

THE FENCE →

BOOK OF BOOKS

VOLUME ONE
(Issues #1-8)

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ACKNOWLEDGMENTS

I would like to thank many people who have played significant roles in helping to make The Offense Book of Books become a reality. First of all, I would like to thank my brother, Mark Anstaett, who has helped me in so many ways with these volumes that they are too numerous to list. Suffice it to say that without his vast computer-related skills and assistance over the course of many, many long months, I would never have been able to make it to even page one of this project. I would also like to thank the people too numerous to mention, literally hundreds of them, who with their letters and submissions made The Offense what it was, and now still is, as they unabashedly showed their support for alternative music long before it was cool to like that sort of thing. Truthfully, they were much, much, MUCH more responsible for the success of The Offense than I ever was. I would like to thank the distributors that helped spread The Offense throughout the land, beginning with its seventh issue, and I would also like to thank all of the record shops and book stores that ordered so many copies of all of those issues from the distributors. I would like to thank the many publishers that turned me and my proposed Offense Book of Books project down before that glorious day finally came when Biblio Publishing and I happened to cross paths, as their rejection only served to motivate me to work even harder to see these volumes through to their fruition. It was as though the years 2000 through 2008 were happening all over again, when I had gone door-to-door to radio station managers and program directors in Columbus, pitching "Yesterday's Top Secrets" to them and encountering nothing but resistance and rejection along the way. Trying to get the show on the air became a seemingly never-ending ordeal that constantly resulted in nothing but one dead end after another for me, until WCRS ended all of the frustration and wonderfully came into my life. I would like to thank Kellie Morgan Lutzko and Chris Lutzko for their support and encouragement, which was also very important in keeping the fire lit inside me as others were doing the best that they could to extinguish it. And finally, I would like to thank Robert Sims, Operations Manager at Biblio Publishing, who unlike

all of the others in that business saw the worth of what I was proposing, agreed to take the project on, somehow put up with all of my nitpicking and fine-tuning along the way, and ultimately oversaw everything through to this final stage, the literary actualization of what you and I now have, The Offense Book of Books, Volumes One and Two.

PREFACE

Hello! And thank you for opening this longtime dream of mine that has finally come true!! The fifteen “books” of The Offense contained in these two volumes were published from April, 1980 through March, 1982, and they were followed by eighty-six issues of The Offense Newsletter from August, 1982 through July, 1989 (which will be compiled in two other volumes that will be published at a later date). As you will soon find out, the first Offense was completely handwritten, rather sloppily put together, and was highlighted (and I use that term loosely) by my scene reports from towns that I had recently visited during my travels with a truly great Columbus band that I was managing/mismanaging at the time, the Cowboys. However, by Book Eight’s arrival a little over a year later, The Offense’s looks had greatly improved, its circulation had increased to 1,000, and four distributors had come aboard, which helped the publication to become nationally and internationally known. It was called The Offense because our mission was to go on the offensive and get the word out to everyone about all of this great new music that was happening, and the letters of our name were tilted forward because we were moving forward in the direction that our arrow was pointing -- ahead. Anyone could contribute to The Offense, and many did. The work that you are now holding in your hands is gratefully dedicated to all of those kind people who enthusiastically mailed or gave their submissions to me during those early years, as well as to Keith Kirby, who operated the printing press in the basement of a two-story office building at 3100 Tremont Road in Upper Arlington that churned out all 888 pages of the fifteen Offenses.

When The Offense Newsletter later emerged I said goodbye to the distributors, and beyond the borders of Columbus this new format of the fanzine was only available on a subscription basis. The newsletters were much thinner than the books but published more often, as the first 20 issues came out over a 25-week period. Their frequency slowed, however, as I began promoting concerts, helping to bring to Columbus many bands that were on the 4AD label (the Cocteau Twins, the Pixies twice, Throwing

Muses twice, the Wolfgang Press twice, Xmal Deutschland, and Xymox) and many that weren't (American Music Club three times, Nick Cave and the Bad Seeds three times, Crime and the City Solution twice, the Embarrassment, the Fall twice, and Section 25). With this evolution I came full circle, as my very first involvement in our local scene had been booking bands into Mr. Brown's during the final month of 1979 and the first three months of 1980. The club's owner, Tom Appel, had generously given to me a total of forty-seven nights during that period, and I filled them with thirty-nine different groups from Columbus and other Ohio and Midwestern cities. To me, those evenings represented one of the major turning points in our town's alternative music history, as for the first time we had a club (which was located at 1434 N. High Street) that was willing to showcase these types of bands on a regular basis, as opposed to the very-few-and-far-between opportunities that we had previously been given to see them.

Putting all of the issues and shows together was a real joy. The music is what fueled everything; so many bands and records were so great that I did a lot of work without realizing that I was doing a lot of work. Because of the music everything was nonstop excitement from beginning to end, and the Eighties became a decade filled with many special days and nights that I'll never forget.

Since October of 2008, I have stayed busy musically by producing and hosting "Yesterday's Top Secrets", a show on Columbus' community radio station, WCRS, that airs on 92.7 and 98.3 FM and streams at www.wcrsfm.org. It features oldies that aren't old, because they haven't been played to death on all of the other stations, and alternative music that was simply a pleasant alternative to all of the disco that surrounded it when it first came out. And now it's finally time for all of the past issues of The Offense to once again come out as well. I hope that you will enjoy them, and thanks again!

Tim Anstaett / Timothy Knight Anstaett / TKA

FOREWORD

Tim asked me to write a foreword to this Book of Books less because I was an early and regular contributor to the *Offense* opuses than for the fact that I had been a regular, if somewhat peripheral, figure on the Columbus music scene that sprouted in the immediate aftermath of the first Ramones and Sex Pistols records. Tim (who'd attended the same suburban, dull-as-hell high school as I did) was living out of town then, only returning in 1979 after Punk's initial thunderhead had dissipated. I'm all about context, so here we are. I might not be the best person to do it, but I can probably do it more succinctly than anyone else.

[I suppose I should note before proceeding that I write with the firm conviction that "punk" began with *Ramones* and was over by the time the Warner Brothers product (over here) called, drearily, *Never Mind the Bollocks* came out a year and a half later. Also, I'll also capitalize "movement" names (Punk, Postpunk, etc.) so as not to overdo quotation marks... Because they need *something*. They meant something. Once.]

So here goes: In Columbus, Punk brought together two or three dozen people (tops) who might not have ever met otherwise -- longhairs, farm kids, prog rockers, visual artists. Most of them, I feel safe in saying, wouldn't have started bands without Punk's assorted blueprints. The Columbus 1976-77 underground music scene could fit inside a 200 square-foot used record store on the second floor of an office building (Mole's), and sometimes did. The scene had its godfathers, some Zappa/Modern Lovers fans from the dusty plains of southern Franklin County called the Quotas who'd put out the proto-punk classic "Accept It" and were led by Mike "Rep" Hummel. As far as straight-up Punk goes, there were really only two legit bands in Columbus in those years to my recollection, the Stooges-influenced Blades and the Ramones-ish Screaming Urge. Zero Watts, a guy who earned spending money working the downtown Holiday Inn lobby weekday nights, fronted the former; Mike Ravage and Myke Rock the latter, and that was about it for Punk monikers in Columbus's first

wave. The Urge put out a couple records, but it is Columbus's great pity that the Blades (whose performance at a street party where Zero wielded a switchblade in front of full-on *Funhouse* hard rock is the best local show I ever saw) never put out wax.

Besides the Blades and Urge, there was a clique from the rolling, rural hills of eastern Franklin County -- Sparks fans -- who called their band Vorpall Gallery because they liked the way "Vorpall" sounded; there was a Cheap Trickish band (the Romantic Noise) who tore some holes in their jeans and tried to present as Punk for the inevitable *Columbus Dispatch* article on the crazy new music; there was a band from Cleveland -- the Human Switchboard -- who'd holed up north of campus while its frontman pursued his PhD in philosophy at the university, smoked Balkan Sobranies, and played up their connections to the Akron/Cleveland scene that more or less served as the Columbus scene's much hipper older cousin; and there was Jim Shepard's Vertical Slit, heavy metal more in the William Burroughs' sense than in the Godz one (the latter being the primal, 'lude-driven rulers of the city's metal scene, who were, by the way, quite fucking awesome), but very heavy nonetheless. And of course there was Ron House, a big head filled with big ideas and one of the best songwriters of the American underground from '77 on to the present day. His first band, the Twisted Shouts, was a floating "experimental" unit that didn't rehearse and played a legendary show on the oval of Ohio State's main campus -- cut short when a black guy with an afro leapt on the plywood stage and splattered the nose of its shirtless and clarinet-wielding co-frontman (David Kulczyk) with a karate punch. (I remember the black guy as wearing a white karate robe, but it was 40 years ago now... I was a few feet away, "playing" bass for that show; my other memory is the beer bottles zinging, arc-less like bullets, at our heads. Good times, *good* times.)

There was a cool fanzine going from the start: *Teenage Rampage*, which was the work of a West Sider named Ric Rampage, who had a nine-to-five, a mustache and Three Dog Night hair, and a fondness for the first Modern Lovers album and Blue Oyster Cult. He was a lifer and wrote with a lifer's

passion. There were a couple other more meager fanzines in those years -- one that (tellingly) took its title from a Buddy Holly song (*Rave On*), the work of a commune of hippies-turned-punks from Antioch, and one that took its title from a Human Switchboard song (*Shake It*) that had a review of a Blades show from December '76 in issue #1 (the first show I remember that touted "Punk Rock" on its flier) and an inept interview with the Ramones in its second, and final, issue. Club-wise, scant. Mr. Brown's near OSU's then post-apocalyptic south campus -- the highest rapes-per-capita zipcode in the nation -- was a great one that hosted Pere Ubu and Destroy All Monsters and at least one jaw-dropping Vertical Slit set; a record store a few blocks up the street called Magnolias hosted a few shows in its basement, including the Switchboard's debut. Both were caves, windowless.

So that's what I *remember* of the pre-Tim years, at least. I've undoubtedly left out some important stuff, but I have learned to live with memory loss and, you know, fuck.

Like most good things, Punk the movement effectively ended before most people were even aware it existed. Punk's death came along with the very real sense -- for me at least -- that it would be the last guitar music to have any kind of sociological impact, which, with the exception of the '90s Riot Grrrl movement, turned out to be true, but I digress. Punk was cleaved in two, its adherents choosing, ultimately, between camps. The big record companies, temporarily caught off guard by the too-real anti-establishment outburst of '76 Punk, came up with the safer-than-milk term New Wave for the bands they could neuter and peddle to the mall and radio stations, much as Little Richard was blanched and usurped by Pat Boone a generation before (see Rep's sketch herein). The other half, which took Punk's bad mood and DIY mindset and ran deeper underground with it (or into the woods, or underwater...), is called Postpunk today -- a colorless but efficient term. So it was a Postpunk world into which *The Offense* was birthed, and Postpunk is what drove it, by and large. And it was magazines like *The Offense* (and Gerard Cosloy's *Conflict* out of NYC) that, reciprocally, drove

Postpunk, which is worth noting. Because the '80s *sucked* on the macro level, and keeping the flame alive was no small feat.

Terminology and snuffed idealism aside, Columbus at the time of Tim's Book 1 in early 1980 was not really so different from the Columbus of '76-'77. As it happened throughout the country and world, the Columbusites(?) for whom the Pistols and Pere Ubu and the Damned and Alternative TV represented a liberating force weren't just going to shut *up*. The *Rave On* people had moved on by then, most of them to New York City (which was, at the time, a cheap place to live), and Zero had headed west, to Utah or Nevada, I think, with his family. The Switchboard had moved to Kent and then New York in hopes of making it big (they never did, but their front man *did* become a record executive who golfed with Michael Eisner and signed Steve Vai). But most of the other principals were still on hand and producing compelling music in the Postpunk vein(s) -- Jim Shepard with Phantom Limb, Rep with the True Believers, and Ron House first with Moses Carryout, whose shambling melodic ruckus put one in mind of the Raincoats and the Rough Trade-version of Postpunk, and then the Great Plains, where he was joined by the Vorps' energetic Wyatt brothers and Screaming Urge drummer Dave Green. A new generation of musicians, too, influenced less by '76-'77 punk than by its New Wave and Postpunk descendants -- groups like the Cowboys and Naked Skinnies (both fronted by the scene's next great personality, Mark Eitzel), the Highly-Evolved Cosmic Beings, Ronald Koal and the Trillionaires, the Blunt Stitches, the Razor Penguins, the Dust Bunnies, and on and on -- emerged in the Book years, injecting their own more positive energy into what became a fairly lively scene. New clubs, too, including one -- Stache's, as run by Shelley -- that I consider among my couple of favorite clubs ever, anywhere. (And CBGBs is on that list motherfucker -- AS is Pat's in the Flats and the Beachland and Khyber Pass... I digress...) New record stores and show promoters, too. But you can read about all of that in here.

I would like to add a quick P.S. of sorts. Because the focus of Tim's obsession was British, it might be too easy to overlook the effect his work

had on that Columbus scene, even after its run. The Books and Newsletters had contributions from all around the country and world (and they came in envelopes, kids, with stamps), but it was vital to the Columbus scene at the time. The very vibrant Columbus scene of the mid-'80s -- when the Great Plains, Scrawl, RC Mob, Gibson Bros., etc. all managed to attain national attention -- owes deep thanks, I think, to the T(im Ansta)ET projects, not just for the covers and coverage but for the very **work ethic** Tim laid down. The passionate intensity and devotional reverence for the music that *The Offense* wore on its sleeve is exactly what's necessary for a strong music scene to thrive. (I suspect that, was a young person to peruse these pages, she or he might be a little weirded out by all of that passion -- I'm not sure it exists anymore.) I don't think it's *remotely* reaching to say that *The Offense* primed the pump for the '90s, when Columbus had (in the form of the New Bomb Turks, Gaunt, Shepard's V3, House's Thomas Jefferson Slave Apartments, Anyway Records, the Boston-born Cheater Slicks, the Bassholes, Yips, Girly Machine, and Pica Huss among *many*) one of the most vital music scenes on the motherfucking *planet*. And then the Columbus Discount Records/Summit scene of the aughts -- which may have been the most interesting period of them all, headphones-wise, with bands like el Jesus de Magico, Psychedelic Horseshit, Times New Viking, the Unholy Two, et. al. -- grew straight out of that. So on behalf of the city of Columbus, then, I thank you, Tim.

And *finally*, as a P.P.S., I *am* dreading reading what a dumb ass I was forty years ago. I know I speak for one other regular contributor -- Joe Piecuch -- in that regard and I suspect I speak for many... Gonna have to get in the right mood before I can crack this book open, I think, and I apologize in advance for my stupid shit...

Don Howland
September 1, 2018
Asheville, NC



OFFENSE

FIRST
ISSUE

Aus 45c NZ 45c Dnt KR 7.00 Fr NF 7.50
Ger Dnt 2.80 Malaysia \$1.90 Spn 90pts

FREE IN AMERICA
+ LONDON

ALL ARE TET OFFENSIVE
CINCINNATI
WERE MAKING IT GREAT!

ALL ARE TET OFFENSIVE
INDIANAPOLIS
WERE MAKING IT GREAT!

ALL ARE TET OFFENSIVE
AKRON
WERE MAKING IT GREAT!

ALL ARE TET OFFENSIVE
CLEVELAND
WERE MAKING IT GREAT!

PRODUCTION
TET OFFENSIVE
DAYTON
WERE MAKING IT GREAT!

PRODUCTION
TET OFFENSIVE
COLUMBUS
WERE GETTING SICK OF IT!

Once had all the answers, now don't know the questions.

Words coming on
I can't understand
Decide to forget
Ignore your del

PUTTING MY MIND ON "HOLD"

My Ten Hours With THE IMPORTS

KILL SOMEONE TODAY-

There may be a law against it tomorrow

SEE PAGES 6/7/19/11

I was the one feeling Novacaine Paine

IT'S JUST A GAME
I DON'T WANT TO PLAY

GOODBYE. FRUSTR

PRAY FOR THE EARLY RELEASE OF THE HOSTAGE -

Hugh Cornwell, Stranglers' singer/guitarist, being held in Pentonville Prison following conviction on possession of cannabis, cocaine, and heroin charges. I mean, the Americans being held in Tehran don't know shit about the new music, so fuck them, they might as well be dead anyways.

↑
THE OPINIONS EXPRESSED HERE ARE THOSE OF THE
WRITER AND DO NOT NECESSARILY REFLECT THE VIEWS
OF TET OFFENSIVE PRODUCTIONS.
↓

WHY?

AND WHY NOW?

"The worst crime that I ever did
was play some rock and roll."

HUGH CORNWELL
(GET A GRIP ON YOURSELF)
RATTUS NORVEGICUS
1977, though

AND "MY BOY" AND "BUNNY HUG" AND "LOVER BOY"
(assorted lies)

THE SHOWS AT BROWN'S HAVE COME TO
AN END (AFTER 3½ MONTHS AND 47 TET OFFENSIVE
PRODUCTIONS WERE HELD THERE,) SO OBVIOUSLY, IT WOULD
HAVE BEEN BETTER HAD SOMETHING COME OUT EARLIER TO
COINCIDE WITH THE SHOWS. BUT THE PUBLICATION WE WERE
ALL WAITING FOR NEVER MATERIALIZED (IT SEEMS AS IF I
AM NOT DIRECTLY INVOLVED IN A PROJECT, IT IS NEVER
COMPLETED.) SO THIS IS WHAT YOU GET INSTEAD. TAKE
IT OR LEAVE IT, BUT AT LEAST IT'S SOMETHING -
SOMETHING ANY OF YOU COULD HAVE DONE IF YOU
WEREN'T SO LAZY AND LUNG UP ON DRUGS AND SEX.

TKA OFFENSE

FIRST ISSUE

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EDITOR
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READ IT ALL
OR NOT AT ALL

BE MODERN

MAGNOLIA
THUNDERPUSSY

1585 No. High St., Col.
11-9 daily 12-5 Sunday

its the 1980's



its the 1980's, sitsthe198

RADIO REPORT

JUST BECAUSE COLUMBUS RADIO IS USELESS DOESN'T MEAN THAT'S TRUE EVERYWHERE. ON WAIF IN CINCINNATI (88.3 ON THE FM DIAL - BUT YOU CAN'T PICK IT UP HERE) THEY HAVE A SHOW CALLED "THE DANCEABLE SOLUTION" EVERY TUESDAY NIGHT FROM 11 TO 2. MICHAEL RILEY OF THE MOLE'S RECORD SHOP IN CINCI PUT IT TOGETHER A FEW MONTHS AGO, AND EACH TUESDAY HE GETS IN BETWEEN 45 TO 55 SINGLES, WITHOUT COMMERCIAL INTERRUPTION! ON A RECENT SHOW THAT I WAS ABLE TO LISTEN TO SELECTIONS WERE PLAYED BY STIFF LITTLE FINGERS, NINA HAGEN, CLASH, THE BODYSNATCHERS, TEARDROP EXPLODES, UK SUBS, FLOWERS, SELECTER, SEX PISTOLS, RACHEL SWEET, DANGEROUS GIRLS, THE BEAT, MARTHA AND THE MUFFINS, THOSE HELICOPTERS, MARIANNE FAITHFULL, PIL, ELVIS COSTELLO, B-S2'S, CRASS, PINK MILITARY, SCARS, GRAHAM PARKER, PSYCHEDELIC FURS, RUTS, ORCHESTRAL MANOEUVRES, BOOMTOWN RATS, LENE LOVICH, JAM, DELTA 5, PRETENDERS, WRECKLESS ERIC, SKIDS, JANE AIRE & THE BELVEDERS, SLITS, REVILLOS, METAL URBANE, PENETRATION, SIOUXSIE & THE BANSHEES, SPECIALS, AND BUZZCOCKS. UNREAL, HUH? JUST SHOWS WHAT CAN HAPPEN IF SOMEONE REALLY CARES ENOUGH TO GO AFTER THE STATIONS IN ORDER TO GET WHAT HE WANTS. AND YES, IT'S SOMETHING TRA AND TET^{OFFENSIVE} PRODUCTIONS WILL BE GOING AFTER IN THE NEAR-FUTURE. (I WANT^{TO} BE A RADIO PERSONALITY LIKE SPOOK BECKMAN.) BY THE WAY, WAIF-FM IS ALSO BEHIND SOME CONCERTS IN CINCINNATI; THEY HELPED TET^{OFFENSIVE} PRODUCTIONS PROMOTE A SHOW FEATURING THE COWBOYS AND IMMUNE SYSTEM ~~ON~~ ^{MAY 1ST} APRIL 2ND AT CALNOUN STREET, A CINCINNATI CLUB.

I SHOULDN'T SAY ALL RADIO IS DEAD IN COLUMBUS; THERE IS ONE STATION, WOSR-AM, THAT PLAYS SOME NEW WAVE (INCLUDING SINGLES BY THE BANDS THAT PLAYED BROWN'S) AND OCCASIONALLY HAS THE GROUPS UP FOR INTERVIEWS, BUT THEY ARE SO SMALL (ONLY GETTING INTO OSU DORMS) THAT THEIR EFFECT IS PRACTICALLY NIL. MAYBE IF THEY CAN GET ON QUBE THIS YEAR AS PLANNED ^{MAY 1ST} THEN THEY CAN HAVE AN IMPACT, BUT RIGHT NOW A BIGGER STATION IS NEEDED. (WAIF HAS A 5 TO 20-MILE RANGE, DEPENDING ON WHICH SIDE OF CINCI ONE LIVES IN.)

SO IF YOU WANT, REQUEST NEW MUSIC FROM THE STATIONS, BUT UNLESS IT'S THE PRETENDERS, GARY NUMAN, BLONDIE, OR SOMEONE ELSE AS MAINSTREAM AS THAT, YOU'RE JUST WASTING YOUR TIME. AND YOU KNOW IT, DON'T YOU?

CLEVELAND REPORT

CLEVELAND
AND ALL OF OHIO
IS EXCITED—
BUT IT WON'T
HAPPEN.

WEDNESDAY, APRIL 30: Special
Wednesday Concert at The Agora



**PUBLIC
IMAGE
LTD.**

(featuring JOHNNY LYDON)

TICKETS ARE \$5 ADV AND AT THE DOOR

HERE'S WHY—

① PUBLIC IMAGE LIMITED HAS ONLY DONE SIX GIGS IN EUROPE. SO WHY AN EXTENDED TOUR OF THE STATES? (I CAN UNDERSTAND THREE OR FOUR DATES, BUT IF THAT'S ALL THAT WERE PLANNED, CLEVELAND WOULDN'T BE ON THE SCHEDULE ANYWAYS.)

② PUBLIC IMAGE LIMITED MUST REALIZE THAT MOST OF THE PEOPLE THEY'D PLAY FOR IN THIS COUNTRY WOULD BE STUPID ENOUGH TO YELL FOR SOME PISTOLS SONGS, AND I DOUBT IF THEY'D WAN TO PUT UP WITH MUCH OF THAT (ALONG WITH A LOT OF SHIT THAT WOULD INEVITABLY BE THROWN AT THEM BY CLOSETS THINKING THEY'RE A PUNK BAND.)

③ THE WHOLE THING IS PROBABLY WARNER BROS. IDEA, AND JOHN LYDON HAS SAID HE WON'T BE DICTATED TO BY THEM.

MAYBE NEW YORK. MAYBE BOSTON. MAYBE LOS ANGELES. MAYBE SAN FRANCISCO. BUT NOT OHIO AND PROBABLY NOTHING.

Remember—You Read It Here First. It Won't Happen.

BUT THE TOURISTS ON MONDAY, APRIL 21ST AT CLEVELAND AGORA FOR SURE (\$2.02 AT DOOR ONLY)

THE COWBOYS PLAYED PIRATE'S COVE TUE. MARCH 25, BUT ONLY ECKY PEOPLE FROM AKRON AND TRAM DANCED (NATIVES WERE DEAD.) CROWD NUMBERED 75-100, MANAGEMENT WAS HAPPY (THEY HAVE NEW WAVE EACH TUESDAY & TREAT THE BANDS PIRATE COWBOYS & RAVED WITH THE EXECUTIVES

REVIEWS/33

THE PSYCHEDELIC FURS - THE PSYCHEDELIC FURS

IT'S TOO BAD NO SHOP IN THIS TOWN HAS TIME AT THE TIME OF THIS WRITING. (SO WHY ARE YOU REVIEWING IT? -ed.) ONE LOOK AT THE COVER AND YOUR CURIOSITY HAS TO BE AROUSED - THE FIRST 15,000 COPIES COME WITH A "PINK AND YELLOW DAYGLO SLEEVE," AND BETWEEN THAT AND THE PHOTOGRAPH ON THE BACK, THE WHOLE THING LOOKS SO, WELL, PSYCHEDELIC.

THERE THE SIMILARITY ENDS. THE MUSIC DOES NOT HAVE ITS ROOTS IN 60S ACID ROCK OR ANY OF ITS DERIVATIVES. I'M TOO DUMB TO KNOW EXACTLY WHAT THE INFLUENCES ARE. THEY'VE BEEN COMPARED TO VELVET UNDERGROUND AND ROKY MUSIC, BUT I NEVER BOUGHT OR LISTENED TO THAT JUNK, SO I DON'T KNOW. WHAT I DO KNOW IS THAT IT'S SIX GUYS - TWO GUITARS, BASS, DRUMS, SAXOPHONE, AND SINGER, ALL OF WHOM SEEM SO VITAL TO THE FULL, RICH SOUND OF THE FURS.

BOTH A-SIDES OFF THE TWO SINGLES ARE INCLUDED ("WE LOVE YOU" AND "SISTER EUROPE") PLUS A B-SIDE ("PULSE") BUT SINCE NONE OF YOU BOUGHT THEM, IT DOESN'T MATTER. IT'S NINE SONGS, THEY SAY A LOT, THEY MAKE ME SMILE AND THINK. IF YOU HAVE TROUBLE FIGURING OUT THE MEANINGS OF SOME OF THE SONGS, GO TO MONKEY'S RETREAT AND BUY THE JULY ISSUE OF ZIGZAG; THE FURS WILL REVEAL THIS WISDOM TO YOU THROUGH AN INTERVIEW THEY DID.

REALLY, BUT THIS AND I DON'T THINK YOU'LL BE SORRY. IT'S TOO BAD I CAN'T WRITE - MAYBE THESE REVIEWS WILL IMPROVE WITH TIME. CBS

PUBLIC IMAGE LTD. - NUBES

NO, IT'S NOT THE NEW PUBLIC IMAGE ALBUM, IT'S A LIVE BOOTLEG OF THEIR VERY FIRST PERFORMANCE, WAY BACK IN 1978 AT CHRISTMAS TIME AT THE RAINBOW IN LONDON. THE QUALITY OF THE RECORDING IS BETTER THAN USUAL FOR BOOTLEGS. DO EVERYTHING OFF THE FIRST ALBUM EXCEPT "FOODSTAMP" (I'M SURE THEY HAD THEIR REASONS FOR SKIPPING THAT) AND "GAS." HE MUST'VE HATED DRAGGING OUT SOMETHING THE PISTOLS DID, AFTER ALL, HE'S NOT THE SAME AS WHEN HE BEGAN, AND THE WAY IT'S DONE, IT SOUNDS LIKE HE'S HITTING EVERY SECOND OF IT - I DON'T THINK HE HITS ONE NOTE RIGHT. THE PIL MATERIAL IS DONE VERY WELL, CONSIDERING THIS WAS THEIR FIRST TIME OUT. HIGHLIGHTS ARE "ANALISA" ON THE FIRST SIDE AND "SOD IN HEAVEN" (RELIGION) AND "ATTACK" ON THE SECOND. IF YOU LIKE PIL, THIS ALBUM IS WELL WORTH HAVING.

THE CURE - BOYS DON'T CRY

THIS GOT A DOMESTIC RELEASE IN MARCH, WITH FOUR SONGS INCLUDING THE SINGLE "KILLING AN ARAB" SUBSTITUTED FOR FOUR MEDIOCRE SONGS ON THE IMPORT. AT TIMES THESE GUYS REMIND ME OF THE FEEBLES, WITH THEIR SNAPPY GUITARS AND SIMILAR PERCUSSION, BUT THE SONGS MOVE SO MUCH SMOOTHER AND ARE KEPT UNDER FIVE MINUTES (ACTUALLY, NONE ARE OVER 4 MINUTES.) I REALLY LIKE 9 OF THE 13 SONGS ON IT, AND USUALLY IF I REALLY LIKE ~~SOME~~ AT LEAST 1/3 TO 1/2 OF THE CUTS ON AN ALBUM, THEN I'M GLAD I BOUGHT IT. (I LIKE EVERYTHING ON PSYCHEDELIC FURS ALBUM, AND MY REAL FAVORITES ON THIS ARE "BOYS DON'T CRY," "10:15 SATURDAY NIGHT," "KILLING AN ARAB," AND "ACCURACY.") PVC

COWBOYS INTERNATIONAL - THE ORIGINAL SIN

NOT TO BE MISTAKEN WITH OUR OWN LOVEABLE COWBOYS THIS BRITISH QUINTET HAS PUT TOGETHER A DECENT DEBUT ALBUM, NOT AS GOOD OVERALL AS THE EFFORT BY THE PSYCHEDELIC FURS, BUT OK. THE FIRST SIDE HAS TWO GREAT CUTS - "PAINTY SHOES" AND "ORIGINAL SIN," BUT THE OTHER THREE FALL PRETTY FLAT. WHY "THRASH" WAS RELEASED AS A SINGLE IS BEYOND ME, UNLESS IT'S BECAUSE IT WOULD APPEAL TO GARY NUMAN/JOHN FOXX FANS WHO LIKE THEIR SYNTHESIZERS A LITTLE FASTER.

PIL STEWART KEITH LEVENE JOINS IN ON "WISH," THE CLOSING SONG ON SIDE TWO, AND IT'S TOO BAD HE COULDN'T HAVE HUNG AROUND AND HELPED OUT ON OTHER STUFF. THIS CUT IS THE HIGHLIGHT OF THIS SIDE.

SOMETHING ELSE - THIS ALBUM IS GREAT THERAPY FOR THE LOST DISCO PEOPLE WHO NEED A REASON TO STAY ALIVE. DISCO IS DEFINITELY CREEPING INTO NEVE (NEW WAVE) MUSIC, WHICH IS GREAT - IT HELPS MAKE SOME STUFF MORE DANCEABLE, AND IF CRAZY MAMA'S HAS THIS, THEY SHOULD PLAY IT. THE BEGINNING (PARTICULARLY THE DRUM BEAT) OF THE TITLE CUT, AND SOME OF THE EFFECTS IN MOST OF THE OTHER SELECTIONS WERE BORN WITH DISCO. I EXPECT KONNA SUMMER TO COME IN SINGING ON SOME OF THESE SONGS, BUT I SHOULDN'T SAY THAT CAUSE NOW MOST OF YOU WON'T GET THIS, BUT THAT'S YOUR MISTAKE.

"THE ORIGINAL SIN" RECENTLY GOT A DOMESTIC RELEASE; YOU DON'T HAVE TO PAY \$9 FOR THE IMPORT SO START SAVING. THE NEW COWBOYS INTERNATIONAL SINGLE, "TODAY TODAY," WILL BE COVERED NEXT ISSUE, AND IT'S FANTASTIC, SO KEEP YOUR EYE ON THIS BAND. VIRGIN

OTHER RECENT RELEASES - AND THEIR TK+ RATING

BLONDE - EXT TO THE BEST - D → FIRST TIME I HEARD "DREAMING," I THOUGHT IT WAS ABBA
BOOMTOWN RATS - FINE ART OF SURFACING - C → BUT I REALLY LIKED THEIR FIRST TWO
BUZZCOCKS - DIFFERENT KIND OF TENSION - A → IN SPITE OF DIDDLE'S CONTRIBUTIONS
CLASH - LONDON CALLING - C → BUT I REALLY LIKED THEIR FIRST TWO ^(ALL THEM) ^(THIS SUCKS, THOUGH, IT REALLY DOES)
CORNWELL, HUGH - NOSFERATU - C+ → ONLY TWO OUTSTANDING CUTS - TITLE TRACK "WHITE ROOM"
DAMNED - MACHINE GUN ETIQUETTE - B → BEST OF THEIR THREE, SOME NEAT SONGS
DICKIES - DOWN OF THE DICKIES - B+ → MY CURRENT FAVORITE AMERICAN BAND
FLYS - OWN - C+ → MIGHT BE BETTER THAN RATING, HAVEN'T LISTENED TO IT A LOT
GANG OF FOUR - ENTERTAINMENT! - A+ → A MASTERPIECE. I WANT TO SEE THIS BAND
JAM - SETTING SONS - A → "HEAT WAVE" AND "SMITHER-JONES" ARRANGEMENT PETERACT A LITTLE, ^{AGAIN SO BAD!}
JOY DIVISION - UNKNOWN PLEASURES - B → "SHE'S LOST CONTROL" OUTSTANDING, BUT SOME SONGS ^{SECOND SIDE GREAT, THOUGH}
MADNESS - ONE STEP BEYOND - B+ → THE ONLY "SKA" BAND OR WHATEVER THAT I LIKE ^{USELESS}
MEKONS - THE QUALITY OF MERCY IS NOT STRENGTHEN - B+ → NEAT SONGS + I LIKE THEIR NAME
NUMAN, GARY - THE PLEASURE PRINCIPLE - C → HIS MUSIC HERE IS TOO SLOW, DULL, MONOTONOUS
PRETENDERS - PRETENDERS - B → SINGLES ARE AWAY THE BEST THINGS ON ALBUM - MOST OF ^{THE REST IS DUMB}
RAMONES - END OF THE CENTURY - C → SURE, BUT THE PRODUCTION DOESN'T FIT THEM
SLITS - CUT - C → EVERYTHING ON THIS EXCEPT "TYPICAL GIRLS" AND "FM" GIVES ME A HEADACHE
SPECIALS - THE SPECIALS - C → I DON'T LIKE THEM AND I DON'T LIKE THEIR VIEWS ^(ON BOY/GIRL RELATIONS, NOT RACE RELATIONS)
SWELL MAPS - A TRIP TO MACHINEVILLE - A → IF YOU CAN FIND THIS, BUY IT
WIRE - 154 - A → THEIR BEST, I'LL NEVER GET TIEED OF IT - ALL 3 ALBUMS ARE EXCELLENT
WOOLLEY, BRUCE - BRUCE WOOLLEY AND THE CAMERA CLUB - B+ → WOULD GET BETTER ^{KNOWING IF SIDE TWO WAS BETTER - FIRST FIVE ON}
XTC - DRUMS AND WIRES - B → AFTER MORE LISTENINGS, NOT AS GOOD AS I FIRST THOUGHT ^{SIDE ONE AND "GET AWAY WILLIAM" ARE GREAT}
PUBLIC IMAGE LTD. - METAL BOX - A → THE ONLY BAND REALLY DOING SOMETHING DIFFERENT
TO BE REVIEWED NEXT ISSUE

ALBUMS - THE FEELINGS

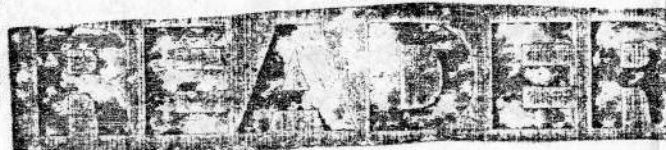
ELVIS COSTELLO & THE ATTRAKCTIONS
STIFF LITTLE FINGERS
ORCHESTRAL MANOEUVRES IN THE DARK
URBAN VERBS
AND MORE

SINGLES - TEARDROP EXPLODES

PRETENDERS
COWBOYS INTERNATIONAL
SCARS
MEKONS
KILLING JOKE
JAM

XEROX THESE 24
PAGES & GIVE THE COPY
TO A FRIEND

FIRST ANNUAL



Detach and drop off at Magnolia Thunderpussy Records and Tapes,

FAVORITE 1979/1980 ALBUMS

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

FAVORITE PRE-1979 ALBUMS

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

FAVORITE 1979/1980 SINGLES

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

FAVORITE PRE-1979 SINGLES

- (1) _____
- (2) _____
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- (4) _____
- (5) _____

FAVORITE BAND

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

MALE SINGER

- (1) _____

FEMALE SINGER

- (1) _____

GUITARIST

- (1) _____

BASS PLAYER

- (1) _____

DRUMMER

- (1) _____

KEYBOARD PLAYER

- (1) _____

MOST OVER-RATED

- (1) _____

BIGGEST JERK

- (1) _____

TKA →

OFFENSE



1585 N. High St. / Limit one per reader / Thank you

FAVORITE BAND SEEN AT BROWN'S
(see page 15 for alphabetic listing of all bands)

- (1) _____
- (2) _____
- (3) _____
- (4) _____
- (5) _____

FAVORITE LOCAL BAND

- (1) _____
- (2) _____
- (3) _____

FAVORITE LOCAL CELEBRITY

- (1) _____

FAVORITE RECORD STORE

- (1) _____

FAVORITE ALBUM SLEEVE

- (1) _____

FAVORITE SINGLE SLEEVE

- (1) _____

FAVORITE RECORD LABEL

- (1) _____

NAME _____
(Optional)

REVIEWS/45

SINGLE OF THE ISSUE → SWELL MAPS - LET'S BUILD A CAR

AMAZINGLY ENOUGH, THIS IS THE FOURTH SINGLE ISSUED BY THEM (THE FIFTH IF YOU COUNT THE ONE INCLUDED WITH THEIR LP RELEASED LAST FALL, A TRIP TO MARINEVILLE) AND IT'S THE ONE DESTINED TO GET THEM ON THE CHARTS (OVER THERE, CERTAINLY NOT HERE.) THE BAND IS MADE UP OF FOUR GUYS WITH ONE TO THREE HELPERS, DEPENDING ON THE SONG, AND EVEN THOUGH IT ALL SOUNDS RECORDED IN SOMEONE'S BEDROOM, THE SPIRIT IS ALWAYS THERE AND IT'S ALL ^{HAD THEM} ~~DOING~~ ^{PLAYING} ~~THE~~ ^{THE} A-SIDE AT THE BANK IN AKEON THE NIGHT THE COWBOYS PLAYED THERE, AND I KNEW THAT WAS GREAT, BUT THEN LATER ON THEY DID THE B-SIDE AND I WAS SO IMPRESSED I WENT TO THE TABLE AND ASKED WHAT IT WAS - "THE FLIP OF YOUR SINGLE." SO IT'S A BARGAIN - 2 GREAT SIDES, 3 SONGS IN ALL, I'M READY FOR MORE. RATHER/ROUGH TRADE.

ORCHESTRAL MANOEUVRES IN THE DARK - RED FRAME/WHITE LIGHT

I DON'T THINK THIS SHOULD HAVE BEEN PICKED AS THE SECOND SINGLE OFF THE ALBUM. THE SONG'S OK, BUT I LIKE "MYSTEREALITY" AND "BUNKER SOLDIER" BOTH BETTER. AFTER THEIR FIRST SINGLE, "ELECTRICITY," I KNEW I HAD TO GET THE ALBUM, AND SURE, IT'S A TOUGH SINGLE TO FOLLOW-UP (FURTHER PRESSINGS OF IT USE THE MIX ON THE ALBUM, WHICH IMPROVES IT EVEN MORE) SO I GUESS I WAS NATURALLY GOING TO BE A LITTLE DISAPPOINTED. I DON'T KNOW WHAT THE B SIDE, "I BETRAY MY FRIENDS," IS TRYING TO DO. DINADISC

THE LENTHLY NON-SLOW DEATH EP

IT'S BEEN OUT A WHILE, BUT IT'S SO GOOD ONLY BECAUSE OF 1 OF THE 4 SONGS INCLUDED ON IT, SO I WANTED TO PUT A WORD IN FOR IT. THE TITLE ~~IS~~ IS A 5½-MINUTE CUT ABOUT BEING 90%, BURNT AND ONLY HAVING 55 HOURS TO LIVE, WHICH IS ABOUT THE ENTIRE LYRICAL CONTENT OF THE SONG, BUT WHAT A MESSAGE. PLUS, THEY GOT THE PICTURE ON THE SLEEVE TO PROVE IT CAN HAPPEN. INDUSTRIAL

TRUE BELIEVERS - ACCEPT IT!

IT'S REAL GOOD - I'M NOT GOING TO CRITICIZE UNFAIRLY ANYTHING PUT OUT BY A LOCAL BAND, BECAUSE I THINK IT'S GREAT THEY'VE MADE AN INVESTMENT IN SOMETHING THAT COULD REALLY OPEN DOORS. MY FAVORITE SONG ON THE DISC, "DEATH BY FREEZING," I HEARD AT EACH OF THE BAND'S FOUR APPEARANCES THAT I'VE SEEN, AND IT NEVER CEASED TO AMAZE ME. BUY THIS RECORD, ^{EVEN THOUGH "GUSTO HUNGRY"} ~~IT'S~~ ^{IT'S} ~~NOT~~ ^{NOT} ~~WORTH~~ ^{WORTH} ~~IT~~ ^{IT} ~~THE~~ ^{THE} ~~PRICE~~ ^{PRICE} ~~OF~~ ^{OF} ~~THE~~ ^{THE} ~~RECORD~~ ^{RECORD} ~~IF~~ ^{IF} ~~YOU~~ ^{YOU} ~~ARE~~ ^{ARE} ~~NOT~~ ^{NOT} ~~ALREADY~~ ^{ALREADY} ~~A~~ ^A ~~FAN~~ ^{FAN} ~~OF~~ ^{OF} ~~THE~~ ^{THE} ~~BAND~~ ^{BAND} ~~OR~~ ^{OR} ~~THE~~ ^{THE} ~~GENRE~~ ^{GENRE} ~~IT~~ ^{IT} ~~REPRESENTS~~ ^{REPRESENTS} ~~THE~~ ^{THE} ~~REAL~~ ^{REAL} ~~DEATH~~ ^{DEATH} ~~BY~~ ^{BY} ~~FREEZING~~ ^{FREEZING} ~~IS~~ ^{IS} ~~WORTH~~ ^{WORTH} ~~IT~~ ^{IT} ~~THE~~ ^{THE} ~~PRICE~~ ^{PRICE} ~~OF~~ ^{OF} ~~THE~~ ^{THE} ~~RECORD~~ ^{RECORD} ~~IF~~ ^{IF} ~~YOU~~ ^{YOU} ~~ARE~~ ^{ARE} ~~NOT~~ ^{NOT} ~~ALREADY~~ ^{ALREADY} ~~A~~ ^A ~~FAN~~ ^{FAN} ~~OF~~ ^{OF} ~~THE~~ ^{THE} ~~BAND~~ ^{BAND} ~~OR~~ ^{OR} ~~THE~~ ^{THE} ~~GENRE~~ ^{GENRE} ~~IT~~ ^{IT} ~~REPRESENTS~~ ^{REPRESENTS} ~~THE~~ ^{THE} ~~REAL~~ ^{REAL} ~~DEATH~~ ^{DEATH} ~~BY~~ ^{BY} ~~FREEZING~~ ^{FREEZING} ~~IS~~ ^{IS} ~~WORTH~~ 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THEIR MUSIC MOVES, AT LEAST MOST OF IT. THE REGGAE INFLUENCES THAT BECAME CLEAR ON "JOHNNY WAS" OFF THE FIRST ALBUM AND ON "BLOODY DUE" OFF THE SECOND (WHICH WILL BE REVIEWED NEXT ISSUE) HAVE GOT ME WORRIED A LITTLE BIT, BUT I'M GUESSING THAT THEY GOT ENOUGH SENSE TO STAY CLEAR OF THAT JUNK. "AT THE EDGE," WHICH IS ALSO INCLUDED ON THE ALBUM ALONG WITH "GOTTA GET AWAY" (ANOTHER A-SIDE) IS ABOUT LIVING AT AND ON THE EDGE OF THE TOWN AND LIFE, BUT KNOWING, OR AT LEAST HOPING, THAT "I WON'T BE SHOT DOWN." THE B-SIDE, TITLED "SILLY ENCORES" IS TAKEN FROM APPEARANCES AT TROON AND ABERDEEN LAST OCTOBER, AND THE SONGS INVOLVED ARE "RUNNING BEAR" AND THAT IRVING BERLIN CLASSIC, "WHITE CHRISTMAS." THE FIRST IS STUPID BUT THE SECOND CUCKS - THE IRONY OF DREAMING OF A WHITE CHRISTMAS WHILE THE BRITISH TROOPS AND THE CATHOLICS AND THE PROTESTANTS AND THE IRA ARE KILLING EACH OTHER. CHUKY SALIS

HOLLY AND THE ITALIANS - TELL THAT GIRL TO SHUT UP

DEBUT SINGLE FROM THIS TRANSPLANTED LOS ANGELES-TO-LONDON J THREE-PIECE. THEY CAPTURED MY INTEREST WHEN THEY DROPPED OUT OF A SELECTOR TOUR IN BRITAIN, CLAIMING THE FANS AT THE GIGS DIDN'T SHOW ANY INTEREST IN THEIR MUSIC. I HAD EARLIER FIGURED THEM TO BE IN THE SKA NICHÉ, BUT THEN FIGURED IF THEY DIDN'T SOUND LIKE SELECTOR THEN MAYBE THEY'RE OK. WELL, I BOUGHT THE SINGLE BUT THERE ISN'T MUCH TO IT - THE SONG STARTS GOOD, BUT SOON DRAGS. A JILTED GIRL FRIEND STILL WANTS HER MAN, AND WANTS HIM TO TELL HIS NEW GIRL TO SHUT UP OR ELSE SHE'LL BEAT HER UP. WOW. WHY DON'T GIRLS FIGHT OVER ME THAT WAY? AS OFTEN HAPPENS, I LIKE THE B-SIDE BETTER - A COKE OF "CHAPEL OF LOVE" (WHO DID IT FIRST - THE SNIKELESS?) IT'S A NEAT IDEA - MAYBE THESE GUYS AREN'T TOO BAD AFTER ALL. OVAL

IMMUNE SYSTEM - AMBIVALENCE + SPARK PLUGS

I ONLY BOUGHT THIS BECAUSE IMMUNE SYSTEM PLAYED WITH THE COMBOYS ON APRIL 2ND IN CINCINNATI AND I WANTED TO HAVE SOME IDEA OF THEIR SOUND BEFORE I MET THEM. I GENERALLY DON'T LIKE THE RECORDED WORKS OF AMERICAN BANDS (THERE'S A FEW EXCEPTIONS) BUT THESE GUYS SOUND DECENT. "SURRENDER" IS THE BETTER SIDE, AND THEY GOT THE RIGHT IDEA ABOUT WHAT TO DO WITH A TRANSISTOR RADIO.

THE POP GROUP - WHERE THERE'S A WILL + SLITS - IN THE BEGINNING

I GUESS IT'S A GOOD DEAL - TWO BANDS ON ONE SINGLE, BUT WHEN I HEARD THE POP GROUP'S CONTRIBUTION I WANTED TO CRY. I DON'T KNOW IF THEY'VE ALWAYS BEEN LIKE THIS, BUT NOW THEY SOUND LIKE PARLIAMENT OR FUNKABELIC OR SOMETHING - IT'S SICK. THE SLITS ARE NEAT, THOUGH - TO ME THIS CUT IS AS GOOD AS ANYTHING OFF THEIR ALBUM, EXCEPT FOR MAYBE "TYPICAL GIRLS." ROUGH TRADE

SILOXIE - THE BANSHEES - HAPPY HOUSE

I'VE ALWAYS LIKED THIS BAND, AND IF YOU LOOK AT THE TOTAL SINGLE (BOTH SIDES) THIS COULD BE THEIR BEST EFFORT TO DATE. SHE'S LOST HER GUITARIST AND DRUMMER (BUT DOESN'T MISS THEM - ONE OF THE TWO SONGS ON THE B-SIDE, "DROP DEAD," IS FOR THEM.) BUDGIE IS THE NEW DRUMMER, AND JOHN MCGEOUGH OF MAGAZINE FAME IS FILLING IN BOTH IN THE STUDIO AND ON THE ROAD. "HAPPY HOUSE," AS THE NAME SAYS, IS ANOTHER SONG ABOUT MUNDANE, DULL DOMESTIC LIFE - I DON'T THINK SILOXIE WOULD MAKE A GOOD HOUSEWIFE - AND MY ONLY COMPLAINT IS THAT SHE OVERDOES HER WAILING BIT WHICH IS A TRADEMARK OF HER SONGS. ALSO ON "DROP DEAD" - THE BEGINNING SOUNDS SO MUCH LIKE PIL; I SWEAR IT'S WOBBLER ON BASS. POLYDOR

KUPERT HOLMES - HIM

THIS IS THE ONLY REASON I LISTEN TO AM RADIO. WHAT A GEM. MCA

COLUMBUS WRAP

TO THOSE OF YOU WHO CAME OUT TO BROWN'S JUST ABOUT EVERY WEEK, LET ME EXPRESS MY GRATITUDE - YOUR SUPPORT MEANT A LOT TO ME. BUT TO THOSE WHO GOT A LITTLE BLASE ABOUT THE WHOLE THING, THOSE WHO AGED AS IF THEY REALLY DIDN'T CARE, WELL, IT'S PEOPLE LIKE YOU THAT BROUGHT ABOUT THE END OF IT. THE CROWDS WERE INCONSISTENT - ONE WEEK EVERYONE WOULD BE OUT, 100 TO 150 A NIGHT, THEN NEXT WEEK IT'D BE 50 OR 60. IT COULDN'T HAVE BEEN THE QUALITY OF THE SHOWS OR BANDS, WELL, OK - I KNOW WHAT IT WAS AND YOU KNOW WHAT IT WAS, BUT AT LEAST I TRIED AT A TIME WHEN NO ONE ELSE WAS TRYING. THIS TOWN IS BEING TALKED ABOUT ALL OVER ONLY BECAUSE OF WHAT'S HAPPENED AT BROWN'S AND ALSO BECAUSE OF THE EXCELLENCE OF THE BANDS COMING OUT OF THIS CITY AND PLAYING ELSEWHERE. I DON'T KNOW WHAT'LL HAPPEN. I WANT TO SPEND MY TIME ON OTHER PROJECTS - THIS COLUMBUS RADIO, AND WORKING WITH OTHER CLUBS IN OTHER TOWNS WHERE THE BANDS ARE APPRECIATED MORE. MAYBE IF THIS CITY GOES WITHOUT IT FOR A WHILE, THEN WHEN AND IF IT DOES COME BACK THE SCENE WILL BE STRONGER.

WHY I DID IT IS BECAUSE I LIKED, WITH VERY FEW EXCEPTIONS, THE PEOPLE IN THE BANDS, AND I KNOW I LOVE THE MUSIC, AND I THOUGHT I LIKED ALL OF YOU. I KNOW IDEAS ARE CHANGING, AND I'M 24 AND SORT OF OUT OF IT, BUT SOME OF YOUR ATTITUDES HAVE TO CHANGE OR ELSE YOU'LL ALL BURN IN HELL.

NOW ABOUT A ~~THAT~~ HOUR AT CRAZY MAMA'S ONCE A WEEK? THEY SHOULD GIVE ME, SAY, FROM 11 TO 12 ON A SLOW NIGHT (TUESDAY OR WEDNESDAY) AND LET ME BEING IN WHAT GETS PLAYED. IT'D BE THE NEWEST STUFF, THINGS NO ONE'S HEARD BUT COULD STILL CATCH ONTO FAST ENOUGH TO BE ABLE TO DANCE TO IT. WELL, TELL JACK OR BRUCE OR CHARLIE THAT YOU WANT IT TO HAPPEN, AND MAYBE AT LEAST YOU'LL BE SPARED FROM ~~ETERNAL~~ DAMNATION.

WHAT ELSE - THE "NEW" SINGING DOG IS PRETTY COOL, ISN'T IT? THE MAGAZINE RACK (ALL RECORD STORES SHOULD HAVE ONE) BUT IT'S WEIRD THE WAY SOME ALBUMS ARE ORGANIZED. I WISH EVERYTHING EVEN REMOTELY NEW WAVE WAS KEPT SEPARATE FROM THE REST OF THE STUFF; ONCE I FOUND JAMES WHITE UNDER "N" BUT WHO'S GOT TIME TO GO THROUGH EVERYTHING (BESIDES ME?)

MAGNOLIA'S IS STILL GETTING THE BEST IN FIRST - IT'S GREAT THEY CAREY WANT THEY DO. PLUS THE FACT THAT THEY CAN ORDER JUST ABOUT ANYTHING ELSE YOU'D WANT BUT THEY DON'T HAVE, IS REALLY NEAT. BUT YOU KNOW WHAT'S REALLY GREAT - THEY'LL PUT STUFF ON THAT TUNABLE, AND IT'LL BE HEARD OUTSIDE THROUGH THOSE SPEAKERS, AND THE IDIOTS WALKING AROUND OUTSIDE HAVE TO HEAR IT; THEY'RE FORCED TO LISTEN, AND THEY HAVE TO REALIZE THAT THIS IS WHAT WE'RE LISTENING TO, THIS IS WHAT WE LIKE, AND THERE'S NO WAY IT'S GOING TO STOP. THE STUFF IS HERE TO STAY, THINGS ARE GOING TO GROW (IT'S GOING TO BE UNREAL A YEAR FROM NOW,) AND YES, I FOR ONE, SAW IT COMING FOUR YEARS AGO. IT'S TOO BAD THINGS HAVE TAKEN THIS LONG, BUT, WELL, THIS ISN'T LONDON OR MANHATTAN. BY THE WAY, BE AT THE UNDERGROUND ON THUR. IT

THERE MAY BE HOPE FOR THE AGORA AFTER ALL, BUT SOME THINGS WILL HAVE TO CHANGE BEFORE I GET INVOLVED WITH IT. SOME FRIENDS OF MINE, AND PROBABLY SOME OF YOURS, WERE SHOWN OUT BY THEIR SHITNERD NEPHEW ^{AT 10:30} WHEN THEY ACTED LIKE EVERYONE HAD TO CLACK OUT RIGHT AWAY WHEN THE SHOW ENDED SO EARLY IS BEYOND ME. THESE GUYS WERE SO UGLY, THEY COULDN'T HAVE HAD ANYONE WAITING AT HOME FOR THEM LIKE I DO (MY MOM & DAD) ANYWAYS, SQUEEZE WILL BE THERE WEDNESDAY, APRIL 16, AND I'LL GET ANYONE THAT THE BUTTONS OPEN, SINCE WE ALL KNOW THEY'RE THE ONLY GOOD "NEW WAVE" BAND IN THIS TOWN. LATE FLASH - YES THE BUTTONS WILL BE THERE, BUT ALSO THE ACTION. AN EXCELLENT POP BAND FROM AKRON THAT PLAYED BROWN'S IN FEBRUARY.

CINCINNATI SCENE

THE BEST NEWS HERE IS THAT BOGART'S IS REALLY COMING AROUND. THE COWBOYS PLAYED THERE TWICE LAST MONTH; FIRST, OPENING FOR SCREAMS, AND THEN LATER HEADLINING, WITH THE DATES FROM DAYTON OPENING. THEY WERE WELL-RECEIVED BOTH TIMES, WITH MUCH DANCING AND ENCORES BEING INVOLVED. IN FACT, IN MY OPINION THE ENTIRE SARKING BREAK TOUR WAS EXTREMELY SUCCESSFUL. THE COWBOYS SHOWED KIDS EVERYWHERE THAT COLUMBUS HAS SOMETHING TO BE PROUD OF, WHETHER YOU PERSONALLY LIKE THEM OR NOT. I ~~WAS~~

GOT SICK OF HEARING ALL THE COMPLIMENTS THEY HAD IN THE CITIES, CAUSE I THINK THEY SUCK (NO, REALLY THEY'RE GREAT, BUT NO ONE HERE REALIZES IT.) BUT BACK TO BOGART'S. IT LOOKS LIKE THEY'RE GOING TO HAVE JUST ABOUT EVERYTHING THAT THE CLEVELAND AGORA HAS, AND WITH IT BEING HALF AS FAR AWAY, I'LL JUST GO THERE. THEY HAD THE DICKIES AND 999 ON FRIDAY, APRIL 4 (CLEVELAND SAW THEM ON A TUESDAY); THE TOURISTS WILL BE THERE ON ~~WEDNESDAY~~ APRIL 23, AND OTHER SHOWS WILL BE SET IN THE NEAR-FUTURE.

PLUS, FOR ABOUT TWO MONTHS ON EACH WEDNESDAY THEY HAD NEW WAVE BANDS. I SAW DESTROY ALL MONSTERS, HUMAN SWITCHBOARD, THE ROMANTICS, AND CINCINNATI BANDS THE CUSTOMS, THE DENTS, AND MARCANTENT, AND CHI-PIG, THE LEPEERS, * OTHERS ALSO PLAYED THERE.

ANOTHER CLUB DOING THINGS IS CALNOUN STREET—THEY HAD THE CUSTOMS AND CANDY APPLE ON THE WEEKEND BEFORE THEY HIT COLUMBUS, THE VORPS PLAYED THERE WITH THE DENTS, ANOTHER CINCINNATI BAND, THE ATTITUDE, HAVE APPEARED THERE, AND THE COWBOYS AND IMMUNE SYSTEM WERE THERE. ~~I HAD A CROWD OF 175.~~

THE RECORD SHOPS ARE GREAT, TOO. MOLE'S ALWAYS HAS AN ALBUM OR TWO I WANT, AND OF COURSE, BEING USED, THE PRICE IS REASONABLE. SUBWAY RECORDS HAS A WALL OF SINGLES, A WALL OF (HOMEMADE) BUTTONS, AND ROWS OF ALBUMS. AND ANOTHER RECORD STORE (THAT'S WHAT IT'S CALLED) GETS THE IMPORTS IN FASTER THAN ANYPLACE ELSE I'VE BEEN TO. IT IS FANTASTIC.

AND AS I SAID IN THIS ISSUE'S RADIO REPORT, THEY GOT WAIF, WHICH IS FANTASTIC, SO ALL IN ALL, THIS TOWN IS ~~UNREAL~~.

DAYTON CALLING

I REALLY HAVEN'T SEEN MUCH OF THIS ~~TOWN~~ ^{CITY} YET. I'VE BEEN TO ONE OF THE THREE CLUBS THAT HAS THE BANDS, THE WALNUT HILLS BAR, AND ALTHOUGH IT'S SMALL (110 CAPACITY) THE SUPPORT IS THERE, ^{ALMOST 200 FOR THE COWBOYS} EVERYONE COMES OUT TO THE SHOWS, AND THEY GET OUT-OF-TOWN BANDS (HUMAN SWITCHBOARD'S BEEN THERE AND THE COWBOYS PLAYED THERE FRIDAY APRIL 4TH WITH LOCAL FAVORITES THE DATES.) THE OTHER TWO BARS, DOOBERS AND THE SHE, I HAVEN'T BEEN TO YET, BUT I HEAR THEY'RE PRETTY GOOD. THE FOREST, A RECORD SHOP ACROSS FROM WALNUT HILLS, IS DECENT.

INDIANAPOLIS TODAY

TWO CLUBS, A HALF-DOZEN BANDS, AND AT LEAST ONE PRETTY DECENT RECORD SHOP—THAT SUMS IT UP. 2147 ON TALBOTT ST. WAS WHERE THE COWBOYS PLAYED, AND IT WAS NICE. KIDS EVENTUALLY DANCE AFTER CONSTANT URGING BY GLENN THE WAITER, AND THE TABLECLOTHS ARE REAL SHARP. BAD THING IS INDIANA IS A "21" STATE,

SO THE YOUNGER KIDS MISS IT ALL. CLEARLY AL'S IS THE OTHER SPOT, BOTH CLUBS HAVE NEW WAVE ON WEEKENDS. BANDS INCLUDE LATEX NOVELTIES, RON JONES AND THE INDUSTRIALS, VIDEO KIDS, THE GIMMOS, NOOSIER DADDIES, AND THE JOINT CHIEFS OF STAFF, BUT I HAVEN'T SEEN ANY OF THEM YET.

**WHAT IF ONE OF THESE CHILDREN
WERE YOURS?**



BANDS THAT APPEARED AT MR. ELOWN'S (TOP OFFENSIVE PRODUCTIONS ONLY)

THE ACTION	DESTROY ALL MONSTERS	THE SHARPS
THE AMERICANS	THE GUISE	SLICKWITT
BAD HABIT	HIGHLY-EVOLVED COSMIC BLINGS	TEUDY & THE
THE BLADES	HUMAN SWITCHBOARD	TRAMPSETTERS
BOMBERS MOON	THE KNEECAPPEERS	TRUE BELIEVER
CADILLAC KIDZ	LA-2 BOYS	TWENTY-SEVEN
CANDY APPLE	THE LEPERS	TWISTED SHOUTS
CHI-PIG	THE LINES	THE VAPORS
THE COWBOYS	MOVIE DOLZ	THE VERSIONS
THE CUBES	PLACEBO GUYS	VERTICAL SLIT
THE CULT HEROES	REDNESS	THE VISITORS
THE CUSTOMS	THE SAVAGE TRACTORS	THE VOXPS
THE DATES	SCREAMING URGE	WREMO NARRIZ
		WILD GIRAFFES

List your favorite five (if you liked that many) in appropriate spaces of Reader's Poll located at centerfold.

★ ★ COMING NEXT ISSUE ★ ★

THE RESULTS OF THE FIRST ANNUAL ~~TKA~~ OFFENSE READERS POLL, ALONG WITH MY PERSONAL EVALUATION OF EACH OF THE ABOVE BANDS. I WILL BE COMPLETELY AND TOTALLY HONEST IN MY SUMMARY OF EACH BAND'S ABILITIES, SO MUCH CONTROVERSY AND HURT FEELINGS WILL BE GENERATED, AND THREATS ON MY LIFE CERTAINLY WILL BE MADE. I CAN'T WAIT.

CLASSIFIED CLASSIFIED CLASSIFIED CLASSIFIED CLASSIFIED CLASSIFIED CLASSIFIED CLASSIFIED

FABULOUS

BACK ISSUE OFFER!!!!

(FOR THE MONGOLOIDS WHO DON'T REALIZE THIS IS THE FIRST ONE)

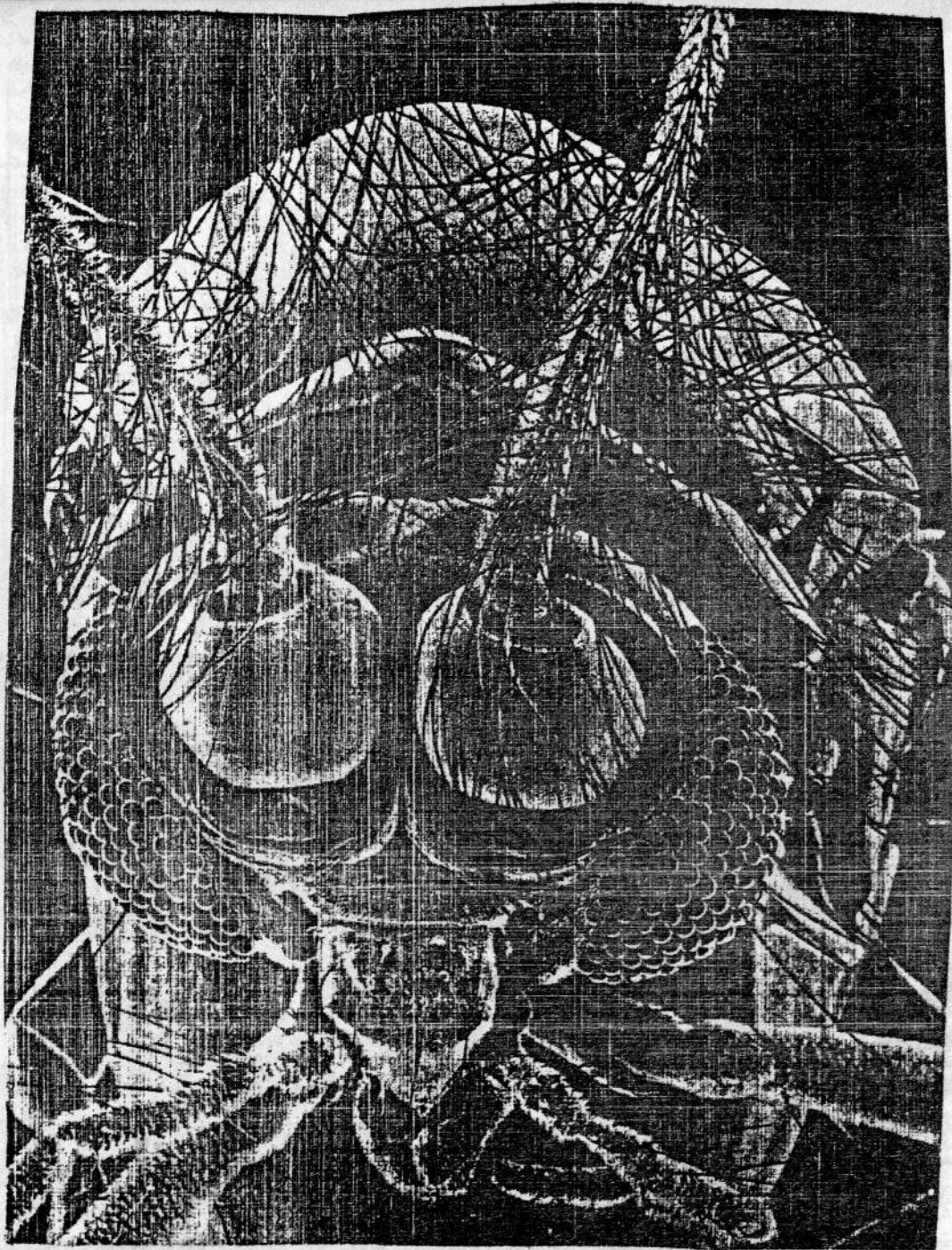
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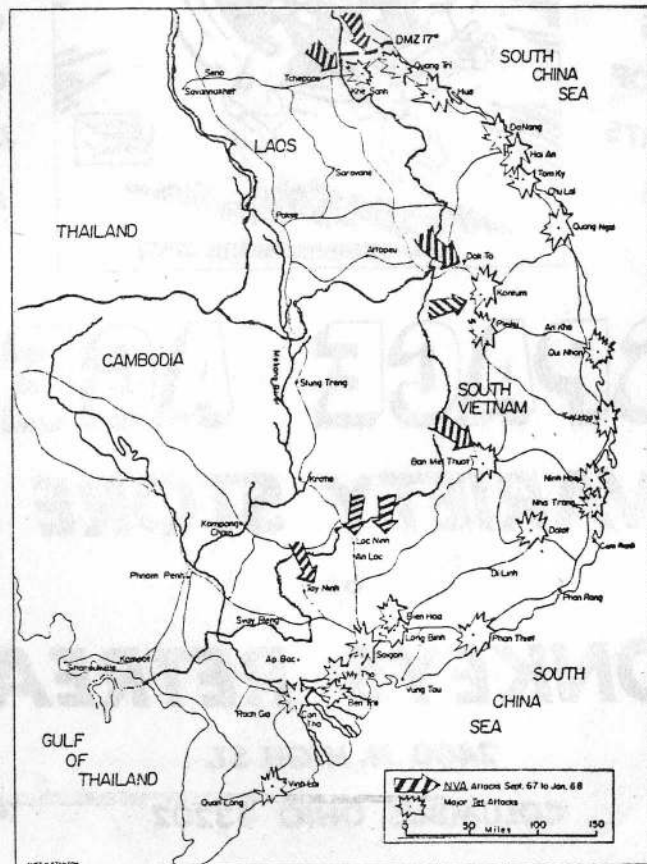
TOO MANY
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SCANDALS

NEW
AND
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