

MAY/JUNE 1983
VOLUME 1 ISSUE 7

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SV

Surplus Value

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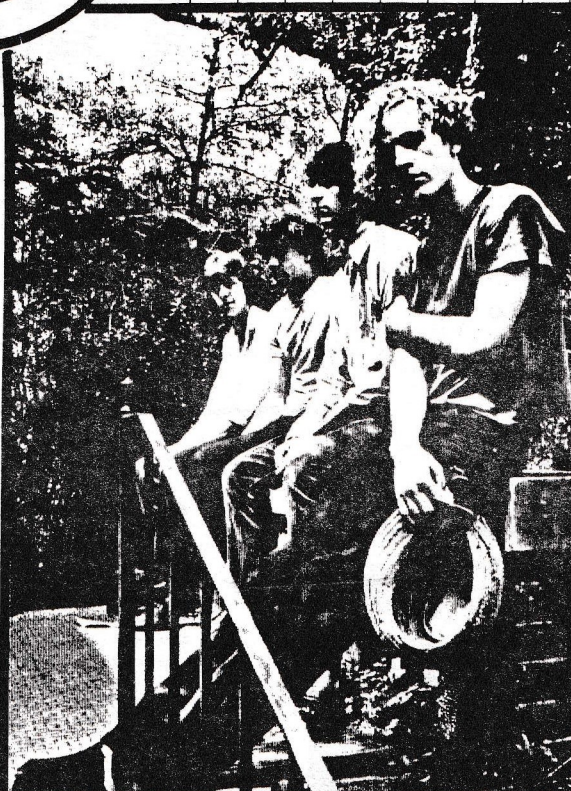
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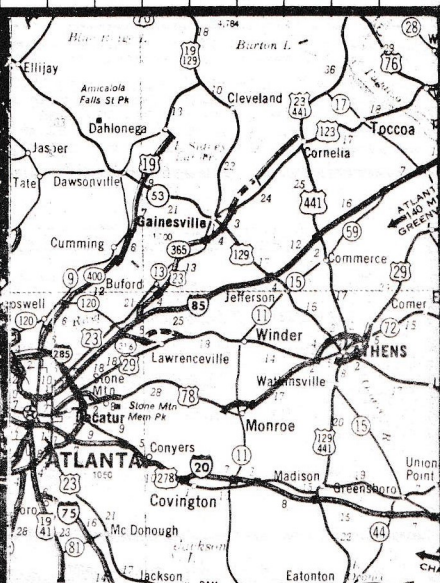
R.E.M. Mike Mills

Bill Berry

Pete Buck

More on 6 & 7

Michael Stipe



There are so many second-generation new bands emerging from the post/punk new-wave onslaught started by the Clash, the Talking Heads, Blondie, the Police (among others) and the latest arrival is R.E.M.

The band hail from Athens, Georgia, the town that spawned the B-52's and are enjoying their first taste of national success with the release of their first LP, Murmur.

Trying to pinpoint the group, everyone seems to tag them as pop. It's an occupational hazard that the band should be thrown in with a group like the Knack. (Now defunct, thank goodness.)

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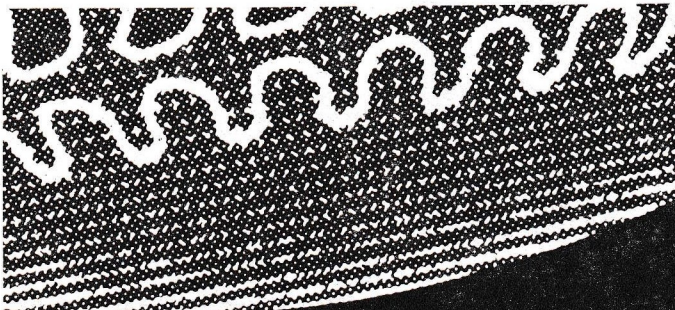
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MAY DAY/MAY DAY/MAY DAY

On Sunday night May 1
SURPLUS VALUE and WTSR
co-presented the first in
a series of "Exposure
Nights" at City Gardens.

We'd like to thank
everyone who stopped by.
We'd especially like to
thank the bands that
performed. They were
(in order of appearance)
Seeds of Terror, Smart
Remarks, SEC and Positive
Craze. Thanks guys!

Our next "Exposure
Night" will be Sunday
June 12. Be there!

Birthday Party/The Swans
April 9, 1983
East Side Club

The evening of Friday, April 9 was a wet and stormy one. Perfect weather for this show! A really cool looking crowd was on hand, even though they didn't begin to gather till well after midnight.

The Swans opened, sort of a psycho-hardcore band from New York. Two drummers, two bassists, one guitarist wrenching the most wonderful distortion imaginable from his amp. Their music consisted mostly of one chord dronings propelled along by clipped military cadences from the drummers. Over this, the singer usually kept repeating the same line, like a chant. They looked scared but sounded wild! They stopped before they got really boring, and I sort of dug them, y'know?

By this time, the club was getting really crowded and a wonderfully witchy, ghoulish crew it was. Later, I heard that Lydia Lunch was in attendance, but I don't remember actually seeing her. Of course, with a few drinks in me, I probably wouldn't have noticed if Frank Rizzo himself had been there. It's too bad I didn't meet Lydia, now she'll never know what a cool dude I am... oh well!

The Birthday Party uncere- moniously took the stage a short while later and really started making alot of great noise. I was surprised to see (and hear) how tightly they performed, because their music is really difficult to play and relies alot on unusual timings. They were really loud, though and were cursed with continuous feedback.

Nick Cave was screaming his head off and writhing about on the floor, but after a while, I got the feeling it was all rehearsed. A really professional performance, yet not a genuinely spontaneous one. Still, The Birthday Party are a good, really different band, and I had a great time. At least it proves that not every band from Australia need sound like Men at Work to make a name for themselves.

Joe t.

LIVE SHOWS

Urban Blight
April 15th, 1983
City Gardens

It is an oddity that is difficult to explain. Five hundred people can show up for 90¢ dance night at City Gardens but only a handful of people show up on weekend evenings! Well, in the case of a New York City ska band, Urban Blight, you area clods really missed something!

At first, we all were hanging out, dancing to some fine tunes spun by SV's own Carlos and basically chasing away indifference. Then the band took the stage, and well, it was some of the most contagious fun I've had in a long time.

The band didn't have any outstanding musical talent or any dramatically different sound that hooked everyone at C.G.'s to get up and dance. What they did have was a good time playing ska music, and it was very effective. The more fun the band had on stage, the more giddy the audience became.

There isn't much more to say about the band, or the evening! Urban Blight are worthwhile catching on their next trip through town. Fun was had by all who were cool enough to come out on a Friday night.

LGS Sadistic

Virgin Prunes
April Fool's Day 1983
Danceteria New York City

.....Let me list the ways.....

LIST A	LIST B
Sexually	Alienating
Bizarrelly	Pretentious
Interesting	Boring
Adventurous	Foolish

Most people at Danceteria that night described the show using list B. I'll have to describe it using list A. What do most people know anyway.

-Carlos-

ST CHARLES PLACE

If you miss Randy Now on Thursday
Don't fear! He's still here on Monday

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NEW JERSEY



The Stranger

Who is he?
He sees what I see,
Eats my food,
And steals my bed.

Who is he?
All my friends know him.
They always tell me
About the funny things he does

Who is he?
I finally caught him
Stealing into my past
While I was thinking about myself.

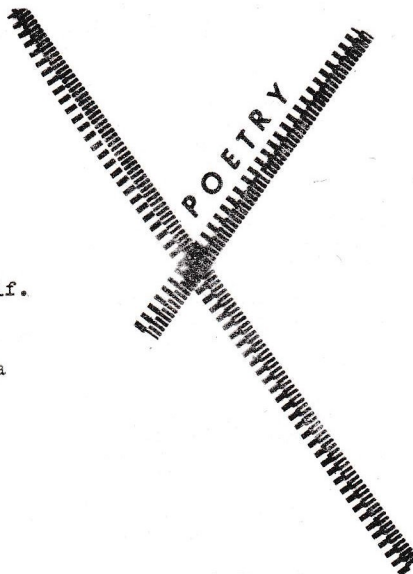
He danced between me
And my life quite well.
I turned my head to brush away a
tear
And he was gone.

Many times I have almost caught
him,
For he is quite awkward.
But still he eludes me
And keeps me from my freedom.

Someday I will catch him
And unlock myself with the keys
That hang from his belt,
And be free forever.

I am expression, a liquid
Sea of ideas, of emotions.
He crushes me with his structured
life,
His need to impress and be proper.
But someday I'll be free.

Will Jeffers



poem for merry

I foolishly prattle of nirvana,
holding dear to the very concept.
She shows me a photo of her dog.
I hold it upside down.

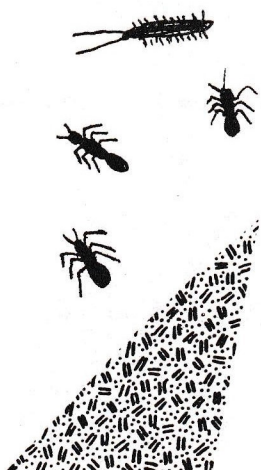
The situation is out of perspective.

Pecos Bill

My Lady Spring

She whispers to me softly
And the familiar sensation she
brings is mine once more
She enlightens my conscious self
My senses
My memories
She tells me tales about the
time when I was young;
Re-awakened and reborn is her
gentle nature
The strength of her Oak
The poignance of her Willow
The majesty of her Redwood
She gives them their confidence;
Lushly green, she spreads her
carpets o'er the earth
And her children bloom their
colors unashamed
For they know her time has come.
I am not old
But the seasons take a toll on
even the young
And succeeds to capture the soul
But when she returns to me
There is nothing, nothing in the
world short of God
That can turn away the beauty she
pains to offer
Nothing to alter her selfless
promise to mankind
That she will always come again.

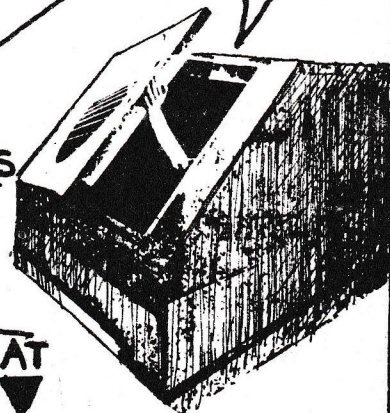
Shari Mac Nicoll



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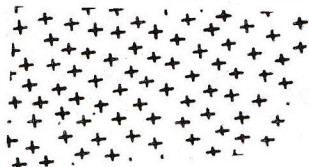


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fashion

I still have a fondness for the bizzare fashions of the sixties and seventies. When I think of the sixties I think of The Prisoner, The Avengers, Man From Uncle, and James Bond. When I think of the seventies I think of Nixon, All in the Family, bell bottom jeans, long hair, hip huggers, and belts with huge buckles. Some fashion trends from the last two decades I will probably always hate. Like the extra wide lapels on coats, the long shirt collars, shoes that have a 2" by 2" square block for a heel, and plastic bracelets that are painted gold. However, keeping an open mind, I think it would be great fun to revive some of these trends. Hip huggers for one, should be started up again: if the only kind you can find at a salvation army store are the ones which have flared bottoms, buy them and have them pegged. Paisley print on anything is great. You can probably find paisley printed shirts, skirts, and ties. If you can find the material, make a pair of Bermuda shorts. Remember the haircut Warren Beatty gave his women in the movie Shampoo? Fabulous, either buy a wig or grow your hair out. Tennis sneakers as well as high tops are always "in."

JAH B.



food - fun

TULY'S- 603 South 4th Street. (215) 922-3553. Open 11:30 a.m. - 12:00 a.m.

Like to take a trip to the coast of the Aegean Sea? Or maybe to the city of Baghdad? The next best thing to being there is to visit Tuly's, a café specializing in Greek and Middle Eastern food.

It's a small place but has a relaxed, clean and friendly atmosphere. Listening to the Middle Eastern music while you dine transports you to another land.

And the food! There are various kinds of kabobs (meat roasted on a skewer) to choose from, including Kefia (lamb) Kabob and Chicken Snish Kabob. Tuly's Mixed Grill-pita bread stuffed with beef, lamb, chicken and spices is also good. Try the Greek salad and their delicious spinach pie. The best dish has to be the Middle Eastern Combination-chrushed chick peas, fried eggplant, marinated mushrooms and carrots, mixed salad, olives and feta cheese in pita bread-a meal in itself (great if you're vegetarians like LGSadistic and I).

The average entrée on the menu is only \$2.50, so you won't go broke. Great exotic food, nice restaurant and cheap prices, what more to ask for? What, a belly dancer, too?

-Rhonda-

CHEAP FUN

Surplus Value/WTSR nights at City Gardens...

Surplus Value party May 29
Let's Hang Out With Ian Curtis

Taking a shower with someone you like (or Hate..Ed.)

Catching some rays on a hot spring day...

film

The Stationmaster's Wife(Germany)

In Fassbinder's The Stationmaster's Wife, Elisabeth Trissenaar plays a voluptuous self-centered creature who carelessly destroys her husband. Her lust for her two lovers tears at the social fabric of her European small town. That basically is the plot.

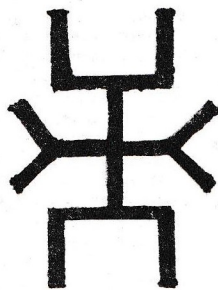
Her first lover is a lusty tavern owner who makes love in between selling meat. Her second, a hairstylist, has such remarkable features that he could probably seduce with a look in any day or age. Her fat husband, on the other hand, is a dull idiot completely ignorant of the obvious going on around him. The pivotal character, the stationmaster's wife, is so repulsive a personality that she gives the film an anti-women aftertaste.

This film is shot very well. The photography is almost too perfect to be real. This is done with a perfect color balance, perfect lighting and compositional arrangements that seem as if they belong in a good painting. The characters appear to move about in a dreamlike state, while their actions seem ironic. This effect is made with the help of the photography.

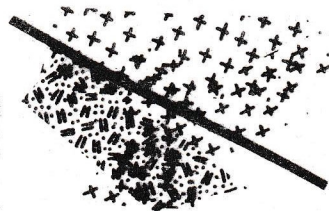
One feels tempted to read into this film. The rise of fascism is one easy analogy that can be reached. Passiveness, secretiveness and moral weakness help lead to the stationmaster's fall. They also led to the Germany of Adolf Hitler.

This is a very good movie. Fassbinder is very much the genius. Try to see The Stationmaster's Wife the next time it plays near you.

-Carlos-



HELP
FIGHT
M.S.



"Anybody who you can't catalogue, you label pop. Pop has a bad connotation," said lead vocalist Michael Stipe, who, along with Pete Buck (guitar), Mike Mills (bass/vocals), and Bill Berry (drums/vocals), make up R.E.M.

The group formed in March 1980 and played their first gig at a roommate's birthday party, held in an abandoned church. During the summer and fall of 1981 they opened for the Gang of Four and Bow Wow Wow and then went on to play Maxwells and the Peppermint Lounge.

R.E.M. has got to be the most energetic band around; they just exude vitality and freshness - and like U2 - a bit of innocence as well. Stipe, when he isn't hanging onto the mike à la David Bowie/Richard Butler, spastically jumps and dances around, frequently making weird motions with his hands. This turns out to be sign language learned from his older sister who teaches deaf children ("Russian Potato Women is real easy," said Stipe, showing his knowledge of sign language).

R.E.M. just finished a tour with headliners, the English Beat (who they also appeared with, opening for Squeeze, at the Nassau Coliseum).

"We were kind of apprehensive about it, but we said that we would do it just to see what it was like to play in front of 16,000 people," said Stipe of the venture. "And it was a lot of

fun. We didn't change the show at all or anything like that. About the only difference is that you can't make eye contact with a lot of people, obviously and the lights were a lot farther away, so it was not as hot on stage. Which makes a lot of difference."

The band had offers to tour with the Clash and the B-52's. Why did they turn them down?

"It's real hard for an opening band having to play in front of an audience that has a real... a band that has a real hardcore kind of audience like the Clash won't be easy," said Stipe. "Or even the English Beat, in certain parts of the country, will only attract ska fans, and they don't want to have anything to do with us. So sometimes it's real difficult for an opening band to play in front of certain types of groups. Plus, I don't like the Clash. None of us do.

"We didn't want to play with the B-52's because they're from the same town that we are, and it might... there's a whole kind of backlash going on as far as coming from Athens.. Nothing major, but people have a tendency to want... to kind of group all the groups into one musical sound."

The band was approached by major record labels to sign with them, but R.E.M. were wary. Said Stipe, "We did not want to go with a large corporate business. A large company would have given us \$2,900 and wouldn't have known what to do with us."

In May 1982 the group signed with IRS. The company was very enthusiastic and had big plans. Chronic Town, R.E.M.'s five-song debut EP (produced by Mitch Easter) came out in August of that year.

"IRS wanted to sign us to a sort of contract that would have us coming out with an album," said Stipe. "They were willing to take the songs off of Chronic Town, add six more and make an album, and we said, 'We're not ready to do that yet. We've got the packaging, we've got everything mixed and pressed. We had the money and had everything done for Chronic Town, and the last

week of sending it off to be pressed or what have you, was when they originally showed interest. That's why (Chronic Town) came out nine or ten months after it was recorded."

"It was kind of a test, if you will, for us to say, 'Take the EP as it is' and see what they would say to that because they really just wanted to put out an album. And that they did take it and take our word for it that we weren't ready to do an album yet. It was kind of a guarantee for us that they were on the same level as we are. And they are."

Murmur is a more cleaner produced record than Chronic Town (which had a certain rawness and raggedness to it). The overall sound is the same - earthy and soft but also dark and haunting - with ringing and chiming guitars (Buck's great Rickenbacker sound). Melodic harmonies are layered over this, swirling and weaving about, sometimes evoking a deep, dreamy feeling (hence, the band's name, meaning "Rapid Eye Movement," the dream stage in sleep).

R.E.M.'s sound is reminiscent of the Byrds, the Velvet Underground, Herman's Hermits, even the Psychedelic Furs. Stipe said his influences and tastes in music includes the Velvet Underground, Patti Smith, Pere Ubu ("David Thomas is a complete, total genius"), but Stipe said he never listened to the Byrds.

If you want to try and figure out what Stipe and the band are singing about, forget it. They are notorious for being vague about the words. (Maybe that's what the M in R.E.M. stands for - mumbling.) Stipe has a raspy, nasal baritone voice that has a hint of Southern drawl in it, and it's nearly impossible to discern the songs (except

for the slower ones like "Pilgrimage" and "Perfect Circle"). There are no lyric sheets on Chronic Town or Murmur to help anyone out, either. "My voice is another instrument," said Stipe. "There's no particular message (to the songs). We want people to interpret their own ideas."

"We're completely against the whole idea to have lyrics or words (on the album). To have a lyric sheet would be about the same way as having... including on every album sheet music that has the bass line on it. If you take (the guitar and bass riff) out of context of the song, it kind of takes on a different meaning, I think, that's not necessary."

Preaching and such is not what Stipe and R.E.M. are about. "I don't really go see a band or listen to a record to have slogans shouted at me that I've heard before," added Stipe. "Anybody can get up and say Reagan really sucks and just gripe and gripe and complain. To come up with the solutions is a lot more practical and a lot better, and there are very few people doing it."

In 1980, the band put out a cassette featuring the songs, "Radio Free Europe" and "Sitting Still," that was recorded in Stipe's livingroom. They mailed out about 400 copies to critics and almost anyone. After catching some attention, it was released as an independent single on Hib-Tone Records in July '81. It was promptly put on just about every "Best Singles of 1981" list, including The New York Times and Village Voice ones. "That was a real surprise to us," said Stipe about the single's success.

Where did the group get the money to finance the record? "We didn't eat for about a month and a half," joked Stipe. "We just saved up for about two months," he added.

Some of the money for Chronic Town came from a friend's father, luckily. If you thought you heard some strange noises on the EP, don't worry. Everything from backwards tapes, sitars, barking dogs and crickets appeared on it. Recording "Wolves, Lower" was quite an experience. It had to be recorded a few times before they had gotten it right. The vocals were done outdoors, on Mitch Easter's parent's farm.

Stipe laughingly gave an insight into how R.E.M. got that "unique Wolves

continued from page 6

sound": "I did [the vocals] across the driveway out in the middle of this hayfield. Trucks going by, you know? Mitch's father pulled in. It was like three in the morning and he'd been out working. He pulled in and drove over the microphone cord. He went, 'Hi! How y'all doin'?', and we had to start that over again.

"We did two takes on the vocals for that one, and the second one, the crickets started joining in. And if you listen real closely, on a good sound system, on the vocal chorus part, the call and answer with Mike and Bill and myself, the "ahhh" part has got lots of crickets on it."

Is there an advantage in coming from Athens?

"Well, coming from Athens, it is an advantage because the B-52's made Athens, really. Put Athens on the map as far as music is concerned. We, along with all the other bands from Athens that have played up the coast or what have you, have taken advantage of that to an extent, said Stipe.

"In booking ourselves in clubs, we'll call the club and say we're from Athens, Georgia, and they'll go, 'Oh,' and then they'll have us on up. We don't make a big deal out of it, with the media or with the audience. I don't think it's that of a big deal. I always like to say we're from Georgia. Like this girl tonight handed me a note that said "welcome to America," laughed Stipe.

Do R.E.M. get tired of being lumped together with the other Athens bands (including Pylon, Love Tractor, Limbo District and **OK** (featuring Linda, Stipe's sister)?

"That's pretty much stopped happening, I think due to a few well-placed mis-quotes that were attributed to me," said Stipe embarrassedly. "The thing in Rolling Stone about, I think the exact quote was, 'We don't sound shit like Pylon,' which didn't go over too well. Those people are my neighbors, and we shop together, and we drink together. We'd have run-ins downtown. That came out sounding really bad.



Photo by Rhonda Reali

Michael Stipe

I did say that, but it was taken completely out of context.

"If anything, the bands in Athens try real hard not to sound like one another. We all pretty much go to the same parties and have ever since I've lived there, everybody listens to pretty much the same kind of music. In a way. But there's a real conscious effort, if anything, not to sound like the other Athens bands. There's a, I think, "devil may care" attitude..."

R.E.M., particularly Stipe, have an easy-going, down to earth attitude and a Southern hospitality that keeps them balanced and unaffected from all the critical acclaim and success flowing their way. Stipe had this to say about being in a rock'n' roll band:

"On the ladder of important things in this world, or in any world, I think being in a rock band is probably one of the lower rungs. There's a big ego thing involved, and it's real easy for anyone to take it kind of a little more serious than it really is. It's no more serious than washing dishes for Howard Johnsons, which I've done, and it's about the same thing. In a lot of ways, (being in a band is) something I do to pay my rent, and to while away my time. In a lot of other ways, it's my hobby, and it's kind of grown into a real big hobby that takes up a lot of my time. As long as it continues to be a hobby and not a means of making money, beyond paying my rent and being able to eat, I'll continue to do it. That's about as much as it means."

Rhonda Reali

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(with Nullset)

May 18 The only U. S. appearance of
Nash the Slash

May 19 VJ/DJ party with Bill from

Warner Commun. and DJ Mr. R. Now

May 20 Hardcore with Circle Jerks

and Autistic Behavior

(Get ready to slam!)

May 21 Headbangers night with

The Plasmatics and the Protons

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Right next to the

Bucks County Playhouse

May 22 (Tentative) The Call
"The Walls Come Down"

May 25 Pretty Poison

May 26 IRS Records video record party
(Free record giveaway)

May 27 (RCA recording artist)

Nona Hendryx

(formerly of LaBelle and
Talking Heads road show)

May 28 (IRS recording artists)

The Fleshtones

with Single Strings
(garage rock)

May 29 (PVC recording artists)

Polyrock

(I know you're all off Monday)

Jun 3 (Exclusive) PYLON

with New Models

Jun 4 November Group

Jun 11 Cosmetic (featuring
Jamalaadeen Tacuma)

with Regressive Aid

Dangerous Birds

NO FEAR OF FLYING

Dangerous Birds are a terrifically entertaining band. The four women who comprise this group are Karen Gickas-drums, Margery Meadow-bass, Thalia Zedek-guitar and Lori Green-keyboard and guitar. They all sing but Thalia and Lori handle the lead vocal duties, and the writing chores.

Their outstanding debut single was released last November on Propeller Records. Produced by Mission of Burma's Martin Swope, the 45 features Lori's "Alpha Romeo" and Thalia's "Smile On Your Face." How is the record doing? Karen told us, "It's done really well critically. The critics like it. People like it. But we don't have good distribution with Propeller, so it's hard to find, outside of the East Coast major cities."

The band has been together less than two years. "We first played out together in September of '81," interjected Karen. What brought them together? Margery explained, "We all knew each other from the scene. Karen and I were in a band called People In Stores. Thalia was in White Women. We kind of knew Lori just from the scene."

We talked some about the sound of Dangerous Birds. It's pop but with some raw edges to it. Karen commented, "I don't think we'll ever be really slick." "We tried," Thalia interrupted. "We have vocal rehearsals now," continued Karen. "We'll just see what happens. We haven't been together that long, so we've alot of changing to do."

What about the differences in singing style and songwriting between Thalia and Lori? The single represents these two styles well. Lori's is ethereal while Thalia's is earthy. Thalia was quick to point out, "When we first started, the first six months, it was a big musical difference. I think the songs are really coming together. I'm putting more of myself into her songs, and she's putting more of herself into my songs."

I asked Dangerous Birds about their musical influences. This is what they had to say: Rolling Stones, Nico, Elvis Costello. Thalia added, "I like Mission of Burma alot. And I really like the way Jim Morrison sings." Because of Thalia's gritty, gutsy, lower register voice, we brought up the comparison to Patti Smith. Thalia offered, "The main similarities between us is that we were influenced by alot of the same people. She was really into Jim Morrison and Janis Joplin and alot of the stuff that influenced me. It's not a conscious thing at all." She continued, "It seems if you've got a low voice you get compared to Patti Smith or Nico and if you've got a high voice, it's the Go-Go's." Margery interjected, "People always bring in the Go-Go's and how we're better." "Or different," added Karen. "Or poorer," quipped Thalia's brother Dan.

continued on page 11

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Dangerous Birds

continued from page 10

A major review by Sheena in Boston Rock stated that the band was very different live than on record. "We really disagree with her on that. We didn't really understand it at the time," complained Karen. Thalia continued, "Our live show has got a lot of emotion in it, and the record does, too. But we don't play things exactly like the record. Maybe that's what she meant by that. The instruments are the same." Margery chimed in, "Naturally, in the studio, there's a little more control." Karen continued, "The clubs she's seen us in, in Boston, are these real small clubs with terrible sound systems. Naturally, it's not going to sound the same. But I don't think our approach in the studio is to sound different than our live show."

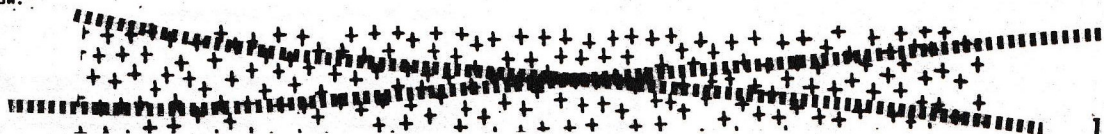
I asked the band to tell a bit about the Boston music scene. Thalia stated, "It's changed in the last year. There's a really strong hardcore scene there now. It gets a lot of publicity and stuff. It's kind of hard to see bands from your hometown as being influential, but I guess there's a lot of hardcore bands like SS Decontrol that are real influential in other cities." Karen added, "I think it's done a lot for Boston. The kids have something to

do now. I wish when I was in high school there was a scene or something to identify with like that. And we really like playing all ages shows, too!"

Dangerous Birds went into the studio in late April. They recorded six new songs for an EP, scheduled to be released this summer.

In response to the question of what problems, if any, they've had being four women playing rock and roll, Thalia announced, "We were called the biggest example of reverse sexism in Boston by one reviewer who didn't like us at all." And Margery added, "Sometimes you play for a crowd and they just stare at you like 'Oh my God! Girls... and they're doing it!'" Dangerous Birds, keep on doing it!

Luke Hilgendorff



reggae

Don Carlos and Gold
 Bek-A-Mouse
 The Techniques
 Chalice
 March 26, 1983
 Hunter College, NYC

Don Carlos
Harvest Time (Negus Roots)
Day To Day Living (Greensleeves)
Them Never Know Natty Dread Have
him Credential (Hitbound)

Don Carlos has been a very busy man lately, releasing three LP's in a very short time. The name should sound familiar, Don Carlos being the original lead vocalist for Black Uhuru.

What's amazing about these three LP's is not that they are all very good but the fact that there is a minimum of track duplication between them. This is very rare when a reggae artist releases material on different labels.

Vocals/material/backup and production are of a very high quality on all three releases, and I wouldn't recommend one album over another. I'm sure that if you buy one, after one listen, you'll want to complete the set.

Dave P.

Little Harry vs. Billy Boyo
DJ Clash Volume II
 (Greensleeves)

Last years DJ Clash Volume I, was a contest between Nicodemus and Toyman. They struggled to a scoreless tie and both contestants were declared losers.

Greensleeves has just released DJ Clash Vol. II, a battle between two youngsters, Little Harry and Billy Boyo. Like Vol. I, each contestant has five chances to prove himself, and a ballot is enclosed so you can vote for your favorite.

This year, we have a winner, but it's a lopsided contest. Little Harry radiates confidence, and his lyrics and timing are that of a veteran. Billy Boyo has shown some promise on some early singles, but here, his delivery sounds forced and awkward. All of Little Harry's tracks are gems, while Billy Boyo's are duds. Final score: Little Harry-5; Billy Boyo-0. I'm hoping Volume III is a tag team match featuring Eastwood/Saint vs. Michigan/Smile. Now that's a clash.

Dave P.

What was billed as a Jamaican Cultural Reggae Music Affair turned out to be a classic confrontation of Man vs. Machine. Unfortunately, the machine, a power generator, turned out to be the ultimate winner. Constant power outages caused the P.A. to go dead, which resulted in several acoustic dubs, songs being performed by the audience and a general air of frustration.

The Calabash Band, from NYC, the back-up for the first three acts, were the first to perform. Their short solo set was marred by this problem and served as an omen of what was to follow. They managed to perform a few good tunes, most impressive being their cover of Gregory Issacs, "Night Nurse."

Don Carlos and Gold were the first of the featured artists to appear. With dreadlocks flying and leather from head to toe, Don Carlos and his sidekick Gold brought their own electricity. Although their set was much too short, it proved that Don Carlos, original lead singer for Black Uhuru, is one of reggae's top singer/songwriters. The title track from his new LP, Pass Me the Lazer Beam and his new 12" single, "Special Request To Everybody," were good examples of his vast talents. Sound problems again cut the performance short.

Next up was the giant (6'6") of reggae DJ's, Bek-A-Mouse.

This would turn out to be the only set to be spared the problems. Mr. Mouse, like Yelloman, uses lots of humor and visual antics with an emphasis on audience participation. He performed a lively set, which included favorites such as "Wa-Do-De-M" and "Modeling Queen." He should be the next big thing, and by the way the crowd reacted, he is already just that. Things were finally looking and sounding good. Unfortunately, the generator had heard the saying, "All good things come to an end."

The Techniques, a three part vocal group, had the roughest time of the evening. Their set was a hit and miss situation. Mostly miss. It's hard to be a vocal group without the vocals. The crowd took over the vocal chores and everybody kept smiling, but not many were happy.

The headliner for the night and last to appear was Chalice, a highly visual band much in the vein of Third World. They got their first taste of frustration during their first song. They hung in there doing a medley of Marley songs and a couple of cuts from their Blasted LP. While doing their recent single, "I'm Trying," the P.A. went out again and ironically, the chorus of that song is, "I'm trying, to keep the music from dying." The audience and the band kept singing, but the night had come to an untimely end. The house lights came on, and it was all over. Boy, what a great night this could have been.

Dave P.

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REVIEW

Still Screaming Scream (Dischord)

Scream is one of the new breed of hardcore bands to emerge from the Washington D.C. area. I don't know how many of you out there are into it, but musically, hardcore has been going through some changes lately. A lot of bands are breaking away from the restricting 1-2-3-4, loud, fast format and are experimenting with different stylings.

Scream is no exception. Although the majority of tunes on this 17 cut LP are bloodclotters in the grand tradition, there are several songs that break that mold. "American Justice" and "Hygiene" both have a street-wise, funky feel to them. "Amerarockers" is a reggae-flavored unity number à la the Bad Brains. On "Laissez-Faire" acoustic guitar overdubs give the song an almost folk-rockish flavor. And of course, there's an ample display of really hard hitting political material on hand. Tracks like "Bedlam," "Your Wars" and "U Suck A," are angry assaults on the declining values of American society dominated by the all-devouring, military-industrial complex. To balance things out, they also get on Moscow's shit with "Solidarity."

I'm glad to see hardcore beginning to stretch its horizons. Without adopting "trendy" musical techniques these young bands like Scream are proving that they can diversify their sound without compromising their message. More power to them.

Joe t.

DON'T FORGET TO VOTE!

SV night June 12th
at City Gardens.
Local bands.

S.E.C. "U.S. STEAL/INCOGNITO" (Public Domain)

S.E.C. (the initials stand for Spiritual Energy Collective) is a primarily Bucks County-based group of experimental musicians whose personnel changes as often as their musical direction. If you caught this band at the WTSR Radiothon on April 6, you might be interested to know that a lot of the members there weren't even involved in recording this single which was out last winter. The band produced and distributed the record as well.

S.E.C. mix new rock with jazz-fusion elements, and the resulting sound is very interesting, if somewhat jarring. "U.S. STEAL," a song about a frustrated, unemployed blue collar worker, is black comedy satire, which gets a little bogged down during the instrumental breaks. The flip, though not as intricately arranged, is a total rave-up, featuring multiple horn and guitar improvising reminiscent of free-form pioneer Ornette Coleman. I think it's a more solid piece than the A side, actually.

Though S.E.C.'s aural experiments may only half work, it's still great to see talent like this emerging from a non-urban environment. I only hope S.E.C. keep at it, because they've definitely got something to offer.

Joe t.

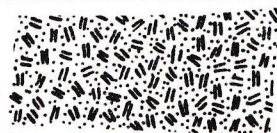
Orchestral Manoeuvres in the Dark Dazzle Ships (Epic)

Nothing too dazzling about this latest LP from Liverpoolian synth-popsters Andy McCluskey and Paul Humphreys. Musically, they seem to be treading water. The compositional techniques employed here seem to be mainly rehashings of ideas used on their previous album Architecture and Morality. Sadly, Dazzle Ships lacks the haunting grandeur that made that last LP so affecting.

No songs stand out that much from the others. No "Enola Gays" or "Joan of Arcs" are to be found here. Starting off many of the tracks with recorded voices from various European radio programs might be an effort to give the record a sense of unity, but the end result is disjointed and raggedy.

Too bad, because in the past, OMD have really distinguished themselves as conscientious, creative artists. Hopefully, they'll break out of their hiatus, because they are too precious of a jewel to allow themselves to rust.

Joe t.



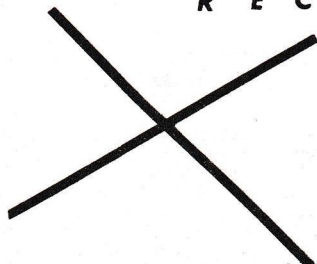
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R E C O R D S



**** SINGLES GOING STEADY ****

Guess what readers, we have a new column. Singles Going Steady will try to review a handful of singles every month. "So what," you say, well listen here. It will also rate them for your consumer passions. Each record is either a seven or twelve inch single and each is rated from one, a horrible piece of rubbish, to ten, a perfect vinyl image of God. If you have a single you want reviewed, send it to: Singles Going Steady c/o Surplus Value, P.O. Box 65, Morrisville, PA 19067.

THE DANSE SOCIETY: "Somewhere/Hide" (Society Records) What a way to start Singles Going Steady. Busy drums and bass, psychedelic guitar, Joy Division like arrangements make this single very powerful. The B-side "Hide" is an atmospheric pleasure that brings back the fun usually missing in minor key bands. It's my favorite song of the month. The A-side, "Somewhere", isn't as good and does not move me, but with "Hide" this one rates a nine.

BAUHAUS: "She's In Parties/Departure" (Beggars Banquet) "She's In Parties" is a theatrical piece of overproduced bad pop. Obvious Bowie steals aside, the lyrics are silly and the guitar becomes annoying. The B-side, "Departure", is an over-dramatic piece of pretension. The worse thing is, they really believe in themselves and because of that I'll rate this one a five for faith.

SPANDAU BALLET: "Lifeline" (Chrysalis)

Wow, this is the best Spandau ballet single ever!! Oh my God, they'll never be the same again.... Cops- wrong speed- try this again.... oh no.... forget it. It rates a four for fun at the wrong speed.

THE SOUTHERN DEATH CULT: "Fatman/Moya" (Situation 2) Nothing to get excited about, this is new punk that sounds a lot like old punk. The lyrics are audible and tolerable, the beat a little slower than hardcore. There is nothing wrong with a fun punk revival band, in my book anyway, so they get a six for effort.

WHAM!: "Young Guns (Go For It)" (Columbia) Let's Dance... Twelve inches of unbelievably hot sweat is what this record is all about. Rap, funk, soul, and disco mixed without any bollocks. This will make you move. This is a nine on any dance floor, ghetto box, or bedroom. This is the real thing.

-Carlos-



Tears for Fears
The Hurting
(Mercury)

For Curt Smith and Roland Orzabal, the duo known as Tears for Fears, 1982 was a very good year. They had UK chart success with the singles, "Mad World" and "Change." They received some American college radio and danceclub play with "Pale Shelter." Now in 1983, they release their first LP.

The musical style is extremely slick synth-pop. The melodies are well-crafted. The arrangements are fully developed. The production is crystal clear (the jacket says the record was digitally mastered). The lyrics are all about broken hearts, crushed spirits, and Pain (always capitalized on the lyric sheet).

These two come off as being totally unloved and misunderstood. But I really like the lads! This is just a phase (tortured artist) they're going through. I really like the LP. Besides the cuts I've mentioned above, I enjoyed just about every other track on the record. "Ideas as Opiates" and "The Prisoner" are somewhat out of musical character for them, but the rest of the songs rate as equals to Tears for Fears singles.

Luke H.

Shriekback
Care
(Y)

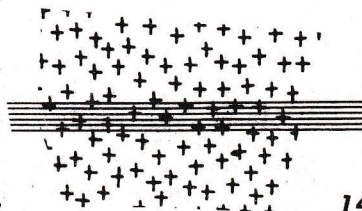
Shriekback is composed of Dave Allen, Barry Andrews and Carl Marsh. Allen and Andrews are former members of The Gang of Four and XTC, respectively.

Their latest album offering is divided between a continuation of their basic Anglo-Funk sound and more experimental material. In neither area do they score high marks. They are mildly successful in creating a danceable groove on "Lined Up" and "Into Method," but the overall feel is just too gray to generate any real sparks. At best, they awkwardly tread that old thin line between subtle hypnotism and tedious repetition. But then a hell of a lot of English bands are like that, aren't they? I'm getting tired of having to decide which side of that line they're on.

A few other cuts are mildly interesting. "Lines From The Library" is an extremely curious sing/song chant while "Evaporation" has a Depeche Mode dirge-like feel to it. Most of the other cuts are throwaways, while some, such as "Hapax Legomena" and "In: Amongst," are downright trash.

Scrape away all the excess here and we might have a half-decent EP on our hands. Despite all their impressive credentials, Shriekback are still going to find it hard work to break out of their relative anonymity. After repeated listenings to this record, I'm not so sure that that's such a bad place for them.

Joe t.



B.Y.O. Finds a Home

Since September, 1982, the Phila./New Jersey B.Y.O. (Better Youth Organization) has been trying to find a permanent "all ages" hall to promote musical events. In the meantime, they have been producing various shows and events in our area. These range from the Buff Hall/Minor Threat extravaganza in November, to the infamous West Philly basement blasts, featuring such bands as Channel 3 and Hüsker Dü.

The B.Y.O. are a group of young people dedicated to unifying the Phila./New Jersey scene. They actively promote cooperation between artist, musicians and audiences in our area. These folks have worked very hard to offer us cheap, consistent entertainment for all ages. In addition to past live shows, the BYO has also shown new music videos of local and national bands.

Contrary to opinions voiced, the BYO shows at their new hall will not only be hardcore punk shows. Good going BYO!! This means that BYO shows will be offering a variety of new, perhaps experimental musical events, including local bands like The Stickmen, Chemical Imbalance, Red Buckets, etc. while definitely providing a forum for local, national and international hardcore punk bands.

Shows are being planned for twice a week, on the weekends. The shows will start early, around 7 p.m., and some will be matinees starting around 1 p.m. In keeping with the "all ages" format, no liquor whatsoever is allowed in

the hall! This is very important to the continued existence of the hall. So if you go to shows, keep it clean! As the saying goes, "support the BYO because the BYO is You!"

In addition to providing live music twice a week, weekly meetings held Weds. evenings, at 9 p.m., are scheduled at the hall to keep everything in working order. Everyone is encouraged to attend these meetings to add insight and unity to the Philly/Jersey scene. Also, skate ramps are being installed at the hall for the "skatecore" ranks among us. Rumour has it that rehearsal space may be available. The BYO can be rented out for other production use. For more information about the hall, its uses and events, write the BYO at P.O. Box 40193, Phila., PA. 19106. If you are interested in playing at the BYO, call Robbie, at (215) 232-9959. The BYO hall is located at 35 N. Third St. between Arch & Market on Third St. It is the former MODA storefront. We at Surplus Value are looking to form a similar organization here in the Trenton area. It won't be BYO, but the idea will be the same! We are seeking an "all ages" hall in/around this area for frequent shows, all of which will not be hardcore! If you know of such a space, want to get involved or are a band that might be interested in playing, let us know at: Surplus Value, P.O. Box 65, Morrisville, PA. 19067 or call Lisa, at (215) 493-2994.

lgs

CLUBLAND

I have been hearing recently, that some people are getting tired of the "same old scene." In the next few months, we will review some of the clubs and concert halls that S.V. staff members have visited in the course of band interviews and concert reviews. I hope this can serve as a reference for a means of alternative entertainment opportunities.

Danceteria, 30 West 21 St. between Fifth and Sixth Avenues. (212) 620-0515. This club, like many other New York clubs, has existed in more than one location in the last few years. It is nice to know that some of the really good places don't die that easily. This place would have to rate high on anyone's list of great nightspots. I found the atmosphere warm and friendly. There are three floors. The third floor is a combination lounge/restaurant, complete with video entertainment. The second floor also has a bar, in addition to a large dancefloor. (This room, I understand, is also used for other functions and video entertainment on some nights.) The first floor is where the bands played. There is also a dance area - bar on this level. One word of advice here. It seems that on certain nights it is easier for a guy to get in if he has a date. To sum it up; fun, fun, fun.

The Fountain Casino, Rt. 35, Aberdeen Township, N.J. This Disco Dinosaur is not such a bad place to go if you are going to see a really good band. (We saw the English Beat.) It would not seem to be a club where I could be comfortable "just hanging out." One thing that turns me right off is a hostile bouncer.

The Fountain has plenty of those I can't figure out whether the crowd is aggressive and necessitates the recruitment of monkey-men or whether the attitude of the bouncers inflames a normally well-behaved audience. At any rate, it all seems to come from the top - as evidenced by the coolly indifferent attitude the members of the S.V. staff encountered at the door that night when we asked to see the representative from REM's record label. (We had an appointment, by way.) Enough complaints! Two great bands, and a great time!

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May 14 (From England)

May 23 Flipper/

52nd Street and

Joneses/

Quando Quango

Detention

(Factory Records) May 27 The Stickmen

May 20 (From England)

May 28 Polyrock/

Danse Society

Mother May I

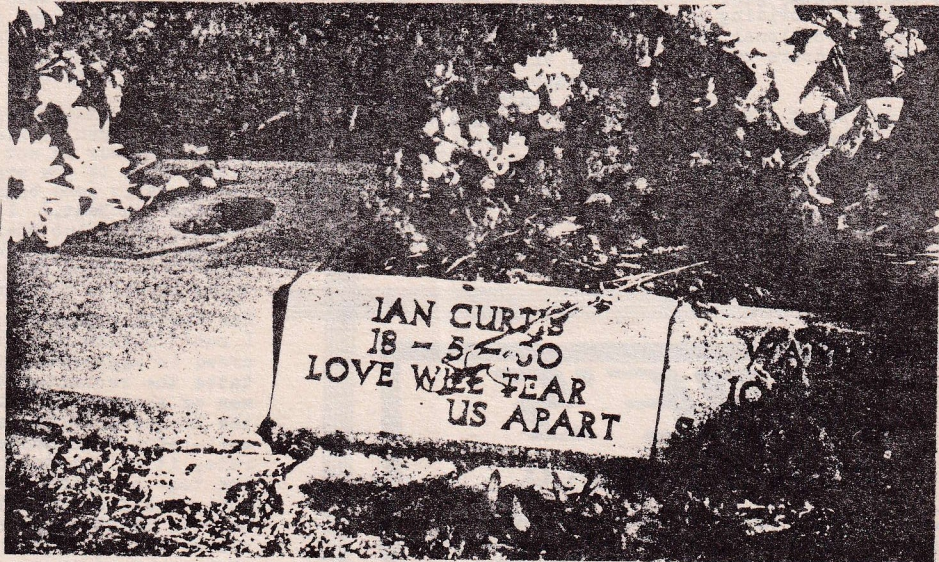
May 21 (From Kingston,
Jamaica)

May 29 The Suburbs

June 1 Dead Kennedys

Mutabaruka June 12 SURPLUS VALUE/ WTSR NIGHT

Photo by M. A. Galbraith



Ian Curtis
Died May 18, 1980
Cause of Death: Asphyxiation
Former member - Joy Division
"Love Will Tear Us Apart"