

The FINAL SOLUTION

THE NEW ORLEANS MAGAZINE WITH
AN ANSWER TO MUSICAL BOREDOM

FS5-february 1980

made in U.S.A.

50¢



2 Around the Downtown

FINAL SOLUTION

SPACEMATIO

see are the New Blades, Venus and the Flytraps, Homicides, and the Purses who are still in the formative stages. As reported last issue the Rat Finks will back up the Purses who are Dirty Judy, Marteel (?), and Marjorie and they have songs called "Rape Me" and other such touching subjects

In a related story, the Rat Finks are banned from Jed's for some unknown reason but that is not an immediate problem as they are locked away in their studio rehearsing all new originals, and when they get out on stage again they will do sets of all originals and not one copy song which thrills me to no end. Nothing worse than hearing "London's Burning" after they do "Life in East Germany".

Gang Wars- I heard some story about members of Rat Finks and Sex Dog almost getting killed at their studio because some imbecile runs outside and starts taking movies of some kind of dope deal or something like that with two gangsters exchanging brown paper bags. How punk can you get?

Wayward Youth are on their way to Houston unless plans are changed since I heard last. They are opening for some band that I forgot the name of but it should be a good way to spend the weekend and the F/S staff will be making the excursion if it's possible.

Talk about comebacks, Totally Cold are something else now that they got a girl singer and a new bass player. They run through all the old sixty's hits right out of my record stacks, and they sound better than ever now. Get out and see these guys and gal before they break up again.

As far as new records go the Rat Finks are going into the studio real soon to do about 5 tracks, the Contenders are doing about 15 songs and 4 will be on an EP possibly on F/S records if the CSI deal falls through like it looks like it may now, and the Wayward Youth still haven't decided to get their cover done and press their single that's been recorded for a few months now.

We will have a coorespondent from Mossleyhill, Liverpool (that's in England, idiots) next issue so be prepared for some English news hot off the presses.

Get those subscriptions in now because we got 25 more Final Solution wall clocks made up since we have been swamped with requests from all around the country. It's first come first serve so send your money for your subscription in today.

I guess the top news is that the Normals are coming home for good and I for one certainly hope that they regain their old form that was so good before they went off to NY for these past months and slowed their music down to a crawl. I guess the blame isn't to be put all on their shoulders because if you play one night a week in front of a crowd that sits at tables and sips pina coladas you won't be as motivated as if you play four nights a week in front of mangling pogoers here in N.O. Let's hope they come around. Place your bets as to how long Mike Bun remains a Normal.

The word is out- Iggy and Gangwars (featuring Johnny Thunders and Wayne Kramer) are at Ole Man Rivers on Feb 17. Be there.....

The Hostages are back- Still featuring Mars who fired the last band on guitar and the swab and deboner Carpet-head on vocals and I think Michelle is still on female vocals and two new guys on bass and drums. Now don't expect this to be the case by the time this magazine gets printed because there are more band changes in this band that price changes at the gas stations and nothing is out of the realm of possibility- something as totally moronic as Mars playing bass for RZA could be possible so just disregard this piece of news.

New band on the scene is the Cool Tops featuring Lectoric Eye magnate Carlos Boll on guitar, Brad Orbitron on drums, Joanie on vocals and Ronnie Contender on bass. I heard the practice tape with such titles as "Flaghole Up Your Butthole" and they will be interesting if they can get out of the studio.

I guess you noticed the photo above before you started reading this and it's a picture of the Final Solution's new office building located in the Central Business District. Drop by and say "Hi" if you're in the area, but remember to send all coorespondence to our suburban offices and any females that want to attend to the editor still must come out to the suburban offices where your editor resides. Only punkettes need bother to drop by for fun and games.

Other new bands that I haven't had time to get out and

New single by the Manic Depressives out on Final Solution Records & Tapes in about a month or so titled "Silence on the Radio"/"Going Out with the In-Crowd". Don't miss it...

A one stop T-shirt shop for all the kiddies has Sham 69, the Martyrs, Ian Dury, Roxy Music, Frank N. Furter is alive & well & living in a nudist colony on an asteroid somewhere south of transexual transylvania, Cramps, and lotts lotts more. Write to "T's" at 908 Stonehill Ln., LA, Ca. 90049.

Rumours run rampant dept.- Are Sex Dog really on the skids? Who knows? Are the Contenders no longer to be? Michael is pissed that Brad Orbitron wants to slow the songs down and threatens to leave. Let's see...

And finally are the Normals to be Birdless? Stevie has been added to the indispensable list if he won't come back to N.O. but I doubt they are stupid enough

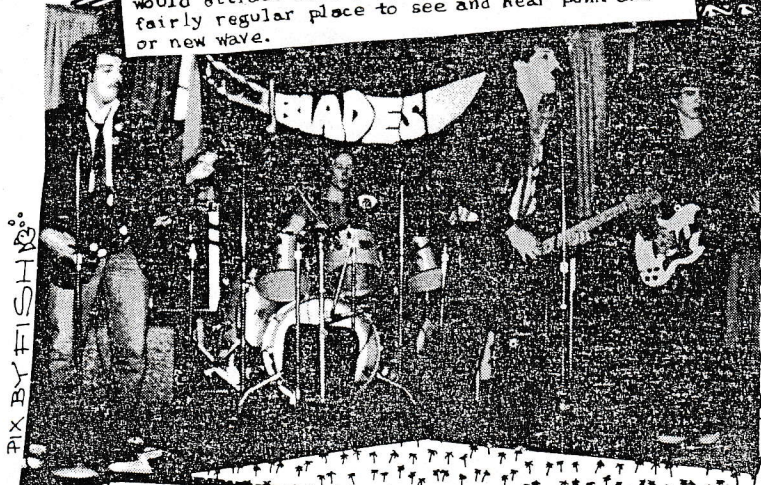
to let the fabulous Bird get away. Or are they?

New Blades are led by two ex-fugitives, who were exceptionally tight and powerful, Keith Ramirez and Steve Walkup. Keith handles the lead guitar work and backing vocals as well, while Steve takes care of the drumming chores. The other two Blades are Troy Burmaster-bass, and Tommy Bernadas-rhythm guitar and lead vocals. Both guys are relatively new to the scene but perform like old pros.

New Blades repertoire includes songs by the Beatles to the Dead Boys to Vibrators to Cheap Trick and the Boomtown Rats. All of which are done very good and are a credit to the originals. Speaking of which the Blades do an original of their own called "Do You Wanna Dance with Me?" which is a powerful sixtyish tune that is good to dance to (what else?) and is written by Keith. These guys are a welcome edition to the N.O. musical scene and well worth seeing. So people, come out and support our local groups, not just certain ones but all of them. Our scene may not be the best, and it won't get any better if we don't support it. We are lucky to have as much as we do, or would you rather sit at home and watch the boob tube? FISH

New Blades

With the advent of the local punk or new wave (whichever you prefer) scene here, there have only been a few places that would let these bands perform. Most of the places that did book bands of this type only let them play every so often with the exception of one place namely Jed's. Jed's has probably let every local new wave band play there, and it's a weekly deal at that. Even though these gigs are mostly during the week, and the weekends would attract more people, we still have a fairly regular place to see and hear punk and or new wave.



One of the newest bands to play Jed's recently were the New Blades. On January, ninth this band played their second gig opening for the energy group the Rat Finks! For such a young band, New Blades have a lot of energy also. The four young men who make up New Blades put everything they've got into their performance and seem to really enjoy playing, although they would enjoy it alot more if more people would show up for the gigs. These guys are definitely a band to watch in the future.



This month the F/S staff is on a nostalgia kick and have been listening to an over abundance of old sixty's tunes, and in that spirit we dreamed up the idea of running a Fave Fink contest where the readership sends us a post card with a vote for their favorite Fat Fink and we'll tabulate the votes and publish them next month. For those of you who have forgotten all the names there's John on lead vocals and guitar, Perwood on bass and "here comes trouble" T-shirt, James on guitar, and the Weasel on drums. All ballots will be double checked for mathematical accuracy and the entry that best describes why you think that one of the Finks is your Fave Fink will win a dream date with that Fink- but ladies only need fill out the why part of the entry because none of the Finks go out with guys. So send those cards and letters in today.

LYRIC- "It's the American in me that lets the blood run out of the bullet hole in my head, It's the American in me that never wonders why Kennedy was murdered by the FBI"

FANZINES

NOISE- 2912 NE 42nd Vancouver, Wa 98663

STELAZINE- 1516 2nd(rm304) Seattle,
Wa 98101

BONDAGE- Box 42808 Dept 383 Houston,
Tx 77042

SLUGGO- 607 Baylor Austin, Tx 78767

WILD DOG- Box 35253 S. Post Oak Station
Houston, Tx 77035

GABBA GABBA GAZETTE- 6101 W. Fletcher
Chicago, Il 60634

RADIO FREE ROCK- 5377 W. 86th Indiana-
polis, Ind. 46208

AUTONOMY- Box 18034 Milwaukee, WI 53221

SKUNK PISS- 196 Hillside #3 Roxbury
Ma 02120

CREEP- Box 5528 San Francisco, Ca. 94101

DAMAGE- 678 S. Van Ness San Francisco,
Ca. 94110

PUNK GLOBE- 734 Bush San Francisco, Ca.
94108

FLIPSIDE- Box 363 Whittier, Ca. 90608

LOBOTOMY- Box 25087 LA, Ca. 90025

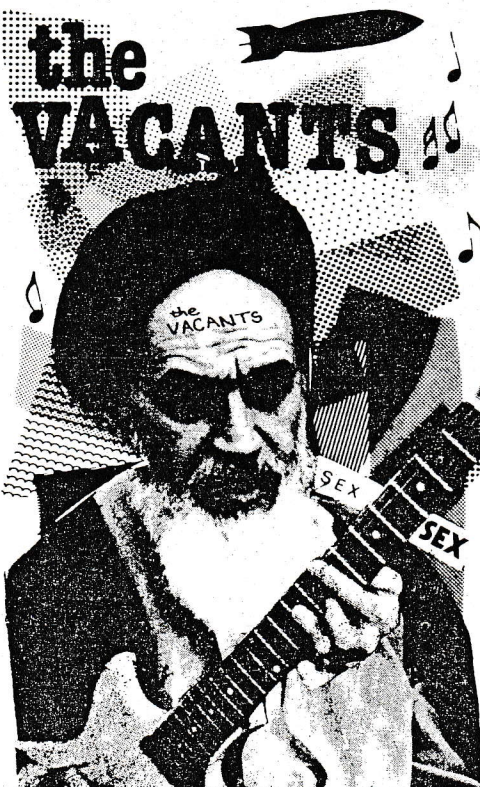
NO MAGAZINE- Box 57041 LA, Ca. 90057

PANIC- 10577 Wellworth LA, Ca. 90024

FUTURE- 53 Fairway Rochester, NY 14612

NO- 245 E. 40th #27h NY, NY 10016

MODERN WORLD- 2906 Fairway Raleigh, Nc
27603



soon to be,
So
Tuned

MIKE WILLIAMS-
CON MURPHY-





at any time bodies may go hurling across the stage during any song. And they have achieved a degree of technical proficiency by playing in tune and cutting down on mistakes. But the best thing about this evening is that Derwood actually had on a different shirt than his usual "Here Comes Trouble T-shirt". I don't know about the rest of the crowd, but I'm tired of that shirt.

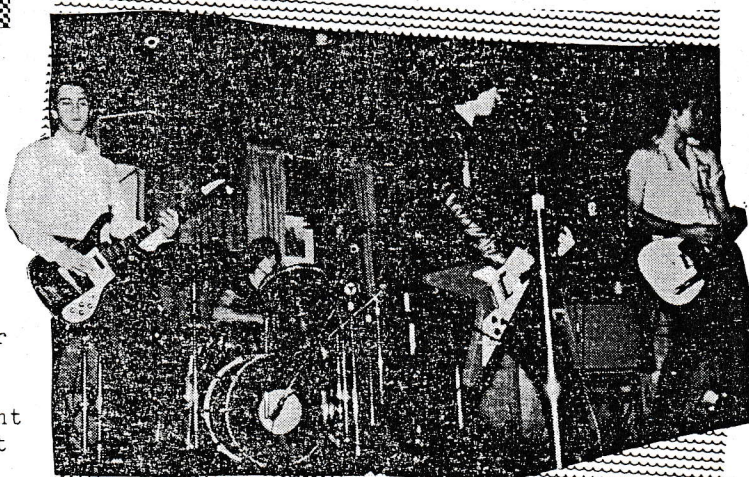
A major problem with this band when they started out a few months back was that the sound mix was off, but now you can actually hear that little weasel's drumming and he is pretty good I have to admit. He may be the most distinctive as his hair usually is standing straight up on his head because he puts STP oil treatment in it before the gig. And I still love the way his sister looks. Their song repertoire is now up to about 35 songs and they have 10 originals the newest of which is "Grow Up" which is a chainsaw adrenalin stimulating little ditty and two others called "Dream" and "Don't Make Me Laugh". "Grow Up" along with "One for Me" are planned for a single to be recorded in the near future and they will be out on W/S records if details can be worked out, but look for a record shortly. I wish they would record "Life in East Germany" because that's my personal favorite, but who listens to me anyway. All I get is kicked shins and bruised arms anyway so forget it. They are planning to do 5 songs in the studio so maybe they'll sneak it in.

Out of the covers they do they are down to 3 Clash tunes which is a relief because I'm sick of hearing them, and the best cover they do is "Killer Queens" about getting a blow job which is by a band called the Controllers from the west coast. It takes time to get to the point where you can do mostly originals and after a few months they have 10 which isn't too bad. They could sit down and write trash just to fill up the songlist, but each new song is better than the one before and is a classic so be patient.

The set went well and was the best I've seen them to date, and at the end of the set the band was assaulted by three members of the audience

who tackled John, James, and Derwood as they hit the last chord of the last song to be a fitting end to an exciting 40 minutes of music. There's substitute for excitement when it comes to a live show, and for excitement there's no substitute for the Rat Finks. I have located a bunch of the old 5¢ rat finks and when I get them I'll let you know.

No slouches at excitement themselves, the Contenders finished up the evening and blitzed through old favorites such as "Action Town", "Drug City", and "Little Murders" with some of the newer songs like "Don't Slip Up". And one brand new one for this evening was one called "Dangerous Eyes" which is a fast paced rendition and a welcome relief after hearing their last few new songs like "Seven Sons" and "Body Friction" which were both slower songs than the usual Contender style. But with "Dangerous Eyes" they have regained that old gutsy form. One thing I hate about this band is that Mike never makes mistakes on "Hearts of the West" like he used to and I looked forward to that song just so I could hear him fuck it up. Maybe next time.



As far as recording plans go they are still to be doing a single for CSI that will include "Don't Slip Up" and a cover of the one chance Ronnie has to do lead vocals which is "These Boots are made for Walkin'". The plans are up in the air right now and if something doesn't materialize real soon then they will do one independently. But either way, something will be recorded very soon, so watch out.

They played a relatively short set because it was a week night, and it's a very good idea. In the future all gigs during the week will start no later than 10pm and will end around 1am so that all working people and all school goers will be able to get out and enjoy the music and still be able to get in early enough to function early the next morning. The gigs may start before 10pm at maybe around 9pm so be sure to get the right time it all starts from the flyers because there will be no more late starts- if the first band is late, they won't play. It's got to be that way because nobody wants to stay out to 2:30 or 3:00 on a weeknight.

So once again thanx to everyone who came and who played and most of all to Jed who made it better. Let's hope the next one is even better.

NORMALS

FROM THE MOUTH OF THE CROWD

7



After the Normals played their first set I took my trusty tape recorder around to ask the crowd "What did you think of the Normals" and the following quotes resulted. All the responses are typed so don't think I picked out the ones I liked or anything. The names of the people are listed at the end and try to match the number of the quote to the letter of the name and don't line your bird cage with W/S 5 or you won't be able to check the results.

1) They were all right. They weren't quite as good as they used to be, but they were pretty good and I enjoyed them and I'll probably enjoy them for the second set.

2) What is this-hotshot interview time? I liked them.

3) Well I've never seen them before, but they made a very good first impression. Some of the songs were a little bit slow.

4) Are you recording this? I thought they were shit.

5) Ah well, I don't know. I'm speechless. Speechless because it was bad. It was terrible.

6) They're all right. I like their new songs.

7) They were pretty good. It's not really a new sound- they've changed position on stage. Mike Bun comes close to Chris' harmonies. They about the same really.

8) Turn it off first. I thought they were real commercial. I think they lost their power but they gained a commercial aspect and they're gearing towards the radio.

9) I thought the were OK, a little slow, a little commercial.

10) I didn't see 'em. I locked my keys in my car. I'm really sorry David, Charlie, whatever.

11) Why the fuck you stole the tuner, but we got it back. I thought they were fucking great man (laughter)

12) I didn't think.

13) Huh? They're all right. I liked them.

14) They sounded too top-40.

15) They sounded great man. They sounded good, not as good as the Rat Finks, but I didn't hear them.

16) They're not as good as they used to be.

17) A little less spectacular than a lot of people would have dreamed.

18) Sucked.

19) I thought they sucked. They looked like

they were working and didn't enjoy the piss out of it. (This person asked to have it said that they liked the second set much better, so I aim to please).

20) Is that thing running? Should I speak the truth or should I speak with forked tongue? I thought they were great.

21) Too slow. Way too slow.

22) Very Normal. They've slowed down a lot since they've been away.

23) They've played their second set already?

24) They were OK. They've been to NY too long. They think they're hot stuff now.

25) They were all right, but something's lacking still. It's like a really empty sound now.

26) Sounded like shit.

27) They were a little more rambunctious before and it seems like it's been a little trimmed up. Seemed faster before. I'm not complaining.

28) The new Normals or the old Normals? It's very interesting, it's been a while since we've seen 'em and I'd like to hear the old tunes. There is a definite difference though and there's something lacking.

29) I think we're getting ripped. They sound good, but five dollars...(just think what it would have been if they'd charged the \$7.50 as originally planned-ed.)

30) Sounded like they played a three week stint in Las Vegas and they looked like Eddie Van Halen. Their new songs sound like Aerosmith, I can't believe it. Too flat.

31) They were fine. They lost their punch. I think the Normals are dead.

Persons approached: A) Crazy Mike, B) Dee Irwin, C) Brad Contender, D) Darius, E) JB, F) Nancy, G) Fish, H) Christy, I) Bobby B, J) Dave Sex Dog, K) Tom Star Trek, L) Val, M) Joanie, N) Carpethead, O) Laurie, P) George the Max, Q) Jeff Rat Fink, R) Barry Youth, S) Gail, T) Derwood Rat Fink, U) Rockin' Rick, V) David, W) Mary C, X) Mike Contender, Y) Rickie P, Z) Lane, AA) Craig, BB) John Rat Fink, CC) Lydia, DD) unidentified voice, EE) David O.

Try to match em up with number of quote to letter of person and be sure to look for the answer next issue.

arter, Contact Radcliff
wy. 90, Calumet, La
711.

EXPERIENCE NE
ed labe
rock

N.O. EXPERIENCE NECESSARY
Local record label looking for
New Orleans rock & roll bands.
Original material only (new wave,
etc.) Call 561-8227 before it's too
late.

TRUCK DRIVER, full time po
available for qualified indi
includes pick-u
van. Some
required.
good

TRUCK DRIVER, full time position available for qualified individual. Duties include pick-up & deliveries in our van. Some mechanical aptitude required. Applicants must have good driving record & no criminal record only (no felonies). Call 561-8227 before 10:00 a.m.

song was written by Mike and Brad and could be pulled for a single in the future. Their other contribution is a quiet little ditty called "Drug City" that is a local favorite around here and it features those distinctive Clash-ish chords and is written about guess what. At the other end of the spectrum is the forget which did two songs and to be honest I mechanics who ones- I think one was the one that goes "I went to the shopping center" or something like that. A little slow for my taste but the production is good and the songs are listenable.

Backstabbers who were the original punk band used to be the singer back in the late two songs one of which is a "Backstabbers" song written by Ven "Backstabbers" that kicks off side one of the album. Songs on the album are "Backstabbers" and "Backstabbers" by vocal

called "The Other Side". I think around her time Clash-ish band forgot which one's mechanics who ones- I think goes "I went to the shopping center thing like that. A little slow for but the production is good and the songs listenable.

The Backstabbers who were the original punk band when Brad used to be the singer back in 1977 contribute three songs one of which is called "Lunatic Binge" that kicks off side one and is one of the better songs on the album. The lyrics are about robots and lunatics that the radio loves. The other song hooks that a backstabber song per se as Danny isn't even a stabber which they did during Read wrote "Fly by Night" since he isn't his short stint as a stabber but since he isn't in the band anymore it isn't a stabber tune. Good song called Crazy Mike, does one here and you probably saw him perform it with the old Stray Bullets. "Does She or doesn't She" on this album is a little faster than the renditions but it has vocals swimming in and all through the mix so you have to listen carefully to this track. The official name of this is Mental Block for album included on NOEM. Dogs from Bat hair

the
and you
old Stray
on this album i
conditions but i
out all through the mix s
carefully to this track. The
of the band is the Mental Block for
purposes helping him out. The
members helping only the Shitdogs from Bat
Now this includes a lot of well known
This list includes famous towners included on NOEM.
on Rouge who are famous for their long hair
hippie looks and a disgusting affection for
Hawkwind. But to be fair this band has some
good songs one of which is their "Not Respon-
sible" that is on this album. It is straight
power chord ala the Ramones with a silly wah
wah solo that fortunately doesn't last too
long, but the song moves and the vocals sound
real good. Be sure to listen to the words.
I don't know what kind of music it, but
Service plays or how you can describe it, but
they do "She Don't Mind" on the album with man
about town Clark Vreland also of Neutral Mutes
handling the vocals. I like this song as it

Produced by Carlos Boll for LECTRIC EYE

Produced by Carlos Boll for L&L

seems to be more regular rock n roll than a lot of their other songs. The Men in Black who have seen fit to depart for the west coast where they were recently described in Slash as a Frank Zappa sounding outfit recorded "Hot Pork" for the world could make their sound clean. But the song works better on record than it ever did live and is a good addition to balance this album. And last but not least we get to the Driveways led by old Boll who wrote or co-wrote both tunes. "Simple Minds" is better than "Zig Zag" which has a cross between and I think they some other band that I forgot Penetration and I guess most of you will have the name of and who it sounds like and your own ideas as to who it sounds like and maybe like anyone else on the album. But it doesn't sound like anyone else on the album that's for sure. Each song on this album is good in its own way, but I think most of you can handle exception. The lyrics are a little more complicated, but I think most of you can handle it. One song has a sax solo on it that works well so these songs may be your favorites. So ends the synopsis of L&L. Experience necessary over real well there is talk of a line of singles that didn't make it this time. Of their bands that like it should be and may put thing hits like it should be and may put planned and well recorded and produced, it will be something to be proud of and may put this city on the map for something worthwhile for a change.

N.O. EXPERIENCE NECESSARY

MEN IN BLACK
Jay Hagman

N.O. EXPERIENCE NECESSARY

MEN IN BLACK
Jay Hagman

MEN IN BLACK
Jay Hagman
Duval Russell
mi Fuselier
Joe Schiavi

CONTENDERS

Brad Orgeron
Mike Ciravolo
Ronnie Tullier
Charlie Bovis

MECHANICS

Tim Youngblood

Bob Fonseca Bruce Raeburn
Kenneth
MAN

MANDEVILLE MIKE & TERRY

vis

BACKSTAGE
 Rick Goode
 Mendoza

B. Bobby Mendez

Russell Joubert

DRIVEWAYS

David Otillo
Carlos Boll

ROOM SERVICE

Spencer Bohren
Circuit Court

Clark Vreeland
Marc Hoffman
Tom Mosher

Tom Maschler

SHITDOGS

John Lillie
Bobby S.

Doug McPherson, Bill Mallory

N.O. EXPERIENCE NECESSARY

N.O. EXPERIENCE NECESSARY



JOHN CALE

9

John Cale had just played his first night at McCabes, a small guitar shop in west LA, and was in a very good mood when he was accosted and asked for an interview that night by your humble reporter. By the next day, when I got there to talk to him, this euphoric state had worn off. However, he was still quite the gentleman, even if he didn't really feel like talking and the air conditioner was making his nose run. Hilladdin (H) asks the questions and Cale (C) answers.

Cale

H: Why are you playing McCabes?

C: It's a chance to do some acoustic and solo stuff- alot of our numbers can't be done with a band. It's something that has been going on in NY and Washington for a while. There they call them performance arts. There's the Kitchen, in Washington there's D2 Space, and people go there and they perform pieces. They don't necessarily have to be music- sometimes it's theatre. Also like this I get a chance to improvise a bit more than I usually do and I do some of the songs I don't do with the band like "Childs X-Mas in Wales".

H: Do you prefer a situation like this to the crowd of touring?

C: It's good to flex your muscles in this kind of situation, as it's totally different- when you have a band, the focus of attention is diffused to all the different members- there's a lot to look at. When you're on your own, you gotta keep on your toes all the time.

H: What are you doing after tonight? Are you playing any more gigs?

C: I'm going back to New York tonight, start rehearsals and go on tour, so I'll be back soon enough. The fun of LA is finding the highest mountain, climbing it and trying to find the city under the smog. Phoenix is worse though.

H: Is most of what you do improvised? Everytime I've seen you play something, it's been quite different from the time before.

C: It's gotta be different otherwise you'd be nuts... I'm not a Swiss watchmaker- I can't

do the same thing over again. A lot of bands can fall into a rut where if you've seen 'em once, you don't need to go back- I was afraid of doing that last night since we were doing so many old songs. The blues song is a new one though- we just made it up. I'm glad I did that one, it came out very spontaneous- I didn't even know that Ivers (Peter Ivers, harmonica player, weird man and friend of Cale's) was there. David (a guy who works where he played got turned into Cale's accompanist) and I figured it out. "We found this thing up here (pointing to a very odd four string ancient instrument) and thought we'd take it down with us. When we got down there we heard this grunting noise on the side of the stage (laughs) and I figured it had to be Peter."

H: I noticed when you played the "hiskey" there was a high intensity level in the air- last night you were much more relaxed. It was some change.

C: Yeah, well I like the intensity more than the relaxed stuff. I don't like this... Rod McKuen school of performing shit, where you light a cigarette and chat with the audience. I really like the energy bit. A lot of bands come out and play well, but they're just... going thru the motions.

H: Do you feel it's more intense in England or back east opposed to the "laid back" California atmosphere?

C: Sure. There's a lot less room over there. The basic difference is that in England they don't get a million dollars to do an album like perhaps the Eagles do. I feel that it's a very sensible approach to recording, to do it on a shoestring budget and they're starting to learn the value of a shoestring budget here. When a popular band like Fleetwood Mac (Yeech!- Hil) comes out with an album- shit, it's gonna cost \$15.00, so I said "You better have some singles" and they say "Yeah, we got four". They're gonna take so much money out of the market and out of people's hands that they are not gonna have any money to spend on other things, or other bands for that matter. The only records that are getting too high priced are those on the big labels. When you've got something like IRS, that's the way to compete with the major labels. 9 bucks for the Eagles album, a single album! God, you used to be able to buy a double album for that- remember when records were \$2.50? It's not going through the "I remember when"... Jesus, ethuselah!

H: What kind of bands are you interested in now?

C: It's really difficult to say. Somebody came up to me last night and gave me a tape and they were really something- they were very good.

H: Then it's just a matter of what comes up?

C: Yeah, pretty much.

H: Have you gotten anybody new for your Spy label?

C: Let's put it this way- we're in a pipeline now. We've got to put this sabotage thing together and I've got to tour again in the middle of October when the album comes out, so if I get any opportunity between now and then to do it- I'll do it. There's a band called the "He in New York" and I wanna do a Nico EP and Nico's been having difficulties with immigration at the moment, so she is spending most of her time running down to the immigration.

H: I heard you just signed the Dils to Spy.

C: No, not yet, but we're going to go ahead and try.

H: What do you think of "new wave" and punk?

C: "Well, I think most of it is becoming a thing of the past rapidly. I mean, there's still a few bands coming out of Britain... Fashion, well there's fashion, and then there was uh... Resistance. Resistance has got a song called "Kidnapped" that's really good but it's got nothing to do with new wave or punk rock. It seems like all of a sudden people are starting to write music again- good music, not like "wall of noise".

H: What do you think of the IRS label releasing your stuff?

C: Well they haven't released anything yet. They are going to though. I'll get test pressings soon and it'll take time for the artwork to go through...

H: Do you think IRS will be successful here?

C: If they're not careful, yeah. I would imagine with all the quantity of stuff out there they may have a hard time educating the people though- you can't tell the wood from the trees.

H: What happened to you with Island records?

C: They got very paranoid. They opened up their American offices and distribution label and they really took the bull by the horns. They decided to do it themselves instead of going through another already existant network, and they lost a lot of money trying to do that, and while that was going on their sales percentage in the record market in England declined, and they immediately got very paranoid and started dropping people then- well at least I got 3 albums out on one label.

H: You used to be a staff producer for Warner Brothers. Why did you leave that?

- Q: Well, you've got to leave time. You know, like when you've done a lot of albums, and you've got a lot of songs—you can't just make an album in the bathroom and just stick it out on the market and expect the thing to sell, you've got to go out there and promote them. It's a bad position to be in, being signed to a record company as an artist and to be on the stuff as well. Cause if you're really good as a staff producer, it doesn't necessarily help you as an artist, and if you're good as an artist, it doesn't help you as a producer on staff. And if you don't sell as an artist, then it's really detrimental to you as a staff producer. You've got to keep the two things separate. The only way to do it is to have your own label.
- Q: When you do a producing job, do you pick and choose the musicians?
- Q: It's kinda triangular— you, the record co. and the band. Sometimes the record co. asks you if you'd like to do it, so you listen to the band and if you hate 'em you say "no!", if you like them—"yes". Sometimes you can get together with a band and find you hate each other...it's something you have to work out between the consenting parties.
- Q: Do you work spontaneously in the studio, with musicians like Halsall and Chris Spedding, is it all laid out for them, or do they just go in and do it?
- Q: Well we got new guys on the live album—they're good—but we had to change our bass player. He had this nasty habit of wrecking hotel rooms. I could just imagine being in the middle of a tour and him being thrown in jail and me being fucked for the rest of the tour.
- Q: We were talking about studio musicians.
- Q: Oh yeah— well, Spedding for one, is just one of those guys you don't have to tell what to do. In fact, now I don't think he'll let you tell him anymore—no, that's not true, I'm just kidding. You know the people and you don't have to tell them what to do— you just plug 'em in and press record...They're just themselves really, you're going to get who you hire...you get Brian and if you want, not neither Report. Clie's great too. He used to play with us in New York. It was fun.
- Q: You said you would be touring in October, is it going to be like this or are you going to work with a band?
- Q: Just with a band. I won't be doing any more dates like this during that period. It's like, a national tour—playing one day and driving the next.
- Q: Where will you take your music in the future?
- Q: I've got a whole bunch of songs to record now, I don't think it's going to be necessarily paramilitary themes any more though.

THE RALPHS at the Pipeline

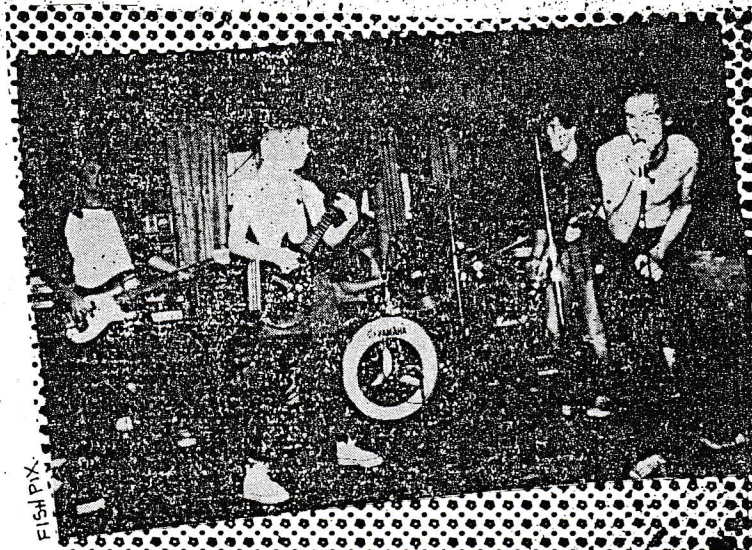
Now that punk rock has become so popular and rules the airwaves in America especially here in New Orleans, I should have expected it. (After punk rock was selected by the People's Choice Awards as THE music of the 80's there has been no stopping its rise in popularity.) Still I was surprised to find that America's new premiere punk band The Ralphs were playing in Louisiana. And yet there it was in black and white in the punk section of the Times Picayune. "The Ralphs in their Louisiana premiere for one night only at the new punk club in Norco— The Pipeline!!! In small print the admission price was given—\$6.50 (Prices have risen so high for anything connected with music that I suspect the music industry has become government controlled). Well, as you can imagine I was jumping with excitement, not only were the Ralphs coming to Louisiana, but to my hometown, Norco. The night of the show we were all ready to go, we had our tickets, our picture LP's and our "ivatars, and had practiced looking cool with 100 punk buttons on all afternoon. When we arrived the place was packed with all the old regulars and the newer crowd who only recently pogoed on the bandwagon. (They were easily identified because they were still spitting). As with other local punk clubs the Pipeline is doing a booming business. We edged our way through the butt dance floor and grabbed some seats. The opening act was one of the hundreds of

up and coming young punk bands from the New Orleans area, although at the moment I can't remember which one they were. Needless to say, I was waiting for the Ralphs, a band I had heard so much about. Then the moment of truth came I was prepared for anything and yet the Ralphs were still more than I had bargained for. The drummer banged away at his drums as if he were a human machine gun. The bass player kept right up with him providing a steady back ground for the rest of the band. The two guitarists were not only exceptionally fast, but both were masters of their craft. That a punk band they were, they radiated punkness. The singer was a crazed maniac who if he slowed down long enough would be put in a straight jacket. All other compliments are useless, that is the type of band the Ralphs are. The only low point of the evening was the asshole who after every song would scream at full volume into my ear so that I am deaf for a few days. Other than that I recommend highly that you see this band when they play in your town. Those in New Orleans should get out more often to the Pipeline, if only as a change of pace to the many run of the mill punk places in N.O. Word of warning however, when traveling through Norco to the club, don't let the Shell strikers think you're going to the Shell refinery or you may never make the trip back to town. FRANKIE



LEGIONAIRE'S DISEASE

This interview was done by Wild Dog Magazine from Houston back in Texas and I am using parts of it for all you N.O. people who would be deprived of reading this insanity since I didn't have a chance to talk to them after their gigs at Jed's simply because I forgot to bring my tape player with me. Well here goes nothing as Wild Dog's roving reporter chats with quiet man-about-town Jerry, the vocalist for Legionaire's Disease.....



FISH PX

Q: How come, at Steamboat Springs you didn't crawl in the TV or use a sheepskin?

A: I didn't have a TV. I had a sheepskin. Last show we go got naked, that's pretty good.

Q: I was going to ask you why you didn't expose yourself anymore?

A: Cos, amn, there's other people involved in the band who want it to continue- cos we can't keep doing shows if we don't do continuous shows. The only reason I ain't gettin' naked and flashin' em all the time... I shook my dick at the White House- They saw plenty of flesh at the Lincoln Memorial on July 4th.

Q: What were you in Washington, DC for?

A: For the July 4th Yippies! Smoke-in. The Yippies are full of shit, too. They cancelled us cos of our Nazi flag- we were shaking the Nazi flag.

Q: Why do you shake the Nazi flag?

A: Just to see what it'll do... And it does a lot- they get pissed. And that's not such a bad thing sometimes. In Washington DC there's fifty US Marshalls lined up, that's Nazis. And we're trying to shake it in their face to show em what's happening. Sometimes they don't understand but it don't matter- they are asleep.

Q: You told me once before that you are an ex-junkie and ex-con. Would you tell us about that?

A: OK. I did five and a half years in prison for burglary and marijuana. First of all, marijuana, then I learned about everything else.

Q: How much did you get for marijuana?

A: A ten year sentence.

Q: Did you get paroled?

A: Yeah, after five and a half years- HeeHaw.

Q: How'd you keep on parole with your wild lifestyle?

A: Well, I told them I was gonna go to school and so I was getting money off the government- \$270 bucks a month. I didn't have to work. I went to school, you know, I told them I went to school. I fucked them out of about 5-600 bucks. Cos I quit school in two months and they didn't even know. It was all BS.

Q: I can't think of the millions of questions I want to ask you... just talk.

A: All I know is, it don't mean shit cos they are buying this in NY City, they love us in San Francisco... we are not a local band.

Q: How are you going to get to England?

A: Well, there's been already people approach us wanting to take us to England.

Q: Can you get into England with a criminal record?

A: Sure man. Yeah, it's no problem. It is a problem for them getting in here, but it's no problem for us. It depends on how much press we get, they might raise a stink but I doubt it. They're pretty liberal over there.

Q: In England?

A: Yeah, they give away heroine, you know.

Q: Is thinking "positive" thinking that Phil Hix will keep Paradise Island punk?

A: Yeah, just the thought and concentration will get it done, it really will. If we don't give a shit, there's no telling what would happen. But we give a shit, we keep thinking positive, we know we can get everything. We know we can play anywhere we wanna play, do anything we want... I've played everywhere I've wanted to play-Opera House, CBGB's, Max's- it was no sweat. Cos we know our product.

Q: Phil Hix complained that your band plays the same set over and over.

A: Well, we have but the same set is pretty good. We got 11 original tunes and one copy tune we do in our set. Sometimes if the crowd is real loose we'll go ahead and do a few Pistols and stuff- cos they like the tunes. You know our songs- there ain't a weak one in the bunch, all of them are really killer. I don't know what his gripe is. Everything we do is positive. We've never had anybody hurt at any of our shows except us. Norman (bass) got stabbed. That was because of a combination of a lot of things- negativity in the club owners, and negativity in us when we were down there (Austin, Dec. '78).

Q: How did that happen- on stage?

A: No, it was after the show. You know that after our shows it gets pretty... Everybody just kinda- you know, man- we make it real, and man, after the music stops, everybody's just kinda there, and they've been zapped pretty strong, and they've been feeling a lot of energy. I feel it is like deprogramming in a way. It makes people not give a shit about life because life ain't nothin'.

Q: Is that what you think?

A: Yeah, we know that life ain't shit. You know, we know there's something else.

Q: Do you have any goals, anything you want to do by being in the Legionaire's Disease?

A: Yeah, we wanna- all we wanna do, man, is make enough money so that we can go anywhere in the world we wanna go, buy any drugs we want at any time...

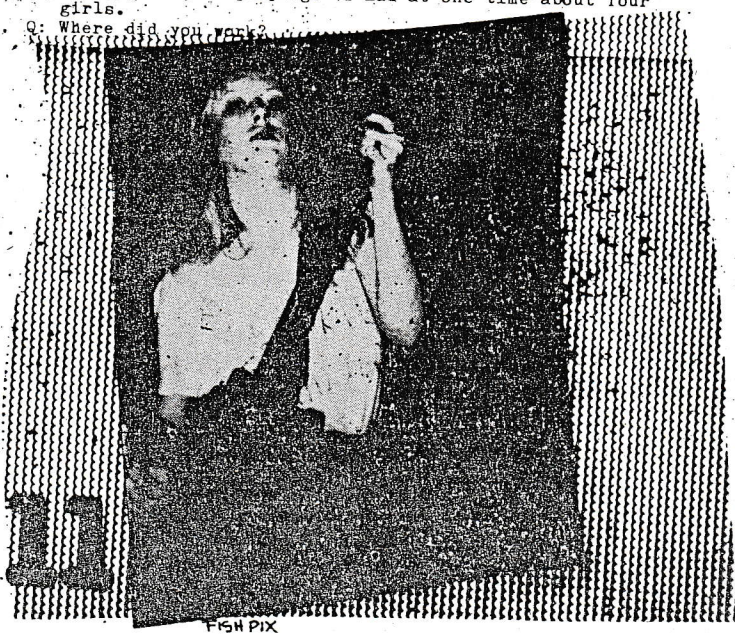
Q: But do you think that you want to have any responsibility toward your audience? Like, are you trying to turn them on to something?

A: Yeah, I do. I'm trying to wake em up to- life ain't nothin' and life is really a dream, like a movie show that you can watch. Everybody's acting, and you know, most people are programmed... I'm trying to snap em to what's happening so that they won't let life get to em.

Q: What were you doing before punk rock?

A: Selling LSD and pimping. I had at one time about four girls.

Q: Where did you work?



11

FISH PX

A: Well, we worked with the biggest madam in town. It was all paid off, kinda, it was all safe and like, you know, I was just keeping everybody happy. Everybody just likes to be around me cos I'm so up.

Q: Right.

A: We had a good time, and we had all the drugs we wanted. As a matter of fact, it was hard to get into music because of that. I was selling LSD too.

Q: Do you do a lot of acid now?

A: Yeah.

Q: Do you do it on stage?

A: Yeah, almost every time.

Q: What do you think? Are you crazy? Are you sane?

A: Well, no, I'm not crazy at all. I know exactly what's going on. Everybody else is kinda programmed and asleep. I mean, they think they have to be in certain roles like, you know, the American dream, this and that. Raise a fam-

12

ily, have a house. They're the ones crazy. Cos they don't know what's happening. I understand it now, and I can get this across and make it believable cos I can show people. I'm trying to show people that they can do anything they want. All of a sudden I decided, I'll show ya'll. I told everybody exactly what I was gonna do. I'm going to have a hot rock n roll band, one of the hottest in the US. It's going to make a lot of money...

Q: I'm amazed at how successful ya'll are, because of what you do play. You're an eccentric band.

A: It's only because we're so positive.

Q: And all the publicity from the things you've done. Exposing yourself at Houlihan's was one of the great moments in Houston punk.

A: My best moment was pulling my dick out in Washington DC saying "Picture Jimmy Carter jacking off"

Q: Thanks a lot, Jerry.

A: Hee Haw.

the hates

In a continuing culture exchange with our neighbor, Houston, the Hates have infiltrated the N.C. record market with their independently produced EP on Faceless records. Lead by Christian Arnheiter who is the pleasant looking individual in the middle of the picture you see in front of you, the Hates are one of the most popular bands on the Houston front these days but the problem is that the band may be breaking up for one reason or another. One reason is that he gets beat up trying to put up flyers for gigs, but that's another story in itself. But that has not yet happened and they are still together as of this writing, and for a small piece of history why don't you go down to your one stop punk shop Leisure Landing and pick up a copy of this record because it's very good. It is produced like you'd expect an independent record to be produced- it's noisy and a little flat sounding, but the songs are good enough to tear your mind away from the quality of the sound and to get you dancin' with the headphones on (I say headphones because I'm trying to get used to them because the suburban office of Final Solution is moving to an apartment in a few weeks and the usual noise level will have to be reduced, oh well...)

Kicking off side one is a quiet little tune called "No Talk in the '80's" which is a great sentiment to write a song about. The songs are as fast as anything the Pamones ever did (well, almost anything) but they lack the studio excellence that they have achieved. But who cares about studio excellence when you deal in punk rock anyway, right? The other three tunes aren't quite the nerve-grabbers that the one alluded to above is, but they are tight little energy nuggets for your needle to blitz through. "All the Hate's are Going Negro" is the same sentiment echoed by the Avengers who did "White Nigger" on their latest EP which is a killer in its own right. "New Spartans" and "Last Hymn" round out the four songs on this presentation, and be sure to get yours assuming there are any left for you dumb wastes of human flesh out there who didn't get one in the first place. I will try to get it to you to come to N.C. if they are still together

GANG WARS BY THE RIVER

It is but a short walk from New York's Canal St. into a nether world between the Hudson River and what must surely be the asshole to nowhere...factories, warehouses, piles of trash and rubble...if ya got killed over here they'd never find your body...

It's the 27th of December and although it's unseasonably warm for this time of year, fact is it's freezin cold. So I'm standin round outside a dis place called Heat, rite? Anyhow, the reason I'm here is to see a band called Gang War. Ya can read that: Johnny Thunders. He was once in a band called Dolls. Also, the Heartbreakers. Also, the Living Dead. Johnny plays guitar. He is one of my all-time heros...Wayne Kramer plays guitar in Gang War, too. He was once in a band called the MC5. So it's cold as that proverbial sorceress' mammary as the kids are standin round shiverin and gettin loaded. Finally bout two days after the show is sposed to start, they open the doors an they even got a kerosene heater inside the door so ya can thaw out yer hands so ya can get yer money out an all. It cost eight bucks, but ya get to see three bands: the Scruffs, Richard 'Loyd, and Gang War.

The Scruffs are finishin their sound check as I get in an then there's bout an hour wait for the show to start. Then the Scruffs come back out. They aren't bad at all. Real strong pop. Like Raspberries with balls. I thought they were from Memphis cause bout three years ago they put out an album that was recorded at Ardent (Anna Keet



the Scruffs? on Powerplay Records), but they may not be from there at all. I dunno. Anyway it's a good record. I had no idea they were still around, but apparently they've been playin' regularly in New York for some time. They got the usual two guitars, a bass, an drums line-up. So they do a bunch a stuff like "Break the Ice" from the album an then they do "Teenage Girls" which came out bout a year ago on a 45 (Powerplay, PP 1957). It was the B-side, but it's one a those archetypal car-radio songs that nobody ever heard it cept me an some fat fifteen year-old from Res Moines with terminal zits...Anyhow, by the time they clear out, ya figure if the openin' band is this good, it could get to be a pretty hot nite...

Next up is the Richard Lloyd Quintet. Richard Lloyd an his bars player, Fred Smith, were in a band called Television. Now "Television" in their prime (circa the first '71, "argued soon") were really somethin'...Richard Hall was once in "Television" as was Verlaine. Need we say more? Probably, but there's not nuff room here. So much for the glory days a the recent past- check it out on yer own time. Back to the present. Richard Lloyd an his band put on a real fine show. Mostly the 'P ("Al-cheny") plus mebbe one or two others. The band has a real neat sound. Big chords. Bittersweet pop songs that have this giant surging energy that just kinda sweeps you away. "Now what I mean? Richard Lloyd's voice does not sound as good live as on the record, but the emotional power a the music carries it real well. Lloyd never got the attention Verlaine did in Television, but he's pretty damn good. Some dork in Green (never heard of that magazine-od.) describes his guitar playin' as "a spastic cross between Neil Young and David Byrne...like frail birds with their necks snapped, jerkin'..." Now I dunno bout that, but, like I said, he's good. So after a pretty intense set, Richard an Fred an the boys take off an now we are waitin on the main event.

An yes, sports fans, everybody here knows who dat is, the Italian Stallion himself: Listuh Johnny Thunders an Gang War! They hit the boards an the crowd goes wild... Wayne Kramer blasts out his old anthem from the days a the MCS, "Ramblin' Rose". an it still sounds tough. Kramer looks a little older an a little meaner minus alla dat hair an the mustache, an although he still plays a mean guitar, it was obvious whose show it was an who the fanatics had come out to see. Johnny'd been in the back-ground layin low while Kramer cranked out his theme, but now he's rite out front an they roar into "London Boy" an it sounds great. Johnny looks pretty healthy, too. His hair's a little longer an he's got a blue thing tied around his head an a nazi armband an a lite blue jacket

an a black T-shirt with the neck ripped out an it sez "The Italian Stallion" on it an when he takes off his coat, he's got those little leotard arm-things on with the little stains where the blood's soaked thru... The rest a the band ain't much to look at (the bass-player looks like a refugee from the Irish Rovers er some such wholesome outfit), but they sound great an do the job a providin a strong backup unit. These guys don't let up fer a minute. Next, they do "Great Big Nite" an some real neat lookin little girl comes out an she may or may not a been Patty Palladin cause I dunno what 'P looks like an I was severely impaired an missed the introduction... then Kramer takes the wheel an does his version a "The Harder They Come" an a couple other things. Then that's over, Johnny's back with "Personality Crisis"...real nice. yeah, an then a real neat surprise: "I'd Much Rather Be With the Boys" (an old chestnut by Andrew Oldham an Zeef) Just when it's gettin so tough I dunno if I can stand no more, they hit ya with "I'll Go Crazy" an I'm on overload- I can't take no more- stop it! Johnny's just singin- no guitar. Usually I dislike that kinda "Star time" type routine, but this man can do no wrong...James Brown always killed me, anyhow, an Johnny doin 'B was just too much...I felt like crying, it was so tough...I think I left out a couple tunes but that's the jist of it. So they get off an the kids are goin wild so they come back an tear into this Dolls-type topical raveup where the only words I can distinguish are: "Ayatollah, ayatollah!" hollered over an over-it's great. After they do that for a while, they split again an the crowd goes nuts all over again, an a course they come back out again an now they launch into a real wild version a "Reelin' an Rockin'" an all of a sudden somebody comes flyin outa the rite side a the stage wearin a black leather jacket an the voice is instantly recognisable but I can't believe it! He spins around an jumps inna air an I think I'm gonna die...it's Iggy! Him an Thunders an Kramer all on one stage! Pretty neat. Pretty neat. By now, the band is beserk, the crowd is crazed an this event has already been certified One A the Best Things I Ever Seen in my "hole life. An then it's over an I'm sittin on a couch, catchin my breath an this little girl with black spikey hair an big black leather boots sits down an she's tellin me bout somethin or another an next thing I know, I'm layin on the floor on my back an a guy is shakin my foot sayin "Are you OK?" an people are sweepin up around me... I find my way outside an the cold air knocks into ya like a big steel fist somin outa the nite...winds slashin up outa pitch black alleys between burnt out factories an warehouses... Gang War's over an the walkin wounded stagger home through the rubble..... SKULL-

CLASSIFIEDS

Would you like to see the Sex Pistols, Clash, Siouxsie, etc. on your TV or a friend's TV? Well it's possible. How can I see it you may ask. Simple- we have found a video tape of such classics and there will be three copies made one of which I will have, one is for a staff member, and the third is for a future staff member so if you know any of the three just be nice to them and you may share in the excitement.

Looking for some inexpensive used PA equipment? Call Carlos Boll at 454-0719 and get some.

VACANTS SEE 'EM SOON!

We're getting Dawn of the Dickies T-shirts made up and they will be red shirts with light blue picture just like the back of the album. Cost is roughly \$6 so send in your dough to the suburban offices of F/S right away because once we place the order it's too late. Hurry!

We got such a good response from the button ad last month that we are running another one this month, OK? To repeat the prices- it is 75¢ per button for as many as your little heart desires and if you want a custom button just cut out any picture that is 2 1/2 inches in diameter and we can crank out your own individual design for you. Mail all orders to the suburban office of F/S and await your order for a few weeks before you write wondering where your buttons are. Listed below are a few of the different designs we have worked up for your button pleasure.....

Normals, Normals "Vacation is for You", Viller Music, Joe Strummer, Dick Jones, B-52's album shot, Pezillos on TV, Billy Idol, Potten with mike chord, Potten (face shot), Potten on stage at 100 club, Elvis Costello, Blondie- leopardskin shirt, Vibrators, Jam, Search and Destroy, Johnny Ramone, Joey Ramone, Clash alley shot, Clash action shot, 999 logo, Steve Jones- destroy T-shirt, Ramones group shot, Rotten w/logo, Avengers, Devo, Iggy, Germs, Siouxsie, Adverts, V-Ray Spex, Gary Numan, Lurkers, Residents, Rat Finks, Contenders, Sid Vicious w/bloody body, Chelsea, your favorite scene from Holidays in the Sun picture sleeve, Captain Sensible, Final Solution logo, and lots more. If it's not listed, just write anyway and we can make you up whatever you want and don't forget...it's your chest you gotta wear it on so don't get a cheap imitation.

HELP!!! The Final Solution needs help in keeping up with the trends here in New Orleans and if you feel like writing an article on a new band you just saw or an old band that you have just seen again and were impressed by or anything else that crosses your little brain just jot down these nerve impulses and send them in to the suburban offices of F/S along with any pictures that you may have (black and white only) so we can print 'em, but be sure to sign the article so we can give you credit. We are trying to improve this rag and maybe you can be a welcome addition. I don't really expect to be swamped by letters because this city is a perfect case of apathetic slob who don't support anything and that's why the

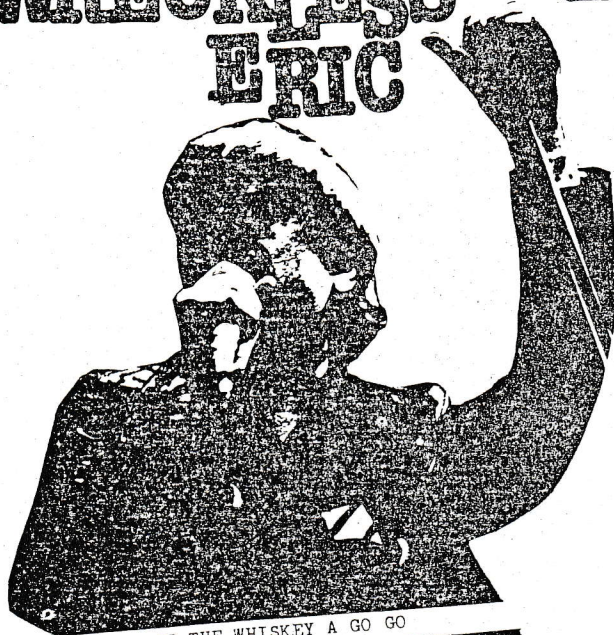
THE NEW ORLEANS MAGAZINE WITH
AN ANSWER TO MUSICAL BOREDOM

GET THE NEXT 4 ISSUES
OF THE FINAL SOLUTION FOR ONLY
\$3.00 + GET A FREE BUTTON WITH
A SUBSCRIPTION. T-SHIRTS OF
LOGO ONLY \$4.00 INCLUDING
POSTAGE. WRITE TO 4304
JAMES DR., METAIRIE, LA.

The
FINAL
SOLUTION

WRECKLESS ERIC

14



AT THE WHISKEY A GO GO

I've liked Eric since I heard his first Stiff single, and was pissed as hell when he came to the US in '78 and only played in New York, so boy was I thrilled when I heard he was gonna play LA. After eagerly registering to get paraphernalia from Eric's "Girls in the nude fan club" with a couple of my compadres, we got all set to see this 5 foot phenomenon from England, brought to us by good old Stiff.

First off, this guy was very perceptive when he decided to call himself "wreckless"- he really is! Nothing much went right, mikes were going out, he broke a string on his guitar and hadn't another one to put on so he just waited a while till someone borrowed a string from god knows who and restrung his guitar (for about three songs, he played "air" just like we see all kinds of hippies doing in the aisles at a "Rock n Roll" i.e. Zeppelin and bitchin' boogie band concert (what were you doing at a Zeppelin concert anyway, the truth comes out-ed.), other things dept going wrong, but he just laughed in the face of dilemma (yes, this cliché is in here as a joke, don't worry) and kept plugging away. He did most of his popular stuff like "Reconrez Cherre" and the new one "Hit and Miss Judy" and so on for about 40 minutes and left us all with a smirk and a wave and no encore. All in all, it was entertaining but nothing to write home about.

HILLADDIN

RECORDS

THE GERMS- G.I.

In short, this album is great and it is the definitive American punk album and if you don't have it- you ain't no punk! Darby Crash's vocals are (believe it or not) at their best, and with the aid of the lyric sheet included within the album, you can figure out what the guy's saying. Great versions of Ritchie Dagger and Shutdown (a Germs classic). The only letdown is Lexicon Devil- it was much better on the single. This album is a worthwhile investment for anybody (that means you) to make. HILLADDIN

PUBLIC IMAGE- Metal Box

This is an exciting package and a good example of the type of music that interests me nowadays. Despite how good this is, though, I'm afraid that many people might be scared off by the almost \$20.00 price tag. This relatively high price can be rationalized by the fact that the metal box (which alone must have been expensive to produce) contains 3 12" 45's which have approximately sixty minutes total of music on them. The main thing, however, is the music which is more than worth the price of admission. Cuts of varying lengths of time compose the music on the records. For those familiar with PIL, no explanation should be necessary of the kind of music that is there. For those others you can expect a group of songs that feature a dominating bass attack and trebly guitar playing with neurotic singing courtesy of the vocalist John Lydon. The sound the band creates is generally slow-paced, and this causes you to notice all the action and interaction that goes on in the band. Whatever PIL does they try to do in their own way and on their own. That's why they produced these records themselves and devised this unusual packaging. Unlike others who release colored vinyl (which is lower quality) as a gimmick to sell their records, PIL's concern was that 12" 45's provide the best quality for sound recording. PIL are willing to take chances with their music and their packaging. I only hope that plenty of people are willing to take chances with their record purchases. If they do in this case they should find their money well spent.

FRANKIE

BUTCHWAX- Live at Free Advice (live tape)

To fill in all you readers out there who haven't heard of this band and who very astutely didn't skip over this small tidbit of news just because you didn't know who the band was, Butchwax is a punk band from N.Y. lead by Ron Bonebrain who is the journalistic mogul behind the production of Modern World Magazine. So if you're interested in the band after reading this account just write to him at Modern World's address listed elsewhere in the pages of F/S 5. Ron is the singer of this band that plays punk the way it should be played- loud, hard, fast, and aggressive. His vocals are both high pitched screaming flashes and low toned guttural snarls depending on what song they are doing, and he is backed by a semi-tight band that is competent enough to hit "Something Else" by Eddie Cochran or smear through their originals that are as good as anyone's. I don't know what the titles of the originals are because the Modern World magnate didn't think to write down the songs for this tape. The best one is something called "We're on Prime Time" that's incredible- power chords blaze fire as the words reach some semblance of melody for that all important vocal hook that keeps the chorus dancing in your head. Their songs are definitely not for the weak-hearted "new wave" fans and punks need only write to Ronald for a copy of this tape. Butchwax is opening for N.O.'s own, the Normals, when they stop off in N.Y. on their way home from NY where they stayed. I hope I can talk the Butchwax into coming down here for a weekend, but knowing the Bonebrain don't hold your breath because he takes forever just to make tapes for you so who knows how long it will take him to make up his mind to come down here. LP

THE RATTLERS- "On the Beach"

You can probably tell by the title if you are at least marginally intelligent that this is a surf/beach tune, but you probably can't tell that this is Joey Ramone's brother's band and that Joey himself does the lead vocals on the song. The cover looks something like the cartoon cover of Road to Ruin except that the Ramones aren't on it, and the record is a little more mainstream rock than I usually like. "On the Beach" is real good though if you like surf songs and give this record at least one listen. If not for me, do it for Joey because he was pushing this record back stage when they were in town last time. LP

SQUIRE- "Walking Down King's Road"

As mod replaces punk in the hearts of the British peasantland it looks like this band may be one of the most important ones along with Secret Affair whose album was a killer. This song was also included on the Mod's May day compilation that was released just a while back, but I like the studio version on this single better. The flip is a tune called "Mod Mod World" and it kicks out with the same old emotional flare that the A-side tortures your ears with so don't be wary when pondering the purchase of this single-both sides are fast paced moddedout rockers for the mods out there who are lined up for the eminent release of Quadrophenia (the line forms behind me I must add).

LP

THE DICKIES- "Manny, Moe, and Jack"

The Dickies are one of the best fuckin bands to come out of America and the best fuckin group to come out of California in the last ten years! "M.M. and J" is about three grease monkeys who the Dickies know personally and who will fix your car if it's not really feeling fine. They won't fuck you over as far as prices and good work goes and they'll even sell you fuzzy dice and leather hand grips for your steering wheel, plus a good selection of tires. This song, just as any Dickies song, makes you want to drive fast as LP and Mary C found out after the last Legionnaires Disease gig. Remember when you were a kid, and you would take a dandelion and pull the petals off one by one saying "she loves me, she loves me not"? "Well I do, even if it is a little hard for me to remember that far back, but the B-side is called just that. The extent of the lyrics is "She loves me, she loves me not" repeated over and over with an occasional "well I said that she loves me, etc." Only the Dickies could write a song like this and pull it off good. While you're at the record store buying the single, get the album Dawn of the Dickies-it's better than sex!!! **F4H**

THE NY BLONDES- "Little GTO"

This record comes with a label on the outer sleeve that says Blondie rarity and that's due to the fact that none other than the white-topped new wave sex symbol for middle aged burned out rock critics lends her vocal talents to the vinyl offering by Rodney Bingenheimer (that name's a mouthful, isn't it?). I'm sure everyone has heard this song because it's the 60's classic performed by god knows how many people, but Blondie adds her special touches to make it one of the more original renditions and a collector's item for a certain type of person who has to have every thing that she does. Don't bother to listen to the other side because she isn't on that song and it's garbage besides so keep it on the A-side. **LP**

ELECTRIC CHAIRS- "So Many Ways"

This is a strange record. After being the backup band for "ayne (or should I say Jayne) County, the chairs have gone in a different direction from what they used to do. Evidently they are "trying to restructure the normal view of music" as one Final Solution critic recently said. They are now more inline with "Fire or Gang of Four than with the basic rock n roll they played with Mr. Miss, 's, Mrs County.

So many ways does get your attention from the beginning mainly from some jerk blowing a police whistle in your fuckin ear coupled with some rather erratic guitar playing and a bass line reminiscent of a disco beat only speeded up. The drummer has a lot of trouble deciding what beat he's going to stay with, and the vocals, if they are male sound as if their balls have been cut off.

The flip side "J'attends les Marines" is not quite as spastic as the first but it is still weird considering that it's sung in French. I have no fuckin idea what it's about although the song itself is more solid and the vocals a lot lower. I'd still like to know what this song is about and I wonder what Wayne thinks of these guys now? **F4H**

MOTORHEAD- "Bomber"

I didn't expect this single to be as good as it is, as I definitely got my money's worth. Motorhead are three grungy looking hippies (one of which used to be in Hawkwind) who have decided not to play like other boring hippie bands such as A2/M, Starz, or the Godz. The difference being the exceptional force of the music and the searing short leads. The aforementioned groups have seen fit to slow their music down and indulge in long boring leads that hippies love to hear. The B-side "Over the Top" is, according to the sleeve, previously unreleased. This song is again much better than what usual heavy metal fuckwads put out. Motorhead really play with a vengeance, buy it and you'll see! **F4H**

FAST CARS- "The Kids Just Wanna Dance"

This has got to be the best punk anthem since "Rockaway Beach"! Power chords with short blistering leads, frantic bass lines, dynamo drums, and great vocals. These English kids (they do look real young) know what they're doing and have made one of the best records of the year. "You're so funny" is another explosive piece of rock. This record really makes me feel good and is great to play when some asshole tells you punk is dying.

like punk rock should hunt this single down with a passion and those who don't like it are... **F4H**

SIDNEY EX PISTOL- Sidney Sings Live Album

I'll be the first to admit that the Sex Pistols were one of the most important bands of the decade because they got the whole thing rolling back in 1977, but when a band breaks up why can't people let dead dogs just molt away? The reason is that Virgin records can make a fortune by selling any record with Sex Pistol on it or a former Sex Pistol playing on it to a whole host of suckers out there. A good example was the last album which was a collection of interviews, but at least you can rationalize someone spending money for that because it was something different. This album has no value to anyone of any sense and who wants to hear Sid Vicious sing his favorite tunes like "Now I Wanna Be Your Dog", "Born to Lose", or whatever else he does on this album? I don't. Even though he is backed up by Mick Jones, Jerry Nolan, and Killer Kane it is a waste of vinyl that could have been used to bring out a new band that might prove to be worth something instead of just extending the life of a waste of human flesh like Sid Vicious who was stupid enough to die of a drug overdose. But I guess a lot of you will buy this record and feather Virgin's little checkbook just like you bought the \$19 PIL metal case album and just like you'll buy the new line of Sex Pistol paraphernalia like the picture book of death of a rock star, the Sex Pistol radios, and Sex Pistol toilet paper complete with safety pins and razor blades. At least we could have had fond memories if they had died with dignity, but now... **LP**

DOOMSDAY FILMS PRESENTS

DONNA DEATH AT HER GREATEST



NORMALS

I never really know exactly what I want to say until I sit down at the typewriter and just start typing so here goes. Upon reflection on the Normals return home bigtime gala event I have mixed emotions. I was as big a fan as there ever was when these guys started out in that seedy practice studio on Jefferson highway and played those first gigs at that den of inequity called Changes. They were great, no question about it. But the important word is were. How do you want to define great anyway- would you say it is record sales because if you did then Led Zep and Fleetwood Muck are the greatest. Would it be fan insanity at gigs because if it was then the Normals would have to rank with the greatest as I've seen members of the crowd actually crushed on the stage as hundreds of flailing bodies jumped in rhythm to some of the old favorites. Would it be personalities because if it were then they could still fit in the great column with the weird mesh of egos that band had- David is a lunatic hyper-active maniac, Stevie doesn't care, Charlie would do anything if there was enough dough in it, and Chris never knew what punk was til David dragged him to his garage and did "God Save the Queen". But they all worked together as the most energetic unit this old city has ever produced, or almost any other city for that matter. So I've reached the conclusion that we'll call greatness the energetic quality of the band and the Normals most certainly were great...

Now all this rambling brings us to the big return home gig and the Normals back from NY with a new drummer since Chris departed. A lot of people wondered why they didn't get someone in NY to play drums instead of Mike Bun from here in N.O. I wonder that myself and maybe he wonders about that too. Now to be fair and objective what could you expect upon paying your \$5 at the door- did you really expect them to be the same band after being around NY for a few months and without Chris on drums? Of course not. The 5 or so new songs are all slower and are a definite proof of the NY influence and David told me after the show that they were trying to write songs that will be popular in a lot of cities and not just here in N.O. Now what does that mean? I don't know, but it sounds like the old sellout to me. When they first take the stage what's the first thing you see? For a lot of people it was just the emotional tension release of seeing their band again after such a long vacation to nowhere. The first thing I see is that Charlie has finally taken over the center stage spot from bird and I really thought he would have done it earlier than this. Then after all the trite introductions they start into their first song. I have to admit it was good to hear them for one more time, but they are merely a shadow of the band they were before as they lacked energy and the punch that made them so popular here. Oh they tried to put on a show, but it just isn't the same band and it is a shame that they don't realise it. I think the problem is that when they were here in town they played 4 to 5 nights a week and got a lot of work, but up in NY they play only once or twice a week and don't even headline yet so they have lost a little edge of the overall sound. But the big disappointment is the new material which is garbage except for one song that I liked a little. And you can even tell that their attitudes are different. The crowd on the side of the stage almost got themselves killed trying to pogo and get next to David by the security guards who put up a barricade in front of them. There were times that they would crawl under his legs in mid song at Jed's, but those days are gone you kiddies as this is a bigtime band now. But

16

back to the show for a minute- I think most people liked it while it was going on but after it's over you feel kinda bad because you know that it's the end of something that was great and will never be great again. They'll be NY from now on and you may as well realise it. Maybe I'd do the same thing if I were in their place with a chance to make some big bucks, but I certainly hope that I wouldn't. But just keep that in mind when you go to see them when they come back again and don't go there hoping to see your old Normals who thrilled the throngs with the sound called rock from the suburbs- go there knowing you'll see a class band that is much better than any of those boring bands that come from NY who still play some of the old songs for the crowd's pleasure. They're much better than garbage like the Police or Ultravox, but I still like the old band and prefer rock from the suburbs to rock from the suburbs... Oh well...



editor: L the p - 4304 james drive, metairie, la. 70003

WRITERS: fish,
frANKie, 86, SKULL
hILL AddIN.

pix: fish

Art: Skip AND GRAFIX Ltd

PO BOX 50614
NEW ORLEANS, LA 70150

LOVERS OF the month...

DERWOOD & LYDIA →

did the rabbit die or
somethin'?!?

