



free Surplus Value

Well, well so it's 1983. About time. I don't know how anybody else felt, but I thought 1982 sucked. At least we didn't get blown up, so I guess that's something to be grateful for. Hey, only one more year 'till 1984! Look out!!

I hope the local scene continues to consolidate in 1983. There's a lot happening in the area that's really worthwhile to pick up on. We at Surplus Value would like to thank all the people who gave us their support in getting out our first few issues and we'll be making every effort this year to expand and improve. As anyone who has ever worked on a project like this can tell you, it's hard work but we think it's worth it, if our small contribution helps to open people's minds to the alternate cultural events that are going on all around us. Again, thanks a lot and best wishes for a good 1983. (See, who said I was cynical?)

INSIDE: Best and Worst of 1982

BEST LP

Flipper-Generic Flipper (Subterranean)

Gang of Four-Songs of the Free (Warner Bros)

Lydia Lunch-13.13 (Ruby)

The Stick Men-This is the Master Brew (Phantom Plaything)

X-Under the Big Black Sun (Elektra)

continued on pgs. 2&9...

When I go backstage
I'm going to get my
fingers inside my
Surplus Value!



for the love of IVY

INSIDE:

LIVE
CONCERTS
REVIEW
FILMS
POETRY
BOOKS

CHEAP FUN

FASHION

INTERVIEW

RECORDS

REGGAE CORNER

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Anyone at S.V.:

Since the shopping malls seem to be full with more lobotomized sheep than ever; herds laying out their hard earned wads for the most moronic products yet (pac-man scrub brushes???) I would venture to guess that "the season to be folly" is once again rapidly breathing down your necks (and my neck.)

Which all means I have lots of free time (come to think, I always have lots of free time) to surround myself with the air of electricity I hold sacred. It being the sub-sonic tremors of hardcore, post-punk and other terms applied to the attitude that matters.

The last hardcore gig I had gone to was the bash (or slam) over in Camden, sponsored by the B.Y.O. That organization is supposedly planning a gig in January, in Phila.



SURPLUS VALUE

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* * * * *

Given that the city has
some fine favorite sons (Sadistic
Exploits, Crib Death, etc.) I
wonder why there isn't more
gigs.

If anyone at SV could send
me some info on area gigs (fly-
ers, magazines, gigs reports,
napkins) it would be appreciated.
How can I find out what is hap-
pening in Washington D.C., N.Y.C.
And Boston, (or is it Bahstin?)
Do you have any info from those
areas?

Does your staff need any
writers, printers, distributors?
Give me a call, Bensalem is
dead!! Hell no, I won't give
in! Got no job!

Greg Fizz

A: Keep it going SV!

Thanks for your letter,
Greg. You bring up a good
point concerning area gigs. If
any of our readers out there will
write us (several weeks in ad-
vance of the date) and let us
know what's scheduled, we will
gladly include it in an UP AND
COMING box in each issue of
SV... EDS



abc

ABC/JOSIE COTTON/TOWER THEATRE, PHILA.
19 DECEMBER '82/

My dears, this was the night to get out the furs and blacktie and tux. Oh, lets not forget the champagne. For this was not just another concert. This was an event; a spectacle.

It didn't start out to be an event until after Josie Cotton left the stage, though. Having arrived halfway thru her show and then spending the remainder of it out in the lobby, I can only say hearing part of her set was enough.

From the podiums with the ABC logo printed on them, positioned in front of the strings, down to the gold lamé suits, the band was professional and practically letter-perfect. All of the songs off the album were performed and everything from "Show Me" to "4 ever 2 gether" was done stylishly. The sound was funky, colourful, multi-layered, crystal clear and sparkling.

By bringing their own ensemble with them on tour, ABC was able to reproduce the rich, symphonic sound of their debut album, The Lexicon of Love. Besides the four regular members of ABC (Martin Fry-lead vocals, David Palmer-drums, Stephen Singleton-saxophone, Mark White-guitar), there was also an eleven-piece orchestra/band (including a six-piece string section) and a backup vocalist.

But the star of the show and center of attention was Mr. Martin "I'm So Hurt" Fry. Fry (who may or may not be Bryan Ferry's illegitimate son) sang with all the anguish, frustration and yearning passion that someone as broken hearted as he could muster up. During the middle of the show, he did a slow, juzzy version of "Poison Arrow," backed only by piano and another slow song called, "I Wish I Was In Love Again," which added a cabaret touch. Fry must have swooped and swooned his way into a lot of female hearts that night just by the way he danced and lamented about on stage.

Now Fry and his entourage may not be everyone's cup of tea. Compared to your average hardcore show, ABC's concert could be seen as too professional and planned, too calculated and cold. Steven Singleton had an annoying habit of running from one end of the stage to the other, urging the audience to clap, etc., that did get to be too much.

Fry, on record and live, can be a little too overbearing. Too much kitsch and over-emoing. He does come off as a bit corny and melodramatic. But that's his style. His heart seems to be in the right place (his mouth?). Pity him. The guy's been abused and misused, loved and left. Maybe he'll find true love someday, if not millions.

Rhonda Reali

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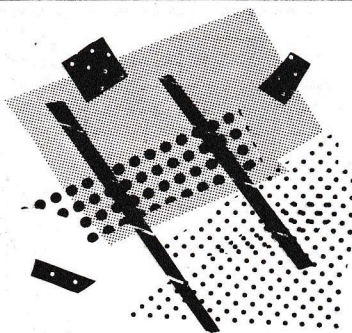
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The English Invasion

During the past month or so it seems that a veritable legion of English bands have passed through the area, all of them varying greatly both in terms of popularity and musical quality. The following is a review of four of the more interesting of these "new" English Invaders.

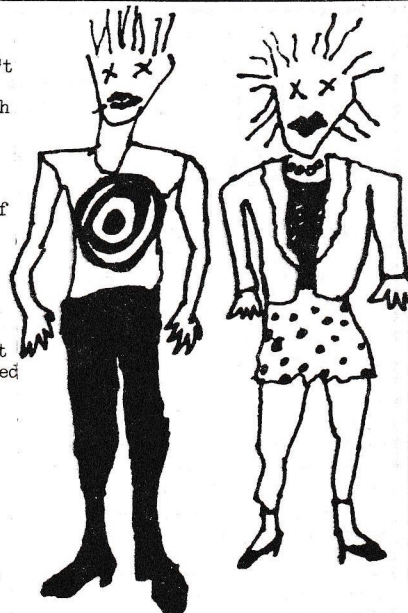
The Monochrome Set play brisk, quirky pop music with a light, jazz swing feeling to much of their material. Lyrically, they're more clever than they seem. Much of their sound comes from the deft keyboard workings of their female pianist, but the other band members, especially vocalist Lester Square, also make worthy contributions. A little 60s psychedelia is thrown in for good measure. Despite the fact that on stage they hardly move at all, the music still comes across as being animated and lively. I enjoyed them and found their melodiousness quite refreshing.

A Certain Ratio have more of an avant-garde reputation than Monochrome Set but whether they're deserving of it or not depends upon what you consider avant-garde to mean. For the longest time I thought it was a brand of olive oil. Their musical repertoire consists of a large share of percussion work, some watered down, jazzy instrumentals and some funky vocal numbers. The members of the band are constantly swapping instruments on stage and, much to their credit, the overall flow of their music didn't suffer from the constant changing. The only segment of their show that may have dragged a little was toward the end when the drummer came down from behind his set, picked up a

bass and started singing. He wasn't bad, but their funk material, although danceable, isn't quite as adventurous as their instrumental work. Even though some people were disappointed because they concentrated on newer tunes, I was still impressed by their musical capabilities. I talked to a few of them afterward and discovered that they were very tired from touring, were looking forward to going home and have a disconcerting habit of answering most questions with one word answers. They also smoke a lot of pot, some of which they shared with us. Any band that does that is OK in my book, and I don't care what brand of olive oil they use.

Modern English were very dull. Instead of performing, they decided to give us a bad dress rehearsal. The singer sounded and acted bored, the band was lifeless, and to make matters worse, they put more effort into adjusting their tape deck than on their show. I was very disappointed. And this from a band that has given us such masterful pop pieces as, "Life In The Gladhouse" and "Swans on Glass." Oh yes, the girl rapes boy scene on the dance floor was much more inventive and interesting.

Quite the opposite of Modern English. The Thompson Twins were hot. So what if much of the white funk was being presented on reel to reel. So what if the lyrics to the songs were sickening sweet. So what if the stage symbolism was too simplistic to be of value. So what if the band performed two songs twice for lack of extra prerecorded backup and filler tracks. So what! The Thompson Twins made up for all the defects with energy, excitement and dedication to the music. Rarely do you see a band so excited about their music and so full of enthusiasm.



In the end the audience was captured and carried away by the show. What I can't understand is why bands with much better material, like Modern English, can't give us as good, if not better, a show as the Thompson Twins did.

J+ CS



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concerts

Rank and File/Impossible Years/
Skidmarks at Filly's on
December 18

I didn't know what to expect from Filly's. I was afraid the place was going to be packed with leftover hippies, rednecks, and urban cowboys. There were some of each of those kinds represented, but there were others too, from professionals to punks. I had a great time.

First up, Skidmarks, a kitschy, rockabilly show band, tried to overcome sloppiness with exuberance and almost succeeded. They were fun, and there's nothing wrong with that.

The Impossible Years, a pop trio, played a rather coolly received set. But pop's easy to dismiss since it's always so unfashionable. That's a shame because pop by definition and intent is a much more timeless musical form than all the other faddy favorites.

Finally Rank and File took the stage. Featuring Chip Kinman from the Dils and Alejandro Escovedo from the Nuns, RAF sport excellent punk credentials. But they play country music. Their set consisted of all their recent Slash LP plus other C&W standards, for instance, "Wabash Cannonball." The crowd at Filly's enjoyed them. I know I did.

Also deserving mention is the DJ. She does an excellent job in playing new music (albeit "tip of the iceberg" stuff) to what must be, on most nights, a distinctly non-new music crowd.

LH

Sensory Fix and Bunnydrums
at City Gardens

Two of Philadelphia's finest New Music bands appeared here on Friday, December 10 and played good, exciting sets for, unfortunately, a pretty small but enthusiastic crowd. For those of you who missed it, too bad. Wake up!

Sensory Fix opened the show, a relatively new band although several members used to be with a group called Physical Push, I believe. Lead vocalist Vosco really puts on an animated performance and is without doubt one of the most captivating frontmen on the local scene. I've seen Sensory Fix three times in the past several months, and each time I've gone away impressed. I wish these boys nothing but the best. Check them out first chance you get.

Bunnydrums followed. They've been together for several years now and their professionalism really shows, even though they seemed to get off to a slow start this night after Sensory Fix's livelier presentation. Before their set reached the midway point, however, everything fell into place, and the rest of their show really soared. Bunnydrums have a 7 inch 45 out, "Little Room" backed by "Win." If you see it, buy it. You won't be disappointed.

Both these bands are good representatives of the prolific and extremely talented Philly musical scene, a scene which can now hold its own against anything from, say, New York or Boston without any problems. It would be nice if a compilation of Philadelphia's New Music was released. It would be an excellent collection.

JF.

Little Gentlemen and Final
Conflict on Christmas Night
at Love

The Friday paper said Sadistic Exploits and Crio Death would play. It turned out to be the above bands. What a drag!

Final Conflict opened. They're not very original. In fact, they sounded best when they sounded like other bands. Also the guitarist was a Hendrix clone, right down to playing with his teeth. I'd really rather not see anybody do that anymore.

Ardmore's own Little Gentlemen headlined, (if you could call it that.) They were introduced as "the band that hates you more than you hate them." By night's end, I figure they had to be bursting with bile in order to exceed my own contempt for them.

A night to give even punk a bad name.

LH

CHEMICAL IMBALANCE

"I'D SAY WELCOME FRIEND;
BUT NOT HERE AND NOT
LIKE THIS."

COMING SOON CASSETTE E.P.?

poetry

3 poems by: Sharon Harzenski

* * * * *

Propositions riddled with ambiguity as works of art:

1. Taking yourself too seriously is no laughing matter;
2. Being hung-up is a little like being framed;
3. Insanity is intellect gone to pot;
4. Insecurity is a trip that slips up the best of us;
5. Keep close track of your ambitions-
when they get too far ahead, impatience takes over.

* * * * *

Oh, my dear
"making the best of it"
is in for hard times.
Poor associations,
I believe, are the cause of it all.
How else explain
lack of success
for an endeavour
blest with such initial
promise.

* * * *

Anxiety
shammut of soul
black hole
energy sucker
mother-fucker
evil
enemy
snake in the grass
crass
fast, brother, fast
behind you lurk devils
in dark alleys
do not sally forth
nor strut your stuff
ruckus, aroused, is near
nothing but horror and fear,
blood and guts
slimey streets trip you up
this mess you've made of things
saps strength
gets on your nerves,
know what I mean,
gets on mine too
what can we do
get drunk,
it's a punk way out
but/
I already stunk up the room
so, what the hell's the use
of worry
which is what I meant to ask
all along.

* * * * *

POETRY REVIEW

A poetry reading conducted by Amy Bortner, Sharon Harzenski, and Amy Pass Stern was held at the Sagittarius Bookstore in New Hope, PA on December 16th. It was held in celebration of these poets' recently published booklet "Meditations."

"Meditations" is about the trance experience, i.e. altered states of awareness. The poetry, much of it written from the trance state, were often descriptions of and from these different altered states of mind (meditation, self-hypnosis, etc.)

Amy Bortner started the evening off with her enchanting poem "Breath Meditation" followed by "Earth Visualization." Both poems were designed to take the listener into a dream like state with calm and surreal images flashing before the audience's mind.

With a change of pace, Amy Pass Stern pulled the listener back to earth and reality with her two strong poems, "Portrait" and "The City." Her street language attacked the listener's sensibilities and her gutter images provoked the listener, creating a nice contrast to the two previous poems.

After an exchange of a few more poems by these two, the third poet, Sharon Harzenski, presented her four very personal and religious poems. Ms. Harzenski's poetry was tightly written, spare but rich with symbolism and nuance. It brought the evening back to full circle with her imagery designed to inspire meditative feelings.

The more interesting poems were "untitled" by Ms Stern and (the crowd favorite) "The Magician" by Ms. Bortner (both in the November issue of SV.)

The evening was really an inspiration for everyone. The poets' (group) effort was richly rewarded by a highly appreciative audience, and this reviewer hopes that there will be future readings by all three poets.

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The combination of the elements in the title of Brimstone and Treacle (bitter and sweet) sums up what the essence of the film is- bad and good, shocking and funny. That's also one of the movie's main drawbacks. It seems as if the director, Richard Loncraine, couldn't make up his mind what he wanted to make, a horror flick or a comedy.

I must confess, my main reason for seeing Brimstone and Treacle was to view Sting's sexy, naked body on the big screen, and I wasn't disappointed. The movie had a little more to it, happily, and even though the film wasn't great, it wasn't bad either.

Sting (lead singer of the Police) plays the role of Martin Taylor, a young con-man, who's game is to bump into someone ("Don't you remember me?") and proceed to lift their wallet, bum a free meal, etc. He tries this trick on Tom Bates and gets much more than a stolen wallet.

Martin convinces Bates (Hmm, shades of Psycho) and his wife Norma, that he's the long lost boyfriend of their daughter, Pattie and moves right into the middle-class, English couple's home.

Their daughter, is alas, a bed-ridden vegetable, the result of a truck accident and needs constant attention and loving care. That's exactly what Martin tells her parents he wants to give her. Since Pattie is in no state of mind (comatose, actually) to tell them Martin isn't her true love, he pulls it off (almost).

It's never really clear why Martin is doing this (to get the Bates' money, to get at Pattie or just to get an adopted family) but he manages to get the Bates in the palm of his greedy little hand.

Joan Plowright gives a good, sympathetic performance as Norma Bates. She really makes you feel for this poor woman, who devoutly believes her prayers to God will make her child well again.

Denholm Elliot is just as effective as the hypocritical Tom Bates. Denholm's Bates makes a living by writing religious verses for the dear departed, but in reality, he doesn't even believe in God. He also carries a load of guilt because Pattie caught him making naughty with his secretary and was so upset that she ran into the path of a truck.

But it is Sting who is the centerpiece of the film. His Martin embodies brimstone and treacle. On the outside, he is sweet and kind; an angel. Sure, he takes the burden of caring for Pattie off poor Mrs. Bates, but that also gives

him time to play doctor. On the inside, cute Martin is devious, disturbed and dangerous. Sting showed promise in his small roles in Quadrophenia and Radio On and builds up his acting skills in Treacle. He is reminiscent of the young Malcolm MacDowell in A Clockwork Orange.

The movie is photographed in a gothic sort of way. The opening credits and scene set the mood for the rest of the movie. The camera shows (with effective high angle shots in particular) a rainy, misty England with dark, gloomy interiors.

Brimstone and Treacle is a black comedy, not sure of which direction to take. It would have been more effective if it had taken on deeper possibilities and built up more suspense. Still, the acting and cinematography were not at fault, and the ending has a real unexpected twist- very ironic and kinky.

Rhonda Reali



VERONICA VOSS, the movie - it's intrigue - it's a mystery - it's about drugs - it's about fame - it's suspenseful, intellectual - it's about the 50s - and no special effects! - and not even in technicolor - it's German, (it doesn't even have Nazis in it, or does it?) - it's Fassbinder (his last film before he died (or did he) or is it?) - it's great - go see it.

TOOTSIE, nothing like VOSS - it's funny - it's girl meets girl who's really a boy - different? - it's for the masses - it's great too! - go see it!

•film

"Rude Boy" & "D.O.A."

In a double bill touted as "East Side Club Night at the TLA," it was hard to believe that more familiar faces weren't in evidence. Too bad, really, as both these films encompassed the power and energy of the early punk scene.

"D.O.A." had quite a few excellent concert scenes of good bands (most noteworthy... Gen X, X-Ray Spex, Sham 69, and Terry and the Idiots.) Unfortunately the film kept cutting to some of the most idiotic fans I've ever seen.

Of course, there were the infamous Sex Pistols' concerts and the highly overrated Sid & Nancy interview, with both of them stoned on what could only have been heroin and burning one another and their bed with cigarettes.

In all, a good film, really capturing the kids' spirit in London in the late 70s.

"Rude Boy" is a statement on bored youth, police abuse, racism, and facism. It is a very ambitious film with great music from the Clash.

The message, (yes, this film is meant to have a message) is a bit tough to decipher. In one scene, Ray (the rude boy/drunken Clash roadie) and Strummer talk politics in the boozier, and in another, they discuss the Red Army Faction in the bathroom.

Most of all, "Rude Boy" features the Clash's greatest music, created before some record company people decided to make them write songs that could get played on M.O.R. rock stations (thereby selling more records.)

Both these films are hard hitting portraits of modern youth in the cities and the music that is their salvation.

JB JS

Contributed by: Samantha Shine

best & worst



1981

FAVORITE DANCE SONG

BEF with Tina Turner "Ball of Confusion"
(Virgin)

Black Uhuru "Chill Out" (Mango)

The Bloods "Button Up" (Exit International)

Duran Duran "Hungry Like the Wolf" (Harvest)

Grandmaster Flash and the Furious Five
"The Message" (Sugarhill)

Leisure Process "Love Cascade" (Epic)

The Members "Radio" (Virgin)

Ministry "I'm Falling" (Wax Trax!)

Modern English "Life in the Gladhouse" (4 AD)

New Order "Temptation" (Factory)

The November Group "We Dance" (Modern Methods)

Pylon "Beep" (dB)

WORST LP

Blondie "The Hunter" (Chrysalis)

League Unlimited Orchestra "Love and Dancing" (A&M)

BEST EP/12"/7"

Anti Nowhere League "Streets of London"
EP (WXYZ)

Bad Brains first EP (Alternative Tentacles)

B-Movie "Nowhere Girl" (PVC)

Grand Master Flash and the Furious Five
"The Message" (Sugarhill)

Mark Steward and the Mafia "Jerusalem/High
Ideas + Crazy Dreams" (On-U Sound)

Modern English "Life in the Gladhouse" (4 AD)

New Order "Temptation" (Factory)

REM "Chronic Town" (IRS)

Royal Family and the Poor "Art on 45" (Factory)

Simple Minds "Glittering Prize" (Virgin)

Theatre of Hate "Westworld" (Burning Rome)

The The "Uncertain Smile" (Sire)

Yazoo "Situation" (Mute)

BEST LIVE SHOW

Bad Brains
The English Beat
Flipper
Gang of Four
Millions of Dead Cops
Pulsallama
Steel Pulse
The Stick Men
Wall of Voodoo
Yellowman

AND A SPECIAL MENTION FOR THE
WKDU BACK TO SCHOOL BASH.



MOST OVERPLAYED DANCE SONG

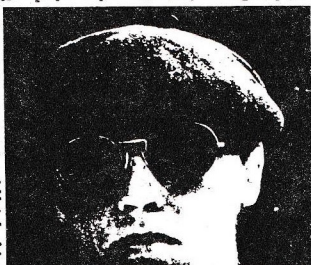
ABC "The Look of Love" (Neutron)
A Flock of Seagulls "I Ran" (Arista)
Altered Images "I Could Be Happy" (Epic)
The Clash "Rock the Casbah" (Epic)
Gang of Four "I Love a Man in a Uniform" (Warner Bros.)
Positive Noise "Positive Negative" (Statik)
Romeo Void "Never Say Never" (Columbia 415)
Slow Children "President Am I" (Ensign)
Thompson Twins "In the Name of Love" (Arista)
Yazoo "Situation" (Mute)

BEST AREA RADIO SHOW

"Next Generation Pop" Don Rettman WTSR
Friday 6 pm - 10 pm.

"Sound Salvation" Cathy Cummings WKDU
Monday 10 pm - 2 am.

"Yesterday's Now Music Today" Lee Paris/Jazz Connor
WXPX Sunday 9:30 pm - 1:00 am.



MOST TALENTLESS BAND
(SEE ALSO BEST LIVE SHOW)

Flipper
Pulsallama

BIGGEST BOMB

Pete Shelley's 1982 American Tour
Ronald Reagan's Presidency

WORST DANCE SONG

Devo "Peek-A-Boo" (Warner Bros.)
Ministry "Cold Life" (Wax Trax!)

BEST

BEST LOCAL GROUP

Bunnydrums
Sensory Fix
The Stick Men

WORST

MOST PROMISING MUSICAL TREND

Rub-A-Dub

LEAST PROMISING MUSICAL TREND

Paul McCartney Produced Reggae

1982

WORST LIVE SHOW

Bow Wow Wow
Ministry
Modern English
Nico
Pete Shelley (Was it live or was it Memorex?)
and finally Bananarama (It was Memorex)

"MUST LISTEN" LIST

Laurie Anderson Big Science (Warner Bros.)
A Certain Ratio Sextet (Factory)
BEF Music of Quality and Distinction (Virgin)
The Birthday Party Junkyard (4 AD)
Captain Beefheart Ice Cream for Crow (Virgin/Epic)
Cabaret Voltaire 2 X 45 (Rough Trade)
Crass Christ, The Album (Crass)
23 Skidoo Seven Songs (Fetish)
Various Artists Let Them Eat Jellybeans
(Alternative Tentacles)
Various Artists Peripheral Vision (Zoar)
Various Artists Wargasm (Pax)
Wall of Voodoo Call of the West (IRS)

INTERVIEW

Interview with Paul Rat 7/20/82
by Lisa Susser

Paul Rat was born and raised in San Francisco which tells you there is something special about him. Hardly anyone is a native of that city! He is also an influential producer and promoter of punk music on the West Coast, and the USA. He has promoted the likes of Black Flag, the Circle Jerks, the Dead Kennedys, Fear, Flipper, PiL, and 'X' to name a few. In addition to these "great" punk bands, he seriously seeks out and promotes young bands. He has just released a punk compilation album--Rat Music for Rat People on GO! Records which he calls the definitive compilation album.

L.- I don't really know your true last name....

P.- Just Paul Rat. I don't want a true last name. I'm really an Insurance Broker with a fun hobby who's gone completely berserk living off my retirement. It's almost gone now.

L.- So, that's your history. Here's what I want to ask you: Since you seem to agree with me that you're the guardian of punk in San Francisco--define what you think punk is, what you think New Wave is, and what you think the difference between the two are.

P.- Okay, yeah, that's even more clearly defined now by the bands themselves, and the participants, musicians, and the producers than ever before. Maybe two years ago it was cloudy in my mind what it was supposed to be.

Maybe 3-4 years ago the term "New Wave" popped up for all those bands who didn't want to associate themselves whatsoever with punk. They said, "Don't call us a PUNK band, we're a NEW WAVE band!" Punk was definitely a NO-NO by any type of record company. So the bands themselves more-or-less created New Wave. They were punk bands that were just called something else. They could become New Wave, Pop, anything goes, but they still want to get signed and make money in the record business. Now I think that it has become really clearly defined, in the second generation of punk bands, and even in the first generation punk bands. The Dead Kennedys are a first generation punk band. They have made a national audience and can pretty much dish out their style of excellent punk any way they want to. They have their own record company, and they release through it, and there's an audience of about 30,000 people that buy DK records in Europe ALONE! Even that, in the major record market isn't alot, but is still definitely substantial enough to pay attention to. What we have now: New Wave bands are more like synthesizer dance bands. Anything that's not an Anarchist Punk band is new wave at this point.

L.- Like the New Romantics?

P.- Right- New Romantics- like Flock of Seagulls, Haircut 100, Waitresses- anyone that sings about anything but politics, destruction, and doom. There may be some new wavers who slip it in in a nice melodic way. The big craze is the dance band- with the dance craze, those are

more or less like the Waitresses. I've got a rock poll around here- we could list forever....

L.- The DB's, the Bongos, the Blasters, the Go-Go's....

P.- There you go. Right- the Go-Go's. Some of them, granted are very unique bands. They're fine.

L.- What about 'X'? Are they still Punk?

P.- 'X' is not a dance band. They're still punk. I've been listening to their latest album (Under the Big Black Sun) over and over again. It's a really sixtyish style Punk. Their lyrics are excellent. They are one of the first generation punk bands that has not copped out to have a dance beat and go that route. They have kept their uniqueness. Granted, they have a sixtyish flavor but it's still their own style, their own look.

'X' is very humanistic, they sing about people. Most bands (even Black Flag) if they're going to survive, don't stay in the same box forever. They get bored with it. The writing is really the crucial thing. It's hard to write about the same thing all the time. When you think of writing for say 5 albums, 15 songs each, gimme a break!! But there is a real distinction between the new wave and punk markets--like the second generation punk bands. There are alot of those that are just INTO being Anarchy bands--like Crucifix, Code of Honor, MDC, Minor Threat. There are alot of those around, good and bad.

L.- To me they are so contradictory-- as punks, they are so sweet. They walk around the streets and would help an old lady cross the street.

Cont. on pg. 11

RESUMES:

Typing and Design Advice


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P.- Yeah, oh right....They have different social values, that's all. They are somewhat naive though. They start out and get into playing music as a punk band. Then, if it is actually something that clicks and they all of a sudden have an audience, they develop into a 'real band'. By that I mean self sufficient. Then things always change when they are influenced by the monster of the music industry. If they go 2 or 3 years and all of sudden, they're selling records--there's been a compromise made somewhere along the line. You have to pay attention to the business of music and all that crap.

L.- What is the business of music?

P.- Well, it's the business for bands. They can make money by selling records, publishing and gigging. Sometimes to do that, they may have to compromise somewhat. Depending on the goals of the band. Let's say a punk band; a punk, anarchist band--they may not want to record differently so there's more of a hook in their tune or something so they can be more melodic. They can't be real confusing to people--the audience. The band wants something real simple to get a word across.

L.- Right- within two minutes you have to say what you're going to say.

P.- But if you have 300 words in two minutes that's quite alot to get around. Actually, punk and new wave are quite defined right now. Before it wasn't. It was playing with a new art form. Some of the original punk bands have become like the DILS, they were a very original punk band. Their stance was the Communist Party but anyway, they grew up and those gentlemen became musicians. They got into playing music, and just started playing country flavored music, which is where their interest changed to. They still write songs with a political stance, but their new album on Slash probably won't have any of those songs on it. When they get established, then they'll be able to start seeping political songs in. No Alternative and Impatient Youth have gone pretty much the same route. They were great punk bands, but after a few years of playing punk, they got into more complicated things--other music, other writing, though they all still have songs with a political message.

L.- What about the whole idea, early in the punk movement, of just playing--in cafes or anywhere?

P.- Oh sure, that started out as just a statement, a political statement. Four or five years ago, all those bands were mostly college kids who were into the Arts. They came up with this because Rock 'n' Roll had become so processed, synthesized, and controlled. Basically, it still is. They (punk, new wave, new music) are starting to get a hold. We still have Journey, which is the #1 band in the USA. Forty year old men who can't write about the rock 'n' roll concerns of the current 10-21 year olds. They don't have the same concerns or the same values. All those forty year old men can write about is love or the same thing. But these kids are worried about their futures--they don't even SEE a future! Things keep getting worse and worse. It started off at first, as a way artsy types could put bands together, a way of writing poetry, of saying, "Yeah, we have no future." The Avengers

started the same time as the Sex Pistols started in London-- the Avengers and the DILS started on the West Coast. The Screemers in LA. Simultaneously, punk emerged in just about all the music markets. Everybody in the younger generation was thinking the same thing. They were saying, "Everything I was taught my whole life, all my social values, are all wrong! Everything is really screwed up and it's gonna get WORSE!! It's not gonna be like Mom and Dad said....I'm not gonna grow up and have a house two cars, and a chicken in every pot." At this point, the chicken in the pot looks dangerous.

L.- Even though these kids are punk, thinking they've been lied to about the "American Dream" (Limited to the USA) They think it's a lie, these kids are still basically capitalistic-- because in the end they want to make money, be rock stars, be famous..

P.- That's what I was thinking today- where the real thing is--any of the major punk bands, they have to sell out to some extent. Well, maybe not. Hmmm, they've just....they are still strong, but it's hard to say. Any band that makes it to some extent, that stays together for 4 or 5 years, gets very interested in surviving, which means knowing business, and business is all on a capitalistic format. There are different formulas which are not as strict. The bands may get behind a certain project or something like that.

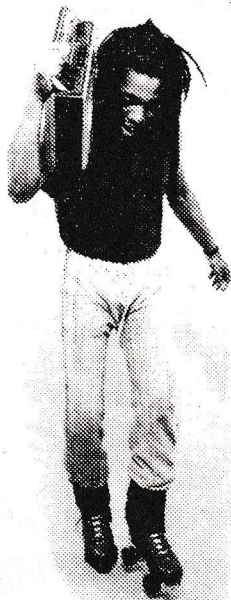
L.- Aren't major record companies still reluctant to sign punk?

P.- No, there is more independent recording going on than ever. Major record companies don't really know WHAT to do.



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"Pass the Dutchie" - MCA Records

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"Pass the Dutchie" contains a great melody and vibrant, crystalline vocal/instrumental performances from the musicians who, despite their obvious youthfulness, tackle their work with considerable professionalism. All the tracks I've heard from their LP also bear the same qualities.

By the way I confess ignorance. What is a "Dutchie?"

J+

REGGAE CORNER

THE BEST OF 1982

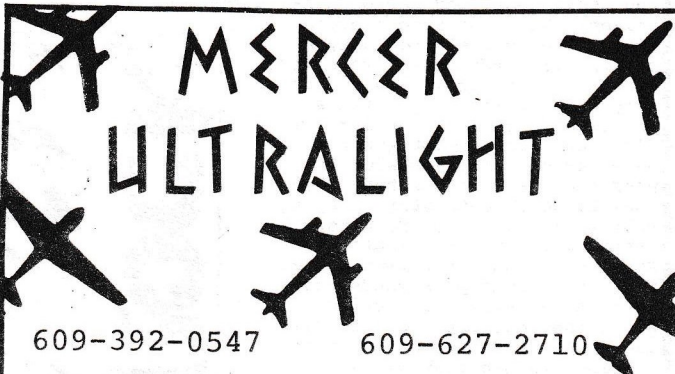
Singles

1. King and Queen- Yellowman & Sister Nancy (AMCO)
2. Pretty Woman- Mighty Diamonds (Germain)
3. Look How Me Sexy- Lynval Thompson (Greensleeves)
4. I'm Getting Divorced- Yellowman (Jah Guidance)
5. Ravers- Steel Pulse (Elektra)
6. Baby Come Rock- Wailing Souls (Jah Guidance)
7. Chill Out- Black Uhuru (Island)
8. Pain- Brigadier Jerry (Jwyanza)
9. You Make Me Feel So Good-
Ruddy Thomas & Susan Cadogan (Hawkeye)
10. What a Plot- Ziggy Marley (Rita Marley Music)

Albums

1. True Democracy- Steel Pulse (Elektra)
2. Night Nurse- Gregory Issac (Mango)
3. Mister Yellowman- Yellowman (Greensleeves)
4. Hi-Yo Silver- Lone Ranger (Greensleeves)
5. Lion Rock- Culture (Sonic Sounds)
6. A New Chapter of Dub- Aswad (Mango)
7. Big Ship- Freddie McGregor (Thompson Sounds)
8. Downpression- Michigan & Smiley (Greensleeves)
9. Johnny Dollar- The Rolands (Masai)
10. We Must Unite- The Viceroy's (Trojan)

A BIG THANK YOU TO LOCAL REGGAE COLLECTOR DAVE PETERSON FOR THIS LIST OF LAST YEAR'S BEST REGGAE MUSIC. - eds



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Adulterers Anonymous
by: Lydia Lunch and
Exene Cervenka

A book of today's poetry by two of the most ultra-modern women around. A profound joint effort by Lydia Lunch--the reknowned queen of punk whose musical experiments with Teen-Age Jesus and Eight-Eyed Spy have cemented her reputation as an Avant-Garde artist; and Exene Cervenka--the haunting woman of 'X', easily America's most acclaimed and admired new band.

Lydia's poetry is a tough view of the world--the shriek into the wind, the steel claw raking the chalkboard of life. Where Exene is more calm and humane, her roughness merely has rounded edges. Somehow the difference between the two women makes for a stronger more passionate work. Their words fit together so well into a snide, funny, sexy, dark picture puzzle of modern society I'm surprised we haven't been blessed with a collaboration before this.

This slim (110 pages) paperback is an Evergreen Book published by Grove Press. A MUST HAVE even for the high (\$6.95) list price. If you can't afford it, borrow it....but above all--READ IT!!

-APS-

* * * * *

Cheap Fashion Tips:

1. Sew old wooden or plastic buttons on a beret.
2. Get a button down sweater, dew fake pearls on it near the shoulders.
3. Embroider on socks, back of jean jacket, on used tweed jackets, shirt pockets, etc. (Look up a book called, Native Funk & Flash by Alexandra Jacapetti; it typifies late sixties and early seventies folk-hippie embroidery, but it gives one plenty of good ideas.)
4. A real surplus value - Buy army, navy, clothes at I-Goldberg's: woman's field jacket, \$10 and shirt, \$5.
5. Buy a leather bow tie for \$5.
6. Wear boys under-T-shirts (Muscleman style)
7. Wear a nurse's uniform taken up just above the knee. If you're inspired, have time, and have a few extra dollars, dye it a fuchsia or black or whatever.
8. Dye the tip of your cat's (the one with the mohawk) tail purple.
9. Cut your hair differently.

JB

What is Hip by Dr. Jive
(The Man Who Gets Things Done)
As told to and elaborated upon
by Joe F.

Being hip is a state of mind that permits you to believe that you are on the vanguard of what's going down. To help ensure your hipness, I have a checklist. How do you rate, mate?

Thinking You Are Hip

1. Reading National Lampoon
2. Trying to jive your friends into thinking they missed the symbolism in modern art.
3. Knowing the names of all the members of REO Speedwagon.
4. Wearing Army boots.
5. Buying your clothes on South Street in Philly.
6. Owning a Corvette
7. Starting trouble at B.Y.O. Benefits.
8. Reading Rolling Stone.

fashion
books **DR. JIVE**

Being Hip

1. Reading MAD
2. Knowing you have done better artwork in kindergarten than most modern artists have ever done.
3. Knowing Lee Allen of the Blasters played with Little Richard and Fats Domino.
4. Wearing Blue Suede Shoes.
5. Buying your clothes in the Thrift Shop on Mill Street in Bristol.
6. Owning a Studebaker
7. Trashing the people who start the trouble.
8. Reading Surplus Value.

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King Sunny Ade and His African
Beats -- JUJU MUSIC
(Mango Records)

Lately African music has had a remarkably strong influence on the rhythms of such so-called art-rockers as Brian Eno, Robert Fripp, and David Byrne while the rhythmic and soulful origins of today's popular music come directly from black culture. One of Africa's most popular musicians is King Sunny Ade and His African Beats who perform Juju music, the music of the Yoruba people of Nigeria. "Juju Music" the latest in a series of over forty albums released by King Sunny Ade, serves as an international showcase both for Juju music and for King Sunny Ade and his band.

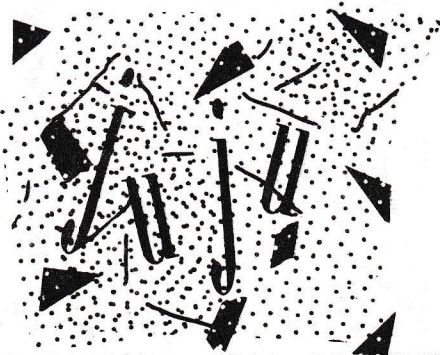
Musically the album is very enjoyable. The production is well thought out, using dub and other modern production techniques for a bright and interesting sound. The drums, to one unused to African music, can best be compared to Burundi Black the popular dance hit of last winter. The singing, mostly done in Nigerian and so not understandable, is extremely soulful and when used in a rhythmic interaction between backup chanting, drums and lead singer, is dramatically effective. This interaction, called call and response, forms the power of two of the better songs on the album, "Sunny Ti De Ariya" and

"Mo Beru Agba". The listener is left in a trance-like state as if by some remarkable tribal incantation.

As you can see, this album is highly recommended. Juju music is a very refreshing change and "Juju Music" is a very good album.

-C.S.-

* * * * *



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Rat Music For Rat People
Go! Records

Rat Music For Rat People is independent music promoter Paul Rat's compilation of mostly West Coast hardcore and punk bands. Starting off the album, D.O.A. provide "America the Beautiful" and "Fucked Up Ronnie," neither of which do much in explaining their anger. The Dead Kennedys are able to bring the anti-Reagan point home with "I Am The Owl," a marvelous song about the very real invalidation of our civil liberties under the conservative Reagan Administration. For those of us who need psychological explanations for what is wrong with our society, Black Flag provide the answer with "Scream." The Circle Jerks do a hardcore anthem, "Live Fast Die Young" while the Bad Brains get to the bottom of the question, "How Low Can A Punk Get?" The last two songs on the album, the Avengers' 1979 classic "Cheap Tragedies" and the Dils 1977 tune "Blow Up" show us the roots of California hardcore which was California surf/garage punk. Lastly, Flipper, TSOL, and Crucifix also make contributions, with Flipper giving us a good version of "Life," TSOL doing two of their more popular songs, and Crucifix using up petroleum by-products with a song better left unsung.

It should be noted that most of this album was recorded live at the Elite Club in San Francisco. Rat Music For Rat People will not bring in any new hardcore converts, the way the excellent Let Them Eat Jellybeans of earlier this year did, but then again it is better than most.

CS

Not So Quiet on the Western
Front - Deprogramming by
47 Northern California &
Nevada Bands - Alternative
Tentacles

A two-record set compiled by San Francisco DJ's Tim Yohannan, Ruth Schwartz, Ray Farrell with help from Jeff Bale and Jello Biafra (whoever he is.)

Features 47 cuts from mostly young, unknown punk bands in Northern California, Nevada area with a couple of previously unreleased things from the DK's and Flipper thrown in.

records

Seems to make more of a social statement than a musical one. Tries hard to show that punks are not mindless, stupid thrashers, but conscientious, aware, young people concerned with issues such as war, social conformity, empty, uncreative lifestyles, racism, sexism, and fascism. Glad to know at least someone worries about these things.

As for the music itself, well, after three years of listening to Hardcore, I'm a little bit bored with its basic sound, y'know? Still, there are a few interesting cuts among all the loud and fast. At least it shows that increasing numbers of young people are endeavoring to create their own lifestyle and music instead of lamely accepting all the crap Prog-radio's been trying to shove down their throats.

P.S. Read the sermon on the record jacket written by Preacher Jumpin' Jeff Bale. It is very pertinent.

JT



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