

# Party Fears #7

October 1987

Two dollars

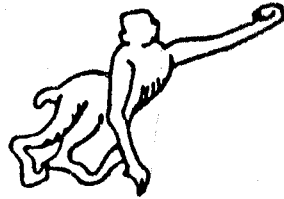


Greg Dear

New Order \* Pontiac Conspiracy  
Lubricated Goat \* White Cross \* Lime Spiders  
Sunset Strip \* Kansas City Killers \* Triffids  
Freuds \* Diddywah Hoodaddys \* Caterwaul  
Rabbit's Wedding

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# Party Fears Seven

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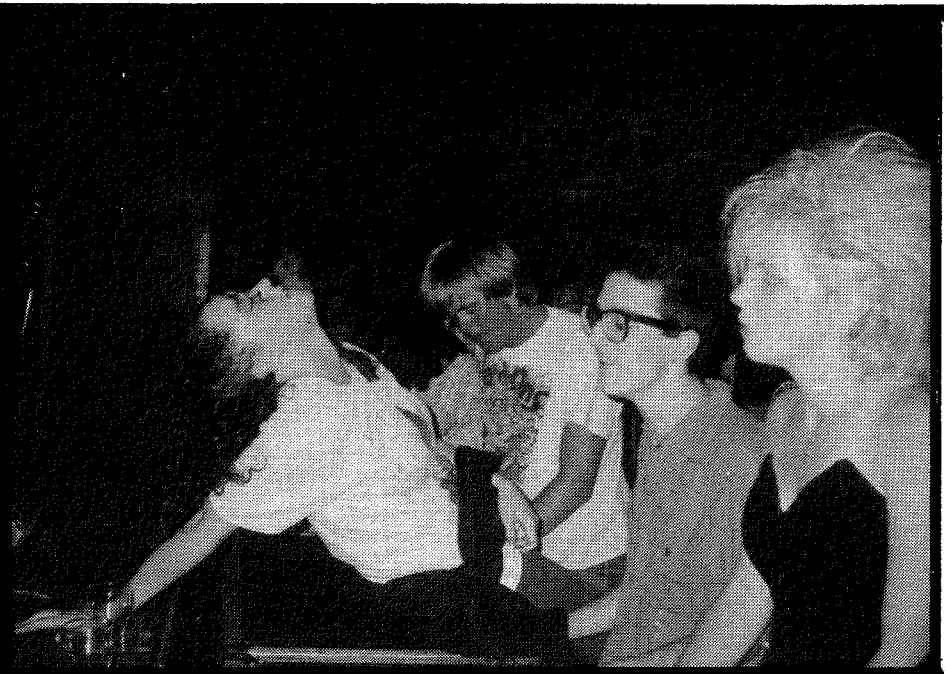
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Phone: (09) 387 6578. If I'm not in, LEAVE YOUR NAME AND NUMBER (local). For simple enquiries, phoning is usually better (more immediate) than writing.

Writers: me, Anne Martin/Lunghi, David Nichols, Frazer Bourke, Steve King, Kelly La Velle, Grant Gerrard, Stephen Phillips, Brett Woodward, Jeff Atkinson, Georgia Halik, Greg Billows, John Cloud, Ross Chisholm, Larry Wallis, D.Greville, Jason Barrassi (if you'd sent your address you'd have got a free copy), Jenny-Anne Letch, Anna Perruzza, Lelly von Lyle and Danny Ruggero. Uncredited things by me.

Photos: JEFF ATKINSON (Greg Dear cover, Lime Spiders outdoors, Diddywah Hoodaddys, Triffids at airport), JENNY-ANNE LETCH (other Lime Spiders, Pontiac Conspiracy), STEVEN JOHNSON (White Cross holiday snaps), PAM HARRISON (Sunset Strip), DAVID (Holy Rollers, Stu Spasm), all others unknown.

Missing in action: Petal, W. (lost in the Encore wars), La Velle K.E. (missing, inaction), Risi, C. (AWOL).



Front row Lime Spiders 4/2/87 Red Parrot

## Advertising

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## Back issues

Issues 1, 2 and 3 are all gone.

#4 (Jul '86): Greenhouse Effect, Hunters & Collectors, Marigolds, Fallen Angels (now Palisades), Church, Love Pump, Rabbit's Wedding, Stems cartoon, WA Original Music Awards, Perth family tree pt 1 (Stems/Gostarts/Bamboos/Kryptonics).

#5 (Oct '86): Martha's Vineyard, Blue Ruin, Died Pretty (aka F. Brunetti slags off the world), Citadel, Errol Tout, 'Flamin' Groovies, Waltons, Gravybillies, Paul Kelly, A Company Of Angels, Sydney punk.

#6 (Mar '87): Kryptonics, And An A, Kim Williams/Summer Suns, Painters & Dockers, Homecoming, The Fate, Huxton Creepers, Headonist, Jackals, Die Monster Die, Deadly Hume, Psychotic Turnbuckles, Perth family tree pt 2 (Victims/Scientists/Manikins/Gurus/Rockets).

#4 and #5 are A\$1.00 each, #6 is A\$2.00, plus post ...

Within Australia or overseas surface: A\$1.00 extra.

Overseas SAL (check that this is available): A\$3.60 extra.

Overseas airmail: A\$4.35 extra.

MONEY: Australia, send cash (well-wrapped), cheque or money-order.

Overseas: NO PERSONAL CHEQUES (unless you add about A\$4 for bank charges and are willing to wait a while for clearance) -- send bank-cheque/International Money Order in Australian dollars, or (simpler) Aust/US/UK CASH.

No subscriptions available, the zine is just too unstable an entity.

Please note that #4 and #6 are in very short supply, so get moving NOW or you won't get one. If they run out you'll get (as an alternate) PF#5 or Vortex #4, or some money back (please state which you prefer).

Essential: MAKE EVERYTHING PAYABLE TO DAVID GERARD. Is that clear now?

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## Contributions

Are much-appreciated. Preferably music-related, though basically the content of the magazine shall be anything that catches my interest sufficiently. Please phone/write first to check before you go to a lot of trouble. Contributors seem to last a bloody short time these days, so new interview-fodder, future-burnouts and people after that vital first job in the industry are heavily required; and, as I said last time, there is always some collection of young maniacs out there busily brewing up the devil's music that need the world's attention. Be that link!

## Posting things

Letters: usually make it here unscathed -- though ridiculous delays in delivery sometimes occur. Maybe I just keep striking the 10% ...

Photos: ALWAYS put a reinforcing bit of cardboard in -- ALWAYS. A photograph sent naked in an envelope is 80% certain to get crushed. (Mark the wrapper "PHOTOGRAPH ENCLOSED".)

Records: should AT THE VERY LEAST be packed between two bits of cardboard with crossed corrugations; four thicknesses of cardboard is probably better. Mark it "PHONOGRAPH RECORD".

Cassettes: size 0 padded bag (or equivalent); small envelope with bubble-wrap or same-size cardboard box (possibly with extra padding).

Magazines: Mark it "DO NOT FOLD, DO NOT BEND, DO NOT CRUMPLE, DO NOT CRUSH" on both sides of the envelope or I guarantee they will do all of those. (Applies to PHOTOS as well.)

## Perth News

\* The KRYPTONICS' second eastern jaunt didn't quite work out. Ian, Peter and Brett went in a car with Dave from the Kansas City Killers (Cathy flew over) -- Brett was driving on Ian's licence, they got stopped, Brett and Ian played silly games with swapped names and suchlike, and the policeman tired of this and locked 'em both away for a few days. Eventually all four got to Melbourne and blew out two shows due to no equipment. Sydney, and the non-joy of getting equipment down from the fourth floor of the Black Eye mob's house ... etc etc. Finally Peter decided to stay in Sydney and the band split into pieces. Peter came back for a few farewell shows at the end of September. Brett and Cathy have also decided to leave Perth; Ian will be staying and may get a third lineup together, and meanwhile is in surf cover supergroup the NEPTUNES.

\* For those who have been asleep, Perth's greatest guitar-hero ERROL H. TOUT has been favoured by the gods, in the form of admission to Robert Fripp's guitar school. He went to America in August to check it out and has decided to go back next August for the full course, spending three months and becoming a fully-fledged Crafty Guitarist. "Sounds Of Swimming" coming out on CD.

\* ROCKETS will be playing in patches of a few shows every couple of months, at slightly lower entry prices than the "come-back" tour.

\* First MARIGOLDS EP to be reissued sometime. Despite rumours and etc the band isn't splitting.

\* Have the STEMS split? Friends say "definitely", manager Alan Brown won't say yes or no. Trying on a game of media-blitz perhaps? New 7" "Sad Girl/My Beach" (aka "On The Beach") out now on blue vinyl. Second SOME LOVES 7" coming soon.

\* MARTHA'S VINEYARD have a new violinist, Stuart Fenner, and have lost drummer Aidan d'Ahdemar; the band will play either drummerless or with various fill-ins until they find a new one. New member Kavisha (accordion, vocals) rehearsing. Mini-LP "For A Small World" out on Monkey.

\* CHARLOTTE'S WEB mk 2 together, mk 1 having stopped when the rest of the band split with leader Jeff Lowe and went off to form the NORTHERN LIGHTS (with scene personality Lucy on vocals). Version two has Jeff Lowe (v+g), Craig Chisholm (g), Flick Dear (d) and Will Akers (b+v). The last three have all been in the HOLY ROLLERS, so guess who they sound of.

\* The FATE have lost drummer Guy (couldn't continue with different people? OK, so people say silly things to recorders ...), replacement is Sean Lohoar (ex-ANGRY

Dull City's very own PSYCHOTIC TURN-BUCKLES have finished recording their first full album at Lancaster Studios. The album was recorded with Kenny Star (who mixes their live sound) and will be unleashed on Rattlesnake. The first single from the album will be "Go Go Gorilla" (one of the covers on the LP, the other being "City Of People") with two songs on the B-side, one being a solo-type thing by El Sico delico. A replacement for the Creep (who now spends his days lying on Pismo Beach sipping champagne and eating peeled grapes) has been found, known as the Psychedelic Unknown. After a few months of R & R they have made their return to the squared circle at the St. George Budapest Club on the 28th of June. The night was also the first time (excluding the night they played at the Petersham Inn as the DULL CITY DESTROYERS) with the Psychedelic Unknown and their other new member, the Sledgehammer. A film clip has been made for "Go Go Gorilla". The LP is entitled "Beyond The Flipout" and will be released in September.

Before the GRAVEROBBERERS became known as the Graverobbers, they were called SWEET RIDER; and it seems fairly likely now that



Sydney FUCKING blues -- the pen's drunk, not me

OK -- now that I've unleashed the token juvenile aggression, it's time to put forward an aura of journalistic integrity and try and match the capricious temperament of Frazer (Malcolm?) Bourke. Then again, if I'm homosexual I still beat Frazer according to Raymond Pettibon's criterion for being a fanzine editor. You've heard that one, "what goes down comes around", so on with it!

ED KUEPPER's been playing to packed-out yuppies around the traps. I'd recommend seeing him to any Perth people contemplating a visit to Sydney as long as being surrounded by the "upwardly mobile but still hip to the underground" crew doesn't rub against your artistic sensibilities. Mind you -- it does take a lot of intestinal fortitude to withstand them talking about foreign films (please -- leave that sort of talk to the cafes not the pubs!). Is no-one safe from yuppiefication?

Jim Morrison, umm ... I meant Greg Perano Band, errr DEADLY HUME continue to play around but it's not so much yuppies as it is 16-year-old girls thinking Perano is Morrison re-incarnate that you have to

they may go back to that name due to deciding they weren't over-thrilled at the other one. Their first single "On The Line/Nothing To Lose" produced by John Bee has just been finished, and both sides are real corkers. The single will be out around August on David Laing's Grown Up Wrong label. The band has just added a fourth member, Craig Clark on guitar and occasional vocals.

The latest HARD-ONS 7" "All Set To Go/Ferdi's Song" is out, and it's awesome to say the least -- when recording it, they turned the levels up so much they blew the speakers at EMI! Two other songs were recorded at the same session, one of which will be put on the Reactor Records punk compilation LP. There is also an album of all the tracks that have been on compilations (eg. "Why March ..."), flexis (ie. Living End #6) and what-not coming; Big Time Records America have recently released an LP with all the tracks on "Smell My Finger" and "Girl In The Sweater/I Heard Her Call My Name"; and Waterfront will soon be reissuing the "Surfin' On My Face" EP.

The next release for the SPUNKBUBBLES will be a 12" EP. Their first 7" "Metal Wench/Treat Me Good" has been moving a few copies in America and the UK.

The VULTEES' second 7" "Kick It Out/Live Or Die" is out, a definite improvement on their first single "Heaven" as it's more indicative of the volume energy they generate live. Next should be a 12" EP/mini-LP before the end of the year, plus a T-Shirt designed by ... Ben Brown.

worry about here -- "Like, we hang out at the Kardomah Cafe in the Cross and Mummy lives in Dover Heights ..." Mmmnn.

I have to get off the subject of crowds. Let's talk about tours. PAINTERS & DOCKERS were here and they just blew, my favourite song was "Die Yuppie Die" and an attempted Village People medley. The icon of female rock'n'roll SUZI QUATRO rocked at the Trade Union Club some time ago. She's still the wild one.

VULTEES have a new 7" out on Waterfront. They've added to the band a bass-player with a moustache that really becomes the band. It made my night -- what a guy. Still heavily underrated.

Talking of heavily underrated, if you fuckers haven't bought "Scrap" by the HAPPY HATE ME NOTS yet, then do so. It is not very often that a band can blend power-popy music with the passion, no, not passion -- a stripped-down honesty in the lyrics like they can. Yes -- they are melancholic, but there's a determination and drive which deserves recognition.

On the topic of overrated -- need I say more than the COCKROACHES or Chantoozies, YES -- I want to add a bunch of geeks called PENGUINS ON SAFARI and a fairly good but overrated BOX THE JESUIT. The latter are a good band, but unfortunately their singer seems to generate those "post-punk art school" vibes which kinda like say to you, "Oh shit I wish I was Nick Cave or Mike Gira". Anyway -- I don't, no I won't say it.

MASSAPPEAL are thrashing out to sweaty 15-year-olds in Suicidal T-shirts around the venues. Thankfully the addition of who I think is one of the most musically gifted drummers in Sydney music has saved the band from that repetitious droning hardcore sound they can sometimes come out with when things don't work out. They even start off with an instrumental now, but if truth be known guitarist Brett Curotta is a closet Grateful Dead fan, so expect a twentieth-anniversary gig and reunion LP in 2005. That would also be Curotta's 50th birthday, I'd imagine -- Jerry Garcia look out. Fine band -- pity half the crowd wish they were Puerto Ricans living on Venice Beach. Down on Suicidal or hype I ask?

Look -- I'm not going to mention the HARD ONS -- just look for their clip on TV.

Some great relatively new bands. Celtic Folk slammers ROARING JACK, plus Sydney Uni has produced more than just its yearly quota of Nazis, Born-Again and

After two really good singles "Stop Breaking My Heart" and "Shake, Shake, Hey Yeah", VOODOO LUST have released a self-titled mini-LP which is not real good so listen first and save yourself some money.

FEEDTIME continue to play at the Palace Hotel any and every night -- maybe someone should tell them that there are other venues in Sydney.

The SPUNKBUBBLES will have an 8-track mini-LP to slam to around October, and the Trade Union Club is as keen as mustard to have the launch there.

Waterfront have (as usual) a whole load of stuff planned, including a HAPPY HATE ME NOTS single, the HUNDINGERS debut 7", the first 7" from the v.good MOTHERS, and the first 7" from ASYLUM. Comparisons have been made between Asylum and the late, great Eastern Dark, which I don't necessarily agree with, but then again what do I know. Following all these will be a RATCAT 12"EP.

Brisbane band ASYLUM have an eight track cassette "Paradise?" out. The band has been signed by, yep you guessed it, Waterfront. MASS APPEAL have made a welcome return to the live front now that they've got a drummer Alex to replace Darren. (True story: Brett Ford got offered the job when the Kryptonites were thereabouts. He suggested they search out an extremely hyper-active 14-year-old so as to be able to keep up -- ed.) MASSIVE APPENDAGE (who have been playing with everyone from the Hard-Ons to Aggressa) have nearly finished recording their album, which should include such ditties as "Get Fucked", "Ejaculator" and

cocktail socialists -- this year two bands who are so bad they're good have emerged -- LOLITA & THE LOLLYPOPS (pop covers of Bananarama, Katrina & the Waves, etc, etc) and FUCKERS OF THE DEAD, the latter playing such timeless gems as "Motherfuck A Mod", and of course they just have to be taken seriously.

On a non-musical note, the Harold Park Hotel continues its fine early-week entertainment with WRITERS IN THE PARK and COMICS IN THE PARK. There are some class acts on selected nights in both fields, a memorable one for me was aging commie FRANK HARDY reciting old poetry and court readings -- a cool old geezer.

RATCAT continue to bore the shit out of me until they can drop some acid and start capitalising on the inherent bentness of the individuals in the band.

Speaking of inherent bentness, the HELLMENN still not giving a fuck about giving a fuck, and playing awesome rock'n'roll inspired mayhem in the process. The biggest news is that local cult leader yours truly (better known as Steve King of the King Ranch in luxurious Enmore) has been incorporated into the shared position of Spiritual Advisor, though my calls for 55-minute wah wah distorted spiff special lead-breaks seems to have rubbed against Ben Brown's long-haired sensibilities. This band will be big -- they can have this world. Look out for an upcoming vinyl debut on Waterfront, plus a cut on Au Go Go's Stooges cover LP -- "Surf And Destroy" perhaps (my calls for a new song called "Snort And Destroy" again falling on deaf ears).

If I mention any more bands I'll no doubt sound more pretentious than the RABBIT'S WEDDING video clip (hey -- good band, but aren't you sick of horses, houses, ballerinas and singers NOT looking at the camera). I SPIT ON YOUR GRAVY came and went down (think think think), though my drinking partner Fred Nile was too busy campaigning for the Gas All Gays party to worry about one-inch penises.

The press scene is dull, though that last bastion of self-indulgence, the last pillar of artistic endeavour -- RISE ABOVE came and went pretty quickly, so if you want #5, tough shit as it's virtually gone. Wait till #6 which will also be Valium Valley #2 (a split mine -- our ploy at being more pretentious than Melbourne's Palliative Treatment's guest top 15) -- it'll be all photos, I can promise you a



**A T T E N T I O N**

**MOSMANS**

**THE STAR CLUB**

**MOSMAN HOTEL**  
WED 10 JUNE

**PETERSHAM INN**  
THURS 11 JUNE

(MUSIC BY GARY GARDNER) THE WEIRD TURN 1920... 41ST

"A.N.A.L."

Well that's about it, bye.

Frazer Bourke.

Henry Rollins cover (I'd rather Madonna -- ed), Phil Macdougall of Reactor wants a Geoff Simmons (EXTREMES & Pail T'ment editor) nude centrefold but the sheer obesity of such an undertaking would no doubt destroy my journalistic career not to mention my reputation as an artist.

Why is it that Perth is still living in 1967. At least you gave me CHAD'S TREE -- I'm eternally grateful. My pen needs another drink.

Steve King.

Addresses (SAE's please)

**Waterfront**, 119 York St, Sydney 2000.  
(for catalogue or contact with any Waterfront-label band)

**Aberrant**: c/o PO Box A566, Sydney South 2000. (for Aberrant records, Aberrant bands)

**Steve King**: PO Box 126, Enmore 2042.

(all the above is strictly the opinion of etc -- ed.)

**RESTLESS??... COME AND PLAY WITH.....**

**THE HARD-ONS** **SOUTHERN FRIED**

**THE HELLMANK...** **KIDNEYS**

**EXERCISES**

**NO ROCKERS**  
**NO AMERICANS (GUP)**

**MAX'S PETERSHAM INN**

PENGUINS). Mini-LP selling well. The band is toning activities down due to Mal going off to study again, so look out for shows.

\* KIM WILLIAMS has quit working at Dada Records and is currently writing songs in preparation for the return of the SUMMER SUNS ... soon. Easter label things current are the PALISADES "A Month Too Soon" mini-LP (just out) and the STOLEN PICASSOS self-titled mini-LP (coming).

\* To sort out all rumours about the PALISADES ... guitarist Guido "Squid" Berini has left the band to get married and won't be replaced, leaving the band as a four-piece ... and then drummer Chad will be going in November (to go to Sydney 'cos his girlfriend's joining CHAD'S TREE ... any resemblance of names purely coincidental), leaving the band searching for another drummer.

\* BEAUTIFUL LOSERS have a single "Ten Lies/Deadly Game" coming out on Monkey, and Greg loves it and thinks everyone should have one. The LP with KATE BENT is still in re-recording and remixing. Greg has also done a covers tape with Craig Chisholm -- look out for it.

\* SCIENTISTS: Kim Salmon is still in Perth, since the most recent Scientists show on Fri 10/4 (see reviews). Current lineup of the band is Kim Salmon (v+b), Tony Thewlis (g) and Nick Coomb (d) -- the other two are in London, which leaves the band on "hold" though it will definitely get moving sometime (Kim: "It's existed long enough that a year or so break could hardly kill it"). The new LP "Human Jukebox" has just come out in the UK on Karbon (import copies should be showing up here any day), but not locally for now. Nick Coomb has done a filmclip (on Super-8) for "I'm a Human Jukebox". Kim played some shows just recently as KIM SALMON AND THE SURREALISTS, with Kim (g+v,b), Brian Hooper (b,g) and Tony Polar (d). Brian was in FUNKALUMPEN with brother Alan (see DNA #33) and Tony is in the GAY MARVINS. Quite entertaining affairs though ill-attended, and if Brian Hooper ain't the new John Taylor ... No local deal for Scientists material seems likely to be struck any time soon -- the band aren't terribly keen on Big Time, what with that label having taken a year to release "Weird Love" in America, finally getting it out just as the band had "Human Jukebox" ready. Kim will be returning to Europe to continue with the Scientists, though he's not sure exactly when -- "sometime between tomorrow and twelve months from now".

\* KANSAS CITY KILLERS are over in Sydney, minus Richard who decided he didn't want to go after all; he went to the STOLEN PICASSOS for a while, but has had to quit drumming due to drummer's RSI. Meanwhile over in Sydney, Duncan got hit by a car and was in hospital for several weeks; Dave found a drummer in the meantime, and they should start playing live any time now.

\* Handbill of the year: CREMATOR/BARBARY CORSAIRS, Stoned Crow 1/10/87.

\* HEADONIST now the PURPLE HEARTS.

\* GARETAKERS doing a record soon, either a 7" of "Burning In Heaven/Still On Fire" or a six-track mini-LP.

\* KING PIG having a rest 'cos Neil is off on holiday for three months.

\* That's it kids ... CHERRYTOP RECORDS is officially severely broke, Dennis Rice having discovered just how good a record-company is for losing money. Only the RUSSIANS 7" is still available, though most things are to be reissued in some form or another on Monkey.

\* So, whatever happened to GREENHOUSE EFFECT? Turns out they never returned from their Sydney tour. Phil Chilton and Dave Brockwell are back (Phil now singing in the REMAINS -- guess who they do covers of), but Ringo and Guy are still lost in the trackless wastes, possibly never to return. Guy phoned from Sydney a while ago to officially state that the band still exist, and a letter from Steve King (Rise Above) says that they have a new singer and drummer and live they (quote) REALLY BURN (unquote). They also reportedly have jobs there, so it looks like they're staying. Oh well.

**Stop press & etc**

**B-SIDE #21**: Just out, 68pp. Cosmic Psychos, King Snake Roost, Slub, Fear & Loathing, Captain Beefheart, Scientists, Harry Butler (DNA zine), Big Black, Sweet Ride, Lime Spiders, Bloodloss plus news and lots of reviews (no shitty non-reviews). Messy but packed & necessary. \$2 from anywhere or \$8 for 4 to PO Box 166, Broadway 2007.

**RATBEAT**: Just got a thing detailing SUBSCRIPTION RATES (airmail). For one issue (sample copy), send A\$3.40 or 4 IRC's; for five issues, send A\$15.50; for 10 issues, send A\$29.50. Send CASH or International Money Order ... if you send a cheque, add A\$7.20 for bank charges.

Scribbling for Ratbeat as well as PF has led to people VISITING ... hello to Mikko Montonen, a Finnish music-writer who came on a semi-work holiday to Australia, and apologies to Terry (Thierry?) Gosseau from Belgium for not calling back, having lost your address and phone number. Anyone else coming to Perth is welcome to say hello.

Argh fook, y'know what arrived the day after the record reviews got laid out? A large pile of latest Phantom label promotional stuff, that's what -- REASONS WHY "In The End/Undecided/Big Words", VANILLA CHAINSAWS "T.S. (Was It Really Me)/Everything", HUMMINGBIRDS "Alimony/Three In The Morning" and ... DEADLY HUME "Me, Grandma, Iliko And Hilarian" LP (the latter being the most thoroughly desirable promotional package I have yet received). Rough descriptions are (in order) somewhat-too-nice pop, Husker Du (I thought this before reading how they were sick of being called it), thrashing pop and Deadly Hume; proper reviews next issue, but in the meantime purely subjective ratings go Maybe, Necessary, Damn Good and GOSH DARNIT ESSENTIAL. Get that Hume LP or die. (PO Box A566, Sydney South 2000)

**COST OF LIVING**: Day Of Some Lord (Don't Get All Heavy And Uncool Records) In the choice between development and revival (creative energy vs. celebratory energy), TCOL have plumped for the latter. This is not really a "safe" option, because there's so many others doing the same -- you've got to do a pretty fuckin' awesome job to notably rise above the crowd. Ingredients here are a base of REM, lots of sugar, a strong dose of "genuine"-pure-pop and 25% a strong desire to attract teenage girls. Their particular musical formulation isn't really remarkable, but is by no means bad at all; if you like this sort of thing (especially if you're a teenage girl) you would do well to check this out (you can actually get this record in Perth too). Fan-mail to suite A1602, 360 E. 72nd St, NYC NY 10021, USA.

"Hello, this is a handwritten form letter to accompany the Shambling Mounds' "Mound's End" cassette release. Two other items will shortly follow this, a "best-of" tape and a single. We hope you can find the space in your pages to review this cassette -- if not, please send or give it to someone you think may appreciate it. Yours, David Nichols." It's a lovely tape and I don't have room here for a "proper" review so look out next time, or write to Distant Violins at 35 Probert St, Camperdown 2050 (I think that's the current address).

Interesting fact: the address for "The Buzz" (see zine reviews) is the same as that for the Merciful Release label (19 All Saints Road, London W11 1HE). Information, anyone?

Interesting things to do: take a copy of Party Fears #6 (March 1987) and Juke #637 (11/7/87), look at the Jackals article on p9 of the former and p12 of the latter, then play "spot the difference". I found five. Nary a credit let alone money (for Liz Dring or PF), it's appalling. Gold star to the person called Simon Maynard who put his name on the Juke version. Remember, IT HAPPENS IN FANZINES FIRST ... even this one.

## Liverpool UK news

Although this is hardly a comprehensive examination of the Liverpool scene, I hope it gives you some insight as to what's going on over here. At the mention of the name Liverpool, most people will say, The Beatles, OMD, Echo & The Bunnymen, China Crisis, Frankie Goes To Hollywood, Dead Or Alive, Teardrop Explodes, Wah ... given that track record you'd think that coming from Liverpool would be an instant passport to fame & fortune. In fact it's the opposite -- because most of these bands were crap (and the Beatles a millstone), Liverpool now gets ignored. This may be a blessing in disguise, because it's meant the good bands digging in and putting all their efforts into the music. It's also meant a move away from the horrible self-satisfied wimp pop acts of yesterday into much better things. Recommended is the local compilation album "Ways To Wear Coats" (on Brilliant Genius) which features songs by GONE TO EARTH, HALF MAN HALF BISCUIT, ONE LAST FIGHT, CRIKEY IT'S THE CROMPTONS, the JACTARS and the DaVINCIS.

I feel ONE LAST FIGHT were the instigators in the move back towards rock. They played loud and uncompromising music (imagine a cross between the Smiths and Black Sabbath) and created a stir amongst a public sick to death of Orange Juice impersonators, and in February '86 released an excellent four-song EP "Menage a Trois" on Skysaw Records. Unfortunately their rehearsals rooms were burgled last November and all their instruments stolen -- shortly afterwards drummer Paul handed in his notice and the future looks uncertain. Write for the EP to the Rough Trade Shop or Probe.

It was on the strength of "The Book", their contribution to "Ways To Wear Coats", that the DaVINCIS were offered a session by John Peel for his BBC Radio 1 show. A four man outfit, they bring back memories of Creedence and Mott The Hoople whilst displaying a strong 80's commitment -- if you

want any Australian comparisons, then how about the Hoodoo Gurus or Died Pretty. If you want a tape of their Peel session, write to Paul McCormick (address below).

HALF MAN HALF BISCUIT have now disbanded, but were the biggest name on the British indie scene last year and gave the Probe Plus label their biggest success so far. PP are one half of the Probe empire, the other half being the Probe shop in a small city-centre back street, our hippest indie store and where you buy Stems records here! ... unfortunately, these cost an arm and a leg so most people rely on hearing them on the BBC Radio Merseyside show, presented by Liverpool's (the world's?) oldest mohican Roger Hill, a likeable and helpful man who takes a genuine interest in the scene unlike former M'side DJ Con McConville who wouldn't play anyone unless they bought him drinks all night. Thankfully he was sacked and has now gone home to Belfast.

One of Liverpool's most enigmatic bands are ENGLAND UNDER SNOW. A duo of Tim Joseph and Danny McEvoy, they've released two guitar instrumental albums, "Conversations 1" and "Conversations 2" (like "Paris, Texas" without the bottleneck!) and an EP "Invitations" (with vocals and extra instrumentation) on their own Snow Co. label. There's also a single "Stupid September" out very soon. Live gigs are rare but well-received -- they recently knocked out the audience at Liverpool's Royal Court Bar. Their records should be available in Australia on import, but if not then write to Tim Joseph (address at end).

On a completely different track are the WALKING SEEDS -- gut-wrenching, fucking mindblowing. A support tour with the Fall, two singles on Moral Burro (through Probe Plus), the latest "Marque Chapman" featuring the awesome "Blathering Out" -- hear this and you won't walk straight for a week. An album tentatively entitled "Skull-fuck" is due to be unleashed on an unsuspecting world. All enquiries to Probe.

In a similar vein are CYCLIC AMP -- five would-be anarchists who enjoy having a laugh and watching "Neighbours", their "unlistenable" monstrous racket has put

them into Liverpool's top bracket. There may be a single (probably "Kill/Him") but it's not certain, although they do have a lot of stuff on tape. Send a blank C60 or C90 to Paddy (address below) and he'll send you some stuff back.

Finally a mention of St. Helen's, a town 10 miles from L'pool, which has produced some good bands of late, notably the TRACTORS and SPACE CAKES. The Tractors have just released a 12"EP "Juggernauts" on Probe Plus, notable for the track "Pat Nevin's Eyes" -- a paean to the only player in the league with any musical taste. The Space Cakes specialise in short, quirky, semi-noveltyish pop songs. They have a four-song cassette which you can get by writing to them.

The best of the bands around here are certainly worth checking out. As far as records go, Probe and Rough Trade should be able to help (especially Rough Trade -- they have a mail-order service). For the tapes, send a couple of IRC's (as with all enquiries) and maybe an Aust. \$2 note to cover costs. If you think it may be too expensive to order the records then send me a blank tape with details of the bands you want and I'll tape 'em for you.

### Grant.

### ADDRESSES:

Grant, Endymion, Grange Lane, Liverpool L25 5JZ.

Rough Trade Shop: 130 Talbot Rd, London W11.

Probe/Probe Plus: 8-12 Rainford Gardens, Liverpool L2 6PT.

Paul McCormick (DaVINCIS): Flat 2, 139 Aigburth Road, Liverpool L17 0BJ.

Tim Joseph (ENGLAND UNDER SNOW): Broadway, Halewood, Liverpool L26 7TE.

Paddy (CYCLIC AMP): 4 Trentham Avenue, Liverpool L18 1DX.

David Robinson (SPACE CAKES): 34 Windle Grove, St. Helen's, Merseyside.

(Grant writes a local Liverpool zine, "Faith In Pleasure"; see zine reviews.)

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# Kansas City Killers

Duncan -- vocals, guitar  
 Dave -- bass  
 Richard -- drums  
 Mark -- guitar (now left)

The Kansas City Killers are/were Perth's most neglected brilliant band, and by the time you read this it'll be TOO LATE!!! because they'll be off in Sydney. Serve you right, after all this sort of thing happens in Perth often enough ...

The band started in the mists of primordial time with Duncan Baynton (vocals, ex-Tarantulas), Richard Sowada (guitar, now busking!), John Di Carlo (drums, ex-Tarantulas) and Julie Conroy (bass, now in Die Monster Die). This first version played quite a few gigs and even did a tour down south. The line-up split after eight months due to John and Julie leaving, and finished with a spectacular final show at the Fitzgerald, where the band jumped up on tables, smashed things up and indulged in other inspirational activities.

After this show Duncan was left stranded, and was faced with the options of a) hiding away by himself and being a hermit b) looking for another band or c) keeping the Killers going. He chose the last two. A talk to Brett Ford (Kryptonics) put him onto Dave and Mark, and after a jam at Dave's house KCK mk 2 was born.

Mark and Dave had been together for a while. "I was in a band with Dave that never got out of the rehearsal room, mostly due to the drummer. He kept saying, 'we'll be playing in six months!' which kept us at it ... and a year later when we finally got to play somewhere, he didn't turn up. That was a Stranglers/Sex Pistols covers band. We played two gigs without a name -- we never got to the name stage, which is how pitiful that band was."

Dave: "Kansas City Killers never rehearsed that much. We did about three rehearsals before playing."

Mark: "That first gig was raw. Six people were lucky enough to be there, though they probably wouldn't want to be reminded. A class gig. Probably our best in that line-up."

This second version of the band lasted until November 1986, when Brett had to leave due to other commitments (being in the Kryptonics and running Wheels & Doll Baby). After a few months they found Richard, who had left the Palisades/Fallen Angels a few months before.

Richard started in Partisan Laugh (who kept getting confused with a "more renowned" band called the Partisans -- "We'd play and get all these skinheads turn up"), then a band with Rob Finlay (now Diddywah Hoodaddys bass) and Peter Reeve (now in Tac-it), and then the Fallen Angels. He found the Kansas City Killers "a bit different ... just slightly. It keeps me amused."

Duncan: "Our first drummer was a good powerhouse drummer, and then we had Brett, who's the most powerful drummer I've ever seen ..."

Mark: "He used to lift us off the stage. We could play long, fast songs."

Duncan: "We used to have pep-talks before going on stage."

How do you put together the music?

Duncan: "We have lots of ideas, it's just a matter of rehearsing those ideas."

Mark: "Musically great, undecipherable. Sublime. It's basically rock'n'roll, but you can't say it's 'rock'n'roll'. The aim is music people will jump around to."

Duncan: "In Perth people are inhibited. There's a lot of fashion; people stare at what each other are wearing, and there happens to be a band playing as well. Art, music and fashion are linked, but it depends on the level they're linked at."

Richard: "I think that all the fashion business is getting to the level of an individual style."

Music?

Richard: "This band for me is the

chemistry, I think that's the word. I think they're a good bunch of chaps. The music is coming together, but it's more important to enjoy yourself than play rock-star."

Mark: "Furrowed brows."

Duncan: "If things go wrong, we laugh."

Richard: "We've got horizontal hold. I think the message for any band that's starting is that Perth is not that important. It's a stepping stone."

Duncan: "Never take Perth's comments to heart. The industry in Perth ..."

Mark: "You're lamenting, Duncan, lamenting's a waste of time. Just enjoy yourself! Only a few people go to pubs anyway."

(30,000 people can't be right, after all ...)

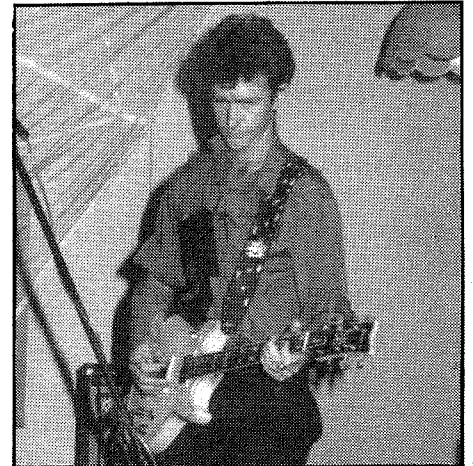
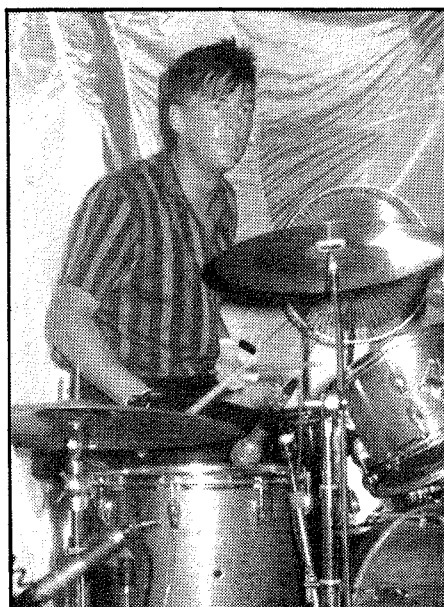
Where did the name come from?

Duncan: "There were two options, either 'Kansas City Killers' or 'Kansas City Swingers', but that turned out to be a Detroit big-band."

Richard: "The Cancerous Silly Killjoys. Get a brass-section and call them the Malignant Tubas."

Mark: "It's 'Kansas City' because Duncan sings about being an American. Like some blokes are born and they want to be women, he wants to be an American."

Duncan: "I sent off for an American accent by mail-order."



Richard: "My earlier comment was not directed at the audiences, but more at those 30,000 people who can't be right. The only constraint in Perth is fiscal, not a matter of style."

Duncan: "The people in Perth are very quick to criticise, but they can never, ever, ever, get ..."

Richard: "There's a lot of backyard critics, a cynicism."

Duncan: "Come and see some bizarre rock'n'roll, Sydney."

And so the Killers mk 4 leave Perth for hopefully better hunting-ground ... the "four" coming in due to Mark leaving the band to become a Hare Krishna. (True.) Oh well.

The Killers have recorded a single, "In A Noose/Shock You", coming out on Monkey Records, recorded in Steve Tallis' backyard studio the afternoon of their last Perth show (Friday 8/5/87) -- whacked out live in two takes (for feel; the tape I've heard is lovely, and the single is recommended highly). They would also like it known that the sleeve has no pictures of the band.

Sydney readers should start scanning all possible gig-guides around the beginning of November -- the band are throwing themselves into it and will be relying on music to make up a large proportion of their living as soon as possible (where will you get if you don't take chances?). All Perth readers can wait a year or two. Dave: "Serve you right too."

David.

Peter Ellery -- bass  
Duane Smith -- guitar, vocals  
Andrew Mac -- drums  
Bruce Abbott -- guitar, vocals

Bruce and Duane interviewed by Anne.  
Bruce has tea white no sugar and Duane prefers water.

What got you together?

**D:** We were mates at school and through the surf club. Andrew just recently joined the band, around December. Our old drummer Mick left due to work commitments; he didn't have time for the band and we wanted to pursue it more fully.

What's the best thing about playing live?

**D:** When it's more of a party atmosphere. I think you play better because you're more in tune with it.

**B:** Girls down the front. I always wanted to be a rock star.

What's your image?

**D:** We're not dressing up for the occasion. People will say, oh, they're a surffie band or a punk band (?? -- ed) or a 60's type band.

**B:** Everyone says everything's 60's. As a band, it's important to look good.

Who writes most of the songs?

**D:** Andrew and Peter.

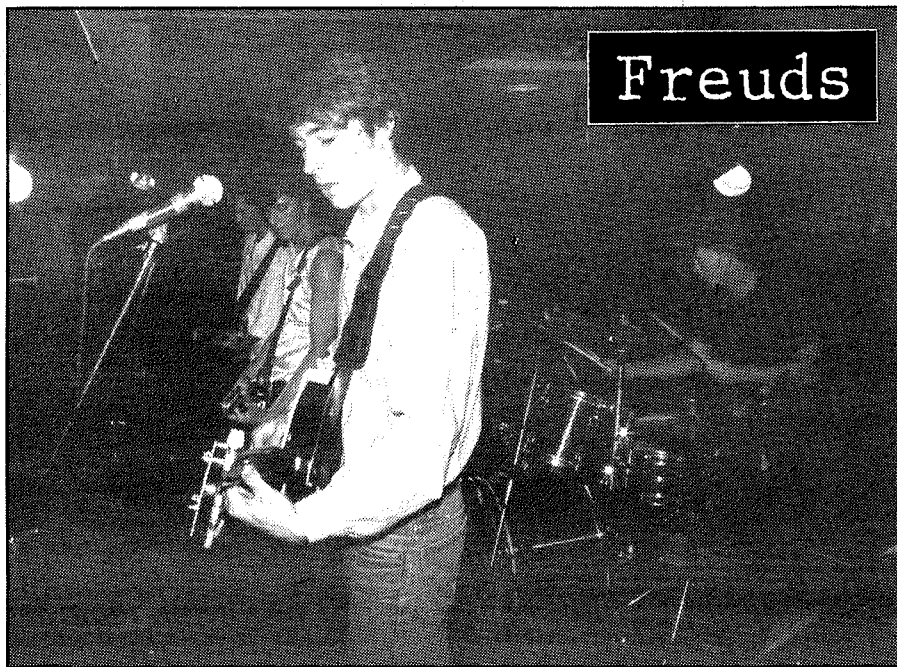
**B:** Just because they're the loudest!

What's your favourite one?

**D:** "Tunnel Master".

Why don't you dance on stage?

**D:** Because we can't! Sometimes we'll



## Freuds

get into it and jump around and do guitar-hero tricks, but half the time we can't because playing-wise we're not that great. As long as the audience can see the band's enjoying themselves, you'll get a reaction from them.

**B:** Sometimes I'll do something on stage and get a mental image of myself doing it and start laughing ... as long as people don't think you're taking it too seriously.

What do you think the audience res-

ponse is like?

**B:** It's been warming up lately, which is good. Supporting Billy Bragg was OK.

**D:** Jonathan Dark and Billy Bragg were singing politics, and I think we made a good break in the middle. X-Press called us "irrelevant retro-pop" and then really got stuck in, which I thought wasn't really warranted ... we've been getting bigger crowds since that, though.

What's your future plans?

**D:** A regular gig would be good. We haven't got the money for a single at the moment.

Favourite Perth band?

**B:** Stems and Marigolds. I'm getting into the Lincolns.

**D:** I like the Bamboos.

Who would you take rollerskating in Morley?

**B:** My girlfriend used to go roller-skating and I never ceased to give her shit about it 'cos she used to be a bogan.

**D:** I'd take my skateboard.

So what are you trying to tell the world?

**D:** We're just having a good time, we want people to come to our gigs and dance and get pissed and stuff. We're not a political band or anything, we just play music. That's why I go to see a band, to be entertained.

What do you listen to?

**D:** I like eastern-states independent bands. I announce on 6UVS, so I have to keep up. I like the Trilobites, Moffs, Screaming Tribesmen, Sunnyboys, I love the Gurus. Old rock'n'roll too.

**B:** I like guitar bands. Lloyd Cole, Church, Sunnyboys, Gurus. I like some top-40, some Madonna. I hate the idea of being snobbish about it.

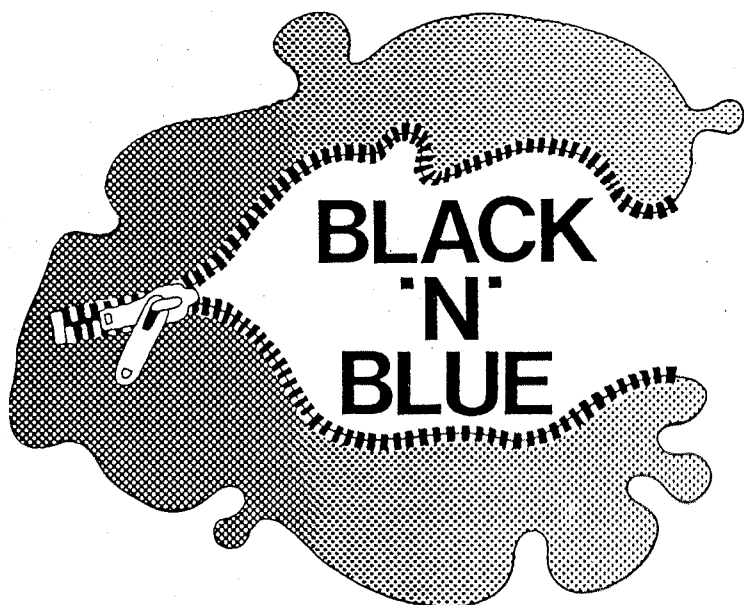
Do you want anything changed?

**D:** A lot more people coming along.

**B:** I want to stand in the middle all the time!

Poor kid, it's hard not getting all the attention you deserve, huh? The Freuds are pretty decent, groovy guys, a great band, out to have fun.

Anne.



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You think you've read a boring interview before, but then you haven't read this piece on

# Rabbit's Wedding

by David Nichols



Matthew, Phil, Richard, Paul

Rabbit's Wedding, the band so nice I became a record company to release their first single. What more can I say, except that they're a fine upstanding bunch and deserve more than the flippant tone of this cynical youth's smarty-pants prose.

During this interview, Matthew Hall (the Rabbit's bass-player) and I periodically explode -- these explosions are in fact part of nearby railway repairs (or railway sabotage maybe). Most of the interview is about Perth. You may contend that it's silly to talk to someone from Perth about Perth for a Perth magazine, but I contend it's not ...

How long did you live in Perth?  
"From when I was born to when I was six, and from when I was twelve until last year."

How do you feel about Perth now?  
"It's nice. Like everything it's got a lot of good points and a lot of bad points. The good points are that it's nice and small, not too much of a strain, it's very cheap to live there ... just nice. You don't have to do anything. You can become a millionaire just by living on the dole. (? -- ed.) The bad points are probably the same (explosion) things as well (explosion); the fact that it's so small gets to you after a while. And, um ... it's very naive, lots of people don't really get out of Perth," (possibly why they're still there -- ha) "and those that do, do so in a big way, they don't go from Perth to Adelaide or Perth to Bunbury, they move into the ... fast lane."

I make some noise about how I'd like to go to Perth, it sounds good.

"It's a really nice place to go for a holiday, but you wouldn't want to live there for too long. It's a very complacent place."

Do you think the Rabbits could have come out of any city?

"I don't know, it's not ... it hasn't ... either by birth or just pot luck we all ended up in Perth at the same time ... I'm not sure ..."

Are there particularly Perthian things about Rabbit's Wedding, in attitude and style?

"No, not really. I don't think something distinctly from Perth ... I mean, what is ..."

A lot of people would like to think there's a big group of Perth bands, which maybe starts with the Triffids, or even with the Hoodoo Gurus (explosion) or something ...

"None of those bands (explosion) have got anything in common really. I don't think there's such a thing as a Perth sound. Maybe the less successful bands in Perth are similar because they're not regarded in very high esteem in Perth, which could be a common characteristic."

(God, just try and get someone in a band to admit that their music sounds like someone else's -- it's enough of a feat getting a band with all guitars to concede

they might be a "guitar band" ...)

So what's so good about Sydney for the band?

"Just another place to play, I guess. There's a lot of people here, we've got a stronger chance of showcasing our songs to people. People aren't interested in what goes on in Perth, and they are interested in what goes on here."

What's your strategy for world domination?

"I think the only way a band can prove itself is by making records. As far as radio stations are concerned, you don't exist until you bring out a record."

Do you write a lot of the music for the band?

"I write a bit. It used to be everyone putting in something here and there, but now it's Paul with Richard or myself."

What do you think of Party Fears?  
"It's good, it's good to find some-

thing coming out of Perth which is reasonably professionally done. Sometimes it gets a little militant. I know there's a lot of ill-feeling between the mainstream music magazines in Perth and the ones like Party Fears. There's lots of ill-feeling between the independent music scene in Perth and the commercial one, I guess that's a cross-over from that ... no, but Party Fears is a healthy thing."

They've never been too keen on you. (Rabbit's Wedding are wonderful, and were getting much better performance-wise last time I saw 'em, and at the "Clarinet Magic" shows -- ed, 6/87.)

"Oh well, that's their prerogative. We're never ones to carry a grudge, it's probably just personal taste."

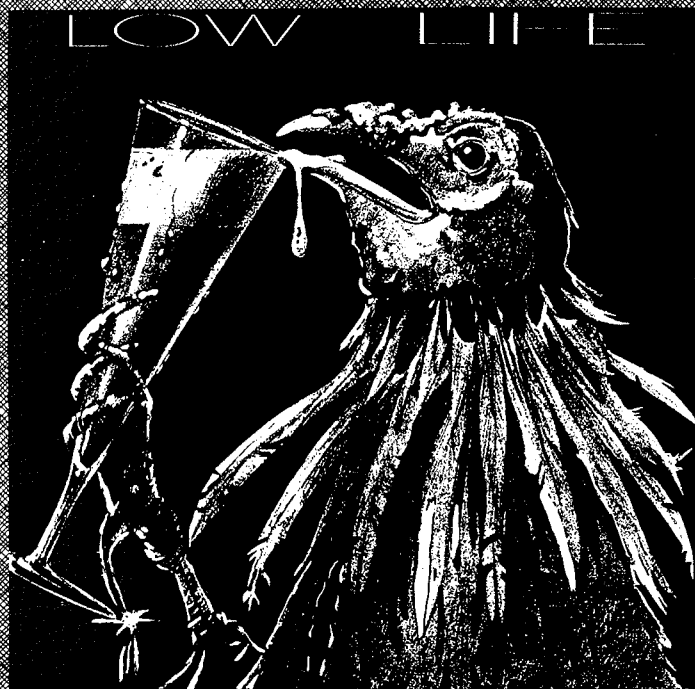
Well, that's the end of the Party Fears interview, now for the real one. I want you to go through this Top 50 chart and tell me what you like off it.

"From top or bottom?"

... alright, that's all you're getting. The other interview of which you've just had a tantalising glimpse is to be published one day in the final "Distant Violins", and if you're offended by that blatant self-promotion, don't be, it'll probably never come out.

I have seen Rabbit's Wedding four or five times this year; three times I found them average, once I was half-convinced and once (most recently) I was highly impressed. The new songs are excellent, though at the moment my favourite is "Four Kisses" from the record, pity the song has such an archetypal romantic-new-wave title. This band is headed for big things, and when I say big, I mean BIG -- ie. people reading about them in the Perth independent press, supporting Chad's Tree, people dancing to them ...

(c) the Distant Violins Empire of Terror, 1952.



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The Sunset Strip were formed in March 1986 by former Behind The Magnolia guitarist Warwick Brown. The original lineup consisted of two others from that band, with Wayne Arnold on bass and Les Buttrims on drums.

The group first went into the studio in April 1986 and recorded four tracks. "Going Home/Yesterday's Gone" were released as a 7" single on Au Go Go, and the other two songs, "Shotgun Blues" and "Rising Wind", go for ten minutes each and will be released with six other tracks as the band's debut album.

The rest of 1986 saw many lineup changes, and it wasn't until November that Warwick got a strong and stable band to-

gether, with Paul Ryan (bass), Andy Turner (guitar), Ian Hill (ex-Bo Weevils and Olympic Sideburns) (organ), Warwick Brown (guitar, vocals) and Les Buttrims (drums).

At present the band is not gigging very much due to Les having a weird and rare disease which has left him without most of his eyesight -- on a recent trip to Sydney with Harem Scarem, Andy had to fill in on drums for all gigs because of Les having to stay in hospital.

Recent news from France is that "Going Home" is no.4 on some alternative radio-station chart.

Greg Billows.

we're saying that because of the distance and we can't really see that it's just as boring as it ever was, or whether it's actually for real, but there's more venues and bands ...

P: It's a strange renaissance 'cos it's the third wave I've seen hit Geelong. We were sort of riding on the first punk wave in 1977, and then there was a long break with nothing happening, and then when the Magnolias came it was like a breath of fresh air. Places were packed out and everyone was partying full-on.

A: It was a very good time for Geelong, a little town that suddenly had a really wild band and we had a venue that we could use almost any time we wanted, and there was all the same faces -- that almost sounds boring -- but I mean it was just like a big party atmosphere, and there was a band that could reflect that atmosphere.

The Stooges were a big influence then, are they still?

A: Not so much in the actual sound, but in the energy level -- I guess we've got a predilection for loud distorted guitars in this band like in the Magnolias. I'd hate to think we were losing that energy level.

So what's in store for the band?

P: There's been talk of a possible trip up to Sydney.

A: Has there? I haven't heard any of it.

P: It's only talk, you know?

A: Talk, yeah, we talk a lot.

P: Warwick is talking about financing quite a bit of recording. We're also looking at getting into different styles of presentation, getting out of standard concepts of what has to be done.

A: Are we? Wow, you ought to ring me up more often and tell me about these great concepts.

P: Bringing out our own bootlegs and things like that.

A: And Steve Wynn, the lead singer from the Dream Syndicate, wants to release our stuff in America on his label.

He was really blown out by you, he just kept asking me questions about you, wanting to know everything.

A: We thought it might have been just idle flattery, but he went to the trouble of going to see Bruce Milne (Au Go Go) to ask about getting our stuff. He loved Harem Scarem too and wants to release them as well.

I don't know whether it'll mean anything in the long run, but it's nice to know that somebody's that blown out that they'll take the trouble to do that. In Melbourne you get used to so many blank faces just standing there holding drinks, so it's nice to have someone being so overt.

When's the album out?

A: Good question ... when we can hassle some advance royalties out of Bruce Milne to finish it.

P: Basically we're all poor.

A: There's about two tracks to do, two to remix and one to record, a re-recorded version of the single just to give it a different perspective, and that could come out any time in the next decade the way we get things organised.

Surely not!

A: It could be like the Young Modern album -- posthumous.

Have you got a title for the album?

A: No, that's something that'll probably get done in the next decade too.

This "next decade" business is really scary.

A: It doesn't do us much good either.

Paul, Andy, Ian, Warwick, Les



Andy Turner and Paul Ryan interviewed on 3CR by Georgia Halik.

Well, the single's finally out. Why was it delayed so long?

A: Ah ... the cover ... just the typical administrative things. It's not because anyone's been real slack, it's just what happens with a lot of independent singles. Christmas had a lot to do with delaying it.

Are you happy with it?

P: Yeah, I think it reflects the period it was made in, and it's a growing process too.

A: It was a very early recording and everyone was pretty new to studios as well. So I guess on that level it came out well. It's not reflective of the band now at all, we've been through a few changes since then.

I noticed the last time I saw you, you've added a keyboardist, Ian Hill, and it's a great organ ...

A: A great organ player! A lot of people might know Ian, he's been in a hell of a lot of bands around Melbourne. He's a great addition. That Hammond, a big sort of church-organ, gives it a whole new dimension, and he's got the big whirling Leslie speaker as well. So it's a real change from the single. There's so many more things happening in that song now.

You've always had your sound together and you know where you're going, but Ian's keyboards have rounded it off perfectly.

P: It's like a cohesion. One reason why this lineup seems fairly confident is because everyone in the band is coming from very similar roots, so our roots are well and truly sunk into the ground, and we're starting to shoot out a few leaves.

A: The organ also gives us a relaxed feel, because it provides a backwash of sound no matter what's happening with the guitars. It gives greater scope for interplay between instruments, whereas before it was more of a thrash guitar thing. Everyone's fairly comfortable now.

The band emerged from the remnants of Behind The Magnolia Curtain ...

A: The remnants is a good way to put

it.

... of whom I managed to get a live tape that I wrote away for, and a lot of people may be familiar with the flexi-disc which came out in "Livin' End" fanzine.

A: Yeah, that was our first foray into the studio. It came out fairly well for just a "live straight down onto two-track in a rehearsal room" job. The version on the tape is a lot crisper.

What were your influences around that time?

A: When Magnolia started it was Cramps, Stooges, anything that could be learnt while you were drunk. It was basically a Beasts Of Bourbon type of affair.

It wasn't really a serious band?

A: Oh God no, it couldn't possibly be serious.

P: That was one of the greatest things about it.

A: Everyone was too smashed to be serious, that was the reason for the band getting together. Get smashed and have fun. By the stage of the flexi ...

Then you realised you were good.

A: Well, I don't know whether we realised that. Everyone was too green at that stage, it was just starting to come out of that thrash period.

P: There was a lot of naivete. People didn't know where they were coming from, it was just like this propulsion and everyone was being driven, and that first incarnation crash-landed ...

A: Crash-landed into cirrhosis of the liver.

The story of our lives, I'm afraid.

A: Well it was for that band, they were the classic, living out the rock'n'roll dream of women and drugs and drugs and women.

P: And they were there, it was great and happening in Geelong.

A: Let's not mythologise the band too much.

What's happening in Geelong these days?

A: There seems to be a bit of a renaissance down there. I don't know whether

Interviewed by Kelly at L'Alba Cafe prior to its yuppification (is nowhere safe?); transcribed by David.

Why did the Holy Rollers album take so long to come out?

The stuff that goes from Modern Records is cut on EMI's old cutting machine, which is actually obsolete now. They cut it and there was a great big metal blob on one side -- they cut it on metal -- and so they couldn't even make a test-pressing. Then they re-cut it, and the test-pressings were terrible, so much noise on them, they were literally worse than a 78, it was unreleasable.

They also got left and right the wrong way around on half the songs. Then they refused to re-cut it because they said it was our fault on the masters, but it was a digital master, so they had an exact copy -- it's just binary information, so there's no way theirs could have been different from ours. Eventually the guy from Modern admitted he was wrong and took it to CBS instead. Now it's releasable, it's fine, 1000 have been pressed.

Where was 5+8=13 recorded, how, etc?

"5+8=13" was recorded in the lounge-room of Alsy Macdonald's house, years ago. Most of those songs were written in 1978-79 and I was starting to write songs in a different vein, they were sort of ...

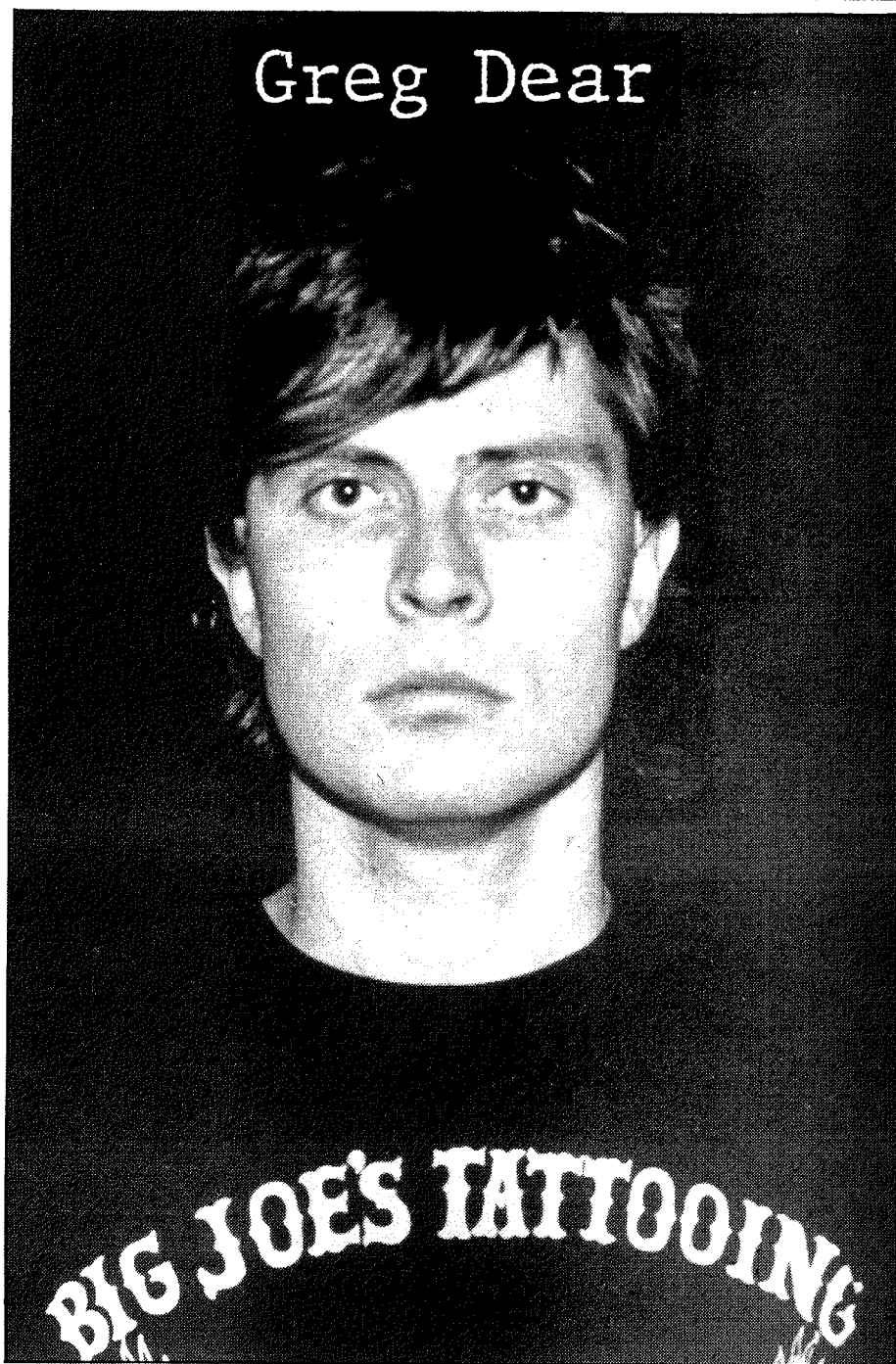
At the end of 1978 I got together a punk-thrash-type band called the Correct Methods. That had two lineups. The first was with people I went to school with who weren't into punk music at all, and were good at their instruments -- in fact, the bass-player now plays keyboards for Perfect Strangers -- but they didn't have the feel for that style. Then I did it again early '79. I had some new songs together, but that never really did anything -- not that I thought it would, it was just good fun to do -- and I wanted to tape a lot of those songs. Across the rest of 1979 I was writing songs that were in a sort of Johnny Thunders or Only Ones style, the other stuff being more like the Damned, Buzzcocks, Ramones ... really fast, chainsaw music. (nb: if anyone is wondering, 5+8=13 doesn't sound anything like that -- ed.) So the stuff on 5+8=13 was mostly written in 1979, and there's one really old song from back when I was at school in 1976. Around 1979-80 I wasn't playing live anywhere, I just used to jam with people.

In 1981, when I wanted to get a band together again, I didn't want to play any of those songs, I wanted to play the new songs I was writing, more ballad-y type stuff; but I didn't want to lose those songs, so I decided to record them. Alsy agreed to play drums, and his folks were away at the time, so we had the use of his house for a couple of days. We had to get in between Monday and Thursday, because those were the days the cleaning-lady came.

We did it all in one day and mixed it the next day, and five more songs were done about three or four months later, at the end of the year. We'd done eleven songs the first time, and the 5+8 is the five from the second time on one side and eight from the first time on the other.

I had to engineer the whole thing myself, so we set up this mixing-desk in his dad's study and ran all these lines down through the corridor and across into the lounge room where we set it all up. We were recording on four tracks, so we had the drums on two tracks 'cos I wanted them in stereo, another instrument on the same track, vocals on another and other instrument on another; so you had to almost do a really good live mix. We only had one reel of tape and I wanted to get as many songs as possible on it and make the gaps as short as possible; so I'd get it mixed, press play and record, sprint into the lounge room, slam the double doors, pick up my guitar, count "1, 2, 3, 4", and away we'd go.

## Greg Dear



None of those songs had been played live and so no-one had ever heard them before, so they had to learn the songs as well. I went in with bass-lines already written and that, teach them, have a couple of run-throughs with lots of mistakes, each run-through I might adjust the sound a bit ... We recorded everything we did, and recorded over the top of it till we got it right.

It was mastered on a cassette, recorded in a lounge room and mixed on an old Jands live mixing desk that gives a lot of hiss, so it's fairly primitive. Testing ingenuity to the limit. Effects and things were done when we actually went to tape, so what you did, you were stuck with. It was like doing a live recording, except no-one knew the songs.

Presumably "Faith And Fiction" was much easier.

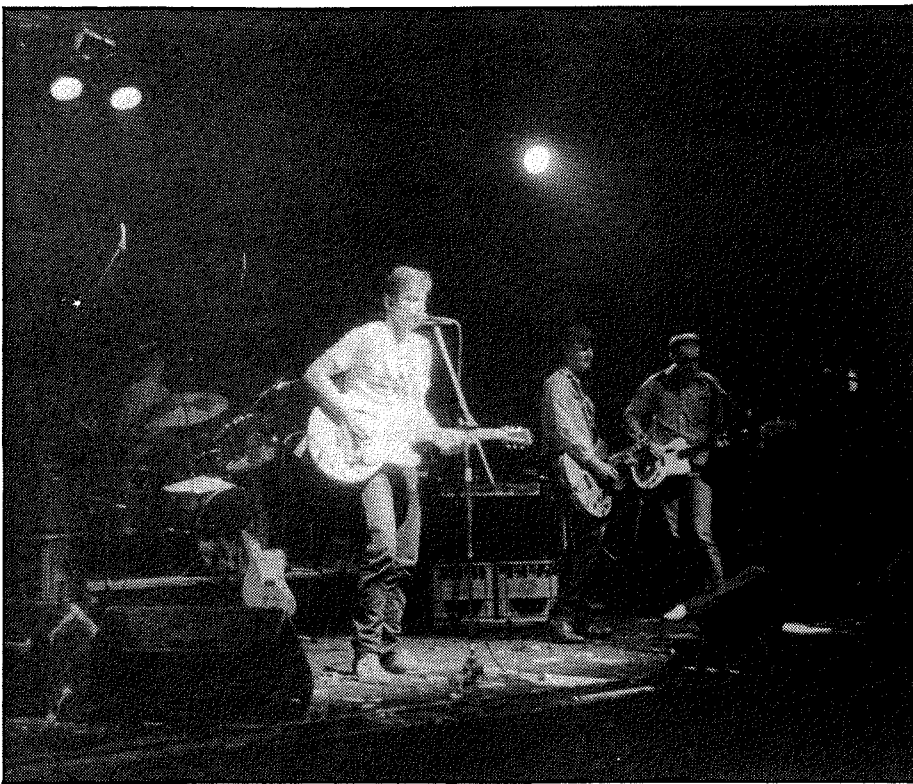
That was done at the School of Audio Engineering, which was ... it wasn't much better (laughs). I played everything and the students engineered, mostly one guy who was a student when I started and now works there as a house engineer. He knew what he was doing, but most of the others were beginning students, and I knew how to work the gear better than they did. But you have

to let them do it because they're learning, which is the whole point, and you're getting it for free. It took ages to do, but didn't cost anything to record.

I wasn't originally going to release those recordings; they were meant as demos to bring along to Holy Rollers rehearsals, but it took so long to do, because of the eight-track continually breaking down, that by the time I'd finished it, we'd already been playing songs like "New Army" for four months.

I went in and started it about the same time as Kim joined, May or June '85. It took until November '85 to finish. I only went in four times, with long gaps in-between, because they were booked-out with people wanting to record for nothing, and I wanted this one particular guy to work on it.

It wasn't really finished until I went to mix it down in April '86; and the Holy Rollers played their last gig in May, so some of the songs that were for the Holy Rollers, they never got to play! I had about ten songs lined up, including "Second Hand" and "Lifestyle", and for the whole first half of 1986, the Holy Rollers were going to learn them; but we just never got around to doing enough rehearsals to learn new songs.



Holy Rollers: Flick, Greg, Craig, Kim

well, but it's nowhere near as bad as alcohol, usually nowhere near as bad as people who've been on high doses of tranquilisers and things.

Where we work is mostly with alcohol, but most of the people use other drugs as well, so the combinations are problems. Probably the thing that makes us different from other organisations is that we have a full family programme, and we have what we call a co-dependence programme, which is for the spouses of people with a drinking problem.

People comparing your voice with Lou Reed, things like that; obviously it's a pain in the arse ...

I can't escape the Lou Reed one, because there's nothing I can do about that; I can't sing in the classical sense of the word, do tunes, range across a couple of octaves, so I'm a bit stuck. I think most people in the sort of alternative type of vein have built on the tradition of Lou Reed and those sort of people, so if you play that style of music then that's what's going to come through sub-consciously.

What do you plan to be doing in about ten years' time?

I'd like to be producing bands; and if I'm still writing songs that I'm happy with and think are worth playing to people, then I'd still like to be recording.

I can't see myself becoming, trying to become or wanting to become a pop-star, in the sense of the Hoodoo Gurus or INXS or something like that. To achieve that takes a 24-hour commitment. And then there's other bands like the Triffids who've had to work pretty hard for what they've achieved; they've had to go to Sydney and Melbourne and London, it's been hard at times but they've tried to be self-sufficient, and now they don't have any worries about their future. Then there are people who spend ten years of their life getting deeper into debt and getting nowhere, and at the end of it they've got nothing; not even a reputation, nothing to be remembered by. I really feel for bands like the Scientists and that, who've worked just as hard as INXS or the Models and haven't made it, and are just remembered by a few select. You'd have to be prepared to do that and I don't really think I am, 'cos I don't think there's anything at the end of it.

I'd still like to be involved with the local scene. I'll certainly be going out to see bands. I'd like to be familiar enough with most of the local studios to be able to work in a production capacity, so that's probably what I'll be concentrating on these next few years; learning about how to get a band you've perhaps seen a couple of times live, and take them into the studio and help them make their record ten times better than if they'd gone in there on their own.

When the Holy Rollers did "Above The Law" the engineer knew nothing about us; he was really good at getting the sound, but he didn't know what we wanted and we didn't know how to explain it to him. I was pretty happy with how it turned out as a debut single, but by the end of it he was in a much better position to help; if we'd done them as demo-recordings and then done the single, he would have been in a really good position to help us out.

I never used to think producers were of any use, that the band should be able to produce themselves; I suppose if you've had enough recording experience you can do that, but you've got to know something of how a studio works. I'm quite interested in learning a lot more about how they work; I've done enough recording to know the basics, and I know how to do mix-downs on my own and things like that, but I'd like to get into the concrete technical part of it; knowing how placing microphones in different positions will affect the sound, just how to take a sound that's in your head and find it in the studio. I think musicians could be really good at that; an engineer who can do that but can't play an instrument has his hands tied, whereas

Why did the Holy Rollers split up?

There's a whole range of reasons. We just weren't playing well. We were playing really well at the end of '85 at the Victoria Hotel, we were playing really well early '86 with the Marigolds at the Shenton Park ...

We'd been playing those songs for long enough that we should have been doing them really tightly and had some stage performance and that, but it just wasn't happening properly. We never had enough time to rehearse ... We needed a holiday, so we decided to have one and spend the time learning new songs and that. Kim was leaving so we needed a new bass-player; and I wanted to introduce keyboards and a whole lot of new songs and just not play the old songs any more, but the others weren't too keen on having keyboards.

I just decided that I'd rather do the new songs with different people; I couldn't see a change in direction happening, so I decided that if we were going to have a totally new sound and all-new songs, then the best thing to do was to start a new band.

There's none of this personality differences or things like that, 'cos I'd still really enjoy playing with those people, but I think the new band's going to be much better.

The worst thing is that the Holy Rollers didn't deliver on their initial promise. Ideally I would have liked us to keep developing and improving, but we just got to a plateau and died. It just became evident that we were never going to go anywhere from where we were, so I thought that rather than fade out slowly over the next few months, we might as well call it quits and start something new.

The best thing about the Holy Rollers was getting to play so many supports for people that we really liked, and to actually meet them. I didn't really get to talk to John Cale or Nico 'cos they weren't into communicating (though Greg did get all his John Cale LPs signed "Nosey '86" in green crayon -- ed), but it was good to say hello. Meeting Johnny Thunders and the Violent Femmes ... probably the nicest and friendliest people were the Go-Betweens, one of the few bands willing to talk to people.

Why did you do the 7", "Second Hand"?

I put that out mostly because it fitted in between the Holy Rollers and the new band. Both were songs I didn't want to

lose, but didn't necessarily want to do with the new band. I like having a couple of solo projects, anyway; and I thought, even if it takes a long time to sell it's something on vinyl that's me and no-one else. I might do another one later in the year if it's feasible.

96fm played it. Steve Gordon played it on his Tuesday night "Aussie Rules" show and gave it a good rave. I doubt very much if they'll put it on their playlist. I think it would fit in there; it fits into both alternative and commercial, sort of in with Lloyd Cole or the Church. They've got a copy, anyway.

(note: after this int, it was in fact playlisted for six weeks -- ed.)

I didn't consciously make the single to sound commercial, the B-side was going to be the A-side; but "Too Hard" turned out to be not that strong a song, and I'd thought "Second Hand" would sound too strange, but as it is it comes across as a good pop-song, it's a perfect crossover song. I was really glad when it started sounding like that in the studio. It's got five keyboard parts on it, but you can't tell because they're all doing little things and they're so far back.

Do you work apart from playing?

Oh yeah, yeah, you couldn't survive just off playing. I work at Holyoake, a drug and alcohol referral centre. It's not a drying-out place, more a treatment centre, not detox. People have to get detox before if they need it, though most don't really need it, it's a bit of a fallacy; particularly heroin, this idea of needing methadone and all that. Some in a really bad state need medical care for a while, but the medically worst things to come off are the prescribed drugs like tranquilisers, Serapax and so on; if people are on really heavy dosages and they just stop taking them, they can have heart seizures and things like that.

People get a whole range of things, but mostly just really severe anxiety symptoms; restlessness, agitation, sweating, sleeplessness, racing thoughts, panic, the same sorts of things they took them for in the first place, except much worse.

Alcohol's pretty bad to come off if you've been stuck into it; withdrawal effects are the same sort of thing, but if they've been strongly dependent they can get seizures, epileptic fits and things like that. Heroin is typically just like a bad cold; it has those anxiety symptoms as



someone who's a musician as well can try out a guitar part that goes something like this, bits of keyboard, percussion bits, all that sort of thing.

Why do you play and have all your publicity photos done with your glasses off, then keep them on the rest of the time?

I dunno. I've been wearing glasses for about seven years, but I still haven't really got used to them. I don't like them. I don't usually wear them on stage because they always fall off. They were annoying me tonight. When you shake your head around they slide down off your nose. The Midnight Choir were rehearsing and we'd all swapped instruments and were trying to work out a new song, and at the end of the guitar solo I was getting really manic on the drums. I did this fill on the toms and went to bash the right-hand crash, and did this big wallop across the toms, and my glasses flew off and hit the cymbal just a second before I did. Luckily they survived the fall, but it looked really spectacular. There's been a few times rehearsing and once live where they fell off or were hanging on one ear.

What Perth bands do you like at the moment?

There's a lot of bands where I like the people in them ... There's a lot of bands with heaps of promise that just don't really sparkle, they don't fulfill their potential, they underplay themselves. People are so afraid these days of looking or sounding pretentious; most people can list ten different styles that they don't want to sound like, but they can't describe what they do want to sound like; they're too busy avoiding comparisons, avoiding clichés, avoiding this, avoiding that, that they don't have a clear idea of what they're going for. I think that's the main problem. And I think they could all do with a bit better musicianship.

All these things I'm saying about bands, you could also say about the Holy Rollers, so no-one's immune; I think it's just the state of mind the Perth original music scene's in at the moment. Some bands are starting to break out of it. Most bands reading this will hate me for saying it, or they'll say "not us"; but if most bands have an honest look at themselves, it's clear that most people are getting their direction from avoiding things, instead of aiming at something.

What I'm really hanging out for -- and I wish I could come up with the idea myself -- is that something has to happen, this year or next year, like what happened at the end of last decade, because the 80's are as boring as the 70's were. The only good things in the early 80's were the people who had taken all the good ideas of the early 70's and put them into a tighter structure; and now what's happening is that tighter structure from the early 80's has been put into a glossy, sort of saccharine mainstream version, and people are trying to avoid it but haven't come up with something else.

What we need is something dramatic; not so much the London punk thing -- that did a lot for the politics of the music industry, and a lot of those benefits are still with us -- but more the sort of artistic breakthroughs of the New York punk scene that's needed. Or we need another Birthday Party, something that's new but not disconnected with the rest of the history of rock'n'roll; a big jump forward rather than a break.

What do you think of the WA Rock Music Industry Association? (an aspiring-megabuck organisation much like it sounds -- ed.)

I dunno ... I'm just going to sit back and watch what happens. I'm not interested in the politics of it at all, I can't see anything good coming out of people arguing with each other about who's morally right, or who's being played on 96fm. I hope they come up with some concrete things; if they can form a code of ethics for the local

music scene, if they can get some concrete assistance to new bands ...

They keep talking about "if bands promote themselves properly then they'll get played", which is rubbish -- promotion costs money and the small bands just don't have that money. One of the sad things that happens is if you look at things like X-Press, you have the same bands getting exposure all the time, and it's directly related to those bands buying advertising, those bands' managers buying advertising and the venues those bands play at buying advertising ... it's not payola or anything like that (think of a better word -- ed), it's just that if paying their bills means a V-Capri feature every week, then so be it. If the Association can start to change some of those things ... I'll just wait and see what happens.

I'm just really glad that I tried to get a lot of people from 6UVS and 6NR to turn up so that there was representation. But I think that people in the alternative scene have got to make up their minds whether they want to be part of the establishment or not, and if they don't then they've got to stop grizzling about being ignored. It really comes down to a matter of taste; the reason I'm not particularly interested in becoming part of the mainstream is that I don't like that sort of music, I don't play the type of music those people want to hear and I'm not particularly interested in the things that they're interested in. If I got a gig on Friday night at the Floreat Hotel, the audience by and large wouldn't like what I was playing for them; but if I put out a record that those people do like, then it should be available to them on an equal footing.

What's this tape with Kate Bent?

She and I did some songwriting together in mid-1986, when the Holy Rollers weren't playing. We started writing songs to see if we could work together as a songwriting team, and once we got some songs together we started thinking of putting a band together around them. Gary Chambers came in and had a few jams with us.

Getting a band together was taking a long time -- I was enjoying the rest from live work so I was dragging my feet a bit -- and Kate got an offer to sing in Sydney, and decided to go for it; but we decided that we should record the songs to avoid them being lost forever, so before

she left we rushed into Jim McKibbin's 8-track studio he was building, Alien House, and put down drum clicktracks, rhythm guitar and vocals in one evening.

It was originally purely for demo or publishing purposes, with a vague idea of releasing some tapes to pay off the recording costs, but since then I've decided it's worth releasing as a proper record; so I've been replacing shoddy guitar parts, fixing things up, generally tidying it up to make it presentable. Ten songs will be on the album.

What was the Midnight Choir?

When Kate left I continued looking for a rhythm section, and was eventually approached by Andrew Watt and Scott Sloggett, both ex-Just Add Water. This got off to a slow but promising start.

We spent a lot of time in the rehearsal studio working on arrangements, which was something I wasn't used to -- the Holy Rollers used to stick with virtually the first and simplest thing we came up with, unless I'd written a particular drum pattern or bassline I wanted, but Andrew's method was at the other extreme -- find as many different basslines as you can and then strip them down, instead of starting out simple and adding to it. He and I learnt a lot off each other and tried to complement each other's style, but in the end it became apparent that what each of us was doing was compromising, and we increasingly disliked it; so after only one live show as the Midnight Choir, we split up.

We may go on to record a couple of songs for a retrospective album I'm planning on doing, which will include all those unrecorded Holy Rollers songs -- "Friend", "Talk This Way", "Lips Of Wastage", etc -- but apart from that possibility, we parted on friendly terms. Andrew is working on his songs in a solo format, and Scott may be setting up a business and may sadly never drum again.

Meanwhile I contacted Errol Tout, the one person I'd wanted to play with all along, and put together the Beautiful Losers with Cliff Kent (bass, ex-Pride And Punishment) and Russell Wilson (ex-Kno Matter). I have a good feeling about this project, and I'm confident that it will be an excellent unit with some great recordings to eventuate.

Beautiful Losers: Cliff, Errol, Greg, Russell



New Order: The independent dancefloor success of the 80's. As Joy Division they spawned an entire generation of Gothic rock bands. Together they boast some of the most inspired vinyl moments of the past ten years: "Transmission", "Love Will Tear Us Apart", "Atmosphere", "Ceremony", "Temptation", "Blue Monday", "The Perfect Kiss", "Bizarre Love Triangle". On the afternoon of their 21/2/87 gig at the Red Parrot, New Order's bass-player Peter Hook chats aimably in the studios of 6UUS-FM. Interview by Stephen Phillips. Spontaneity provided by Stewart Hutchinson-Blue. Never mind the bollocks ...

SP: Despite your commercial success, New Order are seen as a cult band. Are you happy with this status?

I don't really understand the cult thing. I think people like things that aren't popular or populist. I think people relate to the way we do things because we're slightly odd and they appreciate that kind of odd behaviour. That's the only reason why you could possibly be called a "cult" band.

I think you appeal to certain people who take it very seriously, and what happens is that when you get big and go mainstream and become normal, you lose that, don't you. That sort of specialness. So maybe it's just a certain kind of people.

You've had a fairly long and fruitful relationship with Factory Records, and in that time you've remained fiercely independent. Have you ever been tempted to move to a major label?

Not really. We've been spoilt by having our own way, so it'd be very, very difficult to try and play it someone else's way. You can do it, like Public Image do it; it is possible to work within the confines of a major label. But because of our deal with Factory, we don't really need to -- we make enough money to exist quite comfortably on Factory and selling a lot less records than someone like Public Image would have to.

I've read about a few incidents of New Order getting up to a few tricks (PH: chuckles), like driving away with a journalist's motorbike in your van, getting a roadie up on stage to sing ...

We do like a good laff, no doubt about that. The guy was a jerk though, that's why we drove off with his motorbike, teach him a lesson.

SHB: Did you push it out of the van when you'd finished with it?

No, what we did was we put it on the tail lift and raised it in the air so he couldn't get it off. He was the guy that wrote the Joy Division book, "An Ideal For Living". Very strange character.

SHB: So there wasn't much direct input from you for that book?

There was none. He just hung around us for a while, started asking questions. He wasn't a nice character, he was very pushy and you soon got fed up with him. And also, if you told him something that was true and he'd heard something else, he'd accuse you of lying. So it soon fizzled out. It's very difficult with a book, 'cos no-one likes the truth, do they?

SP: I haven't read it, Stuart's probably read it ...

SHB: It's not a nice book.

It's interesting to us because it's wrong, you see. It makes it interesting.

SP: Would you agree that some of your weaker songs -- this is in my opinion -- things like "Confusion", "Subculture" and "Shellshock", are the result of the intrusion of perhaps outsiders?

So you're a purist as well, are you? I wouldn't say they were weak though, I'd say



## New Order

they were different. If you don't like it because it's different ... I mean, a lot of it doesn't really appeal to my taste either.

Is it true you did "Confusion" to break in the American market?

No, because it flopped in the American market. It was just an experiment with Arthur Baker. If you were going to break in America you'd just sign a big record deal, wouldn't you, you wouldn't faff about with an independent single on Streetwise which sold about 75,000, which is nothing. It was just an experiment.

The thing about John Robie is that he takes out a lot of your bass-lines ... is that annoying?

He takes out all of my bass-lines. Errr ... I'm used to it now. Shep Pettibone did it as well ("Bizarre Love Triangle").

I'm sure a lot of people would say one of the strongest aspects of New Order is the up-front bass.

Well, obviously some people don't agree, do they? (chuckles) He's a bit weird though.

Are you continuing to work with John Robie?

Not to my knowledge. I didn't enjoy it much ... I don't really enjoy being produced, I find it a bit dull. I'm not that type of person. I'd rather be involved with it, it makes the time go easier. I don't really like to sit in the back, all you do is go to sleep.

Was "Blue Monday" the turning point when you started to sell more records?

No, it's not the turning point that people seem to think. It didn't have that much of an effect because a lot of people still don't know that "Blue Monday"'s by New Order, they think the group's called Blue Monday. We didn't make that much money out of it because the sleeve was so expensive. (The UK issue had a silver inner sleeve and holes cut in the outer sleeve -- ed.)

It got a lot of younger people in America because it's just started to get airplay there, funnily enough. It happened in Europe in a lot of discos in holiday places and things like that, and people just don't know it's us. People will come and see us live and we'll play it, and they'll come back and say, "Wow, I didn't even know you did 'Blue Monday'", we get that all the time.

Does anyone ever come up to you and say "you did that song by that band ... who were they ... Blue Monday" or something?

People do say that. Like in America this time, because the audience was so different, so young, we were playing old stuff and they all thought it was new. They thought "LowLife" was our first LP.

SHB: What's your favourite LP of yours?

"Closer", I s'pose. I quite like "Movement". The thing I find most annoying about it was that the production was the worst that Martin Hannett ever did, compared to the live versions. It just didn't turn out in any way how we envisaged it, which was one of the reasons we started producing ourselves. I felt that about "Unknown Pleasures", which was a really weedy production but everybody loves it.

SHB: What about "Still"?

I like "Still", it's got some good songs on it. It was nice to get them out, because I thought that "Walked In Line", "The Kill", "Something Must Break" and that were good. Which is what will be nice about this Joy Division compilation record ("Substance 2") of all the old stuff, because it will be nice to get it available to people that want it.

SHB: The problem with "Still" is that it's sort of entered hallowed history, and everybody's got it but few people play it.

Yeah, but I've got loads of albums ... like my girlfriend keeps saying to me, "you should throw some of them bleedin' records

out," but everytime I look through them I can't. I think, "I'll keep that, I might want to play it one day ..." Groundhog Split and all that lot, "Deep Purple In Rock".

SHB: What was behind "Face Up", off "Lowlife"?

Nothing. (laughs) There's nothing conscious behind a great deal of them. There's a lot subconscious ... Why, what makes you say that?

SHB: It just seems ...

Odd?

SHB: Well, I like it. I just wondered if somebody was running around the studio with their knickers on their head, or ...

No such luck, mate. Just shows you what's on his mind, dunnit?

SP: I heard that "Blue Monday" was written around a newly-acquired drum-machine.

DMX, yeah. We were fooling about with it, ripped off a Donna Summer riff ... and bingo.

You've had a top 10 single in Australia now ("Bizarre Love Triangle"), so are you rock stars then?

I don't think so. Why, what happens? Does your dick grow an extra inch? (lots of laughs all round)

SHB: You sprout one on your forehead?

No, I hope not. I think Bernard has, he's a bit of a dickhead.

SP: Often an electronic band is very sterile live on stage, yet New Order seem to have a very fluid approach. Where do you think this fluidity comes from?

I think it's because the electronics are so precise and we're so sloppy; you get an in-between thing that makes it a flow, I suppose. We've got terrible memories. Shocking. You should hear the lyrics. Oh my God.

SHB: Spontaneity ...

Terrible, a terrible disease.

SP: New Order have such a distinctive sound, do you feel you've influenced the way a lot of other bands sound?

Possibly. You do hear a lot of stories of other people trying to rip you off -- Simple Minds, Orchestral Manoeuvres, U2. That was one annoying thing about the last time we went to America, people were comparing us to Simple Minds and U2! U2 made a fortune out of ripping Joy Division off. That was a little bit annoying.

Robert Smith said in an interview once that New Order had ripped off "A Forest" ("This Time Of Night"), and he wrote "In Between Days" for that very reason.

"Dreams Never End", yeah. I did rip off one of theirs actually, when we played with them at the Marquee. I thought it was quite interesting the way the bass-player ... I always played octaves down and he was playing them up, and I thought "I'll try that". We wrote that Earcom track out of it -- not the one that builds up ("Auto-suggestion"), the other one that's more poppy ("From Safety To Where ... ?"). Great bass-line, I really like that bass-line.

You sang "Dreams Never End" yourself. Did you write the lyrics for that?

Yep, them were the days.

How do you feel about the incredible proliferation of New Order bootlegs that are around?

Umm ... that is a little odd, blatant profiteering. But then it must be a compliment, musn't it. Collectors. I'd do it if I ever came across a really good Iggy bootleg or Bowie bootleg.

(note: very few NO/JD bootlegs are about now, due to the fact that a) most were done by one person in Australia b) he got busted a short while ago and so the records are instant collector's items. Many are rubbish but some are definitely worth tracking down -- ed.)

Why are you doing more interviews now? Is this a change in attitude, or are you taking yourselves more seriously now due to your commercial success?

I think it's a combination of everything. You get asked a great deal, and it's not very difficult. If you don't want to do them, you don't have to. You get to a point where you can't be intimidated.

I remember reading in Smash Hits quite a while ago (PH: chuckles) that there were no New Order interviews around. Yet there

was this little thing in Smash Hits, that was very funny.

You should read the new one, that's hilarious. If you try and track that down mate, you'll piss yourself laughing.

You played quite a few old favourites last night. How long since you've been playing "Love Will Tear Us Apart" again?

We've played it pretty consistently. We just used to play it on, like you know, Ian's death-day, barmitzvahs and things like that. You just wheel it out when you're fed up. We were gonna play ... the promoter was begging us to play "Blue Monday" so people would come to the Red Parrot tonight. We couldn't be bothered, we were so sick of it.

The commercial radio station here was advertising that "New Order will be here playing all their favourites, including "Blue Monday" and "The Perfect Kiss" ...

I know. The promoter said that people were really upset last time. He blamed the drop in audience right down to the fact that we didn't play "Blue Monday" last time. Which I find unbelievable -- I mean, if you have to pander to people like that, you may as well fuck off.

How much gear do you tow around? Must be a lot.

Two and a half tons. We've got a spare of everything, in case it goes down, so you can just switch to another one. So you've got two Emulators, two sequencers, two drum-machines. It's quite complicated. We just stand there and the roadies do it all. It's all done by floppy anyway. The wiring up's the pain, and the programming.

You must know a bit about computing then, if you're into the programming.

No. I'm proud of the fact that I don't know anything, because it's boring as fuck. Synthesizers are boring -- they make wonderful sounds, but they're boring.

You tend to play your bass guitar almost as a lead instrument, like a "guitar hero" type thing. What's behind that, you just enjoy getting right into it?

Ego. I don't know, it just came to me. The higher you play the more you can hear it.

SHB: An ego contest with Bernard?

Yeah, I s'pose so, in a way. It's been there for a long time though, it hasn't just arrived. Even in the Joy Division days the riffs were very much the same, and there was no thought of it there.

SHB: You must get along anyway.

Oh yeah, I've known Bernard for nineteen, twenty years. We were at school together. Known our tour manager Terry for twenty-two years. Longevity, that's what it's all about, isn't it.

SP: I saw a live "Thieves Like Us" from Top Of The Pops, and you had this huge black bass guitar, which seemed almost bigger than yourself.

Probably the Yamaha, that one, don't use that one anymore. Straight semi man now myself.

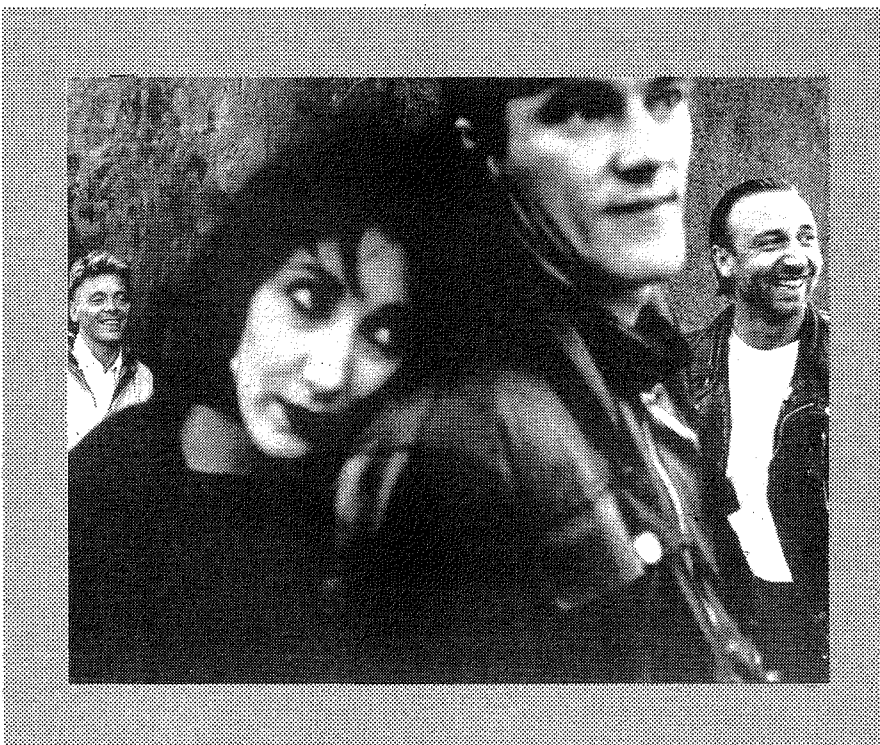
You played "Do The Ostrich" last night.

It's an old Velvet Underground tune. We did it 'cos it's easy to play, and we got fed up with "Sister Ray" recently. Just another way of ripping people off. You hum it, we play it.

Well Peter, thanks for speaking to us. Anything you want to say?

Bollocks. Just thought I'd like to say that. You're welcome, mate. See you in two years.

(Broadcast on 6UVS-FM Drivetime 3/4/87.)



Stu Spasm was interviewed way back in August '86.

Stuart Grey was born in Adelaide, first picked up a guitar at the age of fourteen ("there wasn't going to be a war on, so I wouldn't have a gun") and immediately formed high-school band BICEPS INCORPORATED. Several more high-school bands followed.

His first real band was a nice clean pop group called the ELEVATORS in late 1978. The Elevators watched Stuart getting punker and wanting to do wilder music while they wanted to do pop things, leading to Stuart quitting and forming EXHIBIT A in early 1979. Other members were Marty Williams (drums -- now a ranger in Mt Gambier), Nick Pervert (guitar -- went mad, ran around naked with an axe, got locked up, still wanders the streets of Adelaide demented) and a couple of different bass-players.

The BAD POETS formed early 1980, then Stuart quit and resurrected the name EXHIBIT A for a hopefully-money-making trip to Darwin late 1980, other members being Joanne (bass), Richard Ploog (drums, now Church) and Peter Brat (keyboards). Stu and Joanne returned to Adelaide in December and Richard Ploog left to join the Church a couple of months later; Peter Brat continued the band, and many people passed through it after this, including Robert Howard (aka Dr Robert of the Blow Monkeys) and Brett Ford (before he met Stu). Stuart did another version of Exhibit A in Adelaide in April-May 1981, so for a while there was one in Adelaide and one in Darwin.

Exhibit A re-composed itself in Melbourne in 1982 and recorded a single that

due to lack of money. (There are lots of recordings of various bands with Stu that haven't been released for one reason or another (usually financial), but that may yet see daylight if Stuart or some independent recording entrepreneur ever has the money to put them out on a whim. "It's not as if they're going to do much. I suppose they're historical ... after a fashion ...")

When Zulu Rattle broke up there was still a gig lined up at the Strawberry Hills, despite the band having ceased two months before; so the SNOT COLLECTION was put together, consisting of Stu, Lachlan, Tex, Dave Taskas (Grong Grong bass -- "Grong Grong were one of the best live groups I've ever seen") and Ewan Cameron (ex-Purple Vulture Shit and Whorse Manure). Snot Collection was a one-off that had songs called "Biker's Bum", "Saggy Tits", "The Average Male Has Six Erections While He's Asleep" and "Slap Gran With A Fish".

The week after this they played there again, but as SALAMANDER JIM. Before this Salamander Jim had been between Tex and Kim Salmon, and had played twelve gigs before Kim left with the Scientists for the UK.

"Salamander Jim and the BEASTS OF BOURBON (Tex-directed mostly-covers-band) were going at the same time, as was DEATH IN VEGAS, a cabaret band which was most of Salamander Jim as well as Ewan and this guy (Sax) Adrian. That was a phase I was going through of wanting to be a crooner. I did very well as a bad crooner, going around tormenting people that were just trying to sit there and have a quiet drink and ignore the sound. That was a good band."

In 1984 ex-Gun Clubbers Kid Congo and Patricia Morrison sent Tex an offer to join

the LEATHER MOUSTACHE, then changed the name to the LUBRICATED GOAT. That was only meant to play a couple of times.

"I came to Perth for a holiday, and to do a few gigs to pay for the trip. It's done me good to get out of Sydney for a few weeks, even though I really like Sydney. Lubricated Goat has made a record over here; like the Salamander Jim one, it's a lot different from what we've been doing live here.

"Next is a compilation of bands like Lubricated Goat, Grong Grong and so on -- groups that go beyond like being punk bands, into total subversive music. 'Jason's Place' by Lubricated Goat will be on that. (This compilation, "Waste Sausage", is on Black Eye Records, an offshoot of Red Eye.)

"People keep telling me I'm stupid because we haven't tried to come up with something commercial. 'What are you going to do, you're just mucking around, why not do something commercial', meaning 'why not come up with an image and flog it' like certain people I know do.

"I don't want to be reactionary about things, but whenever I see something that someone's done trying to be really commercial, it just makes me want to go the other way. It's like I'm just bitching with music. I'll never have a no.1 record, I'm just too cynical to do things like that. You've just got to drop your principles in a way.

"I have my own conception of rock'n'roll. I hardly like anything. Whenever I get asked what I think of something, I feel like a real spoilsport ... usually it just does nothing for me. It's unusual for me to see something that makes me really like it.

Stu Spasm and his

# LUBRICATED GOAT

-- music the Devil couldn't take

never came out ("it was contrived to be a pop-song -- it's probably the most commercial thing I've ever done"). Playing on the single were Stu, Richard Ploog, Chris Walsh (now Moodists) and Peter Brat. Peter Brat still talks about it -- "He lives on past glory, and it wasn't really glory in the first place. He likes to be associated with famous people, 'I met such-and-such'."

Brett Ford came back to Melbourne in 1983 and met Stu and Nick Barker (now Wreckery bass) and formed the SINGING DOG. This played a couple of times, but Brett never had a drunkit and the band were far too poor to get him drums ("the kit he's got now is the best I've ever seen him with"), so that came to nothing, although there is a rehearsal-room tape (9/2/83) in existence.

Stuart went up to Sydney for a holiday and liked it enough to move there -- "I just became really inspired and excited, it was much easier to do things there" -- and met Greg (Tex) Perkins and Lachlan McLeod. They started practicing together as Lachlan was learning the guitar, but couldn't really do anything until he got better.

In the meantime Stuart joined ZULU RATTLE (formerly BLOODLOSS from Adelaide -- recently reformed, get the tape), "who all had really long hair except for me. Everyone thought they were heavy metal, but they weren't. They were right into Stooges and Radio Birdman and stuff. They used to play really noisy music that went beyond what Radio Birdman did, 'cos it didn't have rock lead-breaks all through ... it wasn't necessarily better, just more modern."

Zulu Rattle recorded a track on the Strawberry Hills compilation LP (worth finding), and a single which never came out

them as Fur Bible, bringing Salamander Jim to an end ... even though the record was just about to come out. "It's hard to imagine what would have happened if it had continued. Salamander Jim had been sort of bluesy before, and it was just starting to change on that record.

"When Salamander Jim finished, I went over to England to see what it would be like there. It's stifling. I bumped into Brett Ford and we had a group there also called Death In Vegas, and about the time we were ready to start looking for gigs the winter was just coming up, and I didn't feel like hanging around and playing in the freezing cold. If the record had come out before I got there I was going to tell them that was us and get gigs that way.

"I joined this band called Stump, and they kicked me out because they didn't know what I was like when I was singing. In Perth this time I haven't really been talking to the audience much, jumping around or anything like that -- though I don't make a point of doing things like that -- but in Stump I turned up in silver trousers, rolled around the floor, did somersaults and so on, and they were all deeply shocked at my behaviour and didn't want me after that. They'd gone through a lot of singers. I listened to their record in a shop the other day and they had this Irish bloke singing in the exact opposite way to how I would. It was really funny.

"When I got back, it was amazing to see how all my friends could do things really easily. I'd forgotten what it was like ... I hadn't really forgotten, that's why I felt stifled. So we immediately started doing things again.

"We made all these four-track tapes as

"I like the Butthole Surfers. When I was in England I saw lots of people I wanted to see; unfortunately I missed them 'cos they played these secret gigs.

"I didn't get to see the Swans 'cos they were on after I left. Brett saw them, but he said he had to leave because it was too loud and making him regurgitate. When the singer Michael Gira reads his little stories it's really nice.

"I saw Mark Stewart and the Maffia. I saw Sonic Youth. They're some of the best groups I've seen in a while. It's hard to sound like one of those groups when you're playing at Meccanos.

"I bought a record by Suicidal Tendencies, a really fast hardcore band. I saw the Fall a few times in small places with small PAs; they weren't mixed, but still retained the same character of their sound.

"I've gone punk again lately; just every now and then, if I'm not exposed to music for a while or I get sick of watching TV. I always feel like having some things in my record collection that are complete bursts of energy, the hardest, most vicious things you could hear. Musical antibodies. I like to put them on around seven or eight o'clock on a Saturday night when I'm having a few drinks, getting ready to go out and getting really primed up. That's one of the best times to listen to certain music.

"If you get all these soft things coming up as you walk past various shops, people have soft music on all day, aural wallpaper, FM rock stations, a pleasant buzz in the background all day ... it's good to have different soundtracks to live your life to sometimes.

"I walk around the city with a Walkman on playing Stooges "LA Blues", the Resid-



ents, John Cage avant-garde noise, Throbbing Gristle, it's good to walk through department stores or sit on the bus with that on. No-one knows what you're listening to, it's like walking around in the dark with your penis hanging out, and no-one knows.

"Sometimes when I'm out at gigs I wish I had a Walkman with a different soundtrack while the bands are playing. It's the same as taking earplugs, I suppose."

What are you doing next?

"I'm going to become an Elvis impersonator. I've bought an Elvis suit, and I'm going to start an Elvis impersonating agency."

You're going to get fat and die?

"Mmm, possibly. I'll probably become a famous artist at some stage too, 'cos I make wonderful things like this. (shows figurines) Charlie Manson, Nick Cave, Elvis, a pig, Andy Warhol, Iggy, the devil, all the Elvis mugs, Sid and Johnny, the Prisoner ..."

(Stu Spasm -- guitar, vocals  
Brett Ford -- drums  
Peter Hartley -- bass.)

Dog was formed; then Stuart went to Sydney then London, and Brett went from India to Perth and then to London ... where Brett was sitting in a nightclub and in walked Stuart. They got Death In Vegas together and played one gig.

Then there was Chicken Holder. "A Chicken Holder is a skewer you stick chickens on to cook a whole chorus-line of chickens, more birds in the oven. So we put the chicken over a mike stand. And there's this little unit you hit and it goes 'bbbl-bbblllll', so you put that up the chicken and hit the chicken. Stuart wears a bright green leotard with a whole sock-drawer down his jocks; meanwhile there's this tape of instrumental versions of Tom Jones, Frank Sinatra and so on playing, and Stuart has a long microphone lead and wanders around singing to these instrumentals, and going up to people, pinching them on the cheek, sitting in their lap and stuff. 'Oh dear, he's coming over here.' It was a pretty disturbing act."

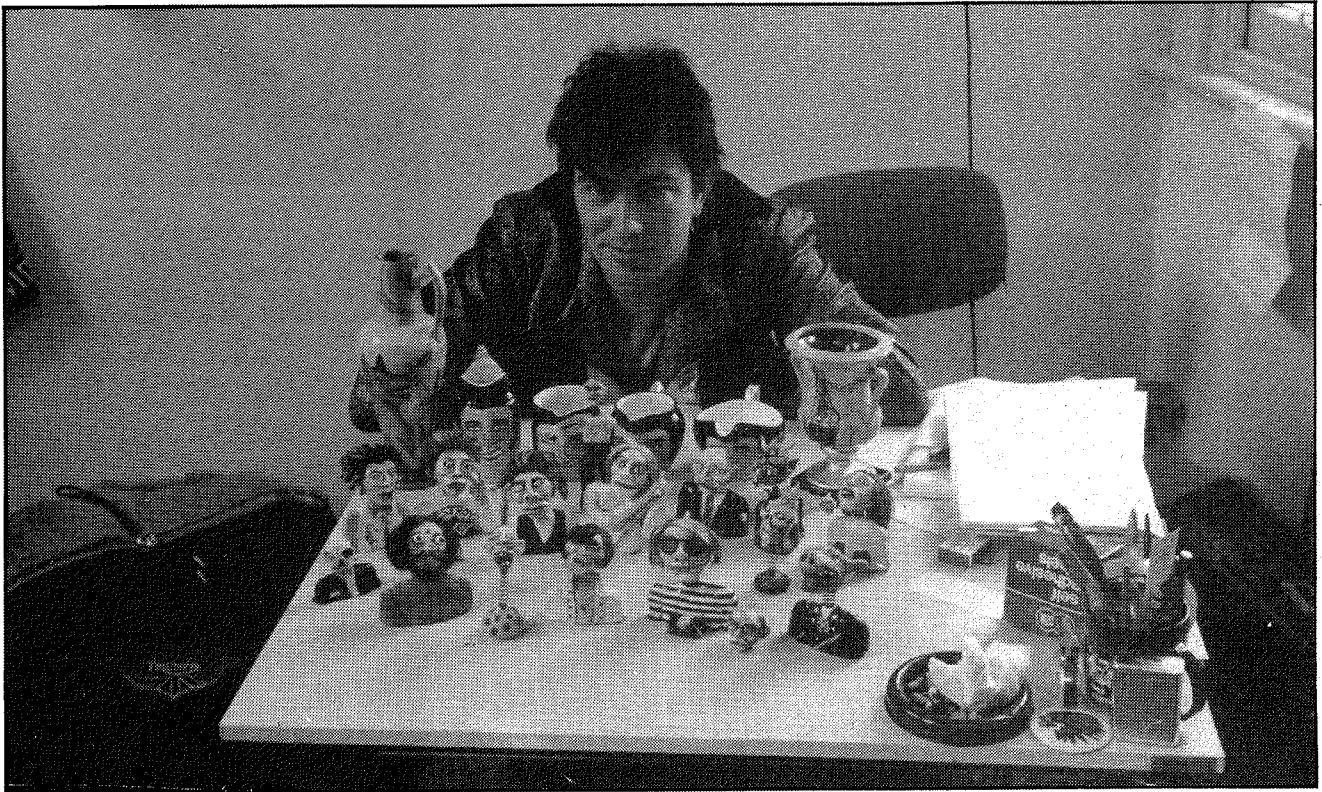
One famous show had someone become very displeased at these persons getting chicken all over his carpet, and made his displeasure highly known; this leading to one of the band placing the chicken down the appalled one's pants. "That was Stuart

ed.) "That's Jason the Unpopular's house ... 'where the TV's always on/ and there's always a spare towel/ at Jason's Place/ And the fridge is always stocked with oysters/ let's do some freebasin', baby/ at Jason's Place/ Rub the coke into my knob/ Euuuuuhh ...' It's really nice.

"Free-Flying Lady' is a real classic. 'Free-flyin' lady/ You are all the world to me/ May you bear me several children/ In a cottage by the sea/ Wohwoah ...' There's a million little songs, I'm not sure which are on it.

"I think 'Bernard's' on it. 'Five hundred guests at Bernard King's table/ Eating their soup with a soup-ladle/ Five hundred guests with their lips a-smackin'/ In comes Bernard with a big erection/ Bernard drops his stale tweed strides/ all manner of seafood hiding inside/ And the little prawn said/ (And the wittwe prawn said)/ ... Oh no Bernard we don't wanna go to war ..."

This form of Lubricated Goat did a few more shows when the Kryptonics went to Sydney, a couple in Kings Cross ("We thought it an appropriate place to play, to make them think thoughts of how decent they were") and one at the Hopetoun in Surry Hills. "We didn't practice at all, it was



Brett Ford and bits of Peter Hartley were interviewed just before the Scientists support.

"Stuart came here and did a Lubricated Goat with me and Pete. He didn't know Pete from before, but I knew they'd be really good together. They got along really well, and went together musically as well."

What are your impressions of Lubricated Goat?

"Bleatings. Noises." (Gives a few.)

"See that review in RAM?"

Peter: "Bruce Springsteen!"

"Yeah, he'll never live that down, 'cos Melanie said that to him as well, and he spewed."

(Actually he looks more like Jon Moss from Culture Club ... but never mind.)

Pete: "Gilpin! Gilpin, Gilpin!"

Brett: "Yeah, this horrible girl in Sydney said he looked like Gilpin, which is really funny 'cos one of his bands, Hot Property, do Mi-Sex songs. She came around to his place and asked if he had any Mi-Sex records. Quite strange."

Brett met Stuart when Exhibit A came to Melbourne to record their single, and Brett was staying at Stuart's place and got to know him. Exhibit A split and singing

on vocals, me on chicken -- I had a quail on the end of a stick and hit the chicken with the quail -- and Dave Johnson came along as the Beautiful Assistant. 'Bbl-bbbllll!' The crowd warmed to it."

Peter: "All the chickens left though."

Brett: "Most of the people got into it, laughing their heads off. It was a galah event."

Whilst here Lubricated Goat recorded five tracks at No Sweat (produced by everyone at once) for one side of an album, the other side being tracks by the previous Lubricated Goat in Sydney. "There's 'Anal Injury', that's quite cheeky, it'll go down in the annals of history. 'Guttersnipe', 'Jason The Unpopular', 'Nervequake', 'Beyond The Grave'."

Is "Jason The Unpopular" about a real person?

"Yes, I think it is. It's about a poof who lives in Sydney. He stood outside King Burgers and carried into his moustache/ Children ran up and spat at him/ Even the birds in the trees seemed to whisper, 'Get Fucked!' ..."

Any songs from the first Lubricated Goat?

"I think 'Jason's Place' is on it." (Actually on the "Waste Sausage" comp --

just from memory of the gigs here. Quite spontaneous. It went down well.

"At the Piccadilly we had Adrian, the sax player from Hot Property, join in. We had dancers as well. Even the Kryptonics had dancing girls at times, professional ones. It went down a treat. You could tell people were right into it, whereas here it was pure shock therapy.

"We supported the Kryptonics once, then the Kryptonics supported Lube Goat once. That show was with Southern Fried Kidneys, a real grunge-bucket band. They're very good, I enjoyed them immensely. They've got a Christian singer and a cop for a bass-player."

Lubricated Goat probably hasn't got a future for the time being. "Not unless he comes here or I go over there. He's got a band together called Bullock, with Nick Needles (in "Dogs In Space") and Nick Barker. A heavy-dub-funk band. There's also Hot Property, and Stu Spasm's Commercial Band, who are fantastic.

"We're sending a copy of the Lubricated Goat LP to the Butthole Surfers, we think they'll like it."

David.

# KING OF THE GROUND

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Red Room Records Release

LIME SPIDERS / MAL EASTICK / JOHNNY DIESEL AND THE INJECTORS / MONDO ROCK / ROSE TATTOO / THE ANGELS -- "HOWLING IN THE PARK" -- Sunday 8/2/87

Outdoor venue, large celebrity bill and a blue-sky day -- what more could a poor boy use. Hot? Hotter than Beirut under siege. The temperature on the day went part-way towards explaining why McComb doesn't get excited, just mean. Mick Blood's hoarse "Do either of you guys know where the piss-shop is?" was more a plea for immediate sustenance than a social drinker's casual inquiry.

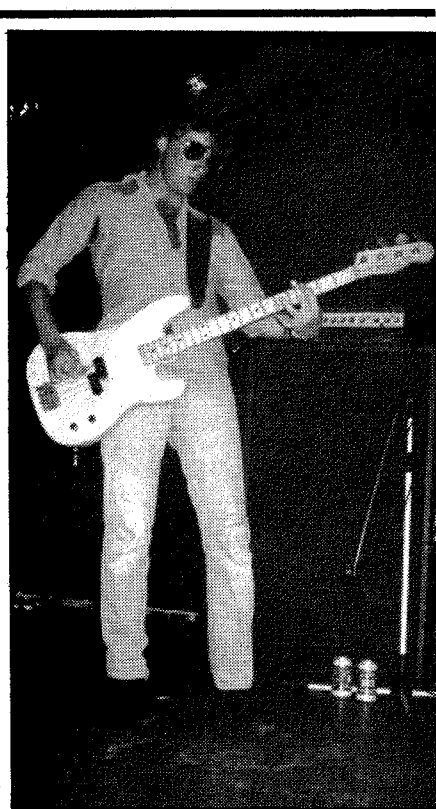
The Lime Spiders, as opening act, copped and coped with the worst of the noonday sun without so much as a "Corp.man, we've got a man down!" The set was blistering, surprisingly energetic delivery considering the mean heat; the band's sweat partially rewarded when a few of the day's early arrivals tottered towards the shade by the stage for a subdued but genuine bop.

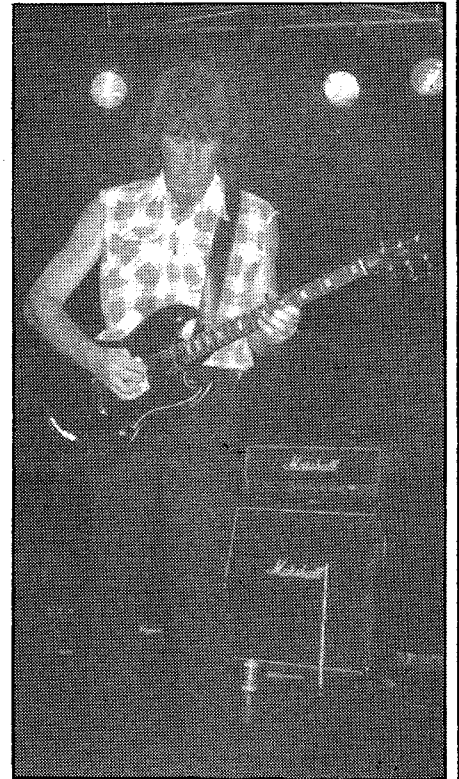
Mick Blood's distinctive raw brew-fuelled vocals sliced any fears of lake-flat open-air sound, the trademark scream reserved for pointed punctuation rather than the usual vocal napalming. Gerard Corben and Tony Bambach toned their various attacks with an air of the casual giving the impression that these fellows would tell the Four Horsemen of the Apocalypse to go play in their own shit -- then turn their back on them. Richard Lawson, who quipped straight after the show that he was set for a prima-D. passout after three numbers, gave no impression on-stage, sweating through torrid floor-tom/bass slaps and salvos. Pre-show breakfast, salt-tabs and Pluravit -- that's the spirit!

The bulk of the Lime Spiders material is ploughed through with tones more difficult to ignore than a Laaz rocket enema, pleasing more than diehards there to slop down the next-to-last show on the band's first trek westward. A more than merry version of "Stone Free" pulled even the uniformed Angels and Tatts fans to their toes for a sway.

The affair itself came off far more slickly than the backstage chaos usually associated with large bill/venue affairs. Bands arrived and appeared on-stage on time; this, combined with the organizational masterstroke of using the SES for outer-ground security and parking, proved a regular boon to the efficient running of the whole jamboree.

We spoke at and were politely respond-





# Lime Spiders

ed to by an unwashed and more than slightly dazed Richard Lawson and Mick Blood, shortly after their set in a tent-cum-dressing-room that managed to wilt interviewers, interviewees and recording equipment alike. Take it from me, that amenity was positively warm! As we listened to these kindly young men, the following wondrous story unfolded ...

## How have you gone down in Perth?

**R:** The Red Parrot was pretty strange. The first night there weren't many people, but they seemed to get into it; the second night there were more people, but they got into it less. I think it's something to do with the venue, but also it's our first time over. Last night (Shenton Park) they

went right over the top, getting into slam-dancing -- great!

**M:** Last night was much closer to the sort of crowds we've been getting elsewhere. We've been getting really good enthusiastic crowds for a long time in Sydney. We've been one of the biggest live acts there for quite a while, which I think a lot of people don't realise.

(Discussion of recent printed comments comparing the Lime Spiders with other 60's-influenced bands, ie. Hoodoo Gurus.)

**M:** I'm leaving!

**R:** I think those sort of comments are quite unfair. Certainly we've got the same sort of influences ... I think we're a bit more varied.

**M:** I don't think any two bands should

be compared like that. There's a psychedelic influence, some of that is there with us. We have a much heavier, more rock'n'roll sound. It's human nature -- people like to categorise. We get everything from Detroit-inspired heavy metal to fizzy, green, bilious pop. It's often totally ridiculous.

**R:** It's getting better over east -- the more people get to see us, the more they see the variety in the set.

**M:** A lot of the people who categorise us haven't got any idea of how much music we listen to, the variety. Almost every song on the album is in a different style. Our influences range from 60's pop/psychodelia through Blue Oyster Cult in the 70's, Johnny Thunders and the New York Dolls, right through to recent times. We've all got our favourite bands at the moment, some of whom are commercial, some non-commercial.

**R:** We're into Crowded House at the moment.

Darryl Mather had a great interest in 60's punk bands and compilation albums, the Sonics and the "Pebbles" albums being cited a lot, and your early sets drew from these compilations. This time around "Stone Free" is in your set -- Hendrix fans?

**M:** The younger generation ... I sound like an old man now. A lot of kids wouldn't have listened to a lot of Hendrix' stuff, though there seems to be a bit of a resurgence of interest in him recently. It's an ambitious song to cover, but it's a good thing that we are playing well enough to be able to tackle songs like that.

**R:** We're also covering a lot of that late 60's/psychedelic thing. Darryl was more into 60's punk, but I think it's developed more into English stuff like Wimple Witch and the Creation onto Cream, Hendrix and Janis Joplin.

**M:** As the line-up changed and the band improved, we got more ambitious in our choice of covers. We've done Cream's "NSU" on the album. We do "Action Woman" by the Electric Prunes, and we've just been jamming on Joplin's "Move Over". There's a leaning towards that heavier psychedelic music. That's one way of describing us ... but then, we'll probably contradict ourselves with the next song we play.

Jeff Atkinson & Brett Woodward.





The Pontiac Conspiracy is an organization of a few people. The name came from a 1760's plot by the Pontiac Indians. It was originally myself doing solo guitar at cafes and drama festivals; these being multi-media setups with maybe a play, a film, a comedy thing, then I'd come on and everyone would be sitting there after these morbid plays in a darkened room. They'd sit down and I'd be pissed lots of times and jump around ... it was good for learning to deal with people.

Then I played in this art-cafe, where they might have writer's nights, people drawing, that sort of casual set-up. People would be eating, so I'd walk around between tables and start getting into something, and I'd turn around and there'd be someone halfway through a meal and I'd have to suddenly back off to avoid putting them off and having them sputtering all over the place. That was pretty strange too.

Then Richard (drummer) started with us and we spent quite a few months doing recordings and working out what we were going to do. We had this bass-player called Kim Volkmann for a while, who used to be in the Bastinados. He wanted to play guitar instead of bass, so he went off to do that. Then Boris the Magician, one of the instigators of the Bastinados, joined on bass and a bit of sax. He's actually over here at the moment, I won't say who he's playing for. He was with us for quite a while, but it was just a fill-in thing; he was with us for eight months, while we did the first single and started on the EP, but the Bastinados started up again and that was always his first priority. We did double gigs for a while. They're still floating, but eventually they'll start happening again. They're a good band, a

good party; I don't think that single ("Over The Side/Disintegrater", 1983) is a very good interpretation of them.

According to your bio, you were going to tour Perth and Adelaide around June/July '86 ...

Yes, well ... we thought that was a bit dodgy, so we decided not to do it. We decided we were getting a lot of things like that happening, and Boris was leaving, and we were having problems with the "Wake In Fright" video; so we decided to wrap up that eight-month period of playing, and start recording an EP and finish the video.

This other guy had started the video and then accidentally wiped four days of shooting, then had to go to New York, and handed me this square box that I knew nothing about and said "here y'go!". So we had to go into this place night-times to try and work out how to edit, and we put that mess together (indicates videotape).

We took it to Rock Arena and they liked it, and handed us this thing to sign which said that if there were any copyright problems then we got in trouble and not them. Some bits of the video are taken from a film, so we decided to pull out of that; so the video is still a problem! But we should have new bits shot to put in place of the movie bits; and there's some technical things, but we've got access to equipment to clean all that up. There's not really that much work left on it, but it'll be good to see the end of it.

When was "Wake In Fright" first out?

About April '85. (Reached Perth March

# The 1760's rev

'86 -- ed.) We didn't actually record that single properly. Like anyone we're working on tapes all the time, and a few come out good, and that's where "Sunshine" comes from. For "Wake In Fright" we'd spent some time, our first time, in a studio with it and come out thinking "yucch!"; so we did it live with a ghetto-blaster at the side of the stage, and added the sax after.

We treated that single as point one, introduction to the band; without that there was no existence, it was just a name you would see every week in the gig guide ... though over here it's still no existence. We've done OK in Melbourne from it, it's put us on the map. We originally pressed 350, and just did another 150 'cos we had the labels left. In the second pressing there's a few autographed ones.

We got a little bit of airplay, but obviously not much. We got picked up by 3RRR and the B-side was at no. 6 on their chart for weeks; I think we were there at the right time, 'cos 3RRR were rapidly increasing their ratings, and the commercial stations wanted to know why and were monitoring everything; so RRR thought, "we'll throw in a few real oddities, that'll put a spanner in their works!"

There's a quality point too; it was one of the first off at Richmond Recorders, so it's really badly pressed; so it works more as an interpretation of the band as a band, as an attitude.

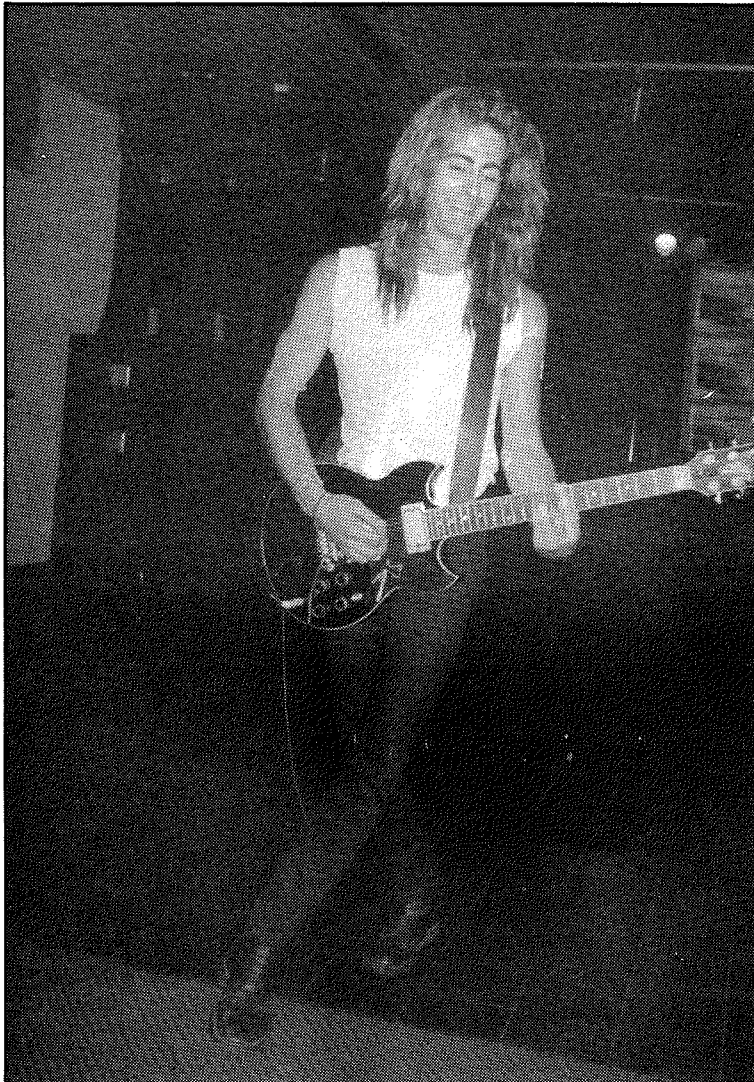
The second single, "Generations Turn/What's Goin' On":

We went off the road in June '86 to do the video, and recorded what was to have been an EP of seven songs. We bought some gear, loaned some gear, hired some gear, swapped some gear, everything we could do it. That meant we were technically involved the whole time, which is not good; it's good to learn that, but it's not good to be it.

What we ended up with was something I still feel is a good interpretation of our sound ... the two most appropriate songs went to the second single, and the other five went onto a cassette which we just did a hundred of. That is actually a gap between our whole writing-system towards the album we're doing now. A single is stage one, all done in green, stage two I consider as establishment where you point out that the band exists, that there's something there, and that's been done in red and maroon. The third one

Sunshine (And The Pineal Gland)

I see a child playing in the sun, this child's just having some fun and the sunshine is coming through. And there's a girl all dressed in white, never done a thing wasn't right and the sunshine is coming through. She makes her way down the empty street, the fun child is the lover she seeks, and the sunshine is coming through ... But there's another child over there, he's got a gun and is aiming to scare, and the sunshine is turning blue. The girl in white's tapping her heartbeat, never dreaming at the corner she'll meet, and the skyline fades to grey -- Looks like he's going to have her now, this-crazy kid's itching to spoil this white, swings his gun around as she comes in sight, it looks like it's going to rain tonight. And love has a strong heart, love can tear us apart and love has a cruel heart, love can turn us around -- And these are just kids in a mixed-up world, and these are the games that all kids love to play /// The fun child hears his lover's scream, runs for the town, but he knows what it means. Stumbles into the town square, his lover's blood everywhere, and the sunshine has gone away. The crazy child grins with delight, her broken body in his killing hands, feels guilt's edge for the deed he's done, the fun child's eyes spell reprimand for his





# vival is here!

has a title which follows on from those first two titles. For the second (current) stage, the single has a lyric sheet for the first single, cassette and second single. I think if you read the whole thing it does explain a little bit of chronological writing, which is part of our attitude.

## Why is it bad to be too technically involved?

You get drawn in ... It's pretty hard to press buttons and play guitar at the same time. Now I don't push a button, but it's good that I've been through it because I can tell the guy which button I want pressed. I can say, "try to give us a bit of this, this is what we want", which is what you have to do, really.

## You have these nine tracks; which are going to be on the forthcoming album?

Two. One is a totally different production of one of the singles, another is a different version of one of these songs, and the other eight are totally new. We started recording the album in December.

We went to Sydney the week before that, our second trip up there. It was strange because we were playing some suburban situations, and we didn't realise how suburban when we were booking them, we thought they were more in the city than they were.

We went down okay. We did one at this place called the Mosman, which I would recommend to anyone that they never play there! Mostly because they have no microphones, no nothing, you get there and on tour you don't have access to that stuff. You get a screwdriver and build your PA. But there were people there.

The other one was at Petersham; if you have a car it's OK, but we were playing in the city the next night free, so people didn't bother. A Melbourne band was staying upstairs, so it was just a big clown-around; a bit dismal as far as spreading yourself around goes.

I didn't get to our second bass-player, did I? He was on the June '86 recordings of this single and cassette. Raphael, er, Billy Orphan's his name. He was in Billy Orphan's Tears in Perth a long time ago (see "Perth Meltdown" PF#6 -- ed).

One of my ideas is not to stay with

one love has gone away -- Looks like there's going to be some trouble tonight, things are building up to a hell of a fight. People can be as nice as they like, but kids can be as mean as they fight. And love has a strong heart, love can tear us apart and love has a cruel heart, love can turn us around -- And these are just kids in a mixed-up world, and these are the games that all kids love to play /// The fun child sees the gun on the floor, an easy fight, now to settle the score ... this act of love has made him blind, revenge seems to be all in his mind ... and the sunshine is coming through. The fun child, now he's got the gun, I guess that makes him the crazy one ... the sunshine can be very strong ... Looks like there's going to be a party tonight, fun kid doesn't care if it's wrong or right. Looks like there'll be more blood shed tonight, it looks like it's going to rain blood tonight ... 'Cause love has a cruel heart, love can tear us apart, love has a strong heart, love can turn us around \*\* But these are just kids in a mixed-up world, and these are the games that all kids love to play ... to play ... And love has a cruel heart, love can tear us apart and love has a strong heart, love can turn us around, and there's a moral to this story too, watch out for the weather 'cos this could happen to you ...

stock lines of music. In the standard three-piece format, the drums have a certain place, and the guitar takes all the trebles and (makes some illustrative gestures) a line is set, and it goes up and down but not any lower than the line; whereas the bass continues along its own line, and that spreads more, it even rumbles sometimes; it's a push.

What I wanted to do was develop guitar and bass that inter-reacted; sometimes the guitar took the lower range and the bass took the higher range an octave apart, and a bass in its higher notes is a beautiful sound that can really be pushed. But you can only work it so there's enough hold at a time, or you miss tones, and that's when people hear holes.

## You need something with its own sense of completeness ...

Well, you can get that between the two; if the guitar goes up the bass goes down ... I work quite a bit on my own tapes playing bass and guitar, developing stuff like that; and there's one song on this album where Billy really picked that up, making us sound different, which was our main aim. And through that the drummer developed differently too, he developed in-and-out styles, just before Billy left.

Billy left because he's a singer as well and was involved in another band which was starting to take half his time, and we figured it wasn't worth him being half in our situation. We would have had him with us during this tour, but he sometimes works as a bricklayer, and busted his hand two days before we came over; so we got in Tom Stamp (Shawnee Prophet, bass) to fill it out.

It's a tonal problem more than anything. We're interested in spreading our style and attitude more than anything.

It's basically my band, I'm the instigator and I write the music. Originally I wrote everything, all of each part, but then realised that everyone would want to do their own thing, which is the essence of a band, so I learnt to write in a much wider form than that. Now I come up with an idea or a riff and a basic arrangement and we take it into a room and throw it around, and that's much more what happened with Billy's bass-playing on this album; there's some really unique styles of bass, which is why it's hard sometimes and you're missing this sound, it's not standard flowing bass, it's all broken-up; I don't think of it as bass, but as a sound that should be there after these words or whatever. With Billy going, some songs will just disappear except for the album.

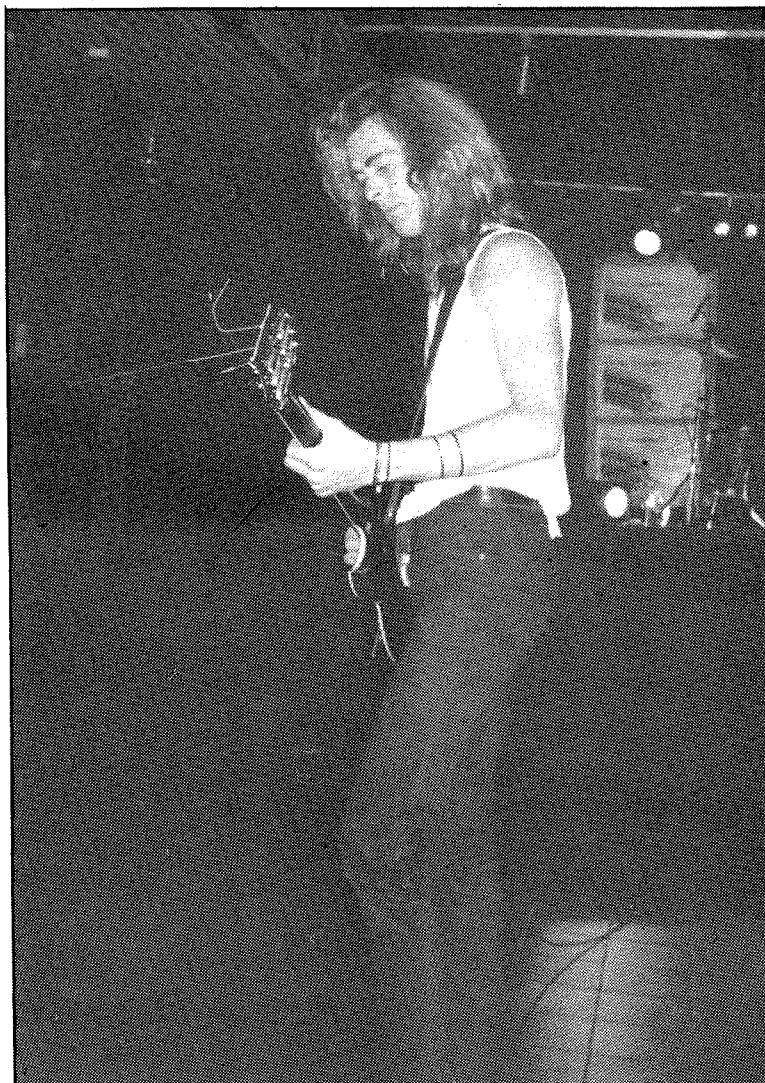
It's worked off that principle of the split of guitars and bass, with one taking control and leading, and one holding. Sometimes he's the lead thing; I'm very much against lead guitar because everyone's heard it, so what we got at one stage was lead bass and rhythm on the guitar. It worked really well at one stage.

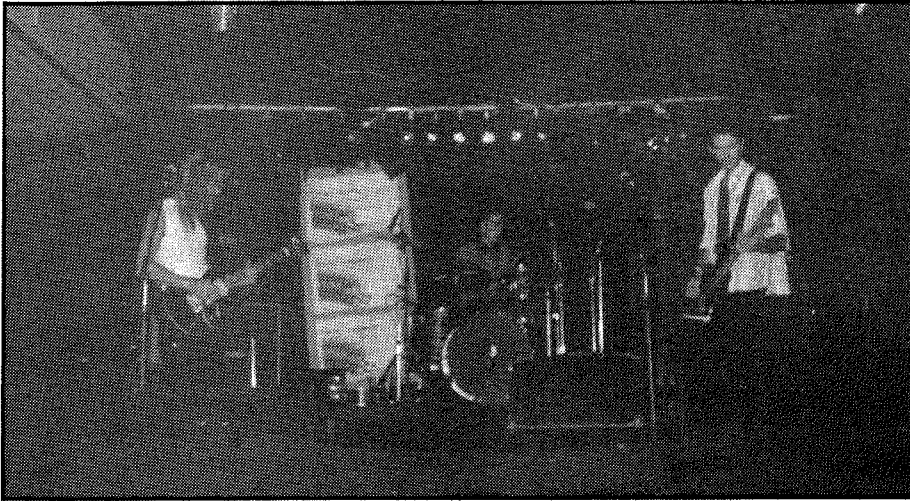
## How do you write all these lyrics?

It takes lots of time ... some of these date back to ... I tend to write long stories. I should have been a novelist instead.

## Does writing them as songs help conciseness or whatever at all?

Yeah, well ... when we were in the studio, the co-producer was commenting on the length of some of the songs. Concise-





ness is good to a point, but I think you could sit down and listen to a record and produce a whole story evoked out of nothing ... and at that point, I don't think it matters about the length of the song. It may matter if you want to hear a pop song that's three minutes and twenty seconds, record companies set out times of a pop song because that's to do with people's span of attention. It's true.

But you can have records of proper songs, running six or seven minutes ...

This single is in fact 6:10, and goes at 33 rpm 'cos that's the only way we could get it on a 7". It's a long story, like "Sunshine" in its length but a bit more pushy than that.

If you want to be "in pop" then I think you have to say "we want to make three-minute songs, 3:20, away it goes"; but if you're writing for your own benefit as an original, you shouldn't really have any restrictions.

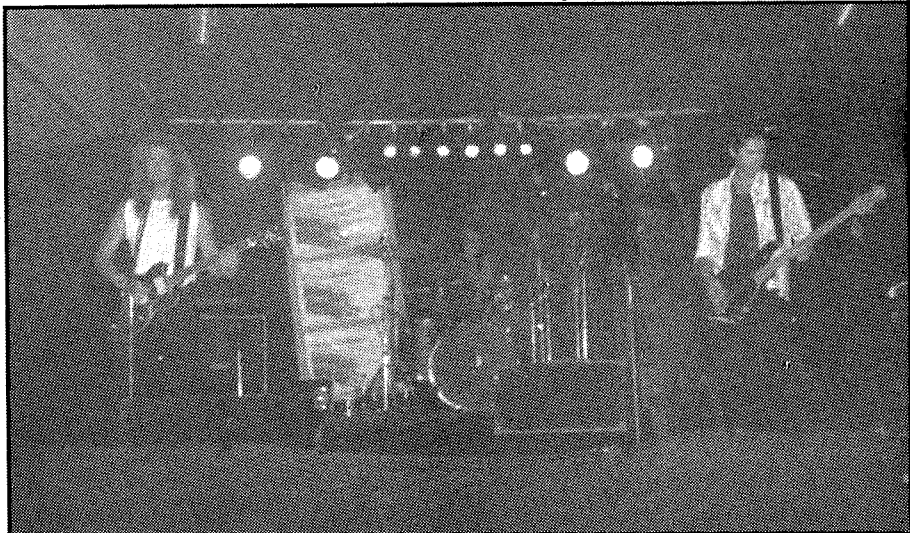
But the reason for the length of these songs is their lyrical content. I realised that "Generations Turn" was too long, especially after "Sunshine", and thought, "we should chop a lot of this out"; but in a sense, the story couldn't really be cut down, every part had a point and had to be there, and so we thought "fuck it! we'll go to 33!".

"What's Goin' On" is a song from 1984. The single version is a remix of the cassette version, we decided to play around with it and make it stronger.

"Ta to Boro, Michael" on the label.

Boro is Boris Garter. Michael is our live mixer, who did this; we played the tracks live.

The lyric-sheet was originally going to be set out in different colours, but we couldn't really afford that, so it'll be a photocopied sheet with our very own red-stamped paper bag. We make these. Good value.



What inspires the lyrics?

"Wake In Fright" was inspired by the book of the same name, by Kenneth Cook. It's a very typical Australian book, the story of a school-teacher in Timboola in northern New South Wales doing his first two years after teacher's college, and he finally gets his holidays at the end of the year and starts heading towards Sydney. He stops at this town to stay overnight, and gets caught up in two-up and alcohol, and next thing he's got no money and he's alcoholic, and he's stuck in this country town. He can't get out, he has to wait until there's a holiday, three days to get work, or he can get something sent to him or something; and all these people are offering him this real country hospitality, and at the end he tries to kill himself. That's the plot of it. I found the book really quite drawing, because as an Australian, being in the country here and there, you notice that sort of line, and I could really relate to it.

Another guy (Garzo McGowan) read it before me and wrote the lyrics to the verses, and I took on a different persona in the choruses, a sort of hopeful attitude; "take your chance now", and that character became entwined in the other.

That's what we tried to do with the video. If you have a look at it a few times, you'll realise that the character of me is the holding character, and eventually I become as frantic as the other is. But we've taken a "fuck it" attitude, because you can become anything you want to; and that's why we start dancing and the whole thing becomes a dance-show.

There's a break-through point which we actually want to redefine, and we'll re-do that while we're fixing up the copyright and things.

What's your musical past?

I was in Shawnee Prophet. I'd been in Melbourne for about two years and had started playing with a few people there,

and thought "I've been writing for a while, let's get a band together". Two guys I'd knocked around with in my youth here had come to Melbourne, so we started playing there; and they both came back for Christmas, so I thought "I'll come back for that period" and set up something with my younger brother, who plays guitar too. We started here as Shawnee Prophet, played for a couple of months trial period, and I didn't see it as a sufficiently full-on, pushing situation band-wise, and no-one really wanted to get into it enough, so that was the demise of Shawnee Prophet.

I started these solo shows more-or-less straight after that when I got back to Melbourne, in early February. The first show I played was supporting this band with a friend of mine, Permanent Press, who were a very big cult thing in Melbourne at one stage; they were doing this gig at the Ballroom and gave me this spot. That was done under the name Pontiac Conspiracy, I started using the name, evolved the logo, etc etc.

When did you come up with the name?

We were discussing it about the same time as Shawnee Prophet, and I decided to carry on using that name. Even the handbills for the cafe shows said, "An Evening of Informality with the Pontiac Conspiracy". It all grew out of that.

I wasn't all that involved with music until about two years before that; before then I spent a lot of time writing.

You have a definite sound; what sort of things do you listen to, where does it all come from?

Everybody, probably; everybody and nobody. I think you go through a period where somebody in the household or yourself buys a record, you hear it for a while and a little bit enters your brain; and you write a song about something, and those things come through. I couldn't pinpoint things, but I'm sure there are references all over the place, my listening's very wide.

It takes a while to get any situation going; if you have a concept, then in your mind it's already perfect ... It took us a year to find our way through the independent scene in Melbourne, but it was only a gradual process for everyone, everyone had realised, "yes, this band is a concept and it does work." (Faith in yourself -- ed.) We've had some really exciting gigs, when it's happening.

What was your first lone gig like?

That was a pretty heavy experience, actually. I was pissed and got up there and belted it out. A few Oi boys were making trouble so I jumped off the stage and ran at 'em.

How long before you're the biggest and best band in the world?

We've been at it now for a bit over eighteen months. We've come a long way, we've now got access to whatever we want to do at a given moment, it's just a matter of coming up with the production at the same level; we recorded the ten rhythm tracks with the production on, so that's great.

I don't really know how long it will continue as a band; different situations always evoke different people, different attitudes. I'm starting to work a little with films through doing this video stuff, so we're thinking of doing films to go with the visual side of it. I've been thinking of doing a thing with film and electric guitar and floating musicians; a saxophonist might come in one night, someone else another night, friends that play different instruments; and then doing a solo acoustic show, like having a controlled night. There are venues in Melbourne we could do that in. I don't know how big that could go, but I'm interested in playing around with that sort of thing and seeing how it goes.

We'll have to get a new bass-player as well ... go through that rigmarole again.

### What's wrong with Perth?

There's nothing wrong with it, but there's not enough happening in music to make it roll over properly. It's pretty hard to do records from several thousand miles distance; we did our last one in Sydney and that's been harder than I thought it would be. It's not that it's better anywhere, it's just that Melbourne or Sydney have three or four times the population; so if there's an idea or circuit, it's three or four times as big, and can therefore exist.

I originally left the city because I think we were quashed in certain situations. The whole thing is that in any society there's a certain percentage that want to go out late and do whatever they want to, just part of growing up; and there's a percentage that will take that to their own limits, and whether it's dangerous or not doesn't matter, it's going to exist; you cut it out and a percentage will feed off to the side, 5% or whatever, and a new society will be born -- there's got to be something to cater for that.

You'd think that a city or country or anywhere couldn't just push that out without some sort of physical violence, regimented tactics, but here they can do it quite easily, all they do is close everything down. The amount of Perth people living in Sydney or Melbourne is just amazing; these things are closed down and these people suddenly think, "why keep fighting it here, when it's over there?", I mean, that's what I thought, "this is a political push to close these things down ..."

The thing is to keep people conscious that music still exists; if every venue shuts, records exist; when the live scene wakes up, talk about it ...

You might go to a club and be with people in an area within the club, and after a moment of not being so full-on with the friends' circle you're in, you look around and realise that you hate the place, you hate the band, you hate the rest of the people, but you're there ... whereas you're not forced into that sort of situation in Melbourne and Sydney, because that little circle within the club actually is a club, because there's actually enough people to make it viable for someone to run it like that.

"To Liberation" -- update April 1987

On returning to Melbourne in Jan/Feb 1987, we began work in the studio on our debut album. The six months of gigging had been good pre-production, and it was now a matter of streamlining the songs, as well as writing lyrics for the continuation songs, "Generations 2" and "What's Gone On".

The production combination of engineer Craig McArthur and Steffen seems to ensure that the essence of the songs was balanced. Six guest artists also appear on the album, providing saxophone, trumpet, violin, piano, harmonica and female vocals, adding variety to the basic core structure of the band.

The work was to continue through February, March and into April. Through this period more footage has been shot for the "Wake In Fright" video, and it is hoped that this will finally be finished and aired so as to gain long-awaited national exposure. We also hope to make a video for at least one of the new album tracks.

We intend to part-record a series of structured acoustic-guitar-based songs, with changing accompanying instruments, for our next release. After this we will be returning to live performances, which will be a combination of that and the "to Liberation" album. Live performances will also introduce new members of the band.

Steffen Ehlers.

note: at this time, Boris "The Magician" Carter was in the Kind. Oh dear.



## Diddywah Hoodaddys

Ride the wild surf, sharing a big board with the Diddywah Hoodaddys as they tube into their first waxing. "Big Wave/Linkola" is a slippery disc pulling on the strings of the many styles these Hoodaddys amalgamate to form the tsunami of the Diddy-sound.

"A synthesis," suggests Ray Brown, chief organear and vocals.

"A melange maybe, Ray?" assists Rob Finlay, back to bass-ics.

"A pastiche?"

Bluster and obscure French collective nouns aside, their sound rakes into a pile of sources, R&B, C&W, R'n'R, an alphabet soup to delight the despairing. The 45, let loose on Aim mid-May, features a line-up together as a unit for close on twelve months. Sheer tune power has tossed it up local charts as it seems set for eastern airplay as well. "Big Wave" humps along with a Creedence-stung boot, "Linkola" sends Booker T. Jones and the Surfside Six scurrying for a foxhole. Ron Fleckner's slam-away sax bites throughout.

The clout behind a firm like Aim should counter the usually dismal publicity/distribution woes slapping the face of too many local releases. Although better known for Australian distribution for international acts such as the Flamin' Groovies and Ramones, Aim are beginning to pick up on domestic talent.

Stage-wise the band are a concerned lot. Their own instincts tell them that they are prime and ripe for a manufactured image. They collectively boast a range of personalities from the virile animal magnetism of their frontman through pained artiste and silent, brooding sex-machines. They see "Teenbeat" and "Sixteen" as the preferred outlet for any publicity, teen veins running rampant with hormones as the ideal audience (bit hopeful? -- ed).

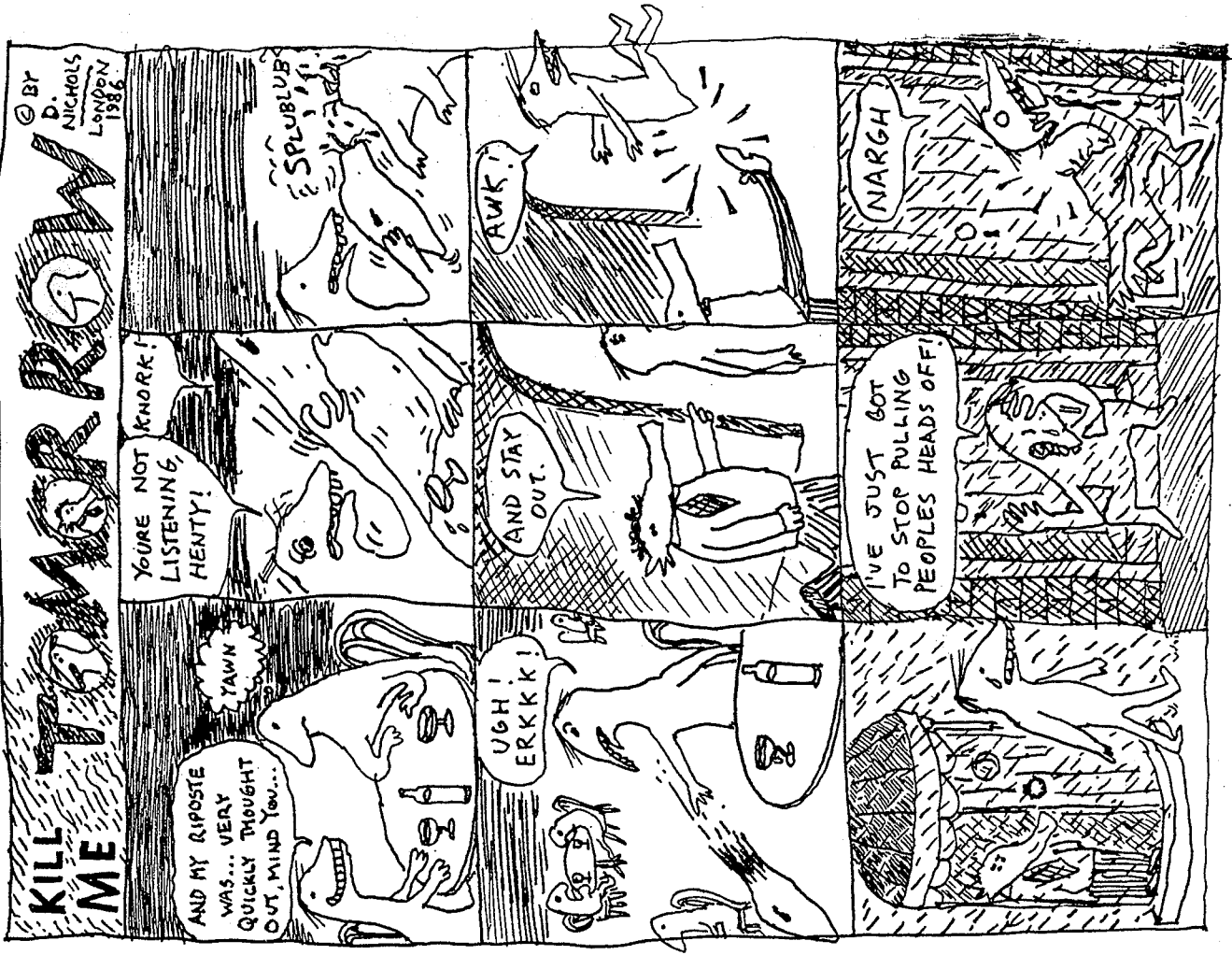
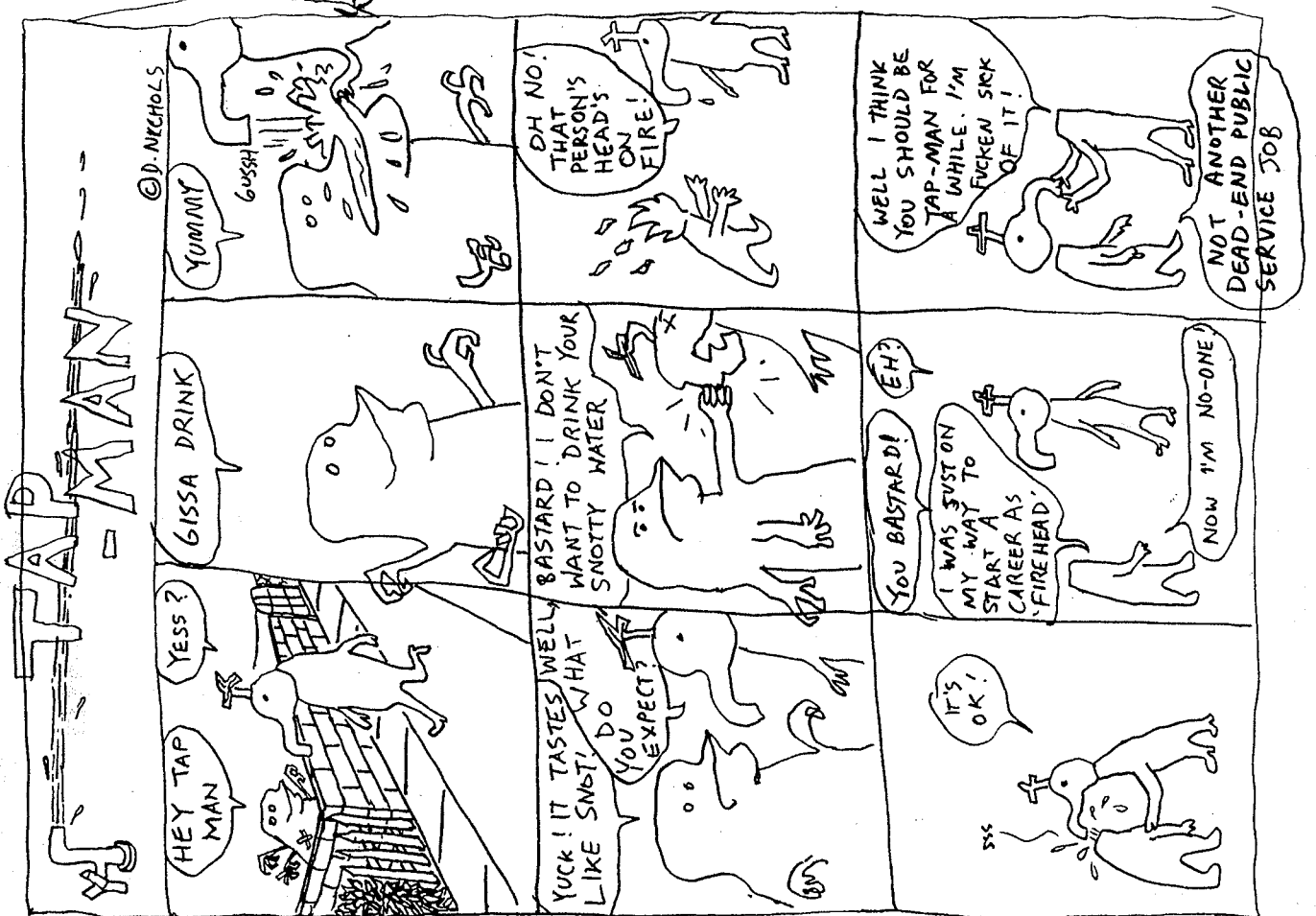
The band will be taking a short early-winter respite as Rob Finlay makes a pilgrimage to the pinnacles of India and Al Kash ventures back to his roots in upstate New York (actually downstate Canada by band opinion). Upon their return the future looks glossy for the Hoodaddys. Not yet prepared to branch into electrofunk, the band will bow to stronger influences -- SBS. Rob hopes to lead them as a group down a new and enlightened mystical pathway toward a more ethnic vibe.

With the inclusion of esoteric instrumentation gleaned from the various overseas jaunts, they see a meld of African thumb piano, sitar and fuzz-box. And who better to pioneer, look ahead and thumb their noses at existing audio barriers. We've waited twenty years since "Sgt. Pepper's".

Brett Woodward.









THE GARRY MEADOWS SYNDROME:

David McComb — guitars, keyboards  
Will Akers — bass  
Gary Jennings — guitar  
Aly MacDonal — drums  
Graham Lee — slide guitar

More than just the usual string of straight Triffids shows this last time around ... one show at the climax of the Original Music Festival (the night people turned up — And An A and the Triffids make quite an interesting combination, don't

enterprise?

"It's fun being commercial, getting in Smash Hits, getting on Countdown. It's good that we got there, especially when you see bands like the Go-Betweens who seem to be hated by the commercial world for no reason anyone can figure."

How was winning one million things at the Original Music Awards?

"Embarrassing. No, it's great to win things ... It was good in that it brought attention to these bands and gave them a bit of encouragement. Though it's obviously rubbish to say that all originality is good — a V-Capri original song is not going to be a major contribution to the

"Lots of them are like pre-rock'n'roll songs, like 30's songs."

Mmm, I remember a bunch of Triffids on 6NR one night a few years ago, playing a pile of very old records.

"I like old stuff, but I like all sorts of things. I like Shower Scene from Psycho, I like Love Pump (my favourite Perth band) ... I don't like being caught in a rut, assigning my tastes a certain category. A small-"c" catholic taste, that means a wide taste, doesn't it? Yep."

How fast do you write songs? How did you have 20 ready for the woolshed?

"I write songs not that fast. I've written eight songs this year ... or eight



they), one show at the wonderful Australian Made thing (DMcC: "Yep, me and Barnesy are just like that, maan ..."), and a truly wonderful conceptual experience known only as the Garry Meadows Syndrome ...

DMcC: "It's a bit of fun, a diversion. The rest of the band were off backing a single by Bill Drummond" (ex-Echo & The Bunnyman manager) ", so I put this idea for an extracurricular activity together. Will and I had kept in touch writing letters after he left the Triffids, so we got this going."

"I felt much better when I came back to the Triffids again. Anything that keeps you fresh is good."

"The band plays a pile of covers — Madonna, Hot Chocolate, Velvets, some older covers, three really old Triffids songs — "Stand Up", "Place In The Sun" and one other — and one really new Triffids song."

"Gary Meadows was an old Perth TV personality, who did game-shows, adverts, things like that. Anything 'orrible and tasteless."

"He's dead now. We picked someone dead and also changed the spelling so as to avoid lawsuits, and also 'cos we're nice and don't want to upset anyone. We were originally going to take four 'orrible TV personalities and name ourselves Gary Meadows, Sam Kronja, Jeff Newman and Gary Carvolth, to form a supergroup, Carvolth, Kronja, Newman & Meadows, like Crosby, Stills, Nash & Young, but this way we get less lawsuits."

"The Garry Meadows Syndrome may get back together sometime, but probably not for another year or so at least, ie. when the Triffids are back in town."

How's the joy of being a commercial

world, their covers are probably better-done. (No they're not — ed.)

"I really like Shower Scene from Psycho — they do lots of covers, it's what they do to them. I'm not too keen on these loads of 60's-ish tasteful acoustic guitar bands that seem to be springing up in Australia (names some). It all seems a bit limp. I like Shower Scene because they have that horrible edge."

Love In Bright Landscapes, an apparently random compilation of Hot recordings:

"That originally came out in Holland and Belgium, and now it's been released here. Most of that stuff isn't available here any more."

Whatever happened to Hot Records?

"Hot seems to have crumpled up into a little ball, and nearly nothing is available. The unavailable stuff will be reissued locally eventually — maybe on White-Hot, maybe on Island. Wait and don't buy expensive imports."

"We're now signed to Island Records. We scouted around for a long time, and decided on them 'cos we like them."

"We recorded a lot of demos, our only recordings since the woolshed — odd stuff with synthesizers and drum-machines and all sorts of things. THIS WILL NOT SEE THE LIGHT OF DAY! We started recording the new album in the UK around February and March."

"The woolshed recordings were done around April '86. We recorded about twenty songs, and used thirteen on the eventual LP. A lot are quite short, maybe one minute. A lot are bare sketches — maybe one or two, no more, will be redone properly. I don't like the idea of polishing something to death. The fragments suited the recording environment."

that I'm happy with. Put it this way, I reject two songs for each song I like."

"The woolshed songs were songs from '83 to '86 that didn't fit in elsewhere; not leftovers, just songs that didn't fit in. We probably wouldn't play them live much, if at all ... we probably wouldn't play them full stop."

Do you still write everything?

"No, Jill's written a song for the next LP and Aly has one on the woolshed LP. The way it usually works is that I write perfectly good songs, then I take them to the band and they foul them up. Don't blame me! Unless they come out good, of course."

Where are the Triffids based, where do you feel at home? If that's the same thing."

"We've come back for Christmas the last three years. We like to spend Christmas at home. I like Perth, I do feel at home here. But then, when we're in England, I feel at home there."

"We spend most of the year based in the UK — a great place to help you appreciate Perth, oh yes, great for sapping the spirit. We'll be spending this year touring Europe, the UK and America."

Have you been trying to get to America for a while?

"We've been trying to get work permits to the US for a while. Having the weight of a company the size of Island helped us in getting them to decide that we were of 'sufficient artistic merit' ..."

"I don't really look forward to touring. I don't like travelling. I'm probably in the wrong job."

David.

If you don't know by now which is which then you're an ignorant bastard.

Peter Mather -- vocals, guitar  
Nigel Harford -- bass, vocals  
Ashley Davies -- drums  
Paula Henderson -- sax

Nigel Harford interviewed by David.

We got together early '85. I met Ashley through other friends who had moved from Melbourne to Perth. Then Peter Mather came over from Perth and we formed as a four-piece with a female vocalist. She left and went back to Perth and we continued rehearsing as a three-piece. We decided to do Peter's songs 'cos he had the most.

After we had rehearsed for four or five months, we played live in August '85. We played as a three-piece for about four months, and attracted the attention of people from X and Hunters & Collectors, and they offered us support spots. We started in absolute obscurity. If you're a Perth musician playing in Melbourne, you don't have the people you went to school with or used to live with coming along, and certainly not the people who saw you in your other bands. We didn't know how we would go in Melbourne, but we weren't actually too worried, because the main thing was that none of us had played for such a long time, over a year each, so we were just doing it for fun and curiosity, to see what it would be like playing in another city. We'd all gone to Melbourne for other reasons ... just to see what it was like to live away from Perth; just the whole experience.

Paula had been learning sax all through 1985, and was trying out with a few bands doing odd spots, a song here or there; and I'd known her for quite a long time, so I suggested to the others that we have another instrument to do lead lines, so Paula joined in February last year:

Someone from Monash Records approached us and said they'd put up the money for a record if we wanted to do one, so we said "sure". We decided that the best thing to do would be a six-track mini-album; it's quite economical, because you can recoup what you spend on it. It's a pretty good introduction to the band, and we got reviewed in just about all of the Australian magazines and a couple of the overseas ones, and hung around the middle of the independent charts for months. It's been selling slowly but steadily.

We're not on Monash now, that was just a one-off. They're not that good a label to be with because they're not really in that game, they're more of a distribution centre. We're waiting for people to make us offers, though we've got to record something soon, so we might put it out ourselves.

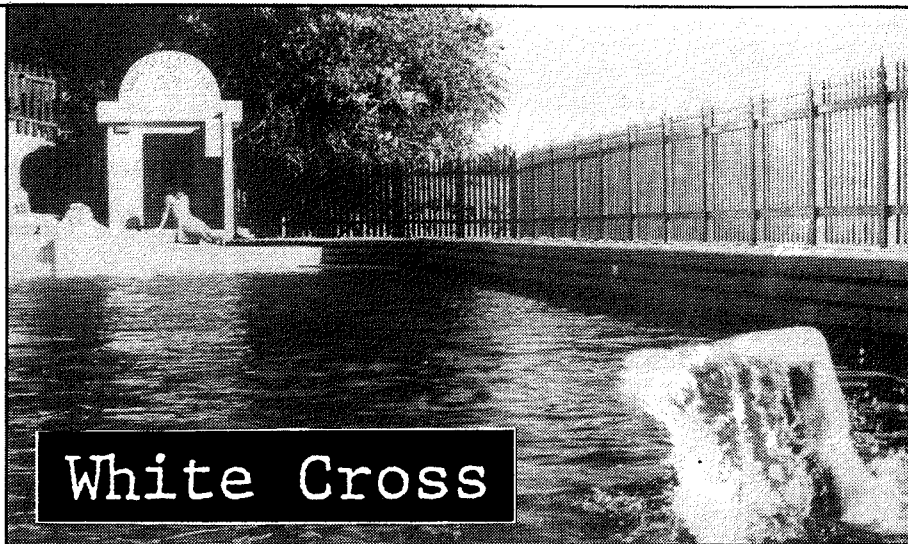
After that we started touring Sydney. We went there about three times in five months, and each time the crowds were bigger and more enthusiastic, so if we stay based in Melbourne we'll probably go to Sydney five or six times a year, to make the most of being centrally located. Not that it's a short trip; it's shorter and easier than coming to Perth, but it still feels like a long way ...

As for Perth, we've gone down well here; there were only a couple of times when we haven't, and those were probably our fault; but a couple of times it's been up there with the best responses we've ever had, so that makes you want to come back. And you see your old friends.

I loved that Dada Records show. That actually set us up for a good show that night; we had such a good time playing there that we had that good morale.

The night before at the Grosvenor (Fri 2/1) was a little lacklustre. I was wishing I could be in two places at once that night 'cos I wanted to see And An A. I saw them with the Triffids two weeks before (Sun 21/12) and they were brilliant. I think that gig got a lot of the people who had never liked them, and turned them around. I used to be in And An A so I really wanted to go and see them, to see how they were getting along.

We'll try to get back to Perth before the end of this year, but it might be every Christmas.



Did you save on accomodation by staying with friends and family?

Yeah. I should have bought more milk too, I'm really sorry about that guys. Our mixer's from Perth as well, not only the four of us. A Melbourne band from Perth.

Who thought of the name?

Peter. He just thought it had pleasant connotations. When we got to Melbourne there were lots of bands with gothic-type names, so we went for something nice. There isn't much meaning to it, except maybe to Peter.

What are the others' pasts?

Paula's the luckiest because this is her first band.

Peter and Ashley were in the Soft Ones together. Peter was a minor songwriter in that band and only sang a couple of songs. This is his second band.

Ashley had been in about four or five bands before the Soft Ones -- quite a few didn't last very long or were just one-offs. I can't remember them, he'd have to tell you himself.

I was in the Stray Tapes, then And An A and German Humour.

I never saw the Soft Ones. They played for about a year, but in a town the size of Perth you often don't see other bands because you play the same night, and we repeatedly clashed. I remember always thinking, "I must go and see them", because some friends in Chad's Tree told me what a great drummer Ashley was.

I saw them once supporting the Triffids -- I only saw one song, and got the impression of two guitars cancelling each other out, 'cos there wasn't a lead guitar, just two rhythm guitars.

How stable is the White Cross lineup? Do you think you'll stay together forever?

Ohhh, I don't know. It changes every week. We're fairly stable; disagreements constantly crop up, but we like each other quite a lot so we'll go half-way to patch things up; and eventually you just want to stay together and keep releasing records and find a home. I've been in quite a few bands and I want this to be my last. Sounds a bit tearful, doesn't it? Keep all that in, I don't mind wearing my heart on my sleeve.

But then again, if we did break up next week, I'd probably have to get something else together.

How did you get together with Steve Lucas of X?

He asked us what we thought of backing his solo thing. It was going to be "Double Cross" by Double Cross -- White Cross and X -- in a gesture of democracy, but it's come out under his name. It's really his, because he wrote it, organised everything etc. and all we did was be the backing band, so there's no worry or pressure on us

at all. I think his girlfriend's painted something to be on the cover, I haven't had a look at it.

We played with him once about a week before we came to Perth and it went down really well. We'll just do it as a kind of hobby; for him it's a chance to do songs that he couldn't do in X, like Ian Rilen doing Sardine v. It shows White Cross being a little more rocky, and Steve Lucas being a little more folky. I can't wait for the reviews. We'll probably play with him every now and then.

How much of a following do you have in Melbourne?

We're possibly a lot of people's third or fourth favourite band. We're in the middle; established, but not a headlining band. If we did headline we might get 100 or 150. But we play with the bigger bands in Melbourne, or the ones that come down from Sydney, and people do show up early; it's not like you have to headline to get somewhere.

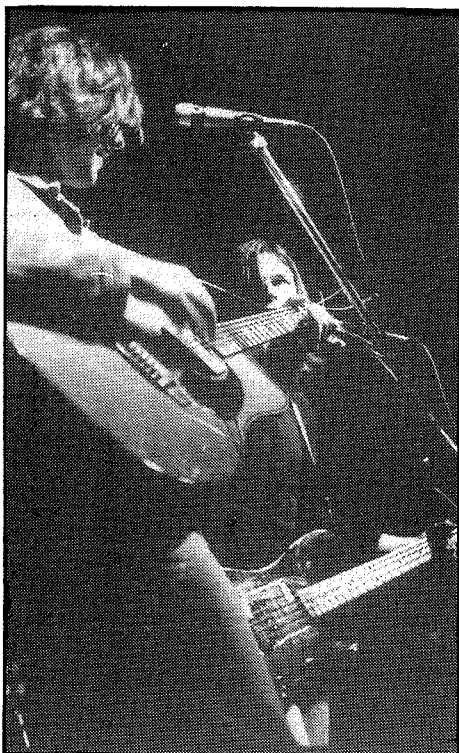
We just want to be one of the bands that gets up off its bum and travels around and puts out records -- one of the many good bands, because there's so many good bands in Australia that it almost takes the competitiveness out of you, there's bands at the top of the tree that are wonderful and I wouldn't dare presume that we would



be up there. Those bands have usually been together a long time, so maybe we'll be there in a while. If you can get on the same bill as them it's a wonderful feeling ... and you don't have to pay to see them. We're big fans of other bands, we're not precious and saying, "we're the only decent band in this town" or anything like that.

#### Future plans?

We've tried recording a couple of songs and only "She Lives In Another World" has come out sounding reasonable. That's the one we usually start with, with Peter doing a long guitar/vocal intro and then the rest of the band coming in halfway through. We put a bit of Hammond organ on, and there's Tanya from the Soft Ones and Elroy Flicker doing backing vocals.



I started when I was 18½. I got together with a few friends in the same suburb and formed Stray Tapes. We played at the tail-end of the punk era in Perth. We did play at the Governor Broome before it was turned into a carpark, that was a big thrill.

We recorded a three-track single which was delayed by a strike ... we played everyone the demo-tape and they were saying "can't wait to hear it", but it ended up not coming out for ages, so it lost its impetus. But we sold them all ... not that we did that many.

After a month of Stray Tapes, I got a call from this bloke that knew a friend and had found out that I was a bass-player, and said to come down for a rehearsal with a new experimental group; and so, after a week thinking about it 'cos I'd never heard anything like it, I went and played with And An A. I decided to be in both bands 'cos it'd be interesting, and I really thought I could handle the workload.

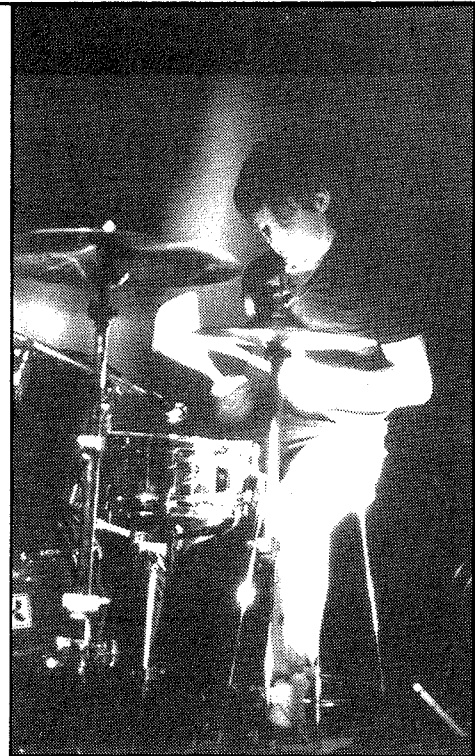
They were doing a variety of stuff then, around 1981; some was electro-pop, like Ultra -- whoops, cancel that, Kraftwerk -- and other stuff that was noise, an idea -- perhaps playing one chord and doing some percussion, things like that. We used different instruments a lot, like Tony went down the street from his house and got a 44-gallon drum and one song had the percussion on that.

We didn't play very often then, but after I'd been in And An A about two years, they started playing quite often and people started coming to see them; by this time (1983) I was in German Humour, and the two bands were clashing and I was feeling quite guilty and compromised, I didn't know who I owed the most. In the end I figured that if I left And An A it would continue, whereas

You never really learn, you try to think out what you're going to do before you go in, and something else always crops up. Like multitracking, you don't do things as visually, whereas on stage you've got eye-contact and things to go by; and you think, "how did I ever get this instinctively right before?", because you keep making the same mistakes, coming in one bar too early or whatever.

... update September 1987: As may be expected, the rest of this answer (the future of White Cross as viewed by Nigel Harford from January 1987) has been rendered irrelevant by a Great Event -- the release of their long-awaited first full-length album, "The Bride" (on Crash again). First reports on the record range from medium-rave down to "it's OK but ...". I haven't got it yet, I've heard bits and pieces on the radio and despite these bits tending toward the lower end of the scale of things you'd go out and get a copy of, I'll probably take the plunge sometime or other ... no burning rush you understand. The band are back in Perth about now (and will probably cringe at this article), and (of course) you shouldn't miss them.

David.



"When you do the White Cross piece, please don't make out that the band is all down to me, even though I'm the only one who showed up -- that's all anyone's been doing here, and it's annoying ..."

## Nigel Harford's evil past

if I left German Humour that would be the end of it. So I reluctantly quit And An A.

#### What happened to Stray Tapes?

Stray Tapes had trouble all through its history with drummers, then I stopped playing bass and switched to the guitar, and we got bass-players in ... after a few lineup changes the only ones who wanted to go on with it were myself and Peter Bates, so we broke it up.

Peter and I stayed together and met Adrian Wood, and decided to form a three-piece, German Humour, with a drum machine. It was like a superstitious thing; we'd had five drummers in Stray Tapes, so we decided we would completely disregard drummers. There was also the music we were writing; if you put on a simple drumbeat you could write the song with that going constantly, whereas if you told a drummer to just play that beat for upwards of twenty minutes while we layered things on, you'd drive the drummer crazy.

#### The first German Humour song I heard was a demo of "Gender Shock" on 6NR.

That was a pretty rough recording, but I'm glad we did put that cassette out with it, 'cos that was probably our most popular song.

German Humour was really fun, actually. It was good to play in a band that had a reasonable audience from the word go, and one that danced. The music was blatantly dance music, I suppose. There wasn't a single time we didn't have a full dance-floor, so it was really satisfying.

But after a while, the same thing happened that did with Stray Tapes: you get to a stage where you're all moving in different directions, and the music's keeping you together -- you think, "I wish I could go off and do this, but these songs are really quite good, I should keep doing them" ... but after a while we couldn't agree where to go next even geographically; like Adrian wanted to stay in Perth, I wanted to go to Melbourne, and Peter wanted to take a real punt and go to New York or London or something. When it gets to that stage, you can't stay together -- you've got the band, you've got the audience, you've got the interest, but within the

band you don't have consensus. And we didn't have a leader, it was all 33 1/3 %.

We broke up and said, "thank God that's over, no more bickering", and then realised, "it's a real shame, we had a good run, what'll become of all these songs?" and so we recorded some songs, added them to some other demos and released it as the cassette, "Dutch Courage". It's a good document to have there, people still buy it, and it tied up the loose ends really well.

We did our separate things after that. Peter went overseas as a sort of holiday, and now mixes for And An A. I went to Melbourne and formed White Cross, and Adrian went to Just Add Water and now has a pretty good little band together, Love Pump. So everybody's doing quite well.

I remember doing an interview just before German Humour broke up, and I was asked, "what are you looking forward to in the future?" and I said, "I think all of us are looking forward to collaborating with other people soon." We had really gotten sick of each other, personality-wise. But now it's good to see each other, we get along quite well. The fact that we had a drum-machine and sold it when the band broke up was like saying "that's it". It's all over now.

I went to Melbourne at the start of '84 and didn't do very much at all. I didn't even take my amplifier over, I just had my bass guitar, I wanted a break. I just thought, "wait and see what happens", but I didn't hold much hope, I thought I'd just get a job and maybe get married and settle down or something. But after a while people like Ashley said, "I'm a drummer, you're a bass-player, my friend Peter's a guitar-player, let's get into another band and stop feeling sorry for ourselves."

#### Why do you do "One Of The Crowd"?

It's the only old song of mine we do. I wrote most of the songs in Stray Tapes and German Humour, and Peter's the main songwriter now so it's good to be let off the hook; but we originally did "One Of The Crowd" with an acoustic guitar, and I thought it would fit into the setlist, and the others said "sure". It saves the song sinking without trace.



# Swedish possibilities

Have you ever considered having your music distributed to Swedish record stores, or played on the Swedish airwaves? Has your band ever thought of playing in Sweden? Have you ever wanted to do these things but not had access to the resources or address-

es needed? Well, your troubles may be over ...

The following list has been compiled by myself, Peter Lindholm and Goran Nilsson in conjunction with KSSB 106.3 fm in San Bernardino, California and Student Radio

Foreningen 99 fm in Uppsala, Sweden. During my year working at Student Radio Foreningen, people would often ask if I had heard of a specific group, or how to purchase their records. Examples were: Flying Colours, Run DMC, Jet Black Berries, Don Dixon and Burning Spear to name a few. Some of these artists have distribution to England, France or Germany, but very few in Scandinavia, so this list was made to provide an opportunity for independent recording artists to receive the desired airplay and distribution.

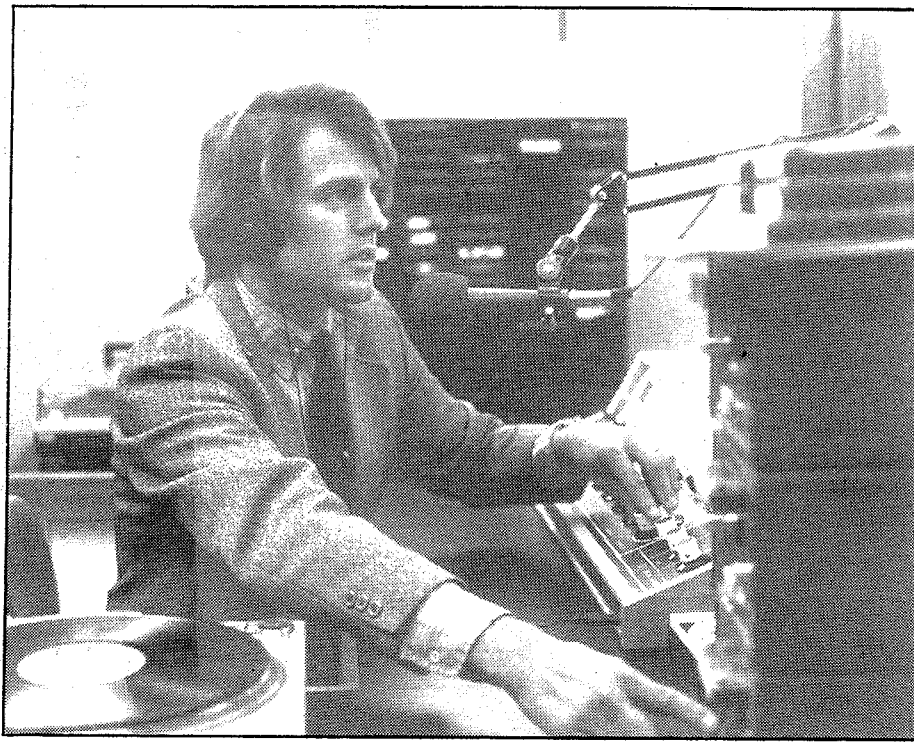
A second, equally important, reason for making this list is to create a greater awareness of SRF and its potential for bringing music over and giving it a place on Swedish airwaves. As the International Promotions Director of SRF, my goal is to make information about SRF available to those who are interested, and I work at trying to have SRF serviced by labels in the US and abroad.

SRF wants to make people aware that they are becoming a driving force in the college radio scene and they WANT MUSIC ... the style or genre does not matter. SRF wants the opportunity to air good music (possibly breaking new artists to Sweden) as an alternative to the current Riks Radio programming. Although SRF does not guarantee that all music sent will receive maximum airplay, they plainly state that all music sent will receive the benefit of the doubt and be aired, letting the listeners and/or announcers decide. Nevertheless, the opportunity is provided.

For further information you can contact either John Cloud (KSSB General Manager) at 11656 Arabian Ave., Riverside CA 92504 USA (1-714-887 7685), or Peter Lindholm/Goran Nilsson (SRF's Music/Promotions/Program Directors) at Nedre Slottsgatan 16 N B, 752 20 Uppsala, Sweden.

Har det bra. Hej da. = have a good day. Goodbye.

John Cloud.



John sent a picture of himself, so we thought "why not ..."

## RECORD SHOPS

(with own imports of rock records -- except where noted)

### Stockholm

- Gamla Stans Skivhandel AB  
Box 2268  
S-103 16 Stockholm
- Skivfonstret (all kinds)  
Norrländsg 18  
S-111 43 Stockholm
- Pet Sounds  
Jakobsbergsg 6  
S-111 44 Stockholm
- Lester (all kinds)  
Gotg 51  
S-116 21 Stockholm  
tel: (08) 40 50 00

- Space LP-Single Shop AB  
Regeringsg 42  
S-111 56 Stockholm  
tel: (08) 21 00 21

- 55:ans Skivbors  
S:t Eriksg 59  
S-112 34 Stockholm  
tel: (08) 54 55 95

- Skivsparet (jazz & classical)  
Tuleg 37  
S-113 53 Stockholm  
tel: (08) 32 89 88

- Tattoo Records (heavy metal)  
Hornsg 106  
S-117 21 Stockholm  
tel: (08) 58 40 53

- Vinyl Mania  
Vasag 52  
S-111 20 Stockholm

### Goteborg

- Folk & Rock AB  
Box 2519  
S-403 17 Goteborg  
tel: (031) 11 85 84
- Grazeuse Records  
Nedre Fogelbergsg 1

- S-411 28 Goteborg  
tel: (031) 13 42 91

- BK Records  
Dragarbrunnsg 42  
S-753 20 Uppsala  
tel: (018) 11 98 00

### Lund

- Julius Platthandel AB  
L.Grabodersg 2  
S-222 22 Lund  
tel: (046) 14 72 00

### Gavle

- Skivbutiken  
Nygatan 19  
S-803 55 Gavle  
tel: (026) 12 84 60 / 12 84 80

### Sundsvall

- Skivbutiken  
Storg 10  
S-852 20 Sundsvall  
tel: (060) 12 12 85

### Malmo

- Musik & Konst  
Spang 5  
S-211 44 Malmo  
tel: (040) 23 71 70

### Uppsala

- Musikorat  
Sysslomansg 9 A  
9-753 23 Uppsala  
tel: (018) 10 09 18 / 11 93 63

## RECORD DISTRIBUTORS

- Record Distribution Company  
Hagalundsg 23  
S-171 51 Solna  
tel: (08) 83 44 25

- SAM-Distribution  
Box 60  
S-185 00 Vaxholm  
tel: (0764) 326 00

- Amigo Musik AB  
Box 6058

- S-102 31 Stockholm  
tel: (08) 34 01 95

- Plattlangarna  
Angpanneg 2  
S-417 05 Goteborg  
tel: (031) 11 85 84

- Mariann Distribution AB  
Box 1144  
S-171 23 Solna  
tel: (08) 734 02 90

- Wire  
Box 3257  
S-103 65 Stockholm  
tel: (08) 10 21 31

- GDC  
Box 3084  
S-171 03 Solna  
tel: (08) 730 02 20

- Vision Music Scandinavia AB  
Storag 20  
S-722 12  
tel: (021) 11 33 18

## RADIO

- KSSB  
General Manager John Cloud  
5500 University Parkway  
San Bernardino  
CA 92407 USA

- BOMMEN  
Riksradiion  
S-405 13 Goteborg SWEDEN

KSSB is our sister-station in the USA. Bommen is the only nationwide radio programme with progressive/alternative rock music.

## MAGAZINES

- BEAT  
Communications A/S  
Grev Wedels Plass 5  
0151 Oslo 1  
NORWAY  
tel: (02) 42 38 15
- SLITZ

- Box 1332  
S-111 83 Stockholm  
tel: (08) 23 29 10

- Orkester Journalen (jazz & blues)  
Drottningg 20  
S-111 51 Stockholm  
tel: (08) 10 99 76

- Jefferson  
Scandinavian Blues Association  
c/o Tommy Lofgren  
Zetterlundsg vag 90 B  
S-186 00 Vallentuna  
tel: (0762) 112 75

SBA is a non-profit organisation devoted to blues, which publishes the renowned periodical Jefferson, with occasional features in English.

## CLUBS

If you decide to perform in Uppsala, contact SRF and we will work on a promotion campaign together.

## KONTAKTNATET

- Box 7408  
S-402 38 Goteborg  
tel: (031) 14 04 04

Kontaktatet is a co-operation network for smaller music clubs throughout Sweden.

## Stockholm

- RITZ  
Gotg 51  
S-116 21 Stockholm  
tel: (08) 10 07 22

- HARD ROCK CAFE  
Sveavagen 75  
S-113 50 Stockholm  
tel: (08) 16 03 50

- KARLSSON  
Kungsg 65  
S-111 22 Stockholm  
tel: (08) 11 92 98

## GLADJEHuset



Hollandarg 32  
S-113 59 Stockholm  
tel: (08) 32 26 32

**MOSEBACKE**

Mosebacke Torg 3  
S-116 21 Stockholm  
tel: (08) 41 90 20

**FASCHING (jazz)**

Kungsg 63  
S-111 22 Stockholm  
tel: (08) 21 62 67

**STAMPEN (jazz)**

Stora Nygatan 5  
S-111 27 Stockholm  
tel: (08) 20 57 93

**ENGELEN (jazz)**

Kornhamstorg 59  
S-111 27 Stockholm  
tel: (08) 10 07 22

Uppsala

"NATIONS": Nations are similar to fraternities or sororities, except they are combined as one. Every student must join a nation and the Swedes believe that education is twofold: academic and social, thus the nations are formed. There are 13 different nations in Uppsala. Nations serve as clubs, discos, concert halls, restaurants, movie theatres and pubs.

All nations have facilities (varying in degree) to put on live concerts, and can be booked through SRF.

**BAROWIAK (also jazz)**

Nedre Slottsg 3  
S-752 20 Uppsala  
tel: (018) 14 34 87

**RACKIS**

Rackarbergsg 10  
S-752 32 Uppsala  
tel: (018) 12 77 99

Goteborg (Gothenburg)

**ERROLS**

Magasinsg 3  
S-411 18 Goteborg  
tel: (031) 11 88 88

**KAREN/STUDENTKROGEN**

Gotebergsg 17  
S-411 34 Goteborg  
tel: (031) 18 11 81

**DOJAN**

Vallg 3  
S-411 16 Goteborg  
tel: (031) 11 24 10

**JAZZHUSET**

Erik Dahlbergsg 3  
S-411 26 Goteborg  
tel: (031) 11 24 10

**NEFERTITI (jazz)**

Hvitfeldsplatsen 6  
S-411 20 Goteborg  
tel: (031) 11 15 33

**FOLKMUSICCAFEET (folk)**

Sodra Alleg 4  
S-413 01 Goteborg  
tel: (031) 13 02 67

Lund

**PUB SPARTA**

Tunav 39  
S-223 63 Lund  
tel: (046) 14 49 05

Norrkoping

NYA STROMMEN/ABF  
Jarabrog 3  
S-602 24 Norrkoping  
tel: (011) 16 59 16

Linkoping

REGINAS ROCK PALACE  
Klosterg 30 A  
S-582 23 Linkoping  
tel: (013) 12 96 30

Vaxjo

ROXY  
Liedbergsg 3  
S-352 32 Vaxjo  
tel: (0470) 110 02

Karlskoga

IMPULS/STATT  
Box 119  
S-619 01 Karlskoga  
tel: (0586) 364 40

Orebro

MAGASINET  
Nygatan 33  
S-702 11 Orebro  
tel: (019) 10 91 00

Sundsvall

AVENY/STAMP'IN (also jazz)  
Esplanaden 29  
S-852 32 Sundsvall

tel: (060) 15 13 90

**MAGASINET**

Magasingsg 18  
S-852 33 Sundsvall  
tel: (060) 11 99 40

Boras

**MIRAGE**

Bryggareg 14  
S-502 30 Boras  
tel: (033) 13 39 39

Eskilstuna

CLUB DOLORES  
S-632 20 Eskilstuna  
Bruksg 21  
tel: (016) 14 97 90

Falun

MUSIKFORENINGEN FALUN 77  
Kristineg 3  
S-791 31 Falun  
tel: (023) 166 77

Malmo

KULTURBOLAGET  
Erikslustv 7  
S-217 73 Malmo  
tel: (040) 611 60  
33-45/STADT HAMBURG  
Stadt Hamburgsg 2 B  
S-211 38 Malmo  
tel: (040) 11 52 54

(note: any information on accuracy/inaccuracy or usefulness of the above is of course welcome -- ed.)

In December 1986, I succumb to a strange if not morbid strain of temptation: while travelling on an inter-rail train in Europe, I decide to see Paris by night. I had no choice really -- the combination of bad planning and little money that left me no chance of finding a place to sleep. So I walked the streets alone. It was almost as if Edgar Allen Poe had written this scene especially for me -- the gloomy atmosphere as I paced through the snow-glazed streets instilled in me an unusual state of fear and panic, while at the same time I frothed with a sense of passion.

At any rate, my purpose here is not to describe my morose peculiarities to you. This over-indulged illustration serves as an example of how I felt when I heard "The Nature Of Things", the debut album from one of Arizona's premiere new-music bands, CATERWAUL.

Caterwaul are based in Phoenix. They have a wide range of musical influences ranging from classical music to European post-punk to Bulgarian folk-music (a first for me), on to the prevalent sounds of nature.

The Caterwaul sound is centred on the songwriting/vocal talents of the remarkable Betsy Martin, whose voice matches the shrills of Kate Bush or Elizabeth Fraser, while demonstrating the erratic energy of Siouxsie Sioux or Nina Hagen. Kevin Pinnit is the (damn good) drummer. Mark Schafer is the axe-man for Caterwaul, on guitar or mandolin. Fred Kross tightens the pulse on bass.

**K:** The line-up we have now has been together about a year. Betsy and I go back about a year or more before that, with a band called Bonton. We changed our name around November 1986, shortly after signing to Lost Arts Records. Fred and Mark were also in Bonton shortly before the name-change.

**B:** We thought the name Caterwaul fit us better. It was in one of the songs ("Diminutive Do Se Do"), about one of our cats. We felt it sort of fit us.

**K:** It means to give off animal screams and screeches, so it's all right by us.

One thing I notice is your wide variety of influences; where does it come from? Is there any particular direction you are heading in?

**K:** There are many bands we listen to. We don't really have any set favourites

that we try to follow, we even try to experiment with music way out of our style, to pick up from it and learn from it. We like classical, and cultural music. We pick from anything.

**B:** It also depends on our feelings at the time.

Your lyrics are quite poetic and extremely eloquent. Could you explain your way of thinking about songwriting?

**B:** It comes hard! I try to simply look

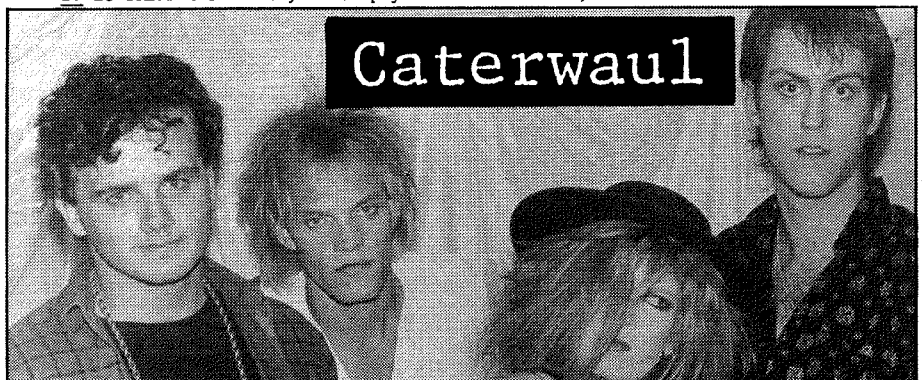
emotion that allows them to draw it out.

**B:** It was never intended to be one certain thing, I think.

You incorporate the mandolin both live and on the album. How do people react when you play it live?

**M:** It's the feeling. The reaction creates an interest because it's different.

**K:** We didn't want a trend to dominate what we were writing. But, you know, it was within us, so it was fun to do it.



around me and observe. I also try to appreciate other people's stuff, to read and learn. It's really hard to describe a situation without sounding cliched.

**K:** Betsy is a lot into nature. She has three birds and eight cats, so it could just be the animals that have the big influence on her.

Even though your music can be quite sensitive and soft, and the lyrics very poetic, there is this overwhelming sense of panic or urgency to it all, creating an unusual demand for attention. Is this deliberate or more of a haphazard effect?

**M:** Our music is more like a concert sound. It's not really a design. I don't know really. It's not like dance music; I mean, we have upbeat songs, but it is not like dance music. (nb: I assume "dance-music" refers to disco, though it was never really clarified -- JC.)

**B:** There is a definite energy. I mean, everyone I know has a sense of urgency. It comes from pure emotionalism.

**K:** I think we are just trying to provide the freedom for them to feel the emotion they want; we try to create that

**M:** I think also the mandolin brings out a lot of Betsy's vocal styling, she does a lot of good stuff between the mandolin and her voice.

Anything else to add?

**M:** I was going to say I'm a communist but I've decided not to.

**B:** I'm really excited about coming out to play at the Scream in Los Angeles. We'll see you there.

Caterwaul's concert at the Scream was well-received. The crowd didn't dance, but bobbed their heads, tapped their feet and shook their legs to the intense gothic melodies and guitar slash. The mandolin-playing struck an unusual accord with the crowd and warranted great attention and applause. If you ever have the opportunity to hear this extremely unique and talented band, I strongly recommend that you do not pass it up.

For more information on obtaining their LP, you can write to Lost Arts Records, PO Box 85338, Los Angeles, CA 90072, USA. (enclose 2 IRCs) John Cloud.

## How to send away for a fanzine

\*\*\*\*\*

(This is not at all difficult, it's not even terribly expensive; it's primarily a matter of motivation.)

The reason for the zine listings in PF and other zines is not merely to fill space or make other zine-editors feel good (though these can't be denied), but so that YOU, the reader, may see where to obtain OTHER POSSIBLE PRINTED LUMPS OF WONDER, blasts of interest and information to flush out the accumulated poisons absorbed from months of reading X-Press/On The Street/Beat, or even RAM/Juke. C'mon, get some pure zine thrill rather than the fatigue caused by wading through sludge for an occasional crumb or two ... (and in almost all cases, it does a whole lot more for the editor's ego to see that people are writing in and showing interest, or even better sending money. Does wonders for th' soul, I tell ya ...)

### OK. WHAT TO DO:-

1. Find a zine description (or two or three or ten) that interests you and makes you want to know MORE.

2. If payment is listed: in Australia, send cash (wrapped), cheque or money-order (usually payable to the editor, not the zine) with a letter asking for the zine and saying where you heard about it.

Overseas ... if they say Aust. dollars are OK, send them; if US dollars (and you have some), send them (US cash is fairly negotiable currency throughout the international independent scene); if other cash and you can get it, fine; otherwise send an International Money Order ... though these cost \$5 commission. Personal cheques may take ages to clear and are not usually recommended.

Note that if sending Aust.\$ for something not in the same currency units, it's best to overcompensate to allow for exchange-rate variations.

3. If payment is not listed: in Australia, send a stamped addressed envelope plus a letter asking for cost details etc. Overseas, send 2 IRC's (see below) and the letter.

4. Check you got the address right. You should now have one of the following combinations:-

a) payment, letter asking for zine  
b) SASE/2 IRC's, letter asking for cost of zine

5. Put all this in an envelope with sufficient postage.

6. Post it.

7. Go back to step 1.

Don't forget to say where you heard of the zine in question, unless you are the sort of person who writes form-letters to everyone asking for free copies. Hello to the person in France who sent me two identical photocopied "letters", using a local radio-station's letterhead, franking machine and probably photocopier to do it on.

Sending away for zines is wonderful fun, even if they take a while to arrive; always remember, when appalled (or just plain bored shitless) with the Rock Press as it exists within arm's length ... THERE IS INFINITELY MORE AND BETTER OUT THERE THAN YOU WOULD EVER BELIEVE. If you want a thrill you're going to have to go out and look, damn little is found straight in front of your nose. This is part of why zines exist, to give you a taste for the infinite world out there.

Now, go to step one ...

### IRC's

... or International Reply Coupons. These are obtainable from your local post-office. They are used as an international equivalent of the Stamped Addressed Envelope -- 2 IRC's can be exchanged for airmail postage for a standard letter anywhere in the world. If you receive some, they may be exchanged for stamps at the post-office.

**B-SIDE #20:** Editor Simon Lonergan was on holiday ("when the Pope asked Simon to lug for his Argentinian tour, he couldn't turn him down ..."), so this one was put together by assistant eds Caroline Birkett and James Curria. New cheaper paper (if you knew what printing costs you wouldn't argue), and B-Side is now the size and shape of a copy of Smash Hits (true). Ed Kuepper, Feedtime (cute intro), Trilobites, Vicious Circle, Chad's Tree, Playful Kittens, Wreckery, Happy Hate Me Nots cartoon, Toys Went Berserk, an epic about the "Waste Sausage" compilation (if the Stu Spasm piece herein interests you, read this int and get the record), Venom P. Stinger and some rather too snotty reviews by James C. -- if you send a rec to B-Side, mark it for the most appreciative probable reviewer or risk having it smashed, "lost" or merely pointlessly non-descriptively shat on. B-Side is still an essential purchase by the way. \$2 from any shop you care to name (go into your nearest top-40 emporium and hassle 'em, referring to Monkey for distribution) or send \$8 for four issues to PO Box 166, Broadway 2007.

**CONSUMER JUNK #4:** "The happy issue". Rather excellent -- good layout and proper printing really shows off the excellent content. Punk and whatever from Melbourne to the world. An interview with God, how to harrass TV preachers, Negativland, Political Asylum, record/zine/film reviews, intelligence organisations, Powerage (S. Africa), Th'Inbred, Toxic Avengers, Honey-moon Killers (NY not Belgium) and a lovely sex-advice column. Available in Dada or about \$2.50-\$3 from Dick Hunton, 8 Central Ave., Ivanhoe 3079.

**DNA #53-#58:** Hot stuff. #53 is an attempted complete "Australian punk/post-punk discography", which really means almost anything independent & related.

#54: Tape listing pt 3 -- a list of live tapes known to exist plus contents thereof.

#55: Adelaide punk pt 1 (Toxic Avengers/Septic Saw Blades/Punch & Judy/John the Lutheran/Filthy Scumbags), bits from various cities, the Corpse Club (collective trying to bring the Adelaide scene to life), Residents/Snakefinger.

#56: Adelaide punk pt 2 (Perdition/Festered Vestoons/Belial), Sydney, Die Dancing Bears, Algerian punk scene report (worth getting for this), Australian fanzine rundown.

#57/58: Larger double issue. Adelaide punk pt 3 (Steve Lowe -- Alternative Living/Steve Lowe Band/SubdeK/Euphoria/Terminators/Insurgents -- Things, family trees), Ruff, Swamp Monsters, Greenhouse Effect, Lord'n'General (this bit may well get right up the noses of anyone following the Perth scene at all closely, ie. check it out), some scene reports, live reviews, bits from a Perth zine called "Temporary Insanity" which I've never heard of (any details welcome).

It is worth noting that the above and some others are now available in Perth at Dada, and also worth noting that the complete set of DNA back-issues is available, all the way back to no.1 from 1979. The complete set constitutes an incredible archive of information on the Australian scene since the dawn of punk, and if you're feeling rich I suggest you get writing for info to Harry Butler, E.C. Productions, PO Box 602, North Adelaide 5006.

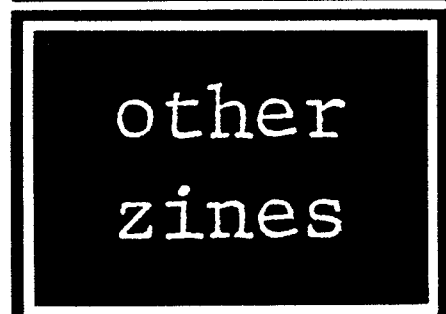
**FLAMIN' GROOVIES QUARTERLY #1:** The Official Fanzine, put out by Aim Records. News, production notes on "One Night Stand", Jordan/Loney interview, George Alexander pinup, 1984 demo-tapes, as-complete-as-possible discography (though it doesn't discriminate between bootlegs and legal oddities), a band pinup and a bit by Dave Faulkner. This is far more interesting than "Bucketfull Of Groovies" to a non-raving fan eg. me, and includes a 7" record (not flexi) "Shake Some Action/Only What You Want Me To Be/She Satisfies" live in Syd-

ney. \$24 for four issues to Aim Records, PO Box 287, Newport Beach 2106.

**PALLIATIVE TREATMENT #2:** The most comprehensive Australian punk fanzine. Imagine something like Maximum Rock'n'Roll only not at all boring, in fact quite a fun package all round. Bits on lots of people/bands (inc. Hard Ons, G.G. Allin, Utter Stench, MDC, artist Tim Dognest), ID cards, Polish scene, splatter-video reviews, a Perfect Match piece ("Contestant no.1 is a sales rep who enjoys windsurfing, discos and cars, no.2 is a sales rep who enjoys windsurfing, discos and cars and no.3 is a sales rep who enjoys windsurfing, discos and cars") plus lots more. #1 (40pp A4) and #2 (52pp A4) out now, #3 due any day, \$2.50 inc. post from Geoff Simmons, PO Box 1216, Windsor 3181. PT also has a punk mail-order service which may be worth checking out.

**POST-MORTEM:** From Geelong, covers general "alternative" stuff mostly from Geelong, Melbourne and the UK. Fairly infrequent. #2 (May '86) has Painters & Dockers, Severed Heads, I Spit On Your Gravy, Wet Ones, Arctic Circles, Not Drowning Waving and Einstones. #3 (due about now) has Hoodoo Gurus, Big Pig, Blue Ruin, Huxton Creepers, This Is Serious Mum, Naked Remain, Love Like Anthrax and a Paul Stewart (Dockers) pinup. #2 is 44 A5 pages photocopied, a bit messy but a good read. Write to Colin King, 4/68 Osborne Ave, North Geelong 3215.

**QUOO #2:** Considerable improvement. And An A pt 1 (very good) plus lyrics ("Goon Squad"), records (Test Dept, Section 25, King Pig, Kraftwerk) and a fairly inaccurate New Order/Joy Division article. It's

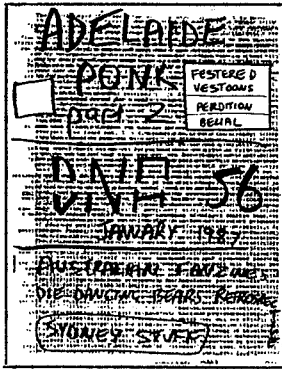


also fun seeing how much graphic-designy stuff can be achieved with just a typewriter and photocopier. Thin (10pp A4) but free (in May anyway); try writing to PO Box 230, Mirrabooka 6061. "Quickest way to a man's heart is through his chest."

**VORTEX #4:** Palisades flexi makes this essential. Zine itself is much better-written than previously -- Palisades (obviously), Scientists, Reels, Errol H. Tout, Matt Johnson/The The, New Order, Sparklers, a largely-inaccurate piece on the Cult, a Clash interview from 1982 and two very interesting pieces on the state of Perth. \$1.50 for #4 (32pp A4), \$1 for #3 (28pp A4), add \$1 post and send it c/o 6NR Late Nite, Curtin Student Guild, Hayman Rd, Bentley 6102.

**VORTEX #5:** Looks wonderful graphically, spelling worse than ever, why a coverpic of Allendale Square (Perth office-block) taken at an odd angle?, meaningless bits of second-hand overseas "news". Stolen Picassos, Gay Marvins, Martha's Vineyard, Chad's Tree, Go-Betweens, Weddings/Parties Agything, Duratti Column, A Certain Ratio, Concrete Blonde, a bit on drugs, a bit on technology. Some silly statements about "New Age" music all though (hey, did you know that A Certain Ratio are actually a New Age band? say what?!?!). Concerns a bit thin, but a nice diversion. A\$1 from above address.

**THE "X" #2:** A single A4 double-sided giveaway sheet with live reviews from Melbourne: Georgia Satellites, Lime Spiders, New Christs, Trilobites, Hoodoo Gurus, Jason & The Scorchers, Headstones. Send stamped addressed envelope to 15 Albert St, Windsor 3181.



**AWAY FROM THE PULSEBEAT #experienced?:** Cute li'l thing, almost square with full-colour cover, 100 glossy pages typeset and a 7" inside -- looks like a travel-brochure for Hell. Bits on Celibate Rifles, Saqgara Dogs, Killdozer, Das Damen, Paul Roland, Nomads, Ritual Tension, 60 (count 'em) pages of record reviews, and a 7" with Celibate Rifles "Merry Xmas Blues" and Saqgara Dogs "Splatterdance". Music coverage for those who like blood in their meat. YOU NEED THIS. US\$6 from Art Black, PO Box M1842, Hoboken NJ 07030 USA or \$10-11 from all decent import shops and distributors. Comes out roughly six-monthly, next one should be out by now.

**THE BOB #30:** This is of course essential. #30 is a double-sized issue (72-page newspaper, tiny print, this quantity of fanzine-density information!!!) with ten thousand bands, one million record reviews and a Robyn Hitchcock int & flexi. The only problem is that there is no index of any sort and the contents themselves are in barely any semblance of a regular order (imagine a 150pp Party Fears with no contents list and everything scattered all through), so it's good for days off. (ie. it'll take a whole one to read it). Published roughly bimonthly, twelve issues will cost you US\$44 air to The Bob, 151 First Avenue, Suite F, New York NY 10003 USA. Should be available in Perth sometime or other, est. \$7-\$8.

**BUCKETFULL OF GROOVIES:** Bucketfull of Brains special -- history (30-odd pages), as-complete-as-possible discography, spin-off bands, pics of everyone and every record and a flexi ("Thanks John", 1984 demo). Pleasant enough, a bit of a raving fan's piece really. 36pp A4. (Jon Storey, 70 Prince George's Avenue, London SW20 8BH)

**BUZZ #5:** Picked this up 'cos it looked interesting -- silly I know. Glossy A5 thing, not-terribly-well-written fanzine-thing by London trendies. Richard Jobson, Christians, pub review, Kirk Brandon, Gene Loves Jezebel, cartoons, "London's Psychedelic Scene", clothes. \$5 in shops hereabouts or £3 air from 19 All Saints Road, London W11 1HE England.

**ETT NOLL ETT #7:** "The Completely New And Exciting Entertainment Medium". Swedish, can't read a word but it looks really good ... Hijackers, a bit on California, Thee Fourgiven, Australian records (one or two sentences each on a million bands), The Cynics, French garage bands, something from Norway and something on Leonard Nimoy. The editor signed his letter, "16 Forever!!!". Oh dear. (Nicke Bostrom, Spelmanshojden 24, 172 43 Sundbyberg, Sweden.)

**FAITH IN PLEASURE #6:** Done by Grant Gerrard (two r's) who did the Liverpool report in this issue. Brings up a new and important discovery in the field of fanzining: DON'T use a gestetner, it may be cheap but it looks fuckin' horrible and is virtually unreadable. Zine is a nice local -- Space Cakes, DaVincis, Cyclic AMP ("I'm convinced the Aussies have got this factory in the middle of the desert that just churns out soap operas"), Uncle Joe, plus lots of reviews, a couple of gossip columns and a few David Nichols cartoons. Arouses interest. Send A\$2 surface or A\$4 air (cash) to Faith In Pleasure, "Endymion", Grange Lane, Liverpool L25 5JZ, UK.

**FUN BEAT #5:** All in French. Quite old but seems to come out annually or so. Playn Jayn, Fuzztones, French garage bands (I think this article is what the one in Ett Noll Ett is based on), Tell-Tale Hearts, Pandoras, detailed reviews of a million compilation LPs, Berlin garage, fanzine listing. Glossy, 24pp A4, zine is free but postage is A\$5 airmail to Patrick Soubielle, 59 rue Ed Meyer, 76620 Le Havre, France.

**GARAGE:** Garage is one of those awesomely informative, entertaining, ESSENTIAL zines that you must possess as many issues of as possible. Specific factor in this case is New Zealand esp. Flying Nun, ie. essential for finding your way through all them F.Nun things populating the racks of late. #6 has Straitjacket Fits, Chills, Clean, Great Unwashed, Fetus Productions (no connection to J. Thirlwell), Alpaca Brothers, the Bats on tour ("Alex Chilton's pissed in our dressing-room"), news and reviews. Very well-written too. 24pp A4, US\$2/NZ\$4 to Richard Langston, 21 Royal Crescent, St. Kilda, Dunedin, New Zealand. Back-issues available for a short while, so GET WRITIN'.

**GLITTERHOUSE #11:** All in German. Tav Falco, Godfathers, Chills, a bit on Glitterhouse-Label records, Mitch Cooper, Murl, Radio Birdman, Lizard Train, Australian 60's pt 3, 1986 poll, Rubbermind Revenge, Nomads, Thee Fourgiven. (Lange str. 41, 3471 Lauenforde, W.Germany)

**LIVELY ARTS #9:** American, 44pp A5. Fuzztones, Concrete Blonde (argh! is there no escape), DOA, Front Line Assembly, Captain Sensible (plus cartoon on the back), Fuzzbox, Redd Kross, New Model Army, live things on the Mission, Dickies, Meat Puppets, Alice In Wonderland (Clive Jackson aka Dr of the Medics' psychedelia club), records and a hello to Dave & Laurie Vanian. Write & find out. (PO Box 4906, San Diego CA 92104, USA)

**MAXIMUM ROCK'N'ROLL:** International punk magazine. Letters (varying from useful to entertaining to truly pathetic -- the first time I picked up MRR the letters put me off it), columns (good Steven Wells one this issue about the importance of organisation to any "independent" endeavour), international scene reports, things on bands, massive zine listing, record & tape reviews. Lots of ads, most of which are actually useful. Gets a bit sickly (whatever happened to our beloved punk rock drone drone) at times, but excellent as a contacts list. Shows up every now and then in Dada (about \$4), or US\$21 for 6 issues from PO Box 288, Berkeley CA 94701 USA.

**RATBEAT:** Now first of all, the first thing you will do when you finish reading this review will be going to the post-office, getting four IRC's and sending them to the address below asking for a copy of Ratbeat #3. Got that?

Now then ... Just after PF#6 came out, I got a nice package from Finland, containing two copies of a new magazine -- the "sample issue" (ad-card with details of future hopes & directions) of Ratbeat, an attempt at an international fanzine ... an "international fan & trade paper for true believers" (fan & trade being overlapping to a large extent, with zines, labels, bands etc ... so where are you?). The eventual hope being an international monthly newspaper covering every bit of wonderful music (starting with independent & related), worldwide. Think of the possibilities ...

I wrote with four IRC's and copies of PF#6 and Vortex #3, asking for lots of sample Rats to spread about, and got back some sample Rats and some actual Rat #1 (May '87). This issue was not "brilliant" but rather a more fleshed-out skeleton (12pp newspaper) with a lot of potential -- news section (inc. Easter Records), The Chud, Strangemen, Barrance Whitfield and the Savages, singles & albums. I sent off a 10-page Perth thing ...

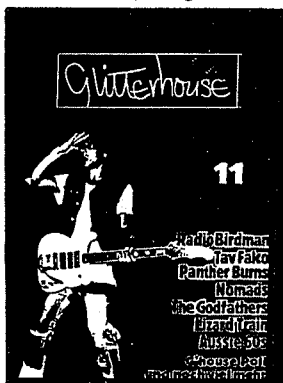
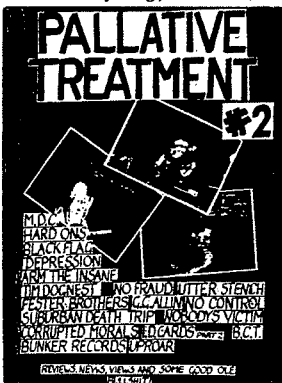
... and, in July, came Rat #2: 24pp with Deja Voodoo, Godfathers, news from North Carolina, Texas, France, Yugoslavia, Perth (centre-pages!), article on 50's-style bands, six pages of LPs, one page of singles, two live reviews from Finland. Get the picture.

Despite a sometimes-obnoxious bias towards the particular strain of white gtr-based rock'n'roll with all roots pre-1975 that seems most trendy in Europe these days (quote: "I don't know if I should mention that word in this zine but I'm afraid there's a synxxxxxxxer ..."), Ratbeat is a fundamentally-sound concept finding its feet and definitely worth supporting. For Rat #3 (due October), they've finally realised that it'll take money to run ... price to be A\$1.50 plus post (aka 3 IRC's), retail price around \$2-\$3 here, the magazine to be monthly after these trial issues. There are copies behind the counter at Dada you can ask to have a look at, and you Really Should Do So.

The address: RATBEAT, PO Box 361, 00121 Helsinki, Finland. Go to it.

**SISUBEAT:** Zine companion of Ratbeat. 68pp A4 with 70-minute cassette of Finnish bands. Magazine has Stiv Bators, Leather Nun, Screaming Blue Messiahs, a brilliant piece on Russian rock'n'roll ("If superstardom in the West is like a jackpot in the stock-exchange, it is a state office in the Soviet Union"), German garage, Nomads, Red Hot Chili Peppers, Pushtwangers, Salem 66, Tex & The Horseheads, Cramps, Disneyland After Dark, Wayward Souls, Church, Creeps, Stomachmouths, Bottle Ups, Boys From Nowhere and the 18 Finnish bands on the tape. US\$6 from PO Box 361, 00121 Helsinki, Finland and worth it.

**SPLENDID #2:** You have to buy this for the Stems flexi (1984 demos, "No Heart/Lon Chaney Junior's Daughter"). From Germany, pretty good English. Stems, Count Five (tracked down!), Droogs, Watermelon Men, the What ... For!, song-lyrics, reviews. DM6 + DM3 post from Chris Huhn, Toepferstr. 9, 1000 Berlin 13, W.Germany.



LIME SPIDERS -- Shenton Park Feb '87  
Beyond The Fringe / Here With My Love / Green Fuzz / Theory / Stone Free / Weirido Libido / My Favourite Room / Read My Mind / Rock Star / Are You Lovin' Me? / Slave Girl / I Was Alone / NSU / Action Woman / Save My Soul / Blood From A Stone / No Fun / Space Cadet / Long Way To Go / Out Of Control // (encores) 25th Hour / Career Of Evil / Frigid Pink

Stage clothes don't normally mean a thing to me; however, it was interesting to note, not so much the dress-sense, but the images projected: Gerard Corben (gtr)'s Ramones T-shirt, Tony Bambach (bass)'s Led Zep t-shirt and Mick Blood (vocals)'s 60's paisley shirt gave a good overall idea of what this band would sound like if you hadn't heard them before.

Apparently, these guys have signed a deal with a major record company for a

## Live

couple of albums. If so, they're going to have to start writing some original material pretty soon; the original songs they've got are v.good to great, but there's not nearly enough of them. Too many covers! Not the normal top-40/well-known classics this town usually churns out, these guys go back into their record collections and choose selectively.

Things didn't really get going until "Rock Star", an original by Tony Bambach which, despite its crass title, was a good churning piece of music. These guys are pretty tight and musically competent; in fact, maybe too competent for some of the material they're doing -- their version of "No Fun" was far too controlled; this song has to be played loose and sloppy for the

best effect. Gerard Corben's a pretty hot guitarist, but a little too often hidden in the rhythm sound; perhaps a second guitarist doing rhythm leaving Corben to play lead wouldn't be too bad an idea. (In fact, in "Bucketfull Of Brains" #17, Mick Blood frequently enthuses over how good they are when a second guitarist can be found -- ed.) The band seemed to enjoy themselves a bit more tonight than the previous night at the Parrot; can't understand why, maybe they're just not a haircut band.

There had been calls for "25th Hour" since a third of the way through the set; it wasn't on the original setlist, but they finally did it as the encore. Great song! Can't say much more -- I enjoyed it a great deal, despite reservations about the amount of covers.

Larry Wallis.

REMAINS / SCARLETS / PILGRIMS / BACEN ASSAGAI? / KANSAS CITY KILLERS / KRYPTONICS -- East Perth Tavern Fri 8/5

Ramones covers dropping together with increasing speed as the audience puked apathy at the Remains. Lighten up! Obviously a fun and frolic band, the chips and dips before the spitted goat. What do you want at the bottom of a five-dollar, six-band bill -- Joey and Dee Dee?

The Scarlets continued the burn and humour. Most proficient and heck, those tunes. Never once lost the bubble in the bash, be glad to see much more. Walked away whistling.

Tossing melodic curves crowdward with more picking than strumming, the Pilgrims were a pause that refreshed. Boys concerned with something you can hum, concern well-directed. A quiet bloom throughout the set. Pacing, yep.

Rural boy visits city cousin. Draws on his first cone as cuz slips on a Flipper LP. Scorch! Fuzzed and enlightened, rural boy snatches up a handy guitar and squeals, "I'm gonna form a band! It's gonna be

called ..." Bacen Assagai set loose a lumbering, head-shot bull of a dischord -- knows it's dying, just doesn't know why. It staggers head-on trying to direct a half-rage with misdirected senses. As its brain leaks out of a hole under the jaw, it lets way a moan that goes a little like this. A staggering lumox you're always going to feel sorry for. "Show us your bacon!" screeched the wee lassies, but they didn't.

The hearty, "Heeey, let's party!" that intro'd the Kansas City Killers' set told me to leave -- jam these in the tosspot with any other "Hey, let's party!" band with "city" in their name. Bad judge. These Killers turned in one of the night's best sets, despite wandering pedal cables. Said to be their last show, quite a footstomp.

The Kryptonics' wrongs are preferable to many bands' rights, as illustrated by this late, short set to dozing drunks. Again, the curse of equipment quirks. Unfortunately over as soon as I'd smelt blood. Forever curse licencing laws.

Brett Woodward.

MARIGOLDS / FREUDS / LINCOLNS / STOLEN PICASSOS -- Shenton Park Sat 11/4

Caught the second half of the show, ie. the Freuds and Marigolds. I haven't yet seen the first two, but was told they are pretty enjoyable guitar bands; I saw the Freuds a few months ago at the East Perth Tavern and thought they were ten times better tonight.

Late Day / Birthday / Doesn't Matter / My Dream / Time / Wait / Pipeline / Silence / Morning After / Feels Like / inst / Lights

Their tight set received a generally good reception and a reasonably good crowd on the dancefloor. The music sounds a bit too Stemmish for my liking, though their cover of Ups and Downs' "Solitary Man" was absolutely brilliant.

Waiting In Line / Black Egg / Shame / Good Times / Dreams / Feel Of You / Knew Her Well / Love's In Danger / Lying Again / I've Had Enough / Seasons / Slaughter Street / Come Too / Garden / Girlfriend / In It For Love // (encore) Sticks And Stones / Jailbreak // Gloria

That extra-special something the Freuds seemed to lack is present in the Marigolds. They came on immediately after the Freuds' set and the already two-thirds full venue seemed to fill to twice that amount. From the very first note from Mark's guitar introducing the new single "Waiting In Line", the audience came to life with a confusion of flailing arms, bopping heads and me having a whole square centimetre of floorspace to myself.

This was the Marigolds' long-awaited-but-fleeting return gig after two months break including a two-week tour east. A fleeting return because tonight was bassist Mike Fitzgerald's last show with the band -- he was apparently so taken with Sydney that he's going there to live -- and the band immediately started on another break to work in original member Ross Campbell. Mike made his presence/departure felt in the last note of one of the final songs by loudly twanging the wrong string -- on purpose, of course.

Jamie's voice hasn't lost any of its talent and raw energy and must certainly account for half the band's appeal and success. The band's laid-back approach to their music and no-hangups attitude always works towards relaxing the audience and urging even the most cool character to engage in groovy, frantic gyrations (even Greg Dear, standing at the front of the stage doing a statue-cum-Norm impersonation beer-can and Twisties in hand, wriggled and smirked just enough times to show his approval).

Successful Marigolds gigs such as tonight's have a certain party atmosphere; in part due to the fun, poppy tunes, in part due to the guys' positive, relaxed attitude towards the music and the crowd, and also the balloons and streamers across the stage. The end result is that the band and audience become one big, happy family intent on having a good time. Cosmic!

Anna.

BEAUTIFUL LOSERS -- Shenton Park Mon 1/6

This is serious, look and learn. Errol Tout and Greg Dear plus rhythm -- Russell Wilson (banging), Cliff Kent (slapping) -- compose the first-appearance Beautiful Losers. Errol H. dragged loose from semi-ambient noodlings (! -- ed) to engage in some yelling-out-loud, electrical guitar accompaniment. Put aside your Vini Reilly/Leo Kottke comparisons, we're speaking here of Gutz with a capital Z. Greg Dear, post-Holy Rollers and set to present song and wit. Letting loose random choke-larynx, nasal screeches more unsettling than finding a triple-six behind your first-born's ear. Wilson, scape-grace of the defunct, limp and losing Kno Matter, proving he is and was always capable of far better. A show for the unbeliever, Ape-ace Carlisle-style murder drumming.

Any messing about was over with the opening to their second number, an atmospheric reel heavy in mood appeal. Struck the same gut-chord as "Wide Open Road" without any similarity in style. Any pre-notions or prejudices against performers because of past projects were tossed off as the bracket continued to smoulder then snap; weighing on rhythm they proved that they were here to kick at the humdrum.

The diversity of the contributor's taste appeared to be the secret of set success. This was hinted early and then reinforced song by song, drifting into Leonard Cohen turned killer/balladeer on "Just Like You". "White Light/White Heat" as outro, gutted and filleted those too near the PA. See these guys before you choke on a bone.

Brett Woodward.

REELS / RAPTURE -- Red Parrot Thu 2/4

First up, just walking into the Parrot and looking at the stage told you it was going to be a very un-Parrot show -- the stage had even more mobiles than my flat, and after Rapture had been on for only a minute or two people everywhere were actually smiling (yes, this is true). You couldn't help smiling and dancing to Rapture because they were just so happy and fun and boppy, without being at all sickening, and just obviously loved what they were doing and the crowd picked up on that. Apparently they specialise in being a warm-up/support band and you can see how they're really good at it. The atmosphere from the beginning was very partyish, both bands were very comfortable with the audience and got them participating -- Rapture had started with a "volunteer from the audience" playing cowbell with a screwdriver, the Reels ended up holding an impromptu talent quest with more cowbells, a two-tier dead dog song, Mandy doing "Tom Dooley", Leigh's stirring epic poem "This Is City

..." (given full organ and echo treatment) and a joke which won the most applause. ("Okay, they were very hot weren't they, jeez you've got some talent in Perth.") The Reels are one of those bands that surprise you by playing more hit singles than you ever remember them having had (they have been around a long time ...). Dave Mason spent much of the show making adjustments to the tissue paper flowers and making sarcastic comments, and the audience spent much of the show yelling technical advice at the band (all in good fun). The Reels proved to us that death, decay, abnormality and bright boppy pop tunes are what it's all about.

"... as you can see we've all been influenced by child porn ... This is a song about physical defects -- you know, they make it very hard for those people to get a fuck, to get married, to have children -- In Dubbo they call real yobbos 'abortion buckets' -- this one's for them ..."

Jenny-Anne.



BOX THE JESUIT -- Hopetoun Hotel, Surry Hills

The Hopetoun is definitely a venue with its pros and cons, but what's a pro and what's a con is open to interpretation. For some, its location (Burke St, Surry Hills) is conveniently close; for others, it represents a cliquey elite of darkly-clad poseurs in their early twenties, to whom following a band and following each other's dress-sense are much the same thing. The Hopetoun also represents a microcosm of the "scene" in a glass case to passing pedestrians, who stare amazed or laughing at the intensity within.

When Madroom folded last year at an artistic peak due to a distinct lack of mass appeal, Box The Jesuit formed and, phoenix-like, burst off in a new direction -- apparently in search of a wider audience, they immediately established themselves as a slithering crackling rock farce, blaring in the face of fashion and the same old non-conformist audience.

Goose is the sticky-uphead whose grotesque rings break guitar strings. Violinist Susie is queen of the negligee set, clattering occasionally along a wire mannequin to much visual effect but little aural consequence. Patrick is the saxophone player and guitarist, playing both instruments languidly and indulgently. Rhino is the drummer and he can't sit down. He makes stupid faces at everyone like the Victorian image of a Bedlamite. He's fantastic and he hits bits of iron and I know it's really great. Philip plays bass and he's like a bit of wire; the sounds that come out of his bass, trebly and whiny, he looks totally unaware of the cutting rhythmic bass-lines.

Lots of their songs are about sex, but I wouldn't hold that against them. They also do some real yukko seventies things like "Fire" by the Crazy World of whatever his name is.

Whereas Madroom used to seem like they were playing for their own enjoyment and if you liked it, well fine, and the people like me who did like it loved it, but Box The Jesuit are more geared to their audience. I can't decide whether they want to please or disgust, but they do care.

Their music is rhythmic to the point of being repetitively hypnotic. Much like the really good bits of Madroom made into actual songs rather than just flung around in noise.

Preciousness may come into it, an irrational admiration for those involved may also come into it; but besides my opinion, it's certain that Box The Jesuit have to be seen to be believed.

D.Greville (via D.Nichols)

KRYPTONICS / DIE MONSTER DIE / CIRCLE OF CONFUSION -- Red Parrot Fri 26/6

Ah, Parrot frog, so clean, isn't it? Tastes like dishwashing liquid. I'm on the verge of blowing bubbles out of my mouth when Circle Of Confusion take the stage. Someone in my vicinity (who does not wish to be named) says "Oh God, wimpy English" as they begin. Now, please don't take that to mean we're watching some miserable band of Smiths soundalikes; it's just a general term that means they prefer jangly sounds to distorted ones. So the slow songs aren't all that memorable, but when they increase the BPM's and turn up the volume they become something just above good.

Their most noticeable feature? A singer who would appear to be practicing being pissed-off as a fine art. For much of this performance he will assume a quite inflexible stance; one hand on the mike, other hand on hip while he reads his lyrics off the floor. (In all fairness I'm told that this is the group's second gig and this singer's first.) He will not at any time speak to the audience. The received belief may be that this sort of thing is rather hip, but I'm not at all fond of it. Hopefully the singer will soon realise that people are watching him.

I once wrote that Kno Matter were the most offensive band in Perth, but bloody hell, how did I know that the singer from Die Monster Die would take it as some sort of compliment? He gets more and more annoying every time I see him. Is he deliberately trying to drive me towards suicide (genocide's more fun -- ed), or do people actually find this spectacle amusing? And there's his between-song patter, from which we derive the word "prat". Never let this man loose in an American stadium or he'll be saying things like "Awrightiseverybody-havingagoodtime!"

And the great pity of all this is that DMD have some potentially great songs in them which get smothered by the singer's Jerry Lewis Dance Academy act. If he keeps this up much longer I might start imagining that the Beastie Boys aren't that gruesome after all. I pause to wash my mouth out with some scotch and Palmolive before I start becoming obscene.

No cri de coeur on the Kryptonics like the above rant, simply because rather than striking any stupid postures, they actually get up and just let loose the controlled loud roar that a lot of us are quite fond of. Tonight they start with a cover of the MCS's "Looking At You", and from there on move through a set of their old favourites. And all this without ever having to try to look like icons of cool. Long may their germs spread.

Danny Ruggero.

WARUMPI BAND -- UWA Tue 23/3, 1pm

I was totally out of it Tuesday. The big pig who walked into my room at 6am and switched the light on and sat on my bed started it off, and now I'm sitting in front of a half a dozen male shitheads with only one Midnight Oil t-shirt between the lot of them, listening to coon jokes. All quite tasteless really.

Without much fuss the Warumpi Band introduce themselves with the distinct instrumental groove of "Didgeridoo Blue". Is it reggae? Is it blues? Is it jazz? Who cares? Nobody's dancing not even me 'cos I'm boring. "Outa Jail" strikes me as a celebration, ow! from 50 metres I can see the lead singer has beautiful teeth -- or maybe it's just the reflection from his fluorescent T-shirt. The group are tight, so tight that they approach heavy metal on the fourth song "Secret War". Quite abominable on first hearing. It's this strange fusion of boogie woogie hardcore with heavy upfront tribal percussion (courtesy of the big guy lead singer who slaps two curved 150°-angled sticks together), which along with the Aboriginal dialect displaces my conservative ears.

"We're gonna sing something in another Australian language -- English." "I Close My Eyes" begins as a country ballad embellished with a welcome wash of keyboard lamentation that sounds like slide guitar from "Sweetheart of the Rodeo" to most of my deaf mates I rapped to later, and rocks out with an extended chorus of "My Island Home" that has the two women and two boys (one mohicaned and one shaved bald) that I had been watching dancing again.

To add to the further excitement another MCS/Midnight Oil tune and some more people start dancing, the rest crawling back and collapsing on the grass, just in time for some reggae. A song with a message, and the message is STOP DRINKING. Visual references to big bald Pete gives "From The Bush" a necessary comic edge. My favourite was an up-tempo spiritual country rocker, with bonus power of strong harmony singing, called "No Fear, Everything Is Clear", though "White Fella, Black Fella", a song of immense subtlety that made even me miss its true meaning, ended a fabulous free show. "Are you the one that's gonna stand up and be counted?" Behind me they shouted "Fuck off!", but judging by the applause lots of other people must have appreciated it!

Jason Barrassi.

The glorious HOLY ROLLERS had a one-off reunion for the 6UVS Election Buster show, Shents Fri 10/7, definitely the LAST. Not having rehearsed didn't hurt apart from the odd fluffed lyric: "I can't remember the words to this song/Yeah, I guess I'm a fool ..." A wonderful and valuable experience.

DAMNED / I HEAR AN ARMY -- Canterbury Court Fri 13/3

Black Friday, Canterbury Court (a bloody good venue despite what everyone seems to think) became the scene of the best gig of 1987. It was one of those perfect nights where everything was at the epitome of amazingness -- it was dark early, the tequila slammers worked and the Damned played. What else could happen? It was a very sudden, fly-by-night visit and this was the only gig the Damned have ever played in Perth, and about time too.

I arrived late but still didn't manage to miss I Hear An Army, possibly the worst support act ever to be put on a stage (very bad taste on the promoter's part). After the second scotch and coke I.H.A.A. strolled onto the stage and commenced to play. Now these guys are tedious. I think any paying audience is worthy of something a bit more stimulating than watching paint grow. Even the dancing relatives had something more important on (eg. painting the lawn). I did relent for the second half of their set of ever-similar songs and go towards the stage. (That was just to get into place for the Damned, creep -- ed.) Not before time, I.H.A.A. finished and

vacated the stage to much applause.

A couple of minutes spare, then on the stroke of eleven it began ...

? / Shadow Of Love / Neat Neat Neat / Anything / Stranger On The Town / Is It A Dream / Gun Fury (Riot Forces) / Dulce Decorum / Street Of Dreams / Smash It Up (parts 1 and 2) / Eloise / Love Song

With an ominous swirl of keyboards Dave burst into song and the whole concert took off. It was simply brilliant from the first bar, and after a minute of cheering the crowd began to get into the swing of things. Although they only played for an hour, it was full to overflowing with some of the best music Perth has heard since Nick Cave. (? -- ed.) An hour of solid music with little time for pissfarting around -- this was a serious fix. They played a barrage of old and new songs ranging from "Love Song" and a couple of bars of "New Rose" to their newest effort, "Anything". And the crowd loved it all -- even "Eloise" (which never seemed to go down all that well with the hard core faaans) was loved by the thrashing and pulsating audience.

The Damned are an old group (as if you didn't know it) and have had eleven years to get their shit together. And this is the

result! They've captured the essence of how life is meant to be lived, and enveloped it in a swirling black haze. There is something in all the Damned's music (from "Suicide" to "Sanctum Sanctorum") which strikes right into you and blasts out the other side, leaving you with a surreal feeling of understanding and a silly look on your face. Through the years they have always been this way, no metamorphosis has ever changed the adrenalin-charged energy the Damned possess. From the black & blue & red beginnings of punk through to the darkness of dare I say it gothicism, the Damned have never lost the pure emotion in their music.

I tell you, it's something awesome to see a big cheese skinhead careering around to "Is It A Dream" like it was "Smash It Up", which says something to those who are cynical of the band's change of musical style. And though D.G. may say that any band with a singer who looks like a sixteenth-century Spanish conquistador has outgrown its punk audience, who gives a fuck, they still play some Damned good music.

Countess Lellian.

NEW ORDER / AND AN A / BLUE -- Canterbury Court Fri 20/2

NEW ORDER / BLUE -- Red Parrot Sat 21/2

Blue are an appalling construct. Pseudo-jazz, pseudo-funk, pseudo-soul, pseudo-electronic pseuds (sort of a sludgy version of I'm Talking), the lineup consisting of a guitar-person of indeterminately ripped-off style (ie. it's clearly stolen but I don't know where from and I don't want to know), two Vince Clarkes on keyboards, and a singer who has a lovely voice and is quite pretty, but projects an ego and a lust for attention so massive that she would probably be a stripper had she lacked a voice (though she does dress to flaunt what she hasn't got, "look at me, look at me, look at me"). (nb: the preceding opinion was arrived at in conversation with several others and fits all our feeling about the performance pretty well perfectly.) Blue could well be a major hit band granted a good producer to check their excesses, and I quite sincerely wish them every possible bit of luck on their journey to becoming international tasteful CD recording artistes, for the sooner Perth is shot of them the better.

And An A's bit on Friday was their last show before their Sydney jaunt, probably gaining a fair few more new fans. I thought they would in fact far outdo New Order considering the latter's 1985 excuse for a performance, but as it happened ...

NEW ORDER ARE AWESOMELY INCREDIBLY UNBELIEVABLY WONDERFUL, and as with "Brotherhood" (an LP far better than anything we had any right to expect even after "Lowlife"), they have found themselves and shouted to the world, "We are New Order and we are BACK!", and with an amazing display of bass-heroics from Peter Hook, they truly ROCKED OUT in a manner you would never expect from this sort of music (UK 80's post-punk blah blah etc you know). Bernard Sumner has learnt to sing, move, talk between songs and tell the post-punk casualties up the front what dickheads they are in their rigid open-mouthed awe (for my own post-punk casualtness I prefer something a bit more active). Gillian Gilbert does not yet move on stage (and doesn't play anything at all for songs at a time, though watching you can only tell with extreme attention), but I'm sure this will come with time. C.Court was better than the Parrot, though the latter was the "greatest hits" set, but the two formed lovely matching halves for those truly fannish enough to go to both (AND buy the T-shirt, my 1985 one was getting a bit moth-eaten anyway, save it for special occasions). New Order have found themselves, applied this to the point of total brilliance, proved that good records do get into the top-10 occasionally, figured out how to be good live, and I can't wait for next time.

FRIDAY: Paradise / Let's Go / Way Of Life / Ceremony / Temptation / We All Stand / 5.8.6. / Angel Dust / Subculture / Sunrise / Perfect Kiss // (encores) Love Will Tear Us Apart / Do The Ostrich

SATURDAY: Bizarre Love Triangle / Love Vigilantes / Shellshock / Dreams Never End / Way Of Life / Every Little Counts / Weirdo / Face Up / Age Of Consent / Blue Monday / In A Lonely Place // (encores) Elegia / Sister Ray

JACKALS SINGLE LAUNCH -- Backstage Bar Mon 16/3

The Backstage Bar is the most unspeakable "venue" I have ever witnessed. You get to it by going down a scummy alleyway down the side of Pinocchio's (one of the top 10 alleyways in Perth, by the way -- the place where the X-Press Christmas party was held ...), go past the rubbish bins (yes, it's actually possible to be thrown out and go crash into the bins), and past the shaven-headed gent on the door, to enter ... uuurrgh, a vile PIT populated by ... well, let's put it like this. Imagine a sickly trendy, who reads and lives by every word in eg. the Face; now imagine the same person reading, believing, living by the Perth "scene" as put forward by the X-Press. If you come here you'll see these

people and fully comprehend the nothingness that human nature can sink to. When they started putting the zero back into rock, this is where they began. An entire scene based on other people having a better, hipper time than you ... or more accurately, enjoying the horrible place around them in some way you aren't ... none of the cretins were actually having a good time, but every one was nervously glancing around and trying oh so hard. UUUURRRGGH. Wendy Allen is the icing on the cake, as she struts about her domain with the hauteur of a feudal lord (I'm not kidding), looking down upon her subjects (such as they are). The photographic ego-board is sickmaking, you have to see to comprehend. I spent my time observing the specimens before me (think of all the single-celled people you know but a hundred times worse) and counting humans (I got to seven).

(disclaimer: all the above is Purely Personal Opinion, though a quite notable number of people agree with most of it -- ed.)

The Jackals played brilliantly, but all possible enjoyment was quashed by the atmosphere of the purgatory, a limbo-like place of eternal shallow depression where the next taxi is always half an hour away and you never have enough money anyway. I found that I had to leave after the first set because it was all just too horrible to bear. It is worth noting (and being amazed by the fact) that the Jackals rose to their present level starting from a scene such as this, which shows that anything is possible.

PAINTERS & DOCKERS / KRYPTONICS / PALISADES / KNO MATTER / FREUDS -- Red Parrot Fri 20/3

PF#6 hit th' streets this day, so I took some along and sold 26 copies. Freuds sounded very ill indeed, apparently due to a bass amp haing blown up. Kno Matter were a really horrible band (great guys apparently, but musical minuses); this was their second-last gig, and when I told someone Kno Matter were splitting they were so happy they bought a PF -- and after having bought one at Dada that lunchtime. Kno Matter RIP good riddance.

Palisades and Kryptonics both v. good, didn't see an awful lot of either due to industriously pushing zines on people. X-Press has taken its toll on people, they all wanted it free. Even tried to bargain for it. (You don't bargain with the paper seller, do you?) Should learn that anything free is worth what you pay for it.

"We're Painters & Dockers, and this song's called 'Die Fucking Yuppie DIE!'" Painters & Dockers had a PA stack (PA mountain) several metres high and a sound to match, ie. quite clear and LOUD. Requested "Know Your Product" and they did it. Kym the Clown did a few magic tricks with his chicken George, and some spectacular fire-eating off the top of the PA (several metres above crowd -- roof of Parrot is 12m high by the way). Congratulations to the Dockers on their crowd-control abilities -- a bit of a fight broke out, and the Dockers stopped the show and preached peace, love, brotherhood, no aggro etc. with backing supplied by a trumpet on each PA stack (this being the finest use for the height), and all done in an entertaining manner. The Parrot is perfect to see the Dockers in, being the nearest to a stadium the Dockers can play in at this stage.

KING PIG SINGLE LAUNCH -- Fitzgerald Sat 4/4

Oblivion / Swinging Man / Window Chair / Betray His Trust / King Pig / Black Of Nite / In Two Minds / Dirge / It's Not Unusual // Death Cell / April Flowers / 40 Corpses / I Couldn't Face You / new one / I Cried / Without A Sound / Oblivion / I Left You / Swinging Man

I hadn't seen King Pig since their Triffids support 21/12 and was in dire need of another fix. The Fitzgerald suits King Pig quite well and they got a surprisingly good response -- even a teenage-female-sounding scream, perhaps that sort of reaction is coming back into fashion ... Stage was lit by candles set around the

stage, and one white light behind a sheet -- gothic or what. This show was highly enjoyable, and the Fitzgerald is an excellent place to see them. nb: let it be noted that Bettina was the one daring to get up and dance.

MARIGOLDS / FREUDS / LINCOLNS / STOLEN PICASSOS -- Shenton Park Sat 11/4

Stolen Picassos are nice and fun. Noticed keyboards. Must see them properly sometime. Lincolns contain Wally Walton aka whoever on bass and did a Beatles cover. Quite good, quite entertaining, but don't really make it into the realms of mind-blowing wonderment or even seem to be aiming at such. Wouldn't go out of my way to see them. Freuds are very good, though they sound exactly like the Stems. (Did you know that the Freuds have their own business cards with "THE FREUDS" printed across them in big letters?) Marigolds are wonderful of course. See Anna's review for more detail.

JACKALS -- Backstage Bar Sat 25/4  
Walk / Carnival / Dopes / Mind / Risky / Hammer / Perfect / Black / Gypsy / Why // Rarenet / Proc / Wake / Seals / Marilyn / Chance / Lucy / Deaf / Hold / Wild / Power

This time around I could tolerate the place a bit more and get into the music; I think the lighting was different so the stage was easier to concentrate on. They didn't seem as loud as usual, or even as loud as almost any gig I've been to recently -- you could talk over it quite easily, but it was still loud enough to hear everything of the band and nothing of the conversations around you. This was the Jackals' last Perth gig for about nine months or so as they're moving to Melbourne for that time due to lack of support here, and they were of course quite excellent. Paul McCarthy is death to mic. stands.

STAR CLUB / KING PIG -- Fitzgerald Wed 27/5

PAUL KELLY -- Canterbury Court Wed 27/5

King Pig sounded better than usual tonight, not sure why; perhaps because people are definitely starting to like them. "I Couldn't Face You" is marvy.

Star Club are an interesting unit, to be sure. A few people I know decided to give them a miss due to a reportedly awful clip on SBS, which I never saw so chanced it ... and what do you know, it's only \$6 to get in. When was the last time you paid SIX BUCKS for an international band? The music was half good-punky-metal-stuff and half what you'd expect a Japanese imitation to sound like. Result was quite entertaining.

Afterwards the band wanted to go and see Paul Kelly (how are King Pig and Paul Kelly for your first taste of live Australian music), so a bunch of us social climbers went with them, and thus I got into the X-Press 2nd Birthday Party Show free (nyuk nyuk) and even got to watch Paul Kelly from backstage (where you could actually see the stage without getting crushed). Paul Kelly and the Coloured Girls are quite good, just this side of proficiency-slipping-into-dull so they'd best be careful. Star Club enjoyed Mr Kelly.

HOODOO GURUS / COCKROACHES / CREEPERS -- UWA Riley Oval Sun 3/5

Heard the Creepers whilst standing in the immensely long queue for entry (not tickets, which had of course disappeared many days before); fifties mess, not mind-boggling.

The Cockroaches are very nice people with a sincere desire to entertain, and you can tell that they have NEVER heard music to thrill them just that much, as eg. you or I, in our musical-true-believer smugness, have. Uninspiring, stage-moves ripped off Wham!, and tooo loooooouud. Will at best achieve a success level comparable to the Dynamic Hepnotics.

Hoodoo Gurus: "What's My Scene" starts and Dave says, "Over to you, Elvis ..." Brad Shepherd gets my vote for guitar-hero of the year -- the dancing, the posing, the

pulsing and the ... profile (ahem). Did you realise that five young teenage girls actually fainted at the sight of their heroes on-stage? I kid you not. It is truly inspiring to realise that Australian-independent-style-music has the power to make actual young girls faint (though a top-10 single probably helps). A sixth one made as to faint, but got as far as the front and said, "no, I'm OK now ..."; afterwards she thanked us for letting her through (hi there, that was me in the Cure shirt). This set was also fuckin' looooooud, my being 2m from the PA didn't help ... it was designed to fill & deafen an entire 2000-capacity tent (yes, a tent) after all. A word from someone (promoter?) beforehand kept the bruise & bloodshed level down to negligible (unlike the Parrot show of 1986), leaving the St John Ambulance out the back strictly to the overcome pop-kids. The Hoodoo Gurus are great live, go see 'em if you have a suit of armour and/or a telescope & periscope handy. Only other thing to add is a mention of the crappy T-shirt I paid \$14 for ("Blow Your Cool" tour) which was marked size 20 and blew up to size 26 upon washing, avoid these and make your own one.

**CHAD'S TREE / AND AN A / PALISADES** -- Red Parrot Fri 12/6 -- Palisades were nice, Ian Freeman's beret and beard are very silly, and I got the shock of my life when I found out that Ian Freeman and Neil Trainor are great mates. (Others have stated that Neil is the 80's version and Ian is the 60's version. But aargh, two of 'em ...) And An A got a tremendous response on their first show since Sydney jaunt. New song "Deceit" sounds like the Models, but what can you say on first listen. Chad's Tree are very nice, started with "Crush The Lily", start up with a hit, oh yes. I enjoyed this.

**BEAUTIFUL LOSERS / CHARLOTTE'S WEB** -- Shenton Park Thu 28/6

Gave Mikko from Finland a lift to this show, a sample of Perth music and WA beer. Charlotte's Web mk 2 (Jeff Lowe Allstars mk 3 -- don't forget, the Russians 7" is still available!!) played (I think) their third show. Band is now Jeff Lowe (v+g), Craig Chisholm (g+v), Flick Dear (d) and Will Akers (b+v). Sound has considerably more life to it than previously. Quite nice.

The rest of Charlotte's Web quit Mr Lowe whilst in Sydney and have named themselves the Northern Lights, with extra member Lucy on vocals.

325 / Down By The Sea / These Waters / Goodbye / Afraid / She Belongs To Me / Sound Of Swimming / Ten Lies / Prisoner / Turning In My Grave / 100 Ways / Lover / Saint / Deadly Game / Harmonize / Just Like You / World's End / Blow Your Brains Out / All Through The Night / T.V.

Not many people showed up 'cos it was Thursday and the weather was foul -- total of 68 paying customers, most of whom the band knew; they came out a total of \$8.40 ahead, which works out to \$1.40 per member per hour. Performance was lovely -- Errol's between-song patter is wonderful, excellent playing, some funny moments (Russell Wilson's humour is much more easily appreciated in an environment such as this rather than in Kno Matter), and Greg Dear ("most sensual person in Perth music" -- official!). Songs are brilliant. Started too slow, they do a 1½-hour set so they should have the room to construct a set-list structured for accessibility and effect. But I enjoyed this tremendously and they should have millions at every show. After-show experience this time is finally using that free pass to Friday's lurking in my wallet. Don't go, it's a shithole. Mikko said it could have been any of one thousand places around the world, and then started on horror stories of clubs where record execs hang out and they play "Stairway To Heaven" and suchlike.

**KRYPTONICS / DIE MONSTER DIE / CIRCLE OF CONFUSION** -- Red Parrot Fri 26/6

That smoke-machine is one of the more obscene things I have ever witnessed. This

is a noxious-gas outlet located in the DJ booth which shoots out a cloud of evil-smelling grey mist whenever things look slow, which is fairly often with whoever the DJ is these days.

Circle Of Confusion star Glen from 6UUVS Zootime on guitar, a singer and drummer I didn't recognise, and a fill-in bassist, playing his most well-known associate's famous violin-shaped bass. Sound quality was totally unbelievable for the drums, OK for guitar and bass, and inaudible and unintelligible for the vocals (though the lyrics I heard made me glad of this). Singer (apparently different from 1st gig) doesn't talk or move, let alone barely singing. Songs are in an aspiring Factory/4AD vein, you know the sort of thing. Not amazingly physical music, much more something to sit back & listen to. I liked this and wouldn't mind more ... they'll have a hell of a time finding suitable bands to play with, though.

I was looking forward to seeing DMD again, but disliked it a fair bit due to the vocalist having gone from interesting to silly. The 7" "Spock's Brain Is Missing" is highly recommended though.

Tonight was Cathy Webb's birthday, and so various friends kept singing "Happy Birthday" at her. Kryptonics were muddling tonight and the crowd hated them, except a few devotees up the front. Gold star to the girl resolutely flailing herself about the dancefloor continuously.

**BAMBOOS / PILGRIMS** -- Old Melbourne Sat 27/6

**NEWSBREAK** -- Hip Hop Club Sat 27/6  
It's Time / Happy / St. George / That Girl / Had A Dream / Another World / Take A Look At Yourself / Someone Else / I Feel The Anger / The Chosen Few / Dear Henry / Two Different Lands / Strong Are Weak / Mother / Back Thru' Time / This Ain't Love

The band is Gordi McPilgrim (v, r-g), Paul von Pilgrim (l-g, k), Mike le Pilgrim (d) and Dave Damage (b), Dave being dressed somewhat more tastefully than the usual chains, handcuffs etc ... er, open-necked yellow shirt? Music is in a 60's vein. First five songs were jangly and quiet, probably too quiet, though Gordi shouts and screeches quite well. I had just started cursing the mixer when things got a bit louder and fuller, I even noticed the stage bouncing during "I Feel The Anger" ... There was an inaudible keyboard on "Dear Henry" but it made itself known for "Two Different Lands" (v. noisy number). The last three songs, turn 'em up and you'd have the Lime Spiders. The Pilgrims are really good and you should go and see 'em ... especially tonight when they should have brought their own audience. It may be worth noting that they are considering a "Sponsor A Starving Pilgrim In Far-Off Perth"-type scheme, all donations welcomed.

Wandered down to check out this Hip Hop Club thing. Not the Wizbah mk 3 in any shape or form. Inside has been changed around and repainted in lighter shades, and you can now sit facing the band (and find your way to find somewhere to sit). As I went in the doorgirl gave a short rant on the virtues of the band, Newsbreak -- fronted by someone called Noeline who apparently sang with Painters & Dockers when they were over here (I think that's her in the pic in PF#6, p27, third from right). The band play mishmash blues/jazz/whatever, all-original easy-listening, the singer looks stoned and I remember that one song, "Busted Lightly", is about a girl who commits minor offences so as to get felt up by a cop.

Sant'anno / Mercy / Comes As No Surprise / Hangin' / Everglades / Hunt Me Down / Winded / To Hell With Love / Paradise / Meet Me / Strange Territory / Law Of A Gun / Folsom P. / Drunk Highway / Born Killer / Edge Of Reality / Snuff / In The Bamboos // (encores) ? / Come Up And See Me

Bamboos should have brought an audience too. About 30 people jumped around wildly however (while the rest sat back), providing at least 70% of all needed enthusiasm. Go see the Bamboos somewhere

decent (eg. Shenton Park) just so you can stand up close and watch Greg Hitchcock singing "To Hell With Love", a great sight.

**ERROL TOUT** -- Red Parrot Fri 3/7 -- Most of "Sounds Of Swimming" and a few other things, mostly done by the people doing them on the LP. Michael Reynolds couldn't sing his bit from the next LP due to having been beaten up the Friday before. Joy Division T-shirts are now officially fashionable. This was brilliant.

**ROCKETS / KRYPTONICS** -- Shenton Park Sat 18/7 -- Kryptonics played very well and got near-zero reaction (five up front and scattered applause from the back). Rockets charged \$7 for this -- the Suburban Cash-In tour to be sure, nostalgia don't come cheap. Real value probably around \$4 and I got in free anyway or I would've turned back at the door. The Rockets are a Standard Loud Rock'n'roll Band, only notable because that sort of band playing its own songs is actually pretty rare in Perth. To that standard description add "aging" and you've got it. Audience was a fascinating assortment of suburbanites (what brings scene-temporaries back from the suburbs? guess) and aging punks (remember that, as legend has it, the Rockets were once ahead of their time). Pettiness aside, the band are moderately entertaining, worth seeing (for \$4 or less) and I did actually get all my hearing back a few days later.

**LOVE PUMP / PASSIONFRUIT CLUB** -- Red Parrot Fri 17/7 -- two of five bands this night. P.Club now have an upfront bass-hero (bass shaped like a can opener), dig that Oz-rock beat oh yeah bore me shitless and hand me a flamethrower. Love Pump were lovely, and you NEVER SAW THEM IN THE PARROT DID YOU, and never will. Kissing competition (judged by Baby Doll and the new Parrot manager whatever his name is) starred a lovely couple by the names of Donna and Nigel, details in the PF photo-issue (we've got it on film, cash small bills please).

**LOVE PUMP** -- Shenton Park Fri 31/7 -- Too awesomely splendid to dare speak of in detail, Love Pump's last gig on Earth. Bonus included the live-on-stage death of Ron Pickett at the hand of Mr Rim Shot (come on down). See forthcoming photo-issue for pitiful attempt at worthy testimony.

**MARTHA'S VINEYARD / ERROL TOUT** -- Shenton Park Sat 1/8 -- Errol's last show before nicking off USA-wards, great stuff. Martha's Vineyard have gathered themselves an audience of all the people you've seen at gigs & stuff, and you look at them and you KNOW that within a year or two they'll be out in the suburbs, never to return (possibly listening to their collection of Martha's Vineyard CDs). Now it's unfair to judge a band by its audience, but it is certainly worth noting that this particular segment of the gig-going population (present in any inner-city scene, don't fool yourself, just take their money) has found its band and homed in on it. The show tonight was not so good -- a few good bits, a lot of boring ones (too nice) and some truly horrible ones (eg. backing vocal bit on end of "None Of This" -- "He's got no ...") -- but everyone has their off days ... though it (the show, noticing the audience, etc) was all made worthwhile by the bit of "Goodbye" they chucked in near the end and Errol screaming, "YOU BASTARDS! I'LL SUE! I'LL SUE!" (apparently when Anthony busks he does bits of "Goodbye" between songs). Oh yeah, and a free "Vortex" #5 to round things off.

**RABBIT'S WEDDING** -- Fitzgerald Sat 29/8 -- Totally excellent, a vast improvement on the last time I saw 'em a year ago. Can't think of anyone they sound like other than themselves. The anaesthetised aspect of the sound is gone too, whatever the creature is it's fully alert and functional and is starting to grow muscles too. They need to learn a second reserve Madonna song for those times like tonight when two strings break in three minutes.

SCIENTISTS -- Red Parrot April '87

Tonight's question in the Rock Trivia quiz: how many people in an audience of 500-600 at the Red Parrot on a Friday night with the Scientists playing, were not wearing black? Let's just say that at times it looked like a black leather jacket convention at an Italian funeral.

The Kryptonics did a rather loose and out of tune support set. The band seemed to lose whatever enthusiasm they had about 2/3 of the way through and were just going through the motions at the end. The Parrot's not the right venue for the Kryptonics, they need somewhere more intimate -- the Parrot's just too cavernous and cold unless it's almost packed.

The Kryptonics finished about 12:00 and then we were forced to wait until 1:30 for the Scientists. 1/2 fuckin' hours, and they didn't even have to change any of the stage gear over -- this was far too long.

So the Scientists finally amble on stage some 3/4 years since their last appearance in Perth. From the left: Boris Sudjovic was his usual loud self on bass, the kind of bass sound you feel rather than hear. Brett Rixon on drums had been brought out of his self-imposed retirement in Perth. He was simplistic early on, becoming more adventurous and aggressive as the night wore on, although he did miss some of the musical cues, like how to start/finish some songs.

Tony Thewlis had his guitar set on fuzz for most of the night, but his real forte was breaking strings, swapping and dropping his guitar with increasing regularity. He became quite adept at playing bass with no strap to hold it up. Centre stage was Kim Salmon on mostly indecipherable vocals and occasional guitar during the first half. Salmon moved to bass and Boris to guitar about halfway through the set, presumably for the new material. Kim Salmon isn't a bass-player, he doesn't play it, he attacks it. Playing notes appears irrelevant. He plucks the strings out as far as they will go, then lets them go -- thwack!

This gig highlighted the ever-common problem of new and unfamiliar material. Considering it's been over three years since they went to England and two years since they released any new original material, it's understandable that there should be a lot of new material. However, few were prepared for what they heard -- white noise, sort of Jesus & Mary Chain without the redeeming pop element.

They did play some old stuff -- "Atom Bomb Baby", "Hell Beach" and "Solid Gold Hell" -- but this didn't really appease those who wanted "Blood Red River" and "We Had Love"--period songs. The new songs mostly came and went in a blur, "Human Jukebox" sounded quite good, almost tuneful, but it all sounded the same in the end -- heavy going. A friend who hadn't heard too much Scientists material and was seeing them for the first time thought they must be playing all their old favourites for their old audience because it was so hard to get into the feel of the music -- he was rather surprised when told it was mostly new material. One wonders who it will appeal to. Those who seemed to enjoy the band most were those who had heard the records but hadn't seen them live before. Older fans wanted some old favourites. Those who tried to (slam) dance during some of the more upbeat numbers were "advised" to desist by members of the Parrot's "Enjoyment Prevention Squad".

In retrospect, some of the disappointment I felt on the night was because I wanted the band to be as good as the last time I'd seen them, when they'd been so fuckin' good ... but that disappointment was my fault, for taking the gig too seriously, and for not realising the group had moved on -- and they had to move on, otherwise they would have stagnated. Maybe the forthcoming album with this new material may make more sense without the live excesses, because as I seem to remember the Scientists always were a fairly loose and sloppy band live.

Ross C.

SCIENTISTS / KRYPTONICS -- Red Parrot Fri 10/4

As good a place as any to choke back a few on a Friday night. Pricey little brews, no major shock though after you'd spluttered at the cover charge. But, along with bad air-conditioning (? -- ed), poor sound (? -- ed) and a jug in the skull from fervent security staff, I guess it goes with the territory. The question you ask yourself is whether you'd take the opportunity to gut the wallets of more than a few pub-going workers if you were in their shoes.

The Kryptonics give out a languid, fierce howl. More than pleasing. You've got to develop a healthy respect for any guitar that manages to tear through you murderously regardless of two broken strings that stay broke. The abandon you'll spy on a Kryptononic stage transferred well to their most recent disc; although both have kept me very chirpy, a live release would be just dandy. Was particularly fond of the two instrumentals in this bracket. Didn't catch the name of either (one was "Love Story" -- ed), although the second slid by like a ripping "Land That Time Forgot" reprise. A few feet get up to do the "shudder", Brett Ford tosses a snapped Lumo-flare amongst the dancers, a couple more bitter brews and a dapper little set is over. Nothing but praise; well pleased.

It's been a long time since the Scientists have released any truly new material; more US, UK, European and Australian compilations than your average dainty Nashville C & W performer. Their radio interview the afternoon of this show would have turned away anyone half-arsed about attending. Dawn Bailey struggled to pull any snatch of interesting or informative prattle out of two dickering toss-offs disguised as Tony Thewlis and Boris Sudjovic:

"It was Chilton."

"No! Vega!"

"Chilton!"

"No, Vega!"

The big score to Dawn for not verbally butchering them on air. Having classed themselves as a genuine artifact from some mythical London Underground, you'd have thought they'd have had the common decency



to arrive bent or pissed; then everyone could chuckle and lay blame with the off-ending substances rather than listen through this dodder.

The Scientists have had a patchy performance career, to be kind. You can frantically romanticise humble beginnings, but if you constantly trot out shite-on-stage, you wind up reciting to a crowd of



Kim Salmon

six. (So why did you bother going tonight then? -- ed.) Solution: head for this soon-to-be-tracked-down London Underground; guaranteed almost as effective for generating interest as death by air disaster or confinement on drug-relateds. They lay claim to having pushed Alex Chilton back onto the piss after four years' abstinence, with a single Guinness no less! I do hope they ride this one for all it's worth, because it's infinitely more memorable than this live performance.

The story of Dee Dee letting loose with a strident "Wuntuhthrafah!" and each Ramone slamming into a different number comes to mind. Except in this case it doesn't matter -- the Science-drone is now so strikingly gut-stitch inbuilt that it overtakes the form of any new ditty. This over-reliance is not a fetching flaw. They could all play a different tune; you wouldn't have known, let alone cared.

Gave it eight or ten songs that drifted into one another as the audience drifted off.

"Two more of your fine ales if you would, Inn-keep ... make those takeaway."

Brett Woodward.

SCIENTISTS -- Red Parrot Fri 10/4

My opinion is that it started too damn late, after 1:00am -- by halfway through the set, even those with eyes transfixed upon the stage were yawning. I suspect the ones slamming were doing so in order to stay awake. Too many equipment failures. This cost TWELVE DOLLARS to get in -- they should have done more shows and charged eight bucks at the outside for this show. Apart from the price and lateness it was an enjoyable affair. New "songs" have no tunes and fuzz bass. It was quite entertaining watching Kim Salmon playing careful and precise basslines without looking what he was doing or what note he started at. Kim's sartorial elegance leaves something to be desired. Backstage was a huge social get-together of the many old-scene types who hadn't been to see a band in five years. Refusal to do encore.

David.



**MEATMEN:** We're The Meatmen And You Suck (Touch & Go); Rock'n'Roll Juggernaut (Caroline) Both these mean and sordid records will put a beamy smile on your face. A violent melee from the US's vulgarity vikings. They first came to my attention in an '81 NME feature on Hardcore, Biba Kopf particularly taken with "Tooling For Anus". The track originally surfaced on a Touch & Go 7"EP "Blood Sausage"; it's this EP that gives you side one of "We're The Meatmen ...", and side two is a soup of live cuts from various venues. Grimy titles and matching delivery make this a joy to behold. "One Down Three To Go", a grinding anti-Beatle tirade for anyone who doesn't include "Sgt. Peppers" in their list of all-time faves. "Rock'n'Roll Juggernaut", an early '87 release, continues in the same vein a few years on. Instrumental proficiency -- front and centre. Makes Wayne County's "Blatantly Offensive" EP sound like "Manic Monday". Two LPs, together an aggressive tumult; separate, an evil head-cheese.

**QUICK & THE DEAD:** Live At The Shaftesbury (Cass reissue) While the blaze that was once Hardcore scorched across the US, we in a more remote corner of the world spat and stuck to even less genuine, sloppy Anglo trends. This raucous caucus of aggression coughed up the occasional shimmerless star, one such dim orb being Quick & The Dead.

About this village for less than two years as an unstable foursome, these jolly shaven sods are possibly recollected more for gig-associated terror and suss politics than any other contribution. If like me you spluttered, "But I was getting the drunken fuck kicked out of me by boot-boys twice this size with heads half as small and hairless, years before these dolts fluked their way onto 'Terry Willesee's Perth'", stay attentive.

The cassette itself is packaged with slack abandon; a much folded pink slip xerox of basic graphics, song-titles and acknowledgements together with self-publicity news-clipping copy. Such is the label/cover for a bulk-buy no brand tape which holds your purchased sweet soul music. If you're the sort to reassure folk you're paying for the music and not the presentation, seek comfort in this thought as you part with the better portion of ten bucks.

The Quick & The Dead didn't so much get regular spots or residencies at pubs like the Como or Shaftesbury as lay siege. Their jaunty followers tossed locals onto ears and generally pissed on fences. They disagreed violently amongst themselves but more often outsiders, dead-cut limiting the exposure and audience the band could enjoy. Ignoring this, they did glean a degree of coverage from the NME who displayed some interest in their recorded output, which included another cassette, a single and an EP. Keeping in mind that this was the time when bands like Skrewdriver and the Four Skins were gaining publicity in a racially touchy Britain.

Setting aside the packaging woes, the tape holds some beastly goodies. A claw-hammer vicious guitar holds together rumbling rhythms layed down by the innocuous "?" (the "?" due more to an ever-changing drum seat than any vile mystery -- "My sister's boyfriend knew this guy ..." got it?). Skip the attitude, some basic punk lyrics and a few tinny covers done Q/Dead style ("Chewy Chew" and "When The Saints Go Marching In"), and the whole thing clicks quite comfortably; suitably stinging metal edge and a fun time had by all. Competently recorded under the circumstances and an able attack from young aggressors.

**ODOLITES:** Chimes EP (Rampant) Tasmanian toilers, mainland-bound. Hadn't seen this much floral foliage in a promo clip since "This Charming Man". Quite nifty little tinkle tunes, Ups And Downs come to mind, as does "how many of these bands do we need?" File under fluff.

Brett Woodward.

## Records

**KING PIG:** Swinging Man/Without A Sound (Red Room) Second single from these guys who have been plugging around Perth for three years now. Very much in the Banshees/Killing Joke field, as they're probably sick of being told; nevertheless that's the sound they make, and do it rather well. "Swinging Man" is most reminiscent of the Banshees with a very full pounding drum sound and driving bass, the guitar sounds mixed down so that it's almost subliminal at times, and Alan Hooper has a powerful voice which booms over the top. Works well on record, though livewise there's a lack of variety in his singing style. "Without A Sound" has more guitar work than "Swinging Man" and hence tending toward the Killing Joke side of things, and more variety in the vocal delivery (why can't he do it live?).

This is a powerful second single, with a full sound like their first. Why the hell the band don't go for a look-see over east I don't know, 'cos unfortunately there's only a limited number of people in Perth that like this type of music, and after three years the band probably know all of them on a first name-basis.

Larry Wallis.

### UNCLE DANNY'S AGONY COLUMN

**SONIC YOUTH:** Sister (Au Go Go) Not before time does a local label find the decency (let alone the aesthetic nous) to release a Sonic Youth record, so now you have a better chance of finding out why SY's best-yet combination of noise, beat and melody infinitely shits on a million Scungy Dead Cul(n)ts from a great height (I love how that rolls out of the pen). Things that have been done by them before (guitars with drumsticks rammed into them etc) and things not done by them before (acoustic guitars, wah wah pedals ...). I don't expect not to find anyone raving about the brilliance of this album, am I clear? And I say that without any prejudice or foam at the mouth. Come to think of it you probably don't deserve this after all.

**LYDIA LUNCH:** Hysterie (Widowspeak) We have a lot to thank Lydia Lunch for -- as the grand old lady of the original No-Wave she is the godmother of such as Sonic Youth, Swans, Einsturzende Neubauten etc., and as this double retrospective attests she has made some of the most awesomely visceral music I've ever heard. Try the first side, Lydia As Teenage Jesus, and see what I mean -- the "less-is-more" theory of minimalism at its best, the sort of music that strips paint, kills lawns and makes life worth living. The other three sides cover Lydia's career through Beirut Slump (Addams Family-type-pop), Eight Eyed Spy (Lydia's idea of being commercial) and some collaborations with Rowland S. Howard, Die Haut and Sort Sol. And read the lyrics, they make for some pure poetry when you're in the right mood.

**THE FOETUS ALL-NUDE REVUE:** Bedrock (Some Bizzare) Yes, Foetus is back! With his best name yet! With his best version yet of Tom Waits scat-singing in a sewer! (-- "scat" of course being short for "scatological".) Plus, committed to vinyl for the very first time, Foetus' most famous line, "A woman's place is on ma face". But then, wouldn't you rather listen to this than the Beastie Boys whining about girls cleaning the bathroom for them, or Schoolly D saying "the bitch has run off with my money so I'm gonna break her fuck'n arm"?

And now here's a bit of light relief. **MONKEES:** Missing Links; Live 1967 (Rhino) What do you do when you discover not one, but two albums of unreleased material by the greatest pop-group (yes) of all time? Why, you buy 'em of course. The orgasmic baying that follows is justification. "Missing Links" is a collection of songs that never left the vaults, the best of these being "All Of Your Toys", the single that never was, on which the Monkees

**TYRNAROUND:** Colour Your Mind (Cleopatra) Taking their influences from that musical era known as "progressive", early on when it covered everyone from Soft Machine to Black Sabbath and everything in-between, though much closer to the former than the latter, Tyrnaround lack Soft Machine's quirky wackiness. Some of the keyboard work is reminiscent, but they are more reminiscent of Barret-period Floyd, ie. when they had some personality and the songs had individual character; but they're certainly no Floyd soundalike, even though the vocals sound very English.

What I like is the sense of adventure and experimentation. Why have almost all groups in 1987 forgotten how to use panning, phasing, backwards tapes etc? Okay, so they were done to death when they first appeared, but that's a long time back. You don't have to use all these devices on every track, but their use as on this record to highlight various musical passages demonstrates that their use is not passe.

I always have trouble describing this sort of music, let alone the songs themselves. If you know the sort of music I've been rabbiting on about then you know what to expect; if not then your ears may well be in for an enjoyable surprise.

Uncle Harry.

play their instruments for the first time, proof that they could do more than mime to a backing track for TV. But the real gem is the live album. Recorded on the tour that made Jimi Hendrix a household name for all the wrong reasons, "Live 1967" is the only Monkees album on which they play with no outside help. And play they certainly could -- cock your ears in the direction of Micky Dolenz and remember that he hadn't so much as touched a drum kit before becoming a Monkee. Very ironic that the playing is so good and the singing so crap when you remember that the Monkees weren't supposed to be a group in the first place, no? And the highlight that you should place your Stems album in the microwave for (you have to wet it first or it doesn't work -- ed), a version of "Stepping Stone" that starts out sounding like "Purple Haze" and ends up as a terrific noise that one does not expect from a pop group.

As I said, the greatest pop group of all time. Believe it.

**JOSEF K:** Young And Stupid (Supreme International Editions) My august editor often tells me that Josef K were from a time when British indie music was good; and now there's this compilation of mainly unreleased stuff and I think I may have to concede that he's right. Soon after he's told me I could be reincarnated as the singer from Die Monster Die in retaliation for a remark I made about Joy Division, admitting that David is right is somewhat painful. So I'll say that "Young And Stupid" is the Hardest pop music I've ever heard. Don't ever mention Joy Division to me again!

Perverse bastard that I am, I've saved the most torturous treasure for the end.

**LEE RANALDO:** From Here To Infinity (Blast First) So the name Lee Ranaldo means Frankie Avalon to you. He is one of the three guitarists in Sonic Youth and this is his solo record, three years in the making. And the wise consumers who have by now bought "Sister" will ask "what's this one like?" and I will smile knowingly and say "tape loops" and "locked grooves". I can promise you many minutes, hours, nay, years of fun listening to this, even more when the parents and neighbours hear it. Happy listening!

Danny Ruggero.

(Young Danny works in a building-society by day, and goes home to a normal house in the wilds of suburban Karrinyup surrounded by V-Capri fans, whom he greatly enjoys playing "Public Castration Is A Good Idea" at early on Sunday mornings -- ed.)

**NOMADS:** 16 Forever/Salvation By Damnation (Amigo) When I first heard "16 Forever", I could have sworn it was Johnny Thunders, but the credits show it was an old Dictators number. Musically this is okay, hard-arsed pop, the trouble lies in the lyrics, teenage romance/rebels -- alright if you like it, but these guys are capable of much more. They sing the song too straight; the Dictators could do it 'cos they had Handsome Dick Manitoba out front. Just listening to Handsome Dick (let alone seeing him) you knew the 'Tators had their tongues firmly planted in their cheeks; not so the Nomads.

"Salvation By Damnation" is more familiar Nomads fare -- psych-punk with an R & B base, taken fairly slow. Pulled from the soundtrack of "Blood Diner".

**REPTILES AT DAWN:** After The Plague (New Rose) A double single from this group which hail from New Zealand, recorded this in Australia for a French label, and have a very American sound -- has to work, doesn't it? ... Well, yes and no. Someone's obviously been listening to the "Kill City" LP a lot. All four tracks reek of Iggy music circa 1975. At times it's fun picking the borrowed lyric lines. Musically it's hard rock with a nod to commercial accessibility, similar to (say) the Trilobites and the Screaming Tribesmen. If they were a Sydney band they'd probably be huge by now, even though they have only one guitarist, and unfortunately he's no James Williamson. Best track is "Penetrate The Night", which has some fine trumpet and a very jazzy feel very similar to "Sell Your Love" or "Beyond The Law" from (believe it or not) "Kill City". Blatantly obvious influences aside, it's not bad listening -- sort of hard rock with some degree of sophistication.

**WET TAXIS:** Sailor's Dream/Ambulance Ride (Citadel) On the Taxis' last vinyl outing, their 1984 album "From The Archives", it said, "Now get ready for stage three ..." It's now 1987, is this stage three, four or five? They started as an electronic group, then it was 60's acid psychedelia, while this stage, whatever it is, sees them in a more bluesy vein with slight jazz snatches, similar to (say) Blue Ruin but with a fuller sound (methinks Louis Tillet's influence coming to the fore). "Sailor's Dream" starts rather jazzy, then moves into blues rock, with that distinctive Sydney hard rock underpinning it all. "Ambulance Ride" is a slight return to the psychedelic past. Both songs have a contemporary feel within their chosen genre (the Citadel sound) that grows on you. Hope they keep themselves together a bit more than in the past.

**SCREAMING DIZBUSTERS:** This Ain't The Summer Of Love/Out Of The Frying Pan, Into The Fire (Amigo) Coming on like the progeny of the Soft White Underbelly -- the name, the production credit (Arthur Comics at the Workshop of Telescopes), and the song. The band hail from Sweden I think, but you know these European bands, they're nomads at heart (subtle hint). A very heavy reworking of the Blue Oyster Cult song. Why this song hasn't been covered before I don't know -- one of the definitive heavy-metal songs (ideologically speaking of course):

"This ain't the Garden of Eden  
There ain't no angels above  
Things aren't what they're supposed to be

And this ain't the summer of love." Great song, great reworking, full and then some, they make it their own. If I hadn't seen the writing credit on the B-side I wouldn't have picked it as a Captain Beefheart song; like the A-side, they make it their own.

Since this is a European import single it will cost heaps and may require considerable effort to locate -- but buy this record!

Ross C.

**BLACK EYE RECORDS** -- Four wonderful things dropped through the letterbox very late in the production of this issue (though admittedly it's been at that stage for three months now), and, seeing as how they've sunk their pus-filled tentacles into my turntable and not let go nor shown any signs of doing so, they may well be worth holding everything up for to tell you about ...

**VARIOUS:** Waste Sausage (Black Eye) "15 Original Hits by 13 Original Artists", and you don't know the meaning of original until you hear this lot, boyo. Stu Spasm's comment earlier on holds, ie. "groups that go beyond being punk bands, into total subversive music". Nor is it just an LP of people screaming gibberish over a background of random guitar noise (though there is some of that -- very well done, mind you). It is 1) truly new and original 2) interesting 3) musical and 4) BLOODY GOOD -- yes, it manages all of these at once. I find it very entertaining. I also find it the perfect antidote to Alternative Complacency, a disease that strikes when "the independent" becomes "the alternative", audience reaction becomes a factor (ie. worrying about the people who only have a passing interest in the given music in any case -- who needs 'em?), and the disease is most spread by those complaining loudest and declaiming the death of everything in the most convincingly absolute terms -- like a Face or Blitz writer who has actually succeeded in convincing itself that it's having a good time, mostly by the "power" of a "respected" "critical opinion" wiping things out with the stroke of a pen. Makes you want to go off and start punk rock or something. Anyway, this record has the right attitude for my liking. I find its existence very reassuring. If you are a scene hanger-on then this is your chance at salvation. Suggest you listen through as much of the first side as possible whilst reading the lyric sheet along with it. Also serves as a great lesson in the value of mega-studio production, ie. not a lot sometimes -- you can make something sound brilliant and mind-desyncing with very little money at all.

**LUBRICATED GOAT:** Plays The Devil's Music (Black Eye) This LP is really trendy in Sydney, apparently -- 500 in the first week or something like that. See article. A very heavy (not metal, or not very) noise indeed. Fave tracks "Jason The Unpopular" and "Hornraiser". I've heard something very similar to "Frotting With Ennio" somewhere, but can't remember. Brett Ford's drumming style is the first thing you pick up on; Kryptonics fans will warm to this.

**THUG:** Mechanical Ape/Proud Idiots Parade (Black Eye) "This is a LO-FI (low fidelity) recorded document, designed for those who we sincerely hope will like it." Residents-style short bits of music/noise (OK, that's your facile comparison), slap a title on and you've got it. Comes from an internal urge to express an internal sound or energy, in a recorded form. Noise, music, some of this is really lovely stuff actually, eg. much of "Mechanical Ape" and the last bit of "Proud Idiots Parade", "Defrosting". Not sure this strikes me as immediately as the other recs (including the Thug 7") do, but I can appreciate the idea behind it. "THE BAD DREAM: Last night I dreamt/ that Brian Cadd/ was hovering/ over my bed/ with an erection ..."

**THUG:** Dad/Thug (Black Eye) "Dad" is the same as on "Waste Sausage". Great dance-track, all you DJs. "Thug" theme is noisier -- "THUG!" -- It's the only way to live! -- THUG!" This is probably the easiest (ie. cheapest) point of entry into the Black Eye collection, though "Waste Sausage" as well is a good idea.

This is anti-complacency music and really would be a lot of fun to use as telephone "hold" music, lift music, paint-stripper or whatever. (Strips the paint by destroying its molecular structure from the inside ...) All these recs are pretty much essential, though if you can't afford the lot straight off then start with the Thug 7" and/or "Waste Sausage". The LPs are real cheap, \$10 rrp (though they all seem to be \$11 over here), and "Waste Sausage" is the sort of classic comp you'll be paying a fortune for six months after it's deleted. Also, it'd make a great birthday present for someone you really care about.

# FREE CATALOG



## TOP BANDS!

Dickies, Richard Hell,  
Lounge Lizards, Skatalites,  
New York Dolls,  
Fleshtones, Nico, Bad  
Brains, Flipper, Glenn  
Branca, Dictators,  
Christian Death, Johnny  
Thunders, UK Subs, MC5,  
Television, Suicide, Many  
More!

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**AND AN A:** Taken As Gospel/Haloes And Wings (Square World) Packaging rating 8 out of 10 (as compared to the previous 11), due to a) reduced gloominess (but then again it isn't a photograph) b) impossibility of seeing it's by And An A in a record rack unless you're searching c) shitty-looking label. (These things are important -- Scott Leighton, Trilobites: "Covers are important to an independent band like videos are to a big rock'n'roll band".) The record inside is excellent of course, not quite as good as the first but remaining several miles above most. "Taken As Gospel" has lots of guitar to satisfy all you smaller dicks out there. Songs are still quite enough to get in there and shred the right places the right way. Buy this record or suffer an unspeakable adolescence ... **AGAIN.** (That's the best curse I could think of.)

**APARTMENTS:** All You Wanted (Hot, Rough Trade) This is pretty old but is just sooo good, so I'm going to write about it anyway. BRILLIANT, AWESOME, MIND-BLASTING, etc ... it's nice guitar-pop with lots of na-na-na's (eg. on the sleeve) and (good one) the bass drum is set to "subtle" rather than "POW". It makes a good background noise, "oh, that's nice", but if you turn your attention fully (eg. the first time you play it, like in the record shop ... this means ALL OF YOU ... read the lyric sheet along with it), it hits you like a brick -- and unlike noisy rees, when something quiet hits you then you STAY HIT. Peter Milton Walsh is a very great man and this should have been (should still be) a mega-blasting hit, ie. he would be a rich man as well had radio merely paid any attention (and this really could have hit). I was meaning to get a copy of this for ages, finally got one and four days later got a second one. This came out in Australia on Hot 717 (1984) and in the UK on Rough Trade RT(T)188 (1986), and you need all three versions for various B-sides and the lyric sheet. There is also an LP "The Evening Visits" (ROUGH88), a track on the "Some Kind Of Wonderful" soundtrack (see elsewhere) and a few other dribs & drabs under various names (any details appreciated). Got all that then?

**CABARET VOLTAIRE:** Don't Argue (EMI) Strong return to form after that last (exercise in boredom) LP; cars, girls, petrol and electronics, soldered together by the really quite talented Adrian Sherwood (On-U-Sound). UK and Australian 12" have totally different versions as well as differing sleeves so you'll need both.

**CANNANES:** Bored, Angry & Jealous EP (Distant Violins) The band David Nichols of Distant Violins is in, also features Stephen O'Neil ex-Lighthouse Keepers. Sound is wimpy-pop sort of like the more sickly variety of UK indie-pop that NME looves, except that being Australian rather than English it is much stronger, fuller, more vibrant and seems to have future to it rather than being weak, dreary, washed-out and dead-end. In fact it's rather brilliant. Best tracks "Untitled" and "I Don't Want To Hear Your Problems" though the first makes it by virtue of the recorder (that's as in flute). Nice blue vinyl and an actual colour photo on the back.

**CHAD'S TREE:** Buckle In The Rail (Nude) Excellent though dissatisfied (with itself) attempt at their fine art of weaving entangled vines, damn good attempts at perfection with the imperfections evidence of humanity (eg. (overly?) literate lyrics printed in full, then note "Words for Singing by M. Snarski"). Guitars plus violin ("violin bands", identifiable class of Perth band? waffle waffle), tempo-changes that are only jaw-dropping if you notice them (eg. "Sweet Jesus Blue Eyes" is a lovely pop single, but pop singles don't do that ...). Takes a few listens to pass the slightly samey surface, though the poppier bits help.

**CHILLS:** I Love My Leather Jacket (Flying Nun) This has been waiting eight months for review and I still can't think of anything to say about it, I'd rather just play it another few hundred times. This is a transcendently wonderful pop song and when the revolution comes you're

going to be shot if you don't have a copy. Thank you.

**COLOR SYSTEM:** Sit Back Down In My Chair/Love Potion #9 (Sparky Boy) Jenny-Anne loves this one. Independent semi-novelty, not a high-quality recording though it sounds right that way, good enough to rate a mention, um, what can I say. I could barely think of any description in any case, and losing the record for a couple of months didn't help. I can think of a few people who will absolutely love this for its (non-sickly) cuteness, the sort of thing that definitely won't change the world but is still rather endearing in its own way (if there aren't too many of 'em). Hope this description is any help at all. Write to us at PO Box 1321, Venice CA 90291, USA.

**FATE:** The Fate (Fate/Modern) Non-heavy but non-wimpy guitar stuff, with (on record) drums given special attention -- possibly too much attention, resulting FM-rock effect is a bit offputting. Strong songs, a bit long at times, a bit slow at others (I'm sure "Commando" is actually meant to go at 45 not 33), Alan's voice is much steadier live, too-common sound-effect at start of "Dogman" ... minor points off a good record though. A further possibly-useful comparison is that they used to do "House On Highland Avenue" -- see back of sleeve. The record isn't as good as the live band but is worth getting. Suggested record-shop tracks "Time On A Tombstone", "Cowshit Creek". (The Fate, PO Box 1031, Subiaco 6008)

**FLYING COLOR:** Dear Friend/Look My Way (Shigaku Presents) Not merely revival but a clearly 80's band working with some 60's; approx. as revivalist as Died Pretty but not as together. Wimpy vocal (and lyrics), stolen New Order bass sound on B-side. Far from perfect, but the most cheering thing I've heard since getting the Apartments single and highly recommended.

**JACKALS:** Faint Aroma Of Performing Seals/Power (Modern) The Jackals arose from the local senile-rock'n'roller-scene, but are (incredibly) good nevertheless, quite effectively rising several miles above their origins. "Seals" is a catchy, single-shaped rock'n'roll song, seems oddly slow for a single but then again this is the world of art. "Power" sounds too cliched for my liking to the same degree, but is quite OK nevertheless and could even be perceived as more "commercial".

**LA SECT ROUGE:** Zombie Bar-B-Q/Ballad Of Mathew Talbot/Jimmy's Mop (Big Home Productions) At first listen this sounded like someone's attempt at CD swamp (what a thought). This proved thankfully erroneous ... illusion produced by the excellent recording quality (without losing essence). "Zombie Bar-B-Q" sounds a lot like the Scientists "Demolition Derby", and a bit messy. "Ballad Of Mathew Talbot" and "Jimmy's Mop" are more together-sounding (and very catchy), the latter is an atom-bomb song with a decent lyric. Packaged in a brown paper bag (with "LA SECT ROUGE" in pink fluoro marker), there are only 500 of these, should be a lot more 'cos everyone should have one. Dedication inside, "Thanks to Swamp Monstas for nothin".

**STEMS:** At First Sight ... Violets Are Blue (White Label) I found the "At First Sight" 7" to be dull, wimpy, bland-out sludge at first (sight), though repeated listenings have made it clear to me just what an ace melody and incredibly good song it really is (though I still think the vocal's wimpy). The album requires much the same ... The band's first three singles were instant charges as well as lasting ones, but the LP takes getting into. The proceedings tend to take on a bit much of a "melodic vs rocky" tone (a bit too much

toward the latter for my liking). It's interesting to note things like the amazing 7" version of "For Always" and compare it to, eg. the version on the 6UVS tape; proof you don't need fuzz-with-everything to make things work. This is really quite a good LP, though I wonder at how anything in green and black is suddenly trendy with the more musically advanced Perth teenage girl.

**TOYS WENT BERSERK:** Guns At My Head/Don't Run Away (Aberrant) Forget this Siouxsie crap, that's lazy-critic shorthand for "post-punk, female singer" (much as "Slits" is shorthand for "punk, female singer" -- eg. Fuzzbox, who are more in the line of the Vibrators and suchlike, ie. two chords and away you go). PiL is a lot closer to the mark here, rhythmically for sure on "Guns". "Don't Run Away" has less of the rhythmic fun (though still PiL-like) and adapts from some reasonably well-known 60's song I can't for the life of me remember at this moment. In any case it makes me unusually happy whenever I encounter an Australian band doing this sort of thing in 1987 and doing it well (current count not quite into double figures), and this record and band meet with my wholehearted approval (for what it's worth).

**VARIOUS:** Some Kind Of Wonderful sound-track (MCA) The third in a series of background noises for John Hughes formula teen movies. This third attempt rates \$8 out of \$15 (eg. would make \$8 worth of 7") for the Jesus & Mary Chain (awesome version of "The Hardest Walk") and Apartments tracks. The rest is pleasant to dreadful and barely worth comment, eg. Pete Shelley is due for retirement, Blue Room try to be overblown and fail (stomach that), Flesh For Lulu are slow uninspiring postish-punk, the March Violets here do flavourless reheated Blondie, etc. J+MC devotees are legally required to buy this for "The Hardest Walk", the Apartments track is also available on the B-side of the Flesh For Lulu single, and all others should probably wait for the fourth soundtrack in the series, by which time they should get it right.

**WALTONS:** My Husband Beats Me/Coke (Easter) Better than "Time Is Always Changing" 'cos it's got a tune. Ahem. This is essential to life and existence, a perfect melodic blend, good production, bits from the trumpet of one Huckleberry Walton aka you can guess who, absolutely worth buying despite the less-than-wonderful sleeve ie. you'll have trouble reading the name of the band on the front (though the photo on the back is pretty good). B-side "Coke" actually sounds like a real jingle as well as being a neat little song -- they should be out there making a buck from this sort of thing.

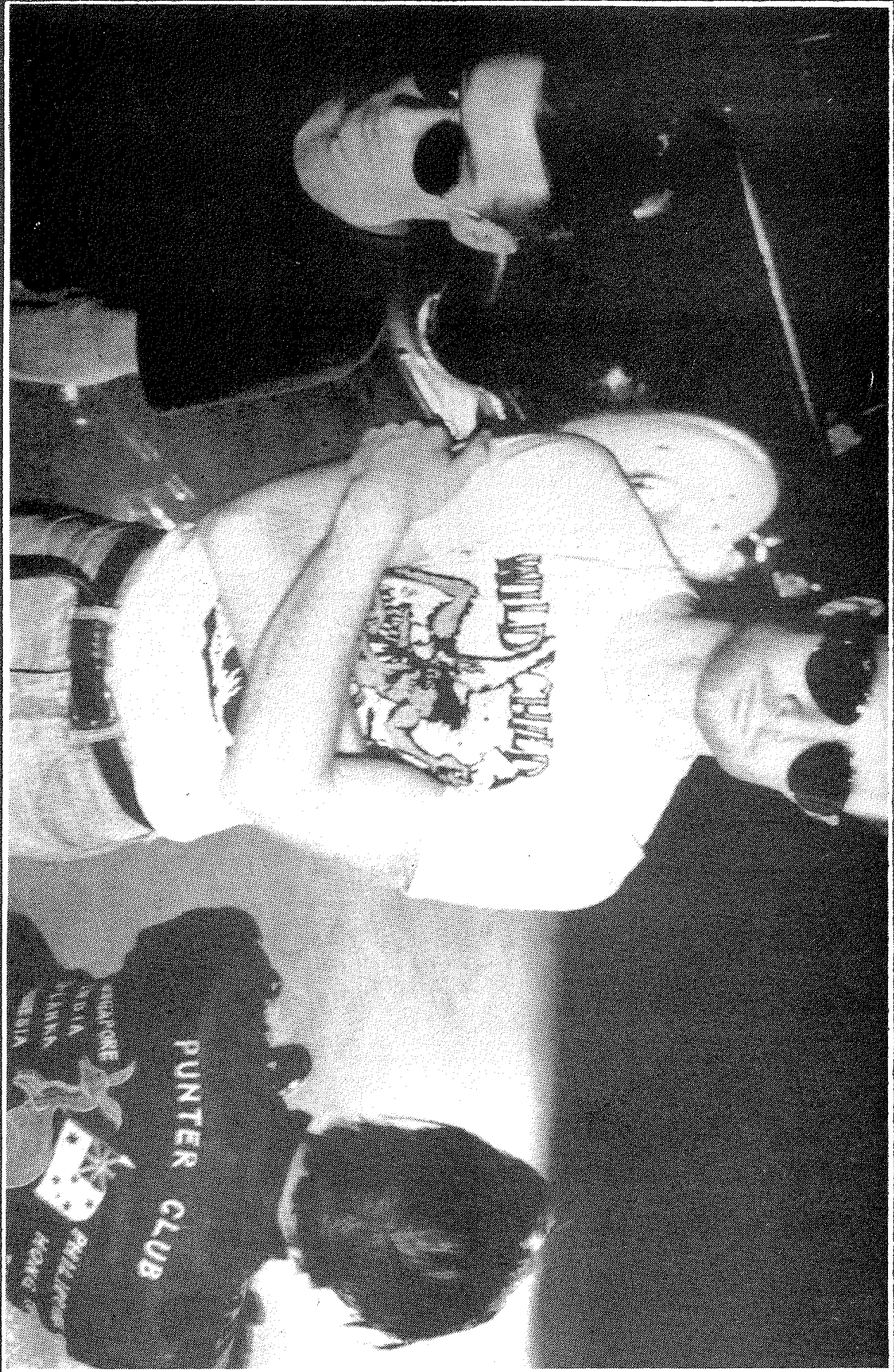
**WIDDERSHINS:** Now You Know/Dishwashing Liquid (Waterfront) I looked the personnel listing on the back of this record and jumped in the air to spin about several times. Did you know that the songs were written by Greg Appel and sung by Juliet Ward? (Pause for two or three readers to come back to earth.) For the other 997-998 of you, Greg and Juliet were in the Lighthouse Keepers, doubtless the best band in the world until they split around March last year. Thus it is an occasion for endless joy to hear of more from them. (Those of you ignorant of LHK will immediately go out and buy the two Lighthouse Keepers LPs and any singles you may happen to track down.) I'm most pleased to report that Greg's songwriting gland and Juliet's singing gland are as healthy as ever, songs here are in the slower and quieter vein, nice-guitar as radio-bait on top. Sorry about all these "utter essential purchases" I'm laying on you but it is six months' load after all, and they really are worth it y'know. Trust me.

Next issue will be two issues, a text one and a photo one. The words one has a million uncertain things lined up for it and I refuse to promise anything, and the photo issue (a real Smash Hits enterprise) will contain all manner of things from Perth 1986-87 (plus anything else if I feel up to it) -- if you have any good piccies you think might be suitable, phone me straight away. After these two issues I'm not sure what will happen, there may be several radical changes in format, frequency, content etc. what with me probably going back to uni-versity and Perth going back into one of its dead phases. See you next time.



# AND AN A

TAKEN AS GOSPEL



HALLOES AND WINGS

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