

## ADAM AND THE ANTS

Title: Kings Of The Wild Frontier (Deluxe)

Label: Sony

Release Date: 2018

Medium: Double CD

Availability: Very Good

Venue: Park West Club, Chicago, Illinois

Recording Date: April 16, 1981

Lineup: Adam Ant - Vocals, guitar, piano  
Marco Pirroni - Guitar, vocals  
Chris Hughes - Drums

Terry Lee Miall - Drums  
Kevin Mooney - Bass, vocals

Set List: The Human Beings  
Dog Eat Dog  
The Magnificent Five  
Don't Be Square (Be There)  
Los Rancheros  
Ants Invasion  
Killer In The Home  
Cleopatra  
Press Darlings

Kick!  
Antmusic  
Beat My Guest  
Jolly Roger  
Zerox  
Cartrouble  
Kings Of The Wild Frontier  
Physical (You're So)

While Adam Ant (Stuart Leslie Goddard) was one of the seminal figures in British new wave, he is remembered more for distinctive fashion and quirky songs. His first band, Adam & the Ants, were a guitar oriented post punk group who could hold their own with any of the harder edged British bands of the late seventies. They were superstars in England, with their three studio albums peaking at number 16, 1, and 2 on the British pop albums chart. In addition, they charted eleven singles in their home country, including two number 1s, two number 2s, a number 3, and a number 4. The group was so popular that they were all over British television and their fans, collectively known as the Ant people, treated them like the second coming of The Beatles.

While they did not focus on the States, not even touring their until their last year of existence, they still managed to put their last two albums on the American pop albums chart, with one of them certified gold. Then, Adam Ant unexpectedly pulled the plug on the band to begin a solo career. He adopted a more pop friendly sound and managed to place five albums on the American pop albums chart, with one of them certified gold. He also placed five singles on the U.S. pop singles chart, with three cracking the top forty. He also placed eleven singles on the British pop singles chart, including a number 1 and 5. Six of his albums also charted in England. Ant has continued to release material and has had some success as an actor. Adam Ant's music and visual appearance directly influenced bands like Elastica, Marilyn Manson, Nine Inch Nails, and Suede.

Stuart Leslie Goddard was born on November 3, 1954 in Marylebone, England. His was the only child of Leslie Goodard and Betty Kathleen Smith. His mother was partially descended from Romanichal's, who were

more commonly known as English Gypsies. They had been hated in England for centuries and were often shipped out of England and enslaved during the 17<sup>th</sup> century in their various colonies. They were later subjected to extreme racism that continues to this day. Leslie Goddard worked as a chauffeur while his mother cleaned houses. The family lived in a two room house outside of London and while they struggled to make ends meet, they had enough to get by. However, his father was a heavy drinker and abusive. His mother finally threw him out when Stuart was only seven years old.

Despite their meager living conditions and without the guidance of a father, Goddard excelled in school. Early on, his teachers discovered that he was a talented artist and encouraged him to pursue art. While in Junior School, Stuart boxed and played cricket. He passed the eleven plus exam and enrolled in an all-boys school called St. Marylebone Grammar School. He enjoyed his studies and played rugby. He then passed six O exams, which would be the equivalent of earning a high school diploma in the United States.

He also passed three A level exams in English, History, and Art, which qualified for college. He wound up enrolling at the prestigious Hornsey College of Art to study graphic design. At one point, Goddard studied under noted designer Peter Webb. While in college, he was drawn to the world of music and wound up playing bass in a pub band called Bazooka Joe, which had been started by Daniel Kleinman and Joe Ellis in 1970. He also got married and moved into his wife's parents house.

On November 6, 1975, Bazooka Joe was headlining a show at Central Saint Martin's College of Art and Design. Their opening act was a new band who were making their live debut. They were the Sex Pistols and their performance that night would change the arch of Goddard's music career. He loved them while the rest of the band were not impressed. When he suggested that Bazooka Joe should change their music to be more like them, the rest of the members refused, and Goddard left the band. Pressured by the demands of a new marriage and struggling to find his place, Goddard had a nervous breakdown in 1976 and tried to commit suicide by ingesting pills he found in his mother-in-law's kitchen.

After recovering, Goddard was sent to a psychiatric hospital in North London, where he stayed for three months. He had been forced to leave college during this period but while institutionalized, he had developed a new persona. Once he was discharged, he became Adam Ant, choosing Adam because he was the first man and teaming it with Ant, because they could survive anything, including a nuclear explosion. Just before his breakdown, Goddard had formed a new punk based band called the B-sides. They hadn't even played a single live show when Goddard was institutionalized. Now Adam Ant, the singer tracked down two of its members to try again.

The first was guitarist Lester Square (born Thomas Woodburne Bruce Hardy on April 17, 1954 in Canada) and the second was bassist Andy Warren (born 1958). They teamed with drummer Paul Flanagan and formed The Ants in 1977. While part of the punk scene, the group adopted a more theatrical approach to their music, incorporating sadomasochistic imagery and costuming into their act. By this point, Adam was friends with Pamela Rooke, a model and actress more commonly known as Jordan. Jordan worked with Vivienne Westwood at SEX, a boutique she owned with Malcolm McLaren. All these connections would prove to be vital to the band in the near future.

The new band played their first show at a private residence on May 5, 1977 in Muswell Hill, which would be their only live appearance with Lester Square. He left to return to Art School and was replaced by Mark

Ryan (born March 2, 1959 in Tottenham, England). Ryan had been working in various factories and playing music in his spare time. He had already learned their set when they played their first real show at the Institute of Contemporary Arts in London on May 10, 1977. They landed a short residency at the Man In The Moon club in Chelsea and after Flanagan left in early June and was replaced by Dave Barbarossa (born 1961 in London), they continued to play throughout England for the rest of the year. By October, they were popular enough to play the Marquee Club.

Still known as The Ants, the group recorded a single, "Plastic Surgery", along with several other demos that summer. When film director Derek Jarman made the future cult film *Jubilee* in 1977, he featured many of the people who were part of the punk movement. They included Jordan and Adam Ant, who both acted in the movie. Some of the group's demos also found their way into the movie. In October, 1977, Ryan was replaced by guitarist Johnny Bivouac (born John Beckett in 1958). He had played in an earlier group, Desolation Angels, which also included Barbarossa. Shortly after Bivouac joined, they changed their name to Adam and the Ants.

While Bivouac did not stay with the band for long, leaving in May, 1978, several significant things happened during his brief time with the band. He played on the band's first session for John Peel on January 23, 1978 and recorded a song, "Deutscher Girls", the following day for the *Jubilee* soundtrack. He also overdubbed a guitar solo into the previously recorded "Plastic Surgery". The Peel session featured a new song called "Lou", which featured Jordan on guest lead vocals. At the time, she was managing the band and had been singing live with them since mid-1977.

The Peel session gave the band some much needed exposure. While they were popular, the hard core punk followers considered them to be a joke. The mainstream British press did not like them either, mostly because of the imagery and the lyrics of their early songs, which had fetish overtones. However, they were adopted by Siouxsie and the Banshees, who hired them as her opening act throughout the UK and became the favorites of amateur punk publications like *Ripped And Torn*. Before long, they fans at their shows began to dress like them, a sign that they were breaking through. These people became known as Ant People.

In May, 1978, the group went through another series of lineup changes. Bivouac and Jordan both left and Matthew Ashman (born Matthew James Ashman on November 3, 1960 in Mill Hill, England) joined on lead guitar. He had been a member of Staffix and The Kameronas. The band also began to play live shows outside of London, which caught the attention of Decca Records, who signed them that summer. They appeared for the second time on John Peel in July and released their debut single for Decca, "Young Parisians", on October 20, 1978. The song was an acoustic cabaret number which was completely different than the B Side, "Lady", which was a fast paced punk rocker.

While the band was doing well live, having booked dates in Belgium, Germany, and Italy, everyone, including their fans and the label, were confused by the single and it went nowhere. Unable to come up with a way to successfully market the band, Decca gave up in early 1979 and let them go. The band managed to find a new home on Do It Records, which had been founded in 1978 by Robin Scott and Max and Ian Tregoning. Their label debut was the single, "Zerox" (1979), which was released on July 6, 1979. The band played seventeen live shows in England in support of the single between July and August. Their debut album, *Dirk Wears White Sox* (1979), was then released on November 30, 1979.

At this point, the band was doing well live and the Ant People were growing exponentially. “Zerox” was getting significant airplay on stations that featured indie music. When the official UK Independent chart debuted in January, 1980, the single and the album were number one. However, there was a problem. The band was down to Adam Ant.

In November, 1979, Andy Warren was wooed by Lester Square to join his new band, The Monochrome Set. He was replaced by Leigh Gorman (born December 11 1961 in London, England). Shortly after Gorman joined, Adam Ant hired Malcolm McLaren to manage the band, believing that he could break them through on a mainstream level. On January 26, 1980, McLaren betrayed Adam and convinced Ashman, Gorman, and Barbarossa to leave the band and team with 13 year old Annabella Lwin in a new group called Bow Wow Wow.

Just like that, Adam Ant had lost his entire band. But, things were not as bad as they seemed. During his brief time with McLaren, Adam learned two valuable things. The first, and most important, was that there wasn’t a teen idol in England at the time and he had the physical looks, personality, and drive to become one. Second, McLaren had introduced the singer to the novelty hit single, “Burundi Black”, which featured a French musician playing over an old recording of tribal drummers from Burundi, Africa.

Barbarossa had been experimenting with tribal rhythms in the earlier incarnation of the band and Adam knew it was a way that his music could stand out. He also loved the miscellaneous grunts and whoops that the African musicians made on these kinds of recordings, which gave him new ideas on how to use his voice.

The key to everything was to find a musician who would buy into these ideas and could write music. He found the perfect partner in guitarist Marco Pirroni (born Marco Francesco Andrea Pirroni on April 27, 1959 in London, England). Pirroni was a key part of the British punk scene, having played with Siouxsie and the Banshees, the Models, Rema-Rema, and Cowboys International. Aside from being a solid guitarist, he was a talented songwriter. He also was extremely confident.

He told Adam that if you are going to have a band, do everything you can to sell records and make lots of money. Drive around in expensive cars and tell everyone who will listen that you are the best thing in rock music. Unlike some of his anti-social peers, relish the opportunity to appear on mainstream British television shows like *Top Of The Pops*.

The two pulled together a lineup over the next couple of months. They found bassist Kevin Mooney (born May 5, 1962 in Greenwich, England), and teamed him with two drummers, Christ Hughes (born Christopher Merrick Hughes on March 3, 1954 in London, England), and Terry Lee Miall. All were veteran musicians and as an additional plus, Hughes had production experience. They quickly came together as a band and were ready to perform live by May, 1980.

As a way to further stand out and attract the attention of teens, Ant came up with an entirely new look for the band. He had been reading about pirates and Native American Indians for a few years and found them to be heroic and sexy. He incorporated an Apache war stripe across his nose and began wearing buccaneer clothes. He then found a Hussar jacket, which was the same thing that the Light Brigade wore during their ill-fated charge. He dressed the rest of the band in feathers, scarves, makeup, and hand-made shirts.

Even before the lineup stabilized, Adam Ant and Pirroni combined with drummer Jon Moss to re-record “Cartrouble Pt.2” to fulfill their contract with Do It Records. The session was produced by Hughes. They released the new version as “Cartrouble” in March, 1980 and it reached number one on the UK Independent Singles Chart. That gave them some momentum for their first tour, a 15 date romp through England in May and June. During that tour, they debuted their new look and new material, while still playing some of the older songs for their long term fans. One of the shows at Huddersfield turned into a highly publicized riot.

The tour generated enough attention that they signed a publishing deal and a new record contract, the later with CBS Records. On July 25, they released their CBS debut single. “Kings Of The Wild Frontier” (1980). It was three minutes of thundering drums, white noise, and shouting. Somehow it made the British pop singles chart, hitting number 48 during an initial five week chart run.

That also set up momentum for their next single, “Dog Eat Dog” (1980), which was released on October 3, 1980. Written by Ant and Pirroni, the song debuted in the British pop singles chart upon release. After the band sang it on *Top Of The Pops* on October 16, it shot up the chart like a cannon ball and reached number 4 within a month. It was just in time for the release of their debut CBS album, *Kings of the Wild Frontier* (#44-1980), on November 3, 1980.

The album debuted in England at number 4 then reached the top of the British pop albums chart eleven weeks later, where it remained for two weeks. It re-entered the top spot six weeks after that and remained number one for ten straight weeks. It was also their breakthrough recording in the United States, peaking at number 44 during a thirty five week chart run beginning in February, 1981. The record would eventually reach gold sales in the U.S. in August, 1994. The album also yielded the band’s most successful British single, “Antmusic” (1980). It was released on November 28, 1980 and reached number 2 in England seven weeks later.

All of this success was tied to another highly visible British tour, which included thirty two shows in November and December. With the three singles and the album selling millions of copies in England, CBS made a deal with Do It Records to reissue their first two singles and album. “Young Parisians” (1980) hit number 9 in England in December while their first album, *Dirk Wears White Sox*, made it to number 16 on the pop albums chart in February, 1981. “Zerox” and “Cartroube” were also reissued and peaked at numbers 33 and 45 respectively on the British pop singles chart.

In addition to their British record sales, the band’s music caught on in Australia. “Dog Eat Dog” hit number 22 in that country and “Antmusic” went all the way to number one. *Kings of the Wild Frontier* made it number 16 on the Australian pop albums chart.

In the spring of 1981, the band made the decision to tour outside of England and Europe. The first leg included six shows in the U.K. in March, followed by thirteen shows in North America in April. Their next single, “Stand And Deliver” was released on April 27, 1981 at the end of that tour. It debuted at number one in England and remained there for five weeks. It also hit number 12 in Australia.

It was the last song to feature Mooney, who left after a fight with Adam Ant and Pirroni at the end of the North American leg. He had never gotten use to their pursuit of a pop audience and was replaced by Gary

Tibbs (born Gary Brian Tibbs on January 25, 1958 in Northwood, England). Tibbs did most of the promotional appearances for “Stand And Deliver”, even though he did not play on the recording.

The band toured throughout Europe from May to June, playing nineteen more shows. In August, they returned to the studio to begin work on their next studio album. *Prince Charming* (#94-1981) was released on November 14, 1981 and included “Stand and Deliver” as well as the title track, “Prince Charming” (1981), which had been released two months earlier on September 4, 1981.

The title track debuted in England at number 2, then hit number 1 the following week and remained there for 4 weeks. It also reached number 4 in Australia. Yet another album track, “Ant Rap” (1981), was released on November 30, 1981. It remained on the British pop singles chart for ten weeks, peaking at number 3. It also reached number 43 in Australia.

Meanwhile, the album debuted at number 2 on the British pop albums chart, where it remained for three weeks during a twenty one week British chart run. It also immediately made the American pop albums chart, peaking at number 94 during a twenty one week chart run. As was the case with *Kings Of The Wild Frontier*, all the tracks on the album were written by Ant and Pirroni.

During the fall of 1981, the band headed out for another international tour. This time they played sixteen shows in September and October in North America, Japan, and Australia. In December, they began a tour in England, playing twenty five shows through January, 1982. They didn’t know it at the time, but their last show as a band took place on January 22, 1982 in Queensferry, Wales.

By the end of 1981, the band were the most unlikely superstars England had ever produced. No one seemed to care that their songs contained funeral like beats, incomprehensible screams and vocals, and lyrics that contained references to sexual fetishism, sadomasochism, and various other taboo subjects. Their fans ignored the obvious references to Marc Bolan and the never ending posturing, with Ant declaring them as the best thing in British pop music whenever or wherever he could.

In February, 1982, CBS returned to their back catalog for another new single, releasing “Deutscher Girls” (1982). It immediately entered the British pop singles chart in late February and reached number 13 during a six week chart run. Do It followed with an EP called *Antmusic* in March. It reached number 46 on the British pop singles chart, where EPs were catalogued.

At this point, the band was seemingly on top of the world. During early 1982, they were nominated for a Grammy for Best New Artist, were nominated for three Brit Awards for Best British Group and as well Best British Single for both “Prince Charming” and “Stand And Deliver” and won a Brit Award for Best Album (*Kings of the Wild Frontier*). Adam Ant and Pirroni even won a prestigious Ivor Novello Award as Songwriters of the Year for “Stand And Deliver”.

They were trendsetters with their creative and visually stunning videos, with the band members dressed in elaborate costumes and sporting face paint while acting out mini movies. While MTV, which had launched on August 1, 1981, did not support them, their videos were all over British television.

They seemed to be destined for a long career when Ant destroyed the very thing he had created and fired his entire band in March, 1982. Over the years, the singer has given various explanations for the breakup. He has often said that the other band members had lost enthusiasm then stated that Pirroni no longer wanted to tour. More recently, he admitted that the other members were exhausted and wanted to take a break but he did not. He considered them to be an impediment and like any obstacle, he simply cast them aside.

Ant immediately began work on his solo debut album, continuing to write the songs with Pirroni. One of the first songs they came up with was "Goody Two Shoes" (#12-1982), which was released on May 7, 1982. The single came so soon after the breakup that some of the original artwork list Adam and the Ants across the top of the sleeve. It was also recorded with Pirroni and Hughes.

To say it was a hit was an understatement. It debuted at number five on the British pop singles chart then hit number one for two weeks a month later. It also reached number one in Australia, number 4 in Canada, and after some delay, number 12 in the States. In the U.S, it cracked the U.S. pop singles top forty in mid-December and stayed in the top forty for 14 weeks.

The supporting album, *Friend Or Foe* (#16-1982), was released on October 11, 1982. The album debuted at number five in England and remained on the British pop albums chart for twelve weeks. It was released somewhat later in the States and made the American pop albums chart in mid-December. With "Goody Two Shoes" rising up the singles chart, the album went with it and eventually peaked at number 16 in the U.S. during a thirty six week chart run. It was certified gold in the States in March, 1983.

The title track was released one month before the album and reached number 9 during an eight week run on the British pop singles chart. Ant and Pirroni were credited as album producers. The album had a Cajun feel including zydeco references that Ant had picked up while visiting New Orleans. While the title track was not released as a single in America, the third single, "Desperate But Not Serious" (#66-1983), peaked at number 66 on the U.S. pop singles chart. It also reached number 33 in England.

The singer decided to tour behind the album and assembled a backup band that included guitarist Cha Burns, drummers Bogdan Wiczling and Barry Watts, bassist Chirs Constantinou, and a three man brass section made up of Tony Hughes, Stewart van Blandamer, and Steve Farr. They made their live debut at the Astoria Theatre in London on October 1, 1982.

After playing five more shows in England, Ant traveled to the U.S. in early November to start the longest tour of his career to date. Between November 1982 and May 1993, he played eighty three shows. During a February, 1983 show in Cleveland, he injured his knee onstage and had to postpone some of the scheduled shows. After recuperating, he resumed the tour and finished it in May, 1983.

Ant released another major British hit single, "Puss 'n Boots", which hit number 5 in 1983. He followed that with "Strip" (#42-1984), which hit number 41 in England and number 42 on the U.S. pop singles chart. Both were featured on his second solo album, *Strip* (#65-1983), which was released on November 7, 1983. It reached number 65 on the American pop albums chart during a twenty six week chart run and peaked at number 20 in England. The supporting tour included a sixty date leg in the States from the end of January to the end of April, 1984. Ant's backing band included Pirroni, Wiczling, and Constantinou.

Sensing that momentum was turning against him, Ant hired Tony Visconti to produce *Vive Le Rock* (#131-1985). It was released on September 2, 1985 but only hit number 131 on the American pop albums chart, dropping off that chart after only seven weeks. It did better in England, reaching number 42 and yielding two more British pop chart singles, “Apollo 9” (1984) and “Vive Le Rock” (1985). They hit numbers 13 and 50.

Ant did perform with his solo band at Live Aid on July 13, 1985, but it not go as planned. Upon arriving at Wembley Stadium, he was told that he could only play one song and decided to play “Vive Le Rock” before being quickly ushered off stage. That was the wrong choice. He has since stated numerous times that had he known that he would be given only song, he would not have agreed to perform. In the fall of 1985, Ant and his band finished the year with a thirty four date North American tour. They would be the last full shows he would do until February, 1993.

For the next few years, Adam turned to acting. He appeared in a number of movies and television shows but did not release a new studio album until March 12, 1990, when *Manners & Physique* (#57-1990) appeared on MCA Records. It reached number 57 on the American pop albums chart during a twenty week chart run. It also hit number 19 in England. The album yielded a U.S. pop singles chart top forty hit, “Room At The Top” (#17-1990), which entered the top forty in April, 1990 and rose to number 17 during an eight week chart run. It also reached number 13 in England. A second single, “Can’t Set Rules About Love” (1990), hit number 47 in England.

The singer began work on his next studio album in 1991, working with Bernard Edwards of Chic. The new album was titled *Persuasion* and scheduled for release in either late 1992 or early 1993. However, it never saw the light of day. For reasons that have never been fully explained, MCA pulled the plug on the album and dropped Ant from their roster. In response, Ant decided to launch a tour in the U.S. and Mexico in January and February 1993 to support the album. His goal was to attract new label who would release it.

The tour went well and sure enough, Capitol signed on for U.S. distribution and EMI agreed to release the album in England and Europe. However, MCA would not give Ant the master tapes and the album was not released, despite numerous efforts by the two labels and Ant and Pirroni to license the tracks.

In 1993, Arcade Records released his first compilation, *Antmusic: The Very Best Of Adam Ant*. It did very well in England, peaking at number 6. A 1994 bonus edition included a live disc that was recorded during the now infamous *Persuasion* tour at a specially arranged private show for fans. The net result of all of this was that he recorded a new studio album, *Wonderful* (#143-1995), with his touring band. It was released on EMI on March 7, 1995 but stalled at number 143 during a nine week American pop album chart run. It also reached number 24 in England.

The title track, “Wonderful” (#39-1995), was his final U.S. pop chart top forty entry. It reached number 39 during a two week top forty chart run in late May, 1995. It also reached number 32 in England. A second single, “Gotta Be A Sin” (1995) remains his last British pop chart single. It peaked at number 45. Ant played eight shows in support in the UK in March, followed by thirty eight shows in the U.S. and Canada between April and June. Right before the North American shows, Ant played twelve in-store acoustic shows in the U.K. and the U.S. to market the album.

Ant effectively retired from music for the next decade. During this time, he got married and had a child, but the marriage failed. However, the demand for his music was still out there. A 1999 Sony compilation, *The Very Best Of Adam and the Ants*, hit the British record stores on April 5 and rose to number 30 on the British pop albums chart.

In January, 2002, Ant was set to go out with a package tour called *Here & Now*, which featured eighties artists. However, before he left, he wound up in significant legal trouble. The incident stemmed from a threat that Ant had received from a jealous husband of a woman who was designing his clothes. When the husband also implied that he was going after Ant's young daughter, the singer flipped and took action into his own hands.

He found out that the man would be at a club in Camden, England, he drove there in a rage. As it turned out, he wasn't there and when the club owner asked him to leave, he stormed off in a huff. Unfortunately, he returned hours later and threw a discarded car alternator through the pub window, injuring a local musician.

At this point, the pub's security staff chased him through the streets of Camden which resulted in Ant pulling out an old World War II starting pistol that had belonged to his father. After threatening to shoot them, he was quickly arrested by local police, with the gun still in his hand. Ant was charged with several offenses but ultimately was only convicted of causing a disturbance. He was fined 500 pounds and ordered to get psychiatric care.

In June, 2003, he got into trouble a second time when he attempted to smash in his neighbor's patio door with a shovel after an argument. This time he was sent to a psychiatric hospital, where he was diagnosed with bipolar disorder. Later that same year, the BBC ran a television special called *The Madness Of Prince Charming*, which focused on his mental illness.

In 2006, the singer addressed all of this in his autobiography, **Stand & Deliver**. It sold well in England and he completed a number of book signing events all over England. Ant maintained a low profile for the next three years but decided to return to music in 2010, playing several live shows and guesting on other artist's albums. He was accompanied by a two piece backing band that included Tom Edwards and Andy Woodard. After another hospital stay in regard to his ongoing bipolar treatment, Ant formed a new backup band with guitarist Will Crewdson, bassist Joe Holweger, and drummers Andy Woodard and Jola. They toured throughout England in 2011, playing forty three shows followed by twenty nine shows in 2012 in England, North America, and Australia/New Zealand.

On January 21, 2013, the singer released a new album called *Adam Ant Is The Blueblack Hussar In Marrying The Gunner's Daughter* (2013). It reached number 25 in England but did not chart in the States. He toured in support through 2013, playing thirty four shows in the United Kingdom and Europe in 2012/2013, followed by forty four shows in North America in the summer of 2013. A documentary of his comeback tour was filmed and released as *The Blueblack Hussar* in 2014.

In March, 2014, Ant asked Dave Barbarossa and Leigh Gorman, to temporarily join his band as he celebrated the reissue of his first studio album, *Dirk Wears White Sox*. They played the album from front to back at six British shows. In 2016 and 2017, he did the same thing with *Kings Of The Wild Frontier*, playing the entire album track by track in England and North America. The tour began with fourteen shows in England

between May and June, 2016, along with a special holiday show in December. During these shows, Sony released a deluxe edition of the album.

The tour continued with seventeen shows in the U.S. and Canada in January and February, 2017. Six more shows were performed in Australia and New Zealand in October of the same year. Tragically, Ant lost his guitarist/Musical Director Tom Edwards when he suffered a fatal heart attack after a January 24 show in Boston. He was replaced by AP Leach.

After finishing the U.S. shows in early 2017, Ant came up with the idea to play the A and B sides of all of his singles as part of his *Anthems* tour. It began with eighteen shows in England in May followed by fourteen shows in the U.S. in September. The tour also included ten shows in the U.S. in July/August 2018. In December 2017 and 2018, Ant played his first Holiday shows in London.

In 2019, Ant hit the road once again, this time playing his solo debut album, *Friend Or Foe*, track by track. He performed the show eighteen times in North America between September and October, followed by twenty six shows in the United Kingdom in November and December. He was scheduled to play another sixteen shows in North America in April/May 2020 but they were canceled due to the COVID-19 pandemic. They were initially postponed to 2022 but never took place.

Ant did return to the stage for a nineteen date tour of England between June and September 2022 as part of his *Antics* tour. He had planned to play some live shows in 2023 but they were ultimately held off until the following year, when the singer played thirty six shows in the U.S. between March and May 2024. Ant did play sixteen shows in England in 2025 that had been postponed from the fall of 2024 due to illness. As of October 2025, he is about to embark on a twenty four date tour of England. He is also set to release a new studio album, *Bravest of the Brave* (2025), before year end.

Pirroni continued to work with Ant after the breakup of the band in 1982 but was also a key part of Sinead O'Connor's first two albums, *The Lion and the Cobra* (#36-1987) and her seminal *I Do Not Want What I Haven't Got* (#1-1990). He also is now considered to be an authority on the British punk movement in print. He lent his guitar work to recordings by The Slits and formed The Wolfmen with Chris Constantinou.

Hughes cowrote and produced Tears For Fears massive hit single, "Everybody Wants To Rule The World" and produced the band's first two albums. He has also worked with The Electric Soft Parade, Tom McRai, Robert Plant, Paul McCartney, Peter Gabriel, Rick Ocasek, Wang Chung, Propaganda, Howard Jones, Lloyd Cole, Jon Bon Jovi, Tori Amos, Enya, Moya Brennan, and Clannad. Hughes has also released some solo albums.

Mooney formed Wide Boy Awake, Max, C, the Lavender Pill Mob, and played on various recordings by other artists, including Sinead O'Connor's first album through the invitation of Pirroni. He has also worked with Leslie Winer. Finally, Miall was so fed up with the dissolution of Adam and the Ants in 1982 that he left music completely.

Adam & the Ants are featured on several compilations. Sony International's 1999 set, *Very Best of Adam & the Ants*, includes 22 tracks. Epic's 1990 release, *Ants in the Forbidden Zone*, also contains 22 tracks. Early live recordings the band did for the BBC are captured on Fuel 2000's set, *Live At The BBC*. It includes 15

tracks. Arcade's 1993/1994 compilation, *Antmusic: The Very Best Of Adam Ant*, contains either 22 or 40 tracks depending on the version.

Epic/Legacy's 2003 set, *The Essential Adam Ant*, includes 17 tracks. Columbia's 2005 release, *Stand and Deliver: The Very Best of Adam & the Ants*, contains 22 tracks. Epic's 2012 set, *Playlist: The Very Best Of Adam Ant*, includes 14 tracks. And, for those of you who want everything, Epic's 2000 box set, *Antbox*, contains 66 tracks spread out over 3 CDs. .

Ant has released three live recordings. Arcades 1994 bonus disc for *Antmusic: The Very Best Of Adam Ant* includes 18 tracks recorded in Los Angeles in 1993. Essential Works 2008 release, *Live at The Bloomsbury*, captures 11 tracks recorded at a special invitation only show on September 24, 2007. Finally, Sony's 2016 set, *Kings of the Wild Frontier Disc Two*, includes 17 tracks recorded at the Park West Club in Chicago on April 16, 1981.

By the time Adam and the Ants toured North America for the first time, they were superstars in England. The thirteen date tour was in support of *Kings Of The Wild Frontier*, which had been released a couple of months earlier. It was on the American pop albums chart at the time this show was played and would ultimately reach gold sales in the States. Not surprisingly, the band plays twelve of the thirteen tracks, only leaving out "Feed Me To The Lions". They supplement these twelve tracks with three tracks from *Dirk Wears White Sox*, one of their early singles ("Zerox"), and a somewhat rare track called "Beat My Guest" which was the B side to the future single, "Stand And Deliver". Recording quality is good, with some sound mix problems that are quickly resolved.

At their best, Adam and the Ants created a powerful tribal beat augmented by Pirroni's bursts of guitar, feedback, and sharp lead lines. Mooney played right along with the two drummers while Pirroni filled in what little melodies there were on guitar. It was a full on assault that was distinctly noncommercial, yet sold millions in England. Adam Ant half sings, grunts, yells, whoops, and shouts the lyrics, with plenty of background support from Pirroni and Mooney. However, when he just plain sings, he has a surprisingly strong and pleasant voice. "Jolly Roger" is an example of that.

The band is at their best on this set during songs like "Dog Eat Dog", "Kings Of The Wild Frontier", and the set closer, "Physical (You're So)", which features some remarkable guitar fireworks from Pirroni and is as heavy as anything Metallica did. It is easy to see why Nine Inch Nails covered this particular song. Ant is remarkable on lead vocals during these kinds of songs, but he has plenty of help. The group was never given credit for their layered and counter harmony vocals, but they are on full display throughout this recording.

The band was also capable of some fairly conventional new wave pop, as shown during "Beat My Guest" (minus the lyrics) which is anchored by a nice lead guitar line from the talented Pirroni. Their two anthems, "Ants Invasion" and "Antmusic", are structurally exactly what Ant and Pirroni were looking for, hypnotizing marches that would stimulate their supporters. You can picture what was happening in the audience when these songs were being played. The first begins with Pirroni playing a creepy lead guitar line and features Ant at his best. The song builds into a full out menacing invasion of sound.

“Antmusic” is a lighter themed romp right from the start. As with all their music, it is anchored by the twin drum work of Hughes and Miall, which is mostly bottom end oriented with little snare and minimal cymbals. Pirroni knocks off an interesting guitar solo and Ant is at his eccentric best on vocals. The same style is employed on “The Magnificent Five” which has some great lead vocals from Ant.

One of the more interesting songs is “Don’t Be Square (Be There)”, which is unlike anything on the set. It incorporates some funk based guitar work interspersed with heavy power chords, interesting bass work and the ever present dual drums. “Los Rancheros” begins with some more fifties based guitar work from Pirroni, who knew roots music very well. It is more evocative of what they would play on their next album. Ant is featured on second guitar during both of these songs.

The band’s songs contained plenty of Native American references (“Human Beings”, “Kings Of The Wild Frontier”, “Killer In The Home”) and a fascination with pirates (“Jolly Roger”). They also touch on the past during “Cleopatra”, which is quirky and decidedly new wave. Ant changes his vocal style on the song. He and Pirroni explore the downside of instant fame on “Press Darlings”, which takes on a punk like vibe. They continue in the punk mode with their two minute blitz, “Kick!”, which is a full out assault that references early punk, with galloping drums, punk guitar, and Ant. It is heavily drum oriented and closes with a feedback strewn burst of guitar.

Two of the band’s early singles, “Zerox” and “Cartrouble” feature Ant on second guitar. Both are interesting changes in pace. The first is anchored by a fifties based rock line augmented with new wave guitar chords and feel. Pirroni routinely inserts fifties and early sixties into his guitar work, with him literally copying Link Wray on “Killers In The Home”. “Cartrouble” has a more direct punk vibe but has a sneaky melody line, not unlike something the Ramones would write.

All in all, the recording captures the band on a good night at what many consider to be the height of their career. They would descend into near camp and pure pop on their next album, *Prince Charming*, which made them millions but destroyed the band. As such, the idea to include this concert on the Deluxe edition of *Kings Of The Wild Frontier* was brilliant. This is some of the weirdest, yet entertaining music you will have in your collection. Definitely worth the purchase.

Title: Live Burbank Stage LA 1993

Label: Arcade

Release Date: 1994

Medium: CD

Availability: Fair

Venue: Burbank, Los Angeles, CA

Recording Date: February 21, 1993

Lineup: Adam Ant - Vocals  
Marco Pirroni - Guitar, vocals  
Boz Boorer - Guitar, vocals

Bruce Witkin - Bass, vocals  
Dave Ruffy - Drums

Set List: Vive Le Rock  
Miss Thing

Young Dumb and Full Of It  
Stand and Deliver

Cartrouble	Antmusic
Never Trust A Man (With Egg on His Face)	Goody Two Shoes
Dog Eat Dog	20 <sup>th</sup> Century Boy
Killer in the Home	Red Scab
Room at the Top	Shakin' All Over
Ants Invasion	Fall In
Desperate But Not Serious	Physical (You're So)

My final live recording of Adam Ant was recorded on February 21, 1993 at a private show held for invited guests only at the Burbank Sound Stage in Los Angeles, CA. It was later included as a bonus disc for the 1994 compilation album, *Antmusic: The Very Best Of Adam Ant*. At the time, Ant was in the midst of his *Persuasion Tour*, which included twenty eight shows in February and March in the U.S. and Mexico in support of an album that MCA refused to release and then dropped Ant from the label. It was produced by Bernard Edwards of Chic and had been finished since 1981.

During this tour, Ant and his played a number of songs from the aborted album and did attract the attention of Capitol and EMI Records, who wanted to release the album. However, EMI held on to the master tapes and while numerous attempts were made by the two labels and Ant's management team to license them, MCA hid them away where they presumably still reside today.

Whether Ant played any *Persuasion* tracks at this show or not, he would not have been able to release them on this disc. Instead, we get music from throughout Ant's career to date. There are two tracks from *Dirk Wears White Sox*, five tracks from *Kings of the Wild Frontier*, one track from *Prince Charming*, two tracks from *Friend Or Foe*, two tracks from *Vive Le Rock*, two tracks from *Manners & Physique*, the B sides to "Goody Two Shoes" and "Antmusic", and two cover songs. Ant covers T-Rex's classic, "20<sup>th</sup> Century Boys" and "Shakin' All Over" from Johnny Kidd & The Pirates. Recording quality is excellent.

This set is terrific from start to finish. The set list includes nine British pop chart singles, four of which reached the top five. Ant's backing band is led by the outstanding lead guitar work of Marco Pirroni, one of rock's most underrated guitar slingers, along with the rhythm and sometimes lead guitar work of Boz Boorer. These two are a potent combination, as evidenced by the Black Sabbath like hard rocker, "Red Scab", the roots rock of "Shakin' All Over", their inventive work in "Goody Two Shoes", the horror themed guitar work in "Ants Invasion", and the glam rock of "20<sup>th</sup> Century Boys". There is little that they cannot do, and both are on fire throughout the set.

The bottom end of Bruce Witkin and Dave Ruffy is also very strong. Considering that many of these songs were written when the band had a two drummer lineup, the original rhythms were somewhat sophisticated. Ruffy is able to fill in for both of them and Witkin is as adventurous as any bass player in the group's history. Since most of this set is performed with speed and power, they push the band along when needed and lay back appropriately. They lay into songs like "Physical (You're So)" and "Antmusic" but also nail the sophisticated rhythms behind "Goody Two Shoes". When its time to let loose ("Kick"), they kick ass.

Of course, the star is Ant, who is good voice throughout the show. His between song comments, vocal sound effects, and nuanced vocals drive the songs. He has an ability to convey his emotions in the songs and get truly weird, like during "Never Trust A Man (With Egg On His Face)". A hidden strength of this band was their ensemble vocals, which are terrific here. With three backup singers, the band can do anything

vocally. Some of the songs feature sophisticated vocal harmonies and arrangements with tandem lead vocals and soaring choruses. Some are simpler but all are tight and powerful.

All in all, this is a great set of music with songs that do not appear on the earlier live recording mentioned. In tandem the two sets work well and I would consider both to be essential live recordings in any collection.

Title: Huddersfield 1980

Label: Rockin'CD

Release Date: 2014

Medium: CD

Availability: Poor

Venue: Cleopatras, Huddersfield, England

Recording Date: June 6, 1980

Lineup: Adam Ant - Vocals, guitar  
Marco Pirroni - Guitar, vocals  
Chris Hughes - Drums

Terry Lee Miall - Drums  
Kevin Mooney - Bass, vocals

Set List: Physical (You're So)  
Kings Of The Wild Frontier  
Ants Invasion  
Beat My Guest  
Fall In  
Cleopatra

Car Trouble  
Kick  
Killer In The Home  
Press Darlings  
Tabletalk

At the beginning of 1980, Adam found himself without a band, as Malcolm McLaren had stolen all the members to form Bow Wow Wow. Distraught, he contacted ex Models and Rema Rema guitarist Marco Pirroni, who began to work with him on new material. They quickly hooked up with producer Chris Hughes, who got them into the studio to record a single that they still owed Do It Records. He also agreed to become the group's drummer. To round out the new band, a second drummer, Terry Lee Miall, was also recruited along with bassist Kevin Mooney.

After recording a new single, "Kings Of The Wild Frontier", the new group hit the road in May as part of the *Ants Invasion* tour. After playing 16 shows between May 18 and June 8, the band had created such a buzz that labels were bidding for them. They signed a new record contract with CBS that summer and recorded their breakthrough album, *Kings Of The Wild Frontier*, which was released in November. They would end 1980 with a series of shows in November and December throughout England.

This recording captures the infamous Huddersfield show on June 6, 1980. The show was part of the first leg of the *Ants Invasion* tour and included three songs that appeared on *Dirk Wears White Sox*, a single released around the same time, and six songs that would appear on one of the many versions of *Kings Of The Wild Frontier*. There is also the B side, "Fall In", which was released with "Ant Music". Recording quality is pretty good for an audience recording.

While this recording has eleven tracks, Adam declares on in his biography that the Huddersfield show ended after five tracks when a riot broke out in the venue. You can clearly hear what is going on during the recording, including Adam announcing the end of the show after playing “Fall In”. You also hear him yelling and cursing at the crowd. There is also some indication that the band and the promoter wanted to finish the show. After saying that he just wanted to play some music, the tape transitions into “Cleopatra”, which sounds like it was part of the same show. There is also a reference to Huddersfield later in the show, another indication that the group finished the show.

The remaining six songs include a combination of *Dirk Wears White Sox* and *Kings Of The Wild Frontier* material that was played as part of this tour, another indication that this is the same show, or at worse, from another show in the tour.

Whatever the circumstances behind this recording, it does capture the band at a critical stage, right before they became huge stars in England. Live material from this version of the group is notoriously hard to find so this is a valuable recording no matter how or when it was recorded.

The set begins with a feedback filled, mega distorted version of “Physical (You’re So)”. The song is played at a medium pace. Ant sounds great on lead vocals, minimizing his infamous yelps and high pitched whoops until the ending sequence. Pirroni’s lead guitar solo is a feedback strewn, high fretwork thing of beauty, evoking Mick Ronson at his best.

“Kings Of The Wild Frontier” has the driving rhythms typical of the group’s later material. Ant’s vocals stand out, along with backing harmonies from Pirroni and Mooney. Once again, Pirroni lets the feedback flow. The song ends with Ant’s insane barking. “Ants Invasion” begins with a repetitive guitar riff from Pirroni which leads to a series of distorted power chords. The bass work of Mooney also is featured. The song features some tempo shifts and has an ominous feel. Ant’s vocals are typical of what you would find later in his career.

“Beat My Guest” begins with another repetitive guitar lick, galloping drums from both Hughes and Miall. Once again, we hear some vintage Ant vocals, with his distinctive high pitch whoops and yelps. Mooney’s back up vocals are strong, although the harmonies are rough. The song is played at a furious pace from start to finish.

“Fall In” is the most fascinating song of the set, as it captures the riot that caused the band to stop the show. The song itself is another fast paced rocker similar in style to “Beat My Guest”, but what is fascinating is Adam’s confrontational attitude to members of the audience. He does not back down one minute, unleashing a series of curses and challenging them to fight him one on one. Once the announcer takes the stage and informs the rioters that the police are on the way, the concert apparently resumes. There is even a reference in a later song to Huddersfield.

The band follows the disruption with an interesting, guitar heavy version of “Cleopatra”. Ant is more restrained, and the band lays down a heavy beat behind him. The chorus is rough but Ant makes up for it with his sheer energy level. Pirroni also contributes more of his feedback strewn guitar work.

“CarTrouble” features both drummers and Mooney, who lay down a galloping beat. Adam’s vocals are strong and augmented by echo effects. Pirroni pulls off some riffs among all the usual power chords. “Kick!” is interesting on many levels. It contains some of Pirroni’s most concise guitar work on the show, albeit with plenty of feedback. The dual drummers also work fine, and Ant works the crowd, mentioning Huddersfield. The drummers lead off the next song, “Killer In The Home”, which features a Link Wray like guitar riff. The song is played at a medium pace, slower than other versions a little later, and includes Adam’s best vocals of the night, including all his trademark vocal tricks.

The entire band pulls off a relatively tight version of “Press Darlings”, which features good backup vocals from Mooney, a nice guitar riff, driving drum work, and some guitar special effects. The set ends with the riff based “Tabletalk” which features an ominous guitar riff from Pirroni. The song is played at a plodding Black Sabbath like pace. Adam gives a solid vocal performance which features some echo effects and the group’s playing is tight and focused. It ends a fascinating set on a high note.

It is clear from this set that Adam and the Ants were on to something. Their major breakthrough would take place just a couple of months after this show, making this somewhat of a historical recording. Of course, capturing a riot on tape is also a true bonus, similar to recordings made by early Devo and Iggy Pop and the Stooges that also have in my collection.

For all its merits, this is a bootleg and should not be purchased before either of the official sets described above. However, it does include four songs not on the expanded edition of *Kings Of The Wild Frontier*, and there is the riot. So, if you do want it, purchase it through Rockin’CD in Canada.