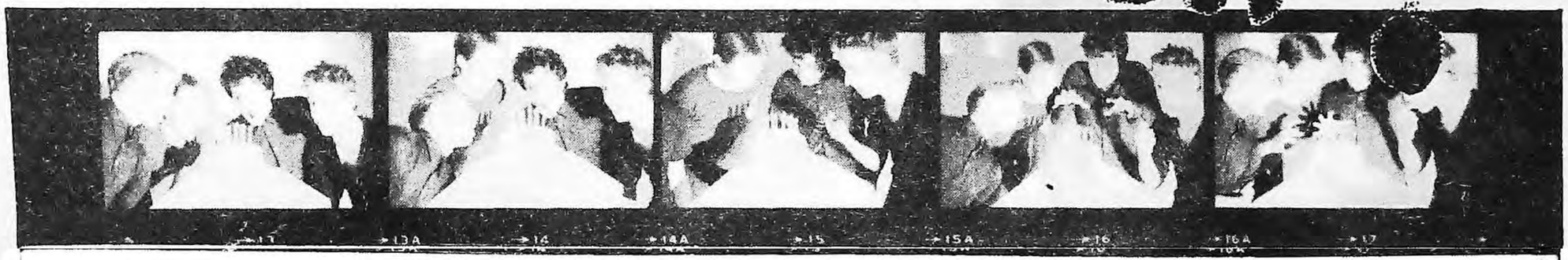
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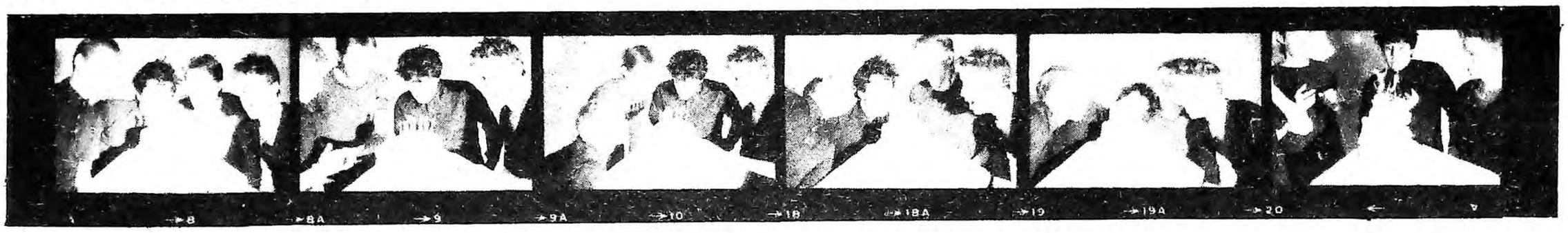
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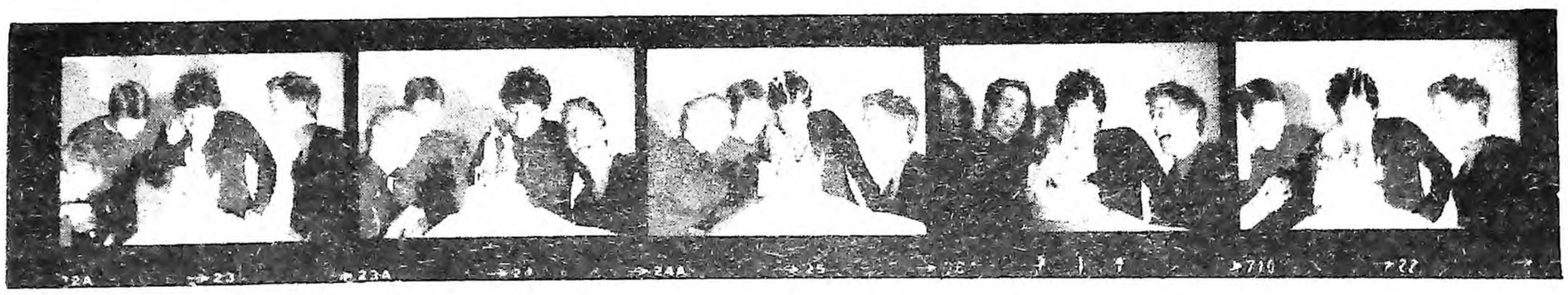


In This Issue ...

FLIPPER BUNNYDRUMS Siouxsie



POISON GIRLS COMICS romeo void





ATTENTION ALL BANDS: If you want to be considered for the Red/Terminal! sampler being created right now; send your tape into either us or Red Records immediately. THE ADDRESSES ARE:

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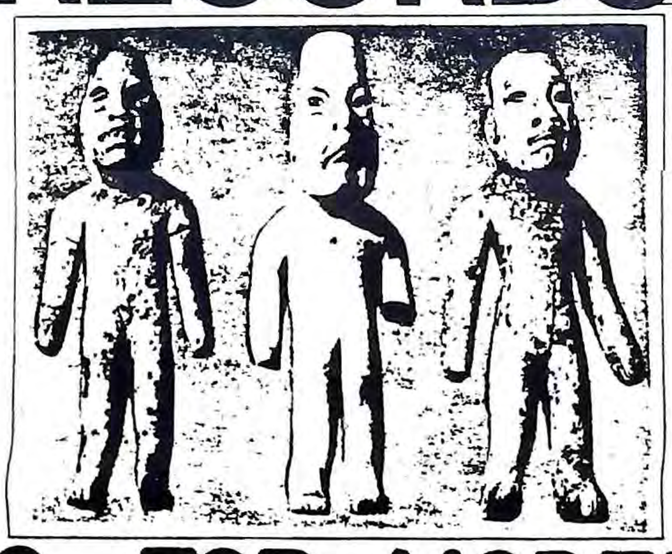
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EARS OF THE OVERWORLD

-by Bruce McClelland







"If new wave music is so great why doesn't anybody buy it?" Certainly you've heard that before. In a discussion of the merits of new music it's the non-fan's trump card; his ultimate and irrefutable argument. And if you're dealing with a person who would toss out such a statement in the first place it is irrefutable, because it means that you're no longer dealing with reason but with belief; belief and faith in a great American tenet which says that if people are buying it, it must be good, and if they're not...

Americans worship success; success as measured by popularity and wealth. Americans love movies like Fame, which is about warped teenagers bent not on developing their talents but on becoming 'stars'. We love TV shows like Solid Gold which pound you repeatedly with worship-words like 'Platinum','Millions' and 'Number One'. We love The American Music Awards, which never annoys us by heaping praise on someone we've never heard of but which melds "best" and "most popular" together and rewards the winners of a public opinion poll.

Best is what the most people like. It's a line of thought so transparently illogical that its hold on us amounts to something like that of religion. Rationally, no one thinks that there's never been rotten music that sold or good music that didn't, but, as with religion, the truth of the tenet is a matter of faith, not logic. Also like religion, a belief that popularity is proof of quality is a great comfort, both to the artist whose wealth proves his worth and to the people, who can find safety in numbers and security in knowing that their likes and dislikes are'correct'.

(Punk Snobs, of course, have their own idiotic backwards variant of this, which says that if music is popular it must be shit.)

The hold of the popularity/quality equation is easy enough to understand if not sympathize with; its hold, that is, on the mass-public and on the entertainment media that serve it. But there are those whose very professions are based on reason, those who are supposed to be beyond such traps. I mean journalists and critics. It's when they start buying and selling the popularity/quality line that the musical artists in this country (as well as those of the public who want to do more than just ride the platinum bandwagon) are in real trouble of being buried. Buried by the people who are supposed to discover and help them.

Listen. When the Philadelphia (circ. 400,000 plus) Inquirer's music critic Jack Lloyd writes of the Cars or the Police as being among the only "legitimate" bands to emerge from the new music scene it isn't hard to figure out that his definition of legitimate is based on an ability to fill the Spectrum. This isn't criticism, this is catering.

And a grander example of that could not be found than on Geraldo Rivera hosted 20/20 report called "Not To Old To Rock and Roll" It was a bit on bands of the 60's that were still popular today (e.g. the Who, Moody Blues, Greatful Dead). Now there was no attempt to determine why the bands were still popular or any consideration of what the years had done to their music. nothing like that. No, what we got was hero-worship (and this is the key) in the guise of reporting. To Rivera, the mere fact that these bands were still big was tacit proof of their beyond-criticism godlike status.

Thus we were treated to such observations as "The Who's music of today still makes punk and new wave sound anemic;" an amazing statement that can only be explained if we assume that Rivera was confusing commercial impact with musical vitality.

And maybe 20,000,000 people watched and heard this.

Journalism like this is a disgrace. Reporters and critics owe more to their professions and to the people than to simply echo the non-thinking of the majority. Such an approach only cripples and distorts the image and impact of new music but threatens, in its extreme application, to destroy creative thought itself.

****

An opinion on the Lee Paris vs. Hardcore battle. In Born Yesterday William Holden says this to Judy Holliday: "The point of learning is to be bigger, not smaller;" It's the same with music. New Music, in whatever form, should be something to like in addition to other music, not instead of it. The our-music-is-the-only-music thinking of certain Hardcore fans makes it look like neo-punk only appeals to closed-minded pinheads. I'd like to think that that wasn't so.

• It won't go away if ignored

Front Cover by Dan Perry

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WE AT TERMINAL! HUMBLY DEDICATE THIS ISSUE TO JOHN BELUSHI (for his superb Jimi Hendryx imitation), PHILIP K. DICK, THE ELKS CENTER (if you're not careful), AND PAUL EVALDS. MAY THEY ALL REST IN PEACE.

THE TERMINAL STAPH:

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Good Will Ambassador: Dr. Dirt
Co-ordinator: Tom Duke

WRITERS: Chucko the Rockin' Robot, Andy Darlington, Sean Dunhill, Doug Elmore, R. Emmet, Marsha Gordon, Griffin, Jill, Larry Lerner, Bruce McClelland, Linda McGothigan, Jim Meneses, Stephen Myers, Nancy Petrucco amd Fran Soir.

PHOTGRAPHERS: Christine Abbott, M. Cheney, John Coward, Rikki Ercoli, Lisa Haun, Dan Perry, Judy, Rosario, Lori S. and Fran Soir.

WIRED!

Feel smarter than those around you, but constantly stomped back? CUT LOOSE



HEY, TERMINAL! READERS, THIS SECTION IS FOR YOU, SO WRITE IN AND TELL US WHAT YOU THINK OF THIS MAGAZINE, THE SCENE, THE MUSIC YOU'RE LISTENING TO, THE POSTAGE CRISIS, WHATEVER. WE WANT TO HEAR FROM YOU!

● TERMINAL!
P.O. Box 2141 B
Philadelphia, PA 19103
Attn: Steve Fritz

WIRED

HEY STEVE--I'M TESCO VEE...EDITOR OF TOUCH AND GO MAGAZINE AND SOLE PROPREITOR OF TOUCH AND GO RECORDS SOON TO START LINE OF TOUCH AND GO VIBRATING BUTT PLUGS-NO REALLY I GOT YOUR MAGAZINE FROM FURRY COUCH AND LET ME JUST SAY THAT YOUR MAGAZINE IS THE BEST THE EAST HAS TO OFFER IN MY HUMBLE OPINION...ENCLOSED IS THE LATEST ISSUE OF MY MAG AND THE LATEST RECORD ON OUR LABEL IN CONJUNCTION WITH DISCHORD THIS TIME...THE STAUNCHLY ANTI RACIST SENTIMENTS ON "YOUTH CAMP" AND"RACE RIOT" SHOULD THROW A MONKEY WRENCH IN YOUR SKINHEAD AS FASCIST PHILOSOPHY...REMEMBER FASCISM DOES NOT RUN UNILATERALLY...YOUR MUSSOLINI ANALOGY WAS A LUDICROUS MISJUDGEMENT OF MANY PEOPLE WHO IN MY OPINION SHAVE THEIR HEADS NOT OUT OF BOREDOM...BUT FOR REASONS AS VARIED AS SOCIETY ITSELF...GRANTED THERE IS A FRIGHTENING INCIDENCE OF NF (NATIONAL FRONT) TYPE MENTALITY CREEPING INTO AMERICAN SOCIETY (SEE IRON CROSS INTERVIEW FOR PROOF) I CAN'T CONDONE ANY OF THAT BUT IT SEEMS LIKE I GET AN INCREASING AMOUNT OF "FASCIST" MAIL IN THE CONTEXT OF PEOPLE TRYING TO VOICE THEIR DISAPPROVAL OF AN ENTIRE SCENE SIMPLY BECAUSE OF ONE INCIDENT ...BUT I FIND A LOT OF WHAT PARTICULARLY THE DC SKINHEADS ARE TRYING TO DO AND BE FORTUITOUS ENOUGH TO WARRANT SOME ATTENTION...FOR INSTANCE THEIR ANTI-DRUG, ALCOHOL ALTERNATIVE...THAT IN ITSELF IS IMPORTANT IN THAT IT OFFERS THE KIDS AN ALTERNATIVE TO THE TYPICAL SYNDROME OF "I WON'T BE COOL AND ACCEPTED UNLESS I DRINK OR TAKE DRUGS"...I CAN UNDERSTAND YOUR DISGRUNTLED REPLY AT THE GUY WHO SAID "PHILLY WANKS--DC RULES"...THAT OBVIOUSLY WAS NOT THE POINT OF YOUR REPLY... YOU GUYS BOTH TOOK WILD LITERARY SWINGS AND BOTH MISSED THE MARK IN MY OPINION...WELL ANYWAY I'LL GET OFF THE SOAPBOX...WATCH FOR PROCESS OF ELIMINATION EP--A TOUCH AND GO SAMPLER FEATURING NECROS, THE FIX, MEATMEN, VIOLENT APATHY, TOXIC REASONS, YOUTH PATROL, NEGATIVE APPROACH, AND THE MOST INCREDIBLE BAND OF ALL TIME, McDONALDS, DOING THEIR CLASSIC "MINIATURE GOLF" I HOPE YOU CAN TAKE WHAT I SAID AND ACCEPT IT AS OPINION--EVEN THOUGH YOU PROBABLY DISAGREE WITH WHAT I SAID...HOPE TO HEAR FROM YOU REGARDING THE RECORD, ETC....ALSO COMING OUT SOON...FIX 4 SONG EP...TAKE CARE...

-Tesco

Hey Tesco:

Thanx for the voice of reason. Also thank u for the EP & a copy of the mag...Necros are OK, and I feel that you guys have in turn the best mag in the Midwest...(Take that TKA) ...Furry had given me copies of T&G before you sent me that one.

Also, as for the bitch out I had with Paul Evalds, I regret having done that. Real immature of me, but I was sore from the dumb shit that still plagues this town ever since the DC's learned to not start scraps with the Kensington locals. Just blew my mouth. For everyone's info, by the by, I met Paul at City Gardens before he was mysteriously X'd. We actually ended up not trying to kill each other and I at least felt he was not such a closed-minded, pigheaded sum'bitch as I usually meet posing as a punk in this town. I'm gonna miss the dude.

Oh yeah, Tesco, for final opinion on the Necros...check out EP section of this issue.

And speaking of Paul...



HIS LAST LETTER

Dear Terminal!

Boy oh boy, what a thrill. London 1977 lives on in Philadelphia. Our anarchy band has their little single out. If they didn't spend the bucks on leather jackets ($360), they would have put one out long ago.

But hey, what do I know? They're just so much holier than I, being true disciples of Crass and all. Anarchy For Freedom. Wow. Social Reform thru Anarchy. Big words contradictory meanings.

First off, look at Social Reform through Anarchy. In an anarchy there is no society to speak of. There can not be be reform in such then. And therecan'tbe any reform, for to reform something, that implies organized thoughts and action. But in anarchy there are no organizations, especially none that dictates to others how to act. In the wearing of an anarchy symbol, one implies an organization to come up with such a symbol. It, the symbol, represents somebody else's thought--whether that be an organization or a large authority of sort who issued it. A true anarchist would shun all symbols of alignment, and wouldn't call himself an anarchist, for that would align you with an organization

Face it, the Exploits are full of shit. Now don't get me wrong. They are real nice guys. But they got their heads up their asses. During X, they told everybody to stop slamming and listen to what they had to say. Boy, Anarchy through dictatorship. After Neil & I wrote something they didn't like in the East Side's wall they didn't like, they spray painted over it. Boy, Anarchy through censorship. And I got banned by Nancy McLaren from the Punk Fest. Boy, Anarchy through discrimination. Who'd've thought.

Well fuck you assholes. As far as your band goes, musically you're pretty bad. Philosophically you're shit. The AB's blow you away. So does Decontrol, Informed Sources, and the Excüses. The Reds are miles above you.

And then right, old Brian Safetypin jumps Neil from behind at the East Side. I jump in to break it up and he starts swinging. Now he's going around saying he kicked my ass cause I dodged a punch and got cut on my chin with his spikes. All I got to say is who was on the run? Who hid behind his friends and the bouncers? Who wouldn't go outside and finish business at hand, one on one, man to man. Not me, that's for sure. If you're gonna say you kicked my butt, make sure you can do it--cause you know you'll die, motherfucker. If you're gonna say you don't want to fight--fine--then don't go shooting your mouth off and be peaceful. My offer still stands.

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Page	Article
Cover by Dan Perry	
2)	Ears Of The Overworld #2 by Bruce McClelland
3)	WIRED
4)	SHOT NEWS
5)	POISON GIRLS by Andrew Darlington
6)	BUNNYDRUMS by Sean Dunhill
7)	SIOUXSIE & THE BANSHEES by Stephen Myers
8)	BLACK UHURU by R. Emmet SCREENS by Linda McGothigan & Sluggo
9)	THE BEAT by Doug Elmore NO MILK by Eddy Strychtnein & Sean Dunhill
10)	ROMEO VOID by Marsha Gordon
11)	THE PROFESSIONALS by Eddy Strychtnein
12)	FLIPPER by S. Fritz
14)	KING OF SIAM by S. Fritz
15)	SIC KIDZ by Eddy Strychtnein ECHO & THE BUNNYMEN by Nancy Petrucco
16)	THE BUSH TETRAS by Griffin
17)	WALL OF VOODOO by R. Emmet
18)	LIVE REPORTS: Snakefinger by Chucko The Rockin' Robot/Blurt by Fran Soir/Sun Ra by Jim Meneses/A Certain Ratio by Jim Meneses
19)	RECORD REVIEWS
21)	POEM by Joe Bidewell
22)	TWO PAGES (sort of) OF COMICS!

TABLE ØF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONTENTSTABLE OF CONT

• It can't be treated

Steve Myers--Next time we don't hold Neil back.

And Dirt from the Doctor, well, hah! At TSOL at Trenton, the little shit pulls a knife out on me for no reason. And I even have Mr. Steve Fritz as a witness. But when it comes down to put up or shut up--he ran out. Well fuck you too, asshole. We got a saying in Ardmore--"If you're dumb enough to pull out the gun, be smart enough to pull the trigger! Your ass is grass. He also insulted a friend of mine's reputation. The Doctor couldn't fuck her in his wildest dreams. I hope you don't mouth off to everyone like that, cause one day you're gonna get shot. And as [illegible] why don't I tell you how to grow. Then maybe your Napoleanic complex will go away.

Like I said before--Philly punks are pussies. That's why I'm from

ARDMORE!
ARDMORE!
ARDMORE!
ARDMORE!

Long live the Jam, long live the Flag, long live DC. Ardmore rules. Our character may be false, but I know one thing--AT LEAST WE DIDN'T BUY OURS. Exploits and pals, why don't you go to England and get laughed out of the country. Philly's idea of the pogo is leaning against the stage shakin' your head. Lee Paris, get out of town.

Paul Evalds
Ardmore, USA

NOW LET'S HEAR IT FOR THE U.S. MAIL!

Mr. McClelland,

The wonders of the U.S. Postal System never cease to amaze me.

Your manuscript somehow made its way into a pile of our mail. I hope you are able to rectify the situation has caused you.

Kate Cummings
PENN JERSEY CORP.
Personnel/Insurance.

Dear Steve,

#&@! the post office.

I first sent this column to you two weeks ago. Yesterday I receive an envelope from the offices of Penn Jersey Auto Stores. And inside is the column! They had received it! Christos! The addresses aren't remotely similar. Talk about a fuck up.

Oh, well. So here it is for the second time. And how many issues of Terminal! have come out while the post office was playing games?

Saw Mother May I complete with drummer last Friday night and have revised piece on them. I'll make copies and it should be along a couple of days after this. Assuming, of course, it doesn't go to Penn Jersey.

Whatever, I hope this second attempt to get through the lines makes it. If it doesn't, "Hi, Penn Jersey!"

Sincerely,
Bruce McClelland

Hi Steve-

When I returned from Penna., I found the copy of Terminal! #6 you sent me. Thank you. I only wrote you in case you lost my address. Sorry we've been screwed by the Postal Authorities.

And I regret that I didn't get a chance to meet you while I was in Philly. I really enjoy visiting your city--more than NYC. And Rich and Carol are GREAT. Since I'd never seen Lene Lovich live, I drug them to her show, half expecting that we'd all be bored shitless. But I had a blast. They're a lot of fun.

Rich sent me issues of #1 & 2. Here's a check for issues 3-5. You have one of the best magazines around (did you ever see Flipside or Slash aout of L.A.?)

Had fun @ 3rd St. Records & Plastic Fantastic in chi-chi Bryn Mawr. Especially liked 3rd St.'s "cut-out" selection.

I've been a volunteer helping out local shows for almost 3 years now. And I've produced some singles just to support the few local bands we still have, Had fun seeing the Go-Go's and Fleshtones last weekend. Souixsie and the Banshees are coming & maybe Echo & the Bunnymen (which reminds me, I got a copy of the Bunnydrums single which is great.)

Maybe I'll be able to spend more time in Philly next time. If you are ever out this way, look us up, OK?

Regards,
Mike Peskura
Seattle, WA

Terminal!:

In one of your recent articles I read an exerpt from a book called "Broken Bones: Diary '72-77" by Lou Yellin. Above the article it said the book was unpublished, do you mean no one can read it? Do you have a copy of it? It's really great, how old was Lou Yellin when he died? Too bad it wasn't published. Send some info if you're not too busy.

-Nicki Desmond
Phila., PA

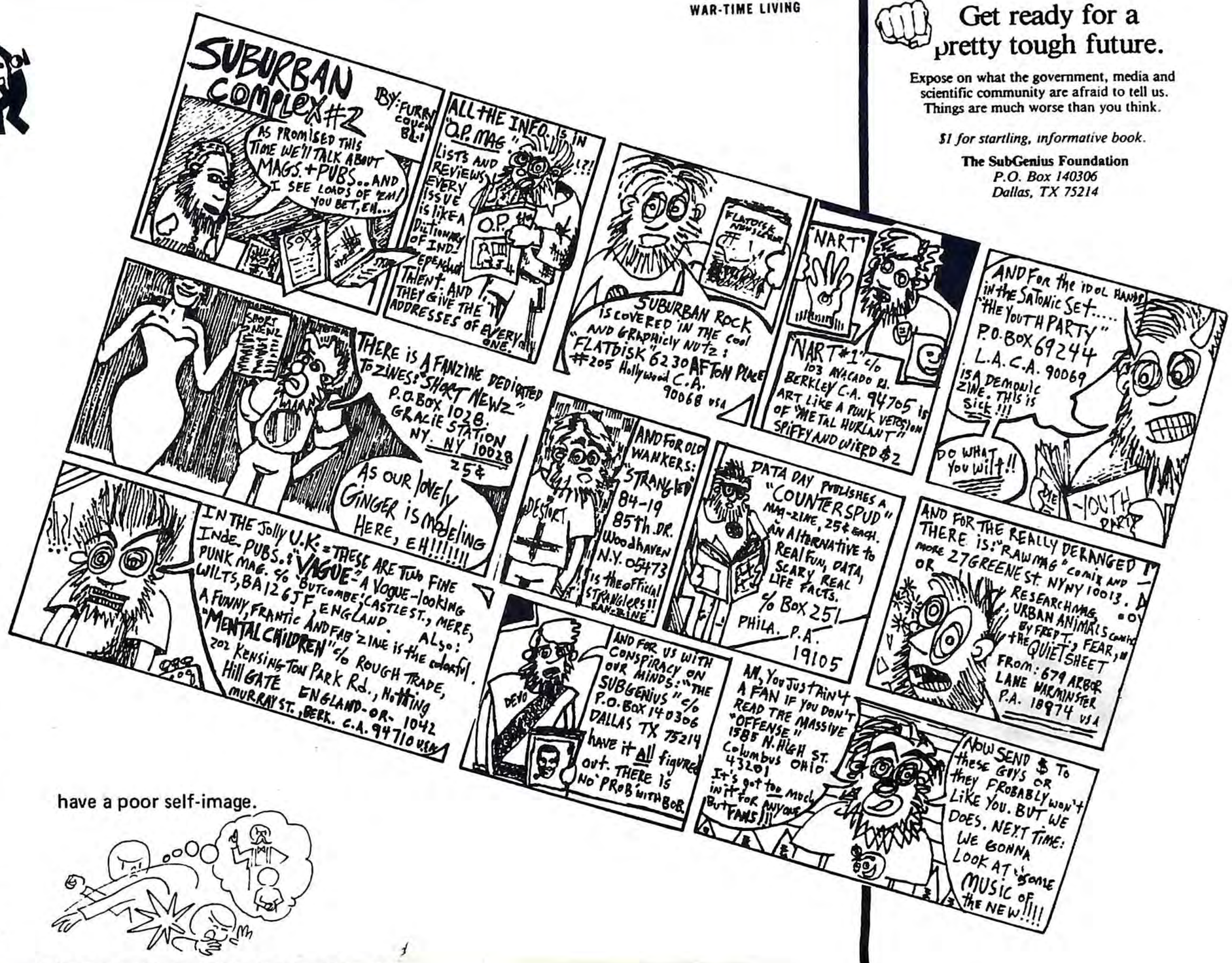
Cont. P. 22

Shot News



SHOT NEWS

a belated hello to two new clubs in the Philadelphia area. First is the Landmark at 20th & Fairmont, which will be booking more and more hardcore bands... also welcome Club Love, with special synthesizer shows every Mon., Tues, or Weds...Also REAL IMPORTANT ...Coming out in April: This Is The Master Brew with 15 STICKMEN classics ...Further new releases from all your fav local bands... Freedom/Apathy by the Sadistic Exploits...Crash Course In Science 12" out now after over a year delay ...single by Der Mond...Debut LP by Paul Wozniki...Mercenaries/Heart Attack by Doomed On The Planet Earth...and finally, the news we all know you're waiting for: MIND OVER HARDCORE by No Milk.
Other local news: Transfactor have finally found a stable drummer, his name is Glenn and axeman Tim Murphy says wait until you hear him and the band's entire new set...Headlining in New York (and it's about time) [illegible]NYDRUMS...now if WMOT would *...ally get it's act together and release their 12"...Stickmen have* their first East Coast tour planned for April...Your Mother...Bruce Glider's new band is called Made In Japan and includes himself on guitar, Bo on drums and vocals and new guy Wayne Tolli on Bass...Jay Medley's new band is called 4 Plays and includes Bonnie, former lead for the Hipsters...Dr. Dirt looking for lead vocalist. If you think you are sleazier than him,or at least as low, get intouch 'cause he's got the band for you...
NATIONAL NEWS: Brian Brain has moved residency to New York City. Let's welcome a truly fine alcoholic wholl make his country glad he's here... AT TRENTON WAR MEMORIAL: Only near by performance of THE JAM...AT MEAD* OWLANDS April 18 & 19: Black Uhuru opening both nights for the Police ...CITY GARDENS pulled the scoop of the month with PETE SHELLY...Meanwhile at the EAST SIDE: (April) Pylon, Dancing Cigarettes, Girl School, Dislocation Dance, Brian Brain Gun Club and maybe Orange Juice...in May: the Fleshtones...Dead Kennedys recording something new already...San Francisco bands to watch for...B Team (intelligent pop ala Cure, Go4), Gnat Music (synth/sax/percussion and human choir), and Rank & File (ex-Dils and Nuns gone country punk)... NEW RELEASES: Out now on SLASH (and in our greedy little hands)...Fear and NY Misfits...RALPH ...new Snakefinger...CHRYSALIS: New Blondie (may) Spandau and Fun Boy Three (April)... A&M: Split Enz & Squeeze...Faulty Products: LET THEM EAT JELLYBEANS... Wild In The Streets by Circle Jerks ...Anti-Nowhere League...ROUGH TRADE ...Toiling Midgets...Blue Orchids LP...ROBERT WYATT LP...Maximum Joy Laura Logic...CBS: Philip Glass..; ISLAND: Adrian Belew and new JAMES BROWN and on Warner Bros...Laurie Anderson
OTHER NATIONAL NEWS: In San Francisco...The Dead Kennedys are recording another project in right now...and they should be touring end of May early June...other San Francisco bands to watch out for are B-Team (amazing pop in Cure/Go4/Jam tradition), Gnat Music (synth/reeds/ percussion/ and human choir, and a sound all their own) Pop O'Pies (do hardcore version of "Truckin'" as many times as possible until people get bored, throw enough garbage on the stage, or the power gets turned off), Rank & File (ex-Dils and Nuns who do nothing by country. They have an amazing tape out and are finalizing an album deal), and the Wild Women of Borneo(no relation to our own WW of Wongo, but just as Wild)...



have a poor self-image.

COMING TO TOWN: FEAR at the Elks Center on April 3. Remember to be on your best behavior at all times their or we all lose that place, which would be just in time to miss BLACK FLAG (with new drummer Emil) on May 7 or 8...ATTRENTON WAR MEMORIAL... The Jam!!! Only local Apperance... AT MEADOWLANDS: April 18 & 19 opening for the Police. will be Black Uhuru and Toots & the Maytals will be at the Chestnut Cabaret on April 20...CITY GARDENS pulled two major scoops with Pete Shelly only's nearby appearence and the combined bill of Bow Wow Wow/Pigbag for April... also appearing in City Gardens in Trenton will be only local appearence of The Bongos...AT THE EAST SIDE: For April: Girlschool, Pylon, Dancing Cigareetes, Dislocation Dance, BRIAN BRAIN, and maybe Gun Club and Orange Juice...The Fleshtones have rescheduled their East Side appearence for May 1...

PHILADELPHIA NEWS:

Local Releases: At last...This Is The Master Brew by the Stickmen, the long awaited 15 track LP by this charmed combo...Still awaiting the news from WMOT on the Bunnydrums 12" ...Out now: "Freedom/Apathy" by the Sadistic Exploits...single by Der Mond...Crash Course In Science 12" out now after a year delay, with this though comes an excellent video made by Crash Course themselves... Debut LP by Paul Wozniki on Red... "Mercenaries/Heart Attack" by Doomed On The Planet Earth on BTCP...and finally, the news you've all been waiting for, Mind Over Hardcore by No Milk featuring the following 4 tracks: Pop Song/Hollywood/What's The Use/On The Beach. Get it today
MORE LOCAL NEWS: Transfactor have finally landed a permanent drummer. His name is Glenn and guitarist Tim Murphy says wait until you hear him and their entire new set of material. ...Headlining New York: Bunnydrums (about time New York got hip to them rabbit rhythms)...Stickmen have their first East Coast tour slotted for April...Your Mother...Bruce Glider's (ex-King Of Siam) new band is called Big In Japan and features himself on guitar, Bo (ex-Transfactor) on drums and vocals, Wayne Tolli on bass...Jay Medley (Science Fiction) now leads the 4 Plays and also includes Bonnie(ex-Hipsters) on vocals...Dr. Dirt looking for a vocalist to finish off his band. If you think you're as scuzzy as he is, check out the local seen. You can't mistake the little vermin.

MOVIES: Begining April 4, the TLA theatre will be showing punk movies for the next eight weeks. Scheduled Are: The Punk Rock Movie (Apr. 4) w/77-8 footage of S. Pistols, Clash Siouxsie; Blank Generation (Apr.11) w/'76-8 footage of CBGB'S denizens like P. Smith, T. Heads, Ramones & will be double-featured w/Horror classic "Freaks" Rude Boy (Apr. 18) w/ The Clash; The Beat Of S.F. New Wave (Apr. 25) w/Dead Kennedys, The Residents; and even more wild stuff in May!!

NEW RELEASES: Out now on SLASH (and in our greedy little hands) Fear LP and NY Misfits...RALPH: Snakefinger (out now) and Residents Mark Of the Mole vol. 2 Tale Of Two Cities (out end of April)...CHRYSALIS: (April) Fun Boy Three LP and new Spansau Diamond...(May) new Blondie... A&M: Split Enz and Squeeze... FAULTY PRODUCTS: American version of Let Them Eat Jellybeans, New Circle Jerks LPcalled Wild In The Streets, and Anti-Nowhere League 12"...ROUGH TRADE: LP's by Toiling Midgets (ex-Sleepers), Blue Orchids, ROBERT WYATT with all original material, as well as releases by Laura Logic, Maximum Joy, Steve Beredsford (ex-Slits, Aswad), Spizz (remember him?), Weekends (ex-Young Marble Giants), and Swell Maps Singles LP ...CBS: Philip Glass, Clash... ISLAND: Adrian Belew (ex-Zappa, T. Heads, Bowie and King Crimson) solo LP, James Brown, Black Uhuru and Ornette Coleman...WARNER BROS: Laurie Anderson, Big Science, and M's Famous Last Words

Final notes: We wish to welcome Club Love (Broad & South Sts) to Philadelphia...Also wish to remind all who enjoy improvised and other froms of artistic musical exploration that the Wet Spot is very much alive and kicking at 12th & Market st. (accross from the Reading Terminal!)...and we would have liked to introduced you th the Landmark Tavern on 20th and Fairmount but word in is that it's closed down due to vandalism and lack of support. Philly, you blew it...and finally, Ace Records (211 W. Capitol St/Jackson MS 39205) is an established R&B label wanting to start signing new music acts. All parties interested please approach them and let us know what happens.

Get ready for a pretty tough future.

Expose on what the government, media and scientific community are afraid to tell us. Things are much worse than you think.

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POISON GIRLS

Photo Credit. Jill Posener.

The Poison Girls Dialogue

-By Andrew Darlington

POISON GIRLS POISON GIRLS POISON GIRLS POISON GIRLS POISON GIRLS POISON GIRLS POISON GIRLS POISON GIRLS

All the colours of blackness in an austerity bop. Poison Girls are relentless blackness, persistent throb on numbing bass, red lights on speaker-stacks like constellations in random configurations along the black of Leeds 'F' club stage. Poison Girls are a mad circus of awful wisdoms, a reality attack, denouncing the system in stack edifaces of controlled noise, subversive angry, sound sharpened into an electric assault of insurrection.

But drummer Lance D'Boyle contends that the lyrics are more personal than directly political, and that the conceptual whole of the band is more important than any quotable lyric. To guitarist Richard Famous "the biggest idea we put over is that we're a band, and if we are a band then anybody can be a band! We are so incongruous on stage we're like four corners of a square!"

I compare their epic song "Statement" to the full frontal diatribes against the establishment unleashed by anti-authoritarian poet Heathcote Williams, a powerful manifesto with the pointed conviction of his "I will not pay taxes until..." Lance confesses familiarity with Williams earlier stuff, but vehemently contends that the Poison Girls is not an intellectual thing. On stage their delivery of "Statement is devastating, stripped down to bare shading, lethally targetted. "I denounce the system that murders my children/I denounce the system that denies my existence/I curse the system that makes machines of my children/I reject the system that makes men of machines/I reject the system that turns bodies of my own sweet flesh into caged monsters of iron and steel and war!" It's stength is its anger, softened, humanised, by a realisation of its own essential vulnerability--"There are no words for us, no words!"

Famous comments "the flexi of "Statement" appears incognito and unannounced with our "Chappaquiddick Bridge" album. Some, pressed on clear plastic, have been known to remain unfound for several months!"

In America, Nixon's "Silent Majority" has burgeoned into the new "Moral Majority" intent on hauling the nation back into puritan gloom. In the U.K. protesters preferring "Work not Bombs" are evicted from Churches in favor of Cold War politicians who sneer at "gutless" pacifism; while even the Theatre is censored by arbitrary manipulation of repressive legislation. On all fronts the encroaching greyness is spate--so where does this leave Poison Girls? A rearguard action erecting barriers of provacative slogans? Infecting impressionable youth with the sniff of the real? Or just an alternative fancy dress guise for the new posturing dilettante, complete with marketable slogans and off-the-shelf temporary attitudes? Next weeks Two Tone? Next weeks R.A.R? I don't think so.

The band originally coalesced into being around Richard Famous in Brighton. A quiet Southern resort, Brighton's only prior notoriety was as the site of the Mod v. Rocker clashes that Pete Townsend once described as the closest he ever came to feeling patriotism. The four Poison Girls are all the wrong side of thirty, perhaps they were there? I dig deeper, ask what they were doing during the 60's Underground, anticipating revelations of hippie past life. Something a gleefully scurrilous hack could work up into a full expose. But the trace lines are impeccable. D'Boyle came down from Cardiff around '66, worked for the anarchist newspaper Freedom, and its yellow-jacketed spin-off Anarchy. This was while Famous was playing in conventional Rock bands. Finding the scope claustrophobic, they learned instead how to construct Rock 'n Roll format numbers--"Under the Doctor" and "Jump Mama Jump"--with startingly extreme words laid across them. With the Famous (home made) guitar fortified by Bernhardt Rebours bass and round-eyed spectacles, plus Vi Subversa (vice versa, geddit?) on guitar and vocals, all underpinned by D'Boyles drums, they found themselves working in, and running a club called "The Vault" programming local bands with guests. The Buzzcocks played there once. Timefix was 1979, the ambience was post-punk, a scenario captured on Brighton D.I.Y. sampler album called "Vaultage" but over-specific labels are viewed skeptically. "In 1977 the punks didn't want to know us, we were too difficult for them to accept. We are not the fashion image of punk, but we are the essential impulse. The spirit of challenge to establish values. That's what keeps us alive!"

I suggest that these punk connections are restricting them. Lance denies it. "The audiences are good!" he claims. "Peaceful gigs aren't newsworthy and don't get reported. The press only write up the one in twenty eventy when a peripheral fight confirms to them their preconceptions about the movement!"

Richard Famous. "What's life for if it isn't to get you completely knackered as often as possible for as little gain as possible? We usually get spotty punks doing interviews--which is OK but we have to direct the conversation away from their questions onto the real areas of human involvement!"

The Crass human involvement began when the bands shared a London gig, after which the Poison Girls located a house in Epping within volume distance of the Crass commune, and dug in. The close association with the Crass entourage extends to double-headed club tours which, despite deliberately cultivated air of chaos, are tightly knit. The image projection runs clear through to the plethora of C.N.D. and Anarchy cricled 'A' stickers/slogans everywhere in evidence--on amps, props, stage background (even substituting the manufacturers name from the speakers), and the videos on the TV screens. The "Total Product" film was artfully produced by movie collagist and resident visual co-ordinator Mike Duffield--to music by Poison Girls, who also appear in the movie.

But affiliations can work both ways--musically Poison Girls are not so tied to '77 punk as Crass, they extend outwards, introduce funk elements, contagious choruses and chant Their lyrics are both more decipherable and less purely sloganeering. But something both bands share is their determined amputation from media process in which all music and musicians are reduced to commodity. They are wary of misrepresentation, fiercely defensive in the face of Rock press trivialisation--Vi wound up slapping one well known scribe (Paul Morley) in the face following a personal attack in column inches!

One alternative to such manipulation is ridicule."Our business stratagy is in two stages" says Lance. "Stage one. Convince everyone that they are the only ones who like the band. This is called in the business jargon 'the cult following'. Stage two. Convince everyone that they are the only ones who don't like the band. This is called 'Popularity'. What we end up with is a mass cult following!" Beneath this is the real grass-roots strategy, promoting their own tours, playing low-key gigs, under-publicised, free of hype, to reach audiences direct, unencumbered by mass-produced preconceptions. The word of mouth process has its own built in drawbacks-a ghetto following--but it's preferable to a dilution of essence traded in for a three-month slot in the commercial gring-you-up spit-you-out machine. And the limitations are flexible.

The band's "Persons Unknown" single not only championed the cause of the six imprisoned anarchists in the so-called "Conspiracy Trial" but all proceeds were donated to setting up an Anarchist Centre in London. Such ripples spread. By such methods are reputations grown. So who is primarily responsible for the lyrical content of stuff like "Persons Unknown" and "Statement"? "Poison Girls is the result of collaboration" points out D'Boyle,"although me, and to a greater degree Vi deal with the words. But we all contribute!"

Next, the vibrantly libertarian Toxic Grafitty fanzine was groaning under continued legal confiscations and Police harrassment. Poison Girls were among those bands playing a Conway Hall benefit, financing their most ambitiously eye-raping issue yet. Conversely Famous dislikes "the somehow tired and unimaginative rut that most fanzines have fallen into" appending that"there are, of course, some notable exceptions! Toxic Grafitty representing the virulent hardcore nihilism grown from vintage punk. And the newer forays into bizarro surrealism, Ripped And Torn, Ludds Mill, or Punk-Surrealist Cafe. There's also their own slick propaganda poster packs--the magazine The Impossible Dream, or the collection Eyes Of The Blind by American poet Annie Anxiety. But their most ambitious "literary" product yet is the hand printed silk-screened book of lyrics and posters--a limited edition of 150--costed at a mere two pounds!

"God! All that sounds like some bizarre Littlewoods catalouge of subversive culture" says Famous in feigned self-depreciation--one eye perhaps on the Poison Girls notepaper headed "EVERYBODY HAS THEIR PRICE--UP YOURS!"

But their attacks are astute, their observations perceptively barbed. "They tell him he's got freedom/as he struggles on the leash and they fill his mouth with violence/and tell him it's Free Speech!" from "Abhort The System!" The targets are precise, they are not lost in a wash of diffuse generalisation. They are specific. In an interview with the In The City fanzine Vi spoke of sexual imbalance as a flash point irritant, relating it first to the familiar setting of Rock audiences. "If you get segregated sexes, and I would go as far as to say that if you have any one group segregated from another. then you have a situation which is potentially violent... you either police it, or you defuse it, and I think one really important way of defusing it is to change the ownership from being male territory to being mixed territory!"

This "Vaults" experience can be expanded. Women is, after all, nigger of the WORLD, and the gender aspects of the Rock "means-of-production-distribution-and-exchange" can be a microcosm of that global imbalance. So for emphasis she continues "by that I mean truly mixed so that gigs belong to the women as much as men, and the same is true of the world in general. I mean, it's male dominated with the military actually setting what the rules are all over the world! Women not only thus "slaves of slaves" but excluded from the whole control game, intellectually castrated, female eunuchs, robbed even of the right to individuality. Poisoned Girls.

But confrontation is not always easy. Vi is 43. She feels "threatened by a large audience who say threatening things like, I'm too old, for example!" But it's a two-way street. "A young male audience tends to find older women threatening; sexually, politically, and in every other way 'cos they're usually the kind of people they're trying to get away from--Mums and Aunties and all that sort of thing. They go to a gig and don't expect to see them up there singing to them!" The bridge is ANGER. "Certain options came to me as I grew up, and I tried them; like settling down or whatever, becoming like others. But it didn't actually work, so I'm still as angry now as I ever was, and it's the same things, plus a lot more..."

No generation has a monopoly on anger, or on truth. During the 60's the Fugs came close. During the 70's and into the late 70's and into the 80's Poison Girls come closer still. Is this what William Burroughs means by "Breakthrough in the Grey Room"? His grey room is the brain. Breakthroughs happen in this area on an individual level and each generation produces its own catalysts. Their "Statement" is the most eloquent argument for the POSITIVE anti-establishment stance this bleak decade has produced. No blanks this time around.

And for Poison Girls there will be no lapses into formula. Lance explains that their recent shift from Epping, followed by a series of Northern dates, is a prelude to a period of rethink. A more flexible association with Crass will allow more space to expand into other configurations, he suggests working with Theatre groups or poets "who share our political ideas!"

Anarchism has always been more than just stance or a trendy slogan, a button badge, or a war cry. It is a tradition of dissent that goes back to Proudhon, to Godwin, to Kropotkin, to Bakunin, to "Freedom" to "It" to "Black Flag" It is pacifist but not passive. It has no centre, no hierarchy, no organization, no platforms; yet it has the strength of truth, of honesty, of the ideal of free egalitarian non-sexist non-racist non-exploitive ENERGY. If Poison Girls can be the cerebral irritant, the subversive catalyst in just one grey chamber breakthrough, then they're going some...

BUNNYDRUMS



Lisa Haun

Of the many local bands, very few are establishing an identity and a position for themselves as quickly as Bunnydrums. Formed in January '80 and having their first performance in August that year; their rise has rocketed, with no end point in sight. Coming from two older bands (Boneheads & Autistics), Bunnydrums' influences include early elements of '77 (of course) but also add in a mix of the British progressives (G*laxo Babies, PiL, Gang Of Four), psychedelia and Philly funk

The key to Bunnydrums' sound is the very fact that they have taken all their influences and stripped them. There's no fat or frill in the music, it's brutally emotional and simple to play (probably could be easily covered), but not that it would sound like Bunnydrums. There are no stars in the band, they are a unit and tney play and behave like one.

First, you have Joe Ankerbrand on drums. He can pound with mutant thunder on instrumentals like "Up" or play simple, fast attacks as he does on "Little Room," their first single. He's not a technically masterful drummer, but he's a straight shooting one, providing half the base for the band to launch from.

The other half is bassist Greg Davis. His lines provide the main dance impetus. Many a times his lines are the entire song (like "Crawl," a slow, acid drenched creeper). Yet he never bores.

Then add Dave Goerk. The Right Reverend of the Funk Dungeon (their home base in the eastern heart of North Philadelphia) is not your typical keyboard/vocalist. He often sets the sequencer unit free to create the chopping counter-riddims that initially tagged Bunnydrums the "Sound Of Helicopters." Dressed plainly, he spends most of his time behind his unit wailing in a high warble while clutching himself to make sure that he doesn't start playing air guitar. Occasionally, he'll take the foray into center stage where he'll bop, twist and thrust his arms out like some mutant welterweight, daring the audience to react. When the song is over, he'll scurry back to the safety of his keyboards.

Filling the sound is Frank Marr. Frank's main asset to the band is ces he leaves. He's become a master of minimalist guitar. Often firing short/spasmic chord-noises and then letting the rest of the band do the rest of the work, Frank will then either stand and smile until it's time to do something else or move over to his amp and play feedback as on "Crawl."

Now take the above and add in Dave's sax and Frank's occasional blitzed trombone (as on the new single "Robert Smithson"), and you have an idea of something that is really very unique.

There has been a lot of water under the bridge since the last interview (in T! #1). In that time, new material had been added ("Up," "Crawl," the metronomic "Shiver," Robert Smithson" and "Stop"), but they've not dropped any of their older material either (the single, "Little Room/Win," which will also appear on their new 12" as well as "Magazine," their anthem "Yellow Blue Barrier," and their monster set closer "Sleeping"). In that time, the songs have only become tighter, more imperative. Yet Bunnydrums won't think twice in taking one or two of their songs and jamming on them to the limit.

Also, the reaction to their first single has proven good. It's in the second pressing stage now. With it, came listing in the Rockpool charts, scoring in the 81 NY Rocker poll as one of the best unsigned bands (as well as a live report later that year), playing outside the Phila./Trenton area (pick of the week once by the Soho Weekly) and now the first band since the Reds to have a major label signing (WMOT, a subsidiary of CBS).

The release will be a 12" with remixes of the first single plus two versions of "Ugh..," (standard and dance version) plus Bunnydrum's next smash hit, "Robert Smithson." Can you understand?...the band is making it.

Greg soon emerges with popcorn and the interview begins...

T!: So who was Robert Smithson?

DG: I'm not going into details because I feel that that's up to the people themselves to persue. But to sum it up, Robert Smithson, in my opinion is one of the most important figures in visual and art in general. His philosophy and his view of the plastics of art are just, in general, what art could be. He challenged what art was formerly up to that point. He approached space and time in a totally fresh manner.

T!: When was he about?

DG: He died about a couple of years ago in the '70's filming the Amorillo Red in Texas, which is a huge earth work, in a plane crash.

T!: You've told me before that the band is visually oriented; for instance, the song "Yellow Blue Barrier" was inspired by seeing a helicopter crash into a police barrier.

FM: Well that was one of the experiences we had...

DG: But to sum it all up, Robert Smithson was an American, and that he was an incredible American figure in the way we think, the way that we live and that his art acknowleged that we are surrounded by art. I think that he's someone that we should all be aware of the same way that we are aware of Davy Crockett.

T!: Well did he have any correlating characteristics that we should spot in the band?

DG: Oh yeah! Here's something I feel is real important. When he was in New York, one thing that he felt was going to be America's cultural phenomena that would be relevent to America was Rock and Roll, and he felt that it was something that was not taken seriously as it should have been. This was back in the 60 and 70's. At the time, he use to frequent Max's Kansas City, this was during the time of the Dolls and Suicide. He actually bought stock in Max's. So in a way, this person was actually Rock 'n Roll. This was in the time when there were other interested visual artists like Oldenburg and his wife. Oldenburg's wife actually tried to start Rock 'n Roll bands. So Smithson was of the generation that saw Rock 'n Roll as a valid art form.

T!: Would there is a definate philosophy behind Bunnydrums?

DG: Being political anarchists. I don't know, I can't really answer that...We have a lifestyle that is very real to us and that effects us. I mean we live our lives pretty honestly and that effects the music. I don't think that we have a conscious philosophy, but a constant way of approaching music that effects the way that we live.

T!: From the first interview you told me that your music is effected by things that influence you at the moment...is that the way you get the bulk of your ideas?

FM: Well a lot of them. Yet they are pretty spontaneous.

T!: Yet the band is not persay a visual band. The shows are always focussed on the music...

GD: Well that's more a case of money.

FM: We're definately aware of the whole aspect of performance, but the music is still the primary thing. We're really bad in tapping energy and following through on that.

DG: It becomes a challenge enough just keeping the band going as a band, and then branching out and going out into other elements...

T!: Still have the day jobs, eh?

FM: Yeah. I do like the fact that I do work.

GD: Well, at several times we have taken sabaticals (smiles).

T!: What about certain comments about you never trying to get out of Philadelphia?

FM: I think that we've made a big effort to get out of Philadelphia, and I think that we've actually done it. I think that the dates we've played outside New York have been important dates...I don't think that we should just pick any old date.

DG: We've always picked dates that we've always considered good for the band. We've played New York a number of times. We've played D.C. a number of times. We headline when we're in those towns now. We had one misfortune in Boston when we not play through misunderstandings and poor communications, but that will always happen and will again. I don't think a band is any better for how many times they play out but rather for when they play, how they play.And for us, each time we play is special and is special for the audience. We're not into playing each and every other weekend because that's expected of us.

FM: We've played with bands that have changed our lives in the things we do.

GD: Also, outside what we do as individuals, I think the band together plays outside of Bunnydrums. We've also gotten in to just playing to the point where we we've gotten to just communicating through our instruments, on a different level which we've done all along maybe not as conscious of the fact that we are communicating. We've also had people come in from the area that's been very rewarding.

DG: I think that we are moving laterally, not neccessarily moving forward, but keeping us real busy.

JA: We are always hurting for the lack of time.

DG: What I also think is that a lot of local musicians do take the idea of the band as a lifestyle. You see the same people for the last three years not giving up, keep on by trying other things, reevaluating their ideas, their directions are getting clearer. It's like we've seen the band 100 times but we have not seen the band 100 times. I think it's unique that for Philly you see what everybody is doing and everybody is right there. You really have to make change to keep interesting or you are going to lose it. It's real easy to lose it in this town.

I also think that Philly bands are in a unique position in that we're like half way between Washington & New Yorkand that means that you can play three cities and be home that evening. I think that Philly bands have just not taken advantage of that situation. I still see alot of possibilities in that situation.

T!: How about growth within the band, has there been any change over the last year?

DG: Well it comes down to projecting presence. Anybody can play these songs, but it's a matter of how we play them and how we perceive them. That's become the real visable part of our growth now.

GD: It's like when you have a new piece you are more concerned with playing the part. You don't really hear rhw overall song. But after a while you can hear the overall song and begin to tighten it up.

T!: How did being in the studio effect you?

FM: Immensely.

T!: Hearing yourselves on tape?

GD: Well, sort of like that, but working in a 24 track studio, you hear all kinds of possibilities that aren't there otherwise.

DG: I also have to say that Philadelphia has been really good to us. I mean like the local radio stations, the club dj's, the clubs. It's made us like come through even more and be more involved. It's important that Philly does have something credible happening and we're in that element.

T!: Well what would you say is some of those credible elements?

FM: Well the fact that people have not given up is incredible.

GD: And the fact that there are more records out than ever before.

DG: The fact that we've put out a record and that's been acknowledged and that we are putting another record out.

FM: There are least five bands with vinyl coming out and although right now Philly seems like a drag, you are in the middle of a socially climbing scene that is very hard to see. You got your Bobby's out there and you got your Lee's out there and I think that makes the whole thing better.

T!: You mean the friction between the two?

DG: Oh yeah.

GD: You have the friction of the two different attitudes with all kinds of different musics and approaches.

FM: You have bands like the Exploits that have a certain kind of energy and you have bands like No Milk which have style.

T!: And then you have yourselves, who are really hard to peg. You come up with your own element...

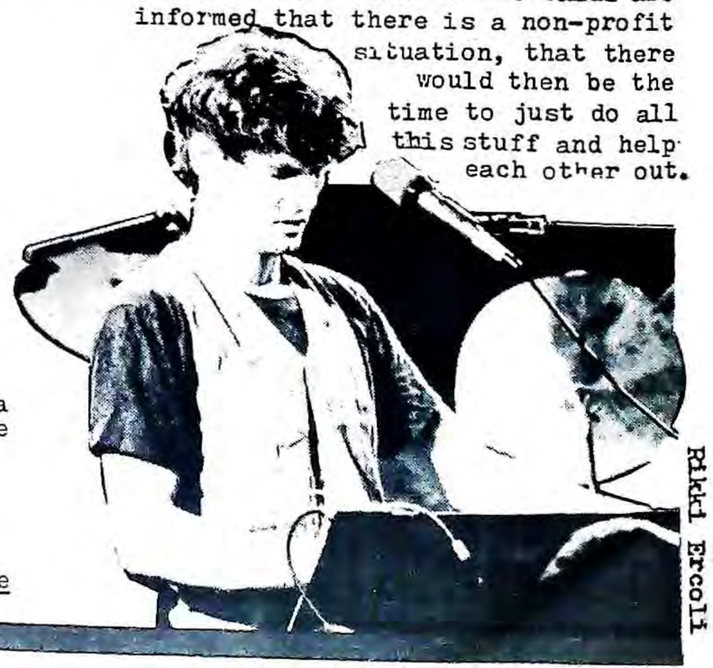
FM: That's all been perceived by others because we all have our own influences and those are from the early days.

DG: I think that the biggest problem with the scene are the things that are the most visible are the most boring and the most petty. The petty politics, disagreements on what the band is, that's the stuff that people tend to form opinions on. It's what's going to happen next year that I'm most interested in. I mean we've been working this town for over three years and as far as I can see, what all these people are bitching about is ridiculous.

GD: I think that the Punkfests were a good idea.

DG: ALSO interaction between bands of different cities. If you get inter action between cities, then you have something that would go beyond just Philly's little scenes. It's just like who cares? I'm more concerned not about the arm but the whole body, not just the hand or elbow.

I also feel that if the bands are informed that there is a non-profit situation, that there would then be the time to just do all this stuff and help each other out.



Rikki Ercoli

Siouxsie and the Banshees

Interview: Steven Severin

• LEARN the facts

-By Stephen Myers

Today's sorry ass music scene tosses out scores of hyped up, faddish groups who fortunately disappear after their proverbial 15 minutes are over. Siouxsie and the Banshees are not one of these groups. The Banshees are genuinely talented and creative, carving their own artistic path, oblivious to trends, fads and whatever. From their humble beginnings as an outlandish set of early Sex Pistols fans known as the infamous "Bromley Contingent" and a primal one shot gig at London's 100 Club--in which they performed a 20 minute version of "The Lord's Prayer" with current Ant, Marco Pirroni on guitar and currently dead, Sid Vicious on drums--they have since recorded 4 albums of superb quality, all of them unhesitantly recommended. They have also won many rabid fans in their home land with their live performances and finally appeared stateside in the fall of last year.

Then in the midst of their second American tour, I had the opportunity to chat with bassist, Steven Severin, thanks to wonderful Ma Bell. I found him to be an estremely soft-spoken, very intelligent and articulate individual. He seems confident about the band and their situation, down to earth and relaxed. In short, he is a nice guy. After some opening "How are you's?"--one of mine gets misconstrued as "How is Sioux?" "Completely blown her voice," I am informed, nessecitating the cancellation of their L.A. gig that evening--we settle down to the interview proper.



John Coward.

T!: What impressions did you get of America on your last tour?

SS: We were only on the East and West Coasts, but I liked it. Now that we are getting some tour support we hope to see more of it. We are here because we like it.

T!: Have you noticed any of the West Coast bands?

SS: We played with Lydia Lunch and her new band. I'm not interested in seeing bands like Black Flag or the Circle Jerks.

T!: Are you pleased with JuJu?

SS: We're very pleased, but it seems so long since we've recorded it that I don't think about it too much. I know it hasn't been out over here too long, but to us it's been and gone now.

T!: Do you think the Banshees will be big in America?

SS: We're not too concerned with breaking America, that's not our goal. We are here to play for the people who want to come and hear our music. We don't really want to get into that touring and razzmatazz of show business type of thing.

T!: You've recently produced Altered Images, how did that come about?

SS: We get quite alot of tapes at our office from young bands that we listen to. Altered Images sent us a demo tape that sounded good and I was impressed by it. They opened for us in Glasgow and then I decided to do their production. I would like to do more production work, but not for just anybody, only the bands that are interesting and I feel have something to offer.

T!: How did the Creatures EP come about? (solo from Siouxsie and Budgie--Ed.)

H. Rumph, Jr.

SS: That was mainly while we were rehearsing material for JuJu. We had alot of material that we worked up that didn't need any guitar or anything added to it, we were going to put it on the album anyway but we had such a glut of material we were able to put out a seperate project. John McGeough, guitarist) also wants to put out a solo album, he has that option from his old label (Virgin--Ed.) from when he was with Magazine. Just some of the weird things to do between our records if he wants to.

T!: Are you planning any recording of your own?

SS: No, because I write alot of the material for the band. I also write some things with Robert Smith of the Cure. This is a healthy thing (the solo work) that comes out of the band as a whole, we are involved as a team in what we do. People wondered if we were splitting up, but that's not going to be any enormous split.

T!: When can we expect a new Banshee album?

SS: Not for a while because it is very hard to write material while you're running around the world. We'll have to get back to England and have some time off, our ideas happen naturally, if you push it can come out sounding half-baked. JuJu resulted from everyone bringing in their own particular ideas, before that there was difficulty getting along and working with each other, it was a trial period. The last album was a result of a good feel between four people.

T!: Your lyrics make you sound very unhappy.

SS: We are happy people, but there are things that upset us. Also there is an element of black humor in our work that is sometimes missed or misconstrued. Also, we tend to get a bit obsessed with our work. It's not calculated how we write, it's not specific. Sioux and I just happen to write lyrics that leave imagery rather than a direct quote, we try to create an atmosphere.

T!: JuJu sounds very pschedelic.

SS: We feel that way as well. In England there are all these clubs springing up where they say they are psychedelic music. But all the bands are playing "Gloria" and the Byrds, to me that's not psychedelic music. Psychedelic is experimentation, people like Syd Barrett and Jimi Hendrix are psychedelic, they are influences but it doesn't come across as a pastiche of them.

T!: England seems to have a new trend every week.

SS: That is something caused by the media. Media tries to pigeonhole people and put them into catagories. We've never said we were a punk band or anything like that, some people say they here jazz or R&B in it, but we try not to get caught up in it.

T!: How much new music do you listen to?

SS: I hate to say it, but hardly anything at all. Traveling around we don't get to here much new music. We listen to Iggy Pop, the Dolls, and the Velvets, things we've always listened to. I do like the Human League and old Devo.

T!: How much control do you have over what you release?

SS: We have all the control we want. The company wanted us to release alot of singles, but we don't. Off the first album we wanted no singles at all. Actually, it depends on whether we feel a certain song is a single or album song. We released "Israel" with JuJu in the states because we were told it was very hard to get an import and we wanted people to hear it. We want all our things available without people having to pay twice as much for an import.

T!: It took the band a long time to find a contract. Why?

SS: After companies missed signing the Sex Pistols they latched on to very superficial aspects of the music around them. They signed any spiky-haired group they could--we were looking for artistic control. We went around the country and built up a strong live following instead.

T!: You probably won't play to many kids in this country because the law says you have to be 21.

SS: We had that problem in San Francisco already. We'll probably try and concentrate on places where there are no age limits. What is the place like that we be playing in Philadelphia?

T!: I really don't like it (club shall remain anonymous), they want 310 to get in.

SS: We don't know these places, you know, being over in England, but we would like to play for a young audience rather than of people our age (chuckles). Was there a better place we could have played? (discussion of how our town has a whopping 2-count-'em-2 clubs). (Now 3--maybe 4 in April --Ed.)

T!: Besides your lyrical message, do you feel your music also functions on a dancing level?

SS: Yeah, that's one of the main reasons we play live. So people can sweat their frustrations out. We hope people will really dance, not just pogo. We hope we provide dance music without that crashy, noisy Ramones or Circle Jerks sound.

T!: On the other hand, what if people come to dance and not listen to the message; do you feel that's bad?

SS: Well, in a live context it's very hard to hear lyrics anyway. Lyrics are what records are for, so you can go off into your room on your own and give it a listen That's when people listen to the to the words, playing live we just try and project a feel of what we're trying to say rather than actually spelling everything out syllable by syllable.

T!: Do you have any strong political beliefs or causes that you stand for?

SS: Everyone in the band has various things. We are all very aware of what's going on around us and we're also very aware of stereotyping and sloganeering. Things like Rock Against Racism became very fashionable but it's not very concrete, blacks can look after themselves. We did do some charity things for the handicapped.

T!: You have a reputation for being difficult to interview. You don't seem that difficult to me.

SS: We don't suffer fools gladly. If someone goes on about punk in '76 or asks Siouxsie how it feels to be a women in rock or knows nothing about us and our music, we don't have time for them. Anyone who is generally interested in the band we are glad to talk to.

T!: Do you have any long range plans for the future?

SS: Not really, it mainly goes day by day. We have some very vague plans for the next 3 or 4 months. When the future comes, it comes.



Rikki Ercoli



Rikki Ercoli

Black Uhuru

-by R. Emmet

We were there om the street when the huge tandem bus pulled up outside the club and the travel-weary filed inside. We were there two hours later, listening to the soundcheck through doors locked on anyone who couldn't produce visas or A&R credentials neccessary to get early entry into the hyper-exclusive Ripley's. But it was all right, because we were there for the music, and the small dose wafting outside to us from deep inside the club had uplift and bite and promised more.

Black Uhuru on vinyl impresses with their commitment, realism and righteousness that for most Babylonians including your correspondent verges on the too dogmatic. But the bottom line unfailingly is uplift, from tunes to devotion like "I Love King Selassie" to more mundane topics like "Shine Eye Girl" from the early singles("Wood For My Fire" & "Guess Who's Coming To Dinner") to the albums (Sensimilla, Red). And the bottom line of the bottom line is the musical foundation supplied by Sly Dunbar and his compadre, the true star of Jamaican music, Robbie Shakespeare. Despite Sly & Robbie"s evolution along the reggae-funk-disco lines (qv Grace Jones) they have nevver lost their taste or ability for dropping back at any instant to basement-level, stunning roots dub.

So with Black Uhuru you get political and social relevence set, at its best, to sounds that put you through the meatgrinder more effectively than Motorhead. Ina militant styles/

As Quentin Crisp has it, Fashion is never having to decide who you are; Style is deciding who you are and perpetrating it. Uhuru's style is tripartite: Micheal Rose the austere, punky tough; Puma a swirl of colours and delight; Derrick Simpson, reserved, benign authoritative The blend is unique, self-sustaining and complementary.

The stage act is visually dynamic and as varied as the personalities involved. Micheal, handling lead vocals to a repetoire that he is primarily responsible for, blows s hot and cool at stage left with a presence reminiscent of Marley and a dark voice of incredible agility. Puma dances with the arms and legs in the center, swimming in place, flapping wings or beckoning the audience, her voice delicate and high. Ducky, older than the other two, moves subtly and with a powerful dignity offsetting a frail voice that becomes flat (I'm sure it was his) toward the end of the 90 minute set.

And behind them, the maelstrom. Touter, Mikey Chung, and Douggie Bryan were rumored to appear (keyboards, guitar, guitar respectively), but for various reasons these three veterans were replaced by lesser known recruits: Bubbler on synth and organ was workmanlike, the guitarist looked like he just got out of bed and seemed to be having the best time of all of them Skyjuice played conga and hand drum and there was a rhythm guitarist who kept out of the picture. But the bands main purpose was less to formua textured melody than it was to keep the rhythm unobtrusively so that Sly and Robbie had plenty of elbow room, something they know exactly what to do with.....

In performance, Sly Dunbar is the obvious leader of the instrumental half of the performance. A smallish man missing a whole lot of teeth, he hunches over his drum kit giving the eye to the musicians who glance back at him at critical junctures during the show. He frets and worries solemnly the whole time, coaxing strange sounds out of an array of tom toms, cymbals and syn-drums to augment the rock hard snare and bass beat. And oblivious to these concerns, Robbie just sways side to side, just walking his bass down the street almost like a somnolent Chuck Berry. This man has all the moves, more star quality than the glamour boys on the cover of NME or NYR, while playing what he (virtually) alone realizes is the true lead instrument in the rock/reggae arsenal.

The tameness (or sophistication) of the musical accompaniment on Black Uhuru's records is completely trashed in concert, and you are treated to 12" discomix versions of each song; i.e. a vocal section of about four minutes duration followed by a concluding instrumental dub (maybe two minutes) before the non-stop transition into the next tune. Almost all you hear, or want to hear, is the catastrophic booming bass buoyed by stacato and punctuated absurdly-spaced silences intergral to the reggae art. As a climax, as the set ended and the three singers danced their way to the wings, the band was left onstage to mop up: the accompanying musicians knew what was what and left the bassman and drummer to finish off the crowd.

But THEN, after a three-song encore, after Micheal, Puma and Ducky said goodnight and exited with the others and left Sly amd Robbie to their task of happily bludgeoning and restructuring the cadaver of 4/4 music, Sly finally got tired, waved, and left Robbie Shakespeare alone on the stage. What followed, without the dropping of the beat, was an unaccompanied bass solo, No HM runs or poses just Robbie swaying slightly and impassively injecting his bass culture into a crowd's bloodstream. This was overkill never dreamed of by all those pomp-rock/disco-glitter outfits. Just stunning.

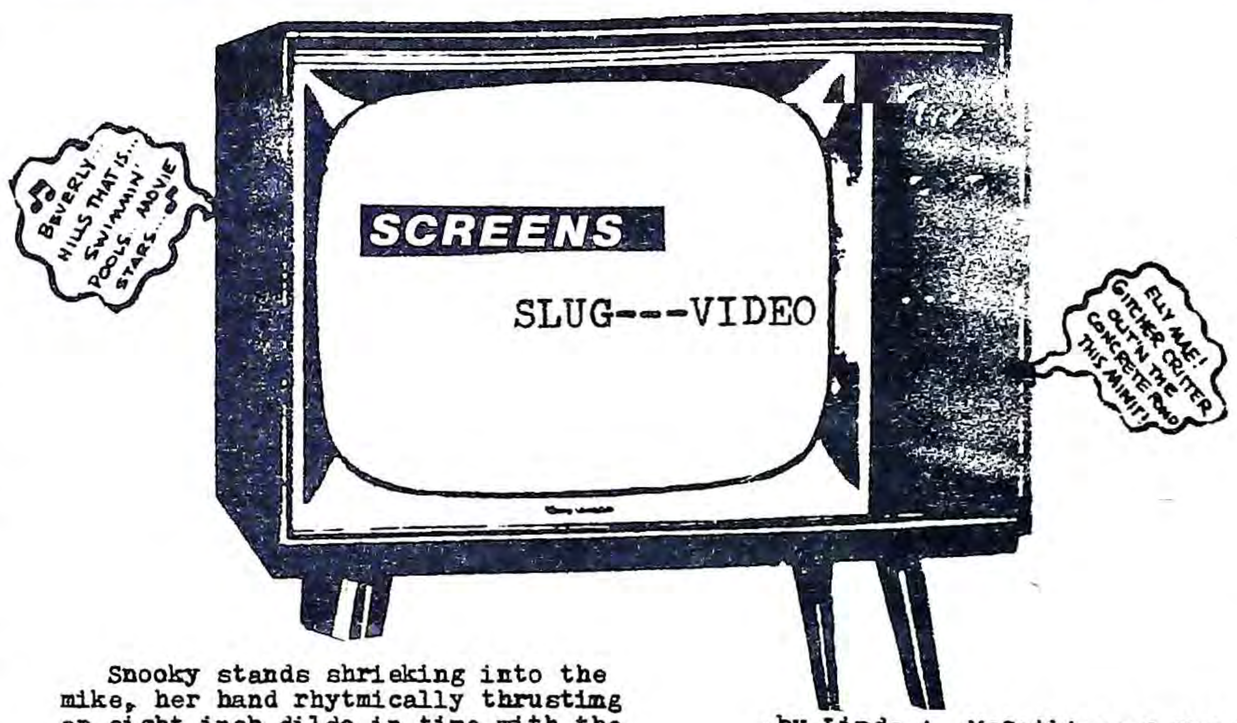
American heritage and white skim are delicate but palpable clutural barricades in communications with 3rd World artists like Uhuru, so our brief interview was mildly intimidating.

T!: Were Sly & Robbie always associated with Black Uhuru?
Derrick Simpson: Yeah, right. We grew up in the same neighborhood with Sly. After a while then, y'know, Robbie but Sly was from the beginning. Sly started workin like night clubs, playing some gigs, then started doin' sessions work and that's where he met Robbie.
T!: My impression is of two seperate unitswithin Black Uhuru. There's the three vocalists responsible for the melody and lyrics, and there's the session band.
DS: True. There's Sly and Robbie like, doin' their works, and we doin' our works right. We go over to Sly and show 'im the ideas...and so we always know what we gonna do before we get in the studio. We always reason about it.
Micheal Rose: I and I know what we're gonna do before we go in the studio

T!: Musically too?
MR: Yah. So we go in and we lay out our works and Sly and Robbie for dem works their own. Great combination, y'know? It's Rasta, yah?
T!: Ducky was an original member of Black Uhuru. Along with Garth of Wailing Souls, who else was in the origianl band?
DS: Don Carlos.
T!: And Micheal started solo?
MR: Yeah. Used to do talent shows, do a lot of free shows on things like that. I knock around for a year/6 monthes with a band call Happiness Unlimited.
T!: Any records?

MR: Naw, them kinda band that's likkel sophisticated style, too likkel 'eart for I and I. Me just that...the good is yet to come, y' know? Cause we grew up with Robbie and Sly as Duckie said before, knew them for long time...
T!: What part of Kingston was that?
MR & DS: Waterhouse, Kingston II
T!: Everybody comes from Waterhouse
MR: Yeah! There's so many bands there, yknow?
T!: Now that Bob Marley is gone, you sometimes hear that Island (their label) is treating you like the next big stars.
MR: Whole other people who are considered dem a star...we don't deal wid de star t'ing, y'know? Just our works. Af fe mek it get across to the people. And dealing with a record company and y'know good music, and it's appreciated, well you have to go along wid it. It's not dat you're forcing the child to eat de, apple, and de child want the grape.

T!: But can it be oppressive?
MR: Well...I and I just dunno still. There no one really popular in the States them time day as such in Bob day, but we popular in Jamaica still. At least we get the time fe really get the message across so, people are listening now. That mean the more we work the more people hear us still.
T!: Do you see it getting easier?
MR: Yeah, mahn. I and I come from the heart, get the message out to the people then y'know. It 'af fe come. The people are under so much pressure, that when they listen I and I music, y'know it relax their mind...and they will know deep inside what it is.
T!: Puma, you were with Ras Micheal and the Sons Of Negus. Did that help your approach to reggae singing?
PJ: Ras Micheal deal with nyabinghi, so it is really fundemental to Rasta reggae music. And it was a vibe I love very much when I went to Jamaica (from New York). Things just evolve a way that I came into his company, and I was involved in dance from an earlier time. So when I went to Jamaica and was working it was natural for me to seek out an African dance class and in doin' that it got me involved in other works--I begin singing background vocals to Ras Micheal, and I love having been introduced to the vocal blend at that level 'cause it really did free me upon a different scale, and when it came to matching Micheal's voice it just came natural, because the chanting warrior song did it.
T!: In Jamaica, the people seem interested in the political and spiritual message, where in America it's mostly...well Peter Tosh said he was against disco because it was telling people to get down and he was'bout getting them to stand up.
DS: (laughter) True dat American people love dat get-down!
MR:...dem love *get-down, yes!*
DS: It's like, *American people dem* check music a we, Yankee love der music so (side up) fe de music, dem learn to...see us.
PJ: It's happening. We've had a lot of support and coverage on this tour
T!: Do you like seeing that?
PJ: Yes, it's great! Because what's neccessary for people to familiarize themselves with what you deal with. They have the color and hear the sound.



-by Linda A. McGothigan & Mongo

Snooky stands shrieking into the mike, her hand rhytmically thrusting an eight inch dildo in time with the music. As she flails the phallus, a man standing on a chair in the back of the East Side Club records the scene on video tape.

Just another No Nonsense commercial? No, this is the work of Photo Video Unlimited, created and funded by Paul Jendryz and Dom of Drexel Hill. Paul and Dom video bands performing at clubs in Pennsylvania, New Jersey, and New York.

"What we're doing is different than a newscast...it's more like art" says Dom. "We've worked with the Circle Jerks, The Cramps, the Sick F*cks, The Sic Kidz, The Ben-Wah Torpedos, The Bush Tetras and many others!"

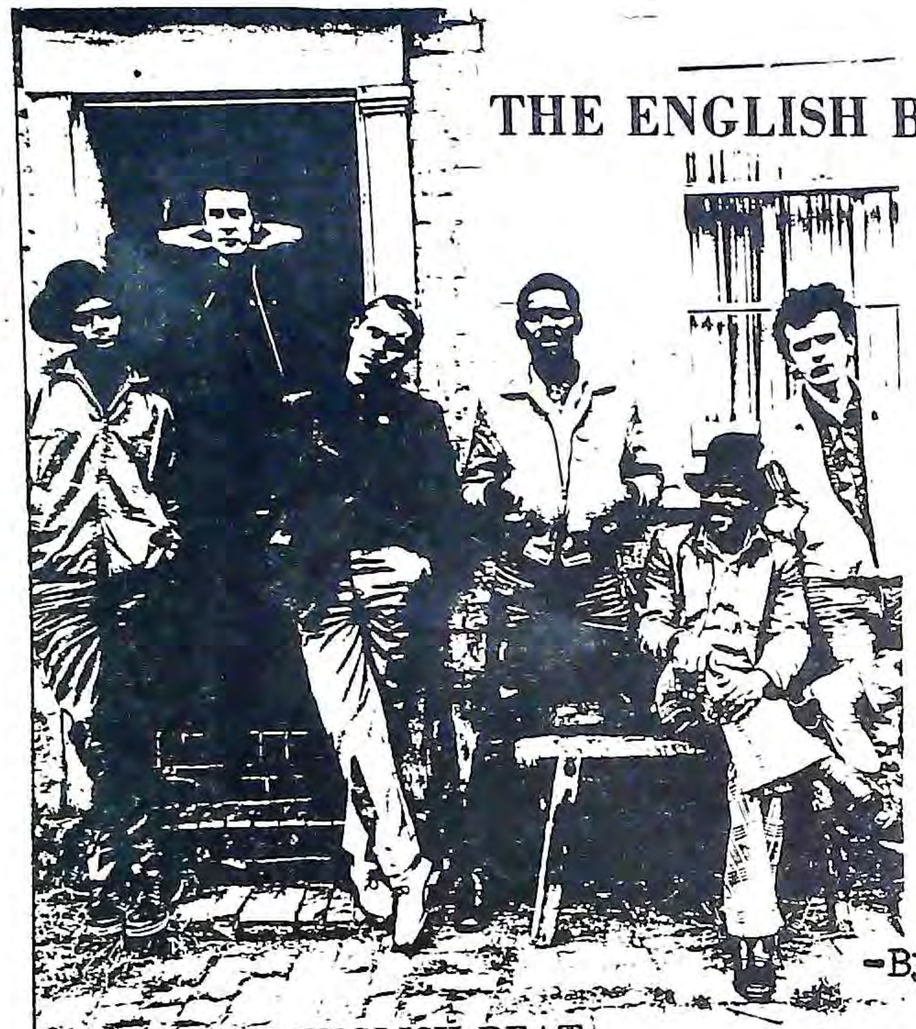
Photo Video Ultd; does more than just record these bands, they also have their tapes broadcast over Channel 31, Delaware County Public Access TV as a weekly show. At this time, the network is expanding to reach 30,000 homes and a final time slot and name for the program are yet to be decided upon.

A recent Act Of Congress in conjunction with the F.C.C. requires cable companies to provide public access time to anyone having a 3/4 inch video tape whose format fits within the rather loose guidelines of public information and entertainment.

Paul and Dom finance their tapings out of their own pockets with no expense to the bands but they require the permission from the bands and the clubs to tape a live show.

"Obviously, we're not going to get into the Spectrum to tape Bruce Springsteen...but we could use more cooperation from local bands and clubs" Dom requests.

Photo Video Ultd. are always looking for new bands, events and venues to work in. For more information contact Paul Jendryx at (215) 284-0425.



THE ENGLISH BEAT

Different Feathers From The Same Band

-By Doug Elmore

THE ENGLISH BEAT

Six individuals of varying musical ability, skin color and age have evolved into one of the most interesting and important hybrid bands ever. While they are huge in their British homeland, they have yet to make anymore than major cult status in the States. This is a bit of a shame because they seem to have the from spoiling their art. Chances are taken, and the approach is always fresh. Reggae merges with pop, and hard driving rock collides with salsa. The lyrics alternate between bitingly cynical social commentary and tender idealism. I talked mainly with Andy Cox, David Wakeling and David Steele (guitar, lead vocals, and bass; respectively), the white half of the band...

T!: How's it going?
AC: Good. America is wierder every time, but we've only been here for three weeks.
DS: We don't like to go anywhere for mmore than three weeks. Homebodies.
T!: Tired Bodies.
DS: Yes, but if the audience is a good one, we pick up a bit.
T!: How are the English audiences these days? Do you see them changing a bit now that the 2-Tone obsessions have died down?
AC: Yeah, it's good really because its gotten to be much broader. It's not as limited to say the fashion followers. There's always a new young group of kids.
T!: You won't see many tonight, the bouncer does his job.
DW: (They've obvious met him) Sir Duty!!! The Killer with a heart of gold. Proud of his duty. (reciting) But that means mindless slaughter of millions of people...
DW & AC: So Be it!
DW: That's the price of freedom.
AC: Eternal Vigilance and Slaughter.
DW: Periodic mass slaughter.
T!: Tomb of the Unknown Doorman. Epitath reads...
DW: Follow the plan!
T!: Speaking of plans...
AC: Oh God, we don't really plan anything.
T!: You never planned music as a carreer?
AC: Well I never really wanted to have a carreer, and the Beat is like the longest job I've ever had. But I wouldn't go to extremes to keep doing it if I didn't enjoy it...otherwise there's no point in doing it. But I enjoy doing it. Before it was just an assortment of odd jobs, banana packing, that sort of work. Everet (the drummer) was a kettle spinner, made electric kettles.
T!: How did you find Saxa?
DW: He was only meant to play on a record, and he did a couple of gigs to get the feel of the number. Then said he wasn't going to leave. He wanted to die onstage.
T!: Death is all he talks about.
DW: Always.
DS: He's got a couple of new topics this tour though. He's a good friend.
T!: You were the founding fathers though. The first song you put together was "Best Friend"
AC: Well sort of. The guitar line actually (sings it). We never used to play it actually. We came up with the idea about a year before we put the band together and then we just made up some songs to fill up the first album.
T!: Do you have a hand in writing ?
AC: Everybody does really. We usually end up just playing a basic riff that everyone can tolerate to listen to, then we just embellish it.
T!: That's where all the different influences come into play.
AC: We all contribute our own. It works nicely.
T!: Accidental Rock. What happens write a song?
AC: That's when the blank shows.
T!: Someone told me that "Tears Of A Clown" was very misrepresentative as a first single. I don't agree.
DW: Neither do I, but we tricked everybody into buying the second.
T!:You deal in a lot of opposites and paradoxes. Negative elements in even your most uplifting songs.
DS: The opposite is also true. Human nature.
T!: But even in terms of sound and production. Did Bob Sargeant...
DW: Ex-producer Bob Sargeant!
T!: Why?
DSE It's time for a change.
T!: He produced both albums didn't he?
AC: Yeah.
T!: But the production differs drastically.
AC: Do you think so? I thought it was just mor of a difference in the way we played.
T!: Slower you mean?
AC: Um-hum.
T!: The first record, aside from being more uptempo, just sounds more upfront productionwise. The instruments are situated just behind the speaker cones, close by. On Wha'appen, they come from other areas... hilltops somewhere. Echo and space.
AC: There is more space.
DW: We did try and make it more 3-D
T!: Are you happy with both records?
DW: Neither.
DS: I like playing "Rough Rider" live.
AC: I quite like the 12" of"Psychedelic Rockers"
T!: Who did the dub work on the 12"?
DW: Roger mainly...but us.
AC: Have you heard "Drowning" in dub? That's my favorite.
T!: The way it starts as the complete songm but by the end it's just...
AC: Just alot of noise.
DW: The whales.
T!: Are they?
DW: Dub whales. We were going to call it "Go Fish" originally.
T!: Go Fish on Go Feet.
DW: Go Home.
T!: Home is Birmingham right?
DW: Yeah, they have a motor show in Birmingham. That's all they have.
AC: There's just roads and cars.
DW: If you're not a road or a car, you're out of luck.
AC: Or in a car.
DS: It's not even that good if you are in a car.
T!: I hate cars.
DW: Can you drive?
T!: Sure, wanna go somewhere?
DW: Do you think you can make it to Mexico? Do you have enough petrol?
T!: For medical school?
AC: Medical school?
DW: That's an idea. We'll stop off at the medical school for supplies and then we'll head for Mexico.

The performance that night was spirited, marred by only lightly bad sound. The material was all familiar (one new song) and the audience acted accordingly. A good Philly crowd, a good American crowd. Probably an average crowd for the Beat.

SO YOU THINK YOU'RE A CRITIC, EH?

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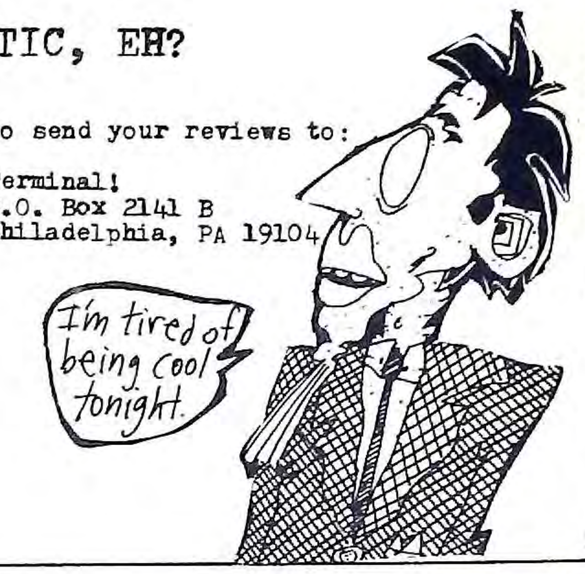




Photo by Joan Perry

By E. Strychnein & S. Dunhill

NO MILK

Do you believe in fairy tales?

Who's that cutesy band with that bland bombsell? They're none other than No Milk, everybody's favorite warm-up band! No matter they're shoved down your throat, you love it. They've gotten progressively better with each and every East Side gig they do. These are the guys to follow, why just ask their manager. I mean of course you've listened to their upcoming mini-LP Mind Over Hardcore (and they mean it); you can't help hearing about them.

Face it, for five young non-musicians growing up on stage in front of us, they've gone quite far. But then so would any band that has the East Side for a rehearsal space, with a paying audience (that's growing to test. Consider, one of us was taking notes during one of their performances. A person we both know stumbles brazenly (if not a bit drunkenly) his way up and demands to know what in the world he was doing. Upon telling him, he launches into a blasphemous tirade on how he hates them, but then again, jealousy is rampant in this scene. So is jumping on the bandwagon...he loves the band now.

No Milk's major setback appears to have been heavy handed publicity and management, and an inate ability to always get the opening slots for the biggest draw acts. When they began, they we horrible, but fun. Yet as they developed from warped Tiger Beat rock (with then drummer Jeremy and bassist Cordy) to twisted (as opposed to twisting) surf band (now with present rhythm section of ex-Ploit Miguel on drums, bassist Kent state & second guitar Ronnie Flattop) they finally matured into a sound all their own. The core of the problem lied in having to wait for this to happen, and it took a long rime if you couldn't help but always seeing them.

Another reason that No Milk is hated (and loved) is of all the band and their sound is a perfect reflection of the arch-trendiness, the whorishness (in other word: the worst) of Philadelphia. It's hard to look in the mirror when you're ugly, isn't it,love? Ronnie & Doug's dual guitar, as in their undoubtedly excellent song "Hollywood" is in standard Philly atonal mode. In front, Mark sings with a voice from the tombs. And through all this, the songs jaunt along on a sprightly pop pace...when the P.A. isn't fucked.

Now it says in their bio (which their manager handed to us in lieu of an interview), No Milk's philosophy is "to have fun, entertain, and explore their musical abilities and talents to the fullest extent" Which they can do, depending on the night.

Take their first night—the band explored their budding non-musicality, and they were fun and entertaining. That's what this band is about: fun, fun, (sometimes mindless) fun. See Mark in his Edwardian outfits. See Mark roll around and moan and choke. See the crowd get concerned. See Mark laugh it off. See what an entertainment Mark really is!

See No Milk today. They are dressing down a bit, and Miguel adds some punch they were sorely lacking. See how they've learned how to play their instruments with above average competency. Mark doesn't get the audience concerned about himself anymore, though some real Nazi punks have beaten him unmercifully twice (once in his own home). See Mark still laugh it off.

If nothing else (admittedly, one of us likes them, the other just watches and listens) a No Milk show is entertaining. Hearing people talk about No Milk is even more entertaining, and fun in a sick way. How about that on-air cocktail party with Mr. Radio, Lee Paris? Classy, guys, real classy.

But having fun at who's expense?

[illegible]
!(Ined)

Like most fairy tales, we hope for a happy ending, but this little tale is getting to be too existential for one of us, meaning nobody will win. Only time and a dead cow will tell. Gimme, gimme No Milk--Yeah! (And your mother too--inside joke-Ed.)

ROMEO VOID

-by Marsha Gordon

Deborah Iyall, co-founder, leader, and lyricist of Romeo Void is tired of being compared to Chrissie Hynde of the Pretenders, and you can't blame her. OK--so maybe Hynde and Iyall both take the same tough, sweaty, down to earth stand on love and relationships. And both are no-nonsense, anything but cutesy performers who take their music seriously. But while Hynde dwells on sexual frustration and frailties, Iyall goes beyond that. Her songs are about real life--and real life just ain't that pretty.

Romeo Void was formed in San Francisco in 1979. Iyall had performed with a parody band called the Mommers and the Poppers. Frank Zincavage, the bassist, had played a few party bands but was more interested in art. The two, felllow students at the San Francisco Art Institute, met one night and discovered a mutual interest in music. Deciding to experiment, they started a band. After adding Ben Bossi, sax, Peter Woods, a guitarist from Iyall's old band, and Larry Carter on drums Romeo Void was complete.

When the band was in town to perform at Rainbows, we had a chance to interview them:

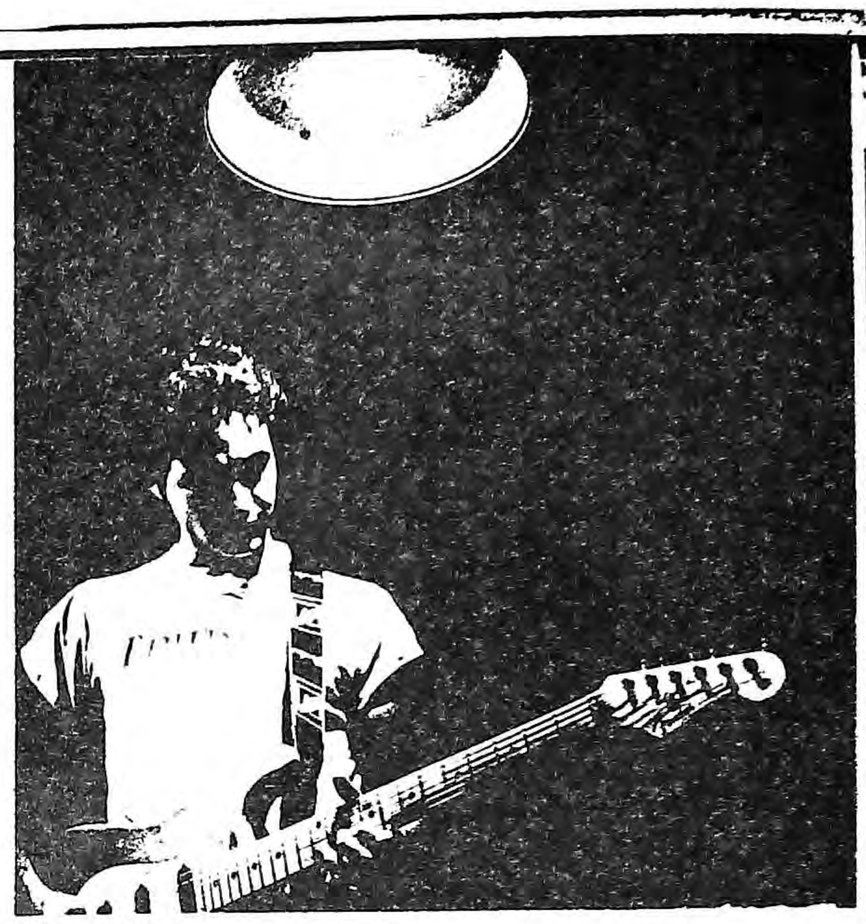
T!: Does the name Romeo Void have a meaning you can explain?
Deb: We wanted a band that the name actually had content in itself and that there would be a message out from that name. Romeo Void suited our music which was more romantic than what was along side of us in San Francisco at the time.
Fr: They (the words Romeo & Void) have a variety of meanings. That's why the album is called "It's A Condition" Because it describes what Romeo Void is. Romeo Void is a condition. It's not like'outer space' type of void. It's a condition--a type of condition of romance and contemporary society. There is a lacking of romance in a lot of contemporary life...singles bars, leather bars, you know. In all aspects there seems to be a lack of romance--that we're not negating. It's still very needed by the people.
T!: Then you're just describing the condition--the fact that it exists.
Fr: Right. It describes the condition in San Francisco, especially for women. It's very gay-oriented and so there's a "romeo void" for women in San Francisco. And even for the men, there's a lack of romance. It's very heavy-duty, hard-core sex oriented atmosphere in terms of bars. LA is that way. And I'm sure New York is. It's that way in a lot of the big cities. And so it describes a contemporary condition in our minds.
T!: What about the lyrics themselves, Do they also carry a message?
Fr: Deborah writes all the lyrics. I feel that if there is any message it's coming in more an inadvertant way. She's not sitting down and saying 'I'm going to write a song with a message' She's writing songs that are not specifically about her but deal with a lot of her experiences and deal with conceptual situations that she sets up, that she's either viewed or experienced. She's singing about the same things that people have always been singing about--love and romance and boys and girls--but she's able to put it in another attitude, so it doesn't become so boring typical pop with typical lyrics. She thinks about rhymes but doesn't really go out of her way to make the perfect rhyme. She's real good, every once in a while, at these insightful little twists. In "Talk Dirty To Me" a part of the chorus is "casualties" and some times when she sings it it becomes "casual tease" The thing twists around itself. Those little things have a built in message.
T!: So the lyrics have a general theme that we can expand on to fit our own lives.
Fr: Right. It's the same with most poets and lyric writers. They really don't want to get overly specific--they like to leave something for the imagination of the audience Then everybody is able to take a situation that's described conceptually and put their own specific details to it--in their own lives.
T!: Can you tell me something about your method of song writing?
La: Well, a bass line is usually presented and the guitar works off that. What I usually do is think up a ground work, a basic beat, that works well with both the guitar and the bass.
T!: Tying them together.
La: Yeh. Ot's basically the rhythm section--including the guitar that comes up with the basic chops of the song. The saxophone player adds his own creativity on top of that.
Fr: Larry Carter, our drummer, is great. He's got a good sense of power and simplicity that the band really needs.
PW: It's exciting to me because I have a lot of freedom to do what I want. I had never done anything like that before. The music happens
T!: Can you tell me about your plans about your upcoming recordings?
Fr: We have plans to do some recording, possibly in December if it all works out for a second album.
T!: Have you got any ideas for the new album?
Fr: We've got six or seven songs that are in our set that we haven't put on a record yet--we've got a good headstart on that. We're not sure about a producer for the album yet.
La: We're looking forward to the second album--it will be different. We're expanding as far as the atmosphere. My drumming is different than on the first album. Stylistically there's a change. And we're all taking a different direction in our approach to song writing. It's a natural progression for musicians.
Deb: It's going to be different. It's all new material--not It's a Condition. In my mind I want to call it The Nature Of The Beast.

With Benjamin Bossi, the band's saxophone player, the questions and answers tended to stray off into new directions. Since Bossi rarely gives interviews, and since he had some interesting comments to make, his responses were recordedseparately.

T!: When you started playing saxophone did you have it in your mind to get into a band like this?
BB: No, no, no. For me, my main reason for playing the saxophone was to be in an improvisatory situation, stylistically geared more towards jazz format than popular music. I consider Romeo Void to be classified in a broad sense as popular.
T!: How do you feel about what you're doing now?
BB: I feel basically that it's good that I am playing, being heard and doing what I want to do. Romeo Void provided me that so I feel quite thankful for that. Ultimately I would like to be playing things that are not as popular--to use that term to catagorize music. But, I am very thankful to be playing at this point.
T!: What about your attitude towards music and the people in music?
BB: I think the problem with this culture is that the musicians are not looked upon as being the same as everybody else, in terms of fulfilling a function in soceity. Like in Cuba, for example, musicians are paid amd perform by the state because they are a neccessity for the culture--like someone who makes ballbearings or fixes cars. It's like the same plane. In this culture the musician is supposed to be elevated above everybody else who does his daily job--and I think that's very much a mistake.

I think that's the reason Romeo Void doesn't get their heads expanded out of proportion about the whole thing. We basically feel that we're fulfilling a function, which is to create music for a large group of people who are open enough to hearing things. And we're not special or more extraordinary than anybody else, just because we're doing that. We're extraordinary because we exist on basically nothing and we're poor. Most people aren't willing to go to that extremes. But that's the basic cultural differences that I see between America and others.

A lot of people in the music business in America get to a place where they get popular they think they're better than other people, and get an attitude and act like shit to other people. Although there is validity in this because they have come up through the ranks which is demeaning to a performer--because you have to go through shit--you get to a place where yom are accepted and then you say, "Fine, now I don't have to take this shit anymore--now I can dole it out" I don't think that that is the way to be. If I get to that place myself, I hope to God that somebody hits me over the head and tells me to quit.


Lisa Haun


Lisa Haun


Lisa Haun


Lisa Haun

Never Mind 1977, Here's The Professionals

PROFESSIONAL -ISM



-by Eddy Strychnein

By the time the Hot Club had opened its doors to new music in Philadelphia, the UK punk was gasping for fresh air. By the same token, a month after the Ramones toured England for the first time, a few English boys started a band you may have heard of who would change the path of Rock and Roll. They were heiled by not only their fellow Englishmen, but bored rockers around the globe. So who's to get the credit for saving us from the likes of Fleetwood Mac and Led Zep? And who gave anyone the right to tell me that Paul Cook and Steve Jones are hypocrites? As if Philadelphians really know what they are talking about.

Who are hypocrites? The boys with the long hair, playing music the only way they know how or the boys yelling "Fuck The U.K." and who mimic the dress, culture, and music of England circa 1977? Anyway, hope I ruffle a few sadistic feathers.

Security was almost as tight as a virgin's ass that night, and a few times I almost thought I'd never talk to these guys. So I get back there, and these guys look as if I was the Sid clone that broke the coffins back. One too many, guys? Well right then and there, I felt everyone of those beers catch up and crank and pot of an earlier evening. An anxious evening. And then the nerves.

T!: Hi!...Uuu...I'm from Terminal?

But did these people look like they cared? They were more concerned with the night's performance. They almost didn't get an encore. Levely Philadelphia had to be coaxed to applaud. You say you'd give what? If you could've seen who? At Winterland when? When you were listening to what radio station faithfully? Hypocrites. Everywhere. Hypocrites.

Finally, I got led straight to the back room where I was introduced to Paul, who looked kind of tired, but was friendly nonetheless. After a few umms ahhs, wary hellos, and I'M-SORRY-I'M-DRUNKS, I finally began my conversation with one of my almost'heros. What follows is that conversation 'almost' in its entirety, so that all of you afore mentioned hypocrites can see that even arrogant, conceited I can make a few mistakes. But at least I can cover for them, unlike some assholes I know. Keep your Billy Idols and your Adam Ants. This is my Teenidol: Paul Cook. And this is his band, the Professionals.

T!: How long has the Professionals thing been going on? Has it...

PC: We've been together for a year now, as a band. We've got three singles out, though we've got an album coming out in three weeks time.

T!: Has it...Was the idea of the band since the break-...oh, ahh (the nerves)
The"Psychedelic Music" single. How much of that was you and Steve?

PC: What "Psychedelic Music" single? Was that us playing on it?

T!: Ya, well, is it?

PC: Ya. No. Did we fucking play on it, bloke?

(Steve somehow got behind me. The nerves)

SJ: I produced it.

PC: He produced it for a band called Lightning Raiders. Is that what you mean?

T!: Sounds very Professionals.

PC: Ya. Well, I did play on one track of it, but it wasn't that one I don't think.

SJ: It was "Views"

PC: Ya, well it did sound like us though.

(The nerves. Take it easy. Sure.)

Let me tell you a bit of info about the band. That's Paul Myers, he used to be in a band called Subway Sect. You've heard of them?

T!: Yesssss.

SJ: What's the name of your magazine? You've got a copy of it?

PC: ...and we've known him for quite some time.

T!: Alright, I remembered another question.

PC: ...and the guitarist is Ray Mc Veigh, his dad's a band leader in England. He's the musician of the band.

RM: He's a conductor.

T!: The "1-2-3" single, that came after the Lightning Raiders. I saw the bass player was the same for both of them.

PC: That guy, ya, well he was a fucking old hippy we just got to help us out. He played bass for us. He wasn't in the Professionals of anything. He may come across that way, but he was never actually in the band, he just worked with us on a session basis and we got rid of him when we decided to get a permanent band together. So we got these two.

T!: Is that how it's gonna stay?

PC: Ya, ya,...Did you like it?

T!: I LOVED IT! But...alot of my firends were kind of funny though.

PC: What?

(Utt Ohh...)

T!: They were expecting the Sex Pistols.

PC: I know, I know.

T!: I'm sorry, I didn't mean to...

(Am I upsetting this man?)

PC: Well, they were ya. That's the trouble, that's what we got...

T!: I know...

PC: If they're going to come expecting Sex Pistols music that's their fault, right, that's they're fault...

T!: Well I did want to hear "Lonely Boy"

PC: Did ya? Well we played "Silly Thing"

T!: Ya. That was nice. Ahh...

PC: That's the problem though, getting across, especially in America cause...

T!: Just now the Pistols thing is catching on...

PC: Right, now the Pistols thing is still really big, a lot bigger than it is in England and we came here and they put like 'The Professionals--Ex Sex Pistols' you know in big letters like...

T!: It's kind of tacky...

PC: We didn't know, you know? You can't do nothing about it though, to stop it right? It's no good complaining though, cause we get it everywhere. Then people expect to hear them right, It's tough, I guess it's not worth worrying about...

T!: Who writes the music and the lyrics?

PC: Me and Steve mainly.

T!: Well, the words, who writes the words?

PC: Steve, he does.

T!: Johnny and Sid were always asked the questions, it was always them getting asked the questions. Was there anything you wanted to say but couldn't?

PC: Na,...It's like the same situation as we've got now. Everyone wants to talk to us, me and Steve, they don't even want to talk to the others. See the music we play now...It's the same as the Pistols ...but...

T!: It's rock and roll.

PC: Yes, it's the same as the Pistols ...It's me and Steve, we just play how we know how to play. It's just Steve's singing...It's working out.

T!: So it's been you guys all the way through?

PC: Ya, you know it. Steve's got to learn to control his mouth a bit, like he said, he was...

T!: He looked a bit pissed.

PC: Ya, well, he was used to a better crowd reaction ya know. He's a bit inexperienced in giving...

SJ: You got a smoke, please?

T!: What do you mean, pot or a cigarette?

SJ: You got pot, I'll take that.

T!: Oh, no, I left it at the apartment. Here's a cigarette.

T!: So why's it so hard to get back here (the backstage)? It's usually so...

SJ: Cause we don't want to attract a load of assholes like them(gestures towards main 'interview room'.)

PC: Pricks asking us questions about Sid Vicious....

SJ: ...reporters...newspapers...

PC: I don't mean you. You work for a paper right?

SJ: ...what's Johnny Rotten fucking like...

PC: It's driving me mad.

SJ: Don't forget, it's been four fucking years ago, that's a long time.

PC:...and the same questions every night...

SJ:...and we've had that for FOUR YEARS. So you can understand that we don't want to hear about the Sex Pistols. This is a different group, it's called the Professionals. See that people get that in their heads, will you?

(WHO ME????)



SJ: I can understand your point of view, you punker fans with the Sex Pistols. The first question I'd ask ...what was Sid like...probably.

T!: I really don't care.

SJ: Well if you was a Sex Pistols fan that's what you'd want to know.

T!: I've read so much shit before I really don't...Oh, go ahead.

SJ: It (refering to asshole questioning tacktics--Eddy) just requires a lot of work, a lot of time, we're crackin'...The powers' still there ...The aggression's still there... I may not be as skinny as Johnny Rotten...

T!: Did you like the crowd tonight?

SJ: It was a might off. There were a lot of punkers with longer hair, they just wanted to get into it. They weren't into being in the front, being shoved about...you know.

PC: The crowds a little different now.

SJ: I'd rather play America than England any day.

T!: Really, why?

SJ: Why?

T!: I dunno, I've never been to the UK

SJ: Well it changes like the wind.

PC: People are a lot more cynical over there towards music. Especially us.

SJ: Especially us. Cause they think we're a heavy fucking metal band. Because four years is gone and it's all synthesizers and fucking bullshit. We've only done what we've done since the beginning. You just got to relate to it. So, I'd rather play this place better.

T!: Are you still living in England?

SJ: Ya...What we're gonna do now is go back, have a go at the album, and come back at it. You can deal with that.

PC: Do you live in Philadelphia? What's it like?

T!: It sucks. It's a tourist attraction.

PC: Sounds familiar...

T!: Do you still want some of that pot?

SJ: You got some?

T!: I got some at the apartment.

SJ: How far's that?

(Viscious glare from road manager)

T!: Thirty blocks.

SJ: We can't leave.

PC: You can come back to the hotel with it, if you'd like...

(another viscious glare)

SJ: Maybe we'll get some asses.

And as "Telegram Sam" blares im the background, some fat man announces that they're all backed. End of interview.

So they aren't really such a bad bunch of guys, considering they did have to put up with my dtunken stubop. But how would you like to be a professional with a past like that?



hardcore Flipper!

-by S. Fritz



FLIPPER

San Francisco, eh? A ten day stay can not give all the experiences trip can produce, but read a little further.

A Tuesday night party at a Berkeley radio station introduces me to this punk who tells me he just came back from Philly. We spend a while bullshitting and end the evening stuffing trash in head DJ Tim Yohannon's brief case. Oh yeah, the guys name was Ted Falcone.

That Saturday, I walk into the On Broadway (just above the still operating Mabuhay). Flipper are doing soundcheck. Ted is busy figuring out new methods of aural assault on his guitar, stage left. On center and right, Bruce Lose and Will Shatter alternate between playing bass, vocals and tearing through a book of lyrics. In the back, Steve DePace drums steadily.

Most bands during soundcheck are usually busy goofing off. Flipper are giving me a hell of a preview of their live show. Falcone alternates between raw power chords and pure chaos (with plenty of minors). Lose and Shatter are spitting out lyrics tooth and nail and holding down bass chores. DePace keeps things together. I remind myself that this is only a soundcheck and wait for it to end.

After introductions and scrambling around for a tape, On Broadway (and Fab Mab) impresario Dirk Dirksen ushers us to the back for a meal of linguini and clam sauce (DD finds the idea of Flipper eating seafood funny). He then leaves us to don his evening apparrel of khakis, tie, yellow rubber boots and hard hat replete with inflatable rubber shark (I mean, who's the comedian?) We turn the tape recorder on...

T!: Do you always confront the audience when on?
SD: Always. You should have been at the show we did in L.A. at the Whiskey. We were opening to a sold out Dead Kennedys crowd, and we were like a world apart from the Kennedys. People there just didn't know what we were.
BL: They just stood there and didn't know what to do. We were all drunk off our asses and the audience was just looking at us and going 'What the hell?'. They gave us the finger
SD: But that meant they liked us. We just kicked ass that night and they were dumbfounded.
WS: We've been really lucky. We've never fallen into being really complacent.
TF: Well like Flipper's Flipper. There's no other band that sounds like us. There's a cohesive attitude about what Flipper is. To try to explain what all the ramifications are, that's for someone else to do. That's why I like this music
WS: It's not a linear thing, but we get from point A to point B.
T!: Do you play slow on purpose?
TF: Yeah, just a little. But sometimes we just do fast songs.
BL: I just think that we just don't know how to play fast.
SD: And it's a lot easier to play slow.
TF: As long as it works out.
T!: What is P.E.T. Rock anyway?
BL: Potentially Everything Today. No, Punk Existential Terrorism. No, Potentially Everything There Is?
TF: No, Potentially Every Thing.
BL: OK...Potentially Every Thing ... P.E.T...(Laughs...food is served) Should we leave the tape on while we slurp away? Yeah, why not.
T!: Do you like being associated with the hardcore set?
BL: We don't. We are hardcore, but not for what the hardcore is, but what the hardcore was.
T!: What do you mean?
BL: Attitude.
T!: How does your attitude differ?
WS: We refuse to be catagorized and thus put ourselves in our own catagory.
TF: One of the main differences between us and the rest of the hard core is that we're fucking realists. We take things at face value.



BL: Ted, take that back. We don't take things at face value. (Sarcasm sets in) Yeah, we're hardcore and we like to be associated with the hardcore, right guys? 1-2-3-4 LET'S GO! Right!
TF: What ever you say. We're a punk band in that we play punk music... but play it different than most.
T!: OK, but when people say hardore
BL: Don't define us! They don't define us.
SD: I think of heavy feedback, heavy beat, heavy guitar as being hardcore.
TF: Social content, socially responsible lyrics, not just talking about politics.
SD: Hardcore is a very general term. I mean heavy metal, punk and other shit come under the definition of hardcore. Catagorizing is so foolish.
T!: So is that why you came up with the term P.E.T. Rock?
BL: P.E.T. Rock was thought up by me, Peter Urban & Vince of the Animal Things with some help from some whacked out something or others.
T!: So do you guys agree on everything?
ALL: NO!
SD: (While laughing) We have four different opinions about everything
BL: Maybe once in a while two of us will agree on something.
T!: Does that help?
BL: No, it helps fuck everything up.
TF: What does matter is that we have the same goal in mind.
T!: Trying to make people think?
TF: Right, but we are not stereotype, we are in stereo.
WS: I'm not tring to tell people how to think. What I'm trying to do is use my intelligence and my group to tell a view of the world, and I'm trying very hard to not be superficial about it.
T!: Was Flipper always like this?
BL: We've always been like this. Even though we rehearse twice a week. We just learn more, that's all.
T!: Is there any band that you identify with?
WS: No.
T!: Then is there any band trying to do what you're doing.

WS: The only band I've seen try to do what we do is the Dead Kennedys when they tried to cover one of our songs "Boom Boom"
SD: Yeah, they tried to cover our songs a lot, especially when we open for them. Usually when that happens, we just jump in and join them.
WS: I think that when you ask things like that, I think of bands...I think we're trying to be intelligent, creative and it's not sinking in to others. We do meet bands that are trying to be that way, but...
T!: Like the Animal Things?
BL: The Animal Things are really good. They are another P.E.T. Rock band. They deserve attention. They do have a tape out and they've been propositioned to do a single, but it just takes time for anybody. The Church Police are good too.
WS: Any band that's trying to break out of old molds and do whatever they can do...That's what P.E.T. Rock is. It has nothing to do with any style.
TF: It has to do woth non-style.
BL: Or the Ultrastyle.
WS: It's just playing what you feel.
T!: But with the exceptions of the Animal Things & the Church Police, you can't think of any other bands.
TF: But they are bands that are not like us. In the Bay Area, there are so many bands thatare ingrained into the 1-2-3-4 punk rock that when they scratch their asses for something else to do, they'll see us and go 'Oh Yeah' and try this and try that. I've come to think that we've been influential in that we provide an alternative. To try to be something like us.
T!: But what about the people who imitate, and don't add?
TF: I help people try to reach out in order to break out of the mainstream. That is, try to be themselves. It's like, don't worry if you break your guitar and the band is out of tune, don't worry so much
T!: So you have an album coming out?
TF: Yeah, we're just waiting for the sleeves and it's all done. It will be on Subterranean (their present label) like all our other stuff.

T!: How's your relationship with the label?
BL: Sexual.
TF: We both fuck each other, but neither side are getting off. You got this little Patron of the Arts running it who buys you and then bangs you around his neck. We're not going to be anybody's pendant. That's our biggest gripe. We're trying to reach as many people as possible as we can, but we're not into co-opting ourselves either. We want people to get involved by what we do.
T!: Are you making a living off it?
TF: No. We're all paying for it and all that we make goes into instruments, and now we have the truck to pay for so we can get to more people.
T!: Do you think that Jellybeans helped in anyway to get your message out?
TF: "Love Canal/Ha Ha Ha" has a different distribution system and had been out for over a year previously. Jellybean's network was a little more above ground, so that people who are a little bit more above ground are beginning to recognize it.
T!: But the album brought attention to bands like yourselves and the Bad Brains.
TF: It just gets into the thing of people finally beginning to pay attention. I mean those bands have been around for a long time, a lot of time. What it comes down to is that bands that stick around long enough so that the yo-yos in the martini-clean type of consciousness finally get it on the airwaves I mean look at us, you do a song and a year later they might find out about it.
T!: Didn't the fact that Jello Biafra had his name attached to it...
TF: It wasn't neccessarily Jello, it was a distribution network that a certain company has. The fact that Jello had his name attached to it gave it a lot more credibility to the distributionship. Never the less, the company had a different distributorship. Plus the assinity of the buyers who think that anything that comes over as an import is automatically good, more valua-

ble than something from your own home town. It has nothing to do with music, it has to do with the companies. I mean, why does Philadelphia, which has twice as many people than the entire Bay Area, have one tenth the contemporary consciousness? It seems like 99% of the airplay on the East Coast is conservative.

TJ: Then what is the Flipper audience like?

TF: They're very proud. Some people with long hair, some people with short hair, some people with no hair

WS: We're the crossovers. We're just like any band before it goes...

BL: Wild.

WS: Yeah, it's creepy.

TF: All our old fans from our old bands now have beards, long hair, are married and drive BMW's.

BL: You mean all your old fans.

SD: Give him his age.

BL: 33 and a Viet Vet.

TJ: Does that help any?

BL: He plays guitar like a machine gun.

TF: Yeah, I play it to stop 'em of to kill 'em. I know the difference.

TJ: So when "Ha Ha Ha" became big due to Jellybeans did you expect it?

BL: To tell the truth. I had a dream 5 months before I wrote it that it would be a #1 national hit...I was wrong. That's the way it goes.

TF: But the only way it got big in Philadelphia was on somebody else's fucking record.

WS: Anyway, when we first released the record, we released "Love Canal" as the A-side. We didn't realize that song would be as popular and as catchy as it would be.

TF: The new single's out. "Sex Bomb/ Brainwash"

TJ: Isn't there some kind pornography associated with "Sex Bomb"

TF: Well some people would consider "Sex Bomb" pronography. What it's about is that some people think that the person they're married to is a plaything. So it's "My baby is a sex bomb/My Lady, she turns me on!"

BL: It's all they understand.

TJ: During soundcheck I heard you do a song call "We Understand"

On Broadway--2/6/82

Volume. Tons of volume. When Bruce takes the mike, he challenges the audience to come up. Then he switches over to handle bass. Will stalks as he handles vocals, careening the length of the stage like an animal, acting the part of the husband/lover during "Sex Bomb" rotating his clenched fist clockwise during "I Am The Wheel" He never stops moving.

Ted and Steve keep to their respective corners. DePace never leaves the drum kit, and it readily becomes apparent that he is the floor that the band stands on for stability. Falcone sulks in his corner. His attitude is a giant don't fuck with me. His guitar never stops the assault of feedback, reverb and power chording.

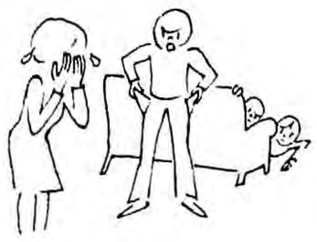
I'd heard that half of the show is their audience. It is. During "Love Canal", Will normally does the vocals but not tonight. He's palying bass, Bruce is handling sax (he calls it some kind of experiment) the vocalist is from the opening band. He sings the part like he's been with Flipper for years.

From the back of the stage, friends of the band are slowly joining in the playing of the material. The strange thing is, they know the material. Whoever took up bass on "Sacrifice" knew it.

"I Am The Wheel" is the band's closer. I come to the realization that Bruce is nowhere to be seen on stage. Turns out he's in the audience watching. Will sings "Goodness won't save you/Everyone knows/Nothing can help you/Everything is mine"and launches into the chorus "I AM THE WHEEL (the wheel will shatter)"and then repeats it until the fan juggernaut takes over. There at least a full twenty people creating a chorus of "I Am The Wheel" behind him. Shatter himself then hands the mike to someone and watches for a minute...and he exits back stage.

Next Ted hands the guitar to someone who'd I seen backstage and disappears. The audience does not let up. Finally DePace stops and the song disintergrates. It's a sloopy ending, but not an original member of Flipper is on the stage anyway. The lights go on and the audience stops except for the new guitarist, who finally sets the thing on feedback and leaves.

I'd never seen communication between audience and band up to this levelbefore. Not ever.



Elks Center---3/12/82

The Philadelphia show is more controlled. It would be a standard slam night if not for the tension circulating throughout the audience.

Seems after you get your hand stamped, you meet a sign stating that if you misbehave in the slightest manner, the Guardian Angels will be pleased to escort you out the door. Our heavenly assistance does have the aid of a few local punks, but they are at all key strategic locations, discretely dressed in street gear (with dashes of red). Their job is to make sure no one gets on stage, damage the area or get out of hand in any fashion.

After the opener of Executive Slacks, Flipper go on stage and the audience is primed. They open with more of their slow, throbbing material and the security sees a slam for the first time. Whether our street angels had seen this gladitorial dance before, I don't know, but they didn't seem to like the looks of it.

During "Sacrifice" Lose starts in on the audience. To scared to get on stage, he sneers. He's definatley in no good mood. Seems he lost his temper the night before and tried to kick a wall in. His foot is now in a splint of some kind and he's hobbling around on a modified crutch made of a 2 x 4 with some torn shirt for a handle. The rest of the band is playing perfunctory, something is bothering them. I walk to the back where the mixing is being done, looks nothing like the On Broadway and I wasn't getting into it at all.

Lose lets Shatter hadle all vox duties after "Sacrifice" and sits down on a stool. Shatter leads the band into "Ha Ha Ha" and suddenly in the middle stops and starts cursing and pointing to the front of the audience. He's screaming at someone in security that if people can't get on stage then there's something wrong with security and it should be thrown out, not a member of the audience...now.

In a pocket up front, about 10-20 punks have formed a caudron and they charge an Angel. It's stopped, I don't know how, and what happens next I couldn't see except one of the stopped punks shoots out his finger and takes a dive. The mood gets real ugly.

I see them take the downed punk to the basement. He's holding his ribs. With him is more of the security and several punks. The guard from the Elks Center wants him thrown out, but the punk can barely breathe and when downstairs starts going into the dry heaves. When not choaking, he's hurling abuse at the Angels, who threaten him with throwing him out again. Other punks say that if he's thrown out, the Elks will have a full riot on their hands.

What happened is that another punk did take on Lose's challenge and tried to get on stage. The GA's (good soldiers that they were) followed orders and started to throw him out. That's when Shatter started up and the punks grouped together. Faced with the situation at hand, it was decided that the other punk was not going to get the army boot. In fact, whoever did some quick talking apparently stopped some hardcore rioting then also.

The punks were stopped, but the soon to be injured one kept hurling his opinions at one Angel. The GA claims he kicked the punk in the ribs to stop a charge, the punk says the kick was unprovoked. You figure it out, there were punks taking both sides on who was right and who was wrong. All that can be accertained is the crowd was confused, but they didn't want the show to stop also.

Flipper play on, they move into "Sex Bomb" and they're no longer holding back. They are raging, even if they couldn't really see what was truly going on. They do a quick version of "I Am The Wheel" and get off stage.

No Milk go on stage and then I find out that someone has been calling in death threats on them as well as everything else. A number of the ...

The rest of the audience splits into two groups: One set watching No Milk, a smaller faction hurling insults and threats. Nothing happens.

I go backstage. Ted and Bruce had gone downstairs to get a beer, and are immediately corraled by a member of the local press for an interview. Will is exhausted, but is getting his wind back. Steve and Ian see me and we begin to shoot the shit. After they ask me what happened, and I tell them, they get even more riled. I never did find out what was initially bugging their asses, but I could guess it was just the pressure of their first national tour.

DePace, Shatter and I go to the front door for some fresh air. Ian, their manager, goes off to take care of business. Outside, the Angel and the punk are dealing with the cops, and how they got there, I dunno. It ends up with the cops, who don't like the looks of either side, handing citizen's complaints to both sides. The the punk goes off to the hospital.

Shatter and DePace take their frustration out on the Angels. Yelling, hurling abuses at them, these two get it out and the Angel meanwhile takes it with very little grace. Shatter later informs me that this has to be the worst gig they've played the entire tour.

After it's all over, Lose himself is taken to the hospital for X-rays. Falcone invites me to their Trenton gig. If they didn't invite me, I wouldn't have made it up there... the Elks gig was way to ugly for my liking.



Trenton City Gardens---3/13/82

Final night on the East Coast for these guys, and they come in drunker than lords. Ted gets on stage with a half-empty fifth of Tequilla and finishes it before he's done setting up the equipment. There is no security like the last gig and the audience is in a better mood.

Informed Sources had already produced another good set, and the audience is primed for some big fun.

Flipper hit into their first song and the crowd is immediately reacting. It's San Francisco all over again. Flipper's only big mistake was leaving their cooler full of free beer on stage, punks just can't help stealing a free handout.

Falcone by now is so drunk that he has to sit behind DePace on the drum stand or keel over. Lose is taking his new found crippledness (he had actually torn some muscles in his foot) the best way possible, he's enjoying his pain killers. DePace and Shatter hold the show together and appear in a much better mood. This is the first time I ever saw Flipper perform with shit-eating grins on their faces.

The audience entertains itself by dousing itself with water from the now empty cooler, jumping and strutting off the stage, and piggybacking off each other. Even women are getting physically into the act (a rare sight on this side of the U.S.)

After a closing jam of "Sex Bomb/ I Am the Wheel" the band sits in or around the stage. Ted is now so drunk that he's out of his brains, Bruce is shouting at everyone to watch out for his foot, DePace and Shatter are busy talking to some women. As I pass Ted, he hauls me over and shakes my hand, after the glad-you-made-its from both sides, he tells me the Trenton night was the best gig on the tour.

As I stumble into the night, drunk, leather torn to hell, I prime myself for a ride back to Philly and thank God that no angel dare tread on the Frankford El...which takes me safely home.

The quick brown fox jumped over the lazy dog.



Most abusive parents are "normal."





KING of SIAM



Group Analysis



Dan Perry

KING OF SIAM

-by Steve Fritz

I'm sitting with the then King Of Siam last November, and we're all in a pensive mood. There's a friction going on underneath it all, and they can't figure it out, or so it seems.

Now departed member Bruce Glider tells me (and I have it on tape), "I'm glad you're doing this Steve, because we need this as much as you do!"

Of all the bands in Philadelphia, the most perplexing, frustrating, infuriating, and challenging has to be them. Yes America, they are a Rock 'n Roll band...a very different one. And I <u>am</u> a fan of theirs, and have been a friend for years, but this is supposed to be a critical piece, so I just have to throw friendship out of the window for the sake of honesty I hope that for them as well as for those who read this that the article is informative, if not constructive.

The purpose of this article is to be analytical, and in the beginning paragraphs I said that King Of Siam are several things. Let me list them out in order:

<u>Perplexing</u>--here is a band that has more musical talent than you can shake a drum stick at. Bob Dickie (bass) is one of the most well-trained bass players in the city (studied stand-up bass under the head chair of the Pittsburgh Symphony Orch.). One person that I know, thought the whole band was a load of it when he first met them. Then when he interviewed Bob for a project of his own he walked out with his jaw cleaning the sidewalks. This man, who prided himself on his technical knowlege of music, didn't realize that Bob has written and had performed full classical string quartets with Bob either sitting in or just conducting. Jacy Webster (vocals & misc.) is not only a decent guitarist in his own half-japanesy way, but a rapidly expanding cartoon artist who has published his own books and strips in various pubs in the city. Sky (drums) is one of the busiest drummers in the city with all his other side projects. And Bruce, is one of the most original riff rockers in the city with a style that <u>does not need</u> to take solos, he can always be heard. But why can't these guys make it?

<u>Frustrating & Infuriating:</u> As Tim Murphy from Transfactor puts it: "Did you see them last year? They had the town eating out of their hands. But they refuse to realize that they have to streamline, to package themselves...and they just can't get it together!" Tim ought to know. When he first formed his band, Bob sat in on bass.

But bob told his other interviewer in no uncertain terms (and I'm paraphrasing a paraphraser) that he doesn't care if he ever gets heard by anybody. He just doesn't care. But then I don't really believe all that either.

Which leaves <u>Challenging</u>, because goddammit, when they do get on stage or record one of their-never-to-be-heard-except-by-accident tapes, they are some of the finest rock heard.

As Bob points out, "King Of Siam is a gestalt; four parts that add up to something greater than the whole ...a synergetic system"

In simpler words, King of Siam is four very talented, emotional people who unite their talents to create their own brand of music. There is no literal or linear logic in the band. Only that of a corporate entity composed of the four different identities.

Their sound is composite ensamble playing. No one in the band takes a solo, ever. The piece is presented as one solid wall of sound, yet always clear when it works.

The sound, at least by what was going on last year, was one of anger. Songs like "White Boy" was Jacy recalling his experiences living in a very Irish neighborhood, where the White Boys of Ireland (a prototype of todays I.R.A.) were legend. Yet the chorus was the repeating of the words "Manic Depression" which made one wonder if Jacy was singing about the neighborhood or himself.

The lyrics are also about the personal. "The Baton" was about Bob and his classical background. Other songs like "Ship Of Hope" "Phantom Of The Sea" were more ballad or strut to keep in balance, yet still there was "L-ville" which Bruce wrote in one of his deeper funks. If anything, thrying to get the band to talk about their individual songs is like pulling teeth, one is left with the impression that you're getting too personal.

Yet the sound comminicates the band amply. Bob described King Of Siam as retro/rage rock. Chuck of the Stickmen described their sound in more lucid terms, that being they start at one point, and from there on go at 45 degree angles until they suddenly stop. Yet they always get to a logical conclusion.



"But the whole charm of the band," Bruce explains, "is that we just go into the studio, turn on the tape recorder, go 1-2-3-4 and out comes this incredible stuff. We're all capable of thinking with one mind!"

"It's not like there's some spiritual thing," Bob continues."We don't go saying 'I got it from God!" or anything like that. But the most frustrating thing is that when it's all right, we destroy our guards and it's great. But when it doesn't work, it just comes out weird!"

"The problem is!" Bruce furthers, "that after a jam and we get it on tape, it never comes out right again!"

This is, if anything, their failing point. King of Siam is an improvisatory band that is trying to shift to composed pieces. Their talent is from seat of the pants brainstorming and when they do it, they are searingly hot. Yet they know the problems of being totally off the cuff, when you get on stage...you could end up sanking on stage, sounding as Sky puts it "Like Eraserhead!"

The problem with any improvitory band is one of the mood. If the mood of the club, the audience and most important the band is OK, then it's a great night. But especially with such moody bastards as this band, have just one thing off and the whole thing fails.

Last year, KoS seemed to have finally gotten themselves straightened out.(and after six long years, that's a long time). They appeared to have conquered their moodiness long enough for each stage appearence and then take it out back stage. Their label, Phantom Plaything, had two well received records (the Hidden Combo & Steel Tips 12") and was in the process of releasing three full albums, the Stickmen, a Phila. Sampler and their own. But friction lurked underneath.

During the interview, arguements ensued constantly between Bruce and Bob. It appeared the whole concept of the band in general was being questioned. In December, Bruce and I bumped into the street to report that everything was going fine.

In January, Bruce quit. Not that this didn't happen before, Bruce had left before to hook up with Science Fiction for a while. Only this time it became apparent that the split was permanent. With Bruce went all the year's previous material.

What has to be repeated is that King Of Siam is four individuals working together. But what becomes apparent after thought is as far as the concept and management of the band is concerned, Bob is the leader, with Jacy as able support.

From what I can gather from hearsay, as well as the sources, Bruce was calling for a very change is the structure of the band concept. He called for a more structured approach and Bob didn't go for it. So Bruce left.

At first, it appeared that Bruce wouldn't resurface again, but he did. At the East Side one night, I bump into him and I hadn't seen that happy in a long while. He had teamed up with Bo, the former drummer of Transfactor, and was busy recording demos of the old material plus some new work. He said it also seemed that he had found a manager (one thing the whole band stated they wanted bad). He was rehearsing and going smoothly.

As for Bob, Jacy and Sky; they had found an able replacement in Mike McDonnell of Steel Tips. Mike's more garage approach fit them as well as Bruce's Townsend/Beck. They too are rehearsing. Bob informed me that from now on King of Siam will be more of a"concept" He promises that this will be the best Siam ever.

As for going back on stage, Sky reports that that's "up to Bob and Jacy!"

He also told me that one other advantage of having Mike now on guitar is that instead of Bruce, who dominated the sound, Mike "Let's everybody be heard!"

But I knew I had to put this one on Sky, who's undoubtedly the sanest member of the band. After all the shit he's gone through, why stick with the band?

His answer: "Because we play so well together!"



The Sic Kidz started sometime in 1977 as a fictional 'Punk-rock' band that was featured in a story that appeared in the now defunct Drummer magazine. It was written by one Micheal J. Ferguson, a rock journalist who had and still has a vast knowlege of rock and roll, past and present. After the printing of the afore mentioned story things started happening. Disillusioned club owners began ringing the Drummer wanting to book this bizarre band. Mr. Ferguson obliged these wanting club owners and became Mr. Mick Cancer, infamous spiritual leader of the Sic Kidz.

Mick, along with associate Tim Trauma, girlfriend Allison Endy and newfound friend Rockin' Richie Lustre; played for the first time as the Sic Kidz at the Hot Club in 1978. Richie remembers that they were closing a sold out show for the Cramps They were only going to play one song and leave, but something happened again. The crowd loved them. So, the Sic Kidz kept on.

The Sic Kidz eventually drew a very large following. They were Philly's cult heroes. A band out of no where all of a sudden was doing shows with the Dead Boys, Iggy Pop, the Cramps and other big draw acts. They became Philly's punk rock babies.

They then booked and financed themselves a West Coast tour--and pulled it off. "A dream come true" they say. The Sic Kidz played with some bands out there, most notably the Dead Kennedys, and gained a lot more fans. Lee Paris brought them back to the Philly crowds via a live from the West Coast on the air concert. Lee actually does some good things.

I began getting friendly with Allison somewhere around then. She worked at the record store where I bought those dreaded 'punk rock' records (way back when). She tried to force me to buy Cramps records, but I only gave in once. We talked about shows, new records, and how she should give me her "God Save The Queen" T-shirt (she never did). Then she went out west with her band and I got bored of the store and bought my "punk" records elsewhere.

Time went by and she began working there again. I finally saw her band: they were fun, REAL fun. They practically trashed Dr. Jekyl's in Camden, along with their collection of Village People records. They were GREAT. I saw them a few more times. The one day Allison wasn't at work. A few days later, Gary Gold drummer for the Front St. Runners and also an employee at this shop told me the news.

It was horrible. Allison had been in a car crash and was in a coma. The next day I found out that she didn't make it. She was only 24.

I wanted to go to the funeral, but Gary talked me out of it, believing all the satanic-Cramps-deathchant jokes the moron made. It was scary. And for some reason I was afraid for Allison. We weren't that close, but we were friendly and the sick jokes and rumors surrounding her death and satanism seemed to be no laughing matter.

I had actually avoided Mick and Richy not knowing what to say. I eventually said what I could and began to get to know, kind of, these other Sic Kidz. And now, over a year later, I'm asked to do a story on these guys. I'd interview them at Richie's home a week after their East Side show. The show went great but not as great as that first Sic Kidz show I saw. Here's what I salvaged from over two hours of fucked up cassette.

T!: Mick, do you still write for the papers here and when did you start interviewing the stars?
Mick: Well, occasionally I still do, but not as much as I used to. The first interview I did was with Jim Kweskin in 1966.
T!: Who the fuck is that?
Mick: The Jim Kweskin Jug Band, all of you folkies will remember him.
T!: What paper was that?
Mick: It was in North Carolina...a college newspaper.
T!: You're not from Philly?
Mick: Ya, I was born in Philly, but I went to school there. I once interviewed Buffalo Springfield, ya know, all the old timers...Iggy Pop ...hippy stuff.
T!: Burn Out!
(Laughter)
Mick: Ya, I still listen to it.
T!: I guess it's all right. I still listen to the Rollers and Kiss (at times to when Tom, Dan & myself are banging our heads against the nearest walls--Steve).
Mick: Ya. I still listen to that stuff. My favorite records are by Sweet, Slade...You couldn't be where you are, where ever the fuck you are, if it wasn't for that stuff (chew on that Ardmore). One of my favorite bands is the Rasperries. You should learn about them all...
T!: Bubblegum, ya!
Mick: Bubblegum...they're better than Rod Stewert.
T!: Rod Stewert, Rod Stewert or Rod Stwert, faces?
Mick: Rod Stewert...(laughter). You will be the same way in fifteen years when the Circle Jerks come around on a Punk/Slam Dance nostalgia tour.
T!: I really don't like some of the new punk/slam stuff.
Mick: What do you like?
T!: The boring--Gen X, Pistols, the Damned, etc...'77 stuff.
Mick: What do you think of the new punk/slam bands?
T!: I bought some new albums, but ...the Exploited...Punks Not Dead, much politics...
Mick: Refashionable lyrics, metaphores...
T!: Ya. It's pretty silly. It's all been said before. How about D.O.A?
Richie: I just put the words out of my head...it is, it's silly.
T!: This one song..."16"...it's about fucking some little girl. Hasn't that been done enough?
Mick: Roman Polanski did that. I once had a fascination for Brooke Shields

I ask them what they thought of the new local bands. They don't want me to print what they said though.

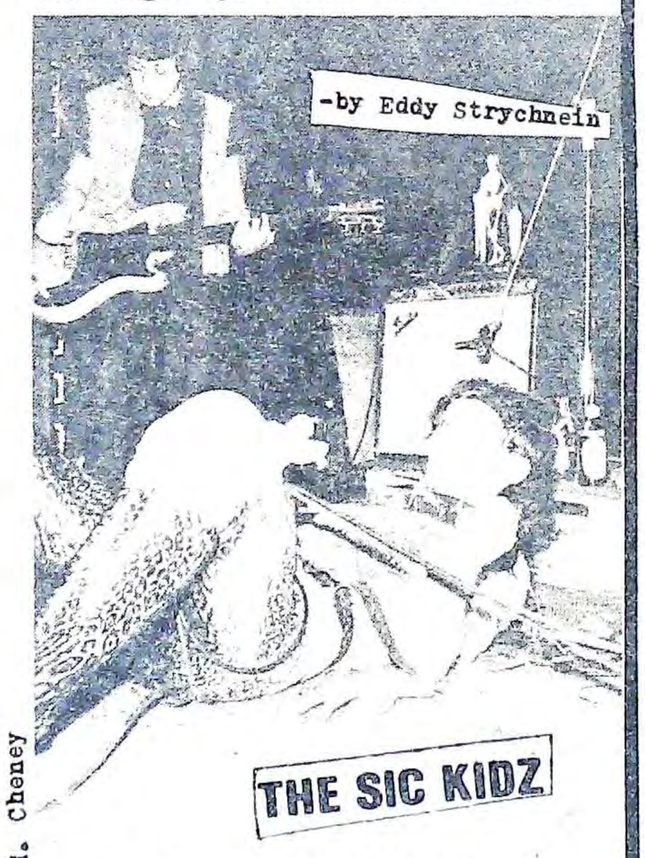
T!: Is there anything to the rumors of heavy satanism with the Sic Kidz and the Cramps?
Mick: I don't sare speak for the Cramps, but for us...
Richie: You're right. There is a definate satanistic undercurrent. I don't think you want to know any more about that.
T!: I'm interested for myself...
Richie: Ahh, that's a bad omen...
Mick: I don't know...what you see is what you get...it's there as much as anyone wants to see it.
Richie: We've had an experience that was very interesting that we DON'T WANT TO TALK ABOUT.
Mick: It's not like we sit down and draw circles...we're not heavy into rituals...(Silence)
Richie: I guess it can be said that Allison was and she had a great influence on us.

At one point in the interview, the part that got ruined, we talked about the "return" of the Sic Kidz and some about Allison. One quote that does stick out though was some that both Richie and Mick pointed out: "Allison is missed, but she is still a Sic Kid in spirit anyway!" They also liked the East Side crowd, even though it wasn't all familiar faces: "it was a younger crowd. We liked it...it was good for us cause we haven't been out for a while!"

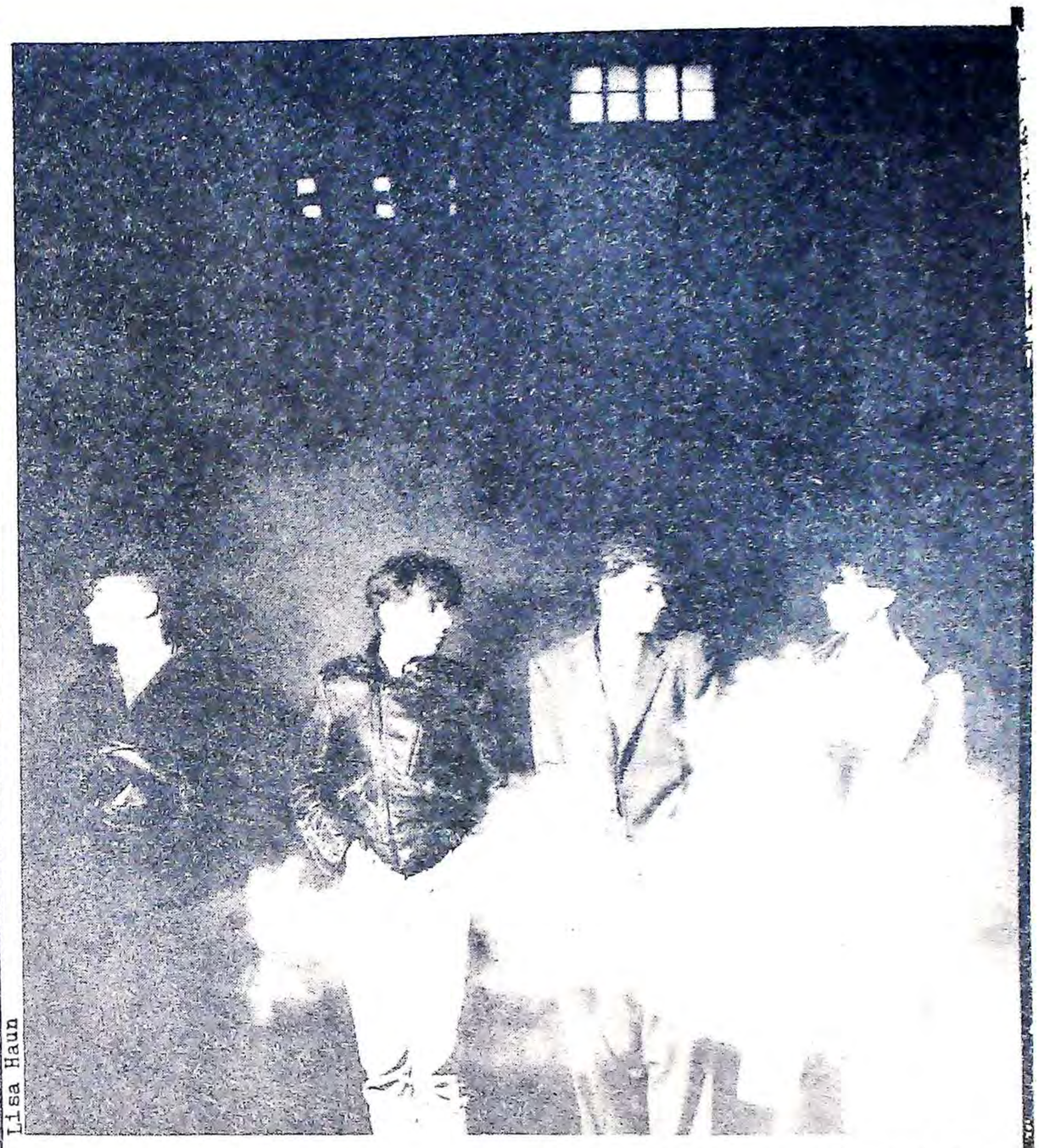
The return for the Sic Kidz is for real. They've released their first single "Rhythm Girl/Frenzy/Radar Eyes" (with the help of Joe from Bunnydrums, Bob Bell, now of Charles Normal & Tim Trauma for one last fling. Historians note:"Frenzy & Radar Eyes" are by the Fugs and the ESP Gods--Steve) and it is GREAT. They said it marks the end of an era for them and that they did it for Allison.

They also, as Richie said it, have that magic again with their first permanent line-up since Allison's death. Besides Richie and Mick, the performing Sic Kidz include: Buddy Doomed on bass and Sal Monella on drum. Yes that's right, they're back to the single snare drum. But Richie assured me their sound is totally different from the old Sic Kidz. I hope they're just as fun.

-by Eddy Strychnein



M. Cheney



Lisa Haun

ECHO AND THE BUNNYMEN

A Bunnyview

-by Nancy Petrucco

The Bunnymen are:

Ian McCulloch--vocals
Will Sargeant--guitar
Les Pattison---bass
Peter de Freitas--drums

All things considered, we were pretty lucky to get a lucid interview out of Echo & the Bunnymen: they had just finished their sound check at the East Side Club when we talked to them, and were a bit "knickered" as Ian McCulloch put it. The room was too small, wandering people were noisy and confusing and the tape recorder was shared with another journalist, producing a cassette with numerous voices, questions and answers, from which this interview was weeded.

T!: Considering your lyrics are a bit vague, do you want people to understand them?
Mac: Yes and no. I like people to understand them, but then again I don't.
T!: Is that why you don't include them in the album?
Mac: No, cause even if we did people wouldn't understand them. Some of our lyrics are personal and some aren't. I like them.
T!: You haven't had an overnight success story. It's been kind of gradual. Are you real big in the UK?
Mac: We're the biggest band who's never been on Top Of The Pops.
T!: Do you want to be big? Especially in this country?
Mac: I'd like to have fans everywhere in the world--but loyal ones, rather than the overnight lot. We've got a lot in each country, you know.
Pete: If you put out a song that you want to be shit you'd have a lot of people liking it because of a lot of superficial reasons; that would be wrong. That's why it's better to be gradual, because it doesn't happen that way, really, if you're gradual.
T!: So it's good not to have one big hit; then you'd be under pressure for all your other records, right?
Mac: There's a lot of countries in the world. People tend to think that you have to crack one--or America mainly.
T!: How about your single "The Promise" how did that do in England?
Will: Nothing really.
Mac: It got into the top 50, but that's about all. It hasn't received any radio play.
T!: At all?
Mac: Well, I heard it once.
Will: It was on three times in one day and then they stopped playing it.
T!: There's a show on BBC 1 in England where new releases are reviewed once a week by pop stars. Adam Ant was the guest the week they reviewed"The Promise" what did he think of it?
Mac: He didn't say anything, really The DJ was asking him "Do you think this will be the one that'll break the Bunnymen?" and he just said "Yeah" to make himself useful. He said he didn't think this would be the one to do it, but that we'd break at some point. And he said that "Pictures On My Wall" the first single by us, was the one he though would get in the charts.
T!: Does this mean you'll rerelease it?
Mac: It was on Zoo originally, but we wouldn't rerelease it just because of Adam Ant.
Pete: There's a lot of people--DJ's --who've said they really like "The Promose" but they can't play it because the people don't want to hear that kind of stuff.
T!: Did you rely heavily on the success of "The Promise?"
Mac: No. We didn't expect it to get anywhere. If we had released it before the album the fans would have gotten it and then it would have made it in the charts. But now they have the album...
Pete: It appealed to the LP charts, not the singles charts.
T!: Your voice seems a lot more confident than on Crocodiles.
Mac: I was more confident. The first album was more like a greatest hits album.
T!: Do you think your film "Shine So Hard" will ever be released here?
Pete: We hope so, but it's up to the record company. They were given a cassette of it to do something with and it's being used for promotion. If it comes out it'll have to be done well. Hopefully it will get out.
Mac: Well it's a bit dated.
T!: Do you plan to release another single from the album?
Mac: Nah. If we stick singles out, which we probably will, it won't be on any album. We shouldn't have released"The Promise" It was released just when the album was out.
T!: How has the audience reaction been on this tour?
Mac: Good in Texas.
Will: Good in Atlanta--good in Washington too.
T!: Do you like small clubs?
Mac:Small, big, it depends if it's good and big. If it's big and good then it's good...and big. This place (pause) might be good.



Bush Tetras

-by Griffin

Things that go boom in the November night. I mean I really have to get this together. Here I am, pushing my way backstage at the East Side armed only with preconceptions and a cool disinterest caused primarily by severe lack of sleep.

First off, I realize that I know very little about "art funk" or care to. But for me the Bush Tetras have been an exception since they first slid into Omni's last winter and took theplace apart with one of the tightest, fullest rhythm sections I had ever heard. Still, I had found their last couple Philadelphia shows dissapointing by comparison.

Secondly, you can usually tell a lot about the band by the drugs they do, except that I have no idea what drugs the Bush Tetras do. Still, frankly, they have always looked wasted to me.

So here I an saying hello to vocalist Cynthia Sley while Informed Sources take the stage, LA backlash in full swing, doint their part to keep the eternal flames of punk alive.

Although Cynthia is originally from Cleveland, I'm thinking "New York" and expecting her to be stuck-up and snotty. Instead, naturally, she is friendly and open, and invites me back into the office "in a couple minutes!"

Guitarist Pat Place, meanwhile, is acting a lot more like someone from New York, and is fast asleep on a couch. So much for stupid questions about the Contortions.

Back in the office, past the annoying "No Milk" grafitti, we are greeted by Laura Kennedy and Dee Pop --the bass and drums of the outfit.

I start. Let's talk Philadelphia. Everybody still looks wasted up close, but turns out to be coherent and articulate. I'm the one who's having trouble.

The word "Weird" comes up right away, though attitudes seem generally positive about the city.

Laura says "I like playing Omni's a lot--we had a couple of real hot nights there! They remember the Starlight, which was "a lot of fun, 'cause we were real drunk!"

Their last time at the East Side was "awful!" Cynthia says, "everything went wrong that night!"

"It's really strange having a punk band open for us tonight!" Laura says. Dee agrees and a discussion begins about the re-emergence of punk. My ears perk up. Two singles and an EP does not a career make, yet here are the Bush Tetras talking like Mick Jagger about Johnny Rotten.

"I see so much suburban anger there!" Cynthia is saying, "It's a different feeling. A lot of these kids are too young to have been involved in the origianl English anarchy thing!"

The talk gets kind of sentimental now, back to the Tetras brash beginnings. Random notes:

Dee: "We really learned to play onstage. We were one of the few bands lucky enough to do that--things are not that wide open anymore!"

Laura: "None ofus really knew what we were doing. Pat had played strictly slide guitar in the Contortions and was just learning to play rhythm guitar. The rest of us had no idea what to do!"

Cynthia: "There was really a feeling about New York in the beginning. It really meant something!"

Those days are surely gone now. The Bush Tetras are getting big time, what with their Stiff records deal, their new 4-song EP Rituals, U.S. and European tours behind them, and their reputation for saving the New York showcase at the Rainbow (see Stiff's Start Swimming LP). Are they anticipating the "big break"?

"No!" Cynthia says, "we just take everything as it comes, day to day."

"We certainly con't want to be the Go-Go's!" Laura laughs.

Now I knew that. And their record deal?

"We like Stiff a lot!" Laura says. It's real nice knowing that you cam go into their office and they'll sit down and talk with you and really listen. I don't think CBS would treat us as well!"

Laura says Rituals is"the best thing we've done!"

That may be true or not, but after hearing it I can honestly say that it doesn't sound like a breakthrough work to me. More than anything it makes me recall a comment Cynthia made to me while she was glancing at Laura for a nod of agreement, all about the band's new ideas and music "just waiting to be written!"

The EP then, seems to be the hump the Tetras had to get over--after all, they've been doing "Coyboys In Africa" and "Can't Be Funky" for a while now, so how challenging could it have been to take this older material in the studio.

Perhaps for that very reason, the band went for some diversity in their sound, with horns and lots of percussion turning up on the finished vinyl.

When the band plays as just four pieces, without an added percussionist, as they did at the East Side, Cynthia says some of the material now sounds "empty" to her.

It is this changing and branching out musically that the band seems the most thin-skinned about, though I have no idea if actual advance criticism existed or if they were just hearing footsteps.

Dee defends change: "The original punk idea was to be what you want to be, not what you're supposed to be."

Laura says "I got a feeling for what bands have to through from talking to Topper (Headon, of the Clash --who produced Rituals). He said 'I've been playing drums for years but everybody still just wants to hear 'White Riot!' It's a frustrating thing, but every band had to change!"

So that was the message the Bush Tetras brought to Philadelphia, and while bands like Informed Sources can send the Tetras down their own memory lane, they know where they stand.

They opened the show with "Too Many Creeps" and moved quickly to the rest of their set.

I left exhausted during their second or third encore. I could waste your time describing the bass line in "Das ah Riot" or Cynthia's moaning vocals during "Cold Turkey," but why bother. If you're still reading this you've either seen them or are sufficiently interested enough to go.

Suffice it to say that the band sounded tight, professional, and inspired. They have a receptive record label, solid touring contacts (that they deal with themselves with no formal management, says Dee, which is part of what kept them above water in the early days.), and are interested in getting on with this business of making music.

They don't need to prove how good they are at the art of surviving because they're already survivors, but there's always a newer wave breaking.

Whatever the Bush Tetras think think they have left to prove, they are busy proving it to themselves. All you have to do is listen.

CODA

And the Tetras did return to our fair city three monthes after this was written, and changes are in the work.

On stage at Houston Hall at the U of P, Cynthia introduces us to their new member, Jim. Familiar faces do turn up every so often. The new man on sax, guitar & added percussion is Jim Martin (ex-Dance) and though the P.A. wouldn't have let you known it, he is adding a new dimension to the other four's work.

Backstage after the gig, we discuss life for the last quarter year since last seeing them. Laura confirms that Jim will be a permanent addition. Cynthia and I talk about her having to stay sober due to the pills she has to take to get over a case of acute laryngitis. Also, we discuss their bust in Houston (TX) over Laura & Cynthia's getting pissed in a local bar and attacking a cop when a bust happened. In NYC, a legal defense benefit fund has been started over this, and they think that they just have to pay lawyers and not sweat too much. In the meantime, there is talk of an album, and Cynthia elatedly bragged about seven new pieces that they've created before this gig.

The Tetras are happy. Maybe they feel that they don't have to prove their abilities to themselves (or the night's audience) anymore.

-Steve



NO MILK

+PLUS

REGRESSIVE AID

APPEARING AT:

EAST SIDE CLUB
1229 CHESTNUT

sat.
APRIL
24TH







Judy Rosario



Judy Rosario

Terminal Voodoo

WALL OF VOODOO

-by R. Emmet

Seeing Wall Of Voodoo live only confirmed an impression I'd had from a few listenings to their recorded output (a 5-song EP, an album, and a cut on the Urgh compilation):these guys, playing their cool, stiff, off-beat electronic pop, aim to relate on a personal level. Their's is almost a formal sound---Doug says they sound like Devo anc certainly the case can be made, butthey seem more familiar than that, like you went to high school with them. Early Magic Band may be a better comparison some of the guitar parts (like on"1-2-3") and the general goofy humanity of it all keep bringing the comparison to mind. Besides like Van Vliet, they come from the desert.

Bruce (bass), Mark (guitar), Joe (Nanini!; drums & rhythm box) and Stan (Standard Ridgeway!, vocals, synth) are from Barstow, CA where it's so hot in summer that to get cold water you turn off the furnace and use the hot water tap; the pipes get so hot that steaming water comes out of the cold water taps. At least that's what they'll tell you. They've been in LA for at least five years, contributing in various ways to the scene there (see below). Mark and Bruce are brothers.

T!: How did the band get together?
S: Wall Of Voodoo started out as a soundtrack company (with Mark and Stan), we were trying to write soundtracks for the...
T!: The Creeping Terror! (We'd done our homework)
S: Yeah, things like that.
B: You know, making horror soundtracks for Canadian tourist films--give people an eerie feeling about where they're going...We didn't plan on being a band, people just started booking us and the idea sort of caught on. So we started taking it seriously, and sooner or later we'll come 'round to being a band. Those two started out as much as 4 years ago and then I came into it.
M: I was in a punk band (the Skulls, with Chaz; Bruce was in the Wierdos).
S: Do you guys know much about LA in '77...

M: Back when the Screamers, Weirdos, Skulls, Dils, it was really great.We had a good crowd of maybe 50 people whereever we played that knew what we played and that knew what we doing. Then it got wider and people started expecting some cold, like Gary Numan-type and they didn't like the idea we were smiling up on stage ...they want us to be arty I guess. I think art is just fine...but what gets me about that kind of thinking is that they remove art from real life.
C: It's just like the world of painting. In order to make money you have to raise yourself above it, so the more you make people think your Art is great, the more money you make.
T!: Do you approach music with any overriding philosophy or statement?
B: We say things that we think and mean, If we think and feel a certain way about something we'll write about it, but we're not out to change the world or someone's mind. We can't do it, nobody can like that.

S: We're more into total detachment.
T!: If there is such a thing.
S: Any time you open your mouth you are making a statement.
B: I have an opinion about things, but I'm not gonna cram it down someone's throat and say you should think the same way.
T!: But "Long Arm" is a statement song, right?
J: I think it's more of an observation than a statement.
T!: You find a statement in every song ever written, but...
S: Yeah, you got to say something. So the whole idea is make a statement, but it's not a soapbox.

We started talking about sports. These guys are real baseball fanatics, and it transpires that the reason they skipped Philly on their East Coast trip was because Pete Rose played for the Phillies.

T!: How'd the first EP do?
S: It sold about 18,000 copies; really well for an American EP. That was our first release, and you know EP's are really confusing to radio people and retailers ...we had to walk around shops in Los Angeles telling them not to sell it for $8.99.
T!: What did you think of Urgh?
B: It was a fucking nuthouse. Like a Mardis-Gras.
T!: Did the bands do all the mixes like it said on the credits?
B: Yeah, it's like we went in there and got about three different takes and ranked them according to how we felt about them. They took the one we didn't want them to use and it sounds like total shit.
S: They totally fucked it up. A lot of people have said it doesn't sound bad.
J: When you spend 6 hours mixing a tape, one song, and you finally get it to where it's 'Okay, this is the one we want to use' and they take the wrong one, it kinda bugs ya a little.
B: It was pretty much international mayhem. Do the gig here, send the tapes to this country, send the mixing to this one, and by the time little ol' Wall of Voodoo gets down on A&M vinyl...We withdrew from the whole affair after mixing it was just 'No More'.
S: We were Short-Armed.
T!: Were you alienated from the other bands too...
S: Well it was weird. The show we did (in Santa Monica) was the first one and there really wasn't a chance to talk to anyone. It was just alot of English people running around pulling their hair out, stealing our music from us.
J: They always steal our fuckin music, they've been doin' it for 40 years now. When are we gonna call their bluff?
B: I got drunk with Nicky Tesco of the Members. That was it.
J: I love the English people: "Yeah man, it came here first, we started it" Yah, we kicked there asses in '76, in 1812, we're still kickin' their asses. You can't even get any fresh fruit over there.
M: Let's not talk bad about 'em, they're not gonna appreciate us over there.
J: I doubt this paper's gonna get over there. (Objections)
T!:So you hate the English. Who do you listen to?
S: Sounds. The vacuum, washing machines.
B: Race callers at the track, especially when the my horse is first.
S: When I really want to listen to music, I listen to instrumental music. Soundtracks.
B: TV shows. Turn on Mannix or something. Crank it up during the suspense parts and turn it down when Mannix is talking.
S: When I listen to pop music, I always get the impression that it's trying to make me do something, like dance...A lot of bands two years ago were making music without thinking about making it commercially viable. Now there's a lot of consideration by a lot of bands to do that...
B: People are starting to sell themselves short.
S: ...and I don't blame them for doing it, it just makes for more boredom. And if the recording companies knew what kids really wanted to hear they'd probably jump off a bridge. They think they want is the Dead Kennedys and the Circle Jerks...They want to be shaken up.
B: It all stems from lack of attention from your own label and they won't pay attention until you come up with 40 or 50 years olds feel is accessable. There's so few willing to take a chance, and you go so long with this lack of attention that you start losing your own self-worth.
S: We have no squabble with I.R.S. They're young and their heart's im the right place. Thelarger companies can't take chances on piddly shits like us and the Dead Kennedys.

The subject of violence at gigs is brought up, including examples of recent Black Flag and Dead Kennedys gigs here.
S: It's really strange considering that a movement like punk started expressing a lot of negative imagery which really was positive: Destroy, which really meant build it up, change,...and you get a lot of meatheads who don't even see the paradox, who just think 'Yeah, rip it up' destroy, fine. Movements always deteriorate...
T!: But there are people who seem pretty articulate politically, say Jello...

S: Sure, he's from San Francisco where everything is 'polically correct'. He was from Santa Cruz before that with hair down to his ass Sat up in a shack playing harmonica (laughter). Naw, we all know them, Jello always goes to our shows. We never go to theirs. But what our band's trying to do...first off, it's what we really want to do: it's our own version of pop music. We look at ourselves as an alternative --if you don't want to listen to music that's made for eating breakfast or dancing or whatever, we might be up your alley. Our music's not about fantasy or science fiction, it's about reality. It's not about Damon Runyon-type 'on the street' characters all posed and On The Road with Jack Kerouac. It's not like 'Let's paint a Bruce Springsteen kind of glorious romantic image sitting on the front porch with the old car'. What a bore. It's horrible out there, who wants to live there. We want to paint things as they really are.

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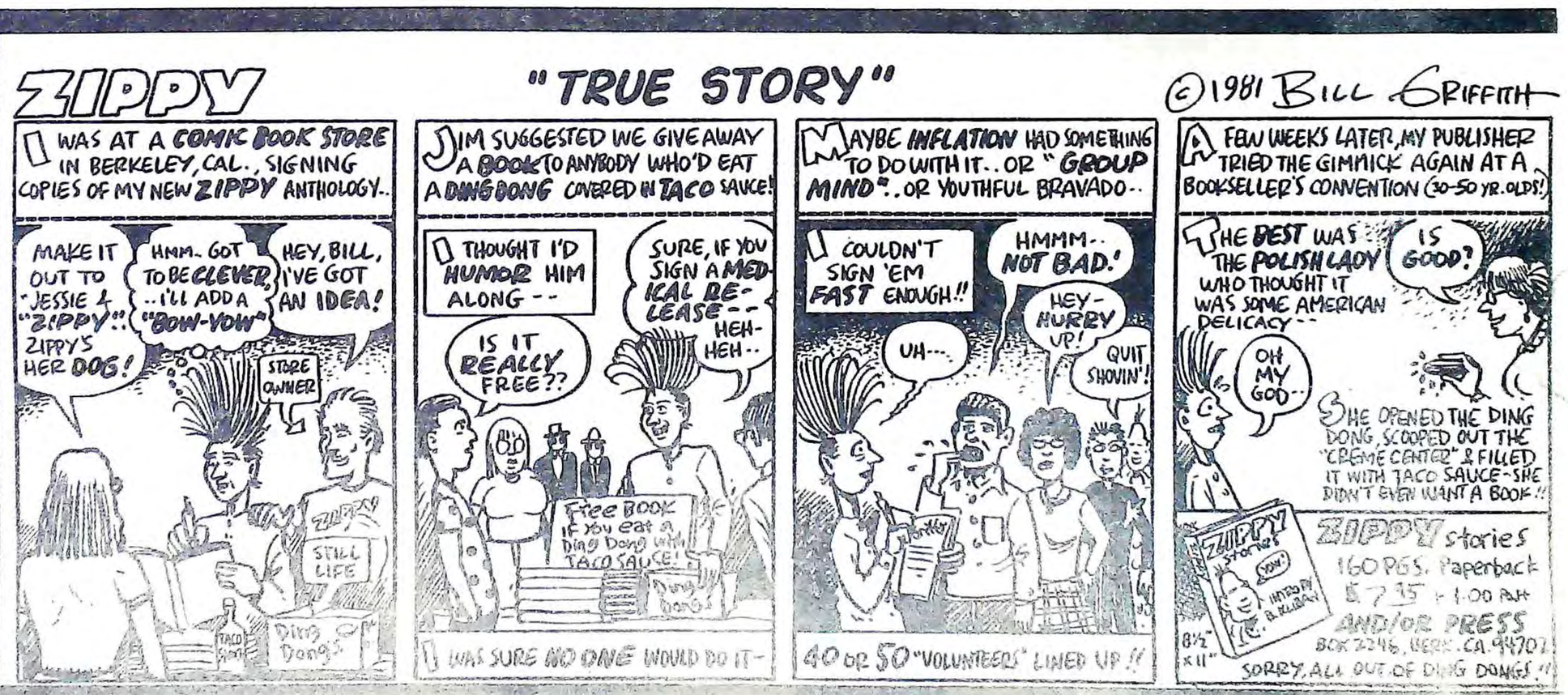
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SNAKEFINGER

-By Chucko, the Rockin' Robot!

A rainy day in Philadelphia is possibly one of the worst places to be. It showed, as only a handful of people attended an amazing concert by Ralph Records recording artist: Snakefinger. A selection of dazzling Ralph films, featuring such fave artists such as MX-80, S. Finger, Residents and Tuxmoon were very well done and pleased most of the crowd.

As for Mr. Sankefinger--who plays his guitar upside-down and backwards --he and his band took off and rocked the few people in attendance. Backing S. Finger were an able body of musicians including Eric Feldman (ex-Beefheart). Featured among the set was a batch of new songs that are to be on a new LP planned with the touring band. A bit of change from Mr. Finger's normal self done previous material, more club/funky/dance sounding than his previous records, which are mainly Phil (S. Finger) over dubbed a bunch...

His guitar playing is captivating and powerful and still <u>fun</u>: A factor often missed in Rock music. Fun is a main part of his outlook/style--fun and ideas, expressed musically and lyrically. He doesn't want to preach or shove (musical) lectures down throats, nor have his ideas treated as muzak.

His music demands attention of an open mind, and by judging from reactions he had the attention of those available that night. A true entertainer, Snakefinger, did a tight and fast set of standards, new tunes and a few specials,too. "Jinx" the Tux Moon tune, was done ala Ska, and a great Ian Duryish tune: "Bring Back Reality" got a jostle out of the audience who then returned to their comatose normal zombie selves.

Along with some bouncing in the band a few weird numbers were done to our surprise: "I Followed My Dream (Now My Dream Follows Me)" and an astral anthem "Private Universe" Judging from the mixture of the crowd, there was something here for everybody. Dance stuff, guitar wizardry, fun, humor, seriousness and stuff to give any kid a lift. I just hope I have a tape recorder next interview I get.









BLURT

-By Fran Soir

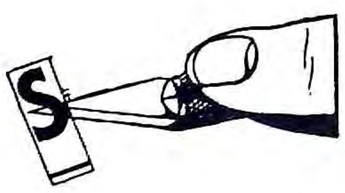
Once again I'm sent off to see a band I haven't heard. I know the bare facts about Blurt--no bassist, live album with pink garbage bag on the cover. Even now I don't know their names. There's a singer/sax player, a guitarist and a drummer.

In performance they seem to vacillate between a primitive "rock" beat and a slightly slicker funk both of which are based on repeated rhythm figures. Over these the singer sings and plays in a manner less annoying than he would like, but still pleasantly unpleasant.

I couldn't understand a word he sang, but his"talks" were hilarious. Nonsense parading as meaning. Similarly, their sound slapped you around a bit. The audience danced away as usual; e.g. moving to everything but the beat.

Blurt's style, while having many reference points (among them the NY no wave crowd), is a unique one and seems to be developing along its own lines. Lack of commercial success allows one this priviledge. They have no fans to disappoint. They haven't yet delivered the great stuff to us but there's ample reason to think they might.

Now if a band as unusual as Blurt can play in front of a crowd of people who were out for the evening not knowing what to expect, there is no reason this can't happen elsewhere. We need another place with cheap admission and cheap drinks with an adventurous booking policy to prove me right.



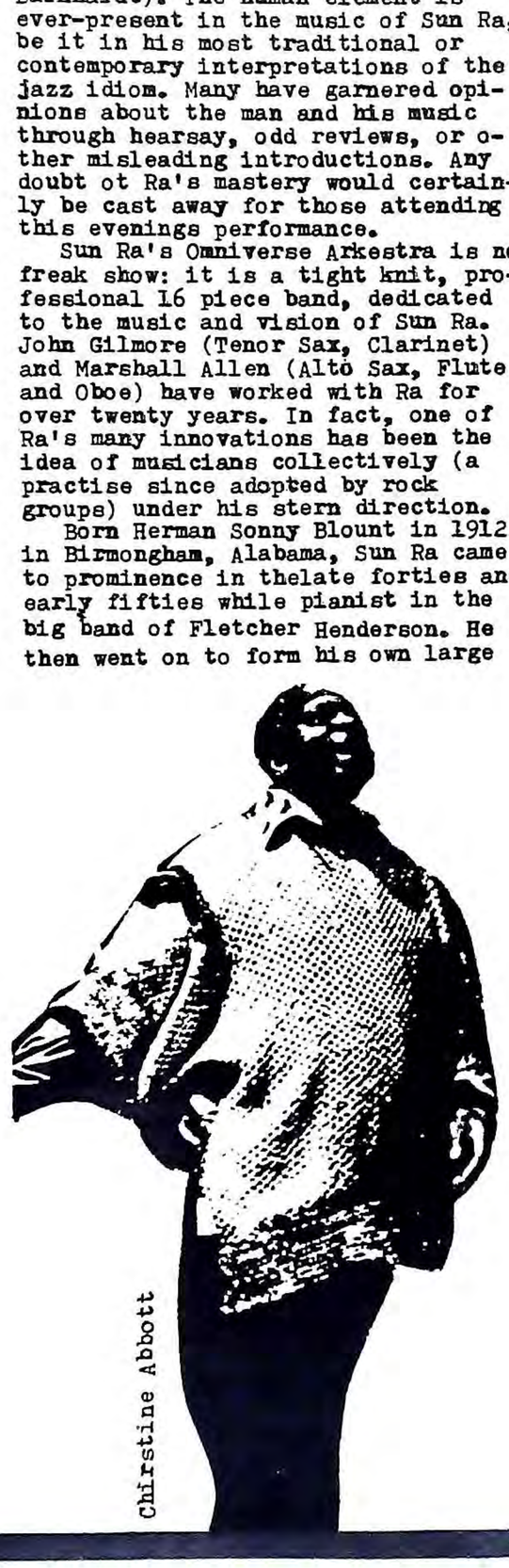
SUN RA & HIS OMNIVERSE ARKESTRA
Live At Geno's Empty Foxhole

An amazing display of humanity is perhaps the best way to describe Sun Ra's magnificent performance at the "new" foxhole (brought back to life after two years by promoter Geno Barnhardt). The human element is ever-present in the music of Sun Ra, be it in his most traditional or contemporary interpretations of the jazz idiom. Many have garnered opinions about the man and his music through hearsay, odd reviews, or other misleading introductions. Any doubt ot Ra's mastery would certainly be cast away for those attending this evenings performance.

Sun Ra's Omniverse Arkestra is no freak show: it is a tight knit, professional 16 piece band, dedicated to the music and vision of Sun Ra. John Gilmore (Tenor Sax, Clarinet) and Marshall Allen (Alto Sax, Flute and Oboe) have worked with Ra for over twenty years. In fact, one of Ra's many innovations has been the idea of musicians collectively (a practise since adopted by rock groups) under his stern direction.

Born Herman Sonny Blount in 1912 in Birmongham, Alabama, Sun Ra came to prominence in thelate forties and early fifties while pianist in the big band of Fletcher Henderson. He then went on to form his own large





Chrstine Abbott

ensamble, one of the first of its kind to explore the realm of free improvisation. Sun Ra further defined his vision by dressing the musicians in elaborate costumes, adding dancers and electronics, and announcing that the music of his Arkestra was transmitted to them from outer space. Ra's cosmic discourses are, however, at once lighthearted and completely serious; his true message one of warmth and brotherhood among the human race.

The performance at the International House was a display of diversity, musicianship and breadth. Opening with some disciplined, superb-freely improvised music augmented by the movements of dancer Carla Washington, Sun Ra took the stage and closed the piece with a stately piano solo. From this point we were treated to a number of big band swing arrangements, featuring solos from John Gilmore, Trumpetist Michael Ray, and Guitarist Carl Le Blanc. Switching to the Stratus and Crumarti (Ra's electronic keyboards), the magic music of Sun Ra was brought forth through a series of peices involving the musicians leaving the stage and returning several times; marching and dancing around the hall and through the audience, and finally joining Ra in a chant and response exhorting "The Space Age is here to stay, you just can't make it go away!" No one in the audience thatnight, mesmerized and swaying back and forth with the incantations, could deny it: if anyone is capable of bringing the mystery and magic of outer space to our humble Earthly shores, it is Sun Ra.



Lisa Haun

ACERTAIN RATIO/
PHYSICAL PUSH

-by Jim Meneses

I was really excited about this gig. I'd heard quite a bit of A Certain Ratio, thought their sound was appealingly direct, unpretentious and well produced; not to mention the distinctive drumming which highlights the group's recorded work. Unfortunately the most striking aspect of their performance at the East Side Club was the ease with which one could see the group members ears. They all had huge ones, with haircuts which accented their amazing size. I also noted the people in the audience eating up this copped English funk, quite a bit which resembled a Peter Sellers movie soundtrack. True, their equipment had been shipped back to England (Manchester to be exact) the previous evening by accident, which might be part of the reason the ensemble playing sounded so stiff and uncofortable. It's hard to play on rented equipment; however, the problem seems to be more closely related to the stylised, contrived manner in which the group approaches music that has to sweat joyously and furiously to reach its heights. A Certain Ratio provided a soulless, emotionless imitation of funk that left me wishing for the real thing.

A much fresher and more enjoyable set was provided by Physical Push. The music is simple but infectious, and about halfway through the set they brought out a lead singer who galvinised both the band and the audience. Plagued by a less than adequate sound (a common occurence for local groups opening up at the East Side), their good songwriting, arrangements and fine drummer easily made up for it.



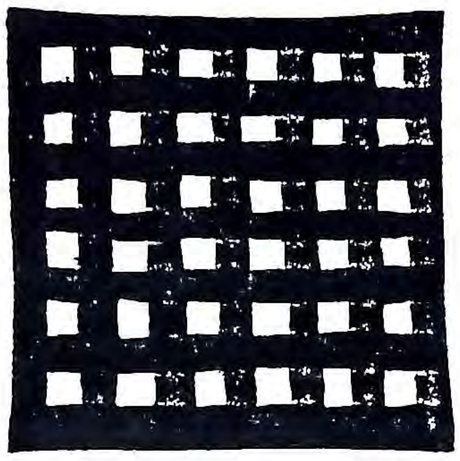
STREAMLINED

Reviews!

45 rpm's

BLACKOUTS
Exchange Of Goods/Industry
(Situation 2)

Finally, this Seattle band cuts down on the weirdness element that nearly ruined their first EP and produce a tight, inventive and fear filled second release. Definate dread locked in every angst-packed groove. Caustic, short and biting, this 45 shows a hell of a lot of promise. -S. Dunhill





BLACK FLAG
Louie Louie/Damaged 1 (Posh Boy)

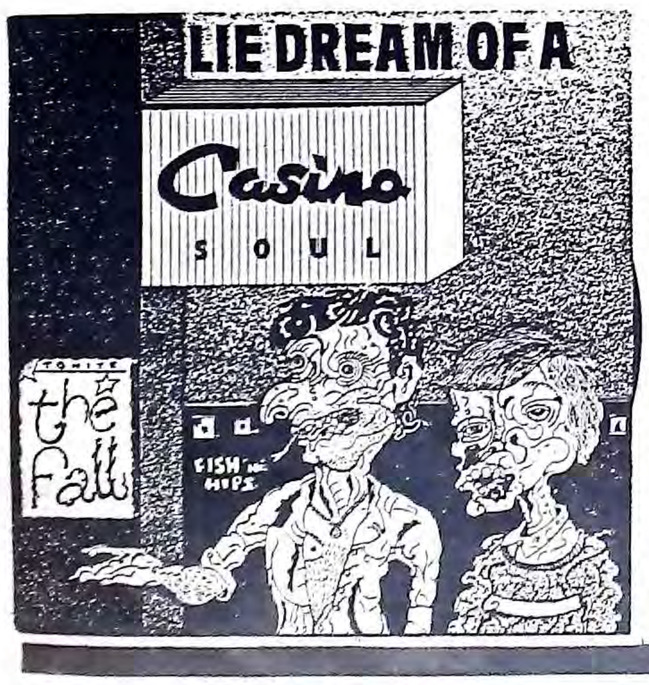
This isn't punk rock, this is war. Black Flag has given my fav old beer guzzling sond some new meaning. Don't guzzle too hard or this just might happen to you too. Poor guys, what happened? No more "White Mimority" middle calss troubles to bitch about? You guys don't have no gun in your collective backs, you just got trapped in the same corner that your predessors did three years ago.
See, all morons don't come from Philadelphia. -Eddy Strychtneim.

BLURT
My Mother Was A Friend Of An Enemy Of The People/GET (Test)

Blurt had always balanced themselves to finely on the edge of sanity, and with this latest release, they take the big plunge. Barren beat rhythms are kept down by drum and guitar while leader Phil Minton sings in such a mangled mix that the lyric is totally unitelligable. This is truly schitzed music with the only bridge being Minton's sax, which has become more the voice of the band than his own. -S. Fritz

DEUTHC AMERIKANISCHE FREUNDSCHAFT
Sex Unter Wasser/Knochen Auf Knochen (Virgin)
POPULARE MECHANIK
Muster/Scharfer Schnitt (Systematic)

Two new slabs of vinyl from Germany. DAF (pronounced "Dahf" for all you intelligensia) are now superstars in their homeland and this latest 45 off their album should show why. Underneath all the stacatto sequencer measures and thunderous drums, vocalist Gabi sings in a sensual voice that none the less comes off as human.
Meanwhile, the latest entry in the Deutchland sweepstakes is Populare Mechanik. A synthefunk band with more in common with A Certain Ratio than Georgio Moesroder. Simple and hypnotic, it's not bad, but relies too musch on effects than on letting the band speak for itself. Still worth a listen though.
-S. Fritz



HI SHERIFFS OF BLUE
Cold Chills (Pt 1 & 2) (Tweet)

Mutant blues. I have something similar on a Jimmy Reed record of the same title. Ain't up their with the late Mr. Reed's version, but give it a shot, it grows on you like some new disease. You might even end up owning a copy. (For more info: Tweet/518 E. 5th St./Box 7/New York NY 10009) -S. Dunhill

TANX
Bongo Congo/March Of The Slugs (Capital)

Screaming guitars make this one of the better releases I've heard in a while. The double axes cut like all hell, despite what must have been a low budget mix. They shine.
Tanx's only fault might be that they sound like their in a time vault. I hear bits of psychedelia all over this SF release. Hope the next time they can get past that, they got the talent. -S. Dunhill
(For more info: tanx/775 union/San Francisco, CA 94133)



R.E.M.
Radio Free Europe/Standing Still (Hib-Tone)

The latest offering from Athens, GA has to be one of the most surprising not in that it's an excellent release (and it is), but all the big critical broo-ha-ha it's made in bigger pubs. NY Rocker has it mentioned at least three times in their latest issue. I see mentions of it in other pubs even bigger as well. This little band from Georgia has come up with a pop single to be literarally (pun intended) measured by.
And they deserve it. If "R.F.E" isn't a beautiful piece of semi-accoustic wonderment, the flip will have you standing on ears (as it did me) And if neither side loves you, you're deaf or a jaded ass (or both). A stunning debut and hope they can match it with more. (for more info: r.e.m./P.O.Box 8032/ Athens, GA 30601) -S. Fritz

THE FALL
Lie Dream Of A Casino Soul/Fantastic Life (Kam Era)

The guitars lurches, the drums stumble, the sax careen and Mr. Smith, the Hip Priest, howls in ome of the most angry tirades on Atlantic City mentality ever pressed om vinyl. Ooohhh...this is a killer of a single, and undoubtedly the best Fall release yet. Or to quote Mr. Smith himself "The ripper mentality hid well under ex Empire wealth. The above referred to slates'll be struck with refenge forthwith" No doubt, the next offings will be something we'll all have to duck from. -S. Dunhill

PYLON
Crazy/M-Train (DB)

How long has it been since Pylon's last release? Who knows for sure, but here's the latest. The patented gyrate sound isstill intact, if now a bit more melancholy, especially with "Crazy" The latest in a long line of hits for this band. -S. Fritz

BRIAN BRAIN
Jive Jive/Hello To The Working Classes (Secret)

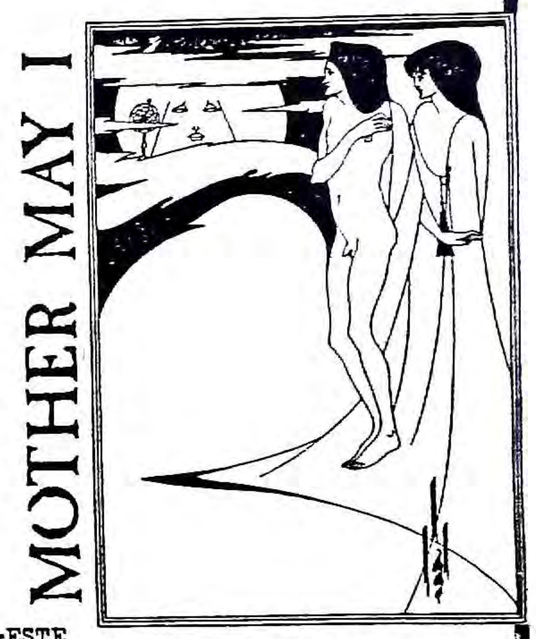
Gee, in the back of this single, Brian gives thanx to at least three hospitals...

Anyway, the long-awaited new single by Martin Atkins & Co finds them still in one piece and at their drunken best with this boozy two-step. I mean this record is more powered by beer and Daniels than I am. And for that alone you should give this a listen. But if not, let me put it to you this way: Brian Brain pick up on a lost art since the coming of those dread years post-'77; i.e. the art of pub-rockin' (that cheery and very British good time music). So bop with it. -S. Dunhill

LOCAL RELEASES

MOTHER MAY I
Commercial/Dr. Doe, Mr, Doe/Smoke On The Water (Mother May I)

Just goes to show what a real drummer means. Not that Sean and Lisa are bad musicians, if nothing else Lisa can develope into a truly good guitarist. But a song like "Commercial" is an ad for a drummer really bad. Anyway, look what they've done to my high school anthem (Oh, fuck. I'm giving away my age.) MMI's warped bass/axe approach ain't as good as Nash The Slash, but ain't as bad either. Now the band's gotten a drummer I understand, let's see what the next release is like. -S. Dunhill



SIC KIDZ
Rhythm Girl EP (BTCP)

Oh christ, what a fuckin' monster ...The Sic Kidz rise to the occasion with all their phychedelic/rockabilly roots intact and come up with a roots killer. "Radar Eyes" is a midnite creeper heavy on the drum thump and guitar wash. Druggy, real druggy...and mean. "Frenzy" lives up to it's name with rockabilly fervor. My pick of the release. Which leaves "Rhythm Girl" which I love for sentimental value alone (for more info, check item on them this ish--Ed.), and though the weakest track in my books is defenitely better than 90% of everything else on vinyl. A welcome return for this band and hope they come out with more. (For more info: BTCP/6407 Wayne Ave/ Phila., PA 19119) -S. Dunhill

BEN-WAH TORPEDOS

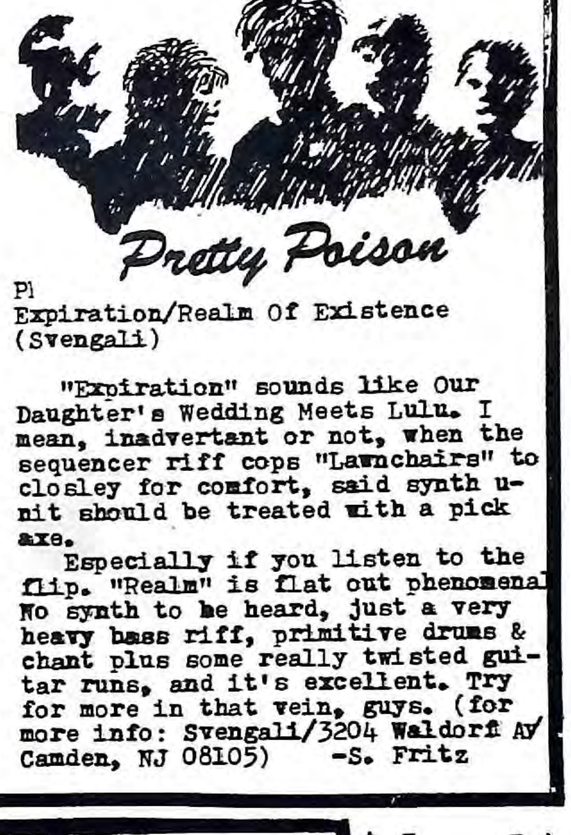
Fingerprintz(Love Addict)/Debbie Likes London (Dead Stan)

Contrary to popuplar dirt hiding as rumor, the Ben-Wah's come out with a record that proves they are not washed out yet. Both slabs are OK shots at garage rock, if not bad at all.
"Love Addict" is the better written of the two, hands down, but my personal fave has to be "Debbie" w/ it's non-stop riffarama. Though next time guys, can the bridge, it gets in the way. Get this record.
-S. Dunhill



NU-ESTE
If You Want It/From This Side Of The Window (Intense Intents)

Nu-Este are a band that have come out of no where in the last 6 mos. Their sound is in the filtered guitar/bass & drum ensemble. "If You Want It" is a good rocker if not the most stunning, but the flip is lame, flat out lame. My advice to the band is to concentrate more on the A-side and not move so fast...they've got potential if they think it out a little more. (Write to: Intense Intents/ P.O. Box 14056/Phila., PA 19123)
-S. Fritz



PI
Expiration/Realm Of Existence (Svengali)

"Expiration" sounds like Our Daughter's Wedding Meets Lulu. I mean, inadvertant or not, when the sequencer riff cops "Lawnchairs" to closley for comfort, said synth unit should be treated with a pick axe.
Especially if you listen to the flip. "Realm" is flat out phenomenal No synth to be heard, just a very heavy bass riff, primitive drums & chant plus some really twisted guitar runs, and it's excellent. Try for more in that vein, guys. (for more info: Svengali/3204 Waldorf Av/ Camden, NJ 08105) -S. Fritz

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Reviews!

EP's



CAPTAIN SENSIBLE
This Is Your Captain Speaking (Crass)

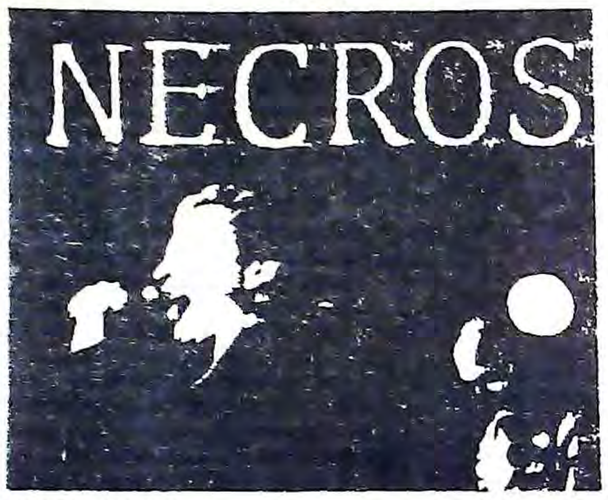
OK guys, here's an original '77 punk meeting his modern counterparts for a very interesting mix. The good Captain, of course, is from the Damned, and the rest of the band are various members of the Crass collective. The Damned element (especially from the Black Album period) wins out instrumentally, yet the Crass element (wherein CS takes potshots at both the U.S. & THE USSR over their respective nuke policies) wins out lyrically. Of course, he says that if we don't watch out, we'll all lose, but this EP is definately a winner. -S. Dunhill

CRAZY HEARTS
Regeneration (R Label)

OK,OK,OK...get this. Similarities go near PiL's Flowers and the Creatures' EP. I get the feeling though that this band is a bit more permanent than the above two configurations. Split into two sides, the live side is recorded of time-worn tradition of cassette in CBGB and the cut "Mercenaries" shows them to be a decent live band. Yet the flip (the studio side, natch) eats your brains for breakfast... a real scorcher of an opener with "Black Rain" an atomic tribal dance and "Ghost Dance" a real spooker. Check this band out. (For more info: The Rat Cage/171-A Ave/New York, NY 10033) -S. Dunhill

NECROS
(Touch & Go)

And now from the Midwest, somewhere in Ohio to be exact, comes another fast/loud band. A 9-song EP that totals 9 minutes is as fast as you can go so they probably rank as the ultimate in speed. I lost the goddam lyric sheet but the cuts "Youth Camp" and "Public High School" really stand out (maybe cause they are two of the longrst). Get it. Real fast. (For more info: Touch & Go/P.O.Box 26203/Lansing MI 48909)
-S. Dunhill



ZERO PATROL
Bandit Duck From Space(Zero Risk)

Hey, here's an item with a really cool title and music to match. Much like early Tuxedomoon but with tongue in cheek (or bill). Full of transmutation and trend mutation. It's a really great EP giving you your $3 worth. -Chucko the Rockin' Robot

LIQUID LIQUID
Successive Reflexes (99)

Liquid Liquid follow their really fine premier EP with an even more advanced, melodic second. New percussive instrument discovered on this record is the piano (and I bet you didn't even know that it's a percussion instrument, did you?) and it improves the quality of the main track ("Lock Groove") considerably. Yet the flip is the real treat with Liquid (2) exploring Latin, African and free jazz in their usual fluid style. Quite fine for four men who only use bass and drums, and from the looks of this EP, they won't get locked in their own little groove either. -S. Fritz

GET SMART!
Words Move (Syntax)

An inventive rock record from the American heartland (try Kansas). Get Smart are a trio that take a minimal and clean approach to the guitar/bass/drum formation and rely on their growing garage ability instead. It works. The songs "Eat, Sleep A-Go-Go" and "This Is Style" are knock-outs, and this EP should be had. (For more info write: Syntax/P.O.Box 493/Lawrence KS 66044) -S. Fritz



DAVID BOWIE
Baal (RCA)

Bowie takes another step further into the stage. This EP has not one original Bowie song on it, relying instead on the songs of Bertolt Brecht (who wrote the Three Penny Opera), the master of black humor of the post-W.W. I era. Baal itself is Brect's first play written, and as such not his best but if you are an afficianado of his material or wanting to learn, this is as good an intro as you're going to find. Bowie treats the material with traditional respect of only his voice (in very fine form), some keyboards and small orchestra. This is not for Bowie fans, unless you are open-minded. -S. Fritz

ORANG OTAN
(Zoar)

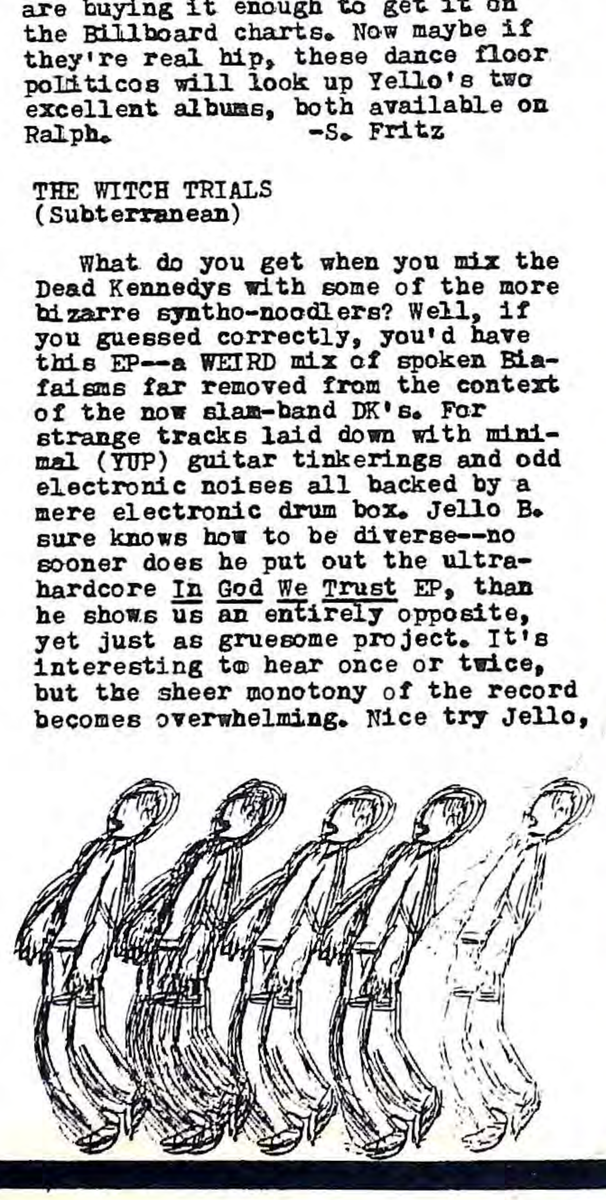
Definately another different record. Try a dash of Gang Of Four with a full horn section and a less oppressive feel, though still fairly relevent lyrically. The track, "Waking In The Jungle" is a killer with its simple use of drum & synare. Plus you got four more tracks to choose from. -S. Fritz

YELLO
Bostich (Stiff)

Smart band this one...real set of clever guys. Underneath all this synthodance melody is a very keen sense of satire. Every track is a clever parody of one style or another, and lyrically even more bite is apparent. Funniest thing of all, and this is a very funny record, is that the people who are satirized on this record are buying it enough to get it on the Billboard charts. Now maybe if they're real hip, these dance floor politicos will look up Yello's two excellent albums, both available on Ralph. -S. Fritz

THE WITCH TRIALS
(Subterranean)

What do you get when you mix the Dead Kennedys with some of the more bizarre syntho-noodlers? Well, if you guessed correctly, you'd have this EP--a WEIRD mix of spoken Biafaisms far removed from the context of the now slam-band DK's. For strange tracks laid down with minimal (YUP) guitar tinkerings and odd electronic noises all backed by a mere electronic drum box. Jello B. sure knows how to be diverse--no sooner does he put out the ultra-hardcore In God We Trust EP, than he shows us an entirely opposite, yet just as gruesome project. It's interesting to hear once or twice, but the sheer monotony of the record becomes overwhelming. Nice try Jello,



Albums



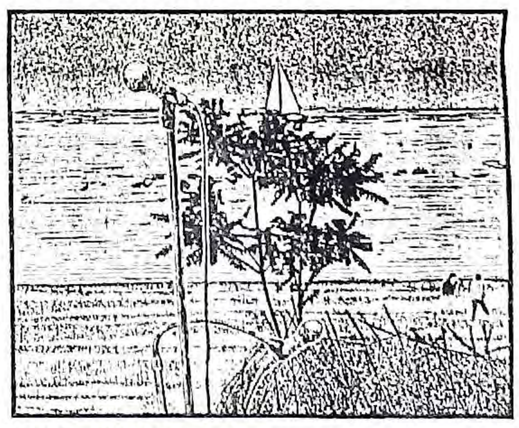
VARIOUS ARTISTS
Let Them Eat Jellybeans (Alternatiwe Tentacles)
Seattle Syndrome (Engram)

1981 produced some excellent samplers and these two have to be the best.

Jellybeans is now known by all far and near who listen to half-way decent music. The only thing that bothers me is that people only play side one (the "slam" side) and ignore the notable tracks on side 2 (the"arty" side). Hey morons! Did you think Jello would put his name on the entire album if he didn't want you to listen to great tracks like Geza X's "Isotope Soap" and other stuff on the second side? Wake Up!

Meanwhile, less heralded, but equally good is the Seattle Syndrome which is more diverse than Jellybean. They must have one hell of a pool of talent up there in the woods, because this record covers everything from hardcore (The Fartz--watch out for 'em) to wimpy pop (Jim Basnight) to the outre (Savant's "Stationary Dance is probably my fave of the entire album). For the very open-minded only. -S. Dunhill

DAVID THOMAS & THE PEDESTRIANS



DAVID THOMAS
The Sound Of The Sand (Rough Trade)

With this album, if you didn't know by now that David Thomas is one of the most unique American lyricists we have today then you've missed the boat. Space doesn't permit a good quote, but go into your local hip record store and read the lyrics on the back cover. Now add on the able support of Anton Fier (ex-Feelie & Lounge Lizard), Phil Moxham (ex-Young Marble Giant), and Richard Thompson (!) with a cast of others including some of Thomas's own Ubus, and you get a very unique album. -S. Dunhill

DISLOCATION DANCE
Music, Music, Music (New Hormones)

Disapointing is more like it. What hurts is not so much the musical ability of the band, but rather whoever produced it made them sound like complete pap. It infuriates me when that happens, I just hope their live performance rectifies the situation. -S. Fritz

CHRIS & COSEY
Heartbeat (Rough Trade)

For all those who don't know, C&C are the surviving musical half of the sorely missed Throbbing Gristle. Their first new product is a quietly intense LP relying heavily on the use of the sequencer and motif. My only lament about the whole album is I miss the savage madness of ex-TG mate Genni P. Orridge, but I'll accept this as a decent substitute.
-S. Fritz

FAD GADGET
Incontinent (Mute)

With his second LP, the Fad comes up with a more subtle, hypnotic product. Tracks like "Swallow It" and "Saturday Night Special" show a growth I hadn't seen before. I understand that he will be touring again in the late summer. I'd really like to see this material live.
-S. Fritz

AGENT ORANGE
Living In Darkness (Posh Boy)

Immediately: Say"L.A" Someone is going to say "Oh no! Black Flag--Oh, too violent!" Eat your surfboard, dupes. This one is different. Agent Orange write intelligent yet gutsy, hardcore yet melodic, metal yet psychedelic (whoops!) well crafted pop songs. When I first heard A.O. on the Rodney On The Rock sampler, I was not that impressed. But on this record, "Too Young Too Die" "The Last Goodbye" and "Everything Turns Grey" are all classics. I will say that this is the best of the teenage California bands (sorry, TSOL & Adolescents), but what the hell? Buy all three and invest in domestic product. -Larry Lerner

THE BLASTERS(Slash)

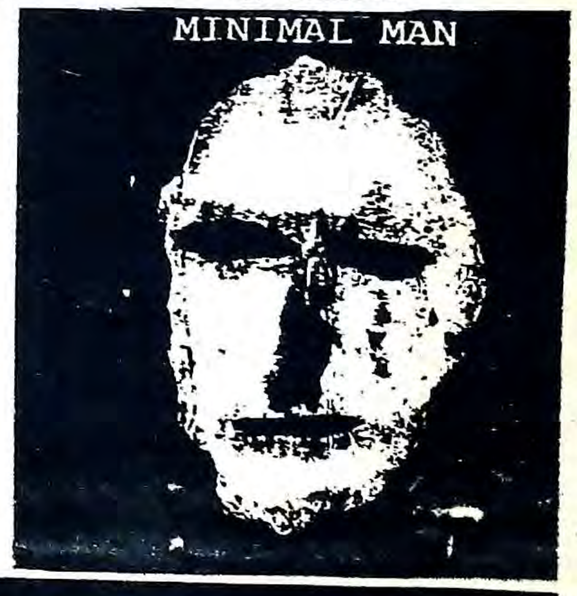
And it's about goddam time! Finally someone comes up woth a good album to drink to and perform other vices too! The Blasters gut RnR approach is well known by now or you are stone deaf or stone ignorant, but the secret is that their songs are as close to real life as can be (What? You think Bossman Dave Alvin doesn't know what he was singin' W/ Hollywood Bed?" Well I got it here on tape chucko). And of course the golden tonsils of Big Brother Phil Alvin is something to be seen (had to have something to make up for that weird-ass smile of his). Who cares? Well I do and like it says on the promo sheet here, it's because the Blasters are one thing, American Music. -Sean Dunhill

DAVID BORDEN
Places, Times & The Continuing Story Of Counterpoint (Red)

Borden, formerly of synth-trio Mother Mallard, first solo project is made of material from the days of the band and continues their explorations of the minimalist style. But unlike the more recognized composers in the field, Philip Glass & Steve Reich, Borden distinguishes himself by relying on both a more impressionistic approach (the two pieces "Esty Point" and "Enfield In Winter") as well as the academic (The two "Counterpoints"). As he also allows room for improvisation, like the style originator Terry Riley, Borden's music isn't a stiff, and there fore not as boring, as others. If nothing else, he's come up with something that takes a little more time to listen to than your Ambient collection. -S. Fritz

MINIMAL MAN
The Shroud Of (Subterranean)

Scary album, by scary people. They sound best, oddly enough, when they rely only themselves (as on the opener "Loneliness"). If you want art music you can slam too, this is it. -S. Dunhill



CASSETTES

THE HUMAN CONDITION
Live At The Collegiate Theatre
13 September 1981

Well, well, well Jah Wobble resurfaces bringing old PiL drummer Jim Walker and a guitarist named Animal out of the gutters with him.

And what they appear to be bringing back with them is the old bugaboo of power trio improvisation. The problem lies not in Wobble or Walker who are a damn good rhythm section, but in their choice of axeman. Animal's vocabulary of heavy metal & slide licks are just not large enough to support this rather long tape. Sure, their are times when the whole thing clicks like in the intro, "Apocalypse #1 &2" but by side two, you are wanting this tape to seriously go away. Hope this is only a start point for them, because I don't think I could take any more of this.

-S. Fritz

SHOX LUMANIA
Live At The Peppermint Lounge(ROIR)

What we got here is something really bad. Talk about out and out, paramystical, pretentious crap, this has got to be it. Further, any possibility of showing off their live show, which I understand is a crucial point of their whole existence, is lost under very poor use of synth, snotty vocals, and in general poor jokes. I will not accept this band takes itself seriously, they sound like they read too much Edgar Cayce. Don't get this.

ATOMIC THINKERS
White Dwarfs

The second cassette EP by this Bucks County electronic duo is as jugular as the first. Using guitar, synths and effects, the create weird tunes and sonic landscapes. Odd vocal tricks and dopy tape delay are also featured for your fun. (For more info: J. Fear/639-A Knowles Ave/Southampton, PA 18966)

-Chucko, the Rockin' Robot



FLESHTONES BLAST OFF! THE FLESHTONES
Blast Off (ROIR)

Well it's only about time this stuff sees the light of day. After 3 plus years of hiding in the can, the Fleshtones make a double assault on your R 'nR senses with their album and now this cassette.

Of the two, the tape wins flat out. The 'Tones range of material (60's soul w/50's rock) cries for the grittier approach which the LP lacked. Wild stuff like "Soul Strutt-in'," "Come In-Dead Stick" and "BYOB" need that raw sound. Just get it.

-S. Dunhill

BAD BRAINS (ROIR)

Can you really call the Bad Brains a hardcore band? I dunno, they play better than most, they include elements of Reggae in their approach. Also, they come (or so it saysin the liner notes) from the Jazz fusion world. In other words, they're not your everyday bored suburban twinky shaving his head.

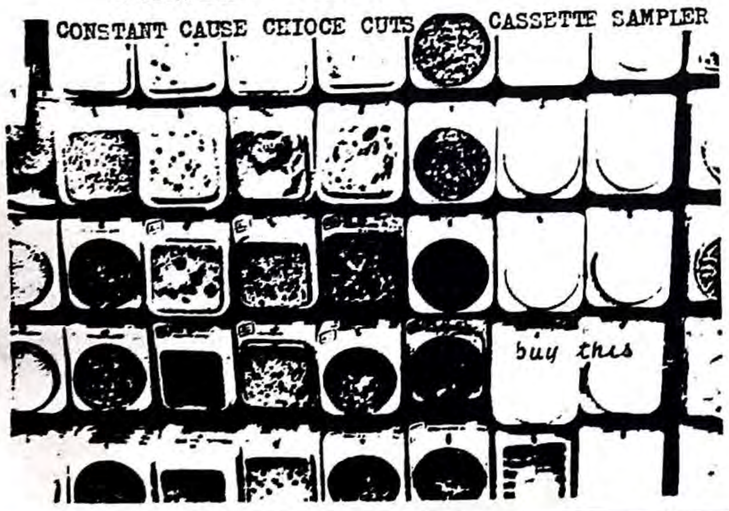
On the other hand, when it comes to fast, loud rock...they're the max on the East Coast and they show a bit more ability in the lyric department (as usual, the prerequisite lyric sheet is included...can't you hardcore guys sing fast...and clear?) and in the reggae bits, they shine. Great stuff, now why can't they play here more?

-S. Dunhill



BAD BRAINS

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OUTFITS & ATTITUDES

-by Jill



Dan Perry

OUTFITS & ATTITUDES

-by Jill

The similarities between the music of the 50's and 60's and the "new" music of today can also be seen in fashion trends. Aside from the actual resurgence of styles, such as rockabilly and mod, there are parallels to non-establishment fashions which were first recognized during the 1950's. Then for the first time in fashion history, styles that came from the source were understood as an important movement in the fashion world.

However, what happens when these social styles become fashionable? Exploitation by the fashion industry leads to their demise. Once a social style becomes fashionable it loses all meaning. This can be seen clearly in all of the recent trends. Fashion is a social statement when it comes from the streets. It is not a social statement when it is dictated to you and imposed upon you by the fashion industry.

Social fashions are an intricate system of visual symbols. It is a language expressed through outfits and attitudes. It is also a means of group identification. When the language is interupted by the fashion established, it becomes misunderstood. A style of dressing that once had significant meaning becomes a Capitalist tool and the social statement it expressed is lost. Once this occurs a social group loses its unique identity and is forced to change. This vicious sycle has occured throughout modern times, most notably in the past three decades, when styles have changed so dramatically and rapidly.

So, what is the alternative? Must everyone be one step ahead of the current fashio trends? Not neccessarily, it can be much simpler than that. Why not dare to be yourself, be an original. Don't be dictated by the fashion system. The fashion symbols of punk, mod, skin, etc., have been so abused that they've lost all of their significance. If you have a statement to make with clothes you wear, make it clear, be original. The need to be part of a social group is human, but you don't have to be an insignificant clone. If you can't express yourself by an original means of dressing, do you have any self-expression?

It's just not what you wear but how, when and why you adorn yourself It takes creativity, imagination and a commitment to your ideals. To make an original fashion statement, it needn't take a lot of time or money, just a bit of thought. Because a certain style is fashionable doesn't mean it can't be used in your own statement. The crime lies in wearing something trendy just for the sake of its trendiness.

Creating your own fashion should be fun. The following is a brief look at shops where you might find something to suit your unique fashion statement. Since we're in between seasons, the list is brief, but keep your eyes open for some exciting new clothes in the shops around town.

A new store, on 3rd St, Moda has a wide selection of new clothing from the 50's and 60's for men and women...for the spring they will be carrying some exciting new designs ...Along with the fare we're all familiar with at Zipperhead I spotted some interesting miniskirts and dresses for spring...Uptown at Metropolis it looks like some great new designs which I hope we'll see more of ...Next issue we'll look at the upcoming season more closely.

photo/poem by joe byron bidewell

falling answer

stand erect
now
it is life
or death

walk the blue
line
like you are

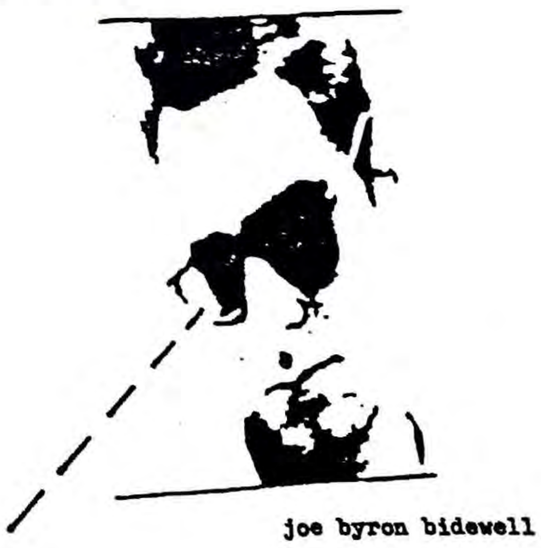
made out of steel

if
there is
a better way

here

i

come



joe byron bidewell

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BEYOND PUNK.



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SEND $
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KINNELON NJ
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Vince Ransid
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Morgan City, LA.
70380

NOTICE:
acopyright notice was left off S Henryletter (issue #7). It should have read "copyright 1981 Howski Studios."

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COMMON MISUNDERSTANDINGS ABOUT THE CHURCH WHICH MUST BE SHATTERED

Let's clear these up once and for all.

* The Church is NOT a joke. NOT a parody. There really ARE thousands of members, revivals, etc. etc. Many people assume something like this couldn't really exist. They are FOOLISH, and MOST FOULLY PROGRAMMED.

* The Church is NOT repeat NOT a group for "geniuses." In fact, we have had to throw a number of smug, overly academic types OUT. And "SubGenius" does not mean anyone with an I.Q. of up-to-but-not-beyond 139½. If you think you can 'define' SubGenius, then YOU AREN'T A SUBGENIUS. Intelligence has NOTHING to do with it!!! If anything, it's the 3 Senses: Common Sense, Sense of Humor, and Dollars-and-Cents.

Your standard 'genius' is usually wrong for the Church. People who do EVERYTHING well are generally too nervous and not very much fun; they do not truly 'know' SLACK. The only two kinds of 'geniuses' we'll accept are: 1) those who can do ONE THING unbelievably well but are screw-ups at everything else; and 2) the 'jack-of-all-trades-but-master-of-none' who can do ANY job, but only in a half-assed manner.

* We DO study 'bad' movies and TV. If you don't watch TV, you're probably totally ignorant of what America is REALLY ABOUT.

* The Church IS racist. We HATE the HUMAN RACE. WE are OnceHumans - son-to-be OverMen. Other churches waste their time ranting about secular humanism - it's secular HUMANS they should worry about.

Skin color is meaningless to us except as an historical curiosity - a means of identifying which of JHVH-1's experimental 'batches' one comes from. We do, however, suspect that SubGeniuses are the Control Group.

* There are GOOD UFOs and BAD UFOs. How do you tell 'em apart? The bad UFOs are the ones people SEE. The good ones NEVER show themselves. Most are NOT from space. NONE are Xists... yet.

* We DO support traditional family values. We aim for extended tribal Clan Patriarchies. The SubGenius mutation tends to run in families. SubGeniuses SHOULD REPRODUCE. We need back-up in case our numbers are reduced by End Times warfare.

Inter-species marriages with humans aren't forbidden, nor is perverted sex, but you must be willing to take the CONSEQUENCES.

* The Church DOES believe in abortion when convenient, up to the 15th year but NOT AFTER. We recognize 15-year-olds as living beings with souls who have an INHERENT RIGHT to lead even the most HORRIBLE lives.

* Slack CAN be obtained through suffering, but only through EXTREME suffering. Most Slack-Masters, by DEFINITION, AVOID suffering, though many symbollically sate J-1's appetite for infliction by kissing parking lots or chairs ("Every chair IS a parking lot." - Rev. E. O'Day).

* The Church IS super-patriotic. We defend America not only from her foreign enemies but also from the Threat Everywhere Within. "Subversion in the defense of extremism is no vice." - "Bob," Economicon 7-86. That's why it is important for weirdos and abnormals to be able to BOTH flaunt their superiority/inanity AND to infiltrate by posing as Normals.

* The Church does NOT sell out - and yet it DOES. The G-rated softcore version as seen on TV financially SUPPORTS the hideous underbelly of the Cult. "Sure they're Pink, but their money is Green." - "Bob," letter to L. Ron Hubbard.

* There are as many idiot SubGenii as there are "smart" ones. PRAISE "BOB"

* Not all SubGeniuses ACT weird. Some only THINK weird but behave much like Normals in order to survive.

The ones to be avoided - yet the hardest to get rid of - are those who act as "weird" as possible but are really insecure closet Normals, doing it only for attention from the opposite sex or something equally inconsequential.

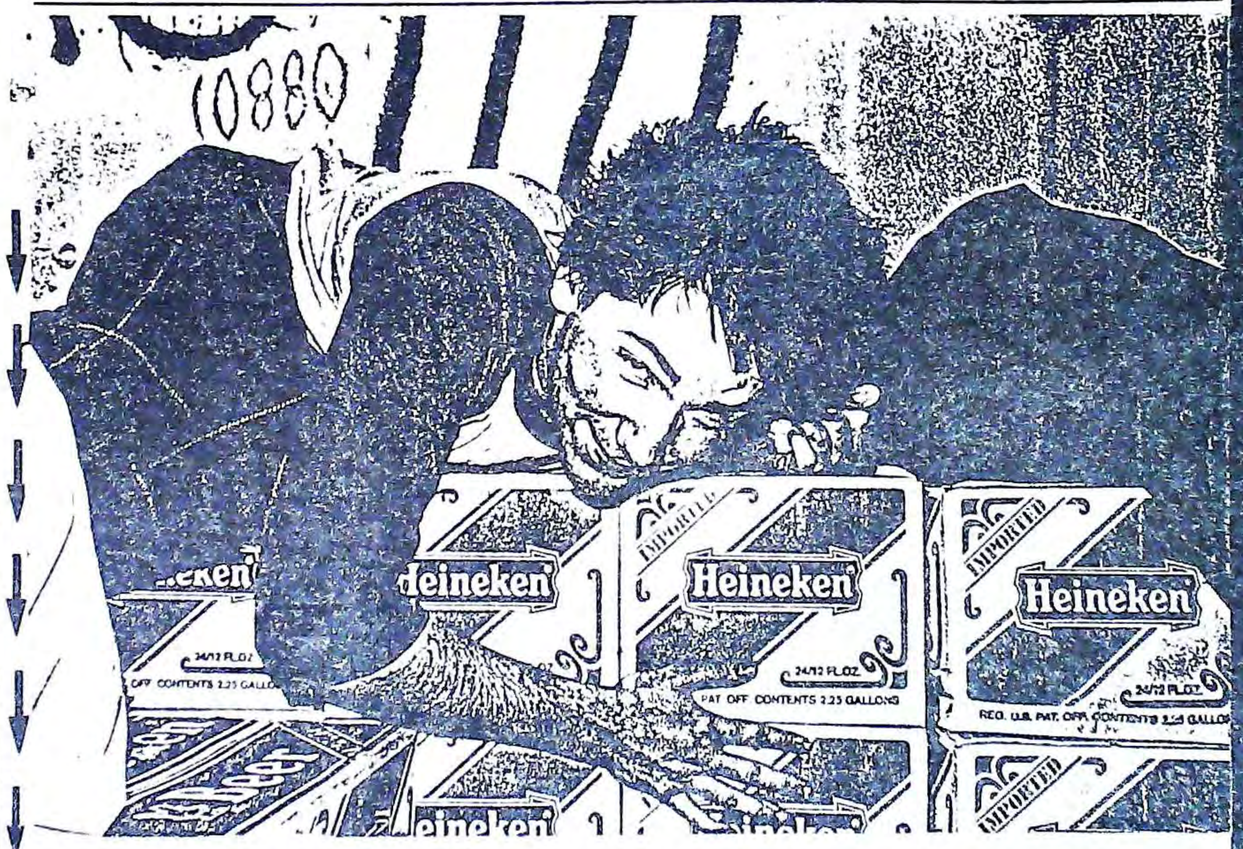
* Not ALL SubGenii have memorized the Pamphlet. There are whole sections that even "Bob" has forgotten. So don't feel guilty.

The SubGenius Foundation
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Get ready for a tough future.
"Pull the wool over your own eyes."



bulldada the latest exploration into the world of advanced surrealist morealism in which the mind is filled with dirt and lugs which trickle like mutilated centipedes down the sides of the cranium to find shelter and rest inside the now sightless eye-sockets.

— *Shredni Chisholm* definition of bulldada



HAS THE U.S. of A. BEEN GETTING TO OUR MAN OR IS HE ONLY SHOWING US HIS WEEKLY CONSUMPTION HABITS? WELL WHO CARES? BUT BE READY FOR THE NEXT ISSUE OF TERMINAL! WITH THIS NOW ALL-AMERICAN LAD (who's just moved to New York), THE BLASTERS, GUN CLUB, JOHNNY THUNDERS, FEAR, ALAN VEGA, and local bands PRETTY POISON, INFORMED SOURCES, AUTISTIC BEHAVIOR and MOTHER MAY I, AMONGST ALL THE USUAL MUDSLINGING, POOR EXCUSES FOR JOURNALISM, AND TYPOGRaPHIES. SEE YOU IN A MONTH (and we mean it this time).

WIRED

continued from page 3

Dear Nicki:

Lou was born in Wales (I think Swansea) and his family moved to Cleveland (Lakewood) in 1959. I met him in high school in 1971 while he was attending Western Reserve Academy (where Dan met him--they were thrown out together due to a drug scandal). We were fast friends until 1976 when I moved to Philadelphia and Lou rejoined Dan at Columbia in NYC. All that remains are several postcards of the Statue of Liberty & the manuscript which Lou sent me in the Fall, 1980. But Dan told me this, NYC nearly did them both in and Lou spent his last 6 monthes in Cle under the care of his family (revolving from the drug store & the library).

Oddly enough, Dan & I did not meet each other until we met in Philadelphia. -Steve

THE NO MILK STORY EVEN FURTHER...

Dear Steven,

It is really ashame your last issue came out supporting the SAD EXPLOITS. I am sure everyone is awhare (sic) by now that they are thieves and thugs (Not to mention retarded) What they stand for is a whole lot of Bullshit. They don't even know what anarchy means (Not to mention, Peace and Freedom!). NOW THAT'S A REAL KILLER, isn't it? They are violent, stupid, ignorant assholes who should move to L.A.! THAT is their mentality. I am glad too that Miguel has left them. He is far too cool for them anyway. Whatever he is doing now, i am sure he is a lot happier!--Noone with brains would support assholes like that. They are destroying the whole Philly scene, and just when we were starting to make a good name for ourselves. I don't go out much, but you can be sure the next time i do, i better not see those assholes around, because there are a lot of people who are sick to death of their shit. i am sure THAT THEY would even admit they fucked up the whole scene. FUCK THEM!

-Signed
Sick of X posers

P.S. Please print this Steven. Freedom of speech

Terminal!:

I recently saw NO MILK for the first time at the East Side with Echo & the Bunnymen. Let me tell you, after all the putdown they have gotten(ex-Terminal's Killing Joke review) I think it is time they got some recognition! I have already heard that Killing Joke's label is very interested in them, and I know for a fact, because I read the letter from Killing Joke myself that night at the East Side. You people can put down great bands like No Milk but when they make it big, you will be saying, "Oh, we always supported them!" Bullshit! Go ahead and make fun of them because of their make up, (how minor) but I don't see you cutting up the Stray Cats who wear make up. Or is it because you "always supported them?" Well all you assholes out there who don't support local bands like NO MILK, Bunnydrums, Physical Push, etc, all I can say is fuck you. You're all a bunch of posers who like to sit around and complain. Why don't you stop trying to be so chic & trendy for once, and be yourself...one more thing--FUCK bondage pants and the people in them (Har Har!). Dry sense of humor, probably above or below your heads... Anyway, to hell with band wars. No Milk are talented and just because they don't spike their hair doesn't make it alright to crucify them. So all you 'New Punks' get it straight, work together. Isn't that what you preach, peace? HA! Prove it.

Mary Negleck

P.S. If you don't print this then you are as bad as the rest of the posers...

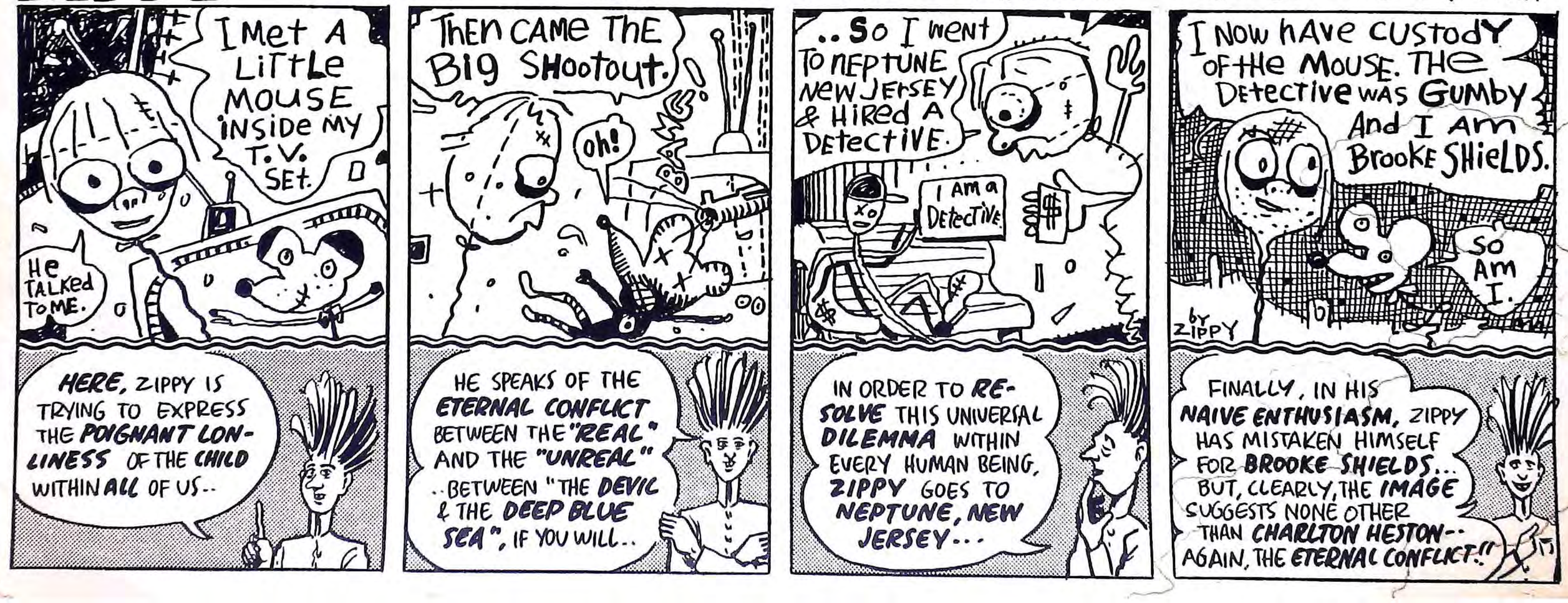


Fuk Comix!





ZIPPY "ZIPPY: THE CARTOONIST..WITH COMMENTARY" ©1981 BILL GRIFFITH





TIRED OF WEARING LEATHER IN JULY?
FIGURED OUT ANARCHY WAS JUST A SONG?
DO YOU KNOW ROBO IS GOD?

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Little Gentlemen — Legion of Decency

"Ardmore Rules, Philly Drools!"

REMEMBER, ALL WILL SUCCOME TO ARDMORE
LEE PARIS, GET OUT OF TOWN

P.S. DAS, sorry dear

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