

# ADAM & THE ANTS



**CATALOGUE**

**ADAM ANT . . . . . vocals**  
**MARCO PIRRONI . . . . . guitar**  
**TERRY LEE MIAL . . . . . drums**  
**MERRICK . . . . . drums**  
**KEVIN MOONEY . . . . . bass**

**ADAM & THE ANTS CLUB**  
**Wanda at the BIVOUAC**  
**Cathedral House**  
**1 Cathedral Street**  
**London SW1 (send s.a.e.)**



# INTRODUCTION

The first time I ever saw Adam and the Ants perform live, around April of '78, I wasn't at all sure what to make of them. I reviewed the gig for 'Sounds' (it was in fact one of the very first 'professional' pieces I ever wrote), and in keeping with what was virtually the rock press's official line as far as the Ants were concerned, I gave them pretty short shrift. I conceded that Adam himself was a "lovely mover, albeit as faggy as hell" (!), but on the whole, I was dismissive of both his image and his musical policies.

At the time, Adam and the Ants were very unfashionable and used to get slagged off by the established rock press with monotonous regularity. They were the subject of a favourable half-page piece by one Mark Shlosberg in the short-lived 'Trick'; but apart from that, the only rock writer with courage enough to defy the status quo and openly admit to liking them was Jane Suck. Jane's opinions, though wildly enthusiastic, were always written in a speedy and undisciplined style, and consequently very few people ever took them seriously. Her efforts to convert the masses amounted to nothing, and the Ants continued to languish in relative obscurity.

Strangely, though, the Ants' recording career began quite inauspiciously with two tracks on the 'Jubilee' soundtrack album—'Plastic Surgery' and the much-misunderstood 'Deutsche Girls'. Both were produced in a very raw and under-rehearsed manner. The first single by the Ants, 'Young Parisians'/'Lady', was something of a disappointment, and it wasn't until the release of the brilliant 'Zerox'/'Whip in my Valise' that the true Antsound was finally made available on vinyl.

The Ants' debut LP, 'Dirk Wears White Sox', is a very intense and challenging record. The lyrics are sharp, witty and inventive, and an underlying sense of calculation projects the music to its fullest extent. The individual tracks are all fascinating little glimpses of contemporary reality as seen through the distorting lens of Adam's own very personal vision.

Adam Ant has his own unique and imaginative views and directions. He writes and performs within a pattern devoid of rules and dogma. His music celebrates life as a virtual art-form in itself rather than just a mad, grim parade towards death. His songs strike simultaneously at the mind and body, like lunging live wire. His whole career has consistently affronted all accepted standards of 'good taste', and yet, contrary to popular opinion, he is quite a moral artist. Through his unflinching depictions of many of the darker aspects of human nature, he has created a sustained and uncompromisingly truthful vision of the Modern World.

'Cartrouble'/'Kick' served as a useful bridge between the old Antsound and the newer, more drum-orientated variant.

Since then, however, the Ants have progressed steadily, weathering various changes in the process, changes of personnel, changes of management and changes of record company. Now, at the outset of the eighties, they have emerged as one of the most vital groups on the British youth music scene. As well as Adam himself, the Ants currently consist of Marco Pirroni on guitar, Kevin Mooney on bass, and Terry Lee Miall and Merrick on drums. The presence of two drummers in the line-up gives Adam's music much more power and impetus than ever before, as the new single, 'Kings of the Wild Frontier', bears out. It's a truly rousing Ant-chant set to a relentless tribal pulse-beat, and the first fruit of Adam's writing partnership with Marco.

Adam's hardcore followers, the Ant—or Sexpeople ("People who get off on sexual phenomena; people who like sexual imagery and enjoy being sexual"), have stuck with him doggedly over the last three or four years. For better or worse, their presence has always helped to transform any live Ant-show into a real event rather than just another gig. Adam seems to take quite a fierce pride in them. He describes them as "a very clandestine audience... a truly colourful, honourable and proud group of peacock-like people." They are certainly a very different group of young people—as different as Antmusic itself. They don't accept being accepted. Their minds are, by and large, unmarked by any rigid, constricting indoctrinations. Like Antmusic,

they cannot be labelled or pigeon holed in the context of what has gone before. They've repaid his pride by trying to keep their noses clean whenever and wherever possible.

'Kings' is their recorded baptism of fire. It is at once a total affirmation of their skill and ability as a band, and a chilling foretaste of things to come. Slowly but surely, they are developing into a real force to be reckoned with. Before too long they may even become a household name. The Ants Invasion has only just begun...

By Pete Scott.

"like a Cherokee Indian brave...with the image complimented aurally by his tom tom sounding drummers Adams voice is so intense in portraying the emotion that he is mesmerising. A brilliant performance and a sadly underrated genius."

-Danuta Wisniewska/Record Mirror June 1980

"not many bands can equal the excitement they generate on stage and in the audience...their sound knocks you backwards."

-Jane Garcia/New Music News June 1980

"A fabulous, vibrant rocker which has it all... atmosphere, style and lots of energy. Smash"

-Martyn Sutton/Melody Maker August 1980

"the fresh enthusiasm and drive bursts out of this record...chanting and strong melody line. A record packed with activity and sounding like a new wave indian war dance."

Deanne Pearson/Smash Hits August 1980

"Kings of the Wild Frontier is great music. Startling, passionate, unsettling and dramatic...its rise up the conservative stupified charts has pleased everybody."

-Paulo Hewitt/Melody Maker August 1980

"Its an intimidating tribal cocktail. Inside they will witness one of the most intense frightening, and perversely addictive music shows on offer. Watch him closely."

- Billy Hunt/The Face September 1980

"Adam and the Ants cannot be brushed aside so easily. They are a talented, innovative and conscientious band, Antmusic is the exciting alternative, its fresh, entertaining and its NOT Rock'n roll. Its Antmusic for Sexpeople, you either like it or you dont, but you just try stopping it."

-Adele-Marie Cherrison/Sounds August 1980



# ADAM ANT

Adam Ant gave up graphic design three years ago to form the Ants. He wanted to create an audience, not cater for one. He did not want to compete. He wanted to keep the Ants as far away from the course of "rock'n'roll" as possible, and concentrate on making progressively good and exciting records. So he called the sound "Antmusic". His fascination for the warrior ideal, with its simplicity, pride and honour has led him to adopt a warrior-like appearance on stage. He wears the warpaint, feathers and tails of an Apache brave, coupled with the daring romance of a swashbuckling pirate.

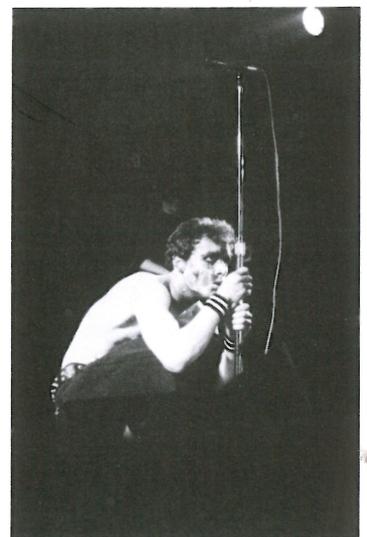
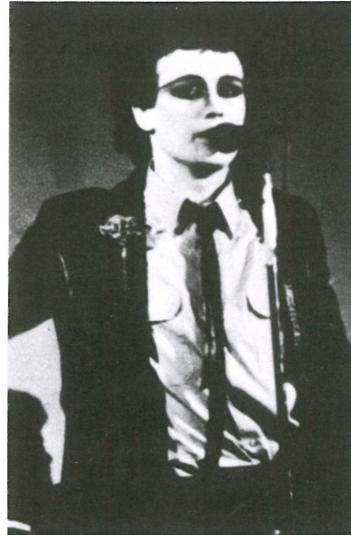
Adam doesn't smoke or drink, simply because for the energy he exerts in a live show, he has to be fit.

He sees live shows as events, with a very clandestine atmosphere, where "Antpeople" gather to be entertained.

This year he began a writing partnership with Marco Pirroni, and the two decided to give their songs the richness, power and timelessness of film-music, with lyric being as potent as music.

Adam is the mastermind behind all 'Antgraphics', designing badges, T-shirts, record sleeves, posters and almost everything else!!

He likes: Clint Eastwood, Allen Jones, Dirk Bogarde, Dave Berry, Sex Pistols Circa '76, Jim Morrison, Lenny Bruce, Jordan, Ennio Morricone, Joe Orton, Stanley Spencer, Montgomery Clift, early Roxy music, Charles Bronson and original "sex" clothing ...





# MARCO

Marco Pirroni began his career as guitarist with Souxsie and the Banshees at the legendary 100 Club Festival in 1977, with his friend Sid Vicious playing drums.

His subsequent work with the Models and Rema-Rema allowed him to develop his unique and quite beautiful guitar sound, now such an important feature of "Antmusic".

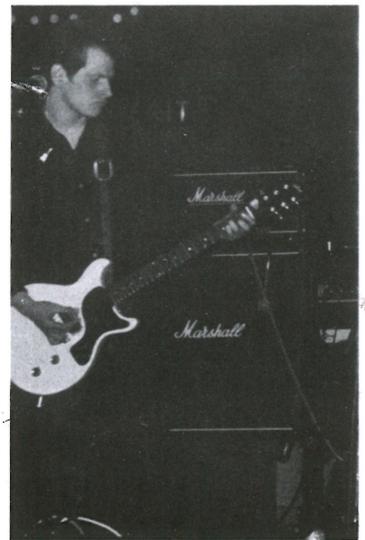
In January 1980 Marco was approached by Adam, joined the Ants, and began writing songs, together, of which 'Kings of the Wild Frontier' was the first result.

With his methodical and disciplined approach to work, Marco has added a whole new dimension to Antmusic, both live and in the studio.

Always a stylish dresser, his large collection of clothes allow him to always be prepared for the occasion.

His favourite colour is pink, his favourite films, "Goldfinger", "Thunderbirds Are Go!" and "Them".

He likes: Frank Sinatra, Mick Ronson, James Bond, John Barry, Custard, Thunderbird 2, "Glam Rock", Frosties, Eno (before he got arty), Screaming Lord Sutch, Batman, Stingray, Stanley Kubrick, original "sex" clothing", Sex Pistols Circa '76, Gene Vincent, Troy Tempest, Mohair jumpers, Mat Cimber, "Let it Rock Ties", Beatles in Leather (in Hamburg), Andy Mackay, the "Flowers of Romance". Laurence Harvey, Udo Kier, Alvin Stardust, ringing peoples doorbells then running away, teddy bears, Winifred Atwell, Cuban heels, Sharon Tate, Kevin Mooney, Malcolm McClaren, "My Monster in Black Tights", shocking pink rubber drapes, Howard Hughes, salad cream, buns, Link Wray . . .





# TERRY LEE MIALI MERRICK

Terry Lee Miall began his career with the "Beastly Cads" (later known as the "Models") with Marco in 1976. He then formed the "Music Club" but didn't play enough.

He joined the Ants in February 1980, and has provided a solid, reliable, and firm beat to "Antmusic" ever since. He takes this responsibility with both stamina and dedication and never looks back. He sends his love to Antpeople everywhere . . .

He likes: Roxy Music, Lou Reed, David Bowie '72-'76, Stanley Clarke, Beatles, Sex Pistols . . .

Merrick bought his first set of drums for £7 from a schoolfriend at the age of 14. He played in various school groups while studying double maths and physics. He is interested in electronic music, graphic design (with both a Single and L.P. sleeve completed earlier this year), and all manner of drum sounds and percussion.

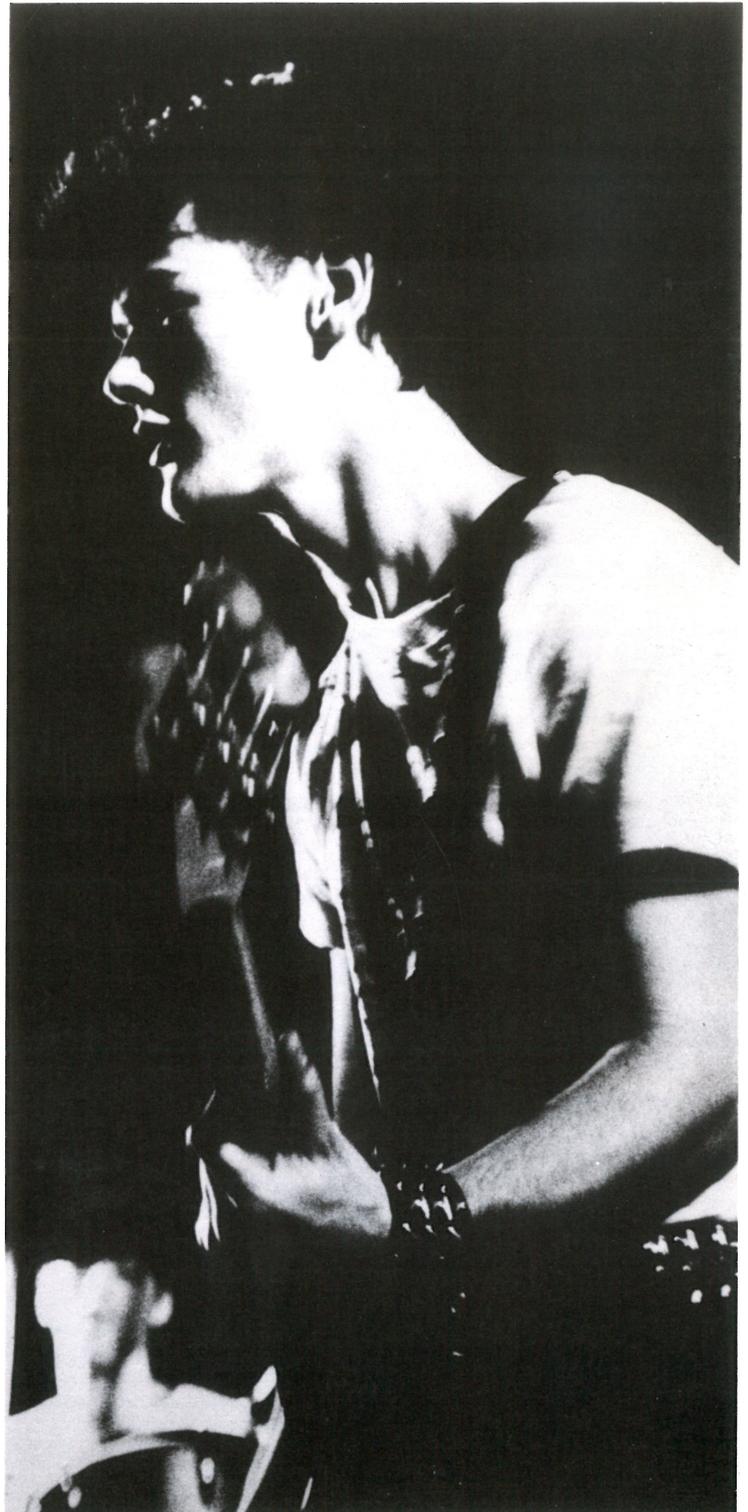
He likes: tea, mint chocolates, TV documentaries, long drives, Bert Cambell, Mondrian, Spike Milligan, Gretsch drums, cigarettes, Youngs Special Brew, Beatles, Mary, cheesecake, hot baths on tour, the Perry Mason theme, Frank Sinatra, Miles Davis, breakfast cereals, airports, Helman's real mayonnaise, dreams . . .



# KEVIN MOONEY

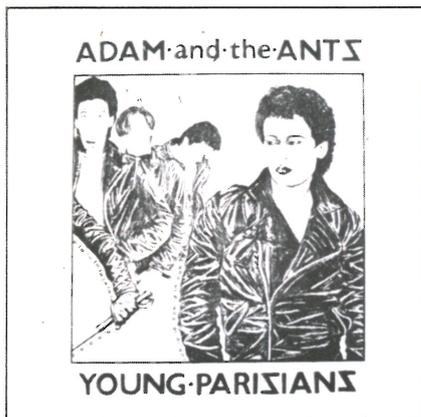
At 18, Kevin Mooney is the youngest member of the group. First "spotted" by Adam playing "No Lip" on his six-string guitar, his aggressive and enthusiastic attitude on stage has made the Ants front line invincible. His bass playing is both melodic and imaginative, and he provides most of the chant and backing vocals.

He likes: Lenny Bruce, Sex Pistols, the New York Dolls, Doors, Beatles, David Bowie, Roxy Music and "lots of other things" ...



# ANTMUSIC

## SINGLES



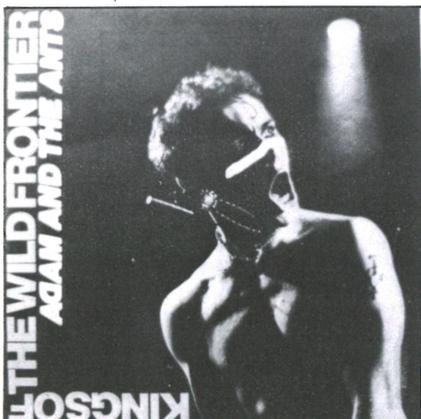
"YOUNG PARISIANS/LADY"  
(Decca F13803)  
Words and music: Adam Ant  
Produced by Joseph Julien &  
Adam Ant  
Engineered by Joseph Julien at  
Basing Street Studios, London,  
August 1978  
Original 5,000 copies w/sleeve  
Cover design: Adam Ant  
Recording group: D. Barbe;  
A. Warren; M. Ashman; A. Ant  
(with Greg Mason on sax)



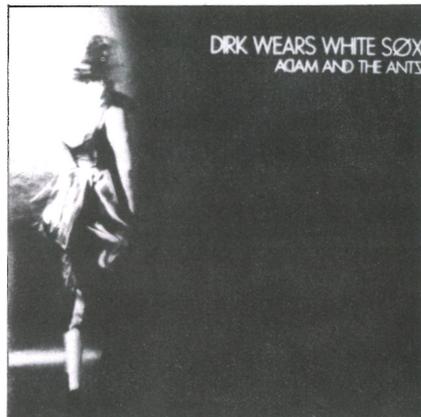
"ZEROX/WHIP IN MY VALISE"  
(Do-It Records DUN 8)  
Words and music: Adam Ant  
Produced by Adam Ant  
Engineered by Trevor Hallesly at  
Roundhouse Studios, London,  
June 1979  
All copies w/sleeve  
Cover design: Adam Ant  
Recording group: D. Barbe;  
A. Warren; M. Ashman; A. Ant



"CARTROUBLE/KICK!"  
(Do-It Records DUN 10)  
Words and music: Adam Ant  
Produced by Chris Hughes  
Engineered by Hugh Jones at  
Rockfield Studios, Monmouth,  
February 1980  
All copies w/sleeve  
Cover design: Adam Ant  
Stills by Laurie Ray Chamberlain  
from the video film "ZEROX  
MACHINE" by Clive Richardson  
+ Stephanie Gluck  
Recording group: Marco Pirroni;  
A. Ant; Terry 1 + 2

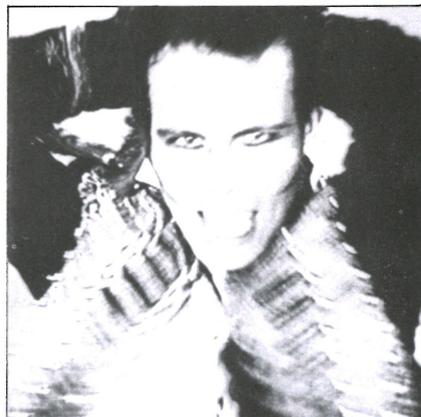


"KINGS OF THE WILD  
FRONTIER/PRESS DARLINGS"  
(CBS 8877)  
Words and music: Ant/Marco  
("Press Darlings") by Adam Ant  
Produced by Chris Hughes  
Engineered by Simon Heyworth  
at Matrix Studios, London,  
April 1980  
First 30,000 copies w/sleeve  
Cover design: Adam Ant  
Photography: Barbara  
Recording group: M. Pirroni;  
K. Mooney; Merrick;  
Terry Lee Miall; A. Ant



THE FIRST  
ADAM & THE ANTS LP

"DIRK WEARS WHITE SOX"  
(Do-It Records—Ride 3)  
Words and music: Adam Ant  
Produced by Adam Ant  
Engineered by Benny King at  
Sound Developments Studios,  
London, August 1979  
Assisted by Paul Ludgate  
Cover Art by Clare Johnson  
+ Juanito Antonio Wadwhani  
Layout + Graphic Design:  
Derek Bradbury  
Recording group: D. Barbe;  
A. Warren; W. Ashman; A. Ant  
Tracks:  
CARTROUBLE (PARTS 1 + 2),  
DIGITAL TENDERNESS;  
NINE PLAN FAILED;  
DAY I MET GOD; TABLETALK  
CLEOPATRA; CATHOLIC  
DAY; NEVER TRUST A MAN  
(WITH EGG ON HIS FACE);  
ANIMALS + MEN; FAMILY OF  
NOISE; THE IDEA;



THE SECOND  
ADAM & THE ANTS LP

"KINGS OF THE WILD  
FRONTIER" (CBS 84549)  
Words and music: Ant/ Marco  
Produced by Chris Hughes  
Engineered by Hugh Jones at  
Rockfield Studios, Monmouth,  
August 1980  
Cover Art by  
Jules and Adam Ant  
Layout and Graphic Design by  
Jules  
Photography by Ashworth  
Recording group: M. Pirroni;  
K. Mooney; Merrick;  
Terry Lee Miall; A. Ant  
Tracks:  
DOG EAT DOG;  
LOS RANCHEROS;  
"ANT MUSIC";  
DON'T BE SQUARE (BETHERE);  
MAKING HISTORY;  
THE HUMAN BEINGS;  
KILLER IN THE HOME;  
THE MAGNIFICENT FIVE;  
ANTS INVASION 1980;  
JOLLY ROGER;  
KINGS OF THE WILD FRONTIER;  
FEED ME TO THE LIONS.

"JUBILEE—OUTRAGEOUS FILM SOUNDTRACK"  
(E.G./POLYDOR)  
2 TRACKS ON COMPILATION: (POLYDOR DELUXE 2302079)

"PLASTIC SURGERY"  
Words and music: Adam Ant  
Produced by Danny  
Beckerman and Will Malone  
Engineered by Will Malone at  
Chappells Studios, London,  
July 1977  
Recording group: D. Barbe;  
A. Warren; M. Ryan; A. Ant;  
J. Bivonac; + Jordan

"DEUTSCHER GIRLS"  
Words and music: Adam Ant  
Produced by Guy Ford and  
Adam and the Ants and  
Don Hawkins at Air Studios,  
London, September 1977  
Recording group: D. Barbe;  
A. Warren; J. Bivonac;  
A. Ant; + Jordan



# ANTSHOWS & EVENTS

## 1976

JUNE 31: "Beat on a Bass with the B-sides" advert appears in Melody Maker/ JULY 1: Andy Warren phones Adam/ JULY 3: Andy and Adam (wearing pink jacket) meet outside the Marquee/ The "B-sides" are formed and rehearse throughout '76 in south Clapham with lineups including: Lester Square (guitar), Andy Warren (bass), Paul Flanagan & Bob Hip (drum), David Tampin (drums), Bid (occasional guitar & vox) & Adam Ant (guitar & vocals). Band record a definite version of "Boots are made for Walking" and split...

## 1977

APRIL 23: Ants form at Roxy Club, Neal Street as Banshees play last concert there/ Andrew Czeszewski approached as manager/ MAY 5: Ants world premiere in Muswell Hill bedroom—Polystyrene (of X Ray Spex) attends/ MAY 6: audition for Czeszewski at Scarf Studios, London/ MAY 7: audition for Falcon Stuart at Alaska Studios/ MAY 8: Lester departs/ MAY 9 (a.m.): replacement guitarist found/ MAY 10: replacement guitarist leaves, p.m. Mark Ryan joins, Ants official debut at I.C.A. Restaurant; ejected after "Beat my Guest" & complete show in the interval of John Dowies Show in the I.C.A. Theatre, Chelsea/ MAY 11: support X Ray Spex at "Man in the Moon" / MAY 18: support X Ray Spex at "Man in the Moon" Chelsea/ MAY 25: headline at "Man in the Moon" with "Swank" supporting ; audience leave after two minutes, except Jordan, Souxsie & Steve Banshee, Simon and Valerie. Jordan becomes group manager / JUNE 2: support "Desolation Angels" at Hornsey College of Art. Their drummer, Dave Barbe, joins the Ants/ JUNE 18: "Sounds" review of Sex Pistols boat trip—"meanwhile Jordan's telling me about this group she's managing called the Ants". Adam and Jordan, both on the trip, escape without injury/ JUNE 20: support the Slits at Cheltenham/ JULY 5: video for Derek Jarman film "Jubilee" with Banshee drummer Kenny Morris standing in/ JULY 8: Ants play Andrew Logans Party/ JULY 11: open Vortex Club with Slits & Banshees & Ants/ JULY 16: Adam, The Kid (Mark Ryan) & Palmolive (of Slits) play "Louie Louie & Shake" at a Hornsey party/ JULY 14: record "Plastic Surgery" & "Beat my Guest" at Chappells Studios/ JULY 18: film "Plastic Surgery" at Drury Lane Theatre, for "Jubilee Film"—Adam dislocates his knee in the actual take/ JULY 26: CBS party at Vortex with the New Hearts, Vibrators/ AUGUST 1: Vortex with Generation X/ AUGUST 4: Rebeccas, Birmingham/ AUGUST 27: Crayford Town Hall (with the Models)/ AUGUST 28: Jacksons Lane Community Centre (with Tom Robinson)/ SEPTEMBER 8: Nashville (support Banshees)/ SEPTEMBER 19: Vortex (with Black Slate)/ OCTOBER 4: Marquee (support Buzzcocks)/ OCTOBER 7: Plymouth Top Rank/ OCTOBER 15: Erics, Liverpool/ OCTOBER 21: Colchester College/ OCTOBER 31: Vortex (with Banshees)/ NOVEMBER 4: Kings College (support Generation X)/ NOVEMBER 12: Marquee/ NOVEMBER 26: Marquee/ DECEMBER 1: Royal College of Art/ DECEMBER 11: Marquee/ DECEMBER 16: Roxy Club/ DECEMBER 17: perform at Derek Jarman's party, Butlers Wharf—no earth on instruments so band wear gloves/ DECEMBER 26: Music Machine, with Banshees & Levi and the Rockats.

## 1978

JANUARY 5: Marquee/ JANUARY 7: Roxy Club/ JANUARY 12: Marquee/ JANUARY 17: Dingwalls (support to Wayne County)/ JANUARY 18: Oscars, Ilford (support Wayne County)/ JANUARY 19: Marquee/ JANUARY 21: Roxy Club/ JANUARY 23: John Peel session No. 1, record "Deutscher Girl", Lou (with Jordan singing), It Doesn't Matter, Puerto Rican/ JANUARY 24: record tracks "Deutscher Girls" at Air Studios for "Jubilee" film soundtrack/ JANUARY 26: Marquee/ JANUARY 30: 100 Club/ FEBRUARY 4: Rochester Castle/ FEBRUARY 13: The Cavern, Willesden/ FEBRUARY 14: Hope & Anchor/ FEBRUARY 17: Rochester Castle/ FEBRUARY 18: Nashville/ MARCH 3: Sandpiper, Nottingham/ MARCH 4: Bristol, Barton Hill Youth Club/ MARCH 6: 100 Club/ MARCH 10: Corsham Art College/ MARCH 27: Marquee/ APRIL 3: Doncaster, Outlook Club/ APRIL 10: Moonlight Club/ APRIL 13: Nottingham Sandpiper/ APRIL 14: Marquee/ APRIL 15: Erics, Liverpool/ APRIL 18: 100 Club/ APRIL 19: Sheffield, Limited Club/ APRIL 22: Rochester Castle/ MAY 14: Roundhouse (with X Ray Spex)/ MAY 15: Demo "Young Parisians"/ Lady & Catch a Falling Star, at Virtual Earth Studios, London/ MAY 19: Chelsea College of Art (with no guitarist)/ JUNE 6: Hard Rock Cafe, London, Debutantes Party, Matthew Ashmans debut/ JUNE 10: Ealing College, Rock Against Racism/ JUNE 17: Southbank Polytechnic, Rock Against Racism/ JUNE 24: Marquee/ JULY 10: John Peel Session No. 2, record: "Physical, Zerex, Friends & Cleopatra"/ JULY 13: Marquee/ JULY 29: sign to Decca Records for 2 singles/ JULY 31: Moonlight Club, Hampstead/ AUGUST 1: Moonlight Club/ AUGUST 10: Rock Garden, Covent Garden/ AUGUST 12: Albany Empire, Benefit/ AUGUST 14: buy new drumkit/ AUGUST 21: Swansea, Circles/ AUGUST 26: record "Lady" at Island Studios/ AUGUST 30: Last Bastion, Acton/ SEPTEMBER 5: Marquee/ SEPTEMBER 6: Marquee/ SEPTEMBER 9: Leopoldsbury, Belgium/ SEPTEMBER 10: Ninove, Belgium/ SEPTEMBER 16: Margate, Starlight/ SEPTEMBER 21: Salisbury Tech./ SEPTEMBER 29: Cologne Town Hall, Germany/ SEPTEMBER 30: SO.36 Club, Berlin/ OCTOBER 1: SO.36 Club, Berlin/ OCTOBER 2: Bonn Town Hall, Germany/ OCTOBER 3: Langensfeld Town Hall, Germany/ OCTOBER 12: open the "Modanostra" Fashion Festival in Milan, Italy/ OCTOBER 13: Milan TV

show/ OCTOBER 14: Milan, Cinema X/ OCTOBER 18: "Alta Dominica" TV show, Rome/ OCTOBER 19: radio interview, Rome/ OCTOBER 20: Titan Club, Rome/ OCTOBER 21: Titan Club, Rome/ NOVEMBER 1: Music Machine, London/ NOVEMBER 14: Demo "Kick" at RAK Studios, Snips producing/ NOVEMBER 21: Nuneaton, 77 Club/ NOVEMBER 28: Marquee/ NOVEMBER 29: Marquee/ DECEMBER 8: York, Pop Club/ DECEMBER 18: Moonlight Club.

## 1979

First U.K. tour begins ("Parisians Tour")—JANUARY 11: Leeds, Brannigans/ JANUARY 12: Bradford, Royal Standard/ JANUARY 13: Middlesbrough, Rock Garden/ JANUARY 20: Northampton, Cricket Club/ JANUARY 21: Electric Ballroom, London/ JANUARY 24: York Pop Club/ JANUARY 25: Norbreck Castle, Blackpool/ JANUARY 26: Manchester, The Factory/ JANUARY 27: Liverpool, Erics/ JANUARY 29: Swansea, Circles/ JANUARY 30: Gwent, Stowaway Club/ FEBRUARY 3: Huddersfield Polytechnic/ FEBRUARY 4: Chelmsford Town Hall/ FEBRUARY 12/ High Wycombe Town Hall; Ants leave Decca/ FEBRUARY 19: Chester, Smartys/ MARCH 2: Nottingham, Sandpiper/ MARCH 15: Norwich Church/ MARCH 16: Retford Porterhouse/ MARCH 17: Reading University/ MARCH 19: Civic Hall, Bishops Stortford/ MARCH 26: John Peel Session No. 3; record "Ligotage, Tabletalk, Animals & Men, Never Trust a Man with Egg on His Face"/ APRIL 22: Lyceum, London, sold out/ APRIL 24: SO.36 Club, Berlin/ APRIL 26: SO.36 Club, Berlin/ APRIL 24: record "Zerex/Whip in my Valise" at Roundhouse Studio, London/ JULY 6: "Zerex/Whip in my Valise" single released on Do-It Records/ JULY 12: private show at Mayhem Studios, London/ JULY 13: Second U.K. ("Zerex") tour begins—Retford Porterhouse/ JULY 14: Birmingham Digbeth Civic Centre/ JULY 18: Newport Stowaway/ JULY 19: Leeds, F. Club/ JULY 20: Edinburgh, Clouds/ JULY 21: Manchester, Factory/ JULY 22: Bradford, Royal Standard/ JULY 25: York, Pop Club/ JULY 26: Liverpool, Erics/ JULY 28: Middlesbrough, Rock Garden/ JULY 29: Jacksdale, Grey Topper/ JULY 30: Swansea, Circles Club/ JULY 31: Exeter, Routes/ AUGUST 1: Plymouth Woods (Adam splits his head open and receives six stitches)/ AUGUST 2: Port Talbot, Troubadour/ AUGUST 3: Newport, Shropshire/ AUGUST 5: Lyceum, London—sold out/ AUGUST 12-24: record debut LP "Dirk Wears White Sox" at Sound Development Studios, London/ AUGUST 25-29: Mix Tracks/ SEPTEMBER 28-29: Electric Ballroom, London—sold out/ OCTOBER 3: Andy Warren leaves the group; auditions and rehearsals take place; Malcolm McLaren manages group; Lee Gorman joins Ants on bass.

## 1980

JANUARY 1: Electric Ballroom, London—sold out ("Dirk Wears White Sox" LP is released)/ JANUARY 24: Dave Barbe, Matthew and Lee leave the Ants/ JANUARY 27: Adam phones Marco/ JANUARY 28: Adam and Marco meet in a cake shop in Covent Garden and agree to a writing partnership and a new "Antmusic" deal/ FEBRUARY 18: Adam and Marco re-record "Cartrouble Part II" and "Kick" at Rockfield for Do-It Records; Ants leave Do-It Records; new Ants are found and new equipment bought/ APRIL 19-30: Ants record the first song out of the Ant-Marco writing team: "Kings of the Wild Frontier/Press Darlings" at Matrix Studios, London/ MAY 18: private show at John Henrys PA Company, Rehearsal Studio/ MAY 22: Third U.K. ("Ants Invasion") tour begins at Electric Ballroom, London—sold out/ MAY 23: High Wycombe Town Hall/ MAY 24: Manchester Polytechnic/ MAY 25: Birmingham Top Rank/ MAY 27: Bournemouth Stateside/ MAY 28: Bristol, Tiffanys/ MAY 29: Bradford, St Georges Hall/ JUNE 1: Edinburgh, Valentinos/ June 2: Dundee, Maryatt Hall/ JUNE 4: Sheffield, Top Rank/ JUNE 5: Blackburn, King Georges Hall/ JUNE 6: Huddersfield, Cleopatras/ JUNE 7: Leicester University/ JUNE 8: Empire Ballroom, London (with special guest—Dave Berry and the Cruisers)—sold out/ JULY 16: Ants sign to CBS/ JULY 25: "Kings of the Wild Frontier" single release on CBS—enters BRMB charts at No. 53—then 48/ AUGUST 5: video film made of "Kings of the Wild Frontier"/ AUGUST: Ants record second LP "Kings of the Wild Frontier" at Rockfield Studios—Monmouth; "Dirk Wears White Sox" LP spends its thirty-second consecutive week in the "Sounds" Alternative LP chart; "Cartrouble" single spends its twenty-fourth consecutive week in the "Sounds" Alternative singles chart.





CBS 84549