

SWINGERZETTE



OCT./NOV. 1980

VOL. 1 ISSUE 3

SWINGERZ
2043 SPRUCE STREET
PHILA. PA. 19103

FREE!!

HYPOCRISY AND NEW WAVE

Remember when Tom Petty, Cheap Trick, and Graham Parker were new wave? Remember how we had to convince our friends that these artists were providing us with viable music for hungry times. Remember seeing these bands in N.J. and Delaware clubs, in out of the way Pennsylvania theatres, and third bill at the Tower? We have news for you - its happening again right now. Only this time the bands are the Dead Kennedys, Killing Joke, Modettes, Gang of 4, the Dance.

Wouldn't you think that the record stores, the concert venues, and the radio stations would get behind this new music after making mistakes 5 years ago, ten years ago. To some extent they have to a larger extent they haven't.

A friend of mine recently talked with a local record chain owner and asked if they carried "new wave" anymore. "What do you mean by new wave?" my friend answered: "You know, Joy Division, Bauhaus, Killing Joke, Delta 5." The owner replied "Oh, that ^{2nd generation} new wave BULLSHIT!, no one buys that stuff!". The response of that owner is typical of what the fans of now sound in Philly must put up with. Think about what the record store owner said, "NO ONE BUYS THAT STUFF!" - What does that make us? Are we non-entities who never see bands, don't buy records, don't listen to the radio? Come On..... In one week Third Street Jazz sells 50 Dead Kennedy singles, 50 Rut singles, 100 new Gang of 4 albums - and we're told that no one buys that stuff! Get off your high horse baby! The question is: Are we large enough to force other Stores to carry our records or should we just support the one store in Philly that does stock our stuff. You know, the stuff that no one buys.

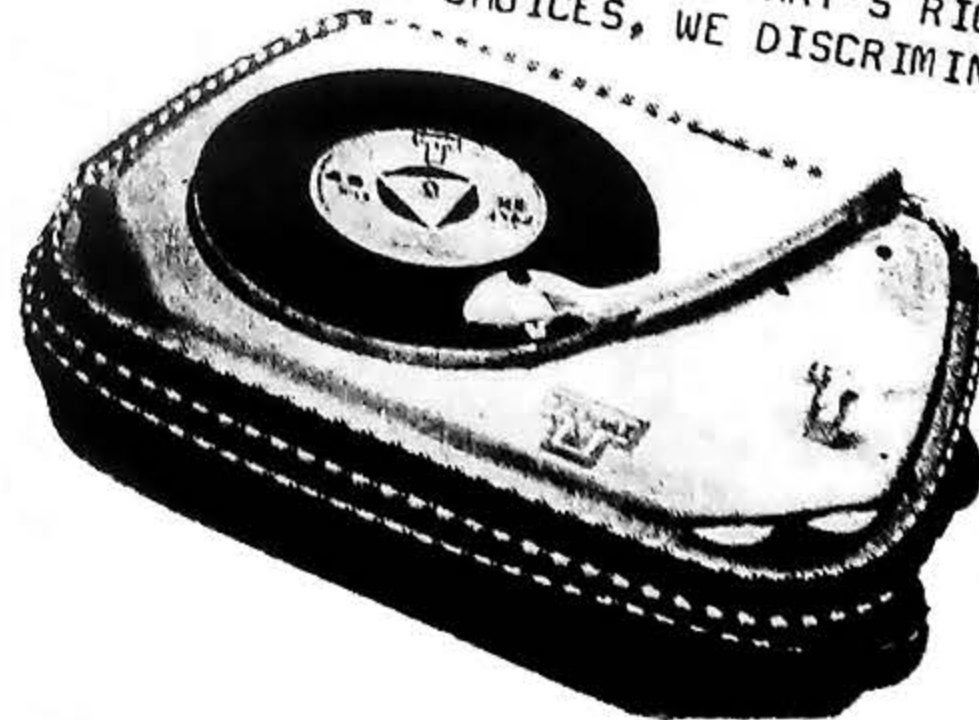
There is a big difference between record stores, concert venues, and radio. Granted, they all view music as commodity, a business that makes money selling entertainment. However record stores provide a physical commodity that consumers take home. Radio and venues provide a more conceptual approach to entertainment commodities. Many concert promoters say there isn't a market. Both viewpoints show a lack of any forward thinking what so ever. I'm tired of venues not having a local band open for an established crowd draw. Venues owe it to the local musicians to always have an area band on the bill. Many times promoters think they are forced to take packages from booking agents, which provide two or three bands

for the date. The promoters can and should insist however, that their policy is to always have a local band open. Promoters can not blame radio anymore. They can only blame themselves for not turning new people onto new & local talent.

The same is true with radio. Why aren't local bands played on Philly prog-rock stations? Why can't Joy Division be snuck in between Van Halen and the Pretenders. One of the reasons WXPB and WKDU shows are getting increasingly popular is that fans are turning off WMMR And WYSP (WIOQ has been turned off for a long time now) because these "progressive" rock stations are playing it too safe.

Maybe, prog-rock established concert promoters and non-sympathetic record stores are a lost cause. We have to support the stations the venues, and the stores that are providing us with new music. That may mean boycott the established entertainment machinery.

Listen, There are More of us every day. Support the people that support us! we all know who they are. And seriously consider where you want your entertainment dollar to be spent. There are enough people in Philly right now to make a scene that is totally independant of the prog-rock entertainment, that is so neatly packaged for the masses. WE ARE NOT THE MASSES, THAT'S RIGHT, WE ARE A CULT, WE MAKE CHOICES, WE DISCRIMINATE, WE MOVE.



BY:
SVEN
SWINGER

OCTOBER	14 TUES.	15 WED.	16 THURS.	17 FRI.	18 SAT.
		NOW SOUND DANCING ↓	PLEASURE DOTS PRETTY POISON STARLITE	ULTRAVOX & SKA FISH EMERALD CITY	STIFF LITTLE FINGERS EMERALD CITY
20	21	22 EVERY WEDNESDAY 9PM-2AM	23 BEAT OFFS STARLITE	24 THE DANCE STARLITE	25 NONA HENDRYX + ZERO COOL STARLITE
27 KINKS SPECTRUM	28	↓ 29 WITH ROID KAFKA & LEE PARIS	30	31 SIC KIDZ STARLITE	1 URBAN VERBS STARLITE
NOVEMBER 3	4	5 at OMNI'S 9th & WALNUT	6	7 FRANK ZAPPA TOWER	8
10	11 CHICKEN LEGS EMERALD CITY	↓ 12 \$2 ADMISSION	13 CAMERAS EMERALD CITY	14	15 WXPN Phillip Glass + Crash Course Univ. of Pa Gang of Four Emerald City

RADIO SHOWS

→ WKDU 91.7 fm

MONDAY

10pm - 2am Drennan

TUESDAY

10pm - 2am Kummings

WEDNESDAY

Snyder/Hopkins

10pm - 2am

THURSDAY

10pm - 2am

Monotone/To

FRIDAY

10pm - 2am

Imber

SATURDAY

10am - 2pm

Gormley

6am - 10am

Reggae

Lydel Williams

6pm - 10pm

Radcliffe

RECORD STORES

→ 3rd Street Jazz

3rd & Market

Plastic Fantastic
40th & Walnut

Sound of Phila. Reading Terminal

MAGAZINES

→ Newsy 20th & Sanson

→ Le Corner Store

15th & Locust

Paper Moon 4th & South

every other

FRIDAY

2am - 6am

Plastic Man

SUNDAY

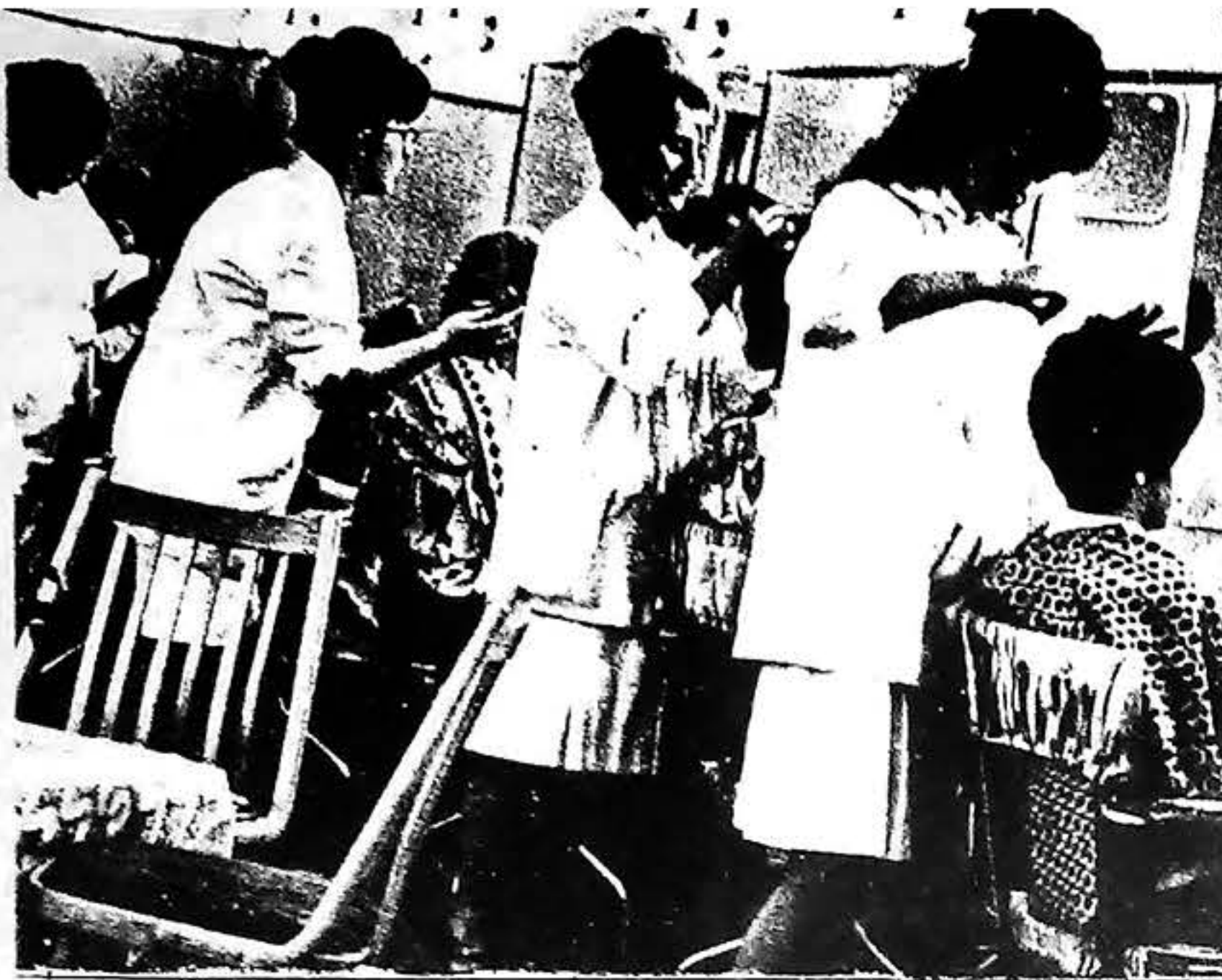
8pm - 9:30pm

Gross

9:30pm - 1am

Kafka/Paris





THE NINE BIGGEST PRIZES IN HUATZ



FIGURE	SHOW	FAVORITE MAGAZINE	FAVORITE LABEL	FAVORITE NEW RECORDS
BRUCE IMBER	GOATHAM CITY ROCK	NEW MUSICAL EXPRESS	VIRGIN	THE SHAPE OF FINNS TO COME COMPILATION WAZMO NARIZ - THINGS ARE NOT RIGHT PURPLE HEARTS - BEAT THAT TIN HUEY - THE CHORDS - MAYBE TOMMORROW ENGLISH KIDS
TOM DRENNAN	TOM PLAYS THE HITS	NEW MUSICAL EXPRESS	ROUGH TRADE	SENT FROM COVENTRY COMPILATION MEMBERS - YOUR CHOICE IN 1980, CABARET VOLTAIRE UK SUBS - CRASH COURSE LIVE BOB - THOMAS EDISON 1, PRATS - DISCO POPE EP,
DAVID SNYDER	THE CONTINUING OF RICK FLOOD ADVENTURES	DESTINIES	CHERRY RED	SOFT BOYS - UNDER WATER, MOONLIGHT SHAWN CASEY - WASP, THE FANS - TRUE PASTICHE - TALK SHOW, THE LINES - ON THE AIR GLAYO BABIES - PUT ME ON THE GUEST LIST
TORMENTED TOM	THE MR. MONOTONE SHOW	BATMAN COMICS	VICE SQUAD	SHELL MOPS - IN JANE FROM OCCUPIED EUROPE PROFESSIONALS - ACTION MAN, PERMANAS - PIRANHAS EMOTION PICTURES - PHONE ME UP, PHOTOS - FRIENDS PASSIONS - MICHAEL AND MIRANDA, SHAKE - INVASION OF
FRANK MONOTONE	THE MR. MONOTONE SHOW	NEW YORK ROCKER	CHERRY RED	UNZIPPING THE ABSTRACT COMPILATION RAINCOATS - RAINCOATS JOHN OTWAY - DEEP THOUGHT DEEY - DEEP DEEP, CODE BLUE - MODERN TIME HENRY BROWNE - MY FACE, PAYOLAS - CHINA BOYS
JERI GORMLEY	FRIDAY MAGAZINE	COLLEGE MEDIA JOURNAL	STIFF	FISCHER-Z - GOING DEEP FOR A LIVING, MEKONS - KILL SPLIT ENZ - TRUE COLOURS YACHTS - YACHTS CLIVE LANCER AND THE BOYES, BILL NELSON - DO YOU REGINA RICHARDS AND RED HOT, ASSOCIATES - AFFECTION
JOHN MCCAFFRY	MODERN WORLD RADIO	SLASH	GO-GO	NEW MATH - DIXIE TAYING APARTMENT - CAR SLICKY BOYS - I KNOW WHY FLESH EATERS - JITTERS RENTALS - NEW YORK SUBURBAN LAWS - GIDGET COXS TAPES - INTO ACTION TOOLS - SMOKE FILLED ROOM CHANCE - SEARCHING, BOOTS FOR DANCING - BOOTS FOR DANCE
LEE PARIS	YNMT	TIGERBEAT	BLACK SAINT	PHOTON MADNESS - WHEN I SEE YOU, ROLL ON - BLOW UP TAGMANICS - TAKE YOUR BRAIN OUT, AIRMAIL - AIRMAIL BASEMENT FIVE - SILICON CHIP, SYMPTOMS - SAVOTAGE
ROID KAFKA	YNMT	TRUE DETECTIVE	COLGEM	JINNE ARNEZ - GREATEST HITS, CRASH KILLS FIVE - YOU DO MISSION OF BURMA - YOUR ACADEMY, PRAGUECK - EXPERT TIME THINS - SUPERNATURAL, CRASS - STATIONS OF THE A CERTAIN RATIO - DREW BLOOD, SKI PATROL - EVERYTHING
PLASTIC MAN	YNMT	INFILTRATOR	CASABLANCA	WAH HEAT - BETTER RUN, GIRLS AT OUR BEST - CHILDREN JADD FATA - ZOMBIES OF MORA-TAI, 42 - 11 O'CLOCK TV PERSONALITIES - PART TIME PUNKS, THE MEN - I DON'T DEFEND ESSENTIAL LOGIC - DETAILS, SNIPS - SNIPS, JUBILEE - 725
SEAN RADCLIFFE	WEEKEND SHOW	NEW MUSIC REVIEW	RALPH	SCIENTIFIC AMERICANS - TAKING TIME, DIXIE TEEN - HER SUBURBS - INCOMBO, SURF PUNKS - MY BEACH, A-MOMS - STRAW SECRET AFFAIR - GLORY BOYS, NECESSARIES - MY CAR FAD GADGET - FAVORITES, SHAGS - PHILOSOPHY OF LIFE
RANDY GRASS	ROOTS ROCK REGGAE	TOP RANKING	WACKIES	PRINCE BARAI AND THE ARABS, GLENNVILLE THOMPSON EYE THREES, THE INTRINS, YAVI 4, KEITH HUDSON MAX ROMEO, COPPERZUNKIE, MARIE PIERRE, TERRORISTS EQUETABLES, CONEX, MYSTIC AND ROOTS, BODYSNATCHERS

DISBANDED GROUPS	BEATOFF	HEADCHEESE	METRIX	RESPONSIBLE TEENAGERS
ABORTIONS	BELOW ^{THE} BELT	HEATERS	MODERN METHOD	ROBERT HAZARD AND THE HEROES
AUTISTICS	BENDERS	HENS	MOTHRA JR.	ROCK STONES
AXIDENTALS	BEN WAH TORPEDDES	HIPSTERS	MOTTO	ROOTS VIBRATION
BONEHEADS	BIG LUGG AND THE DOGS	HOUSE OF ASSEMBLY	NEW ROTICS	SCIENCE FICTION
DUPLICATORS	BOLIVIANS	IMPOSSIBLE YEARS	911	SHARKS
FLYS	BORED	JAZZBO	NOTEKILLERS	SIC KIDZ
INSECT FEAR	BUNNYDRUMS	JEFF HALL	OUR DAUGHTERS ^{WEDDING}	STICKMEN
JAGS	CAMERAS	JOEY AND THE PETS	PARASIDIC DROPPINGS	STIFFS
LEMMY CAUTION	CHEATERS	90 PHILADELPHIA NEW WAVE BANDS	PARTY NUGGETS	STRICTLY LIMERANCE
PHILLY GANG	CORE	JOHN CAPILLAC	PHASE II	STROKE
REALISTS	CRASH COURSE IN SCIENCE	KINGS OF SIAM	PLANETS	SUGGESTIONS
TICKETS	DAEMON	KONZ	PLEASURE POTS	TRANS FACTOR
VOODOO MEAT BUCKET	DAVID SMITH FOUR	K P H	PROTEENS	TIME
X-MEN	DERISLANDZ	LEISUREMATICS	PRUDENCE	TROUBLEMAKER
MODEL CITIZENS	DIN	LIMIT	PURE HELL	VON COOLS
DANCEHALL POLYKISS	FACTOR ZERO	LUKE WARM ROCKETS	RANDY DANCE	WARM JETS
A's	FOUR OUT OF FIVE DOCTORS	LURTZ	REDS	WING DING SHOW
ALAN MANN	GALE WARNING	MARTI WATT	REESA AND THE ROOTERS	ZONE
BAD GENES AND THE ATTITUDE				

Spencer Rodenbach Spode

Certainly Phila. is not a showcase of avant-garde tailoring. However, after an arduous search, I came across a very impressive alternative fall line. These exclusive articles available at few outlets: vis Amarcord (21 & Walnut) and Ground Control (1720 Sansom). They have been conceived and executed by a talented local designer a Mr. Intrigue Telephoto. Fortunately, for you anyway I was able to secure an interview with Intrigue last week (at one of his dispenseries). I asked Mr. Telephoto a series of questions I hope you will find both amusing and informative....

Q. When did you first become interested in Fashion as a career?

A. Early in 1974 I was living in N.Y.C. with someone who introduced me to thrift shops. This person, Paul, worked on costumes for a stripper. Many of the costumes that he made were merely remnants of sundrie pieces of evening attire purchased from second hand clothing stores. At first, I, like Paul, Altered thrift shop finds for myself and a select group of friends

Q. Who has been your most important influence in the world of fashion?

A. My single most important influence has been KENSAI YAMAMOTO for his infamous work with Bowie, not to mention his splendid work in ladies fashions. THIERRY MUGLERS futuristic, Mechanized, fashions have also been an important mainstay in my fashion ideals.

Q. What kind of clothing are you designing now?

A. Extremely comfortable cotton suits, cut loosely which are a daring cross between Kabuki Theatre and Thierry Mugler lines. My material patterns are these obnoxious 1950's prints featuring the loudest coloring imaginable.

Q. How do you think you will have to change to meet your fans demands in 1981?

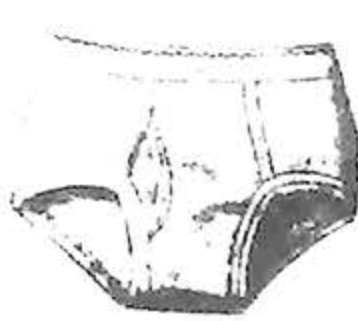
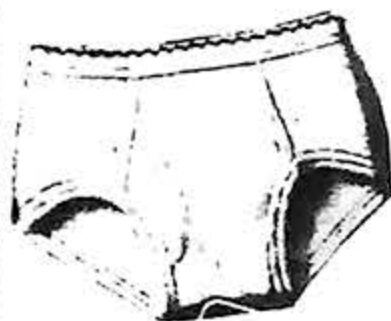
A. If I answered that question, I'd put myself out of business.

Q. Why?

A. It would be in the window of Taxi next week!

Q. What suggestions do you have for the betterment of the Phila. Fashion scene?

A. Not Many! the east coast has a duty to hold it's loss over the heads of the Nouveau riche Californians, It's our misfortune, not theirs, that Phila. along with Boston vis a showcase with conservatism in the east. I would like to see Phila become more conservative and to regain the WASP reputation that somehow never seemed to leave Boston. If only Phila. were to regain the Katherine Hepburn/Grace Kellyesque image it once possessed.....



MARTHA & THE MUFFINS are now Marthaleess w/Martha Lady exiting due to internal differences. BOOM-TOWN RATS are in the midst of label problems that's holding up their Tony Visconti produced LP "Bongo Crazy" originally titled "Golden Showers" and intended for fall release. Filming of URGH! A Music War is still rolling - the latest bands to be caught on celluloid include ECHO & THE BUNNYMEN, U2, DELTA 5 and AU PAIRS. A perfect catch for their cameras would have been both local faves HEAD CHEESE and SIC KIDZ when they opened for TUXEDOMOON at the Starlite Ballroom. It was the first gig for the SIC KIDZ after their successful stint in San Francisco. Some Pittsburgh bands to look out for are CARSICKNESS, NO SHELTER, and COLD WARRIOR & the MERCENARY BAND - all have 45's out on T.M.I. Records. THE RUTS have a new name RIJTS D.C. (da capo, which is Latin for repeat from beginning). Their "Memorial LP" is scheduled for October release in the UK - it contains their best material up until the time of Malcolm Owens' death. Keep an eye and ear out for Omni's on the 900 bl. of Walnut St. and support it in it's effort to give Philly bands a place to play. Also watch out for the next SWINGERZ* gig as the first three with BAUHAUS, PYLON, & THE DANCE were too much!

WXPB BENEFIT

PHILLIP GLASS ENSEMBLE
IN CONCERT w/ CRASH
COURSE IN SCIENCE...
November 15, 8 PM at
University of Pa., Museum
Auditorium ... 33rd and
Spruce Streets.

SWINGERZ WEEKEND!



Sic kidz



THE DANCE

AT THE ELKS CENTER



PHOTOS: CELESTE



the first swingerz event was held at the elk's center on september 5th, 6th, & 7th. the three nights included movies, dancing, drinking, a light show, and 7 bands total. the turn-out was good and all those involved were pleased with the way things ran. look for future events at the elk's---16th&fitzwater. fun.



PYLON



bunnydrums

also

strictly limerence

+ cheaters



The Sic Kidz who are Rick Cancer, vocals,
Alison the End, guitar, Rocking Richin
Lustre, drums; and Johnny Johnny who
replaced Tim Trauma on bass, are a local
band that recently toured San Francisco

They were conceived as a joke by

Michael Ferguson, a writer for the now
defunct Drummer. However, the article
created much response from local promoters
and the Sic Kidz became an actuality.

I: What are your musical influences and
how do they affect your approach to music?

M: The Velvet Underground and Iggy and
the Stooges. When punk rock happened, bands
like the Dead Boys, Sex Pistols and the
Cramps, who turned us on to Rockabilly. All
of this was a music crude in approach, a
vulgar response to the corporate bullshit
that rock became. In a way punk afforded a
lot of nonmusicians the opportunity to become
musicians, and we just looked at these
people and said "we can do it too". Maybe
we can, maybe we can't. I'm sure a lot of
people in the audience sit there and say we
suck and we can't play, but we're more con-
cerned with the energy and attitude and
commitment than we are with the right notes.
Some of the best songs we've ever played have
been mistakes. The mistakes are what make
them happen. Sometimes the mistakes fuck it
up, that's the risk you take.

I: As you learned to play your instruments
have your musical ideas changed?

M: I think there is a kind of inherent
contradiction. We strive to be the best and
sound as good as we can, and we tend to get
frustrated when we don't. We realize that we
have certain limitations but we feel these

restrictions are actually plus factors. From
the original article that described a band that
literally couldn't play in tune or the right
rhythms and just got up there and slashed
away, our ideas have changed from that.

I: So, you still want the honesty and the
energy?

M: I think the honesty, whatever you want
to call it was there tonight. When we make mis-
takes we try to wade through them the best we
can and get back to what's right. But that's not
to say it's so structured it can't have loose-
ness we're one of the loosest bands in the world.

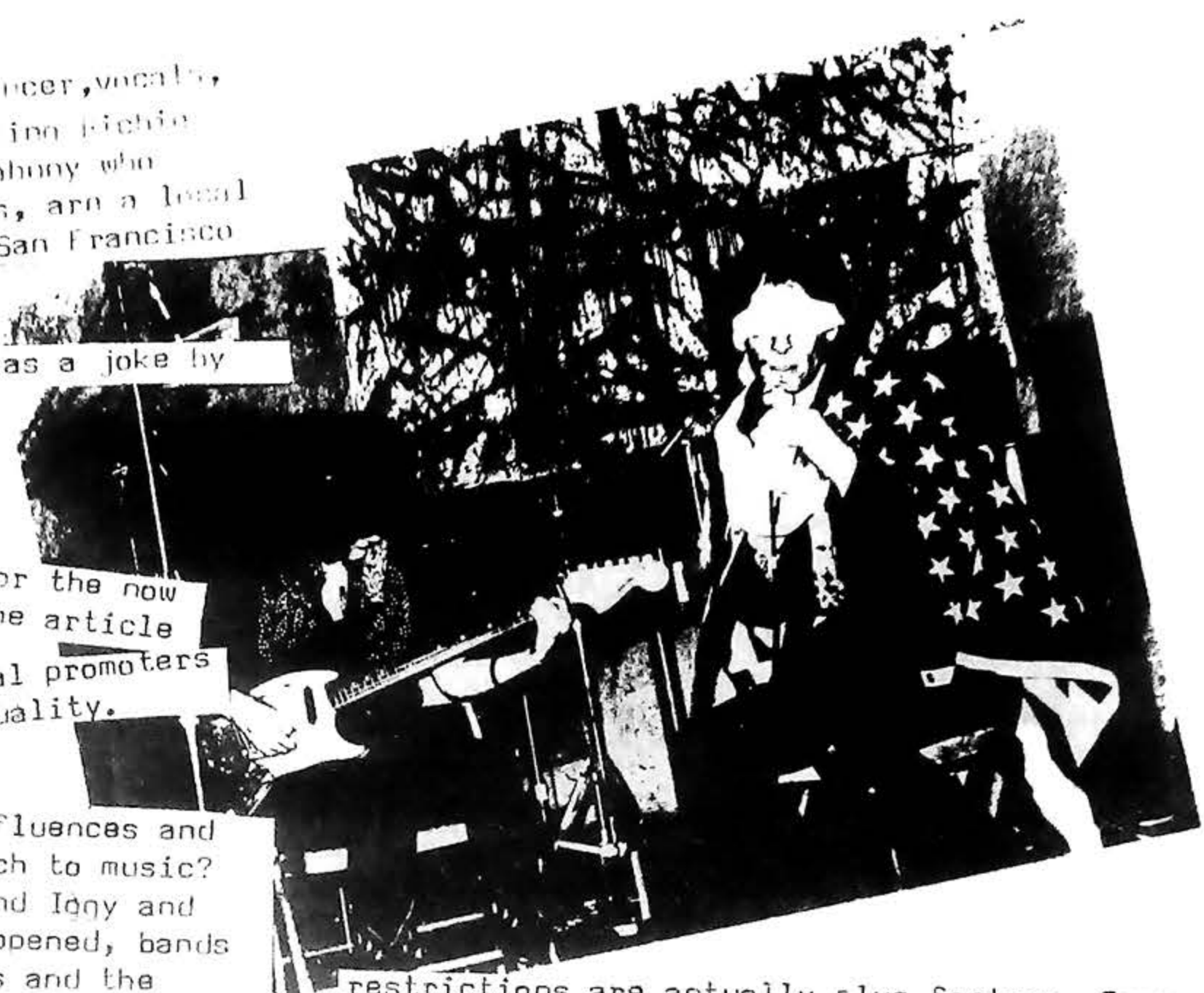
I: What was your recent trip to California
like?

A: A lot like Philly.
R: What we heard about California was a lot
different than what we actually ran into.
There were clubs that tolerated us and clubs that
didn't. We sort of tolerated everything. We built
up a following with certain groups and other
people were totally shocked at what we were doing,
I think by the end of the tour we did really good
and we were more comfortable in what we were doing,
and we'll do something like this again.

A: The best place to play was the underground.
Clubs you make a lot of money at, the people were
tourists, in the underground punk clubs the
audience was just more in tune with what we were
doing.

R: We didn't learn any Elvis Costello tunes
before we went out there and we suffered because
of that. Of course, we do do Joe Jackson songs!

Interview with Sic Kidz



I: How was the audience as opposed to Philly or NY? Was there a different attitude?

R: I think if we were to spend more time out there we would have had more people that were involved with us than there are in Philly. A lot of the clubs we played in were very business oriented and from when we started until now we still have the same ideals and that doesn't mix too well with their ideals.

A: The people liked us. Some of the club owners weren't too thrilled.

M: A lot of the places we played had what you might term an Emerald City mentality and their audiences were the same way in a lot of respects, a lot of tourists and jocks. The response in some ways is very similar to what it was like in this city, some people liked us, some hated us, which we don't mind, just hate us with enthusiasm.

I: Did any of the bands you played with influence or impress you?

M: The Dead Kennedys, being in that situation was overwhelming, such a pro Dead Kennedy crowd. The problem was that 3/4 of the people weren't really into the Dead Kennedys.

A: They were just there to be at the Mabuhay Gardens on Broadway in San Francisco.

M: We saw 2 bands we liked a lot. A band called Tanks. They're young and enthusiastic. We saw a group called Rhythm & Noise who did a great multi media show with films and computer synthesizer that this guy built himself. There's only 3 people and the singer's got a real intense persona.

I: Did your tour change your attitude towards your music and your performance?

R: Every time we do something major like this we tend to get more committed.

M: It put a lot of strain on us to do it, but I think we learned some stuff about ourselves as people, about our band, what we want to do that's realistic.

I: What are your plans?

M: We're going to die, after that we want to record. We're not going to play for a while until we get new material together.

R: We might not even be playing the same instruments next time we play. Now is the time to go on to other things.

M: We want to keep as fresh as possible.

I: Is there anything you would like to say?

M: Philly could be a good rock & roll town. It's up to the people to support it to make it happen, not to be lazy.

People should go to see local bands and not have to have the Dead Kennedys, the Johnny Thunders with them.

I: Were there more opportunities for local bands in San Francisco?

M: The structure there is a whole overground of local clubs. There's a whole subterranean scene that's real healthy and good. We were told that San Francisco was a punk haven but that's not the case. It seems to be suppressed. Until we got to the underground level we didn't see too many rabid rock & roll fans. We feel we represent that manic quality that makes rock & roll great. That's what we're trying to do; uphold that and carry it on because it just isn't happening enough. The only other thing I'd like to say is that knowing the Cramps, they mean as much to this band as anybody. We wouldn't be doing this w/out them. A lot of people say we attempt to copy them but anything we do like that is homage. We love them and have their influence.

METROPOLIS

METROPOLIS CLOTHING

METROPOLIS CLOTHING
141 So. 20th

METROPOLIS CLOTHING
141 So. 20th
567-0872

METROPOLIS CLOTHING
141 So. 20th
567-0872

50's **80's** **60's**

Edgar Koshatka
c/o The Philadelphia Inquirer

Dear Mr. Koshatka:

We would like to comment on a trend we have noticed in your reviews of the Philadelphia music scene.

The point of this letter is not to berate you for your own musical tastes; the point is that you do have a responsibility to at least try to understand the music that you are writing about. From reading your reviews, it is easy to see that you hate and despise anything that remotely resembles so-called "new wave," whether it be bands with short hair or bands whose songs deviate from "acceptable" mainstream rock content.

If you truly feel that this music is so horrible and despicable, why do you attempt to review it? It would seem logical that someone who can appreciate this form of music and the merits of each artist performing it would be more suited to have his views presented to so many people.

Although it's obvious that any reviewer is going to be stating what is essentially one person's opinion, to completely write off an entire branch of music is inexcusable. It seems that your prejudice against the new music is so strong that you are not capable of being objective to any extent about the "new wave" shows you are reviewing. If you can't be fair to this music or don't feel the need to understand what it is, it would be better for everyone if you would just stop writing about it.

Sincerely,
THE SWINGERZ



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TLA

UPDATE

by Ginger Swinger

Though Steven Starr is telling anyone who will listen that he already owns the TLA building, word from the City Office of Deeds is that Lou Silverman is still the building's proprietor. Starr is apparently fighting a battle of bluffs with the press and public opinion. But, as of this press date, the Liquor Control Board hearing still hasn't been held. In the meantime, TLA has collected more than 15,000 signatures on their petitions and is very appreciative of the support the community has shown them.

The theatre is booked through November with several Philadelphia premieres, a Peter Sellers tribute, a Gay Film Festival, a Halloween party for the Rocky Horror Picture Show, and 2 benefits for WXPB and the Gay Community Center.

A legal defense fund has been set up and a benefit concert was already held on October 5th. If anyone would like to contribute anything (money, ideas, etc.) or would like a TLA program, call 922-6011.