

# NEW GIVENCHY



peter olson

ONE DOLLAR



peter  
olson

NEWSOUND  
is a journal  
of progressive  
music and  
related interests.  
Submissions are  
welcome and  
requested. No  
monetary  
reimbursement  
should be  
expected.

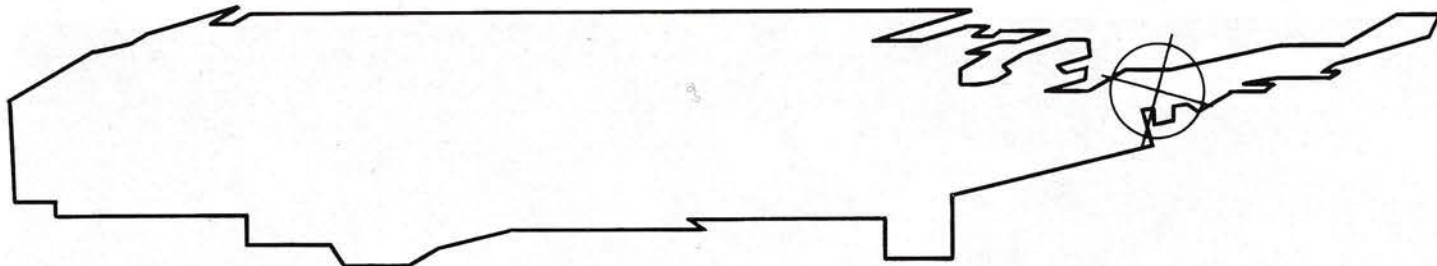
S T A F F  
Steven Kane, editor and publisher  
Peter Olson, photo editor  
Penelope Malish, art director  
Bob Turri, staff writer

This publication was printed by  
the kingswood group, cricket terrace center,  
ardmore pa 19003

CONTRIBUTORS  
Bobby Startup  
Frank Chmielewski  
Timi  
Linda Coffey  
John Talbot  
Nan Talbot  
Jay Schwartz

19107  
Philadelphia, PA  
211 South 13th Street  
c/o Steven Kane  
NEWSOUND  
envelope to  
addressed  
a self  
addressed  
stamp





# WATSEW

Newsound is new! Newsound is an attempt to publish a periodical using unsolicited submissions as a primary source for a majority of the contents of the magazine. Between each issue we will evaluate the material we have received by an arbitrary deadline; the end result being the publication of what we feel are the best and most appropriate entries. These will be augmented by our staff's contributions so that some continuity can be maintained. No monies will be paid for acceptance of any material for publication in Newsound. Fame has to be its own reward. Please include your phone number with any matter sent to us as it may become necessary to contact you for one reason or another.

Live music at The Starlite Ballroom in Kensington is new. Recently, Johnny Thunders performed at the opening of the large art-deco theatre that lies in the shadow of the El on Kensington Avenue in the Northeast. David Carroll, proprietor of The Hot Club, is the driving force behind the rehabilitation of the old dancehall. With legal action by residents surrounding The Hot Club threatening to close the famed punk palace to live music, Carroll had no recourse but to find another venue to carry on the scene which has become his lifeblood. Also, a larger hall was needed. There was just no way The Hot Club could hold the kind of crowds needed to generate enough cash to draw the big acts that Carroll had supported on their way up, only to lose them to the more spacious Tower or Emerald City.

My first impression of The Starlite was quite positive. Kensington is a little strange to those accustomed to Center City or suburbia, but not too strange for anyone who has braved the Bowery on the way to C.B.G.B.'s in New York. By the time you read this both The Reds and The A's will have played The Starlite. I hope to have seen you there. Good luck to all concerned.

Rock dancing is now happening every Thursday night at The Silver Cloud, 2009 Sansom Street. Lee and Steve have moved their act to this new location from Rainbows on Walnut. For a small cover charge you can move or listen to disks spun by two masters of now sounds. Lee Paris and Steve Pross, record moguls and stars of WXPB's "Yesterday's Now Music Today," know the scene and the music as few others do. Initial reports have been favorable and if my memory of the place is accurate it could be worth your while to check it out.

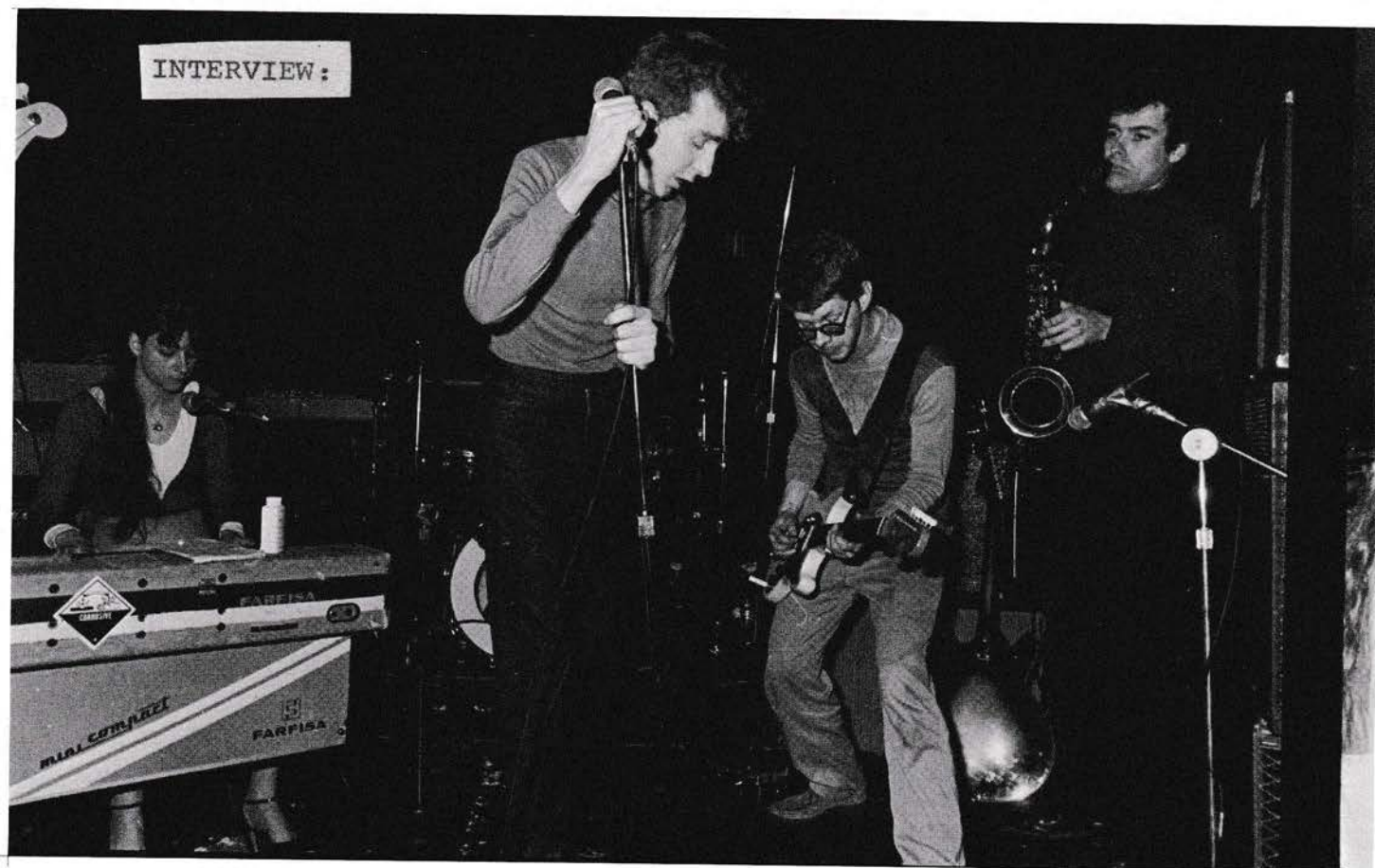
Dancers, don't forget about Bobby Startup's "Rock Hop" every Wednesday night at The Hot Club. It's always worth a visit, even if it's not new.

Howard Devoto's group, Magazine, has a song titled "Philadelphia" on their new album. It details Devoto's feelings about playing at The Hot Club last year, which was their first American gig.

Well, that's all that's new for now. Deadline for submissions for issue number two is 8/1/80.

Steven Kane





# The Stickmen:

Beth Lejman- organ, clavinet, bass, guitar, trumpet  
 Michael McGettigan- drums  
 Lance Walker- bass  
 Chooman Mattern- alto and tenor saxophone, trumpet  
 Peter Baker- guitar, vocals

The interview took place over the phone on Friday night, May 16th. The talkers were Rob Turri and Peter Baker of Stickmen fame. The conversation went like this.

Rob Turri: Why do you write the songs clearly in styles?

Pete Baker: Oh we do write them clearly in styles, you saw us then you saw the songs, you heard the songs, right?

RT: I have heard the songs yeah, uh huh

PB: Uh huh, and you say that they're clearly in different styles. We wanted to make sure that all the songs were different in themselves. We want the music and the style of the music centered around the idea, which comes first. This isn't the way with all the songs, with some of them.

RT: Who is doing the main idea making for your group? Or is it just a nice mixture of ideas?

PB: It ends up to be a nice mixture and the songs come out alot from jams, like the new songs now. I show up with the main idea but what I've wanted all along is a unit that is idealistic for my thinking. So I can show up and have the kind of group I want. This group in the past has been under my direction but now it's becoming more of a unit.

RT: What note are most of your songs in town?

PB: In town?

RT: In town, yes.

# THE STICKMEN

*by Bob Turri*

PB: I don't understand.

RT: Are The Stickmen a vehicle for self expression?

PB: Yes.

RT: I notice a definite leaning in your music toward funk.

PB: We've been into funk from the start. I've always liked funk. My ideal band was The Temptations. The first band I had, Undertakers of Love, was a warped soul band. We hardly use chords in our songs and that came from liking funk and not wanting to be another rock band.

RT: OK. Let me see now, um, um, um, ok, silence ah, where is your favorite hairstyle?

PB: What is?

RT: What or where.

PB: For girls you mean?

RT: Yeah, sure.

PB: I like French twists and flips, nice pageboys.

RT: Is there a specific look in terms of dress, appearance that The Stickmen are working on?

PB: We like to keep a clean modern type, black slacks and turtlenecks onstage.

RT: I did notice that your drummer tended to look a little bit like I can't say, cartoon characters or something but...

PB: We always felt like cartoon characters, especially when we first got Michael the drummer because of what he did to the arrangements we already had, how he plays. We always wanted to play animated, we always felt like cartoon characters.

RT: Yeah, well you're certainly animated live, ah you know you definitely move around alot and and your when you you seem to pretty much you seem to def...

PB: The drummer puts that in the real world ya know. Anybody could move around but if their bands not doing it behind them...

RT: Yeah.

PB: You know they're like a parody of themselves or something.

RT: Uh huh.

PB: Yeah it's in the 3-D with The Stickmen as far as I'm concerned.

RT: Hah, hah. Ok, um, ok. How much of an influence is working habits in relation to keyboards?

PB: These are funny questions. They're like collage questions or something. Beth, the keyboard player gets the ideas. I'll show up with the ideas and I can sing them and I'll translate them to her so we'll get the notes. She is the root of alot of it. Beth plays the most solid.

RT: And she plays Farfisa?

PB: Farfisa and a clavinet.

RT: What kind of sound will that make?

PB: Clavinetts were played by Sly and the Family Stone and Stevie Wonder and we get a little swamp funk type deal out of it. ( swamp funk grunts by Pete ) Sort of scary.

RT: Swamp funk huh?

PB: Yeah, sort of on the scary side.

RT: Is there a country element to the Sickmen?

PB: There is definitely some woods stuff there.

RT: Is that from the name?



PB: It's from us. Where I'm from starts the woods. I've always had tree forts and where I'm going to move is a swamp-like area and we were out jamming out there the other day and our amps kept falling and getting mud all over them. So we want to get a little swamp band going. There's always been that stuff in the Stickmen with the song "Tail Dragger," and stuff like just to steer clear in the woods.

RT: What are some of The Stickmen titles?

PB: "Cage Sex."

RT: What's that all about?

PB: The punches that we get out of our instruments because we're singing about cage sex. And then there's "Charm" and "Charm" has to do with charming the audience and being charmed ourselves.

RT: Being charmed by the audience or by what you're doing?

PB: Being charmed by ourselves and that's kind of what they want us to do to them, like as if they were snakes. And then there's "Jamming in a Trance," "Magnetic Embarrassment."

RT: "Magnetic Embarrassment" is a classic tune, what's it all about?

PB: It's about me singing it, being embarrassed about the state of mind putting that on to the people and having them like me for it so to coax that out of me more, so it's like they're making me more and more embarrassed by the fact that they're pulling it out of me. It's just an idea that ended up being real. I mean you walk around with these little ideas in your head and ya get a little band together, and the next thing you know it's in 3-D and you're up there singing it and it becomes real and it's a little embarrassing sometimes.

RT: Yeah, uh huh.

PB: And then the people tell you it's a good song and they like the idea. I don't like to get too close to 'em as far as just let them sort of drop off. Hook 'em up next to each other. I have a short attention span when it comes to songs.

RT: What personality do you like in life ( time decisions )?

PB: T.V. personalities? ( some difficulty ) I like Johnny Carson, and alot of cartoon characters.

RT: Who decided to call it quits?

PB: Who decided to call it quits?

RT: Yeah.

PB: With what?

RT: Anything, anything at all.

PB: I don't know, with what? Who decided to call it quits? I never tried to call it quits.

RT: When is your favorite signature?

PB: When is my favorite signature? On a thousand dollar check. Favorite signature let's see.

( Discussion of questioning methods )

PB: I thought you were going to ask what are The Stickmen trying to do to the audience.

RT: Do you wanna talk about that?

PB: We're trying to charm them. We're really trying to charm them and put across some personality. It doesn't always have to be sweet all the time. People don't always want that at The Hot Club. It's charming as far as what they feel charming to be.



RT: So this could possibly be sour charm?

PB: Yeah it could be. We want to draw the crowd in by the rhythms. With our new bass player the songs are coming to life, they can last a little bit longer and they're becoming a little bit more hypnotic. And we think we really can charm them and suck them in and when their stomachs are like tied into us then we can start breaking up the songs and changing the rhythms and really do damage. We really want to suck the people in so they can feel the changes we're putting them through....

# URBAN GUERRILLA

5

COME WITH US INTO THE 80's  
FOR EXCITING FASHION ANSWERS!  
—VINTAGE, SURPLUS, CHEAP CHIC—

OPEN DAILY 12 NOON-7 P.M. CLOSED SUNDAY



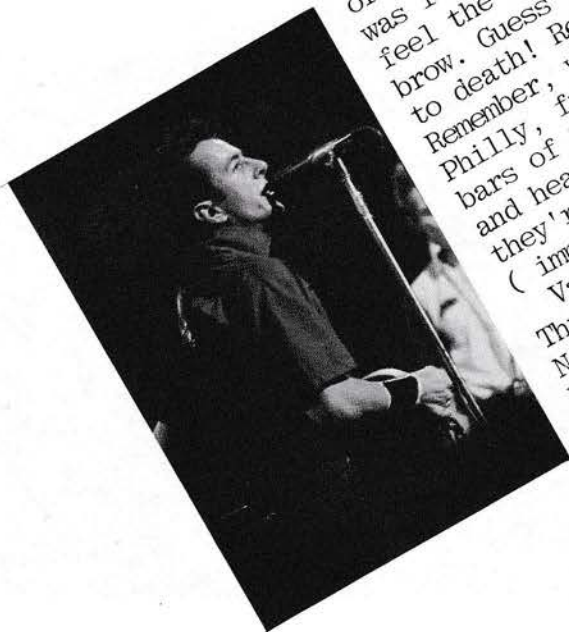
CLOTHING FOR MEN AND WOMEN

147 N. 3RD. ST. (BETWEEN ARCH AND RACE) PHILA., PA. 19106 (215) 923-9474



# THE CLASH

**1** Intro.: And it came to pass, that in the birthplace of Rock' n 'Roll, Rock suffered from acute indigestion. What passed for American Rock' n 'Roll as the seventies yawned, turned, and faced the eighties sounded like: Burp!! The Clash's "London's Calling Tour" ripped through the Tower Theater first week, March, like a lion, etc. And to what were the London Four ( plus one ) calling 2000 people on the outskirts of Philadelphia, the basement bowels of Heavy Metal Land? Whatever it was, more people were responding now than during last years "The Clash barely sold 900 tickets, moving from the Tower to the Tour". Then, The Clash was upset with The Walnut Street Theater. Rumor has it that The Clash was seated at The Walnut, which being a seated venue, inhibited the audience in its freedom of movement. Fact has it that the Tower's security force tolerates no wrongdoing. This includes leaving your seat for the aisle, or crowding around the stage. usually, that is. Possibly at The Clash's request, the area of the orchestral pit, seatless at the time, was left open to anyone who cared to feel the sweat splash from Joe Strummer's brow. Guess what? Nobody was trampled to death! Revelation! Apocalypse! Remember, we are talking Stone Age Philly, from which kids migrate to the bars of South Jersey to stand around and hear bands cover Van Halen, and if they're males to get into fist fights ( impresses girls, you know ). Three reasons why America needs the Van Halen, Foreigner, and Molly Hatchet. Not that The Clash is necessarily the best; for now, though, it holds the greatest power to influence. Furthermore, I don't buy the hip "Clash Sold Out " nonsense. I don't believe Rock' n 'Roll is supposed to be clandestine or esoteric. Rock is for the same types of kids that flocked to the Lubbock skating rink to



see Buddy Holly. Rock' n 'Roll should act as a release for working class tensions. What the typical Philly teenager mistakes for Rock is only the expression of pent-up sexual frustration, without a release. If any band is going to break through the barriers and demonstrate the difference between the Heavy Metal Power Motive and a Rock energy, it will be the Clash.

# times XXXXXX

two views of a CLASH concert



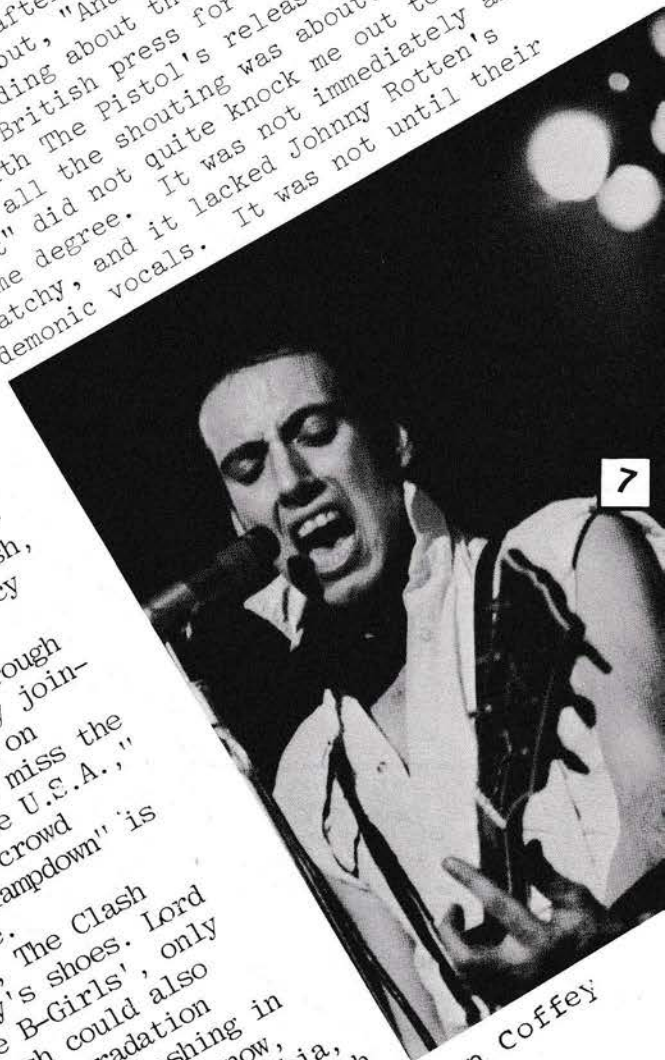
# TWO

# 2

So what did The Clash accomplish in Philly? Through its hand-picked support acts, they took a stand. Toronto's B-Girls made a stand for the North American underground, our own Lee Dorsey is we see? And don't tell me Lee Dorsey is old, and black, and can't Rock' n 'Roll anyway. Revelation, Apocalypse. (I hate to dwell on the sexism and racism common among the zillions of dinosaur-rock fans. But growing up in Northeast Philly, I can see the subliminal toll Heavy Metal attitudes have taken on the objectivity of that dead with "Ya Ya" and "Working in The Coal Mine". Let's not forget reggae toasting (chanting over taped reggae instrumentals), which probably confused a lot of kids, but it is confusion that leads to worry, to antagonism, to inspiration. One thing we can say for The Clash, it certainly has a sense for the urgency that leads to a world Rock view.

Oh yeah. The Clash itself came through with a show of shows, with Ian Dury joining on "Janie Jones," Mikey Dread on "Armageddon Time." I didn't even miss the neglected "I'm So Bored with The U.S.A.," or "White Riot." Judging from crowd response, "Waiting for the Clampdown" is the new Clash signature tune. Perhaps fifteen years on, The Clash will be wearing Lee Dorsey's shoes. Lord knows, they have worn The B-Girls', only with a worse fit. The Clash could also suffer the ultimate self-degradation by yielding to temptation, and cashing in on their success (Burp!). But for now, for the prog-rock children of Philadelphia, Rock, who have never been exposed to a great white hope. O

It was during the summer of '77 that I first heard The Clash. "White Riot" was their first release, and I found it at Platters a few weeks after I purchased The Sex Pistols vinyl debut, "Anarchy in the U.K.". I had been reading about the emerging punk scene in the British press for quite some time, and with The Pistol's release, I could hear what all the shouting was about. "White Riot" did not quite knock me out to the same degree. It was not immediately as catchy, and it lacked Johnny Rotten's demonic vocals. It was not until their



John Coffey



+

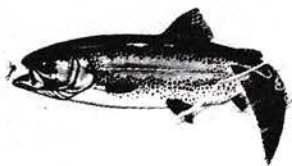
XXXXXX

first album became available a few months later that The Clash made any real impression on me. Taken as a whole, the album presented a powerful statement of youths rebelling against the mundane lives society had planned for them. It also rocked out.

Following the release of that album came a series of singles that further helped to establish The Clash as the Dead, Clash City Rockers, Jail Guitar Doors, White Man in Hammersmith Palais were some of the titles, which, along with The Sex Pistols stagnation and eventual breakup, catapulted The Clash into the punk movement's strongest claim to legitimacy.

X During the Winter of '78, sometime following the release of their disappointing second album "Give Em Enough Rope," I first encountered The Clash in live performance. It was a miserable night, snowing and sleeting. Driving back to Philly from Washington after the show took five very long hours, but it was worth it. The records had only hinted at the power The Clash would display live. A few nights later I caught them in N.Y.C. at The Palladium. Amazingly, they far surpassed the Washington show. Almost apocalyptic, they were awesome that night. It was one of the best shows I have ever seen and, by a small margin, the best Clash performance I have witnessed.

Their recent gig at The Tower was close. The "London's Calling" material is some of the best, and it has given their live show more variety. The energy was almost too high to bear. It was one of the best times I've had at The Tower. Probably because at The Clash's insistence, The Pit was opened up for standing room, which forced everyone that wanted to see up on their feet, making the concert a more participatory experience, something you were there. If you don't already have "London's Calling" rush out and buy it. The Clash almost live up to their hype, they are almost the only band that counts. ●



+



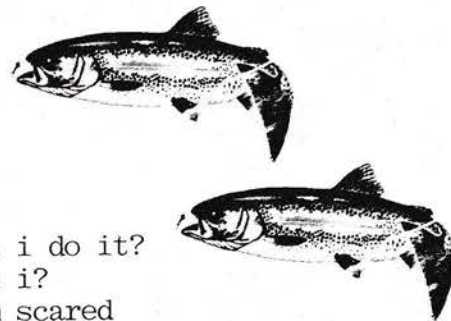


John Lydon, better known as Johnny Rotten, brought his new band Public Image, Ltd., to The Tower Theater in late April. It was Lydon's first appearance in Philadelphia. His former group, The Sex Pistols, bypassed the city during their only tour of the States.

A sparse but exuberant crowd greeted P.I.L., as they are commonly called. Despite the critical acclaim their second album titled "Second Edition" has received, they have gotten almost no radio airplay because of the uncompromising nature of their music. In concert, they were equally uncompromising. Lydon and company ( ) refused to play the role of rock "stars." They just stood and played their music and seemed not to take the event seriously at all. As fans showered them with coins and even paper money, Lydon scampered around the stage picking it up requesting larger denominations. After little more than an hour, they unplugged their instruments and left.

#### ADS/FOR/NEWSOUND

1/8 page.....	\$30.00
1/4 page.....	\$50.00
1/2 page.....	\$80.00
full page...	\$150.00



can i do it?  
can i?  
i'm scared  
it's the music  
that i want to do  
they're the rhythms  
that i feel

i can't help it  
i don't want to  
they're not exactly  
like any other  
no more alike than  
Buddy Holly and Little Richard

linda

9

## PLASTIC FANTASTIC

\* the neatest record stores in the world



HEY, KIDS!! NEED CASH??

**WE PAY CASH  
FOR USED RECORDS!**  
(good condition/any quantity)

◇ rock / jazz / classical ◇  
◇ albums + cassettes ◇  
◇ no 45's or 78's ◇



◇ 2 STORES!! ◇

1. 755 lancaster ave.  
bryn mawr, pa.  
215-525-ROCK

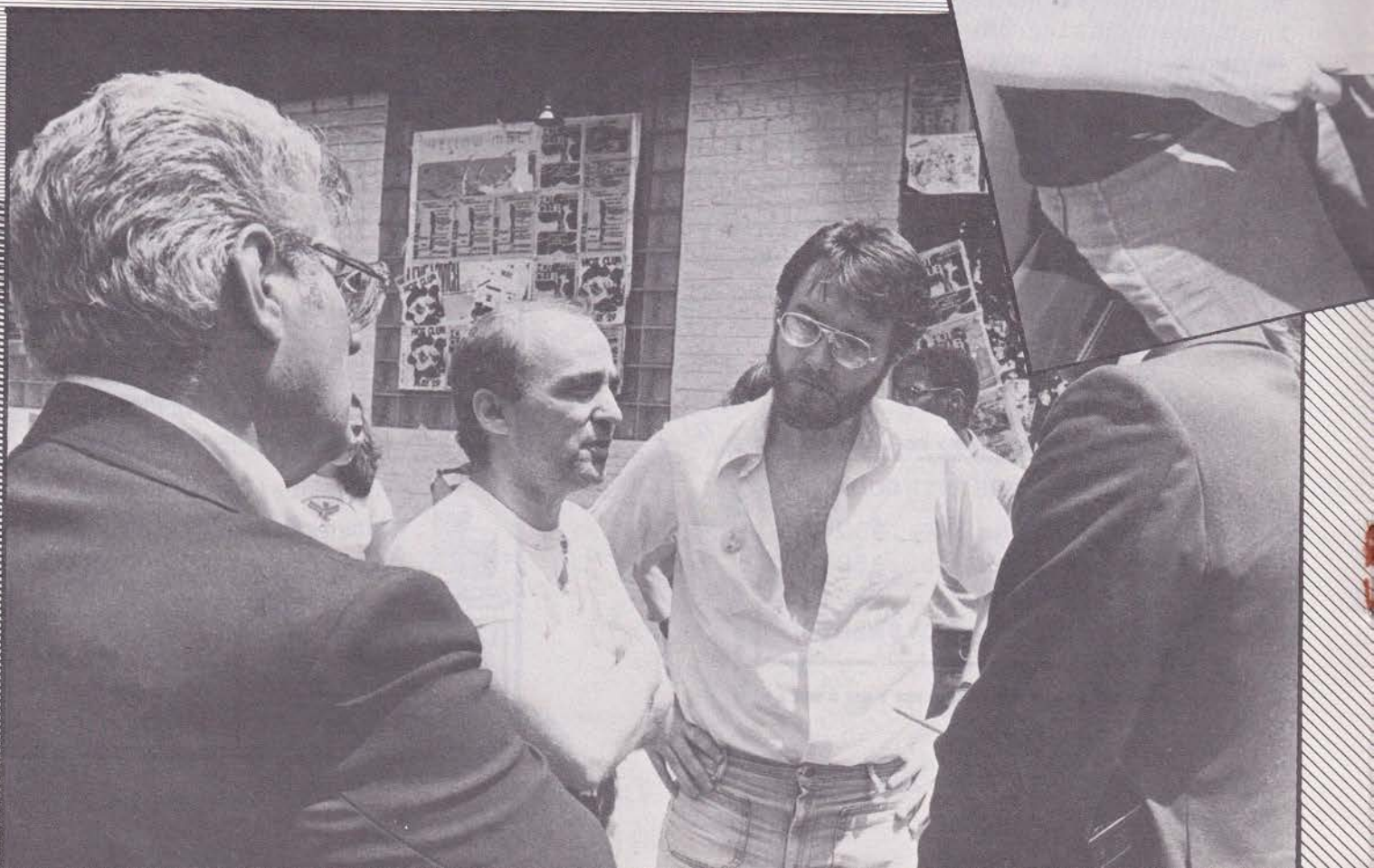
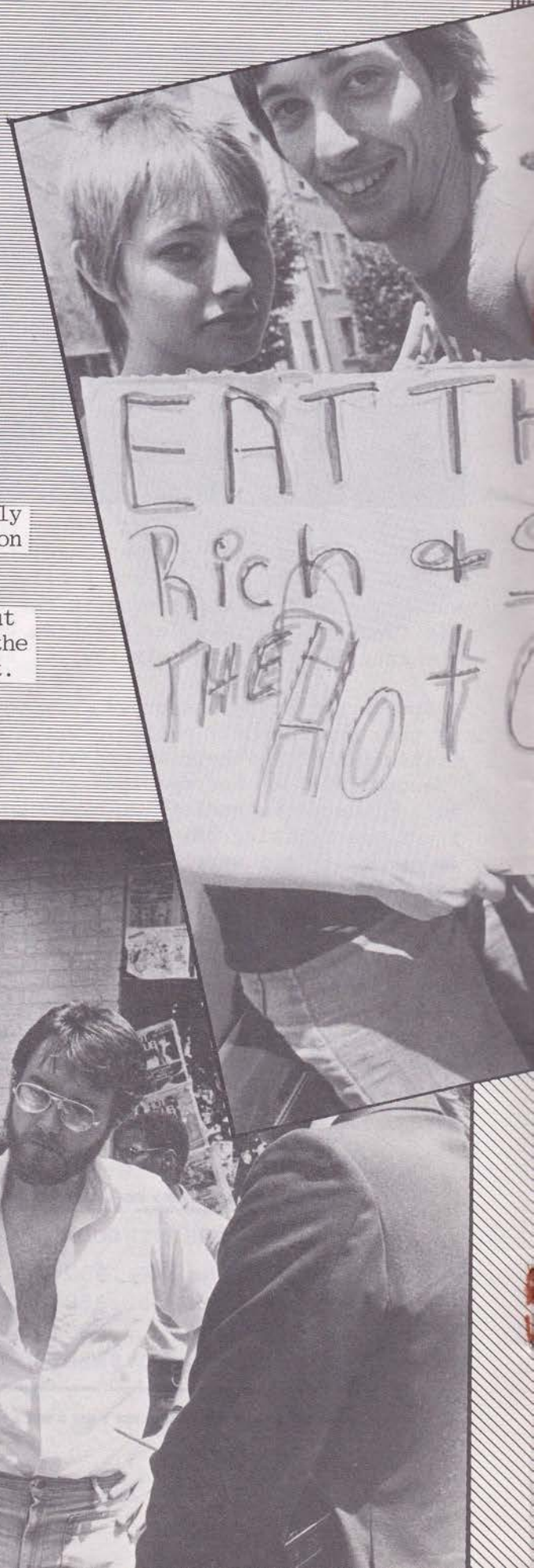
2. 220 S. 40th st.  
phila. pa.  
215-222-ROCK



Recently, The Hot Club, really Philadelphia's only new music club, has been threatened with legal action to force it's closure.

Complaints by residents surrounding the club about the noise and the undesirables congregating around the place have been elementary in bringing down the heat.

One Sunday afternoon, early in June, a group of concerned patrons organized a march protesting the harassment. After all, they said,"

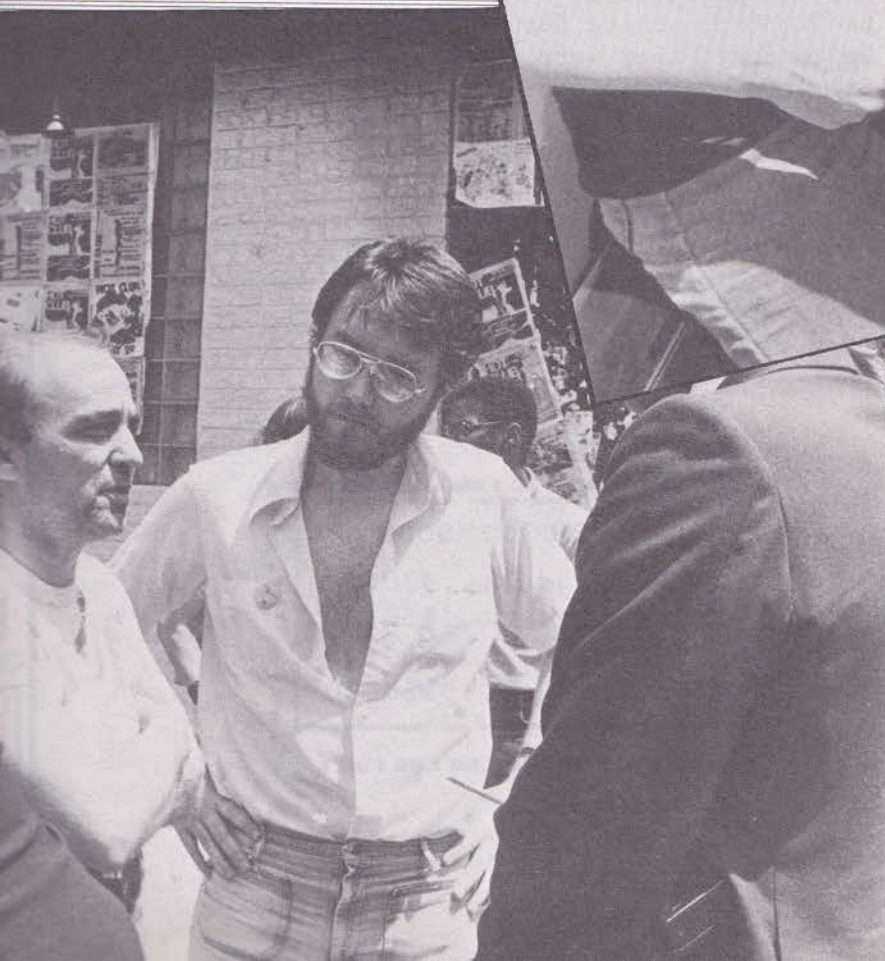




Philadelphia's only  
ed with legal action

ding the club about  
gregating around the  
ging down the heat.

June, a group of  
h protesting the



"WE WERE HERE FI





photos: p.olson



**"WE WERE HERE FIRST"**



NEW VINYL:

I like it...


Well here we go again with my spurts of short record/group reviews of vinyl, I think everyone should at least give a listen.

Let's start off with a band that recently played the Hot Club - The Cure. In the past year or so they have released four singles and two albums. Their first album which was just released domestically is called "Boys Don't Cry" (import - Three Imaginary Boys) is a very fine album containing the title hit single and one of the best pop songs in the last twelve months plus their other singles, just as worthy, "Jumping on Someone Else's Train", and "Killing an Arab". If you do have their singles, I suggest getting the import album as it contains a couple of tracks not on the PVC release (great version of Hendrix's "Foxy Lady"). Other highlights on this album are "10:15 Saturday Night", "Accuracy", "Fire in Cairo," and "Grinding Halt". Their sound is very haunting. It must be their vocals that give them that desperate but aware attitude that possesses the album. At this point, they were a three piece (guitar, bass, and drums). Then came the new lineup (added keyboards and replaced bass player) with a new single "A Forrest" and album "Seventeen Seconds". Still keeping that same haunting sound but becoming less commercial, their songs expanded in length. The keyboards tend to be just splashes of color rather than a major force. "Seventeen Seconds" is harder to get into, but after listening to it a few times, it becomes a great album. Try the first album, then continue onward.

The Teardrop Explodes is a band from Liverpool that has released three great singles in the past year and a very interesting progression. All are very danceable. Starting with "Sleeping Gas" with that primitive Doors sound to "Bouncing Babies" with that catchy and choppy chorus, to their latest and greatest "Treason", which is a great modern pop song produced by Clive Hanger (Who did the Madness album). They are basically a four piece, with guitar, bass, drums, and keyboards. Hypnotic dance music. There seems to be a proliferation of good music coming out of Liverpool these days. Here is a short

Bobby Startup is a local visionary who formerly was stage manager at the original Electric Factory. He has recently been leader of the infamous Autistics, a local punk combo. He now is the d.j. at The Hot Club and is involved in management there.





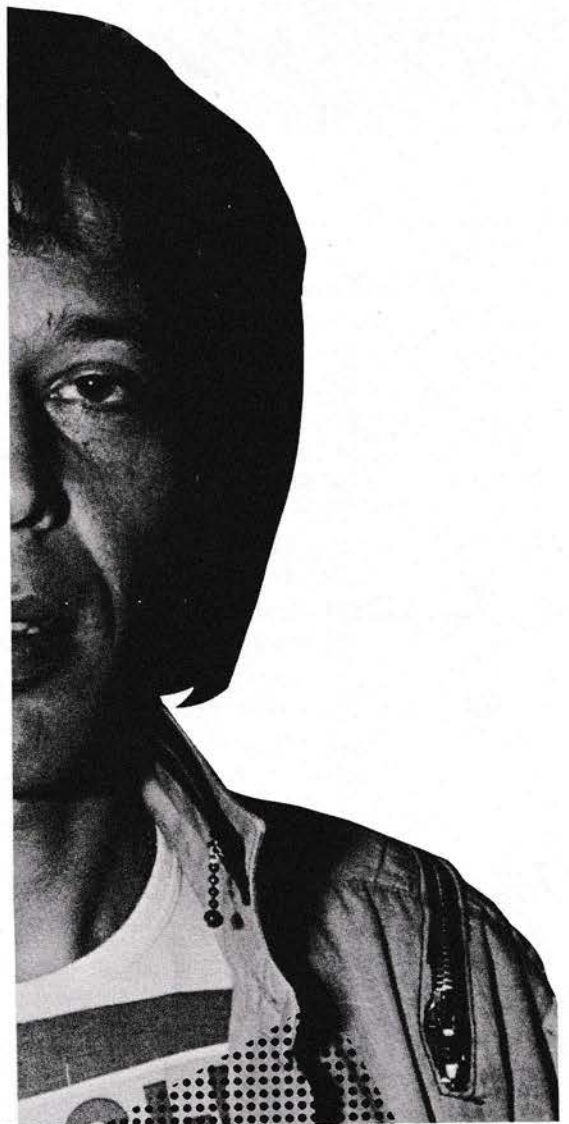
I like it!

rundown on that scene: Those Naughty Lumps - two singles "Iggylop's Jacket", and the new one, "Down at the Zoo", which reminds me of Philly's Warm Jets; Expelaires - two great singles, "To See You" and "Sympathy", a five piece with dominant keyboard and guitar sound. Very memorable. I like the lyrics, and you can dance to it. I'll give them an 89, Dick. Echo and the Bunnymen - "Pictures on My Wall" - gothic pop? with a rythm box. Acquired taste; Lori and the Chameleons - their first single, "Touch", starts off like ELO's El Dorado and becomes a new wave disco tune; Pink Military - features Jayne on vocals (from Big in Japan). Their material ranges from the danceable to avantgarde noise and shrieking. If you can find the "Street to Street" compilation of Liverpool bands, listen to "Match of the Day", a nifty instrumental by Big in Japan, "Julia's Song" by The Fd (now called Orchestral Manoeuvres), "194 Radio City" by Jaqui and Jeanette, "Screen Love" by Tontrix, and "Monkies" by Echo & the Bunnymen. Before we leave Liverpool, let me mention Orchestral Manoeuvres in the Dark. A two piece bass/synthesizer band, which has put out two wonderful singles ("Electricity" and "Red Light White Frame") and a very interesting and enjoyable album. Listening to them makes you wonder why Gary Numan is so big and they're not (as of this writing, their album reached the top forty in England). Their music has warmth and human element, plus it is danceable - three points where Numan fails. Orchestral's album won't bore you after the third track. It keeps getting more interesting. By the time you read this, they will probably have played the Hot Club (May 31st). I hope you didn't miss them, especially you Ultravox fans!

Let's get on with some hot singles:

The DB's - "Blach and White" - features Chris Stamey on their finest outing to date. a great cpo tune on the new Shabe label.

The Distractions - "It Doesn't Bother Me" - from Manchester, England, this group plays great pop tunes in the style reminiscent of the Flamin Groovies. It fact, the Groovies wish they could match this one. Looking forward to the album in June.





Manicured Noise - "Moscow 1980/Metronome" - the best dance record out this year. I love both sides. At times they remind me of Talking Heads at their danceable best. The vocalist does seem to have that Byrnesque sound. Really good rhythm section thumping down that leaden dance beat and some great sax playing which reminded me of Keith Gemmel's work from the long defunkt Audiance.

Martha and the Muffins - a Toronto based band that went to England and made three excellent singles and an album ("Cheesies and Gum," "Echo Beach," and "Saigon"). For those of you who love and appreciate the B52's, here is a band that could easily wear out your soles.

The Circles - "Opening Up" - probably one of the best pop/mod anthems recorded. If more of the mod groups sounded as good and convincing as they do, then the movement would mean something. The only other mod records I would recommend would be Back to Zero - "This Side of Heaven", Purple Hearts - "Millions Like Us" and Secret Affair - "Time for Action" and "Let Your Heart Dance". From Ireland comes a few good records recently, such as Moondog - "Why Do You," Nudi - "I Spy," Attrix - "The Moon is Pace", Viper - "Take Me", The Undertones - "My Perfect Cousin," Stiff Little Fingers - "At the Edge", Strange Movements - "Dancing in the Ghetto."

Psychedelic Furs - "We Love You" and "Sister Europe." The tongue in cheek of "We Love You" is a must record. They are to new wave what Roxy Music was to the early seventies. And you've gotta hear that album.

Tiller Boys - "Big Noise from the Jungle" - features Pete Shelly (Buzzrochs) and a couple buddies. Very strong instrumental. Beatty!

Delta 5 - "Mind Your Own Business" "You." Friends of Gang of Four (guitarist is definitely influenced by Andy Gill) have released two great singles on rough trade. "Business" opens up with the thumping of two bass players and drums gets you off your ass and on the dance floor. Very good

lyrics (simple but to the point) and a sharp guitar break ala Gill. "You" is the flip side of their latest waxing, and is immediately likeable - only took one listen to want it badly.

Modettes - "White Mice" - an all girl band with Kate Chorus original slit guitarest. Not like the Slits. Just as original. Good dance tune.

Plain Characters - "Man on a Railing" - for the synthesizer fans. Very funny lyrics. Simple and poppy, but very original. Strange.

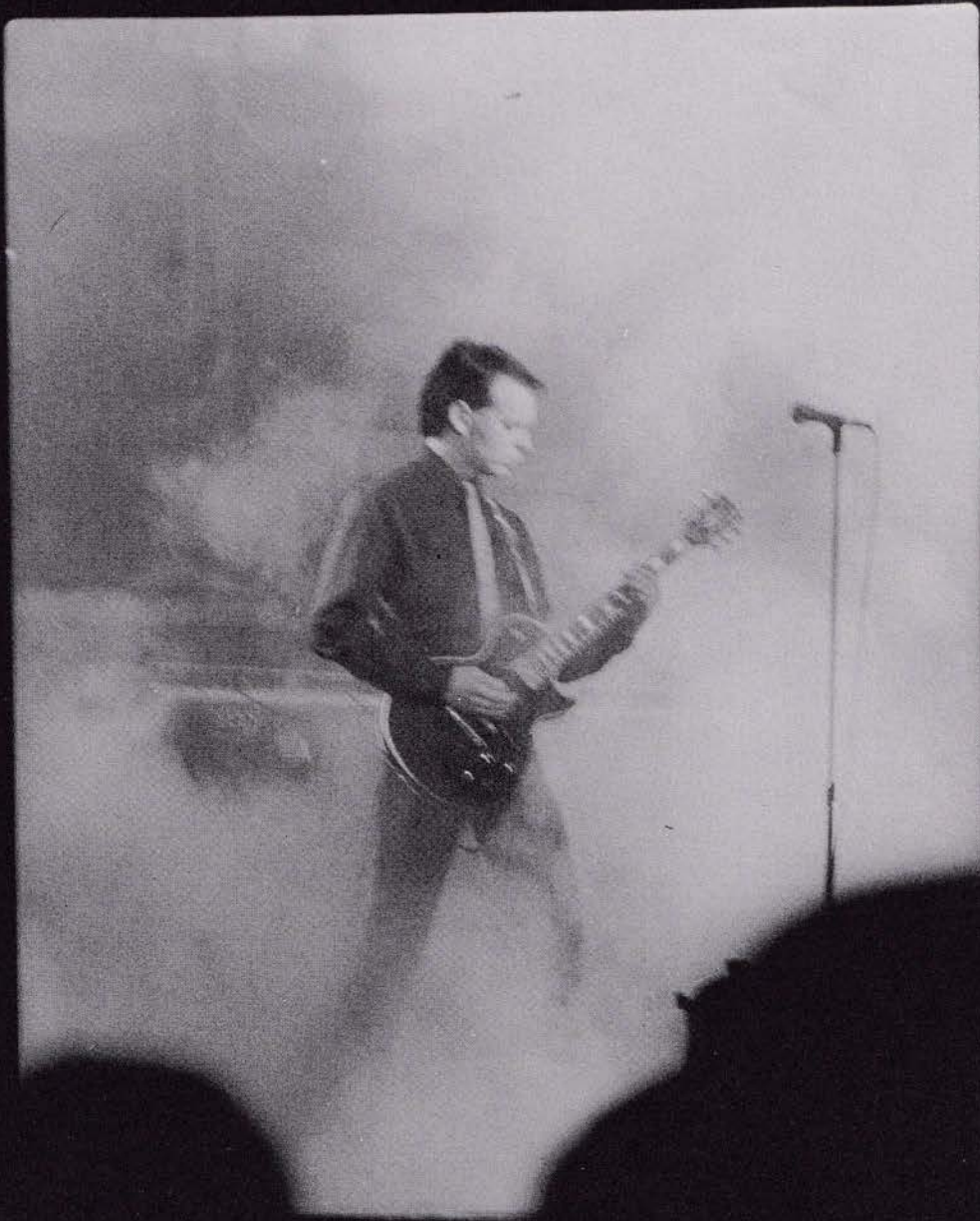
Human League - "Holiday 80" - a two record 45 set. They re-recorded "Being Boiled" (their first single) and it sounds better than ever. Then they blow you away with their interpretations of "Rock and Roll" (Gary Glitter song) and Nightclubbing (Iggy/Bowie Collaboration). Only 15,000 were pressed. Buy at all costs.

Beex - "Beat Beat" - from D.C. this group with girl front person really took me by surprise. Infectious beat beat and chorus grab your feet. I guess this is what's meant by fascination rhythm, it surely didn't mean Disco.

There is so much more, I don't know where to end, so I will do it with this list of goodies: Adam and the Ants - "Car Trouble"; Au Pairs - "You"; Bad Manners - "Ne Ne Na Na Na Na Na"; Berlin Blondes - "Science"; Geaxo Babies - Christine Kieler"; Los Micro-waves - "Radio Heart"; Pylon - "Cool"; Wah Heat - "Better Scream"; Killing Joke - "Psyche"; Slits - "In the Beginning There Was Rhythm"; Spizz Energy - "Where is Captain Kirk". Well my hand is getting tired of writing, so I'll see ya later.



ETY FILM 5063



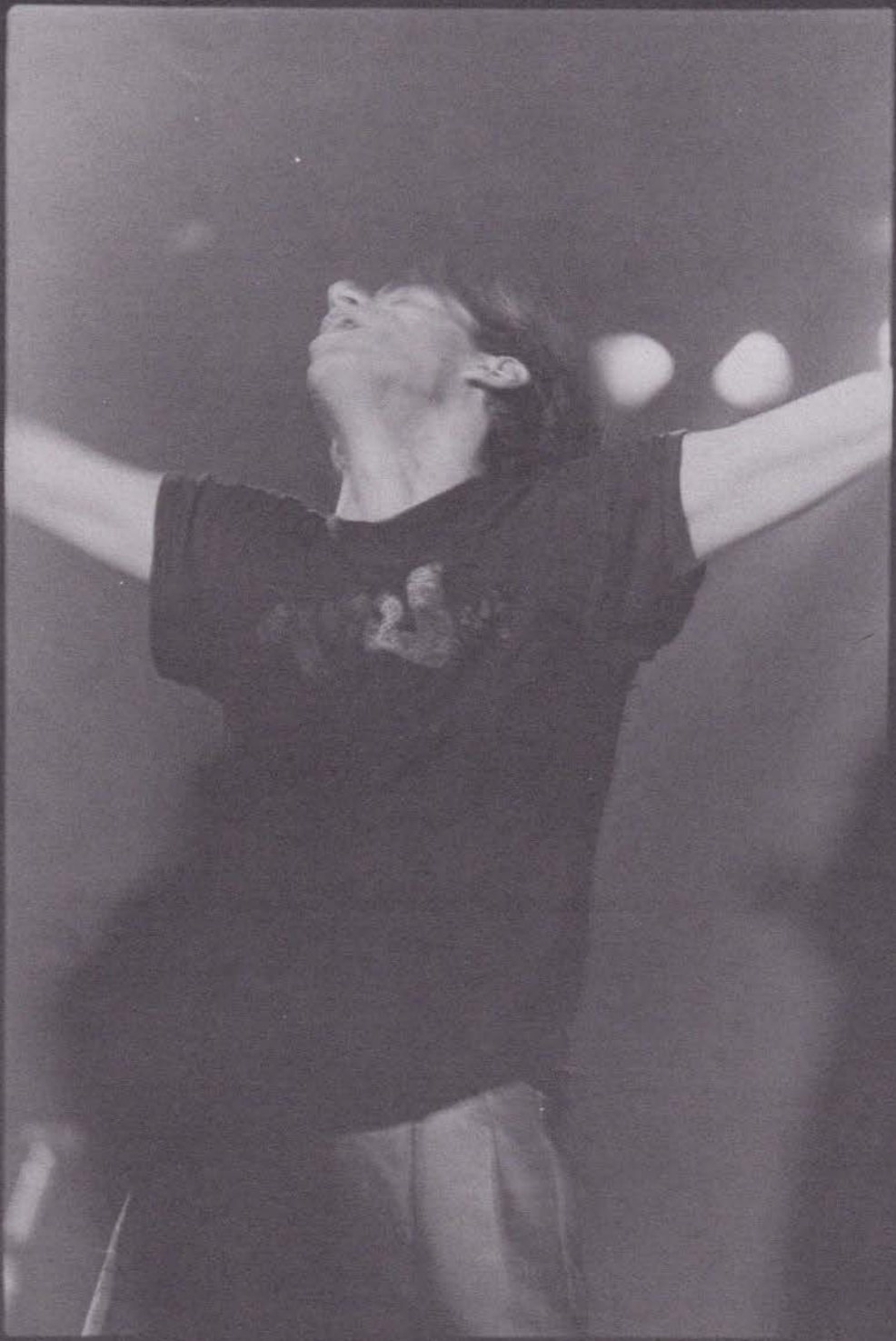
15

The somewhat controversial Gary Numan brought his Tubeway Army into The Tower Theater for his first Philadelphia appearance. Sporting one of the most elaborate staging and lighting presentations seen since Bowie gave up trying, Numan lived up

to the hype generated by his overwhelming British success. Only twenty-two with three albums to his credit. Gary Numan has already helped to define the sound of the 1980's.



SAFETY FILM 5063



→17A

→18

Bob Geldof and The Boomtown Rats played to a full house at The Tower Theater. Propelled by the Kinetic Geldof and highlighted by their infamous hit single "I Don't Like Mondays," the Rats kept a sizeable portion of the crowd on their feet for the entire show.



The Psychedelic Furs - That is the name of the group and their first album. Available only as an import (3rd St. Rock and Jazz) with vary hued day-glo covers (mine was orange, but pink and green are also choices). The lineup of the band is - Butler Rep, words and vocals; John Ashton, guitar; Vuce Ely, drums; R. Monio, guitar; Duncan Kilburn, saxaphones. The album was produced by Steve Lillywhite, a young (mid twenties) but prime moves producer of modern music. He has done work on Siousie and the Banshees and recently the Brains from Atlanta, Georgia. He is also the brother of the members drummer, Adrian. From the name you can tell they are different than a great deal of new bands, definitely no group in this country comes near their sound. Because I might be misconstrued, I won't suggest that they are to the eighties (80's - already a passe statement - life and fashion move so quickly these days) that Genesis and Roxy Music were to the Seventies. Duncan Kilburn doesn't sound like Andy McKay, his sax playing is more subdued, more fluid, besides, many of the modern music sax players drew heavily on Roxy Music for inspiration (Lora Logic and Nudi Thompson are fine examples). But Morris and Ashton do seem influenced, or heading in the same direction as, another McKay (John, ex-guitarist of the Banshees). Or it could be Lillywhite's production that makes them sound so similar as he worked with both. I love that guitar sound (made that first Banshee album so great) but at times, I can't tell if there is a synthesizer or a treated guitar phasing. The rythm section of Butler and Ely is more than adequate holding some great steady hypnotic beats so the words can float or rush clearly through the brain. Speaking of words, Butler Rep's vocals are very much his own style, although for sure Johnny Lydon (a.k.a. Rotten) was an influence to some degree, all except the second number on the album, (also their second single) "Sister Europe". Here Rep takes on a Bowiesque style to his voice. It still works and is the only time on the album that you could say he sounds like ... You might say that they sound bleak or meloncholy, but I don't think that is it. It seems to me that their way of sounding realistic,

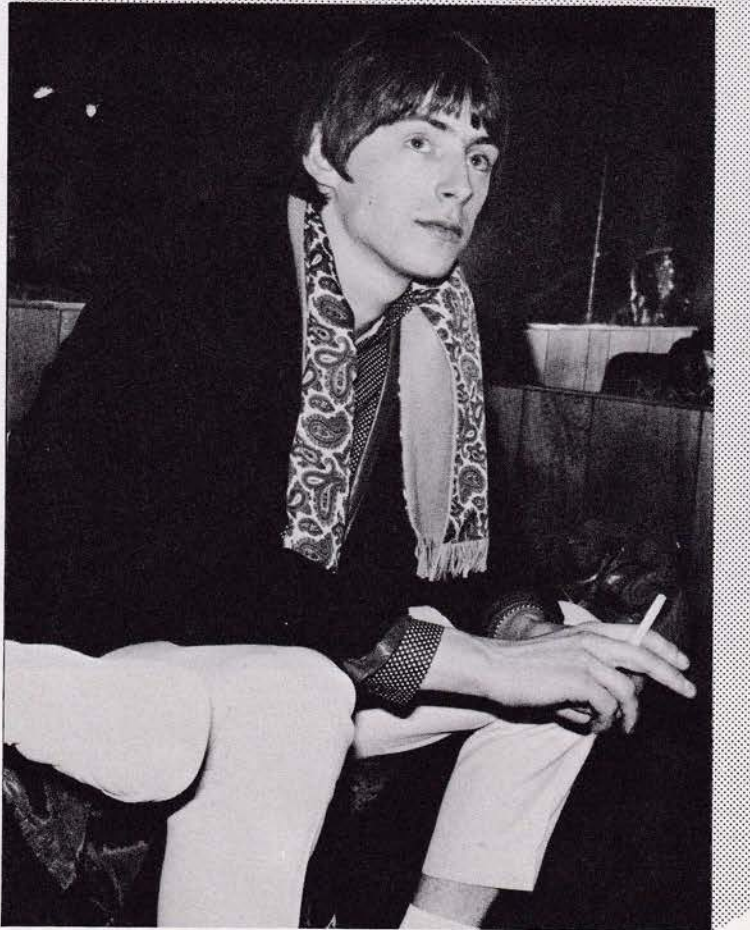
to the point, no bullshit, this is how things are. Remember England is not the happiest place in the world. There are vast economic and social caste problems that most people are not aware of. That is why groups such as the Furs, Joy Division, Magazine are so important - they are very honest and uncompromising, despite the fact that they can play and don't use punk thrash one-two-three, does not mean they have lost their street credibility. Anyway, I find the whole album great, not one dual cert in the lot. Some great driven numbers ("Fall", "Pulse", "Black/Radio", "Flowers"). Especially "Pulse" and "Flowers." Rep really spews out the words on "Pulse". Spitting 'em out as fast as Ely hits his kit. And "Flowers" was a great way to end an album with some tasty lyrics - "his teeth are sharp and white, he cut them with razor blades, from them come white light." They can slow it down as in "Sister Europe." The medium paced songs are just as good ("India," "Imitation of Christ," "Wedding Song") and probably the people's favorite "We Love You." This must have been the one that caught John Rotten's ear. I remember him saying in an interview about the time between bands (pre PIL) that the Furs were the only group worth seeing (the only other endorsement he has committed was for Killing Joke, he's picked two great ones). Back to the song, what great sarcasm and perfect name dropping - Frank Sinatra, Brigitte Bardot, etc. I mean, I would have loved to see Rep sneer through this one on the Ed Sullivan Show. Someone bring Ed back. Oh well, hopefully we'll be seeing this bunch this summer (early July I am told) at the Hot Club. If only more of you people out there really supported it, yeah, you'll moan about its non-existence when the neighborhood politicians stop the live music. Bring on July! NEW BEDFORD



England's brightest hope,  
The Jam, played Emerald  
City for their third area  
performance to date.  
Caught here recuperating  
backstage following their  
highly energetic show  
which featured music  
from their latest and  
greatest album, Setting  
Sons.



photo's Jay Schwartz





NEWF.

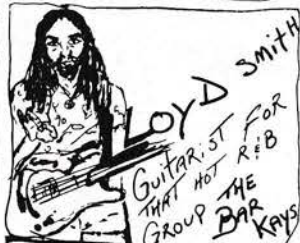
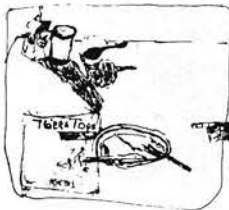


A-Z

THE  
ADVENTURER  
TWO  
FROM PLANET  
E



\* F. (Tini)



FORMER "AUTISTICS"  
DRUMMER JOEY



2B  
CONT.

**BICYCLE TECHNOLOGY**  
211 S 13TH ST • PHILA • 735-1503  
Dedicated to the fine art and science of cycling.

19

# 3<sup>rd</sup> ST. Jazz

Featuring Philadelphia's finest selection of Jazz, New Wave and other hard to find recordings.

10 North 3rd St. 215-627-3366



NEW FASHION:



p.olson

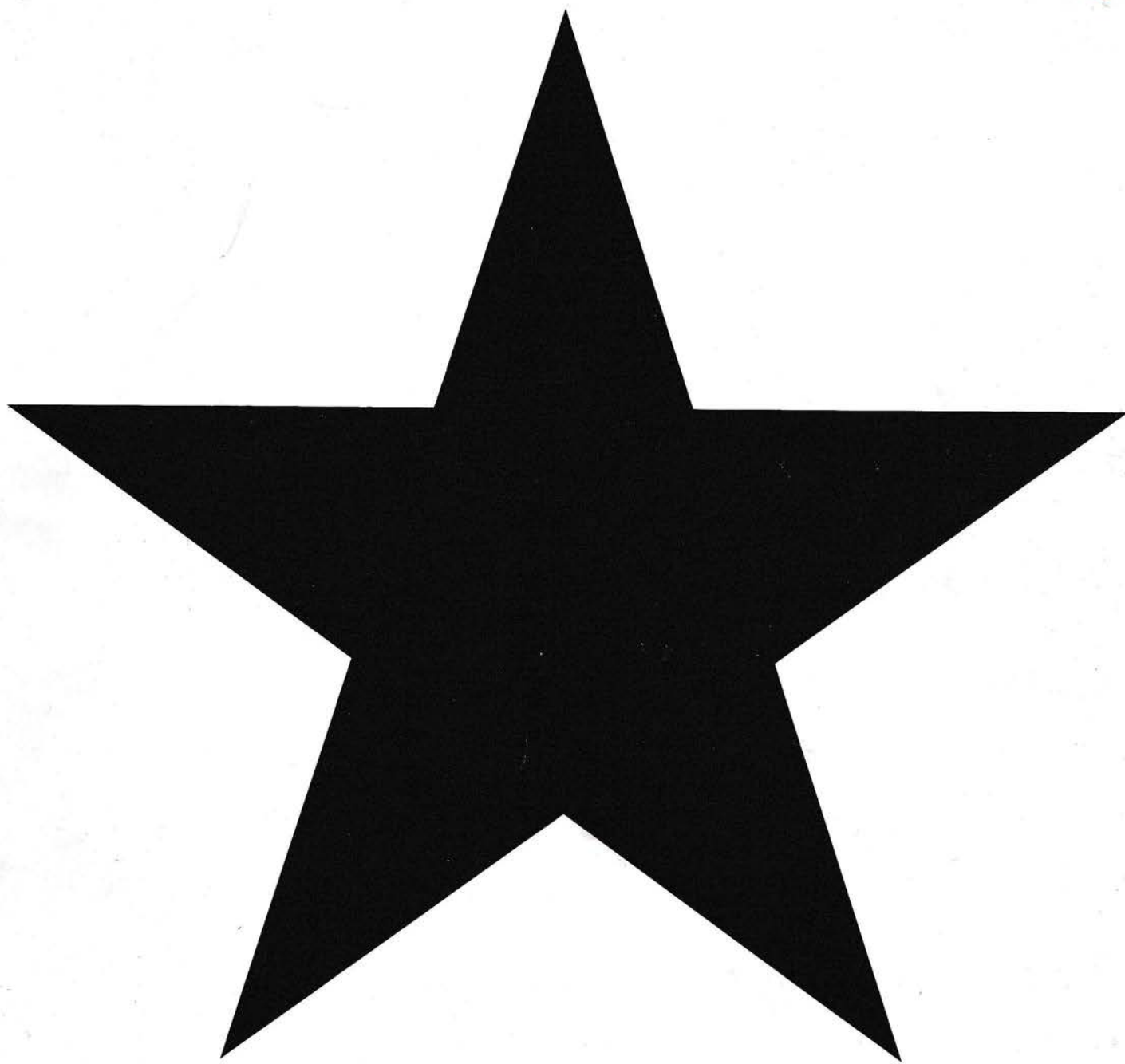
Two-toned straw hat designed  
exclusively for TAXI by Stuart Jay  
White poplin sailor suit designed  
exclusively for TAXI by Ann Selvid  
Modeled by Christina

TAXI is located at 1927 Walnut Street



This, the first issue of Newsound is composed of materials received from friends both old and new. Everyone that submitted something had something published. In the next issue, we hope to have letters to the editor and a classified section. Classifieds are \$.50 a word. Don't disappoint us! See you in September.





Dance  
New Wave  
Rock'n Roll  
Kensington at Lehigh  
215-634-8965

# STARLITE BALLROOM