

Morning Final No. 2



CDS ON FLAME WITH MAYBE! ROCK & ROLL

Career of Evil:
The Metal Years
by Gene Sobczak

Issued in place of a CD release of the band's 1982 two LP concert souvenir *Extraterrestrial Live*, *Career of Evil* is a convoluted, misleading and cynical piece of shit, which cheapens the history of a band that has produced some of the most wry, sophisticated and sonically devastating music of the last twenty years.

Neither a greatest hits collection (no "Burning for You," no "Take Me Away") nor a comprehensive retrospective (many key releases are entirely ignored), *Career of Evil* is a conceptual misfire. But what ticks me off most is how unforgivably deceptive the packaging is. The burning sign of Kronos and words "career of evil" themselves are such obvious pokes at the bible belt that they obfuscate the band's long-standing bent towards playful self-deprecation and obliqueness. In addition, there's a parental advisory on the cover that is entirely unwarranted; the collection's single moment of vulgarity is bleeped out from the recording.

But, the greatest joke of all is the apposition, "The Metal Years," inferring that there were years before and/or after that weren't "metal." The punchline, of course, is that the Blue Öyster Cult was the first band ever to be referred to as heavy metal. For this reason alone, *Career of Evil* is an unjustifiable insult.

HEY JOE...

WHERE YOU GOIN' WITH THAT KEYBOARD?!?

Our favorite bass player Joe Bouchard reports a few Cult Brothers shows, which unfortunately will have already passed by the time you read this. He played in some rather unusually named towns; April 20 they performed in Chicopee, MA, the following day at Beaver College in Lake Stone, PA. The only other date on the itinerary for now is a May 5 show in Situate, MA. He has some tentative dates set for August in and around the New England area, one playing at the Capitol Theatre in Portchester, NY.

Joe is going to be taking the summer off from his usual pursuit to concentrate on writing and recording with the Cult Brothers, as well as possibly doing another Deadringer album for Grudge records.

Joe also was happy to announce the Cult Brothers Fan Club will be offering T-shirts and perhaps other fun merchandise in (hopefully) June. Be sure to drop him a line if you would like to pick one up, or the Cult Brothers video, which of course is still available. Send your greetings to Cult Brothers Fan Club, P.O. Box 233, South Kent, CT 06785

Öyster News...

Eric Bloom has been working on writing songs and has recorded some demos with seventeen-year-old guitar whiz Blues Seraceno and master of the drums Joe Franco. The songs are supposedly hard and heavy...

SEE HEAR! BÖCTV

Since 1981 when MTV began, video has been a more and more important medium for sales to the recording industry. Many of you may not know BÖC made nine videos for MTV—very few of which were actually played in any quantity, probably due to the men in grey business suits who decide things like that for us.

The first MTV style video Blue Öyster Cult did was “Here’s Johnny,” a part of the *Black and Blue* movie. This film, simply a live documentary of the 1980 Black Sabbath/ Blue Öyster Cult performance at Nassau Coliseum, Long Island was destined for obscurity, and for good reason as rock and roll performance movies are almost never interesting and the film is so dark and unexciting visually. Obviously the best parts of the movie were the BÖC segments (The directors interspersed portions of BÖC and the Sabs, probably to keep the audience in the theatre for the entire showing). The best part came after the end credits — the “Here’s Johnny” video!

Here we have Eric Bloom, beardless and playing the part of Johnny, the forlorn air-guitarist who loses his girl to his favorite rock stars and schemes to get her back by becoming one himself. His performance is great, both as the young Johnny, and as Johnny’s favorite rock singer (wearing a paste-on beard!)

The first real MTV video was “Burnin’ For You,” from *Fire Of Unknown Origin*. This is one of the least inventive BÖC videos and has an unappealing darkness to the whole clip. The close-ups of Buck in his hideous gold suit are not very complimentary, and the band doesn’t look very comfortable with the idea of play-back (aping to the record). It comes off as stiff and unexciting. However, this was often the first time people saw BÖC on television, and at this time it was very exciting to see this video. Only in retrospect does this video fail.

The next video is an absolute masterpiece — “Joan Crawford.” It has everything one wants in a video: pictures of the band members, a pictorial story about the song, and most of all humor. I especially enjoy when bands include their friends, crew and family in their videos. In the case of “Joan Crawford” you get a cameo appearance by Steve Schenck, the band’s road manag-

er. This video is very low budget, but it only adds to the charm of the film. The video was banned from MTV because of a suggestive scene, and was played only a few times on other programs.

“Take Me Away” from *Revolution By Night* is also an excellent video, for the same reasons “Joan Crawford.” It is well done with the band members featured in different roles playing “The Men in Black” — (Check out Rick Downey and Allen Lanier for an example of cool!) and also the mysterious extra terrestrial rock band. Here we find Eric Bloom driving to an abandoned airfield with his date, a blonde with dreadful taste in clothes. Mysterious things begin to happen, the girl gets “beamed” into a strange structure where lo and behold, a rock band is playing! Meanwhile Eric searches for his girl, when she suddenly appears inside an archaic airplane with a hooded Cult pilot and he flies off into the darkness. Eric is restrained by an evil zombie-looking Joe, and soon he stands alone looking to the sky for a ride home. As far as I know the “Take Me Away” video was never shown on the Empty Vee.

“Shooting Shark” was played at least a few times. This is a good video but a bit weak in the story line. The photography and choice of images are excellent, but as a whole, it falls short. Although I’ve never fully sorted out the lyric to the song, I don’t feel the video portrays what I thought to be the main point of the song, being a person desperately trying to forget a love he once had. Another complaint about this clip is the limited appearances by the rest of the band. Buck Dharma is the main character in the video. I really like the use of members in several different roles. It is fun to see them as much as possible.

“Dancin’ in the Ruins” is a simple video and is one of my favorites because of the artiness with which it was done. The graininess of the film appeals, as well as the use of time-code numbers in the corner, giving it an unfinished-production feel which fits the mood of the song. Another neat footnote is the use of the actual filmmakers in the roles of, well, the filmmakers! The barroom scene is excellent, since all five band members are in the crowd. The only sequence I found out of place and a little dull is the solo sequence with the split-screen shot of Buck Dharma and a girl on a skateboard. It just doesn’t work. The skating of Swedish skateboard whiz Per Willander is



SEE HEAR!

composed well as he glides through a strong beam of light and does his stuff. One last comment on this video, although I really liked the lighting of the clip, it made the band look old and wasn't very flattering.

There are two videos from Buck Dharma's solo album, one which actually got on MTV once or twice. Both are great fun and although extremely low budget are excellent and funny.

In "Born to Rock," Buck Dharma is an outlaw in a post-nuclear world that blends images of "Blade Runner" with "A Boy and His Dog." A futuristic cowboy in a souped-up hot rod is out for the bounty offered for the capture, dead or alive of the outlaw Buck. (His crime — playing rock and roll in a world where it's not allowed— Missouri perhaps?) Our hero is hiding out at a makeshift medic unit posing as a happy-go-lucky doctor in a ward full of zanies. The bounty hunter arrives and is soon shooting it out with our hero. The weapons? Axes, of course! Buck is the victor of the battle, and with a smile, he hops into a shiny red T-bird driven by a beautiful girl and whisks off into the night.

"Your Loving Heart" is a bit more serious, but still retains a very strong humoristic value. Here we have Buck, destined to die without a new heart, and his girl, destined to die and give him hers. Buck plays the terminally ill accountant and the psychologically disturbed M.D. / guitarist. He makes a great patient too, especially when the anesthesiologist tries to put him out.

The *Flat Out* videos are a real kick, as well as being the most rare.

The remaining videos they did for MTV are simply live performances. "Roadhouse Blues" from a Los Angeles performance in 1981 features Robbie Krieger on guitar and Veteran of the Psychic Wars is from the Hollywood, Florida Sportatorium performance from the same year. These are interesting as far as completing the collection, but offer nothing outstanding.

There was also produced a video for "Astronomy" from *Imaginos*, but it was only made for the European market, and was never broadcast in the United States (not that they'd have played it anyway). I've not seen this video yet, although I understand it consists of only imagery with the song as an accompaniment. The band is not included in the clip, which probably makes it the very least interesting video there is.



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PRESS THE EJECT AND GIVE ME THE TAPE

In May of 1979, the cultö plane pointed its nose toward the land of the rising sun (interestingly enough, a flight west—toward the setting sun), where they would be playing a week's worth of dates promoting their new album, *Mirrors*.

Three Japanese cities would host our band, 青牡蠣, 礼賛 (pronounced Ao Kaki Leisan). The tour began in Tokyo at the famous Sun Plaza on May 6, followed by a show in Tokyo's Koseininkin Kai Kan Dai hall on May 7. After Tokyo, they went to Osaka, where they played Osaka's Koseininkin Kai Kan Dai hall on May 8. On the 9th of May they traveled to Nagoya playing the Nagoyashi Kokeido, then returned to Tokyo to play a final show at the Sun Plaza May 10.

Having never toured Japan before, the Cult were faced with a few differences between cultures. In Japan, rock audiences are extremely calm and orderly. Whereas a band is usually used to screaming crowds and wild behavior, the Japanese fans sit quietly clapping along in rhythm to the songs and politely applauding afterwards.

This non-reaction intimidates most any artist coming to Japan for the first time, and its effect on BÖC's performance is sometimes apparent on the tape being reviewed this time: BÖC live in Osaka, Japan May 8, 1979.

The show begins in the most traditional BÖC way, "Citizens of Osaka...R U Ready?...." The band rips into "Stairway to the Stars," executed with expertise rivaled by the higher ranking samurais. The band then reveals its true colors, "Red and Black." This swings and this time they hornswoop that bungo pony for real.

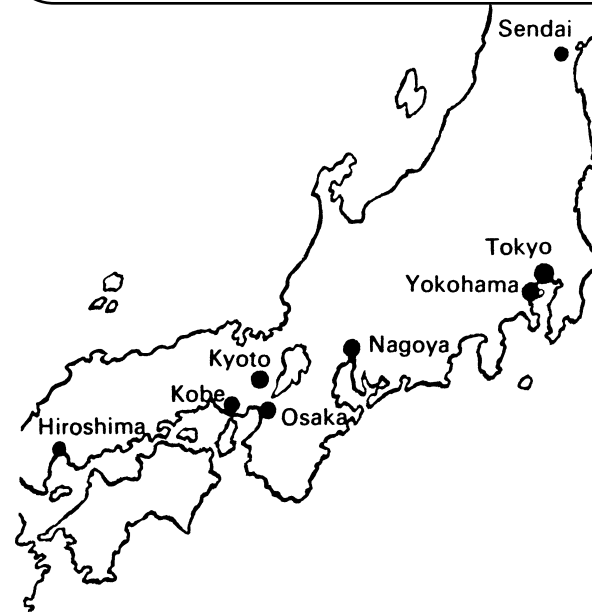
ETI is of course the third song, followed by "Doctor Music." Here it first becomes apparent the moderate crowd response's effect on the performance. "OD'd on Life" follows. After this you actually can hear one fan howling in the crowd, to which Eric responds by asking "Are there any U S citizens here?" He then introduces "The Great Sun Jester." Although well performed, one can really sense the struggle throughout the show from the band to deal with a totally different philosophy, and an extremely straight crowd.

Albert then introduces "Cities On Flame," to which the audience politely claps along. Next up is "Last Days of May," with a beautiful solo from Buck. Side one of the cassette ends with "ME 262."

Side two starts off a lot more predictably with "Hot Rails to Hell." Eric's intro to "Godzilla," however has the crowd going wild, as Eric utilizes his pre-tour training in the Japanese language to introduce the song to amazed fans.

Eric told a story of how he bumped into a man on the street who said to him,

"Ahh; Bloom-san... Hyako Man nen no mukashi chi kyu ni wa takusan no kaiju ga itatoiwaletete imasu solela no kaiju ga osottekita hyoga jidai ni shini taete shimaimashita. Ga, shikashi shi ni taeta hazuno kai ju ga fukai koli no nakade hisokani iki tsuzuite I Lukoto O da le ga yoso dekitadeshoka... Shi zu kani... kikoetekimasu... abuna... Gojiraaaaa!!!!!"*



The crowd reacts very strongly to the song, even clapping along to the drum solo. Godzilla is followed by "This Ain't the Summer," "the Five Guitars," "Born to Be Wild," and the two encores, "Reaper" and "We Gotta Get Out Of This Place."

This tape is an interesting and well recorded audience recording that rates about a 90%.

* "Ahh, Mr. Bloom... Millions of years ago, there were a lot of dinosaurs, which supposedly died in the ice age, but, who could guess that a dinosaur which supposedly died a long time ago, really survived under the deep ice... Be quiet... I can hear something... Watch out... Godzilla!!!!

CRAZY BANQUET IN THE DARKNESS??

katakana make for strange translation

The Japanese way of life has always been a big interest of mine, so I was delighted when “Godzilla” came out with the Japanese phrases RINJI NEWS O MOSHIAGEMASU, RINJI NEWS O MOSHIAGEMASU, GOJIRA GA GINZA HOOMEN E MUKATTE IMASU! DAISHIKYU HINAN SHITE KUDASAI! DAISHIKYU HINAN SHITE KUDASAI! (Attention, emergency news! Godzilla is going toward the Ginza area! Immediately escape/catch up/find shelter please!)

“Godzilla” was the Cult’s only attempt at reaching into the Japanese market, however failing on simple points like A: the movie *Godzilla* is something most people in Japan are quite embarrassed by, and B: in Japanese, the name of the creature is GOJIRA, and Godzilla didn’t mean anything to most people there.

In order to expand on the Japanese theme, Eric Bloom enrolled in the Berlitz School of Language to pick up on some Japanese phrases he could use for introducing the songs when they toured there. The first few times they ever performed “Godzilla,” however, Eric knew only how to count, so when the time came for the Japanese part, Eric counted up to seven—ichi, ni, san, shi, roku, ju, go! (This appears on a tape from a show in Lansing, Michigan June 15, 1977.)

In 1979, the Cult got the opportunity to tour Japan playing five dates there. CBS/SONY in conjunction with promoter UDO Artists and Rockupation put together a Japanese tour program, which is an interesting collectible. CBS/SONY also presented the band with a party in their honor featuring a big cake, plastic Godzilla figures and Sony portable radios for the guys plus canned “sillystring” with Godzilla-head nozzles and a four foot tall inflatable Godzilla with which Albert had a memorable wrestling match.

The Japanese way of thinking is quite different from Westerners. They are a reserved people—individualism is not encouraged as it is in the U.S. Blending in is the honorable way to be in Japan. Unlike the West, their way of life is based on logic and to us may appear rather unemotional (much like Mr. Spock as opposed to Captain Kirk on *Star Trek*).

Their language is quite different from most European-derived languages. Its word order is almost reverse, and literal translation often distorts or completely changes the meaning of a statement. Direct translation can render precise statements vague or polite phrases insulting. Therefore, when translating, the Japanese must significantly alter the English words not only to fit the Japanese mentality, but also to render the writing understandable to its Oriental audience.

I’ve had the titles of the first seven BÖC albums interpreted for you so you can see what changes take place, and what titles our Japanese counterparts are enjoying when they listen to Blue Öyster Cult.

—Note: *On Your Feet’s* title included an old Hiragana symbol that Madoka was unable to translate...understandable when your language includes over 5000 different symbols!

ENGLISH TITLE

Blue Öyster Cult

Tyranny and Mutation

Secret Treaties

On Your Feet or On Your Knees

Agents of Fortune

Spectres

Some Enchanted Evening

JAPANESE TITLE

Kyoki E No Isanai

Bou Gyaku To Heni

Dkaruto Sen-Gen

Jigoku No Hoko

Tarotto No Noloi

You Kai

Miwaku No Yube

WHAT THAT MEANS IN ENGLISH

The Invitation to Insanity

Tyranny and Mutation

Occult Declaration

Direction to Hell

The Curse of the Tarot

Spectres

The Crazy Banquet in the Darkness

COVERT CULT



In 1984 Arthur Hiller with United Artists released *Teachers*, a film starring Nick Nolte, JoBeth Williams, and Judd Hirsch. Blue Öyster Cult were asked to write some music for the soundtrack of the movie. But, as things turned out, none of these songs were chosen for inclusion in the film.

Buck, Joe and Eric each came up with a song that would fit the concept.

Buck’s song is called “Summa Cum Laude,” lyrically a song about Johnny who is an “A” student, but doesn’t know it. Musically it is a neat uptempo song with great flow, superb keyboards and guitar lines. A bit too repetitious in the lyrics but then again it’s all schooling. Joe wrote a song called “Double Talk,” with Neal Smith and Dennis Dunaway. This song deals with the opposite to Johnny the “A” student. This guy is in trouble all the time. The demo for this song is really raunchy and has one of the better bass lines I know and very cool production ideas. The end takes off in a double-tempo jam with a great groove that really makes the song happening.

The third song, written by Eric is called “I’m a Rebel.” If you sing the lyric below to the song “Shadow Warrior” from *Club Ninja*, you’ll hear how “Rebel” sounded, and how “Warrior” was born.

**I’m a rebel, little devil, I get by doing as little as I can
I’m on the level, I like heavy metal, I break all the
rules just trying to make them understand
I’m under the age, it’s a crying shame
The teachers seem all the same, I’m not the one to
blame**

Years after these songs were written, Joe picked two of them up for use by his Deadringer project. “Summa Cum Laude” became “Summa Cum Loud” (probably to appeal to all the tough guys) It’s not as strong or convincing as the Cult version. “Double Talk” was edited and cleaned up for the Deadringer version, another sad point as the original Joe demo has some really cool production points and the double tempo part is missing, and a loss to the the context of the song. BÖC, of course changed the lyric and used the music from “I’m a Rebel” to create “Shadow Warrior” for their war-themed album, *Club Ninja*, bringing novelist Eric Van Lustbader as lyricist. The three Teachers songs, although unreleased by Blue Öyster Cult are all available on disc today, on *Club Ninja* or Deadringer’s *Electrocution of the Heart*. Check them out!



Egads! Gojira looms over Oakland California!

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Live From New York —

The Red and the Black

by Rick "C.C. Voodoo" Carroll

The Red Zone

April 4, 1990

The lights go down and the ominous music starts: the type you might have heard at a '70's-era BÖC show while the band was taking the stage. Strobes fired from everywhere on the stage while the group took their places. The lights came up and they roared into their first number as the dry ice loomed at their feet. The band was in good spirits and looked very self assured and confident. Buck and Ron were all in black and Jon almost conforming to the color code as well. There's no wimpy ballads for this band. Their originals were strong and unrepetitious--maybe a little more poppy than your normal BÖC, but with that hard edge and a precise lightning fast solo or two in each song by Buck. Some of the songs had the sound of an above average BÖC song. A couple of the titles included "Andrea," "Harvest Moon" and a song introduced by Buck as "Caroline," about a man who is leaving his woman as he go off to prison. Lead vocals were pretty evenly divided between Buck and Jon, with Ron taking two lead vocals. All covered each other with backing vocals.

Ron's drumming was very strong, unlike his days With BÖC. He held his own and I was impressed. Jon's bass playing pulsed on through the night with a strong back beat. There were two songs covered with a new spin— "I Can't Get Next To You" by the Temptations, and "Expressway to Your Heart" by the Soul Survivors. Revamped and modernized, they fit nicely into the set.

They did four BÖC tunes. Early in the show they ran through "Buck's Boogie," which although a little weak with only three instruments was well covered considering. Toward the end of the show the BÖC covers came. Buck strapped on his wood grain SG (You know what time it is now, laddies) and introduced the next song as one that's been good to all of us--it was of course, "DFTReaper" with a new twist. Buck sang and accompanied himself on guitar while Ron and Jon shared a mike doing backing vocals until the lead break when they returned to their instruments and went into it as we would normally hear it. Then came "Godzilla," with an interesting and humorous rap in the middle (I mean rap as the Soul Brothers; type complete with three roadies bopping around doing Egyptian-type hand movements while M.C. Master Buck D. took to the mike. All summed up it was a great show—even refreshing. There was even a mini laser show and a lot of dry ice. They really didn't need the effects since the music stood strongly on its own. This was a record company showcase—I hope someone sees the talent and signs this band. I was skeptical at first but now I'm convinced. These guys were great!

WHAT'S RED AND BLACK AND RHYMES?

three shellfish guys break out of their shells

What's up with our three assonant buddies Ronald, Donald, and Jonald? Their project is now officially named... The Red and The Black!

The three 'ons played several dates in the New York area in the last two months, including a special record company showcase/coming on party at the Red Zone, a club on 54th street in New York City.

They played two shows at the Stone Pony in Asbury Park, New Jersey (home of Bruce Springsteen). One was a benefit show that also featured Kiss and the Good Rats, another New York cult band.

Studio One in Newark, New Jersey also hosted this R 'n' B band.

They don't have any new gigs to report in the near future, but they are hoping a good deal comes their way so they can start recording a record. The Red and The Black's material is not too reminiscent of Blue Öyster Cult. It perhaps has more in common with the harder edged songs on Buck Dharma's 1982 solo effort, *Flat Out*. Their seven song demo tape is impressive although the mixes of the songs aren't extraordinary. (of course, this is a demo tape I'm reviewing here, so technical points are secondary) The songs don't suffer too badly for the mix, although the bass is sorely low, leaving the aural assault a little thin.

Four of the songs struck me immediately as excellent tunes — the kind you wake up in the morning humming even when you've only heard them a couple of times. (Which is exactly what happened to me.) The first song on the tape is a remake of "Perfect Water," the Dharma/Jim Carroll collaboration from the *Club Ninja* album. Very true to the arrangement given the song on the aforementioned album, it is just a bit more sparse, reflecting the trio lineup and the lack of gloss in the recording. The next four songs are nearing excellence...not perfect, but I can't wait to hear these songs produced and mixed on a disc (hard to get used to not saying record).

"Andrea" is a good song—it has a rather unusual pre-chorus melody and an incredibly singable, catchy chorus melody. I especially like the bass line punches in the second verse. "River of Dreams" is my pe-sonal favorite, not so much the verse (rather non-descript) but the chorus...reminiscent of one of my ultimate favorite bands, King's X.

"Harvest Moon" deals with a more cultish kind of topic-- strange happenings and unexplained disappearances. Musically this song is very neat, especially that little "Transmaniacon" quote in the solo part! (I love those kind of little touches that make listening all the more entertaining. "Caroline" is a very catchy number. I could hear either this song or the other name song, "Andrea," being on the radio. The last two tunes didn't strike me as strongly as the I previous four.

"Redline" is my least favorite of these songs, when contrasted to the previous four it falls a little flat, although the 7/4 rhythm is a welcome relief from the overabundance of today's rhythmically redundant songs. This odd rhythm is juxtaposed against a straight-ahead beat for the chorus and instrumental parts.

"Expressway To Your Heart," a cover tune, reminds me loosely of the Red Hot Chili Peppers in its rock/funk approach—supposedly the new hot trend in the music biz—combining the heaviness of metal with the hard-driving complexity of funk.

Heavy pop caught with one hand in the progressive cookie jar, The Red and The Black should be able to produce some very interesting musics if given the chance, and I hope they are.



I SAY HEY! ... Jon Rogers



Comic Culture

Science Fiction and fantasy have always been a major interest of Eric Bloom and the band as a source of lyrical ideas for their music, often coming from film, literature or comics. In 1978, one of the writers for Marvel comics decided to do a tribute to the band in a comic series he wrote for called The Defenders. Three issues of the comic were dedicated to the Öysters, and are unusual collectibles. Unlike the Kiss or Alice Cooper comics that came out around the same time, here the writer wove bits and pieces of Öyster-ness into the story, not changing the premise of the series on account of the inclusion of the BÖC references.

The Defenders is a series of comics about four regular people, two women and two men, with special powers (of course) that use them to fight the evils of the world (of course). Much of the dialog, and some of the characters were inspired by BÖC lyrics and use such in a very creative way.

The first BÖC related issue, Defenders number 58, is called "The Return of Doctor Strange," part two of the story, in issue number 59 is called "Tyranny and Mutation". The third and final part of the story is in issue 60, and its title is "The Revenge of Vera Gemini." At a certain point in this issue our Öyster boys have a cameo appearance as the Agents of Fortune.

The lyrical references make the reading great fun, and the story is pretty cool too. Even if you are not into comics, you will undoubtedly enjoy these obscure BÖC collectibles. They are easily obtainable at any comics shop that stocks back issues of Marvel comics, and are inexpensive, too.



DRAGONCON '87

BY BRYAN IRBY

On October 3rd, 1987, there was held in Atlanta, Georgia a Dungeons and Dragons Convention, called "Dragoncon '87." I had heard a rumor that Blue Öyster Cult was "touring" with this convention, and I knew for a fact that Michael Moorcock, author of many of my favorite sci-fi and fantasy novels and co-writer of three Cult songs, would be there.

When I arrived at the hotel/convention center, I learned that the Cult was there, if only in the personage of Eric Bloom. To my dismay, I had just missed a special program he presented on science fiction in music. However, I was just in time to attend an autograph session where I met Eric and Michael Moorcock (and got their autographs, of course). They were both extremely nice people to meet, but I could not talk to them much because of the long line for autographs.

Later that evening, I came back to see Eric perform with a local band whose name I forget. Before the show, however, I was watching a costume contest and found myself standing next to Eric. I talked to him casually for a few minutes, got my picture taken with him, and when I told him I was surprised he wasn't surrounded by people, he said "Well, it's not like I'm Mick Jagger!" (Of course, we all know Eric is much better than that average rock star).

When Eric took the stage with the local band, they had prepared an impromptu version of "Joan Crawford" to perform. After this song, Eric introduced the next songs, "Black Blade," and "Veteran of the Psychic Wars," to be played in honor of Michael Moorcock's presence at the convention. When Eric saw Moorcock standing around in the limited audience, he coaxed him up on stage to help sing the two songs. Eric noted to us that we were witnessing an historical event, and the two then went on to sing the two songs they co-wrote together.



Above-Guest columnist
Bryan Irby with Eric
Bloom at the convention.

Right-Michael Moorcock
and Eric Bloom perform at
Dragoncon '87

Oyster Gallery



Fan Roger Davis and Buck Dharma take time to pose with their favorite 'zine, Morning Final!



Dudes! Laser Ray and Eric Bloom are all thumbs!

photo C.C. Voodoo

KINGDOMS OF THE RADIO

King Biscuit, Captured Live, A Night on the Road...These radio specials have always been a special treat for us music fans and especially those who collect live tapes. They have given us hundreds of shows a year between 1973 and the present. The sound can consist of either complete concerts or edited portions of a concert and are always of excellent sound quality, depending on your reception of the radio station from which they are broadcast.

There are two types of radio concert broadcasts. The first is a LIVE broadcast, bringing you the music to your home as it happens. Most of these shows will contain the full concert, With few or no commercial interruptions. These broadcasts depict the bands on the spot with no possibilities of overdubbing or cleaning up mistakes. They are most often from local or college radio stations, supplying their target listeners with specific kinds of music they enjoy.

Second are the syndicated shows: Network productions that broadcast simultaneously all across the nation. These concerts are pre-recorded and are pressed on LP or CD with the commercials and announcements in place, then distributed to the affiliated radio stations who play them at a predetermined time.

There are half a dozen of these networks and together they rule the airwaves for at least 50 hours a week. King Biscuit was the first to offer these kind or shows. Most others (Westwood One, The Source, BBC Rock Hour, Rock Around the World, A Night on the Road and Captured Live) started their business in the late seventies or more commonly the early eighties, all hopping on the already successful bandwagon pioneered by King Biscuit.

King Biscuit began by sending the stations reel-to-reel tapes of the shows, later changing to albums around 1976, and nowadays they are made on CDs, and King Biscuit has reissued many of the old shows on CD recently.

Most of these network shows are two record sets, although other combinations are not uncommon. The best source for finding these shows for sale is Goldmine magazine, or a store that specializes in rare records. You can expect to pay 35-65 dollars for each show (more for CDs).

All these shows are also easily available on cassette from tape collectors.

Here is a BÖC radio show discography:

KING BISCUIT FLOWER HOUR

BÖC Live in Hartford/Black Sabbath Live in Hartford DIR #233 2 LP set
BÖC Live in Poughkeepsie/The Babys Live in Cleveland DIR #306 2 LP set
BÖC Live in Santa Monica DIR #636 2 LP set

WESTWOOD ONE

BÖC Live in Long Island/Loverboy Live in Santa Monica SHOW # 81-3 2 LP set
BÖC Live in Poughkeepsie/Vandenberg Live in Houston SHOW #83-7 2 LP set

A NIGHT ON THE ROAD (SUPERGROUPS)

BÖC Live in New York ABC RADIO NETWORKS #ANOTR-681 3 LP set
BÖC Live in Los Angeles ABC RADIO NETWORKS #ANOTR-282 3 LP set

CAPTURED LIVE

BÖC Live in Pasadena RKO RADIO NETWORKS #CL-1083 3LP set
BÖC Live in London RKO RADIO NETWORKS #CL-1184 2 LP set

THE SOURCE

BÖC Live in New Haven NBC RADIO'S YOUNG ADULT NETWORK #NBC 82-4 2LP set
*PAT TRAVERS Live in Baltimore NBC RADIO'S YOUNG ADULT NETWORK #NBC 83-1 2LP set
Features Buck Dharma as Announcer and Guest Guitarist on one song

BBC ROCK HOUR

BÖC Live in London LONDON WAVELENGTH SHOW # 237 1 LP