Subject: R`n`R Hall of Fame
Posted by Damir on Tue, 14 Mar 2006 22:06:51 GMT
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I like Pistols...
http://entertainment.tv.yahoo.com/entnews/eo/20060314/114238242000.html

Subject: Re: R`n`R Hall of Fame
Posted by Manualblock on Tue, 14 Mar 2006 22:41:25 GMT
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I've always thought the R&R Hall of Fafme is a joke. Half the members were famous before they were twenty five. Half are tired old hacks and half never made a good record in their lives.It's like opening the teeny-bopper hall of fame.The Sex Pistols made what; one album?? They should be in the hall of fame? Like the average utility second baseman hitting two stand-up doubles and throwing one guy out at home and making the hall of fame.

Subject: Re: R`n`R Hall of Fame
Posted by MWG on Wed, 15 Mar 2006 03:53:50 GMT
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The Hall of Shame is more like it. It's an insult to anyone who has listened to Rock N Roll from it's beginning to now and has a better understanding of who should be there. More so than the hacks & twits associated with the Hall of Fame. I wouldn't go there if someone paid my way. It may have started with the best of intentions but it sure has come down to something less than inspiring to me.Ok, I feel better now

Subject: Re: R`n`R Hall of Fame
Posted by lon on Wed, 15 Mar 2006 06:09:19 GMT
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I feel better now that somebody has said it too. Still, The Pistols and the Great rock N Roll Swindle and allthat were important... just not much musically. And for longevity, far as I know the DK's are still holding uppretty well as is the fanzine Maximum Rock N Roll. Aside from The AntiNowehere league and maybe an act like the Vandals ("peace through Vandalism) Ihave not got the respect for Britpunk that I do for Orange County and the Boston scene.

Subject: Re: R`n`R Hall of Fame
Posted by MWG on Wed, 15 Mar 2006 13:45:45 GMT
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This is just my opinion so take it for what it's worth To me if the music has no melody then in the case of most modern rock it's just white noise @ 110% modulation. Even Ozzy made a few tunes that actually sounded musical compared to most of what is out there.The advent of MTV and the videos was the last nail in the coffin of R & R as I knew it. When you replace talent with good video work then you end up with something that's eye catching and pleasing to someone with an attention span of 15 seconds or less. I used to watch MTV when they had the Best band" type shows for a while. It always came down to a bunch of young twits who weren't even alive describing what Led Zep and others were all about. I always thought if those guys were so wise their bands would still be working putting out that punk schlock or whatever it was they did. I'm just another old Geezer who is tired of some tattoed, pierced punk telling me why Waters & Gilmour couldn't get along.

Subject: Re: R`n`R Hall of Fame
Posted by Damir on Wed, 15 Mar 2006 15:03:22 GMT
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I noticed that Sex Pistols and all punk/new-wave movement (besides NY scene) didn`t have much impact on US r`n`r scene.It appears that it`s almost entirely UK/Europe (and NY) "hot" thing at the time (about 1976-1983)?!
 The Great r`n`r swindle

Subject: Re: R`n`R Hall of Fame
Posted by Manualblock on Wed, 15 Mar 2006 15:33:06 GMT
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In Manhattan there were a lot of clubs and people who followed the scene. Mudclub/CBGB'S/Danceteria/ others. But I don't recall a huge fan base. Let me put it this way; everyone in that group new everyone else in the group. I went a couple times to CBGB's and they all knew each other.

Subject: Re: R`n`R Hall of Fame
Posted by Manualblock on Wed, 15 Mar 2006 15:42:12 GMT
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I see the file-sharing process as our only salvation. As long as the music industry is locked and battened down with all this property nonsense it will continue to follow the same path music did in the 50's when payola was the only way a band got played on the radio or sold in the stores.It was only with the creation of high wattage radio feeds on illegal frequency bands that a lot of music would get played where people could hear it on the radio.Then college stations rose up and played without commercial interests any kind of music they wanted. Young muscicians hungry for exposure didn't care about royalties or ownership, they just wanted to be heard.So bands would create their own following like you see on campuses today; and they would do this by by-passing the status quo.Thats how the whole British Invasion thing started. Fans saw the bands in clubs. Thats how it will start the newest revolution in music when it happens. With the muscicians bypassing the staus quo.Nothing static ever grows in music and without exposure music becomes static.

Subject: Re: R`n`R Hall of Fame
Posted by lon on Wed, 15 Mar 2006 18:21:00 GMT
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My take on this must be different than the normal Sex Pistols/New york Dolls needle in the arm view of punk.Yes, I know who GG Allin is but it wasn't part of the sceneout in the hinterlands of Wisconsin. I look at it as Whitet-shirt punk vs Black t-shirt punk. It was mostly 14 year oldswho wanted no part of sad old, slow old punk of what was probablytheir parents generation. I'm speaking in terms of 1981, not1991 or 2001. The life cycle of the white t-shirt punk was justbeginning around 1980 and came out of the surf and skate scene.There's no surf scene in Boston, but that's another story. BlackFlag is another story. The Minutemen were another story. It wasAmerican punk like the "American Music" tune of The Blasters.It was mostly straight edge and that was the true rebellion.I only got involved with this music as an old fart and djbecause it was about rejecting the old death wish needle inthe arm swindle music with a promoter from Carnaby Street.The club scene, if you could call it that with 20 cent tap beersbeing served on one level while an all-ages show went on upon an abandoned dance floor of a bowling alley, was never coveredby the media or picked up by anyone. It wasn't trendy. There was no_merchandise_ like bell-bottomed pants and belts with mystery knots and tie-dyed prairie dresses-- or drugs-- to sell. This scene goes on today. Some have actually stayed with it all theseyears. They never gave up hope. That's why even though I may not care for it as a steady diet of raw, untuned, unskilled energy, I still appreciate it when I hear it.Looking to punk as being only the Brit scene is like those whoidentify all of jazz with a pop tune like Take Five: it's the first thing those who know nothing about the music always and invariably request to show how cool they are.I think the in-crowd thing where everybody knows each other inthe scene is based on what I've come to call Art Student Punk. You've all seen them: the ones with the leather jackets and spiked hair:the upper middle class suburban artist as punk costume.At the real shows, the DIY shows, the band members look likeaverage people in the audience. And it was a more accepting environment than the 60's ever were for me as an old fart of 30 thirty playing music for 13 year olds as a volunteer radio performer.

Subject: Re: R`n`R Hall of Fame
Posted by Manualblock on Wed, 15 Mar 2006 19:07:54 GMT
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All I remmember is sitting in my suede jacket and jeans while people with safety pins throgh their faces and needle tracks lining their arms spitting and slapping each each other and dancing like spastics to some hardcore thrash thing. Richard Hell or someone. And the bathrooms looked like the black hole of Calcutta on a bad rainy day; full of nodding persons of any sex laying across the toilets. . Max's Kansas City was a pretty good club though. I remmember the B-52's were headlined there as a punk group. You could hang out downstairs for free and watch the show but to get to the real action they had a special elevator that went up three stories. Guys like Joe Jackson would be sitting right there next to you drinking beer. Up there they had all this glass block and couches with a long glass bar.Anyway if you considor real punk then the Ramones I guess started that; but the guys I saw were real unknowns or knowns but not by me.Thats what I know about punk music.