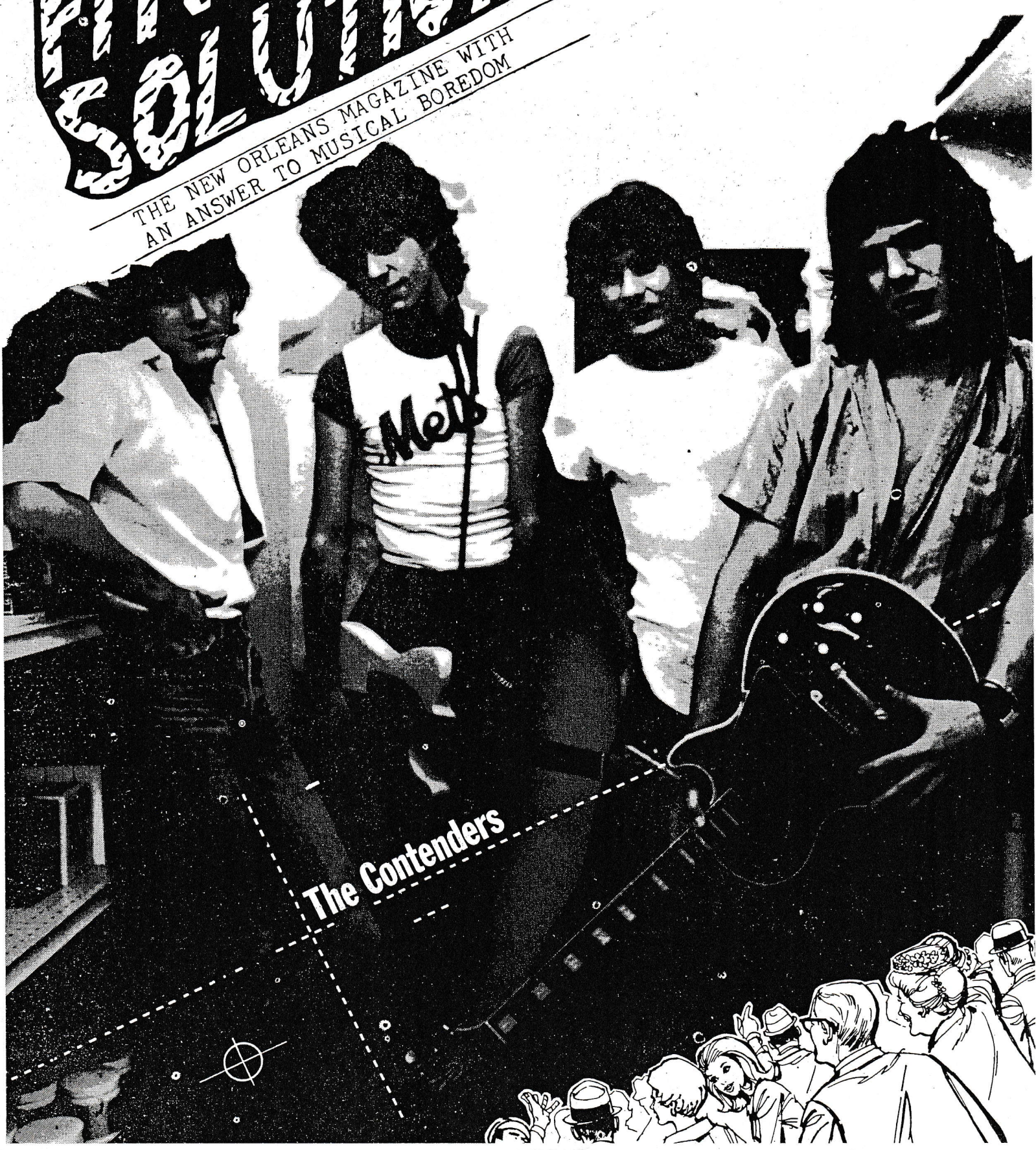


# THE FINAL SOLUTION

THE NEW ORLEANS MAGAZINE WITH  
AN ANSWER TO MUSICAL BOREDOM

No. 3  
MADE IN U.S.A.  
OCTOBER 79

75¢



The Contenders



102

"All the News  
That's Fit to Print"

# Around the Downtown

The debut of the Rat Finx was made at the Showboat when they opened for the Normals. They were surprisingly tight for a band that has been together for only a few weeks. They do the Sex Pistols/Clash/Damned grind with one original "Take me back to East Germany" written by Derwood. If they progress in the right direction they will be a band to watch in the future. Even though the usual lack of support for the opening band was shown in the fact that there were only about 40 people in the place while they were playing, they put on a good show. Let's hope this lack of interest doesn't dampen their spirits. If the people here don't wise up real soon, and get out and give support to the rest of the bands here in town, there will be no reason for anyone to start a band and you will be robbed of a potentially great talent that may be lurking out there right now. So get out and see the Contenders/Totally Cold when they play, and get out to the Normals gigs early to see bands like the Rat Finx or Hostages when they open for them. There's other bands in town to watch, so give them a chance.

The band that started out as a joke is now a serious concept, and we will be hearing from Stephanie and the Pickups real soon. Stephanie on vocals, Danny Read on bass, Russell on guitar, and Bubby on drums is the band, and they are rumored to be doing old Backstabbers songs and some originals. Wonder if they will do "He Put a Knife in my Heart".

I have heard of a band in the French Quarter called Patti Puke and the Regurgetators, but I don't know of anyone who actually saw them or if they do in fact exist. If anyone has any info on them, please forward news to this office.

Buns over America go heavy metal, and their new single sounds like some Led Zeppelin song that wasn't good enough to make the album. Maybe they won't record it, but if they do I wonder if they'll put the Electric Eye logo on it against the owner's wishes like they did for the first one. If heavy metal doesn't work out, Buns go disco!!!

Hostages debuted at the WWOZ benefit, but I didn't get to go see it so I can't say how good they really were. I heard that they do X-Ray Spex and Dickies, so they can't be all bad.

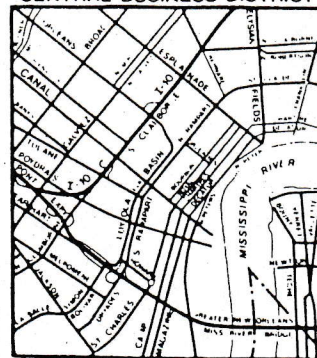
Mechanics EP due out shortly and the Men in Black have finally given up and are leaving for the west coast. Bye.

The N.O. compilation punk album is under way and the recording begins at Ultrasonic studio with the Men in Black doing "Hot Pork".

The long awaited LP by the Germs is supposed to be finished by the time you read this. It was produced by Joan Jett and will be out on Slash records.

The Contenders and the Totally Cold have teamed up as of late to play gigs at LeJardin and have drawn only moderate crowds. Hopefully this trend will work itself out and we will have more support from the N.O. music lovers. There is also a show planned at Showboat that will have the Rat Finx, Wayward Youth, and Hostages performing on their own so get out there and see these bands. I hate to keep on complaining, but you must get off your ass and go see these bands, buy the N.O. punk compiler album, and make N.O. something to be proud of. It's up to you, so join together and let's make it happen.

CENTRAL BUSINESS DISTRICT



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# NEW WAVE

## IN NEW ORLEANS

New Orleans has been the center of various concert activities in the last month or so with Blondie and Rockpile at the Theatre of the Performing arts, Talking Heads with the Normals at the Warehouse, and the B-52's and the Normals at the Ole Man Rivers hangout. Too bad the Clash had decided to pass up N.O. on their tour because now we have to travel to Texas to see something decent.

The Blondie/Rockpile show was one of those events where you had to stay in your seats or be



escorted from the air conditioned hall and this takes away from a rather exciting show. Rockpile was much better than Blondie and created a energy packed atmosphere that was sustained throughout. The live version of "Cruel to be Kind" is much better than the watered down version on the AM radio. The Chuck Berry style rock n roll of Dave Edmunds worked well as he alternated with Nick Lowe for lead vocals and original songs. Their show was great and seemed to pass much too quickly. Blondie came out and announced to the half disco crowd that they could see Blondie the way they really are. This implies that the disco single was just to make money and that they are going to rock and roll for the crowd. They are always trying to convince every rock writer that Blondie is a band and not just the blond singer of the band. The question I ask is why does she run around at the front of the stage in the spotlight while the rest of the band is at the back of the stage, and why do they mix her vocals way above the guitars? She was entertaining, but not a great energetic show like I was expecting. The crowd was strange too. When they played "Sex Offender" which is one of their best songs there was minimal applause, and when they did "One Way or Another" the radio crowd went wild. The high point of the show was "Heart of Glass" with the disco mirror ball and light show. You sit there pissed during the whole song, but when the crowd at the front starts booing her off the stage it made the whole thing worthwhile.

I didn't even go to the Talking Heads show, but I heard that the Normals put on a great show that was well received by the mainly Talking Heads crowd from the colleges. The crowd cheered after every song, and the yelled and screamed for an encore.

When told that they could not do an encore, they went out and played a four song encore much to the promoters dismay. The Dukes played before the Normals, but they didn't even get an encore. The Talking Heads supposedly put on a good show, if you like



Talking Heads. The thing that makes me mad about them is they said that the Normals were good with that raw quality of a lot of garage bands. That to me is a satirical put-down, and all I can say is that if the Talking Heads are the best that N.Y. can come up with in the way of new wave then they can forget it.

The B-52's were very entertaining, but even more entertaining was the girl in the red shirt and pants who kept taking her shirt off. They move a lot on stage and go to great lengths to keep the crowd active. The guitar player was dressed like Captain Kirk and used a variety of instruments, one of which had only 4 strings. The most amusing thing about this band is the crowd they attracted, and the things that the crowd was wearing. They all looked like they were just in a BBZ fashion show and just decided to drop by the show. I am still a little surprised that this band has enjoyed the success that they have because they are one of the least commercial sounding bands around. I guess it all depends on what you do with what you have at your disposal. The Normals put on a decent show and got an encore from the fashion plates



There is no news on a rescheduling of the Devo concert that was cancelled earlier in the year, and by now everyone knows that the Clash are playing in Atlanta, Austin, Dallas, and Houston and are not paronizing our fair city. Oh well..... LP





CHelsea

to form Generation X. They were received well for their somewhat non-aggressive approach in their early gigs as supporting act for the Clash.

From a very political beginning in the early days, they have progressed into a band that shows a variety of songwriting ideas. Side one is packed with five tunes that stand up as good as any album side ever conceived. "I'm on Fire" kicks off the side and has a well balanced chord construction for the chorus that is not easily forgotten. "Free the Fighters" is reminiscent of "Urban Kids" which was their last single and their best. All the songs are melodic, but rock n roll rhythms and beats supply the background for the October croonings displayed here.

The second side is a little weak with the cover of "Many Rivers" and god knows why they close that song. "Government" is a little slow for my tastes too and I could do without that too.

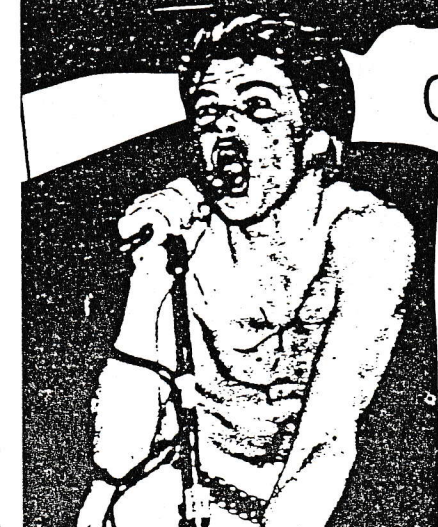
Chelsea were here in America in February '79 but as usual they played the east coast and went back from whence they came. Too bad, because they are supposed to be something to watch live. LP

I have been a Chelsea fan ever since the first single "Right to Work". It has been a pleasure to watch them progress into the band that they are today that could produce such a fine album. The album is solidly power packed, but not in the chainsaw guitar grind of a lot of the English noise-makers. They have class, and the talent to back it up. In the early days of Chelsea when Gene October decided to form a band after seeing a Clash gig, the lineup included Billy Idol and Tony James who later went on

## GERMS NITE OUT

THE GERMS, VS., & THE B-PEOPLE  
at Hong Kong Cafe

After travelling across half of California picking up assorted punks and punkettes, our carload of fun-loving American kids ended up somewhere in Chinatown and we ambled across the street toward the ever-growing-in-popularity-since-everyone-else-stopped-booking-punk-acts Hong Kong Cafe, complete with a pagoda shaped roof, picture book matches, and an ageing oriental man taking money from us while exclaiming in mock-English, "You





④

# germs continued

and stamping our hands with some bizarre characters from Chinese horror stories (something he had no doubt picked up at one of the many tacky souvenir shops gracing the area). The patio area in front of the place seemed to have a higher excitement level than the band inside was maintaining (someone said it was the B-People), and I had already missed most of their set cos we got there so late, so I stayed outside and mingled with the people

coming out of the building.

The next band was called Vs., and were making their rather unimpressive debut. They were so fucking typical, as is the standard for new bands as of late, but they might turn out better, so I'll see them a few more times before I finally condemn them.

Finally came the moment we'd all been waiting for: the Germs! They came on in their usual style- confusing. Pat didn't have a guitar pick, and there were so many offerings from the audience (gee ma, a Germ used my guitar pick) that the place looked like a bloody pick factory, which pleased Pat to no end as he collected as many sacrificial picks as he could hold. Meanwhile drummer Don was having a ball playing with the mike over his drums, and God only knows what Darby Crash was doing to Lorna as she waits patiently holding her bass till the others are ready to play, and the set finally began. Pogoers were throwing themselves about the dance floor, into tables etc. to complement Darby's antics of plunging into the crowd like an epileptic human cannonball for their frenzied 20 song set.

That was the story for the whole set and yours truly has the bruises to prove it. They played with the intensity and energy that has become the Germs standard (and rumour has it that they actually practiced before the gig). Yes, the Germs are still worth waiting through any number of mediocre bands- it just makes them sound better. (Keep an ear out for their album- it's magic!). Well, that's it.

-HILLADDIN-

## The Old and the New...



SEX DOG



SEX DOG

One of the newest bands to arrive on the N.O. scene is Sex Dog, not the Sex Dogs. They played their first gig with the Normals at Ole Man Rivers about a month ago, and have been playing around town with large success for a new band. One of the unusual features of this band is the 3 guitarists which they put to good use in their trademark super fast harmonizing guitar licks. They have 40 originals which is an achievement for a six month old band. Although the present Sex Dog has been around for only six months, the name has been in existence for six years when it was the name of a band Oley and Rick were in.

Auf Wiedersehen, Manne in Schwarz!!! Well it's off to San Fransisco for the Men in Black who are leaving N.O. because of the inability of the "Crescent Contingent" to comprehend any music which displays some degree of innovation or intelligence. Broken into the lineup is their new bassist, Joe, who is replacing Rockin' Rick who decided it would be better to play popular music than to play good music. Good luck to the M.I.B. and I am saddened by your departure, but maybe out west you can find an audience whick thinks of music as art and not as



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# CLASSIFIEDS.....

## QUIZ

This month's rock lyric quiz is brought to you by the Panasonic car stereos. (Mine doesn't work, but I'm sure there are some dependable units out there somewhere) What songs are these lines from?

- 1) Your revolution was just an illusion
- 2) Oh my doggie do, you're the easiest I don't want to be
- 3) I don't care about history, 'cos that's not where Uncle Bill Uncle Bill I took some pills
- 4) French Mr. French I'm really tense

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## MISPRINT

Wanted: Cure for pogo tits. I can't stop hoppin so they won't quit floppin! If I lose weight won't they just get stringy like noodles? Are there any punk plastic surgeons? The gay deceiver, fat in metairie, mistakenly chinois.....

For info on Connie and the Cocksuckers send \$1.50 + .50 for postage and handling to box 3452 Hayward, Ca. 94544.

Anyone knowing the whereabouts of old plastic models called Weird Ohs or Frantics, as well as rat finks or old army soldiers please contact LP at the office of the magazine.

I want to sell my mother, and she goes to the highest bidder. Look for me around the city, I'll have her on a leash.

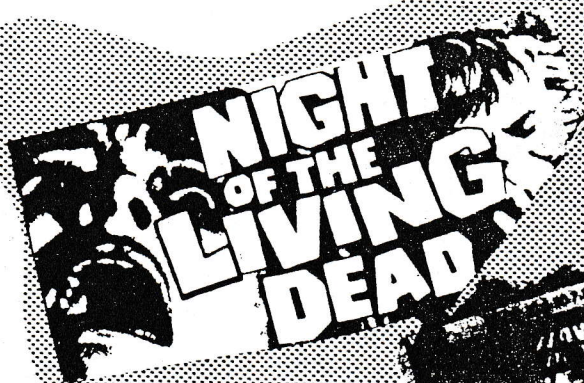
## ART SCHOOL BAND

JUST MOVED TO NEW ORLEANS AND AM LOOKING FOR BASS, LEAD GUITAR AND DRUMMER FOR PUNK ART SCHOOL TYPE BAND TO DO ORIGINAL MATERIAL IN THE SAME VEIN AS LOU REED, BLONDE AND TALKIN' HEADS. NEED SOME MALE/FEMALE ARTISTS THAT ARE HALF-ASS SLEEPY MUSICIANS WILLING TO GET A GROUP TOGETHER TO POSSIBLY PLAY WEEKENDS OR WHAT EVER.

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6  
8



They make it to a shopping center that is over run with ghouls, and they decide to stay here. Now the fun begins as our heroes run from store to

Probably one of the greatest horror classics of all time is Night of the Living Dead. This George Romero film, done in black and white, is very similar to an Outer Limits episode that has shock value to keep the audience on the edge of their seats. The movie starts off with some zombies killing this girl's boyfriend, and as she makes her escape she meets a black man and they make their way into an abandoned house. After he kills a few of the ghouls and boards up the house, he finds some more people in the cellar. Throughout the movie the ghouls are trying to get inside and the story becomes intense when the people are watching the television and hear a report that a ray has come to earth and it brings back to life anyone who had died in the last 24 hours. These zombies try to kill any living beings to eat the flesh, and the only way to kill the ghouls is to hit them in the head or burn them. You can feel the electricity on the revelation of what the zombies actually are and the sheer horror of the situation registers on their faces.

The most shocking part comes when they are trying to refuel the truck and the two young people are trying to drive away, but the truck explodes and there is a parade of ghouls to the smoldering truck to get a piece of barbecued human flesh. When the ghouls finally break into the house, they manage to eat everyone but the black guy. In a moment of irony, he unlocks the cellar door and moves to the front door and swings it open to wave to the militia who promptly shoot him as they thought he was a ghoul.

It would be a common thought today to think that this was a good way to end the movie because a sequel could follow right behind where Night of the Living Dead left off because the whole movie took place in one night. But back when this movie was made it wasn't the idea to make a sequel to every successful movie like it is today. So two decades later Romero brings us his sequel- Dawn of the Dead. D of the D is even color, but I was hoping for a black and white.



Dawn of the Dead assumes you saw the first one because it picks up in the TV studio that is in a turmoil because the major cities are falling to the ghouls. As more and more places are overtaken and the Red Cross workers become ghoul-bait at the rescue stations, a reporter and his girlfriend alone

store killing ghoul after ghoul. In the process of putting 18 wheel trucks in front of the doors to the mall, one of the swat team has part of his leg bitten off and a small piece off his arm. The special effects were great as you can see the teeth tear flesh off the bone, and this is not for the squeamish movie goer. After blocking the entrances they go on a shooting binge killing all walking ghouls in the mall. Once ghoul-free there is a five minute space in the movie where the viewer can catch his breath as the heroes try on suits and jewelry, and eat in the restaurants. It's the usual human fantasy of being alone in a shopping center and being able to do whatever the hell you want to.

The brief period of silence is broken as the mall is assaulted by an army of motorcycle riders who have an IQ of an rear axel because they let all the ghouls back into the mall who had been unable to get through the glass doors. The bikers kill some ghouls and then have a battle with the negro swat member who gets a few before making his way back to the hideout. Now the ghouls go to town and get some of those bikers and there is an intestines-eating scene which is grosser than the one in the original movie. The reporter is eaten in an elevator and joins the ranks of the ghouls as he is brought back to life. The white swat team member who was bitten had died earlier and was killed just after he became a ghoul, so there is only the girlfriend and the black swat team member left. As the ghouls close in on them in the hideout, they make their way to the roof and escape in the helicopter to god knows where. We'll have to wait for the sequel to the sequel to know what happened to them.

If you don't have a weak stomach and like a movie that is exciting and intense, Dawn of the Dead is a movie for you. Be ready for the shock of your life when you see it, for you'll never see anything like it again.

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# WEST COAST PUNK

7



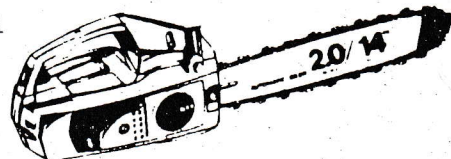
## AND NAIL

Most punk compiler albums have a few good songs, but most of the album is totally worthless and it is a rare occasion to find an album that is solid throughout. Tooth and Nail from the west coast is such an album. This album features six bands from the land of sun and sand, and it is apparent that these are people who play what they

feel- not people who play what they think will make them rich. Among the bands on Tooth and Nail are the Controllers, Flesheaters, UXA, Germs, Negative Trend, and Middle Class. Although these aren't names that come to mind while scanning the Billboard charts, these bands are part of one of the most important forces in music today- BE DIFFERENT! Buy this record and don't worry if it is something that you won't like, even if you don't like it enough to play it everyday you will find it appealing enough to think you got your money's worth because this record is rock n roll the way it should be played. The album is not noise like the No New York compiler, and it is not a glossy clean production like Yes LA. It is raw and dirty, fast paced and explosive, and above all- a great record.

Side one explodes with the fabulous Controllers who crash into "Another Day". This band is the classic chainsaw guitar sound who gave us little bits of rock n roll history like "Killer Queens" and "Do the Uganda". Along with "Another Day" the Controllers do "Jezebel" which is a strange sounding song that features eerie and menacing vocals backed by an offbeat guitar riff and "Electric Church". Hope to be hearing more from this band.

UXA stands for united experiments of America and I had never heard of them before this album. I must admit that I fell in love with them from the first time I heard them. The band features a girl lead singer and her name is De Detroit (Dee Dee). Her voice is powerful and sweet at the same time, and she may be the best girl voice around today. Forget Siouxsie and Blondie- gimme Dee Dee.



I had thought that the Germs would be the best band on this album, but I was disappointed by their vinyl offerings displayed on Tooth and Nail. Their first single "Forming" was an atrocity, and their second single, the "Lexicon Devil" EP was great. The cuts on this album are only fair, and this is a big disappointment for me. "Manimal" has Darby Crash sounding like he is vomiting, and this song drones on and never gets any better. "Dragon Lady" is much better and is what they are capable of playing. This song even has a piano solo and the thing sounds like it is playing a different song that the rest of the band, but it sounds great anyway. I am still waiting for the Germs album and it seems to be taking an incredible amount of time. It should be great if they get a good production.

I bought an EP by the Flesheaters about six months ago simply because I was intrigued by the name of the band (the movie with the same name was a classic as you all know). "Radio Dies Screamin" is one of the most unforgettable songs of all time, and they should have put that on Tooth and Nail for the people who missed that EP. They are one of those bands that may offend you at first with their seemingly muddy sound, but they grow on you with a few listens. "The Word Goes Flesh" has a catchy chorus, and I don't have the slightest idea what it is supposed to be about. "Pony Express" is shock rock to the hilt and if your foot doesn't

### FLESHEATERS



John C

Chris D



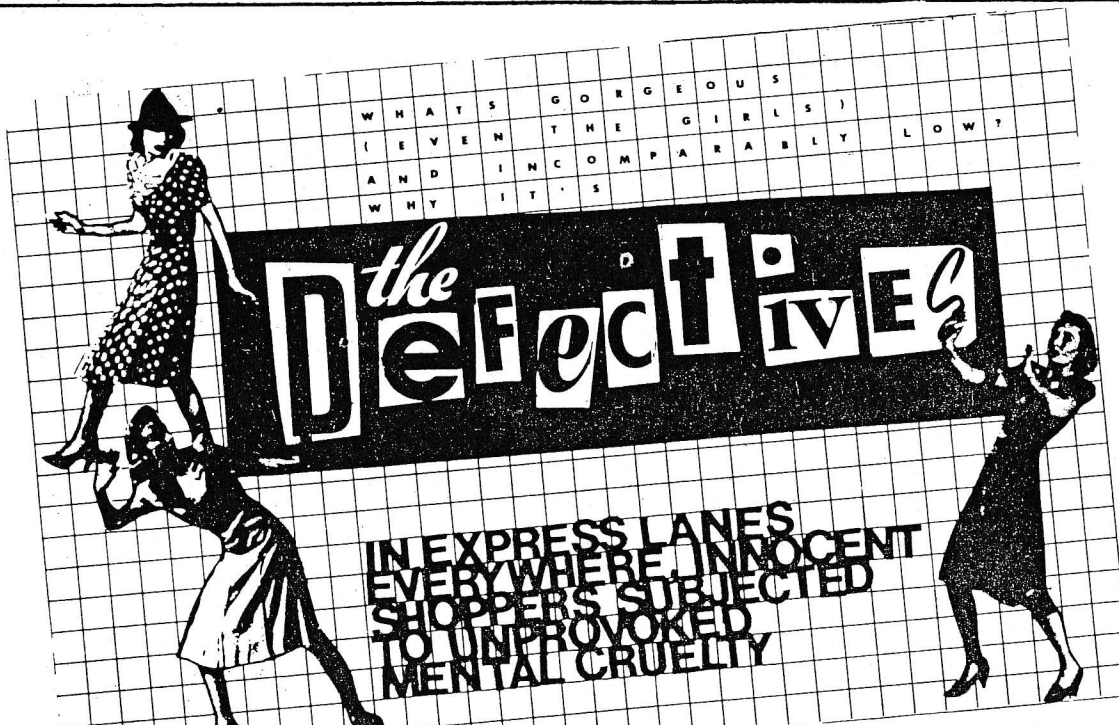
start to stomp then you're very possibly dead. This band is easily distinguished as a west coast band as the Dils or the Avengers are, and they may be one of the brightest stars on the not too distant future.

Negative Trend also have an EP out, but the version of "Mercenary" on Tooth and Nail is much better than the version on their EP. The killer is "I Got Power" that starts off slowly with some cymbals and builds to a manic frenzy with a tremendous chorus. The lyrics cover many facets from a church of breaking glass to nine hundred dead in a jungle, but the music is what makes this song. I think that the solo version of "I Got Power" by Rik L Rik is even better than the version on Tooth and Nail only because the production on the solo single was much better. Negative Trend only have two songs on Tooth and Nail, but I wish we could have more of them.

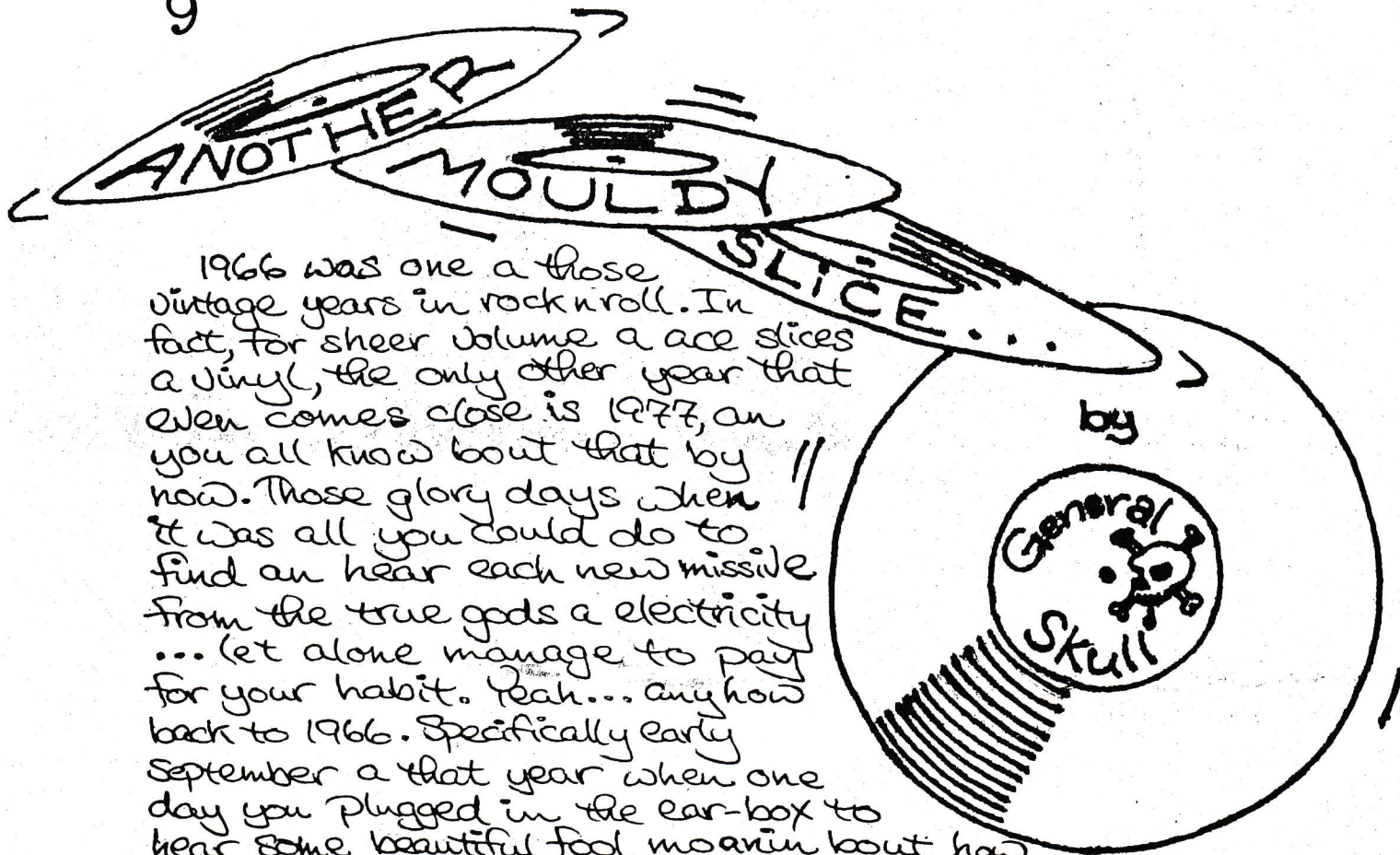


Middle Class has an EP out now called "Out of Vogue" and I haven't heard it yet, but I am a little apprehensive about them. They have two tracks on Tooth and Nail- one is a breakneck paced one minute ten seconds of pure excitement called "Love is Just a Tool" that may well be the best song on the whole album. The lyrics are incredible and you can tell the idea just from the title. Their other effort is called "Above Suspicion" and I don't care for it at all. Before final judgement on Middle Class, I want to hear their new single.

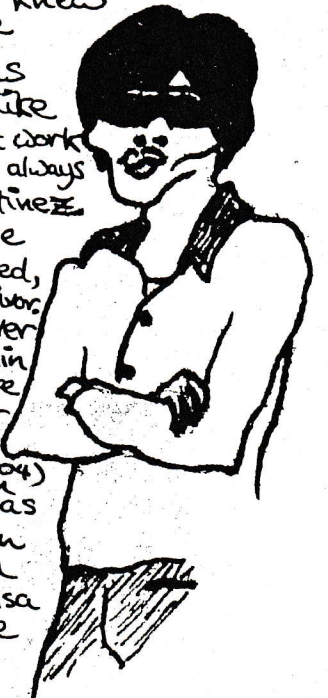
What rock n roll needs is more records like Tooth and Nail that can bring a whole group of bands together in one setting, and put out one piece of history that sums up what the culture was doing at that point in time. I even own a copy of Woodstock even though I don't like anything on it- but it is good because it says all that needs to be said about hippies. Buy Tooth and Nail because this the west coast sound, and this sound is for you if you like bands like the Ramones and the Stooges. Don't be mislead, don't ignore it, find out for yourself. LP







1966 was one a those vintage years in rock n roll. In fact, for sheer volume a ace slices a vinyl, the only other year that even comes close is 1977, an you all know bout that by now. Those glory days when it was all you could do to find an hear each new missile from the true gods a electricity ... (let alone manage to pay for your habit. Yeah... anyhow back to 1966. Specifically early September a that year when one day you plugged in the ear-box to hear some beautiful fool moanin bout how he was gonna «cry... cry-cry-cry 96 Tears» (count em, baby). It was ? (Question Mark) an the Mysterians an «96 Tears» was their big song an the one that got em on the radio an the TV. They were on TV a lot, too. They had a real tough, kinda rite-offa-the-street-type stage presence. Ever jerk like me who ever saw em just knew if these geeks could pull it off, he could too. They were believable, but still tough. Buncha Mexicans from Texas who somehow wound up near Detroit. These guys looked like the guys who hang out down by the gas station, but don't work there. Real mean lookin. Specially the lead singer. He was always known as ? (Question Mark), but his real name was Rudy Martinez an his favorite colour was orange. Real flashy dresser. He always wore those black wrap-around shades like Lou Reed, Jose Feliciano (each), an most famous Mafia figures seem to favor. The clothes he wore always looked like the duds you copped over at Amulet's yesterday an somehow he was the punkest lookin critter you eversaw - no shit. Trash with class. There were a few 45's, but only «96 Tears» an «I Need Somebody» ever really got anywhere. The two LP's, «96 Tears» (Cameo 1966) an «Action» (Cameo SG-2006) were both classics in their own rite. So what if ever song sounded the same? It was a similar situation to the Seeds' LP's where everthin sounded like «Pushin Too Hard» but it was such a great song you didn't care. The rinky-dinky Farfisa organ runs pop up everywhere an quickly became the Mysterians' trademark an a lotta people robbed the idea. Elvis is still gettin mileage outa it today. God only knows what became a these guys. I think one of em, turned up in an early version of the Grand Funk Railroad (hey - ya don't work, ya don't eat - rite?) Anyhow, if you can manage to unearth anythin by the Mysterians, by all means, scarf it up... it'll do yore trashy





# LOYOLA U.- PUNK for a Day

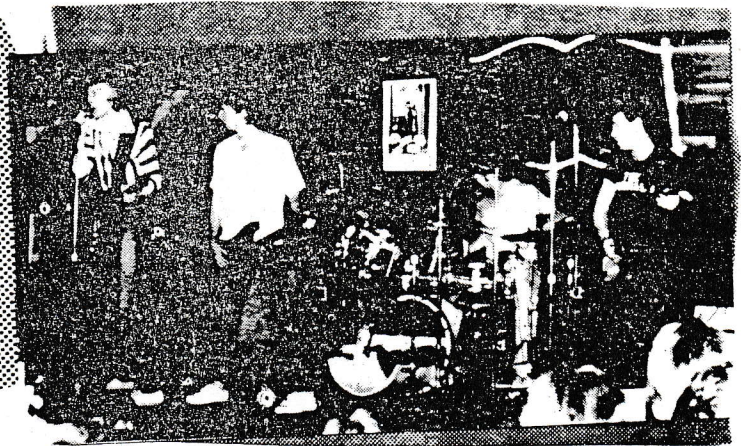
To welcome the uptown college crowd back to school, Loyola U. of N.O. sponsored a TGIF party featuring the Normals, Contenders, Sex Dog and the Totally Cold. At first thought you ask yourself why Loyola would get these bands to play for their school, but who cares as long as we have fun. New wave at the religious college will be interesting if nothing else.

Upon arriving I realize that my apprehensions were true- Sex Dog was told that they could not play for the kids at Loyola. OK fellas, who went out with the Dean's daughter? Believe it or not, the reason that they were to be banned is that their name Sex Dog is too obscene! Now you must remember this is a university where students are 22 years old and have sex as often as they feel like to appreciate the overwhelming absurdity of this condemnation of the band. Loyola officials consented to let them play some songs that weren't too bad and they could go on as the no name band. "No Name" was on the flyers too, but in the end Loyola said they couldn't play no matter what they did. Now this made the band mad for some unknown reason, so they prepared to take the stage anyway and play their set like they always do, but they didn't have time since they had a gig that night. Too bad, it would have been interesting.

A lot of people who watched their school be assaulted with rock n roll came their just to make fun of the bands and people- now granted, some of the people deserve to be made fun of (who were those assholes with the aluminum foil jackets who kept licking each other?). But you have to admit that it took a while to weed out those who were just curious, most people stayed for a while before they decided that it was time to leave for something better.

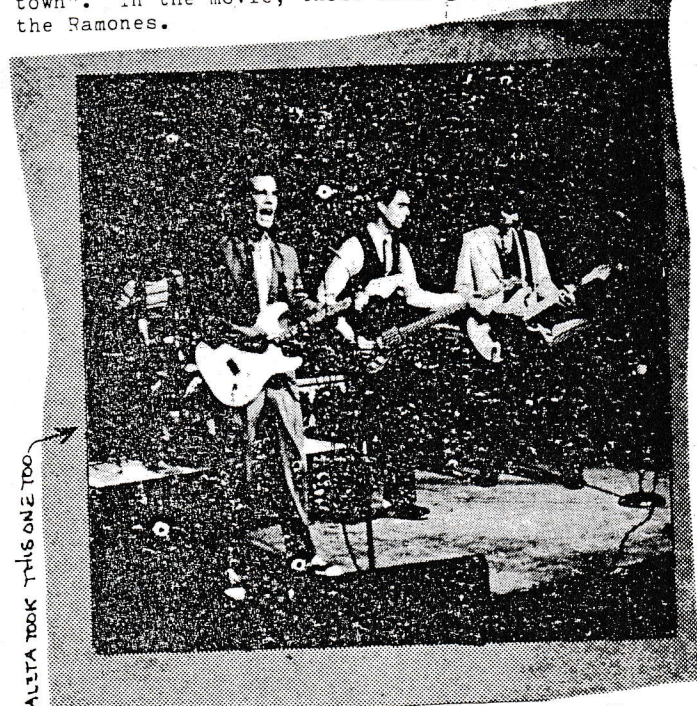


The Contenders went on first because one of the Normals got lost on his way to the school. The field was packed as they tore into their first song and the sound was incredible with the PA cranked up in the open air. The crowd seemed to like their power chord danceable tunes, but the favorites for the new people were the songs they had heard before like "Be Bop a Lula" and "I Fought the Law". They seemed to like the originals too, and if you can't move to songs like "Action Town" or "Trigger Boy" you must be a corpse. This band is not for the weak hearted Elvis Costello new wave fan, and these people should attend Contenders gigs at their own risk. Why does Mike make mistakes on "Hearts of the



Under impending rain filled clouds, the Normals took the stage for their first set. By this time, the crowd in the field had thinned out a little and the Normal fans had charged the stage. They put on their usual show which had the fans hopping around, but one has to wonder how long they can keep up the pace of playing 5 times a week. Hope they get out of the city soon so they can get a rest.

New wave is definitely not music for the masses yet because the crowd is continually getting thinner as the Normals progressed through their set. But what did you expect- something like rock and roll high school with the priests slapping wrists of the kids who couldn't stop dancing to "Around the Downtown". In the movie, those kids got paid to jump to the Ramones.

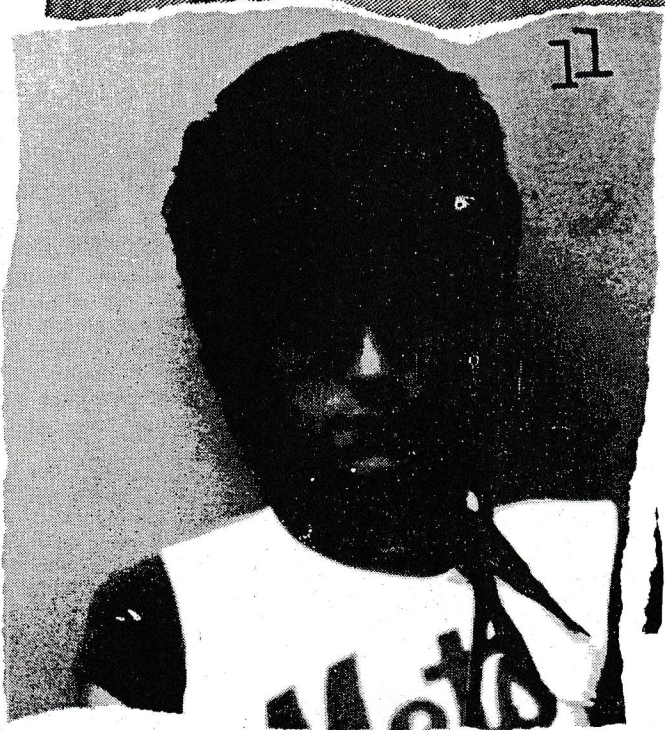


New shock waves on the "scene" is the Totally Cold, and I love this band. In their first few gigs their trademark was to rework old sixty's songs and play them at 180 miles an hour. This band has matured a great deal in the past month or so and now features some tight, hard-hitting originals with the covers mixed in. Nothing is out of the realm of possibility as covers range from "Lay Lady Lay" to "Downtown" at 180 miles per hour to "Something Else" by Cochran at regular speed. Rockin' Rick brings the sound of London to N.O. with this band, and it was the best thing he could have done to leave the MIB (not to criticize the MIB, because anyone who gets out and plays their own music gets a vote of confidence from me, but they don't seem to be progressing and who wants to stagnate with a band going nowhere?). Get out and see these guys when they play around town, they put on a good show that is anything but cold.

LP



# A Real Contender...



This interview of Brad Orbitron (BO) of the Contenders was conducted in the suburban hideaway of Larry the P by LP himself and Carlos Boll (CB), Letric Eye magnate.

BO: OK, where's Nookie?

LP: Where's what?

BO: Where's Noo Noo?

LP: All right Orgeron!

BO: And that's spelled O-r-g-e-r-o-n!

LP: No, it's Oshja Woshja. What is the difference between the Contenders' philosophy and that of the Backstabbers.

BO: This is a real band. The backstabbers had all of these big ideas and nothing came of it because everybody blew everything off too quickly.

LP: So you think that the Contenders will make it whereas the Backstabbers weren't really a solid unit.

BO: They had the potential to be a solid unit, but people are ready for it now and in the backstabbers we were ahead of our time.

LP: Carlos wanted me to ask you this, what about Randal?

BO: You want dirt, dont you?

LP: What do you think about Randal's ability on bass? Why was Randal sacked from the Contenders?

BO: OK, an official announcement is that Randal wasn't sacked from the band in as much as we talked about and decided that neither one was right for each other. He wasn't happy about certain things and we weren't happy about certain things.

LP: What things?

BO: Like remembering songs. He was more into rockabilly or bebop.

LP: How did you get Mike and Charlie away from Stray Bullets?

BO: We had talked about it and they weren't happy with the way the band was going so we decided to put it together.

LP: Who are the major influences of the Contenders and who do you think you sound like?

BO: It started out real weird, it started out kinda like the Clash. But now a whole lot of new influences are coming and all the new material sound real different. More melodic influences.

LP: Are you still doing Randal's song?

BO: Yeah, we're doing it but we changed it up and it's

LP: Did Danny write "One Last Kiss"?

BO: Not even as much as "Livin' End" is Randal's song. Danny came up to me with a bunch of chords and I arranged it and put the words to it. He'd get co-writing credit.

LP: When are you going to do a gig on your own?

BO: We're going to start something new here in town. We'll play two sets and the Cold will do two sets and it'll be almost like two separate shows. It's like the way they do it, in New York.

LP: Where did you get the new bass player from?

BO: Ronnie just got back from NY and he was playing bass for White Tiger. He quit because he didn't like the music- they're still doing all that Zeppelin copy bullshit. He was the natural choice when the thing with Randal came to a head. He plays a lot of melody lines that we didn't even know were there- it's like adding somebody who contributes.

LP: What songs are going on the N.O. punk album?

BO: "Hearts of the West", "Trigger Boy", and a new one called "Little Murders".

LP: What's "Trigger Boy" about?

BO: It's sorta like someone who's having second thoughts about being a soldier.

LP: What's the first single going to be?

BO: It's up to ya'll. We hope to pull one of the songs off the N.O. punk album for a single.

CB: After the album is out we want to start doing a whole bunch of singles.

LP: What do you look for when you start going out with a girl?

BO: Oh no, here we go- personal questions. Tits and ass. No um...Deep intellect.

CB: What do you mean by intellect?

BO: I mean someone that's not going to just walk around and say "That day is this?".

CB: Like Noodles? "who am I- I'm going down the drain".

LP: Who's your favorite memory out of all the girls you have lived with? We'll narrow it down to live with.

BO: Who's my favorite memory? Who's my favorite memory? You can't put your arms around a memory. Next question.

LP: OK, we want you to rate Suzi, Bunché, Noodles, and Joanie.

BO: Oh, gimme a break. You got to gimme a break.

LP: Where do you work now?

BO: These are loaded questions.

LP: Where do you work now?

BO: I'm self sufficient.

LP: Oh, where do you get money from?

BO: (hysterical laughter) Carlos pays me. Come on, get some more good copy here.

CB: What do you think about the Buns?

LP: I was going to ask that, but I skipped it because I didn't think it was worth it. What do you think of the Buns going heavy metal?

BO: The Neutron Buns (more laughter)

LP: What do you think of the Normals album.

BO: You gotta learn- sometimes you never learn!

CB: Don't you think there's less and less people at gigs around town.

BO: It's understandable. It's called the big burn-out. When the Normals play 5 times a week, there's no way they can hope to keep the interest up. I can see why they have to play that many times to meet their bills, but it's overkill. It's just too much.

CB: Is that what happened to the Backstabbers?

LP: They played once every 5 months.



# 12 RECORD REVIEW

This column is devoted to new singles from home and abroad, and they aren't arranged in any special order. If anyone out there wants to see his new record mentioned here just send us a copy at the office of the Final Solution and we'll see what we can do.

"Harmony in My Head" Buzzcocks- I was all set to hate it like I hated the last one, but this one is very good and in the same vein as the first album. I first heard it when the Pat Finks did it at Showboat, and I was surprised that it was the Buzzcocks who I had given up on. The new album is first class too that will surely be a smash hit (in England anyway). Although "Harmony" is moderately paced in tempo, it carries a certain feel of gratification throughout the song that the Buzzcocks still have some rock n roll left.

"Dream Lover" Plasmatics- The cover of this EP has a sweet looking little girl on it that has no shirt on and only band-aids on her nipples. This petite little lead singer would be expected to have a soft, subtle voice that could croon to Blondie type melodies, but when the needle hits the vinyl you come to realize that this girl's voice sounds like she could be a truck driver or bulldozer operator. The guitar screams as she growls the lyrics and they have a sound that the Ramones would be happy to hear. The best song off this EP is "Corruption" that has a long continuous repetition of the chorus, but the vocals mesh perfectly with the guitar throughout. Great record, get it while you can.

"I Hate Mondays" Boomtown Rats- This record was supposedly selling 5,000 copies a day in England and was to be a tremendous hit here at home. Upon playing it you can see why-it has a slow piano intro that leads to more slow piano and these slowly sung ballad lyrics. You keep waiting for something to happen, which of course it never does. The flipside is a tune called "It's All the Rage" which is an all out pull the plugs rocker. It goes to show you something about the record buying public-people want the slow stuff. Blondie could be like the Ramones, but then they'd sell as many records as the Ramones and not the 5 million they sold with their last album.

"Something That I Said" Ruts- This is their third single and is a small departure from their past efforts which have been very good material as you know. The title song is in the usual fast paced rock tradition that has been labeled punk, but the flip is a reggae tune called "Give Youth a Chance". I am not a reggae fan by any stretch of the imagination, but I like this one a lot. Give the Ruts a listen, and try to find the first two singles if you can-they'll be classics.

"Pissheadsville" Johnny Curious and the Strangers Although the title of this song would lead you to think that it would be something out of a Residents/Throbbing Gristle electronic songbook, this EP is in effect one of the biggest surprises in a long time in that I had never heard of them, and all four songs on the EP are great. The vocals are clean and the music is fast and clean. They sound a little like Stiff Little Fingers if they played a little slower even though "Pissheadsville" is as fast as anything that SLF has ever done. The cover of this single points out that they are from across the sea, and the music points out that they are another good band that will never make a hit on the AM radio. Oh well.....

"Do You Think I'm Disco" Steven Dahl- I heard this on the radio the other day and almost had a wreck as I nearly missed a telephone pole because I was laughing so hard. Don't get the idea that I play

## BUZZCOCKS on the coast

By the time we got around to leaving the house, we were thinking about selling our tickets and having a nice relaxing evening at home- but we didn't. We got to the Civic a few minutes early, and considering the size of the Civic, the crowd was rather sparse. Gang of Four came on, and the place started filling up with a healthy size crowd by the time their set was finished. As far as they went...well...they could be good in a couple of years, their songs just got lost in themselves. Next came the Cramps, thrown on the bill to promote the ticket sales, they had said they weren't going to play 'cos Bryan Cramp was nowhere to be found. We... they found him wandering around Hollywood and decided to play after all. I think they saved the show. They were at their best despite the problems they were having with their sound, and the fact that the crowd was getting into practising general abuse on Lux Interior, by spitting on him, pulling him off the stage and having assorted people in the crowd jump on the stage and run around like proverbial maniacs, until the fucked security guards the Civic always has threw them back into the crowd. A word on the Santa Monica Civic Security boys-muscle bound, stupid, sadistic morons who enjoy chewing on glass, throwing people around, and molesting 12 year old acne-ravaged teeny boppers. Back to the Cramps again-their energy and unsurpassed magnetism, along with punkabilly genius made them the best act all night.

The Buzzcocks, our headliners, came on next, and proved themselves to be a competent band. They were tight, played well even with bodies flying around on stage, and delivered a real professional performance. I think they caused the Civic a little anguish however, when security said they'd stop the concert if people didn't stop jumping on the stage the Buzzcocks countered by letting as many people in the audience that could fit come up on stage for the rest of their performance- an excellent show! -HILLADDIN-



# THE CLASH



On their recent tour of the United States, the Clash surprisingly played 3 dates in our neighboring state, Texas. Fortunately enough, I was able to see them in Dallas. They played in Dallas on a Saturday at a club called the Palladium. There was a sign in the Palladium by the fire marshall claiming legal capacity to be 1800 so the club was pretty big. It was well set up with a large stage at one end of the club. There were layered levels with tables and chairs surrounding the stage so that everyone had a good view.

The first band to play was a local punk band called the Nervebreakers who played your basic loud punk music and were well received by the crowd. The next band was a c & w combo called the Joe Ely band. Not being overly fond of c & w I was reminded of the experience of sitting thru the opening band for the Sex Pistols in Baton Rouge. In between sets the Clash had a DJ who played a combination of punk singles, 60's music and reggae.

Then the Clash came on and they sounded and looked great. They wore their usual uniform-like outfits with plenty of zippers and buckles, and also sported a new very short and very greased 50's hairstyle. More importantly their music was as good as it is on vinyl with the extra live energy of their show.



The set was well balanced with an equal amount of material from each album, their singles, and new songs. Both Mick Jones and Paul Simonon had a chance to sing lead vocals with Simonon doing a new reggae song. The show is best described as energetic or perhaps frenetic as they moved and played at the same whirlwind pace their songs move. As a friend recently said on public TV (you know you have no friends-ed.), this was truly music that grabbed you by the BLEEP and didn't let go. The first half of the set consisted of their usual high energy music interspersed with a few of their reggae songs. Then they did "Complete Control" and followed in rapid succession with "Career Opportunities", "Clash City Rockers", "Capital Radio", and "Garageland". Joe Strummer came out then and said for an encore they had a real treat and brought out the c & w Joe Ely. Surprisingly enough the encore was "White Riot" and Mr. Ely who didn't know the words would help sing out the words white riot in the chorus. The Clash seemed to get a big kick out of playing with Ely and proceeded to do another encore which was an old Rockabilly song.

Dallas is not a place for lovers of alcohol as to drink we had to buy a temporary 3 day liquor license which cost two dollars. And even if you have a license you can't buy anything after 2 o'clock when all the clubs close. After the Clash we went to Dallas' version of the Habana Bar, DJ's. The Plastic Idols were playing here and it was a hole in the wall that most states would refuse to allow to stay open. The place was packed though and the local crowd was enthusiastic, particularly the zombie with the I Eat Flesh T-shirt. Hopefully this is enough bullshit to fill up the needed space. **FRANKIE**



the radio in the car all the time, my tape player is broken and I play the radio just for the background noise and for the commercials. Anyway, back to the point-this record is a parody of the Rod Stewart pablum "Do You Think I'm Sexy" and it has the same music with slightly different words. At the end he turns to rock n roll and mentions such noteworthy bands as Led Zeppelin (Yecch!). Anything that makes fun of disco is OK by me.

"Nights in White Satin" Dickies- What else needs to be said about the record other than it is the new one by the Dickies. It isn't actually new because it has been out in England for a few months, and it takes time for these things to filter into our territory. Rumoured to be a change of direction was a blatant lie, and this is the same super fast guitar with the same super fast high pitched vocal squeal that has become their trademark. The flip is "Waterslide" which is my personal favorite and only a band like the Dickies can do a song about a waterslide and not have it be corny. This record was worth the long months of anticipation and waiting that accompanied its arrival, and it hasn't left my turntable for days.

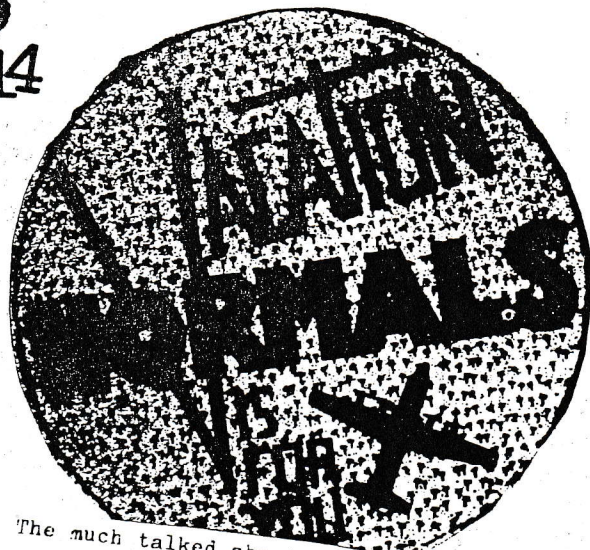
"Tough Luck" Fingerprntz- The melody of this tune is intriguing and I find myself remembering it at very unexpected times. I am not that familiar with this band, but this single is good and the flip is in the same context as the A-side. Good pop sound.

"It's Cold Outside" Stiv Bators- The former lead man for the Dead Boys has put out a solo single and at the very least it is an unusual effort for a man with his distinguished background that includes coaxing females to perform unnatural acts on his person while he pours out the lyrics to "All This and More". This single is nothing like the Dead Boys-it is a quiet little pop ditty I think the English would call it. It is not that bad of a song, it is just that is so much

quieter than anything he's ever done before. Rumours run rampant about Dead Boys live albums, reformations, or what have you-but if this the kind of music Stiv wants to do, you can forget it because I can't see Cheetah playing this stuff.

"We Talk, We Dance" Furrys- These guys are from the west coast, but they don't sound like the typical west coast band. Their name would lend you to believe that they are full of rushes of explosive excitement, but they are actually a band that is bouncy "pop" music and I am tired of that term so I'll call it punk bubblegum. This tune is catchy but the other side is easily forgettable. The cover is plain yellow with their name on it, and the music is plain as well. Too clean for the coast.

"Perfect Hits, vol. 2" Generation X- The first set of perfect hits was recorded in a garage and I don't care if those were the songs that got them signed or not. The second single of perfect hits is much more clean and the droning hum is gone which makes it much more listenable. There is one song that was not released on any single or album and it is called "Rock On". This song starts off with a drum piece that makes you think of any Gary Glitter record, but it is worth having anyway. The version of "Gimme Some Truth" is also amusing and I like it better than the one that they decided to release.



The much talked about migration of the Normals is finally underway as they play dates in Texas and New York. They will either stop off at Chicago and then head for New York after the Texas swing or they will come back to N.C. for a short rest stop.

The crowds are beginning to pick back up as Totally Cold and the Contenders fills the void left by the Normals departure.

Originally excited by the rough mix of the supposedly forthcoming album, Vacation is or You, I don't know what to make of the situation as the final mix they got from the producer didn't meet their liking. They have a lot of money invested in the project to not get something out of it. Another thing that kills me is that they got loans from two of their friends, and when they got the money they were real happy for their friends doing them the favor and now that their efforts were apparently unsuccessful they seem to have the attitude that those guys who lent them the money weren't friends but are really money grubbing businessmen out to make money off the band. It just goes to show you, never do business with your friends because if it doesn't work out there's always an ugly stink attached to it. Let's just hope the tour works out better than the album, and I expect to hear the

same ravings from the band members that they are inches from a major recording contract and that the janitors at every club loved them and would put in a good word for them. I just hope it's facts this time and not like the last time.

## AUSTIN UPDATE

When I first moved to Austin I had really negative opinion of the music "scene" because I was totally disgusted with what I had seen- which was a clickish core of self-important scene makers and a bunch of curiosity seeking hippies

glasses. Well, I've revised my opinion and it's somewhat a love/hate reaction. The good: there is a club called Raul's which new bands can play and be noticed by a fairly large, regular audience. There are some good bands to listen and dance to, and you can always run into people you know and socialize. Some big name acts play there also- the



Alex Chilton in the near past.

The bad: Like I said, it's a good place to go and when you have a lot of people with common interests using Raul's as their "someplace to go", you develop a scene which in itself isn't bad, but when it turns into a mentality of a high school pep rally for trendy, arty college kids who want to intellectualize everything- the music becomes secondary which is very bad. Besides this, there's a pervading sense of the Rocky Horror Picture Show which unnerves me-like people assuming an attitude and not reacting to anything. Add to this the hippies and fags who wander in, not to mention the fraternity types who come in for something "cute" and "different" to do.

So much for my evaluation. I go to Raul's about 3 or 4 times a week. The Next are about the best band- they seem very menacing on stage. Terminal Mind and Standing Waves each have very good original songs and are great to dance to and the Mistakes are probably the fastest band. The Re-Cords have some good ideas. The Huns are overly "outrageous" and tiring. Raul's is always on the verge of closing down (shades of Rodney's-ed.) because of management problems, but there are other places. In fact, last Saturday you had to choose between Standing Waves at Raul's and Terminal Mind at Ester's Pool.

In other Austin news, the Battle of the Bands was completed in a wave of confusion. The Battle was for the right to open for new wave bands that would be playing in the Austin area. The confusion centered around the idea that some promoter rated the bands on commercial appeal as opposed to talent and originality and crowd reaction. In fact, the Mistakes refused to play due to all the crap centered around the whole event. The winners were Standing Waves from Austin and the Nervebreakers from Dallas. Radio Free Europe were banned from playing by the record company execs responsible for putting on the whole fiasco in the first place. The "winners" will open for Blondie and Magazine and possibly other events in the Austin area.

New singles by a host of Austin based bands include the Skunks "Can't Get Loose", the Re-Cords (reversible cords) "Legalize Crime" EP, an EP by the Explosives, and various other efforts in the future.

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