivor and then looking through all his about 40 clips. If Schon has fabricated anything with the Arnel Pineda story, as Hunsicker suggest, he does it without slipping his tongue.

### *Post-Eclipse*

Following 'Eclipse, Journey has travelled around the world touring, playing at festivals and

doing arena shows as headline act with Styx and Foreigner opening. Everything has gone and looked superb - Journey even stopped for a show here in Sweden. The tour continued until late October.

In October Journey was honoured by Billboard as "Legends Of Live". The Billboard Legend Of Live Award honors groups or individuals who have made significant and lasting contributions to live music and the touring business, and acknowledges the recipients' commitment to the art of performing live and reaching fans through the concert experience. Previous award recipients include Rush (2010), Ozzy Osbourne (2009), The Allman Brothers Band (2008), pioneering agent Frank Barsalona (2007), Sir Elton John (2006), Cellar Door Concerts founder Jack Boyle

(2005), and promoter Michael Cohl (2004).

In December 2011, Ultimate Classic Rock nominated Journey for best song of the year with *City of Hope* as well as album of the year with 'Eclipse'. In both of these categories they ended up third as people voted. They were also nominated for tour of the year along with Foreigner and Night Ranger where they ended up fourth.

### *Some sort of ending*

However, the Journey continues in 2012. More live shows are planned ahead and things always seems to happend around this band.

In the 9 months I spent working with this article getting my head around things and understanding the complexity of this band, I've learned that this band

is something more than most. It's not only the hits that has made them the legends they are. It's everything! From the early days and the choices and ideas made then to the iconic songs and legendary status of today and the choise of Filipino vocalist Arnel Pineda. It's just amazing to wath from the outside how they've managed to do everything so well.

And it's not just the music, it's the commercial aspect as well, developing the big tv-screens at live shows as well as lights and sound, going ahead with new technology in recording and so on. They've always been one step ahead. Even today when they don't do radio singles because they feel radio is dead.

A lot of fans miss Steve Perry of course, even today almost 15 years after his departure. And that's understandable, but it's

easy to forget that he wasn't Journey. He wasn't an original member, he didn't make everything on his own and though a great voice and performer, he's not irreplaceable as I think Arnel Pineda has proven. Most of the songs from the past also have Cain and Schon on writing credits, not only Perry and considering how he sounds today compared to Arnel Pineda - Journey has the best vocalist in the band at the moment. That's just how it is.

There is a Journey without Steve Perry and they are out performing for us today. Enjoy them, don't sit around wishing for the past to return because the only way it does is with a time machine...

I hope you have enjoyed reading this article. It's my baby, it's taken as long to research, write and get the whole picture right

as a baby takes to be borned. Valory sent one last line to all fans out there before our conversation ended:

- Thanks for your support there in Europe! We'll try to come visit you more often than earlier!

Fixxer

### **Sources**

This article feature many facts and information not specified by quotes in the text. These comes from the same interviews but also the following sources:

- <http://www.journeymusic.com>
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