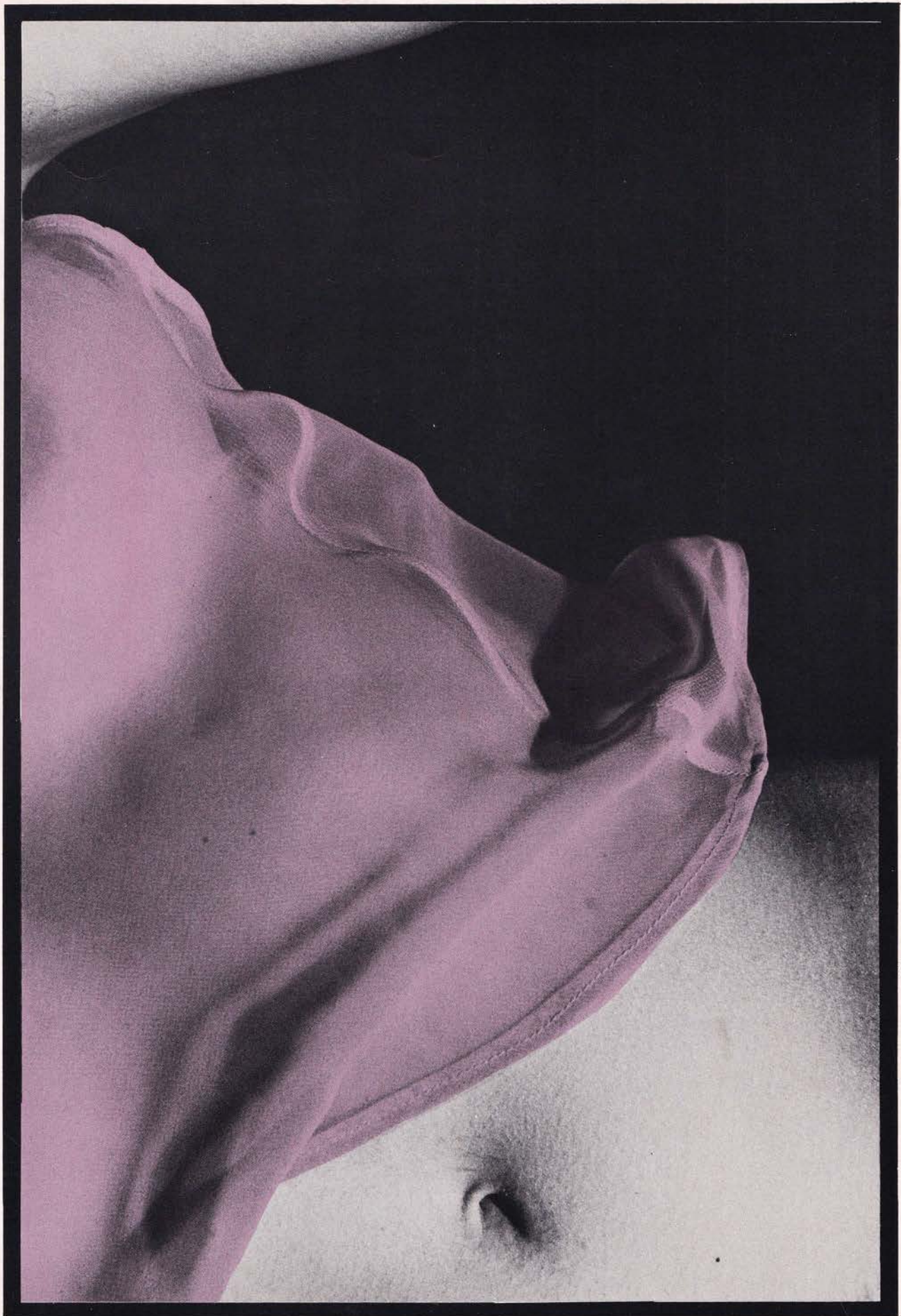


4•PLA
BUNNY DRUMS ○ U-2

NEW! SILENT



Olson

\$1.25

4-PLĀ

for a minute
or a day
whatever you say

WATS E W

4-PLĀ

is the title of the fourth issue of Newsound. The publication of which has been delayed a number of months due to my lengthy illness. This situation has finally stabilized and issue will see you in two months. I'd like to thank all my friends and business associates for their patience and support during my personal crisis.

During our publishing hiatus a number of developments have occurred on the local scene. The fire that destroyed Omni's in early July ended that club's domination of Philly's new music scene. For nearly a year Omni's provided the area with consistently good shows that helped keep the scene alive after the demise of The Hot Club. It will be missed.

Concurrent with the fall (literally) of Omni's has been the rise of The East Side Club, 1229 Chestnut St. Larger and more plush than Omni's with an afterhours license, The East Side Club, which is booked by the infamous Bobby Startup, has quickly become the place to go. All things considered it's probably the best forum new music has had in Philadelphia, although The Hot Club at its height was a more entertaining place to hang out.

Also of note was the advent of "Dirt from the Doctor" a handout scandal sheet that has caught on and provided the scene with much needed touch of humor.

The Starlite Ballroom reopened in Kensington early in June only to close after just a few shows. God knows what David Carroll is plotting now.

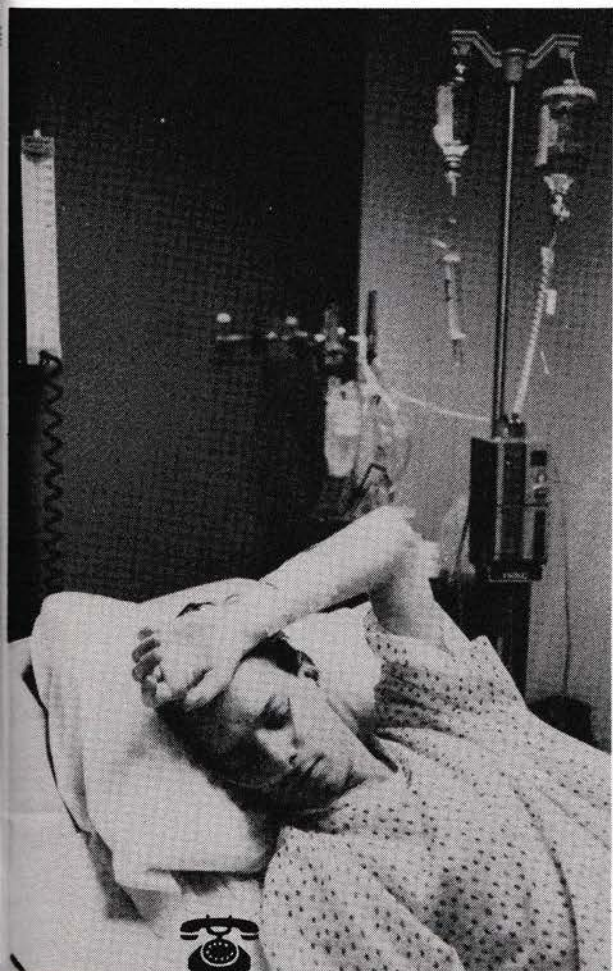
The London Victory Club, 10th and Chestnut, presents live music every Tuesday night.

Lee Paris of WXPB's Yesterday's Now Music Today is presenting a series of now music shows most Monday evenings at Riply on South Street.

Saturday, October 3rd is the date of Philadelphia's first punk festival. The event is to be held at The Elks Center, 16th and Fitzwater, from 9pm to 2am.

The Portico Row Gallery will have it's opening on October 17th. The opening of the gallery which is located on Spruce Street near 9th will be I believe an important event for Philadelphia's art community. Look for an interview with it's owner and director in issue five which is tentatively titled "Five Jive."

Well I've dribbled on long enough. I hope you like the issue. It feels good to be back. Talk to you in two months.



St. Joe

BUNNYDRUMS

JEFF WILSON

Things are really hopping for Bunnydrums these days. It's about time. After several years of working at menial day jobs (all have held key management positions with major international corporations), and playing countless half-filled local clubs and half-crooked parties, people are finally beginning to get excited about what they're doing.

First, they made a demo tape which drew frequent requests on local new music radio (it did well in San Francisco, too). Then cut a 45 themselves (WIN/LITTLE ROOM) and another label was interested. It's selling like crazy. Audiences in New York, Jersey, D.C. and here in Philly are getting bigger and more enthusiastic with every appearance (the audience at Hurrah's seemed to like them a lot better than Colin Newman during a recent New York appearance). Now Bunnydrums is getting ready for another trip into the studio-- this time to record their own album (be quiet, everybody-- we wouldn't want to wake up the record companies).

The music that Bunnydrums make can best be described in a single word. Unfortunately, I can't think of it at the moment. Dave moves around alot on stage and sort of hugs his body real tight and shakes when he sings-- I think he's trying to keep himself from shaking to pieces. A lot of echo and delay effects on the vocals create an eerie, manic quality that strains against the music (when he screams in LITTLE ROOM, it comes up from somewhere down in his sneakers). The music itself makes the sweetest pounding throb you ever heard-- it's completely infectious. You can't tell if you're hearing the music or feeling it-- people dance their brains out at Bunnydrums shows.

Frank and Greg (who never dance or hug themselves on stage, although Greg will occasionally hug Frank) stand deadpan, calm as marble, and churn out intricate layers of tightly controlled and dangerously danceable stuff that barely manages to keep on this side of the sound barrier. Sort of white funk with avant-garde hooks to it. Joe keeps the whole thing pounding with some of the best steady-beat drumming I ever heard (listen to the drums on WIN and weep, Ringophiles). An occasional trombone blast from Frank kind of flattens the air above your head and knocks your drink on the person in front of you (you can send those dry cleaning bills directly to Frank Marr)-- about as subtle as incoming artillery. The overall effect is like a pure bolt of raw, nerved-out energy that lopes along like a drunken army of marching ants (it is?). Bunnydrums will be appearing at the East Side Club in Philadelphia on 7/10-- don't miss it.



Greg Davis plays bass and occasional synth, providing a churning, machine-like ground-work over which the rest of the sound is layered. Joe Ankenbrand is on drums. Dave Goerk sings (like a loon), plays sax (like a screech owl), synth, and occasional guitar. Frank Marr, guitar (WOW!), bass (sometimes) and atomic trombone (OUCH!). I recently sat down with Greg, Frank and Dave at their tastefully decorated house in Philadelphia's fashionable Center City district (don't drink the water, though). While sipping gin (from the bottle, after the beer ran out) and munching cigarettes, I conducted this definitive, in-depth interview. Dinah, Andy, Anita and Pat assisted.

ME: What about the new album... how are you going to go about it?

ANDY: Laser-etched?

DAVE: We're going to do it the old fashioned way, Jeff. Just spin it around, you know?

ME: Is the material all selected?

DAVE: We're considering black vinyl...

GREG: We're still playing around with that. We'll use most of the material that you've heard us playing around, and maybe some new stuff, and then we might cut a second single from the album.

ME: You guys did some new stuff at City Garden in Trenton and again at Rainbows that sounded like a real departure from some of the earlier stuff... what were they?

DAVE: Well... there's, umm... Monte d'Amour...

ME: Monty Moore? Kind of a Spanish...

DAVE: ... and there's... uh... Sanchez... well, they're good, ya know?

ME: Sure, I was there, I heard them...

DAVE: ... and la Ponti la di amore...WHAT WAS THE QUESTION, JEFF?

ME: I was asking about the titles of the new stuff...

GREG: Which new stuff, what were they called?

ME: That's what I'd like to know!

GREG: Can you hum a few bars?

ME: (I hum. A prolonged and uncomfortable silence follows.) You know which ones I mean... the new songs you did at the Bijou concert!

FRANK: The Bijou concert? I didn't make it to that one...

ME: Did I say Bijou? I meant Rainbows... what's the name of this band again?

DAVE: LO PONTI MORE!

FRANK: Let's talk a little more about the Bijou concert...

DAVE: I see... you're probably referring to the two new ones... yeah... we were talking about those a little earlier... La Ponti More and ... uhh... yeah, that's definitely true. Good point, Jeff.

GREG: The instrumental is called CRAWL and the other new one is called SHIVER.

ME: Oh, yeah... I remember now, because I thought it was called SHIVA.

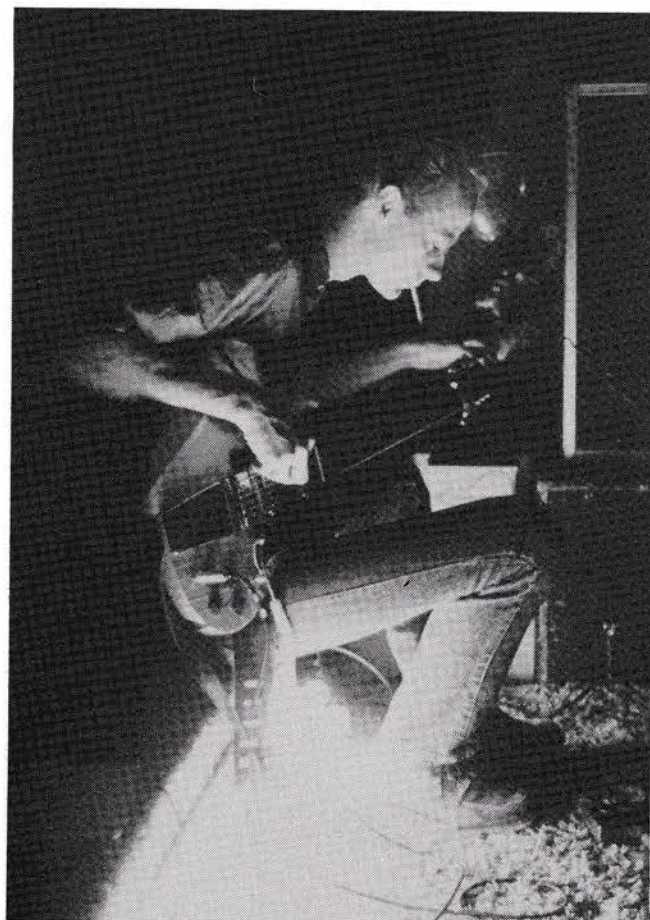
DAVE: (sings) SHIVA, BABY, SHIVA... (talks) Frank has some real flanged-out guitar on CRAWL. The Rainbows set we did was insane... did you see our red lights?

ME: I remember real trippy white lights that were shooting beams over the crowd from the back of the room...

DINAH: Those were the projector lights, I think.

ME: Oh.

DAVE: Yeah, I think the Rainbows show was my favorite show we've done... I had a great time at that one.



ME: And you were so loud! You get a little louder and a little wilder every show now... it's getting progressively more and more manic every time you play.

FRANK: The East Side Club show should be even better...

ME: What are your plans for the album? You'll record it yourself again, without a label?

GREG: Right now we're in the process of shopping around for a recording studio, but we don't have anything definite line up yet...

ME: Which ones are you considering?

DAVE: We don't want to name any names yet. We've picked out a few that we're focusing on, but that's still top secret. One way or another, we'll record the album this summer. We could go in as soon as two or three weeks, really.

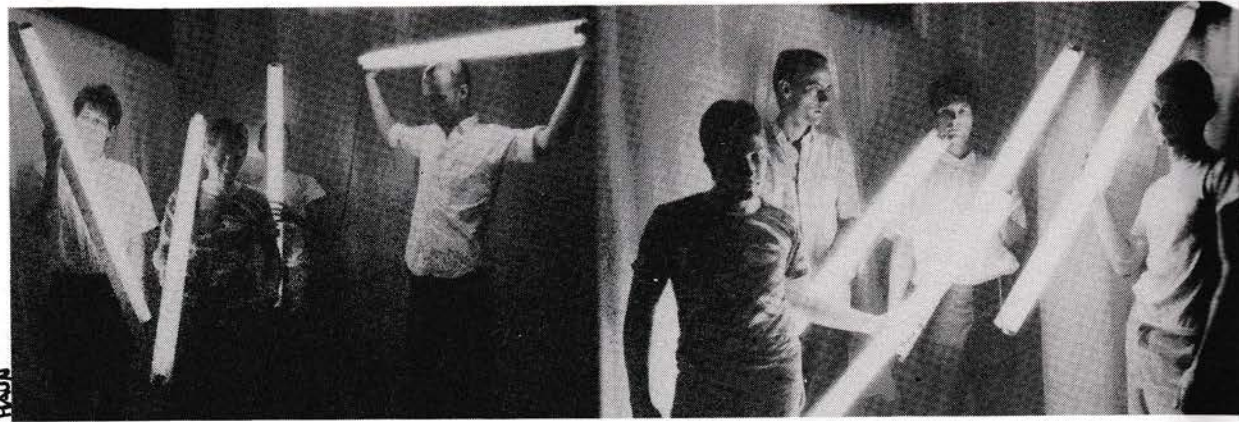
ME: Outside of the band itself, who else would be involved?

FRANK: Just their studio engineer, really... that's all. Just like when we recorded the single.

GREG: Yeah, we produced the single. We'd tell the engineer what we were trying to do, and he'd try to find the sound. It'll be the same with the album.

ME: You have more control that way.

DAVE: The next time we go into the studio, it'll be really different from before... really... good. We'll be using 16 tracks or more, instead of just 8 like we did on the single. The band is really into the idea of recording



Right not-- we want to get inside the studio.

We all agree, there's a definite edge that we want to find. The single was just real HEAVY... like... AAARRRGHHH!!!

ME: It sounded real live.

DAVE: Now we're going for a real live sound but this time, with control of sound.

ME: It seems you wouldn't want to produce it to the point where you lost that quality... and sounded like...

GREG: The Eagles?

DAVE: No, but the other thing is, it would be good to go to the point where it's so produced-- so overproduced-- that you're not aware of what's been produced. Like a lot of the funk and disco stuff... like Bootsy and Change and Funkadelic and James Brown-- we wouldn't mind going that way. You can create such an... EDGE. Such a ...BUZZ. You can find a GRIND that becomes... INFECTIOUS! And the cleaner the sound, the more you want to listen into

it. And the more you want to hear it... the more it finds a little place in your soul until you... understand it. That's what we want to do. Find that grind through electricity... electricity.

PAT: Electricity. It's like internal combustion...

DAVE: Yeah... it's electricity that makes that grind. Learning to understand electricity and music... damn!

ME: How did you like your Emerald City show with Gang of Four?

FRANK: Yeah, that's right, they played with us... ME: There were around 1500 people there, wasn't there?

DAVE: 18,000.

ME: I liked the way you started playing before the curtain came up, and everybody up front got under the curtain and started dancing... (silence)

ANDY: PARTY!

FRANK: Yeah, that is a wonderful story!

ME: Any plans for touring after the album?

DAVE: We want to play out in California... San Francisco... all over. But we want to make this record before we even think about that. ME: O.K.... any thought you'd like to leave with your fans before we wrap this up?

DAVE,
FRANK,
& GREG: No.

As of this date the band is recording a second single rather than an album. ed. 8

SPECIAL NOTICE:

Right Reverend David Goerk will soon be conducting a series of Sunday brunch high Masses at Holy Redeemer Church of the Funk Dungeon. Interested supplicants can get a list of dates and further details from altergirls Pat and Dinah.

"We can rediscover God, and all have a drink."
Rev. Dave





It's late afternoon on April 17th when an insistent pounding on the door of our apartment signals the arrival of Dead Kennedys in Philadelphia. As it's eventually determined that Jello Biafra and Deron Peligro will stay with us while the others will seek commercial accommodations, assorted Kennedys and crew wander in and out of the apartment. Biafra senses vinyl in the air and finds the tiny flea market across the street from our building - he returns a few minutes later toting various obscure LP's and singles. After a trip to Omni's for the sound check, the rest of the band check into a sleazy hotel near 13th and Walnut. Deron and Jello come home with us to prepare for the show.

Denise brought Jello and Deron to Omni's at about 11 pm. The club was jammed, and Biafra surveyed opening band Earthling and decided he didn't like what he saw. Neither did the crowd. Biafra thereafter referred to Earthling as "that pseudofascist heavy metal band."

Dead Kennedys finally took the stage, "opening with 'Man with the Dogs.'" The most enthusiastic audience I'd ever seen at Omni's went wild, with Biafra's dives into the crowd raising the pandemonium even higher. Throughout the set the intensity never let up, with Klaus Flouride's bass and Deron's drumming building a perfect foundation for East Bay Ray's guitar rave ups and Biafra's inspired ranting.

After the show the band received fans and media types in the dressing room, posing for pictures and doing interviews. The rest of the band left Omni's for their post show activities, and we took Jello to WXPB for an inspirational interview on the Plasticman show. Somehow Deron had been separated from us at the club, and when we got home there was a message that he had been there and would return later. He never did. After talking well into the wee hours, we retired. Biafra's parting words - "If the band gets here early and wants to wake me up and drag me off to Trenton, just tell them I'll get in one of my moods. That should stop them."

The next afternoon the apartment was once again filled with Dead Kennedys. The phone had been ringing all day with mysterious calls

demanding a meeting with the band in Rittenhouse square to discuss the Nazi Party in Philadelphia which the unknown caller claimed had made a full scale assault on Omni's the night before. Klaus' reaction: "We've always attracted the fringe crazies; now we're getting the real psychos." Then it was off to South Philadelphia for a photo session at Meat-O-Rama, taking care to duck to the floor when going by Rittenhouse Square. After getting a multitude of hostile looks in the heart of Rizzo country, Dead Kennedys turned north and headed for that night's show in Trenton, leaving Philadelphia several hours behind schedule.

That night's show at City Gardens was every bit as good as the previous night's, although the audience seemed to be there more out of curiosity about the name. After the show Biafra got trapped in the bathroom when someone tried to force their way in and jammed the lock.

Denise and I had the opportunity to go to N.Y. for the three shows the next weekend, which would be the first since Trenton while Biafra recovered from strep throat. The Friday and Saturday shows were at Irving Plaza, which is reminiscent of a high school gym.

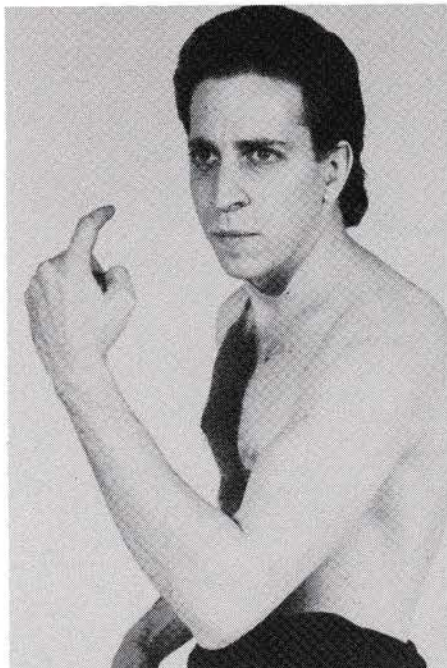
Friday's show got off to a great start, but halfway thru the set Biafra had yet to make an excursion into the mass in front of the stage. Finally, during the extended guitar solo in "Police Truck", Biafra's eyes took on a maniacal glint. He suddenly spun around, ran across the stage at full speed and pounced, curling into a fetal position in midair, he crashed onto the heads of the true believers. From that point on, the excitement rose to the highest level I'd seen at a Kennedy's show. The set ended with several fans trying to pull Klaus' bass into the crowd while Klaus valiantly hung on. As we left later that night, Jello asked the ominous question, "Are you coming to see the D.C. Kids tomorrow night?"

When we arrived Saturday night, the dressing room was jammed with shaved heads - the D.C. Kids! They were getting ready for the show by trashing the bathroom. As the band took the stage, eight D.C. Kids lined the back of the stage. Ray kicked into "Man with the Dogs", Biafra signaled and a flying V formation of D.C. Kids sailed through the air and smashed into the crowd. Later in the set two kids

20



by Frank Blank



STATELY STATES

by Stately Wayne Manor

I'd like to take this opportunity to welcome Newsound magazine to the ever-growing number of publications now carrying my column. With Newsound circulation currently averaging nearly 400,000 monthly, this brings the total number of "Stately States" readers to 5.2 million worldwide!

Some of you who have read my column in other magazines (Hair Today, Guns Tomorrow, Wrestling World, Jet, etc.) may be wondering why it's taken so long for a Philly rock mag to run your hero's Pulitzer Prize-winning pieces.

It seems my agent mistakenly submitted a sample of my genius to another Philly publication. I won't mention their name except to say it's named after the publisher's hangout—the Reading TER-----! That pencil-neck geek had the nerve to decline the chance of a lifetime because he doubted my immense popularity. My only response is this: Who ever heard of STEVE FRITZ??? The last guy that insulted me like that now has to eat his dinner through a straw.

For those readers who are unfamiliar with "Stately States" I'd like to introduce you to my "bribe the columnist" feature. It's quite simple. You send me ten bucks---and I print something nice about your group or business. You show it to your friends and they think you're the big deal that you've been saying you are all along. It's a great ice breaker at single weekends. But best of all—you don't even have to have any talent to get your very own press clipping. You can even cut it out and put it in a scrapbook the way big Hollywood stars do. Just think—you can be just like Jerry Lewis!

As an introductory offer I've included a free sample. Just fill in the blank with the name of your band and you've got instant stardom. "_____ are by far the best band to come along in the latter half of the twentieth century. I wouldn't be surprised if they become as popular as the Pope."

I love getting mail. So send those bribes, fan club applications, love notes, cash donations, nude orgy photos, gifts, etc. to: P.O. #527, Drexel Hill, PA 19026. (I also give free advice). Girls wishing to become one of my slaves must send photo and phone number. ☺

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FANTAILS

Letter from Washington:

I don't live in Phila. so much anymore. Not like I used to. I left to go to one of those institutions of higher learning. I went to college. People in Phila. have a hard time accepting the fact that it's possible to miss pretzel town. But it is possible, especially in terms of new wave/punk/what-cha-ma-call-it music. New music. They have it in Washington and the bands are essentially the same. It's the attitudes that are different. If you listen to Magazine, if you care that Ian Curtis died, if you know who Lydia Lunch is, you become a novelty item. People write home to their friends about you and you're always being introduced as 'the punk' as if only one in the world existed. This is regardless of the fact that you own nary a safety pin, much less have one in your cheek and you're always the first punk that they've ever met up close. You want to charge admission to yourself because you feel like a display. People want to demonstrate their own level of awareness to you by saying that they did indeed buy 'AutoAmerican'. They heard 'Planet Claire'. A pair of bumble bee striped sneakers go a surprisingly long way here. True, in Phila. you encounter much of the same. But Phila. is closer to New York and it seems that the further you get from Danceteria, the more uninformed the people get. I resent being observed as if I was an animal in the zoo and I'm tired of inviting observations. Just because I have failed to discover the appeal of Christopher Cross and the Grateful Dead, I am not a candidate for the ha-ha house. Fun is fun and some of the expressions I get make it all worthwhile but I wanna come home. The gig is up. ☺

On February 6th, International House premiered Beth and Scott B's super-8 film The Offenders. Originally shown as a serial at Max's, each week's gate paying for next week's episode, it was re-cut to the feature form we saw that Friday.

"The lighting is bad, the camera-work is bad, the projection is bad, but the people are beautiful."

-- Andy Warhol

The cast of The Offenders is luminous with names from the New York music scene: Adele Bertel, John Lurie, Pat Place, Laura Kennedy, Lydia Lunch, Judy Nylon, Walter Lure, Cynthia Sley, Bradley Field. As Scott B. said at one of the several discussions following the screening, "We spoke to people whose work we liked and asked them to help with the film." The importance of collaboration was stressed throughout these discussions; collaboration to break down the "I", a limiting factor in the creative process, to break down the destructive romantic notion of the artist as solitary, anguished figure; collaboration, a sharing of ideas for a stronger work as well as a sharing of the travail that any art-work entails.

But if I have deduced a principle of collaboration from The Offenders, it is not the kind of collaboration depicted therein, the tribal banding-together of the gang. Or is it? Perhaps it is the same kind of collaboration, but applied to different ends, art-work instead of bank robbery. Scott B made the point that the cast--starving downtown art-types all--was certainly playing out fantasies of larceny through the "crime wave" that comprised the last half of the film. It is ironic that the Daily News headlines used in the film were legitimate--there was a real crime wave in New York while the B's were staging theirs. Fantasies of larceny played out by fantastic bands of leather girls and boys, adversaries then allies, but always hanging together on that side of the social wire.

"Rats bite----Boys fight
Noses run----Girls have fun"

--The Bush Tetras

Even more striking than the theme of generational strife which runs through The Offenders is the theme of sexual strife. In an article in the Voice, J. Hoberman mentions the lack of tenderness in the film, and refers to "the single romantic interlude. . . (which) leaves Lydia Lunch handcuffed to the bed." A fact J. Hoberman fails to observe is that it is the single heterosexual interlude, but certainly not the only romantic interlude in the film. While the male offenders are broadly-drawn and cartoon-like, the female characters share an emotional dialogue that blossoms several times into powerful scenes of communication. There is more to this than just a reversal of the Hollywood tendency to make cardboard characters of women; I think of Jill Johnston's solution to the "war between the sexes," and I feel the edge of change in the world around us...

"Film will become an art only when it is as cheap as pencil and paper."

--Jean Cocteau

As a super-8 filmmaker, it was a very gratifying experience to sit among the capacity crowd at International House and watch that little-finger nail-sized image thrown over our heads--an image of victims turned offenders and offenders become victims, then back again--an image of the way we live today. Other than one cry of "focus," the audience accepted the somewhat diffused image that is the result of super-8 being projected to its limit. The B's turned the technical limitations of single-system super-8 filmmaking to their advantage by producing a film as aggravatingly cheap and alive as Hollywood products are slick and sterile. For example: an exchange--hardly a conversation--between the heroine's father, the Chief Medical Examiner of New York City, and one of his daughter's kidnappers is filmed in whip-pans instead of the usual shot-reaction shots. The reason was entirely practical: it is almost impossible to edit single-system sound film as rapidly as would have been required by the scene. But the whip-pans work magnificently as a formal device to give the scene a rats-in-a-box, dog-chained-to-a-stake feel. Scott B. spoke of Hollywood films as "the best that money can buy, rather than the best that people can make." Given the limitations of the medium, The Offenders is certainly that. Or as Linda Blackaby, the director of the Neighborhood Film Project at International House said, "The most important thing about this film is that it got made." She spoke of the would-be filmmakers she knows who would do such great things, "If only, if only, if only. . . ."

Which brings me to the point of my little corner of Newsound. As I said to a friend during the screening of The Offenders, "Viewed as the latest 'big deal' out of New York it doesn't make it, but as a group of friends getting together and enjoying themselves it's great, it should be happening here." And I think it is happening here, or could be with only application of effort X to situation Y. In my own life and work these days I am finding it necessary to apply effort X to the "givens" around me if I am to avoid backsliding into the drug-numb life of the last several years. I need to work and I need to be in touch with other people who are working. Film is by nature a collaborative medium, and independent film is by necessity even more so. To collect a crew, to organize a showing, or just to get in touch, get in touch:



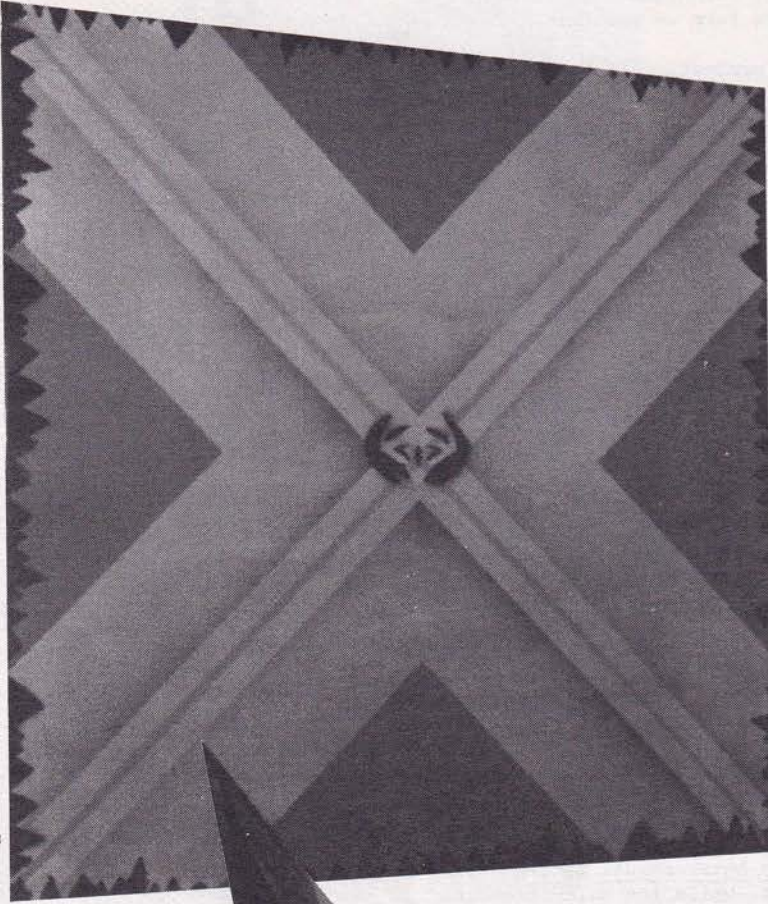
Chip Hensel
c/o Newsound
211 S. 13th St.
Phila., PA 19107

There are more super-8 cameras afloat in this town than guns. Pick up the camera.

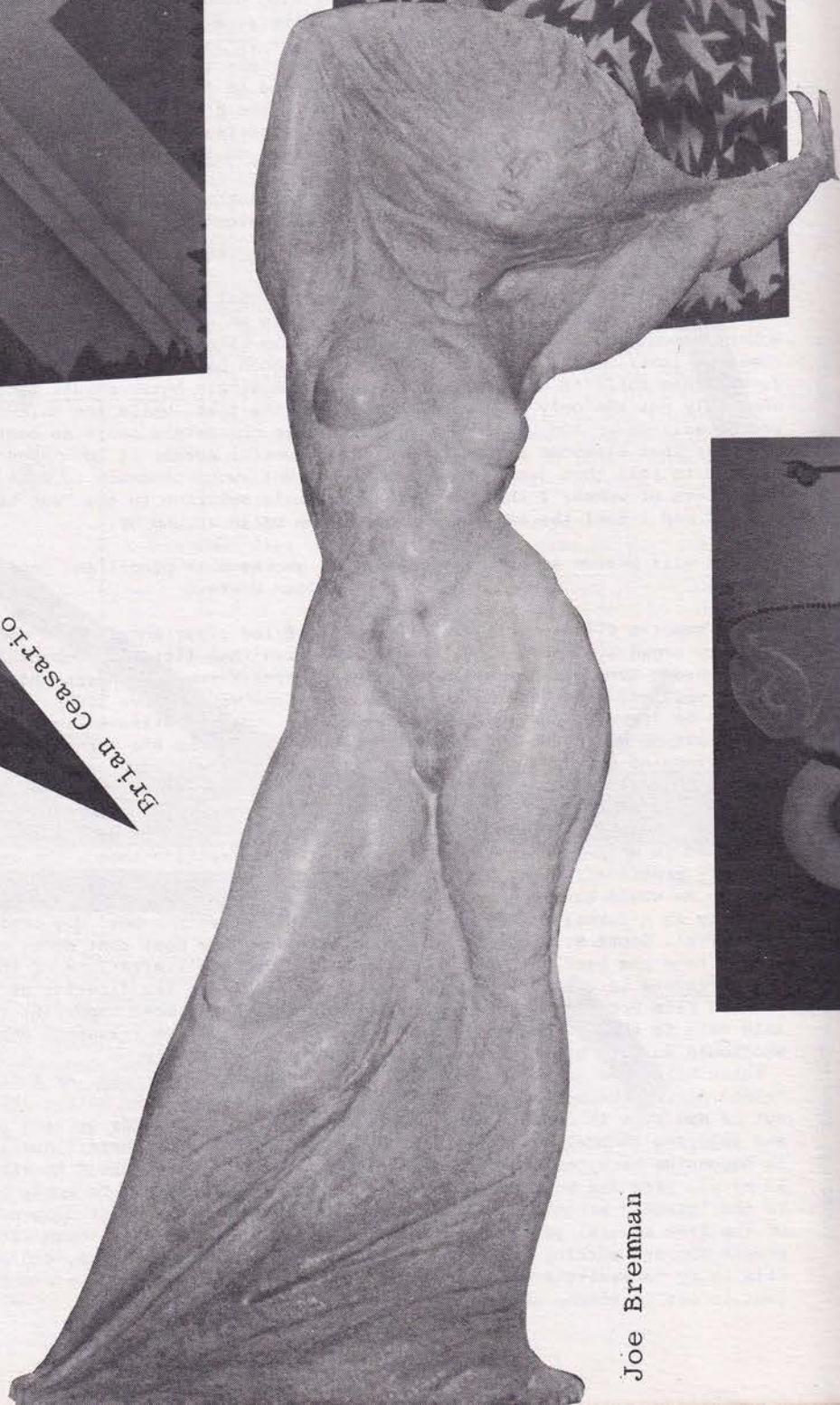
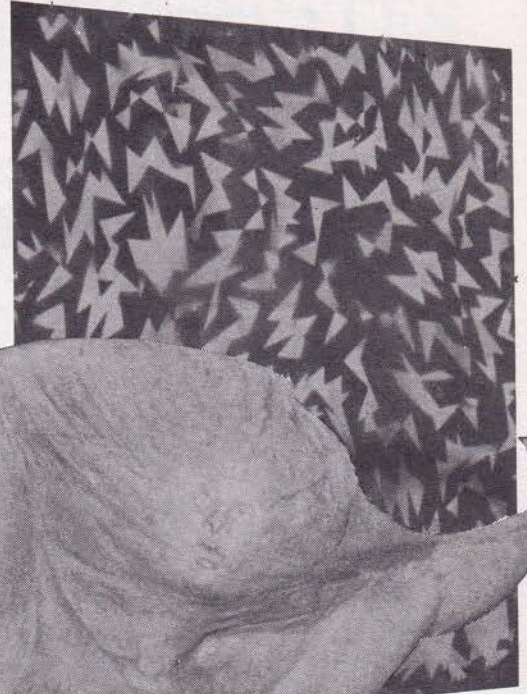
pick up the camera

photo's by Mark Cheney

Trip Denton



Brian Casarrio



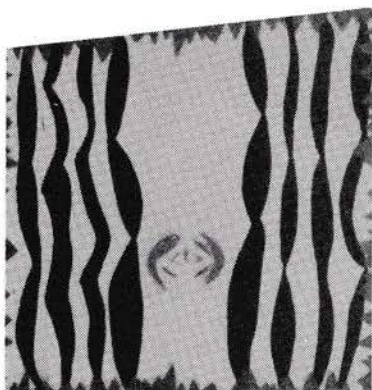
Joe Breman

COURTESY OF RACE GALLERY,
212 RACE STREET

Pete
Shelly

I N T E R V I E W

Sandie Salvucci



Draped across a bed in a Rickshaw Inn hotel room featuring the typical ambience of life on the road for a touring band, Pete Shelley proved to be an avid interviewee. Everything spoken stands as delivered, but in the four months since this interview was conducted, some newsworthy things have happened to the Buzzcocks, so bearing tidings...

The final part of the singles' trilogy completed through 1980, and produced by Martin Hannet, was at last released in America. The results of this experiment in conceptual singles release under the aegis of Hannet remain to be seen, but the Buzzcocks went into the studio at the end of January to begin recording an album with original producer, Martin Rushent. On with the interview.

NS: The band seems to have taken a sabbatical from the American scene over the last year and a half. Any special reason for this?

Pete: Well, it only seems that way. We have certainly taken a sabbatical from the American touring route, as it is only for the good of the band to do so. If you're constantly on the road in the States, or for that matter anywhere, your creative state suffers. Now, other bands do it, because they feel they have to, but we don't feel pressed into that mold. Bands like the Police, for instance, have to keep up the image of million record selling operations, and that's fine, that's obviously what they want to do, but in order to do that, they must constantly be in the public eye, particularly in America, perhaps people forget you quicker here, but whatever the reason, that is the choice they have made. We don't want to work in that fashion. And as I said before, it only seems that we've taken an extended break. We're in the process of putting out the trilogy of singles, both in England, and here, and we all have solo projects going. For instance, John is working with Pauline Murray, and Steve (Diggle) is working on a solo album. And y'know, your health simply suffers when you are constantly touring. Your mind and body simply need the rest.

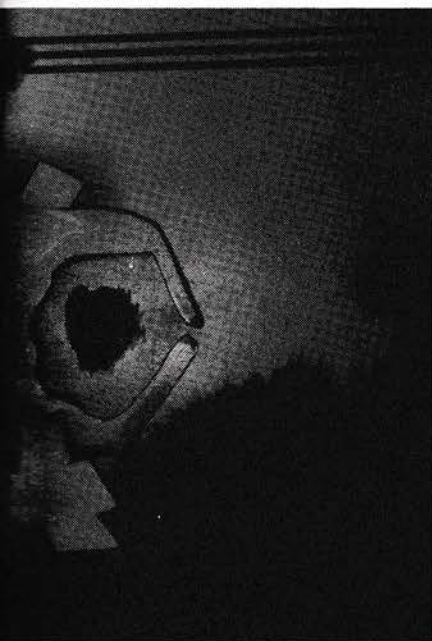
NS: In 1978 the Buzzcocks were touted by the British press as being the next big thing for '79 and into the 80's. They've since dropped that moniker in regard to you, and it seems that their next big thing never happened. How do you feel about that?

Pete: Again, it gets down to choices. The British press tends to put bands into boxes, nice convenient boxes, and we refused to be boxed. It's all well and good for the press to say whatever they want, but that certainly doesn't mean that one has to go along with it. This "next big thing" concept is ridiculous as it stands. If people listen to you, want to listen to what you're doing, that is quite enough for me.

NS: That leads into a question about the creative process. You have this great talent for putting together ideas in what can almost be called a perfect pop format—the three minute single. Is this a conscious thing?

Pete: Well, I wouldn't say it's conscious in the sense that I always sit down with intent for things to come out in that format. It seems to be, at least at times, the most succinct way to do things, to get things across. Certainly it's not the only vehicle, this "perfect pop structure" through which I express myself. On the albums, the songs are longer, and I suppose that more can be packed into them, but on the other hand the single's structure can be more than sufficient to get the idea across.

NS: There seems to be a persona in your songs, the persona of the outsider, lonely, always unlucky in love, unhappy, yet waiting for the luck to change, the sense of optimism all the same.



Cathleen Hughes

The Good Humour Men Strike Back or How Can YMO Stand Such Times and Live

by Steve Goldberg

Within the narrow confines of this music business that we know and love, you are often apt to find certain musical practitioners who never quite fit in. Due to their fervent attempts at blending various musical styles and producing something new and different, these practitioners come in for a lot of criticism, as well as being totally ignored by the general record buying public. Yellow Magic Orchestra, while being quite successful in their homeland of Japan, sadly fall into this category pertaining to the States. Because of their love of American pop music they've been criminally ignored by the elitist snobs who follow the more esoteric synthesizer bands like Tangerine Dream and artists like Klaus Schulze. YMO's frequent attempts at humour show that computerized music (the band's own term) can be emotional and this is one of their main points of issue when addressing their critics.

YMO have had 5 LP's released in Japan on the Alfa label including "Public Pressure", a live album recorded last year at the Bottom Line in New York during one of their infrequent visits to this country. While here, their American label A&M Records chose to release 2 sampler LP's containing tracks from their first 3 Japanese albums. With the release of their latest A&M LP BGM, (which stands for Background Music) the company has finally opted for same content release for the band, which is a blessing for their American fans who now won't have to fork over an arm and a leg for the Japanese import versions.

Formed over 3 years ago in Japan YMO (Ryuichi Sakamoto, Yukihiro Takahashi and Haruomi Hosono) were aware that something was missing in the music they had been hearing during their time spent as studio musicians. They also have separate careers as producers and arrangers as well as solo LP projects during their time off from the band. These projects, which are unknown to most American YMO fans, include 2 solo LP's from Takahashi, (Murdered By the Music and Saravah). A 3rd LP Neuromantics, (featuring Roxy Music's Phil Manzanera and New Musik's mentor Tony Mansfield), is due in the not too distant future. There is also Sakamoto in first LP "The Thousand Knives Of".....and a poster sleeve single "Wardance" which preceded his recently released 2nd album B2 Unit on Island Records in the U.K. Add to this their various production activities Sakamoto's: Sheena + the Rockets and Sandii (both produced by Hosono), part time group members Kenji Omura's Spring Is Nearly Here produced by Sakamoto + Takahashi and Akiko Yano's Johan Go Dekitayo. It's easy to see that YMO must relish their vacation time indeed, which incidentally accounts for their current group inactivity at the moment. But never fear they will regroup in the fall and record their sixth LP and possibly tour the States and Europe as well.

The beginning of their relationship with A&M came about when Tommy Lipuma and Al Schmidt (heads of the now sadly defunct Horizon jazz label—a subsidiary of A&M) were in Japan three years ago. While promoting Horizon there, they visited a week long music festival that was being held. Acts on the bill included Horizon act Neil Larsen and YMO. Lipuma caught the band live, got really excited about them and personally paved the way for their eventual signing to Horizon. Although they were signed by a Horizon executive, when that label folded, A&M still believed in YMO enough to keep the association going.

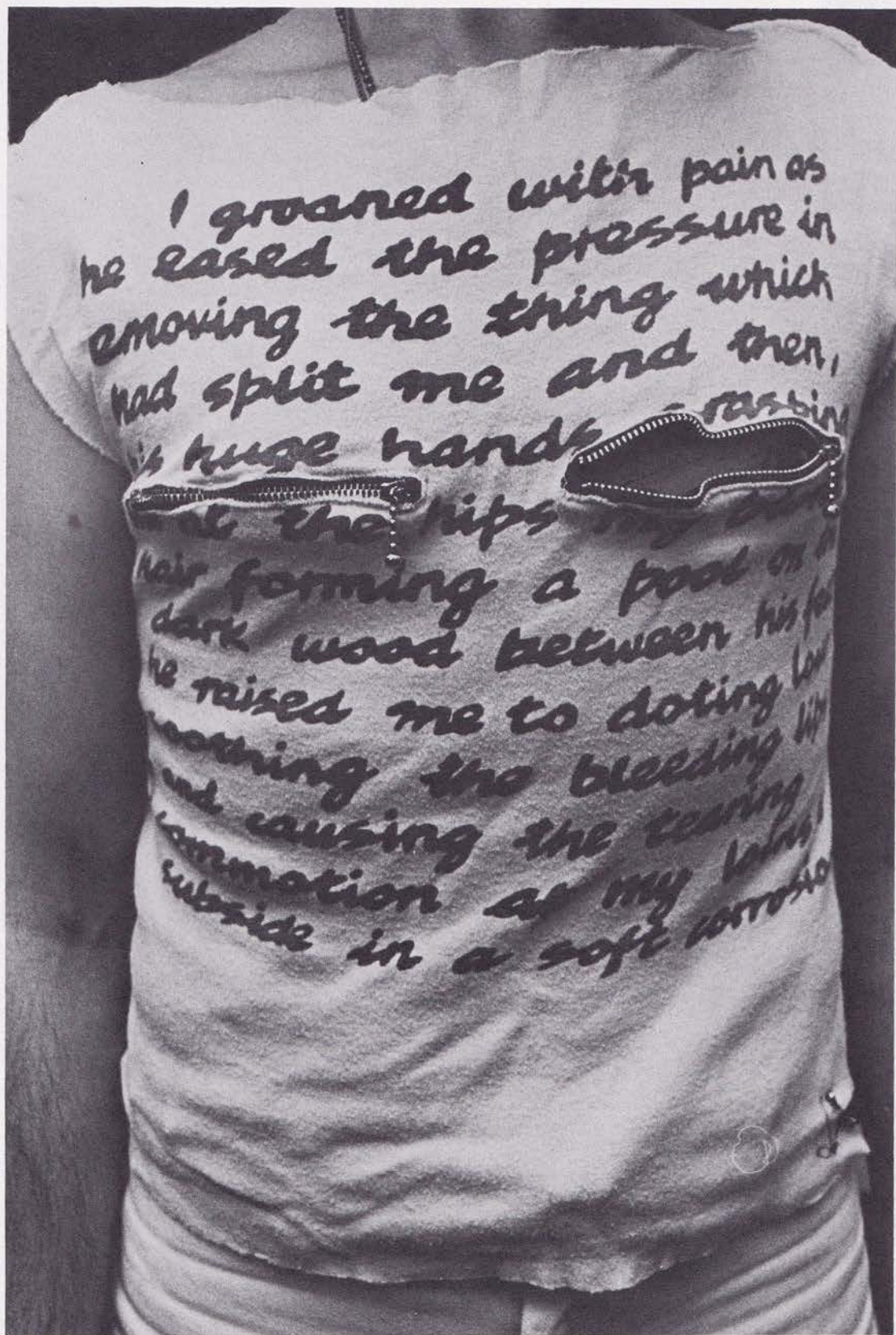
During this time the band racked up quite a few hit singles in Japan and Europe including "Computer Games", a dance oriented track that had them labeled as a disco band. So much for the media's ignorance on that one. The band have never been interested in performing any one type of music exclusively. In the beginning they formed the group with a completely open minded attitude and picked up on a number of various musical ideas that appealed to them. In this respect they see a parallel between what they've done and the way the Beatles went about their careers. They basically have evolved their sound from the computers that they've dealt with in their everyday lives in Japan. Mixing that in with their love for American rock n'roll, rhythm + blues and even psychedelic music they've produced a hybrid of eastern and western cultures that defy the blind categorization practices so prevalent in radio today.

To single out this particular point the band includes the old Archie Bell + the Drells R+B chestnut "Tighten Up" in their repertoire. Previously available on the 10" version of their "Multiples" LP in Japan it finally found its way over here just recently as a 12" getting airplay and strong reactions in various rock clubs around this country. Their willingness to include "Tighten Up" shows the band trying to break barriers set up by the media's views of what bands should or shouldn't be. As for the criticism of their lack of emotion they just have a different way of showing it. (Cut off point 2).

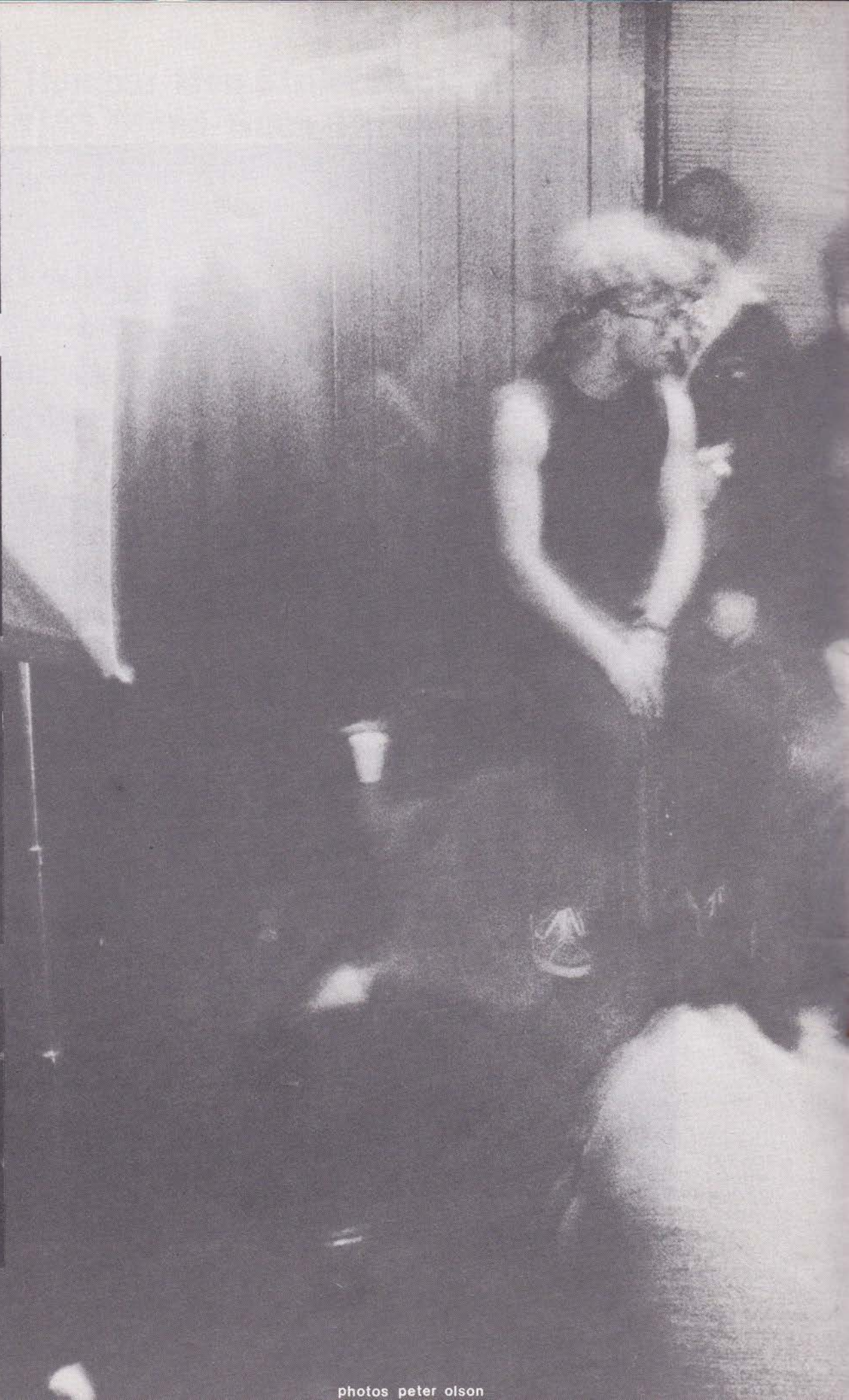
In Japan when YMO broke big there it was such an enormous change that the public in general started listening to more bands whereas before they were picking up on already established or well known bands that were presented to them. They think that there is more freedom now for the Japanese public to pick up on whatever they want to listen to. Hiki, their interpreter, elaborated on this point even further.

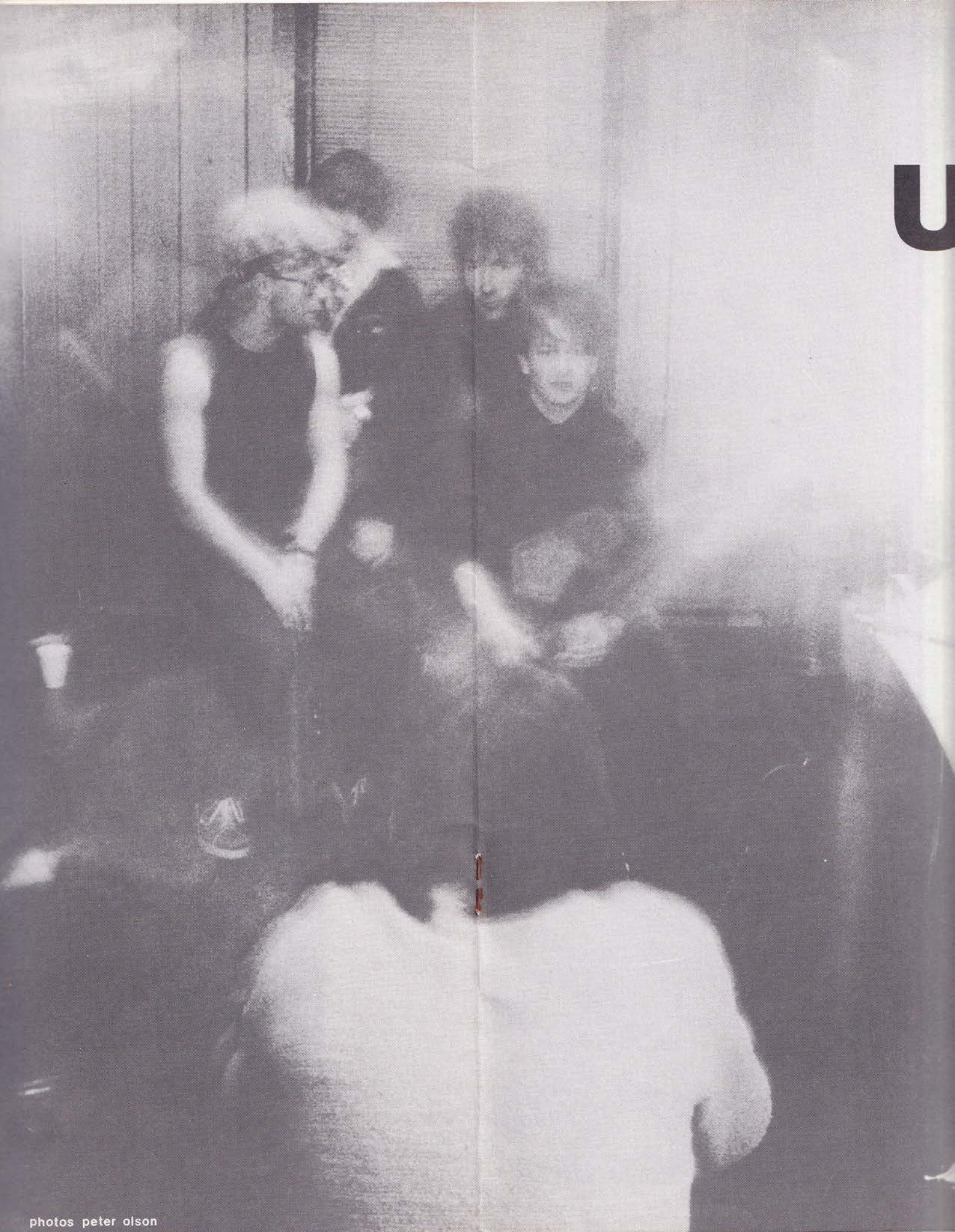
"It's probably getting closer to what's been happening in the western world. The radio situation is very tight though. In fact it's very much like the BBC in England. There's only 2 FM stations in Japan. One is nationally controlled so there is only one commercial FM station for people to listen to. It's not even on 24 hours a day, and they don't play most of what you could call new music."

Musical prejudices it would seem span the world over. Until radio concedes that bands like YMO deserve a share of the marketplace, radio will limit its growth and kill off its potential as a communicative device. But then again, is anybody out there really listening anyway?



I groaned with pain as
he eased the pressure in
removing the thing which
had split me and then,
his huge hands - resting
at the hips -
hair forming a pool on the
dark wood between his feet
he raised me to doting lips
licking the bleeding lips
and causing the tearing
commotion at my labia
subside in a soft corrosion





U2

by Michael J. Ferguson

Item: The night U2, an Irish band making heavy waves on these shores, made their triumphant return to the Bijou stage, their debut Island release, Boy, slipped onto the American charts. The group's affable lead singer, Bono, noting the record's relatively low position, nonetheless cheerily asserted that "It's a start!"

Item: U2's album has caused the British musical press to go apeshit; domestic counterparts follow accordingly.

Item: Kal Rudman, noted hit-picker, demonstratively tabs U2 as a band with a future.

Item: The lp's most compelling track, "I Will Follow," gets strong airplay on creep stations; significant sales reported in the Northeast.

Item: Chris Blackwell, Island Records mogul, supplies potential kiss-of-death quote, calling U2 the label's most important signing since King Crimson.(!)

So what's the buzz? Dunno, but it looks like you got it too. Everybody's talkin' 'bout U2, and yeah, Boy is pretty impressive, but it ain't no warp factor ten, if ya catch my drift. Since I'd missed their sparsely attended gig a few months ago, it was necessary to go back to the source and suss out this thing called U2.

(Wait a minute! I'm confused! Whatsa U2? Are you guys reggae? Nonono...that's UB40. Is J. Rotten's toothy little brother in the band? No, that's 4 Be 2. Are ya from Minneapolis? Who are you guys and why does it matter?)

"We couldn't play a lick when we started. We spent three years just playing and developing. And we came out U2." Adam Clayton, Headband & bass

From the instant they took the stage, it was apparent that U2 did indeed matter. Ok, so the place was crawling with record co. geeks and every longue lizard in town, the fact remains that the band had already acquired intense, loyal followers who knew the music and to whom the songs had personal meaning. Although the members of U2 are late or post-teens, they possess an uncommon grasp of performing. The focal point, of course, is lead mouth Bono, a bouncy, endearing frontman who is, no denying it, an expert rock singer. And although Boy may be a bit too pristine for my taste, the band did display some admirable raw edges in their set.

Still, I kept telling myself that this was a buncha honky-ass jive/hype. These guys were good, sure, but I wasn't experiencing anything remotely revelatory. Songs like "Into The Heart," "Out of Control" and "Stories" are swell compositions adroitly rendered, however they didn't signify no Second Coming. In fact, I've been hearing vague traces of all kindsa bands creeping into U2's music: The Cure, Pil, P. Furs, K. Joke (less raunch), J. Division, Teardrop, Echo, the (ahem) Police - even old wavers like Genesis/Gabriel. I wasn't certain I believed that this was the most important band since the Crimson King.

But maybe I was missing something. Perhaps old age had finally dulled once discerning ears. All around me, people whose opinions I generally respect were howling like werewolves in heat about this band. Could it be that U2's clever blending of styles was more magical than I suspected?

Pleeze Mr. Bassman, provide some insight:

"Of course, you'll hear references in just about anything," quoth A.C. "But I think U2 comes out sounding unique. As far as influences are concerned, we grew up in the 70s. That's the stuff we responded to. It took me a long time to even listen to anything from the 60s. Now I love it, early Motown and such. And I think it's evident in our music."

But since we writer types thrive on categorization, what is U2? Are ya punks? New Wave? Funkpunk? Whatsa scoop? Do ya throw up?

"In 1977," Adam reflected, "the whole punk thing was very localized. Americans couldn't accept it, they thought it was bad for them. Now it's four years on and things have loosened up a bit. I think U2 retained all the best elements of that movement and applied it to the 80s."

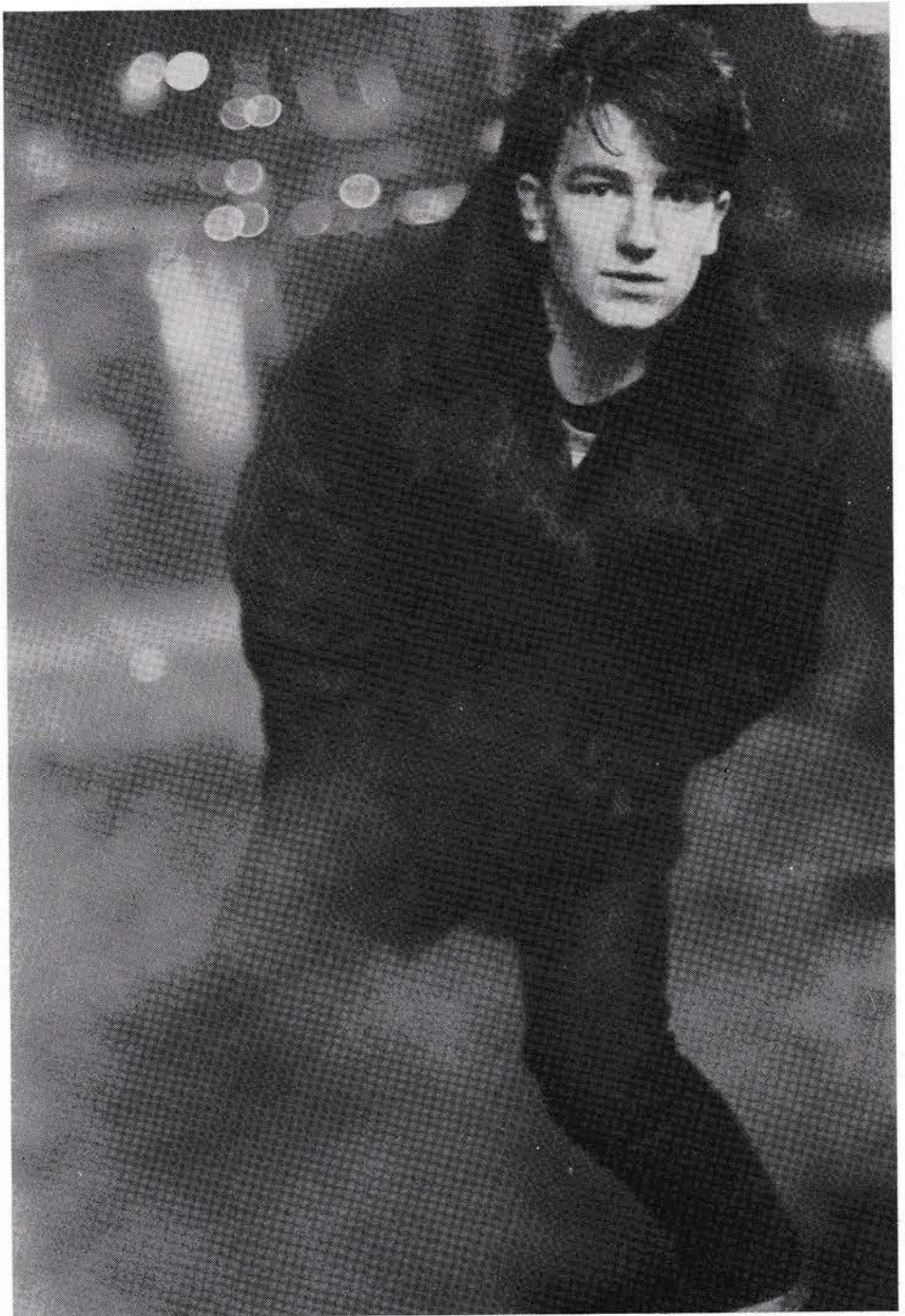
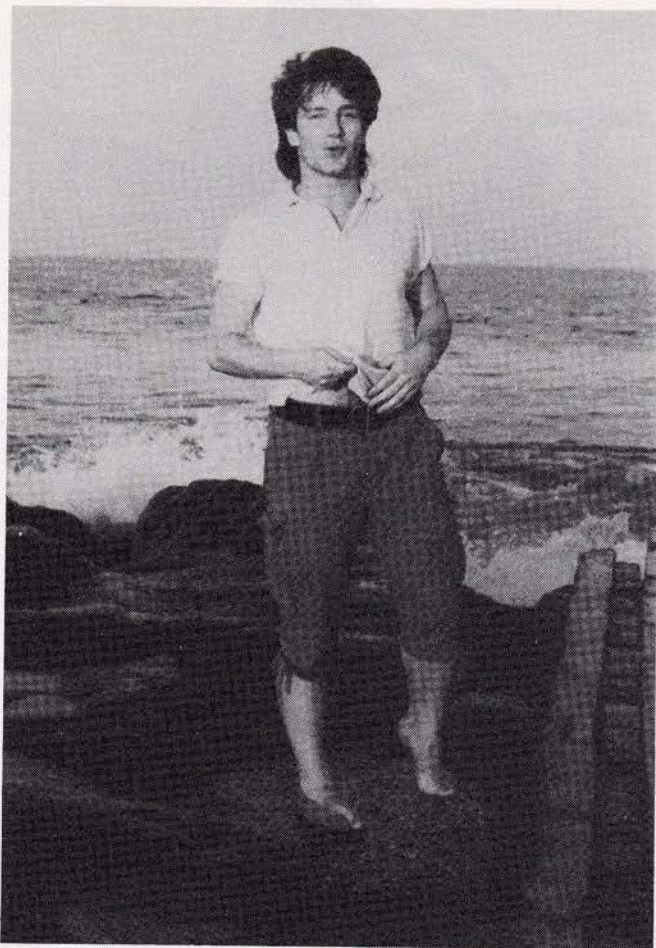


Photo P. Olson



Thus, with their innocent/crypto lyrics, pulsating rhythms, power guitar chording (compliments of The Edge) and Bono's controlled banshee wailings (plus an lp immaculately produced by the ubiquitous Steve Lillywhite), U2's homogenized version of modern rock is perfect fodder for a new (wave) g-g-generation.

Adam tightens his headband and further illustrates:

"America seems ready for a change. I think that's one reason why we're being received so well. The people we meet are open and ready for something different. It feels like something good could happen."

Alas, in the midst of such optimism, I left U2's performance feeling suspicious, not of their potential popularity, but of the actual substance beneath the glossy sheen. It wasn't until a few nights later, whilst drivin' 'round with nothin' to do, when "I Will Follow" blasted out the radio and it sounded titanic, a masterful, magical song that finally took over like some terminal cancer. I was convinced! U2 is the most important band Island Records has signed since King Crimson! Item: It's rumored that Chris Blackwell, Island Records' impresario, is set to pronounce the Plastics, who hail from Japan and whose debut lp is due out shortly in the U.S., as the most important band the label has signed since U2. ✌

15



Photos by Lisa Haun

T ³ R_yba ~~TS~~

Bob Turner

The Raybeats play an exciting brand of instrumental rock. They don't talk much in between songs and dress up in matching outfits. Their music contains some high brow humor and snap appeal. It's tight, a little warped out and danceable. They are led by Jody Harris ex-contortion on guitar who is fairly inventive, Don Christenson drums another ex-contortion, Pat Irwin sax, ex- Lydia Lunch and Donny Amos, bass. The Raybeats are making an attempt at reviving the instrumental song back onto FM radio and with their fun attitude they could pull it off. Listening to them is like hearing the soundtrack to a beach party bingo movie without the visuals. Live they start off with audience feel out and then proceed to segue one song into the next making for quite an exhilarating time and one to get caught up in. The sax and organ playing definitely sounds at times like "B" humor and you can't help thinking that these guys must be enjoying themselves. The sax playing also takes on a western swing feel at times as does the guitar playing. The crowd definitely enjoyed it. The grooves got hot and funky as the announcement proceeding the song was this is a dance song. After the first set we got a chance to go down and talk to the group. After being asked as to why they choose the particular style of music they did they remarked simply and flatly that they liked it and that it was real natural for them to play. They describe their music as being influenced by 50's and 60's rock n' roll instrumentals and movie music. They have made a soundtrack for a "B" horror movie but



Lisa Haun

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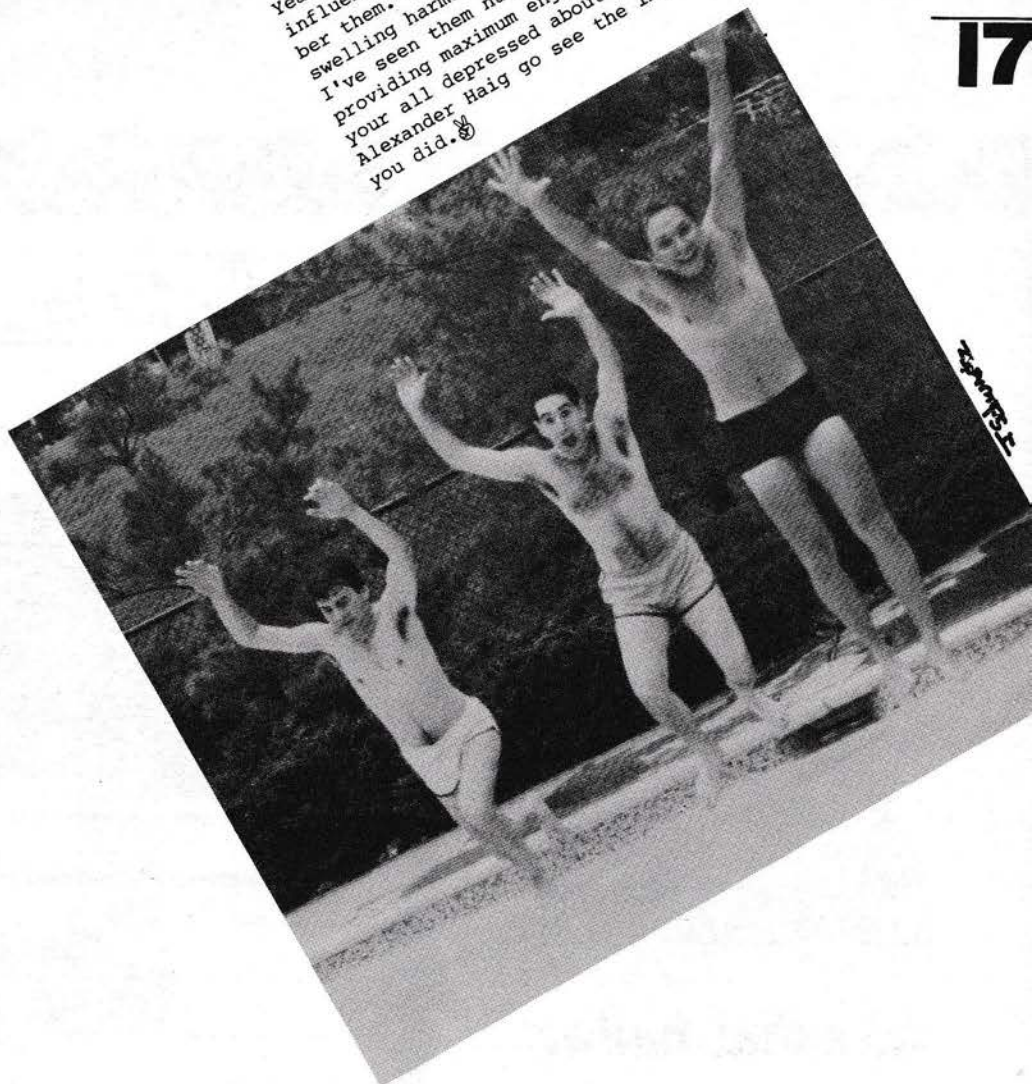
claim that it isn't going to be released but it might so watch out for "The Night Before Christmas." They are interested in scoring movies and television soundtracks. The group has been together for about a year and a half. I asked Jody Harris about the Bob Quine/ Jody Harris album and he seemed to think that it might not come out but probably would sometime. It's a completely instrumental album that was done on a four track in Quine's living room. The Raybeats are getting prepared for a tour of Europe with a stop at the Rainbow in England for a New York extravaganza with the Flesh-tones, Polyrock, Bush Tetras, and the DB's. They will be touring England and Europe which will be quote "expensive." They are doing this by starving to death and putting all their money into their tour. They have an EP coming out as an import on Beggars Banquet Records and are looking for an American deal. Onstage the Raybeats always wear the same outfits and they do own more than one.

The Raybeats are seriously interested in making instrumental records and want to see them happen. They brought up the point that in the 50's and 60's there was always instrumentals in the top ten. They want to get their instrumentals on the radio. They really like playing in small clubs because it's "alot more fun." They talked about it being a little confusing for audiences sometimes to know what songs were which mainly because they don't always announce their songs. During the day "they sleep alot and get up," and they survive on gigs. They realize that they can always eat later. I for one will be looking for some Raybeats product. But not to eat.



The Impossible Years

In this day and age of warm trucks, cars, and volleyballs come the Impossible Years. Playing an uptempo sixties influenced brand of pop they attempt to do what no one in Phila. has ever done before. Go against the grain of popular taste at the moment and consequently are getting snubbed by local music press. How come? One reason could be that people you, the public. Look like they aren't going wild are sometimes wary of liking something that ten or fifteen other people who kind of look like them, aren't going wild over. You know, snob appeal? Also if a group looks or sounds too consciously like a remnant of one's past then the heck with them. Right? Well the Impossible Years have experienced all kinds of growing pains and are still here. Right? As a matter of fact they were just recently in the recording studio recording what will become their first independent American single, "She's No Fun," and "Baby Baby," and as far as I know is not coming out on Bomp records. I got a chance to hear some of the sessions for the single and only heard influences as being the Beatles and I'm sure you all remember them. The Impossible Years sound is a clean one with swelling harmonies and generally good time bounce appeal. I've seen them numerous times and they have never failed in providing maximum enjoyment at a cheap price. So next time your all depressed about the state of the nation and Alexander Haig go see the Impossible Years. You'll be glad you did. ☺

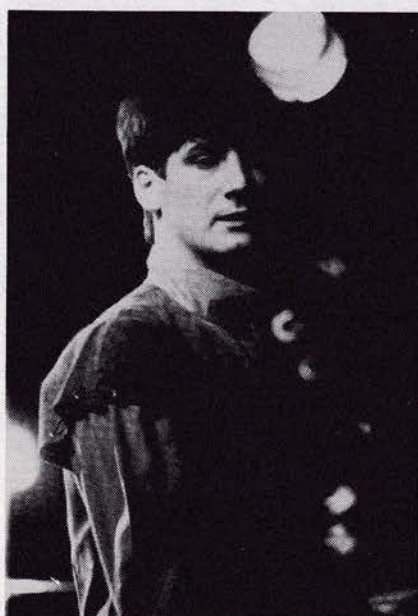


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SADISTIC EXPLOITS

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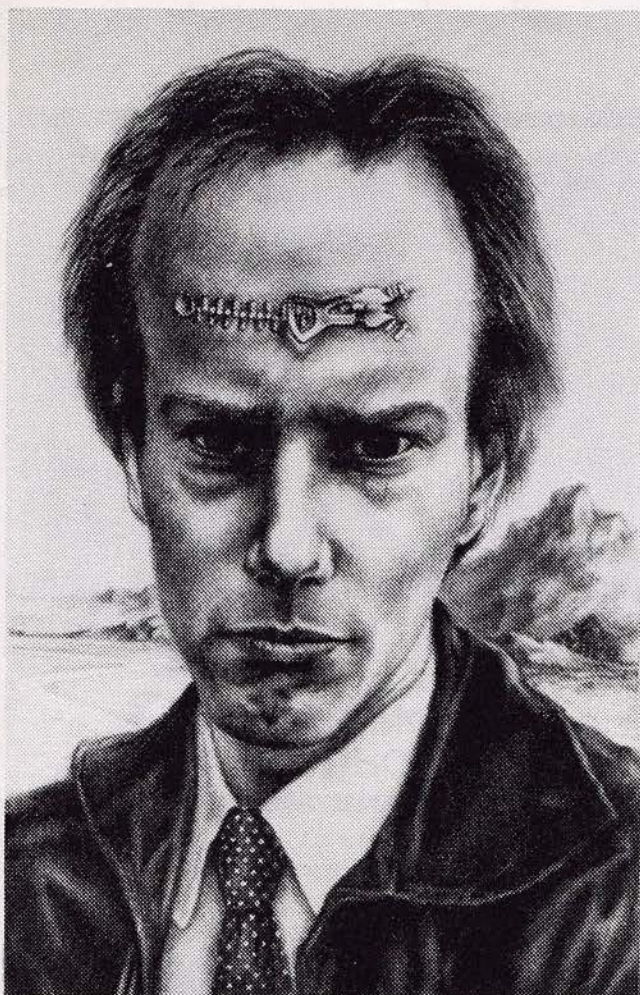
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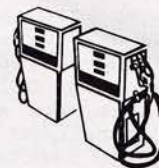


Pete: That's true about the persona. Now your next question is going to be is that persona really me?

NS: You anticipate me too well!

Pete: In answer, I would say that a great part of it is me, of course. I don't believe in hiding too much, but a part of it must remain a mask. I try to deal with things that everyone goes through, and if anyone can see a bit of their pain in my work, I see that as more than flattering. Actually I'm amazed when someone responds in a total way. Of course, as I said, I try to deal in universals, but in the end I'm still in a state of wonder when someone tells me that they commiserate with the feelings, or even liked the work to a great degree. I mean, who am I to be expressing these things for other people? I'm in terrible self doubt at times, but you know how Buddha said to take the middle course? When I feel doubts in that way, I take the middle course. I think you can see that in my work. For instance, I'm driving you mad, let's say, if you take the middle course, you can at least try and see all sides. It doesn't mean that the pain is lessened, just that you can see possibilities as to why you would put yourself into that position in the first place. NS: You seem to be embarrassed by accolades that you receive as an artist.

Pete: Well, I am actually. Anyone can do what I do, in a sense. Let me tell you a story. A while ago I went to the engagement party of a dear friend. Everyone was approaching her the entire evening saying, "Oh, what a lovely ring, it's so big, it's so beautiful, etc." And she was blushing, and finally turning away. It's that feeling of being on display for a simple, quite ordinary thing. To me, what I do is like that. I can remember the first time I picked up a guitar and started to play. It was November fifth, 1970. It was my brother's guitar, and the reason I can remember it so vividly, is that I kept a diary at the time, and I couldn't wait to record this event in the diary, for posterity I suppose. You wouldn't think of that as a particularly auspicious beginning, would you? I can remember thinking that is was at the time, but certainly not now. I see it as the need, shared by all, to express the human condition.



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5 DEAD KENNEDYS

held another on the drum riser and shaved his hair off with electric clippers while Biafra hurled the shorn hair about. These kids incited more pandemonium than I've ever seen - the New Yorkers were scared to go near them. We should import some to Philly! After the show John Belushi came backstage to chat with Biafra, but apparently fearing for his reputation refused to be photographed with him.

The last show of the weekend was the "Fresh Fruit" show at Bond's, a massive Emerald City type affair on Times Square. The purpose of this matinee was to give Dead Kennedys chance to play for the under 18 set, and the sight of 10 year olds wearing little leather jackets and D.K. T-shirts gives one hope for the future. The band quickly warmed to the kids despite the early hour and played a great show, ending in total lunacy as half of the audience wound up on stage. Afterwards, they spent several hours talking to more fans.

Dead Kennedys critics frequently call them an "over rated punk band." Nothing could be further from the truth - their dedication to what they believe in and the care they demonstrate towards their fans make them a rarity. As Jello says, "The only people who say punk is dead are the ones who are afraid of it." ☺

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50's

80's

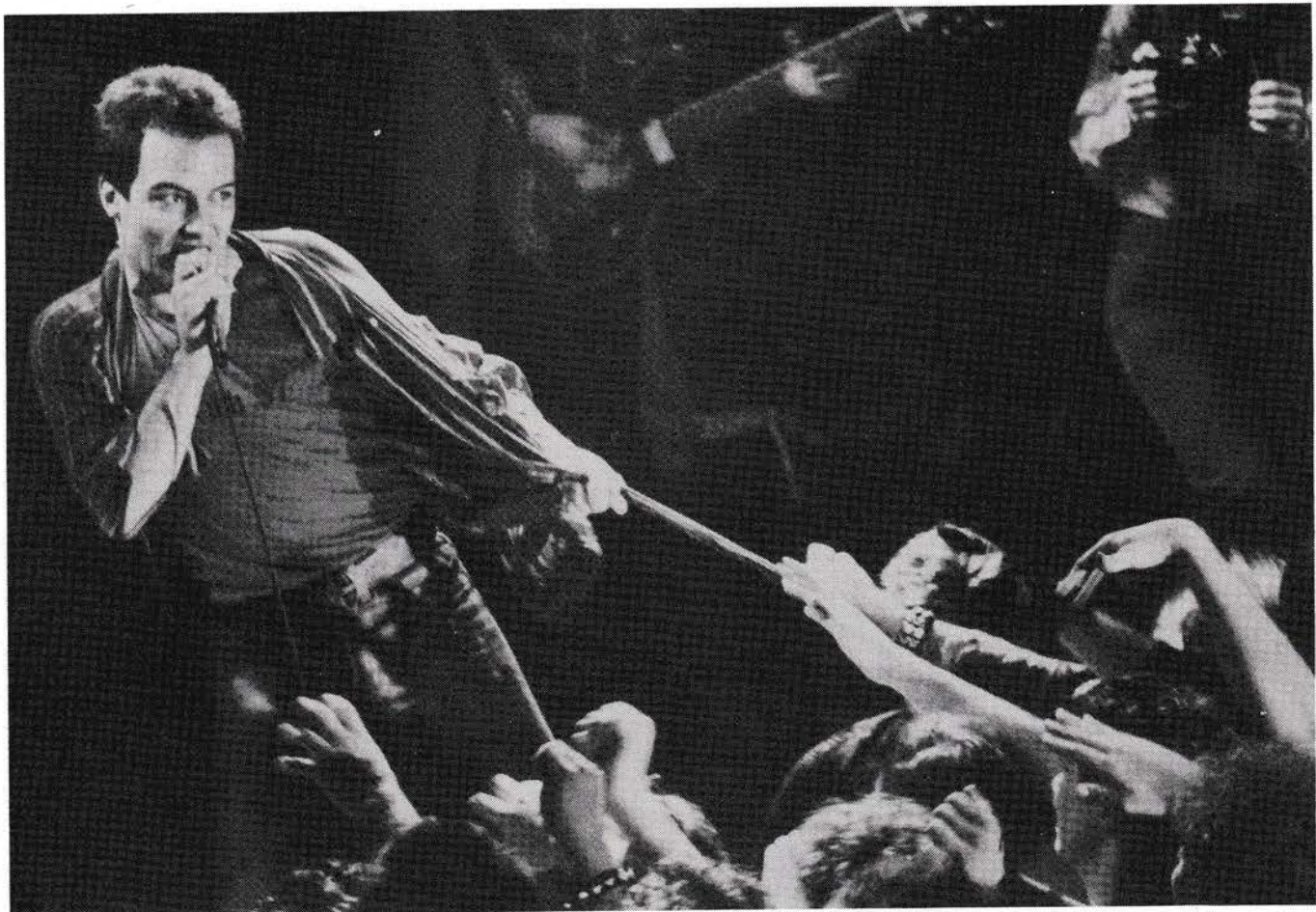
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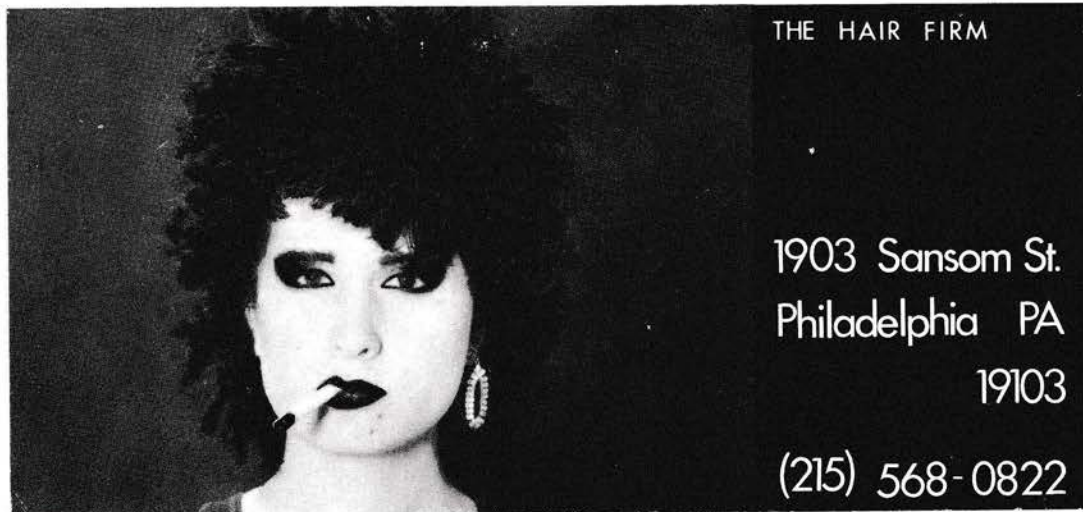
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METROPOLIS CLOTHING



HAVIN'S AGAIN

SPLIT ENZ

SO SELFISHLY, BABY



just because it
has its bounds---

I can't help invading
the privacy of
your secret
little
world/
waves of lies
prote
ct you
that ripple up the ^{sur}face
where only your
emotions float

i--nonperson
toilet/inner tube.

Christopher Peditto
2/14/31

The German synthesizer band Kraftwerk recently played Emerald City for their first area concert in a number of years. Kraftwerk who have influenced many with their melodic danceable electronic pop impressed greatly with the precision and intensity of their performance. Surrounded by a bank of electronic instrumentation the Deutschland Four filled the large club with all their "hits." Spotlited were the tunes from their latest opus on Warner Bros. "Computer World." ☺



✓ Suicide - May 1, 1981 - Omni's
Hey you, Hey baby, haven't I seen you around
A million times on the street.

If we love each other, if we can love ourselves
If we care about each other, if we reach out
If we can touch
There wouldn't be a death victim among us.

Touch me
Touch me

with your heart + your love +
through your body from your soul.
Cause that's all we got, man.

Post - Electra McCain

TSR What do
THE BENDERS
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bobby startup

1. Killing Joke: what's it for
LP
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SINGLE

Bobby Startup is the booking agent and primary D.J. at The East Side Club. He has been prominent on the scene for a number of years and is considered an authority on "new music."

PICK OF THE MOMENT

Lee Paris is one of the stars of WXPN's "Yesterdays New Music Today" This show was the first in Philadelphia to play "new music." He now regularly books new music at Riply.

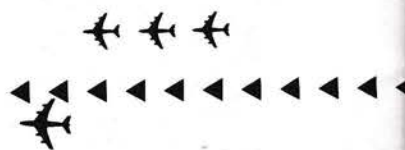
lee paris

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revillos

STEVE PROSS

Roid Kafka: Hi, this is Roid Kafka and with me is Eugene Reynolds and Kid Krupa from The Revillos. A number of listeners of "Yesterdays Now Music Today" called in questions they would like me to ask Eugene. So here we go...Do you like The Flintstones?

Eugene: Yep, Yep-I can fairly go on Wilma Flintstone.

Roid: Do you like British or American television better?

Eugene: I like the adverts on American television-I like to just switch the dials all the time because you've got so many channels. In Britain you've just got three channels so your mind has to be made up a lot earlier.

Roid: What are your favorite T.V. shows?

Eugene: In America?

Roid: In both countries.

Eugene: I don't watch T.V. in Britain anyway. But in America I seem to watch all the channels at once. I suppose my favorite ones are like these "Dating Game" where they have these secretaries in and the secretaries say what their boss likes. Then the wives discover what their husbands really like best. Then they end up having an argument on T.V.

Roid: Another question from the listeners is: What is your favorite candy?

Kid: In America we haven't found any candy that we like yet. You use different chemicals to flavor everything. We're not used to your chemicals.

Eugene: I don't know if you've ever heard of Smarties.

Roid: They're like M+M's right?

Eugene: That's like Treats but M+M's have letters stamped on them.

Roid: What about cookies?

Eugene: Biscuits! I quite like the chocolate chip ones and I like the ones with peanut butter in them. But everything's got peanut butter in it in America. Even the end of my microphone last night had peanut butter stuck in it. If anybody ever goes over to Britain they should buy McVitie's plain chocolate. I hope they're going to give me some money for advertising this.

Roid: Our last food question is: Do you prefer barbecue, sour cream and onion or plain potato chips?

Eugene: I don't like either. I think they're both rather fattening.

Roid: I don't find English potato chips to be very appetizing.

Eugene: You've got to know where to get them from because I think some of them are stewed in gasoline.

Roid: Now to get into some real questions.

Eugene: All right! Yes.

Roid: Is it possible for you to describe real shortly the concept behind the Revillos?

Eugene: Not shortly. Just think of nothing you've heard before and that's what the Revillos are like.

Roid: When the Revillos broke up a couple of years ago, I'm under the impression that it was partly because you felt that you weren't in control of your destiny.

Eugene: Yes, well who is?

Roid: Do you feel that by doing everything yourself which you've done with The Revillos that you are in control of your destiny?

Eugene: Do you mean financially? Successfully? Successwise I suppose the last group at the time was more successful although heading in the wrong direction for everybody. So this time as far as doing what you want to do and how you do it, then it's a success. As far as selling a lot of records is concerned we need to get an American release, a general release instead of import, over here before we can tell whether we had any affect on the record buying public.

Kid: As far as control over what we put out, we probably have as good a deal as anybody's going to have.

Roid: Are you happier?

Eugene: Oh, yes. After the breakup of my last group which was quite a tumultous thing considering how successful we were at the time - anything I want to do in the future would have to be something I was really into and something I really wanted to do.

Roid: Do you like America? What have you seen so far?

Eugene: Well, we seem to have seen a lot more than most New Yorkers have. We've been to Washington and that seemed like a little market town. I didn't realize that the most powerful country in the world could be run from such a funny little place as Washington.

Roid: Once you go to New York you can't compare anyplace else to it.

Eugene: We recorded our first l.p. in New York. I must admit it did knock me out. I think if I have to move anywhere I'd like to move to New York. Except most New Yorkers say they'd like to move to Britain. The grass is always greener isn't it!

Roid: Can you tell me what bands you like?

Eugene: Not many. You tell them Kid. You know I don't like most groups.

Kid: A lot of members of the band don't like much modern music.

Roid: What about older music?

Eugene: Shang-ra-la's, Johnny + the Hurricanes.

Kid: I personally like groups from the glam rock era-T. Rex...

Eugene: Gary Glitter.

Kid: Sweet, they're good.

Roid: Gary Glitter's making a comeback isn't he?

Eugene: He's trying to, I think he's too big to get through the door now!

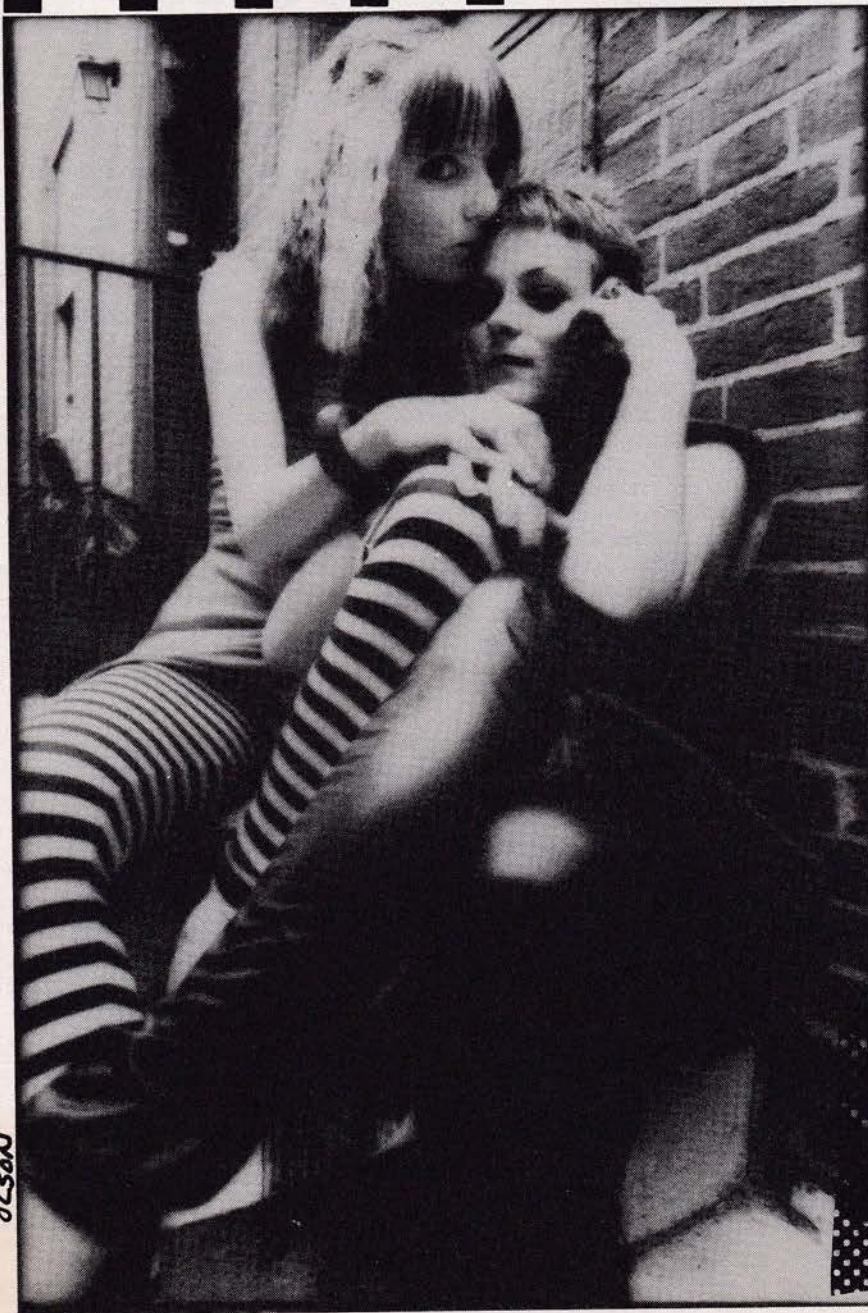
Roid: The last question is: Where can I buy the Snatzo-tex cloth?

Eugene: You can send away to Snatzo Emporium which is in Edinburgh or via our fan club and receive a lovely record cleaning cloth - it's psychedelic velvet with individual pictures of the Revillos printed on the back.

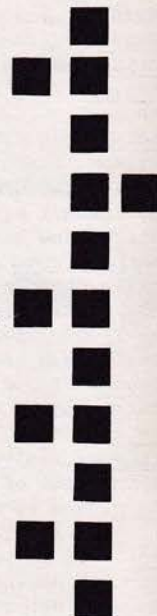
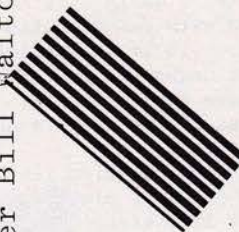
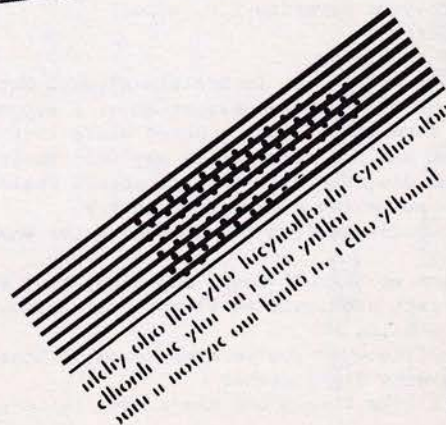
(We ended the interview with one of Eugene's rave Revillo's songs "Yeah Yeah Yeah").

Mitch, The Revillos roadie with the spectacular and famous kingfisher haircut, runs The Revillos fan club. Members get snazzy newsletters, pictures and official badges plus information about Revillos furniture and the snatzomobile. It costs £1.50 (about \$3.75) to join and the address is: Mitch, 78 Park Rd., South Moor, Stanley, Co. Durham. Rev Up! Rock-A-Boom! Yeah Yeah Yeah! The Revillos first tour of the States was a smashing success for the wacky group from Scotland. Literally minutes before they performed their crazy and swinging set at the Bijou, Eugene Reynolds (founder member and leader of the voice squad) and Kid Krupa (electro-plectroture) were interviewed by Roid Kafka live on WXPn.





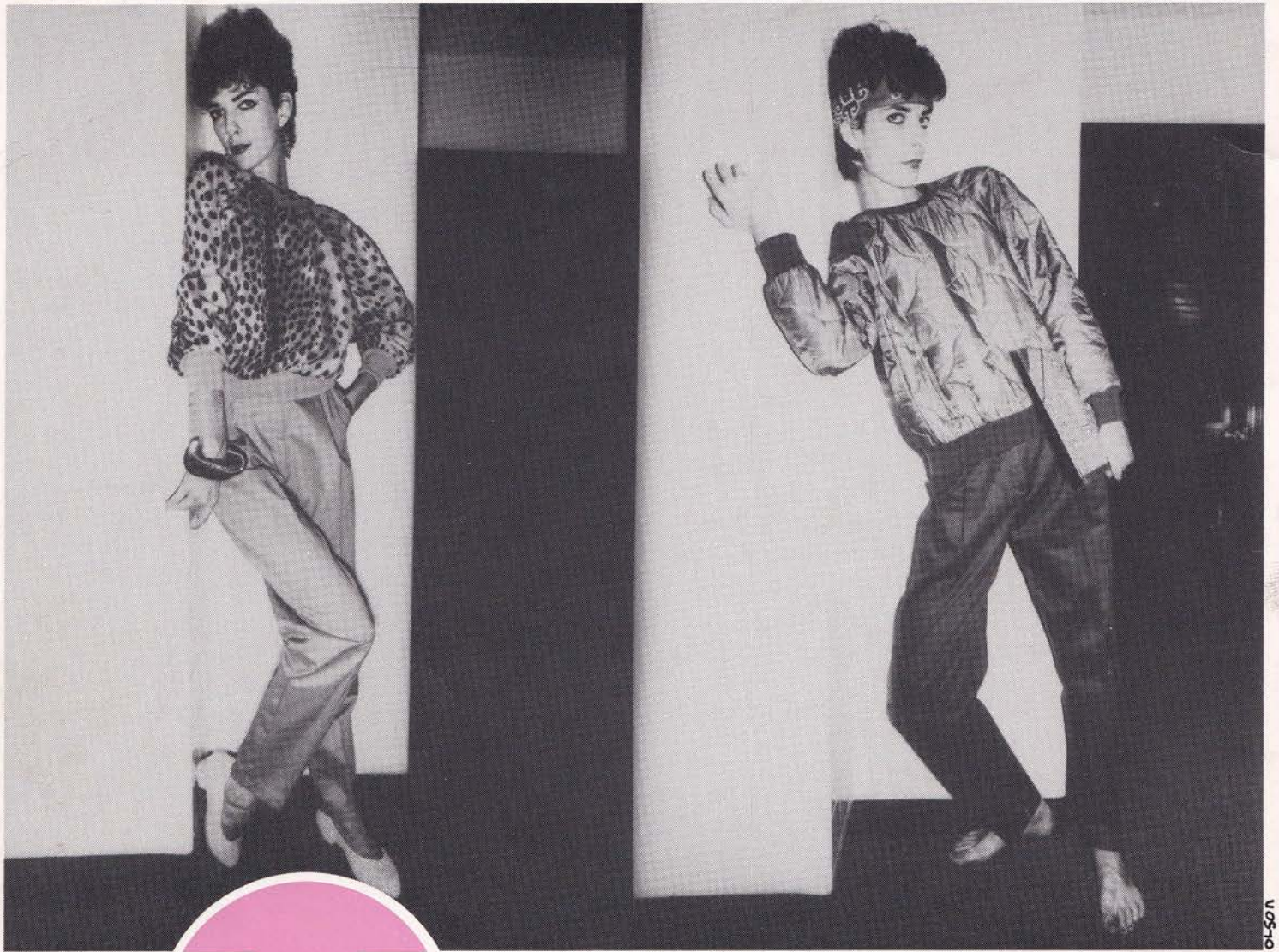
Zipperhead, located at 407 South Street, offers an alternative way of dress. Strongly supportive of local designers and the new wave scene in general, Zipperhead is for people who are into modern fashion and want something different. Zipperhead offers friendly experts who will help you make the scene looking your best. And remember, just as manager Bill Walto says, "nobody's hip."



TEARDROP EXPLODES



A HAUN PHOTO



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