

Highlights Of PIG PRODUCTIONS, 1975 - 1980

PIG PAPER 13

A Promotional PIG PAPER By GARY PIG GOLD

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INTERCHANGE

ROCK AND ROLL BAND

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1-278-6594

Irene and Lou Horvath

Invite You To Drop In At The

Hotel Saracuse

For The Finest In Entertainment

Thurs., Fri. and Sat. In The Lounge

INTERCHANGE

Next Week: Wed., Dec. 22 and Thurs., Dec. 23

Bo Bo BLITZ

Dining Room Hours

12:00 — 2:00 and 5:00 — 7:00 p.m.

Hotel Saracuse

Interchange at dance

Burlington's rock band Interchange will provide the music at the first regular monthly dance at the Central Youth Centre, November 21.

Organizers plan to hold one dance a

month, with the youths who regularly attend the Centre planning and running the dances. Admission to the dances will be \$2.25, with tickets at the door. The Centre is located on New

Street, just east of Drury Lane.

Interchange has been together for about five months, playing in schools, bars, pubs, colleges and universities across southern Ontario.

Four of the band members — Simon Leblovic, Larry Boyd, Roy Furness, and Dave Matthews — are Burlington residents. Wayne Nagy is from Mississauga.

The band is now negotiating a recording contract with three Canadian record companies. The band features some well-known rock and roll numbers, soft ballads, and some original music. The show includes special lighting effects.

SEE, HEAR, MEET INTERCHANGE

INTERCHANGE IS A HOT BAND
DAVE MATTHEWS: BASS GUITAR
LARRY BOYD: DRUMS
PAUL STANSFIELD: GUITAR
ROY FURNESS: GUITAR

FOUR GREAT VOICES — GREAT HARMONIES
MUSIC THAT'LL MAKE YOU MOVE
A FRISKY STAGE SHOW
NOW YOU'VE HEARD OF THEM
GO AND DANCE TO INTERCHANGE

INTERCHANGE

ROCK AND ROLL
BAND

FAN CLUB

PHONE
523-1452

WRITE
27 MARGARET STREET
HAMILTON

WORLDWIDE DAVE CLARK 5 CLUB NEWSLETTER

BITS AND PIECES

Become a SPECS maniac ! Become an official follower of the SPECS, Canada's newest rock and roll specstaculars ! Join the SPECS fan club by writing to:

- 27 Margaret Street, Hamilton,
Ontario/Canada L8P 4C7

- o - o - o - o - o - o - o - o - o - o - o - o - o - o - o -

THE SPECS.

**27 MARGARET STREET
HAMILTON, ONTARIO, CANADA
(416) 523-1452**

CLIP SIDE

**7245 A WHITTIER AV.
WHITTIER CA. 90602**

SPECS: Back in '75, The Specs were busy touring the ol' lounge circuit serving up meticulously-crafted sets full of Dwight Twilley/Hollies/Roy Furness hits, much to the dismay of their meavyhettie on-lookers. But, alas, twas too good to be true. By the time of ROCKET TO RUSSIA, The Specs splintered under pressure from booking agents, management, and bar-hoppers to "Go Progressive". "GO POOH!" replied Roy, who a week later wound up a Loved One. He left in his wake three ex-Specs and a slew of atuned Specs maniacs who have yet to find another reason to go to a bar to hear music.

**FRY
YOUR EARS
ON
THE
SPECS.**

**THIS THURSDAY,
FRIDAY, AND SATURDAY at
THE UNION HOTEL
IN CALEDONIA**
For information, call
523-1452

*The one
The only
The original*

WHO TWO

Hot Spots, Powies and Puckeroos.

Our philosophy.

Hi! We have had such an enthusiastic response to our re-launch that we suggest you guard your copies very carefully. It looks like this series will become as much of collectors items as the first ones were. There is one thing we must point out. We thought that it would be spoiling the original look to change it in any way, so we printed it as it was without any corrections. Unfortunately, that means that any mistakes in the original issue are still there, and the original offers are no longer running. So please accept the book as it was meant to be: A genuine souvenir of the greatest group ever.

Oh, and by the way, we still don't consider ourselves experts or prophets: Consider us merely as popologists whose views are spreading.

The staff and hangers-on at PIG take this opportunity to express our sincerest thanks to the following.....

MCA RECORDS who never answered our repeated phone calls and in terms of this entire effort did "sweet fuck all"

RARRY LOUND who, while suffering from a fit of depression, kindly declined to take out an ad herein

THE OWNER OF RECORD WORLD who, while suffering from delusions of grandeur, kindly consented to take out an ad herein and never paid for it

GLEN, for re-establishing our faith in Intellectual Bikerism and his fundamentally honest love for The Who
DAVID AND RICHARD, who, in charging us "transportation costs" incurred while buying our Who tickets this year, made it financially impossible for us to include a free Who tee-shirt herein

AND TO EVERYONE WHO BELIEVES THAT ATTITUDES ARE MORE IMPORTANT THAN FACTS

More magazine worth writin away for

• **The Pig Paper No. 3—True Kink Konfessions** isn't available on Ottawa newsstands; it isn't even available on Toronto newsstands. In fact, the two-page monograph was available for a limited time only on Friday April 29, when half a dozen Kinks fans distributed it for free outside Maple Leaf Gardens before the British rock group's Toronto appearance. Side one consists of pictures of the Kinks' 35 albums, from *Kinks* to *Sleepwalker*; on the second side are the Kink confessions of Edgar Breau of Hamilton, a cultist who says of the group: "Just listen to the records. The world would be a better place if more people did." He's right, of course. Pig productions' previous publications—*Who* and *Who Two*, about The Who—may be available from Pig Productions, 70 Cotton Drive, Mississauga, Ontario L5G 1Z9, and so might *True Kink Confessions*, a splendid paean to a splendid group. Coming next, they say, is issue four, devoted entirely to the Kinks.

The Globe and Mail

CANADA'S NATIONAL NEWSPAPER

POP

Kinks still draw fanatics

BY PAUL McGRATH

Today's readings are selected from Pig Paper #3, *True Kink Konfessions*, which I found underfoot at the Kinks concert Friday night.

"Dave Davies kept fixing his hair and going up to the front of the stage where all the chicks were screaming. I led the encore. I was yelling, 'Ray, Davies is God,' and they were looking at me, wondering what was going on."

"When they were on the Mike Douglas show last month, Ray was really putting Mike Douglas down, but Douglas deserved it. Here he had the greatest composer of the Twentieth Century, and maybe any other century, and he was saying 'How come you're not as flashy as Mick Jagger?'"

Now that may be a mouthful and then some, but it's indicative of the loyalty that Ray Davies and the Kinks have enjoyed for over a decade.

MAGAZINES

By Richard Labonte



THE PIG PAPER TRUE KINK KONFESSIONS NO 3

Pig discovered Edgar Breau at the Ontario College of Art's "3D" concert. He impressed us with his unique pop views and concrete Kink love during the between-set vinyl huddles. Soon afterwards, Pig found itself honkin' down the highway, headed to Hamilton, camera and microphone in hand. Inside the only house on Ferguson Avenue South, Edgar paused between Simply Saucer rehearsals to offer invaluable insights into Kinkdom.

There are a lot of people in Hamilton who think of me everytime they hear about The Kinks. I turned on all my friends to them. It's like propaganda. It's a conspiracy, with a 'K'. I was the first one in Hamilton to get their records. My sister bought "A Well Respected Man" and I stole it off her. She was a Stones freak and I was a Kinks freak. The feeling of hearing those songs for the first time, and what they did to me. It was like an electric shock, just as if it'd been plugged into a socket. Songs like "Tired Of Waiting For You" are immortal classics. The early Kinks were just beautiful. Ray Davies' voice was what hooked me in the very beginning. Just that voice. There was something strange about it. I'd never heard anybody sing like that. I remember coming out when I first heard "Days" on the radio. They didn't say who it was, but I just heard that voice. I knew it was The Kinks. I jumped up and into the swimming pool. I'd play it ten times in a row and just march around my room like a tin soldier.

Those old days were great because you could get Kinks albums for 99 cents. I used to go to the record store and look at the back cover of the SOMETHING ELSE album because I couldn't afford to buy it. That was the turning point.

Later on, when THE KINKS ARE THE VILLAGE GREEN PRESERVATION SOCIETY was released, my sister phoned up the radio station and threatened to bomb them if they didn't play it. Once the station had a phone-in program to determine Hamilton's Most Popular Band, so my friends and I decided to make The Kinks Number One. We stayed up all night putting handkerchiefs over the phone and disguising our voices. One moment we used real low voices, and one moment we were old ladies, saying how great The Kinks were. The announcer was going, "I can't believe it! There are more Kinks fans in this city than I ever thought possible. Hamilton's Most Popular Band The Kinks! I thought they disappeared from the music scene years ago." Everytime we would say anything about The Kinks, we would dance around and scream and shout.

When "Lola" came out, we wanted to make a Number One too. So once it started climbing up the charts, I got all my friends together and just bought, bought, bought. "Lola" had to get to the top because it was so great!

Over there on the wall I have a picture of the Kinks playing The Hawk's Nest nightclub in Toronto. I'm in the audience! That was one of the first concerts I ever went to. I was just amazed. I loved that show more than anything because it was, so, screeching loud. They must've had their amplifiers on "Ten." All this feedback! There were tables, but we were sitting on the floor. That was one of the last shows where they did all their old stuff, like "All Day And All Of The Night," "The Last Of The Steam

Powered Trains," "Waterloo Sunset," "Sunny Afternoon," "Victoria." They did ten-minute versions of "Mick Cow Blues" and "You're Looking Fine." Dave Davies kept long hair and going up to the front of the stage where all the chicks were screaming. I led the encore. I was yelling, "Ray Davies is God!" and they were just looking at me, wondering what was going on.

Each Kink is something special. Mick Avory is probably the greatest drummer ever. He's fabulous. Mick is The Kinks. He defines them. He's never changed. When I look at him, I think of THE KINKS GREATEST HITS album, and how I used to look at that and love it.

I'd like to know what happened to John Dalton, though their new bass player, Andy Pyle, looks more like a Kink. Dalton probably got the whole band into bands. At one time, they were all wearing beards, except Ray. However, Ray was going to paint a moustache on his face once, and tour with Dave as The Dave Davies Band. Old Dave certainly is looking young these days. I'm still waiting for his solo album. Someday, Ray and Dave are going to kill each other, or at least stab each other.

There is nobody who fascinates me more than Ray Davies. Whenever I see him sing "Cellar Bitches," I want to cry, because I think he's going to cry. When they were on The Mike Douglas Show last month, we were all sitting in the living room watching, and I wanted to cry so much, but my sister and my mom were there. They'd think I was crazy! But when they played that song live in Toronto in '72, I cried, and not too many things can make me cry.

As I was watching Ray on that Douglas show, I knew I was looking at a Star. He outshone everybody he was sitting with, and they just shriveled up. Ray was sitting next to Tony Bennett, and I was looking at them both and saying to myself, "Oh, Ray, wow!" Ray was really putting Mike Douglas down, but Douglas deserved it. Here he had the greatest composer of the Twentieth Century, and maybe any other century, and he was saying, "How come you're not as flashy as Mick Jagger?" Ray just fixed his hair, smiled at the camera, and said "Ahhhh."

I don't know. I guess Ray's just smarter than the rest. He always knew that there was something behind it all. A touch of genius. He really understands people who aren't like everybody else, so he reached out and touched me. You see, being in a band, and being a fan, it's different. I used to devote all my time to buying and thinking about records, and I used to really idolize people. Playing in Simply Saucer, it's not the same. Now I'm trying to do it all myself.

I'm pretty conservative in a lot of my thinking. The books I read are filled with old values and traditions, and that's what I believe in. I read fairy tales and fables. I don't like anything real. I read Lord Dunsany, George MacDonald, C.S. Lewis, Dorothy Sayers. The Kinks are a part of that. I don't know what Ray Davies reads. I asked him in a dream once if he'd read George MacDonald, and Ray just said, "What of it?" That's great! I'm glad he said that.

The Kinks avoided ever becoming a fad. They just kinda laid in and laid out. Their followers are so loyal, and they know The Kinks are worth keeping. I mean, if you can't keep something forever, why keep it for a year, or a week, or a minute? I'm not a believer in progress. I think you've got to go back. People



Edgar strikes a classic Kink pose

went wrong a long time ago. That's why it's futile. There's no point in it. Progress. That is such a misused word. "Progressive Rock." What does that mean? Hardly anybody's playing rock anymore. It's just one big stew. Now, days, you hear rock and roll, and no matter what it is, people like it, because there's nothing else. Before, you'd have a choice of who you liked, but now, anything that comes out, like punk rock, you like it because there's nothing else.

No one can really touch Ray. You can forget about him for a while, and listen to other records, but you always come back, and he just tears you apart. The Troops used to graft Kinks songs together. That's why I like them. You can read in all their biographies that their influence are "The Kinks." The Kinks have influenced a lot of people, but they really don't get much credit. The Beatles seem to avoid ever mentioning Ray Davies' name.

What's great about the SLEEPWALKER album is that they're rocking again, and they can out-rock everyone. It's way more commercial too. Everybody loves SLEEPWALKER when I play it for them. I play it, turn it up, and dance to it a lot. I just go crazy! The 1977 concert is going to be the greatest. I think everyone's going to tear their hair out. We should all rush the stage. I want to bite them. My mom wants to see them. She's 57, and she loves The Kinks!

My favourite Kinks song is "People Take Pictures Of Each Other," and my favourite album, at this moment, are SLEEPWALKER and THE KINKS GREATEST HITS. Their most joyful song is "Till The End Of The Day." That's the song that makes me the happiest. Songs like "The World Keeps Going Round" have really helped me. What can I say? It's a mania. Just listen to the records. The world would be a better place if more people did.

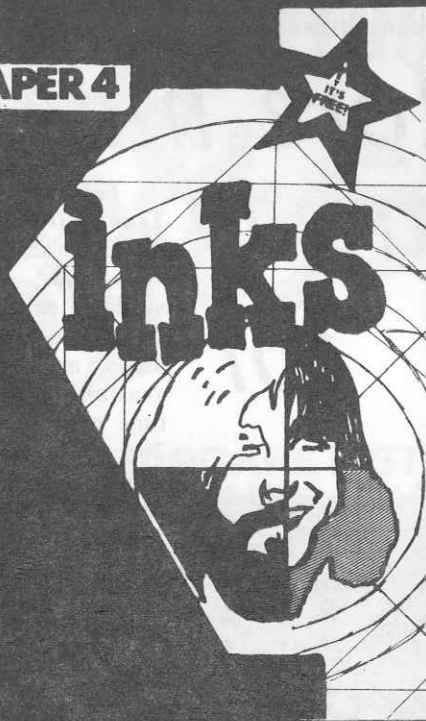
I know eight or nine people who will buy everything The Kinks ever release, from the beginning to eternity, because they know they're the best. When The Pig Paper phones me, I feel honoured.

If ever met Ray Davies, all I'd say would be, "Thank you for the days."

What you are holding is the third PIG PAPER. Unlike our previous releases, "Who" and "Who Two," this is a monograph as opposed to a magazine. **BUY KINKS, DON'T YOU FRET!** The PIG PAPER will return in book form with a Kinks cover story, more Kink confessions, and a snappy, expanded photo. Look for it soon in Ontario's finer record bars, or reserve your copy now by writing PIG PRODUCTIONS, 70 COTTON DRIVE, MISSISSAUGA, ONTARIO, L5G 1Z9 on a stamped envelope. And if you'd like extra copies of PIG Papers One, Two, and Three, or wish to comment or contribute to Number Four, use the same address. Just Remember: THE STY IS THE LIMIT! KINKS REIGN, OK.



I think it will always be the way
I will never be apart. — JAY
DAVID (January 21).



die SCHWEINE-zeitung
THE PIG PAPER

NO. 5 AUGUST 1977 **\$1** UK: 55p

featuring
NEW WAVE NEWS

SIMPLY SAUCER
THE SAINTS
TEENAGE HEAD
BATTERED WIVES
THE CURSE
SEX PISTOLS
THE VILETONES

The Beach Boys The Delete Zone
Improvisational Ironing
and more



OCT 13 1977

MAGAZINES

(By Richard Labonte)

• From Toronto comes *The Pig Paper*, another manifestation of unstuffy enthusiasts doing something serious about their passion.

The fifth issue of the rock fanzine features New Wave News—thumbnail assessments of Toronto's musical cutting edge (Teenage Head, Simply Saucer, The Viletones, The Curse, Battered Wives); an effervescent account of an encounter with New York's Ramones; and a handful of reviews revealing there's more to the musical scene these days than Peter Frampton, Eric Carmen and The Eagles.

The fanzine is 13 pages, type-written offset, \$1 from Pig Productions, 70 Cotton Drive, Mississauga (where all the best Toronto punk rockers come from, at heart) Ontario L5G 1Z9.

Copies are also available in Ottawa at House of Nostalgia, 1250 Wellington; its going to become bi-monthly; and issue number 4—featuring The Kinks—will be out as soon as a record company comes through with promised funds.

GARY PIG, Editor of THE PIG PAPER, discusses SIMPLY SAUCER

On May 20, 1977, SIMPLY SAUCER landed in Toronto for the first time—as one of the headlining acts of RockShock, the nation's first "punkrock" extravaganza. For their urban debut, the SAUCER found themselves pitted against some of the hardest bands and toughest audiences ever to assemble within the Masonic Temple. But tho there was much nervousness in their dressing room that night (the same dressing room where Keith Relf composed "Dazed And Confused" by the way), SIMPLY SAUCER dashed from the wings confidently and slayed all on-lookers during their brief half-hour on stage. As the evening ended, despite incredibly strong performances by fellow RockShocks Johnny Lovesin and Teenage Head, people were still heard exclaiming as they crept back into their alleys: "Wow! Weren't SIMPLY SAUCER great? Who are they anyways?" On August 27, 1977, SIMPLY SAUCER returned to Toronto after three months of solid rehearsal deep down in their sweaty basement. They were there to open for The Poles at David's, the club which is fast becoming the city's musical hotbed. There were skeptics present, of course, who'd heard tales of the SAUCER's RockShock triumph but preferred not to believe, yet even they were blown away by this curious quartet. SIMPLY SAUCER received a standing ovation that evening: For their soundcheck! Needless to say when an audience was admitted shortly thereafter, the reaction was even greater; enough to demand the SAUCER be held over at David's thru the next week. Okay—what's going on here? There's this band: from left to right as you'll view them tonite: Alex Pollington, Don Cramer, Edgar Breau, Kevin Ehrstoff—who've been playing what's now being labelled "new wave" rock in reeky gyms, outdoor mudfests, and divey taverns for close to four years. They themselves will admit they could have become successful earlier in their career had they pounced on a musical bandwagon or two, but instead they persisted with their predominately SAUCER-composed repertoire mixed with choice nuggets from The Kinks, Velvets, et al. Talent agencies shied away, and high school principles tried to convince their dance committees to hire other, safer groups for the spring prom. Finally, and not a second too soon (the SAUCER's Kraft Dinner stockpile was fast being depleted), thanks to brave promoters such as Pushbutton Productions and eager media exploiters such as yours truly, SIMPLY SAUCER were let to the sky to perform, grow, and establish themselves once and for all in the ears and the eyes of the pop public. You could call this band rockers, punks, mods, mockers..... Alex, Don, Edgar and Kevin wisely prefer to be known as SIMPLY SAUCER. There is no doubt going to be alot said and heard about these four lads in up-coming months, but when all the superlatives have been hurled and all the hype sheets consumed; when all the safety pins of the world are back on baby's diaper where they belong, the SAUCER will still fly. So, you see, That's what's going on here tonight: It's called SIMPLY SAUCER.

For further SIMPLY SAUCER info, write to:
PIG PRODUCTIONS
70 COTTON DRIVE, MISSISSAUGA, ONTARIO, CANADA L5G 1Z9

SIMPLY SAUCER

landed May 20 1977 at The Masonic Temple in Toronto to kick off RockShock, the country's first all-punk concert. They haven't been heard of since except in reverent and inquisitive whispers along the groupvine. Why? EDGAR (star of PIG Paper #3), ALEX, KEVIN and DON are busy in their rehearsal facilities preparing for a re-emergence this fall, and don't care to reveal themselves till everything is 100% flawless. Judging from their total overshadowing of the other RockShock offerings, JOHNNY LOVESIN and TEENAGE HEAD, the SAUCER can't help but hover high upon their return. Until then, keep an eye on the sky.

FREDDY POMPEII OF THE VILETONES CALLS IT
"THE BEST SCIENCE FICTION MAG I'VE EVER READ"
HE'S TALKING, OF COURSE, AND SO'S EVERYONE ELSE, ABOUT:

THE PIG PAPER

NO. 5 AUGUST 1977 \$1

featuring

NEW
WAVE
NEWS

SIMPLY SAUCER
THE SAINTS
TEENAGE HEAD

BATTERED MYRS
THE CURSE
SEX PISTOLS
THE VILETONES

The Beach Boys The Delete Zone
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WHERE WE HAVE BACK ISSUES (AND WELCOME MATERIAL)
FROM ALL YOU BUDGING AUTOLOKS, PHOTOGRAPHERS, *ROCK STARS

BOMPS

TORONTO

SIMPLY SAUCER

Like Teenage Head, Simply Saucer are from Hamilton but there are similarities end. Simply Saucer have been together a few years and play some up-to-par pop.

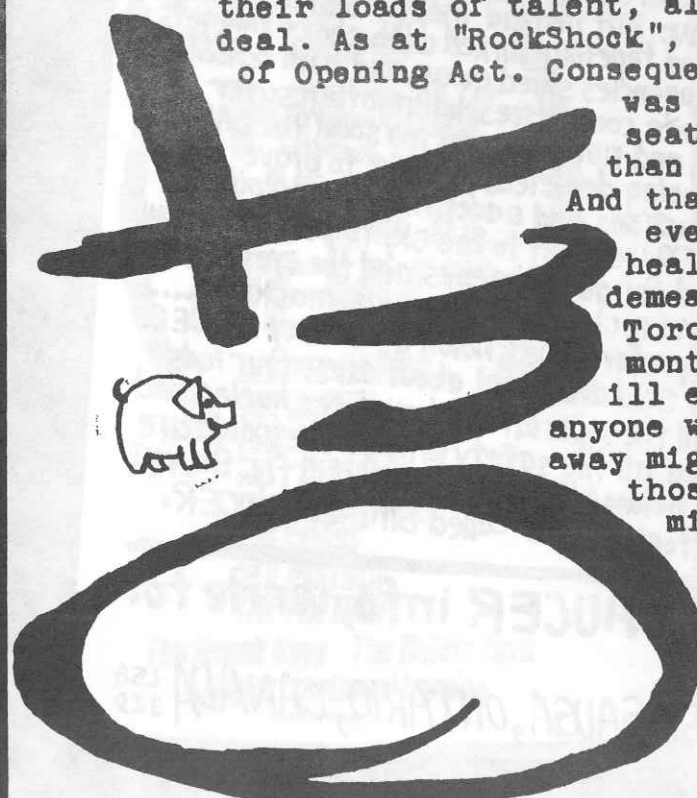
SIMPLY SAUCER - These guys, despite (or is it because of) their loads of talent, always seem to get the bum end of any deal. As at "RockShock", the Saucer had the unenviable task of Opening Act. Consequently, the majority of the audience

was more concerned with finding their seat and/or a suitable item for pick-up than paying any attention to the stage.

And that's too bad too, coz the SS are even better than they were May 20: A healthier repetoire and relaxed stage demeanor. They've been active on the Toronto punk circuit for a couple of months now but have yet to display any ill effects (ie: black t-shirts), and anyone who bothers to listen always comes away mightily impressed. At "Outrage",

those perceptive enough went away humming Eddie (formerly Edgar) Saucer (formerly Breau)'s popular "She's A Dog", and wondering where their new-found faves were playing next.

IT'LL BE SATURDAY, OCTOBER 29th AT THE HAMILTON YMCA, WITH THE LOVED ONES.



APPEARING AUG. 29
TO AUG. 31 AT
DAVID'S

16 PHIPPS ST. (BEHIND SUTTON PLACE HOTEL)

SIMPLY SAUCER



U.F.O. Holdup

Some 20 persons were reported to have been held up by a group of men in the U.F.O. area and a woman was taken to a hospital. The police are looking for the group and the woman. The police are looking for the group and the woman. The police are looking for the group and the woman.

die SCHWEINE-Zeitung
THE PIG PAPER

New And **No.6** OCTOBER 1977 **\$1** UK: 55p Improved



PIGCLUSIVE
INTERVIEW
WITH
BEACHED BOY
DENNIS
WILSON
plus Lots more

NEW WAVE NEWS...

iggy pop loved ones viletones
concordes sex pistols simply saucer
nick lowe dishes teenage head
new legion rock spectacular diodes kinks
battered wives headache ramones
ETCETERA

WORLDWIDE DAVE CLARK 5 CLUB NEWSLETTER

BITS AND PIECES

You like the DC5; you like new wave music; well then you must not miss "Pig Paper" !! Just issued number 6 with articles about Marc Bolan; reviews of new wave albums; conversation with Beach Boy Dennis Wilson; and local new wave bands from Toronto

- Pig Productions, 70 Cotton Drive, Mississauga, Ontario/Canada L5G 1Z9.

THE LOVED ONES

could be considered the CREAM of the newave, as the quintet is a skillful blend of the near-famous who have left their previous occupations for greener pastures: ROY is an ex-SPEC, SIMON once fronted INTERCHANGE, STEVE used to be a TEENAGE HEAD, GARY PIG used to be one of MARTIN's E-CHORDS, and AUTO used to be in HIGH SCHOOL. Together, they rehearse in STEVE's basement (the birth-place of those "Kissa My Face" fellas) and emerge occasionally to give SIMPLY SAUCER a run for their money at the Hamilton YMCA. Already preparing for their vinyl debut, THE LOVED ONES are Toronto-bound soon and consequently warn you to get ready for them.

1. SECOND COUSIN.....THE NEW LEGION ROCK SPECTACULAR.....(1976)
2. POSSIBILITIES.....The Viletones.....(1977)
3. THAT 'S ROCK AND ROLL...Shaun Cassidy.....(1977)
4. RESTLESS AGITATION....Simply Saucer.....(1977)
5. LUST FOR LIFE.....Iggy Pop.....(1977)
6. SHE 'S A DOG.....Simply Saucer.....(1977)
7. SHAKE SOME ACTION.....The Flamin' Groovies.....(1976)
8. KISSA MY FACE.....Teenage Head.....(1977)
9. I DON'T CARE.....Simply Saucer.....(1977)
10. LET ME (BE THE ONE)....The Loved Ones.....(1977)

SIMPLY SAUCER

AND

THE

LOVED

ONES

HAMILTON

AT
THE Y.M.C.A. 79 JAMES STREET

SATURDAY OCT. 29 TICKETS: \$2.00 AT THE DOOR
8:00 PM 1977

NICE

NOISE

NICE NOISE

SIMPLY SAUCER

PIG 70 COTTON DRIVE, MISSISSAUGA, ONTARIO CANADA L5G 1E7

THE PIG PAPER

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kinks

THE

viletones

THE

iggy

THE

saints

THE

simply saucer

PIG PAPER

loved ones

ramones

SEX PISTOLS

PIG PAPER

TEENAGE HEAD

PLATTERED WIVES

PIG PAPER

Beach Boys

PIG PAPER

THE NEWAVE NEWSMAGAZINE ISSUES ONE TO SEVEN: \$1 EACH
SUBSCRIBE: ALL ISSUES FOR ONE YEAR ETC.: \$10
PIG PRODUCTIONS: 70 COTTON DRIVE, MISSISSAUGA, ONTARIO,
CANADA L5G 1Z9 (WE WANT YOUR MATERIAL FOR PUBLICATION)

LOVED ONES: Once boasted Sparky of Simply Saucer on guitar. Now boast Roy Furness (Canada's answer to The Raspberries) on guitar and yours truly on drums (once bass). Lead a dual life: Power-poppers (remember power pop?) for the newave crowd; Rolling Stones clones for the bar circuit. But will they release a 45 on PIG Records?

FLIPSIDE
p.o.b. 363
Whittier -
Ca. 90608

GALA SECOND ANNIVERSARY ISSUE

die SCHWEINE-zeitung

THE PIG PAPER

No. 7 DECEMBER 1977 \$1 UK: 55p

featuring **the Vibrators** **THOSE FAB 60s** **HOLLIES**

Freddie & The Dreamers

plus Lots more

NEW WAVE NEWS...

SEX PISTOLS **SIMPLY SAUCER** **THE VILETONES**
X-T-C **poles** **iggy pop** **DOLE-O**
stanley frank **UGLY** **BARRIE MASTERS** **THE SAINTS**
BOYFRIENDS **ramones** **Eddie and the HOTRODS** **richard HELL** **diodes**
ELVIS COSTELLO **loved ones** **TEENAGE HEAD** **Afrika Korps** **RUSSIAN PUNK**

PIG PAPER

PIGSLUSIVELY DISTRIBUTED BY PIG PRODUCTIONS
 70 COTTON DRIVE, MISSISSAUGA
 ONTARIO, CANADA L5G 1Z9

IN THE CURRENT ISSUE OF THE PIG PAPER

You WILL NOT SEE



SYD BARRETT (LEFT)
 Legendary PINK FLOYD Founder
 and much-worshipped fanatic



FRANKIE VENOM
 Dynamic Frontman of TEENAGE
 HEAD and beloved trendsetter

BUT

You WILL SEE **VIBRATORS**, **HOLLIES**,
 and **EDDIE & THE HOT RODS** INTERVIEWS,
 AN ALARMING EXPOSE OF **FREDDIE**
 & **THE DREAMERS**, plus **LOTSA FAX**
 AND **PIX OF THE PICK OF THE PUNKS**
 (VILETONES, RAMONES, LOVED ONES, ELVIS COSTELLO, DIODES, BOYFRIENDS,
 MOTORS, POLES, SIMPLY SAUCER, IGGY POP, and, of course, THE SEX PISTOLS)

AVAILABLE NOW AT **★ROUND RECORDS (46 BLOOR ST. W.)**
★NEW ROSE (367 QUEEN ST. E.) **★PUNK (623 YONGE ST.)**
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 WHERE WE HAVE BACK ISSUES AND WELCOME MATERIAL
 FROM ALL YOU BUDDING AUTHORS, PHOTOGRAPHERS, & ROCK STARS
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Flip Side

PIG PAPER: For four years the definitive
 literary voice of Canadian Sounds. Some
 insist it's a science-fiction journal.
 10 issues for 10 dollars from 70 COTTON
 DRIVE, MISSISSAUGA, ONTARIO, CANADA, L5G 1Z9.

WORLDWIDE DAVE CLARK 5 CLUB NEWSLETTER

BITS AND PIECES

If you like the DC5, you'll luv THE PIG PAPER.

Issue number 7 features interviews with the Vibrators, the Hollies, and Eddie & the Hot Rods, a story on Freddie & the Dreamers, plus much information on Toronto and international new wave band.

Copies of issues one thru seven are \$1 each. One year subscription: \$ 10.

Our address: Pig Productions, 70 Cotton Drive, Mississauga, Ontario/Canada

L5G 1Z9

Pig brings punk to (most) living rooms

Gary Pig (a *nom de plume*) looks more like a gangly second-year law student—decently tweedy, heartily clear-eyed, a slow wise smile which shows healthy white teeth—than he does the media projection of a punk enthusiast.

In fact, much of Gary's life these days revolves around what last year was called punk rock, what this year is called "new wave" and what by next year will be simply music.

He's 22, a York University retiree, a sometime musician, an odd-job worker (the Post Office at Christmas) making enough money to get by; he recently moved out of his parents' home and into a friend's basement, he knows as much about the new-music scene in the Toronto and Hamilton areas as anyone, and he has just published the latest, largest issue of *The Pig Paper*.

When a new culture flourishes, the chroniclers come on strong. Gary, excited by the energy and the daring of punk rock, hopes to produce *The Pig Paper* once a month to keep track of his music.

Paper started as a handout at Toronto rock concerts almost two years ago; the impetus came after Gary stood in line all night to buy tickets for a Who concert, only to find any good seats had been siphoned off by radio promotions, scalpers, and friends of the business.

A two-sided handout at a Kinks concert grew into a 12-page shoddy offset reporting on the Toronto music scene. Photos were added, writing became lucid without sacrificing welcome irreverence or intelligent wit, and publication became more predictable.

A new magazine—small circulation, limited resources, narrow appeal—emerged; it's not likely to challenge *Rolling Stone* as a rock-based journal, but its enthusiasm for fresh music makes it more worthy of time and money than any of the junky industry journals passed out these days in record stores and at rock concerts.

The appeal of punk for Gary is its simplicity: "Whether it's good or bad doesn't matter. What matters is that people can get up and do it, rather than sit back and daydream about the world other people are singing about."

Out of that enthusiasm—and nerve—comes excellence, or at least the excitement of potential excellence.

What Gary recognized a year ago, record companies are now scrambling after, promoters are scrambling to control. *Pig Paper* is receiving record company advertising; its writers are listed as to-be-invited on opening nights at the El Mocambo and Toronto and visiting groups hope for an interview, a profile or a review.

The Pig Paper No. 7, the best yet, continues capsule comments on Ontario and farther-afield new new wave bands, takes a look at the still-vibrant Hollies and the



MAGAZINES

By Richard Labonte

now-vibrant Vibrators, reviews new releases, carries a cunningly-handlettered news and gossip column, has more photos and words than any previous issue, and continues its eclectically-graphic graphics style.

And it's printed on both sides of the page.

Pig Paper is available from Pig Productions, 70 Cotton Drive, Mississauga, Ontario L5G 1Z9; \$1 an issue or \$10 a year.

The magazine and its editors—Gary Pig, Johnny Pig, Cindy Pig, Lagoon Pig—are legitimizing a musical movement in the Toronto-Hamilton area by paying attention to it: it's a form of sanction bestowed by dozens of rock fanzines and a handful of new professional rock magazines in other parts of North America as well.

SIMPLY SAUCER



YWCA
75 MacNab South
Sat. Mar. 18
8 P.M.
\$2

*Is There an
Invisible Influence
Upon Our Lives?*

Somewhere Out There Are Other Minds!

Does man stand alone in the tideless ocean of space? Is earth the only habitat of intelligent beings? Certainly the phenomenon of life is not a chance one. Somewhere in the countless shining orbs are minds... how puny by comparison in mental and psychic stature we may be! Those strange, inexplicable feelings we have at times... are they a tugging from the recesses of space upon our senses? Are they the effort of Cosmic beings to reach out—to find a bond of communication with earth?



**SIMPLY
SAUCER**

**SHE'S A DOG
I CAN CHANGE MY MIND**
PIG 1

TWO SONGS FOR TWO DOLLARS
ON ONE PIG RECORD
BLACK VINYL
NON-PICTURE SLEEVE

AVAILABLE FROM
PIG 1 70 COTTON DRIVE, MISSISSAUGA
ONTARIO, CANADA, L5G 1Z9

shades

By Captain Sensible

Hi kiddies!!! To begin this series of fine single reviews, I thought I'd pick the best singles of the recent past. Important factors such as coloured vinyl and picture sleeves will be noted in the reviews as well as little known trivia. The singles are rated on a scale from 0 to 10.

SIMPLY SAUCER —

She's a Dog (Pig Records) Very good. Buy it! I feel its about time the Toronto scene got some attention with all these good bands around. (Never mind Akron. Stiff (or Bomb) should put out a Toronto new wave sampler.) - rating: 8

SHE'S A DOG I CAN CHANGE MY MIND

SIMPLY SAUCER

TWO SONGS FOR TWO DOLLARS (ALSO AVAILABLE ON PIG PAPER)

ON PIG RECORDS

70 COTTON DRIVE, MISSISSAUGA
ONTARIO, CANADA, L5G 1Z9

FLIP SIDE

SIMPLY SAUCER: This nation's Last Great

Hope. Operating since 1973, this quartet has weathered out the Cooper, punk, and no-wave eras intact, preferring to let the world come to them as opposed to leaping atop bandwagons. After five years, the Saucer Sound began to pay off as the band's debut 45, "She's A Dog", became a Summer '78 underground hit (now what do you suppose that means?), and was the only Canadian release in recent memory that crept upon the British charts. An LP and tour of the American northeast are upcoming, and so is fame, I betcha. Don't say I didn't warn you.

AVAILABLE
TODAY

on
PIG
Records

SIMPLY SAUCER

RECORD MIRROR
of London
8 JULY 1978
said:

SHE'S A DOG

I CAN CHANGE MY MIND

**WE'VE SAVED IT TO THE
END . . . THE SINGLE OF
THE WEEK**

SIMPLY SAUCER: 'She's A Dog'
(Pig 1). Canadian band sounding a
bit 'Oooo very approximately the
best single this week, reminiscent of
the fab four (harmony wise),
constructive guitar work, although
the lyrics . . . err . . . woof? If you
can find it, buy it . . .

PRODUCED BY GARY PIG AND SIMPLY SAUCER. AVAILABLE FROM **PIG**  70 COTTON DRIVE, MISSISSAUGA
ONTARIO, CANADA. L5G 1Z9

SLASH

Records from Faraway Places

The fine Toronto fanzine, Pig Paper, has started its own label. The first release is by Simply Saucer and it's a pretty good one. "I Can Change My Mind" is much like R. Hell without the obnoxiousness of the vanished one. A really good record that gets better and better.


GORILLA BEAT

PIG PAPER-PIG PAPER-PIG PAPER
the great Toronto New Wave
magazine now available at DM
2.50. Great lay-out, fully
pictured, good features, e.g.
Johnny Rotten, Keith Richard,
Dave Clark Five, Siouxsie, Di-
odes, Boston-Scene, L.A., etc.
c/o GORILLA BEAT.+++++

die SCHWEINE-LA COCHONNERIE

THE PIG PAPER


NO.8 APRIL 1978 \$1 UK: 55p



ELVIS

TEENAGE HEAD'S
LITTLE-KNOWN PAST

INTERVIEW



VILETONES


EAT OUT WITH
THE RUNAWAYS

THE DIODES
IN NEW YORK

THE FORGOTTEN
REBELS' FAN MAIL

SIMPLY SAUCER

TEENAGE HEAD



THIS MONDAY
COLONIAL TAVERN

\$3

SIMPLY SAUCER

A PIG/KOBAL Production

LOS ANGELES #10 FLIP SIDE

CONTRIBUTIONS

RABIES	Mantis	Gerber	Dean Ded
Gary Pig	Paul Problem	BRENDAN	Rodney

Fanzines
by Gary Sperrazza!

PIG PAPER #8 (c/o Pig Productions; 70 Cotton Dr.; Mississauga, Ontario, Canada; L5G 1Z9; \$1) Toronto new wave and more — Hollies, Vibrators ... B/B/B

WORLDWIDE DAVE CLARK 5 CLUB NEWSLETTER

PIG PAPER number 8 is out now !!!

30 pages full of interesting articles about among others the Beach Boys, Elvis Costello, the Runaways and many more new wave band.

Also information about new released records, fanclubs, and the whole thing accompanied with many, many pictures.

Write for information to:

— Pig Paper, 70 Cotton Drive, Mississauga, Ontario/Canada L5G 1Z9.

SIMPLY SAUCER



Page 24, The Citizen, Ottawa, Tuesday, March 21, 1978

Pig brings punk to (most) living rooms

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A new scene—small, circulating, limited resources, narrow appeal—emerged; it's got likely to change things. *Beatlemania* as a rock-based journal, but its enthusiasm for fresh music makes it more worthy of time and money than any of the junky industry journals passed out these days in record stores and at rock concerts.

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One of that enthusiasm—and nerve—comes evidenced, or at least the excitement of potential excitement. Gary recognized a year ago, record companies are now scrambling after, promoters are scrambling to control. *Pig Paper* is recording record company advertising, its writers are listed as to-be-invited on opening nights at the El Mocambo and Toronto and visiting groups hope for an interview, a profile or a review.

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After it's printed on both sides of the page.

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AVAILABLE NOW!

THE PIG PAPER

PIG PAPER

70 COTTON DRIVE MISSISSAUGA ONTARIO CANADA L5G 1Z9

ROCK SCENE

- ask -

Doc

Rock

Pig Productions, 70 Cotton Dr., Mississauga, Ontario, Canada L5G 1Z9 is not only responsible for the debut single by Simply Saucer (\$2.00 ... and they're looking for talent for the label!), but one of the best fanzines I've seen in a long time, *The Pig Paper* (\$1.00 each). #8, for instance, has a long interview with Toronto's infamous Viletones, which makes this N. Dog fanatic happy. . . .

PIG-9

AUGUST
1978
\$1.00
55P
uk



THE PIG PAPER

BOMP!

REGIONALS

Fanzines tied to their respective regions than to any national scene

Toronto

PIG PAPER #9 [c/o Gary Pig; 70 Cotton Dr.; Mississauga, Ontario/Canada; L5G 1Z9; \$1.00]
Lots of news and features with Canadian punk bands, not afraid to make the connection with 60's bands like the *Ugly Ducklings* and the *Haunted* (alright!!!). Also, there are interviews with *J. Lydon & Gen X*.....B/A/A

Horseshoe Tavern: 368 Queen St. W. Pere Ubu, plus Nash The Slash's Younger Brother, plus Simply Saucer appear Oct. 28. Colin Linden and his Lucky Charms appear Oct. 30. The Screemers from Los Angeles, Drastic Measures and Cardboard Brains appear Oct. 31.

Trouser Press

Room 801
147 West 42 Street
New York, NY 10036
Phone: (212) 354-4376

... Simply Saucer happily declare that beauty is not a prerequisite for love on "She's a Dog" (b/w "I Can Change My Mind," Pig PIG-1). (Pig Recs., 70 Cotton Dr., Mississauga, Ontario, CANADA)

WORLDWIDE DAVE CLARK 5 CLUB NEWSLETTER

BITS AND PIECES

More product from PIG:

-PIG PAPER 9: Pigsclusive interviews with Generation X and Johnny Rotten plus Ugly Ducklings, Buddy Holly, Ramones, and much, much more.

Only one dollar, or a year's subscription for US \$ 10.

-PIG RECORD 1: A debut 45 from Canada's leading popsters Simply Saucer.

Two songs: "She's A Dog" and "I Can Change My Mind" in stereophonic sound in non-picture sleeve on black vinyl! Only US \$ 2 while supplies last.

Voted single of the week in July 8 Record Mirror.

For more PIG information write Pig Productions at:

-70 Cotton Drive, Mississauga, Ontario/Canada L5G 1Z9.

(We will record your band, print your material, distribute your product in North America)

SIMPLY SAUCER



FOR FURTHER INFORMATION REGARDING SIMPLY SAUCER, PIG RECORDS, AND "THE PIG PAPER" WRITE



19 COTTON DRIVE, MISSISSAUGA
ONTARIO, CANADA, L5C 1Z7

She's A Dog bw
I Can Change
My Mind.
Simply Saucer
PIG-1.
By
Solomon Spector

Since I gather
this is a punk
record, I was
expecting ano-
ther clones of
the Ramones.
But boy, was I
surprised when
I played this
record. It's
not punk at all.
It's pleasing
pop.

"I Can Change
My Mind" is very
late sixties
psychedelic.
Sorta sounding
like Moby Grape
or even early
Jefferson Air-
plane.
The guitars
are jangly,
and the solo
reminds me of
Big Brother &
The Holding
Company's dual
guitars.

But "She's A Dog" is a masterpiece. A song that has a very definite mid
period Beatle feel, and the ever present mid sixties sound. Buy it from
the people who put out the Pig Paper up in Canada. A great rock paper.

Horseshoe

QUEEN AT SPADINA • 368-8438

\$3 Tonite B-GIRLS THE B-52s THE SECRETS
\$4 Monday & Tuesday JAZZ Freddie Hubbard Quintet
\$1.99 Wednesday & Thursday THE CADS
\$4 Friday & Saturday ROUGH TRADE and introducing The Everglades
\$3 October 23-25 DAVID WILCOX & The Teddy Bears
\$4 Oct. 26 Only GENYA RAVAN BAND
\$4 October 27 & 28 PERE UBU Nash The Slash's Younger Brother SIMPLY SAUCER
HALLOWEEN \$3 October 31 From Los Angeles THE SCREAMERS Drastic Measures CARDBOARD BRAINS Advance Tickets at BASS

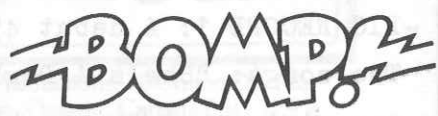
TORONTO STAR

New wave music creates a rip tide in Toronto

In this case, though, Toronto may have
arrived upon something before Holly-
wood. Already established locally are
such new wave clubs as The Edge and the
Cabana Room, in the Spadina Hotel, and
such third generation rock and new wav-
ish magazines as the Pig Paper, Shades
and, the most recent and flimsiest, TO/
84. And concerts by the B-52s, Police, and
XTC have proven to be bigger draws



**PETER
GODDARD**
Pop



Toronto is another city we've come to expect
excellence from. Bands there have a high quotient of
art school sensibility combined with mod/pop
orientation that never degenerates into California-
style inane parody. Latest releases include **Simply
Saucer**, who compare themselves to the **Kinks** but can
also be compared to the lighter side of the **Velvets**
("Beginning to See the Light" etc) and most of the
best '60s garage bands.

IS THERE LIFE AFTER NEW WAVE?

What really matters and what doesn't
in power pop, sophisto-pop and the new wave

BY ALAN NIESTER

About 90 per cent of the characters who fill the pages of England's New Musical Express or Toronto's Pig Paper need be remembered no more than the long-lost stowaways on the bandwagon The Beatles started in 1963 — groups such as The Applejacks or The Bugs. Thus, what follows is one fan's entirely biased attempt to put it all into perspective.

'ZINE SCENE*

by miriam linna

Herewith begins an incomplete (purposefully so) directory to rock & roll fanzines: the rating system used here is not to make one 'zine seem more attractive than another, it's just consumer-oriented and all zines here mentioned are well worth the purchase-- we won't review rock & roll fanzines that aren't involved with real rock & roll. So here Goes, first, here's a guideline for ratings:

- (?) after the price means approximate price, add foreign postage --50¢ at least
- * fun zine, lotta pix, gotta have it
- ** extra fun zine, buy extra copy for mom
- *** in the prime zine bracket, must reading

PIG PAPER (70 Cotton Drive, Mississauga, Ontario L5G 1Z9 Canada) \$1.50



Support the Canadian product! P.P. is a fine zine with real pro looks and fun/info all in one, mostly local Toronto stuff, exposes the stuff without being snobbish about what they like/hate. They also like Jan & Dean, which should say something for 'em. **

Pickering Punks Parade of Punk Populars TOP TEN TRACKS

- | | |
|---|--------------------|
| 1) Bend + Flush B/W Throbbing Gristle | Pork Dukes 1978 |
| 2) Day The World Turned Day Gt/Lam A Pasuer | X-Ray Spex 1978 |
| 3) I Got A Right / Gimme Some Skin | Stooges 1975 |
| 4) Makin' Bacon / Tight Pussy | Pork Dukes 1978 |
| 5) Violent Violet | Dole-G 1978 |
| 6) High School Baby | Dole-G 1978 |
| 7) Shoeshine Boy | Curse 1978 |
| 8) My Way / No One Is Innocent | Sex Pistols 1978 |
| 9) My Generation | Who 1964 |
| 10) She's A Dog / I Can Change My Mind | Simply Saucer 1978 |

Goldmine

For Record Collectors

Everywhere

Pig Paper No. 9 (\$1.00, 70 Cotton Drive, Mississauga, Ontario, Canada L5C 1Z9). The Pig Paper has been publishing in the Toronto area for three years now, but I only recently became aware of its existence while I was in Toronto. I have no idea of whether the Pig Paper is viewed by residents of Canada as a music magazine or just another snotty punk 'zine (it looks like one), but I think it's a great rag! This ninth issue dates from last fall; I'm sure there have been issues since then, but I'm not aware of them. The Pig Paper reads well, and although the layouts get crowded sometimes, some very good (and often funny) writing is hidden in there. These folks are quite upset about the current musical stagnation they feel is hurting Canadian rock'n'roll, and aren't afraid to call the shots as they see 'em. Johnny Rotten has a few words to say in an interview conducted in a restaurant in this issue. The Pig Paper is planning on expanding their coverage of the music scene, along with some type of improved layout/graphics; and in light of the poor journalistic coverage of the Canadian rock scene right now, I hope this move puts them on every newsstand in Canada so people can read about all the good music that's lurking around and not being heard. By now there should be several new issues of the Pig Paper; write 'em and find out.

TORONTO STAR

The year the B-52s took off and punks went wholesome

By Steven Davey

If your musical taste doesn't mingle with the mainstream but peeks into punk and flows more with the New Wave, here's another look at the year behind us.

Thanks . . .

. . . the Talking Heads, Cecil Taylor, Richard Hell, Sun Ra, and the Stranglers at the Horseshoe . . . the Ramones and the Tom Robinson Band at the El Mocambo . . . The Record Peddler for the rarest of the rare . . . local fanzines Pig Paper, Shades, and Pickering Punk . . . and everyone on the Scene.

PIG PAPER! World's Original New Wave Newsmagazine! Toronto bands (Simply Saucer, Viletones), big stars (Pistols!) Issues 1-10, \$1 each. Your material invited! Pig Productions, 70 Cotton Drive, Mississauga, Ont., CANADA L5G 1Z9.

PIG RECORDING ARTISTES' OCTOBER '78 TOUR

SIMPLY SAUCER

240 QUEEN ST. W.

BEVERLY

THURS FRI SAT 19 TO 21

HORSE SHOE

FRI SAT 27 & 28

QUEEN AT SPADINA

SURFIN' BIRD



SIMPLY SAUCER
Pig 01

She's a Dog

This is over one year old but we're reviewing it cuz Gary asked us to and it is Canadian after all. A cross between the Velvets (groan) and the Far Out Space Nuts. An eighty-five for sure. Available from Pig Productions, 70 Cotton Drive, Mississauga Ontario.

PIG

THE PIG PAPER
NUMBER 10
\$1.00 (56p:UK)



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WORLDWIDE DAVE CLARK 5 CLUB NEWSLETTER

THE PIG PAPER NUMBER 10 IS OUT !!!

Gary from Canada is a member of the fanclub, but publish a fanzine himself too, every two months. The magazine is called "The Pig Paper". That Gary is a DC5 fan was proved in some earlier Pig Papers, where the Dave Clark Five were mentioned frequently, but in the Pig Paper number 10 he published a large story on the DC5, accompanied by some pictures. The story was written by another member of the fanclub we all know so well: Phil Sollar, who wrote many articles for the newsletter too. Everyone who is interested in this Pig Paper number 10 can write to the fanclub address, because Gary was so kind to send me some extra copies. For the members who would like to have a subscription on this very good, and with many pages every two months, can write to Gary on the following address:

- Pig Productions, 70 Cotton Drive, Mississauga, Ontario, Canada L5G 1Z9



Pig Paper No. 10 (\$1, Gary Pig, 70 Cotton Drive, Mississauga, Ontario, Canada L5G 1Z9) After you waste through the b.s. and crossed-fingers statements found sometimes in this 'zine, you'll realize you're reading a moving fanzine. True crazies operate behind the scenes here, and they're nuts about rock'n'roll. Why else would they put a big Dave Clark Five feature in a 'zine like this, usually devoted to punk/new wave/trendy stuff? (tongue in cheek, boys). Really, I enjoy reading this mag and always find it interesting.

TORONTO STAR

Rock 'n' roll in words 'n' pix

Music magazines multiply

By Peter Goddard Toronto Star
The next biggie

And there are dozens and dozens of others, ones for blacks only, whites only, punk mags (like Pig Paper and Shades, out of Toronto), and ones devoted to such specific interests as rock-a-billy, guitarists and transsexuals. Most are struggling, some happily, blatantly so. More are just products of market research which have indicated that Rolling Stone's days of dominance must be over and that it is only a matter of time before the next biggie comes along.

THE FEBRUARY 1979 **25 Cent** U.K. 15p PIG NEWSLETTER
PUBLISHED MONTHLY BETWEEN ISSUES OF "THE PIG PAPER" PUBLISHER: GARY PIG
70 COTTON DRIVE MISSISSAUGA ONTARIO CANADA L5G 1Z9

DISC **ET** **A**
NO.

TIRED OF WAKING UP FIRED

ES **UN** **IED**

The Diodes, who came to life two years ago in the basement of the Ontario College of Art in Toronto, played their farewell (to Canada) concert in that same cellar on the night of January 28. Two weeks prior to this was-*was*, Epic Records of Canada, who signed the quartet to an exclusive recording contract in August 1977 and released their two singles and album, dropped the Diodes because, according to the company's director of artistic development (P. Joe Ouse), "the band has not lived up to its potential in terms of the market we'd originally envisioned for it in this country."

Those on the Diodes' side of the fence insist that Epic was totally inept at promoting and marketing Diodes music, and the poor sales which resulted were Epic's fault, not the band's. The Diodes also claim that their latest release, last summer's "Tired of Waking Up" single, received favourable critical and sales reaction in both England and California. Nevertheless, Epic recently scotched a proposed American West Coast tour which could have nicely capitalized on "Tired of..."

success there because, again according to Ouse, CBS Records of America, Epic's parent company, did not deem the Diodes' album suitable for Stateside release. However, the band are, despite break-up rumors Diodes insiders report are causing quarrels solely to help clear the band from its contracts with Epic and their Canadian management firm Franklin House, currently preparing to relocate in London, determined not to let their British acclaims pass unexploited. Replacements are now underway between the quartet and CBS of England who may possibly issue in the U.S. the second Diodes LP, completed many months ago but also judged by Epic to be unsuitable for North American release.

Cruelly left high and dry in the Diodes vs. Epic conflict is the band's long-time champion and publicist Brian "Bomb-da-Bomb" Alfonso, who told PIG last week, "My last name is spelled A-L-I-S-H-A-M-O-N-S-O. Please make a note of it and spell it right in the future. In case you've been wondering why I haven't been too co-operative, that's why. If you can't even spell my name

right, it's obvious you can't do a lot of other things right either. I don't like the nasty things you print about me, especially since they're not true and you get it second-hand from Steven "Mudslap" Davey. I'm not in the future, practice good journalism and check things out before printing dumb things. Just because THE PIG PAPER's a fanzine is no excuse. And what's even harder to believe is you're writing me letters saying what a great guy I am! Fuck off! I've been putting out fanzines since 1970. I don't have to prove anything anymore. You still got to prove your credibility!"

THE MUSIC DIED 20 YEARS AGO

NASHVILLE, TENN., FEB. 13 (AP) — Three rock 'n' roll singers whose records and appearances have stirred millions of teen seers were killed early today in a plane crash near here. The four-place chartered craft carrying the trio and their pilot crashed within minutes after taking off in light snow from the Meigs City airport. The victims were Buddy Holly, 32 years old, of Lubbock, Texas; Ritchie Valens, 17, of Los Angeles; J.P. (Big Bopper) Richardson, 21, of Beaumont, Texas; and Roger Peterson, 21, of nearby Clear Lake, Iowa, the pilot. The troupe with which the singers had appeared had played before about 1,100 teenagers and their parents at the surf ballroom in Clear Lake last night. The Beachcraft Bonanza, chartered from the Dwyer Flying Service here, was to take the three singers to Fargo, North Dakota in advance of the troupe's engagement there tonight. The others went by chartered bus.

AT LAST

Better Late Than Never seems to be the style regarding **VENGEANCE HEAD**, the Toronto Ontario quartet who have consistently fallen behind their newwave all-star headliners during the past two years. Recording being no exception: but at last, "78 near-hit single 'Picture My Face' by 'Vengeance Head' plus such time-tested stage faves as 'Top Down' and 'Loud'." Kobak, who playfully does not foresee a Diodes vs. Epic, hopes to secure British release for both "Vengeance Head" and the album which will be issued in its wake (most likely a cover of the Beach Boys' classic "Be True to Your School"). And then what? Kask quickly snapped "A British tour by June or July. Then riches and fame." Better late than never....

BOMB'S AWAY!

What began several years ago as P.J. HIGHTS, a mild-mannered record distribution business based in the Toronto suburb of Mississauga (coincidentally, the home of PIG) has today very much expanded, and given birth to a proud off-shoot: **BOMB RECORDS**, one of Canada's newest and grooviest rock'n'roll factories. This tough little up-start label, mockingly named in tribute to its inspiration, Ruff, is the brainchild of exiled Englishman Flying Phil Luman. Its dual purpose since its inception eight short months ago has been not only to release domestic recordings previously available in Canada only as P.J. imports, but record the wealth of predominantly Toronto newwave talent that has yet to be recognized (let alone distributed) worldwide. Bomb's first two releases dating back to Summer 1978 are examples of this something old/something new policy. The albums are Bomb 1104.5, "SHRIMP OF THINGS", a collection of vintage selections by THE YAMBOO available previously on the English label Charly, and the debut release by fellow Britains-in-exile "THE BATTERED WIVES". Both LPs were enthusiastically received here in Canada, and the Wives record is now grabbing international

raws. Last fall saw long-time Canadian ex-hacker and ex-Dude BOB SEGARINI become Bomb's second local signing, and his titillating "COFFY HAVE POP" album resulted. And when Toronto's prized new wave venue the Socrateshow Tavern held its punk-studded party last December, Bomb was there recording the proceedings. This month, THE EVERGLADES, THE SECRETS, THE MOON, CARDSBOARD SPAINS, THE UGLY, DRASTIC MEASURES, and THE SCIMITRS will be featured on the audio document of that farewell, to be entitled, after the concert itself, "THE LAST POOP". Also due in the coming weeks from Bomb, according to their under-assistant promo man (and ex-Bomb PIG PAPER #1) Dave Daddy Bob Booth, is a 45 by THE CORPUSIONS, in which former members of the Curse crown the Shangri-La's immortal "Give Me a Great Big Kiss". A limited-edition "SEGARINI ON THE RADIO" album, and from the re-located department, a hair-donen LP of European progressive rock and, in the first fruits of Bomb's merger with Greg Shaw's new label, "THE BEST OF BOMB" album, with cuts by a clump of acts featuring TOTO POP, 20/20, and the lovely FLAMIN GROOVIES. "Basically, we're still building a catalog," explains Booth. "And I can assure you that lots of rock's coming".

THE LOVED ONES
DEBUT 45 "TAKE MY HEART" & "MAKE ME LOVE YOU" DUE SOON ONLY ON PIG RECORDS

THE Time Barrier EXPRESS

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THE PIG PAPER #10 (70 Cotton Dr.; Mississauga, Ontario; L5G 1Z9; \$1) Unloved but very necessary in Toronto (y'hear that : stingy local record labels!!!!), this is the best source of info for new wave in Canada but rarely limits itself to just punk, as this issue's DC5 cover story will attest. Editor Gary Pig is a character in his own right, stressing that importance of history to his readers, and still providing the most fun reading of any fanzine in this column. Love the Toronto new wave coverage (really quite an interesting scene) and subscribers get addendums and updates between issues. Nice touch A/A/A

PIG NEWSLETTER
PUBLISHER: GARY PIG
78 COTTON DRIVE, MISSISSAUGA
ONTARIO, CANADA, L5G 1Z9

STILL MEY AFTER ALL THESE YEARS

DUCKS

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

It was a Tuesday night, and the place was dimly lit, with a few people and their frustration, with only one miniature newspaper advertisement most proclaiming the event. The converted house, known for years as Toronto's Club, recently became simply The Edge - the latest and greatest of the new wave of hip-hop venues. I was brought to you by Gary Topp and Curmear. And the legend was there. The club was packed, and "who" you're probably asking yourself as you prepare to dart your

was down to the claim article.

It was in the Toronto *Star* and *Western* papers that I learned of Scarborough, Ontario, back in the summertime of '65. I originally tagged "The Strolling Romans," they, together with Montreal's *La Presse*, were the only garage bands in Canada tough enough to ape the Stones as opposed to The Beatles. A year later, the Stones became the "Strolling Romans" and the *La Presse* was the only newspaper in Canada that produced a 1964 Canadian Top Ten tune "Nuthin'." A year later, the quintet showed the Fabs themselves out of the crowded Number One spot on the Canadian *Hit Parade* with the roaring and stammering "Gaslight."

It was in the *Star* that I learned of the *La Presse* and the *Western* south of the border. The *La Presse* was reduced by how to play the high school and SUPERMARKET circuit. Many of their matters for good

[illegible][illegible]

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

[illegible]

.....PIG PAPER NUMBER 11

CLASH

SHITTY ROCKERS

It was a cut and dried case of too little too late when the Clash at last arrived, against their record company's wishes, in Toronto for a solo performance at the decaying downtown Joe Bonfirth Theatre. The Quebecers, who were the only Canadian band to be touring the United States' Frontier Land (USA) in an attempt to stimulate cassette-cassette 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 had raised their February 19th New Bonfirth appearance because in the words of their manager, "it was the only date in the country."

"Now I'm not so sure it was such a smart thing to do" spoke Irish strummer Mick Jones into the good old P1C mike as he stood un-noticed in the pre-curtain

theater. I mean, look at these kids. They're fuckin' backwards. Go soldiers' brother. —
— as he just stepped two years back on time.

Fashion analysis aside, Jones and his three bandmates did mean exciting musical disappointment with the recordings. Jones had received three fat in their first two American assaults to all who'd listen.

Through my fat too tame and too laid back, the kids, the record companies, the media, the bands. It's a hurry, hurry place — those motivated on the theatre dance finally

**the
SLASH**

**in
concert**

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

**Rex
Dartmouth**



Theatre
(Page and Centropolis)

"Well, I 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," recalled a young man in a black windbreaker.

Album: "GIVE 'EM BROTHERHOOD" at the show and at SASE station

and check out the new album "GIVE 'EM BROTHERHOOD" at all RECORDS





"They weren't as loud as I thought they'd be," a boy with blinking eyes was informing me—not in particular. And a young punkette, a notable Fawn Abnett 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 they're here, we have to see them. I see after."

The Clash obviously appeal to a select audience. They know it and

The speaker is Johnny Rodgers, Canadian Epic's spinning new Artists & Repertoire Supervisor who claims his specialty is "handling the new wave in Canada". He is forty-two and set off to one side of the Rex

"We released The Clans' first album in Canada where they're America's most popular band. It was a surprise because I thought the first album was crude and, yes, under-produced," Johnson says. "I listened and said, 'But GIVE 'EM POWER [sic] is an entirely different matter'."

"And so is The Clans' career. 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 Tempos or a Triumph."

The Clans left Gore 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 over the top. The Clans' first album, *Give 'Em Power*, was sold with Sid Vicious' cremation, and local record retailers reported that the show was continuing to outsell *THE KISS* EPK BY A MARGIN OF SIXTY-TO-ONE.

DUE ON APRIL 15.....

Fanzines

By Gary Sperrazza!

NEWSLETTERS

Grading for Content/Personality

**PIG SHEET #10A, #10B (70 Cotton
Dr.; Mississauga, Ontario; L5G
129; 25c** Put out between issues of
the *Pig Paper*, this serves as an
update to the haps in the Toronto
scene. Very well-written by Gary Pig,
it usually covers current controversial
show (like the Clash in Toronto
travesty, and the Ugly Ducklings
reunion gig) and local band news ...
A/A

Goldmine
The Record Collector's Marketplace

Pig Paper is back. A new format, size and look, with all the old sense of humor and recklessness in print. Gary Pit has been busy with his band **THE LOVED ONES**, thus the long wait between **Pig Papers #10** and **#11**, this one. For one buck you too can have your very own **PP**. Write Gary at: 70 Cotton Drive, Mississauga, Ontario, Canada L5G 1Z9.

POCKET PIG

PIG PAPER No.11
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POCKET PIG — PIG PAPER No. 11 is out! Only \$1.00, includes one of the most unusual Elvis art works you'll ever read. Also available "She's A Dog" b/w "I Can Change My Mind" — Simply Suacer, \$2 including pic sleeve and postage. **PIG PRODUCTIONS, 70 Cotton Drive, Mississauga, Ont. CANADA L5G 4Z9.**

Port Credit says GOODBYE to its LOVED ONES

It's just before midnight on a hot August night in an upholstery store basement somewhere deep in a typical bed-and-breakfast suburb. Down a ragged staircase, visible only slightly between mounds of foam rubber and sofa frames, two young men identically dressed in red white and blue-striped shirts are cooling Every Brothers harmonies into a microphone suspended from the ceiling. They slap their thighs in beat with an instrumental accompaniment which is being piped out of a Sony Tape deck into the headphones atop their beach-bleached mop-tops:

*Goodbye
Was written all over her face
She was so shy
It made me really feel
Outta place**

The song is one of twelve tunes tailor-made for the hit parade that Gary Gold and Ronnie Furness, collectively known as The Loved Ones, have written, performed, and sung into their Sony during the summer of 1979. The material, which evokes a sense of, believe it or not, *The Boomtown Rats Play Muscle Beach Party*, may have taken only a couple of months to lay down in this furniture repair shop-cum-recording studio, but for Furness and Gold it is the result of many years of rock 'n' roll thrills and spills.

"Let's see," sighs Gary as he takes a breather on a partially-cushioned love-seat. "We've both been playing guitars since we were kids. It just seemed the only logical and natural thing to do. I guess you could say the British Invasion of the mid-Sixties saved us from lives as social workers or mailmen". Indeed, these were the careers which lay before the pair as they graduated from picturesque Port Credit High School in 1974. It was during May of that year, at a graduation bash in a mutual pal's apartment, that Ronnie and Gary first cast eyes and ears upon one another. Since then, their every day has been spent building a future in pop.

"I remember that party very well," Ronnie recalls. "It was your typical teen-aged pot and Black Sabbath rave-up. I was there with the singer in some band I had just joined. We were playing heavy-metal back then, but only because we had no choice. So anyways, here I was, finally out of school. But all I had to look forward to was another couple of years at college then a job as a social worker. That's the college course my high school counsellors advised I take, y'see.

"Suddenly, the Aerosmith record playing at this party goes dead and the next song I heard through the speakers was

*"Goodbye": words and music by Ronnie Furness. © 1979: The Loved Ones

CBS/CM

"I'm Into Something Good" by Herman's Hermits! A collective hiss seemed to fall over the room, but to me the music was a big breath of fresh air. I rushed over to the stereo to see who switched the records".

And standing there, arms full of worn old singles and wearing an I'm a Dove Clark Five Booster button, was none other than Gary Gold.

Gary had been playing guitar, bass, drums ("whatever was needed" he says) in various bands since the age of thirteen. During his later school years he formed his own group, a tongue-in-cheek Merseybeat combo called Martin And The E-Chords, and played local gymnasiums and youth-club cafeterias to varying degrees of anti-enthusiasm.

"All I ever heard on stage with the E-Chords was the audience shouting 'You guys play any Zeppelin?', so I'd announce we were gonna do 'Stairway To Heaven' next, only we'd blast into 'The Hippy Hippy Shake'. Yes, you could say I had very few friends amongst my peers".

During the months following graduation day, Ronnie and Gary kept in close touch with each other. Their letters and phone conversations of the period characteristically consisted of little more than Beach Boys trivia quizzes but the two sensed an eventual affiliation was already brewing. Ronnie was by now "a part-time college student" and Gary was a University film major until he got fed up and returned to his old job as a letter carrier for the post office. Both were still fronting their own bands, but neither booking agents or audiences in mid-1970s Port Credit seemed receptive to the likes of Martin And The E-Chords, or even Ronnie's Brian Jones R&B ensemble.

By summertime 1976, the inevitable finally occurred: The duo, now bandless and broke, joined forces. Living in a condemned house and, in Ronnie's words, "cashing in empty soda bottles every time we needed money for club-house sandwiches and Hollies albums", Furness and Gold along with two neighbourhood musicians concocted a Dwight Twilley/Raspberries-fashioned unit they christened The Specs. And, for the first time, they set out upon The Road.

"Our first gig together was a two-week tour of the east coast, but I don't mean the New York-Boston-Philly circuit", laughed Ronnie. "For us it was two weeks out in squid-jigging country.

"Gary and I had learned by this time that a band couldn't get steady bar and lounge work without performing current Top Forty stuff, so we compromised by playing a lot of British Top Forty, like Abba, Slik, and Bay City Rollers. The Specs' specialty was three-part vocal harmonies. We'd throw 'em in anywhere they fit, whether the songs originally had it or not.

"The audiences loved us. Unfortunately, the club went bankrupt while we were playing there and we never got paid. Sooner than later we arrived back in Port Credit, hungrier but wiser, and found ourselves in the midst of something people were calling New Wave".

It was 1977, and from out of the wood-

work sprang a whole new breed of youngsters who'd hastily subscribed to the sounds and stance that Ronnie and Gary had always sworn by.

Gary remembers that "all these so-called punk groups reminded me of my E-Chords days of years earlier. But now it was fun, and no one seemed to be shouting for Led Zeppelin anymore. So I said to myself, Hmmm, I must investigate".

Investigate he did. Soon, Gary was publishing his own magazine, *The Pig Paper*, and producing nearby talent for his own label, Pig Records. ("My middle name's Pig", Gary insists.) Over the next year *The Pig Paper's* readership rose to over 5,000 worldwide, and the first Pig disc was voted a Record Of The Week in Britain's *Record Mirror* rock rag. Gary quickly befriended the burgeoning new wave community, offering his advice and money whenever possible. "But the scene soon went stale, once the big record companies stepped in with their bullshit contracts and their bullshit promises. All the bands began turning against one another and before anyone realized it, everything was in decay. It must've been like Liverpool in '63".

Meanwhile, Ronnie had acquired a four-track tape recorder and converted his apartment into a do-it-yourself demo studio. He began writing songs, then, over-dubbing himself into a one-man band, produced finished tapes of his tunes. Next, he visited local radio stations with his creations:

"I was being told, in a very nice way of course, that Yes, your songs are very nice, however, disco's the big thing right now, so Goodbye. But my motto is Never Say Die, so I kept on plugging, and slowly my music was getting on the air. At three in the morning at first, but soon during prime time. The stations told me that people were calling in asking what band made the tapes. For some reason, I answered The Loved Ones."

It was in early 1979 that Ronnie and Gary again united and began recording their songs together. Record companies, already aware that something was up, began approaching the twosome with very inviting offers. But The Loved Ones, as they were now officially calling themselves, had other plans.

"We had shared a dream ever since we were starving and freezing with The Specs", confessed Ronnie. "That was to run away to sunny California."

"We both grew up on surf records" Gary continued, "and our music was undeniably Brian Wilson and Jan Berry influenced. So once we had recorded an opening set's worth of original material on our own, we knew the next step was to find another guitarist and a drummer so as to allow us to perform live, then go searching for a worthy record contract.

"My punk era had taught me that for the most part the music industry had its ears up its bum, so we figured, Look, if we're ever gonna find two more proper Loved Ones and some decent, affordable studios to make hit records in, we'd better head to Surf City", better known to land-lovers as Los Angeles.

So five years after that fateful graduation party, Ronnie Furness and Gary Gold found themselves back in that same apartment near the campus of Port Credit High. This time, the celebrating was in the form of a farewell party for the two potential chart-toppers who were jetting to L.A. the next morning. Only there was no Black Sabbath music being played this time: just Loved Ones tapes.

And by dawn, as the shindig was winding to a close, Gary again found himself next to the stereo. And once again, he cued up his scratchy 45 of "I'm Into Something Good" for play.

Ronnie smiled confidently as Herman & Co. sang and strummed in the background: "You know, I can't help but feel that Something Good is without a doubt just around the corner for The Loved Ones".

The record ended in a spiral swirl as Gary called a cab for the airport.

PIG



POCKET PIG PAPER
NO.12
\$1.00(55p.UK)

On the Canadian Scene, PIG PAPER has oinked its last squeal and has started down the road to the hairbrush factory. Salutations to the pp staff and here's hopin' Gary Pig and the Pigettes can get some bacon sizzlin' again real soon.

KICKS

FLIP SIDE

PIG PAPER
c/o Pig Productions, 70 Cotton Drive, Mississauga, Ontario, Canada L5G 1Z9. 12 issues plus Pig 45's, posters, newsletters, add'l junk mail: \$10. Pop Past/Present/Future, NEWAVE/HERSET/EAT/SURF whatever the readers and editors want, E MPHASIS IS ON FUN.

WORLDWIDE DAVE CLARK 5 CLUB NEWSLETTER

PIG PAPER No. 11 is out now !!!

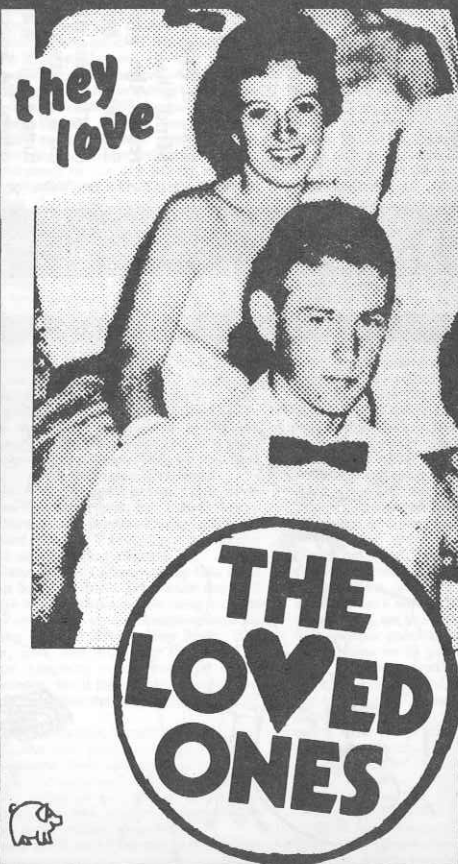
Inside are pics and stories on among others Chuck Berry and Wayne County. Also many album reviews on new and old ("The Chipmunks Sing The Beatles") records, plus a lot of news from the new wave music.



PIG PAPER: Not a true 60s mag, but recommendable as it is done by a DAVE CLARK FIVE supporter. The outcome must be worthwhile. Did features on the Kinks, Elvis, New Wave, Dave Clark, etc. The mags differ in size and contents from issue to issue. Retail prices are different from issue to issue as well. Just try and send 2.00 US-\$ to Gary The Pig, Pig Paper, 70 Cotton Drive, Mississauga, Ontario, Canada, L5G 1Z9.

Count Viglione's AUGUSTE PAGES

SHE'S A DOG/I CAN CHANGE MY MIND - Simply Saucer (Pig Productions, 70 Cotton Drive, Mississauga, Ont. Canada L5G 1Z9) Canadian NEW WAVE, real 60's roots.
You should also get **THE PIG PAPERS** from GARY PIG (same address). Great fanzine which will carry Boston Rock coverage. More on these people next ish.



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SPECIAL THANKS: David, Gary Pig, Count Viglione, Susan Joy, Joanne Verdi, Fuzzy, Dan Koffman, Cherry, Paul, James, and, of course- Tom, Joey, Joe, Steven, Brad, Nigel, Nick, Janis Reed

OP magazine

Pig Paper (70 Cotton Drive, Mississauga, Ontario, Canada L5G 1Z9) Good opinionated magazine on Rock'nRoll and pop. Nicely put together with true love for the whole of pop history.

May 23, 80

SHORT NEWS

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The **PIG** PAPER is a well-known, high quality fan magazine from the suburbs of Toronto Canada. Printed on high quality paper, the PIG looks good. That's one of the best things about this rag, though: we sure can't fathom the attitude of lead porker Gary Pig. So he loves early & mid sixties pop type rock, a lot of people do. But not to the point where they don't, can't, won't listen to the **SOUND OF YOUNG AMERICA in 1980**. Plus, his main argument with "punk" & "new wave" is the attendant fashion & style associated with this new music. Has he listened to it? Well, if you want to read about the Beach Boys, Jan & Dean, Dave Clark 5 and Elvis P-ig is the mag for you. And you may well want to read about that; most rock FANS are interested in all different types of rocknroll (or they opinion). So if you can read G. Pig blasts the Clash and "this year's John Travolta (it), pig it up and chegidou

P.S. Gary Pig's band The LOVED ONES is heading for London right now (even as we speak), looking for some action & interest. All we can say is, with Mr. Pig's supa-critical attitude, his band had better be fucking GOOD. Eh?

Fanzen Finds

(POCKET) PIG PAPER (70 Cotton Drive; Mississauga, Ontario; Canada—\$1.00): Only 4x11 and pretty thin, there's still plenty of interesting articles, and pictures on editor Gary 'Pig' Gold's (member of the group, the Loved Ones, stationed in Toronto) fave area of music: the surf scene (especially The Beach Boys and Jan & Dean) and the Beatles, along with the New Wave. His last couple of issues had an interesting—if not rambling—article on John Lennon and a reprinted article from a teen mag of Paul Peterson (remember him?) saying what is wrong with the Beatles and why they'll never make it! Great, and selling out very fast.

70 COTTON DRIVE, MISSISSAUGA
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PROMO.PIG

