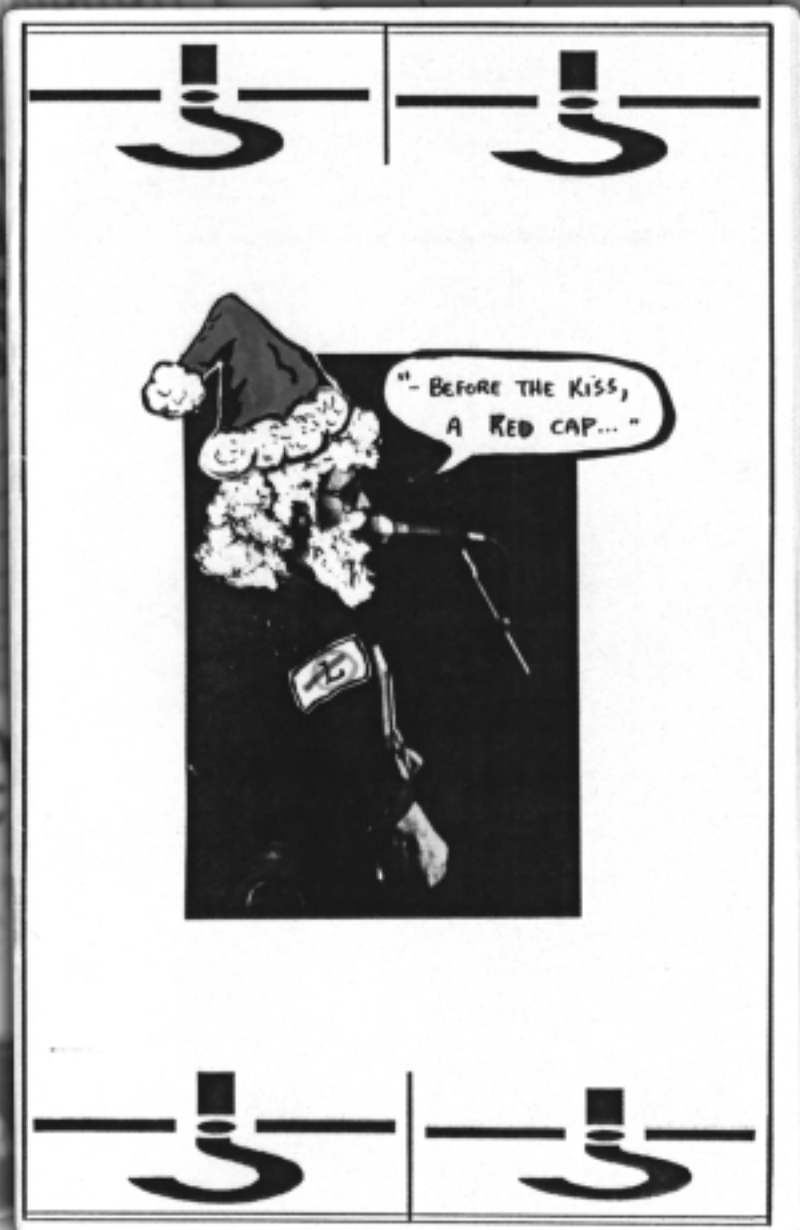


*Morning Final No. 4*



朝最後

# HOT AIR

BY MELNE

.....

Hello all, we've all made it through another year, and with any luck we'll make it through another one if the economy doesn't crash and we don't go to war in the Middle East. So with the close of the year comes the end of our first year of publishing MF. It has been a real rewarding experience for us. It has been great to meet all of you who share our interest in certain shellfish. Your dedication is appreciated by everyone in Blue Öyster Cult, by us and your fellow Öyster fans! We'd like to wish all of you a happy holiday season—and here's your present—so start reading!

## BÖC DEMO GRAFIX

## BÖC DEMO GRAFIX

The survey results are in! Compiled from the questionnaires sent in by all of you, here's where everyone stands with their fandom for BÖC. There are definitely some surprises here for everyone!

The average age of the typical BÖC fan is 28.5 years old, with the range from 18-35. Surprising are the number of older fans that not only juggle careers and families but still can find time to be a fan! Good on you!

When did you become a Cult Fan? The strengths here reflect BÖC's hits—1975/76 and 1980/81 is when most of you made your discoveries, while a small number of you discovered the Cult in 1988! Better late than never, as the saying goes.

I think the biggest surprise may come in the Favorite Album Department—not the number one slot, but the runners up: By far the pick albums are #1: **Secret Treaties**, #2: **Imaginos**, and #3: **Cultösaurs Erectus!** This is not at all what I would have expected, but it shows you all have very good taste, by choosing their finest albums!! Also ranking high were #4: **Spectres** and #5: **Fire Of Unknown Origin**. Right behind these were, respectively, **Agents**, **Blue Öyster Cult**, **Tyranny and Mutation** and **On Your Feet or On Your Knees**. All albums received at least a couple votes as a Favorite album with the exception of ETL which received no votes. Least favorite albums were **Club Ninja** with the most votes, followed by **Mirrors**,

# BÖC DEMO GRAFIX

and five people picked Imaginos as their least favorite. A lot of people had no votes in this category, not disliking any of their albums.

Favorite song was hands down Astronomy (the old version). The only other song to reach those heights of liking was Don't Fear the Reaper. Other top-ranking favorites, but with less than half the votes of these two songs are, in order of voting: Last Days of May, Flaming Telepaths, Black Blade, I Love the Night, and Dominance & Submission.

Once again, for least favorite song, a lot of people claimed to have no songs they didn't like—but for those who voted, these were the losers: Beat 'Em Up, Debbie Denise, Rock Not War, Lonely Teardrops, Shooting Shark, Astronomy (new version), Imaginos, and Mirrors.

Dedicated is the best way to describe this fan contingent. The average number of times you have seen BÖC live is 10. The range is from 1 time only to a whopping 59 times!!!

And what do you want to hear when you go to one of those 59 concerts? The top desires to hear live are: After Dark, I Love the Night, Tattoo Vampire, Lips In The Hills, and Dancin' In The Ruins. These all received an equal number of votes. Second string of wants are: Black Blade, Del Rio's Song, Stairway to the Stars, OD'd On Life, Mistress of the Salmon Salt, Teen Archer, Transmaniacon MC, and the Subhuman. Most people were happy with their live set, but many expressed a wish to hear more of the newer songs, and material from Imaginos.

Besides Blue Öyster Cult your tastes range over a wide range of musical expanse. The majority of you enjoy listening to Classic Rock, but many listen to the newer strains of Metal (Metallica, Testament, Faith No More) and Alternative Rock (Hüsker Dü, Ramones, PIL). Even video vixen Madonna got a mention! Most everyone had a leaning toward the more progressive side of things (Gentle Giant, Kansas, Peter Gabriel), which makes sense when you rank The Cult among your favorite bands. The other band most mentioned as a co-favorite to the Cult was Rush. Second in the running was Pink Floyd. Other bands receiving more than one mention were the Grateful Dead, Led Zeppelin, Triumph, Crimson Glory, Scorpions, Iron Maiden, Marillion, Yes, Grand Funk Railroad, Jethro Tull, King Crimson, Alice Cooper, Elvis Costello, Deep Purple, Genesis, The Who, Queensryche, The Beatles, Badfinger, Captain Beyond, The Doors, XTC, Captain Beefheart, David Bowie, Aerosmith, Rolling Stones, Joe Satriani and Black Sabbath.

## HOT TIP!

Good news for everyone who has wondered, "Why isn't there a home video available with Blue Öyster Cult?"

Well, wonder no longer as this summer is slated the release on video of a great concert from Capitol Centre in Landover, Maryland on December 27, 1976. Also to be released simultaneously is a CD of the soundtrack to the show. Look for it.

# BÖC TV: TURN THEM ON

---

Last time we talked about BÖC TV was concerning Blue Öyster Cult's MTV-style promo videos, so here in part two of BÖC TV, we'll delve into the other ways our band has found its way into the living rooms of unsuspecting citizens.

MTV certainly brought more music to the tube than ever before, but what about commercial television? Blue Öyster Cult wasn't entirely overlooked on broadcast TV, and some of their appearances are the most fun of existing video footage.

One of their first appearances was on the **Merv Griffin Show**, a stuffy afternoon talk show which ceased airing in the early Eighties. They are introduced on the show by one Kal Rudman, CBS Records representative, or one of those Men In Grey Suits that one should always be wary of. He knows nothing about the band, right before he left for the TV studio he was probably briefed on what to say. He emphasizes that "These guys are giants. They fill stadiums. Their hit song is a classic that is played on radio all the time," repeating these three statements over and over. Merv looks as though he would rather be anywhere than there and obviously reads off notes hidden on the back of the album cover he holds up to show the audience.

When finally introduced BÖC lip-synchs to *Burnin' For You*. "Rob"bed of their live setup but looking "Fab"ulous, they do appear uncomfortable with the situation. This is a hoot because they aren't trying very hard to look like what the music is doing...when you hear guitar solos in the higher registers, Buck's hands are all the way at the bottom of the neck. Buck also looks to be on the verge of laughing throughout. Well, it worked for Milli and Vanilli...

After that song and a commercial break, Merv comes up on the stage with the Rudman and briefly introduces the band. Eric appears embarrassed to have to talk to these two at all. Allen comes up with a real funny comment about *Joan Crawford*, which doesn't get performed here, but in a most insincere voice Merv says, "...But that (playing *Joan*) will have to be your next appearance", to which Eric responds in an equal tone, "We'll be glad to come back."

They then do their "big hit" but not before Rudman waltzes through his big three comments again. Another humorous lip-sync from the guys on *Don't Fear The Reaper*. After their "performance", Merv sits back down with this Rudman character who concludes his 15 minutes of fame by once again repeating his now-famous comments for posterity.

A really fun TV show is a local New Jersey broadcast called **The Uncle Floyd Show**. This show is best described as a regionalized vaudeville/kiddie show for adults, or, by some as "the hippest show on TV". The show, hosted by Floyd Vivano and his "partner" Oogie, a puppet, includes

# TURN THEM ON :BÖC TV

---

comedy sketches and guest musical artists which have included The Ramones, Squeeze, and Joan Jett. Better at the art of sync now, BÖC deliver the *Burnin' for You* cut from the ETL album. One of the highlights of the show is when they show an ancient photo of the band from 1970 when they performed at a Bar Mitzvah for one of the show's staff.

**The Tomorrow Show**, a late night Carson-style talk show also once had the Öyster boys on. The boys' appearance consists of two songs (*Joan* and *Burnin'*) performed live (Real amps! Real mistakes!) and an interview segment with Buck and Eric. Guest Host Charles Grodin is clueless and displays difficulty pronouncing the Band's name—Colt, Celt, Calt, Cult, Cooft, etc. Grodin has difficulty understanding the lyrics, and expresses the same of the music. Buck and Eric have fun with this, poking fun at Grodin for being a stodgy old fart.

A real oddity is the **Search** newsmagazine look at rock and roll and hearing loss—Two rock bands are featured, the Blasters, which the clip centers on, and Blue Öyster Cult. Tom Snyder reports as they test the members of both bands' hearing, and reveal the results. From BÖC, only Allen Lanier is shown taking the test, and briefly discussing his results.

**Night Flight** also had a BÖC appearance, an interview with Allen and Joe concurrent with the release of ETL. At about the same time, MTV also aired an interview that was made up of bits of this same interview. Night Flight had the honor of being the first to play the *Joan Crawford* video that was banned from MTV.

Speaking of Banned, the Bible-thumping believers have always had a problem with Blue Öyster Cult, simply (I believe) on the basis on the last word of their name, so thusly they have received attention (mostly negative) from a few religious groups over the years, including the Presbyterian Church and the Peters Brothers (Minnesota record-burning advocates).

**That Teen Show**, a religious broadcast show for young people, interviewed Donald, Eric and Allen, discussing violence and misbehaviour (sinning) of rock fans "led astray" by "the devil's music".

**Take off** is another quasi-religious show that pits the opinions of Eric Bloom "I believe in freedom of expression totally" against those of the Reverend Larry Pyle, who believes Blue Öyster Cult "epitomizes the degenerate nature of rock and roll music; the immoral implications of the lyrics are motivated by Satanic influence." Sheesh!

Remember **Fridays**? A short lived Friday night cop of Saturday Night Live? In 1980, Allen performed with the Jim Carroll Band playing three songs with them on piano and synth, including *Day and Night*, one of the songs he wrote with Carroll.

Buck Dharma makes a cameo appearance in one of the funniest

# BOC TV: TURN THEM ON

videos ever made, *Metal Head*, by the Albany, New York band **Blotto**. A spoof of the ultra-serious metal aficionado, it is a witty song and a hilarious video. The boys of Blotto act out their parts most excellently, and when the image flashes to our hero, you see a bewildered Buck Dharma attempting to learn how to play guitar as good as the guys on the TV he's watching, finally throwing the axe down in utter frustration. (Buck really does play the solo on this song, too).

Other appearances include Eric and Rick Downey being interviewed on the set of MTV by Martha Quinn, and **Hear'n'Aid**, the heavy metal *We Are The World*. This is available on a for-sale video, and includes both Buck and Eric and a long list of other metal stars shown recording in the studio and in brief interview spots.

That's all of the TV appearances I know of—the last chapter of BÖC TV, next time will be live performance footage.



**Spencer Davis** (second from right) and his band featuring the brothers Bouchard-Albert, second from left and Joe, far right.

## Moonlighting with BÖC

Just in case you can't get enough of our boys from 14 albums, there are other places to seek their influence and you are bound to come away satisfied with most any of their numerous outside projects/collaborations and guest spots. All the members of Blue Öyster Cult have had at least a couple guest appearances on other artists' albums, the most prolific being surprisingly the most obscure of BÖC's members, Allen Lanier.

Allen's friends in the music world are some of the most prolific and important artists on the cutting edge of rock and roll. Although mostly overlooked and ignored, like Blue Öyster Cult themselves, Tom Verlaine, John Cale, Lou Reed, Jim Carroll, and Patti Smith were the spokesmen of New York City, and creators of the only vital scene in the United States during the waning '70s. Allen has appeared live with all these artists as well as having written with most.

Allen and Jim Carroll wrote several songs together, one of which, *Day and Night*, appears on Carroll's first album, 1980's **Catholic Boy** (Atco SD 38-132), another, *Dance the Night Away*, is found on his 1983 album, **I Write Your Name** (ATLANTIC 7 80123-1). This song has an interesting history in that it was a song that was originally intended for the Agents of Fortune album, but was rejected. Buck Dharma has also collaborated with Carroll by way of a lyric with Club Ninja's *Perfect Water*.

Allen's contributions can also be found on most of Patti Smith's albums, and on John Cale's 1979 LP **Music For A New Society**. Sandy Pearlman often used Allen as a studio musician for his many production projects in the seventies. Allen's playing appears on albums by the Dictators, Shakin' Street, Pavlov's Dog and The Clash... sometimes credited, sometimes not.

Buck Dharma can be heard on a couple recordings outside of the BÖC realm. A real surprise was his participation on the Kasim Sulton LP, an obscure solo record from the Utopia bassist. The material on the album is marginal at best, but the one thing you'll notice is there are three songs Buck plays on, and his playing is the best thing about those three songs, and the best thing on the whole album.

Buck has also recorded a song (and video—see BÖC TV) with the band Blotto, which appears on their **Combo Akimbo** album. *Metal Head* is a hilarious take-off on the hard core HM fan, and although the album cut is great, the video takes it to new heights and is the preferred way to have the song. Buck contributes the guitar solo in the song.

One last Dharma appearance can be found on one of The

# Moonlighting with BÖC

Source radio show albums which featured a concert from the Pat Travers Band. For the encore, Pat Travers invites Buck out on stage to jam with his band on Cream's *Sunshine of your Love*. Was it a good choice for Mr. Travers? Probably not, because as the two trade licks it becomes painfully apparent that poor Pat is no match for the Buckaroo! Buck has also appeared live with Blotto, Robbie Krieger, and the Cult Brothers.

Brothers Joe and Albert have done a lot of playing and production projects—Both brothers played with the Spencer Davis Group in and around 1987. Joe appears as keyboardist on the Deadringer album with his mates Neal Smith and Dennis Dunaway of Alice Cooper fame, and plays currently with the Cult Brothers. Joe has produced albums for Helen Wheels, and Long-Island based band Empyre.

Albert has in his post-BÖC days played with Helen Wheels, David Roter and his own projects Imaginary Playmates and Brain Surgeons, as well as with Peter Noone of Herman's Hermits fame and the Mamas and the Papas. His also has produced albums for David Roter and Heads Up. A fun note is that Albert's first ever recorded appearance can be found on Tom Paxton's 1968 LP **The Things I Notice Now** (Elektra EKS 74043).

Eric Bloom's side projects include helping sing backup vocals on Ian Hunter's 1979 LP **You're Never Alone with a Schizophrenic**, and the short-lived Eric Bloom Band which played a few gigs around the New York City area in 1986. The band included Greg Winters on keyboards, Bob Kulick on guitar, Chuck Bürgi on drums, Richie Cannata on sax. Eric of

course also has appeared at a Sci-Fi convention or two, and as profiled in one of the last MF issues, had the distinction of performing two of his songs with his lyrical collaborator, Michael Moorcock.



**One of Joe's** side projects included producing an album for Long Island-based band Empyre, pictured here.

*Talk, Talk, It's only Talk  
babble, burble, banter, bicker  
brouhaha, balderdash, ballyhoo  
It's only Talk...*

## KINGDOMS OF THE RADIO

explores interviews

As with the live shows profiled in the last Kingdoms of the Radio, radio also provides us with talk and interview shows. There are different types of these interview shows some syndicated, some live via satellite and some on-the-spot interviews on local radio stations.

There have been numerous interview shows with Blue Öyster Cult over the years. The easiest ones to collect are those you can find on vinyl. Rock Around The World, Off The Record with Mary Turner, Jim Ladd's Innerview, Bill Huie's What's It All About, and Rolling Stone's Continuous History of Rock and Roll are all distributed to stations via vinyl for broadcast at specific times.

Jim Ladd's productions rank high for content and Mary Turner is almost as good, sometimes managing to get something more serious out, but the quality of her show is up and down depending on whom she's interviewing.

Metalshop is an interesting weekly show that is a lot like an aural magazine, featuring a variety of news, interviews, and features on metal bands. Blue Öyster Cult has been included numerous times on the show, and usually Albert Bouchard is doing the talking.

Guest DJ spots can be real fun or very sleepy. Eric Bloom is quite the entertaining DJ and after all, he managed to be on WLIR-FM on a weekly special back in 1981 called Every Wednesday with Eric Bloom, which was incorporated into the Ben Manilla show, so the two of them played records, tapes and called up people all over the world, including other Öyster members. It was a real fun show.

Buck and Eric were guests on the Robert Klein radio show with Southside Johnny, where comedian Robert Klein chats with the boys about the music, the industry and Mr. Klein's tastes in music.

BÖC have been well-featured on shows like Rockline, on which listeners call in and ask questions. Host Bob Coburn is great but restrained by the switchboard and commercial interruptions, and his questions are rather uninteresting, usually being drawn from the artists presskits. Although fun, Rockline fails to deliver any significant information most of the time, since the listeners tend to ask the same questions every time the band is on the show, and too much time is spent playing songs between the questions. The most excitement is for the guy who gets through to talk to his heroes.

# KINGDOMS OF THE RADIO

## explores interviews

There are some European interviews too, and one in particular, a French version of Rockline from Radio Monaco, which had Buck and Sandy Pearlman as guests. This show is much better in terms of quality of questions asked than on the U.S. Rockline. The flaw in the foreign interviews is the unending translations that must be performed every time a listener asks a question or the artist answers.

The following is a discography, then a tapeography of Interviews with BÖC. If anyone knows of any others, let me know and I will list any updates in future issues.

## INTERVIEWS: DISCOGRAPHY

### Jim Ladd Hosts Innerview

series 15 show 10	L-no number	1-LP
series 18 show 05	L-no number	1-LP
series 20 show 07	L-no number	1-LP
series 27 show 06	L-16465	1-LP
series 28 show 13	L-17738	1-LP
series 36 show 05	L-24154	1-LP

### Off The Record Specials With Mary Turner

show OTRS 81-14	westwood one	2-LPS
show OTRS 82-23	westwood one	2-LPS
show OTRS 84-08	westwood one	2-LPS

### Rolling Stone's Continuous History Of Rock & Roll

show 128	"Black and Blue" ABC rock radio network Blue Öyster Cult and Black Sabbath	2-LPS
----------	---	-------

### Guest DJ

show 44	Rolling Stone Magazine productions Blue Öyster Cult and Aldo Nova (show 43/44)	3-LPS
---------	---	-------

### The Robert Klein Radio Show

show RKRS-38	Froben Productions Blue Öyster Cult and Southside Johnny	2-LPS
--------------	---	-------

### Metalshop

show 117	Road Warrior	MJI Broadcasting Inc.	1-LP
show 124	Master Classics	MJI Broadcasting Inc.	1-LP
show 149	Master Classic	MJI Broadcasting Inc.	1-LP
show 162	Ask The Stars	MJI Broadcasting Inc.	1-LP
show 170	Master Classic	MJI Broadcasting Inc.	1-LP
show 211	Master Classic	MJI Broadcasting Inc.	1-LP
show 214	Metal Note	MJI Broadcasting Inc.	1-LP
show 246	Feature Interview	MJI Broadcasting Inc.	1-LP

### Rock Connections with Mike Harrison

show 11	August 1, 1986	CBS Radioradio	1-LP
---------	----------------	----------------	------

### What's It All About

program 447	November 1978	MA 1538	1-7"
program 351	January 1977	MA 1500	1-7"



**Eric Bloom and Ben Manilla** on the air

## INTERVIEWS: TAPEOGRAPHY

### Rockline with Bob Coburn

81-07-06	Fire of Unknown Origin	Allen & Eric	30:00
82-04-05	Extra Terrestrial Live	Buck & Allen	45:00
82-11-08	Flat Out	Buck Dharma	40:00
83-11-28	Revölution By Night	Buck & Eric	40:00
86-03-24	Club Ninja	Buck & Eric	45:00
88-09-05	Imaginos	Buck, Eric & Sandy Pearlman	80:00

### Other Interviews on tape

Seeds	Interview and Music Eric Bloom		11:25	1977
Backstage Pass	Interview and Music Albert, Eric, Allen		3:30	1977
Private Interview	Los Angeles, CA Allen		35:00	1977
CHUM-FM Toronto	Phone Interview Allen		3:15	1978
WLIR-FM New York	Dennis McNamara Eric Bloom		24:10	1979
CBS Press Conference	Los Angeles, CA All Original Members		40:00	1979
Private Interview	Leeds, England Buck Dharma		22:00	1979
WBAB-FM Long Island	Interview Buck, Rick Downey		11:50	1983
Private Interview	San Diego, CA Buck, Eric		30:00	1988
Sunday at Nine WLIR-FM	Interview and Music Eric		63:45	1982
Midnight Snack WLIR-FM	Interview and Music Eric		28:40	1981
E. Coast Live WXRC-FM	North Carolina Interview Eric, Buck, Rick Downey		67:00	1981
WXRC-FM	Phone-in Interview Eric		6:20	1989
Ron McCoy Show	Buck as Guest DJ KNAC-FM Buck		60:00	1976
Ben Manilla Show	Every Wednesday with E. Bloom Eric		225:00	1981/2
Tommy Vance Show	British Forces Radio Joe		30:00	1984
Private Interview	New York Albert		80:00	1982
French Rockline	Monte Carlo Radio Buck	Sandy Pearlman,	50:00	1988
Mark Davis Show	KSAN-FM Phone Interview Eric		10:00	1986

## ATTENTION K-MART SHOPPERS

by Rob Reich

Many long-time öysterites not pleased with the **Career of Evil** disc may be a lot happier with the 1989 cassette only compilation entitled **(Don't Fear) The Reaper** from CBS Special Products (CBS Special Products BT 21337—The same folks who brought you the latest CD release—see review elsewhere in this issue). You probably won't find this tape at a record store, but more likely in the discount bin at your local K-Mart for a bargain price of around \$4.96.

Side One begins with the radio version of the title track, on which the guitar solo is edited out . Track two is the single version of *You're Not The One*. The next song, the LP version of *Seven Screaming Dizbusters*, is a good example of the diversity of the tape. The 45 version of *Career of Evil* follows, featuring fantastic vocals by Eric and Albert and the alternate, cleaned up lyrics for radio. Considered too strong for 1974 broadcast, "Do it like you oughta' on a dirt road" was substituted for 'Do it to your daughter' (Gosh, what ever would they have thought of 2 Live Crew?) This song has a different mix and stands out as better than the LP version, even with the changed lyrics. It's a shame it wasn't included on the Career of Evil CD.

A real rarity, BÖC's great studio version of *Born To Be Wild* opens side two, followed by the LP version of *Cities On Flame*. Another nice addition is the Bootleg EP cut of *Buck's Boogie*. The tape ends with an odd choice—*Redeemed*, from the first LP. You gotta wonder who the heck is making these choices!?!?!

It's a very listenable product, and it's nice to see some rare song versions made more readily available to the general public. So, K-Mart Shoppers, Look for the (Don't Fear) The Reaper Blue-Light Special at a K-Mart near you!

# COVERT CULT



In 1968, Sandy Pearlman struck a recording deal for his concept band The Soft White Underbelly with the fairly new record label Elektra Records.

Without wasting any time, he put the band in the studio around November of that year, and they recorded a couple of demos of their hottest tunes, so Elektra house producer Pete Segal could get a grip of the band and their music. They recorded Bonomo's Turkish Taffy and Arthur's Comics, and a third song, Queen's Boulevard. I believe that the demos were produced by Sandy. These songs would appear later when re-recorded for the Stalk Forrest Group album.

The sessions for the making of the Soft White Underbelly album began in January 1969, and they recorded basic tracks for 7 songs but only six of these were finished: one of the songs was left without the vocal. I believe they took these tapes and played the results for Jac Holzman, who didn't like them, claiming they had failed completely to deliver what he signed them for, which was to be an East Coast version of his West Coast fave band The Doors. Part of the explanation for this was the somewhat strange behaviour of Les Braunstein, who, for some unknown reason firmly believed that he should no longer sing like he had before, which was Morrisonesque. Les turned out to sound more like Peter, Paul & Mary combined, and in fact scored well when the famous trio recorded a composition of his, called "I'm In Love With A Big Blue Frog," a song that was even covered on The Muppet Show in 1978! Despite carefully chosen instrumentation on each of the tracks, they failed to come up with a united



## **The Soft White Underbelly-**

Albert, Andy Winters, Les Braunstein, Allen and Donald.

sound for the album.

After these sessions they recorded one more track called Dead House, which actually delivered just perfectly what Holzman was after. The Band of course being somewhat disappointed with the approach Les had gone for with his voice, saw it necessary to fire him. Luckily for us fans they replaced him with the best singer possible...i.e. Eric Bloom, and that later turned into The Stalk Forrest Group and an all together different approach in music.

The Soft White Underbelly would be best described as a New York Doors clone band, but actually they didn't sound all that much like the Doors. They were more Flower Power oriented, and with lyrics by Pearlman and Meltzer, the acid influences are very obvious and sound quite humorous nowadays. Their musical influences could be traced more to the U.K. Psychedelic sound, like early Syd Barrett Pink Floyd with perhaps a touch of The Jefferson Airplane and the San Francisco Sound too, making this band sound quite typically late American sixties, but with their own unique style and performance.

Had there indeed been an album put together with these tapes, there would have been 10 songs to choose from, clocking in at approximately at 40 minutes or more, and this would have been one long album for that time period's LP format, which normally ran around 30 minutes with a long album at 35 minutes.

The opening track is *Rationale Passionale* at 7 minutes and 14 seconds long. It spans over the Doorsy and Stonesy influences almost sounding like *Light My Fire* and *Riders On The Storm*. It holds a James Brown sort of rhythm & blues feel with a great groove established by a firm rhythm section and features a lengthy organ solo from Allen in the middle. Les sort of moans his way through this Anti-War/Anti-Establishment lyric of Authoritarian Self-rightousness, poking at such fascist beliefs as "We know what's best for You, and don't you even think of questioning our motives."

Here Les sounds like Jim Morrison but an octave higher. He delivers that "I'm tired of..." feeling in his very laid back







talk-singing style.

Final points go to Albert's excellent drumming in the song. He manages to play in the same way as the lyrics make you feel, which is to say pissed off at certain images but firmly aware of the possible Freedom Of Choice.

*Fantasy Morass*, a song

written by Allen Lanier with lyrics by Richard Meltzer comes up as a really pretty little ditty. Unfortunately they never recorded the vocals for this song, and I don't have the lyrics to it either, leaving me almost speechless about it. I can still say that the song is a Piano tune recorded with a Jazzy touch and Andy Winters' Bass playing is very eminent in the song too. It could be said that it holds the same type of sound as The Stones' *Ruby Tuesday* in some of its progressions. The song consists of an intro, a verse and a chorus and that whole packet is repeated once giving us a 2:39 minute long song, without a doubt the prettiest piece on the record.

As a predecessor to *Godzilla* perhaps, is Sandy Pearlman's *Mothra*, an obscure lyric about a giant Moth and its comparison to a Starfish. Allen & Albert wrote the music for this one. With a melody line that is almost a carbon copy of Paul Simon's *Scarborough Fair*, the song has Albert providing a Jazz-Waltz rhythm pattern, playing the entire song with brushes, it gives a softer presentation and allows more details to be mixed in the song. The solo for instance is played on a Kalimba (thumb piano) and quite well too, I might add. Very clever Bass playing keeps the song interesting and Les' vocals are so laid back, one could imagine he was on 15 Quaylews (to be Tubular), or simply singing in his sleep.

As a lyric, *Mothra* offers no clues as to whether it holds any significance to the monster of the same name or what... "Starfish swim, Hot spicy seas, Eyes like starfish Is what she had...What kind of eyes does your starfish have? Eyes that see Mothra!" Seems *someone* dropped some heavy amounts of acid in those days...

*Jay Jay* is the other song Les wrote. This is a real hippy song with an almost Procul Harum sounding organ in between verses. Jay Jay is Lester's dream figure of alternate shapes in accordance to his wishes. Jay Jay Magazine Man, Jay Jay Silhouette Pearl, Jay Jay Happiness Boy perhaps he had a forth verse with a further explanation to this, but being sung extremely wimpily,



# COVERT CULT



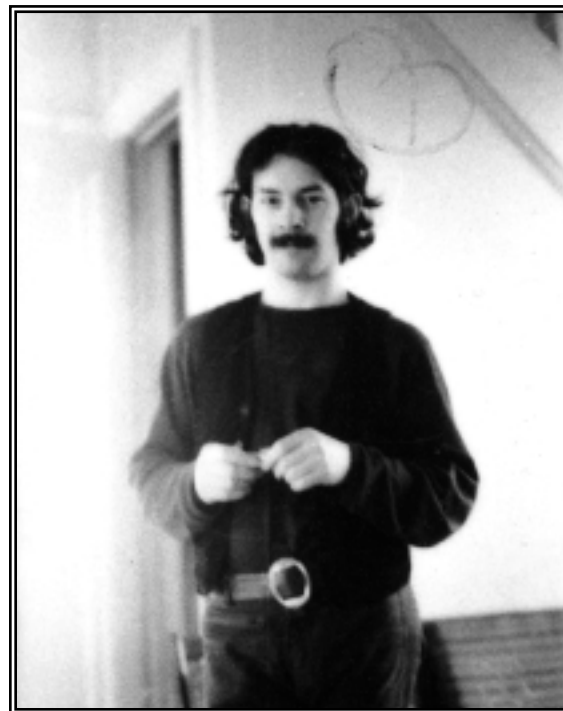
the delivery like the most carefree of dreams. Musically it's like one of those early Barrett Pink Floyd things like perhaps *Candy and a Currant Bun*.

Sandy Pearlman's love for motorcycles is evidenced in the geographic autobiography of Sandy's cruising buddies in the sixties and their home turf out there on Long Island. It tells the tale of Old Mr. Fleischman's Motorcycle Shops, a real hang out for these bikers. Business went down and Fleischman closed his shop on Queen's Blvd. and times changed. This early Pearlman lyric is the first known one to bring "Suzy" alive and also is the first time we hear of "Diz" as used in this song, "Diz Dust Massage"....explained as the buzz your crotch experiences riding a motorbike.

Musically it's another Allen & Albert collaboration with a kind of French nursery rhyme melody combined with a laidback swing rhythm & blues played almost straight forward in a 4/4 time a quite dynamic approach in the backing and it's really a full group filling for the vocals, nothing

much to say individually on the song and their playing, it's there.

The first song intended for side B may have been *Buddha's Knee*. Words by Sandy Pearlman, he may have written this as a comment towards the Maharish Mahesh/Beatles link-up around that time, giving the lyric a date back to 1967. This is the longest song on the record, at 7 minutes and 32 seconds it holds a sleepy vocal by Les who mumbles through the lyrics inaudibly at times, and during the interim play between the verses there are some subliminals, speaking of "I deal in Tranquillity!"



Followers...Encourage Them! Yes."

Musically it's a long Oooooommmmm with a looped statement—"Everybody Smiled At Me And Everybody Laughed With Me And Everybody Smiled etc." Towards the end Les goes wild and screams and hoots like a trumpet, very annoyingly.

For the first time we get to hear Buck's guitar works as he noodles and struggles hard to keep the groove together. While most of the song has a Strawberry Fields drum and bass backup, the end section seems to be more of a loop where Buck and Allen take turns of exchanging scales until it all takes off like a whirlwind and it almost turns into the theme for Twilight Zone before ending abruptly. I assume this



would have become a fade-out on the record, but it's fun to hear all of it as it was played.

Last of the 7 songs from the session is *Bark In The Sun*, Albert's Music to Meltzer's brilliant lyrics. As wacky and entertaining as Bonomo's Turkish Taffy, it's almost as if Meltzer wrote these lyrics to make Les look stupid on stage, with phrases like "You'll vomit slime, My armpits rhyme like artichoke hearts, not our own hearts..." or "I Peek At You, You'll Freak with me, Like uncommon swine on anyone's Totem Pole" and singing "Orange Petticoat Shop" on top of the Cagey Cretins guitar riff.

Musically this is the album's most uplifting song and, well, we all know how Cagey Cretins goes, and this is where it came from. Buck supplies a great solo quoting the solo from "Black Is Black" he puts the entire feel into an almost orgasmic groove, and this song kicks Ass.

Recorded later, *Dead House* is by far the best of all the songs here, Les sings it perfectly with an eerie, almost Joy Division touch to a heavy metal waltz feel. He sounds for the first time emotional and even agonized as he belts out "Dead House...Dark Ages...Is All What's happening here" The feel of mysticism is almost as strong as, dare I say it, God Of Thunder from Kiss' Destroyer album. Buck's guitar work makes a killing here, prime guts and an aggressive approach coupled with Albert's massive playing here. It would almost be considered overplaying by today's dull thinking stan-



# COVERT CULT



dards, but thankfully in the sixties it was allowed to be in favour of creativity.

Dead House wins by multiple points as the best S.W.U. cut and would serve as a perfect end to the album.

However something has to be said for the two Demo recordings of the songs that later made the St. Cecilia album. Bonomo's Turkish Taffy, has Les singing (Les sings All Lead Vocals in S.W.U.) and holds a 20 bar split Guitar & Keyboard solo to extend the song to more than double the length it has with S.F.G.! Very spunky, but alas...Lester's vocal can't hold a candle to Buck's.

Arthur's Comics is only 2:31 long and has the wimpiest vocal of all, making it quite ridiculous to hear, compared to the authority that Buck gave this tune in SFG. When rearranging this song, SFG added an extra bridge for the organ solo towards the end. This S.W.U. version only has the guitar part, making the song slightly shorter.

One a final note is that Pete Segal's production lacks future vision, so the material sounds old, whereas with the S.F.G. material Sandy saw a future for their sound, Segal saw them as a contemporary band, much like a typical producer does these days when they create products that are only meant to last for a couple of months. In all, had there indeed been an album made of Soft White Underbelly instead of just a heap of recorded tapes left to die or to transform into Stalk Forrest Material, these 10 songs would have made it a quite remarkable album for 1969.



All photos of SWU by Jeff Richards

# CDs ON FLAME

---

With the release of **ETL**, Columbia Records finally released the last of the back catalogue on CD. The question is, then, are we happy with the results? In one sense, yes. It is great to finally have all the titles available on CD, but on the other hand there is the question as to how these albums stack up to their vinyl predecessors.

It has been apparent for quite some time that Columbia couldn't care less about BÖC, and it shows in that there are several major errors in reproducing these albums onto CD format. On the **Secret Treaties** disc there is a glitch in *Cagey Cretins* during the guitar solo. It sounds as if someone bumped into the reel, causing a sway in key and tone. Did this pass their inspection or don't they check their master discs? In what sounds like master tape deterioration, **On Your Feet** has a nasty sounding EQ shift over Eric's talk after *The Red & The Black*, where he thanks his friends for the whip. It's like an extra-terrestrial noise and is almost twice the volume of the rest of the disc. The gravest error is on **Cultösauros'** *Deadline*, which is missing the downbeat—the attack of the first note of the song. It's just not there...an unforgivable mistake!!! Aside from these nasty blunders, the CDs are excellent in sound.

The packaging is the most disappointing part of the disc catalog. The inconsistency between discs is baffling to say the least. Some of the discs come with little booklets, some with triple- or double-fold outs. Others like the **Revölution By Night** and **Mirrors** suffer so bad from lack of information that not even the players on the discs are mentioned. The back cover art is often butchered, and sometimes eliminated altogether. Innersleeves are sometimes reproduced and sometimes not, even though with the amount spent on printing already there seems no logical (or budgetary) reason for excluding, for instance, the photo from the **Tyranny and Mutation** inner-sleeve, or the roulette picture from **Agents of Fortune**, their biggest selling album. Especially since the four-color process was already being used for the inserts anyway! Another mystery is the green colour of the band name on *Secret Treaties*, when everybody knows the band's true colour scheme is red & black. Why alter the original? Was green ink cheaper than red?

Designwise, *Mirrors* and *Revölution* suffer the worst. These two recordings are sold in the "Collector's Choice" series. Unfortunately the tacky outer package design is repeated on the interior insert, with small album cover artwork surrounded by the "Collector's Choice" framing and logo. But, you can salvage these disc's looks and make them consistent with the other CDs by cutting out the conveniently provided CD-size album cover art from the cardboard longbox, replacing the ugly bargain insert.

Necessary but also ugly, the UPC code is featured not once but up to *three* times on the CDs. Understandable is the one on the outer longbox which many retailers use for speedy cash register check-out and inventory.

# CDs ON FLAME

---

But the same UPC code is also found on the front and the rear CD insert! Perhaps the rear one has a purpose: retailers can quickly catalog returns, but there is no logical reason to have one on the front insert. It is visible only when the jewel box is opened. The only purpose this serves is to blight the artwork! Often the code is placed with absolutely no regard for the underlying artwork—sometimes even placed over someone's face (like on a **Tubes** CD). Why not replace both of these bar codes with a smaller one on the spine?

The positive side of the CD's is how lucky we are that Columbia actually has released all 14 albums and even given us two, albeit unexciting, compilation albums.

In addition to the regular releases, they also made two promotional singles for **Imaginos**. *In the Presence* is a Picture Disc with a Frankensteinian castle pictured atop a steep mountain, and *Astronomy* in four versions with a spoken introduction provided by B.Ö.C. fan Stephen King, writer of gory stories and other scary fairy tales.

Europe offers a couple of collectable CD's too. The Holland Pressing of *Imaginos* manufactured in Austria is a Picture Disc, all black with the *Imaginos* runes-title on it in blue and CD-silver. The Some Enchanted Evening Holland pressing has a different take of *We Gotta Get Out Of This Place* although listed as the same, it is indeed a different take.

The UK CD version of **Club Ninja** is apparently the same mix as the UK vinyl version, which makes it a real good collectable seeing how *White Flags* is full length on the UK Version.

Latest and definitely the biggest collectable now is the newest release on B.Ö.C. from the French Semi-Bootleg Label SKYDOG Records, made famous by their release of that Iggy Pop Live Boot called *Metallic KO*. Called simply **Blue Öyster Cult**, it is recorded straight off the Dutch Bootleg 12" disc of the same title, which consists of the music from Columbia's 1972 *Blue Öyster Cult* Bootleg EP. It comes in a package looking like the Lyric Insert that came with that EP, but this is printed in silver on purple paper, folding out to display an illustration of a Jaguar with the Kronos Logo on the grill. The disc is a picture disc with a giant Logo screened on the disc. It also has All Rights Reserved printed in French on it with the date of March 7, 1985 and the new Copyright Laws of France that were passed enabling people to reprint older bootlegs as CDs.

While it's fun to have a *Blue Öyster Cult* CD Bootleg in the collection, it's just sad that they plainly recorded this straight off their own vinyl copy. Oh well, in a way they just helped us to complete the Columbia collection, seeing how Columbia most likely will never press up CD Promo copies of an old 1972 Product that was only made for Radio Stations, press people and promoters in the U.S.

# singles bar

by Bolle

Collecting singles is extra fun with English releases because CBS UK has always been the best supporter of singles on The Cult. In all there are 13 different singles and one re-release which, with the exception of their homeland, is the best outing on 7" releases of any other country.

The double thrill of collecting CBS UK is that all their singles are pre-released as promotional records before the public stock copies, and they send them out as play-copies for all the record stores as well as to Radio stations. These gems are almost as easy to find as are the Stock copies. In a sense they are more fun to collect as they are supposedly harder to find and not really intended for the consumer. The Promo issues are always white labeled

and in England they have a Big A-side deal where you have an A superimposed on top of the white label and you can also find the very date of release printed on the A-side Labels making documentation an easy and convenient task.

Promo copies don't necessarily come with picturesleeves, but



instead with customized CBS black and white sleeves with a hole in the middle for easy reading when you browse through the records in the shops.

CBS released their first single for Blue Öyster Cult in April of 1976 to help establish the new album Agents Of Fortune. It was, of course, (Don't Fear) The Reaper backed with Tattoo Vampire (CBS-4483). It took them until August of 1979 to come up with a picture sleeve single, but it was worth the wait: not only did they print the coolest of all picsleeves in silver chrome with black printing and a perfect Logo centered the front, but they went all the way and printed the record on crystal clear vinyl! This Mirrors/Lonely Teardrops release is one of the neatest collectibles in the singles department.

The Mirrors/Lonely Teardrops Promotional copy is on Black Vinyl, and supposedly there exists a second issue of the normal stock copy on Black vinyl too. Fallen Angel is the second single to be issued in a pic-sleeve and the rarer of the two is the promo copy: it has the titles printed in blue & red on the cover as opposed to the stock copy which has that printing in black.

The B-side of We Gotta Get Out Of This Place is a Live recording of Stairway to the Stars from Commack Arena on Long Island 1975. Origi-

# singles bar

nally it was recorded for the King Bisquit Flower Hour Radio Show and produced by Sandy Pearlman & Murray Krugman, and I assume George Geranios did that Live mix. This track is unavailable on vinyl elsewhere, making it a must-have.

Burnin' For You has a neat picsleeve too. There are two different labels on the stock copy version. One is the normal orange CBS label the other is a plastic embossing with orange paint pressed directly into the disc.

Take Me Away as a promo issue differs from the stock copy. Promo issue is a Radio edit on the A-side and is Album length on the B-side. The Stock Copy comes in a black and white Picsleeve with red lettering—the artwork a detail from the Revölution album cover.

Shooting Shark comes in a special 4-colour picsleeve designed by Torchlight London, making it the best looking single in the UK series.

White Flags comes in a Picsleeve featuring the Ninja Star Logo in full colour.

Astronomy is an edited version and comes in a Black & White cover with the Imaginos Runes-Logo in blue, but reads the title of the song instead of the album, and has a photo of the band (with Rogers and Riddle) on the back. The cover is a photo of lightning bolts over a nighttime seascape. CBS-UK also released Astronomy as a CD single in a cardboard picsleeve with the same artwork as the 7", but with Don't Fear The Reaper added as a sales helper. Here Astronomy is full length and the back cover is missing the photo of the band that was on the 7".

This is to my knowledge the complete UK collection, and I will of course welcome any added information which will be printed in future issues of MF.

## U.K. Singles Discography:

(Don't Fear) The Reaper/Tattoo Vampire	S CBS-4483	1976
(Don't Fear) The Reaper/R.U.Ready 2 Rock	S CBS-6333	1978
I Love The Night/Nosferatu	S CBS-6514	1977
Goin' Through the Motions/Searchin' for Celine	S CBS-5889	1977
We Gotta Get Out Of This Place/Stairway To The Stars	S CBS-6909	1978
Mirrors/Lonely Teardrops	S CBS-7783	1979
In Thee/The Vigil	S CBS-8003	1979
Fallen Angel/Lips In The Hills	S CBS-8790	1980
Deadline/Monsters	S CBS-8986	1980
Burnin' For You/Heavy Metal: The Black & Silver	CBS A-1453	1981
Take Me Away/Feel The Thunder	CBS A-3937	1983
Shooting Shark/Dragon Lady	CBS A-4117	1983
White Flags/Rock Not War	CBS A-6779	1985
Astronomy/Magna Of Illusion	CBS-6529850	1988
(Don't Fear) The Reaper/R.U.Ready 2 Rock OLD GOLD SERIES	OG-9398	1984

## ÖYSTER GALLERY



**A NIGHT ON THE ROAD WITH** Buck Dharma, club member Cösmö Killeen, and Eric Bloom.