

The FINAL SOLUTION

50¢

#1

THE NEW ORLEANS MAGAZINE WITH
AN ANSWER TO MUSICAL BOREDOM!

IN THIS ISSUE:

INTERVIEW WITH DAVID B. OF THE NORMALS
REZILLOS FEATURE
SKINNIES FORM A BAND
MUSIC MACHINE
SIOUXSIE AND THE BANSHEES
ROCK N ROLL HIGH SCHOOL REVISITED
JAM
GENERATION X
SHAM 69
NEWS AND RUMOURS FROM HOME AND ABROAD
NORMALS IN HOUSTON
PUBLIC IMAGE, LTD
VULCON VI
AND MUCH MUCH MORE



LIMITED
OFFER



NEWS OF THE WORLD

RUMOR HAS IT THAT A NORMALS ALBUM MAY BE IN THE WORKS. NO RELEASE DATE HAS BEEN SET AND IT IS STILL IN THE PLANNING STAGES.

SEX PISTOLS RUMORS RUN RAMPANT—JOAN JETT AND COOK AND JONES ARE SUPPOSED TO BE DOING A SINGLE(WHAT WILL THE BAND BE CALLED—THE SEX AWAYS OR THE RUNAWAY PISTOLS?), COOK AND JONES MAY BE TEAMING UP WITH PURSEY FORMERLY OF SHAM 69 ACCORDING TO ANOTHER SOURCE, AND FINALLY THE SILLIEST OF THEM ALL—ROTTEN, COOK, AND JONES BACK TOGETHER AGAIN(NO WAY!)

THE DAMNED HAVE REFORMED AND THEIR NEW SINGLE SHOULD BE OUT BY THE TIME YOU READ THIS. BRIAN JAMES ISN'T IN THE LINEUP THOUGH.

STIV BATORS HAS RELEASED A NEW BOMP SINGLE AND IT IS SUPPOSED TO BE POP MUSIC.

"HEART OF GLASS" BY BLONDIE IS REPORTED TO BE CHRYSALIS' BIGGEST SELLING RECORD OF ALL TIME. (ARE YOU SICK YET?)

DICKIES LP MADE THE TOP 10 IN ENGLAND, AND THEN THE BAND BROKE UP BECAUSE THEY FELT THAT IT WAS GETTING OUT OF HAND AND THEY DIDN'T WANT TO BE A SERIOUS BAND ANYWAY. IS THERE NO JUSTICE?

THE DILS PLAYED THE PARADISE ISLAND HOLE IN THE WALL THE WEEK BEFORE THE NORMALS, AND THEY MAY BE COMING BACK IN THE COMING MONTHS. LET'S HOPE THEY DON'T PASS UP NEW ORLEANS AGAIN.

THE RAMONES HAVE A NEW STUDIO ALBUM IN THE CAN ACCORDING TO A SOURCE WHO SPOKE TO THEIR ROADIE. GET IT'S ALIVE, THE LIVE IMPORT ALBUM IF YOU DON'T HAVE ANY LIVE TAPES OF THEM.

THE FINAL SOLUTION

Edited by: Larry the Punk (LP) and King T

Writers: General Skull

Henry C

Ricky P

Send mail, news, rumours, money, etc. to
Final Solution 4304 James Dr. Metairie, La.

THERE IS A CHANCE THAT THE SPIRAL SCRATCH EP BY THE BUZZCOCKS MAY BE RE-RELEASED.

THE ORIGINAL "CAPITAL RADIO" BY THE CLASH IS SELLING FOR AROUND \$50. A NEW VERSION IS AVAILABLE ON THE COST OF LIVING EP THAT FEATURES "I FOUGHT THE LAW".

THE STAR TREK MOVIE IS SLATED FOR A DEC. 7, 1979 RELEASE DATE.

THE LURKERS NEW ALBUM WAS RECORDED IN THE USA AND IS TENTATIVELY TITLED "GOD'S LONELY MEN"

CARLOS BOLL("THE BOLL WEAVEL") IS PUTTING A NEW BAND TOGETHER TO BE RECORDING AND PLAYING IN ABOUT TWO MONTHS.

LURKERS ARE PLANNING A POSSIBLE TOUR OF THE USA TO PROMOTE THE NEW ALBUM.

FAN- ZINES



MODERN WORLD 2715 A Campbell Road, Raleigh, NC 27606. This is one of the best fan-zines around and covers national news from NY to the west coast.

SLUGGO 607 Baylor St, Austin, Texas 78703
Covers the Austin local scene and is top notch.

MOUTH OF THE RAT 151 SW 15th St., Boca Raton, Fla. 33432 This fanzine is free and all you have to do is send your name to DAFFYD and you'll get your issues.

KEEN 5500 Magazine St. New Orleans, La.
News and gossip about the New Orleans scene.

HEAT 8 Hagarth Rd. London SW5 England
All about the Lurkers.

HOUSTON: A NORMAL TOWN?

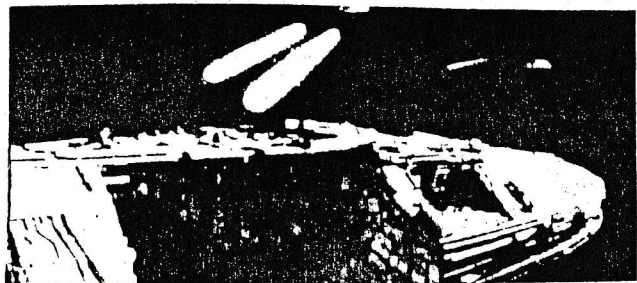
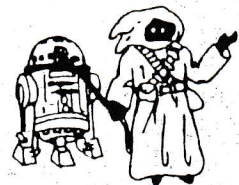
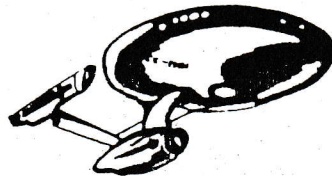
The trip to Houston with the Normals was very interesting for everyone who went. There were a lot of New Orleans people in attendance and we all had a very good time. The best thing about playing in Houston is that the Paradise Island is actually a punk club. Not a bar band club that books a new wave band on occasion, but a real punk club. The waitress has safety pins and buttons and constantly complains about how bad the tips are, and she even has a bruise on her chin where she was punched the night before. (A special thanks to "Bruise" and Pam from Paradise Island for the wonderful time we had and maybe next time we can have just a little more fun. If we try harder in the hotel restaurant maybe we can really get arrested this time instead of just the manager threatening to call the police.) Among Houston's attractions are record stores that carry bootlegs of all the favorites like the Ramones, Sex Pistols, Buzzcocks, Costello, etc. and an assortment of old records. Other than records and the club, Houston is as boring as anywhere else so you may as well go and have some fun in Texas. Get your boots at the state line! The Normals are returning to Houston for the Labor Day weekend and let's have some fun in the sun!

VULCON VI

AUGUST 10-12, 1979

Vulcon VI is coming up and the date is August 10-12. If you have attended a previous Vulcon convention you know what to expect, but I think this year will be even better than last year. A Vulcon convention is a three day meeting of crazy and normal people and features movies, presentations, speakers, and dealers who try to sell you the shirts off their backs. It features both science fiction and horror movies and the movies they have this year are outstanding. War of the Worlds, The Day the Earth Stood Still, Invasion of the Body Snatchers (the original), Dark Star, Forbidden Planet, Night of the Living Dead, and many more round out the movie category, and they usually have short films like Star Trek outtakes and old science fiction TV shows episodes (Twilight Zone and Lost in Space). It only costs \$10 for all three days and when you figure that a movie today costs about \$4 each, this is a very good deal. If you want more information, drop us a line at Final Solution.

The Normals are scheduled to play at Nutriacon which is along the same line as Vulcon, but it isn't til November.



ROCK N ROLL MUSIC QUIZ

Can you identify the songs the following lyrics are from?

- 1) "Smash my records and my stereo,
tore my tickets to ELO"
- 2) "When there's no future how can there
be sin, we're the flowers in the
dustbin"
- 3) "Danger Stranger, You better paint
your face, No Elvis, Beatles, or
Rolling Stones"

A NOIR MAIL INTERVIEW

This interview of David Brewton was conducted at David's apartment at about 4:30 in the morning after the Normal's show at Sir John's. Larry the Punk (LP) and King Thomas (KT) are asking the questions, and the rest is rock n roll!

LP: How did the tour of New York and Philly go?

DB: First we went to Philadelphia and we got lost of course. The city's OK, but we stayed in the suburbs mostly. They had a black punk band called Pure Hell and their hair looked just like mine. We played with Penetration in Philadelphia and we got an encore and they didn't.

LP: Where did you stay in NY?

DB: We stayed in the subway mostly. We stayed in Philadelphia and commuted back and forth. I mainly went to a lot of record stores.

KT: Did you see anyone interesting in the record stores?

DB: I saw the Ramones roadie and talked to him for a while.

LP: That's real exciting. When are you going to NY again?

DB: We're leaving about June 2.

LP: That was two weeks ago.

DB: OK. July 2. We're doing the whole circuit of CBGB's, Hot Club, Harrah's, etc.

KT: What was "Yankee Dollar" about?

DB: Charlie wrote it. A guy goes crazy and rapes his teacher. It starts off with the line "you can do just what you feel" and at the end he finds that he can't do just what he feels because he is laid out with the dead.

LP: What is "You Took, You Got" about as long as we are on song meanings.

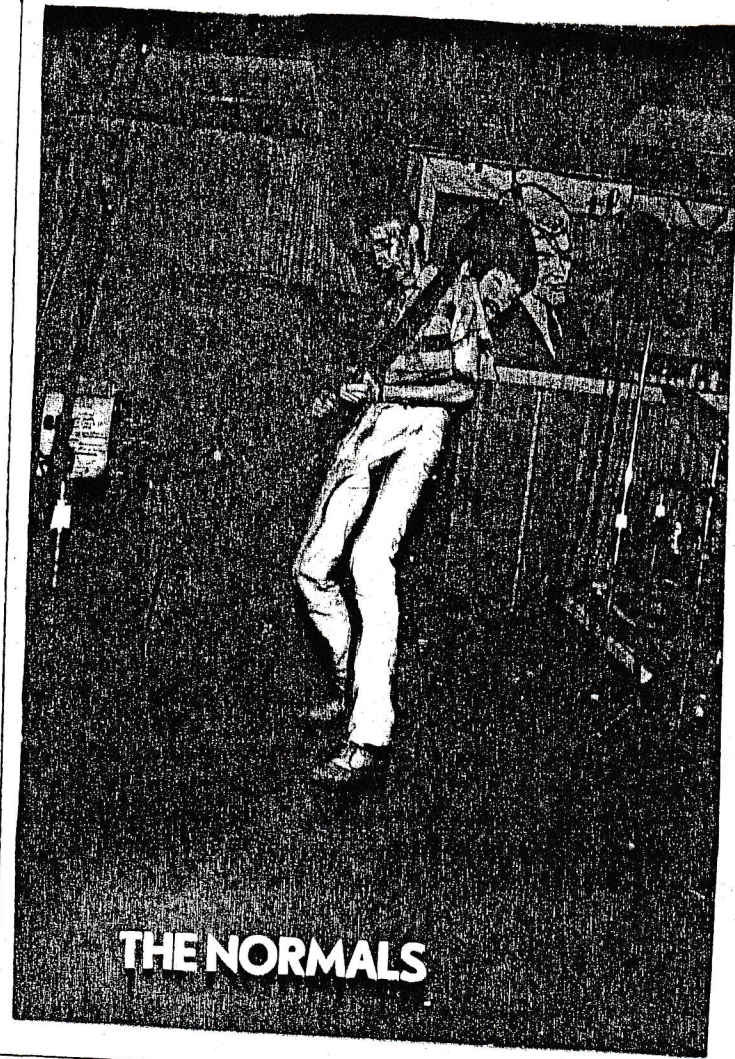
DB: It's about a girl who uses you for your money and then the guy leaves after he is fed up with the whole situation. She took, she got, and then the guy is gone.

LP: Is it about anyone in particular?

DB: No. It's just a general idea of life.

KT: What do you think of the girls who go and see the Normals?

(interview continued on next page)



(interview continued)

- DB: I think most girls come and see us and they look at us, and really like it when we look back at them. I like that. I never had it so easy with girls. It's pretty funny when you have a very protective girlfriend.
- KT: What are you doing the Normals for?
- DB: I wanted to do a band and I love old 60's music, but the new wave really got me started because it's like the 60's alot.
- LP: What band were you in before?
- DB: The Psycho Daisies.
- LP: What's the most likely choice for the new single?
- DB: Probably "Yankee Dollar" and "Around the Downtown" or maybe "You Ain't Nothin'".
- LP: That would be stupid to put "You Ain't Nothin'" on the single because it isn't really representative of your sound as a whold.
- KT: "You Ain't Nothin'" is kinda reggae, what do you think about black music in general?
- DB: I like a lot of the old black music like James Brown- he's really a black punk, don't you thin? (David sings "I Feel Good" and keeps time with his Rice Crispies spoon)
- LP: What would you buy if you ever got rich?
- DB: I'd buy a lot of records. Maybe a house and a new car. But lots of records.
- LP: What do you think is the reason for your recent popularity in the last six months?
- DB: I think it's that we're different. We play rock n roll and nobody else does anything like it.
- LP: How can you account for all the hippies at Normals shows?
- DB: They all tell me that we sound a little like the old Who. We seem to take them back to their earlier days.
- KT: You've been getting some reviews in local papers recently, do you think any of them are accurate?
- DB: We like all the exposure we've been getting. The woman on television said that new wave is civilized punk or something like that and sometimes they get stupid.
- KT: Are you trying to be "normal" people and not punk?
- DB: We got the name the Normals and we feel that we're similar to the people who come and see us. We may have to change the name the Normals because of the Normal who did a single ahead of us. If we do change it we'll call ourselves the 88's. Or maybe just the New Orleans Normals.
- KT: Someone in the States Item said that your songs have no social or political comment. Do you think that's right?
- DB: We really aren't political, but "Don't Pick Me" is about the draft. We'll go to Canada if one of us gets drafted to keep the band together. Being drafted ruined Elvis Presley. "17%" and "What do You Think of the USA" are the only other ones that are political.
- LP: Are there any recent albums or singles that you like a lot?
- DB: I like the Europeans a lot, and the Stiff Little Fingers album. "I Fought the Law" by the Clash is great. I have also been listening to the Rich Kids lately too.
- LP: What do you think of Blondie doing disco, and would you ever do it for money?
- DB: I hate disco, does that answer your question? We would never do disco, we do what we think sounds good and not what will make money. We're not in it only for the money.
- KT: Do you wanna be rock n roll stars?
- DB: Nobody wants to be, but somebody has to do it. I'd hate to be big like the Beatles because it ruined them. We just want to be popular and have fun.

**WATCH FOR THE TOUR UPDATE FROM NEW YORK AND PHILADELPHIA IN NEXT ISSUE OF
FINAL SOLUTION**

**ANYONE INTERESTED IN A LIVE TAPE OF THE NORMALS- CONTACT LP AT 4304 JAMES DR.
METAIRIE, LA. 70003 AND SEND MONEY OR A BLANK TAPE. IF YOU SEND MONEY YOUR**

NORMALS FANS-

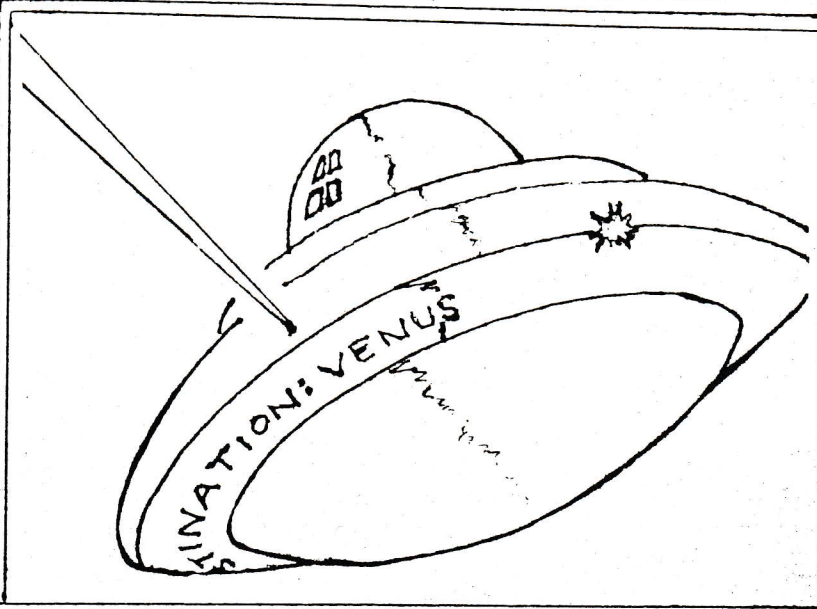
THE REZILLOS

"Can't Stand My Baby" was the first effort by the Rezillos back in 1977 as they were part of that first "wave" of bands that began sweeping the English music scene. But unlike many of their counterparts who recorded one fantastic single and then either broke up or quit (Users, Models, Killjoys, Rings, etc.) the Rezillos have continued their drive and haven't changed their style one bit. Some of the early pioneers have gone on to become totally boring and useless, but that won't happen to this band.

It's hard to put your finger on what gives them their devastating sound. The high pitched vocals by the girl lead singer (Faye Fife) lend a pop feel while the guitar slashes out some of the best rock n roll around. The most important advantage they possess is their great song repertoire. Their first album was a masterpiece and who could forget songs like "Flying Saucer Attack" or "Good Sculptures" from Can't Stand the Rezillos once you've heard them. With a little promotion they could make big and make the radio fun again; it happens in England, so why not here. For the true Rezillos fan (does anyone know what a Rezillo is?) the "Top of the Pops" single is a must for two reasons—the A-side is a different version from the album cut, and the B-side is a song called "20,000 Rezillos Under the Sea" and is really a wild version of the 1812 Overture.

Their new album is a little dissapointing. Mission Accomplished is a live album and I think most people would rather have a new studio album with new songs instead of a live album of the same songs off the first album and their singles. This seems to be a current trend because 999 and Slaughter and the Dogs both did the same thing. I guess I'm not that excited about it because I have a live tape of them from England and the tape is much better than a remixed album. The tape has more talking and is just what the concert was like, and they do a cover of "Twist and Shout" which was a better choice than "Ballroom Blitz" like the live album has. The only redeeming quality of Mission Accomplished is that it has some new songs. "Culture Shock" is great and is the usual Rezillo style, and "Teenbeat" is also another original that is just fantastic. They do a cover of the old "Land of 1000 Dances" which is an unusual choice for this band, but they pulled it off. "Destination Venus" is included on this album for anyone who missed the last single. I guess this album is worth having, it's just that it could have been better.

(Continued on next page)



(Continued from previous page)
 The Rezillos have got to be great live, but I guess we'll never get to find that out here in the south of the USA. Mission Accomplished is a good album, but it doesn't compare to the live tape or their live show. The problem is a revolving circle- if Sire would promote them, they would surely get to be popular with the radio crowd, but Sire wouldn't promote them because they aren't popular yet. You figure it out. But till next time just be resilient with the Rezillos. Destination Venus Mr. Spock, Kirk out!

LP

DESTINATION VENUS

GOLLY GEE ???

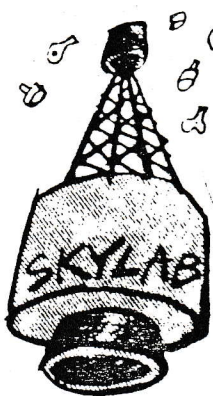
I guess the saying's true, there's one in every crowd. But what can you say? Mike Bun's rag called Golly Gee was circulated on a Saturday night Normals gig at Jed's. In the first place, anyone stupid enough to do this ought to be shot, but then again Mike Bun is no intellectual giant. If the Buns were good they could say anything they wanted to about anyone, but they are awful- so shut up! Let's chip in and get Mike Bun a ticket to Nicaragua where they have fair treatment of true journalistic talent. He's just a Devo-lookalike anyway. Raise the Roof Mike and amuse yourself.

B.W.

PUNK ROCK BAND
 Needs fast, hard-hitting drummer for playing gigs, clubs, etc. —now! Call: Steve, 733-7204, or David, 835-5316.

VISITOR TO THE "FAR EAST"

Our roving Far East coorespondent, Lane S, reports that the discos in Singapore play the Clash, Talking Heads, Elvis C, etc. in between the Saturday Night Fever trash that we have all learned to hate so well. The admission price is \$8.50, but it isn't out of line with the price of other commodities for the area. This is a good idea for the USA, and the people who go seem to have a great time. The Final Solution is drafting a proposal for Nite Fever in Fat City, but don't get your hopes up.

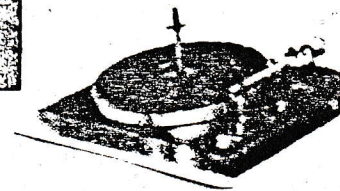


Around July 15 there will be a rude awakening for some unfortunate people as the example of the USA space technology comes crashing back to ground in a blaze of glory. I hope I'm not in the area, but it is supposed to scatter over a 1000 mile area and will be rather hard to dodge. Good Luck!

GET OUT OF CONTROL



FROM THE MIND OF HENRY

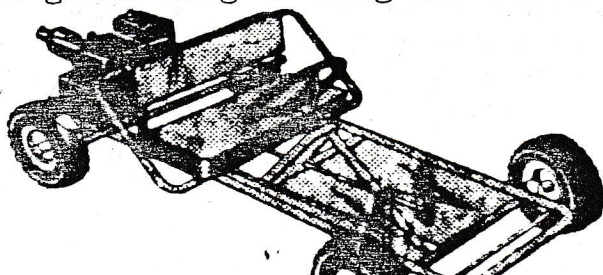


JAM / GENERATION X / SHAM 69

Jam, All Mod Cons (Polydor) - It's better than This Is The Modern World but doesn't match the intensity of In The City. The problem, as always, centers upon their Who fixation. After three albums and countless singles, the Jam still haven't transcended their source of inspiration. The Who fixation has seriously crippled their potential. The most obvious example of Townshendianism is "Billy Hunt" which sounds like a Quadrophenia outtake. On the other hand, when the Jam tackles more current subjects in songs like "A Bomb on Wardour Street" and "Down The Tube Station At Midnight", the results are fantastic. Judging by these two songs, I can't give up on them yet. Hint: Don't write anything as somatic as "English Rose" again. Also, just because you are criticized for doing Who imitations doesn't mean you should start recording the Kinks' early songbook.

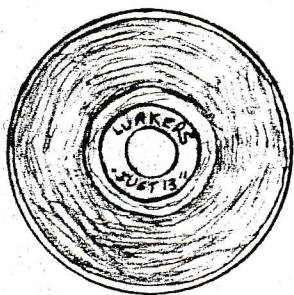
Generation X, Valley Of The Dolls (Chrysalis) - I was ready to give this album the boot. One song after another about youth frustration set to the same machine gun barrage of chords. After all, Billy Idol does have a tendency to sound as if he is trying to sell you Avon products. Then, I realized that the songs themselves weren't THAT bad. It was the production - Ian Hunter, ex Mott the Hoople, did a lousy job producing this album. It isn't until you reach the end of the album and "The Ballad of Kenny Silvers" that you understand that Generation X was deceived. That cut with its acoustic guitar background is the only one which hits a home run. Get yourselves a good producer next time, boys, and don't be deceived by heroes of the past.

Sham 69, That's Life (Polydor) - A concept album concerning life among the working class in England. Don't laugh! It's a great improvement over the first album which was too English for most British, never mind Americans. "Hurry Up, Harry" is the BBC top 40 hit about "going to the pub" and is the song most familiar to listeners with its sledgehammer drumming, but there are other good songs as well. "Sunday Morning Nightmare" tells the tale of a little brother who "looks like John Travolta" and "sings like Olivia Newton-John". A true nightmare, indeed. "Angels With Dirty Faces" comes about after a night of pub fighting. The album's two angry songs "Who Gives A Damn?" and "Is This Me Or Is This You?" are delivered with an anger more suitable to the indirectness of punk politics than the first album's anti-Tory, anti-Labor diatribes. All cuts are segued by spoken pieces of plot with subjects like pornography and industrial dreariness. Pick up the import copy because it will never be released in America. Hell, these guys couldn't obtain visas to come over to our shores. One minor quibble: Where's "If The Kids Are United"? The shouting chorus makes it a great song to sing at British football games.

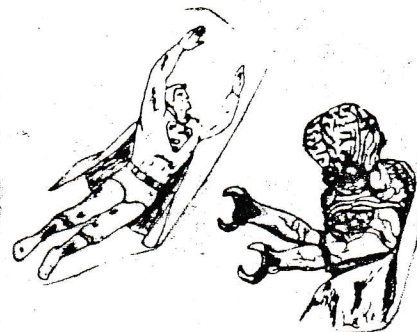


Henry Cyrus

WATCH OUT FOR HENRY + THE CAMBODIANS TO BE OUT SOON



SINGLES

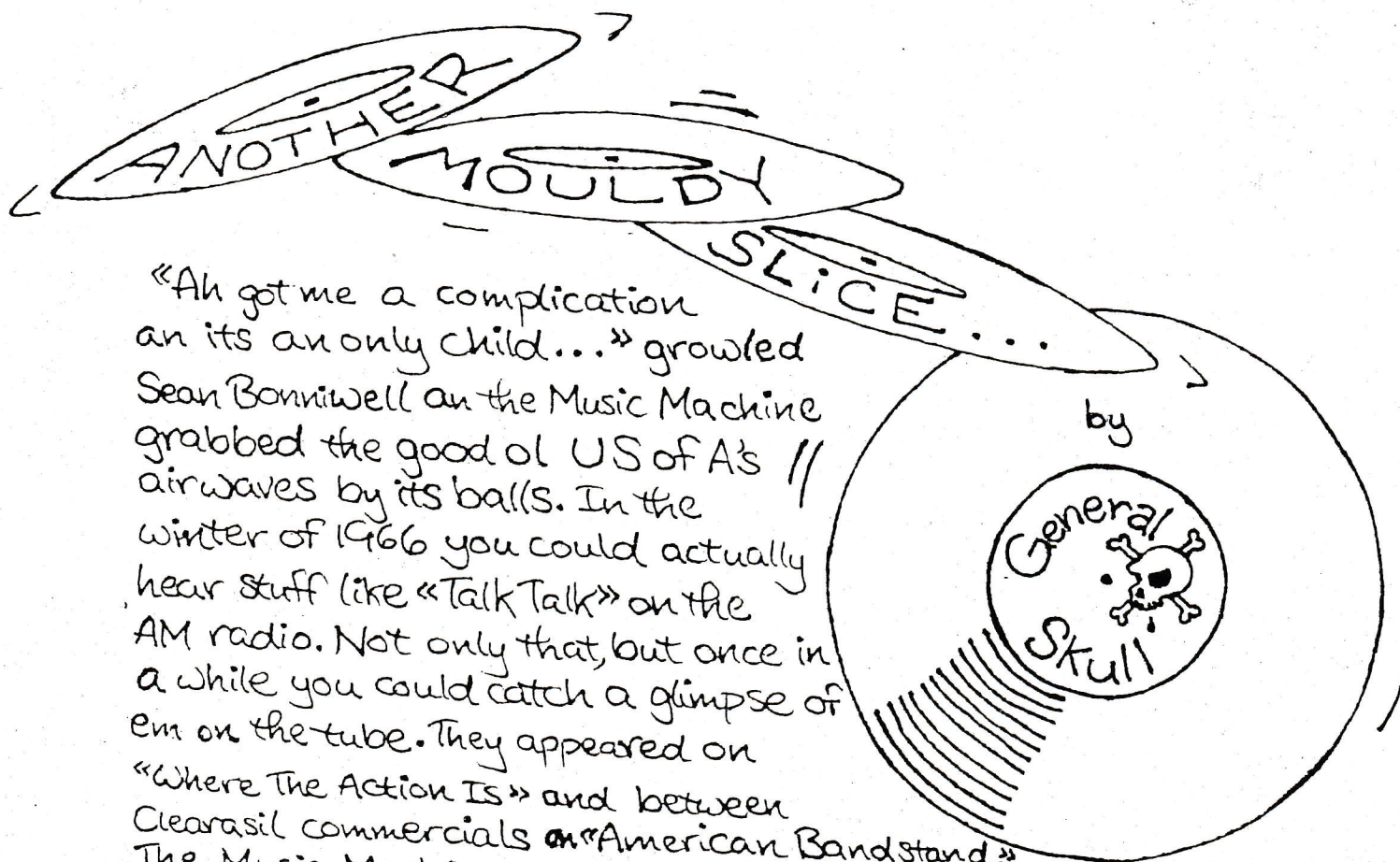


'TOP OF THE POPS'

There have been a lot of great new singles released in the past month or so. The Lurker's "Just 13" is one of the best songs by this UK band and as you can imagine it's about jailbait. The lyrics are something like "she used to play in the park, but now she waits until it's dark". No earthshaking social significance here, just a great song. The band was a little disenchanted with the lack of the big commercial success they expected for this single in England, and they blame their label, Beggar's Banquet, for the failure. New label for future efforts? The cost of living EP by the Clash has a great version of "I Fought the Law", and it is even better than Brad Orbitron's version. The best part of this single is the new version of "Capital Radio" for all those unfortunate people who didn't get one of the \$50 originals. The version on this EP is even better than the original anyway. The other two songs are the usual Clash style and are better than most of the stuff off the second album. The Mods are a new band that don't sound anything like the old Who or the "mod" era. Their sound is a clean fresh vocal backed by some fast paced power chord guitar. "You Use Me" is incredible and has a very catchy chorus. The Skids most recent single is "Into the Valley" and is strong evidence that they have stabilized as a band. The first single was good, but a little shallow and I didn't even like the "wide open" EP. But this new one along with the last one "Sweet Suburbia" shows they are heading in the right direction. Good strong sound and a great production. The B-side is live and won't be on the album. I am very disappointed with the Slaughter and the Dogs new EP. I liked it at first, but I grew to hate it the more I listened to it. The song titles should give you an indication of how bad it is- "Edgar Allen Poe" or "Twist and Turn". The music is bad- real bad! But the only value is that it is very rare and hard to get.

"Mindless Contentment" is the killer off the Plugz EP. This song is very catchy and is very true to life. Besides, this band is one of the best around today, and is well worth a listen. It's a better title than "Teenage Lobotomy". This song isn't on the album either, so write to Slash records and get it. The Potters may have come up with the best songtitle in history with their "Sit on My Face, Stevie Nicks" single. The single has been banned in LA, and Fleetwood Mac is suing the band for God knows what. If they're suing for the royalties, they may get \$4.58 or something like that. This record will definitely be a collector's item, so order it now. Another west coast band, the Eyes, have a new single out called "TAQN" which stands for take a quaalude now. Real intelligent, right? This song is good, but it is poor when you compare it to their other efforts- "Don't Talk to Me" on the What Records sampler or "Disneyland" on the Dangerhouse picturedisk but it is still worth having. The debut single by the Lewd is an EP and "Kill Yourself" is fantastic. The guitar blasts out the noise as the singer screams the chorus "Kill, why don't ya kill yourself". Just good rock n roll- no art or theatrics here. The new one by Skrewdriver was supposed to be bad, and I played the A-side and thought they were right. But both songs on the B-side are great. "A Case of Pride" sounds just like something off the album which was a masterpiece as you know. It's packed with the strong guitar and the droning vocals that are so distinctive of this band. Hope they only did the A-side as an experiment and isn't going to be some new direction for the band.

LP



«Ah got me a complication an its an only child...» growled Sean Bonniwell an the Music Machine grabbed the good ol US of A's // airwaves by its balls. In the winter of 1966 you could actually hear stuff like «Talk Talk» on the AM radio. Not only that, but once in a while you could catch a glimpse of em on the tube. They appeared on

«Where The Action Is» and between

Clearasil commercials an «American Bandstand.»

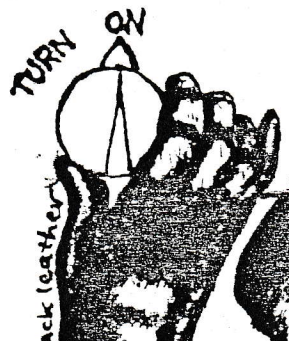
The Music Machine not only sounded tough, they looked so mean they mite crack your TV screen - only the Seeds an the Stooges an a very few coupla other bands looked this scary. They all wore black leather pants an vests an black turtle necks an - get this - they all always played with a black leather glove on their rite hand like some kinda strangler or somethin. Besides «Talk Talk» their other classics included: «Trouble», «Masculine Intuition», «The People In Me»,

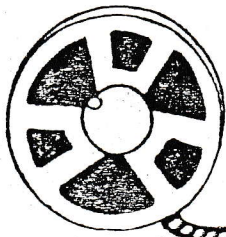
«Double Yellow Line», «Absolutely Positively» an «The Eagle Never Hunts The Fly»

These were all characterized by a heavy mean-soundin guitar with lotsa fuzz-tone an keyboards straight outa Question Mark an the Mysterians. You probly woulda loved it. I guess they had da show the world they werent all hard-asses with no heart so Bonniwell wrote a coupla real nice soft things like «Some Other Drum» an

«Come On In.» Another real fine softer thing they did was their version of Neil Diamond's «Cherry Cherry» The Music Machine also covered «Taxman» In fact, both of these are a lot tougher than the originals... They covered «See See Rider», «96 Tears» (of course), an turned in the obligatory (but great) version of «Hey Joe.» There were only two Music Machine LP's

an a few 45's but most of their stuff was pretty neat an still sounds good today. I guess we were all alot more naive then... before acid an music got serious an had messages an all... punks didn't know they were punks an if ya called somebody that they woulda punched ya inna mouth...





A NIGHT AT THE MOVIES

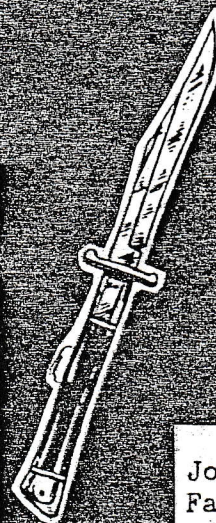
The Final Solution would like to congratulate Ricky Polizze on the fine job he did in filming the Normals at Jed's. The film hasn't been edited as yet and the only one I have seen is the one of David. He had one camera on each of the Normals and is going to edit the best parts of each one into the final copy that will be sent to record companies as promotion. The songs came out very good from what I could tell from David's film, but the most amusing part is the interviews with the crowd after the songs were filmed.

Ricky has shown the movies on various occasions and I am sure that a good many of reading this has seen them already and know what a good job he did. I can't wait to see the final edited copy. I also had the opportunity to see two of his own movies- "The Grocery Review" and "The Money Programme". "The Grocery Review" is hysterical and features a bag of vegetables and fruits dancing and singing to some goofy background music. He is planning on sending this to Saturday Night Live and I think they will probably show it. Who knows, the guy who invented Mr. Bill is from New Orleans and why not a new talent- A Star is Found. His other movie isn't a complete original, Ricky plays the record of a Monty Python routine as the soundtrack and he acts out the parts with the help of some of his friends. It is very good also, but I like "The Grocery Review" a lot more. It took over 80 hours to do that film, but you only get out of something what you put into it. Let's hope he puts in some work on the Normals movie.

THE FINAL SOLUTION

TOP 20

- 1) Just 13 LURKERS
- 2) I Fought the Law CLASH
- 3) Sons of the Street SHAM 69
- 4) Europeans EUROPEANS
- 5) Rock n Roll High School RAMONES
- 6) Kill Yourself LEWD
- 7) I'm OK You're OK DICKIES
- 8) Suspect Device STIFF LITTLE FINGERS
- 9) Top of the Pops REZILLOS
- 10) What do I Get BUZZCOCKS
- 11) Survive BAGS
- 12) Germ Free Adolescents X-RAY SPEX
- 13) Nobody But Me HUMAN BEINZ
- 14) Hanging On the Telephone BLONDIE
- 15) Fall in Love VIBRATORS
- 16) Away from the Numbers JAM
- 17) Did You No Wrong SEX PISTOLS
- 18) School Days RUNAWAYS
- 19) Nasty Nasty 999
- 20) Still Nachte YOBS



Special offer this month!
Join the "I Hate Cheryl Tiegs" Fan Club and all you have to do is send in a post card with why you hate Cheryl Tiegs in 25 words or less. If this goes over, the Final Solution will make this a regular monthly hate column. Get those cards and letters in now!

NEW SCREAM, OLD IMAGE, BIG POP

ALBUM REVIEWS

by Julian the Apostate

Allof the albums reviewed here are post-punk, and certainly post rock'n' roll. Which is only right: rock'n'roll has been dead for years, nothing but an obscene corpse staggering around hockey arenas and indoor stadiums in a silk scarf and satin pants with a shag haircut shouting about how much coke it can snort and how many sixteen year old girls it can ball. Punk simply made the death announcement, and then proceeded to dance on the grave. A great time was had by all, and the best music of the decade resulted.

Anyone who wants punk rock to last forever simply never understood the punk ethos in the first place. Punks are like nova police: when the job is done, we should split and get on to something else. "Any man who is doing a job is working to make himself obsolete, and that goes double for police[and punks]".

Anyway, the job is still unfinished in the isolated burgh of New Orleans, so let's just keep at it and have a good time until all the contradictions are exposed. Meanwhile, in the rest of the world:

PUBLIC IMAGE LIMITED Public Image

The amount of abuse that's been heaped upon this album from within the ranks of the New Wave amazes me. So soon are we unwilling to listen to the slightest innovation? What did people want, Sex Pistols II? For John Lydon to carry on as futilely as Jones, Cook, McClaren et al are doing, beating on the corpse of the Pistols until it's drained of money and blood?

First off, the album certainly rocks. The single "Public Image" is here and it's as good as any of the Pistols' singles, if not as immediately stunning. "Andalisa" "S" "Lowlife" and "Attack" should satisfy most fans' expectations. It's the other stuff that throws people, and I can't say I don't sympathize. The obviousness of the lyrics to "Religion" demands that they be ignored, although Lydon's voice is at its most compelling. "Theme" seems terribly indulgent, but I see it as overambitious and overlong. "Fodderstopf" is a silly discoish throwaway, and I love it. The sound of this whole album is fabulous, and if PIL truly produced it themselves they've taken a giant step beyond.

This album demands that people use their minds and ears. There are other dances besides the pogo, some as yet undreamed of. PIL manage to suggest them. This album is pointed beyond fock, reggae, and disco. If it's ultimately a failure, and I think it is, it's still one of the most brilliant and ambitious failures to be produced by any New Wave group. It's deserving of serious, open-minded listening. At the risk of using a phrase that is fast becoming as hackneyed as power pop, this is music for the 80's and beyond. New music.

KJ

SIOUXSIE AND THE BANSHEES The Scream

The Scream should be required listening for all aspiring new wave "musicians. This is truly music that sounds new. It is not rock'n'roll. It acknowledges that there once existed a music known as rock'n'roll, and

makes use of those elements of it that still have any value. And makes no compromises with the rest.

Some people are going to call it arty. Arty is second rate poets howling doggerel over the noise of garage bands; arty is conservatory dropouts jerking off synthesizers and baby grands. The Scream is art, but never arty.

The band approaches their music in manner that forces the listener to reevaluate preconceived notions about the possibilities and functions of a traditional--voice, gtr, bass, drums--rock line-up. John McKay's guitar playing is a revelation. The rhythm section is steady as a pneumatic drill(cliche#47), and Siouxsie's voice functions as a fourth instrument: the dominant one much of the time.

THE IMAGE IS NO IMAGES IT'S NOT WHAT IT SEEMS "Hong Kong Gardens" has every ingredient to be a hit single in America like it was in England. You'd have to go back to 1970 and "underground" radio to find a commercial radio situation where any of the rest of the album could get played. BE A CARCRASH BE A CARCASS BE A PORK CORPSE LIMBLESSLY IN LOVE it's like waking up in the middle of the night tingling with a cold sweat not cause you're scare but because They do a neat version of the Fab Four's "Helter Skelter". Other outstanding cuts are

No compromises as musicians. No compromises as human beings. No aspirations to be the future of rock'n'roll. Just an acknowledgement that every moment is the future and we have to live in it.(What pompous b.s.)

I'm in a hurry . If you paid 50¢ for this you can afford 6 dollars for a great album. Or get a friend to tape it.

KT

IGGY POP New Values

In which the world's most forgotten boy reminds us that he ain't a kid anymore.

What I'm beginning to notice as we lurch toward the 80's is that much of the most interesting music is being created by people with their roots in the 60's, many of them non-musicians basically. People like John Cale Robert Fripp Bowie Eno Iggy have had their ups and down since the turn of the decade, but now they all seem to be firmly in control of their destinies and the future of much modern music. I suppose every dog has its day.

Between Iggy Pop the egomaniac stud and James Osterberg the shy nerd somebody's got a lot of brains and a lot of talent. This album sounds very much like Pop/Osterberg sat down and decided exactly what he wanted to do and say. A brace of Stone/Stooges type snotty rockers open each side. Then the murky modernistic synthesizer songs cancel them out both in style and substance. "The Endless Sea" in particular is great.

New Values marks the return of James Williamson, and it's Iggy's best since the much-overlooked Kill City. Pop and Williamson are a definite team for the 80's.

KT

Random Notes:

Great new Brit-punk album out on Polydor called 20 of Another Kind. Horrible identi-punk cover and a few horrible songs, but most of them are great if you don't already have the singles.

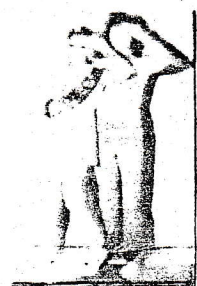
KINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKI
IES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIE
THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES TE
SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SKINNIES THE SK

THE SKINNIES

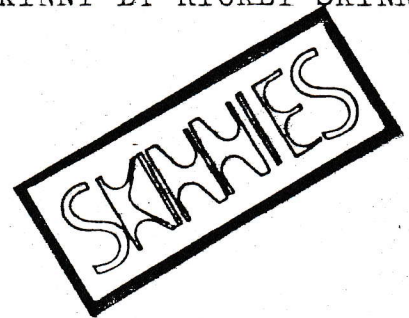
BY RICKEY SKINNY BY RICKEY SKINNY BY RICKEY SKINNY BY RICKEY SKINNY BY RICKEY SK



CARLOS



RICKEY



MANDEVILLE MIKE



BOBBY

I CAN REMEMBER SEEING CARLOS' FACE LIGHT UP THAT JAN-
UARY NIGHT IN EATON ROUGE AS A WHITE HAIREED GIRL TRIED TO
FONDLE SID'S CROTCH. HE TURNED TO ME AND YELLED "THIS IS
GREAT, WHY DON'T WE START A BAND AND DO THIS? I KNOW A
COUPLE OF CHORDS ON THE GUITAR, YOU COULD PLAY DRUMS AND
WE COULD FIND SOME OTHER PEOPLE TO PLAY TOO." "I DON'T
KNOW", I YELLED BACK, "YOU NEED A LOT OF PRACTICE TO MAKE
IT RIGHT NOW." "NO YOU DON'T", HE HOLLERED
"WE COULD PLAY JUST AS GOOD AS THEM, IT
LIKE THEY DON'T PRACTICE AND LOOK HOW BIG
ARE". HE WAS RIGHT! THIS WAS THE STARTING
BAND. CARLOS HAD ASKED BOBBY TO PLAY BASS
FEW

REAL
ROOM
RUTH-



WEEKS LATER WE HAD OUR
PRACTICE. THE PRACTICE PLACE WAS A SMALL
BEHIND A PET STORE GOVERNED BY A CRUEL AND
LESS NORMAL WHO USED TO FORCE SOME OF HIS



BACK,
SOUNDS
THEY
OF A
AND A
FIRST

PETS TO ROMP AROUND TO THE SOUNDS OF JOHNNY AND THE BLASTERS
AND THE NORMALS. HORRIFYING! WELL I REMEMBER THE FIRST TIME
I WALKED INTO THE PLACE AND HOW VERY PUNK I THOUGHT
IT WAS. THE SMELL OF FRESH MOLD FILLED THE AIR,
TOMMY LEE'S BED (4 SUNDAY EDITIONS OF THE TIMES PICA-
YUNE AND A ROLLED UP FIGARO) WAS FOLDED NEATLY IN A
CORNER. THAT WAS THE ONLY THING
THAT WAS NEAT, THE REST OF THE PLACE
WAS DEMOLISHED. THERE WAS SPRAY PAINT ON THE
WALLS AND SPIT ON THE DRUMS. OVER HERE WERE
SOME OLD BEATLES ALBUMS SOAKING IN A PUDDLE
OF WATER. THE PLACE WAS A REAL MESS, BUT AT LEAST WE HAD A
PLACE TO PLAY IN.



WELL A FEW PRACTICES WENT BY, NOTHING GREAT. THEN ONE DAY CARLOS SAID THAT HE HAD FOUND A SINGER THROUGH AN AD AND HE WOULD BE BY TODAY. I REMEMBER THE COLD CHILL THAT RAN UP AND DOWN MY SPINE AS THE DOOR FLUNG OPEN AND A DARK FIGURE STOOD IN THE DOORWAY, "I'M MANDEVILLE MIKE". WE ALL STOPPED BREATHING AS HE WALKED TOWARD US. I LOOKED DOWN AT HIS SHOES, THEY WERE WITH RAZOR BLADES IN THEM, WEREN'T STICKING OUT, THEY WERE POINTED IN SO THAT WHEN HE WALKED THE ARMY BOOTS BUT THE BLADES WERE POINTED BLADES WOULD STICK HIM. HE WAS REALLY STRANGE. AFTER WE HAD GIVEN HIM A SEDITIVE AND CALMED HIM DOWN, WE GOT TO TALKING ABOUT PLAYING IN FRONT OF AN AUDIENCE. I HAD SAID THAT PLAYING WITH A 92 PIECE SET OF DRUMS WOULD BE FUN, BOBBY WANTED TO PLAY ON A CLEAR HOLLOW BASS FILLED WITH VERY SMALL MAN EATING SHARKS AND CARLOS SUGGESTED PLAYING IN BARBED WIRE PANTS. "MIKE", I SAID IN A MONOTONE VOICE, "WHAT WOULD YOU LIKE TO DO ON STAGE?" "WELL," HE SAID "I THINK THE ULTIMATE PERFORMANCE WOULD BE COMMITTING SUICIDE ON STAGE." "BUT THEN YOU COULD ONLY PLAY ONCE." I SAID. HE ANSWERED "I KNOW, BUT WOULDN'T IT BE GREAT".



WILL MANDEVILLE MIKE EVER MAKE HIS FIRST AND FINAL PERFORMANCE OR WILL HE BE JUST ANOTHER MENTAL MIDGET ON PAROLE. FIND OUT IN THE NEXT SPELLBINDING EDITION OF PUNKS ON PARADE. (SAME TIME SAME CHANNEL)

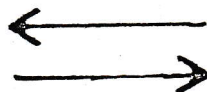


IN FUTURE EDITIONS OF THE FINAL SOLUTION

Interview with Stevie of the Normals
Part II of the Incredible Shrinking Skinnies
Possible Interview with the Lurkers
Feature on the Contenders
Normals tour update from NY (if they go)
Records, stories, features, movies, and much more

David Brewton: why he's a vinyl junkie
Final Solution pin-up (rush entries immediately!)

SUBSCRIPTIONS: send \$3.00 for six issues to F/S at 4304 James Dr. Metairie, La. 70003



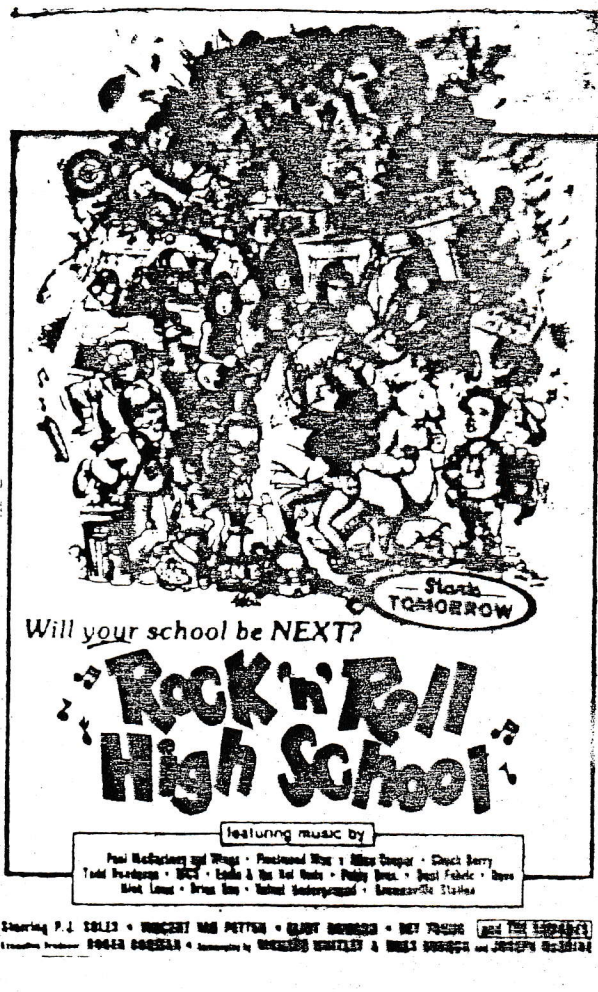
ROCK 'N ROLL HIGH SCHOOL

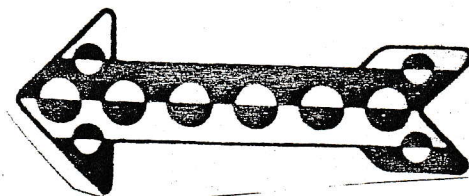
We had been waiting for this movie since the Ramones played at Ole Man Rivers and treated the crowd to a rousing rendition of the title track. I must admit that I was a little apprehensive about going to see this movie because I expected to see the Ramones play one or two songs and just be pushed into the background while some boring fart played the lead role in another stupid high school/college movie. But how wrong I was!

The movie starts out with a Paul McCartney song (Yecch) drifting slowly out of the speakers and I immediately thought that my first impression would be correct. The main characters are introduced in the first two minutes: the quarterback of the football team who has an odd affection for the weather, the new principle who looks like the transvestite from Rocky Horror Picture Show, the bald music teacher who drills Beethoven into unwilling ears, the somewhat shy science whiz who drools over the quarterback, and finally Riff Randel who introduces herself over the P.A. and puts the needle to the record- one brief second of feedback and then "Sheena is a Punk Rocker" blasts out to the school. As the song is pumped into each class, the students proceed to dance and prance like we never did when I was in high school. This sequence is one of the high points of the movie and I have now realized that the Ramones will not be pushed into the background of this picture.

The plot of the movie leaves a lot to be desired, but what can you expect. Riff has to skip 3 days of school to buy tickets to the Ramones concert, and she gets in trouble because her picture makes the front page because she was first in line to buy tickets. One must ask himself why she has to skip 3 days of school to get "100 of the best Ramones tickets" when there are no seats in the place and she probably wouldn't have had to miss a class to get the tickets. But the idea gets about 20 minutes of material. The whole basis of the movie is that Riff wants to meet the Ramones to give them some songs that she wrote for them, which is silly in itself because who is going to write songs for the Ramones?

Even if the plot is stupid, who cares? No one went to this movie for the plot anyway. What we are treated to is the Ramones with some funny pieces thrown in for appetizers. One of the best parts is watching the transformation of the music teacher from a normal old man into a bona fide punk with the wrap-around sun glasses and all. He shows up at the concert with a free ticket and by the end of the second song he is pogoing as high as anyone. The concert was great as we got

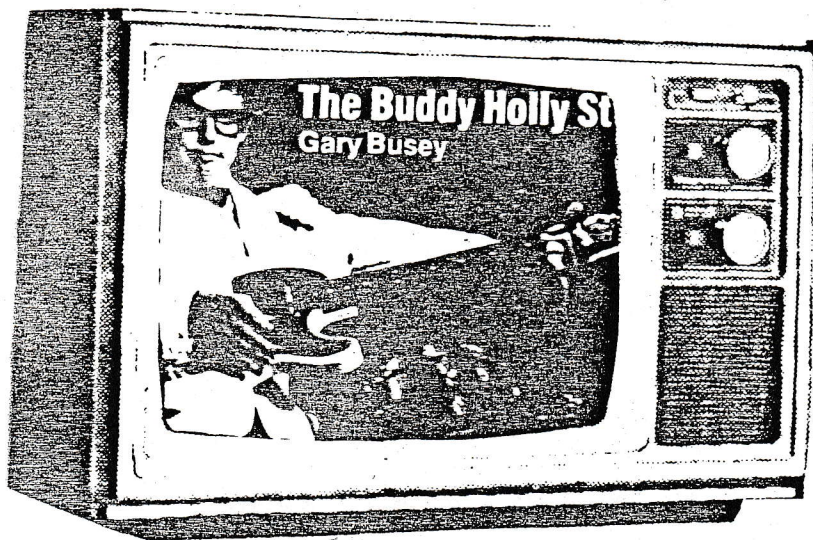




to see 5 songs live by the Ramones. It wasn't them trying to act excited as the record played, it was "live". P. J. Soles supposedly had a hard time doing the concert scenes because the real punks were pushing and shoving her as they tried to film her while the Ramones played. The concert was great and the producer went a little wild by actually putting the words on the screen for a couple of songs- I guess this is for the older crowd who hadn't been exposed to the leather jacket youths yet. What else can you say about a Ramones concert- you have to be there to see it for yourself and if you have never seen one you've got a problem. Well one thing's for sure, the Ramones are better at music than acting although part of the problem was the writing and not the actual delivery of the lines. One classic moment is when Johnny is playing "I Want You Around" as Joey sings to Riff (in her dreams); as Joey leans over to molest Riff, Johnny gets this little smirk on his face that is absolutely hysterical. And then there's Dee Dee standing in the shower with his bass and Riff has this hungry look on her face and no clothes on her bod- too bad we can't see it though.

As the story winds down, the students and the Ramones have taken over the school and decide to blow it up. They come outside and the principle thinks she has won, and Riff introduces the final song. "Rock 'n Roll High School" has the audience moving, and as they get to the break in the middle of the song Riff destroys the school in one blaze of glory- corny right? But like I said before, who came for the story anyway? This song is so good, it should get to be a hit and a long over due one for the Ramones. I saw 5 people of the African persuasion waving their arms in excitement during this song and hopefully it has enough hooks to reach a large enough audience to make it an All hit. Keep your fingers crossed.

LP



THE BUDDY HOLLY STORY

The only reason I am going to mention this movie is that, it is on cable television this month. This movie was a great rock and roll classic and Gary Bussey even got an academy award nomination which is not very suprising in itself because if you saw the movie you know that he did a great job of acting and singing, but the surprising part is the movie was seen by only about 100,000 people (99,997 because I saw it four times). Usually an academy award is given to a very successful movie that a large number of people had seen

and you can't call 100,000 a large number when compared with Star Wars. To make a short story long- Gary Bussey is great in his rendition of the great Buddy Holly.

The music is great, but the story is great also. One part has the crickets in a car and Holly is in the back writing a song ("Peggy Sue") and he sings it as Cindy Lou. Amusing, but how much is based on fact. If you haven't seen this movie and like old music when the radio used to be fun- see this movie as soon as possible; for you cable viewers I will be joining you as "Buddy Holly" on

The Final Solution is to offer an alternative. Not to sit around and be bitter and hate-filled, not to go out and try to hurt people who think differently, but to present an alternative that is stronger, healthier, and more attractive than the culture which offends you. The alternatives are here now, and the Final Solution seeks to document and explore the alternatives to hippie/disco/consumer culture. No more hippies, disco, or useless products in 1979.

A MODEST PROPOSAL

Let's all light a candle and say a novena for those New York state officials who, for whatever reasons, are managing to keep Woodstock II from becoming a reality. I have no idea what their motivations are, but I must say "Good show. Carry on." The last thing this country needs on the eve of a new decade is to be dragged through nostalgia for an old and tired one.

Actually, Woodstock II would be a good idea on the one condition that the festival be made a permanent entity. That is, the festival site could be donated as a detention center for hippies. Boring bands could play for boring people forever. Inmates would be guaranteed lifetime supplies of brown rice, crunchy granola, Boone's Farm, and cheap acid. Perhaps there could be monthly electro-shock treatments for the bad trips.

It would be a lot cheaper than prison, so I don't see why the federal government wouldn't jump on the idea. I wouldn't at all mind seeing a portion of my tax money going toward the upkeep of Woodstock II if it meant I would never have to see another citizen of Woodstock Nation. Eventually it could be converted into a tourist attraction where people could drive through with their children. By charging admission it could gradually become self-supporting.

Eastern trails narcotic fancies the man's soup kitchens

convulsive stagnation violent complacence the mind on fire
beside itself

THIS TIME WE WANT THE WHOLE TOMORROW

MISPRINT