

But, they may have been slightly disappointed, had they witnessed a good portion of the crowd taking leave right after the opening band. Could such an action be caused by an underlying doubt in Aerosmith's ability to perform on stage? Yes, it could, and, admittedly, I felt the same. That is, until they proved me wrong. However, the more probable cause was that the opening band was, and is indeed, the hottest touring band around.

In fact, already crowned the "Led Zeppelin of the 1990's" Guns and Roses have recently been basking in the glory of Rock'n'Roll stardom. Since the release of their debut album, Appetite For Destruction, and their recent #1 hit, "Sweet Child 'O Mine" this band has been well on their way in carving their niche in rock history.

The music is raw and raunchy, providing swift beats, involved bass lines and both rhythmic and melodic guitar riffs enjoyable to any rock'n'roll listener.

Singer W. Axl Rose belts out a tune with a harsh, brash pitch which coincides almost electrifyingly with the music. Other members of the band include, guitarists Slash and Izzy Stradlin, bassist Duff "Rose" McKagen and drummer Steve Adler.

When "Guns" came on, the rush to the stage was like Blitzkrieg as the band ripped through tunes off of "Appetite", such as, "Your Crazy", "It's So Easy", "Mr. Brownstone",

"Paradise City", the #1 "Sweet Child 'O Mine", and their ultimate crowd pleaser, "Welcome to the Jungle."

They also performed a various assortment of songs from a soon-to-be re-released EP entitled Life Like a Suicide and a new live EP which will include highlights from the recent tour. One song in particular, called "Patience", is a ballad-type song which is sure to be a hit.

"Guns" plays fast and furious with no-holds barred. They are dirty, sleazy and even a little (okay a lotta) profane in their ways, but they're not afraid to slow down when the time is right, and they're more than willing to speak out for what they believe and feel.

In fact, when the crowd got too pushy, (as Metal fans tend to be), and they could see people were getting hurt, the band left the stage in disgust until the crowd would cooperate and take a few steps back. When they returned, Axl announced in his scratchy voice, "Two people were crushed to death at our last show in London, and we don't want that to happen to any of you." This only shows that "Guns" also cares somewhat for the fans who come to see the show, which is more than many bands can say.

It is this "young and hungry" attitude which was put Guns and Roses on top,

and is making them the rock pioneers of today. It was this attitude which rocketed Aerosmith to that point at one time. But somewhere along the line they lost it, and even now with their emergence on the rock scene, although highly impressive for those who see them in concert, they still can't seem to break the doubt in the minds of many music lovers on their ability to deliver.

Perhaps Aerosmith can learn a few pointers from their younger counterparts and maybe relearn a little of that attitude, so as to regain the confidence of their listeners.



*CLAPP  
C.R.N.E.R*

by John Meyer

Led Zeppelin's third album is one of their most underrated. Although few regard it as essential Zep, it does contain a few classics and demonstrates the musical versatility of the band. The first song is the metal classic "Immigrant Song." Robert Plant's primordial howls and Viking imagery have influenced scores of heavy metal bands who incorporate Medieval subject matter and atmosphere into their acts. The main guitar riff has been copied by many bands such as Whitesnake in "Still of the Night", and Heart in "Barracuda". "Friends", with its blend of acoustic guitar and strings, displays Jimmy Page's affinity for manic guitar parts with a brooding backing. "Friends" ends with a synthesized drone which leads into the upbeat "Celebration Day". Another Zeppelin classic that can be heard live on the album is "The Song Remains the Same" which many regard as the best of the band's many blues numbers, notes seem to

drip from his instrument like rain, and Plant wails away in top form while Drummer John Bonham and Bassist John Paul Jones keep the song together. The first side is closed by "Out on the Tiles", a solid rocker where guitar and bass play in unison off of the drums and vocals during the verses, then unite for the choruses.

The mood of the second side is in sharp contrast to that of the first, being mostly acoustic in character. "Gallows Pole" begins with a lamenting vocal backed by acoustic guitar for two verses until Page breaks into some fingerpicked banjo playing, followed by the crashing entrance of the drums and Bass. This is followed by "Tangerine," which contains a short, yet haunting guitar solo and some effective slide-guitar during the choruses. That's the Way" is another acoustic song followed by the plodding "Bron-yr-Aur" "Stomp". The last song on the album is titled "Hats off to (Roy) Harper," and is a bizarre blues number in which Plant sings an electronically treated impression of bluesman Robert Johnson's "Shake 'em on Down."

Although not as popular as many of the band's other albums, Led Zeppelin III is of the same caliber as their best.