KISS pro...

Dear Editor:

I recently picked up a copy of your maga-
azine for the first time and found it to be quite
interesting. Although I do not consider myself a
"Schmuck," I felt compelled to write and com-
ment on your article on KISS.

As a former broadcaster for several San
Antonio radio stations, I applaud KISS's recent
emergence as the freshest sound in the sea of
KLBJ in San Antonio. I'm glad San Antonio has a good station for
plenty of good bands right here in Texas that
deserve some air play. Doug Sahm, Fabulous
Thunderbirds, Joe Ely, Delbert McKlinton, Van
Wilkes, The Lotions, Uranium Savages are just
certain bands that are local that get their music
played good oldies (KONO). If it weren't for
KISS FM I would be totally bored with the radio. If
KISS doesn't change the format and widen the
variety of music they play, they might as well
switch the name of the station to KACDC.

Yours truly,

Fred Matias

Hello:

The "new" KISS FM sucks. And guess
what? I'm NOT a heavy metal "freak" and a
Mexican-American to top that! (Ho, ho,
ANYWAY - yeah KISS sucks because it's
the same motoball rock music EVERY DAY
Yeah, that stuff's good music? Same old
'pee-wit-n't-great-back-then-An' "music
every day. So Spencer says "it used to sound
like five different stations.

Yeah, but you know when to turn it on or
off, right?

They got more news than Walter Cronkite
ever read in his whole career. Boy what a
joke!

In the meantime, my radio's usually off
so are my friends unless they get their ears,
too.

In closing I'd just like to say that, as far as
their embarrasing-of-a-slogan goes - "KISS
Rocks San Antonio," it should be
"San Antonio rocks KISS.

And I don't mean musically, either.

Thanks.

Oscar Gonzalez

Hear, hear!

To the Editor:

David Arthur is right! It's high time we
support this magazine with some feedback. So
what are we waiting for?

That's the same problem KISS is having no
feedback, pro or con. I've heard several
people bitch about KISS's new format saying
the variety that once marked KISS as an
exceptional rock and roll station is gone forever.

We if you are one of these persons, get off
your butt and give them a call. Also if the new
format appeals to you, give them some sup-
port.

Come on San Antonio, let's take an active
part in our radio stations! Your ears will thank
you in the long run.

Long Live Music.

David P

Alright, let's see comments on KISS;
It's poll time and we'll only publish the
results, I'll give it to Jim Spanner
personally. So far, it's running about 3 to 1
against; SW writes - DDA
Mr. Arthur, Dave Even.

Hey I'm writing man and I'm not a schmuck.
Anyway, I'm from Southern California, New-
port Beach to be exact. And I really thought
that there was no hope for any new music in
San Antonio. (Punk or New Wave don't mean
shit, man, it's only Rock'n'Roll) until I read
your rag and met Monte at Apple Records
and the guys at Flip Side. I really tired of the shit
they play of KISS. Come on guys, you have a
wider audience than that! Now about some X
or Black Flag or the Circle Jerks or Pi or
Human Sexual Response (they are hot!) or any
fuckin' new music!

I just got back from California and let me
tell ya they know what music is. Your rag
is doing a great job of opening people up to
new music. Keep it up. How about some reviews on
the Dead Kennedy's, Missing Persons, etc.

Anyway, I'm from Southern California. New-
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Mike Krieger

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Oz Knozz: Back at last, better than ever

by MONTE MARTINEZ, MONICA SCHWAB and RUSTY ULBRICH

Freelance Writers

Back in 1975 one of those weird Lps was released. You know the kind — local independent label, unknown band, classic album. In '75 it was Oz Knozz and Rough Mix. Released on their own Ozone label, the album became an underground classic. Due to low finances, only 1500 copies were pressed. It is still very much in demand.

People often wondered where Oz Knozz went to. Well, as two recent appearances at the Villa Fontana and Randy's prove, they are back. There are a few differences. Keyboardist Duane Massey no longer handles lead vocals — this is done by Glenn Gibson, who joined the band last year. He had previously been in Blackwell, a band that included Who keyboardist John “Rabbit” Bundrick. Also missing is guitarist Richard Heath, who left almost immediately after the recording of Rough Mix. He was replaced by Rick Wheeler. The other members are Bill Massey, bass, and Marty Naul, drums.

Oz Knozz has now been together for eleven years and are ready for success. To this end, their songs are now more vocal oriented. Duane Massey, who writes most of the material, said that he didn’t like doing the vocals because his limited vocal range restricted him when writing. Now he can include more vocal ranges. Massey added “I'm very happy with the new arrangement. Now I can concentrate more on my keyboard playing and I can write more vocal-oriented songs. I used to write too many songs with a short vocal piece, then a long instrumental, then closing with another short vocal piece.”

The search for a vocalist who would fit into the band’s context took some time.

Oz Knozz's recent appearances have been well received, as has their new material. Songs like “Overture”, “True Believer”, “76-Fi”, “Light-Hearted” and “Scream Aloud” would be good single material. They still perform songs from Rough Mix, including “Peanut Butter Yoni” and “Doodley Squats”. Although their newer songs are reaching for a broader audience, their material is still different.

The band has released a limited edition single — again, for financial reasons. The single consists of “Goodbye Again” b/w “Always There”. There are also plans for a live album. Wheeler says “we had considered remixing Rough Mix but we decided to do the live album instead because we’ve been getting tired of doing the same songs. This way we get them on record and move on to new frontiers.” — RNR

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Look for Dogman & The Shepards' New Single on Texas Records in August!
Harst and Athanas move on and apart

by V. Ray
Contributing Writer

For the better part of a year, San Antonio has had the opportunity to witness a musical illustration of the concept that "less is more." With a minimum of elements—a bare stage, an acoustic guitar, an off stage synthesizer and array of electronic effects—Rudy Harst and Charlie Athanas conjured up an illusionary wall of sound that filled up the theater and seemed to go on forever. Their act offered as wide a range of musical and emotional dynamics as an audience could fathom in one sitting.

Rudy and Charlie speak of their act as having been a successful experiment, but each has new ventures and objectives to accomplish independently. In recent conversations, both men related some of the motivations that went into the development of their act, as well as their future plans.

Surprisingly, Charlie's background has been his strong affinity for the graphic arts. "I've done advertising, illustration, as well as stage, lighting, and costume design. He claims his sole musical background consists of "a stereo." His discerning ear and uncanny sense of timing indicated that it provided him with an adequate education.

A trip in Drug Store Rock and Roll music interpretation of The Tempest two years ago convinced Charlie that he could sing, and he set about to prove him right. On the advice of friends who told him that most bands require a vocalist to play an instrument as well as sing, Charlie took up the synthesizer. He used the instrument around in the box when he and some mutual friends (also amateur musicians) first sat in with Rudy. The inherent spontaneity of that first session proved to be the catalyst for the formation of their act.

"It was funny in the context that Rudy likes to play only with professional musicians, and we are just hacks! We played some of Rudy's original material, taped it, and as it turned out, some interesting things occurred. Rudy said, 'Hey, I've never had my music sound like this before!' He was used to playing with professional musicians, where everything is predictable in a sense, whereas what we were coming out with was more spontaneous. He said it's because we didn't know what we were doing!"

Charlie soon learned; he began spending time with Rudy, eventually running sound for him. "At the time, Rudy was altering the sound of his guitar between songs, getting a really full sound; what I did was take it a step beyond, making it more immediate, allowing Rudy to cocrete totally on singing and performing." This also allowed Charlie to be more selective with the effects, using a number of different effects to highlight specific points within a song.

About the Harst-Athanas act, Charlie says, "It's definitely a concept for the '80's—it's sleek, economical—you can take it cross-country in one van—it's self-supporting. One phrase that consistently comes from sound people we work with is, 'You two are re-defining the concept of a rock 'n' roll band.' It's the sort of idea Robert Fripp would go ape shit over. Indeed, Fripp would have to search far and wide for a better example of his notion of a "small, mobile, intelligent unit."

Although Charlie penned the musical joka from the catchy "I'm Not Interested," he says he's moving towards more melodic, "soundtrack" type pieces. In fact, he has composed the theme music for David Wright's "San Antonio Night People," a documentary to air on U-A Columbia Cable TV. He also performed the atmospheric music accompanying the "Encounter With Saturn." photo exhibition on display in San Antonio.

This summer he will depart for Chicago to appear in a new production of The Tempest. As far as long range plans go, Charlie says he likes to be involved in a lot of different things. He has found that his true elements in being a performer, and would ultimately like to combine his talents in a fusion of rock music and theatrics.

Despite an abundant creative affinity offstage Charlie and Rudy are as different as night and day. While Charlie is exuberant and animated and conversed in a performance (a departure from his "man in the shadows" performance mystique), Rudy is, as his work shows, quieter and more reflective.

In conversation, Rudy acknowledges that he's established himself as a concert performer, but he feels that his act is not yet strong enough to be seriously on the road. "For the foreseeable future, I'm going to focus on something smaller, where there's a certain percentage of the audience."

He envisions a softer, jazzier act—one that will frequently feature other local musicians, and would like that to be his trademark: "When I show up, there's no telling what might happen, or who might sit in. But it will always be entertaining, have some thought food, and have a pleasant atmosphere."

One of Rudy's current priorities is to find an experienced soundman to help him further probe the musical territory he's been exploring. Rudy intends to hone his use of the one-man-band idea, bringing it into closer focus, and presenting a "tighter package."

"Given the enormous visual impact he has as a performer, does Rudy foresee himself becoming involved with video?"

Rudy admits that it is one direction he might pursue, and adds that there is currently no solid plan to do video, but a particularly visual performer. "What I want to do is jump around on the camera, make it visually interesting, but still bring the message across."

In answer to whether he has the patience to wait for such opportunities, Rudy responds, "I'm older than most people who are operating at this level, and my personal values are pretty well in place. My personal growth isn't on the line when I go onstage, my act is, and I have fairly well separated. So, yeah—I'm patient. I'm happy—because 'me' the person's got lots to do." RNR

On or about June 13, 1981, several pieces of highly technical equipment mysteriously disappeared from the warehouse of Production Consultants. A REWARD will be given for the return of these items or for information leading to their recovery:

- Tapeo Dual Equalizer, Model C201, Serial No. 120086
- Ashley Limiter, Model SC30, Serial No. 50 1672
- Yamaha Analog Delay, Model E1010, Serial No. 8543
- 3 Shure Microphones, Model SM58
- Shure Microphone, Model 5483T "EC" marked on bottom
Splitting Enz to make hairs meet

by

DAVID ARTHUR
Editor

Just when you think you've got a peg on what it's all about, you are hit with contradicting facts. And once you resist you wonder how you could have ever thought that all... how did you ever think that way?

Split Enz is a group that does not fit a label. I've always wanted to peg them; ever since I heard their early work. Although the band has changed considerably since the days of '75 and '77 when they recorded Mental Notes and Dizrhythmia, their attitude, strangely hasn't. The music doesn't sound the same — it's the absurdity of it. This collection of "enz" is indeed split — from laughing too hard.

"EVERY BAND needs to change. We ended up being more direct."

— Neil Finn

Early Split Enz didn't sound like anyone or anything so much as everyone and everything. Imagine a swing number with a reggae break and mandolin solos with a big band flourish at the end; that's a typical song off of Dizrhythmia. Although at times hilarious, the group had a paranoia, an ambiguity that was extremely pleasing. Split Enz is no longer so ambiguous. But they are still approaching life tongue in cheek. It shows in the way they act on stage, dressing and looking like people you might imagine, but never expect to meet. Wearing black-light makeup, Van Dykes and bizarre haircuts; the whole effect is striking.

"Well, we've simplified our stage act. It was too involved before. Now the music is more important. However, there is a lot of humor there, yes. And since there is, we have to capture some of that onto our records," Neil Finn says. This is still before the group's Austin concert last May. We're on the phone. Neil is the guitarist for Enz.

He also contributes vocals and is one of the band's two principal songwriters, the other being his brother Tim, who also sings.

The remaining members of Split Enz are Eddy Rayner, keyboards and vocals; Nigel Griggs, bass, and Noel Crombie, drums and musical spoons. He also designs the group's on-stage apparel. They're from New Zealand.

The band is currently riding high on the charts with Waiata, which is New Zealander for something close to "get down and party."

Finn admits that the band was quite surprised by the success of True Colours, the LP that finally broke them in the U.S. "It was such a good album, too. It was very different from anything we had previously done."

"We are always changing. Now we are starting to change our rhythms — music as a whole is changing as far as rhythms go."

The next album, Finn promises, "will take a big step... somewhere." He laughs. He says the desire to change rhythms is why the previous drummer left and percussionist Crombie, long time Split Enz, took over the drums.

Finn denies that they/ band ever got discouraged, even when their albums were hits all over the place but weren't getting released here. (They are the number one band in Australia). He explains it thusly: "We always imagined that America would be the last place we would break. There are so many factors that enter into when you play, and we've been really fortunate. We didn't want to deal with those business aspects and our record company does a good job. We just play."

"As far as musical influences, well, Tim, my brother, grew up during the 60's. He listened to the Beatles. I did too, but I was pretty young," says the 22-year-old Finn, who's found fame and fortune disgustingly early, "I listen to the Kinks, the Move, early; "I listen to the Kinks, the Move, the Troggs, Hands when we're influenced by a hundred things. Like swing drumming from the '40 and '50's. It keeps the music moving.

Finn says that the band does very little material off of albums earlier than True Colours. "We bored with the old songs," he admits.

Looking back on the history of the band, Finn just says "every band needs to change. We ended up being more direct."

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SMOKE SHOP

MJ GLIC "HABITS"
Iron Maiden

Europe and it was a little strange to play support this tour, but it is a good chance to expand our audience by playing America. I hope we can do that. I hope it will take time, but I think you'll be very popular among heavy metal enthusiasts.

Harris — Maybe, but it will take a while. We would get some radio play, which we are getting in a couple of places (not on KISS you're not). We do look forward to coming back to San Antonio, as well as the rest of America. 'You've been great.' I'd like to say right here that the fun, rather than the money, is more important to me than any other thing, which sounds a little corny, but it's true. We want some originality too. We are not trying to be known as the next Deep Purple, because we don't want to be known as a copy band. We are Iron Maiden, and nothing more.

Harris — Definitely not! We are the first Iron Maiden, and you can quote me on that! On that note, said goodbye to Harris and told him that San Antonio is looking forward to seeing the return of Iron Maiden next year. He encouraged everyone to try to see them, as well as the rest of the rest of America. 'We are not trying to be known as the next Deep Purple, because we don't want to be known as a copy band. We are Iron Maiden, and nothing more.'

Harris — You had such a great band on the over-produced album, so I want you to enjoy it.

Harris — Oh, please! I suppose that got started when we got Martin Birch, who used to produce Purple, to produce us. We call him the Headmaster because he plays a very big role in our music. Anyway, a couple of critics, for reasons unknown to time, called us Purple. Now I know that Purple was probably the best and most talented metal band, but we wanted some originality of our own, and we aren't trying to do it all, if that's what they think we're trying to do by getting Birch to produce us. We are not trying to be known as the next Deep Purple, because we don't want to be known as a copy band. We are Iron Maiden, and nothing more.

Harris — So you are definitely not the "next Deep Purple"?

Iron Maiden without Eddie. He couldn't make it, he had his funeral to attend.
England is still there Or, the Kimsey report

by CLYDE KIMSEY
Contributing Writer

As I entered England to go England was certainly more of a culturally enriching experience than a musical one. At home, by keeping up with the music related magazines, talking to the touring English rock bands, and, of course, listening to the English records, one can get enough exposure on the scene — but not to the hows and whys of it all.

Since it was my first time overseas, my visit was primarily that of a tourist, though I did my share of record shopping (especially considering the high record prices) and concert going. Visiting the beach as I did helped but just like any other country, you would have to live there to come close to understanding the country's culture and thus its music.

Americans wonder why many English groups' lyrics are so far removed from the American interpretation of rock 'n' roll. After being there, I wondered how both countries managed to have as much in common with each other's pop music, considering the vast differences in lifestyles, cultures, and values. Most countries seem capable of duplicating English and American pop music. It takes a certain environment for rock to spring forth. Heard under the American interpretation of rock 'n' roll.

Many of the English youths' lifestyles seem to be the result of the few groups that they listen to. The English fans take their music more seriously than their American counterparts. A serious English music fan will seek out the latest in music and clothing styles. Some moderates might consider the few groups that were already coasting on their stardom. Heard American pop music. Heard any Indian or Egyptian rock 'n' roll bands? I wasn't too impressed with The Mo-Dettes who closed the show. They didn't seem to act like they do on their records which I found rather unexpected. England is probably the European country most like our own but even so it is still quite different both socially and subculturally. Why not so many people at all the clubs. Heard them to come close to understanding the country's culture and the music.

I decided to go to the Rainbow Theatre and catch The Mo-Dettes and The Belle Stars (formerly The Body snatchers) who were featured on the Two Tone Live Various Artists album. "Music Moderation." The Rainbow actually is an old movie theatre with all the seats taken out except for a few at the back. A lot of English concert goers hang out at the same two or three clubs in their area and take their friends or total strangers to see groups that might be playing that night. A lot of people know each other, making it a social occasion. They all discover new groups together. If they like them, fine; if not, they aren't really disappointed.

The Polar Cat's. An acoustic band; some cuts down on the electric time.

After American rockilly landed in the late fifties (though except for a few select songs it wasn't very commercially successful) England took over with dozens of bands performing on small labels for a cult audience at up and coming clubs. Still playing the latest in bands in the latest in rock music and entertainment papers. The English rock press pride themselves on being as up to date as possible. They report musical events as they happen unlike American magazines. Of course they have a harder task since English rock is essentially "London Rock."

Many of London's fifteen to twenty-five year-olds try to dress as sharp and be as individual as they can while still being a bit trendy, unlike America's standardized dress. While walking in inner London, you would see many members of different subcultures, distinguishable by their different hair and clothing styles. Some moderates might even mimic '50s' '60s' facets of different subcultures.

Most blatant are the not-so-hostile and out of date punks who are too young to enjoy or even understand the 1976-1978 revolution. The Mods dress in a sort of mid-sixties casual style or in black and white suits. They dress and act in MOD stereo.

The most visible and most active group seem to be the Skinheads. They shave their heads to Marine recruit length, wear high-waisted trousers and suspenders and most importantly, heavy combat boots. They dress seemingly ultra-working class. They are considered the most traditional and they are most prominent in the north and central west side of London. This area has been always known as being the home of the Skinheads. They are against the integration of the Blacks and other foreign residents who now live in what is probably the most international city in the world.

The smallest group yet the group that has been around the longest are The Teds or Rockably Rebels. They sport greased dodgy, pompadours and wearing clothing styles of that era.

To me, this is the most fascinating group because they are the only English subculture totally American derived (or what is termed as the ess). They tend to make themselves friends, but can't accept doing this in a club full of strangers as the English do. This scene of "London Rock" has always been misconstrued as violent and hostile behavior by the American media and the public. Most people think that this is American. A lot of people knew each other as this was being bounced off me but could soon tell there were no feelings of antipathy.

The Mods: An easier task since English rock is essentially "London Rock." The most visible and most active group seem to be the Skinheads. They shave their heads to Marine recruit length, wear high-waisted trousers and suspenders and most importantly, heavy combat boots. They dress seemingly ultra-working class. They are considered the most traditional and they are most prominent in the north and central west side of London. This area has been always known as being the home of the Skinheads. They are against the integration of the Blacks and other foreign residents who now live in what is probably the most international city in the world.

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The mods, docile punks, the moderates, who think is American. Each year new kids were already coasting on their stardom. Heard any Indian or Egyptian rock 'n' roll bands? I wasn't too impressed with The Mo-Dettes who closed the show. They didn't seem to act like they do on their records which I found rather unexpected. England is probably the European country most like our own but even so it is still quite different both socially and subculturally. Why not so many people at all the clubs. Heard them to come close to understanding the country's culture and the music.

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The Belle Stars were an all girl band that dressed in the overdone dress of the saloon girls of the wild west. Their quite unique sound was derived from Soul, Reggae, 2 Tone, and Rhythm and Blues. Along with their originals they also performed "Funky Chicken" with a Stray Cat and two other guests from other bands.

I wasn't too impressed with The Mo-Dettes who closed the show. They didn't seem as tight live as they do on their records which I found rather unexpected. England is probably the European country most like our own but even so it is still quite different both socially and subculturally. Why not so many people at all the clubs. Heard them to come close to understanding the country's culture and the music.

I was enjoying the show and observing the crowd when all of a sudden a "dive" landed on me. It wasn't until I looked up and saw the blank spot in the center stage that I realized the dive was the lead singer!

The Pole Cats have been around for about three years but have come into their own recently when they released a thes. The "A" side, which hit the top of the ever changing English charts is a remake of David Bowie's "John I'm Only Dancing." Being a fan of Bowie's singles, I never thought the original was very distinctive until these cats gave it a more raw beat, some slap bass sound, and rock and roll rock'n'roll. If the wimps in charge of American radio ever play rockability, singles, this should be a good start.

The flip side, which has the little known songs "At Night Long" and "Big Green Car" are considered the "John I'm Only Dancing." Being a fan of Bowie's singles, I never thought the original was very distinctive until these cats gave it a more raw beat, some slap bass sound, and rock and roll rock'n'roll. If the wimps in charge of American radio ever play rockability, singles, this should be a good start.

England's Skinheads. Who loves ya baby?...
Heavy metal: A roar of energy?

by CLIFF DUNN

Contributing Writer

I suppose I should begin this little essay with a brief explanation. First of all, this was not my original introduction. My first intro was aimed at the sole purpose of praising heavy metal and trying to annihilate new wave and punk because, as we all know, heavy metal is one of the more popular forms of music in San Antonio. People are more apt to take my side, especially if I completely insult David and his musical tastes. But after reading David’s copy, a new light dawned on me and I thought and opinions were altered a bit. What I was doing was a cop-out. I didn’t want my arguments proved by getting people pissed off at David for his putting down of heavy metal because I wasn’t proving anything but merely convincing people to take my side because I listen to the more popular form of music. David’s side and open your ears to what he’s saying because it makes more sense than what comes to mind. Don’t read it and say, “Well, he’s putting down heavy metal, so he should be shot.” He’s not putting down because it exists, thus creating an opposition to what I was doing. This is, in exact opposite of what I was doing, thus my side of the argument was unjust. So now, let me say I do disagree with a couple of his points, which is the entire reason behind this article being written in the first place. So now, on with the show.

I realize that I am probably a minority when it comes to enjoying heavy metal as I do not take part in the activities associated with listening to it. I do not wear leather, or try to do so. I do not act macho because I listen to it, or whatever else people link to heavy metal. I like the music form as much alone, but I am going to give my opinions, like them or not.

First of all, I realize that heavy metal in some respects can get to be a little redundant, but think that opinion depends on the listener. For me, Krokus is miles away from the music of Blue Oyster Cult, and while I will admit that Krokus is very similar to the likes of Scorpions and AC/DC, they do have their own characteristics, both in lyrical and philosophical senses, that differ from Krokus’s. I also realize that the majority of the listeners of heavy metal are as David puts it, “young male teenagers” and will eventually “grow out” of listening to it. I seriously believe I will be a fan of heavy metal when I am well into my thirties and beyond. I met a 36-year-old woman at my job the other day who was draped in a Black Sabbath concert tour shirt and who had more ticket stubs from heavy metal concerts than I knew existed. I thought maybe she was a fan of metal from her college years as a Deep Purple enthusiast, but she said she was turned onto it by her kids and found it wasn’t as bad as she thought it was. Maybe this doesn’t prove my previous point, but it certainly said something to me.

As for David’s argument that heavy metal is not open to other musical forms and merely reproduces the past, let me say that if heavy metal were entwined with other forms of music, it might metamorphose into something that may not be as popular. People like heavy metal, with its rhythms it’s so hard for you to dance to, the guitar solos, or whatever you do to it, so why change? While some people may think it sounds like something old, there are exceptions. A lot of others and I don’t agree. I like heavy metal just the way it is and I won’t want to see it changed.

Allow me to pull New Wave and Punk music into this briefly. While heavy metal groups do argue about worlds of fantasy, or of something that they think, others consider this too much of an escapist entertainment, I enjoy this a lot more than hearing waves and punks sining politically and reminding me of the world’s problems. I fully realize that no one can escape reality, but no one should interfere with my trying to ease the pain. That’s what modes of entertainment are designed for. Movies, television, books (of fantasy), they’re all the same mediums. There are exceptions, but the escapist mediums. There are too many things in this world, such as our own government being run by a bunch of idiots, and overrating world annihilation, that are too painful to be aware of, and to have to be reminded even in the sense that David has put it. David has told me wavvers are simply trying to make me aware of the world’s mistakes. “Hey, if I’m not aware of them, I’ll never be. Do you think that all people who didn’t listen to New Wave live in Siberia and are ignorant of the world’s problems? Do you think about a battle between two worlds instead of two countries warring each other on who should have the right to test nuclear bombs where? I don’t want to be constantly reminded that this earth is becoming such a lousy place to live on. How does it go? “You deserve to break today.” Maybe McDonald’s doesn’t serve a purpose after all.

When I read David’s copy and saw that he said that there was a culture about heavy metal, I took “so what’s wrong with doing that” attitude. Because it’s true. All the arguments revolve about haging wavers and punks singing politically, with a few friends, having a good time, acting macho, etc. I simply asked myself, “Is there something wrong in doing that?” because he made it sound like there was, but... For the reasons outlined above, I choose to argue with someone when they insist heavy metal is bad, not because I have an attitude that includes my saying, “Insult it and I’ll kick your ass!” but rather because I can’t see any logic in what he’s saying. It has it’s bad points, but its attributes heavily outweigh them. Now I can’t do anything about overrated bands like Ted Nugent going out and proving all arguments against heavy metal are true, but I can say that all heavy metal bands, or some of them anyway, are not like the hard-core macho types. If we’ve read arcade, we all know Ted, you’d know he’s only in for the money, and if groups are going to take this attitude, then yes, heavy metal music is dead. But not all bands are like that. Bands play heavy metal because they like it, too, because it’s popular, and three, because by adding one and two, they benefit. It’s not too intelligent of a way to end this argument, but putting it in a nutshell, if you think all heavy metal music is bad, I simply ask you how many heavy metal records you’ve bought. I think it has too many drawbacks, or that it is an aimless form of music, then I humbly suggest you argue until you get blue in the face, but please do it when I’m not around. I’m sick of hearing it. Now let’s get on with the rest of the argument.

AC/DC — Putting it in the words of riot’s Mark Reale, AC/DC is a sort of rock disco, being one you can tap your foot to and really get into. So they play simple music, at least it’s being enjoyed. Sales on Dirty Deeds Done Dirt Cheap have been phenomenal. Call me strange, but that says something to me.

Van Halen — Actually, if they put out a greatest hits Lp, it would be a reprise of their debut album, as that is the only merit to their sagging career. I know they are capable of something better, with Eddie Van Halen on guitar, so where is it? I’m waiting.

Riot — When it comes to rock’n’roll, these guys know what it means. Strong rhythms, memorable hook solos, good vocals. All I can enjoy as hell to listen to. They haven’t sold out and gone commercial, and guitarist Mark Reale volunteers they wouldn’t, is an attribute. What’ll you hear Fire Down Under?

Black Sabbath — Ozzy’s Sabbath, even though the vocals were still playing “Working Man” right now, and even though they don’t play what could be considered heavy metal, I’m glad they’re around. They’re just doing their own thing.

Ted Nugent — Four-year-old intelligence, and the fact that he’s extremely popular makes me wonder why he is paying his fans to buy his records.

Aerosmith — I don’t listen to much, it’s not my style. But I’ve heard I like. Good guitar, agonizing vocals and “Train Kept a Rollin’” make them worth it. When they lost Perry, well...

Led Zeppelin — I agree they were too varied to be labeled as heavy metal, but as for class? I don’t really think so. More talent! Put Michael Schenker against Page and we’ll see! They will be missed though.

Blue Oyster Cult — Talent and imagination but their music drives me nuts and I don’t know if you can change that.

Judas Priest — Why is Priest so far down in the line-up being the best? What can be said about a band so fantastic? Coupling lyrics of fantasy and half-true before they were made hard-driving, it has yet to be surpassed by anyone. Have you heard Sad Wings or Stained Glass? If you haven’t, it’s a good sign.

UFO — I don’t really know if this group belongs here either. Certainly the phenomenal guitar work of Michael Schenker fits the heavy metal mode, but some of their songs aren’t as hard as others. Don’t get me wrong as I think they are one of the best bands around and their music does have a relentless form of hard-core, and the fact that he’s extremely popular makes Krokus one hell of a band. Hardware is definitely Krokus.

Deep Purple — They were good, but that’s just it. They were good. Time marches on and personally I’ll take Riot over them any day. I thank them for making Black Sabbath successful enough to find the next band.

Rainbow — This band can be summed up in one word: extraordinary. With the guitar work of Blackmore, the drumming of Cozy Powell and the fantastic vocals of Ronnie James Dio, Rainbow had their hooks in metal pretty soon. Louie, Dio and Powell was the biggest mistake Blackmore could hope to make, but Down To Earth isn’t bad.

Motorhead — Incredibly without redemption, boring no wonder they suck. They cause you to reach for the Excedrins and cause you to wonder “how they ever made it” but...

Krokus — So what’s wrong with combining three of the most successful metal bands ever? They spell a sort of hard-riding form of heavy metal, which has yet to be surpassed by anyone. Have you heard Sad Wings or Stained Glass? If you haven’t, it’s a good sign.

I like heavy metal just the way it is and I don’t want to see it changed!
Or a thunderous, flaming beast?

DAVID ARTHUR
Editor

Heavy Metal: A thunderous beast that falls about, makes a mess, and doesn't clean up or apologize. HM for most part is an incestuous musical form, full of dead ends and ripped off riffs. Originally an outgrowth of the late 60's psychedelic movement — witness Mr Hendrix and bands like Blue Cheer and CeeLo — HM was first truly defined by Led Zeppelin in 1969. Unfortunately, that definition is still pretty much the same: loud guitars, sluggish rhythms, limited chord changes, delusions of grandeur. For some reason, HM bands seem more prone than any other to the symptoms of "godhood" syndrome: They act like they are miles above their fans, treat them condescendingly and the fans eat it up. Which shouldn't be surprising — you've got to be a masochist to listen to some of this stuff anyway. It's very boring.

Which may be the prime reason why teenagers listen to HM.It's an escape, in a way the Fleetwood Macs of the world aren't. With HM young men can pretend they're tough as shit like Rob Halford and wear black leather PAs or drink their liver to death like Bon Scott. It keeps them from thinking about school, college or parental units. It's perhaps, but most great rock and roll is that bad an idea, musically, a bit simplistic about the people who play it, and from the attitudes of the people who listen to it. It's not the music that is so obvious, it's the bands and the fans. Too many of these groups are overblown windups who suffer delusions of godhood just because. As the old Cheshire Cat said — or was it Alice — "curiouser and curiouser."

Of course, after these fans turn 18 or so, they meet a cute girl who teaches them in puts on the Eagles and makes them like it. Personally, I'd rather see people like Judas Priest: at least they act like they enjoy what they're playing. All of this notwithstanding, what's most annoying about the HM fan, if you are going to take him seriously, and for this article we will, is his insistence that nothing besides HM is rock and roll. It doesn't matter that the Beatles sorta happened to define the music, that Pete Townshend didn't find feedback Angos Young would have no reason to change his diapers — NO-O-O-O THAT doesn't matter. See me take my tongue, Dick. See me thrust it into my chest, Jane. See me laugh. Spot. OK, so much for the histories. Here's a blow by blow account of some of the biggest HM bands.

AC/DC: Back to basics. One of the better of the HM current bands, apparently they don't feel the need to act like blockheads. They've never put out a consistent LP, but they've got a lot of good songs. A greatest hits LP would be very interesting.

Van Halen: If these guys put out a greatest hits LP, it would be a blank piece of vinyl. People complain about Geddy Lee's singing, but Dave Lee Roth not only looks like a munch, he is one — and has a bad case of the hiccups, too!

Rainbow: An apt name. No musical organization, a lot of cd piles riffs — listening to their albums is kinda like watching "Name That Tune" — and mucho histronics. They've got the look which makes me even more uneasy.

Black Sabbath: Now that of dawn lands doesn't discovered feedback Angos Young would have been asking for it all night — and they've got a lot of good songs. A greatest hits LP would be very interesting.

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Dogman battles it out

by
RON YOUNG
Publisher

All day rain threatened to stop the June 14th Battle of the Bands sponsored by Rock Around The Clock and The Eisenhauer Road Flea Market, but it was the local police who finally put a dampener on the contest. But despite a sparse turn-out by local rock fans, the boogie/blues outfit clearly led the rest of the pack by capturing the votes of all three judges for the true spirit of rock’n’roll.

All the bands were judged on five points: musicianship, stage presence, crowd response, dynamics, and originality.

Even though Dogman was the clear winner there remained some controversy over the two runners-up. One of them, Force, was allowed by Rick Ireland, who held the event, to perform twice because he felt it wasn’t fair that they were the first band to go on in front of a small crowd. This made many of the other bands disgruntled and cries of “fixed contest” were heard. The other runner-up Seance, was the last band to perform and had done only two songs when police broke up the affair at 10:00 p.m. due to complaints from area residents about excessive noise. However, this would never have happened if Force hadn’t have been allowed to play twice, or another band (Merge) been permitted to play twice as long as any other act.

Many spectators as well as group members wondered how these two bands placed as high as they did. This is a question that still remains unanswered. Although the hands in question are both talented groups neither one of them should have placed due to the unfairness of the situation.

Dogman & The Shepards received a check from Eisenhauer Flea Market for $200.00, while the runners-up both got checks of $150.00 each as prize money. This is spite of the original top prize offered of $400.00 for the winners and trophies for second and third. It was the first time Mr. Ireland had run this sort of affair and to say the least it was a rather haphazard one. But as he was quoted, “We’ll keep doing this until we get it right!”

Ireland wants to hold another such event within 90 days but the feelers that this first one caused among local bands who did turn out for it will certainly leave any further contests held open to suspicion. This, of course, most unfortunate for the local rock scene. —RNR

Homegrown Lp winners

If you haven’t heard by now the winners of KISS radio’s Homegrown Talent Search have been announced. After receiving over several hundred tapes from local bands the finalists were pared down to twenty-seven before the ten bands that would appear on the Homegrown album were chosen.

The ten winning bands that are to make their mark on wax are (in no particular order): Sapphire, Mammoth, Rob Thacker & The Mo-dels, The American Peddlers, The Ben Beckendorf Band, The Drugstore Cowboys, Liquid Sky, The Max, and Jim Woodward.

Judges for the contest were KISS program director Tim Spencer, KISS music director Tempie Lindsey and UAR Recording Studio rep Bruce Greenberg. It’s only Rock’n’Roll publisher Ron Young was supposed to have also been one of the judges, however KISS representatives failed to notify the magazine in time.

The ten winners will begin recording their tracks at UAR studios very soon and the album will hopefully be completed by mid-August. —RNR

STRYDER: Whatta trip!

If you’ve been into heavy rock, the San Antonio debut of STRYDER at the Rock ‘n Roll Connection was a trip you should have taken. From the initial whistle to the final stop, the group kept the audience on track with a varied repertoire and a polished execution.

Particularly impressive was the ease with which the guitarists, Danny Sanchez (lead) and brothers, Fred (rhythm) and Keith (bass) Gurick produced the “loucomotive of sound” that carried the vocals. Adam Morales, lead vocalist, is a powerful better that requires a hefty set of guitars to support his voice. His stylings are well suited for their choice of songs. My personal favorites were “Another Piece of Meat,” “Breaken’ The Law,” and an extremely good rendition of “Diamonds and Rust” (Joan Baez would shit, but I loved it!) Danny provided his share of the voice with fine performances on songs such as “Shovel, Shove!” and “It Takes Time.”

Carlton Brewer, on drums, rounded out the group, and the walls of the R & R Connection were drenched in sound as the train kept a rollin’ well into the night.

The group tells me that they have been together for three years, and it can be seen and heard in their performances (Mistakes were made, but Keith promises they learn from their mistakes). Owing to the size of the club and the necessary volume of the group, I found myself wishing I was hearing them in a larger arena. When they are booked into a bigger place (and they will be), I’ll be along for the ride.

NOTE: STRYDER is not to be confused with Stryker, another band on the local fare.

—Don Moore
Golly, gee, but wasn't last issue just full of logical reasons for this city's crushingly mediocre radio programming? KISS/KMAC's Tim Spencer and KRTU's Anthony Rogers sounded so grown-up and business-like I could almost picture them chatting with Eddie Chiles and H. Ross Perot about defeating the Liberal Threat.

For some strange reason all that corporate, self-serving hogwash made me mad. After reading the interviews with two program directors I embarked on an ear-torturing month of radio dial spinning in the hopes of finding something interesting to listen to.

What I found was homogenized mediocrity. Middle-of-the-road, safe pop pours out of radio stations from one end of the dial to the other on both AM and FM. I found only a few exceptions. WOAI doesn't play any music so you won't get clubbed to death by Beatie tunes at 1200 AM. KEDA pours out lots of good conjunto music from around the area, but it's not nearly as much fun as it once was because El Guero Polkas, DJ extraordinary, was forced off the air in a hassle with the station owner who just happens to be his father.

Oh, yeah, if you like radio preachers there are still one or two of 'em operating at usual.

David Frost's 'Backbeat' and Rogers' 'Jaimeican Wave' are, for the most part, glimmers of creativity on KRTU. However, I'd love to know what makes Rogers so positive his show is so much more popular than the late, weird 'Off Beat.' It just strikes me as a mile peculiar that a program director (incidentally, Rogers is no longer program director at KRTU — something about bad grades) can save his own show from the clutches of creeping classical music but couldn't do the same for another.

Now to Spencer's remarks about "tightening" the KISS/KMAC formats. What Spencer did was install a bought or borrowed radio programming industry format. The thing is designed to be safe; you will hear very little new music and you will hear almost nothing that's not a bona fide popular song by a certified popular artist.

It's boring and it's insulting to people who would really like to listen to music and not Musak. It's also the same ploy that KEXL tried just before it went under and it's causing a lot of people to turn off their radios and invest in cassette players.

Okay, you either like or dislike what a radio station is doing. Do you have any input? Actually, no. A radio station's format is not really geared to please listeners, it's geared to generate advertising dollars. Hundreds of people can become irate and storm and scream and holler about something that goes on at a radio station but as long as the ratings are high it's causing a lot of people to turn off their radios and invest in cassette players.

KARRASCO and the CROWNS burned the joint up on a Sunday night. Their radios and Invest in cassette players.

Quick Notes: Texas music is hot, hot, caliente these days. Skipwilly's has been the scene for a couple of scorchers of late. First, Joe "King" Carrasco and the Crowns burned the joint up on a Sunday night. Then Rody Erickson and the Explosives and the Sir Douglas Quintet and a long list of musical friends shook the foundation on a Tuesday.

Carrasco and the Crowns have left Hannibal and are negotiating a new record deal. There's talk of a Shift EP soon or a third album. The band is heading for New York for July 4 and are planning a Mexican tour with the Go-Go's toward the end of the month.

Although I just hacked local radio I must compliment KONO for having Doug Sahm, Augie Meyers, Johnny Perez and Louie Ortega do about a half-hour radio show prior to the Skipwilly's gig. Sahm spun records and talked about the old West Side music scene and generally presented a refreshingly interesting show for fortunate listeners.

Reports from Austin say The No. 2 Dinner did a bang-up job opening for Joe "King" and the Crowns last month at Steamboat Springs.

If you're looking for something different to kick off the month of July look to Trinity U.'s Attic Theatre and the play "Moonchilders." "Moonchilders" is a Michael Weller play about people, problems, ideals and strangeness. It's set in the Sixties and it's a fair representation of what went on.

Oh, yeah, I'm gonna be in it. I almost forgot to mention that. But don't worry there will also be a number of real actors and actresses and a fine director on hand to make sure things go as they should. Come see Charlie Althea and I together on the big stage the first three weekends in July. Performances are at 8 p.m. Friday and Saturday and 2:30 p.m. Sunday. Admission is merely $2.00 and I won't be peddling T-shirts at the breaks.

Zet Baer, Suzi Ingram, Rudy Harst and Claude Morgan combined forces to do something completely different at the Shawdavenport Art Gallery at 10th and Austin. It was a Sunday night and it was art and friends and energy and a primitive jam and weirdness and fun.

If you could choose only four people to entertain a city it wouldn't be a mistake to choose those four.

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San Antonio’s first record convention

by DAVID M. FROST

One of the records I bought at the San Antonio Record Collectors’ Convention was the Temptations singing “I Wish It Would Rain.” I suspect that the organizers of the convention would’ve paid me to burn it, because the weather put a damper on what was otherwise a good show. It rained pretty steadily throughout the weekend of June 13-14. I didn’t have the picture disc he was looking for, and Denise found some obscure South American albums to add to her already-impressive collection. There was a great deal of white religious and gospel records. Prices were quite as large as at the Austin show a few months earlier, not much jazz, blues, country or show tunes, for example. The most common stuff was punk badges and dope paraphernalia; the strangest was a guy whose table was mostly filled with white religious and gospel records. He didn’t do too well. Most people wanted rock’n’roll records.

The two dozen dealers who showed up brought mostly rock’n’roll albums and 45s. The range of material wasn’t quite as large as at the Austin show, from the Spaniels (1953) to the Ramones (1978). Many hits, a few misses and generally a good time.

The dealers I talked to were a bit disappointed by the turnout and a bit surprised by San Antonio’s tastes. There was a much greater demand for 45s and pre-Beatles material than they had expected. The atmosphere was much more relaxed than I had anticipated by what they found.

Austin was flooded again, and so were many parts of San Antonio. This limited the turnout of collectors and dealers, but those who came seemed generally satisfied by what they found.

One young woman was ecstatic because she found a Brian Eno button amongst a pile of new wave pins and badges. Another guy was telling his girlfriend that the Alex Chilton LP he found was a mite expensive but, after all, it was a Japanese pressing. Mario almost bought a boxed set of Pink Floyd LPs but didn’t have the picture disc he was looking for, and Denise found some obscure South American albums to add to her already-impressive collection. The Spaniels (1953) to the Ramones (1978). Many hits, a few misses and generally a good time.

The first record convention in San Antonio for a long time, was during the battle of the bands on Sunday afternoon. Looking alternately at the grey sky and the two hundred people listening to the music, he said “I expected a bigger crowd ... but the people we got here are sincere.” And that about summed it up.

Brave New Music Festival & Danceathon

Broadcast

A one-hour video tape of the Only Rock’n’Roll’s Brave New Music Festival, which was held April 26, 1981 at Skipwilly’s, will be shown on the U.A. - Columbia cablevision channel 21: Wednesday, July 15-9:00 A.M.; Friday, July 17-5:30 p.m.; Monday, July 20-7:00 p.m., and Friday, July 24-10:00 a.m.

This historic musical event features some of San Antonio’s finest new music explorers: The Vandals, The Rejects, Rudy Haral, The Vamps, Skepticks and Mannequin.

The film is produced by Fred Weiss for U.A.-Columbia access channel 21. For those who might miss the broadcast it’s Only Rock’n’Roll will have a special showing in early August at Skipwilly’s. Watch for details. Also stay tuned for Brave New Music Festival Two.

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San Antonio's first record convention

by DAVID M. FROST

One of the records I bought at the San Antonio Record Collectors’ Convention was the Temptations singing “I Wish It Would Rain.” I suspect that the organizers of the convention would’ve paid me to burn it, because the weather put a damper on what was otherwise a good show. It rained pretty steadily throughout the weekend of June 13-14. I didn’t have the picture disc he was looking for, and Denise found some obscure South American albums to add to her already-impressive collection. There was a great deal of white religious and gospel records. Prices were quite as large as at the Austin show a few months earlier, not much jazz, blues, country or show tunes, for example. The most common stuff was punk badges and dope paraphernalia; the strangest was a guy whose table was mostly filled with white religious and gospel records. He didn’t do too well. Most people wanted rock’n’roll records.

The dealers I talked to were a bit disappointed by the turnout and a bit surprised by San Antonio’s tastes. There was a much greater demand for 45s and pre-Beatles material than they had expected. The atmosphere was much more relaxed than I had anticipated by what they found.

Austin was flooded again, and so were many parts of San Antonio. This limited the turnout of collectors and dealers, but those who came seemed generally satisfied by what they found.

One young woman was ecstatic because she found a Brian Eno button amongst a pile of new wave pins and badges. Another guy was telling his girlfriend that the Alex Chilton LP he found was a mite expensive but, after all, it was a Japanese pressing. Mario almost bought a boxed set of Pink Floyd LPs but didn’t have the picture disc he was looking for, and Denise found some obscure South American albums to add to her already-impressive collection. The Spaniels (1953) to the Ramones (1978). Many hits, a few misses and generally a good time.

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Iron Maiden: bringing down the axe

Iron Maiden/Killers (Heavenly) — Professionalism is but one thing Iron Maiden's got going for them now that Martin Birch is producing them. Being acclaimed as the next Deep Purple is another. I think this slantment should be dropped, however, for the simple reason that Iron Maiden would be ruined if they tried to fill Purple's shoes. Sooner or later their style would be so closely linked to Purple's that they would be known as rip-offs, which should not happen to a band with so much talent. They are a step above the average heavy metal fare with their somewhat complicated rhythms (moreo than most anyway) and aggressive style. Maiden's first album could be harshly surpassed with such songs as "Phantom of the Opera" and "Running Free" but you can tell with this album that they're ready and willing to give it a shot, and they almost did it. Songs like "Wrathchild," "Murders In The Rue Morgue," and the title cut contain the same energy as their debut, but songs like "Prodigal Son" and "Twilight Zone" just don't seem to cut it.

With all the heavy metal bands England is 크्र니다와 of disco, in its Bowie proud, for it's all about false faces willing to try to meet a band on it's own terms, they can't be bothered to share emotions. I'm to understand their situations, but here, there posing even more excusable. As for dancing later their style would be so closely "Phantom of the Opera" and could hardly be surpassed with such songs as way) and aggressive style. Maiden's first album complicated rythms (moreso than most anyway) is o.k., but why bother?

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New Romantics and other elegies

Spandau Ballet/Journeys To Glory (Chrysalis) Duran Duran (Harvest) — The New Romantic movement over in London would do Bowie proud, for it's all about false faces and facades. A collection of false identities, this movement is very remindful of disco, in its Bowie proud, for it's all about false faces willing to try to meet a band on it's own terms, they can't be bothered to share emotions. I'm to understand their situations, but here, there posing even more excusable. As for dancing later their style would be so closely "Phantom of the Opera" and could hardly be surpassed with such songs as way) and aggressive style. Maiden's first album complicated rythms (moreso than most anyway) is o.k., but why bother?

Duran Duran, however, are quite a different matter. Somewhat similar to Gang of Four in their dualistic dance and still being meaningful approach, they have an insistent rhythm section that the closed minded would label "deco" and a guitarist who chants out strong, sweeping power chords.

The keyboards here aren't in plain view, they're in the back, filling in gaps, creating undercurrents and generally adding depth.

Duran Duran doesn't just sit there. They're far too energetic for that. Like Gang of Four they practically embrace their audience, and while Duran Duran isn't for everyone, they sure are a more welcome sound than the electronic whistles and blats of Spandau.

Duran Duran combine humor, insightful less, aggression, and great dance music into one giant mix. Their debut is better than U2's and their LP, along with The Cure's Faith and Rush's Moving Pictures is the best I've heard this year. But then I haven't heard a new Ultravox LP yet... **David Arthur

Buddy Guy/Stone Crazy (Alligator) — Although it has the sound and fury of Buddy Guy at his finest this album was recorded two years ago in a studio in France and it proves his reputation as one of the greats of heavy energy blues. This album is a must for both rock and blues fan alike. Anyone who dig Hendrix, Clapton, Page or Richards should buy or steal this one. These white rock kings look up to this man as the killer guitarist. This record is known to cause heat rash just from one listening. You've got to have a fire extinguisher around when you play this baby... **RY

Marty Balin/Balin (EMI) — To me Marty's always been the white Smokey Robinson. He was always the one who injected a touch of romanticism into the otherwise cynical political drug culture stance of the Jefferson Airplane/Starship. His songs have rarely been the ones that had the most commercial feel to them. And it was this commercial feel to him and his soaring soprano on songs like "Caroline" and "Miracles" that elevated the Starship's flourishing career during the mid-70's. This is Balin's first solo outing and predictably it's steeped in melodramatic romanticism. Unfortunately, he's opted for the songwriting of other less gifted craftsmen rather than his own usually excellent skills. Chushed in dreamy musical settings for most of the album Balin catches fire only once, and feebly on "Spotlight," it's the seamless production and the singer's gilt-edged voice that makes the album worth his own wounds. Petty's made it - but at what cost? **RY

The Decline of Western Civilization /.J.A. (Slash Records) — I have always liked all types of rock 'n' roll without liking every band. The same has also always applied to my appreciation of New Wave rock and even hard core Punk. Unlike rock as a whole, the most popular punk bands are the most entertaining. To prove it just listen to the album of L.A.'s supposed answer to the allegation that punk is dead. This is a cheap, desperate attempt by spoiled Hollywood brats to be as obvious and make as little sense as possible. L.A. bands, such as Black Flag, Germs, X, Fear, Cathodic Discipline, and The Circle Jerks, sound like what naive rock fans have always thought of when they hear the term "Punk Rock." Most of these brats (they aren't good enough to be called Punk) could never have made it (7-7). By listening to their lyrics and their fans or interviews, one would think that these bands are spoiled sewer rats that don't live but merely exist for their own displeasures.

L.A. is a city of excesses; and now it has excess and senseless punk. **Clyde Kimsey

John Cale/Honi Soit (A&M) — I'll buy just about anything Cale puts out. Last year's live album was a rough-hewn rock'n'roll gem. This, his first studio album in years, is like a roll of superfine cocaine that has ground glass mixed in. It's great but there will be black.

For this new one Cale seems to have gone back in time just before and during World War II for inspiration. We find ourselves side by side our hero as he battles shadow enemies in places like Casablanca and Batavia, in back and blue skies or in the muddy-burnt out streets of yesterday. It's a nightmare trip that belongs to some faceless jink-ridden war veteran.

Cale is doing what Jim Morrison would be doing if he had survived. "Dead Or Alive" with its bravado melody piped along by an E-flat trumpet is a signal to follow this Welsh madman on a surrealistic journey much like Copper- ls' Apocalypse Now. Some will abuse this long strange trip, but they may need a straight jacket when they get to the other side...

Stayin' on top

Tom Petty and the Heartbreakers/ Hard Promises (Backstreet) — Tom Petty has a problem. After you've scaled the mountain, as he did with last year's Damn The Torpedoes, where do you go? When last year's Damn was full speed ahead, never mind the consequences rock and roll, Petty's made it - but at what cost? **RY

can't help wincing, especially as he starts to feel his own wounds. Petty's made it — but at what cost?

All right now, get ready. I'm about to start reading this into the words, so let's journey through the lyrical underground. The main thrust of the album is exactly what the title implies: hard promises. The hard promise of love, when it is not returned ("Ivester"), a hunting ballad with Stevie Nicks and "A Woman In Love") the promise of early expectations in life and failing to live up to them ("Nightwatchman," "Something Big") and finally, just promises that don't come true ("You Can Still Change Your Mind"). Through it all, Petty seems resigned, fatalistic. It may be coming all to an end, but there's no point in trying to stop it — because you can't. All you can do is wait, and that's "the hardest part." 

Musically, the album is more delicate, less raw than previous Lps — which weren't very good enough to be called Punks) could never have made it (7-7).
THE MOODY BLUES; the mists of time have parted yet again...

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dancing awkwardly — oops — dramatically out of time to the music. He was always attempting to call attention to himself and was overpowering on the group harmonies. His own songs, cosmic mush about Timothy Leary, are out-dated. Even his new stuff is.

Technically, the band was excellent. Justin Hayward was in fine voice and played excellent guitar all night, while bassist John Lodge also shone. Maybe “Nights In White Satin” and “Question”. I'm sorry this review seems so negative, but I was very discontent with Mr. Thomas' stage antics. The rest of the band put on a fine show.

Jerry Lee Lewis — A man and his piano

Every fan of The Kiluh knows one thing about him for sure and that's that you can never be sure about him. Lately it's been whispered that Jerry Lee was having a bad bout with the Whiskey Man and that The Kiluh was on the wrong end of the bottle. It was anticipated that he might do as sloppy-drunk a performance as he did when last he played San Antonio. However, this time he wasn't drunk, although he was indeed under the influence of some drug as he seemed sedated throughout his show. This was especially apparent when he tried to talk with the audience between numbers. Nevertheless, it was Jerry Lee Lewis. Rock'n'Roll King and Living Legend — lithe, pompadour in place — still playing after 25 long years of sex, drugs and rock'n'roll. Lewis' performance may not have been as polished as it used to be, as he occasionally missed keyboard runs during the set, but he was still full of piss and vinegar. He and his fine band played to a two-thirds filled house that enjoyed his every flourish at the piano and even his sly comments about local hero Willie Nelson. (“I like Willie but... I should be the one with all the number one hits.”) Then claiming to know even one Nelson tune he launched into “Blue Eyes Crying In The Rain”, all the while buh-buh-buh-booping a la Bing Crosby, underlining the fact that Willie has sold out to the easy listening set.

Lewis mixed up his repertoire playing both country western tunes, like his recent hits “Thirty-Nine And Holding” and “Over The Rainbow”, as well as basic rockers like his sleazy version of “Meat Man” and a galvanizing “Lucille”. All were done in his exuberant, his-grinding style as he flashed his shark's smile, leered suggestively or growled his delivery on every number.

Of course, he played his signature song “Great Balls of Fire”, leasing the crowd with a hokey C&W version of it before diving first into an earthshaking stretch-out on the classic. Finally he brought the house down with “Whole Lot Of Shakin' Goin' On” as he kicked over the piano stool, stood high atop the music box, pounded the keys under his boot — breaking two of the ivories, and then proceeded to rifle those 88s with the two broken keys to the amazement of all. It was an exhilarating moment and one that made the entire evening worth every cent.

Ron Young

The Dregs & Firefall

Randy's

June 12, 1981

The show opened with Lisa Minno who sings on the latest Firefall album. Her pleasant vocals warmed up the crowd. Next, the Dregs. Generally the audience was here to see Firefall, but the Dregs caught the fans off guard. For 45 minutes the Dregs entertained the crowd with their jazz/southern rock fusion. They played every number with energy and enthusiasm.

After a long 40-minute intermission, the lights dimmed for another 10 minutes. Finally, Firefall's Rick Roberts walked on stage with his acoustic guitar. By the end of the second song Roberts announced that Michael Clarke, the drummer, was ill. Other members of Firefall v'entered on stage. Still missing were two key members of the group, Larry Burnett, guitar, and Mark Andes, bass.

The vocal harmonies were sour, the music dragged and Roberts couldn't remember the lyrics. On "Strange Way," Dallas, the group's road manager helped out on drums and a cowbell. Nothing could save this show and 55 minutes was too long.***Robin Cresswell

Concert Calendar

**Clubfoot, 110 E. 4th, Austin, 1-472-4345
Paramount Theater, 713 Congress, Austin, 1-472-5411
Manor Downs, P.O. Drawer T, Manor, TX 78653, 1-272-5581
Soapcreek Saloon, 11306 N. Lamar, Austin, TX 1-835-0509
Spotlite Productions, Austin, Tickets
(Cubs Only), 1-441-9191 (Major Shows) Tickets at Joesie's)
Third Coast, 5555 N. Lamar, Austin, 1-454-5011
U.T. Special Events Center, P.O. Box 2929, Austin, TX 78766, 1-477-6660
JAM Productions, Concert Line, 828-6351
Stone City, Concert Line, 732-8100
Randy's, 1534 Bandera Road, 432-5116**

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.

BAND AIDS

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The Vamps: 2 Single Set $2.49
Rat Race Kid: "Rat Race" / "Hijacked" $1.79
Rat Race Kid: "Give Me Power" / "President's Plane" $1.79
Rudy Harsh: "Far Nada" $2.49
Imports
Hendrix: "Isle of White" $7.89
Judas Priest: "Hot Rockin'" $4.89
Plastic Ono Band: "Live Peace in Toronto '69" $9.89
David Bowie: "Chameleon" $9.89
Genesis: "Spot The Pigeon" $5.89

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