

Party
Fears
Five

Perth \$1.25
Elsewhere \$1.50

Martha's Vineyard

Blue Ruin * Died Pretty * Citadel
Waltons * Flamin' Groovies * Paul
Kelly * Errol Tout * Gravybillies
A Company Of Angels * Sydney

SUNDAYS \$3.

SUNDAYS

8pm → 1am.

FREE BEER/WINE + PUNCH 8-9pm.

DANCETERIA DANCE DANCE DANCE

DANCE

SIMPLY RED



Sister Sledge

CHIC
DANCE DANCE DANCE
LE FREAK
GOOD TIMES
HANGIN'

*DOORS

MADONNA

Cramps

CHURCH

INXS

CABINOLE

Gary Glitter

THE BIG MIX
VOLUME ONE

DANCE

Do Re Mi

Ramones

SATURDAYS \$6. 9pm → 6am.
FREE BEER/WINE + PUNCH 10-11pm.
OPEN WED-SAT UNTIL 6 A.M. !!!

SH OPERA

BOOM

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MULTI DJ'S!

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Party Fears Five

Fascist dictator: David Gerard.
Address: 17 Simper St Wembley 6014
 Western Australia, phone (09) 387 6578.
Golden prose: As credited. Uncredited things probably by me.
Lensmanship (bet that's a new one on ya):
 Anne Lunghi (some Flamin' Groovies), David Langsford (Died Pretty), Steve King (Mass Appeal), and myself (Martha's Vineyard on stairs, other Groovies, Blue Ruin, Waltons, Gravybillies). All others unknown.

Circulation: 700 and rising. Tell all your friends about Party Fears and get that figure rising ...

Advertising: These prices are for issue 6; for issue 7 onwards, may rise in step with increases in the above figure.

Full-page (185 x 267mm) \$30 (back-page with extra colour \$60, contact asap about this).

Two-thirds (123 x 267mm) \$21.

Half-page (185 x 129mm) \$16.

One-third (123 x 129mm, or if you like 60 x 267mm) \$11.

One-sixth (60 x 129mm) \$6.

So get in touch right now, there's only limited ads in an issue.

CONTRIBUTIONS: This means YOU, turkey. The frequency of this magazine's publication (and the extent to which it is a one-man show) is inversely proportional to the number of other young, enthusiastic and obnoxious literary geniuses just aching to rave about their favourite music; or to put it another way, we fucking DARE you, you lazy DROBE. To give you some idea, each interview done by someone else takes maybe a week off the time to the next one. Radical eh? Phone first to check that some other budding Clark Kent isn't on the case.

Less likely to be printed are live & record reviews, unless you put them into the context of an article (a wonderful idea); there is only x amount of space for reviews each issue, and it's never sufficient.

ps: next issue is (supposedly) the summer special edition, so any articles on any subject at all (total free-for-all) are entirely welcome. Go to it.

pps: there is no deadline for the next issue. Well, you'll just have to do it as quickly as possible, won't you?

BACK ISSUES: #1: All gone.

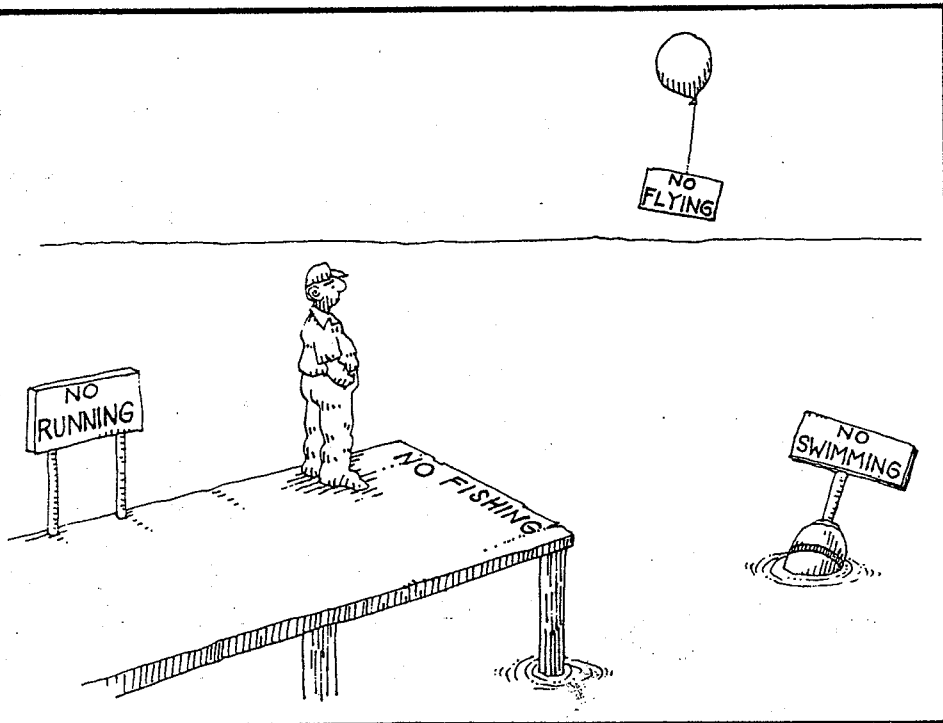
#2: Stems, Marigolds, Doug Thomas (Greasy Pop/Spikes), Comedy Of Errors, Jim Fisher, Ganggajang, Indirekt, 6UVS tape.

#3: Kryptonics, King Pig, Bamboos, Violent Femmes, Triffids, Swamp Monsters, Go-Betweens, Ze Vooden Box.

#4: Greenhouse Effect, Hunters & Collectors, Holy Rollers, Marigolds, Fallen Angels, Church, Love Pump, Rabbit's Wedding, Stems cartoon, WA Original Music Awards, Perth bands family tree pt 1 (Stems/Gostarts/Bamboos/Kryptonics).

#2 is \$1, #3 and #4 are \$1.25. Add postage to total: WA 65c, rest of Australia 75c, o/s surface \$1.50, o/s airmail \$2 for one and \$4 for 2 up.

Money: In Australia send cash (well-wrapped), cheque or money order; o/s, no cheques please (radical expense to me); send bank cheque drawn on Aust. bank (radical expense to you), International Money Order (and again), or Aust/US/UK cash (best idea); send at A\$1=US70c or A\$1=UK50p.



Letters

Lots and lots of letters this issue, unfortunately we have not the room to print them. A few synopses: One from "Veronica" (the same one who wrote to RAM, and most of the same sentiments), prime suspect a member or relative of the Fallen Angels (lots of big words spelt wrong, a nauseatingly narrow view of music, etc). I'll put in a short reply here, that some of your criticisms were valid and others are garbage, and if you want to be a help to the world then STOP WHINGEING and get off your arse and WRITE SOMETHING YOURSELF. Two from Louise Housden a.k.a. the Anti-Gel League, Sorrento, who said she enjoyed the letter war in X-Press earlier this year so much she thought she'd

write in for a copy of PF, then wrote again saying she liked it and might check out Greenhouse Effect, and would try to forget the existence of venues such as the Red Parrot. One from Dick (Consumer Junk zine, Melbourne) recommending records by Dayglo Abortions ("Feed Us A Fetus"), Big Black ("Atomizer") and Th' Inbred ("A Family Affair" -- "If you can't keep it in your pants, keep it in your family" (!!!). And finally, one I've lost (and so can't even find the name of the writer -- hello whoever you are, from Rockingham previously of Wembley) asking for a list of all the good-music programs on 6UVS/6NR, a distinct possibility for a future piece. Next issue I'll try to get a proper space organised for a letters column.

News etc

(note: all the info below is as was known at the time, if you have any more accurate/up-to-date info then let us know.)

* S'pose first up should be that the JAMES BAKER EXPERIENCE is playing in Perth, originally to have been late October/early November, but then it was delayed until late November or later. Lineup will be James Baker (drums, vocals -- ex-Gurus, Scientists, Victims), Boris Sudjovic (bass -- ex-Scientists, Rockets, Invaders, Exterminators), Roddy Radalj (gtr -- ex-Scientists, Rockets, Gurus, Exterminators, Invaders, Love Rodeo, Johnny's) and Peter Simpson (gtr, kbd -- ex-Spectre's Revenge, Teeny Weeny's). This lineup will be for Perth only, due to the fact that Roddy now lives here. Also it makes for a neat and tidy finish for the Perth Family Tree pt 2 (Victims/Scientists/Manikins/Gurus) to appear next issue.

* KRYPTONICS touring east around January, just in time to promote the next single "The Land That Time Forgot/She's Got Germs" plus bonus mystery track, coming out on Easter "in an amazing sleeve". Repress of "Baby" with extra track "As Long As You're Mine" out now, still on Cherrytop.

Party Fears is available from:

Perth: Dada Records
 Black Plague Books
 White Rider Records
 Playback Records
 Wheels & Doll Baby clothing

Subiaco: Rob's Record Bar
 Fremantle: Mills Record Bar
 Black'n'Blue

Adelaide: Umbrella Music (dist. Harry Butler)

Melbourne: Missing Link, Greville, Exposure (dist. Dick Hunton)

Sydney: Phantom, Waterfront, Red Eye

Also through Au-Go-Go mail order. Export only through Monkey Music.

* STEMS next single on White Label, and you and I both know that this will be a chart hit for certain, no two ways about it. The album (currently being recorded at Planet) will also be on White Label, but then apparently the next single will be back on Citadel. (?) Not sure if the live tape mentioned last time is still happening.

* Next Easter releases after the HOLY ROLLERS album (not long now) will be FALLEN ANGELS 7", CHARLOTTE'S WEB 7" and TRIFFIDS tapes.

* If you get on the cover of Party Fears, your lineup changes soon after. An example of this is this issue's cover stars MARTHA'S VINEYARD, who are after a new bass player (may have found one by now), as Peggy wants to concentrate on singing and so Norman will move onto guitar.

* Lineup changes 2 and 3 are BAMBOOS losing Shakir (due to an intense dislike of touring), with Russell Hopkinson taking his place; meanwhile, GREENHOUSE EFFECT will be getting Dave Brockwell (ex-Resurrection) in Russell's place. Ringo said to say the split was totally non-acrimonious, and also to mention his name.

* GREENHOUSE EFFECT have given up the search for a label and so will be releasing a 12" EP on their very own Effect label.

* SKINNY JIMMS playing again with one Shakir Pichler on drums.

* Lineup change 4: KANSAS CITY KILLERS have lost Brett, don't know who the replacement is.

* HOMECOMING have lost their singer Annie, apparently off having a baby, and so are back down to a three-piece.

* PONTIAC CONSPIRACY coming soonish (members from Shawnee Prophet and the original C.H.A.O.S. from Perth), and don't forget that the single is wonderful.

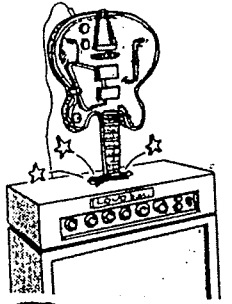
* The HOLY ROLLERS shows for the album will be the very very last ever ever ever, and Greg is getting a new band together at the moment. SUMMER SUNS may well become more of a permanent Kim Williams band as well.

* New MARIGOLDS lineup has new member

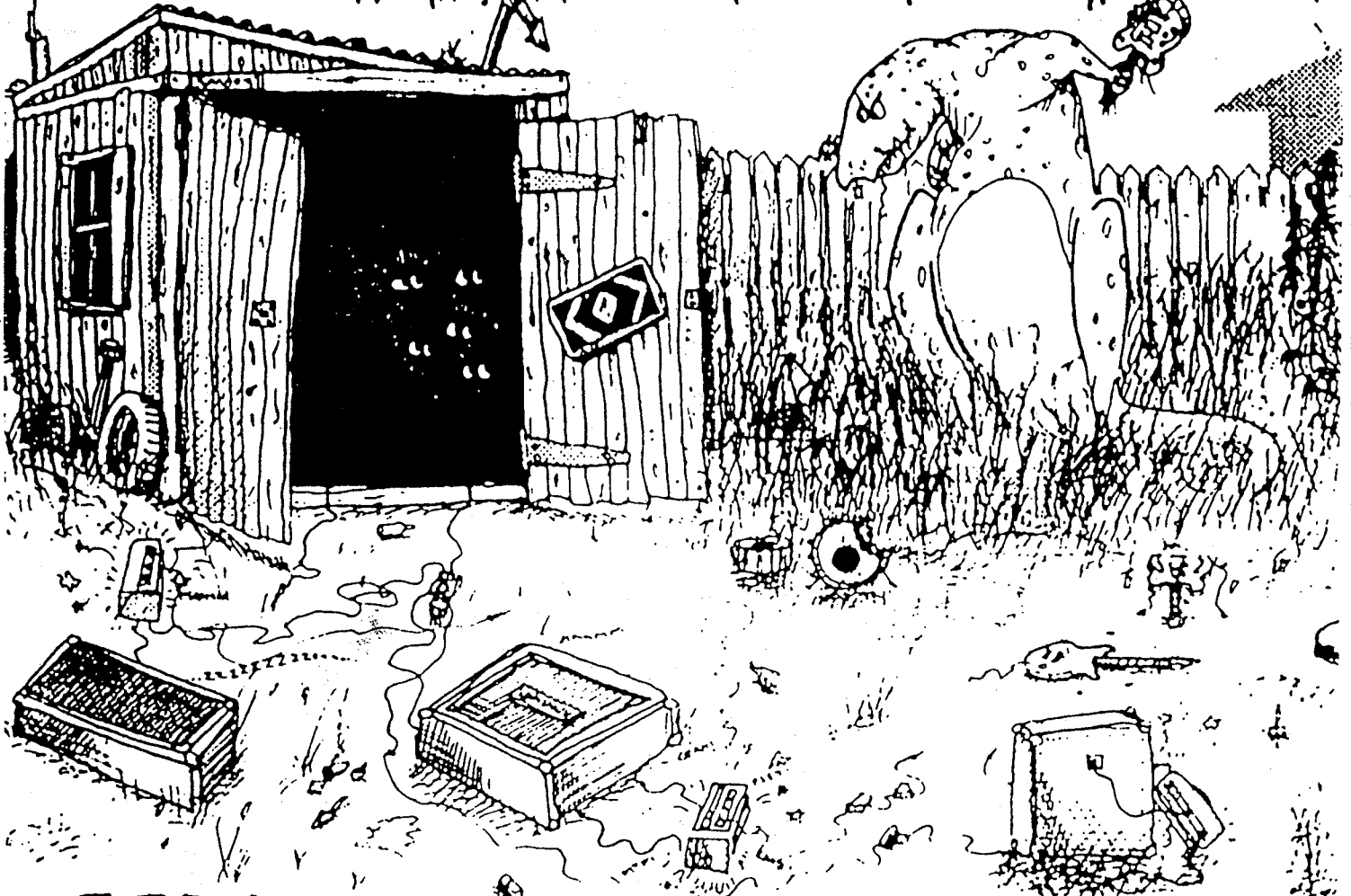
Lord 'n' General



PRESENT THE AMAZING SWAMP MONSTERS
TOURING E.S. IN FEB 1987



THE SWAMP MONSTERS



Watching and Waiting

EP OUT NOW ON

CORROBOREE
Records.



Michael Fitzgerald on bass, with Mark Hemery shifted to lead guitar, and the rest remaining Jamie Parry (v), Dean Graham (r-g) and Martin Oakenfull (d). New record deal being organised with one out of Easter, Cherrytop or Corroboree.

* LOVE PUMP are coming back for the summer, the break was because those flares just get too damn cold in wintertime ...

* WALTONS single to be out on Easter.

* The info on DISTANT VIOLINS magazine last time is now thoroughly out-of-date, so don't even think of applying it.

* It's summer soon, and the small fun gigs are gettin' goin' again ... try THE MOMENT at the Fitzgerald on Wednesdays. Now a four-piece with Gordon Andrews (ex-Pride & Punishment).

* New band STIFF NECKS nearly ready to assault your senses. If you can imagine a cross between the Bamboos and Memento Mori (I can't), then apparently you're getting some idea. Supposedly quite good, actually.

* Two things in the post just one day before this goes to the printer: B-SIDE #17/18, 48pp for \$2, and a pile of FLAMIN' GROOVIES promo stuff from Aim, which is the label the album's gonna come out on. You can also get the single for \$3.99 + \$1.50 post from Aim, PO Box 287, Newport Beach NSW 2106. Album out late November for \$13.99 + \$2.50 p/p, with new versions of some old tracks. Next single "Kicks".

Au Go Go free plug

AU-GO-GO
GPO Box 542d
Melbourne 3001
phone (03) 529 2244

A message to bands from Au-Go-Go

We've got a new project underway that we're hoping you'll be interested in being a part of.

We're planning to release an album next year of Australian bands covering Stooges songs. It will be released in conjunction with a similar album of overseas artists.

There's no deep reason for the album, except that we reckon it will be a killer record! Every band in Australia (well, almost) has played a Stooges song at some stage, but there's next to nothing on vinyl.

If you'd like to be a part of the album (we need some title suggestions too), then get in touch with us IMMEDIATELY. (If you have ties with any other labels then please confer with them first.)

If we choose a track of yours, we'll pay an advance of \$100 -- and a royalty rate of 10/100%. All of this will be spelled out in a licensing agreement.

The record will receive the royal Au-Go-Go treatment -- colour cover, gatefold sleeve, detailed notes, etc.

Oh, and we promise to send James a copy!

(Editorial note: in the interests of musical diversity, I would hope that every synthesizer band, classical ensemble, funk band, reggae band etc. in Perth get to work on this. Well, it's just a thought ...)



Brewing it up

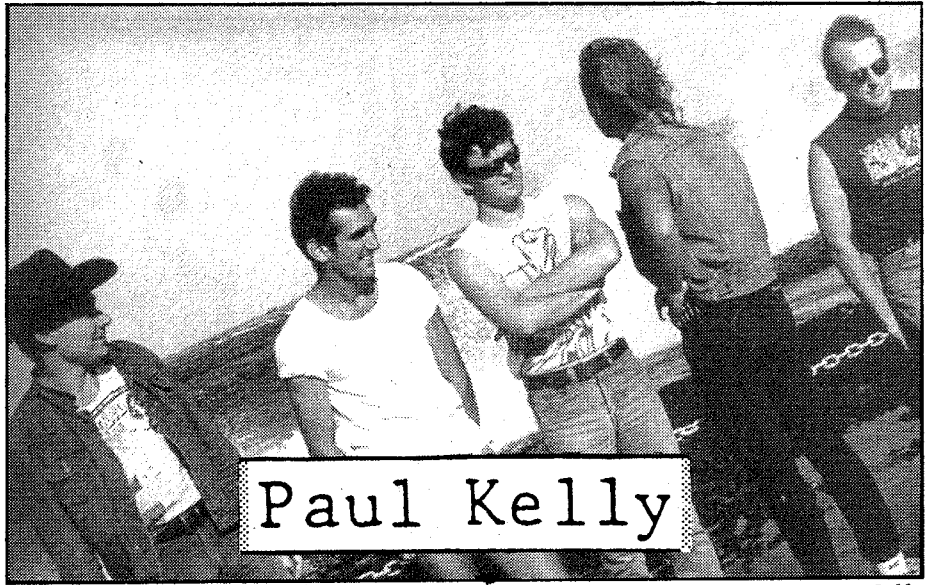
New Releases & Information
Wednesday 10pm to Midnight
on Late Nite



from
Midnight

THE RIGHT PROFILE

6NR



Paul Kelly

Jon Schofield, Paul Kelly, Steve Connelly, Michael Barclay, Pedro Bull

PB meets PK at 6NR (with a little help from DB), 17th July '86.

Last time you were in Perth was about a year ago supporting Australian Crawl at the Entertainment Centre, and doing acoustic support spots. Was there an idea or motivation behind the solo efforts?

Well, I wasn't generally playing solo last year, most of the shows I was doing over east were with the band. Then we did a national support to Australian Crawl and the Motels as an acoustic trio -- that's Steve Connelly on guitar and Michael Barclay the drummer, who just sung harmonies; we'd just walk on for twenty minutes before they'd play, which was nice and easy good fun. When they went to Perth, we couldn't afford for all three of us to go, so I just went solo.

What are the benefits of playing solo?

I think it focusses the audience on the songs more. It's also a bit of an acid test for the performer.

What was it like playing the Entertainment Centre?

(groan) It was the longest half-hour of my life! I walked on stage -- I don't think anyone knew I was playing -- the lights went down, and all these people rushed to the front screaming, thinking it was the Motels. Then the lights came up, and it was just me by myself, with my guitar.

Were you pleased with how it went?

I hated it, I hated it! Though it got a good review in the paper. (Bless you Bonner -- PB.) I enjoyed the spots with the Lighthouse Keepers and the Mutants Of Desire, though.

I've wanted to come to Perth with the band for quite a while, but we've never had the finances; so when I got the chance to go solo, I'd do it as a way of saying, "here I am!".

Is busking a pastime of yours?

Nah, I haven't busked for ages. Though last year, Steve (Connelly) and I got a job playing in a bar in Townsville; that was kind of like busking, because we had to play for four hours, and we learnt about a hundred songs -- Buddy Holly, Hank Williams, Elvis, John Cale, Lou Reed stuff.

What was the general reaction to Post when it was released?

All the reaction in the press was very good. It didn't sell a whole lot, but I still get people coming up to me, saying how much that record meant to them, and stuff like that. I didn't expect that it would sell a lot, or that commercial stations would play it a lot. I didn't really see where it would fit.

I felt that with Post, you achieved a feeling of Australian-ness that no-one else had captured before, an inner-city lifestyle feel. Was that something you were trying to do?

Not consciously. I think some bands have a certain feel about them, like the Velvet Under-

ground are very New York to me, and certain English bands are very London, if you know what I mean.

The theme of local geography is prominent throughout Post, with various cities being mentioned; what interests you in writing about such things, do you think you're a parochial sort of person?

I think that came from listening to a lot of Chuck Berry songs. I've always liked the way that Chuck Berry sort of lists things and is full of really concrete details. Which is different from someone like Buddy Holly, whose words are all please, me, you, love, true, etcetera; great songs, but not set in any time or place. Whereas Chuck Berry has really vivid details, which is what I like about his writing.

And I guess I've always wanted to do the same thing here for Australia; more or less map out a territory.

What other sort of music do you enjoy?

Lots and lots, too long to list. Buddy Holly is a big favourite, Hank Williams ... There's a lot of people I like that wouldn't come out as an influence at all, like Otis, Al Green, Robert Johnson, Howling Wolf.

Would you say the single "Before Too Long" has a slightly different feel to it?

It was one of those songs that doesn't feel as good as the others when we play it live, but when we recorded it, we just said, "that's the single!" It gets back to what we were saying before, in that it's more of a Buddy Holly-type song than a Chuck Berry-type song. Buddy Holly songs are actually a lot harder to remember, I find, because you haven't got specific details to hang your memory on.

Your new album Gossip will be only the third studio double album to be released by an Australian artist. Do you think that's a bit ambitious?

Not really. It was three years between Manila and Post, and there were songs that had been written in that time that didn't make it onto that album because of the nature of it. I guess I just want to say "here, take that", and that the band can play all these songs.

There's a story of you moving from Melbourne to Sydney and putting everything you own in a trailer ...

Yeah, it's a true story. When I first wrote "From St. Kilda To King's Cross", it was in a 12-bar, and it was:-

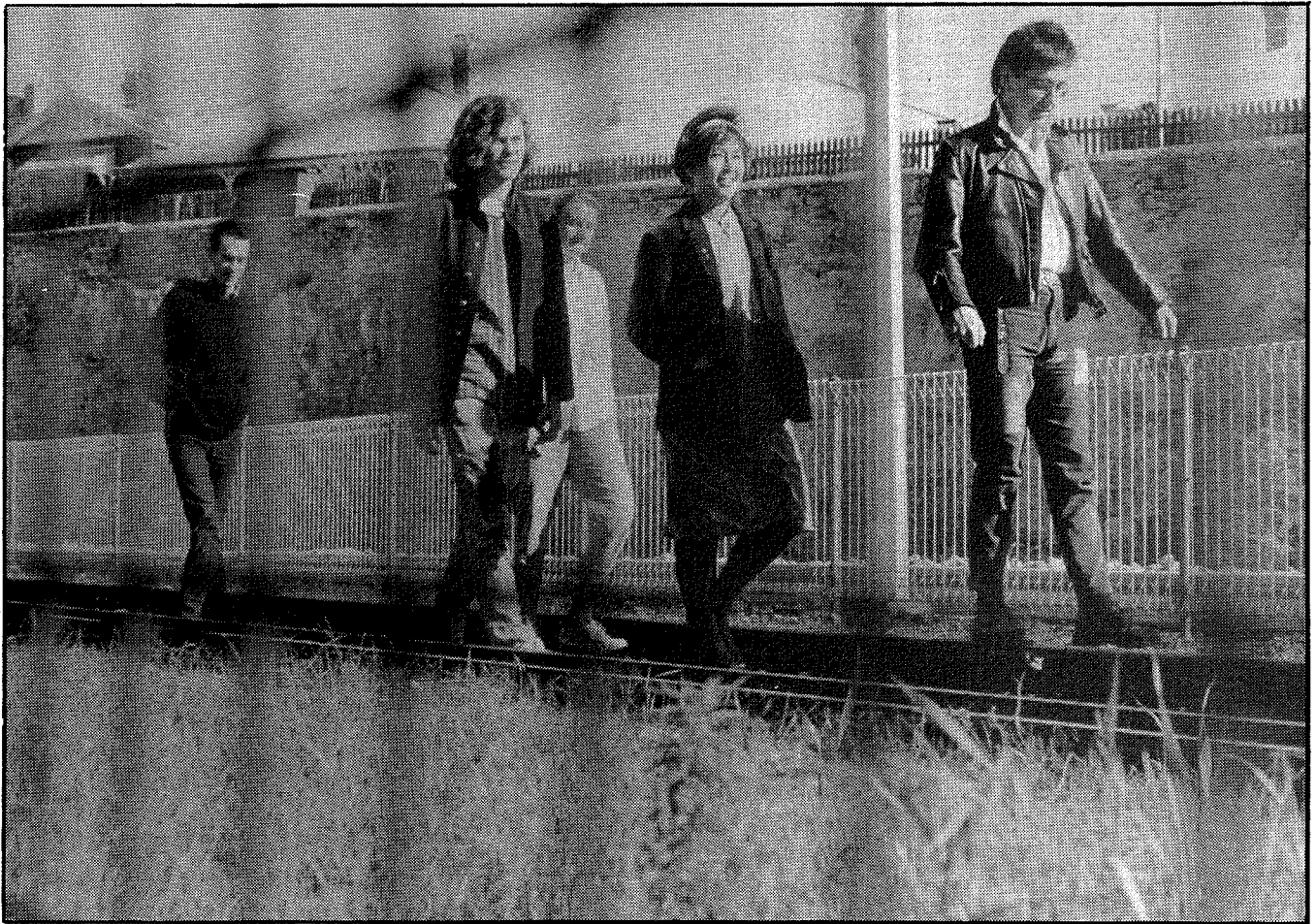
From St Kilda to King's Cross is a nine-teen-hour drive

When you're overloaded and pulling a trailer on the back and you're only doing 35.

I believe you went to Sydney to get the Victorian football live on TV.

Yeah, that is one advantage of Sydney.

Thanks to 6NR Late Nite. Transcribed by Paul Buchanan.



Martha's Vineyard

Norman Parkhill -- bass, vocals
 Anthony Best -- guitars, vocals
 Lisa Jooste -- violin
 Peggy van Zalm -- vocals, guitar
 Aidan d'Ahdemar -- drums, vocals

Peggy and Norman interviewed by David.

P: Anthony rung me through a friend, because we were both looking to get some more music going, and we put adverts everywhere looking for other musicians.

N: I happened to be skimming through the musical section of the Sunday Times classifieds to see what I could buy or sell, and I came across this ad that said, "Wanted: musicians." It caught my eye because they wanted a violinist. So I thought, this sounds interesting ...

I rang up Anthony and we arranged to meet, and we swapped ideas, listened to each other's recordings, and got along famously from the beginning.

P: Yes, he was so caught up by our charisma.

N: Yeah, I was just knocked out. What it was ... we all had some ideas as to instrumentation, that was the main thing, what we wanted to do with music.

Anthony put an ad up at the University, and that's where we found Lisa. She's studying music at Uni.

Then we placed another ad in the Sunday Times and came across Aidan, and we were all thoroughly impressed by each other as soon as we saw each other. We didn't know each other at all before.

(Love at first sight -- ed.)

So once we finally had the line-up together, we started rehearsing, and were offered the first support spot for the Saints at the Red Parrot, on the 21st of May. That gave us ten days to get some sort of set in order to do our first gig. And so in ten days we had five full rehearsals and managed to get some semblance of a set together. And it went over quite well, from the beginning. So that's the history.

It took a week to get the lineup together,

two weeks rehearsal, then we played. So within a matter of three weeks of not knowing each other, we played our first show.

What about your own pasts?

P: Distant Carnival, we broke up early January.

N: What instruments did you have?

P: We had a synth, a good one, drummer, I played my acoustic guitar, bass-player, and a floating guitarist. Actually, you might know Doug, he plays in Brave Theatre, we played one gig at the Equator with him. (Supporting King Pig, Jan 12th.)

N: Ohh yes, he used to play in Big Red Tractor.

P: We didn't have a full-time guitarist at that stage. We were rehearsing Helen (ex-Arcane Delights) and then the band broke up.

What about yours?

N: Mine? Er ...

P: Tell him about the Cat & Fiddle.

N: My days hark back to the old Cat.

(Historical note: this is back in the primeval days of Perth music, when the Cat was one of the very few homes for bands playing their own songs, back when the Eurogliders were alternative and everything was awful.)

My first band was a band called the Scream, in 1981. Rhythm Method (with Peter Hadley) and all those bands were playing at the Cat at the time. The Scream was with Mark and Cath Fletcher, and we went through a few changes and did some recordings as Matinee Idols. Then there was Photoplay, and I left Photoplay to commence my studies at University, and they went on to bigger and better things, or so they told me. I spent twelve months at Uni, and then I met Ian Young and Andrew Yates, and we formed Scant Regarde in late 1982.

How many did the Scant Regarde EP sell?

N: I don't know, probably about 300-400 copies. We've got about 100 left. Still available, rush! That was from late 1982 to early

1984. We played Perth, released some recordings, went to Melbourne, played Melbourne and Sydney for about six months, and then came back to Perth. When we came back Kate Bent joined us on vocals and trumpet, and we played around six weeks and disbanded. I went back to Melbourne, and stayed there for a while.

Who else, Aidan ... Aidan has a very mysterious past, he's very secretive.

P: He played as a guitarist in a few bands, and more recently he's been in Pigz Mite Polka.

N: He's a man of very diverse talents. And he does some folk and ethnic things with different people.

P: He was in the Love Cats for one of their line-ups, they had quite a few. Now he drums with us.

N: All I know is he has six earrings in each ear.

Lisa is completely new to playing in bands. She's a very good classically-trained violinist, she's got a good ear, and she's very enthusiastic.

Anthony ... what's Anthony done?

P: Anthony's been in school bands, so he tells us.

N: Anthony's just a bum. He's a hippy.

P: He's also classically trained, he says, nine years of classical training.

N: You'd never know, would you?

P: He always spins these yarns.

N: Yeah. He's a very good guitarist. That's it, that's our history.

Where did the name come from?

N: It came from a book I was reading on John Belushi. He had an estate on Martha's Vineyard, an island populated by swanky types. I saw the name and liked it. It's just a name.

The first thing that strikes a lot of people about Martha's Vineyard is the violin, a lot think it's just a gimmick. Your reactions?

N: Arrrrggghraarrrrr, crunch crunch crunch. I was originally very pissed off, because the first time we played, one person came up to us and completely dismissed us because of the violin, he saw the violin and thought, "Triffids". Which is very unfair, I don't think we're really anything like the Triffids at all. We use four chords in our music.

P: I like the Triffids, but I don't think

we sound like them.

N: I think we're more concerned with building sound textures, and we really labour over our songs, arrangements, melody lines, especially between violin and guitar. Anthony and Lisa do a lot of melodies and counter-melodies between each other, so they work in very well.

Where do you think all this music is coming from?

P: I think that all of us have such wide tastes in music, that in some senses we've got very little in common until we get together and make the music.

N: We all have very different tastes, diverse tastes, and yet at the same time we all have similar tastes.

P: Yeah, there are some overlapping, but

... N: Who's your favourite artist, Peggy?

P: All music is potentially good; it just depends on what you do with it and what you're trying to do with it, really.

N: What a boring answer.

What's the most interesting thing about Martha's Vineyard?

N: Me. Aidan's earrings. No, in this order:- Peggy's voice, Anthony's hair, Aidan's earrings.

P: Right then, I've got power now.

N: We're creating a dictator. This is going to be terrible.

P: I think the songs, due to all the songwriters.

N: Peggy, Anthony and myself all write very differently, and if anyone listened to us closely, they could probably pick out whose songs were whose. They're very different, but the way they come together and form a whole when we do them, I think that's very interesting.

P: Form a hole, a black hole.

Who or what exactly is Bravo Twango?

P: A tangent of Norman.

N: The tape was recorded November/December last year, before Martha's Vineyard got together. It was just a fun thing I did with Ian Young (Scant Regarde). Rob Muir said he'd like to record a few songs of Ian and myself. So we took a large carton of beer to his place one night, and we invited Ross Bolleter along to play piano accordion, and came out with the Bravo Twango tape. The tape is wonderful, Rob did a good job of recording it, and it has a flavour all of its own, especially with the incorporation of the piano-accordion. It was quite difficult keeping Ross awake to record it.

We might do some shows sometime for the fun of it. We did play a party, that was fun. We went down great. It was Ian and I, with Lisa playing as well, our violinist. So if anyone wants to hire us for a party or anything ...

How many have each of the tapes sold?

N: Billions and zillions. Sold about 200 so far, mostly the Martha's Vineyard because people don't know who Bravo Twango is. We did lots of covers, and then we run the tapes off fifty by fifty as we need them.

What's the most exciting thing about playing live?

N: You can answer that, I hate it.

P: Oh, you said you liked it! Two-faced. What is the most exciting thing ... I don't know, I suppose it's that other personality that comes out when you're on stage.

You mean you're normally quiet, but on stage you shout and scream and yell and sing?

N: No, it's the other way around, she crawls into her microphone.

P: Mmm ... I'm still relatively new to it, so I don't know. Still trying to find out how I feel about it myself.

N: See, you don't know either. No, I don't think there's anything exciting about playing live.

P: Don't you?

N: Ahh, what's exciting about playing live ... free drinks, when they do give you free drinks, which isn't very often. Sometimes when you get paid.

Actually, I really enjoyed the Octagon show. That was a lot of fun, 'cos it was very, very different from a normal pub situation, where you're competing with noise, people getting pissed, lots of glasses breaking,



people shouting ... It was unique, that's why we liked it.

Any further recording plans?

P: There's plans in the pipeline, but they're not fully brought to birth as yet. Probably a single.

N: We'd like to have it out before Christmas. (Some hope -- ed.) And all I can say right now is that it will be very different for Perth, and very interesting.

Anything else?

N: Anthony's a hippy.

P: Everyone's a vegetarian.

N: We were going to call ourselves the Veggies. Vego's. Vegetables. But Lisa wouldn't be in that. I would like to ask Anthony to get his hair cut. No, we'd lose the most interesting thing about the band.

P: And his patchy jeans, but they were

stolen.

N: Ah yes! We'd like to make an appeal here. Anthony's patched pants were stolen from his clothes line, and he wants them back. He's offering a reward.

P: I know, his mother hid them!

N: Possibly his mother just hid them.

P: And there's new ones being made up, he's just saving patches.

N: He might have had them insured, and stolen them himself.

I love you, Perth. Come and buy our cassette, God bless you and hope to see you soon! Actually, the real origin of the band is that we were walking through the back blocks and a spaceship went over, and they threw a violin out, and it hit me on the head. Lisa was walking past, and she picked it up and discovered she could play it. And then Peggy discovered she could sing ...!

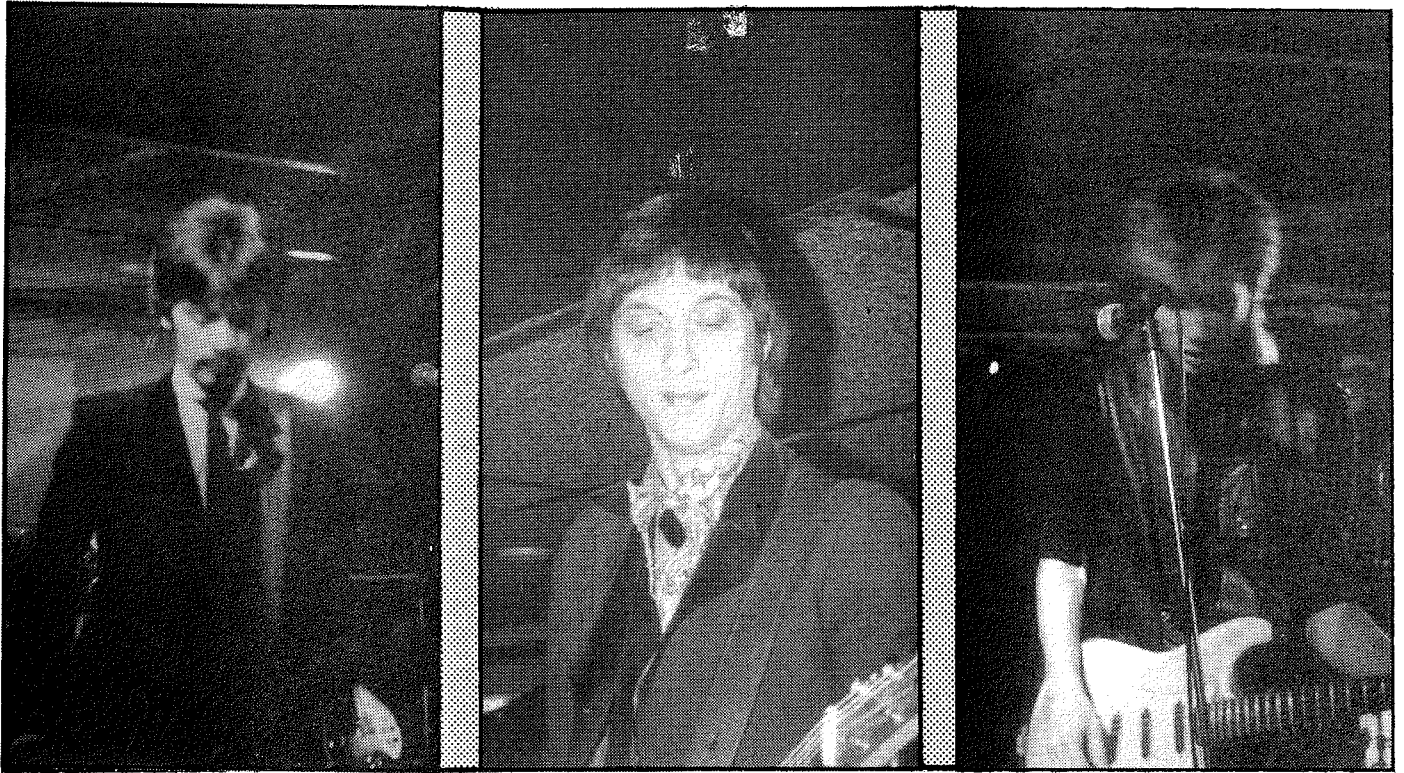
P: Cosmic!

debut
cassette

**Martha's
Vineyard**

available
in select record
stores

● infatuation ● ever since ● the
stranger it is ● here i am again ●
none of this ●



Flamin' Groovies

The Flamin' Groovies. Right I thought. I bopped into my favourite record shop and asked for "one Flamin' Groovies record please!" "You can't get them any more." Oh, probably just out of stock, I thought. "No, they don't press them any more." Oh, how long have they been together? "21 years." Arrrrghhh, I wasn't even born then! After picking myself off the floor I ran to a million different record and second-hand shops. But to no avail. How can I interview a band if I haven't heard their stuff? Boy was I depressed. Everyone I had spoken to absolutely adored the band and all gloated that they had Groovies albums. I had no choice. I had to go into this interview blind.

I sat down to write the questions. What can I ask him? There was no point in lying. A dear friend told me to use the truth method. "Tell them your age and they'll be great." I thought it would never work. I sat by the phone. I had doodled over seven pages and had no fingernails

left. BBRING BBRING. This was it. My career as a writer would come to an end.

I picked up the phone. It was a Mr Cyril Jordan, lead vocalist and guitarist of the Flamin' Groovies. I tried the sweet, innocent approach. "I'm only a youngster, I couldn't get any of your albums, I'd never even heard of you." Cyril sounded almost flattered. He began by outlining the Groovies' albums. "Our first album 'Super Snazz' was released through Epic, 'Flamingo' and 'Teenage Head' came out through Kama Sutra and 'Shake Some Action', 'Now' and 'Jumping In The Night' were released on the Sire Label. There are about twelve unofficial bootlegs as well. I'm told we have an incredible discography."

Cyril was so friendly, only minutes into the conversation and we were acting like old friends. The Groovies had been to Australia three years ago. I thought it seemed quite soon for an international act to tour Australia again, but the Groovies were given the chance to tour again and thanks to such a great response from the last tour they had no hesitations. "It's been three years since our last tour, we had new material and we wanted to take the band back on the road. Australia will be the first place to hear our new material."

"The reason we haven't released any new material since 1979 was litigation problems with our previous record company. It caused a lot of strain within the band, I threw two guys out, the drummer left to start up in the restaurant business, and I was stuck with the name and concept but no band and no record company. The lively arts are so involved. It's a large responsibility; once the organisation falls apart, you have nothing. I also had problems of my own; I had an intense break-up with my girlfriend of ten years, so I didn't write for two years. But we're back with the best band we've had together. We're really excited."

The line-up for this tour consisted of Cyril Jordan (vocals and guitar), George Alexander (bass and vocals), Paul Zahl (drums) and Jack Johnston (lead guitar and vocals). "Our new line-up is something like the Beatles; not musically, but in that we have three vocalists who all write their own songs. Imagine a band with a drummer like Keith Moon who's really explosive and Jeff Beck on lead guitar. It really is intensive."

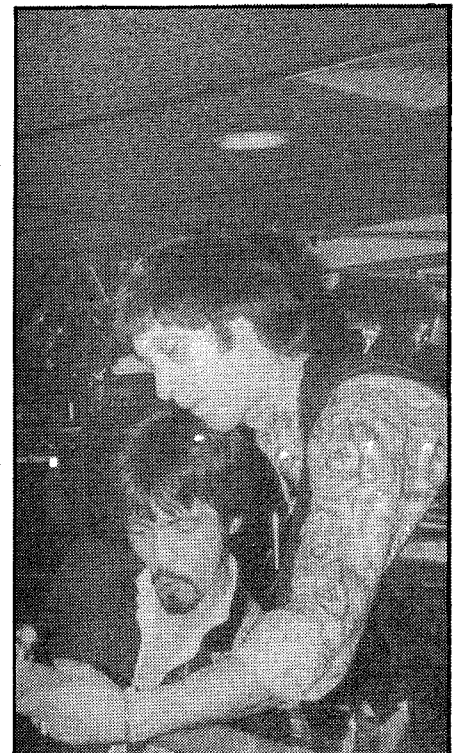
The Flamin' Groovies have sold a huge amount of albums worldwide. Their concerts, past and recent, have relived the days of the Beatles. Police have had to guard concerts to stop riots in the audience. "Back in those days 80% of our audience was male and we didn't know why. Back in the 70's, we played in Europe and we used to have musicians coming to see our shows

because they wanted to form bands. It's these sort of things that keep us alive."

We will now turn the clock back and retrace the golden footsteps of Cyril Jordan ... "When I was two, my father used to play Beethoven, and the music book used to have a picture of a river on the front of it. My family were Dutch, so I used to ask my father to play Beethoven for me by saying 'water' in Dutch. I grew up in the classical world, my father forbade me to listen to anything else."

"Then when I was nine, I was cleaning the car with my Dad and I was messing around with the radio dial and I heard the most incredible thing. It was rock'n'roll. My father called it 'hoodium music'. Up until then I had wanted to become a magician." (Cyril is still extremely talented with magic, and did a guest spot as a magician on a Queensland TV show.) "At the age of twelve, I saw a guitar for \$500; I chewed over the idea for two years, and finally bought a Japanese 'Marco Polo' with my birthday money. I came home and Mom and Dad said 'What did you do that for, you know it's only going to collect dust.' And now look!"

"I left college at 21. I've always been an



artist. I love Walt Disney cartoons and studying the 50's style of painting. I passed a test for a job reproducing cartoons for Walt Disney, but I'd much rather play rock'n'roll." Cyril also painted the Flamin' Groovies tour poster and was responsible for the new single sleeve.

But I still wanted to know about the music of the Flamin' Groovies. "I don't have nothing to say in my songs, I don't want to say something. I'm so sloppy in writing my songs. I write the music first; I try to write one line that sounds cool, and that's what the song's about. Not many people write songs that way. It's the easiest way to me. Our music has evolved, we are much more musically mature now." (Try saying that with a mouth full of jelly-beans.) "We used to do a cover of 'Paint It Black' and then sing 'Shake Some Action'; we don't do covers any more. I've been the musical director for twenty years; I don't think I've changed my style of music, just matured. All my influences are still showing." They include the Lovin' Spoonful, Beatles, Stones, Kinks, The Who, Phil Spector, Dave Edmunds. "There was a time when I didn't like many bands, but things are getting better from a rock'n'roll point of view. I like the Alarm, the Church, the Gurus." I'm sure we've all heard how Cyril got up on stage and jammed with the Gurus in America. What a thrill that would have been to see.

"The Flamin' Groovies didn't actually get a sound until 1971 with 'Teenage Head'. That's when we became serious and didn't do so much copying. I can't bear to listen to anything prior to 'Teenage Head', it's really embarrassing.

"We've been recording since we were babies, we're serious about being artists. We're still pretty jazzed about the past. The main thing is that you've got to think that what you're doing is good, and is better than anyone else.

"The sixties were so incredible. The only way to describe it would be comparing the sixties to the fourteenth century French renaissance. The sixties changed my life forever. It's great to know that other people still love it too. It was a very personal time. The sixties were part of the bands' attitudes; everyone was firendly. I knew everyone except for the Beatles. I used to make my way through to the backstage at the age of 15. Some bands had different ideas; when we played with David Bowie, we were locked in our dressing rooms so we wouldn't bother him. Bands now get so pretentious.

Friendliness was part of the sixties."

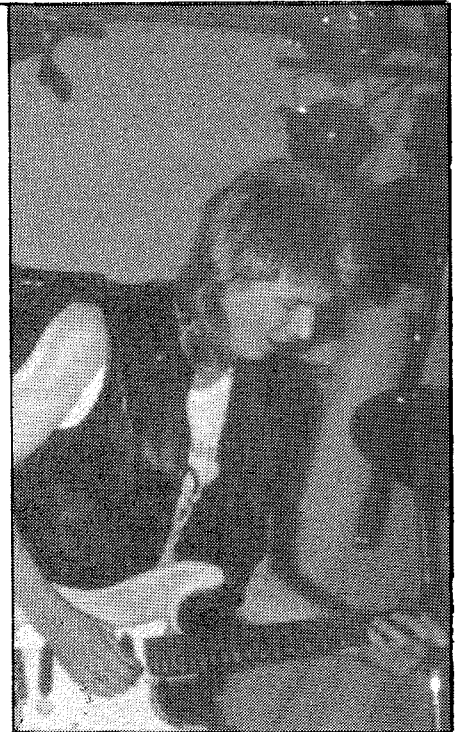
Well, Cyril and I chatted some more and finally clocked up a one-hour phone call from San Francisco. Cyril left me feeling as if I had grown up with the Groovies. I had to go and see them, to see the cult band before my time.

I saw the Groovies at the Shenton Park, their second show. The Shenton Park is the grooviest venue because the whole atmosphere of the place is close. I was right down the front and felt as though I was on the stage. I couldn't compare the Groovies to anything because I hadn't heard any of their previous material; the show would have been a surprise to old fans because it contained 90% new material. Unfortunately, Cyril was ill on this tour so guitarist Jack took over on vocals, and did a mighty good job of it too. The show was loud, fast, full of guitar and left me wishing I was ten years older. (They threw in a groovy version of Bittersweet.)

Cyril told me he would call me when he got to Perth. I finally got in touch with him and was invited to their final show, at the Old Melbourne. I strolled up and said my name was at the door. (Social climber -- ed.) (Now they couldn't hassle me for underage. But boy has Squasher got a stare on him.) The support act were still on, so I wandered backstage. No Groovies. They finally arrived late, but at least I had a small chat with Cyril. (Funny how conversation is broken by blonde leeches.) Once again I was very impressed by the show. Jack had very strong vocals, and his playing was superb.

The Flamin' Groovies have just released "Over My Head/Shakin'" as their new single. I bought two copies and both bounced all over my turntable, so much for quality. The Groovies are also in the midst of planning a limited compilation record containing songs from their three Sire albums and also the two new songs.

I tried to gauge the average reaction to the Groovies per capital city. It seems the older fans in Perth were disappointed with the band, yet in Adelaide the older groovers were really impressed. The majority of younger people in Perth loved the Groovies, but in the eastern states the kids preferred the support band. But it's obvious the Groovies believe in themselves. (How else could they survive 21 years in the music industry.) The Groovies were alive, they provided an exciting atmosphere, I grooved, I bopped, and for the night (or both



nights) I found myself reliving something. There's not too many bands who can do that and still be able to face reality.

The Wilted Petal.

(Note: Flamin' Groovies records currently available are "Sneakers" (Line Records W.Germany), a partial-reissue (I think) of "Super Snazz"; "Roadhouse" (Edsel UK), one side each from "Teenage Head" and "Flamingo"; and of course the locally-available 7". The forthcoming album was supposedly to come out on WEA, but the local office haven't heard anything about it -- ed.)

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LOWLIFE PROMOTIONS

Part 1, before the shows -- Frank Brunetti and Mark Locke, int'd on 6NR Sessions by Dawn.

Frank, you said that on your first single you preferred the B-side "World Without" to the A-side "Out Of The Unknown". Why was it the B-side?

F: I don't know, really. With our new single, someone asked me why it was a double A-side; it's not that it's a double A-side, it's just that we don't want one song to be neglected in favour of the other.

We learnt a lesson from that first record, because a lot of people have never heard "World Without", and I prefer it myself. That's why we don't have A and B-sides any more, we just put out two songs, one on either side of the record.

This is your first visit to Perth; why did you take so long to get here?

F: It's a long way away, and it cost us about \$3000 just to fly here and back, so you have to play a lot of dates to make the money back, and we don't really want to play that many. We were going to come here about nine months ago, but that fell through for some reason.

Who is responsible for most of the group's material?

M: Ron and Brett. Ron writes the lyrics and Brett does the rest of it, and we just add whatever we want to do.

One thing about Died Pretty is the diversity of your recordings. What accounts for this? Is it something you consciously aim for?



F: No, I don't think so. It would get incredibly boring if we were the same. Most bands' records all sound the same. Like the Ramones, for example: this is a really over-the-top example, but all their ten albums sound exactly the same.

If you listen to the Velvet Underground, all their records sound really different to each other; and I think we just prefer that kind of diversity. We would get incredibly bored if we had to play any particular kind of music all the time.

I don't know how a band could be, say, a rockabilly band, or a Cramps-ripoff-type band, 'cos it's fun to play that kind of music, but not all the time. It would be horrible to play all noisy stuff, and boring to play all quiet stuff.

It's just our low concentration span, probably.

Given the diversity of the music, what do you think holds it all together?

F: Simply the fact that it's just us doing it; even though it's diverse, it still sounds like us.

Brett produced a record for this band in Sydney, and the B-side of it sounds like us, which is really funny; I'd never heard a band that sounds like us. People sometimes say we sound a bit like this, and a bit like that, but this song sounded like a mixture of four of our songs. It's really funny.

You don't like the Died Pretty being labelled to cut out anything else?

F: No, I don't; I think it's a bit silly, because you read something that says we are this kind of band, so naturally you think, "well, they're that kind of band, so I'm not going to see them or listen to them". I find it a bit of a personal insult actually.

How come the single isn't from the album?

M: Because often you buy a record and it's got four singles on it, so it seems like a real ripoff.

F: We had sixteen songs recorded, and eleven of releasable quality. That was too many to go on an album, because technically you can only fit about forty minutes before the sound-quality starts to go down. Nine songs was forty minutes' worth, so we thought we'd put out a single that wasn't on the album.

Mark, I suppose you could call the nucleus of Died Pretty over the years Brett Myers, Ron Peno and Frank Brunetti; so where do you fit in to this, and what were you doing before?

M: Before me, there was the old bass-player and drummer of Brett's old band, The End, who had moved down from Brisbane to Sydney. When Jonathan the old bass-player left, I joined. Before that, I was in a funk-type disco thing for a while; you know, lots of grass and stuff like that. Before that in Brisbane, various fun-type punk bands.

Would you call yourselves a live band or a studio band? Which do you prefer?

F: We like both.

M: Yeah.

F: Each has its own virtues and rewards, and each has its own difficulties. Sometimes we're better live, sometimes we're better on record.

M: I think recording gets a lot more tedious.

F: It's interesting, because you learn while you do it, you learn more and more about it. It takes a lot longer, obviously, because over three years we've only spent several hours in the studio, but a lot more time playing live.

Died Pretty

I can't wait until we have the luxury of indulging ourselves in the studio. We may come up with some incredibly bizarre stuff, but it would still be interesting.

I've never seen the Died Pretty play live, but I've heard that you do vary and can be incredibly inconsistent. Would you agree?

F: Yeah, totally. When we play, it's a very personal thing. It's like the five of us and whatever comes up between us, and sometimes it just doesn't work.

The kind of stuff we play isn't just basic four-four beat songs with verse, chorus, verse, chorus, guitar solo and then the end; they're all different and they all have different kinds of structures. It's like a jigsaw puzzle: if it doesn't fit together properly it's just a mess, but if it does fit together it's great. It depends on our moods, the kind of place we're playing, the technical aspect, the equipment, the audience -- so many factors. We can be in a really bad mood with each other before we play, and we'll go on stage and play really well; other times we'll be quite happy and raring to go out and kill 'em, and we'll get out and it'll be a spectacular mess.

I don't know how people can go out there and be competent every night. That would be really boring. I don't know how people can go out and be really fantastic every night; that's a mystery we just haven't solved yet. As long as we play well occasionally, it makes the other times worthwhile.

I think it's good that people are aware of this, because if they see us and we're in trouble, they might still come back.

Do you have much of a live following?

F: No, it's mostly a dead following. We get a lot more people coming to see us than we used to. We used to get maybe twenty when we started.

M: Now we get thirty.

F: We get about five or six hundred in Melbourne and Sydney, which is very gratifying. It means we get paid more.

With the album, each side seems to have its own theme; one side has all the pop songs, and the other more complex ones.

F: That'd be right, yeah. That was just so each side would have its own unity. It's really hard to sequence a record. We had enough trouble trying to sequence the 4-track EP, and when you have nine songs you have 8881 combinations you could use, so we decided to approach it that way.

There's probably a song on side one that could go on side two, and vice-versa, and it wouldn't jar the continuity too much. But I think it works OK.

The Died Pretty are obviously not into the philosophy that a good song is a three-minute one ...

F: A lot of the time, freedom for people to experiment at length has led to a lot of garbage music. I don't think anyone could deny that. That's why, every now and then, you get a renaissance of the three-minute pop-song, which is like a classic thing in its perfection, like a painting or something. And at the same time, I suppose it's easier to do. I'd just get bored doing twenty of them every night, or putting out records full of them. That's the hard thing, to do longer stuff and not end up sounding like Yes or Genesis or something.

You had some interesting people play on the new album, like Louis Tillet from the Wet Taxis -- how did this come about?

F: Well, we just wanted to have extra people on the album for a start. Louis is a really good friend of ours, and he used to play in a band (No Dance) with Brett and Damien Lovelock (Calibate Rifles). We became aware of what a brilliant piano-player he is, even though he's the lead singer of the Wet Taxis and doesn't play keyboards at all, so when we were getting people to play on the record he was one of them.

He came in, and we had this song, he had about half a bottle of scotch and sat down at the grand piano and just came up with this incredible piano-playing, which just takes the song onto a whole other level.

Graham Lee played on the album too.

F: Yeah. We wanted a pedal steel, and there's only about two pedal steel players in Sydney, and the other one's a bit of a psycho, so we used Graham.

Do you think that the independent music industry being quite small, you have to pool resources and work on each other's recordings?

F: I guess so. I wouldn't like to think that we have to be confined to getting other "independent" musicians to play on our records, I think that we could get a jazz sax player, or for want of a better example, say the guitarist from Boom Crash Opera or something. I wouldn't want to be confined to getting the people who were just on tiny labels, that would be a bit of a ghetto mentality.

Frank, you are wearing one of your "hats" at the moment as band-member and musician -- you also wear another hat as scribe for RAM, which has a large distribution and is held in some sort of esteem as regards independent music. (??? -- ed.) Do you ever feel self-conscious about what Died Pretty do, due to being part of the discourse about Australian music?

F: No, I don't. It just means I know a lot of journalists that write about us, so they'd better watch what they say. I've almost stopped writing entirely. I write for other magazines like Rolling Stone, Follow Me, Countdown and the Melbourne Age, and the only thing I've done this year has been a Mark Seymour interview for Countdown. So I've really lost my other hat.

If you're interested in music, you tend to approach it from a different angle in Sydney. Like, there's this guy called James Griffin, who has a band called the Subterraneans, and is also a DJ on 2JJJ as well. I don't think the two necessarily clash.

I'd rather write than be a clerk or a plumber. If I didn't like a band, I usually wouldn't bother writing about them. I was usually more interested in meeting people like Billy Idol or Johnny Rotten when they came to Australia; I'd rather interview them than some guitarist who lives in Darlinghurst. I never really wrote all that much about the "independent" music scene, as it were. I think it's a bit of a mistake to talk about it all that much. The only problem is that mainstream radio won't play records if they are independent, but that's their problem. From our side -- I don't like to think of us as being an "independent" band. It's such a vague term, quite

meaningless really. It's just an easy way out.

It does connote, though, that the music becomes more important than looks, haircuts ...

F: I think there are a lot of independent-label bands that probably have baser motives than, say, the Eurythmics. I'm sure the Eurythmics believe in themselves and their music probably more than 20 bands I could name if I wanted to be insulting. The Screaming Tribesmen are just as concerned about their haircuts. I know this because our drummer used to be in the band. They ring each other up to find out what they are going to wear, so they don't all wear leather pants on the same night or something.

I think that usually, it's that a lot of these bands aren't good enough for a deal with a major. The Screaming Tribesmen would love a deal with a major. ("Date With A Vampire" is now on CBS -- ed.) Sorry, I'm not just picking on them, a lot of these bands would love a deal with a major, but just aren't good enough. Lots of guys who run independent labels are just shonky businessmen who'd like to run a major label.

In our case I don't think we could get a deal with a major label, because we're a bit too uncommercial and probably not clean-sounding enough. We're a bit too messy, and will never not be that way. We don't fit their format.

(Letters of abuse on the subject heartily welcomed -- ed.)

The Died Pretty are about to embark on a world tour -- what will be happening?

F: Sounds so grandiose, doesn't it? We are going to New Zealand, then to New York for three weeks, Boston, Philadelphia. Then to London, where we will be based for three or four months while we tour all kinds of places -- Belgium, Greece, Germany, Milan, Sweden. That's brought about because there are a couple of labels in England and France that have brought out our records, and want us to come to help them sell.

Do you see a lot of your sales being generated through these markets?

F: In terms of numbers we've sold a lot more records in Europe than we have in Australia, but per head of population, selling 2000 on an independent level in Australia means a lot more than selling 10,000 records in Europe. I think we'll always sell more records there, but if we can get to be as popular there as we are here, well, that would be great. At least we have the experience of playing live together for three years, and so we can come on stage and have some modicum of togetherness.

Part 2, after the shows -- by the Wilted Petal.

After doing a phone interview with them (X-Press 32), the Died Pretty had just finished their first Perth gigs and I was given a chance for a face-to-face meeting with one of my favourite bands.

In my time I had interviewed many a band, but when I spoke to Frank Brunetti, but not only was I talking to a keyboardist, but a rock journalist. "In 1979-80, there was a guy called Neil Bradbury who started an underground paper in Melbourne called Vox, which went for a year or so. He has since gone on to great career heights. I started filling in while I was in Sydney. When it folded, the then editor of RAM said why didn't I come and write for them, plus they paid money as well so it seemed like a good idea. I've more or less stopped writing now, anyway." (See above -- ed.)

Was it through interviewing bands that you became actively involved in the music industry? "Most of the people I met actually put me off joining a band." Though I had a look at the back of my Super-K single, and guess who was on keyboards? Super-K were a bubblegum pop band around from late '81 to early '82. Other "famous" members include Brad Shepherd and Clyde Bramley from the Hoodoo Gurus.

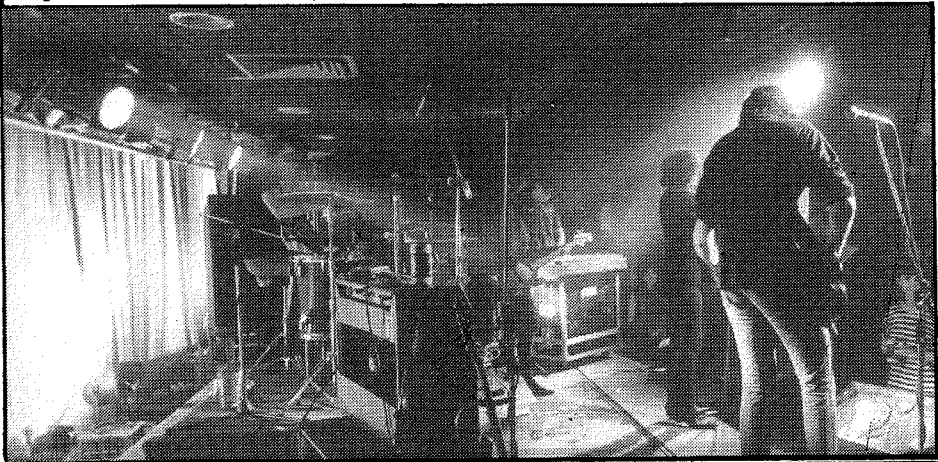
I had the honour of seeing the band play their first-ever under-age show at the Uni. Knowing the diverse music of the band, I wondered how the audience would react. So did the band. Mark said, "The audience reacted a lot better than we expected. We thought it would be a bit of a stiff, but the people really seemed to get off on it." The band do play an occasion-

al bad show, like Monday's show at the Parrot. Frank: "We played spectacularly awfully. There were about 150 people there so it looked empty, but they seemed to enjoy it." Mark: "We played two good shows, it was about time we did a bad one. We might as well conform to our press and play an 'inconsistent' show. That's the word they keep bringing up."

So much for the press. During the earlier discussion with Frank, he said that Friday's show was poppier than usual. Does this mean that they change their repertoire to suit the audience? At this stage our six-foot-plus guitar-wielding music god Brett offers his words of wisdom: "At the under-18's we played poppy songs; we thought that if we played something like 'Next To Nothing' or 'Desperate Hours', they'd be pretty bored and I wouldn't blame them." Mark: "Sometimes we go out and play all slow songs just because we feel like it, not because of who's in the audience."

Not wanting to go through the old "who are your influences" syndrome, I asked if there are any Australian bands that Frank, Brett and Mark like. The following answer is a combined effort: "Paul Kelly and the Coloured Girls, they're good. Ed Kuepper's The Yard Goes On Forever. I like the Bam-Balams. I like the Triffids too."

OK, this may not be your normal, run of the mill interview, but I had fun talking about other things besides "is your ambition to live in London and tour Australia every six months and put an album out every nine months?" The Died Pretty had finally come to Perth, they left a lasting impression and have also left behind their first album "Free Dirt". Died Pretty, a band of faith, hope and dreams.



and start talking with them.

In the beginning Citadel was noted for having a particular sound ...

Yeah, the Detroit sound (laughs), Motor City. When I started it off as a hobby, I pursued a style of music more closely aligned to my personal taste. Now there's more to it than that, and I have the finances to be more diversified whereas before I couldn't; I didn't have the money or the will. I always thought it would be a very specialised label, but now that I don't need to be as rigid I can project the business outwardly.

With the latest offerings from Citadel, say the Inner Sleeves, Bamalams and the Porcelain Bus, do you consider these as of high quality as some of the earlier releases?

Without putting it on those three bands -- no, they are in no way near the quality of a lot of my earlier releases. But I think that I have the facilities now for a more wide-ranging development of bands, and those three bands have potential to do great things in the future. I'll tolerate what may be in some instances a bit blimpy records, in the belief that in the future they will make better-quality records. I think they can.

I don't think I can afford to be as dogmatic as I was before. Dogmatic may be the wrong word, because as I said it was just a hobby then.

Since Citadel started, what changes if any have you noticed in the independent scene?

"Independent" is a hard one. I don't know what you actually mean by being independent; I mean, Mushroom is an independent company the same as Big Time or myself or Waterfront are independent companies.

Music here in Australia is a thriving

Citadel Records

John Needham interviewed by Dawn Bailey and Julie Conroy.

Why did you get a record label together in the first place?

I started off doing the label as a hobby, and it just became a business. It was just a fun thing to do at the time, but has now evolved into a more serious thing.

I started out putting bands out that had broken up or bands who couldn't get their records out for one reason or another, then started dealing with live playing bands and then just continued to develop the whole thing. Now I'm more actively involved with bands that are live and playing. Some of the early bands are still around, some have broken up. They all come and go.

It's really hard to trace a development, the running of it's just quite a random process.

What I do now, and my ambitions now, are so far removed from my initial aims that the question is irrelevant. What I started it out as was a hobby, and now it's probably my profession, and I would say it will be for a long time to come.

What problems did you encounter in setting up the label, and in running it now?

There's always the money problem. Money's the biggest headache, because you need it for all expenses you don't initially know about -- advertising, recording costs, they're very big at the moment. Also learning the industrial processes associated with it, like mastering, manufacturing, how to present artwork to printers. You have to learn those sorts of things.

Then you need to distribute the records, and that's a lot of hard slog, it's just packing up boxes of records and sending them places with invoices -- it's godless! You just keep plugging away to overcome them, even though they're difficult at the time.

What sort of relationship do you have with the major record companies?

I don't have any relationship with any major record companies as such. I do all my manufacturing through Festival in Sydney, though I'm in no way bonded to them, I just pay them money to make the records. Though I do work very well with them. I don't know ... I don't fit in with the company mentality.

I just wondered if they were in any way sympathetic to the independents' cause or do they consider you a threat in any way?

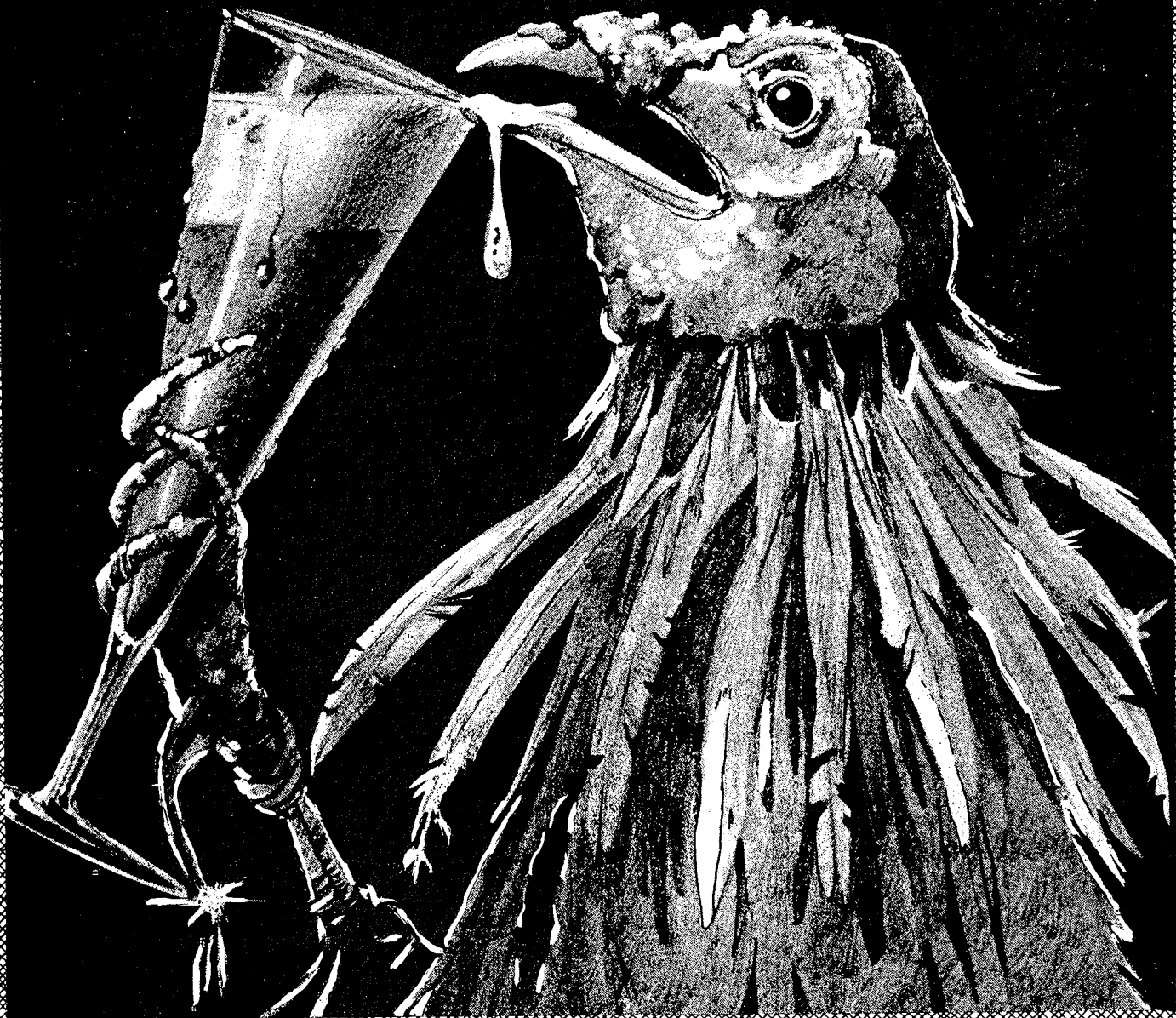
That's an interesting question. I don't think that there's any sympathy whatsoever for independent records or our music. Whether I'm perceived as a threat or not ... it'd be interesting. I'd like to be perceived as a threat. I don't think I am, I'm too lacking in finance to shake any foundations.

What criteria do you have for a band to be on your label?

It's a very personal thing -- listening to a tape or seeing someone, I can usually tell straight away whether they have something I might find interesting or want to work with.

There's not any one thing that I would go for, it's an overall feel, because I think that a band that's going to be a great band has some sort of intangible aspect, and I go after them

LOW LIFE

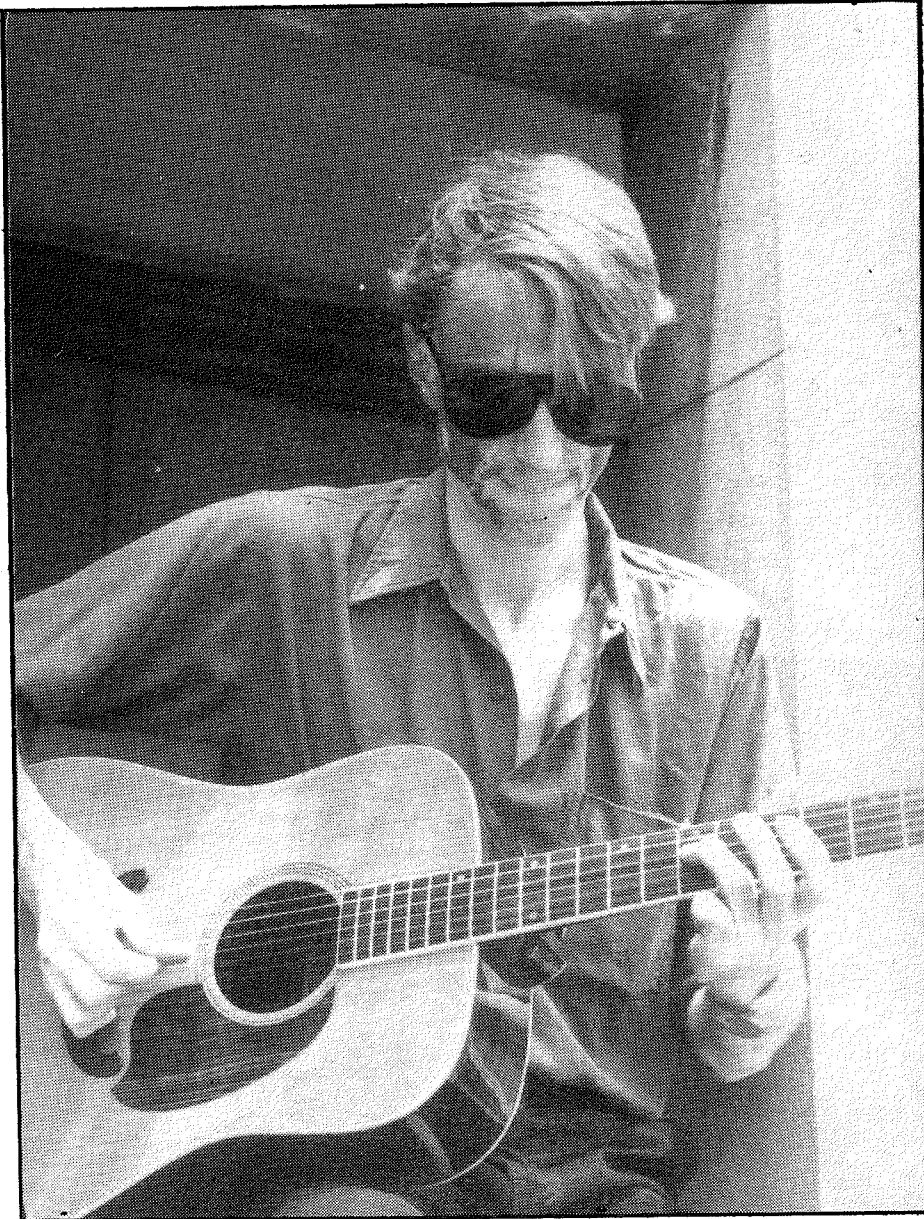


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Errol



How did you get to play guitar so well?

'Cos I worked very hard at it. I've always been interested in doing certain things on a guitar, and, well ... I think the reason that people like my guitar playing is that I don't really consider myself a guitarist. I think most guitarists are a bunch of wankers, inarticulate, uncreative and all they present is a pastiche of guitar licks that they've learnt off records. Don't get the idea that I think I'm God's gift to guitar, I really don't think I'm all that good a guitarist; I just would suggest that there's a lot of very mediocre guitarists ...

... that you're better than.

Well, that people would seem to think that I'm better than. I really would never suggest that I'm a good guitarist. I'm nowhere near as good as I want to be.

I find it hard to respond to a question like that. I enjoy, well, everyone enjoys getting compliments, but I think the minute I become big-headed about my ability as a guitarist is probably the moment I'll become a much worse guitarist. Playing guitar ... is a process of development and betterment that requires an immense amount of effort. Dedication.

How long have you been playing guitar for?

I'm 26 now, but I'll be 27 soon, and I started playing guitar when I was 18. I was writing songs, and a friend was having to transcribe them for me, and said "I'm getting very sick of having to do this, you're going to have to learn how to play guitar." And so he showed me how to play E, D and A, and away I went from there.

How much do you practice?

At least an hour a day. If I had more time I'd play much more.

Do you have grooves in the fingers of your left hand?

I have pretty mean fingertips. In fact, they're not callused now, they're very smooth. I can play for ... well, I was on a film set a while ago, and I played for six hours straight, and they were a bit green by the end, but they survived. I'm pretty fit guitar-wise, I can play for long periods of time. Your right arm hurts a bit, and your wrists too. But it's your brain that hurts the most.

How do you write your music? Did you use to write actual songs, with singing ...

I used to, until someone pointed out that songs with words should either be deep and meaningful and have some sort of point to them, or they should be witty and clever, and mine were neither. So I stopped doing them.

When I sing, the idea is that you don't hear the words, it's voice as instrument. In a live performance situation, I decide right there and then whether I'm going to.

The songs are different every time I play them. I don't know if "songs" is really a very good word to use. "Pieces" is better. On the album, "Slide One" was about the tenth take we did.

Tell us about the gadgets you use.

A digital delay, a chorus pedal, there's a phaser and compressor but I don't use them very much. Effects are a means to an end, they're not a performance unit in themselves.

I think maybe a few people come to see me because they're interested in someone playing solo guitar and seeing if they can get away with it. But hopefully, once they're there, they're enjoying the music, not ... "gosh, isn't he clever, he can play very fast ..." That's not what I'm trying to do. I'm trying to make music, not impress people with my musical virtuosity.

Why do you work at guitar?

Maybe I'm just interested in art. Ideas. Progressions of ideas. I never really wanted to be an incredibly wonderful guitarist.

But it's something for you to have gotten good at, and so you have?

I've ... I work very hard at my guitar-playing, but ... it's funny, I don't consider myself a guitarist, I consider myself more a composer and a performer who happens to be able to operate a unit called a guitar, which is how Frank Zappa described himself.

Even though you're operating within a rock universe where people and their instruments are linked, which is where guitar cliches come from ...

Yeah ... maybe ... I'm not really sure about a lot of things, I'm afraid. That's what the tune "We Are The Damned" is about, it's about the self-doubt that creeps in with any creative endeavour. It's about the pain and trials and tribulations and self-doubt that come in with the creative process.

The creative process isn't a pleasant process at all, and it's not an easy process, it's damn hard work, and you worry about things, and ... I mean, I'm constantly thinking, y'know, "I'm not good enough, the music I write is boring and nobody likes it ..." But then I have nights where I do well.

How do you use up eight tracks recording one guitar?

Three tracks: one ambient mic, one top-end mic, one bottom-end mic. One sort of comes up high, one points at the soundboard about three feet away, and one points at the fingerboard. Recording guitars is an art that very few people have perfected. I think the best people who record guitars are the people at the Windham Hills label, an American label that deals with acoustic music.

What do you think influences your music-writing?

I like listening to a wide, varied and eclectic range of music, I listen to ... well, I never miss Drivetime ... let's have a quick look in my little bag here. (pulls cassettes out of bag) Felt. Fripp and Eno. Tom Tom Club. Philip Glass. Triffids. Saints. 6UYS Perfect Travelling Companion as seen on State Affair! (Errol was on and flashed it about.) Madness. Hoodoo Gurus. I like pop music a lot as you can see, I'm very fond of Fripp, I'm very fond of Eno, I'm very, very fond of Durutti Column, King Crimson ...

I buy at least an album a week, I'm a vinyl addict, a ... what are they made of? a CD addict as well. I have a full-time job so I can get away with it. (pointedly addresses microphone) I certainly don't pay for my records off music earnings, that's for sure. All I manage to do if I'm lucky is to make my loan repayments. For the first album ("Atmospherics") I took out a bank loan for \$3000. I'll have to sell all 500 to make it back; I've sold 400 at this stage. Only a few over east. What I should really do is go there and play, but ...

That costs money, and you've got a job.

Yeah, I'd have to take time off and that. Which I'd be prepared to do, if it was going to happen. But as it is I'll probably take time off to do the second album, anyway. That's going to be important for me.

What's that going to be called?

"Endeavour", E-N-D-E-V-E-R. It's to do with the amount of effort that has to go into the creative process, and it's to do with it being an ongoing process. There's never any point of arrival, I'm afraid, in the creative arts; as soon as you've done something, there's always other things you have to do. There's no such

Tout

thing as a perfect record. I don't think there's any such thing as perfection.

The second album will be on Lizard Records, the Monkey Music in-house label. "Atmospherics" is due for a repressing soon, but the money just isn't there at the moment, so it may have to wait for a while. (Get your copy now -- ed.)

Do you think you'll ever be a famous name, and there will come a day when everyone will suddenly have listened to all twenty-five albums for years?

I have no ambitions in that manner. I do wish to exploit my musical possibilities to their fullest extent, but I don't want to be a star and I really don't believe I have the option!

Why is there a kite on your jumper?

I'm very keen on flying kites, I have quite a kite collection, and I've been flying them for years. I really love it, it's very calm and relaxing. Although these days I'm afraid I don't have much time for flying kites. I seem to be busy a lot.

I'm writing the soundtrack for a movie at the moment. It's called "Saccade", and it's a half-hour movie with not a great deal of dialogue, being done by Perth people who work in the film industry and have decided they're sick of doing dull things. I'm writing the music with Peter Hadley (ex-Rhythm Method) and Mark McAndrew (ex-Day One/Children Dance).

Will that be released at any stage?

I'd very much like it to be. I think there could well be the possibility of at least a cassette release, because Warp Records (1st album label) has been screaming for something to put out. It's not all Errol sort of music, both Mark and Peter are quite different thinkers to myself. They'll be on the second album as well.

This second album will be less of the solo caper. I'm very much interested in delving into larger sounds although I still perform solo. What I want to do with my second album is still exploit all the possibilities of the guitar, but make it a bit bigger and incorporate a few more different instruments; still with very similar sorts of ideas, but hopefully a progression will be seen in the development of my ideas from then to now. I like to think I'm writing better music now, although I don't think I'll ever write anything as good as "Darkness Falls" again. I've got sixteen pieces for the album at the moment.

What was the last record you bought?

Two records last week, "Ignite The Seven Cannons" by Felt, and "Evening Star" by Fripp & Eno. Faan-tas-tic, both of them.

Will all the different instrumentation be reflected live?

No. I think that solo performing for me has a certain pure sense about it, and it relies on a total delivery, and I enjoy that. It's very demanding, and very scary, and when I foul up there's no-one to blame but me. That and the fact that I don't know how easy I am to work with.

Do you tend to be fussy?

Well, I've been playing with Peter and Mark and a few others in a little outfit, some people call it the Body Corporate ... and the thing about playing with Mark McAndrew is that he's a better guitar player than I am, loath as I am to admit it. Quite frankly it was a shock when I first started playing with him, 'cos I'd never met anyone better than me before. Not trying to be arrogant about it, to find that you're not the world's greatest genius after all is a bit of a shock. And it made me work a lot harder, and I started learning a bit of theory, and really putting a lot more effort in. And I think the stuff I'm writing now ... the second album is gonna eat the first one, basically. It's gonna be sooo much better.

I think there's a definable thing called quality that should be strived for, in all sorts of things. The record, we made a lot of effort to making a good production of it.

I like to do everything thoroughly and



properly. This is probably a carry-over from working as an architect, where one has to be thorough or one comes a gutser; and to me there's a certain dignity in doing things well that's important. It's a striving for excellence, not necessarily perfection, 'cos I don't believe perfection exists. This may contradict what I said about there being such a thing as an absolute quality.

I like to work hard at whatever I do, I do work hard at architecture and music, I can't separate one from the other, I cannot say "I will stop being an architect and be a full-time musician." I don't ever want to have to make that decision. I do like both, and it makes for an incredibly busy lifestyle. I like to think that the things I'm trying to do are worth doing. Perhaps I'm obsessed with trying to justify my own existence, but hopefully there's a little more to it than that.

Not saying very many rock-star type things yet, am I? I'm sorry.

No, you're saying fine-artist-type things.

Well, I wouldn't deny ... yeah, well, what's wrong with that? OK by me. Much rather you said that than "another guitar wanker".

Another thing ... there's very few solo performers.

You stand out, you're a solo performer playing to a rock audience.

Yeah, which has always struck me as an anomaly, that anyone's interested, to be perfectly honest.

Do you think there's any music that's worthless, if some things can have more quality than others can have less?

I like to try and see the worth of any music. I'm prepared to accept any music so long as it's delivered with sincerity. I think the only music I don't like -- really don't like -- would be the Ray Conniff Singers and this gentle-on-your-mind stuff that's neither here nor there, covers of Beatles songs or "Windmills Of Your Mind". Which I reckon's a fantastic song. But when the Ray Conniff Singers turn their hand to it ... and that kind of stuff that's not delivered with any kind of sincerity at all gets my back up.

The stuff coming out of the wall at a MacDonald's.

I like Eno's muzak, but that's sincere muzak.

What's your final word?

I ... don't really tell stories or paint pictures with music, although all the things that I do have a program or a set of ideas behind them, which is why I try and explain them live. So ... I think it's about atmosphere to a certain extent because the melodies aren't particularly strong in a lot of cases. That was my main stance, but I think that's slowly changing and I'm being tuneless a lot more. I find the people I share a house with humming my tunes a lot, which is great. The people I share houses with are vitally important in my creative process, 'cos I have to bounce ideas off them all the time. I don't create in a vacuum, I have to listen to lots of music, I like discourse on musical ideas.

I'm someone who plays guitar and makes music, and buy my next record 'cos it's going to be a lot better, I'm working very hard at it.

Adam Learner -- bass
Mulaim Vela -- guitar
Ian "Quinsy" McLean -- vocals
Phil Calvert -- drums

Int'd by David at Planet Studios during the recording of their second glorious album.

In 1000 words or less, your own history of Scrap Museum/Blue Ruin/ whatever ...

I: Don't know anything about them, never heard of them. It's basically the same band. Scrap Museum went through a lot of lineup changes, and it's not the same band as far as the original Scrap Museum goes. Though we did a single as Scrap Museum with our old drummer, Frank Borg.

We eventually just decided to change the name to Blue Ruin, and record an album, and do things a little bit more seriously. A lot more seriously.

How did you get Phil?

I: Ummm ... basically he'd just come to some of our gigs, and there was a good friend of his who was a friend of ours. He liked the band, told us he liked the band, and so ... At that stage our old drummer was looking like leaving, so I asked Phil, "if he does leave, could you fill in for us?" and he said "yeah, sure", and so when he did actually leave Phil came and filled in, and after a few months he joined.

P: (just entered) Twenty bucks a night and as much beer as I could drink. Which is a lot.

You came from the Psychedelic Furs, after you'd been in them for a while ...

P: Yeah ... after eighteen months, I got kicked out. The producer Keith Forsey didn't like the way I played and wanted to use a drum-machine and stuff like that, and I was dead against using a lot of machines. In the end I was in New York on my way to Los Angeles to do the album, and I got a phonecall from the manager saying "you're out of the band."
(Wanders off again)

Where did you get the Blue Ruin crown-symbol which is on the posters and drumkit?

I: Oh ... it was just something made up as a logo for the album cover, basically just to look good. It was done by Phil's girlfriend at the time, a graphic designer. I don't know where they got it. It's just a logo. You've got to have something recognisable.

A: If you look at Phil's left arm, he's got it tattooed there too.

I: Yeah, it shows his commitment to the band. So he's awfully committed. Awfully.

Do you still have to live on dogfood which you steal out of dogs' mouths?

A: He doesn't eat that much dogfood any more.

I: I've moved house now, I'm living in a more upper-class area, and I eat fish & chips. Change the subject!

What brought you over to Perth?

I: We came to record an album, that's why you're sitting here in this recording studio.

A: We didn't come here to actually do any touring.

I: We were thinking about doing some gigs, but the fact that we had to record an album and this studio being available in Perth for a really great rate coincided nicely. It's a lot cheaper than any comparable studio in Australia. It works out cheaper for us even taking travelling costs into account.

A: This studio is within the top five in Australia as it stands at the moment. The gigs are more of a coincidental thing; we're doing two shows here, and that's it. We're here to do an album. We'll be back to do a proper tour at some later stage.

I: When it's summer. We're working fourteen hours a day, just getting to the studio first thing in the morning and leaving last thing at night. Trying to do an album in two weeks ... This isn't going to be just like your average independent record, we're trying to do it well. We're producing it ourselves, we've got our own engineer, it's not going to be like a demo-tape just chucked onto vinyl.

A: Our last record wasn't like that either, we put a lot of pre-production and work into that too. That only took two days to record and a few more days to mix, but the quality of that is still above that of your average independent album, because of all the

pre-production.

I: We had a lot of good session players on it too, that helped. But this one'll be a hell of a lot better, a hell of a lot cleaner.

A: Which it should be. You progress, you move along.

Do you have a title for this new one yet?

I: Nup.

What songs are going to be on it?

I: At the moment we've recorded fourteen songs. Ten of those songs will be on the album, and the other four will be used for B-sides and that sort of thing.

A: We hope to have at least three singles off this album.

I: The most likely first single is "Bad Gin", and there's one called "The Cure" which is getting pretty likely for a single as well. But it's hard to tell until the whole thing's finished, some songs might come up better than those.

It's being recorded right now in August, when's it likely to see release?



I: The people we're working through have a label themselves, but are trying to get a label deal from a major company. They've got a lot of the majors interested. Basically, they want to set up something like Big Time or True Tone or whatever.

A: Whereby you have the power of the major for distribution and promotion.

I: Where you have that backing.

What was the last record you bought?

I: "Swordfishtrombones" by Tom Waits. And the last record I got was "Raindogs" by Tom Waits. I got three copies of it for Christmas 'cos everyone knew how much I liked him.

A: I don't buy too many records, I've a girlfriend I live with that buys the records that I like listening to. Um ... I like a lot of Ray Charles ... I won't say the other things I like.

What was the first record you bought?

I: First record ... God, that's going back a long way. The first record I ever bought would have been a Beatles record. If I'd had money when I was seven it would have been Elvis Presley.

What's your favourite record or song ever?

I: There's no such thing, y'know ... there's a hell of a lot of records that I rate really highly, I wouldn't say any particular one was my favourite.

A: One isn't necessarily the best, they all have individual styles.

I: Like, I really like a lot of Velvet Underground, I can listen to it over and over again and not get sick of it at all, but if I was only allowed to have one record in the world I'd just sorta scream. There's too much good music around, too much good music in existence. Music's too good to have a favourite.

OK, I'll broaden the question. Influences?

I: Well, that's just as difficult as favourite record ... as far as citing influences for this album, it's really diverse as well. There's hints of a lot of things in it, really varied things, from Billie Holiday to James Brown ...

The only defining factor about this record is that it's done by Blue Ruin, and I think that the thread through the whole record is us, our ability or inability or whatever, the

strengths and weaknesses we have are all combined to make this record. So they're the things that make the style that is us.

But we don't try and not include a style; if we like a certain style of music, we'll try it, if we write something in a different vein.

A: This album itself has so many diverse tracks on it, with lots of different types of feel, there's no one solid ... Well, there is really, overall.

So even if it's highly diverse, you won't have trouble fitting it all together as one coherent album?

I: No, none. It's all us, I mean there's only four permanent members in the band, and each song has those players with their idiosyncracies, and as much as you try to avoid being stylised, there's those tendencies. That's enough boundary without also saying, "we're gonna be a 60's band", or "we're gonna be a heavy-metal band", or whatever.

(Soundman Anthony wanders in)

A: This is our other mainman.

I: Yeah, Anthony plays the hammer in the band.

So at some level it all comes together as

a unit called Blue Ruin?

I: Yeah.

A: Basically, the combination of the four of us is very strong, and it's the right sort of combination for the band; and so therefore the unit turns out songs in Blue Ruin style, we don't formula-ize or steal other people's styles. It's Blue Ruin.

I: The idea of it is to continue producing ... If you do a certain sort of music, you aim not to do the same thing over again, you aim not to repeat yourself too much. If you write something good, it doesn't mean you should try and write something else like it, it means you should try and write something else good that's maybe a bit different. Or a lot different.

P: (enters singing) Lam-balam-ba-ram-balam, scanappalambam ...

Who else is on the album other than the four of you?

I: On the last album, we used a backing vocalist who sings live with us a lot, and we had a sax player, Chris Coyne, on the last album, and he played live with us for a long time.

P: Mmm. He went overseas, he's gone to

that kind of access to our music. Some independent distributors are really good, but they only go into certain shops.

How many of the last album and single have sold so far?

P: They've both sold around 2000 copies.

A: "Venus" is still selling, it's not a dead single by any means yet.

I: We only promoted it in Sydney for the first time just a few weeks ago, did a single launch and let people know it existed.

P: And it's only recently that it's been on "Rock Arena" and other TV shows. This often happens with singles; by the time you've recorded it, finished the rest of the album it's associated with, got it packaged, got it pressed, got it out and shot the video and everything, you've been playing it live for six months; and by the time people in other states have noticed it, you're dead sick of it and don't want to play it any more. Happens all the time, it's a really common thing. "Venus" may become a real millstone around our necks.

I: "Venus" will be ditched at some stage, there's no doubt about that, we're not gonna play it forever. "Venus" will be out of the set

over here, which is good, a bit of press, and if the record starts moving, it'll be easy to play. It's just that we haven't got the money at the moment.

I was amazed at the sound quality you got at the Wizbah.

P: We've got the best soundman in Australia.

I: Probably one of the top engineers in the world. He's done work internationally, he's ... he knocks us out regularly.

P: We sometimes just can't believe the sound he gets for us. We always get people coming up to us, just in pubs in Melbourne, "I've never heard a band sound so good in here." Or "that's a really crummy PA, but your guy made it sound good." He's done world tours and stuff like that for overseas people.

I: Next time we come to Perth it'll be better-publicised. Normally if we'd been interstate and got that few people to a gig, we'd all sit in a corner crying.

But for an unpublicised gig by an unknown band in a place like the Wizbah, and with the new-look Go-Betweens at the Shenton Park on the same night ...

I: ... we did OK. Got a really good reaction, too. We supported the Go-Betweens around the time they got back, and the girl playing violin is hot, really adds to the sound.

We've been using a viola player in Melbourne, and we've got viola and violin on a couple of songs on this album. A friend of ours, John, is playing the viola, and he's a really talented musician, plays just about anything. He's with us here. He played Hammond organ, viola, violin ... what else has he played? I think that's all. Bits of keyboards.

Because this record was rushed to some extent, fourteen songs in fourteen days, what we've done is record all the songs, and then we're mixing them. We've only left four days to mix them, which isn't really enough, but it's just the way we've gotta go about it.

So we didn't really have time to stuff around with things that were a little bit iffy, like a bit of piano would have been nice on a couple of songs, but it would just have been an added little extra. But they're all sounding great as they are, which is nice. Quite happy with the progress. I wasn't expecting it to turn out this clean-sounding.

So it's gonna turn out really great?

I: Yeah, I reckon it will. I'm gonna go buy a copy.

A: I'll have to wait for my girlfriend to buy one for me.

Why do you wander around the dance-floor and stuff when you're singing?

I: Uhh, 'cos I got bored up on that stage with all those fellas, y'know. Something to do.

Actually trying to be involved with an audience, instead of being here's the stage, here's the consumers and you might as well be at home watching a video of them?

I: Yeah, exactly. You don't get up and play just to have people sit up the back of the room, you get up and play 'cos you want to involve people, you want to be involved yourself, you want to go home and feel as though you've actually done something, rather than feel as though you had a practice.

It's just one way I've found that people respond a little bit; even if it means they back up further down the room 'cos they're scared of you at least they're doing something, at least you feel as though you're scaring them or giving them the shits ... I'd much rather have an audience hate your guts than be bored. I'd rather have an audience throw tomatoes than just stand there and look like they weren't getting into it at all. But obviously, more preferable is having them like it. They paid to get in.

What's the immediate future like?

I: The main thing is to get this record completed and into the shops. We always think in the long term, you've got to have a lot of things all happening at once. I'd like to get this record mixed and out and start promoting it, definitely start touring more thoroughly. But there's not much point in touring unless we're out promoting a certain record, so I think ...

959. Drunkenness.—N. drunkenness etc. *adj.*: intemperance; drinking etc. v. inebri-ety, -ation; ebri-ety, -osity; befuddlement; insobriety; intoxication; temulency, bibacuity, wine-bibbing; com-potation; deth, potations, bacchanals, bacchanalia, libation, dipsomania, dipsomania, dipsomaniac, oino-, dipso-*adj.* *in tremens*, d.t., alcohol, -ism.

drink: alcoholic, alcohol, booze; gin, blue ruin, grog, brandy, punch, -bowl; cup, rosy wine, flowing from the tap, - too much; dram; beer, wine, spirits (the rage) 298; cocktail, nip, pop; stirrup cup.

drunkard, sot, tippler, bibber, wine-bibber; hard -, glib, dram-drinker; soak, soaker, sponge, tumbler, toss-pot; thirsty soul, reveller, carouser; Bacchanal, -ian; Bacch-al, -ante; devotee to Bacchus, dipsomaniac.

V. get -, be-drunk etc. *adj.*: see double; take a -drop, -glass, -much; drink, tipple, tope, booze, tuck, guzz, swill, soak, seel, flush, bib, swig, cap, sacri-ee at the shrine of Bacchus; take to drinking; duk, -had, -ed, -ed, - like a fish; his one's swill, gain the cup, spin the main brace, take a hair of the dog that bit you.

liquor, - up; wet one's whistle, take a whet; lift one's elbow; crack a -, pass the bottle; toss of etc. (*drink* 958; go to the -) - public house.

make one drunk etc. *adj.*: inebriate, -ate, fuzzle, get one's one's head.

Adj. drunk, tipsy, inebriated, inebriate, -ate; in one's cups; in a state of -intoxication etc. n.; temulent, -ive; fuddled, mellow, cut, boozey, fox, fresh, merry, elevated; squiffy; plastered, befuddled, sozzled; flush, -ed; flustered, disguised, groggy, beery; tophead; potvaliant, glorious; potent; over-come, -aken; whittled, screwed, tight, primed, oiled, crated, riddled, sewed up, lushy, nappy, muddled, zazy, roszy, obfuscated, maudlin; crapulous, -ed, - - hind-drunk.

Inter pocula: in the way of liquor, having had a drop too much, three sheets in the wind; under the table; to the world, one over the eight.

drunk as a pipe, a sinner, - a lord, - Chloc, - an owl, David's sow, - a wheelbarrow.

drunken, bibacious, -ous, sottish; given -, addicted- to -drink, - bottle; toping etc. v.; wet.

Phr. nunc est bibendum.

England ...

I: ... and so we got another bloke. We're actually using a sax player in Melbourne at the moment when he's available, he's a pretty busy sort of bloke.

We use lots of different players to help hold the sound a bit, give the songs that bit of individuality.

A: We've actually used a local trombone player and a local sax player on this album as well.

I: We wanted a bit of sax, and we wanted a bit of trombone, so we just dug 'em up.

P: Trombonist was neat, too. For some things, like our backing vocalist, we're going to take the tapes back and just pop her on in Melbourne and remix them. It's a computerised mixing desk, so all the levels and so on are stored on a disk and the desk in Melbourne is the same as the one here, so we just pop the disk in ...

When is all this likely to see the light of day?

I: It's really hard to say, because that depends on the label deal as I said before.

P: Major distribution in either case. That's the main thing we need at the moment, that kind of push, so that people are given

as soon as the next single comes out. The next single is going to be more up than "Venus", better-recorded than "Venus", and a hell of a lot better song. And Bananarama won't be doing a version of it.

P: No, no, we could flog it to them, it could be worth a lot of money. Who was I going to sell "I'm Down" to the other day? David Lee Roth! I had this idea to flog one of our songs to David Lee Roth, 'cos I could see him doing this really wacky filmclip to it. Just a thought.

No, this record's sounding really good, it's all original material, and we've spent a lot more time and money on it. We've recorded all the tracks, and we've got time booked in Melbourne where we'll add the girl vocalist, a harmonica player has to put a solo on one track, and stuff like that.

I: We should have ten of the songs finished by the time we leave here, and two others are virtually finished. So then we start the process of getting a label.

A: We're also planning some more Sydney shows once we get back, late September or whatever.

P: If we get a bit of TV and that we might be able to come back over here. We're just incidentally doing a couple of gigs while we're



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At the moment, that means the last album and single.

I: Yeah, 'cos that's all we've got to promote. The idea is to get the next single out as soon as possible, so we can start promoting that, so that people are interested in the album. We'll just tour a whole heap, get pissed a lot ...

Do you actually manage to make a living out of Blue Ruin?

I: No, at the moment, every cent we earn from the band goes straight back into the band, 'cos basically we believe in the future of the band. It's not going to work on no funding. We paid for the first album, the video, all the photo sessions, all the touring, it all costs money, and we pay for all of that. So none of it ends up back in our pockets.

So the next album won't be on the label Major Records?

I: No way. You can print that. Not in a fit. As far as I can see, Major barely exists. They don't do anything, they don't promote their records ... they did at first, or gave the impression they would for us, but they brought out too much too soon, ran out of enthusiasm, ran out of money, and just stopped promoting any of the stuff. We did all the promotion for our first album.

The single, "Venus", was actually out on Rampant, which is a much better label. We wanted Major to release a single from the album, they said they would, then we went back and said, "release the single, do some posters for it, promote it, let's get this album selling", and they said "haven't got any money, can't do it." By that stage we'd recorded "Venus", and we made Major give us back the rights to "Hey Bo" off the album for the B-side, and put the single out.

It's supposed to be a three-year deal on the album, but they've stuffed us around so much that we're taking steps to get it back, we've got a lawyer working on it. That's another thing eating up our money.

Bad independent labels with enthusiasm and no ability?

I: Yeah, well ... there were two people in Major, and the person with enthusiasm was sacked, the other one said he'd run out of money and couldn't afford to pay him, so the person without enthusiasm is still there ... I don't know if I should get that nasty publically about the whole thing, but ...

Once you get to the stage where you can afford \$50 for a consultation with a lawyer, you should do it. And get the best lawyer you can get your hands on. Find one that knows the music industry, that knows music, and once you find one, stick with him! You've got to find a good lawyer and have him check out, find out things. They can find out things. A good music industry lawyer knows more about the music industry than you would expect.

Finish up. Anything to say?

A: Is there life on Mars?

I: Don't say you like jellybeans, Adam, 'cos we'll get hundreds and hundreds of packets of jellybeans sent to us.

A: I hate jellybeans.

I: I know, but it happened to the Beatles. A: Oh well, I really like chocolate-coated peanuts.

I: OK, this is our message to the world:- we want 2000 packets of chocolate-coated peanuts sent to ...

A: They can send them care of Squasher, if he doesn't eat them himself.

I: Yeah. Send all your chocolate-coated peanuts care of Squasher ...

A: ... and he'll forward them.

I: This is really stupid.

A: It's been nice meeting you, we've got to go back to work.

I: Watch out Hollywood. No, I didn't say that.

(After the int, they played a rough mix of "Bad Gin" at me; sure to be an international mega-seller. In the meantime, go and buy the album and 7" that are already out, and play this version of "Venus" at your pop-kid younger brother/sister and watch them smash their Bananarama copy. Go to it.)

(Earlier interviews with Blue Ruin can be found in B-Side #15 and RAM #288, and another from one day later in X-Press #33.)

A Company Of Angels

A story by the Groover in Green.

Once upon a time there was a band. No-one knew who they were, where they came from, or even if they had reflections when looking in mirrors. Some people tried asking members of the band for answers to such questions, without success. A Company Of Angels don't talk a lot, don't play a lot and avoid sunlight and garlic. Even so, the music isn't bad at all.

A Company Of Angels are a band (their words), which has been together for six months, with Gabrielle, Greg, Kim and Jeff as members. They don't seem too sure as to who does what, and the music is just as nebulously defined. Heavy distortion, relentless floor toting and eldritch vocals. It may not sound professional, but it is enjoyable. Experience is confined to Jeff and Greg, who played in the band Garlands a year ago. For Perth they are unique in terms of sound, as a listen to their version of "Femme Fatale" will testify. What makes this band different is their attitude. The members are under no delusions as to their ability, and don't consciously try to conform to any established styles. To date they have played live rarely and to small audiences, preferring to work behind closed doors to produce what promises to be an excellent demo-tape (to be available before Christmas).

Speaking to three of the members proved to be an entertaining experience, even if I didn't find out anything. (great -- ed)

How did the group start?

G: Boredom!

J: We hated what all other groups were doing and wanted to write songs we'd like.

G: It didn't start off as being serious

K: ... but we were doing so well we kept going.

J: It's a learning experience. None of us could play or sing well, so a group was the obvious answer.

How would you explain your music?

J: Fringe!

G: Well, we would like to sound gothic; but whenever we write songs they sound like pop songs, so it's hard to explain.

J: They're not really pop songs, but they're not really gothic either.

What do you mean by "gothic songs"?

G: You know, like Sisters of Mercy, Skel-etel Family, X-mal Deutschland or Play Dead would write. Sort of Batcave music. But we can't say that or you'll think we mean Birthday Party or Bauhaus, which isn't true.

J: It's not surprising you don't understand us. There are certainly no gothic bands in Perth, and no real goths I know of.

G: Apart from plastic-goths and trendies who are only fooling themselves.

(What a poor forlorn creature the plastic-goth must be -- ed.)

Are you elitist then?

All: No! Us? Never!

(For some reason they find this rather funny and spend several minutes laughing to themselves.)

K: You may as well say we're existential nihilists!

Punks, then?

(The question is answered with cold, death-ray stares. What happened to the laughter? The silence is broken.)

G: Wash your mouth out! There are no punks now, only trendies and bogans in disguise. Certainly not us, and those others don't stand for anything anyway.

K: It's horrific to think the thought crossed your mind.

J: The whole concept sickens us. Greg's right. In the 70's punks were the ones daring to be different, taking risks and getting beaten up -- now it's just a look or a fashion. Totally acceptable to society. We have nothing to do with that.

Can you see yourselves becoming popular?

G: What do you mean? Like V-Capri?

All: Never!

Why not?

K: No-one likes us.

G: Yeah, that's true, but we don't mind. We have limited appeal because we're not revivalists, we're progressive. We just want to do what we like.

J: You've seen and heard us. Can you imagine us being popular? We aren't doing anything for fame. There's no market in Perth, because we aren't hippies. I'd rather people didn't like us than want us to be popular.

I don't believe that. After all, what about the clothes and hair?

J: Crap!

K: We only have hair to hide under.

G: No, you've got hair because you want to look like Siouxsie.

K: Bloody cheek!

G: It's true.

K: Doesn't matter -- you shouldn't have said that!

J: I hate that attitude! We just like looking how we do. It has nothing to do with being in a group or anything. Xenophobia rules! I look like this all the time. It's not pretentiousness like so many other people. Well ... will you two stop and say something important!!

G: No, no-one will listen.

J: I know that, but at least make an effort. Can't we talk about music or groups rather than haircuts?

OK, why the name A Company Of Angels?

G: We liked it. It meant nothing, but didn't sound silly.

J: We actually took it from ...

K: Shhhh!!!

J: ... ahh! ... no clues.

G: It's from a song, and you either know it or you don't. We just don't want to tell people everything. You've got to find things out for yourself.

I can see what you don't want, at least. Who would you say were your main influences?

J: The Doors, Jim Morrison ... Velvet Underground ...

G+K: Bob Dylan, Rolling Stones ... ha ha ha ha!

J: Don't you love our paisley shirts?

I'm not impressed. Tell the truth.

J: Ow! ... Shop Assistants, Mary Chain, Cocteau Twins, Mission, Sisters Of Mercy, Play Dead ...

G: Who else can we say?

J: What are some totally unknown groups we

can mention, so we can swagger? (Lots of laughing here.)

G: Ambitions In Glass -- that Irish group someone sent you a tape of! (lots more laughter)

J: A pity they split up. They're called the Fireworks Factory now. Julie says they aren't very good, even though Dave still sings.

K: What about Dead Can Dance?

G: The Bible?

J: No, can't say them because we haven't heard them. They may be dodgy. Did we say Play Dead?

G: Yes, I've got a bootleg of theirs now. J: That doesn't count much, everyone has them.

K: Like all those Siouxsie ones of yours with rude pictures on them?

G: We forgot Ghost Dance!

J: What was the question? Oh yes ... No, we haven't got any influences, really. We may like all those groups we mentioned, but we don't really sound like them, except for the Shop Assistants perhaps. We try not to be influenced.

K: That's true, but even so, Alan McGee would sign us to Creation if we were from East Kilbride.

I see. What are you going to do in the near future?

J: Finish our tape, I hope.

K: Shoot a video.

G: What? The feral pig? ... Who farted?

K: Again? Greg! You're always doing that lately!

J: Oh good grief!

(During the melee which follows, a rather off-key and poorly produced version of Wild Thing (as done by the Creatures) breaks out. Something creative at last?)

What do you write songs about?

J: Um, well ... The Rain is just surrealistic nonsense taken from ideas behind other songs we know.

G: There's one about pretentious twats.

K: Anything at all, really. Just like most people.

What do you think of other Perth bands?

(Kim makes some rather rude noises.)

J: Most bands aren't even worth the effort of slagging off. So much shit!

G: I can't think of any worth noting. I like the King Pig single. They can be admired at least.

J: Free publicity!

Is there anything important you want said?

G: We haven't mentioned Robert Smith.

K: He's had a haircut though!

Hmmm ... I guess the final words should be "We all lived happily ever after".





We're the Waltons

John-boy Walton, Pablo Walton and Wally Walton interviewed by David down at the Walton family ranch in suburban Victoria Park.

J: They call me John ...

P: And we call him Boy, so he's John-boy.

J: I play the drums and sing a little.

This man here is Walter, we call him Wally. He plays the bass geetar. He used to play a little accordion too, but he's given that up.

P: My name's Pablo, they call me Espresso. I express ... (knocks on table) ... all over the geetar.

J: The Waltons is actually a four-piece band, but Tennessee (gtr) isn't here tonight. He was actually in the war with my Pa, so he's sort of over here to look after us.

P: Yep. Pa said, "Tennessee, you look after them boys, you make sure they don't get in any strife, y'hear?" So ... we're making sure Tennessee don't get in any strife the way it's goin' lately, though, isn't it? A wild man ...

Who writes the songs?

J: It all started with young Pablito and I. We wrote four songs, and all the rest have been written by the whole band. We all chip in with a lyric here, Wally makes up a bassline, and we work around that, and sit around this table here, and just all write out some words on the paper ...

P: Drink a bit of beer, and then do some of the song, and drink a bit more beer, and come write some more words, and then drink a bit more beer, and go back in there (indicates kitchen), and drink a bit more beer in there, and come back out here, and we drink a bit more beer. And then ...

W: More beer?

P: Then we fall down. Drink a bit more beer ... yeup.

What a fine songwriting style.

P: Actually the best alcohol to write country songs to is Galliano. That's what we started drinking, and the words just came, mmmbbbbluehh! everything just came together.

J: The first songs we wrote were our greatest hits: "American-Born Man", "My Husband Beats Me", "Feel For The Land", "Look What's Happened To The USA".

P: John-boy and I got those songs together, and then we got Wally in on it.

You've got a track on the Cherrytop tape.

J: "My Husband Beats Me".

W: Negotiating for a single.

J: Who with is a bit of a secret at the moment, but we're gonna release a double A-side of "My Husband" and possibly "American-Born Man". "My Husband" will be a different version to the one on Cherrytop. We have to censor that song, see, it's about Charlene Tilton, so we have to ... The uncensored version is on Cherrytop.

What exactly is the link between the Waltons and Love Pump?

W: Well ... they left this house, and we took over.

J: Mr Ron Pickett was managing Love Pump, and as soon as we got here we needed a manager, so Ron approached us and said, "if you need somewhere to stay, there's this house here ..." and that's it.

You played your first gig as a one-off supporting Love Pump?

J: Yeah. Ron fixed that up for us. It was a little bit low-key, of course, compared to what we were used to back in the US. Like starting again.

P: Ron's been around for quite some years, and he saw us and actually asked us to come over to Perth 'cos Love Pump were playing here. That's our connection with Love Pump, a similar

outlook on life, that sort of thing.

J: I think there's some similarities between this guy and the drummer from Love Pump.

P: Actually, Val Hung is my second cousin, via a Polish aunty.

W: I have to go.

Anything you want to add?

W: Umm ... keep a cool head. (leaves)

What's your favourite colour?

P: My favorite color's red. What's yours, brown.

J: Just like mah horse.

P: What's Wally's favorite color?

J: He's color-blind.

Tell us about your horse.

J: Well, it's big. Got four legs. Stinks.

P: Mah horse, when he gets a hard-on, oh, y'really know about it. Maan. My horse's called Stud, 'cos that's what he is.

J: Mine's called Charlene, 'cos when Stud mounts her, she tilts-on. Yeah, good old Stud and Charlene, what a couple they make, eh?

P: I'll tell you, John-boy, the reason Charlene stinks so much is 'cos you don't feed her the right kind of food, y'know. Hey. It's the only goddamn horse I know that's a carnivore.

Horses, home-life ...

P: Home-life, well, let's see now ... Waltons. It's the Walton family, it's a very large family.

J: Actually, we'd be very flattered if you'd whack that pic in somewhere, that's our pa's.

P: That's Tennessee's pa, also called Tennessee, so ours is Tennessee Jr. Yep. That's my pa, Jose. My pa's name is also Pablo, 'cos all us Mexicans have got so damn long names, y'know, so it's Pablito Espresso José Manuel y Pedro de la Mancho Walton. Which translated means, uh, Jose.

Tell us about Stud, your horse.

P: Great feeling, being on a horse, so goddamn high off the ground, this great beast between your legs. Saved my life a few times, my horse.

Well, he's not the biggest goddamn horse y've ever seen. He's quite small, really. Well, actually, Stud's a Shetland pony. But y'wouldn't think it from the size of his dinger. Well, see, I've had him ever since I was a child, y'know, my parents said, "get the kid a little horse", and I loved that horse so much I couldn't let it go. I get a real kick driving it into town. I end up carrying it half the way.

J: I got a rather sad story to tell about my horse, actually, I had to put him down before we left Canada.

All: Aaaaaahhhhhh ...

P: He got up again though, it's OK ...

Why did you leave Canada in the first place?

P: 'Cos we wanted to go to the States.

Why did you come here?

P: 'Cos we wanted to leave the States. Well, y'know, it's kinda hard ridin' a horse in the big city. We wanted to see the world, some of the things we'd heard about Australia, y'know, what's that guy's name, Hoges? Paul Hogan? Great guy. All the purty women there, in the commercial, I saw it and thought, "This is whut's fer me."

Actually, it's the only place that people don't really hate us, we cain't even go anywhere else 'cos they hate our guts. -- Don't know why th'hell why, y'know ...

People seem to like you here.

P: W'aaallll, it's true, y'know, I mean, I'm really pleased here, I feel at home, I watch TV and everything's American, y'know, it's the same, it's amazing! Yeah. There's so much America here, y'know, like especially Perth, like, the whole town now, it's like a big country town, this place, it's good.

Great!

P: Yeah. Ah, well, no, sorry, er ... Clean, y'know? My pa told me about a place like this when I was young.

Yup. Well, our mother, see all these guys in this photo (Original Waltons), our mother ... actually, my horse is named after my mother.

OK, your mother's called Stud, what was her maiden name?

P: Actually, our ma, Alma ... y'see, where we come from, there's only two families, the Waltons and the Daltons.

J: An' we bin feudin' fer years, cuz they've got a little country band happenin'.

P: Well, actually, the truth of the matter is, I must confess, my ma was a Dalton. She hated her pa, hated her family, used to sleaze out every night and have a go with a Walton. And then there was Tennessee, there was me, there was John-boy, there was Wally, and then there's my little sister Mary-Lou, and Charlene, and ... God, there's a helluva lot of us ... she was a fine woman. Good stock. Yeah. Good strong woman. Don't make 'em like her any more.

She's still alive, y'know, she's goin' well. Goin' on 96 this year. Yeah, gotta go back and see her sometime. We write every week, the boys and I, write a song. Yup. Ask one o'them musical questions, like "what's your favorite key" or somethin'.

How often do you break bass strings?

P: Wally plays the bass like he plays a woman, he's gentle. Looks like a rough man, y'know, those type of guys, but he plays his bass gently. He hasn't changed a bass string since 1956, that's when Ma bought his first bass strings. We don't believe in loud music, we wanna communicate with people, we got things to say, we want people to hear what we got to say. Y'know, all this amplification ...

What's the immediate future for the Waltons family band?

J: Well, we're a bunch of easy-goin' guys, we don't care too much.

P: As long as we're havin' fun, when we stop havin' fun we'll move on. (sings) "Ah ... was born ..."

J: We'd like to tour Australia. Perth has been like sorta recuperation for us after Europe, y'know. Just takin' it easy.

P: We did a stint in Iran. We had to wear kaftans 'cos the sonsabitches hate our guts,

y'know, but we told 'em how we weren't American but Canadian, and it was OK. They play some weird guitar over there, I can tell ya.

J: I think that's sitar, isn't it? I'd like to do a song with sitar, I'd like to do a psychedelic country song.

P: We should get that guy, what's that guy's name, John Lennon. John's a great guy, we jammed a few times with John. Actually, we introduced him to that other guy, what's his name ... Paul something. Yeeep. And old Ringo. We know where he got his name from.

Anyway ... time for another beer, I'd say. C'mon, John-boy, why don't you say somethin', I'm just really conscious of that damn tape-recorder there ...

The way it's supposed to work is, you forget it and start acting naturally and casually spouting conversational gems ...

P: Well, the truth about the Waltons is, we're born performers; and as long as there's anyone out there who's gonna pay attention to us, I'm not prejudiced. It may be kinda small and silver and black and square and not look much like anything, but we respect him for what he is. Little Sonny Walkman, you're a nice guy. Hey, you ever pat this damn thing here? It needs a little attention every now and then. Sonny, you're OK.

If you're going to write an article on us, you might as well mention that we're available for all sorts of functions, y'know, weddings, funerals, you name it, we do it, y'know. You usually find these little events, little places, get going much more than big places. It's good fun.

J: That's mah beer.

P: It's my bloody beer! Hyargh! (Smashes



Tennessee Walton sr, Jose Walton sr,
John Walton sr, Walter Walton sr

bottle over John-boy's head.) Just a friendly little fight between brothers ... I wanna say, us Waltons got hard heads. No, well, see, the Waltons were born out of an era of love, peace, flowers ... That's why we came over here.

What's your favourite Perth band?

J: Norma Kelly and Tennessee Rain. They're the only Perth band as far as I'm concerned. They're a country band, play out at the Midland Inn and places like that, the sort of places I like to go with my time.

P: Keith McDonald, he's good, he knows how to entertain people.

J: A lot of people have compared us to the Johnnys, but they're just a punk band that happen to dress like cowboys. I mean, we're the real thing!

P: Yeah. We live country music, we play country music ...

You're the most genuine band in the world?

J+P: Yep.

J: I'd like to try different styles, y'know, we got a funk tune ... country-funk.

P: We're working on this country-funk thing because we figure that, commercially-speaking, if you can pull the two greatest influences of modern times together, you put country with funk, and you get ... funtry. Or ... cunk.

J: You know what Pa says about that funk music, though, he don't like it.

P: Yeah, well, he's just dead-ignorant, and that's the truth ...

What would be the ideal product for the Waltons to advertise on TV?

J: Marlboro cigarettes?

P: No, I don't like that, y'know, I don't like young children getting these ideas. 'Cos they look up to us, y'know, like "Hey, there's John-boy!" and ... What was the question again?

J: I once did a soap commercial, back in the States.

P: It was for country soap, wasn't it? Old Natural, oatmeal soap. Smells like cowshit, but boy, it really cleans you good.

Actually, we should do some things, we should do some endorsements. What sort of things should we do? Things like ... I think we could advertise for Countdown, things like that. Molly's hat, he must like country music, we should go and see that guy.

Do you have any message to your devoted fans that you could perhaps tell us at this point?

J: I'd just like to say that it's been one of the pleasures of our lives to do this interview for this here magazine, and we'd just like peace and brotherhood for the world.

P: Yeah. And sisterhood too, we're not sexist. Like, y'know, brothers and sisters.

J: We don't say a lot, I think our music speaks for everything. Don't wanna ram nothin' down no-one's throat.

P: Yeah, I'd say so. I'd say that people wanna have a good time. We just like to have a good time, we're good ol' boys, we like country, we like music, and John-boy's available if there are any fine young women out there.

J: I ain't met too many women over here besides Norma Kelly who like country music, so y've got to have that.

P: A lot of the women here would not have had the opportunity to be with a country boy,

and to know how good a country boy really is. Yeah, I'd say if you women out there want somethin' really good, like you want some real rippin', hippin', 'sakin', shakin', y'know ... Yeah, have they ever done it in the heat, hey? Have they ever done it on a horse, hey? Yeah, you need rhythm for that, tell you ... Well, we're available. Yep.

And for the guys ...

J: Well, I think young Wally's not too fussy, he don't care ...

P: And for the sheep ... no, I'm only jokin' there, I'm goin' too far.

Nah, you gotta appeal to the rurals.

P: The "rurals". Yeah. Actually, we've gotta hit the country sometime, I think soon the Waltons are gonna have to hit some of the country areas around here. But it's really a challenge being here in the city.

J: I thought this was the country, boy.

P: The main reason we came to Perth is because it's a mighty big country town, and we feel at home here. You go to Sydney, and there's all sorta things, weirdos, spahked hair, funny clothes an' things. No, I don't really mind 'em, we seen a few of 'em at that place there, Red Parrot, y'know. Freaky-look-in' people.

J: We don't go there too much.

P: Ahh, they seem friendly enough, y'know?

J: Actually, there's a nice little pub not far from here called the Manning Hotel, where we like to go, they have a little country evening on Monday nights, I think it is.

P: Yeah, great place. Put a plug in for those boys.

J: Yeah. Thanks Wally and Tom and Joe down there.



Gravybillies

NINETEEN HUNDRED AND EIGHTY-FOUR ...

"... is the year that they are now planning for ... sex on the streets in every major city from coast to coast! And, get ready for a shock -- the ... "music" ... that they're planning to use to crumble the morals of ..."

... St Kilda ...

"... is this rotten, filthy, dirty, lewd, lascivious JUNK called rock and roll!! It isn't just the lyrics ... it's the beat!!"

"I'm preaching from my conversion story which you can get, how this beat gets them: four hundred teenage girls in Detroit interviewed as to why they had illegitimate babies -- they said, not just the words, the beat!!"

"The fertility rites of the jungles are the same beats ... (cue jungle drums) ... incorporated into this modern rock ... to stir them up!!!"

-- Michael Gudinski, recorded whilst chucking I Spit On Your Gravy out of Mushroom Recs offices after hearing I Spit On Your Gravy demo-tape; taken from the famous "St. Kilda's Alright!!" by the dirty, rotten, stinking I Spit On Your Gravy.

Fred Negro and Phil Grizzly interviewed at the Criterion Hotel by David and Jenny-Anne.

F: I was born at a very early age ...

F: And then I watched the Brady Bunch, and then, directly after that ...

F: Next thing you know, WHAM!

F: McHale's Navy came on, and Captain Binghamton said, "Whadaya want, McHale, wowowo-wowow ..." (I never watched McHale's Navy -- ed.) And after that I grew up and got older, and sillier. And now I'm young again.

Why didn't the rest of the Gravies come over as well?

F: The girls were doing their hair, and Scotty Stix had to trim his fingernails.
F: Because we couldn't afford to bring the whole band over.

F: If we'd brought the whole band we wouldn't get our \$200 each a week. So fuck the band!

What are the others doing?

F: They've got other bands as well, like we do. There's the Tattoo Removalists, which is the love-pig (Jason), the guitarist of the Gravies, and Scotty, the Gravies' other singer and drummer, and they do Rose Tattoo songs. Scotty has another band together called the Quivering Quims, and they play cocktail music.

F: Emphasis on the word tail.

F: There's the Dirty Big BallaRats, they play cover music.

F: Shit music.

F: Sausage's got another band too, called

Barbecue Bob and the Cowboy Devil-Babies, and he plays drumsticks, he just hits drumsticks together (tap tap tap). And he bangs on a barbecue.

F: And we've got another band with half the Corpsegrinders, called The Band Who Shot Liberty Vallance, when the Gravies aren't touring.

F: We've got a million of 'em. There's also one called the Grizzlies.

F: Yep, and we've got another band called the Gravybillies -- oh, that's this one.

F: And there's another one called A Croissant On A Tractor Will Cure Cancer, No Worries Mate.

F: And that's with Spencer and Hoody from the Johnnies, and me and Fred. And we haven't ever done anything.

F: Well, we haven't played live yet.

F: We sat down and got drunk and talked about it.

F: Yeah, we always have great band-meetings, in pubs around Australia.

How many did the I Spit On Your Gravy mini-album sell before it was banned?

F: Uhh, I think Russell St Police Station bought the lot. They heard it and they loved it, just couldn't get enough of it.

F: Eight hundred.

F: They've released it now anyway. They took it to court and the judge said "it's such a load of rubbish that only a moron would buy

it, and I'm not going to deem it obscene", so the judge threw it out and the cops had to let go of them, so they're for sale again.

While they had it there were about five copies at Missing Link, and what were they asking for them, \$35 or something. It became a collector's item for about two months, but now it's all over the joint again. Minus the booklet.

What's your next record going to be?

F: It's called "Froot Loop City, Formerly Pork", a full album produced by Lobby Loyde and Tony Cohen, and it sounds great.

F: It's just full-skip rock'n'roll, there's not as much stuff between the tracks as the last one. What we'd wanted to do, except it'd cost a fortune, was make it an R-rated showbag, 'cos if you seal it and put a warning sticker on it you can do anything you want. A Gravies sticker, and a rubber band, and a froot-loop, and a record, and a T-shirt ...

F: Have a sticker. (I left it behind at the int -- ed.)

"Sticky red gooeey runny drippy ever-widening hole grafix".

F: Yeah, like (points to T-shirt of genitalia) that one.

F: There's me and Fred having a showdown with an arsehole.

F: There's a rapdancing cock, there's a couple of poofs ...

F: There's the life of the party.

F: There's a drunk crashed out in the corner, there's a tit, there's a big ever-gaping widening gooeey runny hole, there's one having a bong ...

Where did you get the T-shirt?

F: I designed it for a girl for her 21st.

F: (opens jacket to show shirt) "Fuck The World tour." (This shirt defies description.)

F: And on that one it says, "If your parents ever find out how lame you really are they'd fuckin' murder you in your sleep grafix." I do all the designs, and I keep going to court too.

(Sound of a cow.)

What is that thing?

F: It's a cow in a can, haven't you ever seen one of them? Everyone knows cows come in cans. Everything else does.

F: I've got a sheep in a can. (Pulls out siren) That's a really good red thing. (Siren sound.) We carry our own police siren because then we feel at home.

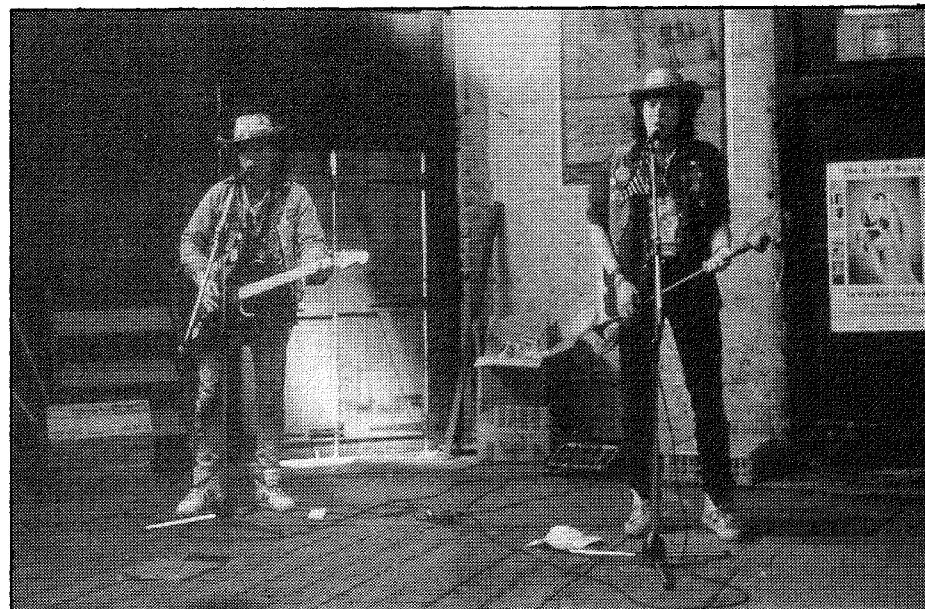
F: We like to save the police all the trouble. I got arrested for rooting a pole before.

F: Yeah, this is true. He was in the Hay St. Mall, and he was standing there going, "hey Fred, look at this", and he saw these two cops behind him casually walking up to him, and I'd moved away and didn't tell him ...

F: They looked like tram conductors.

F: ... and the next thing I know, they've got him.

F: "Hey you, we don't like people putting holes in poles," and I said, "well, look, it's



only a small dent, don't worry about it." He goes "come over here", and Kym (tour manager) comes up and says "what's goin' on, what's goin' on, I'm the tour manager, leave him alone", and he goes "we wanna talk to your mate", so they asked me all these questions, and all I answered to was my name.

What label's your album going to be on?

F: DocRecords, the Painters & Dockers' label. The first two releases will be the Painters & Dockers album "Bucket", and our one.

P: You know what's happened with the recording, Lobby Loyde's bought Richmond Records, we were in there trying to get all these songs out, and Redgum came along and said "look, we've got an actual real recording contract and we can pay for our time", so he's kicked us out of the studio and stuck fuckin' Redgum in there, 'cos they can pay \$20,000 and we can't.

F: They're an insult to the word "red". And "gum". Fuckin' wankers. (Farts in microphone.)

What's the meaning of life?

F: \$2.30 in the local supermarket, I think.

P: And you get a dozen and a half for that much.

F: Yeah, and they're RED. Red is the meaning of life. Red is the only way.

Is it true the Rev. Fred Nile started a Gravy fan club?

F: Yes, he did, and next thing you know, BANG! He's got hundreds and thousands of members. And the Gravies are gonna be bigger than sliced Beatles. We send out Gravy pillowslips, Gravy condoms, Gravy IUD's, and they're all red. Some of the other members of the band don't like red as much as I do. He likes black. And green.

P: Yellow!

F: Yeah, I like yellow too. Soon as they invent red gravy, the world will be a much better place.

What is your message to the world?

F: Fuck, ahhh, let's drink.

P: Get Fucked!

F: Yeah. Get Fucked! Blow it out your



arse, ya fuckin' wimp. What's our message to the world? I want everyone to be nice to each other. I'm sick of people hitting each other. I think it'd be a much nicer world if everyone just fucked each other.

P: I really think that there should be peace on earth, goodwill to all men, harmony between all races, and lots more machine-guns.

F: Yeah, Rambo-style. A roast chicken. I'm a civilised man, after all.

P: Above all, we don't touch frozen chickens, only roast ones. We make it up as we're going along, basically. That's it, let's go.

Gravy jokes

1. Why do you root a sheep on the edge of a cliff?
So it pushes back.

2. Why do you root a sheep on its back?
So you can kiss it.

3. Why did God invent women?
'Cos sheep can't cook. (Phil: "You can't tell that joke, it's cookist!")

4. How many I Spit On Your Gravy members does it take to change a light-bulb?
Three: one to change the bulb, one to get the slab, and one to ring up "Truth".

5. Why did the pervert cross the road?
'Cos he had his dick up the chicken.

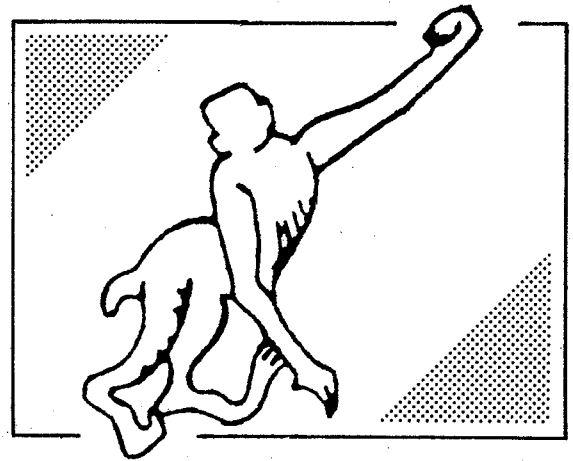
6. Why did Leanne Edelstein cross the road?
Get Fucked!!

ps: millions of schoolkids across town know what Halley's Comet really looks like.

LOCAL BANDS

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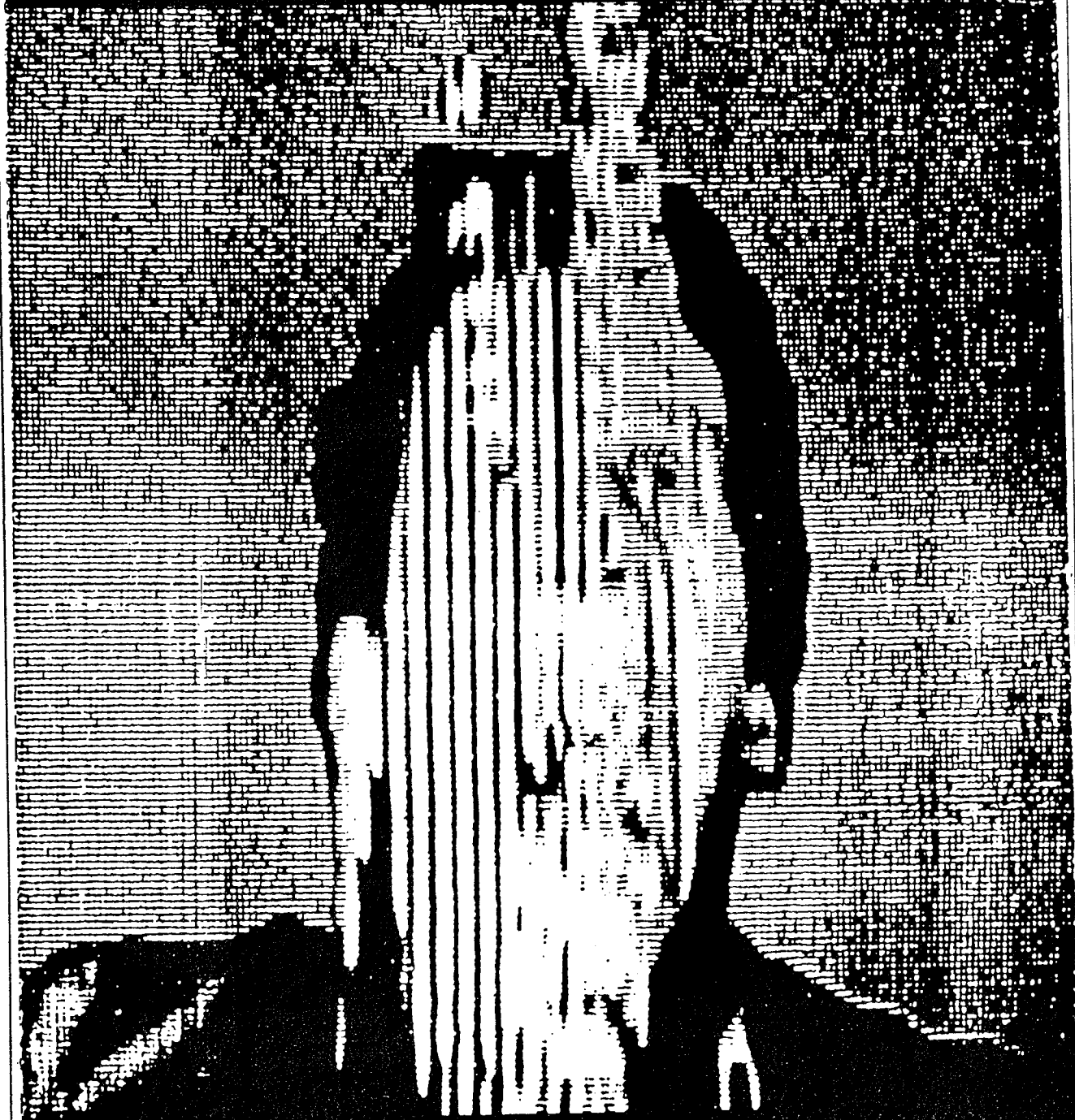
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Weeds from the dustbin

OK, here's a rundown (or an attempted rundown) of what's happening in Sydney as far as punk/hardcore/metal (aaahhh -- those generic labels again) is concerned.

Firstly, as a general overview, it seems Sydney has finally come up with a reliable combatant to the various plagues which execute your mind, ie. Grunge (yawn) etc. Quite a few venues, larger attendances, new fanzines. Healthy at last.

A considerable number of bands about. You've all heard of the HARD-ONS by now, so I'll shut up. Recently got filmed by the ABC show "Edge Of The Wedge", so keep your eyes tuned in if you want to hear energetic rock 'n'roll, punk, blahlahlah. Seriously -- these guys are incredible live, their vinyl is a shallow representation of what they can achieve on stage. Incidentally, they blew the Cramps off-stage, supporting them on their Sydney dates. They have T-shirts available (cover of "Girl In The Sweater"), or for info, write c/o Waterfront Records (address at end). Mini-album out soon on the Waterfront label.

Also on that label is, in my opinion, the most powerful hardcore band in Australia currently, MASS APPEAL. Combine the fury of Italian hardcore, the finer aspects of this new "speed-metal" stuff & all down-stroke guitar and you've got 'em. definitely a unique sound, do a few slower tracks, manic vocalist (screamer?) and a guitar-player who changes his facial expression with each chord. Lyric-wise they're renowned (both favourably & unfavourably) for an anti-pot, anti-pisshead stance, but also attack many personal problems, situations. Have a studio demo, 4-colour T-shirt, stickers available.

SPUNKBUBBLES continue to abuse, shock and sicken people wherever they can last a full set without getting banned. These guys lyrically make the Hard-Ons out to be the Rev. Fred Nile's no. 1 supporters. Their theme song has a chorus of "suck me off and gargle it, aaahhh -- SPUNKBUBBLES." Their 7" cutely entitled "Metal Wench" is to be unleashed on Waterfront. (Aside: half the reason things are getting done here is that Steve, Frank & Chris of Waterfront are willing to give young bands a start.) Have a demo available on The RISE ABOVE tape label, address later.

JOYFUL KILLING, those old faithfuls, continue to slog it out in the pubs. Currently having some lineup changes and looking for a label willing to put out their proposed single. I'd describe them as music to get pissed to, chanting, sing-a-long, rock'n'roll, '77-style punk, whatever you wanna call it.

VULTEES are a pop-punk outfit, somewhere between Ramone-y stuff/Stiff Little Fingers (a la the "Nobody's Heroes" LP) and general '77-'79 punk. Built up quite a following down south, and a maturity in lyrics which surprised me for so young a band. Have a 7" out on Waterfront (as everyone). I recommend you have a listen.

Another new, currently un-named band, though calling themselves NO CLASS with a former line-up, show plenty of potential & promise. Features Martin & Mick Flipper (of MORTAL SIN), and a selection of other vagrants. Best comparisons would be English Dogs, GBH, even Metallica. Look out for them.

MORTAL SIN are an awesome metal band. Power & speed, though escaping your cliched speed-metal & dreary commercial metal boundaries, which is pleasing. Doing a lot of gigs with Mass Appeal lately. In my opinion they blew the Hard-Ons off-stage at the Trade Union Club, the Trade-Union regulars looked stunned seeing all that long hair, bullet belts and studded wrist-bands (not that the people up the

a return to playing live from older bands ROCKS and EXSERTS. Speaking of older bands, the WORLD WAR 24 LP is finally coming out on Bruce Griffith's ABERRANT label, along with numerous other releases.

Considerable number of fanzines existing at the moment as well. Good old TROUSERS IN ACTION had a one-off comeback issue due to a Rat Scabies interview and a 7" EP. There's my one, RISE ABOVE, and the excellent VALIUM VALLEY (done by Max, ex-Perth native). There's also BEAT ON THE BRAT, BE HAPPY, DAYS WITHOUT SORROW and NEVER AGAIN. There's one or two newies on the cards too.

Well now, all my aces are played people. I think I'll play Russian Roulette with a loaded gun, or maybe just go to sleep.

Cheers,
Steve.



Randy & Brett (Mass Appeal)

front gave a shit!). Vinyl coming out sometime.

Far too many other bands to mention, chiefly because I haven't seen them (or can't remember seeing them) enough to give you some kind of objective description. These include HELLMEN (ex-Fourth Degree/Progression Cult personnel, plus Ben Brown on vocals -- the insane artist responsible for the Mass Appeal artwork), RATCAT (with an ex-Decontrol/Fourth Degree, and earlier Bedspreads member), TOYS WENT BERSERK (with Coe Bennett, ex-Lavender Disaster! singer and ex-Dusk Furrow, Box Of Fish, Happy Hate Me Nots members). There's also BONER, EXAMPLEHEAD, FEEDTIME, LYNCHMEN, SLAUGHTERLORD (thrash-metal), and I almost forgot BE KIND TO BEAVERS -- a very UK/anarcho type band -- improving all the time, who've been quite active lately, and two members are responsible for the BE HAPPY fanzine. No doubt there's other bands I've forgotten. Good to see

ADDRESSES:

WATERFRONT RECORDS: 119 York St, Sydney 2000.
MASS APPEAL: Brett Curotta, PO Box 336, Cremorne Junction 2090.

ABERRANT RECORDS: c/o Phantom, PO Box A566, Sydney South 2000.

RISE ABOVE: c/o Waterfront (above).
VALIUM VALLEY: c/o Waterfront.

BEAT ON THE BRAT: Craig Sinclair, 8 John St, Bexley 2207.

VULTEES: Craig Sinclair (above).

BE HAPPY: Beaver Lodge, 1/23 Allens Parade, Bondi Junction 2022.

DAYS WITHOUT SORROW: Robert Furrow, 62 Shorter Ave, Beverly Hills 2209.

NEVER AGAIN: Craig, 64 Marine Dr, Oatley 2223.

(Note: Rise Above and Valium Valley are fairly available in Perth, try Dada or Black Plague.)

'EDGE OF THE WEDGE' PRESENTS...

the HARD-ONS

thurs. 11th Sept. Hopetoun

THIS GIG WILL BE FILMED FOR ABC'S 'EDGE OF THE WEDGE'

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RATCAT

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the Hard-ons

MORTAL SIN

MASS APPEAL

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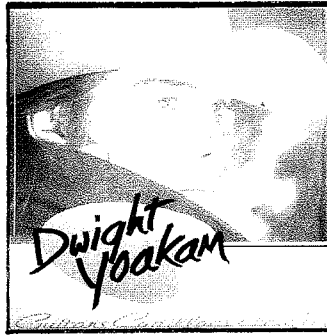
NO WIMPY ART HEADS

(DRESS REGULATIONS APPLY, BUT BEFORE 10.00 PM. 1 DRINK (GUEST) FREE, ON THE HARD-ONS)

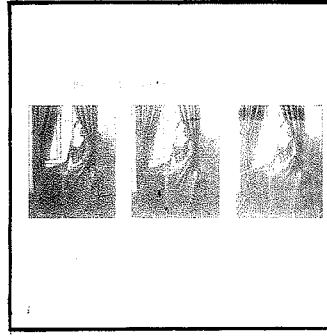
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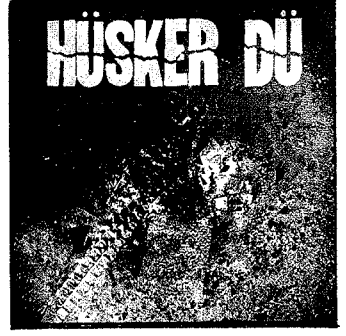
EVERYTHING BUT THE GIRL "Baby, The Stars Shine Bright"



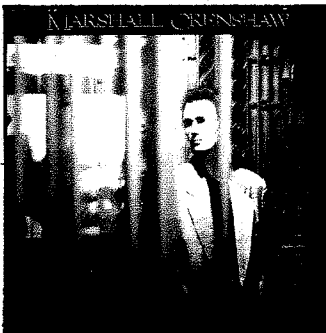
DWIGHT YOAKAM "Guitars, Cadillacs, Etc, Etc"



10,000 MANIACS "The Wishing Chair"



HUSKER DU "Candy Apple Grey"



MARSHALL CRENSHAW "Downtown"



PETER CASE "Peter Case"



REPLACEMENTS "Tim"



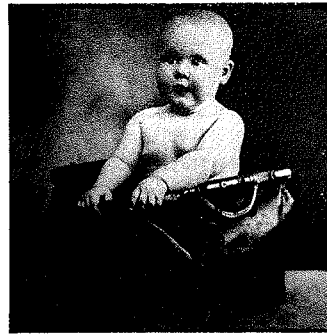
TOMMY KEENE "Songs From The Film"



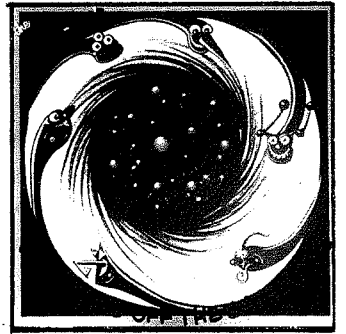
SCREAMING BLUE MESSIAHS "Gun Shy"



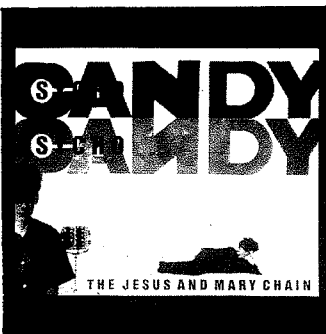
CACTUS WORLD NEWS "Urban Beaches"



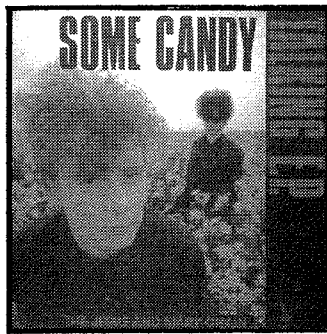
THE CALL "Reconcile"



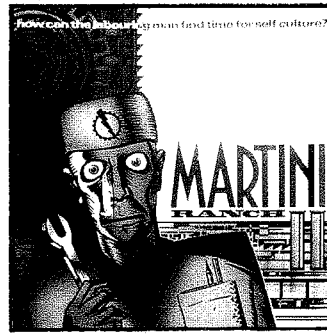
B-52's "Bouncing Off The Satellites"



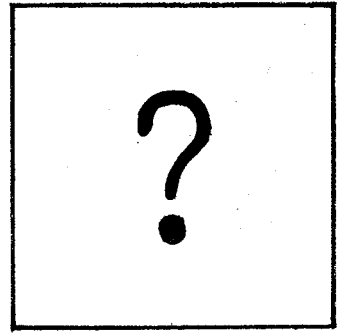
JESUS & MARY CHAIN "Psychocandy"



JESUS & MARY CHAIN "Some Candy Talking" 7" \$2.99



MARTINI RANCH "How Can The Labouring Man" 12" \$5.99



GO-BETWEENS / MARTHA'S VINEYARD / WALTONS
-- WAIT Fri 15/8

The Waltons were the first band on stage at this mega-event. The talented quartet started at 8pm and with their cowboy outfits and their fresh and witty country tunes they were as entertaining as usual. It was a pity that there was only a smattering of people in the hall at this early stage of proceedings because I think it made the normally exuberant Waltons a little inhibited. Soon though the good quality danceable numbers started pulling the crowd in and, even though half the audience was too trendy to dance and have a rage, almost all were tapping their feet and bopping their heads along to the music.

Next was Martha's Vineyard, and despite the fact that I thought they needed more rehearsing, I do think they have potential. Their talent was obvious when they played a firm favourite of mine, "Infatuation", which together with a handful of other songs sounded just great; or should I say rehearsed. By this time the hall was quite full. There were a few noisy people in the audience, but on the whole the crowd was quite responsive.

The Go-Betweens came on after the usual big-band climactic intermission and proved not to be an anti-climax. The band and the sound were excellent. The huge crowd enveloping the stage greedily gulped down what they were dished out and showed their approval, mouthing along with the songs, clapping, whistling, cheering on Robert Forster's antics and demanding encores. Overall it was a worthwhile night which was made even more enjoyable by the musical diversity provided by these three very different and talented bands.

Anna.

GRAVYBILLIES (supporting the Stems) -- Old Melbourne Hotel August 29th, 1986

I Got Run Over By A Lawnmower / Let's Go Buy A Pizza / Jollity Farm / Ring Of Fire / The Monster Grows / Football Mouth / Burger Shop Slaughter / Rockin' Gomer / Kill / Living Next Door To Alan / We Ate The World

This was the second time I had seen the Gravybillies, the first with Blue Ruin being just as good.

DIED PRETTY / KANSAS CITY KILLERS -- Red Parrot Sep '86

It's been a long trip for Duncan Baynton over the last two years, through the Tarantulas, Rockafellas, and this the second line-up of the Kansas City Killers; perseverance, yes; but worth it?

KCK had improved a lot since the last time I saw them at the infamous Kryptonics first birthday show at the Wizbah. (The show went to 1.20am and the cops came and arrested everyone in sight -- ed.) They now have two good points: the first when drummer Brett Ford sang the vocal on a bluesy number apparently written by Stu Spasm; the second when Duncan put down his guitar and simply sang instead of shouting for a slow Doorsish number. Apart from those two, it was the usual trash/thrash; trouble is that despite two guitarists, they don't really have anyone playing lead -- Baynton can't really play guitar and sing at the same time. As implied above, variety in style is a must.

Out Of The Unknown / Round & Around / Stoneage Cinderella / Blue Sky Day / Laughing Boy / When You Dance / Everybody Moves / Just Skin / Plaining Days / Next To Nothing / I Went Down // (encores) Final Solution / Final Twist

The last of their three Perth shows, and the loosest. Despite appearing drained, the band still cut it, and enjoyed themselves, with some amusing audience interaction. Ron Peno is one of the most charismatic frontmen around, and in Brett Myers is a guitarist who's prepared to take chances. The group as a whole combine into what is probably Australia's only acid rock group (and that is not a put-down) -- the band played for about 80 minutes, and most people were still calling out for more. No "Mirror Blues", but after "Final Twist" I'm prepared to forgive. Hope they're back real soon.

JOHN CALE / HOLY ROLLERS -- Melbourne Hotel Wed Sep 17

Lifestyle / Talk To You / Tristan & Isolde / Promise / World / Fool / Afraid / Femme Fatale / Too Much / Playing Games / Above The Law / Stranger Song

A Holy Rollers reunion gig, and considering who was headlining they were the obvious choice. After just one rehearsal, a bit loose in spots, but good to have them back. The band enjoyed themselves tonight, in marked contrast

Live

Phil Grizzly (vocals, guitar) let everybody know who was on: "Hello, we're the dirty, rotten, stinking old Gravybillies" and then promptly apologised before they started.

The set tonight comprised five love ballads, a ditty, a few covers (in one form or another) and a story of legend ... the story of Football Mouth, a rubber man with a big mouth as described by Phil: "Football Mouth is a bloody good drinker" as Fred Negro (vocals, props) pours beer into Football Mouth; "Pisses out his foot" as the beer dribbles out the bottom of F.B.M.; "... and sometimes gets a bit too tipsy ... and bleeark ..." the beer gets poured out of F.B.M. onto the floor, before they decide to actually sing the song.

Others were "Rockin' Gomer", about the big man Rock Hudson, anal polyps and Gomer Pyle; "We Ate The World" was great, with a chorus along the lines of:

"We ate the world, it was delicious
I did the cooking, now it's your turn to do the dishes
We ate the world, it was yummy
Now I've got dysentery, but at least I've got a full tummy"

and features a cast of notables: Bob Dylan, Bob Hawke, Johnny Rotten, Loose Windscreens, and the overproduced nuclear-powered tomtoms of Phil Collins.

The highlight of the evening was Fred's impersonation of Halley's Comet (spitting off the stage), which was far more impressive than the original.

Brad Lambert.

CRAMPS / KNO MATTER -- Canterbury Court Fri 22/8/86

To Kno Matter I award the short-fused trophy for the most tedious band in Perth. With a frontman who I suspect has a suppressed desire to be Brian Mannix, Kno Matter's good bits were too few and too insignificant to bother mentioning here. The announcement at the end of their second set (that's right, they

to some of the gigs prior to their break-up. The band are moving away from the Lou Reed/Leonard Cohen style, not before time too, with Greg Dear's guitar work coming to the fore. The band should be playing some gigs when their self-titled album is released. After those gigs, well ...

John Cale alone but for his piano and guitar -- no surprises really. He's still got a great voice, and simply puts so much intensity into his performance. The songs themselves were old favourites: "Dead Or Alive", "Heartbreak Hotel", "Ship Of Fools", "Buffalo Ballet", "Child's Christmas In Wales", "Chinese Envoy", "Thoughtless Kind", etc., Cale himself moving between piano and guitar, though perhaps a little too much concentration on piano; still, I was glad he didn't bring a band -- on his own you can hear that voice and those songs.

SUMMER SUNS / CHARLOTTE'S WEB -- Novak's Sept 18

Charlotte's Web were a surprise, containing the two guitarists from the Russians. They started off with a double bass, which gave them a jazzy feel. When they went to electric bass and brought in an acoustic guitar, it reminded me of a more accessible Durutti Column with vocals -- must check them out again.

Rachel-Anne / Don't Talk About Us / Now And Then / Pretty Girl / Red Shoes / It's My Time / Amanda / Green Eyes / Casual / Running / Honeypearl / Stomping // (encore) Rachel-Anne

At the moment it looks like this was a one-off for the Summer Suns. Consisting of Gary Chambers (drums), Dom Mariani (gtr+voc), Kim Williams (gtr+voc) and Vello Zupanovich (bass+voc), the group has a definite power-pop feel, while the material delves into the long-lost past of some of the band members -- old Go-starts ("Casual"), early Stems ("Stomping"), Some Loves, Summer Suns, plus a preview of perhaps a new Stems song ("Running"), and a cover or two.

It's possible the Summer Suns may gig again, outside commitments permitting; if so, check them out, 'cos as good as this gig was, the group's potential and live performance may surprise those who have lost faith in pop music with some substance.

Larry Wallis.

played two sets) of "This is our last song" brought almost as many cheers as the group they preceded.

At about 11:05pm, the longest-awaited gig in recent memory in this lonesome town began. Nick Knox walks on stage to the strains of "Also Sprach Zarathustra" and coolly plants himself at his kit. Candy Del Mar follows, then comes Poison Ivy, peeling away the chiffon to reveal a gold lurex bikini (now that's good taste). The biggest cheer, though, is reserved for Lux Interior, clad in gold like his amour.

They start with a wonderfully fast version of "Heartbreak Hotel", taking the spirit of the King into a multi-dimensional realm of 4/4 devil's music. Elvis's musical grave would be revisited with a cover of "Do The Clam", but in between there was much of "A Date With Elvis", including "Can Your Pussy Do The Dog", wherein Poison Ivy sounds more like Hurricane Ivy, judging from the racket she created, lots of flying beer cans and several psychos being dragged off stage.

They also played "Lonesome Town" ("recorded by the greatest rock'n'roll singer -- me"), "Sunglasses After Dark", "Love Me", "You Got Good Taste" and others that had several thousand no-good people doing the Crusher as if with one body. The cover of "Gravest Hits" may have proclaimed that "the Cramps don't pummel and you won't pogo", but no-one recalled those words tonight.

The Cramps finished with "Surfin' Bird" ("for that guy I just spat in his eye" -- Lux), wherein Lux strips down to his gold lame undies, makes suggestive movements on top of the speakers, and after the rest of the band have left the stage proceeds to madly beat the stage with what remains of his mike stand. Finally, Ivy returns to drape a white cloth over his shoulders before leading him from the stage. Though it was a short gig (just over an hour), no-one would have left feeling short-changed.

When I reach home clutching my extra-large "Can Your Pussy Do The Dog" T-shirt which would take two bouncers to fill, I make a mental note to destroy all my Cramps records. After tonight, they just won't do any more.

Danny Ruggero.

MARTHA'S VINEYARD / HOMECOMING -- Attic Club Wed 16/7

Behind The Hidden Door / Cathy's Dream / Femme Fatale / Empty Heart / Contempt / Dead Not Buried / Beyond The Pale / Over Again / Last Year's Rain / Compromise / For Your Love / Lies As Truth

Nice show. Annie (singer) moved about a bit this time, there were occasional guitar problems but these just added excitement, etc. This was good. The Homecoming will be dazzling in six months.

Infatuation / Stranger It Is / Finding Me Out / Deja Vu / Ever Since / Need / Not My Place / I Forgot / Carpark / Burning / My Society / Mother Night / Here I Am Again / None Of This / Wintergreen / Spiteful Child

Mummmmm, all manner of things. Martha's Vineyard first came to my attention 'cos I knew Peggy (vocals/acoustic gtr) was in the three-gigs-and-lots-of-graffiti Distant Carnival, whose standard line was bassy sub-Cure dirges. Needless to say this band came as a bit of a surprise ... you could probably say Martha's Vineyard are 180 degrees from that. I would add one million flowery descriptors (all the ones that occurred to me at the time), except I can't remember them (except the Triffids, but they don't like people saying that word around them). So there.

BAMBOOS / WALTONS -- Shenton Pk 19/7

The Waltons were of course very good, and get a gold star for plugging the then at-the-printers Party Fears Four. I've yet to mention in this mag what the Waltons actually sound like, and I think you could say that they do for country what Love Pump do to 70's disco.

Snuff / Hangin' / Law Of A Gun / To Meet Me / Stranger's Girl / To Hell With Love / Strange Territory / Everglades / Comes As No Surprise / Highway 61 / Born Killer / Gone Wishin' / Drunk Highway / Cactus / Virginia / Johnny Remember Me / In The Bamboos / Dead Girl // (encores) Ballad Of Otis Malone / Serious Drink

Bloody good I must say. Millions of audience members were horrified and even shocked and stunned to see that Shakir had dyed his hair black. (Isn't this relevant.) Some bastard nicked the preview copy of PF#4. The mark of a really great show is if your brain is totally blown out and you can think of nothing else and

you spend the next few hours reliving it. I had "Snuff" taking over my brain for the next hour, so I think this one counts. In the meantime, there's a Bamboos setlist so you know what that looks like.

AND AN A / ERROL TOUT / MARTHA'S VINEYARD -- Octagon Theatre Fri 25/7

A concert in the Octagon ... mmm. Expensive, but then again the ticket office was shut at 8:30pm and a lot of people just wandered in. The sound was excellent, making up for the mix being well-out (or you could hear that it was, more like). Martha's Vineyard and Errol Tout were as good as usual. And An A were the main attraction here; this semi-legend who played gigs every eight months or so, had been around for six years and had just come out with a record ... expectations were high, but they did very well. Sounded like every bit of UK post-punk late 70's early 80's mathematical music you could think of, all put together very well and with a sense of humour or something; in fact, the only band I've ever heard to rip off New Order without sounding like a dour dreary grey mess. A few people even got up and danced.

KRYPTONICS / GREENHOUSE EFFECT / MEMENTO MORI -- Wizbah Sat 2/8

Tribal / War Song / Factory / Last Downpour / Slave To Win / Brick A Butcher / Money Grubbers / Promises / Animal Song / Intro / Chaotic / Iconoclast / United Forces

A lot of people have dismissed them as crap, but being of a more positive, cheerful and optimistic frame of mind, I hear the good bits; and what they say to me is that what Memento Mori actually sound like is a song-writing jam-session: turn on your little tape-recorder, make lots of noises, listen through and extract the gems. They need a lot more song and a lot less noise/experimentation/indulgence/messing about/waste. The band felt tonight's show was pretty awful; I think the good bits were good and the bad bits were bad. (This is about what last issue's rave about the tape was for, the good moments being worth \$2. They still are by the way.) I came to see the flashes of brilliance. With LOTS of rehearsal and basically cutting the crap musically, let's say six to twelve months to stardom. Yeah.

Greenhouse Effect played a contemptuous set tonight. Sound: where hardcore punk meets Aust. independent. Seems to open up new possibilities, different directions. Good stuff.

Baby / Axeman / Is It True / Trapped Inside / My Baby Said / Cyclops / Hollow Heaven / What I Like / Plastic Imitation / The Pop Song / She's Got Germs / Land That Time Forgot

Kryptonics were fun. Though Greenhouse Effect and the Kryptonics seem pretty well-matched musically, the audiences don't go together all that well ... the Kryptonics' kiddie fans probably being put off by the nasty corrupt punk rockers (...) who came to see MM and GE. A problem.

BLUE RUIN / KRYPTONICS -- Wizbah Sat 16/8

Kryptonics were rather terrible tonight, due to technical problems, broken strings and Peter failing to fulfill his role as POWER GUITARIST, tch tch tch. But then again, tonight's show was only in the role of Pissy Little Support Band, so these are only minor problems.

Instrumental / What A Hell / Slow Train / Waterhole / In The Mood / I'm Down / Kill Some Time / Lord's Call / The Cure / Two Sleepy / Love Low / Venus / Hey Bo / Bad Gin

This was probably the worst-publicised notable gig I've ever been to; I only knew about it 'cos Squasher had told me two weeks before, and so I knew to look at the Wizbah ad in the Daily News. I set about telling every

person I knew ... it ended up getting 60 paying customers, which is pretty good for an unpublished show by a near-unknown band in a place like the Wizbah.

Cool guys, mic stand as coat stand, wandering out into the audience, singing from over at the bar, cool guitar stuff, etc. etc. Great sound, the best sound I've ever heard in the Wizbah, truly amazing, I mean, you could hear the instruments and hear the words and stuff. Blue Ruin are the best Australian band, I've suddenly decided.

GRAVYBILLIES / LUBRICATED GOAT -- Meccano's sometime in August

Lubricated Goat were Stu Spasm (gtr; voc), Peter Hartley (bass) and Brett Ford (drums). Ahhhhh, what an interesting band. I had been out partying for the previous two days, and this "show" was just what I needed to help me on my way, a chunk of total noise to bang my head against the wall to. Let us say that "unstructured" ain't the word, except for Brett. I enjoyed this immensely. Afterwards Brett asked me what I thought. I said it was great. He said it was terrible. I asked him how anyone could tell.

I've been wanting to see I Spit On Your Gravy or a reasonable facsimile thereof ever since getting the "St Kilda's Alright!!" mini-album last year; I was very disappointed they didn't play "Violent Fluff" (my theme song -- hi there Suzanne if you're reading this), a good try at the last punk rock song ever (available on the Greville Records "Eat Your Head" compilation -- immediately after the worst band on the rec, to hilarious effect), but it was over two years old and Phil didn't know it, having joined after. This show was a truly wondrous metaphysical event to my brain at the time. Sorry for lack of more detail. Details I do remember are Fred Negro's impersonation of Stu ("wheeeeeeeeeeeeeeet" feedback), Phil's "You're the best audience that's ever been had -- and I really mean that", and Fred arguing about the drinks rider (asking for VB instead of plain Fosters -- "Almost right, but the colour's wrong"). But this was a great fun show, and the Gravyies (the full band) will be coming over sometime in the next few months, and I can't wait.

KRYPTONICS / RABBIT'S WEDDING / KANSAS CITY KILLERS -- East Perth Tavern Fri 29/8

The Wizbah's last breath was two nights previous, the owners having swooped in early Thursday and changed all the locks; some kind soul broke a back window on Thursday and stacked all the equipment neatly out the back so the bands could rescue it, and the Wizbah is now dead. The East Perth Tavern is better than the Wizbah because a) it serves beer and not just cider b) it's got seats you can see the band from c) it doesn't smell funny.

Amerika, Amerika / Need Your Love / Deadbeat City / Time Is Now, Time To Move / Jewel / Dance In The Fire / Court Of Contempt / Lonely World / Gloria / Hindu Gods Of Love / White Man's Got A God Complex / In The Noose / Rock 'n'Roll

The Killers are an awesome rock'n'roll band, and tonight they just blew the Kryptonics right off stage. What an interesting frontman Duncan is.

Rabbit's Wedding no longer sound quite exactly like an anaesthetised Go-Betweens, are coming along very well on their own line. Good luck to them wherever they are now.

Kryptonics were lacking any spark or thrill tonight.

The bands were OK, but this was more an event in that it was an opening-night. Note that you should go out to these little venues more often as a) you can say "I saw them when

..." with some degree of honesty b) if tiny breeding-grounds for bands don't exist, where are you gonna play when you realise your rock 'n'roll dream and form your own band?

UNITED ROCK LP LAUNCH -- FEMME FATALE / LICK THE LIZARD / PRIDE AND PUNISHMENT / MUTANTS OF DESIRE / STEVE TALLIS UNIT / JACKALS / SURFACE TENSION / AUDIO SMASH -- Red Parrot Mon 1/9

(This review may be compared to the one in PF#2.)

FEMME FATALE: Broken up (good riddance), got back together for this show. Now not utterly repellent, have ludicrous Toyahesque vocals with music good to the level of Plastic Bertrand's "Ca Plane Pour Moi" (which they did in English).

LICK THE LIZARD: Hunters very badly crossed with Inxs. Need refining to a tremendous degree, probably will never manage it.

PRIDE AND PUNISHMENT: Missed them (not deliberately). Told they were good.

MUTANTS OF DESIRE: Very good. This I believe was their last show ever ever ever; DJ is a very interesting frontman, he had a broken leg but the other three limbs flailed about wildly as ever. Great stuff.

STEVE TALLIS UNIT: Steve Tallis has been playing in various bands around Perth for 22 years, and rather than falling into any rut he has spent this time getting better and better. Slight problems at start of set with a lost bass-player, tried a few notes without and he showed up. Steve plays at all sorts of places and you should definitely go and see him.

JACKALS: The best of the bands I saw. A nice opening, and the sound was truly amazingly good. Cutting-edge guitar, springy bass and pounding drums on loud slightly metallic (not very) pop songs. All you ever wanted, really. 10 out of 10.

Left at this point due to tiredness. The LP is dreadful (as bad as the cover pic), and most people I've asked who bought one wish they hadn't. The live shows stopped because people stopped coming to see the show because the awfulness of most of the bands could not be overcome by the hype. The record continues in this tradition. Not all local compilations are equal. Non-event of this year.

THE MOMENT / LICK THE LIZARD / BUT I LOVE YOU LOVES / HERETIC ASYLUM -- Wendy Smith's birthday party, Charles Hotel Sat 13/9

This was the first public performance for Heretic Asylum, lead-sung by the famous Anthrax. Guitarist stands and stares contemptuously at audience, like all those reviews of amazing new bands you read in NME these days (i.e. live bands are not usually a major thrill in the UK). Drums near-inaudible except snare and slight bass drum. Singer wandering all over. This wasn't that bad, and they did after all have a sympathetic audience yelling away to take them through the loss of their live-playing virginity. Also, they do a version of "Puff The Magic Dragon".

I didn't take an awful amount of notice of the next two bands, being more concerned with the party end of the room, even though by now members of the public were being admitted to see the "proper" bands play; I remember that But I Love You Loves were OK and Lick The Lizard had an over-fondness for guitar-solos.

The Moment came on and I think there weren't many people left except the partiers, which is a pity 'cos they were very good. Opened with "Happy Birthday". Sound goes thud thud and is fairly fast in most songs. The Moment are good and should be seen.

Afterwards a few of us went to the Under-ground, which is a place as appalling as you

other zines

The most wondrous news this time around is SPEED THRILLS, a *** new local *** !!! of which the first issue (no. 3) came out a little while ago (no. 1 and 2 not known to exist on the face of the Earth). Main direction is aggressive writing about wimpy guitar bands; no 3 has Paul Kelly, Crane Bros., Husker Du, an article on alleged Cherrytop/Red Parrot corruption, and a blank space where a Homecoming int was supposed to be (I know the feeling ...). Also contains a true quote from myself. I think they're all

gone now (small run, lots of hand-colouring), were at Mills and Black Plague, and no. 4 should be out any day.

Something apparently in the works is SLAG OFF PERTH, a punkish zine, apparently no relation to any zine of any similar name from any other capital city; it is in fact related to the long-lost GREEDY & PATHETIC zine (the editor of S.O.P. is the sister of the ed of G & P). Dunno if/when this'll ever show.

Nor do I know when Russell H's thrash one will be out, "either tomorrow or in ten years' time". Hassle at the moment is money ... ahhh, I remember when I had that stuff.

Sydney: RISE ABOVE #4 (international issue) came out a while ago, #5 is due any moment (with a slightly different editing of the Greenhouse Effect int from PF#4), and #6 (who knows when) will be a photo-zine, with a bit of help from PF International Enterprises

(it was actually cheaper to get the photos screened in Perth with postage etc than to get them done in Sydney ...). See "Weeds From The Dustbin" this issue.

B-SIDE #17/18 will be out soon, it's been a while 'cos editor Simon L. has been down with flu (ahhhh), hence the lack of his Sydney piece this PF. "The forthcoming #17/18 will be well worth the wait, even if I do say so myself." (PO Box 166, Broadway NSW 2007)

Harry Butler sent me DNA 50, 51 and 52 recently (with promises of sending copies over to be sold), but they're lost in the mess of the PF production room so I can't say what's in them in detail, except I can remember an int with John Needham of Citadel (in much greater detail than the one herein), Exploding White Mice, Grong Grong, and doubtless a whole lot more besides. \$5.70 inc. post for #50-52 from Harry Butler, DNA, PO box 136, Rundle St

might expect. Dave Damage (Moment bass) paid for us to get in, \$6 each. Six dollars, for that you could buy a bowl of cornflakes at Fast Eddy's. Dave was invited along by an ex-girlfriend who was dancing in a cage above the bar; the dancing was rotten, but obviously that wasn't what most of the slime infestations present were there for. Dave went and talked to her afterwards and claimed he'd said it wasn't as tacky as he'd expected (it was). The place is a dank scungy pit; I decided to brighten things up by requesting Sigue Sigue Sputnik, but the DJ swore he didn't have it (bastard). Meccano's is MUCH nicer and the music is better, also it's cheaper to get in (always carry lots of free passes).

LONG TALL PITCHFORKS / EMERALD ICE / LOS MESCALEROS / GREENHOUSE EFFECT / SWAMP MONSTERS / MARIAGOLDS / COMEDY OF ERRORS / STEMS / CREEPERS / KRYPTONICS -- Canterbury Court Fri 19/9
1400 people at an epic under-18's show. Long Tall Pitchforks need a lot of work, but it's nice to see them trying. Emerald Ice did a cover of "In Between Days" followed by a cover of "Rock This Town". Los Mescaleros are Alex Clarke (ex-Swampies), Roslyn Fairless, Robert Pensalfini (ex-Swampies), David Porter (Heretic Asylum) and Jeremy something, and are pretty cool (for a cowboy band from space). Greenhouse Effect strated, went off, came back 10 mins later, apologised for technical problems, started, went off, came back 20 mins later, started very badly and were pretty awful. Swamp Monsters played their first show in a few weeks, and yes! they'd REHEARSED! and I and millions of others were stunned by their excellence (considering what they'd been like before). Told you they'd be brilliant within six months. Marigolds made their epic comeback, and did extremely well, new songs are great. (Apparently they've played a lot of bad shows since ...) Comedy Of Errors were better than a few people have told me. "Punk blues/Blues punk", ahem ... Stepped outside for a moment after the Creepers had started, and they wouldn't let us back in 'cos it was after 10:30pm. (I can make no sense of this rule.) Thus I missed the Kryptonics as well, who apparently chose tonight to find out how to be as entertaining as they had been before.

AND AN A / KING PIG -- East Perth Tavern Sat 28/9

King Pig are still my favourite Perth band. There were the usual 20 devotees present, and vast deserts of indifference otherwise.

Goon Squad / Ambition / Opened And Uncovers / No Turning Back / Nothing Dead Dreams / Haloes And Wings / Affirmation

Tonight And An A sounded like the local answer to New Order, ie. two or three note songs, lots of drum-machines & keyboards, etc. The band had to set up everything straight before playing (original plan to set things up beforehand proving impossible), and so there was a wait of about half an hour while things were plugged in, tested, etc. etc., and the audience stood there staring at the stage wondering whether it had started yet. First song "Goon Squad" included a snatch of "Let's Twist Again". Breaks of about a minute between songs were OK as the songs go seven to ten minutes each, which is also how seven songs can be a complete set. The Rerun Club wants them back quite often, as they actually came out ahead tonight, so don't miss 'em.

LUX, where DID you get those gold boots? London, Paris, New York? ... no, Perf is where it's at, Wheels & Doll Baby to be exact. Walk into Wheels lookin' like a dag, and walk out looking like a star! That's Wheels & Doll Baby at Suite 2, 931A Hay St, Upstairs, a cool oasis in a cultural desert.

(The above story of Lux is true -- ed.)

Adelaide 5000.

CONSUMER JUNK (Dick, 8 Central Ave, Ivanhoe 3079) should show up here sometime. #4 due any month now (you think PF is infrequent?).

Monkey Music is now bringing in a few zines from o/s, notably **THE BOB** (#28 with Spinning Wighats flexi) and **BUCKETFULL OF BRAINS** (#18 with Peter Case flexi), around \$4 each. These two will be showing up regularly from now on.

Finish by noting **GLITTERHOUSE** (as given a free plug last issue), a sort of German version of "Bucketfull Of Brains" but more restricted to 60's-psychedelia-garage-whatever (though it does stray as far as the Triffids). This magazine is totally brilliant, and also very frustrating as I don't know any German, but what I can decode shows it to be tremendous. #9 has Australian 60's Reissues. The Fourgiven, Pan-

Records

If you want something (anything) reviewed, send a copy in (17 Simper St Wembley 6014) or tell the distributor (if any) to give us one.

There are TOO MANY records in the world for these two pages, so just think of all the brilliance you could find out there if you actually bothered to pick up those interesting-looking goodies, take 'em to the counter, and say "Can I have a listen to this please?" I mean, it's the SIMPLE BLOODY THING TO DO ...

BO-WEEVILS: Lies/Come On Back/You Drive Me Wild/All I Want (Kavern 7). Sounds like early Stems, especially on "You Drive Me Wild" with its simplistic organ work. Overall the sound/production is primitive but enjoyable, with the vocals raw, and the lyrics indecipherable -- very 60's, garagey.

TRILOBITES: American TV/Legacy Of Morons (Citadel). **HARD, PUNCHY & FAST** -- with some surprisingly intelligent lyrics; a further indication that the band is going through an interesting transformation, rather like the Screaming Tribesmen, moving from Sydney hard rock (Detroit Rules!) to something dare I say it a little more accessible and sophisticated, without **blending-out**. Look forward to further instalments.

VARIOUS: Trousers In Action EP (Aberrant). 4-track EP with the latest "Trousers In Action" fanzine. (Try Au-Go-Go, though it's an item in heavy demand -- ed.) **Chaos** "Revenge": punk thrash. **Feedtime** "Plymouth Car Is A Limousine": A spontaneous improvisation. Much rougher sound (naturally!) than on their LP. Sounds like an out of tune Motorhead at a very loose soundcheck/rehearsal. **Examplehead** "No Reason": Bass-line has been borrowed wholesale from the Cure's "Primary" which in turn was probably borrowed from an old Hawkwind track (possibly via Joy Division -- ed.). **Toys Went Berserk** "One Of Us Is Going To Explode": Fronted by Coe Bennett (ex-Lavender Disaster), doing an old LD song. Punky, though not particularly thrashy, with lots of effects on guitars & vocals. Some funny lyrics, however there is a question mark over the song credits. (Peter Hartley where are youuu?)

Larry W.

LIZARD TRAIN: Thirteen Hour Daydream (Greasy Pop). 4-track EP, both tracks on side 1 remind me of the Scientists, particularly "That Chain Lightning", which plods like the Scientists sometimes tend to do. Side 2 is where the fun begins: "Seventh Heaven" is a great song, unlike everything else it doesn't try to knock you over the head with sound. Great hookline, wish this was on the radio. The other song on side 2, "When The Acid Drops", is reminiscent of Chris Willard's old band the Acid Drops, grungy sound and then some. Acid rock lives!

CONSPIRATORS: Expressway To Your Brain (Vi-Nil); **PSYCHOTIC TURNBUCKLES**: Destroy Dull City (Rattlesnake). The Conspirators EP (subtle title -- ah) has been around a while, but it's just arrived in Perth (4000 miles and four months away from Sydney). The Conspirators' lead guitarist has an effects board and is determined to demonstrate it. Thankfully he's not too bad, and knows how to incorporate it into a song. The songwriting owes a lot to one Mr. Deniz Tek, formerly a resident of Detroit and Sydney. For some Birdman will never die. The Psychotic Turnbuckles are the group the Conspirators mutated into some time back. Whereas the Conspirators were locked into one sound, the Turnbuckles are a bit more broad-based, incorporating some late 60's feel. The overall feel, while not that removed from the previous band, does generate some humour and a sense of fun. Shows what happens if you don't

doras, Strangemen, Marigolds ("thaxn to Party Feers"), The Surfin' Dead, Triffids, Shadows Of Knight, Feelies, Wipers, Broken Jug, the North Carolina scene, Vietnam Veterans, Blackjacks, Master's Apprentices and many pages of reviews. I can't even work out how much it's going to cost you, but the address is Lange str. 41, 3471 Lauenforde, W.Germany.

For all you up-an'-comin' ace reporters out there, there will be a "how to make a fanzine" article in PF#6 or #7, so if you're sick of my demented ravings (no, I'm always like this), you'll have some start in how to do better.

David.

take yourself too seriously.

X: X-Aspirations (independent) rerelease. Recorded in 5 hours in 1979 and "produced" by Lobby Loyde. Primitive as hell, with a monstrous bass sound. A reminder of how refreshing simplicity can be.

GRONG GRONG: Grong Grong (Aberrant).

Grong Grong is a-comin'

And now we're here to stay

Grong Grong is a-comin'

'Cos we lost our way yay yay yay

Yep!

Side 1, the "grim side" recorded in the studio, is the better of the two. Can't really describe the sound other than grunge. Some nice off-the-wall sax work on "Angels & Demons", and what sounds like slide guitar on "Club Grottesque" -- these have a very individual sound.

Side 2, the "(Bonus) Bootleg Grunge Side", was recorded live in Melbourne, with dubious sound quality. Still, it does give some insight into the group's on-stage sound -- whether that's good or bad ...

Ross C.

Tapes:

GREG DEAR: Faith And Fiction (cass) Second in the series of his own tapes being released; you've already missed "5+8=13", so rush for this one. Recorded about a year ago at the School of Audio Engineering, with Greg playing everything. Nice versions of a couple of Holy Rollers songs.

MARtha'S VINEYARD: (cass) Just a short reminder that the tape exists and is available. See int for details.

BRAVO TWANGO: (cass) Companion to the above; the Not The Scant Regarde cassette. Includes a very different sort of version of "Cabbage Hat (Virgin Head)".

VARIOUS: The Attic Tapes (Cherrytop) The eventual product from the recording night all that time ago, brought out as a cassette due to quality just not being up to a record. All the tracks are good-to-excellent (I even like the Kno Matter one -- amazing), faves are Holy Rollers "Afraid", Moment "G Dead", Marigolds "Down By The River" and Kryptonics "Trapped Inside". Others on the tape are the Waltons ("My Husband Beats Me"), Errol Tout ("The Sound Of Swimming") and Greenhouse Effect ("Rhyme Without Reason"). Something odd about it is that the Waltons and Moment songs weren't recorded on the night but during that day (live to empty venue), but there's applause between the two tracks ... a bit too creative in the editing. An excellent compilation to get, despite the thoroughly useless packaging (except for the wonderful cover pic taken by my own uncredited self).

Singles:

HAREM SCAREM: Hard Rain (Au Go Go) As marvellous as the "Dogman" mini-LP, a record which every fucker's heard of, but none have actually bought ... buy this then listen to "Snake Eyes" off "Dogman" and get that too. Wish they'd come to Perth.

STEVE TALLIS: A Woman Is A Secret (Lizard) Steve has been playing music (in a blues vein) in Perth for 22 years now, and anyone going that long ends up either senile or VERY GOOD INDEED. This is pretty cool and improves with repetition.

HIPSTERS: Sound Of The Young Soul; **SHINY GNOMES**: Sexmaniac; **BROKEN JUG**: Grand Junction EP (all Glitterhouse) As plugged last issue. Mostly seem to be kids who've OD'd on 60's music and are spewing forth whatever they can come up with. Hipsters sound like very young Lime Spiders, would like to hear something by them done with Rob Younger & Alan Thorne. Shiny Gnomes "Sexmaniac" is no thrill, but the other two "Her Dog" and "You've Done Me Wrong" are much better (have tunes etc). Broken Jug have a 5-track EP, and it's enough to tell that they've got promise. All of these suffer from a youthful tendency to try to hide inadequacies under a wall of mud, but then again if they were Perth bands they'd all have been in PF by now, so they have potential. Write for mail-order info to Glitterhouse, Lange str. 41, 3471 Lauenforde, W.Germany.

GASH: God Is Dead (Reactor) 500-edition LP sampler, pretty good hardcore. Truly overboard anti-religious lyrics put me off though; don't know about you, but I find raving anti-crusaders exactly as offensive in exactly the same way as their mega-evangelistic counterparts.

JESUS & MARY CHAIN: Some Candy Talking EP (Blanco y Negro) 7" out locally at an affordable price. Extra track on import arm & leg price (I gotta stop liking UK music, it's too expensive) 12" is on the bootleg tape which

everyone has of course, so find a dishonest friend.

WET ONES: It's A Premoistened World 12" (Polyester) Silly but fun. Not the greatest music ever, but often-hilarious lyrics make up for it.

THE THE: Heartland (Some Bizzare) Picked up by 96FM yet! Wondrous. Get 12" for "Sweet Bird Of Truth" and look out for the album.

HOLLYWOOD BEYOND: What's The Colour Of Money? (WEA) Hallelujah! the first innovative UK thing I've heard in ages. Heavy kitchen-sinking of influences (listen and see what I mean) with 80's pop gloss (ie. various production elements from the last five years) and you've got it. A few rough edges, but holds great promise for the future. (Will doubtless bland-out at some stage, but listen until then.)

SUMMER SUNS: Rachel-Anne/Honeypetal (Easter) This is Kim Williams, Dom Mariani and Gary Chambers on a nice slice of American-style pop. Most Easter rees are limited 1000 editions (due to lack of money and too many other things needing release) and is going fast so get yours now.

KING PIG: Death Cell/Oblivion (Red Room) I can come up with lots of descriptions of King Pig: dark side of A-Ha, Cocteau Twins of thrashy noise, where UK post-post-punk should have ended up instead of where it is now, etc, I can keep going for ages if you like. "Oblivion" is the catchy mega-hit which everyone loves, but should you (or your on-edge teeth) tire of it then "Death Cell" will last you forever. Also has a Jesus & Mary Chain mix to hook the connoisseur.

DAVID SYLVIAN: Taking The Veil (Virgin) Dunno about its properties as a single, but makes me greatly desirous of hearing the LP from whence it sprang, oh yes.

MANIKINS: What Are You On (CBS) Yes, it bears no perceptible relation to the band that left Perth all those years ago, and should probably be avoided. Get instead the tapes "Live Locally" and "Permutations" which are available once again.

ARMOURY SHOW: Castles In Spain (EMI) UK stuff from early this decade with pseudo-mystical lyrics, I'm sure you know the sort of thing. 14,409th rerelease, first locally; get it this time if you haven't before.

KILLING JOKE: Adorations (EG) As all Killing Joke records are identical I'll just say that this rates only 60-70% on the Joke-meter, not up to the 120% required for purchase.

HOUSEMARTINS: Happy Hour (Go! Discs) An attempted Frankenstein-style electrode job on the corpse of UK pop. You'll either quite like it or be totally nauseated by it.

MARTINI RANCH: How Can The Labouring Man (Sire) A couple of ex-Devo's first effort; medium-indifferent electropop. Last Devo 12" "Here To Go" is much better.

PESO KIM: Run For Cover (Waterfront) Joy Div fans. Bass line repeated for 2 mins, comes out extremely well. More please.

VULTEES: Heaven (Waterfront) Supposed to be '77 punk fans; this is a 5 1/2 min grt thing with 60% that and 40% something earlier I can't quite identify. Rates "quite a goody". Includes insert and sticker.

Albums:

PAINTERS & DOCKERS: Bucket (DocRecords) Most independent release of the year. Sound quality is patent P & D mud (it must be great fun mixing a seven-piece band live). Full of P & D warped lyrical brilliance over v. loud and brass-infested music. See int next issue.

WHIRLYWORLD: Complete Studio Works (Missing Link) A band unspeakable amounts have been written about, and at last you can hear some: all three Missing Link singles together in a rotten sleeve consisting of one big sleeve note. Whirlyworld were the band punk brought forth with that ultra-accessible instrument the synthesizer in their hands, who created some excellent music in holes in Melbourne and split after fourteen gigs, leaving the world with only Gary Numan instead. Gaaahh! For newcomers (me) it's pretty good, improves with repetition, god don't 1979 synths sound foul in 1986? and add a Bowie ripoff vocal. Good.

DUMPTRUCK: Positively LP (Big Time) This is the one for this issue where my brain stops and no words are adequate to describe its

brilliance etc. It's a guifar band like you might find on Big Time, and is just sooo goood ... get the single "Back Where I Belong" and see if you aren't shocked with wonder.

VARIOUS: Sound Of Sydney vol 3 (Method) Makes me glad to be in Perth. Three goodies (Happy Hate Me Nots, Paul Kelly, X), a few stinkers, and the rest are pleasant enough pop pieces utterly lacking in any form of thrill-power. Don't even think of buying this.

VARIOUS: High Temperature (White Hot) Not quite double of UK Hot comps. Last gasp from the Probably Finally Frozen Solid By Now Record Company ... actually, this ain't bad; have a look at the back and if you don't have it all on singles then do not hesitate. Get the cassette, you'll find yourself playing it rather a lot.

CURE: Standing On A Beach (Fiction) So why haven't you got one yet? ps: get the tape, not the record. pps: Robert Smith is God. ppps: even if he has cut his hair off. Oh well.

DREAM SYNDICATE: Out Of The Grey (Big Time) Yes, it follows on from the first two; and despite what other reviews might say, this is also very good; though some will be put off by all the micro-intricate guitar soloing.

PROPAGANDA: Wishful Thinking (ZTT) Remix LP of "Secret Wish". European synth/drum-machine band with ultra-mega-production. There's songs in there though, best ones "Laughed" and "Jewelled". Read sleeve-note too.

REM: Life's Rich Pageant (IRS) Another band bringing out another in a sequence of similarly good LPs. I find this less like a musical vitamin-pill than previous offerings, new pseudo-commercial producer.

JAZZ BUTCHER: Bloody Nonsense (Big Time) US comp of UK LPs; marvellous if you don't have any of the original LPs (I don't). Jazz (one person) sings and plays a gtr, sounds like David J (who he also works with) without the gothic and with a sense of humour, if you want a slight idea. Don't be put off by the sleeve.

JOHNNYS: Highlights Of A Dangerous Life (Mushroom) Virtually a greatest-hits by now. Doesn't achieve greatness like you might have hoped, just pretty-goodness. It's as good as you expected though. Very disappointing not all copies have the rotating-head sleeve, you'll probably have to search Target etc if you want this.

SEVERED HEADS: The Big Bigot (Volition) Sounds like S.Heads. Much more into "proper" songs, ie. tunes, structure, lyrics, singing etc. Aust. copies include bonus 12" of "Propellor". Good \$14 worth and can't wait for the next one. But when's "Halo" coming out locally?

DWIGHT YOAKAM: Guitars Cadillac Etc Etc (Reprise) Straight country LP so I'm probably not someone to attempt to write about it, but I will anyway 'cos I like it. Catches my attention because it has the definite feel of being utterly genuine, but doing something new, doing it individually and doing it VERY WELL INDEED. Not perfect, but brilliant enough. Check it out.

SIGUE SIGUE SPUTNIK: Flaunt It (Parlophone) At this point every remaining speck of PF credibility goes out the window, who needs it? and I like this, I really do. Anyway, most people who hate them have heard 20 secs of one song once and hated their haircuts. There will (I predict) be a Sputnik anti-backlash, where all the press who have rubbished them in the past will be overwhelmed by people who actually listen and understand and come forward and say, "Well, it's not really that bad ..." Certainly not the last word in music they promised, but YES they have a future, and we won't be rid of them for at least 15 years. Well, it'll give you someone to hate; and you can always keep in mind that Parlophone was originally EMI's novelty/humour label.

SHRIEKBACK: Big Night Music (Island) 5th LP of rhythmic throbbing noise, the good usual. No drum-machines or sequencers ("digital heart-beats" -- sleeve), and keeping that in mind somehow adds an extra dimension.

EVERYTHING BUT THE GIRL: Baby, The Stars Shine Bright (Blanco Y Negro) This time they have an orchestra behind them to lend weight to the usual tunes. All very pleasant, if much of a muchness. Listen to any track to decide.

B-52's: Bouncing Off The Satellites (Warner) Nothing up to "Rock Lobster" here, but a fun LP nonetheless. In places they even seem

to be approaching what Severed Heads are aiming at from a totally different direction. (What a potentially ludicrous statement.)

TOMMY KEENE: Songs From The Film (Geffen) American pop; strikes me as the exact US equivalent of the UK stuff I'm most fond of. Seems somehow boxed-in and restricted, but makes it.

PETER CASE: Peter Case (Geffen) Singer-songwriter with guitar constantly in his hand. Sleeve note: "I don't sing songs about America, I sing about sin & salvation". Very appealing.

VARIOUS: United Rock -- Symbiosis (Sweat Press)

(note: most of this is rant that will be incomprehensible to non-Perth readers, ie. petty local-industry bitching concerning a small-scale war between myself and X-Press magazine, the local freebie-rock-rag, analogous to On The Street or whatever it is in your city; as such, if you want to skip it go straight on to the review at the end -- ed.)

After I wrote the first in the recent series of letters to X-Press, I got an abusive phone call from Joe Cipriani (Encore Productions) about my disliking their awful show and album, and daring to tell them so in a letter. I refrained from a) pointing out that "review" includes the possibility of a very negative one, and if you want an advert you can buy one b) asking why he didn't just throw the letter away if it pissed him off so much c) asking if he extended this service to all letter-writers. he disagreed with, and so just sat back and listened to him rant how "the music industry is a place of give & take" (give what? take what? good reviews for payoffs? This is a fanzine, piss off. See a) above), tell me the whole direction I was taking was wrong and that my opinion was totally insignificant (see b) and c) above), talk about money, how what makes a band a good band (he never said "successful", only "good") is image, marketing, haircuts and music is second-rate if it isn't playing to thousands of people a show (therefore money equals music), and basically ... go into hysterics at the thought that someone might go to an industry event, point to bullshit (either content or inherent to the whole event -- mostly the latter here) and shout out loud, "THAT IS BULLSHIT!", and thus bring about the possibility of other people realising that there might actually be something better than wading through (or sinking in) the sea of shit that is all they're told about continuously.

Mr Cipriani does quite well for himself, well enough to run X-Press whilst still \$250,000 in debt from its predecessor the Five O'Clock News; but money bears exactly zero correlation to music. Great music can come on 10-million international-selling albums, or it can come on independent tapes in runs of 50; and so can shit music. (An analogy: whilst good music is like clear comprehensible plain language, corporate-music is like a string of nonsense syllables spoken in the right accent; it carries no meaning whatsoever, but if you don't know the language that well it sounds convincing.) X-Press magazine is not about music (except for a few people there probably by accident), but first and foremost about money. This is perfectly OK and respectable, and X-Press is a successful business venture; but when they claim to have something to do with music (and I mean music that makes you realise just how good music can be), I am gonna shout "THIS IS BULLSHIT!" Expecting anyone to take seriously as a straight review a rave about their own album saying how brilliant it is, how worthy (gaaahh) it is, how nice the sleeve is etc ...

This record is truly a product of corporate thinking, and has three good tracks and a sea of mediocrity consisting of musical nonsense syllables in the right sort of sound. It is unspeakably vile, and should you buy it, it will put you off Perth music forever. It will put you off music forever. AVOID.

(We would appreciate true-life confessions from anyone who has paid thirteen scarce bucks for this record and actually not felt ripped-off or cursed themselves for believing the most transparent of hype -- ed.)

(Note: It should probably be pointed out at this juncture that all of the PERSONAL OPINIONS expressed above are purely the PERSONAL OPINION of the editor, and very possibly no other person at all (though I don't think that likely -- another personal opinion) -- ed.)

Next up ...

Summer spectacular sixth issue coming reeeeeeal soooooon, to contain AND AN A, PAINTERS & DOCKERS, HOME-COMING (and we really mean it this time), KANSAS CITY KILLERS, CREEPERS, THE MOMENT, HEADONIST, LOS MESCAL-EROS or whatever they're called this week, ints for no

good reason with KIM WILLIAMS (mostly about Summer Suns) and with STU SPASM, plus much more besides. These are interviews already done that wouldn't fit in this issue, so next time may be sooner than you think; and I've said that before, but then again it just might. So watch out at your local Party Fears stockist with avid interest.

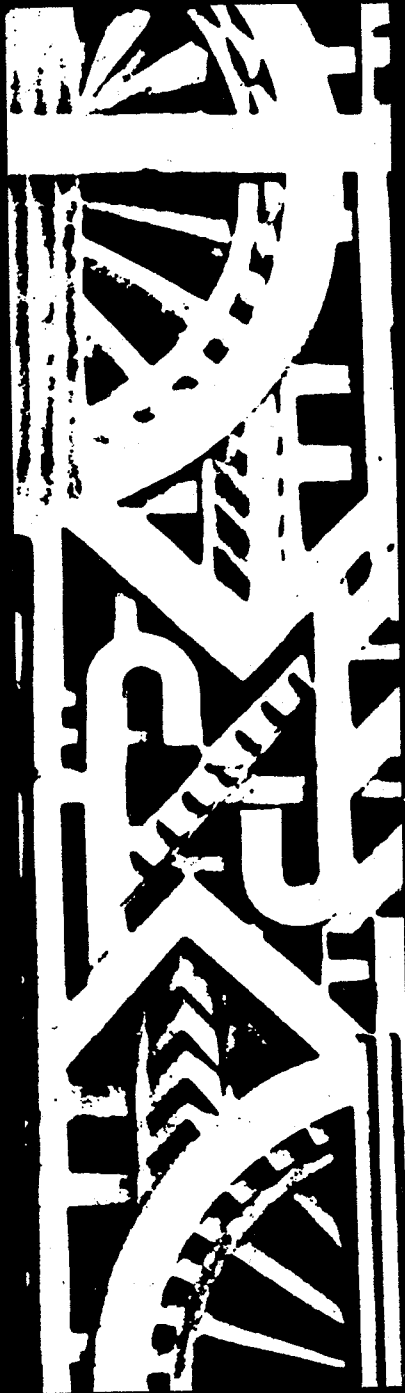


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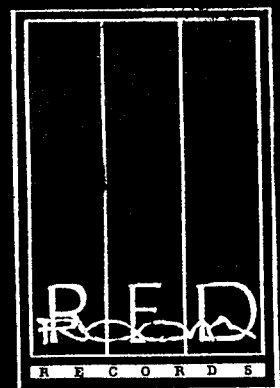
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