

# The FINAL SOLUTION

THE NEW ORLEANS MAGAZINE WITH  
AN ANSWER TO MUSICAL BOREDOM  
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FREE THE  
HOSTAGES  
ISSUE

F/S 6

APRIL '80

WAYWARD  
YOUTH

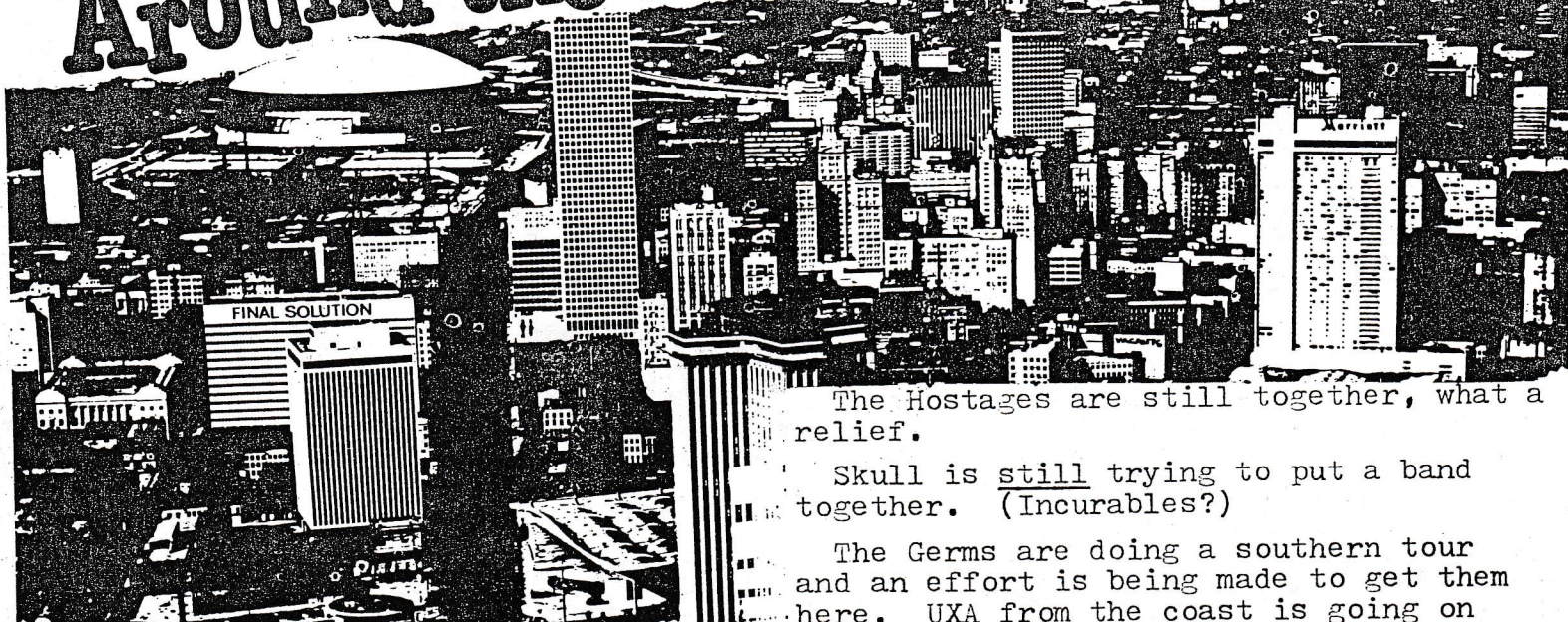


RAT  
FINKS



2

# Around the Downtown



I guess the first thing is a big thanx to the Models, Rat Finks, Cold, Driveways and Wayward Youth for helping out at the F/S benefit at the New Place a few weeks back and thanx to all the people who showed up and had a great time. We are going to set up another one real soon to help finance the album that is in the planning stages now but you can read about that elsewhere in these pages.

New bands dept.- the Prima Donnas who feature Joanie and Andrea on vocals and some as yet unnamed personalities on the instruments will be forming real soon so be patient- they should be something else and very different. The Purses who were reported last issue to be close to becoming a reality and obviously didn't are once again trying and should be a reality sometime in the summertime. To remind you of the girls once again that's Dirty Judy, Myteel, and Marjorie as the three singers you'll be seeing and some of the songs worked up so far include "I Wanna Go to the Boys Room", "Rape Me", "I Gotta Be Me", and "Judy's Jumpin Around" and they will do a song on the F/S album. Other new bands that I have heard of but have never seen are the Pawns, Zipper (who put out that single a while back and are working on another one already), Charlie Flytrap is putting together a new combo but nothing definite yet, Venus has a new band already with a few originals but no name as yet, and of course the fugitives are together again unless they change status between the time the finger hits the typewriter and the time the magazine gets back from the printer.

The Hostages are still together, what a relief.

Skull is still trying to put a band together. (Incurables?)

The Germs are doing a southern tour and an effort is being made to get them here. UXA from the coast is going on tour soon too or so I am told and have an album in the works. The Dickies who have had rumours flying are not coming to town as of the last runour I heard so it looks like the F/S staff will be flying somewhere to see them.

Gary Numan is a big hit with the dark skinned dish washers at the school board as he has finally made WTIK's playlist. Wonder if they'll do the same for "Rock n Roll Radio"?

N.O. only rockabilly band, the Rockabys, are doing rather well at their recent gigs as they are fresh and new.

The Rat Finks EP has been cut to three songs - "Teenage Underground", "Nothing to Loose", and "Guns of Revolution" and it was recorded in Austin and sounds great so it'll be out as soon as they finish mixing and get it pressed. The Manic Depressives EP will be out at about the same time as will the Models new EP. Zipper are doing a new single the last I heard and the Cold are recording at Knight studios as I type this. Lotsa new records...

New albums out by Undertones, Stiff Little Fingers, Slaughter, and a PIL bootleg live LP so save up your nickels and buy them.

Mod takes off as new albums by Purple Hearts and a compilation called Uppers on South Downs keep the F/s staff happy.

The editor still entertains at the suburban offices of F/S so punkettes or moddettes feel free to drop by



11-9 PM

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DOOR ARTISTS

# The JAM



The Jam decided to bypass the N.O. area during their Spring '80 tour so the Final Solution staff had to pack the car and head to Austin to catch the group in action but all I can say is that the weekend was well worth the ridiculously long drive. First of all we listened to all the faves at full volume on the tape deck on the way to Twestown to get ourselves in the mood for the local yokel Rat Finks who were opening for one of Austin's favorite bands, Standing Waves, Friday nite at a place called Duke's Royal Coach Inn. The place was real big and roomy, but the shithole doesn't serve mixed drinks and all you can buy is wine (Boone's Farm at that), beer, or orange crushes. So we had a few of those orange crushes to get ready for the Finks. Not to rave where raving isn't due, but they put on a show that had to be witnessed to be believed. The Austin crowd seemed to like them a lot too, but the obvious turnover with these people is that there are way too many hippies yelling rock n roll after an H-bomb like "East Germany". The half-hour onslaught ended way too quickly but they did get to do an encore which only prolonged the agony of waiting to go home after the Standing Waves (Yawn). I guess I'll be fair and say that they were very new wave and I probably would have liked them if I hadn't been so tired, but when you're tired and this slow stuff comes out of the PA after you've just finished jittering yourself to the Finks it's hard to sit there and take in this band especially when you've already had three orange crushes- one more and you'll have to carry me out of the place.

But so much for the Friday night excitement and back to the hotel for a night's rest before we hit the record stores tomorrow. I had a few things I had to get while in Austin- namely the Next's single and a few other Austin vinyl pressings that I had missed out on before. And besides we still needed our Jam tickets so the record store was the first stop. After the record store we hit the thrift stores where I could have easily spent a couple hundred on old records that I have never seen, but would have loved to have and I guess I'll know to bring more dough next time the crew hits Austin. And after the thirt stores we went to a party that local host Randy R knew about with a lot of local Austin bands playing at to warm the crowd up for the Jam that night.

This party was an outside rock n roll extravaganza that featured some of the best and worst that Austin has to offer. We got there late so we missed some bands that I really wanted to see, but the three we did catch were more than enough to get the adrenalin flowing. First up were the SKP's who were good for some power chord noise but you couldn't really tell if they were competent or not because this was an outside event with a rowdy crowd and a sound that left a lot to be desired. But the originals were good enough to keep the foot moving throughout their set. Next were a group of real pleasant looking individuals called Sharon Tate's Baby and they have one song that goes "Look at me I'm Sharon Tate's Baby, Look at me I'm all cut up". Now that's what I call socially redeeming lyrics. The singer wore a black hat and looked like the little cretin out of Clockwork Orange with his little smirking smile, and after one song he says "we'd like to thank the SKP's for

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have the floor. There is a lot of unity between the bands in Austin as you can tell, but then again no one accused M.O. of having a group of bands that worked together or even got along. But STB put on a good show and got a good response from their local fans and the best thing about this band was the real young looking guitarist who had the decency to play a white Mosrite guitar just like the one I own. Upon STB's departure a band called the Big Boys prepared to unleash their own brand of Texas punk on the kids. They are called the Big Boys because the singer must weigh 300 pounds and he has been billed as the Austin-JB by the N.O. punks in attendance and he really needs to add a beard to finish off the JB-look. You must visually picture this guy standing there, all 300 pounds of flesh, wearing a bright green pair of pants, pink cowboy boots, and a flowery pink button-down shirt. If you think he looks silly, you should have heard him sing. He was trying to do a Johnny Rotten show and it was hysterical. He jumped around and growled and the whole thing was a riot. Their guitar player looked like an old hippie from the uptown area with a pair of short pants that went almost down to his knees and he was balding very badly. But they would have probably been better with a real good mix because you could hardly hear the guitar. But so much on this rock n roller coaster ride and now onto the main event. THE JAM-

Appearing at the Amradillo where all the country bands play wasn't really all that appealing, but to see the Jam I guess it was worth it. The Beat opened up and nobody, I mean nobody, liked them. I thought they were good with their real clean rock n roll sound, but I will have to admit that I got turned off on the two songs they did where they slowed it down and Paul Collins talked to the audience. That was too hard rockish for my tastes, but the rest of the show was real good. The songs are real pop sounding without being wimpish which is hard to do sometimes. So the Beat finish and come back for an encore and now for the English modrockers we all have come to know so well.

The Jam come out in their black suits and Paul and Bruce take their positions at their mikes and prepare to hit Austin with all they've got. Just seeing them stand there was worth the price of admission for me, and the first song got the already hyped up crowd into the groove of things. Most of their live set was from the latest two albums and they ran through "Burning Sky", "Thick as Thieves", "Mr. Clean", "Down in the Tube Station at Midnight", and a whole host of others, but the ones that really had the crowd hopping were "Modern World" and "A Bomb in Wardour Street" and of course they played my favorite "Away from the Numbers". I guess the Jam were much better than I anticipated because I was all psyched up by just seeing Quadrophenia twice the week before and that movie was just so high keyed and so much fun that the Jam seemed that much better. The newer material and the songs that are brand new that aren't on Setting Sons were much better live than when I first listened to them on the album but that's what a live experience can do for you and all I can say to you people who stayed home that Saturday nite in March is that you missed out on an experience well worth the drive.

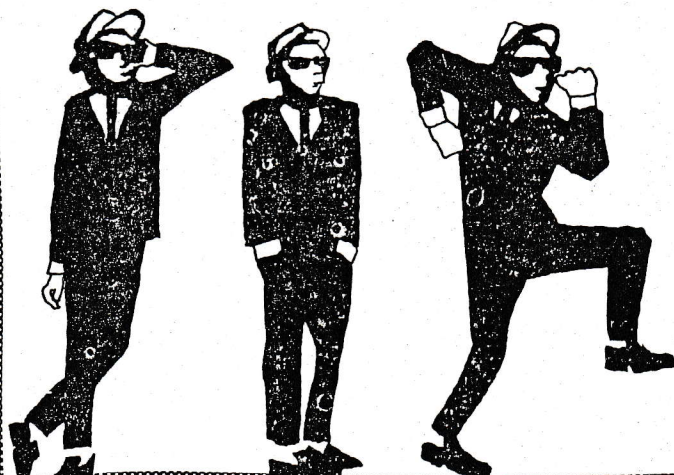
Dead tired after seeing the Jam drain our energy and after that afternoon party, we loaded the car with our crew of four and jammed two more girls into the car at the stop sign as we left the place and all six rode around and listened to the Dickies at full volume in search of the lost party that never materialized so it's back to Randy's house for sleep before the long ride back to H.O. Wish more of us had been there cos it sure was fun, maybe next time..... LP

ROOM MATE WANTED- Female or male to share apartment near UNO \$100/month, \$100 deposit, \$ phone, utilities, etc. Prefer musician or student, must be non-smoker and straight (no queens) and no pincushions (junkies) Mike 283-2294 or leave message at 2821513

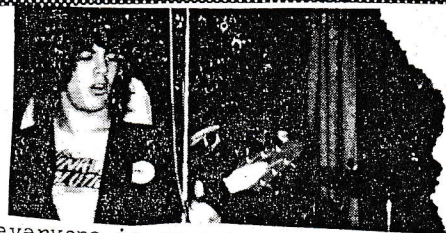
# THE SPECIALS

When I heard the Specials album, I thought it was cute, but not exceptional- I thought it would be a good idea to see them though, cuz I wanted to see what all the publicity was about and if it was worth it. Now all I can say is "Ska Rules". They were, to say the least, fantastic. All their shows were sold out, and it's no mystery why- for energy and performance ability they are unmatched, and besides that they seemed to be nice guys (they made an in-store appearance at a local record store). They played real tight and did their whole album plus a couple of new songs, and with the slight exception of lead singer Terry, they got into their audience instead of playing holier than thou rock stars shitheads. There was one instance where a guy in the audience got on stage and started dancing and when a roadie threw him off the stage their keyboard player slapped the roadie up side of his head- really worthwhile, got a few cheers to say the least. Even though the audience was full of assholes doing "the surfer pose" (is it punk yet?) the show was well worth putting up with those unsavoury sorts. The Alleycats, an old local band, played a good set too. Seeing the Specials can make their album much better

-your west coast rude girl- HILLADDIN



## Models unleashed



While I know that everyone is mourning the loss of the Contenders who have finally played their absolute last show, there is hope in the fact that Mike and Charlie have stayed together and added a second guitarist, a new bass player, and a singer who can really sing to form a new powerhouse called the Models. I recently heard a practice tape of about four songs and there wasn't a bad one in the bunch, but I must warn you hard core punks that their sound is not as hard and pounding as the Contenders, the harsh power chords are replaced by someone with a real voice and some good tight musicianship. The sound is clean and fresh and I feel that they'll go over real well here in town. They are also in the process of recording their first single but I must admit that I don't know what songs are gonna be on it other than an old Contender favorite, "Trigger Boy". Watch out next month for an indepth interview with all the boys and hurry out to see them when they play in your area. LP



PHILIP PUIKETTE

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TEENAGE DEPRESSION- 9 Redcliffe Colse, Old Brompton Rd W5 9HY London  
BLITZ- Box 272 Dearborn Heights, Mich 48127  
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DIRTY  
Judy

A last minute change of heart brings you one last chance to get a Dawn of the Dickies T-shirt, but this is definitely the last pressing we will do so send in your six bucks and shirt size if you want one. We are also doing a "Banana Splits" T-shirt that will be a black shirt with yellow design just like the single sleeve so you can send in your six bucks for this item too and there will definitely be only one printing of this shirt... Send in to the suburban offices of the Final Solution and give us about a month to get them done.

Answer to Normals quotes from last issue are as follows: 7A, 9B, 17C, 27D, 22E, 10F, 1G, 2H, 25I, 15J, 5K, 26L, 18M, 31N, 19O, 13P, 29R, 4S, 8T, 28U, 30V, 21W, 11X, 20Y, 24Z, 23AA, 6BB, 16CC, 14DD, 12EE 3P,



# IGGY POP

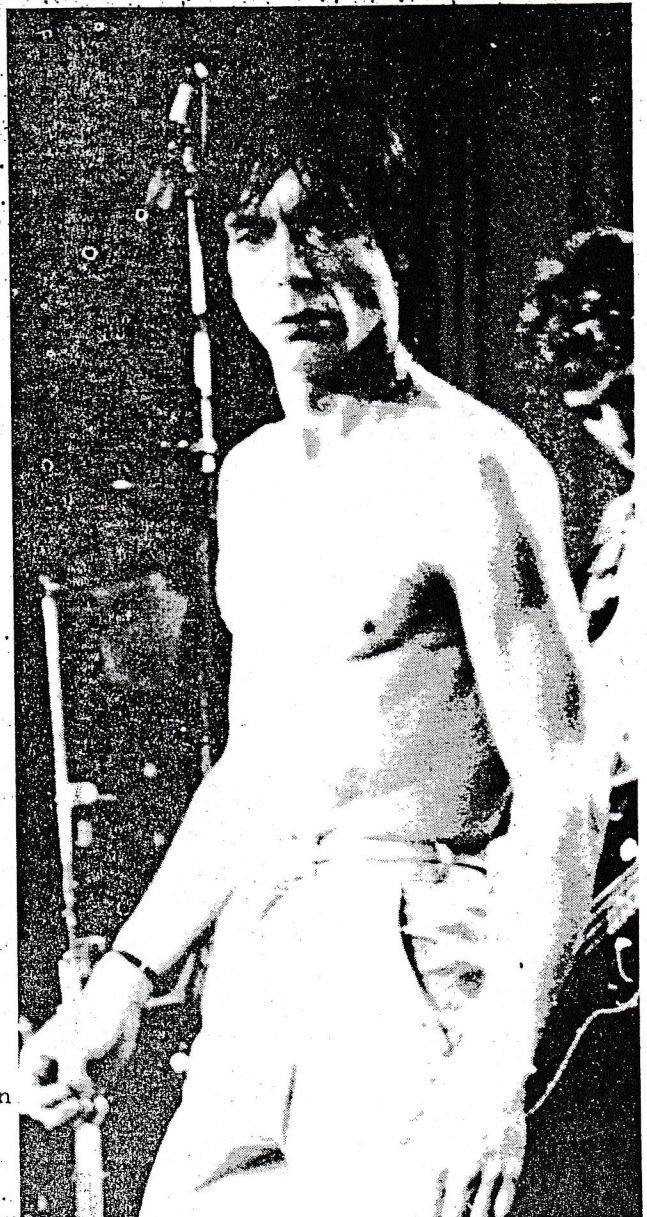
Recently Iggy Pop played on a Sunday and Monday night in Avondale, La. Mr. Pop has by now released ten albums in a up and down career that started in 1969 with the Stooges album. Many of these albums are now considered masterpieces by many people myself included. Due to his illustrious career, stories of his performances, and my personal preference, I was looking forward to seeing him for the first time. Both nights the Normals were the opening act. To quote another local journalist "They played a set of original songs that would make any young band proud". I'd be lying if I didn't admit that I was disappointed with the line up of the band. Perhaps it's selfish of me but I wanted to see James Williamson or Fred Smith. The line up was Ivan Kral on guitar, Billy Rath on bass, Klaus Kroger on drums, and someone else on guitar. The band was okay, just not spectacular, which apparently Iggy realised as there were rumours that he had fired everyone but Ivan while they were in town.

My other disappointment really had nothing to do with the show. The problem is we never get to see many bands at all much less see them often. I would so much have liked to have seen Iggy in other stages of his career or hear some of his old songs. With a new band, however, only new songs are played.

Enough wishing, I finally had a chance to see Mr. Pop and he was phenomenal. The set was basically the same both nights: most of the songs from his album "Soldier", a few brand new songs and one song from each of his past three albums. The tone of the two shows was totally different, however. Starting with a problem with the speaker system Iggy seemed pissed off all Sunday night. He raced around the stage in various contortionous positions making faces and cursing at the audience. If nothing else Mr. Pop is a real personality and has a tremendous amount of stage presence as he was certainly the center of attention. The crowd many times tried to pull Iggy into the audience as he jumped and danced and kicked along the edge of the stage. Some of the audience like "real" punks threw things at the band and Iggy responded with a mouthful of beer and then the half-full cup.

Monday night was a totally different story. From his opening "I am the greatest" to his closing "It's about time I did a great fucking show" Iggy was a real clown. He made snide remarks throughout the night and during "Sister Midnight" improvised most of the lyrics with hilarious vulgarities. Iggy enjoyed himself and in the end when he came back for a second encore "Lust For Life" he told the audience he loved us for this.

Prejudiced though I am, everyone seemed to enjoy the show. Despite any regrets over not having witnessed Mr. Pop before, I left both nights thankful for the opportunity to have finally seen him in concert. FRANKIE



ALETA PIC



# JOHN CALE

7

REVIEW



FISH MC



ALTA P/C

I didn't want to see nothing at all written about my favorite artist, or worse yet, something bad (since I know you don't like him) so anyway, here goes:

I saw John Cale last year and could hardly wait for him to come back again this year. He said that he would. The show was the best thing to happen in New Orleans since Iggy Pop, two weeks ago. And certainly a bargain for five dollars. But actually I got in free.

John Cale was nothing less than great. And the same goes for his band, who were not all the same ones as on the album, Sabotage Live. With him were Joe Bidewell on keys, Sturgis Nikides playing guitar, Robert Medichi on drums, Peter Muni on bass, and Deer France on vocals and various percussion instruments.

Wearing a green surgical outfit he rock and rolled through lots of his old stuff and I think all of his songs on the new album. He can really get down on the keys and play some excellent lead guitar. I loved it. Deer France, a very beautiful lady, who was wearing a black blouse that you could see through and the 'shortest skirt, did a solo called "Only Time Will Tell" which may be slow but is definitely pretty. She was with the tour last year but you may not have recognized her minus the goggles and pink hair.

I don't even know how long the concert lasted (that's the effect of drugs) but my only regret is that it didn't last longer. Afterwards, though, some of the band did go down to the Quarter to party with some of us locals. And for those of you who missed it, I'm sorry to say, they don't know when they'll be back here again.

ALTA

Lately our scene here in N.O. has been invaded by bands from our neighboring state of Texas, which is great cos it gives this scene a shot in the arm. Not that the local bands are lame, but it is nice to see new stuff to break the monotony. Texas has a great outpouring of bands and what we've seen is only a small part of it. The ones we have seen, the Skunks, the Savage Saints, and Legionnaire's Disease, all of whom play entirely different styles of music, have proved to be well worth seeing.

The Skunks played at Jed's a while back for a weekend with the Contenders and the Wayward Youth. Friday's show was somewhat of a disaster in that the PA had been supremely fucked up the night before by one of N.O.'s other depraved bands. At least that's what some people were saying, but then that could have been a pack of lies, so really who knows what happened to the goddamn PA. Despite this setback all of the bands did their best with what was available. Sat Nite was much better as you could actually hear all of the singers, even though it fucked up a couple of times.

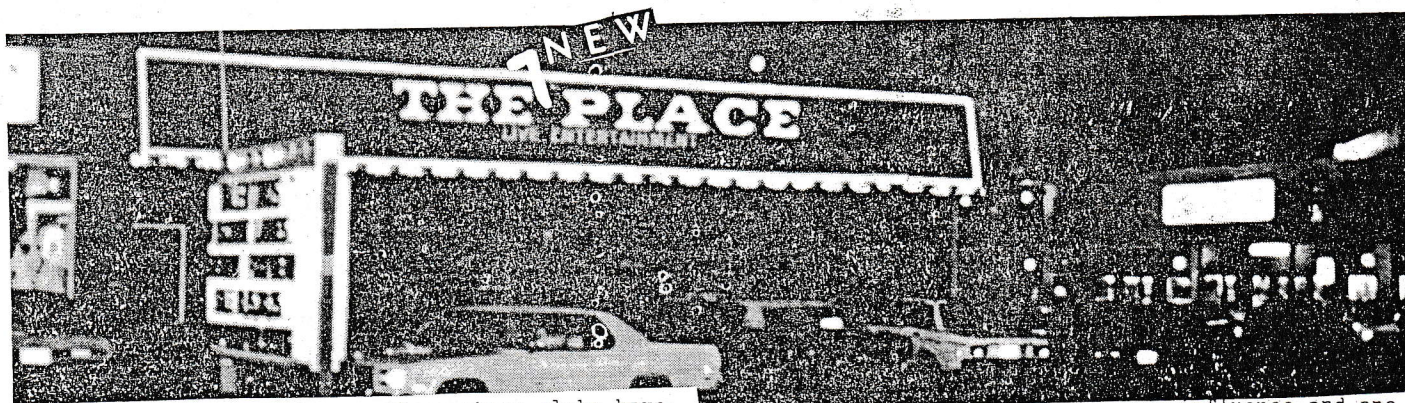
Both nights the Skunks impressed me very much. There are only three of them but, they definitely packed a lot of punch. These guys were incredibly tight and such a pleasure to see and hear. They opened their shows with an instrumental called "Rumpus" at least I hope that's the name of it, and forgive me if it's not. This song let you know right from the beginning that you could expect some very solid rock from these Texans, and it made you especially aware of John Dee Graham's fantastic guitar playing ability. You were also aware of the competency of the other two members, Billy Blackmon and Jesse Sublett. Billy kept up a superb best on his drums while Jesse technically assaulted his bass and did most of the lead vocals. All in all they were great! The Skunks write all of their own material and they have a lot of songs. Their song topics run the gamut of ideas from fucking in front of a TV or actually fucking the TV, to cheap girls, to a girl who lives on 6th St named Peg (don't know if she's cheap or not), to earthquakes and wanting to be scared or having been scared. If I'm not mistaken they did about 26 songs for their set and only one was a copy, and that was "Sister Ray".

I got to talk to a couple of them and they seemed like real nice people. They were traveling in a motorhome and after leaving N.O. they were heading for NY to play CBGB's and Max's. One night their motorhome was giving them some trouble but everything got fixed so they could get on the road.

When the Normals (remember them?-ed.) did their 4 day stint at Ole Man Rivers recently I happened to see the Skunks in the audience. I talked to John some and found out they were on their way home from NY and decided to see what the Normals were like. I didn't see him afterwards so I didn't get his opinion, but he did tell me that everything went well in NY and they're supposed to go back.

The next time these guys come here get off your asses and go see them! Y'all are welcome here anytime, so come back soon, Okay? FISH





New Orleans has never been a place where clubs have been abundant and supportive of punk and new wave. Our mainstay has been Jed's Lounge for the past couple of years, but today we are on the brink of a new discovery- THE NEW PLACE. You will be pleased to know that now we will have more than one or two places to go hear our bands once the New Place gets rolling. Jed's has been the spot for our local favorites to vent their frustrations on a weekly basis, and Ole Man Rivers across the river has been the only place able to get national bands like the Ramones and Nine Nine Nine. The New Place will have the best of both ideals- they are booking local yokel bands on a somewhat regular basis and it promises to be more regular once the act really takes off and they are booking national bands. Some say that the competition with Ole Man Rivers will start a bidding war for a band and then ticket prices will go up, but that's stupid because having two places can only do good for the average punker. The New Place wanted to get Nine Nine Nine and Ole Man Rivers reportedly wasn't even interested, but once The New Place almost had them booked Ole Man Rivers got interested and Nine Nine Nine went to Ole Man Rivers because they are more established. So right there you can see that we will get to see one band that wouldn't have graced our nice little city if we didn't have the New Place.

The man behind all this noise on the scene is none other than Mr. Thomas Lee of TeeLee Enterprises who was a diehard Normal road manager and other duties for that band. He is presently in charge of bookings at the New Place and is busting ass trying to make a go of it. Rock n roll events already scheduled in the next month or so is a Final Solution benefit on April 4 which may be after you receive your new F/S depending on how lazy the old editor is, a BBZ fashion show featuring the Cold and RZA, a weekend of the Billies who are a NY band that

sound like a Ramones with a more pop influence and one night they are playing with the Cold and the other night with the Backstabbers. Other events for May are the Dead Boys which is almost definite, the Pools, the Billies for another weekend, and the Dead Kennedys who are the ultimate in west coast punk (you've got to hear this band to believe them). Other irons are in the fire but I was instructed not to let the cat out of the bag as they aren't definite yet, and all I can say is that get your ass out to this club and support it cos if you don't and it closes then we'll be back in the very unfortunate situation of only one club to dictate what national bands come to our city, and only one club that decides what local bands we can see on a weekend and what bands aren't allowed weekends and must play during the week. The only thing that I can see that might keep people from coming out to the New Place is that there is no seedy sidewalk or ripped up wall to hang around on outside the club. The club itself is great if you could rearrange it so that the tables were in the back where the church pews are and the church pews were stacked on some garbage dump somewhere and all the extra space in the front would be a huge carpeted dance floor. It's a minor change but it could make all the difference in the world. The PA is great and bands sound much better through this sound system. And shortly there will be a video tape setup where you can watch some very interesting video tapes between sets or band changes. There are a lot of great ideas being knocked around with this new venue and let's all help out- get off your ass and out to the New Place. Let's do it this time... LP

# PERFECT TEEN-WET DREAM

Reading your article on the New Blades, in Feb's issue was very encouraging no matter how accurate it may or may not have been. Since the writing of that article the New Blades have broken up, just as so many other local bands so often do. However, Tom Bernadas, ex-guitarist and lead singer, and Troy Burmaster, ex-bassist for the Blades, have teamed up with a female lead singer (Chris Teene) and a new but very good drum-

mer to form a most promising new pop band by the name of Perfect Teen. On a few numbers they feature Chris on flute doing some interesting renditions of some old favorites. This making up a small portion of the show is a pleasant blend with the real rockers and pop originals that they manage to handle like pros. Not unlike the Blades, I'm sure in the near future these musicians these musicians will be welcomed as something new and innovative in new wave New Orleans. X



# Venus and the FLYTRAPS ⑨

One of the up and coming bands around here are Venus and the Flytraps. This quintet is made up of four guys and one delectable woman. These people are one of the most entertaining bands around and you should make every effort to get out and see them when they play, you won't be disappointed!

Venus and the Flytraps are luscious Lisa Cooper, aka Venus, on vocals, Charlie Mac on guitar, Dave Doucet plays bass and helps out with the vocals while Sex Dog Salzenback defiles the drums and Steve Cronvich plays lead guitar. A while back Mr. Cronvich decided to leave the band and in his place came a madman known as Statutory Pick. At the moment I believe the group is looking for another drummer since Mr. Salzenback is currently engaged with another band.

Venus and the Flytraps sound absorbs you in a wall of raw energy as you listen and it makes you realize this is how rock should be played. Lisa's vocal work is raspy and powerful, not exactly what you'd expect from such a petite sensual woman. Her actions on stage, such as the way she slithers, grinds, squats and carresses her body, make strange sexual thoughts cross this perverted reviewer's mind (yeah, but so do Sex Dog Salzenback's- ed.). Charlie keeps the rhythm going strong with his guitar playing and in true punk fashion, turns his back on the audience a good bit, however this makes it kind of hard for me to get a good fuckin' picture of him.

Dave plays his bass like he was born with it, providing an excellent background beat while moving back and forth across the stage with his bass held low as if it were a machine gun or a battering ram. Another person who helps produce the admirable backing beat for the band is Mr. Salzenback, most people have seen him with the infamous Sex Dog so we know he is an exceptional drummer. One time with Sex Dog he kicked his drums over and walked around with his bass drum on his head, very flashy!

Steve was a pretty competent guitar player but he just stood there with his guitar up to his neck looking kinda tense, but he did come through with a good sound. Rick seems like he fits right in with the band as he does add to their stage presence. He wears his guitar like a gunslinger and even plays it like that while moving about the stage like a madman and occasionally screaming into the mike. In short he's definitely a welcome addition to the band.

Their songs range from the Dead Boys to the Rich Kids to someone named Tonio V. who I've never heard of but the song of his they do is a good one. They also do a great version of Peter Gunn and an astounding rendition of the Count Five's "Psychotic Reaction"! As of the last time I saw them they were doing 3 originals, "The Blink", "Ledge", and "Boy Scout" although by now I'm sure they have a few more. Hopefully by the time this article gets printed the band will still be together, but you never know what's going to happen (I think we're too late as they have since broken up-ed. If you do hear of them playing somewhere get out and see them, as a good time should be had by all! FISH



FISH PIC



BRAD

CHARLES

ROCKIN' RICK

## HATE·HATE

This month the magazine is running a hate contest asking all the readers to pick one of these overbearingly pleasant individuals pictured above and send in your own personal reason why you hate/detest/ or are bored by the person you choose. The entry must be at the F/S offices by mid-June to be included in F/S 7 (yes, we do have a schedule you know). Answers will be judged on the basis of vulgarity, originality, overall amount of obscenity, and whatever I feel like doing with them when they are received. The winner will receive a dart board with the face of the garden slug of his choice. Rush those entries in today.





# COLD

How long has it been since the dance floor at Jed's has been crowded with sweat-dripping high energy dancers? Too long. But things have been recently on the upswing mostly due to the poundings of the Cold who rank as the premier band in N.O. today. Having grown from a somewhat misunderstood new wave band in their early beginnings who featured old sixty's classics spiced up with the Cold flavor of doing them at 180 mph, they are now ready to record their first single at Knight studios who have signed them to a recording contract of sorts. When asked about the recording plans they responded that they didn't know exactly which songs they were going to do, but most of their 11 originals would be good record material and nothing to be disappointed in.

Their live show is now more enjoyable and they do a lot of old sixty's tunes like "Gimme Some Lovin'" that has Barbara skipping from the keyboards to the mike just in time to sing the verse, a great rendition of "Do You Love Me", and a lot of others to delight the crowd as well as some punk stuff like the Buzzcocks "Ever Fallen in Love" which even seems to take on that twangy Cold sound. Some people say they are great and some say they're shit, but I say they are fun and fun is the bottom line when watching a band live. The addition of Normalette Chris Luckett on the drum kit was a big boost as was the ever popular Barbara the cheerleader who handles organ, vocals, and dance steps when there's nothing better to do. Vance Degenerate (sorry, but I don't know how to spell Degenerated.) also adds a new dimension in versatility as he plays bass and handles keyboards on a few occasions. And lets not forget Bert and Kevin on guitars who have struggled through the bad times, and now they can enjoy the good times as they are N.O. most popular band. They may not be the best around town, but they sure are fun. Buy the record when it comes out and don't be left out in the cold. LP

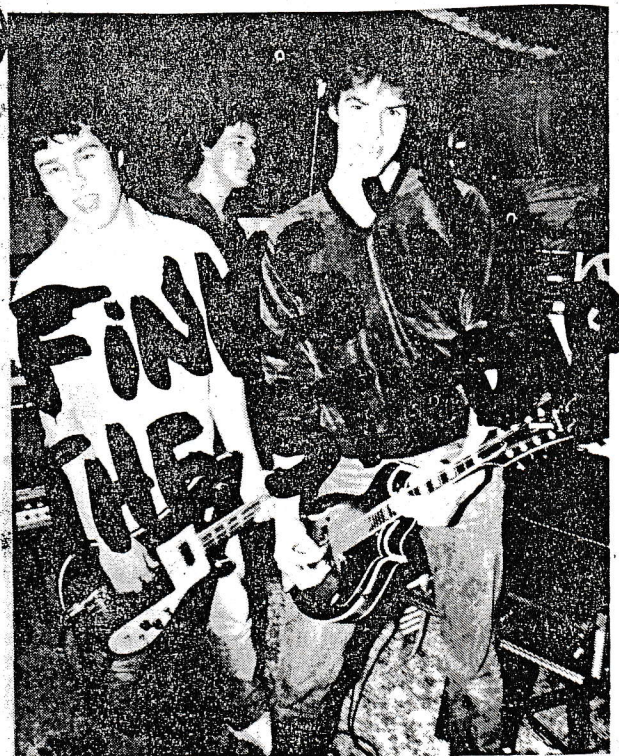
## CARPSTEAD POETRY CORNER

Shut Up!?

How many people still remember the Pistols  
How many people remember what punk is  
How many people know what Mod was or is  
The fact is I don't, and as for our parents'  
and their parents before them are concerned  
They do because a long time ago.

Clash Sell Out!

Them guys ain't changed  
Them guys the Clash  
Back in Houston "79"  
Best thing happened to that town  
New LP. Best I've heard  
Strummer, Jones mate  
That's the word!!!



The recording plans of the Rat Finks have taken many long and winding turns from the path of success, but things are finally looking up as they near completion of their EP which will be out in a month on W/S records. They started out at a local studio and weren't happy with the sound or the way things were going so they packed up their act and traveled to Austin where a well known producer is handling the engineering for them. All that's left is mixing the last song or two and then it's to the pressing plant and then to the record bins. Originally it was to be a five song 10" mini-album, but now it will be just three songs including "Nothing to Lose", "Teenage Underground", and one other that I forgot the name of. They have spent a small fortune on this single so the quality promises to be excellent and of course we all know how good this band is as far as song quality goes, so let's all get ready to run down to the store and buy our copy, shall we? The problem with N.O. is that there is very little support for anything of value- people don't go see bands and people don't buy records. If we would get out and buy records and go see the bands we would all be better off with more bands and more of the vinyl discs to listen to, so get off you ass and get down to the store and buy your copy of the Rat Finks, the Wayward Youth, the Mechanics, The Models Zipper, N.O. Experience Necessary, the Manic Depressives and any other local stuff that may be anything worth listening to. It's up to you to make it happen so think about that. LP





# RAMONES



It finally arrived! The album by the forebearers of American punk, that all punk rockers (or at least most of them) had been waiting for since their phenomenal live album last August. Weren't you dying for this record to hit the bins? I know I was, and when I saw the sign at Leisure Landing proclaiming that the new Ramones album would be there Feb. 4 I went into a state of nervousness until I had it in my tense digits and on my turntable. That moment came, everything was checked out, turntable on the right speed, receiver on phono, loudness switch on, equalizer on, then the stylus went down. All of a sudden I'm hearing radio commercials, immediately I'm thinking I had the fuckin' thing set on FM, then I hear some guy saying something about rock n roll radio and the Ramones. Drum beats vibrate my speakers and I think great, then I hear an organ and a sax bringing on the major onslaught of music and my brain flashes, Johnny, they've kicked Johnny out, then Joey's unmistakable voice comes in and I finally realise it is the Ramones. I'm hearing more and more organ and a saxophone where there should be blitzkrieg guitar work but it's just not there, then I do hear some fast lead work in the background and finally this guy telling me this is rock n roll radio. Is this rock n roll? Especially without guitar! I'm not so sure.

Then a plodding bass comes in with some rather subdued guitar and strange drum rolls. Then an equally strange voice comes in saying he's affected and I think of Vincent Furnier. The next song "Danny Says" is even slower than the last with acoustic guitar and what sounds like little bells, but it's probably the organ again. Just as I'm about to doze off the sound of an electric guitar comes through and revives me, even if it is low key, but the song does pickup some. At this point I'm wondering if there's any of the old Ramones sound on this album. That did it, my speakers are now pogoing to the type of assault I've been waiting for since the needle hit the edge, even if the Heartbreakers did record it first. Alright! Another forceful tune, different type of lead work from Johnny, kind of sounds like an English dop siren. Johnny isn't one for a lot of leads but on Road to Ruin he did more than he ever has done and they were great howling ones that hung in the air for a while after hitting them, these on Jackie and Judy just don't measure up.

I've been assaulted, ravaged and blasted at the same time, sheer joy is taking over my body, I hear the word

mercenary, I get even more excited. I'm higher than any dope or booze would ever get me. Great break with menacing drum rolls then blam, like a shotgun blast to the fast, I'm hit again with blitzkrieg guitar and screaming vocals. I'm crying now and as I hear the bombs and machine guns I know I'm in heaven.

I flip the record over in a state of mind that is dangerous for people to be near me. My nuts have just been cut off by violins, my mind freezes, I can't comprehend what I'm hearing, life is flowing out of my body. Then I get a shot of adrenalin and I'm regaining my composure even though I hear that fuckin' organ again, then I hear the howling lead work only it's too far in back and I

realize that they wrote this song for me, as I'm never on time. My blood's pumping fast and hard now with "This Ain't Havana" filling the room. An alarm goes off and I thought it was in my head, but the guitar brings me back to reality, then this fancy ass drum beat and more blasting guitar with great vocals makes every inch of my body tingle. More of the force, I've just been pushed into overdrive and don't wanna slowdown, just wanna have some fun. At this point I'm definitely a high risk to anyone who interrupts this musical suicide ride that I'm on. The receiver's three fourths the way up, walls vibrate windows rattle, I'm 10 feet tall, the music stops and I fall to the floor trying to catch my breath for the next 20 minutes.

For the next two weeks I play this album constantly, both at home and in the car, a couple of times I slip in Dawn of the Dickies but that's the only other album during this time.

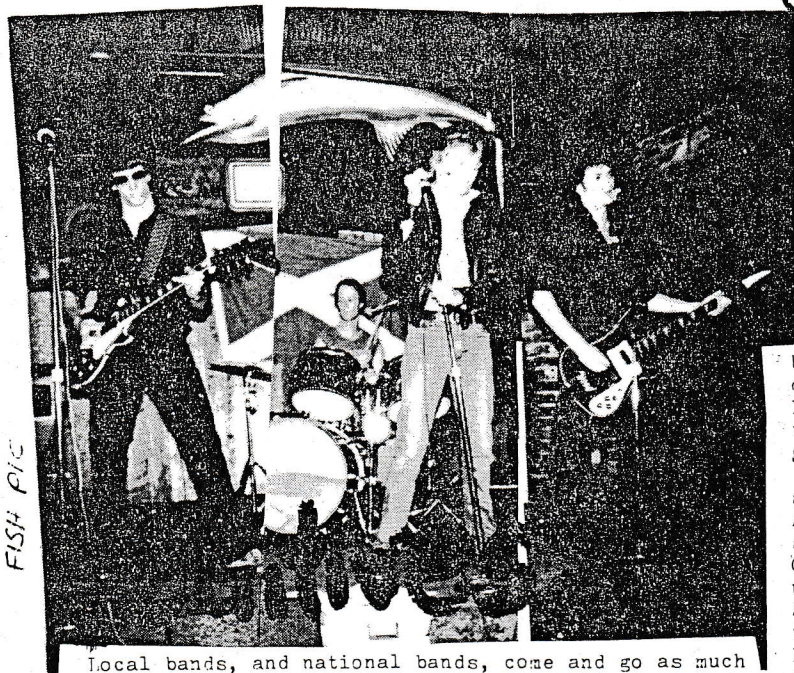
Needless to say, I enjoy this album immensely even though it does have a few low points. Now, the only song that bums me out is "Baby I Love You". The album's problem is Phil Spector. You can't fault the Ramones and I think Sire wanted Phil's influence to push the Ramones towards bigger musical acceptance. The actual fault in the Ramones not having a wider following than what they have, is that 90% of the American record buying public are scum fux that still listen to Styx, Foreigner, Heart, Cars and the "nack. Also at fault are the stupid goddamn disc jockeys on FM and AM that don't have the balls to play something energetic.

The Ramones are probably more hard working than any other band in America. They tour their asses off and play faster than any other band I've ever seen and push themselves to the edge of exhaustion doing their encores. To get back to the album, it's one of the best of the year, that no self respecting punk (if there's such a thing) should be without. Let's be thankful that Phil Spector couldn't keep the Ramones sound down, and hope that Tommy and Ed will go back to producing and engineering, cause they know how the Ramones should sound.

F4H

GABBA GABBA HEY





FISH PIC

# 12 Return of FUGITIVES

balls which makes for a real hell raiser. They also did great versions of "Borstal Breakout" and "I'm on Everybody", actually the latter song first introduced to the scene by the Fugitives when they were first together.

The crowd at the Rathskeller left a little to be desired as some of them were yelling Cars, Beatles, and Atlanta Rhythm Section, which was rather stupid considering the type of music the Fugitives were playing. Oh! Well, I thought some people went there to be educated. A few nights later I saw the Fugitives at the Showboat where the crowd was much more appreciative and the band seemed a lot looser on stage. I'm glad the Fugitives got back together and I think you will be too, so next time they play, be there!! **FISH**

Local bands, and national bands, come and go as much as a john visits a whorehouse. It seems just as you get to really like a band, something happens within the framework of them and they either drop members or completely disintegrate, leaving you with nothing but fond memories of what used to be.

One such local band that has done this is the Fugitives. During Sept. and Oct. of 79 the makings of the Fugitives were in progress and by Nov. they were gigging around town. Then someone threw a cherry bomb in the middle of them, and needless to say there were no more Fugitives. Now it's March of 80 and the Fugitives have resumed playing with the loss of only one member.

The Fugitives are lead by two great blokes (hope they don't kick my ass for calling them that) from Inverness Scotland- Simon and Brian. Simon takes care of the bass lines, and does a damn good job of it, while also helping with the vocals. Brian is the lead vocalist with the band, who looks somewhat like Billy Idol, and belts out some good vocal work along with occasionally running amuck on stage. Troy and his Les Paul blast out some great guitar licks and at times they get a little help from a flanger, cry baby, and a distortion booster. Actually Troy's guitar playing is good enough to not need these effects, but it does make for a unique overall sound. Steve takes care of the drumming as he really pounds those fuckers good, and a number of other bands have been trying to get him, and I don't blame them.

In the original line up there was one more guitarist, Keith, who was definitely no slouch when it came to guitar playing. Then the Fugitives broke up Keith and Steve started a band called the New Blades, but after gigging for a while, they too broke up. Which is sad, because I really liked those guys. Steve then went back to the Fugitives. A few weeks ago the Fugitives played their initial return gigs at Der Rathskeller on the Tulane campus. Myself and a punk contingent from Kenner were fortunate to see them on their second night out. We had been told that the show was to start at 9:30, but as usual when going with me, things get changed. We did arrive right on time at 10:15. I'm glad we were late cause when we got there another band was playing and the more I listened the more nauseous I got. They did end after about 5 minutes, which was a relief, but the PA and amps still had to be set up for the Fugitives so things were delayed a little more.

The Rathskeller isn't a bad place, there's no cover charge and they have fairly cheap beer (no hard liquor tho). The dance floor is somewhat slippery, as two of the Kenner punks found out, one pogoed on his ass while the other pogoed on his back. The PA wires are right in the middle of the floor and I can just see people getting caught up in them. The Fugitives put on a helluva show that night, racing through songs by the Buzzcocks, Jam, Vibrators, Clash, Damned, along with one original called "Breakin' Out" which Troy wrote the music for and Simon wrote the words. This song has



FISH PIC

## CANNIBALS AT THE PIPELINE

I came back from the Grammys to find out the Cannibals were playing at the Pipeline. The night of the show my expectations were high for this great band I had heard so much about. They appeared on stage amongst a roar of voodoo drums. The set consisted of a number of their hit songs like "Zombie Love", "Flesh for Breakfast", "Eat Your Heart Out", "Intestines For Lunch" and their number one hit record "Gangrene Makes Me Smile". The band had their flesh painted blue and various scars on their body in honor of Dawn of the Dead. The set was over and I was curious about what song they would do for an encore. "I Eat Flesh", the next single, was it and it was fantastic with plenty of chainsaw guitars and machine gun drums. Then the finish, with the help of a reluctant girl from the audience they had a mid-night snack. Everyone yells how rude and vulgar punks are well let me tell you these punks had class. They ate with their mouths closed and chewed every bite fifty times. **FRANKIE**



# WAYWARD YOUTH

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## KING CARRASCO CRASHES

FISH PIC

We here in N.O. have seen quite a few bands come and go with the passing of time but there have been a few that have stayed with us since their inception. One such band is the Wayward Youth, although they've had personnel changes and additions since their humble beginnings. The original Youth was Rockin' Rick Connick on bass, Darius Kalil on guitar and Wils Moreau on drums with Rick and Darius collaborating on the vocals. Their first gigs were at birthday parties and friends houses, but the ones that were actually publicized were at the Whistle Stop in Gretna with the Totally Cold and the Men in Black. Rick was in both of those groups at the time and I believe it was the last time he played with the MIS.

From there the band kept gigging pretty regular, but after a while Mr. Moreau was let go and replaced with Freddie Woodworth. They also added a female vocalist, Robin Ural, and another guitarist, Barry Gilbreath. The latter two were only supposed to help out on a couple of songs at the end of the sets, but after the way they performed it was decided to keep them on as regulars. After practicing and getting used to each other they started gigging with a much fuller sound. The Youth never seemed to have any trouble finding places to play after that and with each outing got tighter and tighter. It was about 5 weeks after they became a quintet that they went into the studio, Sea-Saint to be exact, and layed down the tracks for their first single. The first song is called "Elmundo" who I'm told is a weirdo, that was written by Mr. Kalil and Mr. Moreau. The second entitled "Do You Wanna" was conceived by Mr. Connick.

"Elmundo" starts off with Rick warning us that there could be someone like this in our own neighborhood and then it blasts into a more detailed description of what this guy does. This is a very upbeat and hilarious song right up to the may nay nay nay ending, that has yet to be done in public.

"Do You Wanna" is a great rocker about dragged up chicks wanting to go out with you and making fools of themselves. This song, and "Elmundo", are performed so enthusiastically that you feel like the youth are right in your room. The quality sound recording they got also shops this feeling come through. All in all the record is great! It's witty, powerful, enthusiastic and fun and if you see one in the store, grab it up. You won't be disappointed! So the next time the Youth play, go out and see them. The songs on the single are scorchers live as is the rest of their repertoire, but not only that, they are visually exciting and a tremendously fun band to watch. Oh, yeah! The single is on Final Solution Records so get it now before they sign with a major label and drop the ole F/S down the tubes.

FISH

Recently I attended a performance if you can call it that by a band called King Carrasco and the Crowns. The radio hype and enthusiastic adverts and articles achieved their purpose well, once again proving that money speaks louder than talent. The King drew a fair sized crowd at the werpopular Tip's by billing themselves as a rowdy shit-kickin punk/newwave band from of all places Texas. Instead what we got was a shabby imitation of James Brown by some silly looking rich kid wearing a crown and cape, who repeatedly and insistently jumped and leaped from antique amps and cabinets into a much less than receptive audience, and by saying so I'm being quite kind. The King's obvious knowledge of money had a certain overshadowing affect on his less than sufficient knowledge of music and its culture.

Someone in the city should look after our interests by providing a more tasteful look at new wave music. C'mon guys, there are much better acts than the Texas ripoff right here in the city. If the King is some indication of Texas' finest then N.O. is undoubtedly way ahead. It is true that everything is bigger in Texas including that DORK!

X

## NICE GUYS...

Enough with feeble lies folks- now's time for the glum Truth, ya guessed it folks- this is another low blow 86 review- likes the last review that brought me to the brink of death cuz of some comments that were a bit rash but hey! I gotta chance to meet Lenny n some of the folks from RZA n hey- these guys are alright. As I said- enuf lies- tonites review is about another new group around that I subjected my eyes n ears to one evening at Jed's. Ta sum it up pretty short- I'd rather walk to Leisure Landing (plug, plug) n buy a Britt Ekland picture disk n play it as opposed to listenin to these flaccid peckers that call emselves NICE GUYS. Not to pick on guys that play drum sticks cuz I thought the original drummer in RZA was fuckin fantastic (just thought he was in the wrong group) which sorta applies here. The drummer in NICE DORKS is fantastic- too bad he's not in a new wave band or somethin'- cuz the other two throbbin turds are nothin but mere boring come wads. The bass guy, complete with fro n mustache, looks like he outta be in grand funk or some dinosaur rock group. Then if ya wanna good laugh this guy playin guitar (they outta make a lamp shade with this guy or somethin') thinks all it takes to look punk is shave off yer beard, put on a white shirt n skinny tie outta be playin back up for Donna Summer or somethin. As musicians- these wangs rank pretty good- but fer shere fun excitin n puttin on a good show- these fuckwads are bland, (outta call Lenny fer lessons on bein' excitin). They outta pack up their gear n go to nashville or somethin where they're always needin studio musicians for tons-O- shit. Bein as it is- ya can only take shit fer so long and these guys will be around for a week n hopefully someone will flush em down the toilet- speakin of shittin- well- i gotta go- can't take bland bands. Maybe next time we'll write bout BBE or Morials road use tax.

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### CLASSIFIED ADD

I WANT TO TRADE LIVE TAPES!!! I'm interested in any punk, new wave, or rock n roll; live concerts or unreleased material. I have over 75 tapes to trade, so write!!! I will buy, sell, or trade. Send lists! My wants: Germs, Screamers, Pistols, Stooges, Buzzcocks, Cramps, X, Fear, Red Cross, any local punk or new wave bands. Gary Broyhill, Rt 2, Box 198, Morrisville, NC 27560.



# LETTER FROM BRITAIN

(14)

As we start the 1980's and roll through another decade of great music in Britain, we are entitled to ask ourselves just what is in or out today. The British music scene is very messed up, as it is a far cry from the American music scene in that it welcomes changes of style every few months, and is always swapping and changing.

At the moment the most popular style of music appears to be Mod music, with the return of Booker T and the MGs "Green Onions", the Specials' "live single" and successful album, and of course Madness who are following up their hugely successful album and singles with an even more successful tour. These groups are giving rise to the advent of 2-tone records again.

Meanwhile the best of the new wave groups continue to hit success; Blondie-although now sounding a little too commercial and repetitive still have "Eat to the Beat" and "Parallel Lines" in the Top 30 British albums charts, and they too have just had a hugely successful tour. The Boomtown Rats continue to enthral their audience with their own unimatable style which still makes them one of the hottest bands about. Also groups like the Clash, Ramones, Tourists, and Skids get good reviews and plenty of record sales. Furthermore, as punk finally dies and disco grooves its way out the more mellow sounds creep back, along with the soul and reggae sounds. Such records as "Please Don't Go"-MC5 and the Sunshine Band, "Babe"-Styx, The Nolans, Dr. Hook, Abba, and Fleetwood Mac achieve chart status. The revival of soul goes on, with at least a one third of the British charts. The Rock/Reggae group of the year and also the band of the year in Britain is of course the Police, a band who have gone from strength to strength; their popularity in Britain is immense and both their albums are still in the top 12 albums as far as the British record buying public are concerned they can do no wrong.

However there is of course the old rearguard groups who keep rock going, as popular as ever, Queen, Led Zepelin, ELB, Status Quo, and Pink Floyd whose album the "wall" is very popular and the single "Just another brick in the wall" has just ended a 7 week reign at no. 1 - a long time now for a British single.

Finally, there are two anomalies both of which are receiving rave reviews, large press coverage and huge record sales. Firstly there is Joe Jackson a man who has become an overnight sensation. Here does his music fit in? Is it 2-tone, new wave, or something altogether new his slow, rhythmical voice blends superbly into his music, cohering you to listen and take interest in his music. And secondly there is the new darling of British men, Chrissie Hynde and the Pretenders- the No. 1 single and the no. 1 album, publicity and a new sound- raucous but controlled, smooth and sophisticated; Chrissie Hynde's voice (as smooth as Aretha Franklin but as harsh as Debbie Harry's when she needs it) comes over as the all powerful control on their music: could they be classed as new wave? I don't think so-they're so clever, refined and peaceful.

So roll on the Pretenders, Joe Jackson, Mod and the 2-tone revival and the old guard for Britain salutes you; keep the music-machine going and we will await your next change in style.

J. MANIFOLD

## ROMANTIC CONCERT

I had been a little wary of the Romantics after seeing the cover of their new album (those red leather suits spelled "imps" to me), but I decided to take a chance and catch their show since we get so little rock and roll in Raleigh. Well, let me tell you, the Romantics left North Carolina with at least one new fan-me! These guys are one incredibly hot rock and roll band, and prove why such great bands have always come from Detroit! They came on stage with their little Ficken-backer guitars and cute hair cuts, and then proceeded to demolish the audience with a rapid fire assault of the best high-energy pop this reporter has ever seen! And I mean "pop" in the best sense of the word, e.g., the Buzzcocks, Ramones, etc. The drummer, Billy Fal-

NEWSREEL: Dateline 1980, punk on the move. I know all punks were glued to your seat for the Grammy's 1980 with its punk/new wave theme. All the celebs were there including our own editor L the P (who obviously got in for free). First let me congratulate the Grammy committee for putting together this grand affair. It was a nice touch having the security guards keep boring old rock stars away and the invitations which were only sent to those people who've made any worthwhile music in the past three years.

The show went smoothly until that amphibious boy had to be dragged out of the auditorium for screaming "sucks" everytime someone said Jazz or Disco. The awards went pretty much as expected with the Gang of Four winning as best new group of the year. Then the surprise, live on stage the Ralphs doing their nominated hit single, "Now I Wanna be a Ralph"! The audience went wild and pogoed in the aisles. When the commotion was cleared the winner was announced and it was the favorite "Pop Musick" by M. This was to be expected, however, as the Grammys are obviously commercially oriented. The next category was best instrumental which was won by the Dickies for "Rondo (the Midget's Revenge)". This was the Dickies second grammy as they had already won for best cover song "Banana Splits".

Never let it be said that in America anyone can't grow up to do what he wants and be successful at it. Because for the best album of the year it was the longshot, our boys from Ruston, the Residents for "Eskimo". What more can I ask for, it made me proud to be in a country where something new and different can always be heard on your local FM radio.

## GRAMMY AWARDS QUADROPHENIA 2

In one word the movie is fantastic, even if you can't stand the Who-if you like 'em so much the better! It's not a concert film like the Kids Are All Right, it's a bona fide story based on their album by the same name, following the life of our "hero" Jimmy (a mod) and his fellow mods vs. the rockers with a great scene when the Mods and Rockers have their bit showdown in Brighton. Leading up to the gib fight there's a lot of good footage and they really tried to capture the whole mod era which they did really well. Aside from a real small segment, you never see the Who, but there's subliminal hints all over the place. Checklist: Note striking resemblance between Jimmy and Peter Townshend and striking resemblance between one of the other "main mods" and Roger Daltrey. In addition, there's Who pictures on Jimmy's walls in his room and in one party scene they stuck in a Who album jacket-only problem being that the album didn't exist till way after the time the flick was set in. Oh well, all that aside it's a great movie, one of the best I've seen in a long time-It seemed a bit too long the first time I saw it, but if that happens to you- see it again if you're so inclined- it only gets better!

HILLADDIN

mer, was amazing: the guy came on stage, locked himself into a trance, and proceeded to pound his drum kit like a man possessed for the next solid hour. The guy was totally soaked (hey, great name for a band-ed) in sweat after five minutes, but he never came close to letting up the rest of the night. They finished the show with a thumping rendition of "Hippy Hippy Shake", and really got the crowd twitching and jumping around like great rock n roll always does. No wimps here, the Romantics are a great band, and whether you're into new wave, rock and roll, or even hard core punk, they're definitely worth seeing. Their new single "What I Like About You" is great, especially the flip side, "First in Line", and is a cheap way to check out this band. Hopefully the single will be tearing up the charts by the time you read this; because we definitely need more music like this on the radio. GARY INDIANA



# FAVE FINK CONTEST <sup>15</sup> RECORD REVIEWS

The fave-Fink contest went over really well and here are the results:

Derwood (winner) 6 votes  
John 5  
James 5  
Weasel 5

As you can see the voting was very close and it was hard to see it not be a 4 way tie, but such is the luck of

the contest. Derwood wins a date with the best of his entries who was none other than future Purse - Matilde. The lovely couple will have a night on the town courtesy of Final Solution. Dinner will be two BootBurgers and large cokes and to top off the evening will be two rounds of pinball at their favorite machine and then they are off to whatever naughtiness their little hearts desire. The winning entry is listed below:

I want a date with Derwood because I want to run my fingers through his blue black hair and lick his ear. I also like the way his pants fit so tight but most of all I want a date with Derwood because I hear he puts out on the first date..... Matilde (pronounced Mateel)

Other entries of interest that didn't win:

I like Jeff Rat fink because I always wanted to get a weasel in bed.

John has a very erroneous tongue movement when he sings I like Darren Rat Fink because I like the way his "Here comes Trouble" T-shirt smells

I want a date with John Rat Fink because when he kisses it's like the last thing he'll ever do. James is too tall and Darren never closes his mouth.

I like James Rat Fink because he reminds me of a phallic symbol, he is so long and thin.

Jeff is my favorite Fink because his red hair really turns me on and I want to find out if he is really red all over.

John is so cute I really need to cuddle him to my heart. I really want to win.

I think James is the cutest Rat Fink, he's a little tall, but when you're lying down it really doesn't matter.

Derwood Fink is so cute and I love the way he never closes his mouth, I want to find out how well he makes out.

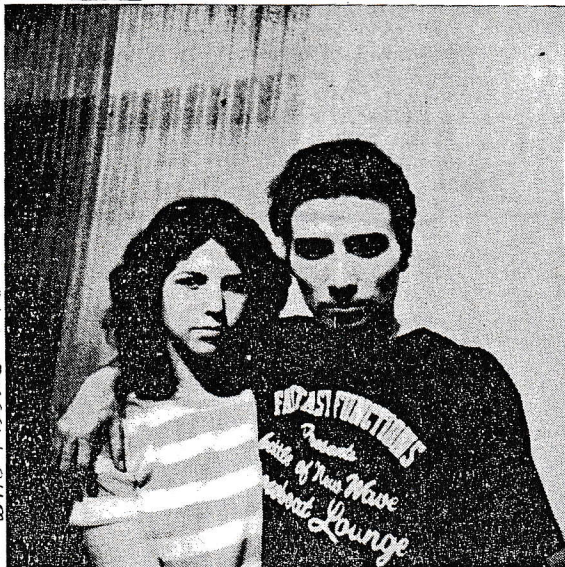
I like John Rat Fink because I like the way his mouth goes sideways when he sings and I wanted to know if it does that when he makes out.

Jeff is my fave and I want my chance to be his girl.



## THE DICKIES- "Banana Splits"

I finally got this fucking record after many months of begging, pleading, and groveling to people around the entire USA to locate a copy of it for me and the only thing I can say is that the wait and agony of not having it is put to rest by just listening to this little piece of vinyl rotate on the turntable with the walls of the apartment shaking and my disco neighbor trying to drown it out with the latest Ohio Players record. I got the single from the Dickies themselves with a little promo package and a neat newsletter that gives you all these fun fax like "Banana Splits" hit #5 in England and the album was a hit as well. Doesn't it wanna make you beat someone bloody when you think that those English brats can circle London with "Tra La La, Tra La La La" ringing out of their car speakers and the best we get down here is Blondie singing some garbage called "Call Me". For the misguided few who don't remember the Banana Splits cartoons introduced by these funny looking guys pictured on this page it was a show from a few years back that featured Fleagle, Bingo, Drooper, and Snork (4 bananas make a bunch and so do many more) and the theme song which is redone by the Dickies was a great little bubblegum tune that no one would have imagined could sound so good way back when it was first done on the Kellogg label. All I can say is that you had better find this record somewhere cos who can forget Leonard's vocal wizardry on the chorus once you've heard it. Tralala, tralalala..... LP



## THE HATES- "Bored With the Boys"

First thing you notice when the needle hits the groove is that the sound is much better and much fuller than their last EP. Same three Hates as last record too so I guess that squelches the ugly rumours that the Hates were to be no more. "Bored With the Boys" is packed with those definitive Christian Arnheiter guitar slashes and speed racing vocal attacks on the microphone that have made their sound so unique and so good. They don't really sound like anyone else cos they're not noisy like some west coast bands and they're not clean like the Ramones. But they're good and be sure to get one of the EP's before they're gone. "Do the Caryl Chessman" is the shortest of the 4 tunes on this hunk of vinyl and it seems to race at Deadman's Curve speed throughout its allotted time on the turntable. I usually hate titles like "Do the This" or "Do the That" or "Do the other Thing", but this song is good enough to overcome the bad title. Rounding out the record are "Soldier" and "City on Ice" which is the most melodic of their songs so far. The Hates were supposedly coming to town sometime in the near future but by the time V/S 6 is out they will have come and gone or maybe broken up. I will try to set up a gig for them in the coming months and Christian- write me cos I lost your address. LP

## LOVERS OF THE MONTH

CHRISTY N' HOZAA (MARIO?)  
AKA MARS BONFIRE



#### THE HUNS- "Glad He's Dead"

Here's some Austin vinyl infiltrating N.C. by way of some wayfaring "ardi Gras going Texas punks. Upon first looking at the cover you get a first impression that the band are a bunch of assholes because the back of the sleeve has one of the guys with his ass hanging out of a G-string, another band member is eyeing the exposed derriere, one guy looks like a Dom Deluise clone, one guy looks like Robert Conrad doing a battery commercial, and the last of the 5 has his mouth hanging open with a blank stare on his face and a Leif Garrett T-shirt on his body. This review started out pretty bad didn't it? The truth of the matter is that this single is the best record I've heard in an awful long time even though "Glad he's Dead" which is about the John Kennedy killing is written about that same old tired boring theme. To stimulate an old overworked song theme like the killing they take the stance that he was a useless little viper and they are glad he's gone from our lives. The chorus goes something like this "Glad he's dead, the fucking rat, had Lee Harvey Oswald shoot him in the head" that is followed by a horror show scream that Vincent Price would have been proud of. This record doesn't even sound like a steel pencil being put into a pencil sharpener like your editor has been accused of liking, it is fast but contains that melodic touch to make it listenable to all music lovers. It's good enough not to have to wear that boring label of new wave-ish. The flipside is a tune called "Bussy Kids" and the singer sounds like an entirely different person on this cut. He develops a nasal twang like Leonard or Joey that is backed by a more pounding slower paced music track which I guess shows that the band is versatile. If this record makes it back to N.C. on a mass level, be sure to obtain your copy from Leisure Landing, and just look for the silly back sleeve if you forget the name of the band. **LP**

#### BOOMTOWN RATS- "Fine Art of Surfing"

Bob Geldof and crew were one of the first bands to get a recording contract back in 77 when punk hit everyone in the face like a brick. They were great, here was a band that was incredibly powerful that had great harmonies along with great vocals. I eagerly awaited the release of further albums. Now it's their 3rd album and they haven't disappointed me yet. The band members get tighter and tighter as they go along their merry way, and Bob's writing is superb but he also gets help in that field from Johnny, Pete and Gerry. Besides Bob's fantastic vocals there's Johnny Fingers terrific keyboard work, and Pete's throbbling bass, Simon Crowe's exceptional drumming and let's not forget the two dynamic guitarists Gerry Roberts and Gerry Rott.

Side one kicks off with a song called "Someone's Looking at You" which makes you keep looking over your shoulder when you leave home. Then it moves into "Diamond Smiles" where some broad hangs herself and then "Mind Chill Factor" that's very eerie and kinda gives you the chills. The next song is "Having my Picture Taken" which is for camera nuts and then we go into "Sleep" or "Finger's lullabye", it seems Johnny is having trouble getting there and contemplates permanent sleep with the help of a few pills. So ends side one.

Side two opens with "I Don't Like Mondays". It's mellow but the subject matter (the little girl shooting her playmates) is great, as is the musicians' performances. If you don't like this song you're an asshole (is that a personal insult-ed.). "Nothing happened Today", "Keep it Up!" and "Nice n' Meat" are progressively exciting with fantastic lyrics and playing ability. "When the Night Comes" is still another good song about being able to fuck the fox in your office that you've been drooling over for so long. My review doesn't do this album justice, but I will say one thing, if you hear this album and you don't like it, there's no hope for your ass. **F144**

#### THE NOISE- "Agony"

Got this record the other day from San Fran and it's on Broken Records. It's not the wall of noise blaring punk that you might expect from a west coast band on an independent label with such a name as Broken Records, in fact this band is quite rock n' roll. The sound is clean without being too wimpy and powerful enough to keep it interesting. Stacy Baird evidently gets a lot

(16) of credit here as he is the producer and his past efforts have included the fabulous Avengers 12" EP that the F/S staff is still raving about. The chorus goes "I Just Wanna See You in Agony" which has no redeeming social value to speak of except that it is great if you know a girl that won't go out with you and she's something that you really like a whole lot, or a girl that just broke your heart. Robbie, Jimbo, Cass, and Spencer cranked out this tune about not loving a girl, not needing a girl, and not needing to have her in his life cos her heart's too cruel- and they want to see her in agony. Wonder who it is? I don't care, the record's great, and hope it makes a hit. Next review.... **LP**

#### THE INSULTS- "Stiff Love"

Best porno punk classic since the Pork Dukes did "Telephone Masturbator". The cover of the single has these four lovely guys in a garage snarling and one guy is shooting the bird. As the needle hits the groove a slashing chord blasts out of the speakers and you feel the foot start to tap in time with the heavy drum beat. "Stiff Love" is about oral sex which some of you very perceptive readers might have guessed without being told what it was. The chorus goes "she just wants to put her lips around-stiff love, she's too busy sucking on stiff love". There's a lot of redeeming social value in that statement too, right? The whole song cruises at 100mph and builds to a fantastic climax (great pun, huh?). "Tax 'ar" is next and I can't imagine these guys having enough money to worry about the taxman, but who knows. "I'm Just a Doper" is last and has a very repetitive chorus which covers the life of a guy who can't fit into anything and is just a doper- I know a few people around here who fit into that sentiment. This punk artifact is on Sick Sound Records from San Fran, Ca. **LP**

#### THE REVILLOS- "Motor Bike Beat"

The first thing you hear on this record is a British motorcycle revving its engine and taking off. Then it comes, that twangy quirky sound that has become the Revillos prominent force in their new musical direction. Eugene starts off the song along with the Revettes and it sounds great as usual, but then, she comes in. She being Fay Fife and she having a voice like an angel from above. Having a voice like that I know she must be a great fuck and I find myself dreaming...about how great it would be...to have her whisper sexually explicit words in my ears while she... oohhhh! Uh, where am I? Oh yeah, hi-fi plays that twanging guitar like he's loco, Felix booms the shit out of his bass and Bobo thumps the fuck out of his drums in high style. Then you hear the motorbike come and go, then it sounds like he runs into a lake.

The other side is called "No Such Luck" which is somewhat faster as it seems they've worked themselves into a frenzy. The record is worth it, now excuse me while I wipe up. **F144**

#### PHINO 39- "Xerox"

Final Solution magnate L the P shoved this record into my grubby little hands the other night and told me to review it. So bowing to the almighty wishes of the corporate executive I said okay, even though the record was warped. Phino 39 are on the "angerhouse label. Knowing this and the fact that LP wanted it reviewed I figured it would sound like someone putting a steel pencil into an electric sharpener. I was close, the first two songs are "Xerox" and "No Compromise", that are done to the hilt, punk. This is the kind of stuff that makes your ears bleed after listening to it, so if you go for stuff like that, as I do, buy it for those songs.

The other side is "Prolixin Stomp" which is not as abrasive as the first but it's still pretty good and probably gets the cretins hoppin when played live. I'm kinda stumped as to what the fuck prolixin is, but since the band members have names like Dave Tacron, Barry Barrett, Mark Malone, and Tim Carhart, I think they made the word up. I even looked in the Reader's Digest Great Encyclopedia Dictionary and couldn't find the son of a bitch. Maybe I should have tried Punk and "agnalis. **F144**



# RAMONES- End of the Century

I knew it was coming and I was in nervous anticipation as was my stereo. The receiver kept asking me when it would be in and it couldn't wait to sink the needle into the grooves. The day finally arrived and I tried to decide how much of an effect Spector would have on the sound before I put the vinyl on the turntable. I had finally convinced myself that it wouldn't be too much and would probably just be more pop sounding. Bounced the needle to "Baby I Love You" first and almost threw up. What is all that shit with a violin? But the rest of that side knocked me out after a few listens cos it takes a few listens to get used to it. The sound of the blaring Johnny Ramone guitar has been mixed down a little and all these instruments like sax and glockenspiel (?) are floating in the background and let's not forget the organ that starts off "Rock n Roll Radio" It's all in there and this is the Ramones no matter what anyone says. At first I thought this was the worst they could sound and still be the Ramones, but after a few listens you realize that this is the way it was always meant to be. Joey's vocals are as catchy as ever and the humor is evident in the songs with lyrics like "Hanging out in 100b, watchin Get Smart on TV". Only the Ramones can write words like that. Sure the power chords are not as harsh as usual, but they aren't that much more tame than the sound of Road to Ruin, and who could really listen to 14 albums like the first Ramones album. I love that but people have to grow and this is the right direction. Make the songs a little more fuller with a great production and maybe that elusive top 40 single will result. As long as it's not "Baby I Love You" I'll be happy.

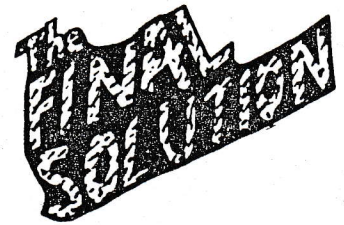
The question that comes to my mind is how much of the overall sound was done without Johnny's knowledge. I find it hard to believe that John would sit in the studio and say "Hey, I bet some sax would be good on that chorus right there" or "How about if we build this organ up real strong instead of my guitar". It's a curiosity that I would like to have answered, and I will end this rambling babbling by saying that most of you reading this review have this record and have your own opinions and will either agree with me that this is a great record even if a little different, or you'll die saying that the Ramones sold out. It's up to you and it's your funeral. LP

SWINDLED AGAIN?



The Great Rock n Roll Swindle sold out two showings in less than 1 day's equivalent, and it's no wonder why- it's great!! A farce of the entire existence of the Pistols, narrated by McLaren, and put together with the true poor quality style that makes low budget movies so worthwhile. Some great concert scenes as well as animation and other bits that just can't be described. So don't fucking miss it!!!

HILLADDIN



A N.O. punk/new wave compilation LP is in the works for Final Solution Records and so far the Rat Finks will do two songs-"East Germany" and "Big Red Star", the Wayward Youth will do at least one song-"Time Saver", and The Models, Drive-ways, Purses, Manic Depressives, Fugitives, and Hostages will do at least one song each according to initial talks with the bands, but anyone interested may be included so send a good cassette tape in of your originals with song titles and who knows what might happen. The studio hasn't been selected yet because we are trying to work out a deal for a digital recording, and if that doesn't work out we may do a live LP or a studio LP but it will be a top notch quality project whatever we decide. Mandeville Mike is working up a new tune for the album and it sounded real good in its formative stages. The tentative title is No Questions, N.O. ANSWERS- and keep your eyes open and your mouth shut and send in those tapes real soon.

From what I can gather there are a few people who don't understand what the title The Final Solution really means so I will try to clear up those misunderstandings in a few brief words. In WWII Hitler's plan to rid the Fatherland of the infestations and problems which were unfortunately prescribed as people of the Jewish persuasion was called his final solution. Now anyone of minimal intelligence can figure out that as a title of a magazine that writes about N.O. bands and people there is absolutely no connection with Nazis or Jews. What we mean is that there are problems with the way music is covered today in the established papers and on the radio and we would like to see changes for the better but obviously we can't rid ourselves of the problems in contemporary music coverage as effectively as Hitler did in WWII. But we can





I don't know how many people got to see this movie in the brief stint it played in our fair city, but for those of you that missed I feel real sorry for you cos this is the best movie to be released in in ages. Where Rock n Roll High School was funny and stupid, The Kids Are All Right was concert footage documentary, and Dawn of the Dead was shocking and intense, Quadrophenia takes the best qualities from each of these films and molds them into one great classic that will make a brief reappearance in our area at the Chalmette Cinema theatres in a few weeks as a midnight movie. Quad has its funny parts as Sting shuts his cigarette case on the finger of one of the rockers as the rocker reaches for a cigarette. And who can forget Jimmy dancing on the balcony at the Brighton dance hall and then diving into the crowd to win back Stephanie's attentions, or the sex scene in the alley during the Mods/Rockers riot. It has its documentary parts as the Who are not shown live except for a

brief glimpse of them performing live on TV, but subtle reminders are given to the audience throughout with Pete's pic on the wall in Jimmy's room, a vintage who album on the record rack at the party, and "My Generation" shoved onto the turntable to get the crowd hopping around, and the fact that Jimmy looks like Pete and the other guy is a dead ringer for Daltry. The intensity throughout is the Mods and Rockers conflict that culminates in a riot in Brighton and the underlying theme that Jimmy can't find love either at home from his parents or Stephanie who turns out to be a real bitch. The tension climaxes as Jimmy steals Sting's silver scooter and rides along the white cliffs of Dover with the "I've Had Enough" ringing out in the background and you can feel something inside of you as Daltry sings "I've had enough of living, I've had enough of dying, I've had enough of crying, etc." while Jimmy rides along the cliffs. The movie's great in one word and it's entertaining even if you aren't a Who fan. Stay tuned for a Mods n