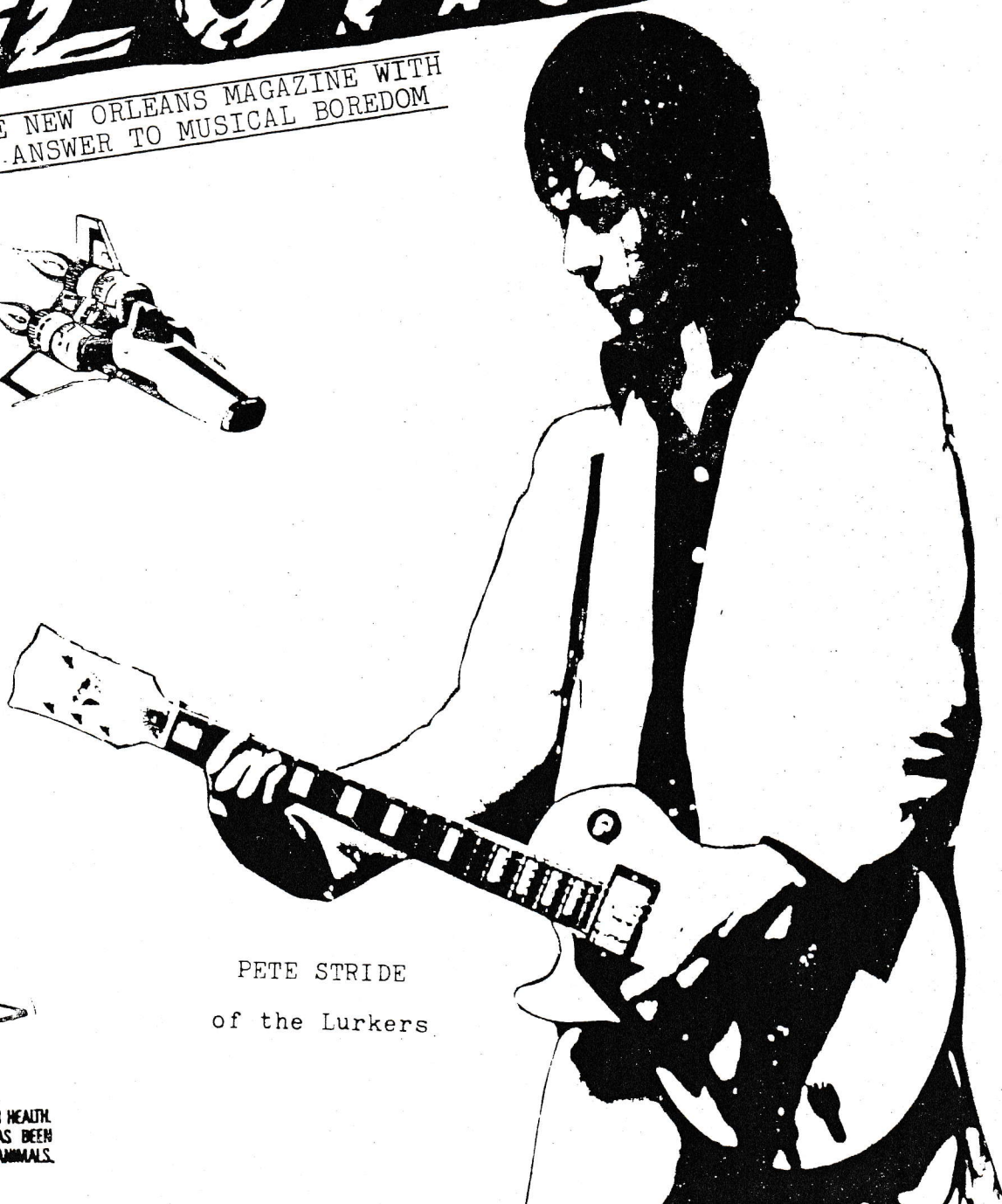
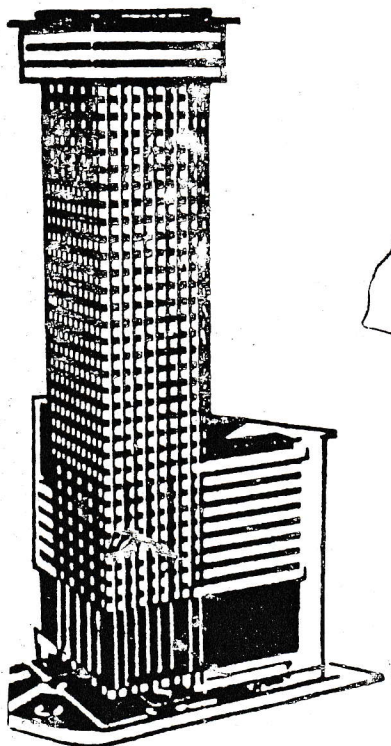
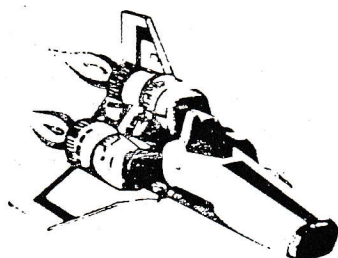


# The FINAL SOLUTION

75¢

# 2

THE NEW ORLEANS MAGAZINE WITH  
AN ANSWER TO MUSICAL BOREDOM



PETE STRIDE  
of the Lurkers

USE OF THIS PRODUCT MAY BE HAZARDOUS TO YOUR HEALTH.  
THIS PRODUCT CONTAINS SACCHARIN WHICH HAS BEEN  
DETERMINED TO CAUSE CANCER IN LABORATORY ANIMALS.



# NEWS OF THE WORLD

The movie that the Normals filmed at Jed's will supposedly have some beach scenes added before it is finished.

The Damned are in the midst of an extensive tour as are the Lurkers, hope we get to see both of them. The Damned are supposedly playing Holiday Inns or any place that will book them.

The first annual Pogo Contest will be held August 17 at the Normals concert at Jed's. It is sponsored by Final Solution and the prizes include a bunch of albums and posters, and an autographed copy of the master tape of the Normals album.

The Normals album is finished and it sounds great. The worry of an artificial sound has been buried once this master tape is heard, and they will probably be signed to CBS shortly.

We may have albums by the Dils, Germs and Averngers in the near future.

The Punk Rock Movie featuring the Sex Pistols, Clash, and Slaughter and the Dogs is finally coming to New Orleans. It will be at the Prytania on October 5 and 6. Be there!

The Clash and Magazine are both going to be playing in Austin this month. I don't have all the details, but I should think that everyone will want to go and see the Clash.

There is a battle of the bands in Austin to see which band will open for the Clash when they play there. The Austin crowd supposedly has some very good bands to watch. I am trying to get some tapes and watch for a future report on what the Austin people have to do on the weekend.

The Dickies are alive and well and have not broken up as reported last month. It was rumored that they would drop their drummer on their UK tour, but they didn't. They have just released a new single in the UK called "Stukas Over Disneyland" that wins the song title of the month prize. See story inside these pages.

The Driveways are on the way and have finally started practicing and should be ready in a few weeks. Boll on guitar and Crazy Mike on vocals, with newcomer Darren on bass and Ricky P on the drums.

Stray Bullets have departed company as everyone already knows, and two of the Strays have teamed up with Brad O. to form the Contenders. Watch for feature next month.

The Buns single is finished, but it isn't available to the public yet because of a dispute with the Electric Eye boss. They are in the process of rounding up labels to put over the Eye logo that they can't use. Why did they pick their two worst songs for this single?

There is a new movie out in the UK that we won't be able to see for months or years just like the Punk Rock Movie. It's called Shock Rock and features such noteworthys as Stiff Little Fingers and the Undertones.

TQ and the Top Cats are supposedly going to play new wave originals in the future, and they are tired of doing the 50's cover stuff. They have recently been seen at Normals gigs hopping and bopping with the regular crew. Hard to believe, but they will definitely be a band to watch because those guys are great musicians. They were the best at what they did and hope they can successfully make the transition. The dress and style is the same, why not?

Don't forget Vulcon on August 10-12 at the Sheraton Inn Airport.

Tired of paying outrageous prices for buttons- well stop crying because we have ordered the equipment to make our own buttons and they will be rock bottom prices. More on this as it develops.

## FINAL SOLUTION STAFF

EDITOR: Larry the Punk (LP)

CONTRIBUTORS: General Skull

Henry C

Darren King T

PHOTOGRAPHY: Fish



# N.O. PUNK ALBUM

For what seems a countless number of years New Orleans has been dead as far as music is concerned. Any bands that were trying to make something of themselves were struggling along playing copies of hit records for high school dances, or playing bars doing copies of other people's successes. In other words, there has been nothing new around here for a long time until about two years ago with the development of the new wave/punk scene. What started out as one lone band trying to break something here in New Orleans that was already big in other parts of the country, it has evolved into a genuine "scene" as a lot of people like to refer to a group of people interested in the same thing. New Orleans now boasts a wide variety of new wave bands that range from the hottest band in the country, the Normals who have a sound reminiscent of the Clash or the Ramones- taking the best parts of both to form a unique sound that can't be beat, to more middle of the road sounds of the Mechanics who seem to be influenced by the likes of Elvis Costello.

It's about time that New Orleans can finally look the rest of the country in the face and say that we have something to offer. Carlos Boll, that debonair man about town, is putting together a New Orleans punk compiler album that will have around 15 songs on it. The Normals will be doing 3 songs that aren't going to be on their album so this album will be worth the price just for their contribution. But there's much more- The Contenders, Brad Orbitron's new band, will be doing 3 songs too and this band definitely has a future. The Driveways which feature Boll and Crazy Mike (watch for upcoming interview in future issue of Final Solution) will be doing 3 songs also. I haven't heard them yet as they have just started getting their show on the road after a long layoff, but they should be good as all the members are talented. The Men in Black will be doing 2 or 3 songs for the compilation album. Their sound is something that can't be described, you have to hear it for yourself. Their new single is out on Electric Eye records and is not bad at all. The production quality is much better than other Eye efforts. Rounding out the album will be songs by newcomers Wayward Youth who have a very English sound that is very raw, but I like them, (They have potential and should develop), the Mechanics who will do 1 or 2 songs, and last but not least will be solo efforts by Danny Read, ex-Stray Bullets.

## -FINAL SOLUTION TOP 20-

- 1) Bloody Sunday STIFF LITTLE FINGERS
- 2) Love Song THE DAMNED
- 3) I'm OK You're OK THE DICKIES
- 4) Top of the Pops THE REZILLOS
- 5) Satellite SEX PISTOLS
- 6) Don't Tell Me Why BRAINIACS
- 7) Into the Valley THE SKIDS
- 8) Decoyed THE JOLT
- 9) Mindless Contentment THE PLUGZ
- 10) Hungry THE ZEROS
- 11) You Took You Got THE NORMALS
- 12) Fun at the Beach THE B GIRLS
- 13) How Do You Do THE BOOMTOWN RATS
- 14) Starry Eyes THE RECORDS
- 15) Picture My Face TEENAGE HEAD
- 16) Another Day THE CONTROLLERS
- 17) Disneyland THE EYES
- 18) Suzy is a Floozie THE LURKERS
- 19) I Fought the Law THE CLASH
- 20) California Sun THE RIVIERAS

FAN

ZINES



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# THE LURKERS

## GOD'S LONELY MEN

OFF THE DEEP END IN SEARCH OF LIFE

Well here it is- the summer of '79, and the new album by the Lurkers is finally out and will answer a lot of questions I have had about the direction of this band. As anyone of minor intelligence can figure out, new wave music has been constantly evolving and changing since the outburst in glorious 1977. I can't believe that I am getting nostalgic already when the whole thing started only two years ago. Gone are the days when new wave was exciting and new, and every record was a classic, gone are the days when you could tell if you would like the record simply by looking at the cover. The first album by the Lurkers Fulham Fallout was to put it mildly a great record. One of the best of all time without a doubt. That album just oozed greatness, the songs were very fast paced and explosive. The whole idea of the album reflected the feelings of the time- be aggressive, be different, be somebody, and above all be yourself and the heck with everyone else. I am a little depressed to say that those feelings just don't exist anymore. The whole scene today is a sorta middle of the road conservatism and a somewhat more than slight hint at commercialism which was exactly the heart of the whole thing that the bands in 1977 were against when they started the whole movement. Today everyone is new wave. If bands like the Cars were around in 1977 they would have been laughed right out of the pub and probably squashed into the mud to boot, but today they are new wave. HELP!

Enough complaining about things that can't be changed, God's Lonely Men is definitely a step away from the pure energy that was characteristic of their earlier efforts. This album is not a sellout by any stretch of the imagination, and you must be careful to take in its context and not try to compare it to their other works. What it lacks in explosive quality it makes up with a much broader intelligence and maturity. The album as a whole is slower and less manic, but each song has its own identity as the band expands and grows. You must grow if you are to exist. Anyway, I'd rather listen to the Lurkers stuck in neutral than most other bands with a wide open throttle. While none of the songs individually come close to classics like "Ain't Got a Clue" or "I'm on Heat" from the first album or the terrific version of "Be My Prisoner" on the Streets LP, the album as a whole is constantly driving and packed with the usual Lurker power chords. The vocals really show the expansion of the band as Howard has improved tremendously. The album has the quality to satisfy the 1977 crowd and at the same time it will appeal to a wider audience due to its varied style. I have followed this band since their first single "Shadow" and take my word for it- this album is good and consistently rocking like you'd expect it to.



PETE

NIGEL

ESSO

HOWARD

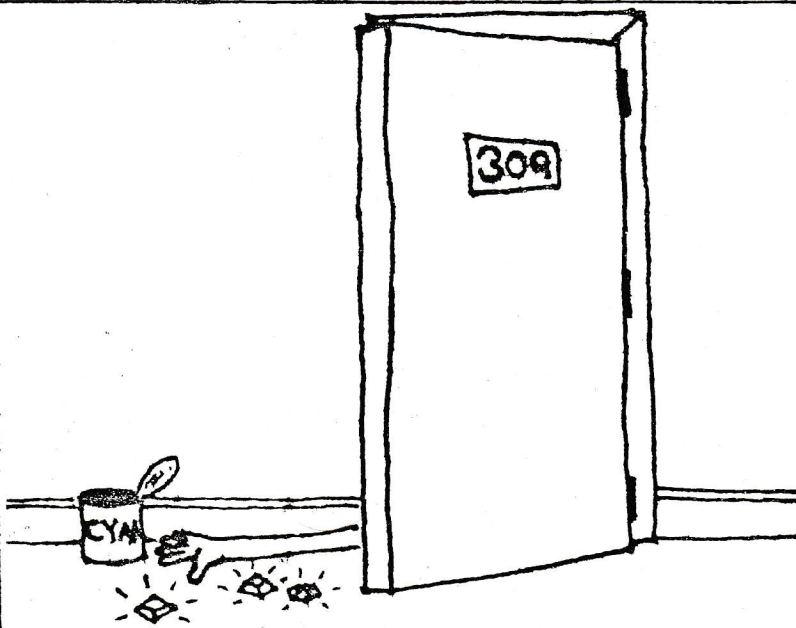


Probably the best song on God's Lonely Men is "Bad Times" which is the high point of Wall's vocal ability and the guitar really cooks on this track. "Take Me Back to Babylon" has a good chorus that is catchy, but who knows what it is supposed to be about? Maybe they wrote this song when they were on some wild mushrooms or something. "Cyanide" is the aggressive song that is reminiscent of the old days and you can feel the guitar and vocals scream out at you, but it is confusing because he sings about how he gets his kicks being on cyanide. From my knowledge of the substance, I think he could only have one kick before he'd be in another place somewhere very far away from here. "Cyanide" was the single released just before the album came out, and I don't know why they didn't put "Suzi is a Floozie" on the album.



"Whatever Happened to Mary" is funny and it is about a girl who is the leading cheerleader type who has a date every night, and she turns into a screaming lunatic who sits in her room alone all the time- I wonder what did happen to Mary. This album even has a ballad called "Noncontender" which isn't bad at all, and I'd like to personally dedicate this track to Brad Orbitron himself. This album is filled with good songs and you must take it in the surroundings of today, and don't try to compare it to the first album because they are both good in their own way.

The Lurkers are currently touring the USA and let's hope they have the decency to come to New Orleans. The tour will probably be extensive because the album was recorded here and they are trying to establish themselves in this country. Write to the fan club too, because they send you a nice letter every month or so that tells you what pub the band will be at on what night and you can go down and drink with them and hang out. I would love to do that, but they would have to have great drinks for me to go that far just to hang out. The thought is nice though, and it is nice to hear from the band every so often. LP



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- TIDAL WAVES "Fun Fun Fun"
- MARTYRS "Pig Pen Victim"

Send money, news, articles, or anything to Final Solution at 4304 James Dr. Metairie, La. 70003. The rates are \$4 for 4 issues by mail.



# FROM THE BIRD'S CAGE

This interview of Stevie "the Bird" and his girlfriend Suzi was conducted in their hideaway on a Sunday afternoon by Larry the Punk (LP). For the out of towners, Stevie is the bass player for the Normals. Well here goes-

LP: Why did you start the Normals?

B: Because there wasn't anything else going on. CA actually started the band- we practiced a couple of times and he tried to sing, but it was pretty bad.

LP: I remember you and David and I used to play pinball at the Backstabbers gigs. Did David shave his beard before the first gig at Changes.

B: Yeah, he shaved it before we went on stage.

LP: How did you find Charles?

B: Originally he was going to be the singer. Brad wanted to be in the band, but we were not having any of that.

LP: Do you like Bird playing in the band, or would you rather him have a regular job.

S: It doesn't bother me either way. It would not matter if he wasn't in the band.

LP: How long have you been together?

S: About a year.

B: Everyone thought we were together before we actually were. I remember you and goat came over to the apartment and thought we were messing around when she was still with Brad, but we weren't.

S: We still don't!

B: One of these days she's going to let me sleep in the bedroom.

LP: How did you two meet?

S: It was a long time ago when Brad lived on Edenborn, and Stevie came over and he had on this bebop hat and long hair. He looked so cute.

LP: It took a long time to steal you away, what does Stevie have that Brad didn't have?

B: About two more inches.

LP: What will you buy if you get rich?

B: A yacht! That way if people bother us, we can just sail away.

LP: You don't want a house or anything like that?

B: If we get a house, it'll be outside of the USA like on a private island or something.

LP: Favorite place to play, besides the bedroom?

B: I like Jed's now, but Changes was great.



LP: Do you like Rodney's?

B: Two things wrong with that place- someone wants to jump on the bandwagon and try to make a scene for us, and get jobs for us at the local discos. Who needs that- punk night at the local disco.

LP: Are you writing any new songs?

B: I got two new ones.

LP: What are they called?

B: I don't know, I don't write the words. I don't even know what the words are to any of our songs.

LP: Are you planning on going back to NY soon?

B: When we get the money to go we will.

LP: Are you going this time?



S: Yeah, this time for sure. Last time he went, our phone bill <sup>was</sup> so high I should have gone any-way.

LP: What do you think of Tommy Lee, is he doing a good job?

B: How can you expect Cowpie to do a good job. I guess he's OK though, but some things seem to be too unorganized. He really tries hard, but he does things that aren't even his job like making posters, and forgets things that he should be doing.

LP: Why don't you go to parties after gigs?

B: Why should we?

LP: I don't go either that often.

B: We went to one at Charlie's apartment.

S: That was because about 4 people called and asked us to come.

B: Why do we have to hang around and be one of the cool crowd?

S: A lot of people we know from seeing the Normals but we really don't want to hang around with everyone on a social basis.

B: Some people we see all the time like you and me, we play putt putt or go to see a movie, but some people couldn't care about us if we weren't with this band. We love each other, and would rather be with each other a lot of the time.

LP: What would you want on a new single, if you did one before the album?

B: "Come on Over"- that's such a great song.

LP: Why is "Yankee Dollar" called "Yankee Dollar"?

B: No reason. It's a silly name and has nothing to do with the song what so ever. We were fighting about the name when we first learned the song. They said it was just a great name for a song so that's why they called it that.

LP: What are the possibilities for the new name for the old Normals if you have to change your name?

B: We may have to change it due to the Normal who has recorded already. And Charlie has this hair up his ass that we should change it any-way and he wants to call it Combo Z-Dot.



LP: How did he get Combo Z-Dot?

B: When we first started the band he wanted to call the band Ca Ca Trop- which means too much shit. He said it would give us a local flare.

LP: Last question, do you want to be a big star?

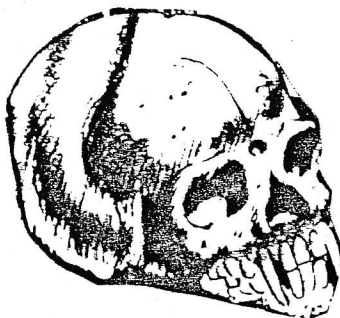
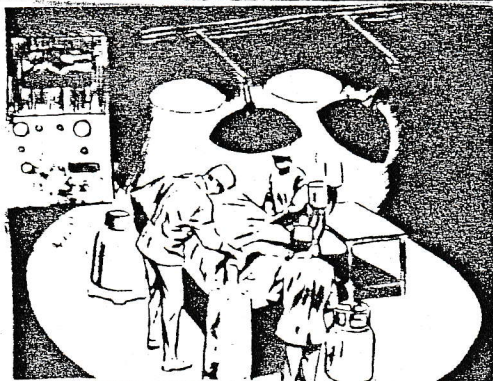
S: A big star.

B: We have an inside joke about stars. We have a book that shows what an asshole looks like.

S: Ever looked underneath a cat's tail? It looks just like a star. We know some people who want to be big stars.

B: I want to be a big rock star. And we know some people who are really big stars.

(This interview was summarized)



AT THE PITT!

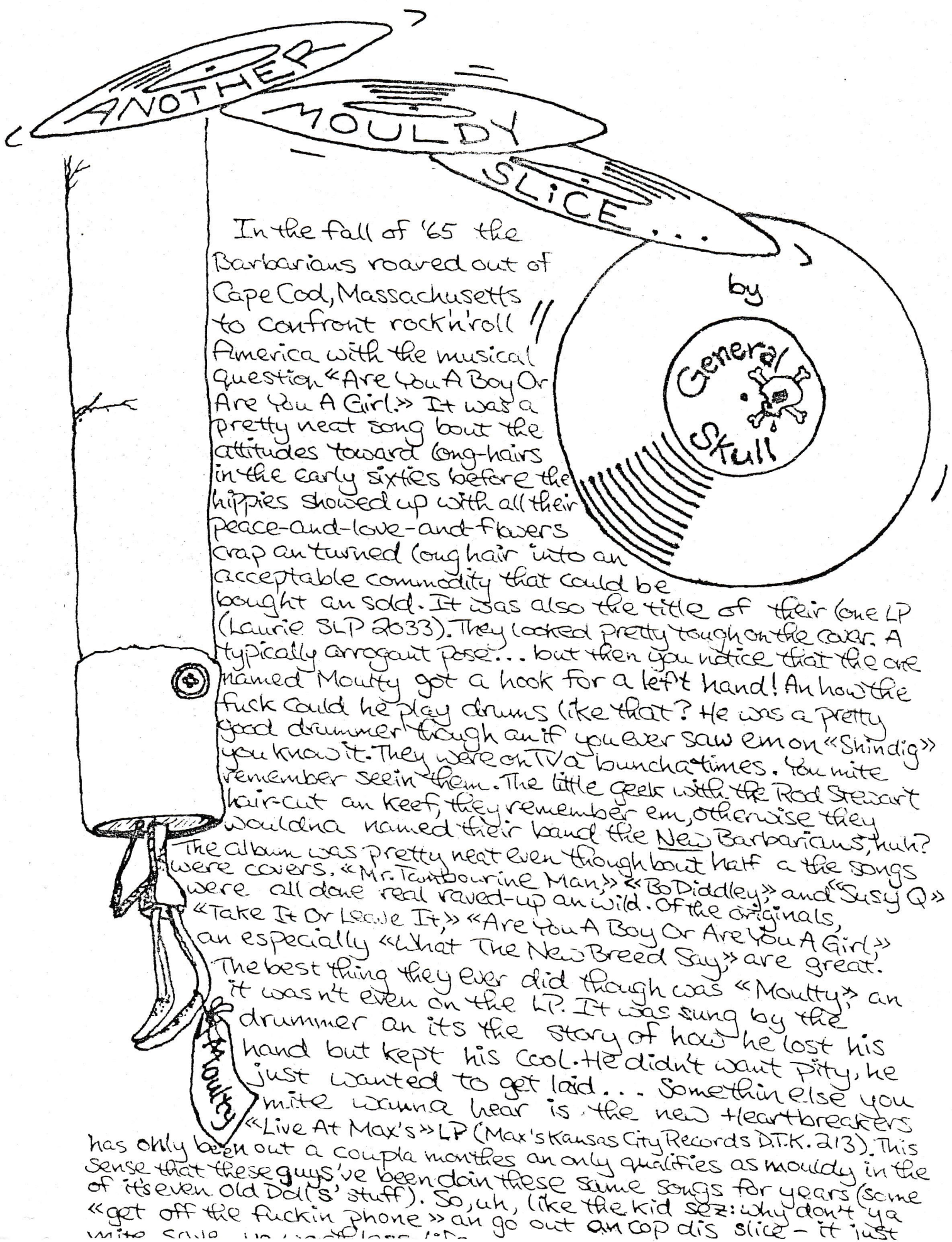
**MARK  
BROS.**

Aug 3-4

**DUCK SCOUT &  
MONKEY BUSINESS**

Classic craziness! "Duck Scout" is an anti-war comedy, and the little-seen "Monkey Business" is for Harpo-luv.





In the fall of '65 the Barbarians roared out of Cape Cod, Massachusetts to confront rock'n'roll America with the musical question "Are You A Boy Or Are You A Girl." It was a pretty neat song bout the attitudes toward long-hairs in the early sixties before the hippies showed up with all their peace-and-love-and-flowers crap an turned long hair into an acceptable commodity that could be bought an sold. It was also the title of their (one LP (Laurie SLP 2033). They looked pretty tough on the cover. A typically arrogant pose... but then you notice that the one named Moutty got a hook for a left hand! An how the fuck could he play drums like that? He was a pretty good drummer though an if you ever saw em on "Shindig" you know it. They were on TV a buncha times. You mite remember seein' them. The little geek with the Rod Stewart hair-cut an keef, they remember em, otherwise they wouldna named their band the New Barbarians, huh? The album was pretty neat even though bout half a the songs were covers. "Mr. Tambourine Man," "Bo Diddley," and "Susy Q" were all done real raved-up an wild. Of the originals, "Take It Or Leave It," "Are You A Boy Or Are You A Girl," an especially "What The New Breed Say" are great. The best thing they ever did though was "Moutty," an it wasn't even on the LP. It was sung by the drummer an its the story of how he lost his hand but kept his cool. He didn't want pity, he just wanted to get laid... Somethin else you mite wanna hear is the new +heartbreakers "Live At Max's" LP (Max's Kansas City Records D.T.K. 213). This has only been out a couple months an only qualifies as mouldy in the sense that these guys've been doin these same songs for years (some of it even old Dal's stuff). So, uh, (like the kid sez: why don't ya "get off the fuckin phone" an go out an cop dis slice - it just

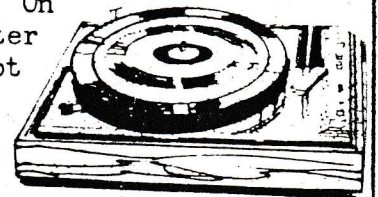


# CONFESSIONS OF A VINYL MANIAC

BY DAVID BREWTON



Why is it that your parents complain and even object to the youth of America in regards to buying records. In the first place it's partly the grown-ups' fault—at least that proves true in my case. I can recollect being pushed around Schwegmann's in a shopping cart at breakneck speed (Mom was rushing to the dairy section to get milk at 45¢ per half gallon). I was six years of age and loved the new rock n roll sounds. Justly, Schwegmann's carried plenty of the latest records being played around the country. In the middle of the store was a rack turning around in a circular fashion. On that rack were some of the greatest and most sought after picture sleeves any 45 could have. Every Saturday I got to annihilate that rack, with my choice leaving unharmed. I was becoming a vinyl maniac at the age of six. But as turmoil is sometimes inevitable in a juvenile world, the vinyl kept coming but the picture sleeves disappeared. At last recollection, I had either thrown them on the floor, which led to my mom throwing them away, or I colored in the sleeves when I was in the mood to imitate Pable Picasso.



As a sound example, let's sing the following together (to the tune of Sex and Violence)

## "VINYL JUNKIE"

Vinyl Junkie Vinyl Junkie Vinyl Junkie  
and vinyl is my art  
A soundtrack to a movie  
It's the only way to start  
I feel it in the morning  
When I sing "Police and Thieves"  
Then I start to shaking when I lose my picture sleeves  
and more For Vinyl Junkie

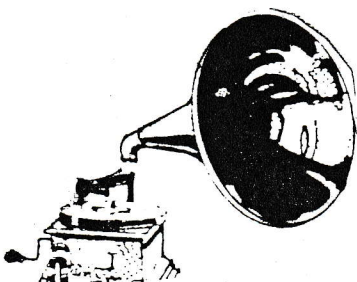


You see times have changed for I seemed to have recovered some of those picture sleeves from the 1960's by either paying higher prices or chancing that they will turn up in the flea market. There are still so many more left to collect, I'll need a picture disc crystal ball to find those rare ones.

To conclude, there is a bit of irony in it all. When I was young, all the picture sleeve records were there for my mom to buy for me and I was careless in keeping them. Now I have access to the upkeep of preserving records, but a budget can't withstand the high prices of records. Even Schwegmann's quit carrying that revolving rack. It just goes to prove that sometimes it's a losing fight.

## ROCK N ROLL MUSIC QUIZ - Can you identify the songs with these lyrics?

- 1) They offered me the office, offered me the shop  
They said I'd better take anything they got.
- 2) Be a man can a mystery man  
Be a doll like a baby doll.
- 3) We are not Jesus Christ, We are not fascist pigs,  
We are not catholics, We are not communist
- 4) Ronald Biggs was doing time, til he had a run  
now he says he's seen the light, and he sold his soul  
for punk.







# THE DICKIES

The Dickies are fun. In fact, the Dickies are irresistible! Not only are they the fastest band in the world, but they are also the funniest band in the world. While most everyone else these days has heavy socio-political statements in their music, it's refreshing to hear songs about waterslides and ugly girls.

Live, the Dickies are a non-stop action band that is best described as hysteria. Example: at one show, Leonard Graves Phillips (lead singer who only joined the band so that he could get himself laid and stop masturbating) got so carried away during "You Drive Me Ape, You Big Gorilla" that he thought he was a monkey for a moment and jumped off a balcony breaking his foot. (note cast on the EP cover).

Musically, the Dickies have been called "frenetic, satirical psychedelic punk", but the band prefers the tag, "easy-listening punk". Their first national vinyl attempt - a 10 inch EP has registered itself among the Punk Classics with such mind-warping tunes as "You're So Hideous", the breakneck version of "Paranoid" (a cover of Black Sabbath's song that when played at regular speed is still faster than the original at '78), and of course the all time fave- "You Drive Me Ape". A few more singles later and the Dickies dropped a screaming yellow disc upon a sleepy music world that still sends my head spinning. BUY IT AND FIND OUT!!!

DARREN



SAY IT AIN'T SO JOHN!!! SAY IT AIN'T SO!!!

After hearing disturbing rumors that the Dickies had broken up, Final Solution decided to get the real story. The following is a portion of an interview with the famous punk dignitary and Dickies manager, John Hewlet.

FS: Are the rumors true that the Dickies have broken up?

JH: Absolutely not.

FS: What are they doing right now?

JH: They're in the studio right now finishing up their new album which will be out in November. It's called Nightmare Alley and it's absolutely fantastic. Robin Caible, who produced the first Elton John and Queen albums is producing it and it'll have 11 new songs and 1 cover song.

FS: What's the cover?

JH: "Nights in White Satin".

FS: How does the album sound so far?

JH: It sounds much better musically. My favorite track right now is "Attack of the Molemen". Everybody's real excited.

FS: How was the tour in England?

JH: It was fantastic. The album reached no. 7 in the charts and the kids went hysterical at our shows. We even had about 2 and a half thousand kids show up for a record store appearance.

FS: Is there going to be a US tour?

JH: Yes, we talked it over, and we're going to do a 25 date tour in November.

FS: How does the future look for the Dickies?

JH: Everyone is really excited and I think that we're going to be the first punk band to make the AM radio.

DARREN

## I'M OK, YOU'RE OK

I DON'T CARE WHAT YOU SAY  
I'M GOING AWAY AND I'M GOING TO STAY  
I DON'T CARE WHAT YOU DO  
YOU CAN PRESS MY TROUSERS AND POLISH MY SHOES  
I'M IN LOVE WITH SORELY TRAUM  
I WANT TO TAKE HER TO MY HIGH SCHOOL PROM  
I HURT MY JOE AT LOCKHEED  
MY GIRL SAID THAT'S WHAT I NEED

(CHORUS)

I'M OK

YOU'RE OK

I'M OK

YOU'RE OK

I'M OK

I RAN INTO HIM FINLEY  
HE TOLD ME GO BACK TO THE VALLEY  
HE WENT INTO THE STARWOOD  
EVERYBODY THERE TOLD ME I SHOULD HAVE BEEN GOOD

(CHORUS)

I RAN INTO TOMATO  
HE WAS OVER IN ANTIGO  
HE TOLD ME WHERE TO GO  
AND HE AL NO TO BE ON THE WAY TO THE SHOW

(CHORUS)

WE'RE RUIN' DOWN SUNSET  
GONNA MINGLE WITH THE FUN SET  
GONNA TO GET STAY  
GONNA HAVE ME A REAL GOOD TIME

CUMPLESS BY STAN LEE SCOTT GOODARD  
DICKIES BY DAPE MAINTAIN'S BITCHIN' GUY MUSIC



# NEW MUSIC FROM N.O.

MEN IN BLACK "S and M Bar" b/w "Gypsy Lid" Lectric Eye

The Men in Black are New Orleans' most willed out new wave combo and they have a 45 out on Carlos Boll's Lectric Eye records. The men (Jay, Duvall, and Jimi) have been playing with a phenominal lack of success in local clubs for about a year- due for the most part to the sophistication of their music. But surprisingly enough the songs on their single should be quite palatable to the average punk taste although it retains their characteristic lunacy.

No N.O. new wave rocker should be without this highly heavy duty disc at least so you can play it for your grand children in 50 years when you pull out your duest old sunglass collection.

MAX

THE BUNS "Anti Matter" b/s "Raise the Roof" Lectric Eye

I had set myself out to hate this record from the very beginning when I heard they were going to do a single. Who wants to hear a band play 8 Ramones songs in a row when they play in a bar? I don't, and the bad part is that they have some good originals like "I Hate Work" that I really like. When I found out what two songs they were going to put on the single, I laughed because these are obviously their two worst songs. So here I am, sitting on my desk all ready to hate this record but they ruined it- the production quality is very good and the songs came out real good. I actually like this record, and it is very hard to type these words as I really wanted to hate it so bad. The record is mystifying because I never really cared for these songs too much live, but the record seems to capture something else that I can't explain. Even though the songs are the same slow paced dull things they do live, they came out great on record and the are actually listenable. There, I said it- I like this record, and don't hold it against me. Buy this record while you can still get one with the Lectric Eye label.

LP

The Cold

This band is probably one of the tightest outfits that has emerged to technical excellence so early in its career. After a few opening additions for the Normals, they are readying for headline status once they get enough songs down. If you've seen them, then there's no use to describe them except that they play old sixty's songs at 90 mph. They said that they have about 4 originals that are finished, and when I get a tape I will report on what talent they have. They do a good job as far as stage presence goes, and the sound is clean and tight. If their originals are anything at all, they may go somewhere. Write some originals fellas, the future is in creativity and not in copying someone else's ideas even if you do it in a way that no one would have ever dreamed of in the day the song was conceived.

LP



LEONARD GRAVES PHILLIPS  
(VOCALS)



STAN LEE  
(GUITAR)



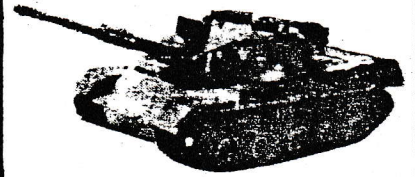
KARLOS KABALLERO  
(DRUMS)



# PUNK VIOLENCE

## AND OTHER DULL SUBJECTS

Rock and roll is the only original form of music to have come out of the circumstances of the 20th century. Rock and roll has no past and must adapt to the ever changing climate of the times. As the times get more anxious and uneasy, rock and roll gets more wild and uncontrolled. Fifties music only hinted at the concept of violence and limited the menace to threats of harm in situations involving the fooling with another boy's girl. The Angel's singer in "My Boyfriend's Back" is more of a prick tease than a claimed filly. The sixties dealt with violence more directly although just as coyly. The Standells in "Dirty Water" boasted about being the Boston Strangler, but as in the fifties the violence was mockingly gratuitous. The Rolling Stones and Velvet Underground were the most successful of all the sixties groups in approaching the concept of violence. The Stones seemed to retreat from their exploration of violence after the Altamont debacle, fearing the monster they had created.



The Velvet Underground had no such fears of opening Pandora's Box. The first two Verve albums are a shopping list of methods to express bizarre impulses. The first taste of Sado Masochism in "Venus In Furs", street action in "Run, Run, Run", self abuse in "Heroin", battered females in "There She Goes Again", murder in "Delmore Schwartz" were just some of the lighthearted topics covered by the Velvet Underground, and that was only on the first album with German Ice Princess Nico. The second album sans Nico but with manic Cale contained masterpieces like "Sister Ray" with a collage of jarring images of pimps, sailors, transvestites, and bisexuals which sounded like a musical representation of an Andy Warhol underground feature. The Velvet's association with Mr. Soupcan didn't lead to mass acceptance as Warhol wasn't regarded as your everyday artist by your everyday American, but Lou Reed wasn't your everyday teen idol.

The early seventies brought a retreat from any sort of exploration of human darkness as rock and roll took a back seat to blandout artists like America or John Denver, or calculating bombasts like Led Zeppelin, Deep Purple, or ELP. They weren't interested in exploring new horizons so much as padding fat Swiss bank accounts. There were some who tried to break the miasma of apathy which enveloped the music at that time. The MC5 were infused with a revolutionary spirit for a worldwide utopia built upon the thoughts of the mentor John Sinclair, leader of the White Panthers. In the truest anarchical sense, violence would have had to accompany change. Motor City had to burn, but it didn't. With the end of the revolution came the end of the MC5. Gone but not forgotten.

The Stooges haven't been forgotten either. They took things to the ultimate. Nowadays, people seem to forget the Stooges were a lot more than Iggy Pop's attempts at self immolation. If you want to talk about the Stooges' influence on current affairs, you'd better include variables like Ron Asheton's monolithic chordings and Scott Asheton's brutal poundings. The Stooges explored the territory of emotions left uncharted by the Velvets and in so doing influenced the spectrum of feelings of today's punk rockers.

The Sex Pistols' nihilism had an antecedent in the nihilism of the Stooges. The Ramones used the pure noise of the Stooges and applied it to contemporary America. The Damned and the Dead Boys borrowed the more comic elements of Iggy Pop's routine. Groups like the Clash, Sham 69, and Generation X applied the revolutionary fervor of the MC5 to a new generation of frustrated youth. Siouxsie and the Banshees, the Diodes, and Blondie (to a certain extent) copped some the Velvet's insidious techniques for their music. God only knows what has

influenced the No New York people. And there are others who are blazing new paths. Pere Ubu is possibly the most undeservedly ignored band on the punk scene. They've done much to erase the common misconception that music must come from a drum, bass, guitar, and keyboard combination. Thematically, they have chosen to present bleakness as a way of life and not just as a temporary aberration. Pere Ubu's first album, The Modern Dance, was a masterpiece of depression. It died ignominiously





# DULL SUBJECTS

(continued)

when its label folded a few weeks after release. Instead of going commercial like countless other bands, Pere Ubu has become denser and more confusing on Dub Housing. The titles alone have minimal significance to the music. Suffice it to say that the themes of bleakness, industrial wasteland decay, and hostile alienation remain essentially untouched.

One of the strangest groups to come down the pike in a long time is Throbbing Gristle. Some have called them the new Pink Floyd. Their third and supposedly final album is titled DOA which contains a lot of references to death. The difference between Throbbing Gristle and Pere Ubu is the lack of humanity of hope in the former's music. The group has been known to perform in a cage suspended above the audience so that no one can see them. Throbbing Gristle is also involved in child pornography. A picture of a little cutie provocatively posed on a bed is included on the bottom right hand cover of the album. It's enough to make Jim Morrison wet his leathers in Pere Lachaise. Throbbing Gristle has an American friend from San Francisco named Monte Cazazza who describes himself as an avant garde artist. He throws bricks personalized with his name at other artists and publishes obscene Mother's Day cards. It takes a lot to be perverse these days.

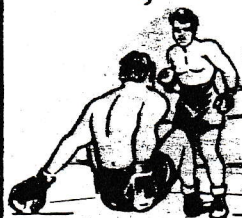
From out of left field comes the Pop Group with their first album simply titled Y. The album is the most ambitious yet released in 1979. They have a peculiar obsession with world affairs especially in southeast Asia. The poster included with the album tells most of the story. Mutilated corpses, war weary survivors, weapons of battle, and anything else you would care to consider are collaged. The record label uses an old photograph of a Saigon police officer summarily executing a suspected Viet Cong supporter. When the lyrics are good, they compliment the music nicely. But when the lyrics are bad they sound pretentious and overambitious. The problem may be the relative youth of the band. It's hard to imagine teenagers this cynical so early in life. They need to mature and focus their visions and when they do, the world had better watch out.

HENRY C.



# PUNK ROCK OLYMPICS

The first annual punk rock olympics is tentatively scheduled for the end of August/early September. This is going to be more of a get together to cause trouble and have fun as opposed to an actual athletic contest. As of now the scheduled events include putt putt, bowling (after midnight because it's cheaper), pinball and/or space wars at the fun arcade, swimming at poolside of the Final Solution's office in scenic suburbia, and last but not least we will have boxing matches and it must be a fight to the death. Applications for the right to face Mike Bun are now being accepted at our offices.



## MISPRINT

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 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.

CLASSIFIED ADS- Next month we will start printing ads, and you can say anything you want as long as it is 3 typed inches long and not more than 5 lines. Cost will be \$1.00, so rush those ads in today. Insult your friends, sell your mother, or advertise anything you want!



Although we were unable to secure an interview with Ms. Smith on the recent occasion of her performance at Ole Man Rivers, we did manage to grab a few minutes with her cat Arthur R. (This interview is conducted by King T):

KT: Do you remember your first meeting with Patti, Arthur?

AR: Yeah, it was at a party Robert Mapleson gave for her to celebrate a couple of her poems getting published in Creem magazine. I was there with Lou Reed's dog. I went up and licked her. Well, I found her bitter, so I sat upon her knees and I railed against her.

KT: Bet she loved that.

AR: Oh, yeah, we hit it right off.

KT: Do you have any family?

AR: Haven't been in touch with 'em for years. The idiots, they all buttered their fur, stuff like that.

KT: What does the "R" stand for?

AR: Rainbow, Patti's always chasing rainbows. Just like Verlaine.

KT: Tom Verlaine of Television?

AR: Uh, yeah sure.

KT: Is Patti hard to get along with?

AR: Basically, she's a real bitch. Always has been.

KT: She must have been really difficult while she was recuperating from that neck injury.

AR: That was like, that period... the only way I can describe it is as a real season in hell.

KT: What do you think of the new album?

AR: Well, the girl's consistent. Every album's a little worse than the one before.

KT: Such loyalty!

AR: You want loyalty, get a dog already.

KT: Patti says she's a "nigger". Do you consider yourself as such?

AR: Merchants are niggers; jueges are niggers; generals are niggers; mangy old emperors are niggers; cats ain't niggers. And if we were, we wouldn't let people go around using the word so cavalierly.

KT: I get the feeling from listening to you that you've had quite an influence on Patti's style.

AR: Uh, look man, I gotta go check out the scene backstage, you know. Later.

KT: Bye, now.

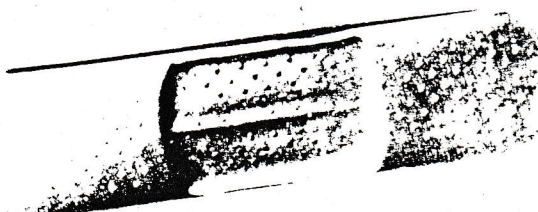


# Patti Smith



The hate column this month is not on any one individual, but rather it is on why you hate disco people and disco in general. I'm sure everyone out there can come up with some good comments on this subject, and remember to send your 25 words or less replies to the Final Solution offices as soon as possible. The winning reply from last month's hate column is listed here and it is from Chet Huntly. Chet wins a year's supply of jello.

"Why I Hate Cheryl Tiegs: She represents another attempt by Madison Avenue to advance the weary cliché of American sexual individuality but that really retains the promise of security in mass conformity."





# I'm In Love With Patti's Brain

by General Skull



On Sunday, July 8, the forces of Radio Ethiopia invaded Ole Man River's. It was a pretty neat show but not as high-energy as last summer's gig at the Warehouse. New stuff like "Revenge" and "Dancing Barefoot" came off real nice, but some of the more experimental stuff (like Patti's clarinet solos and the feedback barrage) were not received as well. Lotsa people said it was boring. I liked it cause it reminded me of stuff like Albert Ayler's invocations-to-spirits-sounds-like-rooms-fulla-elephants-bein-tortured. Sort of a continuation of the trance music idea begun with "Ghost Dance" on last year's Easter LP. Anyway an artist gotta take chances to grow... I talked to Patti, Lenny Kaye, and Ivan Kral. Patti was kinda out of it, being led about like a zombie. Friendly, but not quite there, know what I mean? I guess she was on some kinda medication, for a cold or something. Lenny Kaye was a real regular guy just like me and I talked to him for about half an hour about the ghost music stuff and how it wasn't going over all that well, but that's what they're playing with now and Patti was pissed cause they told her to turn down (I dunno but I think I'd a been pissed myself if it were me- I mean this is a fucking show, not a party at some kid's house). I also asked Lenny if Nuggets volume 2 was ever gonna come out and he sez he's been working on it for years and the lawyers and all are havin a real hard time gettin the legal end of it straightened out (permission to reproduce this and that) so it may never happen... Ivan Kral's a nice guy too, but he's still havin trouble gettin his US citizenship papers and he was real surprised when that lady pulled down her pants rite in front of his face and asked him to sign it...

Warning: "Wipe that smile off your face. The Damned are back."



Well those Normal boys from Suburbia have invaded the evil environs of the Vieux Carre, inveighing endlessly against the evils of disco and rock of the 70's. As it stands now, they've managed to close down Rodney's and have moved on to a stand at Le Jardin, formerly the hip watering hole for such as Robert Plant in its earlier incarnation as Deja Vu and nowadays patronized by a somewhat shadier clientele. So what does the future hold? It so happens that I got a glimpse of the August itinerary, and they are playing at the Golden Lantern, TT's West, Brady's, LeBistro, and at the Parade. Possible places may include the Jewel and Charlene.

During practice the band will try to learn covers of "Whips n Furs", "Lola", "Walk on the Wild Side", and "She's My Friend". This report is obviously a strange one, but who knows?

Keith Richard should be rotting in a jail cell in Toronto, just like any other junkie careless enough to leave his stash in a cop's path.

KT





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