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It's Only Rock'n'Roll Takes 5

Well, it's that time of the year again kiddies when we go into hibernation for a month. We won't be publishing a January issue due to the fact that we need some time to open our Christmas presents and count all the Reader Polls for 1980's Best Of. Be sure you fill yours out and send it in before December 25. See ya' February 7, 1981!

P.S: Watch for a supplementary in January.

December 8

Jim Morrison born in 1943. Morrison, who died in Paris in 1971 and is now wanted for Resurrection, was the "Lizard King" poet and singer of the Sixties underground scene with his group The Doors.

December 11

Sam Cooke shot three times in a Hollywood motel, in 1964, by a woman he was allegedly trying to rape. He wrote "Twisting The Night Away", "Cupid" and "You Send Me" among others.

December 15

John Hammond born in 1910. Famous supporter of jazz through the Thirties, he finally became A&R at Columbia Records, signing Aretha Franklin, Pete Seeger, Bob Dylan and Bruce Springsteen.

Allen Freed born in 1922. He coined the phrase "Rock'n'Roll" and helped change history.

December 18

Keith Richards born in 1943. Teamed up with Mick Jagger, when both were in their early teens, to play R&B and rock'n'roll. Later formed The Rolling Stones. The rest is history.

December 20

Bo Diddley (Elvis McDaniels) born 1928. Famous for the Bo Diddley beat (shave-and-a-haircut rhythm). Wrote classics like "Road Runner", "I'm A Man" and "Bo Diddley". It's a still a good draw at Oldies events.

December 21

Frank Zappa born in 1940. Leader of the famous Mothers of Invention, first discovered Captain Beefheart. One of the classic rock innovators. Latest disc is Joe's Garage Part 2.

December 23

Alice Cooper (Vincent Furnier) born in 1945. After changing his band's name from The Naz (not Rundgren's band) to A.C. they were discovered by Frank Zappa and signed to his Straight Records label. Their first big hit was "I'm Eighteen", followed by the perennial anthem "School's Out". Alice was one of the few exciting things happening in the dull Seventies.

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(Cover Photo by Robbin Cresswell)

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Contributions Photographers

Chief Photographers

Local Scene Editor

Contributing Photographers

Ron Young

Robbin Cresswell

Clyde Kimsey

Wendy Carson

V. Ray

Contributing Writers

Robbin Cresswell

David Frost

Frank Haecker

J. J. Syrja

Scott A. Cupp

Barrie Hurst

Clyde Kimsey

A. M. Beal, Jr.

Ron Young

Contributing Photographers

David Willis

Tom Callins

Layout By

Ron Young

Dave Risher

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3

Keith Richards born in 1943. Teamed up with Mick Jagger, when both were in their early teens, to play R&B and rock'n'roll. Later formed The Rolling Stones. The rest is history.

4

Talk about heavy metal! These guys are the local Led Zeep and may just run over Heywood and the local Led Zeep and may just run over Heywood and the local Led Zeep and may just run over Heywood and the local Led Zeep and may just run over Heywood and the local Led Zeep and may just run over Heywood.

5

L.A. is where this band is from and they're not just looking for some Juicy J's fan. They're out on the balcony searching for rock'n'roll gold.

6

David Crowder claims this group isn't another Deep Purple clone, but he's right when he says that Whitesnake has bridled the top of the heavy metal heap.

7

If you like Elvin Costello, you'll like this band.

8

If you like Elvin Costello, you'll like this band.

9

Call that you're lost in the Black Sea and have only one album to take along. What would it be? Find out why many would prefer the new XTC.

10

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Otis Redding - a January watch for.

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DECEMBER 10

Otis Redding killed in 1967, together with three of the Bar-Kays, when their plane crashed into a frozen lake in Wisconsin, after leaving Cleveland, Ohio.

DECEMBER 4

Little Richard (Richard Penniman) born in 1932. He recorded a run of hits including "Tutti Frutti", "Long Tall Sally", "Lucille" and "Jenny Jenny" from 1955 'til 1959, when he retired into the church for a number of years. After a brief comeback to rock'n'roll in the late '60s he returned to the church renouncing rock'n'roll as "evil".

DECEMBER 5

John Cale born in Wales in 1940. Met Lou Reed in 1964 and began The Velvet Underground with Cale on bass, viola and organ. He quit in 1965 to go solo and produce. His most recent LP is Sabotage/Live.

DECEMBER 8

Altamont where Meredith Hunter was killed by Hell's Angels during the Rolling Stones Free Concert at Altamont Speedway in 1969. As the extreme opposite to the Woodstock Happening months before many feel that Altamont was the proper event to cap the strife-ridden Sixties.

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DECEMBER 26

AN OPEN LETTER TO THE NEW OWNERS OF KMAC-KISS

Over the past month I’ve heard some strange music on your radio stations—XTC, Talking Heads, Vapors, Split Enz—and all I can do is applaud your efforts so far. KISS (and KMAC) needed the change—heavy metal shouldn’t be killed off completely, but new music like the Talking Heads should be played more.

San Antonio has long needed a radio station like KLBJ in Austin. I’m heartened to see you supplying concert information, but how about a concert line with Austin shows as well as local ones?

It would be nice to hear the King Biscuit Hour and other such quality programs on KISS as well.

There are still some problems—particularly late at night, when Joe Anthony sleeps on the air (does he ever not play album sides?)—but most of the shows I’ve caught are varied and interesting—not too much wham-bam-thank-you-mam grunt rock.

On the whole I’m impressed. I never expected so large an improvement in your format in such a short time. All I can hope is that you continue to get better.

—A New Fan/S.A.

Rock’n’Roll Bond Election

“We never get any good concerts here in S.A.” How often have you heard that old song and dance? The truth of the matter is that since the Municipal Auditorium fire back in January of 1979, SA concerts have been largely confined the Arena (top-name acts guaranteed to sell big) and small clubs (local bands or new acts trying to establish themselves). For any musical acts that fall between these two extremes (i.e., the vast majority), we’ve been forced to burn our little gas guzzlers up to Austin.

This costs us gas, money, time, convenience, pride, and sometimes even the chance to see the show itself, as we often may not even hear about it until it’s over! We’re as mad as hell, and we aren’t going to take it anymore.

And guess what, folks? We may not have to. SA City Council has authorized a bond election to furnish funds to rebuild our Municipal and provide it with a new (and improved!) sound system. At long last! There’s just one small catch: it’s an election. It’s scheduled to take place in April.

And your vote is needed if the election is to pass—already there is talk that it won’t—that many feel it isn’t worthwhile to rebuild the Municipal. We concert-goers know better, and this is the only way to get our voices heard and change this situation. If we can’t collectively get off our asses and vote, we have no right to bitch about our predicament.

SAN MARCOS
Discovery Records, Magic Cow, Flipside, Sundance Records

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WHERE TO FIND US

AUSTIN
Discount Records, Invis. Soundtrack, Music Express, Pickaxe Fanclub, Retail, Record Town, Sound Warehouse, TNT, Valo’s Guide Shop, Zany Records

SAN ANTONIO
Kirby Road, Alexander, Apple Records, Anzio Concepts, Big Ar, Cool Cell Music, The Castle, The Divine Club, O‘Shea Street Pub, Chris Morrison, Crayon Portal, Custom Hit, Danny’s Pizza, Delmar School of Dance, Dunc City, Dyer Electronics, Flipside, Great Quality, Greenhouse, Freightline, Books, House of Java, Infrasound West College, Majesty Showroom, Muzik Express, W.S. Paper Master, Record Row, Record Towers, River City Music, Pacific Dance, Rock Around the Clock, San Antonio College, Shreve’s Music, Uptown City, Shrew’s, Sound Ideas, Sound Warehouse, Sunday School, St. Mary’s Union, Tiffany’s, Trinity Live, Truckers Den, Stove’s, Watters’ Bigg’s World

BAND AIDS

We know how hard it is to be a new band trying to get club work in San Antonio and Austin, so we offer special ad rates for bands who are looking for local area bookings of whom we will pay for a record they’ve made. The ad sizes available are:

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<td>1/16 page</td>
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MICHAEL SCHENKER

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Ballot 1980

If you didn’t vote for Carter, Reagan or Anderson, maybe you’ll cast your ballot for your favorite rock star. Results in February.

THE CATEGORIES

1. Best new artist or group
2. Best female artist
3. Best male artist
4. Best group
5. Best songwriter
6. Best single record
7. Best album
8. Best local act
9. Best concert
10. Disappointing album
11. Disappointing concert

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1-4 Patti Smith, Nick Lowe, Heart
5-8 A.D./DC, Yesterday & Today, Patti Smith, pt. 2
9-10 Steve Martin, Godz, Ramones, Kiss
11-13 Judas Priest, Police, Rockpile, Angel
14-16 Battle of Bands, Devo, Bruford
17-19 Joe “King” Carrasco, B-52s, Rockpile
18-20 Riot, Axel, Crazy Cavan
21-23 Scorpions, Point Blank, Roky Erickson
24-26 ZZ Top, “OPinion Poll, Kenny Loggins
27-29 Rush pt. 1, B.B. King, Rick Derringer
30-32 Rush pt. 2, Christopher Cross, John Cale
33-35 Mahogany Rush, Van Wilks, The Beat
36-38 Triumph, Grace Slick, 999
39-41 Fleetwood Mac, Utopia, Sir Douglas Quartet
42-44 Graham Parker, Michael Schenker
45-47 The Lotions

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JUMBO — TEXAS-SIZED ROCKERS

By Wendy Carson

Jumbo is a rocking San Antonio-based trio: guitarist/vocalist Jim Sweetwood, drummer Steven "T-Bone" Bland, and bassist Homer Dre sslin. I met Jim and T-Bone at a party the night before their November 6 Skipwilly's set, opening for The Romeos. Previously performing under such names as The Sweetwood Brothers and Chariot, according to Jim, "Jumbo's been our most successful venture." Between glasses of punch generously spiked with Everclear, Jim and T-Bone (both who are in their mid-20's and who have been playing professionally since their pre-teens) spoke with me about their band —

Jim: We've got two records: "Don't Hold Back" / "Thunder Thighs" and "Silver Bay" / "Classified Love". We're the only local rock band to have two records on the rotation at KISS. I took the first record to Joe Anthony and Lou Roney, and they thought it was some pretty decent stuff. Just recently we had another record, and KISS-KMAC picked it up. We definitely thank KISS-KMAC for helping us achieve the status that we've achieved here in SA!

We won the KTSA-KTFM Rock Search this year. (Heyoka) didn't participate, and KISS-KMAC took it upon themselves to have a midnight Battle of the Bands featuring Jumbo and Heyoka, and more people called in for Jumbo.

Move Over Heyoka!

(T-Bone and I) met at a party a long time ago (when) I was in another band, and we'd lost our drummer. We've been together since, about seven years. We've gone through some changes (with) several different bass players, including Homer, who has been with Jumbo for quite a while. Actually, the nucleus of Jumbo — the writing and the music — is me and T-Bone. He was introduced to me as T-Bone.

Jim: Some people that see the band, call me Jumbo because I'm the biggest member. T-Bone and this guy that was helping us (financially) suggested that the sound was so big that we should name the band after the sound. So this investor thought we ought to call it Giant or something, and they struck upon Jumbo.

I write all the music that we play, and I arrange (it) with a lot of help from T-Bone. It's straight-ahead rock, a cross between AC-DC, REO Speedwagon, and ZZ Top, with some thought-out melody lines. It's real strong material: appealing, but heavy — like Zeppelin.

T-Bone: We're trying to create a nice happy feel, but with the heaviness of modern rock.

Jim: Once in a while we'll throw in one of our own arrangements of a cover tune, but 99% of the time we do nothing but Jumbo. A lot of the clubs here in south Texas demand three or four sets whereas we just do a concert show. So we wait to open up for people like Black Oak or Buddy Miles.

I like to listen to a lot of rhythm and blues when I'm very mellow, and when I'm feeling real good I listen to what's hot on the rock charts like Judas Priest, AC-DC. I was raised on classics. Me and Bone both like to listen to something real rhythmic, laid-back like hot blues; I've been educated on a great many different types of music and there are certain moods for all of them.

We've got well over an album's worth of material to do. What we're striving to do is record it, but produced by us, so that we're in complete control. If we can successfully get the production, planning the execution, and the final product all under one roof we can have a very interesting album, not to mention a rousing one.

Jim: We have our own label called Operator Records. Before that we were with an outfit from California called Swinging Records. We've been having some dealings with Casablanca, though nothing's jelled yet.

... and what of the future?...

Jim: For now, we're pretty happy with Jumbo, with ourselves and the way we work together. — RNR
THE ROMEOS
ROCKIN' HEARTBREAKERS

by Wendy Carson

"The Rock and Roll and Love and Death & Wild Sex and Drugs Party. That's where we're at right now." — Dony

Rock & Roll & Love & Death

Dony is Dony (drums) Wynne: Romero. His fellow Romeos are: Dan 'Deef' Diefenderfer (guitars), Jerry Honigman (vocals, guitar), and David Schwartz (bass), whom are all from Alexandria, Louisiana, except for David, who's from Brooklyn, New York. I spoke with Dony, Deef, and David during the aforementioned party, given by friend and promoter Colleen Puente to celebrate their first LP Rock and Roll and Love and Death. Attending the "vit dawn" bash held the night preceding The Romeos' November 6 Skippity's gig were members and crew of The Romeos, members of opening band Jumbo, ladies from Baby Doll's, and gentlemen from LaBare and Eden as well as good friends.

The Romeos is the first real band experience for studio musicians Jerry and Deef. Dony has worked with Robert Palmer; David was John Hall's bassist during the M.U.S.E. concerts; and, Bootie has done work with Peter Cat and rock reggae. Dony and I discussed their record, produced by Toto's David Paich.

"How did you come across David Paich?"

"When in Rome, do as the Romeos do," Jerry said. We had a good record. David was John Hall's bassist during the M.U.S.E. concerts; and, Bootie has done work with Peter Cat and rock reggae. Dony and I discussed their record, produced by Toto's David Paich.

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by David Arthur

Some of you young ones out there might remember a band named Deep Purple. I'm sure all the old folks do. Well, they broke up a long, long time ago and went their separate ways — which turned out not to be so separate, at least for three of them.

For Io and behold, there is now a group called Whitesnake, and it is composed of three ex-Purple people. (No, not people who are colored purple). One of these three, David Coverdale, is the lead singer and co-founder of this English musical ensemble.

Coverdale was the last lead singer Purple had — and was their best, even though he entered in aftermath of their glitter days.

As frontman for Whitesnake, Coverdale is impressive. He doesn’t dominate the stage, but there’s no denying your awareness of him, even when he’s not singing.

Coverdale formed Whitesnake in ’77, with ex-Free guitarist Micky Moody. The band’s name came from a song Coverdale had written for a solo album. The two then recruited guitarist Bernie Marsden, and bassist Neil Murray. The keyboards and drums spots fluctuated for awhile until John Lord stepped in on the former, and Ian Paice on the latter. Both were former co-horts of Coverdale’s in Purple and I swear that’s the last time I’m going to mention Purple because it has nothing to do with Whitesnake and Whitesnake doesn’t sound like anyone but themselves and . . . you get the point.

After Coverdale left his old band in ’76 he found it extremely difficult to get out of various contractual obligations that his involvement had committed him to. “It was like getting out of a corporation. I could do studio sessions, but nothing live, which was a drag.”

“Micky and I made an emotional commitment to each other because we wanted to start a group together. This was right after I left Purple, and I was lucky Micky waited around for me,” he said.

Coverdale also commented on the bogy band that is currently touring under the Deep Purple's name and said that legal action had been taken. “I’ve heard they’re still playing small gigs. They’ll just end up in jail if they don’t stop,” he said.

Coverdale elaborated on the band’s changes in personnel, noting that he “had wanted lan from the first, but there were rumors that Bad Company wanted him. He kept delaying, so I said fine, and used session people. Finally he got sick of waiting and joined.”

“Over in England we’re huge. It’s quite different for us to come over here and open up for Jethro Tull, and I think we’re doing very well.”

“Over in England recognition is a problem everywhere when you’re starting. You have to overcome that with tours and such. I think we’ll do well over here” he said.

Coverdale was not specific on what direction he wanted the band’s music to take. He terms Whitesnake’s music “progressive blues” and is responsible for most of it, either writing or co-writing all of nine songs on the band’s new LP, Ready An’ Willing, which includes their first American single, “Fool For Your Loving”.

Coverdale did admit, however, that no matter what direction the future holds, he “just wants to get better.”

“I have no set ideas about writing — I don’t take an approach to it. I just try to capture a mood or a feeling.”

“I write about experiences — my own and observations of others. Touring shows me a lot to write about. Each tour sets me up for the next album” he said.

Coverdale is very confident about what the future holds for Whitesnake, and well he should be. Their’s is a unique sound, that is at least different from all the heavy metal excess of their competition. The band has two new albums ready. The first one will live and entitled Live in the Heart of the City, while the second one is as yet not named. It will be a studio set. — RNR

HEAVY METAL POISONING

Coverdale admitted his old band still hangs over him like a shadow. “Over in Europe, the reunion remours are almost fact. It’s on national radio and everything. People take it seriously. It gets distracting and it could be that way over here too, if the rumours are as common.”

“If Purple got back together, it’d be for the money, which I don’t think is a good reason. I don’t see the need for it,” Coverdale said.

Coverdale also commented on the lineup changes that his involvement had committed him to. “It was like getting out of a corporation. I could do studio sessions, but nothing live, which was a drag.”

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• • •
ANY TROUBLE

ANY TROUBLE — CAN BALD MEN WITH SPECTACLES BECOME STARS?

ANY TROUBLE come from the North of England, write great songs and have their first album. Where Are All The Nice Girls? released by Stiff America at the end of November.

Back in February, ANY TROUBLE were to be found playing pub gigs in the suburbs of Manchester: a wet industrial city in England's north, home of the Hollies. Discovered by Stiff's roaming talent spotter on a Saturday night it took only six days for Stiff to release the first ANY TROUBLE single: "Yesterday's Love".

Plucked innocently from obscurity, the bewildered foursome were thrust into a studio with John Wood, producer for Richard and Linda Thompson, Fairport Convention and Squeeze. Just a few weeks later Stiff exultantly released Where Are All The Nice Girls?, their first album which Clive Gregson, the band's singer and songwriter, described as: "Ten slabs of unrequited love."

London's Melody Maker unashamedly thrust ANY TROUBLE into the spotlight by putting the band on the front cover of their paper and describing the album as the best Stiff record since Elvis Costello's My Aim Is True. Clive Gregson's uncompromising attitude in the world's most sycophantic business was printed in huge headlines: "I just can't stand all those bloody electronic bands. 20 synthesizers and a robot on wheels — it's bollocks." Heads were turned and knives were sharpened.

Undeterred ANY TROUBLE toured England, Europe and New York (Stiff Stiff Hurrah where they opened every night for a different Stiff act) before joining four other electronic bands: 12/10-Kansas/Alvin Lee/Arena

12/11-Guy Clark/Opryhouse

12/12-X/Duke's Royal Coach Inn

12/14-Thin Lizzy/Code Blue/Soap Creek Saloon

12/15-Johnny Van Zandt/Club Foot

12/16-New England/Club Foot

Concert Guide

AUSTIN

12/8 — Charlie Daniels/Armadillo

12/11 — Guy Clark/Opryhouse

12/12 — X/Duke's Royal Coach Inn

12/12 & 13 — Nighthawks/Soap Creek Saloon

12/14 — Thin Lizzy/Code Blue/Opryhouse

12/15 — Johnny Van Zandt/Club Foot

12/16 — New England/Club Foot

ANY TROUBLE: Obscure facts and irrelevant information.

Clive Gregson: Lead vocals, guitar. Clive once worked in the dole office. Wilf Birch and Richard Thompson are two of his favorite songwriters.

Chris Parks: Lead guitar, vocals. Chris used to work for Manchester's leading record store and always stands on his toes when he plays.

Phil Barnes: Bass, vocals. Phil is moderately handsome and used to work in the store with Chris.

Mel Harley: Drums. Mel is a "retired art student."

Discography:

The Last Compilation (One track "The Hurt")

Where Are All The Nice Girls? Use 6

Concert Guide

AUSTIN

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12/16 — New England/Club Foot

The concert dates and places are subject to change without notice. Please call the promoter, especially if it's an out of town show. We have listed most of the area promoters for you. All information is current as we go to press. Please do not hold us responsible for any changes.

OPEN BEFORE X-MAS!

"CRY CRY, LAUGH LAUGH"

b/w "CHRISTMAS TIME"

THE SMASH NEW HIT FROM THE KRAYOLAS

KEEP YOUR EYE OUT FOR IT!
DRUMS & WIRES & ROCK & ROLL

by Wendy Carson

Excitingly exuberant XTC is a group of four Britons who came quite close to upstaging The Police, for whom they opened at the November 11 Austin Coliseum performance. Andy Partridge (guitar, vocals), Colin Moulding (bass, vocals), Dave Gregory (guitar, keyboards), and Terry Chambers (drums) all hail from Swindon, a town about the same distance from London as Austin is from San Antonio. They began in 1973 as The Helium Kids, and changed to XTC (short-hand for the word "ecstasy") in 1975. They have released four albums to date: White Music and Go (import only), and Drums and Wires and Black Sea, their latest. During a break from his Saturday afternoon laundry chores, Andy called me from his New Orleans hotel (a few days after Austin); we discussed XTC, as well as his November 11 birthday — RNR: Are you 27 now? Andy: Yes, I'm 27. RNR: Happy Birthday, late. Andy: Thanks! This is the most publicized birthday of my life! It just got blown out of all proportions, and I think everybody in America has mentioned it. I got a nice cake in the face after the gig — fresh cream, too; very sticky.

RNR: I noticed that some of your fans had a banner. Andy: Yes, that was quite surprising. They had "Parts" written on the banner; which really, I think only five or six people in the world call me that — it's a shortened Partridge.

RNR: How old are the other members? Andy: Dave's the oldest; he's 28. Terry and Colin are 25.

RNR: This was the second time that you have played a Texas tour. Andy: Texas is one of my favorite places. We go down well in Los Angeles, New York and Texas — so it seems to be the "Golden Triangle" there — and everywhere else seems to be rather slow.

RNR: You used the filmed light show during your performance, when did you get the idea? Andy: Quite some time ago, actually. I was waiting in a local cinema for the film to start, and they accidently put the leader tape up; it was very scratched. Of course, in the dark it came over us in little blips and squiggles; I thought, "Wouldn't that be great to use that as lighting?" There's a girl in London, Lois Hicks, who all she does for a living is scratch film art; she does for a living is scratch film art; I thought, "Wouldn't that be great to use that as lighting?"

RNR: How do you feel about touring? Andy: I don't like it at all. I can't create when I'm not relaxed, and I get very wound up on tour. It keeps me away from my home atmosphere, which leads to relaxation, which leads to wanting to create — by writing or painting. It is like a revolving prison sentence; you don't see much of the world as other people assume you do — you just see a selection of hotel rooms.

RNR: What kind of painting do you do? Andy: Two sorts, really: either very aggressive, simple statements with bold colors or something very ornate. I prefer the simple, bold sort of painting. I like Jon Miro — the simplistic or almost childish way he paints.

RNR: How would you describe your music? Andy: Look at a selection of Miro paintings. Our music sounds a lot like his paintings look. It's just like 1980's music. We draw from lots of influences and sources, and we're not scared of using them.

RNR: Of all your Lp's, which one is your favorite? Andy: It's Only Rock'n'Roll, Dec. 1980

As we ended our conversation, Andy — in reference to one of my earlier comments about XTC's music added, "The most important thing you hit on is the fact that you said that if more Americans were exposed to it, they would like it. — RNR

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MOON MARTIN
A HOT NITE IN AUSTIN
by Ron Young

"I was born in a bass drum. Brought up by a guitar!"

—from Hot Nite In Dallas

Opening a show for Rockpile is not a task too many bands would relish but Moon Martin and his group The Ravens (Dennis and Rick Croy, on bass and drums, keyboard player Jeff Fargus, and lead guitarist Jude Cole) blew like a hurricane through a tight sweat-drenched set of songs from Moon's first three albums. Their rockin' performance was highlighted by a tense "Hot Nite In Dallas", a raucous "Bad Case of Lovin' You", a blistering version of "Pushed Around", a rollicking "Rolene" and Cole's performance of "Heartbreak Hotel". Their encore of "Cadillac Walk" made me suddenly feel sorry that Rockpile had to follow The Ravens. These two bands may have played the last real rock' n' roll at the Armadillo. I'm glad that I was there.

Back in his dressing room Moon Martin was still sweating from his performance but after he popped the top of a Miller beer he leaned back for some casual grilling. He looks not unlike a rock' n' roll Woody Allen. An untypical looking rock' n' roll character — like Buddy Holly, maybe?

I asked him if his innocent face and plaintive vocal style (which belies an undercurrent of passion) was influenced by either the Everly Brothers or Buddy Holly.

"The Everly Brothers, no. Except maybe on "Dreamer" in its resigna­tion, but definitely Holly, it's in my basic approach to rock'n'roll."

Martin had a fair-sized hit last year with "Rolene" from his second Lp. Except From Dominator. He's written songs that have been covered by other artists. Wille 'Mink' DeVille did Moon's "Cadillac Walk" on his own first album. Michelle Phillips, formerly of the Mama's and the Papa's recorded "Victim of Romance". And last year Robert Palmer had a worldwide hit with "Bad Case of Lovin' You". Since Martin's own version was out before Palmer covered it and is a better and more intense rendition of the tune, why didn't he have a hit with it?

"Capitol, my record company, didn't believe it was a hit at the time and they didn't push singles until a year later with The Knack, who had written into their contract that they would get company support in this manner. The Knack had a whole lot of publicity behind them, like getting Bruce Springsteen to jam with them onstage in an L.A. club."

But why doesn't Capitol get behind this manner by getting label-mate Bob Seger (who Moon once tried to get to join in an early band of his but who, fortunately for his own career, declined the offer) to get onstage with you?

"I just don't like that kind of hype. Publicity, yes, but hype, no. I'm just not that kind of guy. I'm pretty much down-to-earth like my music."

Moon has written some indelibly stamped rock'n'roll songs by himself but on his latest album he's chosen to collaborate with guitarist Jude Cole. Does the kid from Oklahoma enjoy writing with someone else?

"Not really because I throw a lot of ideas out all the time. It's okay but it is hard to write with me because of that. Although I like working with Jude. He and I get along fine but he may be leaving to join The Records within six months. I don't know. He'll do whatever's best for his own career."

Moon's brand of rock'n'roll songs have a patented sound and feel to them. The music is driving, basic root stuff with hooks built around a fat guitar sound. Lyrically the songs are more-often-than-not about girl dumping boy and boy seeking revenge. Some critics have called Moon's style formulaic.

"I don't agree. I myself can see changes in my style. For example on "Pushed Around" from the new Lp Street Fever. It has a garage sound to it. And "Hot House Baby" is going in a new direction for me. Not earthshaking but somewhat different. Look at The Beatles, who were the best. Their first six albums sounded alike. It wasn't really until Rubber Soul that there was much difference. So I've got another three albums to go before I have to change." — RNR

River City Music
is having a Special Holiday Sale
to lend a helping hand to all their musician friends.
All merchandise listed below will be on sale up to 40% off.

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DAVID'S DUSTY CHRISTMAS TREE

By David Frost

It's that time of year again and I can tell that you're in a state of near-panic. You don't have any idea of what gift to give to your rock'n'roll husband/sweetheart/children/grandmother/whomever. Fear Not! I bring you glad tidings of quasi-perfect gift suggestions for a rock'n'roll Christmas.

I'll start off with an easy one... easy in the sense that you can't go wrong by giving a rock'n'roll fan an original Beatles Butcher Cover LP for Christmas. Finding one is another story, of course, but that's not my department. I'm just giving out some ideas.

Moving right along, we have here a superb example of native Texas music. This one was made in 1949 as near as I can figure. For those of you who may not know about such things, benzidine was, and still is, a variety of speed that was favored by truck drivers and other colorful types during our parents' days.

This eminently-collectible record also goes to show, if anyone really cares anymore, that Willie and Waylon and all those guys were not the original country music outlaws.

There are a whole bunch of new wave buttons and badges floating around these days, and now's the time to start collecting them. They're fun to wear and may even be worth a bit of money some day. Check 'em out at Apple Records, Flipside or Inner Sanctum.

First Handys Honor Top Blues Artists
FIRST HANDYS HONOR TOP BLUES ARTISTS

Memphis - The First Annual Handy Awards were presented by the Blues Foundation at the historic Orpheum Theater on Beale Street in Memphis on Sunday, November 16. Balloting was conducted by blues experts around the world for the awards, named in honor of W.C. Handy, the internationally acknowledged "Father of the Blues".

The contemporary section of the Handsys was swept by Alligator Records' artists. Koko Taylor was named "Female Blues Artist of 1980" and Albert Collins was elected "Male Blues Artist of 1980". "Contemporary Blues Album of 1980" was awarded to Professor Longhair for Crawfish Fiesta on the Alligator label. Jimmy Johnson garnered the "Best Blues Single of 1980" for "Ashes in My Ashtray" on Delmark Records and was the only winner not from Alligator in the contemporary category.

The "Traditional Male Blues Artist of 1980" was awarded to Lightnin' Hopkins, while Alberta Hunter won in the female traditional category. Rounder Records scored two awards, one for Live on Maxwell Street by Robert Nighthawk for the "Best Res­issue of 1980", and the other for Hangin' On by Robert Jr. Lockwood & Johnny Shines for the "Traditional Blues Album of 1980".

One of the Blues Foundation's projects is a Hall of Fame, and the first twenty members of that hall were inducted: Muddy Waters, Howlin' Wolf, B. B. King, Robert Johnson, Elmore James, Little Walter, T-Bone Walker, Jimmy Reed, Blind Lemon Jefferson, Son House, Willie Dixon, Sonny Boy Williamson, Bessie Smith, John Lee Hooker, Big Bill Broonzy, Lightnin' Hopkins, Memphis Minnie, Charley Patton, Otis Spann, and Sonny Boy Williamson II (Rice Miller). Only two artists will be inducted per year in future awards. The Blues Foundation, located in Memphis, is a nonprofit organization set up to foster and promote the blues and their heritage.

-- RNR
HEART OF THE CITY
by Jim E. Beal, Jr.

November: A Month of Sidemen's Parties

Though you may not have it marked on your Staffers Weed Killer Calendar November was obviously the month for musicians to party among themselves. I don't know if their old ladies and/or old men found day jobs, or if they decided to last gasp the back to school gig money or are counting on some heavy Thanksgiving/Christmas/New Year's bookings but Alamo Town's heaviest pickers fanned all over town eating, drinking, partying and playing music.

Beatrice's, a postage stamp-sized bar on New Laredo Highway with a two-acre back yard played host to Frank Rodarte's one-millionth birthday party. Frank claims to be 39, but so did Jack Benny.

While the uninformed could be tempted to call Beatrice's "just another West Side bar" it was musical heaven Texas style for the Wild Jalapeno's party. The place was swarming with musicians and friends, there was a pickup full of cold beer and playing music.

The party's main attraction was a fluid jam session featuring some of the most talented and respected musicians in San Antonio today. If a record mogul had happened by that night he could have assembled a 15-piece band that could play any type of music anywhere, anytime plus picked up a couple of emcees, added a ventriloquist for an opening act and thrown in a poet for good measure. That's not counting the half-dozen cars that could be waiting in the wings to fill in for the guys whose cars wouldn't start.

The Wild Jalapeno

I was tempted to write down the names of everyone involved but it was dark and I couldn't see anyway. At the risk of leaving some people out and because there are some readers who will get a vicarious kick out of imagining this line-up I'll mention a few.

Rocky Morales, Charlie McInerney and Frank Rodarte on the horns; George Ovalle and Ricky "El Guero Polkas" Davila doing some singing; Jack Barber on bass; Lhio Rene on plastic guitar; Felix Villarreal and Butch Denny on guitars; Jerry Waddell, playing guitar and singing along with the steel player and drummer from his band plus an entire energized Conjunto and about a dozen others — including a trombonist and a singer from Atlanta who just dropped by to play.

It was a fitting tribute and a fine Feliz Cumplianos for sax man and human being extraordinary, Wild Jalapeno Frank Rodarte, who took about one 10-minute break in three hours of howling so he could visit people and make maudlin speeches like "O*O*O*O*O Man." P.S. Thank you, Peggy.

One week later, on the complete opposite end of the country, the folks at River City Music threw their 3rd Annual River City Music Party to thank their customers and friends for their support.

Big Al's Hill Country was the scene and free admission, free beer and a variety of music were the drawing cards on a rather dismal wet rainy Sunday night.

I figured only idiots like a local scene editor would drive to the boonies on a night like that to drink free beer and listen to music. I was wrong. I should have known musicians wouldn't pass up a chance to party together and get back some of the money they've laid out to River City — even if it was in the form of beer.

Georgia Lee, a little girl (not more than 12 years old or four feet tall), got the afternoon off to a warm start with a 12-string guitar and the poise of an old music circuit pro. Lee got the crowd interested in her renditions of a couple of country standards, but fired 'em up with a Joni Mitchell tune and a song of her own called "For Me and You." If she doesn't get famous somebody ain't paying enough attention.

Next up was Paul Halperin and the blues. Halperin is more than just a blues stylist, he's somewhat of a blues historian and prefaces his songs with talk and trivia. Catch his guitar, harmonica and stories and you'll catch blues fever.

After two somewhat mellow, peaceful or at least uncomplicated sets it was time for Augie Meyers.

When Augie appears a crowd appears. Big Al's stage quickly resembled the staging area for the Norman-dy invasion. There was Southside Denny Cowens, the guitar who's back with Augie after fronting his own band, "Second Wind," for awhile; Martin, the Arnold Schwarzenegger of drummers, a bass player, a piano player, Jerry Waddell, Carol Meyers and Clay Meyers and Augie Meyers. Augie does not travel light.

This crew turned in a fast-paced set highlighted by Carol's manic rendition of "Puppy Love" which should quickly be released as a single as far as I'm concerned. This is the first time I've seen an Augie Meyers band without horns so look for more here later about this latest version.

Disappointment reared its ugly head as Atwood Allen was in the crowd but didn't get up and sing. "It's Gonna Be Easy," one of my all time favorite songs.

Time for the Revival Brothers Band from New Braunfels. This is the first I'd heard of them and was soundly cursing 'em for taking 45 minutes to set up.

They turned out to be worth the wait as they ripped through a set of blues/boogie tunes liberally laced with original numbers and some of the tightest licks to grace a SA stage in a long while. A Steppenwolf medley lent a properly bizarre air to the proceedings.

Look for the Revival Brothers to play Smokey's on December 26-27.

By this time I'd been sitting in a chair for five hours and faced a 30-mile drive home through cold and rain and returning deer hunters so Big John and I quietly left before seeing "Free At Last", Claude Morgan and the Blast and the Aggressors. I probably should have made something up about them — would you have known the difference?

Judging by the amount of beer being consumed a good time was had by all — if somebody wasn't having fun it was because they were determined not to.

Besides hearing some good music I got a look at how musicians act on the other side of the lights. They're not any quieter than any other audience, but they sure appreciate original tunes more.

"If you haven't been to Big Al's, do so. It's owned by Morning and it's set up nicely for seeing and hearing live music. — RNR"
Bruce Springsteen/The River

(Columbia) — It’s been 2½ years since The Boss’ last rock’n’roll opus Darkness On The Edge Of Town. In 2½ years I would’ve become a rock star Two and one half years is a helluva long time to wait for an album that’s as disappointing to me as The River is — even if it’s a two-record set.

It’s not that I still expect Bruce to live up to the caliber of intrigue the rock press constantly heaps upon him (even The Beatles couldn’t do that), but The Man has in the past delivered some incredible vinyl performances and really he’s set his own high standards. But this time I’m not even sure if Bruce would admit to being totally pleased with the product of his labor. There’s an awful lot of embarrassing filler here: throwaway tunes like “Crush On You” are fine for Frankie Avalon, but The Boss?!?, cannibalized ideas such as “The Price You Pay”, and banal lyrics like these from “Ramrod” (“Hey, little doll you won’t say you will/Meet me tonite on top of the hill!”) just won’t cut it even for The Boss.

Elvis Costello/Taking Liberties

(Columbia) — Around this time of year record labels put out albums and greatest hits collections as a cash in on the Christmas season. CBS is no different. An exception is the case of Elvis Costello who, in America, has had about enough hits for an EP. So they released a collection of his greatest “misses” — songs you missed out on unless you bought every English 45 and LP.

I don’t think this album will win many new fans, but it will sell to those who bought his other LPs, so it was a small business move for CBS. For those who haven’t heard much of Elton’s work, it’s a good introduction to his many distinctive styles his writing encompass.

The album starts off with the previously unissued “Clean Money,” a breakup rock-nerve (there are two other unissued tracks). By the time you’ve gone through the 20-song package Elvis has gone from R&B (“Getting Mighty Crowded”); to straight country (“Stranger In The House”); a touching version of a classic (“My Funny Valentine”); and even a side trip to the carnivale (“Sunday’s Best”). Of course there are plenty of Costello’s own brand of rock’n’roll tunes.

If you haven’t listened to Elvis Costello you’re missing out on the most versatile and clever songwriter in music today. So Take Liberties, he won’t mind.** Jeff Webb

Moon Martin/Street Fever (Capitol)

— I like Moon Martin. He’s a Woody Allen ebullient kind of guy with a fat guitar and a hidden mean streak in him. In most of his songs he gets dumped on and pushed around by every girl he ever had a crush on, either or they’re too beautiful to approach. After awhile you get sick of his whining about it all. But what’s he pulls that knife of a guitar out just to stick it into his intended victims and twist it. His voice is a cross between Buddy Holly’s Yankeying and John Lennon’s better-binged-step-in-the-face singing style. Above all Moon’s gotta be given credit for bringing driving rock’n’roll back to the Top-40 stations.

This new release finds his band, The Ravens, a tighter unit, and with the added keywords of Jeff Fargus to fill out his skeletal song structures I’d say the time was ripe to follow-up on his hit of last year, “Ridena.” Moon may just be America’s answer to Nick Lowe.***

David Bowie/Scoary Monsters (RCA) — Bowie has moved away from the passive considerations of albums like Low and Lodger to more active involvement in his work. That’s good news, because Bowie is always at his best when concerned, rather than just observing.

This is Bowie’s most aggressive LP in years. Robert Fripp is at his peak here, creating guitar lines that bristle with aggression and dissonance. But Bowie is also at his best. In “U the Hill Backwards” he sings: “The vacuum created by the arrival of freedom/And the possibil­ities it seems to offer.” Bowie sets up the whole illusion of apathy and ignorance: “It’s got nothing to do with you/I can one grab it.

Bowie also comes across with the ultimate argument against those who treat life as a game. “It’s No Game” is a compelling argument for taking life seriously. “Sillouetted and shadows watch the revol/No more free steps to heaven...” I am barred from the event! I really don’t understand the situation/So where’s the moral/People have their fings/It can’t be in Infantry, for the fascist/It’s so degrading/It’s no game.”

Bowie is asserting that while you don’t grab what’s really going on, it’s still no reason to sit back and take it all apathetically. The Scary Monsters — are they the oppres­sors — or the oppressed?? **David Arthur

The Dead Kennedys/Fresh Fruit For Rotting Vegetables (Cherry Red Records — import) — The Dead Kennedys became punk household words when Jeff Jick/tafirma for campaigned of May’s. He didn’t win, but he gathered enough votes to bring credibility to his campaign platform.

Together with East Bay Hey, Klaus Flou­rine, and Ted, they became America’s fore­most political, mad-dog territory rock-and-roll band — the American incarnation of the Clash and the Sex Pistols. They have adapted elements of both groups to their unique purposes.

They have a magnificent Wall of Sound, and compounded with Jick’s bizarre vocals, you have an unbeatable combination. You will find yourself humming “Kill, kill, kill, kill, kill, the poor...”, roughly to the tune of “Do Ya Want To Dance”, you’ll find socially conscious songs like “Let’s Lynch the Land­lord,” “California Uber Allies” and “I Kill Chi­ldren.” There’s another bizarre Elvis Presley cover, “Viva Las Vegas,” sung in a way Cabo­ nel Parker would never recognize. Also in­cluded is their hit single “Holiday in Cambo­do”.

So, if you’re into California — sicko — political — power pop, you will find Fresh Fruit For Rotting Vegetables, as I did, to be The Album of The Year.** Scott Cupp

Joe Jackson/Beat Crazy (A&M)

The British press dismisses Joe’s latest with a shrug of the pen but I won’t complete with their view mainly because I’ve always liked Joe and his songs and his presentation. I mean Joe what the heck of a big idea and progressive direction for New Wave, much like every succeeding Talking Heads album thus far. For one thing Joe always seems to use the studio better each time than almost any­body else in New Wave. His use of poly­phones, brilliantly extended keyboard displays, generally good lyrics (although some are a bit shallow like “Crime Don’t Pay” and naive like “Bloodbath”) and his ability to shape any word or phrase perfectly to fit a mood make this LP one of my favorites of the year.***

NRBO/Tiddly Winks (Rounder) — These guys have been around a long time without going anywhere nationally. I don’t know why they’re not better, maybe the best musicians who are currently making the BIG BUX. They write strong tunes on which are hung better-than-average lyrics. Just check out “Feel Yourself” and “Me And The Boys” on side one for the perfect gem of a sweet ballad backed by a driving country-cum-rock sound. And that don’t confine you a party-style version of the old standard “Music Goes Round and Round” with it’s wonderful sax and trombone breaks should get you dancing in front of your mirror with a wooden chair. These guys should be as big as Rockpile and it’s a crime that they’re not. Buy this re­cord.**

James Brown/Live And Low Down At The Apollo, Vol. 1 (Solid Smoke) — It’s near impossible to find the original King record of this “best live album ever released" and if you do you’ll pay a pretty penny for it. So you can be thankful for the folks at Solid Smoke for carrying on their tradition of preserving some of the greatest and most important music in rock and soul history.

The company began with a Johnny Bar­nette Rock’n’Roll Trio re-release and have continued in that vein for the past couple of years. To compare this re-release to the raw live James Brown has recorded the Miami All-Stars and not the original King LP. This album contains many soul classics that I just can’t ‘t em all. All I gonna do is tell ya’ to get this album. Its The REAL JUGGAL PARTY ALBUM. Sold at all better record stores.**

Captain Beefheart and the Magic Band/Doc at the Radar Station (Virgin) — The Captain comes back after two years of losing his most adven­turous material since Last Decade Off Baby in 1970. While delta blues is his inspiration, the Beefheart sound is totally unique, the drums and bass turn the beat inside out while two slide guitars dart in and out pulling melo­dies back and forth. Occasionally the Capt. pops in with a scrawling sax or wailing har­monica. Mostly he just uses his voice as the lead instrument. David Byrne’s Loj Talkin’ Heads owes a lot to Beefheart.

The band from his last album, Shiny Beast, returns with original Magic Band drummer Dumbo re-enlisted, but not on guitar. Robert Williams is back on drums after a stint with Hugh Cornelwi of the Stranglers. However, Bruce Fowler, the trombonist who was so prominent on the last LP only appears on one cut.

Doo reminds me of Trouser Mask Replica, the landmark album that one writer called “the greatest work of art ever put on a phonograph record.” Many current in-vogue musicians list Beefheart (a.k.a. Don Van Vliet) among their influences. He’s been making this music for over 15 years. Isn’t it time he gets his share of the glory? (4½ stars)*** Jeff Webb
It’s Only Rock’n’Roll, Dec. 1980

Joe ‘King’ Carrasco and the Crowns (Stiff) — It’s always great to see someone from your own back yard make it. To be sure, Joe isn’t gonna be THE NEXT BIG THING but he’s energetic and sincere about his own songs are re-writes of older Fifties and Sixties minor classics, he and The Clowns display a good time ability that is difficult for anyone to capture on vinyl. There’s no doubt about it, these folks have the ability to give anyone who sees them rock’n’roll fever. Overall the Lp is OK but you who are fans of Simon’s records, the lyrics aren’t as carefully crafted as they could’ve been. I love Simon’s singing, though I feel that he’s copped too much from Michael Franks’ cutsey style. Besides these main faults the musicians he’s chosen to flesh out his fantasies are just plain bland.

Although Carrasco reveals no originality as a singer, his musicality is the soundtrack to his movie of the same name it still doesn’t measure up as well as it should to his other solo Lps. Most of the melodies here are re-writes from his last record and the lyrics aren’t as carefully wrought as they could’ve been. I love Simon’s singing, though I feel that he’s copped too much from Michael Franks’ cutsey style. Besides these main faults the musicians he’s chosen to flesh out his fantasies are just plain bland.

This should have been an album I’d be playing all through the year. Instead I might play it once more after I’ve seen the movie. **J.L. Syra

Rockpile/Seconds of Pleasure
(Columbia) — A glorious marriage of rock’n’roll and pop the way Chad Trick’s new one isn’t. Seconds of Pleasure is the first group effort from unjudged vets Nick Lowe and Dave Edmunds. Lowe (bass, banjo) and Edmunds (vocals, guitar) are pushed along by guitarist Billy Bremner (guitar) and Terry Williams (on drums drums drums. Overall the Lp is OK but you should see them live in a small club first. That spirit doesn’t often transpire on vinyl.**J.L. Syra

Paul Simon/One Trick Pony (Warner Bros.) — Like all of Simon’s fans I’d been very patient with him when it came to putting out his solo albums. This should have been an album I’d be torn between Punk and Heavy Metal with lots of imagination. These four songs [three original, one Iggy Pop cover] address your basic rat race/radread/bad girl friend problems but they also propose the solution which is... found on “What’s Your Excuse?” Buy it — no excuses. **Jim Beal.

The Cobras — “Blow, Joe, Blow” (Creazy “Out A Saxophone” b/w “Supergrope” (Armadillo Records) — The Cobras are one of Austin’s most celebrated rhythm and blues outfit that live can inspire you to dance holes in your tennis. That spirit doesn’t often translate to vinyl. Baritz must have done the translating for this 45 cause it jumps and jumps... yeah — one more time — it JUMPS.

However, there is one major flaw in the Cobras record — it’s just a single and too damned short. It’s album time kids, please.

**Jim Beal.

The Krayolos — “Cry, Cry, Laugh, Laugh” b/w “Christmas Time” (Krayolos Records) — “Cry, cry, laugh, laugh” doesn’t sound contemporary or nostalgic, but it is representative of rock as a whole. It has a steady driving beat not unlike “The Peter Gunn Theme.” It’s helped by some fascinating organ work that is reminiscent of The Rascals. It’s a fun and danceable pop/rock song that should appeal to everyone.

“Christmas Tree” is on the flipside. This time our local boys have come up with a softly orchestrated Christmas song that helps remind us of the true meaning of the happiest day of the year. It’s a beautiful tune that stirs the emotions without being sentimental or insipid like most songs of the genre. **Ovide Kinsey

RECORD REVIEWS - SINGLES

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<thead>
<tr>
<th>Album Title</th>
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<tr>
<td>Beatles Introducing the Beatles</td>
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<tr>
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<td>Concepts</td>
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<td>Liberty</td>
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<td>Dyna</td>
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Limited supply of some titles. Look for the HOGWILD table!
IN CONCERT

by Robin Crosswell

The 'Boss' Takes Aim. ★
Clarence, There's A Bootlegger! ★
No, We've Got Another 2 Hours To Play, Steve. ★
Still A Rock'n'Roll Hero.

Bruce Springsteen/U.T. Special
Events Center Austin/Nov. 9
by Ron Young

It was a great show by anyone else but it was not the gang-busters kind I've seen Springsteen give in the past. Once upon a time he gave sweat-drenched, heart-stopping performances that were filled with the excitement, drama and humor of life on The Big Screen. He used to be the Boss of E Street. A wild street fighter dressed in faded levis, torn tee shirt, scuffed jack boots and motorcycle jacket. He was Brando, Dean, Elvis, and more. He was the guy from the wrong side of the tracks who'd struggled all his life to make it and who wanted to finally claim that thorny essence. And he did. His show in the past songs. (Bruce has always been known as a strong lyricist.) In concert he didn't even rap much between songs this time. These are things that have made him a rocker.) In concert he performed nothing from his first album and only a too-fast-paced ("it's what they expect") run-through of "Rosalita" from his second. He did "Thunder Road", "Born To Run" and "Jungleland" from Born To Run — the latter two as his first encore — both of which were fine spirited renditions.

As far as the new material went some of it won me over like it hadn't on vinyl. Theousing second half opener "Cadillac Ranch" and "The River" itself, which became a starkly drawn portrait of a stillborn life, were great. But songs such as the banal country ditty "Wreck On The Highway" and the one-dimensional "Bodun Car" suffered even more as he being expanded for the stage. There was simply no reason why trite tunes like "Crush On You" and "Drive All Night" should have been substituted for powerful ones like "Streets Of Fire" or "Adam Raised A Cain".

The first half of the show was weakened because of too many slow numbers done back to back, like the pondorous "Factory" and "Independence Day".

Much of the show was great, such as an impassioned version of "Jackson Cage", Miami Steve's guitar solo on "Promised Land", as well as Bruce's own harmonica solo, an interesting reading of "The Price You Pay" with Bruce on acoustic and Danny Federici on accordion, a James Brownian workout of "Tenth Avenue Freeze Out", a new arrangement of "Fire" which gave Clarence Clemons a chance to sing some, plus solid efforts on "Thunder Road" and "Bedlams" which was the weakest. But one of the weakest points was that he no longer adlib his songs, rather he simply sang them taking away some of their magic. Playing to crowds of 18,000 (as this one was) have helped Bruce reach more people and make more money on tours but he's sacrificed the intimate contact he's had in the past. He didn't even rap much between songs this time. These are things that have made him a special performer.

Overall his show was very good but I might've been just as entertained by the Eagles. If I had to compare Springsteen's performance to any other I'd compare it to Ali's fight with Chuck Wepner some years back when the most exciting thing about it was when Wepner bled all over the champ after being punished for cheating by standing on Ali's foot. Ali could pick better opponents than the Bayonne Bronco and he could fight better than he did too.
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### Sneaker

- Event: Sneaker from Detroit, Michigan
- Date & Time: TBA

### Plan Thing

- Event: Plan Thing from Detroit, Michigan
- Date & Time: TBA

### Pandora

- Event: Pandora from Detroit, Michigan
- Date & Time: TBA

### December

- Event: Merry Christmas
- Date: December 25th

### New Year

- Event: Happy New Year
- Date: December 31st

### Live Rock

- Event: Live Rock from Detroit, Michigan
- Date & Time: TBA