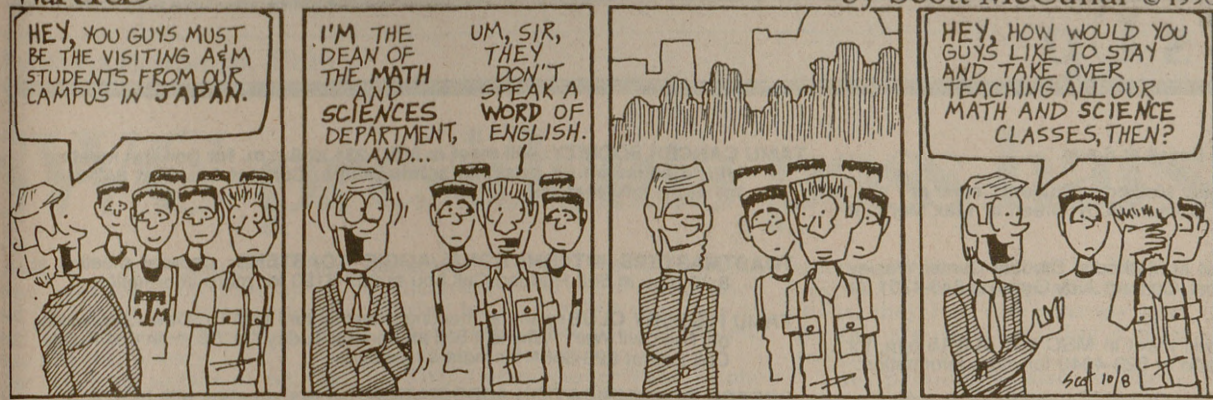


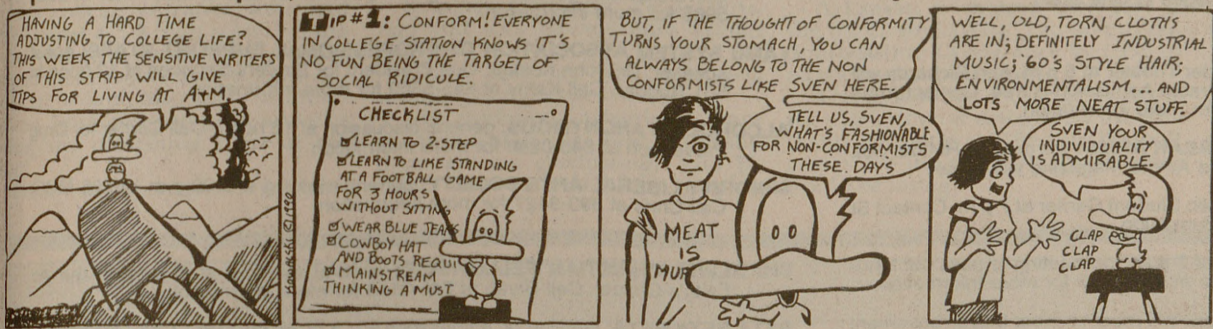
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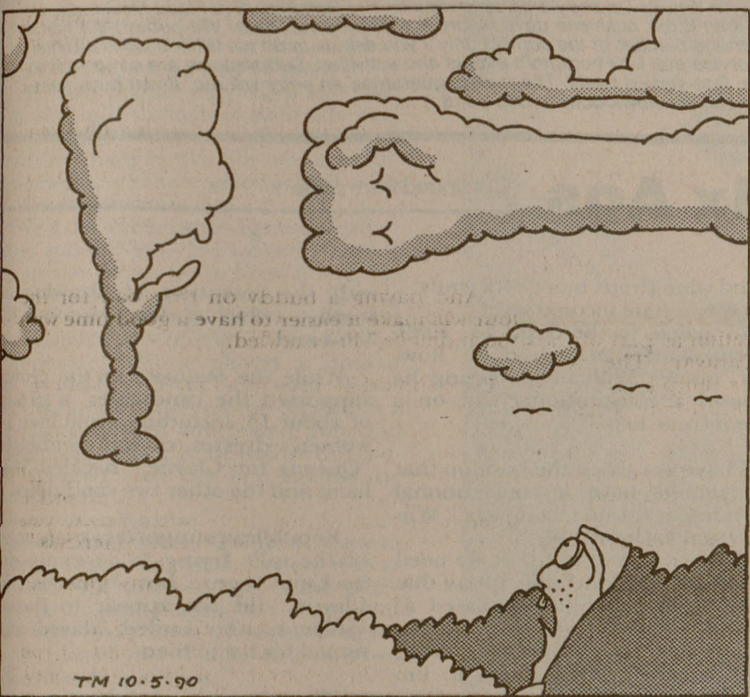


Nerd House

by Tom A. Madison

B.A.R.B.

(Continued from page 4)



witnessed a decline in breeding and selling Arabians.

"When the club started, we bred and sold multimillion dollar horses," she says. "Now we're in it just to enjoy ourselves and we're not breeding as much."

Amy Simpson, a junior at A&M Consolidated, got involved in riding through her father who is a professor in the veterinary school.

"I've been riding ever since I was born," she says.

Simpson attributes her riding awards, like the showmanship award she won in B.A.R.B.'s Spring Show, to her horse's easy-going personality.

"He's more like a person than a horse," she says. "When I call him by name, he runs up to me, and he loves to play."

"Whenever I go out of town and I'm not out there, he gets really sad and hangs his head down. He needs people."

Since B.A.R.B. is a self-supporting group which makes money from teaching classes and organizing shows, they need people too.

If you'd like to get involved with the Brazos Arabian Riders and Breeders, call Claire Shell at 690-2700.

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WALKING TO SCHOOL, HERBERT GETS A STRANGE FEELING THAT IT'S GOING TO BE ONE OF THOSE DAYS.

Creed for Rollins Band: Do it

By JOHN RIGHTER

HOUSTON — At the end of "Tearin' Me Apart," an odyssey of unabashed anger, a cappella howls and punctuating fist jabs, Henry Rollins turned to the wary crowd and barked, "And now you know."

What exactly Rollins expected the Axiom audience to have unearthed within this caustic soul baring is uncertain.

Rabid displays of anger and affliction are not uncommon for the ex-Black Flag and S.O.A. singer, and now frontman of aggro hot heads Rollins Band and side project Wartime. Rollins has crafted his career around suicide-inflicted paens ("Gun In Mouth Blues") and a passionate disrespect for modern society. But the belligerence is bliss Rollins, an intimidating, muscular specter, put caution and honesty at the forefront of his aggro doctrine Saturday night.

Mobbed by the S&M fools upfront, engaged in another sexually-starved display of mental impotence, Rollins shook several of the more demanding hands thrust in his face, sardonically replying, "You must be careful who you shake hands with. You should never shake hands with a stranger, 'cause you never know if he means to do you harm."

After the show, Rollins grabbed the proverbial soap box over a question dealing with honesty and his ex-label, SST. "You live and practically starve to death with a group, never knowing if the group is going to make it or not. Everyday's a struggle."

"You do this for seven years, and now (Greg Ginn and Chuck Dukowski of SST) won't even return a (expletive) call. Not even a simple (expletive) you. I would be happy with that."

Engulfed in tattoos that cover both arms, his entire back and even the backside of his neck, the graying Rollins directed his band and hostility with rapid head twists and piercing arm shots tied to the music's fluctuating beats.

Between songs, he conducted friendly, minor discourse with the audience, but immediately sunk back into a violent, attack-like crouch for the next song. With clenched jaw, coiled microphone chord held in brass knuckles fashion and cocked, malignant glare, Rollins seemed totally oblivious to the chaos around him. His world was not mine, the guy

next to me or anyone else in the Axiom.

The group (guitarist Chris Haskett, bassist Andrew and drummer Sim Cain) stormed through "Burned Beyond Recognition," "Do It" and "Hard." The speed lessened while the intensity increased during balladesques of hate, "Down And Away" and new songs "Almost Real" and "Out There." Whether faster or more methodical, the band successfully channeled the rising tension from one song to the next.

On a down note, opening sub-pop band, the Dwarves, were the most god-awful joke of a band I've ever had the misfortune of seeing. Trying to pull off a mid-70s punk attitude (but failing miserably) with an early '80s hardcore sound (again failing miserably), the Dwarves were sloppy, insulting and asinine.

It's pitiful when a group can't even perform bad good. Seeing the Replacements or the Stooges slosh it up, spit at the audience and fall over one another was rock history 'cause they had that style, the right attitude. The Dwarves don't have shit.

Anyway, I was there to watch Rollins Band, a group that blows away Black Flag, and is the most intense live group I've ever seen.

If you're interested in Rollins, keep an eye open for his first album with bassist Andrew under the guise of Wartime. The project, a trip into heavy experimentalism, was released to better music markets (obviously not here) last week. The four-song EP, *Fast Food For Thought*, is on Chrysalis, so it should arrive here eventually.

Also, Rollins says the band is releasing a live album, *Turned On*, in two weeks on Touch & Go (the group has not committed to a move from Texas Hotel yet).

The band has always sustained a stronger, more devout following overseas, especially in Eastern Europe. Before the first song, Rollins apologized to the crowd for the group's belated arrival to Texas, four years in the waiting.

"This band has performed without a lineup change for almost four years now. We've toured Europe four times, Australia two times, Canada many times and the U.S. too many times. But this is our first performance in Texas. It's a long time coming."

Yes, it is, but well worth the wait, and music fans — now you know.

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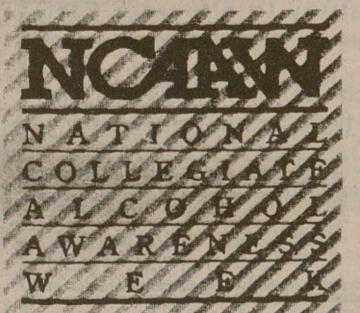
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