

ABBA  
ABBA

THE  
FLY

The  
FINAL  
SOLUTION

inside: cramps  
Ramones and more

DECEMBER 1979

50¢

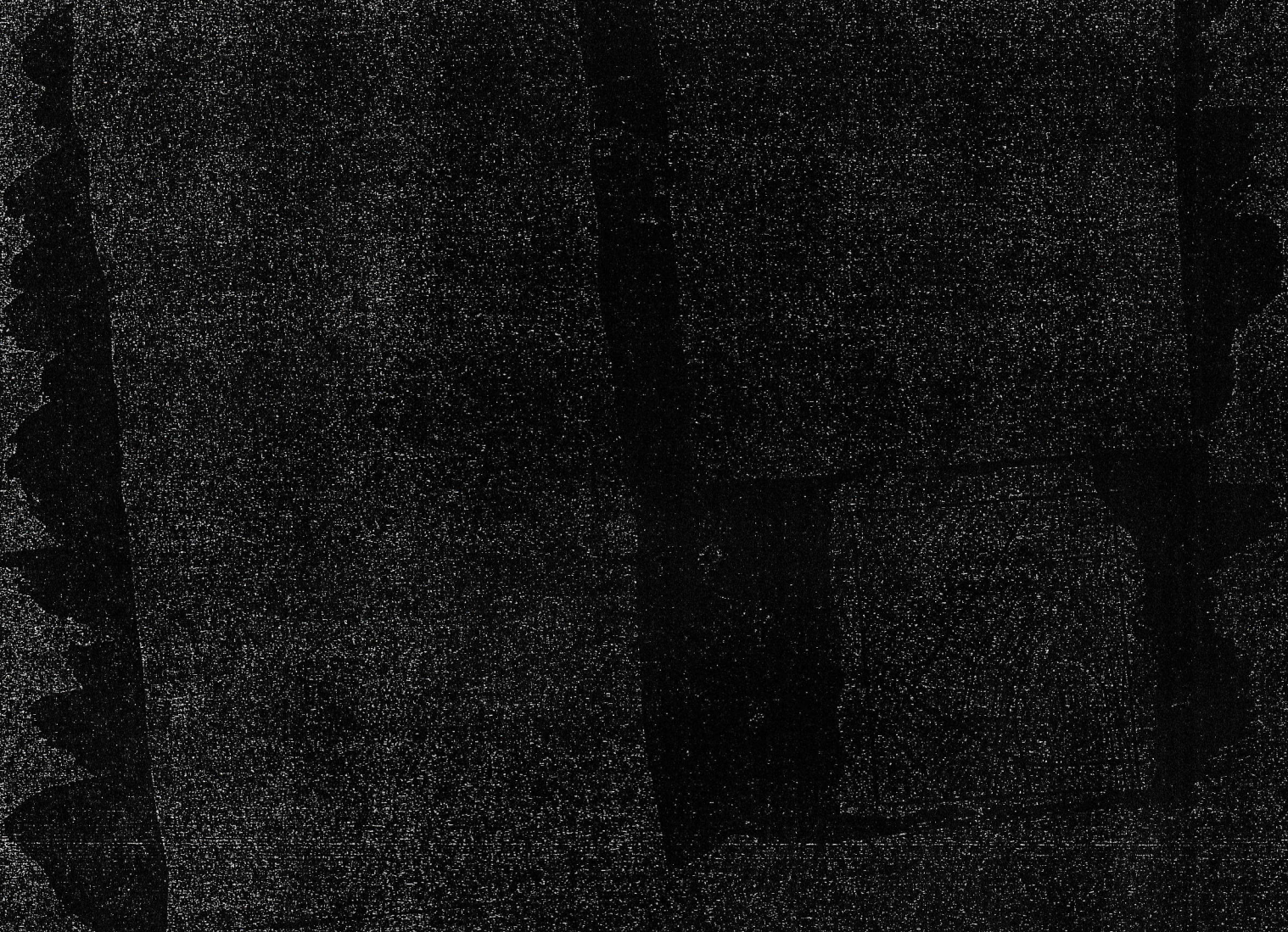
THE NEW YORK TIMES MAGAZINE WITH  
ANSWERS TO MUSICAL BOREDOM

ISS 41



2

# Around the DOWNTOWN...



FINAL SOLUTION is a...  
editorial...  
bulletin...  
layout...  
the FINAL SOLUTION is a...  
based on the trademark FINAL SOLUTION...  
are not registered but we reserve the right to sue anyone who...  
tries to copy anything from this bulletin...  
whatsoever to the FINAL SOLUTION...  
12-70003



# Final Solution <sup>3</sup>

## expands

Improvement in any endeavor is necessary for survival and I am happy to report that the Final Solution has expanded its horizons beyond anything that I would have believed possible upon conception of the magazine three issues ago. We now distribute over 100,000 copies to all 50 states and 14 foreign countries, and new this issue we offer a cassette copy for our readers that may be too busy to read every line of every article. We have the Final Solution in braille for those who have lost the use of their eyes- there's no reason that they can't be able to enjoy the magazine like the rest of you. Along with the Final Solution t-shirts and buttons we are going with some new promotions this issue. We have 100 Final Solution wall clocks for the first 100 new subscribers and each is emblazoned with the logo in glorious black and white. We also have a few neon signs with our logo to display in the store windows so be on the lookout for them.

We opened up a regional office in Los Angeles which had the entire staff in a state of nervous excitement. We all jetted out to the coast in our staff Lear jet but our privately owned limo had a flat on the way to the airport and we had to change the tire ourselves. To celebrate the opening of the branch office we had some local bands play in the conference room/hall and we all had a great time. It was much better than the trip to London last month and no one got in trouble this time.

If anyone is interested in sending articles in to be printed or actually becoming part of the staff you can now fill out your applications at one of our branch offices in town. No more trudging out to the heart of suburbia to our main office- you can now apply at our French Quarter distribution center or the art layout laboratories on Melpommene. Ladies wishing to give attention to the editor still must come to the main office on James Drive.

We hope to increase our readership with this issue so that we can go to color layouts in the future, and just remember- you get back exactly what you put in if not more. Subscribe today and be one of the first 100 and get your very own Final Solution wall clocks. We are trying for an office in Tokyo next month and we have all the people hired and ready to go- all we need is a good location. We will make the issues in Japanese writing available to our American readership if we get enough requests so let us know.....

## The Joker's Wild

At gigs around town you can always spot a few new people who have never been there before and it usually isn't a big deal, but at a local Rat Finks gig at the Showboat (Blowboat?) none other than Caesar Romero was in attendance. Who is Caesar Romero you may be asking yourself. He has made a countless number of movies, but he is best known in my heart as the Joker from Batman. When asked if he was the Joker from the old Batman series he only responded with a low grunt as he signed a napkin as an autograph for a fan. The unusual part was that he looked like he was enjoying it and he stayed for the whole set. Sorry that we don't have any pictures to substantiate this story, but you can live without it. Next week it is rumored that Otto Preminger and Frank Gorshin will be at the Contenders gig.

JOHN CALE with some twirpy folk singer  
at McCabes

Alright, I knew this show had to be good, or at least it better be! Not only was it on my birthday, but I passed up seeing the Germ for this insane man on the verge of mid-life crisis! The concert was in a place called McCabes, which is a guitar shop (just folk), and their concert hall holds maybe 100 people. There's guitars stuck all over the walls (which makes it difficult to be comfortable if you're on an end seat) and all the people who work there-and most of the people waiting to see Cale could be categorized as such: Male sandals or earth shoes, bell bottoms, life is a garden t-shirts, scraggly beard, and long hair; Female sandals or barefoot, bells or long peasant dress, love beads, and a fixed smile. That was it save for one or two almost normal people.

Conversation was incredible. If one cared to eavesdrop one could hear stuff like "Oh, I don't think John Cale has been inaccessible all his life, only the past 500 years"(she later explained that in metaphysical time 500 years was not long at all, and he's probably a few thousand years old already-and not one gray hair!) and so on, etc....

Next came this folk lady and her two "Charming" friends, one of whom couldn't really play-when one lady in the audience got irritated and screamed "Where's John?" they cleverly answered "Upstairs". Wait-here's the punchline- when the lady said "Bring him down" they answered "Go upstairs"- pretty nifty huh? Forget about them, they weren't any good anyway.

John Cale was. He came down with a bass guitar, confessed that he really didn't know what he was gonna play this time, and went into a song. He had a real weird harmonica player-stole the show on occasion- and the whole evening seemed to be real therapeutic for Cale. The show was relaxed, he was just having fun with everybody. There was even one point in a song where he had decided to play piano and said "Somebody come up here- anybody." The guy sitting next to me stood up, and Cale handed him his guitar, pulled him onstage and told him to play. I think the guy got the biggest thrill of his life and it took him a while before he'd even get off the stage.

Cale is brilliant, genius, magic. And he's not a bad entertainer either. - HILLADDIN -



**TRIGGER BOY PRODUCTIONS**  
4313 SO. CARROLLTON AVE.  
NEW ORLEANS, LA. 70119  
\$4.00 PER SHIRT S, M OR L 100% COTTON



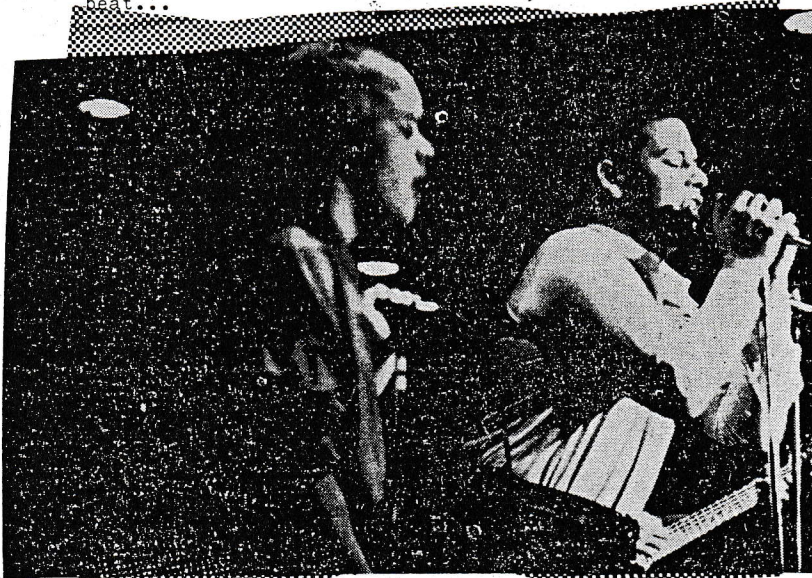
# HOSTAGES BREAKOUT 4

Over at Jimmy's on Willow Street on a hot fall nite...Punk benefit for WWOZ with lotsa bands ready to play all nite...an the first to hit the boards is the Hostages, makin their debut...Lisa and Rickey Rocket on vocals, Mars Gordon on warp-drive guitar, Vernon Chrome on bass, an Daemon on drums...these guys all play real good an they've got a real full powerful sound...they got the cretins up an hoppin that nite at Jimmy's (even the intellectual college-types were affectin a sorta up an down vibration pattern)...the band is gettin stronger all the time an they keep comin up with new material too...well-chosen covers rangin from Poodles to Dickies to Clash, just slightly outnumber the originals (pretty neat stuff, too- not one lousy song inna bunch)...

"I saw the billboards ben back three feet deep,  
An there wasn't no slack in the humidity"

from "Hurricane Alley" by Rocket, 1979

Once they get goin, the Hostages don't cut no slack either...Lisa, jumpin aroun shriekin like some kinda epileptic banshee, eyes rollin an crossin an her whole little body just twitchin an spasmin all across the stage...an our boy, Rickey Rocket, up there beltin em out all sweat an blood an 1977-London anger boilin over, the indignant butcher-boy son a James Brown an the Rev. John Lydon come to clue ya in to what yer no feelings are really about, sport...Mars, Vernon, an Daemon shuggin away behind em, never missin one frantic beat...



Awhile back, Lisa quit the band all of a sudden-like, cause her an Mars split up, (see-only in Final Solution do ya get the real low-down, the honest-to-goodness dirt that all ya filthy cretins just love...) an even without her these Hostages can still roar... I saw em over at Jed's with the Neutral Mutes (their first gig, I think) an even tho the PA was totally fucked they came across real powerful...whoever was workin the board would change the levels of the lead mike at least four times durin every song...one minute it sounded like Rickey was singin thru a megaphone an the next, he was all flatted out, then it would be almost okay, then it would sound like somebody practicin bird calls or sumpin (anybody who knows where to get some a whatever the soundman was on, let us know care of the Final Solution offices)...both bands sounded okay if you got close enough to the stage to hear the lead singer's voice without the benefit of that tortured PA...but it got real bad durin the second Neutral Mutes set an by now everybody was good an loaded...Clark got pissed an started throwin mike stands offa the stage-it was great -a minor moment in local rockanroll...things calmed down a bit an then got worse as Clark packed up an left while all the Mutes jumped around an hollered at each other an then, they left too...couldn't hardly blame

Lisa's return was at Jed's too...they started off without her an then after a coupla tunes, she comes leapin in an the world turned day glo again (if ya know what I mean)...she sings that so fine...an they sounded better than ever with her back again...

Vernon Chrome has departed for Houston for a coupla months so, in his absence, the big strings will be plucked by one Brian Heinz who was bein worked into the band this past weekend...that kinda sums up the current line-up of local Hostages (not to be confused, with the Iranian variety)...

So, last nite Larry the Punk sends me out to interview these guys...in typical low-budget Solution style- no tape machine...just a dull pencil an some old Normals posters to write on...couldn't get a ride to Mars' house so I hadda call em up instead...what follows is basically two phone conversations, one with Rickey Rocket an one with Lisa (with Mars screamin stuff in the background) that I juxtaposed to sound like a real bonafide interview:

Skull: Who wrote "Warp-drive"?

Lisa: Rickey Rocket.

Skull: What's it about?

Lisa: It's about a guy getting off work in outerspace and going to see his girlfriend.

Ricky: I wrote it around the time everybody was going back to school, it's about that too.

Mars: It's a 1989 song.

Lisa: Yeah, it's Space-Swing-Punk. So is "In My Ear" That's about "Close Encounters". Mars, Daemon, and Vernon wrote the music and Rickey wrote the lyrics.

Skull: Rickey, you wrote "Hurricane Alley", didn't you?

Ricky: Yeah.

Skull: What's that one about?

Lisa: It's about walkin thru a hurricane.

Skull: Oh (just bear with us, we're still tryin to get this thing rollin, okay?)...Of all the bands playin here in town now, you seem to be doin mor with your vocal arrangements than anybody else. Is anybody in particular responsible?

Lisa: No. It's more a combination of all of us. Daemon doesn't sing much, but there's input from all the members of the band on most songs. In fact, it's almost an unconscious thing. The vocals are just another part of the whole sound, like a bass. Even with our cover songs...it's like thry're ours for the time we're doin them. We kind of take a song by somebody else an put ourselves into it, so no matter what it sounded like before, it comes out our sound.

Skull: How long have you all been together as a band?

Ricky: Mars, Daemon, an Vernon have been playing together off and on for about three years. But they were playin jazz. Me an Lisa joined the band in September.

Skull: Rickey, how did you join up with these guys?

Ricky: Me and Mars went to see the Normals play at Rodney's one time. Between sets the DJ played some song-I can't remember exactly what it was- Mars said if you can sing that, you're in as the lead singer. I said I could and...

Skull: Do you have any plans to record?

Lisa: Yes, in the future.

Ricky: Maybe in three or four months.

Skull: What would you say your influences are?

Lisa: Drugs and money and sex. And Johnny Rotten.

Mars: No comment.

Ricky: Sex Pistols, Public Image, and Bowie and the Clash. And the Who. When I saw the Who and when I saw the Clash...I think both those bands influenced me a lot.

Skull: What local bands do you like?

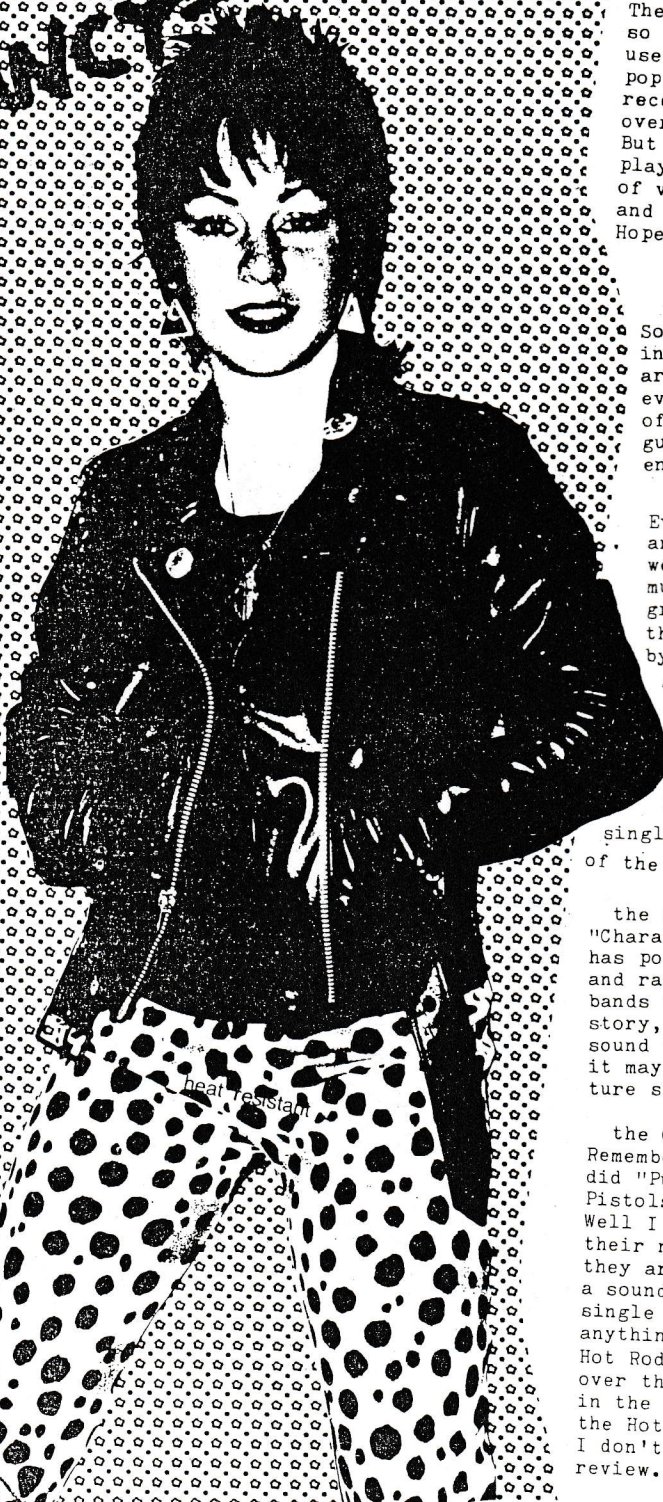
Ricky: The Wayward Youth and the Rat Finks. My favorite gig ever was when we played at the Showboat with the Youth and Changelings and between sets somebody played some of the 'Weirdos' stuff.

Skull: Uh-huh.

"Makes no difference what you say THE SKULL  
We'll come back another day  
Back to rockets in the sky, back to school  
Into "Warp-drive..."



# PUNK UP PUNKETTE FRANKIE



This column is to make mention of current singles and albums we think worth mentioning and if you want to have your band reviewed in this column just send your record or tape to the suburban offices of Final Solution at 4304 James dr. , Metairie, La. 70003

## the Damned "Smash it Up"

Everyone knows that the Damned were one of the original English punk bands that exploded right after the Pistols in 1977, and everyone knows how good they were for one album and how mediocre they were for the second album. The new version of the Damned is without James on guitar so the buzzing somewhat out of tune slashes that they used to conjure up are gone and the band has taken on a pop feel if you can believe that. The title of this record displays the sentiment of the lyrics, but it comes over in a different manner from the old guys sound. But I love it. They have even interwoven an organ that plays a series of one note repetitions after each line of verse that makes it sound like the old Paul Revere and the Raiders singles with a 1977 punk aggression. Hope the album is as good as the single. LP

## the Purple Hearts "Millions Like Us"

Some of the best new singles from merry olde England tie in with the current mod revival there. The Purple Hearts are strictly revivalists, sounding more mod than the Jam ever did. Their single is power pop in the best sense of that malignant expression, slashing razor-sharp guitars and amateur night Keith Moon drumming with just enough of a melody. KING-T

## Gang of Four Entertainment

Ever since I heard the first Gang of Four single I've anxiously awaited their album. Although my expectations were very high they were surpassed by the incredible music on this album. The Gang of Four are the best of a group of bands who are currently trying to restructure the normal view of music. Their sound is characterized by a loud bass, a more complex than most rhythm section, and frenetic guitar playing. When this sound was combined with great songs and some fresh ideas about music it produced this album which is one of the best of the year. I cannot recommend this album enough and I also suggest that you try to track down their two singles which have different songs and different versions of the songs on the album. FRANKIE

## the Skids "Charade"

"Charade" has everything a great song should have. It has pounding drums, thumping bass, razor sharp guitars and raspy vocals. One of the best songs and tightest bands to come out of Britain. Grey Parade is another story, this song has a slow pace and somewhat spooky sound to it. Kink of like a funeral march, who knows, it may be just that. Buy it for "Charade" and the picture sleeve. FISH

## the Out "Who is Innocent"

Remember the stories flying about that the Ravers who did "Punk Rock Christmas" were actually various Sex Pistols and other punk artists instead of an actual band? Well I don't know what that has to do with the Out and their new single other than I don't know who the hell they are, but I like the record anyway. Also they have a sound that should be the new Eddie and the Hot Rods single if they ever did a new single that sounded like anything. It pulsates along with that distinctive Hot Rod rhythm guitar and guttural vocal intertwined over the guitars packed with that sixty'sish drum beats in the background. I'm not so sure that the Out aren't the Hot Rods, or should that be the other way around. I don't know what I'm saying so just read the next goddamn review... LP



# Cinecyde "Positive Action"EP

This EP was appropriately named, for the 4 songs here are indeed positive forces in this game of rock n roll wars. As a matter of fact, wars are what they sing about and what happens during and after man's biggest game of all. Side one assaults you with a tune called "Radiation Sickness" and "Behavior Modification", both of which threaten to disintegrate your speakers if turned up to 5, I have yet to go over. Side two is just as devastating as the first with a Detroit style remake of "Anyway You Want It". The last song is "Phosphorus and Napalm" which is about the fun things to do in wartime such as shooting people, cutting their heads off, and watching them bleed to death. Warning: this EP is radioactively mixed and definitely a ball grabber. FISH

# the Cheetahs "Radioactive"

These guys are on the same label that brought us the Valves way back when, Zoom Records. "Radioactive" is Zum 14 if anyone cares and the three songs on this EP are rock n roll- that there's no question of, but each exhibits a different style. "Radioactive" is the slowest paced of the three and is the most middle of the road rock n roll of the three. "Minefield" is the most punk but it's hard to relate to a song that is about walking in a minefield and how it brings you down. "The Only One" has a harmonica in the heart of the action and it is reminiscent of the Downliners Sect song of a few years back. This record is good and if you want to find it just look for an orange sleeve with a red nuclear reactor symbol on the cover. LP

# the Specials "Message to you Rudy"

The Specials predate the new mods, forming in 1977 and touring with the Clash. A biracial band, their music is close to the ska-bluebeat of the mid-sixties which evolved into reggae. The original mods liked ska, so the new ones have embraced the Specials. Their first single "Gangsters" is great, and I like the new one "Message to You Rudy"/"Nite Klub", produced by Elvis Costello even better than the first. It's a bit different from punky/reggae, using horns and more traditional arrangements, but if you like the Clash's skanking you should check this out. KING-T

# Wire-154

Wire's second album was much slower paced and more electronic than their first. Their new album moves them farther in that direction. The songs have also gotten more experimental with each album as the band grows more confident and willing to take chances. The chances are small ones, however, as the members of the band work well together and have made another great album. Like their other albums this one is a collection of numerous songs that are distinct and separately satisfying. It requires more than one listening to hear all the action in each of these songs. When buying the album I suggest you purchase the import which contains an extra EP with 4 previously unreleased songs. FRANKIE

# the Revillos "Where's the Boy for Me?"

These fuckers in their original line up were a group that could annihilate a good stereo after one playing, but no more! This does not mean they're bad now, actually I've grown rather fond of this single. It is still energetic and the vocals are very good. The guitar is hooked to a sort of synthesiser which makes for a unique sound. Side one is great for dancing and so is side two, you can just dance more spastically when listening to it! Definitely different. FISH

# the Residents Eskimo

If any of your friends have terminally insane musical tastes then this is the perfect gift. Fair warning should be first made that the vast majority of people have never heard of don't like the Residents. If however you know someone who likes them this is their best effort yet. In their own words it is a collection of instrumentals (using eskimo instruments) interpretations of Eskimo folk tales with a narrative provided on the inside cover. The Residents unique musical style, especially on this album, is not only weird but hard to describe in words. So if you want to hear some of most unusual music around, buy this album. And as a favor to me when someone wants to hear Christmas music- put this record on. FRANKIE

6

Stiff Little Fingers "Straw Dogs"  
"Straw Dogs" is a disappointment after the fantastic "Gotta Get Away". It suffers from the same lack of dynamics that marred so much of the album, the band hurtling forward like they've got to finish before the power's shut down, leaving Jake Burns' vocals to supply all the tension and melody. Burns' voice works great when matched with a decent arrangement like "Gotta Get Away" or "Wasted Life", but it's not enough to save "Straw Dogs". KING-T

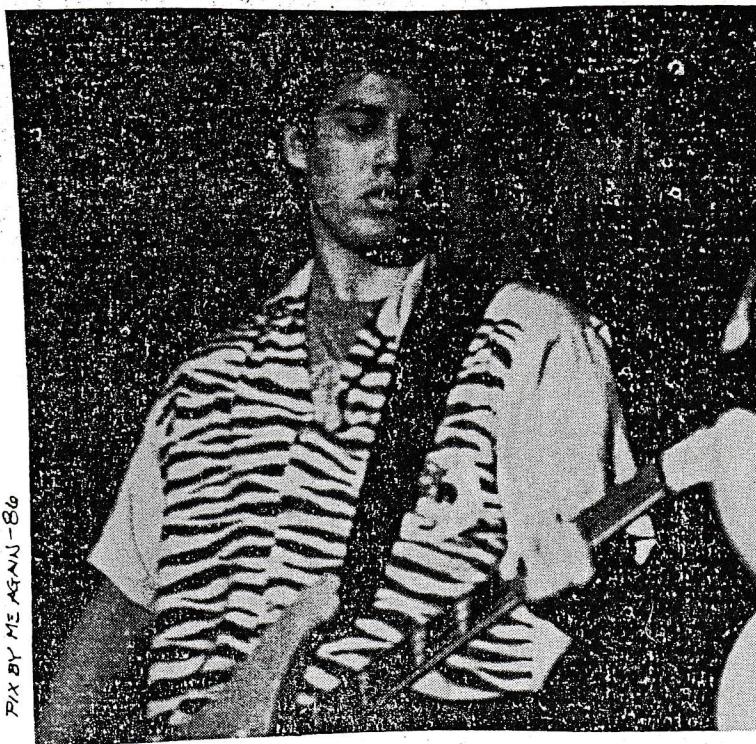
# the Mutants "Insect Lounge"

I heard one single from this band a while back and it was horrible to put it mildly. And guess what- they didn't disappoint me when I listened to one song off this new single which is as horrible as the other single was. But the Mutants screwed up and recorded one decent song that is called "Insect Lounge" which has a high pitched voice that repeats insect lounge over and over with some trebly guitar that sounds like a slowed version of a 1910 Fruit-gum company song. Come on guys, next time don't fuck up again and put a good song in there with those horrible little ditties you are famous for around my house. LP

# the Raincoats "Adventure Close to Home"

The Raincoats look at first glance (and listen) to be a Slits' spinoff. Actually, drummer Palmolive left the Slits to join an already-in-progress Raincoats, bringing with her the song "Adventure Close to Home" which closes the second side of both the Slits album and the 'coats 45. Also, singer Ana sounds a bit like Arri Up, and Geoff Travis did the sleeves for both records. However, the droning vidin of Vicki Aspinall makes them sound more like the Velvets than like the Slits. "Fairytale in the Supermarket" and "In Love" are as strong as "Adventures" or anything else on Cut, and I hope this band gets to record an album. KING-T

# RAT FINKDOM



PIX BY ME AGAIN-86

The crowds at gigs around town seem to be picking back up as the people are starting to come out and see all the bands that N.O. has to offer. It's a good sign because a band just starting out won't be excited very long if all they can play before is 50-60 people, and if they aren't excited they won't put on a very good show. It's one thing if no one goes and the band is boring, but N.O. has a lot of new bands that are well worth going out to see- and probably the best of the new bands is the Rat Finks.



What is a rat fink? In the literal sense it is a 5¢ piece of plastic shaped like a rat that the kids used to buy out of gum machines in the 60's. The 60's makes you think of happier days when the radio was fun and exciting and that is just what this band the Rat Finks is- fun and exciting. No one who has seen them can say that they don't put on a good show even if these early gigs are not as technically proficient as one would like to hear. Derwood on bass is the inspirational leader and he supposedly found the other three guys in a west bank garage practicing some Clash songs and they didn't even know that there were any other people in N.O. that liked that kind of music. Derwood has improved his bass playing immensely since the first few gigs- although he still misses many notes he can now run around the stage and be comfortable and after all it is better to move around and be visual when you play live as opposed to standing like a statue to get every note perfect. John on lead guitar and lead vocals jumps like a jumping bean and has a surprisingly clear voice that can range from Clash sounding high pitches to guttural Zeroes tones and still not crack. James on rhythm can finally play a whole set with his guitar in tune and this is a fantastic achievement. After all, how can you not like a guy who has the good taste to play an SG. And finally there is a little weasle named Jeff who handles the drum sticks for the band. His style is like that of the King Rat himself-Rat Scabies of the Damned and he even looks like Scabies. I remember this guy when he used to ride my bus in eighth grade and he was a weasle then too. He has a very nice looking sister too so he can't be all bad.

A typical Fink set will contain covers of Clash, Pistols, Buzzcocks, and other faves, but they excel on their originals the best of which is "Life in East Germany" that has a good harmony that is reminiscent of the Buzzcocks. They have recorded that song along with "I Don't Want you Around" for a possible single release. I think they have about 6 originals now and the way I see it they have no place to go but up if they can continue to improve. At a recent gig at Jed's that they opened for the Totally Cold they revved up a packed house that had more people pogoing at the same time than anyone else since the Normals left for NY. The crowd loved the band and they probably would have gotten an encore if Rockin' Rick hadn't taken the mike and abruptly thanked them and started picking up his bass. John even passed out at the end of one of their gigs when they finished "Cranked Up Really High" and he was laying on the stage while the

audience thought he was playing. That just goes to show how much energy they put into their performance, and the energy they put into it is what they will get back from the audience and it showed at Jed's with the people hopping and bopping like has not been seen around here for a while.

So the thing to do is buy the Rat Finks single if it does in fact get pressed, wear a Rat Finks button, or just find an old rat fink and wear it on a string to signify simplicity, but above all go see this band because you will definitely be entertained if nothing else.



Since we obviously got girls on the brain a few words would seem to be in order on my sweetheart and yours too I'm sure- the breath-takingly cute Deborah Harry whose band the Blondies (I swear they used to be called that) have a new album out called "Eat to the Beat". Please pause for a moment while I step into the character of a prestigious rock critic, OK?

Well let's breathe a long sigh of relief now that this horrid little punk rock fad seems to be slowly dying out. Some good has come from it, however, and Blondie appears to be one of those bands with the talent and the maturity to outlive passing crazes and make its own mark in the hallowed annals of rock n roll.

Granted, they made their commercial breakthrough with a song, "Heart of Glass", which leaned heavily towards disco (which, let's face it, only blacks and homosexuals really like). Nonetheless, "Parallel Lines" was a polished professional album, and the recently released "Eat to the Beat" is even more so...

Back to reality- "Eat to the Beat" is easily Blondie's least interesting album musically, but it does go further in establishing them as one of the few truly intelligent outfits to ever get on the rock n roller coaster. The lyrics are incisive and witty throughout, the arrangements fit the songs exquisitely, the sentiments expressed are admirable. Blondie has been incisive, witty, and admir-

able from their first album on, but the fact is that the basic sensibility which always made Debbie and Blondie so endearing has held together through success, celebrity, and studio polish. I can think of no band of any wave which has weathered mass popularity as well. To reject Blondie because they're popular, and because they refuse to let themselves be categorized musically, is stupid and

tasteless. This band deserves better than to be thrown to the wolves, even if they often seem determined to sit down at the dinner table with those wolves. They're ours, and we shouldn't let them be taken away so easily.

KING-T



# Normals Preview to N.Y.C.



I, the P talks to David Brewton of the Normals on a one day layoff before they head up north to New York for a month or so.

LP: What happened on the Texas tour?

DB: Testing One-Two. It went great. The last gig went great at the Continental Club in Austin. It's like a mixture of college people, punks, and hippies. Everybody was there, it was great.

LP: How much money did you make?

DB: About \$500.

LP: Do you play with other bands or do you play by yourself?

DB: We had a band that was going to play with us there. but their singer got sick so we just did it ourselves. It was a band called the Savage Saints.

LP: Did you ever play with Legionnaires Disease or any of those bands?

DB: We let Legionnaires Disease open us up and the guy opened up his pants. They were more punk than the Dead Boys and have a sound like the Damned and Dead Boys on their off nights- they just yelled a lot. They have been together for only six months and were real noisy, you would have loved them.

LP: They were together when we went to Houston before. Who else did you see in Texas?

DB: We saw the Next but they are real young too. They will get better and so will Legionnaires Disease, they just have to keep practicing.

LP: Do they play copy songs or all originals?

DB: All originals. Standing Waves do all originals but one song by television.

LP: They sound like Television?

DB: Talking Heads, no the B-fifty Heads.

LP: Did you go over better than them at your gigs?

DB: We got a write up in a Texas newspaper. We got a good article in it.

LP: Who are you playing with in New York on the tour?

DB: We are playing with Neon Leon, we got Iggy Pop, we got B-52's, we got the Dead Boys reunion gig at CBGB's and Laughing Dads at CBGB's.

LP: The Dead Boys is a reunion gig or an anniversary show. Is it a one shot deal?

DB: I don't know but I'm glad we are playing with so we can blow them away.

LP: It will be good because their kind of crowd will like your kind of music. Aren't you playing with some folk guy?

DB: Pop folk, Steve Forbit.

LP: That's terrible, why did you get that?

DB: We are all going to play acoustic guitars and Steve is playing an upright bass.

LP: How did you get stuck playing with that guy because no one is going to like your stuff.

DB: They'll like us.

LP: How long are you planning on staying in NY?

on staying about a month or so.

LP: So you think you'll get scooped up by some record company wiz.

DB: I hope so. We got three companies after us. A&M is interested as of two days ago, and also Warner Brothers and Stiff.

LP: How did you get them interested?

DB: We took the video tape up there.

LP: Why aren't you going out to the west coast?

DB: We want to go out to the coast and maybe we will after we get back from NY.

LP: Are you going to make enough money in NY to cover expenses and all your debts?

DB: That's about it. This tour will break even or we'll lose.

LP: What kind of guarantee do you think you'll get if you get signed?

DB: If we get signed we'll get a quarter of a million. They can't afford to give you less than that because all that money will be spent- studio time will take up thousands of dollars. They usually sign for a quarter of a million or half a million- I want a million.

LP: Are you going to forget all your friends if you get to be rich and famous?

DB: We are going to step on them. We are going to invite them to a free anniversary gig and make them pay to get out. I don't know, if we get signed I think we'll do a free gig.





LP: What did you think of the spot on the Journal TV show on channel 12 that featured a 15 minute segment on the Normals?

DB: After I got you to play it for me on your video recorder, yeah I liked it. It was real clean and crisp.

LP: Do you think it presented a fair picture of how the Normals really are with "Jump Back" and "You Ain't Nothing" as the two songs the showed.

DB: It presented a fair picture of a Tuesday night. It didn't present a fair picture of a weekend.

LP: Yeah, but someone who never saw the band before may be misled if they think that all your songs sound like those two. Those two are the exceptions, not the normal sound.

DB: I think the Journal show might get people who may not come to see us out to the gigs. It would get people who aren't exposed to us to come see us.

LP: But you might be fooling some people.

DB: I think that the show was getting across that new wave can be commercial, and it was a good name for good music.

LP: That is assuming that the people who did the editing know what new wave music is about.

DB: Those two songs will probably be on a single some day, probably B-sides according to you. It'll be a double A-side, but Larry won't play one side.

LP: You are selling out and you know it.

DB: (long burp) We're not selling out.

LP: Don't you think your songs are getting more commercial?

DB: I don't know. I think our songs are getting more polished. We spend more time on what we are writing. How many songs do you think that I have written that are commercial? "Almost Ready" is about the only commercial song that I have written.

LP: Who wrote "Yeah, Alright, OK"?

DB: I did. You don't like that do you?

LP: It's OK, it's just that I think that song and a lot of the other ones are getting clean and not as energetic as some of the old stuff.

DB: Stop the tape.

LP: What I am trying to say is that the style is kind of getting clean and less energetic in the sense that it is less manic than earlier efforts. Are you doing that intentionally because you hope to be signed or is that the natural direction the band is taking?

DB: I think it's that more harmonies are taking hold. When we first started the music was written first and the vocals laid on top, but nowadays the vocals are written first a lot of times or we have the vocals in mind.

LP: What is that song "Everyday" about?

DB: Charlie wrote that song, and it's about some girl he used to screw in the back of the station wagon.

LP: Is it really?

DB: Yeah, you ought to print that. I even know her name.

LP: What is it.

DB: I can't tell you.

LP: Come on.

DB: An ex-graduate of Country Day

LP: Hoover?

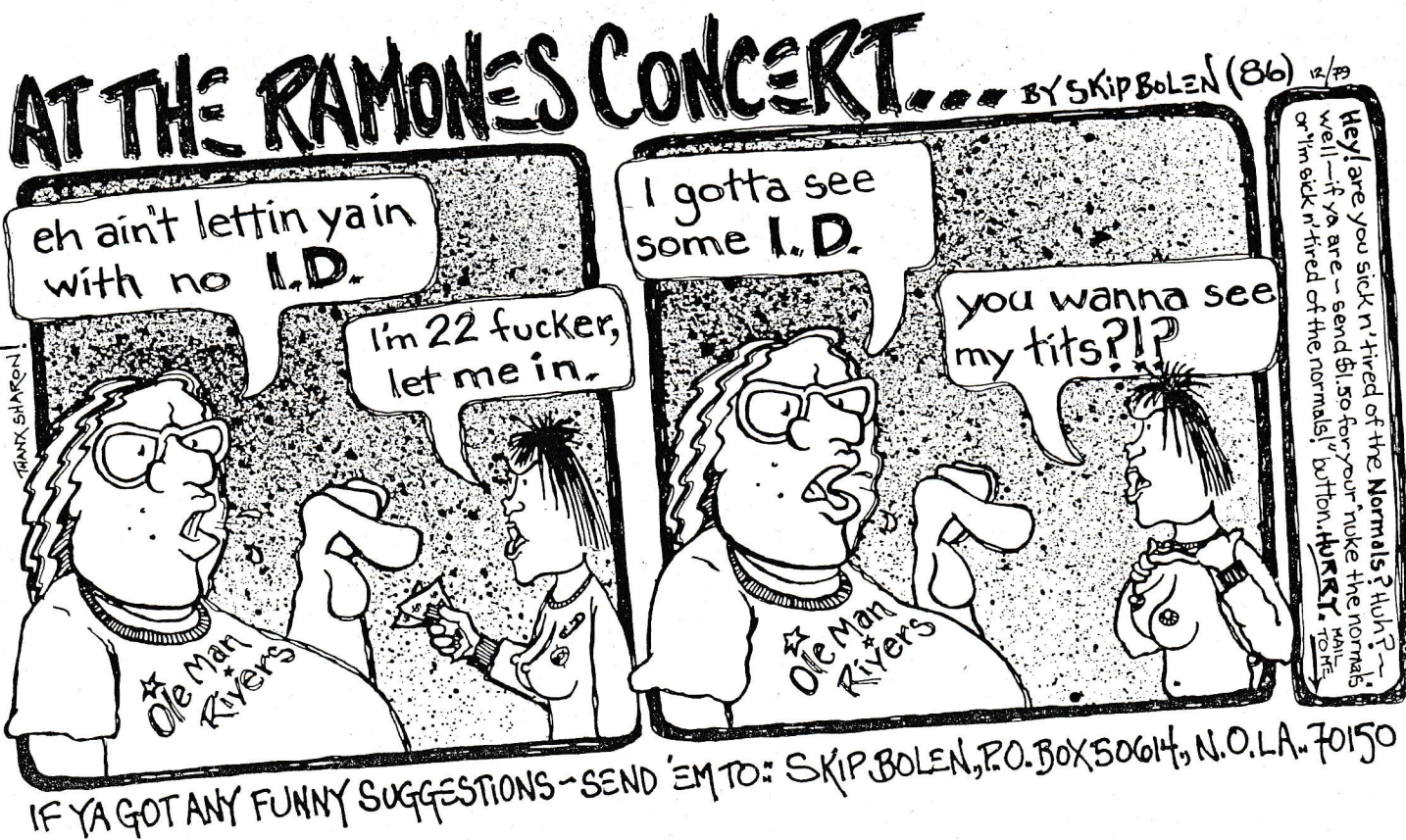
DB: No. one of these little uptown girls. I want to give you a clue so that they'll know who it is but not everyone else will.

LP: Who is it? I promise not to print the name.

DB: Liddy. (I have no scruples-ed.) All these girls who used to hang around with us are now running around with other people since we are gone. One of them is going out with Frankie Asunto of the Dukes. I think the Dukes kinda want to look like the Ramones because they have long straight hair, and they think that they are punk because the Ramones are punk.

LP: Yeah, like the hippie bass player with the beard.

DB: He works in a post office, did you know? He puts water in his beard and then rubs stamps on it. It's a sponge beard.





# RAMONES



The Ramones were in town recently and we had a chance to talk to them backstage. Jay Hollingsworth from WTUL and your editor L the P spoke to Johnny and Joey and it will be aired on his show on a Tuesday night.

JH: We're here interviewing the Ramones who are all brothers. This is Joey and Johnny Ramone.

John: Don't say that, you'll confuse people.

Joey: Don't confuse people who are already confused.

LP: When is the new album going to be finished?

John: It's all finished, it'll be out February 1.

Joey: Groundhog's Day.

LP: What's the title?

John: End of the Century.

JH: Any changes?

John: In what? Songs?

JH: Style.

John: Twelve different songs on it.

JH: Any songs over three minutes?

John: I don't know, we didn't time the songs yet.

Joey: We'll have to time them after the show.

John: A couple of them might be three minutes. You know, the usual.

Joey: Sounds great.

John: Yeah. I've heard that before.

JH: It is produced by Phil Spector.

John: We redid "Rock n Roll High School" over from scratch and it sounds much better and we did "Chinese Rocks".

LP: Is it a whole new recording or a remix?

John: A whole new recording.

LP: Are you playing "Chinese Rocks" live?

John: Yeah, we'll do it tonight. And we do "Baby I Love You" and nine others.

JH: Any Phil Spector?

John: "Baby I Love You".

Joey: It's a new version.

JH: Is it faithful to the original?

Joey: Oh Yeah. Better.

John: Yeah, it's a little different, I think Ronnie will appreciate it.

LP: How do you guys like playing in New Orleans as compared to playing in NY or the west coast?

John: We like it here a lot. There's a lot of places we like but we like it here a lot. Real great food.

Joey: Crayfish.

John: We have a good time here. This time we're only

doing one job, last time we did four. Back in January we played four jobs in Louisiana- Lake Charles, Lafayette, Baton Rouge, and here.

Joey: We played with Tojo last time.

John: Yeah, in Lake Charles we did. After we left New Orleans we went to Lake Charles. We'll be back again, probably in April.

Joey: Before you know it.

John: For an album tour.

JH: What made you decide to do a tour out in the middle of nowhere. I mean there's no album to promote.

John: We had nothing to do and we just wanted to do something.

Joey: We came out in the middle of nowhere, so we decided to come here. To the bayous.

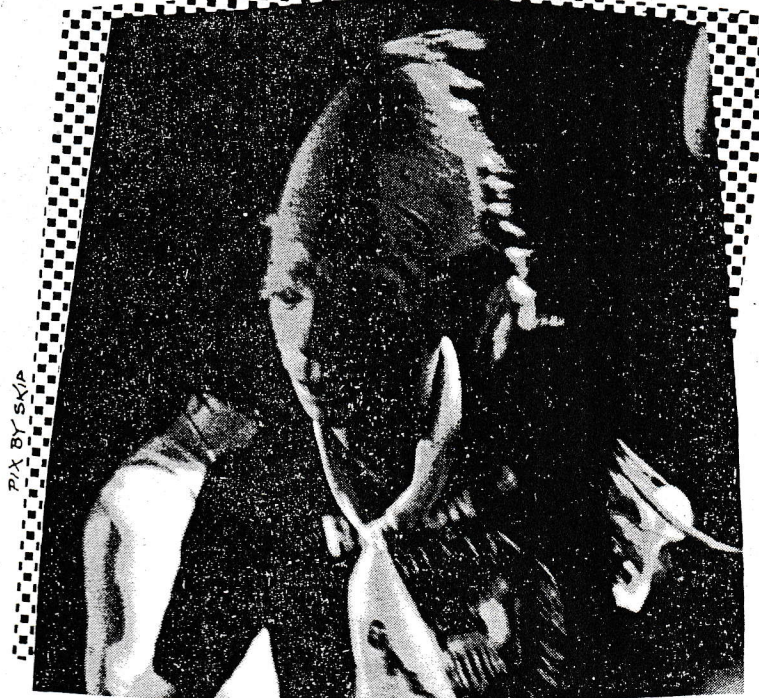
LP: Do you guys eat Popeye's chicken in NY?

John: No, there's no Popeye's chicken.



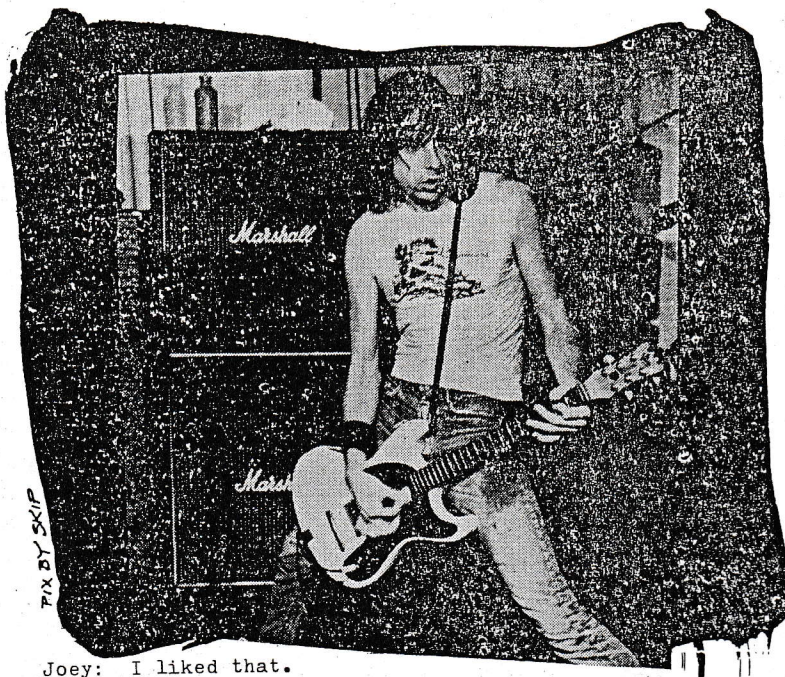
JH: It's on Time's Square.  
 John: I try to avoid that street  
 JH: You should go there on New Year's Eve.  
 John: We are playing New Year's Eve- at the Palladium.  
 JH: How did the movie do nationally?  
 John: Pretty good. It's been everywhere.  
 Joey: It is a cult film.  
 LP: The guys that do that Sneak Previews show said that it will probably be the next cult film along with Rocky Horror and Night of the Living Dead.  
 John: Yeah, you saw that huh.  
 Joey: It's on a double feature with the Kids are All Right.  
 JH: The Kids are All Right played less here than did Rock n Roll High School so you're beating out the who for what that's worth.  
 LP: How many Mosrites do you own?  
 John: One  
 LP: I got more than you, I have two.  
 John: Not like mine, do you?  
 LP: Probably not  
 John: I could use another one.  
 Joey: He's going to wring your neck.  
 JH: Do you talk much about instruments on tour.  
 John: I try not to, no.  
 Joey: I'm not interested in them.  
 JH: Joey, you bought a new pair of pants. What happened to the old ones.  
 Joey: They're on ice.  
 John: When they find a cure for them they're going to be back out again.  
 LP: What kind of records do you like to buy, I've heard you accumulate a lot of records when you're on tour?  
 John: We all collect them, oh everything.  
 LP: Anything that looks decent.  
 John: Anything that looks like it has some value or some interest. Out in California I bought a few but it's hard to find records, I'm losing interest.  
 JH: You're losing interest?  
 John: It's hard to find things. First of all you've got everything, and then it's hard to find any real good deals anymore.  
 JH: I was in Salt Lake City this weekend and I found old Beatles picture sleeves. Have you done any shopping in N.C.  
 John: No. we got in last night and just sat in. We went out to eat.  
 JH: You had crayfish bisque?  
 John: We had crayfish anyway, a super crayfish dinner  
 JH: Standing behind us is Monty Melnick  
 Joey: We call him the melon.  
 JH: Formerly of the famous group Thirty Days Out.  
 Joey: Thirty Days out the window.  
 JH: And Marky was in Dust and Richard Hell  
 John: And Wayne County.  
 Joey: Marky owns every copy of every Dust album except your copy. He'll buy it from you.  
 LP: I have a single called "Stone Woman" and it's a promotional copy.  
 John: Oh a single, that must be rare.  
 LP: Didn't you just cancel your English tour?  
 John: Yeah, because we realized that we were going at the wrong time and now we're going in January when the album comes out. They scheduled the tour and things got messed up and Van Morrison was headlining one festival and we were second and he cancelled us off of it.  
 JH: I wonder why.  
 John: I don't know, it was all new wave/punk groups opening and he cancelled us off- I don't know why  
 JH: Do you ever play with anybody that's really stupid? What's been the worst bill?  
 John: We played with Toto, that was about the worst. We're going to start another tour in February.  
 JH: For the album?  
 John: Yeah.  
 LP: That is going to England and America?  
 John: Yeah, the album is going to come out in England first in the middle of January and then two weeks later in America on February 1. So we start our English tour in the middle of January for about five weeks and then we come right back and start the American tour.  
 JH: Any colored vinyl rarities?

John: I don't know, we don't like that and it's the record company that does it. Maybe people like it. I hate having marketing gimmicks, I guess they're fun for someone collecting-let me get the red one and the green one.  
 JH: Do you get any radio stations to play you?  
 John: PIX is a good station in NY  
 JH: They're must be somebody in San Francisco.  
 John: KSAN used to be good but they got tightened up a lot. There's a station in Miami that has been playing us heavy for about two months.  
 JH: What, "Rock n Roll High School"?  
 John: I think they started with the live album, then "Rock n Roll High School" and now they do every-



thing and play us all the time.  
 JH: How's Linda Stein?  
 Joey: Fat.  
 JH: She hasn't lost any weight yet?  
 John: No. She injured herself.  
 JH: I remember last time we cut out all the Linda Stein jokes.  
 John: Well if you're going to leave it out she slipped discoing and injured her back and she's been hospitalized since the summer. So leave this all out.  
 JH: Do you still do your amazing stage act?  
 John: What's that?  
 LP: No, they sit on stools to play.  
 Joey: We do flips.  
 JH: Any more eggs thrown at you?  
 John: No. It happened here and once in Houston.  
 LP: You should paint a little bullseye on your guitar to give people something to aim at.  
 John: It hit me on the shoulder.  
 JH: No, right on the guitar.  
 LP: What's going to be the new single?  
 John: Either "Baby I Love You" or "Do You Remember Rock n Roll Radio".  
 LP: What's PJ Soles like?  
 John: Very nice person.  
 Joey: Very nice and she has good barbeque. She does a good Arid commercial.  
 LP: She is on a Pizza Hut commercial too.  
 John: Yeah, Pizza Hut too.  
 LP: Did the movie turn out the way you thought it would or did they cut some scenes?  
 Joey: We're up from an academy award you know. A grammy.  
 John: It's all there. They really built up our part after the movie came out and when it was first out and we were just a little thing on the bottom and now we're on the top. Now it says the Ramones in Rock n Roll High School.  
 LP: What was your favorite part of the movie? I like the bedroom scene.





JOEY: I liked that.  
 LP: Yeah, I guess you did.  
 JOEY: The scene with the rock-o-meter and the mouse blows up, that was fun.  
 LP: There were a lot of negro types who danced to "Rock n Roll High School" that may never have seen you and the movie was good enough to get a lot of people interested, you may have gotten some new fans.  
 JOHN: Hot diggity.  
 JOEY: Pass the barbecued chicken.  
 JH: Is anybody going to be dropping out of the band anytime soon?  
 JOHN: Not that we know of.  
 JH: This might be your farewell tour.

JOHN: This is where he finally cracked, in New Orleans. He cracked and said that he couldn't take it anymore and he was eating some crayfish at the time. We thought he would feel better after the tour was over.  
 JOEY: We thought he'd feel better after the bowl of gumbo. It must have caused a reaction.  
 JH: Anyone you like on the NY scene in particular. The Cramps are coming down here.  
 LP: And the Normals went up there.  
 JOHN: Oh the Normals went up there, that's nice. Say hello to them for us.  
 JOEY: It's the foreign exchange program.  
 JH: I think we got the better end of the deal. Do you go in for the Contortions?  
 JOHN: No.  
 LP: You don't like the No NY stuff?  
 JOHN: No.  
 JH: You like the normal rock n roll.  
 JOHN: Yeah.  
 JOEY: There are a few good groups.  
 JH: Did you play any big halls.  
 JOHN: We did a few. We played with Joe Jackson one night and he was probably one of the nicest guys we ever played with that went on after us.  
 JOEY: It's not that it was his crowd or anything, he's a good dancer. A tap dancer.  
 JOHN: Is the other band still on?  
 VOICE: Last song.  
 JH: I guess you guys need to warm up.  
 JOHN: Yeah, we need to warm up. You wouldn't want us to play slow, would you?  
 JOHN: You never know. This is what we want to do and we feel we are the best at what we do and this is what everyone wanted to do so there's no point in doing anything else.  
 JOEY: Tommy was institutionalized around here.

advertisement





# catch the DISEASE from houston

I'm still stunned by the output by the little ole band from Houston, the ones called Legionnaires Disease. Setting the stage for you uninformed readers the show to end all shows featured the Mechanics opening who played their usual boring string of songs, followed by the Wayward Youth who put on a better than average exhibit perhaps hyped by the excitement of the evening, followed by the Shit Dogs from Baton Rouge who were not hyped up by the excitement of the evening and we'll have more on them in a minute, and finally the Legionnaires Disease who were the excitement of the evening. But before we get to the Disease let's spend a few brief moments on the Dogs-

I had seen the Shit Dogs in Baton Rouge last year with the Normals and the Ramones so I had an idea of what to expect. The best thing you can say about them is that they are a good band to watch from the sidewalk outside in front of Jed's. What I mean is that their songs are fairly decent to listen to if you didn't have to actually look at the band who look like they should be playing Lynerd Skynerd. The guitar player has long hair and a beard, the bass player has frizzy carpet that juts in all directions, and the singer is more of the same. If you could only get them to stand behind the amps so we didn't have to look at them I think the band would be worth going to see.

Now on to the Disease. I had heard the band were terrible and a lot like the old Pistols. Now the thought crosses my mind that if they are a lot like the old Pistols then they might be good. To describe this band in one word I would have to go with SICKNESS. The singer crawls (literally) all over the stage and dance floor and from the opening chords of the first song to the last second of the show there is totally anarchy between crowd and band that must be witnessed to be believed. The crowd threw ice, spit and were spit back upon, screamed, and god knows what



PHOTOS OF L/D WERE  
STOLEN FROM BONDAGE

else transpired. Their songs are power chord slashes of guitar noise coupled with the lunatic's screaming vocals. I can't understand why people complain that they sucked and were boring because no matter what else they are they certainly aren't boring as their set is played at a fever pitch. Everyone moves and gets in the action and the energy level was more than anything that N.O. has seen in a long time. The singer played the encore without a stitch of clothes on and that takes a lot of nerve no matter where you play. And that girl guitar player can really bang those strings, can't she? My only reservation is that it is too 1977 Sex Pistols and would probably get old if you saw the same show over and over again. But as far as excitement and energy go I think they did as much as anyone could.

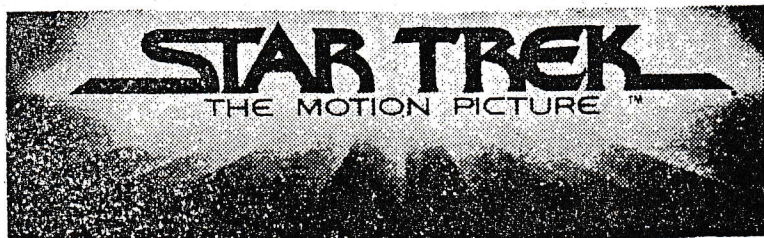
And besides that they were giving copies of their single away after the show on Sat. night. I enjoyed it and let's hope they enjoyed themselves and come back to N.O. real soon because they are like nothing here in town. I don't think I could stand two bands like Legionnaires Disease in the same city anyway and an occasional listen is good enough for me. LP



JOKE: How many punks does it take to fix the PA? Five-one to run the wires and four to get on the guest list.

LYRIC: I believe in the workers' evolution, and I believe in the Final Solu-





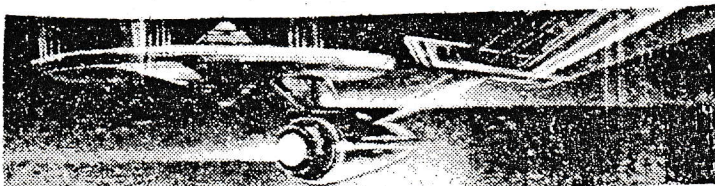
STAR TREK-what would you expect upon contemplation of this movie? Most people would obviously expect to see Kirk as the captain and maybe Spock at his side who would or should be bickering with Dr. McCoy and throw in Scotty to shovel the coal into the engines. I had heard some things about the story and I expect to see the old Enterprise fixed up a little bit with the improved technology that a ten year layoff should bring about. The Klingons were mentioned in the hush-hush descriptions that the actors were allowed to give out so I expected to see the glittering Enterprise on some breath-taking mission to save the Earth from the Klingons' master plan to destroy Earth and every living being. Main phasers would be blazing trails through Klingon warships and a few hand phasers pulsating as Kirk and Spock engage in some undercover espionage as seen in the old TV shows. You would also expect to have more emphasis on the special effects since this movie is made in the age of awe inspiring visualistic spectacles.

These premonitions are put to rest as the movie unfolds with its bizarre story. All the original characters are reunited in the oddest fashion imaginable- Kirk is given command even though he hasn't logged



an hour of space flight in 2½ years and has no knowledge of the new Enterprise that has been fully redesigned over Decker who is an expert on the Enterprise. McCoy comes in with a beard and says he's been drafted by a remote clause in the forms. Spock joins to investigate a superior logical brain wave. And the Enterprise itself is remodelled to ward off an alien force field due to the fact that no other starship is close enough to reach Earth in 3 days. The thing that crosses my mind is why is no other ship within 3 days travel at warp 7 to protect the home planet. It's too bizarre to work. And the story leaves a lot to be desired as well. Instead of a Klingon battle like your appetite is wetted for by the mentions of those fiends before the movie came out, their only presence is to be the first victim of the force invading Earth. And what about the force? It's a living machine ready to destroy anything in sight because it's looking for its creator. And the creator is supposed to be Earth which is inhabited by "carbon-units" that also infest the Enterprise. But of course you can figure out that the good guys will win out in the end because there has to be the usual sequel that is set up so nicely at the end of this picture by Kirk commanding warp one speed and when asked which direction he simply replies "out that way".

The special effects is what will keep the non Star Trek fan interested and the Trekkies amazed as the wonder how good the TV show could be today if reinstituted with the modern technology. The alien being is explored by the Enterprise and the visual images are astounding. The ships look real and nothing like the primitive toys on the TV show. You'll just have to see the movie to comprehend the visual wizardry that saves the picture from total boredom. Lets hope that the next entry of Star Trek films will have a little more action and a little more believable story than a "V GER" that runs wild and develops a character of its own because that is virtually impossible. All in all, the movie is entertaining and keeps you interested and it's nice to see the characters that we all love so well in something besides one of those old worn out TV episodes that I have memorized by heart.





As far as modest beginnings go I don't think anyone in this city has had a more modest beginning than the Wayward Youth. One of their first attempts at performance was at Sir John's between Normals' sets when Darius and Rick cranked out a few tunes including their self professed theme song "Borstal Breakout" and "El Mundo". But from this start they have added the inimitable Robin Red Breast on vocals and dance routines and the aforementioned

If you took a poll around town to see who was the most disliked person I would have to say that Rockin' Rick would be a hands down winner. What he does to irritate so many people is way beyond my limited comprehension, but he does it. And the bad part is that as a band member he really isn't all that bad-he has improved a lot on bass and can actually play the thing now (that's the great thing about this town-you can be in a band and get a start even if you can't play your instrument) and he can sing fairly well. Their originals are good too and any copies they do are Sham 69 or Rezillos which are both good stuff in my book. So why the obvious hatred of this band by some members of the N.O. crowd? I guess it's the behind the scenes maneuvering, the animosities between band members, or just that no one gets along with Rick. I don't know and I don't care- I like the single and just remember that El Mundo is a weirdo and he says go see the Wayward Waste somewhere in your area. Over and out.

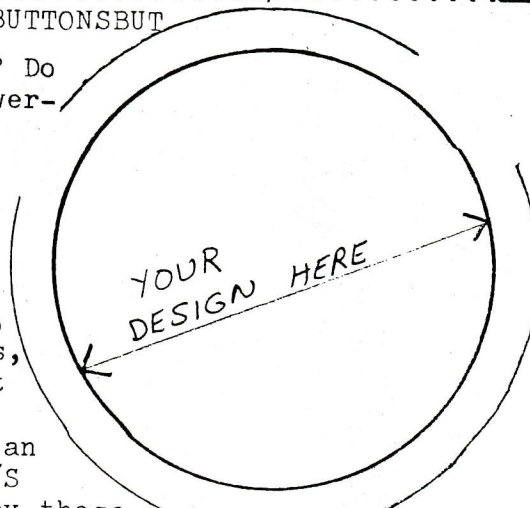
leisure landing

LARGEST SELECTION  
OF NEW WAVE/PUNK  
ALBUMS + SINGLES IN  
ALL OF NEW ORLEANS

COME BY AND BROUZE AROUND- IF YOU DON'T  
SEE IT, ASK FOR IT 'COS WE MAY BE ABLE  
TO ORDER IT...

BUTTONSBUTTONSBUTTONSBUTTONSBUTTONSBUTTONSBUTTONSBUTTONSBUTTONSBUT

Do you feel like someone who needs more out of life? Do you want to do things, be someone? Well here's your answer—just fill in the inner circle at left with your very own design or favorite picture and mail it to the offices of the Final Solution with your 75¢ and you can have your very own personalized button. If you are too lazy or boring to design your own, we have some already made up that you may be interested in. The list is too lengthy to go through it all but we have Ramones, Pistols, Clash, Generation X, Devo, Iggy, Adverts, Jam, B-52's, Residents, Damned, Germs, Blondie, X-Ray Spex, Buzzcocks, Normals, Rat Finks, Contenders, etc., etc., etc.... We have all the favorites and if it's not listed we probably have it or can make you up one. Send only 75¢ for each button to the F/S office and if you send more we'll keep it anyway and hurry those





# THE CRAMPS



## THE CRAMPS & THE CROWD at the Whiskey

I had to see the Cramps quite simply because they are (in my educated opinion?) one of the greatest bands in existence today that hasn't sold out yet. However, somebody told me that their appeal and popularity in sunny California was dwindling—well...that's a pile of bullshit! Even though they'll probably stay a cult band, they have a loyal following that would be tough to equal. As one Crampite put it: "These guys aren't a band, they're a religion!" And on to the show.

Quite simply: the Crowd sucks—sorry boys, we've seen and heard it all before. Now the good stuff—the Cramps first set was upset by some rambunctious crowd fans whose entire vocabulary consisted of "hippie faggots", and "panic in Detroit". OK—panic in Detroit is fine, but not at the Cramps kids, and it seemed like Bryan and Lux did get a little tired of being called hippie faggots whenever there was a break in the set. Still, it was a good show. Lux Interior's antics during "Teen-age Werewolf" included taking a leap off the stage right into yours truly's camera, causing a broken filter and a somewhat startled photographer. It seemed as if Lux was having some problems of his own—he was a bit out of hand, or at least more so than usual, which included a most unexpected display of exhibitionism during "Human Fly", perhaps for the benefit of the hippie faggot boys, as they did look a bit startled when this incident occurred. They did most of their popular material, and presented an impressive second set by varying their material, leaving only a couple of songs from their first set. Lux was still a bit odd in this set changing the lyrics of "Red Light Rock" to thing like "Get on the Driving train, and dontcha fall off". This high energy set was put to a premature end when Lux went a little too beserk and ran into guitarist Bryan Gregory, who, in an attempt to keep his guitar from getting broken, tangled them both in his cord and sent them into the drum-kit, with Lux grabbing at the cymbals and flailing. And so, my friends, the drums went flying, Nick Knox, the drummer went running, Lux finally held still among the ruins and Bryan sat on the drum platform, guitar intact with a slightly stunned look on his face, and the charming miss Ivy Rorschak calmly unplugged her guitar and walked off stage, thus ending Tuesday night with the Cramps. —HILLADDIN—