

# MONGOLOID

CLEVO. OHIO

25¢

CLEVELAND'S  
FUTURE:



# PAGANS

CLEVO. OHIO 3



# CLEVO, OHIO

-A sigh of relief comes with the writing of this Clevo, Ohio page of Mongoloid. Four long weeks of writing, layout, and just plain work has come to a conclusion for Mongoloid Three. In a giant step, we have put out our best issue ever. We also charge for it now, but if we were not to charge we would never be able to produce a project like the one you're holding. Anyway, thanks are extended to Johnny Dromette, Mike Hudson, Tony Morgan, Mark Leper, and everyone else who somehow was associated with this successful issue. We can only hope that with continued support and help, Mongoloid can grow even more to make Clevo the deserving Modern Music Capital of the world- ...Leper's have recorded their first single, on Drome Records. Due for release in a month, the single includes four tunes, "Cops", "Coitus Interruptus", "Light Up A Pack", and "Flipout"...Medusa Cranks have broken up, but two of its members have gone on to form a new band. The band, Wreckage, features ex-Crankers Skid Rowe on Lead Vocals and some guitar, and Dexter T. Sharpe on Drums, plus Neil Best on guitar and some vocals, and Ashley Dunn on bass. The band does some hot new originals, "I'm A Delinquent", "Time To Die", and "Celibacy Is Not For Me", plus a few Crank tunes. They'll be playing special "preview" concerts at Johnny Dromette's Disastodrome 3 on December 30, and at Fitzpatrick's on January 9. Definitely an act to catch...The other ex-Crank, guitarist Jimmy Eush, has vowed to sell his guitar and go to college. Oh, well...Dead Boys have broken up, and Mr. Pators and Mr. Chrome already have new bands...Even though our Mongoloid is probably missing a few people and bands that should have been mentioned, we think it is a fair representation and urge everyone to vote!...This issue of Mongoloid was printed in a limited edition of 500 copies, with many reaching the scattered parts of the United States and overseas! Mongoloid One is already a collector's item, as only a few are left in the Mongoloid offices.....

*Larry Lewis*  
Larry Lewis, EDITOR

MONGOLOID THREE BY

**MONGOLOID,  
LTD.**

**AND**



COVER: THE PAGANS LIVE AT THE DROME!

### MONGOLOID THREE

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sent of the editor.

MONGOLOID LTD., Box 17388, Clevo, Ohio, 44117

EDITOR: Larry Lewis

CREATIVE & INSPIRATIONAL

ADVISORS: Johnny Dromette  
Mike Hudson

CONTRIBUTING WRITERS: Tony Morgan  
Mark Lepers

LAYOUT: Lewis



# CLEVELAND'S DEAD

## A MONGOLOID EDITORIAL

# WAVE

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How can a sixteen year old try to explain whats wrong with the Cleveland music scene? What kind of "knowledge" can a teenager have that the adults don't? Well, none. I'm not claiming to have any special talent or superior knowledge, I'm just illustrating what is seen through the eyes of a 16 year old.

There really isn't any new wave in Cleveland. It's old and it's dead. The local media doesn't give shit about this, as I'll call it, "modern music". Sparse articles (usually by Anastasia Pantsios, which is a minus to begin with) are usually how the so called punk rock has failed to reach the masses. No Shit! No media equals no following. The Drome and Co. can only reach a certain number of people, and that in itself is difficult. No radio station will play any modern tunes except WRUW and its ten mile radio signal, and WMMS who plays a Devo song here and there. WMMS used to test tube, but their listeners called and requested they not play the songs! No wonder -years of Kansas and Billy Joel "brain-washes" the audience. Anything that is raw and loud just doesn't sound like what they are accustomed to and therefore it is automatically rejected without even a chance. Another contribution to the problem is that the majority of the gigs take place in "over eighteen" clubs, thus discouraging any younger clientele who might just want to "see what it's like."

I've heard the term that "the youth is the future" (or something like that.) Well, if that is true, then it really looks

bleak. Personally, all of my age bracket (or really, the vast majority) believe that this new wave "sucks", and "isn't music -just noise!", and other various rejections. They would rather crash down and sit at Fleetwood Mac concerts like they're dead. Them, who are supposed to be rowdy (this is what I hear from elders-ha!) have never experienced a great wild Pagans concert. Of any age group, one would think that this one would be the first to go after this "cult", but is it? No, it's fans in their 20's in the Cleveland scene.

All this adds up to one big point: Clevo turns out the bands, but they have to leave before they die of boredom here in Cleveland (Dead Boys, Pere Ubu, etc.) The next Clevo band to go? It's gotta be the Pagans. Sad but true, they have come (or are rapidly approaching) the point of where they can't play Governor Chateau every other week in front of the same fifty fans. We want them to be the best, and yet we don't want them to bump Clevo as the Dead Boys and Ubu have.

Where will it lead, or better yet, where will it end? Maybe things won't lead anywhere and four years from today we'll still be packing the Chateau to hear the Pagans play "Six and Change." But then it will have gotten everyone in the Cleveland scene nowhere.

The only hope I see at the time is supporting everything from the Drome to the Pagans- from the Cove to the Chateau to Mongoloid. It's here in Clevo- Lets make something of it-



# no THANKS

A REVIEW OF MELTDOWN '78, Cleveland State University, November 12, 1978

By Mark Leper

Despite eons of red tape and the lack of a suitable sponsor as late as five days before the event, MELTDOWN '78 came off as scheduled in the Cleveland State University Center and grossed a total of \$560 for the Western Reserve Alliance and the North Shore Alert!, the two area "No Nuke" groups.

Bernie and his visible percussionist began with "I Don't Know What To Say" around six-thirty to a less than packed house. Bernie's Benedictine contingent was there in full force however, and even succeeded in threatening the punk poet sufficiently to get an early rendition of "Chinese Church" out of him.

Louis Larry and his Medusa Cranks were next up, in town briefly for a two-night mini-tour, they revved up the enlarging crowd and got themselves a well-deserved encore. The emcee, Comrad 99, didn't hurt their chances any. The only disappointment for the Cranks was their inability to get into the Admissions office and pick up a college catalogue.

Public Enemy quickly cleared out any non-new wavers and any parents that might have been hanging around with a great version of "Dead, Dead, Dead." Blaze recalled his recent romance with Joan Baez, mugged for channel 5's mini-cam, and blew up his amp, in that order.

The Backdoor Men thought it was a pro-nuke rally, but ended up playing anyway. In between songs Chris Cook presented a science lesson and the Talking Dog preached about making the world a better place for everyone through fellatio. The music-

al highlight was "Our Dead Son" featuring Dan Cook on Woolworth Stratocaster.

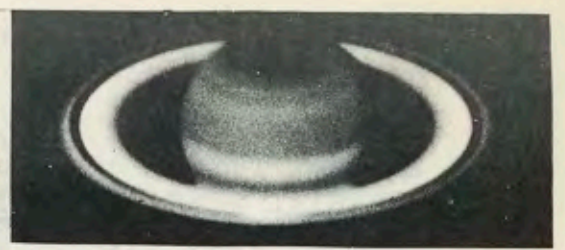
Before the Lepers came on Comrad 99 spoke meaningfully to the crowd about the pressing social issues of the day. It wasn't long before he had the throng in an uproar and raising clenched fists as he screamed "No more discrimination against red heads!"

The Lepers performance was mercifully short and utterly forgettable. The opening number, "Lost My Reciept" ended three different times depending on which member of the group you were watching. But, as usual, Pie Tinn's rants and raves saved the set and the band was able to leave the stage unscathed.

The Pagans were last with a short set and an encore of "What's This Shit Called Love" and an unbelievable "Six and Change" that made the whole fucking thing worthwhile. Mike got splattered with milk, pushed Scruffs around, and smashed a bottle front and center as Tim and Tommy jumped off the P.A. cabinets and it was all over.

I'd like to say thanks to the bands for playing and playing with such enthusiasm. I'd like to say I feel close to all the groups, and for better or worse, I think they accurately represent Cleveland's present new wave scene. I'd like to say thanks to Comrad 99 for changing his jacket so often, to Tony, Larry, and Gary for promoting the show, to Phyllis for filming it and Dave for recording it, and to Mayfield Music for all the stuff. I'd like to say thanks, but I can't -it wouldn't be punk.







# Six And Change

SPECIAL MONGOLOID 45 REVIEW BY TONY MORGAN

THE PAGANS: SIX AND CHANGE b/w SIX AND CHANGE (Neck Records)

Yeah, yeah, I know this record is over a year old. I know the B-side is the same as the A-side. I know the musicianship is bad, and the production even worse. But despite all that, I nevertheless urge every punk rocker in the Free World to drop whatever he/she is doing RIGHT NOW, and buy up every copy of "Six and Change" he/she can find.

O.K., say you're the average bored Clevo punk. You're sitting in your living room, getting drunk and jamming off your eight dollar French import copy of "Metallic K.O." You're alone, of course: most of your friends deserted you when you started showing up at school (or at work, for you older punkers) looking like Richard Hell.

Finally, the part where Iggy screams "You paid five bucks and I'm up here making ten thousand, baby, so screw ya!" comes up, and you say to yourself, "Damm, I wish I coulda been there." You think about late 1974 and early '75, when the original pressing of "Raw Power" was available in some cutout bins for two bucks, and you kick yourself for not having been old enough/smart enough to catch Les Stooges on their final spiralling death dive into the murky caverns of O-mind nihilism. "If only..."

Well, it's late 1978 now; the fascist forces of dinosaur rock and the pinhead reactionaries within the music establishment have done their best to kill off the New Wave. The Damned are gone. The Pistols: D.O.A. after their American tour. The Dead Boys--- rumors of an imminent breakup. Pere Ubu may split to Europe; Devo has already fled to the West Coast. "Shit," you mumble, finishing off your Budweiser and slapping Patti's "Hey Joe" down on your turntable. "Looks like I missed out again. There ain't much left."

Bollocks, I say. If you live anywhere within a one hundred mile radius of the Drome, you need not despair because you can always catch an earful of the Pagans.

There's a whole shitload of good bands that make up Clevo's "second wave", but I don't think I'd be hurting anybody's feelings by saying that the Pagans are at the top of the pile. I challenge anyone to name a band anywhere on this planet that can outmuscle them.

"Six and Change" captures the Pags at an early, innocent stage. In October 1977, when the song was recorded live, present singer Mike Hudson was playing guitar, while an aluminum siding worker named Robert Conn handled vocals. Now, I don't play an instrument myself, but shortly I'll be the proud owner of a beautiful red lead guitar, and "Six and Change" is the first song I'll learn. So that shows you what a stripped down simplistic piece of music it is.

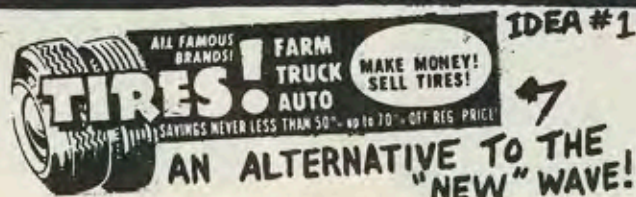
Don't get me wrong: I ain't knocking this tune by any means. I'm just saying that to appreciate "Six and Change" you have to face it on its own level, as a raging flameout overload of energy, rather than as a wimpy piece of intellectual memorabilia. You can't make out most of the words on it, but you don't need to. Just sit back and listen. Let it "happen" to you. And if you still don't UNDERSTAND after all that, you might as well go back to the Eagles and WMMS because there ain't no hope for you, buddy.

Since "Six and Change" the Pagans have moved on to bigger and better things. Their latest single, "Street Where Nobody Lives" b/w "What's This Shit Called Love?" is a white hot classic, well produced and packaged by famous Clevo punk entrepreneur Johnny Dromette.

The Pagans recently recorded four

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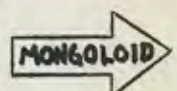
ALL FAMOUS BRANDS! FARM TRUCK AUTO MAKE MONEY! SELL TIRES! IDEA #1



SAVINGS NEVER LESS THAN 50% - up to 70% OFF REG. PRICE!

AN ALTERNATIVE TO THE "NEW" WAVE!

SELL TIRES!





# MORE "SIX AND CHANGE"

more tunes ( "I, Juvenile"--"I Don't Understand"--"Not Now, No Way"--- "Boy Do I Dance Good" ) at Suma, with David Thomas of Pere Ubu producing. I was at Mike Hudson's house the other night to hear a special advance pressing. It's overwhelming (especially when you crank the volume up to maximum, which is the only way to PROPERLY hear the Pagans), with a few surprises thrown in; (echoes on "I, Juvenile" , handclaps on "Not Now, No Way").

With songs like these, and the kind of live muscle they were wielding as far back as "Six and Change," the Pagans are before and after science, humanity, and urban civilization; they are above and beyond sweet

rock, mellow rock, and all the rest of that slick commercialized bombast that gluts the racks of just about every record store in the world. The Pagans are unstoppable.

Now if you're still in doubt as to whether you'll buy "Six and Change" or not, just remember that kid you used to know when you were growing up in Ann Arbor. That weird kid who lived in a trailer camp and wanted you to join this band he was gonna form with himself, James Jewel Osterberg, as lead singer. Remember how you laughed and said, "A band called what?? The Stooges??? Get outa here, asshole."

History, man. That's what it's all about.

## LEPERS IN PITT!

Clevelands' very own Lepers made a first for the band, with a trip to Pittsburgh on November 24 to play at the Phase Three, a local club.

The Lepers played with a hometown Pitt band, Diamond Reo, who I'm told are over-the-hill musicians who just go along with the music trends and now they're punks, but I have never seen them so it's unfair to judge them on this statement.

Apparently though, the Lepers were a hit to this modern music hungry city, where only a handful (and a small hand at that) of bands exist.

The Lepers did speak highly of the Pitt fans, and enjoyed the trip; Comrad 99 got to pull a "Keith Moon" stunt in the Pittsburgh Hotel, and they apparently will be asked to play Pitt again in the future.

It's great to see Clevo bands making strides outside of their hometown, but then it also is a loss to Clevo as a band could find a more "receptive" hometown somewhere else. But, it's the only way to go.- Larry Lewis



Fig. 101. The relative sizes of the nine planets. How does the earth's diameter compare with that of Venus? of Jupiter?

## YES! IT'S MONGOLOID RECORDS

Well, the first step in the growth of the Mongoloid empire is the inception of, you guessed it, Clevo's newest modern music label, Mongoloid Records. No definite plans have been set yet, but Mongoloid does promise a couple of releases in the coming year.

### IDEA #2

-PROMOTE PAINFUL CORNS TO INFEST YOUR LEFT FOOT-



### ARAUCANA CHICKENS

Lay Colored Easter Eggs  
Blue, Olive, Green, Pink and other colors. The authorities claim more nutrients and less cholesterol. Choose from 35 varieties of rare and fancy breeds—Bantams and new exotic breeds first time offered. Also popular laying breeds. We guarantee Safe Shipment to all of the 50 states.



### IDEA #3

"RAISE CHICKENS THAT LAY COLORED EASTER EGGS"





# PAGANS!

The Pagans are Clevo's number one punk band. Of course, the number of punk bands in Cleveland can be counted on one hand, but that's beside the point. The Pagans have more energy and excitement than any other Clevo band playing today.

The Pagans presently are Mike Hudson on vocals, Tommy Metoff on guitar, Tim Alee on bass, and Brian Morgan on drums. Clevo punk hero Johnny Dromette manages the Pags.

Mr. Dromette became involved with the Pagans early this year after he heard their first single, "Six and Change", which was recorded live in October of 1977. It was pressed in a limited edition of 200 copies, and only a few remain. We at Mongoloid hear they are now

worth anywhere from \$10 to, get this, \$100!!!!

At the same time when Dromette became involved with the Pagans, he took them into the studio to record and produce their second single for Drome Records, "Street Where Nobody Lives" b/w "Whats This Shit Called Love?". This single is nearing the 1,000 sold mark, and a second pressing of 1,000 copies will soon be made.

The Pagans have since recorded a number of their tunes, for release on Drome Records and possibly on Radar Records as an import.

The Pagans are now the best of the rest. Whether they leave Clevo for "fame and riches" in some other town, we can still be proud to boast Clevo as the Pagans' original hometown-



PAGANS: (left to right) Tim Alee, Mike Hudson, Tommy Metoff, Brian Morgan

(PHOTO BY DONN R. NOTAGE)

Larry Lewis





# PAGan INTERVIEW

-The Pagans speak with a single voice. Therefore, rather than identifying each member individually at the beginning of each statement made, a practice used in many old fart publications, MONGOLOID has chosen instead to use the collective PAG-

MON: What do you think about the things that people write about you?

PAG: Well, it's very nice, isn't it? We have mixed feelings about it. On one hand, it's nice that people other than ourselves think that what we're doing is worthwhile but it's gotten to the point where we've got a shithouse full of these things and we still don't make any money.

MON: If you want money so bad, how come you play Punk?

PAG: We don't know. Good question.

MON: You recently spent six hours locked in a recording studio with Pere Ubu's David Thomas and your manager Johnny Dromette. How did it go?

PAG: Actually, very well. If you're primarily a loud, live act which is what the Pagans are, it can be weird in the studio because things that are good in clubs aren't necessarily good on record. It's a whole different medium. Having Crocus (Thomas) along, because he is such a master of recording technique, helped out quite a bit. Besides, he's a teddy bear to work for.

MON: What songs did you do?

PAG: "Not Now, No Way", "I, Juvenile", "I Don't Understand" and "Boy Can I Dance Good", which Crocus played

second guitar and sang back up vocals.

MON: He sang on your record?

PAG: Yeah.

MON: When will all this be released?

PAG: There is a possibility that all of it, and maybe some of our earlier stuff too, will be released overseas on Radar Records in a package similar to Ubu's Datapanik thing. Whether that happens or not though, two of the cuts should come out around Christmas on the Drome Records Cleveland Sampler. We don't know when the next single will be out.

MON: If the Radar thing works out, will it be available in America?

PAG: As an import, probably.

MON: Ironic, isn't it?

PAG: Yes.

MON: What about rock as an art form?

PAG: This seems to be the big thing in Cleveland, the art school people versus the rockers. This "Second Wave" concept they're promoting now, us, Public Enemy, Lepers, Medusa Cranks, this seems to be more rock oriented. It's probably just that rock music is the most easily available medium for a young artist working at this time. It's such a hassle to write a book, and even after you do it it'll probably never get published, but anybody can get a bunch of songs together and some people to play them. We hate the connotations that go along with being an artist.



COULD THIS BECOME  
MONGOLOIDS' LOGO?





# SOME PAGAN SONGS

## WHAT'S THIS SHIT CALLED LOVE?

I saw it in books, I read it on TV  
It don't mean nothing to me  
Little girl, I got a question  
Come on babe, teach me a lesson  
What's this shit called love?

I don't know and baby I don't care  
I don't got nothing that I wanna share  
I look at you I guess that I feel something  
And anything, it could be better than nothing  
What's this shit called love?

I gotta know  
I'll never know  
What's this shit called love?

## NOT NOW, NO WAY

I just realized  
Something's wrong  
I don't know why  
It took so long  
But I don't want  
To get involved  
Got other problems  
Must be solved  
Some other time I might  
The timing's just not right  
Not Now, No way  
It's the wrong time and  
It's the wrong day

Just look at me  
You see I'm not concerned  
When I hear you say  
That friendship must be earned  
No, I don't want  
To get involved  
Got other problems  
Must be solved  
Some other time I might  
The timing's just not right  
Not now, no way  
I don't wanna go  
But I don't wanna stay  
Stay

## SIX AND CHANGE

Pregnant women  
Hanging around  
That's what they get  
For laying around  
Want it fixed  
It can be arranged  
All it cost you  
Six and change  
Six and change baby  
You're nothing but  
Six and change  
You better change

© 1977 PAGANS  
& © 1978 DROME! RECORDS

## I, JUVINILE

They tell me to decide  
But it don't work,  
No matter how I try---  
People never see  
They think they got it,  
But that's not for me  
How can I know what I want  
When I want everything?  
How can I know what to do  
When I haven't done anything?  
I, juvenile  
I, infantile

ALL SONGS and © & © 1978 DROME! RECORDS  
& © 1978 PAGANS

Except as noted



# FIRST ANNUAL MONGOLOID POLL!

Yes, with the end of the year comes the First Annual Mongoloid Poll! To make it accurate, everyone must vote!! Send your completed ballots to: MONGOLOID, Box 17388, Clevo, Ohio, 44117. Hurry: Deadline is January 24, 1979. Results will be printed in Mongoloid Four.

FAVORITE CLE BAND (Pick three, in order of preference, 1, 2, and 3):

Bernie & Invisibles  Dead Boys  Dromones  X Blank X  
 Hammer Damage  Human Switchboard  Johnny & The Dicks  
 Lepers  Lucky Pierre  Medusa Cranks  Pagans  Pere Ubu  
 Public Enemy  Styrene Money Band  Wild Giraffes  
 Write in: \_\_\_\_\_

FAVORITE AKR BAND (Pick three, in order of preference, 1, 2, and 3):

Bizarros  Chi Pig  Devo  Rubber City Rebels  Teachers Pet  
 Tinn Huey  Write in: \_\_\_\_\_

FAVORITE VOCALIST (Pick three, in order of preference, 1, 2, and 3):

STIV BATORS, Dead Boys  BERNIE JOELSON, Bernie & Invisibles  
 PIE TINN, Lepers  KEVIN McMAHON, Lucky Pierre  MIKE HUDSON, Pagans  
 LARRY LEWIS, Medusa Cranks  DAVID THOMAS, Pere Ubu  DAVE BLAZE,  
Public Enemy  CHRIS KING, Wild Giraffes  Write in: \_\_\_\_\_

FAVORITE GUITARIST (Pick three, in order of preference, 1, 2, and 3):

CHEETAH CHROME, Dead Boys  JIMMY ZERO, Dead Boys  JOHN MORTON,  
X Blank X  ANDY KLIMEK, X Blank X  MARK LEPER, Lepers  
 RICHARD LEPER, Lepers  TOMMY METOFF, Pagans  JOHNNY FETISH, Public  
Enemy  TOM HERMAN, Pere Ubu  DONNY DAMAGE, Hammer Damage  
 EDGAR REYNOLDS, Wild Giraffes  MIKE TERREL, Wild Giraffes  
 Write in: \_\_\_\_\_

FAVORITE BASSIST: (Pick three, in order of preference, 1, 2, and 3):

JEFF MAGNUM, Dead Boys  JIM ELLIS, X Blank X  TIM ALEE, Pagans  
 TONY MAIMONE, Pere Ubu  DIG DEPLEATO, Public Enemy  
 DAVE IVAN, Wild Giraffes  Write in: \_\_\_\_\_

FAVORITE DRUMMER (Pick three, in order of preference, 1, 2, and 3):

JOHNNY BLITZ, Dead Boys  BRIAN MORGAN, Pagans  MIKE VON HAMMER,  
Hammer Damage  PAUL LEPER, Lepers  KENNY BLAKE, Medusa Cranks  
 SCOTT KRAUSS, Pere Ubu  VINNY DEPOLO, Public Enemy  ALAN MCGINTY,  
Wild Giraffes  Write in: \_\_\_\_\_

FAVORITE "NEW" BAND (Pick two, in order of preference, 1 and 2):

X Blank X  Hammer Damage  Lepers  Medusa Cranks

FAVORITE BAND - NOW BROKEN UP (Pick two, in order of preference, 1 and 2):

Dromones  X Blank X  Medusa Cranks  Rubber City Rebels

DISAPPOINTMENT OF THE YEAR: \_\_\_\_\_

HIGHLIGHT OF THE YEAR: \_\_\_\_\_

PICK TO CLIMB IN '79: \_\_\_\_\_

# DEADLINE: JANUARY 24, 1979



**JOHNNY DROMETTE  
PRESENTS**

**1979 ok.!**

**TICKETS  
\$3.50 ADVANCE  
\$4.00 DOOR**

**PAGANS**

**DISASTO-  
DROME 3**

**STYRENE**

**MONEY**

**LEPERS**

**DEC. 30!**

**CHI PIG**

**WRECKAGE**

(FEATURING EX-MEDUSA CRANKS)

**WHK AUD 5000 EUCLID AV  
9pm**