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PIGSHEET 10·B

No.

STILL UGLY AFTER ALL THESE YEARS

DUCKS DELUXE!

Quickly, quietly, and most assuredly effectively, in an old converted house in the heart of Toronto, a Canadian rock'n'roll legend regained life after more than a decade of inactivity.

Quickly and quietly because less than a month elapsed between the dream and its fruition, with only one miniscule newspaper advertisement proclaiming the event. The converted house, known for years as Egerton's Club, recently became simply The Edge - the latest and greatest in a long line of tip-top rock venues brought to you by Garys Topp and Cormier. And the legend was.... The Ugly Ducklings.

"Who?" you're probably asking yourself as you prepare to dart your eyes over to the Clash article.

The Ugly Ducklings were born in the Toronto bed and wash-basin suburb of Scarborough, Ontario back in the monumental Summer Of '65. Originally tagged "The Strolling Bones", they, together with Montreal's Haunted, were the only garage bands in Canada tough enough to ape the Stones as opposed to The Beatles. A year later, the Bones became the Ducks, hooked up with Toronto and its pioneering Yorktown Records label, and produced a 1966 Canadian Top Ten tune: "Nothin". A year later, the quintet shoved the Fabs themselves out of the coveted Number One spot on the Canadian zit parade with the soaring and stunning "Gaslight". Soon afterwards, unable to capitalize fully on their domestic success south of the border, The Ugly Ducklings, reduced by now to playing the high school and supermarket circuit, hung up their guitars for good. Well, at least for a while.

In the eleven years since the band last performed, their solitary LP SOMEWHERE OUTSIDE has rightly become a worldwide vinyl collector's prize catch, bootlegged pressings of "Nothin" have become staples in the continent's finer record bars, and tales of the Ducks' dozens of concert appearances of yore have become the stuff fanzines and rock conventions are made of. Duck guitarist Roger Mayne, who has consistently avoided becoming an out-of-touch has-been (he produced the final Viletones EP last summer), witnessed the escalating cult status he and his four former cronies were inspiring and suddenly The Ugly Ducklings (Roger plus rhythm guitarist Glynn Bell, bassist John Read, drummer Robin Boers, and vocalist extraordinaire Dave Byngham) began rehearsing once again. While these rehearsals were being mixed for release on Roger's own Razor Records, the Ducks became 100% Back by booking themselves into The Edge for a Sunday evening performance.

And, naturally, PIG Was There!

Well, almost. It seemed the bulk of Toronto's Duck maniacs had underestimated their own numbers, so the PIG contingent, along with a few VIPs (Simon "I Used To Be In The Loved Ones" Bobolinc and Ralph "My Last Name Is Spelled A-L-P-H-O-N-S-O" Alfonzo) found itself cruelly forced to stand in the lobby and witness by ear only The Rebirth as a snarky Edge bouncer reminded us between each song to "Go home, you fucking animals! You're NOT getting in to see the band, so Fuck Right Off!"

Through the walls, we could hear the electric grunge of "Nothin" (sounds better through today's sound systems!) kick off a near hour of rock (the majority of SOMEWHERE OUTSIDE rehashed to perfection), suede-o reggae (the new Ducks single "Scarred", which sound suspiciously akin to the Stones' "Shattered": maybe the Ducks should never have changed their name back in '65), and blooz (all-purpose set-padding: this was a bar, after all...). Ralfonzo occasionally broke through the security and copped a glance or two at the band ("Hey you guys: Dave's got a moustache now!") while the rest of us exercised our imaginations by pretending we were listening to the radio.

Our cries of "Let us in, Please! This isn't just another gig - this is An Event!" and "Let us in or I'll set fire to myself!" eventually won us entrance to the club just in time to hear And See our heroes encore with "Nothin" and their hit that never was, "Just In Case You Wonder". Then, suddenly, The Ugly Ducklings unplugged and vanished into the sweat and smoke off stage. Such is Rock'n'Roll

A PIG'S-EYE-VIEW OF THE DUCKS FROM THE EDGE LOBBY 2/25/79

History.

The opinions from within The Edge as everyone readied to head home ranged from "Just incredible!" and "Who sez punk's dead" (?) to "I just don't see what all the excitement's about" and "Is that Nazi Dog over there? What colour is his hair this week?". Dave Byngham bopped into the crowd, looking for all the world like he'd just stepped out of a Hawaiian tourism ad and seemed mighty pleased with himself. Famed Canadian rock buff Bill "McAvory" Munson tried to borrow one of Rock Serling's vintage Duck-ridden 1966 CHUM Radio Charts for photocopying and wondered how much his Ugly Ducklings record collection had soared in value. And everybody forgot to bring their cameras.

The new Ugly Ducklings album is promised this spring, and if the Comeback waters continue to prove inviting, the band will consider a full-scale revitalization. Meanwhile, worn and weathered Ducks discs from yesteryear are again being heard on the Toronto airwaves, and they sound as untouchable now as they did back in the Swinging

Sixties. Which just goes to show yet again that good rock'n'rollers never die: They just wait for a new generation.

CONSULT PAGE 18 OF PIG PAPER #9 FOR ADDITIONAL UGLY DUCKLINGS INFO, INCLUDING THE WORLD'S ONLY DUCKS DISCOGRAPHY. AND ROGER REMINDS YOU TO BE READY FOR FRESH DUCKS RELEASES SOON ON RAZOR RECORDS. STAY TUNED!

CLASH SHITTY ROCKERS

It was a cut and tried case of too little too late when The Clash at last arrived, against their record company's wishes, in Toronto for a sole performance at the decaying downtown Rex Danforth Theatre. The quartet, lone survivors of the good ol' Anarchy Era, were touring the Promised Land (USA) in an attempt to stimulate Costello-calibre sales for their new Epic Records release GIVE 'EM ENOUGH ROPE, and despite Epic-Canada's suggestions to the contrary, the band self-promoted and hand-advertised their February 20th Rex Danforth appearance because, in the words of a spokeswoman, "they were in the neighbourhood".

"Now I'm not so sure it was such a smart thing to do" spoke Clash strummer Mick Jones into the roving PIG mike as he stood un-noticed in the pre-concert crush outside the theatre. "I mean, look at these kids. They're fuckin' backwards. Dog collars, leather... I feel as if I just stepped two years back in time!"

Fashion analysis aside, Jones and his three bandmates had been voicing general disappointment with the receptions they had received thus far on their maiden North American assault to all who'd listen.

"Things are by far too tame and too laid back. The kids, the record companies, the media, the bands... It's a sorry, sorry place"

Jones continued as the theatre doors finally swung open before us. "Well, catch you after the show and we'll see how Toronto rates".

I never did catch up with Mick after the show, but I wonder now if he was as disappointed with Toronto as Toronto seemed to be with The Clash.

"They sure weren't what I'd expected" revealed a young man in a black windbreaker. "They weren't as loud as I thought they'd be" a boy with blazing eyes

was informing no-one in particular. And a young punkette, a notable Face About Town covered in Vibrators buttons, surprisingly offered the most accurate opinion of the eve: "I know it's 1979, y'know, but I was really hoping to get blown away by The Clash. I've been playing their records for years. I've been waiting to see them for ages. Now that I have, I'm no more excited than I am after a Teenage Head show".

"The Clash obviously appeal to a select audience. They know it and so do we"

The speaker is Johnny Podgers, Canadian Epic's spanking new Artists & Repertoire supervisor who claims his specialty is "handling the new wave in Canada". He is forty-two and sat off to one side of the Rex Danforth as The Clash tore through "White Riot" on stage thirty yards away.

"We released The Clash's first album in Canada whereas Epic-America did not put it out in the States. Like Epic-US, I believed that first album was crude and, yes, under-produced". Johnny Podgers smirked. "But GIVE 'EM ROPES (sic) is an entirely different matter".

"And so is The Clash in person. Honestly, I don't know exactly what to think, but I'm pretty sure this band will not last as long in the marketplace as, say, a Trooper or a Triumph".

The Clash left town in what seemed like seconds after leaving the stage, and by morning, Toronto appeared little changed. The local papers reported that the show was fairly exciting but perhaps a wee bit too loud, the local television newscasts linked the event nicely with Sid Vicious' cremation, and local record retailers reported that ARMED FORCES was continuing to outsell GIVE 'EM ENOUGH ROPE by a margin of sixty-eight to one.

the
CLASH
in
concert

tues.
feb. 20
8:00 p.m.

Rex
Danforth
Theatre

(Pape and Danforth)

tickets \$5.99 at the
door and at all B.A.S.S.
outlets



THE CLASH
GIVE 'EM ENOUGH ROPE

Includes
Guns On The Road (Last Gang in Town)
Them: Highway to Nowhere (New)
Safe European Home (Tommy Gun)



and check out the new
album "GIVE 'EM ENOUGH
ROPE" at all RECORDS
ON WHEELS locations

GOSSIP GOSSIP GOSSIP GOSSIP GOSSIP GOSSIP

The big news this month is that all the news I tossed you last month in PIGSHEET #10-A has turned out to be False, Untrue, Disreported, and, well, Lies (so what else is news? But, of course, Don't Blame Me! Take BOMB RECORDS (Please!): Their LAST POSO epee, tooled as being The Canadian Newwave Sampler (pause for smelling salts) is still on the boards as opposed to the racks. (The tapes, recorded 3 months ago live as The Horseshoe Tavern died, are busy being overdubbed-to-death by local crack studio muzzkians), with no release date in sight (watch it come out tomorrow...). In its place, the Bombers are promising a BE BOMBED TOUR '79 (holy stiffs live!), which will take to the road such pagostars as DRASTIC MEASURES (whose demos seem destined for producer NASH THE SLASH's CutThroat label), 4 TRUE CONFESSIONS (whose debut bomb 45 "Give Him A Great Big Kiss" (holy morton's shadow!)) features session ghosts CHRIS HAIGHT and JOHN HAMILTON of THE SECRETS (who coincidentally chose not to wait around for the likes of GREG "I'm Broke" SHAW or DAN "I'm No.1 In Billboard" AYKROYD) and are releasing their very own bootleg LP thanks to B.B. GABOR, B-GIRL LUCASTA, BENT RASMUSSEN of Mr. JOHNNY'S G-RAYS, SAM FERRARA of THE NEW VILETONES, and BOB "Gotta Have Bucks" SEGARINI and no thanks to NASTY DOG and his hit-men at RAZOR RECORDS). Speaking of cash, famed, enflamed Torrana Punking KASH KOBAK's TEEN AGENCY is about to branch out into TEEN RECORDS (store, not label), and, yes, TEENAGE HEAD's LP is still Not Out. (better never than late?). THE POLES are back from New York City without a contract from JOHN CALE's Spy Records (label, not store) and THE FORGOTTEN REBELS (not to mention THE BATTERED WIVES) are in desperate need of (1) A Drummist, and (2) Money. THE DIODES' second (or is it Third?) (Fourth?) unreleased album "ACTION/REACTION (C'mon RALFONZO: I DARE you to call it "CRASH'N' BURN")" busy being mixed to sound as much like THE CARS as possible, even the singer (?) PAUL ROBINSON just moved into His Sister's (!) New York City pad. Guess he was waiting for THE POLES to leave town (don't mind the maggots). (or MIKI ZONE for that matter). Not only will Paul not be in London as reported last time, CAD lad BAG ASTEROID won't be in Hollywood: He's en route to Jonestown, Guyana! (on assignment for SHADES?). BIFFS sax symbol CHRIS LANESTROM's now living in DISHES hometown Thornhill, Ontario with his aunt ANNE "I'm No.8 in Billboard" MURRAY. And are E-STATIC really EAST ATTICS in disguise? Only STEVEN "Mr. Gossip" DAVEY "No!"s for sure. MARTHA & THE MUFFIN's over-fresh 45 due soon, on VIRGIN Records if ROBERT FRIPP has his way. THE MODS don't like Ottawa. RICHARD LLOYD don't like Toronto. MARKY RAMONE don't like shopping alone. I don't really care...

GOSSIP GOSSIP GOSSIP GOSSIP GOSSIP GOSSIP

Under the shadow of a cross in a tiny Ajax church last night, a small group of teen-agers tore apart their rock music albums with pick axes.

They did it with the blessings of their minister, Rev. David Mallory of the Christian Life Centre, who had planned to have the students burn the 350 albums. Then the local fire chief warned him that the records might give off dangerous chlorine gas.

Rock music is "something caused by Satan to remove young people from their holy walk before the Lord," Mallory told a congregation of 125 gathered in the Pentecostal church.

He said musicians from punk rockers like the Viletones to such middle-of-the-road performers as Olivia-Newton John and Stevie Wonder were part of "a wave of decadence and immorality sweeping our young people out of their homes...into drugs and prostitution." He called rock music a "bible of degeneracy" for the young.

Arnie Coones, 18, who had his collection of 100 albums destroyed after the regular Sunday evening service, told the congregation they used to be his "gods," and that the beat of songs like the Beatles' Hey Jude and the Rolling Stones' Honky Tonk Woman "drove me crazy."

David Carter, 24, said rock-and-roll performers were his idols before he became a Christian about a year ago.

He, like Coones, was among the teen-agers who wielded the pick axes at the finale of the service.

Mallory said while only a handful of the teens in the church's youth group had actually given up their albums to be destroyed, all of them were saying symbolically that they wanted to be "unspotted" before the Lord.

He said the record-smashing in no way resembled book-burning encouraged by the Nazis before the start of the Second World War, because the records were "not a cultural thing."

It was similar to ceremonies in the early Christian church in which false idols would be burned by the congregation, he said.



PIGUIDE

MARCH 1979

AT THE CLUBS

THE EDGE (Church & Gerrard, Toronto)
1,2,3 - The Fast 366-9401
5,6,7 - Ultravox
8,9,10 - Mendelson Joe All-Stars
13,14 - The Tools
15,16,17 - B52s
18 - Nico
19,20,21 - John Cale
22 - The Mods
23,24 - Police
26,27,28 - 999
coming: concerts at Broadview Theatre
THE BEVERLEY (240 Queen St.W., Toronto)
1,2,3 - The Everglades 598-2434
8,9,10 - Flivva
15,16,17 - unconfirmed
22,23,24 - unconfirmed
29,30,31 - The Secrets

ON THE ROAD

DRASTIC MEASURES -
Hotel California (Toronto) 5,6,7
King Of Hearts (Toronto) 22,23,24
THE SECRETS -
Hurrah's (New York City) 2
Pirate's Cove (Cleveland) 8
Bookie's (Detroit) 9,10

**TO ANNOUNCE
YOUR EVENT
IN THE NEXT
PIGSHEET (10-C)
MAIL INFO TO
PIG NO LATER
THAN MAR.26**

If You Get Your Material To PIG
By The Following Dates, You Can
See Yourself In Print:
*MARCH 20 for PIGSHEET 10-C and
PIG PAPER Number 11.
*MAY 30 for THE BIG PIG VOL. I
(The PIG RECORDS DemoTape LP)

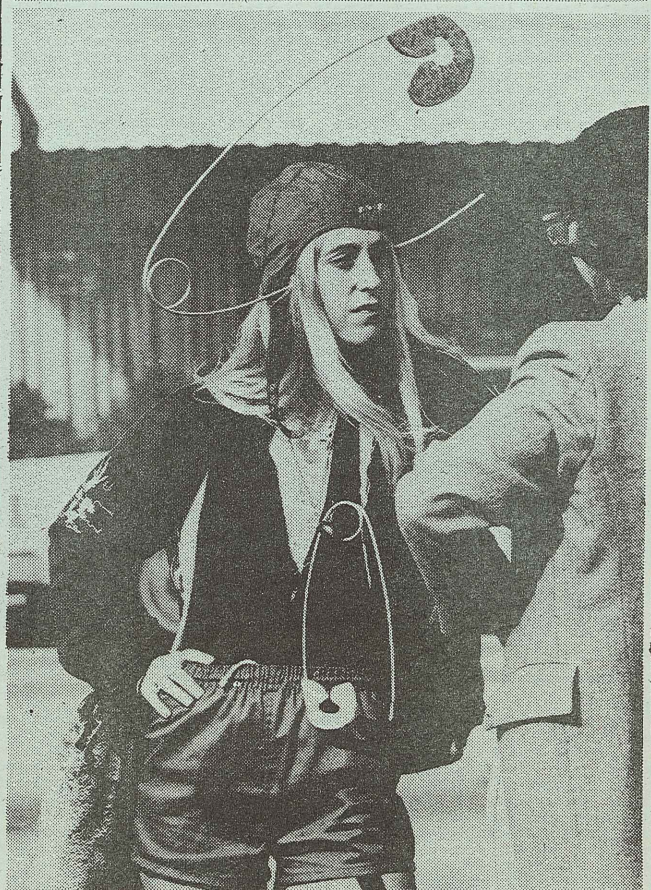


PIG PEN

NEW GOODIES FROM PIG SALES!

Fresh in to the sty for your dining and dancing pleasure are:
**"NO FUN". The multi-tune EP from Western Canada's premiere PIG Picks. Featuring the classic of tomorrow "Now I Ain't Got No Face". ("That fab acid-punk sound all the kids are going crazy over": GREG SHAW). Yours in stunning B&W picsleeve from the friendly folks at Werewolf T-Shirts Records. Only two bucks
**"SURFIN' BIRD". The grand new Canadian fanzine that many (most notably SHADES) say perhaps out-pigs THE PIG PAPER. Well, order copies of their debut issue from the Pen and be your own judge. It'll only cost you one thin \$. Not to mention the following time tested faves, still available in varying quantities (and at the Buy Now price of \$2 per record & \$1 per publication):
*TITS "Daddy Is My Pusher" 45. A ten-ink Pig-To-Click!
*MOLLESTERS "Plastic",
*FILTH "Don't Hide Your Hate",
*GOD'S HEART ATTACK "Ain't No Hooker", and
*HELMETTES "I Don't Care What People Say", all from Holland!
*BIG STAR MAGAZINE. Soon to be revived coz Bernie's back in Buffalo. Isss 2 and 3 @ \$1
*NEW YORK ROCKER MAGAZINE #12. Pigsclusive Promotional Copies still available! Help me pay off Andy Schwartz, okay?
*FLIPSIDE MAGAZINE. The Most from The Coast (of the USA). \$s 9 thru 12 remain available in very limiting quantities. & Coming Soon is #13 featuring Toronto?
*Plus, direct from the hog's mouth, SIMPLY SAUCER's cult item on PIG RECORDS, Issues 3,5,6,8,9, 10 of THE PIG PAPER, The Debut PIGSHEET (10-A), and PIG SUBSCRIPTIONS (\$10 a year). HELP!

Gal's idea is safety first



Either this girl is trying out some bizarre, new safety measure to walk through town, or she's just trying to brag to everyone how she just got pinned by her boyfriend. In either case, we think it's pretty weird.