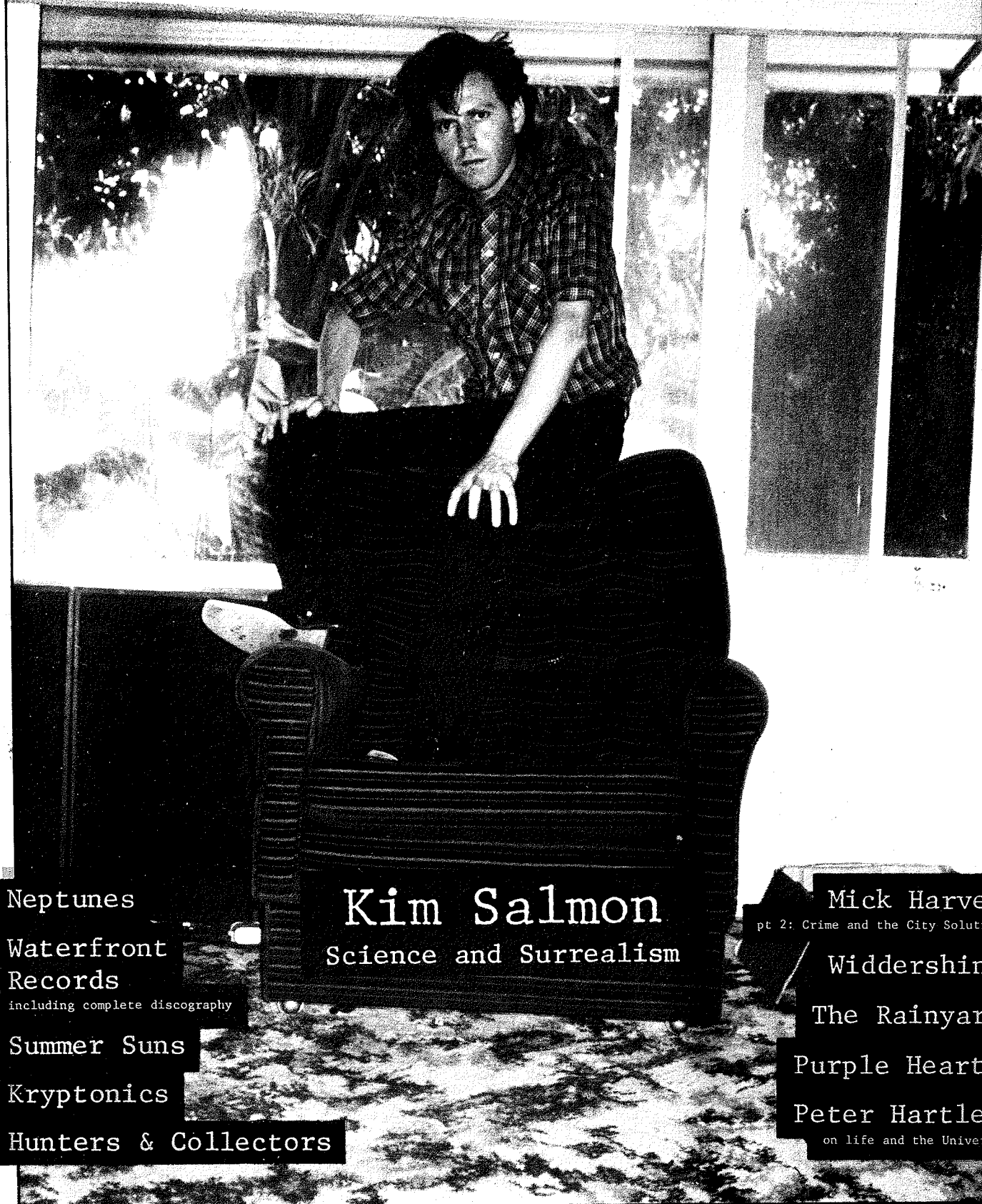


#10
Autumn 1989

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Party Fears



Neptunes

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Records

including complete discography

Summer Suns

Kryptonics

Hunters & Collectors

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Science and Surrealism

Mick Harvey

pt 2: Crime and the City Solution

Widdershins

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Purple Hearts

Peter Hartley

on life and the Universe

plus Marigolds/Neptunes and Waltons/Love Pump family trees



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 ing daytime, there is neither an answering
 machine nor any human capable of taking a
 coherent message -- though you should always
 attempt to leave your name and number
 should you get the latter. Early in the
 morning is also good (7:30am-8:30am Perth
 time).

Writers: As credited.
Photos: Beasts Of Bourbon live by Ross
 C., Hunters & Collectors by David Langs-
 ford, Neptunes live by Helen Robson and/or
 myself, Black-Eyed Susans by Corinna Carr-
 oll; all others by me (most), provided or
 nicked.

Subscriptions: Don't be silly.
Letters to the Editor: Unless I am
 feeling really outgoing and generous, you
 will NOT get a reply without 2xIRC's or a
 39c stamp. That's TWO IRC's -- overseas
 postage has gone up again.

Distribution: Whoever (try 'em all),
 but especially Monkey Music (09) 227 9449
 -- go to them first.

Welcome to the March issue. The next
 big issue of PF (about this size) will be
 in December, though there's this little
 nagger in my skull that tells me I'm going
 to put out one of mostly reviews some time
 in the middle of the year -- probably won't
 come to anything, but it's a clear possib-
 ility. (I bought a new record needle a week
 ago after not having a functioning turn-
 table for a year, and am still reveling in
 the joy of being able to play my records
 whenever I want to. Yeehar, yip-yip, etc.)

Advertising

Rates in last issue or on request.

Back issues

#1-#4: Not available.
 #5 (Oct '86): Martha's Vineyard, Blue
 Ruin, Died Pretty (F. Brunetti vs. The
 World), Citadel Records (circa CIT 024),
 Errol H. Tout, Flamin' Groovies, The Wal-
 tons, Gravybillies, Paul Kelly (just before
 fame), A Company Of Angels, Sydney punk.
 \$1 each to letter-sending folk, or distrib-
 utors can have 'em for 75c each -- phone
 first to confirm availability, send payment
 and I'll send the zines.

#6 (Mar '87): Kryptonics #2, And An A
 (five pages), Kim Williams and the Summer
 Suns, Painters & Dockers, The Homecoming,
 The Fate, Huxton Creepers, Headonist (now
 Purple Hearts), Jackals, Die Monster Die,
 Deadly Hume, Psychotic Turnbuckles, Perth
 family tree #2 (Victims/Scientists/Mani-
 kins/Gurus/Rockets). \$2. EXTREMELY LIMITED.

#7 (Oct '87): Greg Dear, Pontiac Con-
 spiracy, Stu Spasm/Lubricated Goat, White
 Cross, Lime Spiders, Triffids, Rabbit's
 Wedding, Diddywah Hoodaddys, Freuds, Kansas
 City Killers, Caterwaul. \$2 single copies,
 \$1.20 distributors.

#8: Lost. Not available.
 #9 (Dec '88): Mick Harvey pt 1, Honeys,
 Triffids tree, White Cross tree. Small but
 perfectly-formed. \$1 single copies, 72c
 distributors.

Payment

Please note that, although sending
 cash in the mail is often the best and most
 efficient way to do things, it is a risk --
 money to PF has got "lost" along the way,
 and there is no way I can take responsibil-
 ity for such cases. Pack it real well. Be
 creative. Two-dollar coins are a pain, but
 that's life. Aust, US, UK cash accepted.
 Note: some people (hiya, Rumbles!)
 have sent letters asking for a copy and
 saying "bucks enclosed" -- surprise sur-
 prise, the envelope is intact but the money
 isn't there. My response is: "Get fucked."

Party Fears Ten

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PF writers use and recommend NEPTUNES™ lighters and hats -- ask for them by name

Postage

Went up recently. If you "forget" the
 extra for post, I'll be sorely tempted to
 leave something out of the package.

Within Australia: A\$1.00 extra on
 total.
 Overseas SAL (if available; check):
 A\$4.00 extra on total.
 Overseas airmail: A\$5.00 extra on
 total.

John Joseph Cook: 19/3/1965-13/2/1989



John Cook, bassist of Passionfruit
 Club and ex-bassist of Cremator, was hit by
 a truck just outside Wirrulla, South Aus-
 tralia whilst hitching to Sydney; he was
 killed instantly.

Dear Friends,
 Catholic teaching is that souls of the
 dead on their way to God, undergo a period of
 purification before entering His presence.
 During this time we can help them by our
 loving prayers or good works offered to God
 on their behalf. Kindness to one another,
 patient endurance of life's difficulties or
 hardships, care of the sick, the lonely or
 the poor; these and similar actions may
 appropriately be offered.

If you have no faith, then do these to
 honour John's memory. He believed firmly in
 goodness and was always in pursuit of it.
 In this way, you who loved him, can help to
 make that difference to the world which it was
 his dearest ambition to make.

Anna and Jim.
 (The above was written by John's
 parents and is taken from the benediction.)

Perth Noose

* The SOME LOVES are now pretty much a Perth-based band, or at least since Darryl Mather moved here early this year. The band is composed of Domenic Mariani (v+g),

Darryl Mather (v+g) and whoever else they see fit to gather, eg. Martin Oakenfull (d). The band will be recording an LP in May, to be released on Mushroom. This LP will not be a megabucks production (Dom: "We spent way too much on the Stems album") but will have as much as possible being

done by Dom and Darryl themselves, with final production being down to Mitch Easter. They'll be playing some live shows before recording the album -- there won't be a lot of shows, but they'll be playing a lot more in Perth than anywhere else. Next year they will be going to Sydney, then to the USA.

* PICASSO TWINS' long-awaited cassette is out at last, "Some Mardi Sandwich".

* Further on Waterfront: KRYPTONICS mini-LP will be DAMP-95 (why not 96, we ask?), with new CHAD'S TREE and HARD-ONS LP's being somewhere in the range 96 to 99. The Waterfront address is PO Box A537, Sydney South 2000.

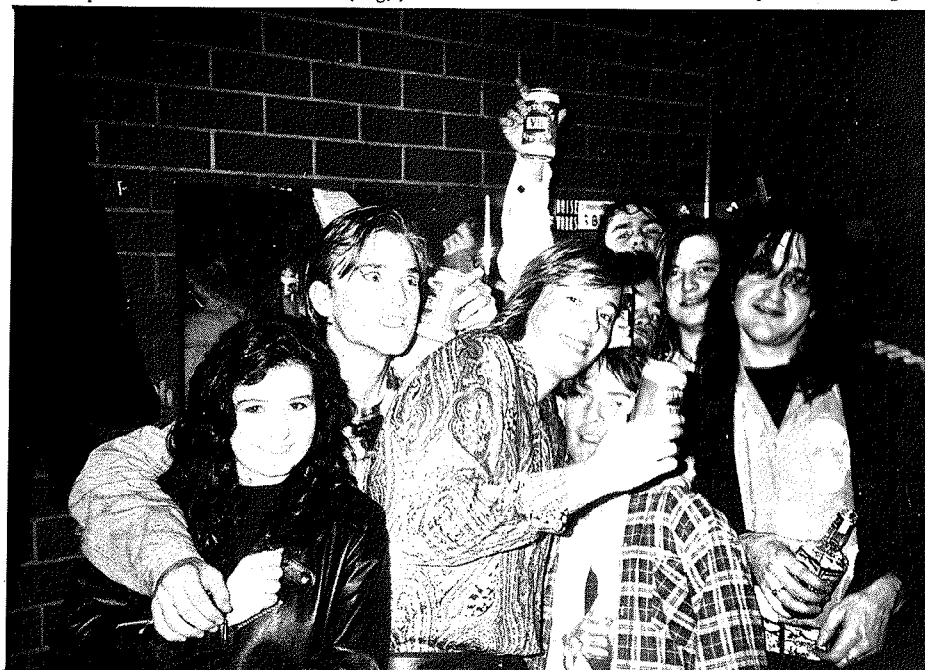
* Incidentally, the KRYPTONICS now have a guitarist and possibly a drummer.

* CHARLOTTE'S WEB added a keyboard player for a short time, but kicked him out because he wouldn't do as he was told, leaving the line-up as shown last issue. Michael's last name is Zampogna, not "Wilenski"; Ross C. blames this on Craig Chisholm (no relation), who is back from wherever he was incidentally, and God only knows where Craig got it from. For the two or three of you that haven't heard already, the Charlotte's Web LP will be (at least partly) produced by Robert Forster.

* Speaking of funny names on family trees: despite what the Marigolds one this issue says, Oakenfull as in Martin has two L's.

* TRIFFIDS playing Perth again around June or July.

* WALTONS new single "Coast To Coast/We're The Waltons" out now on Monkey Records. Tennessee (Glenn White) has gone off to the US, so the next gig (after the



Funeral of Kryptonics #3: Helen, Kyle, Jeff, Geoff, Jeff, Ian, Russell, Greg

1988

Jenny-Anne Letch

Bands: And An A; Resident Trash; Purple Hearts; The Fat; Month Of Sundays; Hard Ons; and I saw The Brady Bunch Lawnmower Massacre in St. Kilda, so I hope you're very jealous ...

Songs (live): Goon Squad; Affirmation; Sanu Dayama Abokima (or however you spell it ...)

Pleasant surprise after pre-description by D.G.: Month Of Sundays.

Wankers of the year: Red Stripe and the silly woman with the pretentious name (and outfit), reading (badly) French poetry and being oh so avant-garde (if they'd been 90 years earlier) at the "Hey and How" show at the Hellenic Centre 11/6. Very appalling.

Most disturbing journalism by someone who wasn't even there: Party Fears World Service dismissal of the "Hey and How" show. (Rubbish! The reporter present was even named! -- ed.)

Shock of the year: The Marigolds really truly not playing another Last Gig.

Best David Kelsall impersonation: Thomas J. Clark.

Brilliant ideas: The Immaculate Perception Fashion Parade, Quarry Amphitheatre 4/88 -- all young and exciting, great multi-art, beautiful setting, just needed some polish, WONDERFUL CHOICE OF MUSIC, ESPECIALLY "AFFIRMATION"!!!

Andy Warhol Warehouse Party, 6/8.

"Gotham" at P.I.C.A., 26/11, experiential rooms, amazing laser show, simultaneous events and all for a CAUSE.

Foundation house-party-band award: The Fat.

Most wonderful happenings: Purple Hearts winning the Battle of the Garage Bands (and the full ten minutes of applause they got), 27/6.

And An A getting their stuff back, 7/8. Watching Wendy Allen attack Scott Howlett at the Music Industry Seminars.

Getting back from Sydney within two hours of being in the front row for Mick Jagger.

Any And An A gig.

Sunnyboys walking off after the intro

of "I'm alone with you tonight" (Old Melbourne 14/1), after it was the only song 96fm KNEW to put on the ads.

And An A getting played on 96fm.

Most terrible happenings: King Pig split, 24/2. (Tell me about it -- ed.)

And An A's equipment being stolen, 23/7.

Drummer of Purple Hearts dying after their Battle win, and before their series of gigs (7/88).

Half of Resident Trash leaving the country.

Not winning the Coke contest.

Most hated: John Farnham and Tracy Chapman.

Wonderfully talented people who might be stars one day: Andrew Gaynor (new band The Wankers); Claran Byrne; David Howard.

Venues: Rockwells (Hardware Club) for having so much And An A; The Hellenic Centre for having a bigger dancefloor than even the Red Parrot; NOT Rockwells for cancelling the Hardware Club.

Best film: "Where The Outback Ends" --- WA Film and Video Festival, F.T.I.

Relatives award: Car Thieves, because every single person without exception who admits liking the Car Thieves then says, "My brother is the guitarist" or "My friend's sister's ex-boyfriend is the singer" or ...

Reading material: (The Official Story Of) The Osmonds; The Gary Glitter Story; The Glitter Annual 1977; TISM press releases.

Cutie award: Greg Dear for his agreement in principle to playing an And An A song at the Benefit, and for his attempts at drumming in the Beautiful Presleys/Youngbloods, and also because Di liked his stripy shirt.

Sex gods: David Kelsall; Neil Trainor (even off-stage); Andrew Gaynor; Val Tarin; Harvey Ellison.

Song I saw done by the most bands: Throw Your Arms Around Me.

Very rude: Mick Jagger making Steve Tallis play in the FOYER of the Horrible Place.

Old rockers hassling The Fat at the Elvis Nite (Shents 19/8).

Amazement award: E.T.H.O.S. for still broadcasting, and for most number of times "quim" has ever been said on air in ten minutes.

Catch the Beat for actually playing "Candy Licker" on public broadcasts.

Kim Williams

Favourite Records, 1988: 1988 was hardly a classic year for pop music, which continues to be the only sort of music I have time for. Few works of true beauty were created. The Nice (non-exploding -- ed) LP being the best exception and the record I came back to most often (although technically this was a 1987 release of material dating back to 1985).

Great music is still being made, particularly in the US, but this is so often ignored by a music press intent to giving coverage to anyone making (ahem) "Black" "music" or anyone who pretends to have a social conscience. It is the seasoned music campaigner indeed who can tell the difference between one rap song and the next. As a genre, rap music makes country seem heterogeneous by comparison.

Before listing my favourites for '88 (in alphabetical order), I should add that the best music I heard all year was on demo cassettes by US bands the Dangtrippers (LP out soon) and Pop The Balloon (who have split).

MARC ALMOND -- The Stars We Are
THE BANGLES -- Everything (... everything, that is, except the Pat Benatar impersonation on "Eternal Flame")
CHOO CHOO TRAIN -- Briar Rose
THE COCTEAU TWINS -- Blue Bell Knoll
GAME THEORY -- Two Steps From The Middle Ages
HAIRSPRAY original soundtrack
THE HONEYS -- Goddess
THE LYRES -- A Promise Is A Promise
THE MICE -- Scooter
THE WAGONEERS -- Stout And High
BRIAN WILSON -- Brian Wilson (... for trying)

Best re-issues: THE BYRDS -- In The Beginning; and the Festival File series, specifically the volumes by Ray Hoff and the Offbeats, Johnny Young, Ray Brown & The Whispers and Marty Rhone. (Hopefully Festival will have the good grace to re-issue a Mike Furber compilation at some stage.)

On single: By label, anything on Sarah Records (UK), Bus Stop Records (US) and Picture Book Records (US).

On cassette: CHARLOTTE'S WEB -- Flies In The Face Of ...

On CD? Go grip ya gulliver!

single launch) is an unknown quantity. They do want to release at least a third single, though.

* The BEAUTIFUL LOSERS will be one of the good bands to see in 1989. The LP, "Lover/Saint", will be released on Hot Records in a matter of weeks, and Greg has done a deal for twelve months' publishing and management by Hot (Graeme Regan) for the purpose of landing a bigger deal from some other label. The band is now officially known as GREG DEAR AND THE BEAUTIFUL LOSERS, by the way, so that line-ups may be shuffled at will. Current one is Greg Dear (vocals, rhythm guitar), Tony Conner (lead guitar), Cliff Kent (bass) and Evan Briers (drums) -- this will be a happening, gigging band with lots of material. They may even work out the secret of attracting more than the hundred or so people with any idea to their shows.

* Errol H. Tout's third album, "The Tilting Room", will be out very soon on Fflatt Records ... and cassette and CD only ("They'll be very good cassettes, though") -- records have proven too much of a hassle in the past, and "a thousand CDs cost the same as a thousand records anyway." He claims that the fourth album will be released in twelve months, probably only on DAT and eight-track.

* And THE LESS SAID THE BETTER are taking a break as Neil is on holiday in

Japan. (Errol: "He wants to go to Disneyland in Tokyo. He wants to see an oriental Snow White.") Their next performance is currently set for April 21st at some sort of 6NR do.

* THE SELF-RIGHTEOUS BROTHERS have recorded three Will Akers songs for release. The current line-up is Will Akers (b, v), Gary Jennings (g), Dale Martin (g, v) and Lindsay Briggs (d).

* Phil Kakulas has gone to Sydney to join MARTHA'S VINEYARD, whose LP shouldn't be too long now. National tour in August.

* AND AN A have lost Brett for the time being as he has moved to Melbourne. David and Tony are currently looking at the options regarding how to play live (tapes? expensive machines? an extra person playing precisely what they're told?) and what to do about recording (lotsa bucks saved up). I have to take back last issue's comment about how And An A could hardly quit this now and go off to become accountants ... having forgotten that David Kelsall is one already. Oops.

* SEVENTH SEAL are recording a tape, looking for a drummer, still exist and may even play some time.

* Old punk rocker JOHN MCNAIR is alive and well, everyone, and recently returned from England with a new tape label, John Sydney Promotions, who have three tapes out at present: Arcane Delights "85-87 RIP",

John McNair "Vomitoria (A Punk Ethic)" ("I wouldn't buy that one myself, but it's a good document") and Birmingham band the Bang Sisters "The Boys From Birmingham". The address is 66 Pitt St., St. James 6102.

* As a postscript to the KIM SALMON and SUMMER SUNS pieces, you may be interested to hear that Kim and Kim are planning to do a single or something, probably the song "A Hopeless Case" that was mentioned in passing in PF#6. Mr. Salmon is currently away with the Beasts of Bourbon and Mr. Williams is getting the Summer Suns up again, but something concrete should be happening the next time both are in the same place.

* Further on the Peter Hartley interview: the story of how Peter got fired from Lubricated Goat. Band is playing show without Peter, who has failed to make an appearance. Peter arrives halfway through second set. Band: "So, where the hell were ya?!" Peter: "Oh, I was watching television ... and I got carried away ..."

* You may be greatly cheered by the amount of news that seems to be happening in Perth, but really it's dead. Don't be deceived. "Perth is a one-horse town and the horse just got sent to the glue factory" -- Kim.

Danny Ruggiero

Recorded artifacts of '88:

A.R. KANE: Baby Milk Snatcher; 69; Lovesick
BAND OF SUSANS: Hope Against Hope
BEAT NIGS: Beat Nigs
"Belly of An Architect" soundtrack
BONGWATER: Double Bummer
BOOGIE DOWN PRODUCTIONS: My Philosophy/
Stops The Violence
BUTTHOLE SURFERS: Hairway To Steven
NICK CAVE AND THE BAD SEEDS: The Mercy
Seat; Deanna
COACHMEN: Failure To Thrive
COIL: Gold In The Metal; Consequences Of
Raising Hell
ORNETTE COLEMAN AND PRIME TIME: Virgin
Beauty
DAF: compilation
DANZIG: Danzig
DEFUNKT: Avoid The Funk
DINOSAUR JR: Bug
WILL DOWNING: A Love Supreme
ELECTRO HIPPIES: The Only Good Punk Is A
Dead One
ERIC B AND RAKIM: Follow The Leader
EXTREME NOISE TERROR: Peel Session
"Fast 'n' Bulbuos" compilation
FEEDTIME: Cooper S
FOETUS INTERRUPTUS: Thaw
DIAMANDA GALAS: You Must Be Certain Of The
Devil
ALLEN GINSBERG: Howl
HEAD OF DAVID: Dustbowl
LIVE SKULL: Dusted; Snuffer
LIVING COLOR: Vivid
LOOP Collision; Black Sun
LYDIA LUNCH: The Crumb; Honeymoon In Red
MY BLOODY VALENTINE: Feed Me With Your Kiss
OF CABBAGES AND KINGS: Face
PERE UBU: The Tenement Year
PRONG: Force Fed
PUSSY GALORE: Sugar Shit Sharp
RAPEMAN: Budd; Two Nuns And A Pack Mule
CLINT RUIN/LYDIA LUNCH: Stinkfist
KIM SALMON AND THE SURREALISTS: Hit Me With
The Surreal Feat
SONIC YOUTH: Masterdick; Daydream Nation
SPACEMEN 3: Performance; Revolution
SWANS: Love Will Tear Us Apart; Feel Good
Now
THROWING MUSES: House Tornado
JOHN ZORN: Spillane
CHARLOTTE'S WEB: Flies In The Face Of ...
"The End Of Music As We Know It" compilation
A long list, but end-of-year retrospectives ought to be. A good sign of a good year, when lots of records are bought and I only listed the above records because they were great. That's why I bought them. Make sense?

Live artifacts: All the good ones, and

if I have to name names, well, let's see ... the Triffids would have to be the first great one I recall, the Summer Suns the most enjoyable, the And An A benefit the most worthy and the most memorable all round would have to have been the Jesus And Mary Chain ("Sto-o-o-h-p!"). Bands I would rather not have suffered: the Kaper, the Car Thieves (good riddance) and New Tradition.

Horrible experience I don't wish to repeat: Getting drunk on sweet cider, the sort of indulgence that makes puking enjoyable.

Funzies, funtime, la la la la ...: Being dragged onstage at David's 21st to sing "We Had Love".

Love life: I hope to have one this year.

Personal hopes: Fender Jazzmasters and Gibson SG's will be all the rage, Stan Freberg will be deified as the greatest of all critics, Editormag and Simon the Cub Reporter will clean up the city and every good band yet to form will get their acts together.

Greatest Ambition: To meet Lester Bangs.

Pat Monaghan

Final Vinyls (in no particular order):
VAN MORRISON AND THE CHIEFTAINS: Irish Heartbeat

REM: Green

POGUES: If I Should Fall From Grace With God

GO BETWEENES: 16 Lover's Lane

GAME THEORY: Two Steps From The Middle Ages

NANCI GRIFFITH: One Fair Summer Evening

VOICE OF THE BEEHIVE: Let It Bee

GRAHAM PARKER: Mona Lisa's Sister

K.D. LANG: Shadowland

CHARLOTTE'S WEB: Flies In The Face Of ...

REPLACEMENTS: Pleased To Meet Me

Singles:

GO BETWEENES: Streets Of Your Town

SOME LOVES: Know You Now

WEE PAPA GIRL RAPPERS: Wee Rule

POGUES: Yeah Yeah Yeah Yeah Yeah

TRIFFIDS: Trick Of The Light

Bands & People: Replacements, Go Betweenes, Month of Sundays, Game Theory, Nanci Griffith, Charlotte's Web, Triffids, Martin Stephenson and the Daintees, Self-Righteous Brothers, Neptunes, Jam Tarts & Nansing.

Film: Withnail & I, Unbearable Lightness Of Being, A Fish Called Wanda (second viewing)

Venue: Seaview

David Gerard

1988 seems like it was so long ago ... writing about it isn't much different from what writing about 1987 or 1986 would be like. I find 1989 to be a much more interesting idea, on the whole.

Recordings: This is a difficult one, due to having had neither a working turntable nor my Walkman for most of the year (and the Walkman is still in being fixed! Does anyone know of a Sony service agent in Western Australia other than the efficient folk at Taimac?), and so I had to resort to borrowing my sister's turntable for a few hours every now and then. This also meant that my record-buying dropped to a trickle. So, having said that, I can't think offhand of a single recorded work from 1988 that changed my life. Now I have my turntable back to life, so 1989 looks like being a pretty cool recorded year.

Live: This is where I spent my time and money. The Summer Suns (every show I could), Kryptonics, And An A, Charlotte's Web, A Month Of Sundays, Honeys, Widder-shins, Triffids and of course the Jesus and Mary Chain's fluked brilliant show. The Neptunes were horrible and boring most of the year and suddenly came good at the end -- so suddenly that last issue's review had to be ripped out and replaced with an up-to-date one two days before the printer, in the interest of the truth. 1989 will be an extremely dull year for live music.

The three worst bands I've ever seen: The Kaper, Swamp Snake and Blame It On Norman -- bands to shout abuse at.

Pen-pals: Robert, Deirdre Lucas, Tim Ripley.

People: Julia and Vanessa, hands-down.
TV: Sledge Hammer!

Predictions for 1989: I will work like hell all year, buy a musical instrument, get lots of good records (a whole year's worth to catch up on), let Party Fears stagger on. Life as usual.

Predictions for 1990: The people that were in all the good bands that will form in 1989 will do their second or third bands, and those bands not dying of disillusionment in that year will form the backbone of the 1991 revival of Perth music.

Predictions for 1991: The 1987 6-UVS compilation tape will come out (around November or December).

Hot Tip for '89: None.

Ross Chisholm refused to do one of these on moral grounds.

Kryptonics

(This interview was conducted about two weeks ago, outside the Alexander Library in a rainstorm.)

So, tell me about the new Kryptonics mini-album.

Ian Underwood (singer, guitarist, songwriter, leader): "It's basically a representation of the third lineup of the Kryptonics, which was probably the Kryptonics at its most rockist. The whole thing was done basically live-in-the-studio, even the lead breaks. I'm actually quite proud of the way it was recorded, because to me it's the most vibrant and energy-wide recording the band has ever done.

"It's also got a really interesting snare sound, which I think I'm really pleased with, but I'm not sure."

Precisely why is it called '69'?

"We decided to call it '69' because we thought it was funny, and strangely, a lot of straight people find it really controversial when I tell them what it's called. Also, it relates to the picture on the record, which you'll see when it comes out."

(In theory, the record is to be issued on Waterfront around May.)

So, who's in the new band?

"I don't know at this stage. It's currently a two-piece -- me and Jeff (Halley: bass, rock star) -- and I'm auditioning people. I think it'll be hard finding the right people, and it'll also be hard making the band seem new and vibrant and fresh and happening; but I hope that'll be something we'll be able to achieve."

"Also, there's a lot of old has-beens around making money and drawing a crowd, so it shouldn't be hard for the Kryptonics to do the same."

"The band is going to Sydney around



the end of May -- the new band -- and it'll be interesting, because I don't know how the band or record will be received. I have a feeling it won't be received particularly well."

Why not?

"I think, in a lot of ways, we're playing unfashionable music. But maybe there's people out there who like unfashionable music ...

"The general plan is to go there and slog in the true rock'n'roll tradition. I personally find that I get great comfort

from the ideals of the hard-working rock'n'roll band, on the road night after night. I find it stimulating. I think there's a lot to be said for the 'Spinal Tap' tradition; it's worth upholding."

What songs are on the record?

"In playing order: 'Trapped Inside' (resurrected from the first lineup, sounds a lot better), 'Don't Trash Me' (one of Peter's songs -- a great song to start with, and I think this lineup added significantly to it), 'Telephone Line' (probably my favourite song I've written), 'Lovely Thing' (another recent pop-song) and the last one is 'Love Crusade'. Which isn't a Cult song, by the way."

A joke, a joke boy, y'hear, cain't ya take a joke. Jeez, these rock stars. What else about the record?

"I like the inner sleeve. I like the front as well, but not as much as the inner sleeve."

So why didn't you make the inner sleeve the front?

"You'll see when the record comes out. ... I hope the sleeve comes out as good as I expect it to. Most Perth bands have shitty record sleeves."

When you get the new band together, do you want to repeat your clarion call for sixteen year old girls?

(thinks a long while) "No. If they don't drive an RX-7, they're out as far as I'm concerned. We're looking at mid- to late-twenties upwardly mobile business-women. That's the new RX-7, the one that looks like a Porsche and costs forty grand. Not the old one you can pick up for nine."

"One type of person I'd specifically like not to come are those people who think they're really cool, listen to music that was fashionable years ago, and think that 'cos they've got a cool leather jacket and ripped jeans they can jump on people and ruin everyone else's fun. The Kryptonics had a big enough hassle trying to get people onto the dancefloor anyway."

Any messages for the goths out there?

"I'm getting some new Kryptonics shirts printed up, so little girls in Mission shirts can wear those and forget their hairspray and start enjoying themselves."

Not possible. Any final words?

"Just tell the hard-core Kryptonics fans that when the time comes I'm going to sell out with everything I've got. ... At least, I think I will ...

"Also, we're not a Detroit band; we're businessmen with long hair."

David.

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THE VOICE IN PERTH MUSIC



Let's start this by saying that it's beyond rational explanation how, considering how many times I saw them last year (every chance I could get), there was not even the vaguest mention of the Summer Suns in PF#9. Chalk it up to stupidity, I guess.

Last year's Summer Suns (Kim Williams on guitar and vocals, Dom Mariani on guitar, Martin Moon on drums and vocals and either Steve Kyme or Ross Campbell on bass)

Summer Suns

played all around Perth but especially at the Seaview, gathered a reasonable number of fans and were generally the good band in Perth in 1988. They played until September, when Dom left the band, due to a) the impending birth of his first child (Ruby), b) day-job pressures, c) renovating his house and d) the urge to get a band all of his own into action. (See the Some Loves bit in the news section.) For more detail, see X-Press #75 and #86, but ignore the first column of the latter. They are old news so I won't bother saying too much here.

Current happenings with the Summer Suns include the recent release of the cassette -- nine tracks recorded as demos, and released in an edition of 100 with every copy in a different cover. The track listing is: She's My Kinda Girl / Politics Of Love (though what happened to the second chord on this one, I don't know) / All Away / The Angel Angeline / I Fell In Love With The Girl From The Mexican Restaurant // In Your Eyes / Turning / Brighter Than The Sun / Samantha. You can guess what I think of the tape. (If you can't find a copy, you can get one for \$10 payable to Kim Williams from 19A Wood St, Inglewood 6052.)

The '88 line-up has also recorded a single (no glockenspiel on it, but there is fifteen seconds of a string section), and Kim won't tell me what tracks are on it. This will be released in Australia, the UK and the USA, though precise labels have yet to be assigned.

The new band has been painfully dragged together by Kim, containing a new guitarist, bass-player and drummer (and possibly a third guitarist by the time you read this), with Kim fronting on vocals and guitar. "A blend of people with a past and people without a past; youth and experience.

"After a few rehearsals, it's sounding so good as a band that I think this will be a better band than the last one." Kim is writing lots of songs and the band will be playing very soon, at a suitable venue near you.

David.



Williams, Kyme, Moon, Mariani

John Dutton -- guitars, backing vocals
Neil Preston -- guitars, vocals
Marc Scarparolo -- bass
Terry Preston -- drums, backing vocals

Interviewed by Dyson Peppin and Greg Martin at the Seaview Tavern.

Where did you get the name?

M: We actually went up to the state library and took out a book on colloquialisms, and, after picking a few terms, decided on that one.

How did you get together as a band?

N: Mainly through school. John initially found out that Terry and I were mucking around in the back shed. This was about six years ago. Marc was a good friend of my older brother and we needed a bass-player, and he was interested and stupid enough to do it.

T: Neil and I were jamming one day, when John rode past and heard us. It was just me on drums and Neil on guitar. He wasn't a particularly good guitarist at that stage.

N: I'm not a particularly good guitarist now!

T: John rolled up and said he'd like to join in, and he came in and started playing scales. I thought, wow man, scales, this is where rock'n'roll begins and ends. We were playing without a bass for three or four years.

What are your musical influences?

M: I like R.E.M.

T: Marc likes R.E.M.

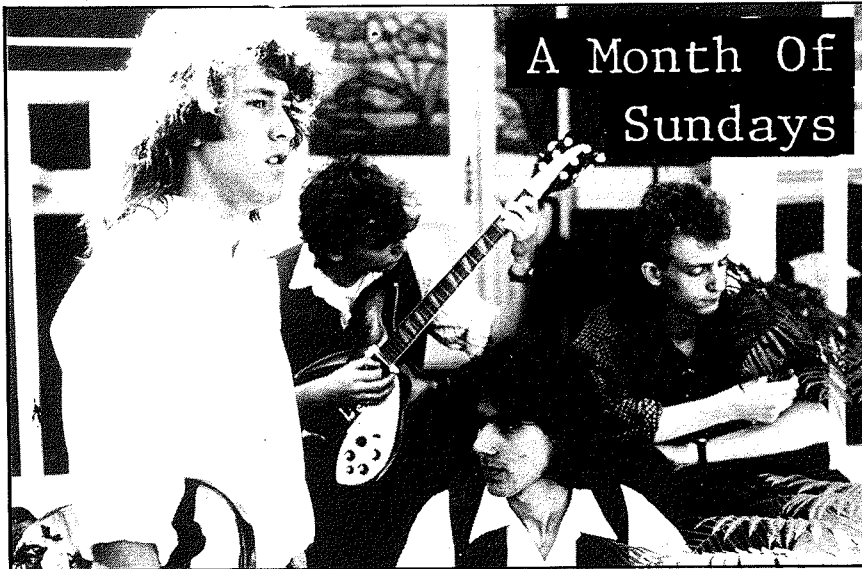
J: Everything!

N: I like the Bodines, the Connells, the Smiths, the Railway Children and of course the Earnest Groovers.

Are you conscious of the sound you put out?

T: Yes. It must fit the lyrics.

M: People are trying to pigeonhole us at the moment. We've been labeled as everything from psychedelia -- where that came from I don't know -- to I don't know what else. The closest one I've come across is perhaps just jangly pop.



A Month Of Sundays

Who does the songwriting?

T: Neil writes all the material.

N: I get most of my inspiration from experience. I don't write very good love songs because I don't think I've ever been in love to know what it's about.

We like to present something that's realistic in the lyrics. Lyrics are a vitally important part of the band.

How about the music?

T: Neil will come in with the chords and show them to John. I'll then put a beat to the song. Neil and Marc put together a basic bass line for that jam session and Marc takes it away and nine times out of ten comes back with a better one. That way usually works, although we do experiment with tempo, beat and so on. We're writing better songs now than six months ago, because we're prepared to give more things a go.

N: Passion is very important to the band. On some of our handbills we have a thing saying "Passion, Soul Without Hea-

ven." The soul is the crucial element in a song. If it isn't there we won't play it. We chuck a lot of stuff out because the passion and depth is lacking.

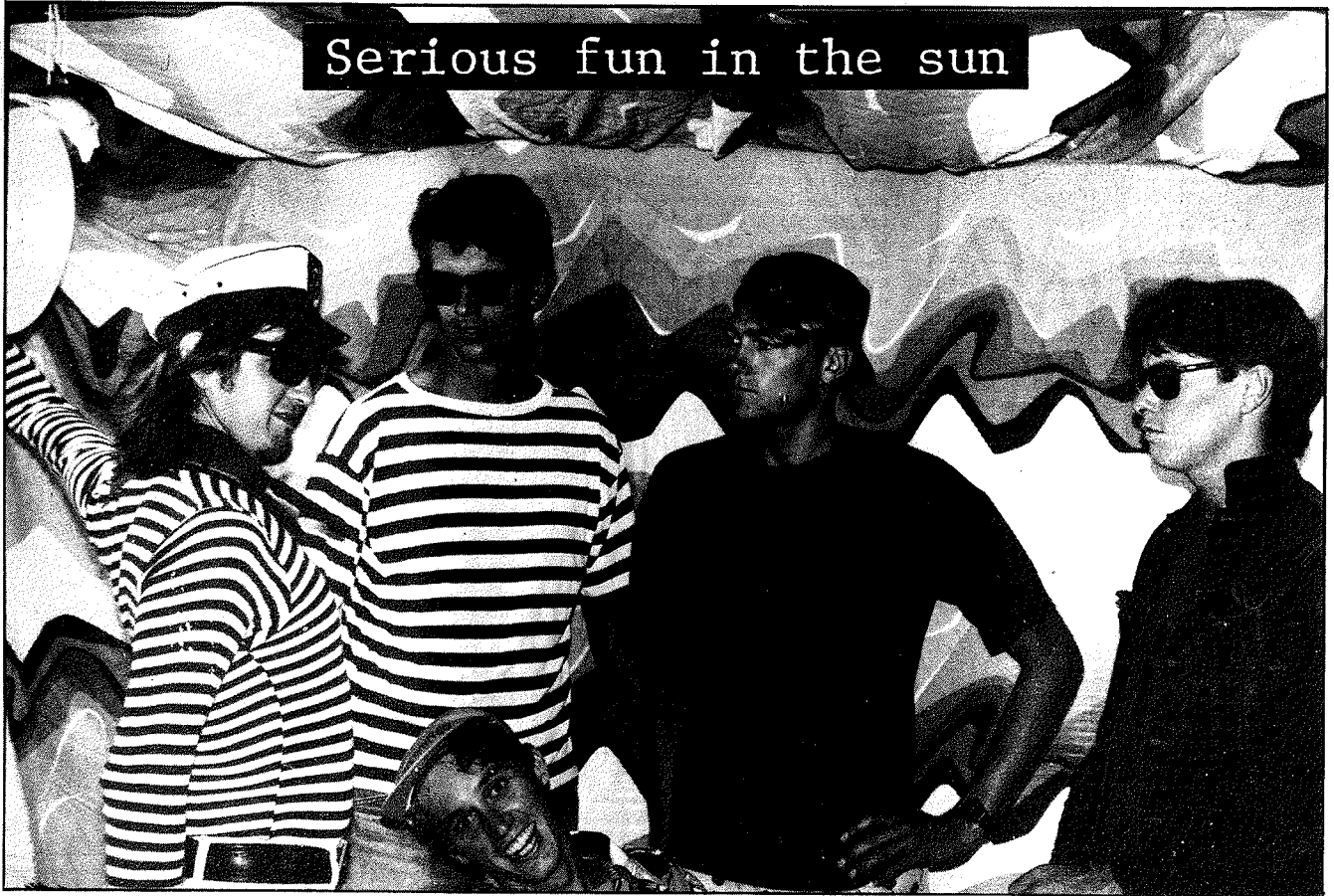
How much importance do you place on live performance?

N: Absolutely vital!

T: The live performance is crucial, even if it's to five people or your mum -- you must go out and impress. The time has gone when you could just play the song structurally correctly, putting the rolls in the right place and playing the right chords; that's not what it's about any more. It's about doing that roll and feeling it and trying to express what the songs mean to you in your playing, and this will come across to the people in the audience.

(The Month Of Sundays cassette, "Bell, Book And Candle", is available at record shops and gigs, and is reviewed elsewhere in this issue. The band also hope to have a single or 12"EP out by the end of 1989.)

Serious fun in the sun

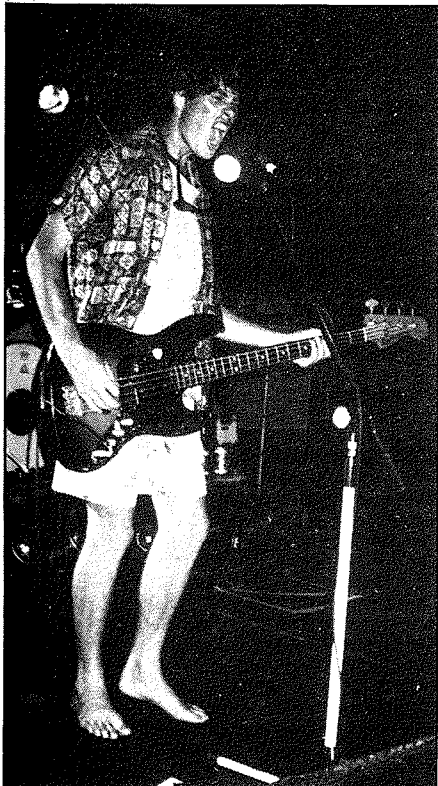


Greggy, Ricky, Davy, Robbie and Jamie at bottom

Greg and Dave interviewed by Helen, Anne, Sally and Kent. Transcribed by Kent, who actually enjoys transcribing tapes (his services may be hired by other fanzines via PF for 10% of the massive fee I will negotiate -- ed).

How long have the Neptunes been going for?

Greg: "That's an all right opener. You could have said, 'OK, let's just get the cocaine and get naked'. Um. April '87. We had a meeting. Then everyone went on tour. Then we had a rehearsal in June, and the first gig was in July."



Why did the Neptunes start?
"Why not? It's a surf band. It's a job and somebody's got to do it."

What's your concept of a brilliant band?

"A brilliant band? Have you been to a Neptunes gig? Do you mean as a concept? A band that makes good music and plays together, and the concept is extremely marketable. I don't know. Dave, what's a good band?"

Dave: "The Church."

Greg: "No."

What about live, then?

Greg: "The Neptunes is a perfect example."

Yeah, that's what I thought you'd say. Well done. Should fun be the answer somewhere?

Greg: "Fun is extremely important."

OK then. What's your favourite colour?

Greg: "Green, of course."

Dave: "Ah, blue ... and black."

Are the Neptunes a serious band?

Greg: "Yeah, very serious."

In what ways?

Dave: "In no ways!"

Greg: "In all ways. The way the band's put together. The way the concept is. The songs we write. Very serious songs. It's the type of guys we are -- very serious guys."

What are your ambitions in life? Do you want to be stars?

Greg: "We are stars."

Bigger stars.

Greg: "Oh, not really. The ambition is to have fun. The Neptunes is an unpredictable band; who knows how long it's going to last for, or why it's even lasted. It should be around, it's worthwhile."

Do you think that Perth music is poor at the moment? 'Cos it is, in the main.

Greg: "Yeah, that's just the way it is. It's just a bit of a gap at the moment. There's still good music coming out. The Marigolds tape is out, that's productive. Our EP came out. There's probably going to be nothing else for six months."

When you get to be really big stars, what are you going to do?

Dave: "Buy a yacht."

Greg: "Yeah. I'd probably get a yacht with heaps and heaps of girls on it."

Would you move over east permanently?

Greg: "No."

Dave: "Perth's the best place to live."

No it's not.

Greg: "Yes it is."

When you're stars, what TV show would you do an appearance on?

Dave: "Lost In Space."

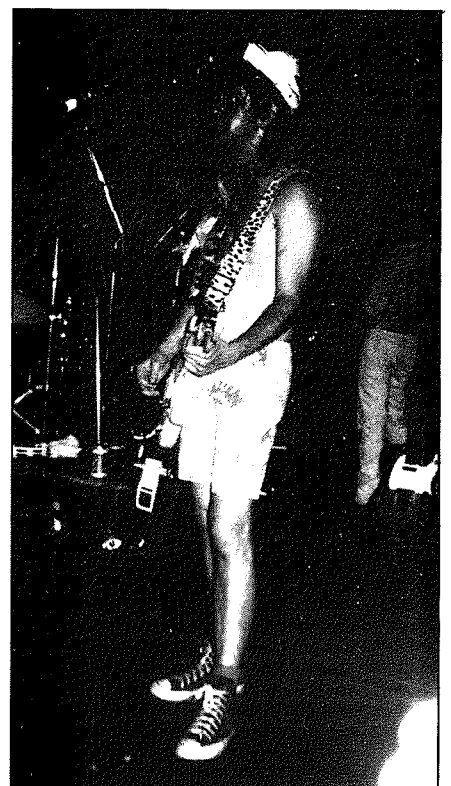
Greg: "Lost In Space featuring Pee Wee Herman."

Dave: "Or the Ray Martin Midday Show."

What's your favourite colour of car?

Dave: "Sky-blue with a white roof."

Why haven't you ever played on the beach?



Greg: "We have played 'On The Beach'. We play it all the time."

On the beach, on sand.

Dave: "We wouldn't get payed for it. ... We have, actually -- gone down to Cottlesloe and set up."

Greg: "It's just really hard to organise -- get it all together, power down to the beach, hire a stage, get permission ... We'll probably do it one day. We want to do those Summer Girl things. We've played at City Beach Surf Club a couple of times."

"We're just sort of self-managed -- we don't really get out there like the managers of the Joy Boys and shit like that. So we don't get into it."

Where's Jamie?

Greg: "I don't know. He doesn't like doing interviews. He's the Bob Dylan of the band."

Answer questions for him, then.

Greg (high-pitched): "Okay."

Do you prefer playing at the Shents or the Old Melbourne?

Dave: "Who's this directed at?"

All three of you.

Greg: "Jamie likes the Shents. I do too."

Dave: "Yeah."

Do you prefer Hungry Jack's or McDonald's?

Greg: "Neither. All the Neptunes are vegetarian."

Really? They are serious people.

Greg: "If I do, it's just a lettuce hamburger."

When you sit down at the record player to play records, what do you play?

Greg: "Umm ... What did we play last night? Smitherens were on. REM -- we were learning all the words to their songs so we can sing along at the concert."

Dave: "Halfway through we'll jump up onto the stage and do a song." (They didn't -- ed.)

What did you think of Arnie Deltoid?

Greg: "Should be shot, really. Did you see them?"

Why do you get girls up on stage?

Dave: "Cos no-one else does it. It was a spur-of-the-moment thing."

Greg: "Yeah. It was just a fun thing, and then it became part of the show to get everyone up for that song."

Dave: "Two girls for every boy."

Greg: "About thirty for every boy."

Why did you start writing original songs and when?

Dave: "Why? 'Cos that's rock'n'roll!"

Greg: "That's music. You don't not write because you're in Perth."

When you started off you didn't.

Greg: "That was two years ago. You're supposed to write songs to make records."

Why didn't you put any covers on the record?

Greg: "Why didn't we? 'Cos we don't get paid."

Dave: "We probably will do a cover on record one day. I don't know."

Greg: "I want to do a cassette of a lot of the covers that we do. It's just so that it's not a waste of space on a record. We can only put songs that we write on a record, but I'd like to do a cassette of just twenty surfing classics."

Dave: "To be played in supermarkets and shopping arcades."

What's happening in the east? Will you be doing the bigger venues or the grotty areas?

Greg: "Well, in Sydney we're doing the Entertainment Centre and the Houghton Pavilion, S.C.G."

Are you doing little pubs?

Greg: "Yeah. Just the little ones. Like typical Neptunes."

What about Bondi?

Greg: "No, no gigs in Bondi."

There's lots of surfy people.

Greg: "That's true."

Dave: "Bondi Hotel."

What's the Battle of the Surf Bands?

Greg: "When Robbie said that, I think he was just joking at the time; but it turns out that there is a battle of the surf bands. The thing happens at Manly, and I heard that most of them are just bands put together by people in other bands, like Mental As Anything and stuff like that."

Dave: "Yeah. I think they have one set of songs, and everyone plays that set of songs."

So. You reckon you're a serious band? Well, we've decided to give you an intelligence test. In what city does Barney Rubble live?

Greg: "Bedrock!"

Who wrote 'Gone With The Wind'?

Greg: "I did, didn't I?"

Dave: "Um. No."

Greg: "Not worth knowing, really."

Who's the Prime Minister of New Zealand?

Greg: "David Lange. Who wants to know that, anyway? Should be blown up."

What is the Greenhouse Effect?

Greg: "It's a band."

What relation is Uncle Fester to Pugsley and Wednesday?

Greg: "He's their great-uncle. He just exists. He's the uncle."

What was Elvis' middle name?

Greg: "Aaron."

Who was the fifth Beatle, and when did he die and what from?

Greg: "When did he die? What about '59, '61."

Dave: "'63."

(Fail!) Who played Herman Munster, and in what 1988 film did he have a walk-on part?

Greg: "Fred Gwynne, and I don't know the film."

What's the capital of Spain?

Greg: "Barcelona."

Isn't it Madrid?

Greg: "Probably. I don't know."

How did Prosh Day originate?

Greg: "I don't know."

Greg passes with 6/10, Dave gets 1/10. Do you believe in UFOs?

Greg: "Yeah. We don't have to live here by ourselves. Yeah. Must be an awfully long way."

So, have you ever met one?

Greg: "Ah, an alien? No. I wish I had. I'd feel very fulfilled if we actually got visited by some other sort of people during my lifetime."

Do you like Noiseworks?

Greg: "No."

What Perth bands do you like right now, apart from the Neptunes?

Greg: "I don't know. There aren't any, really. I like the Marigolds tape. It

should have been an album. It's hard to make albums and then get someone to release them."

What about hardcore stuff?

Greg: "No, I don't like speedmetal. There's only Cremator that had their shit together, I reckon."

Do you all have jobs?

Greg: "Jamie's got a job, he's an accountant."

Dave: "He's training to be a town clerk."

Greg: "Yeah, Beverley Town Council. Wants to be a town sheriff, he calls it."

Where do you get your stage clothes?

Greg: "Some of them we have made. Most of them we find in op shops and that. Dollar bargains."

Like that striped bathing suit you were wearing the other night.

Greg: "That was a Christmas present. Extremely expensive, actually."

(Discussion of what time the next day Dave is leaving for Melbourne)

Got relatives in Melbourne?

Dave: "Ah, yeah. Julian Matthews. He's my long-lost brother."

Greg: "He's sort of a relative, isn't he. He came to one of the gigs; at the Highway. I don't think he knows how to play any more. Forgot."

How many interviews have you guys done?

Dave: "Shit, thousands."

Greg: "David's done more than me. He's done important ones like Saturday Morning Live. The Noise."

Did you like being called Rick Mason?

Dave: "No, Rick is taller than me, so ..."

Did Rick like being called a drummer?

Dave: "I think he did."

Greg: "Yeah, he deeply enjoyed that."

Dave: "That guy must be pretty dumb."

In touch with the Perth music scene."

Greg: "I gave him a fucking record, he could have read the back."

Dave: "Maybe one record out of all the others got misprinted with the credits wrong."

In all your interviews, what's the dumbest question you've been asked?

Greg: "You shouldn't say that."

Dave: "Just the ones you've asked."

Greg: "What sort of stuff should they really know? I'll ask the questions."

Dave: "What are our ambitions?"

You wanted a yacht.

Greg: "That's not an ambition, that's what we'll get when we can afford it."

What's your ambition?"

Dave: "To travel the world."

Greg: "It would be really good to do a tour. Just playing in a band, you don't have to do a mega-world tour. You can play in a band and get around."

Dave: "That would be the best way."

What obscure countries would you like to tour?

Dave: "Venezuela. Chile."

Greg: "Chile. Hobart. Antarctica."

Dave: "Siberia."

What's the rest of the band's ambitions?

Dave: "Ricky's is to be a ski instructor."

Greg: "Rob wants to work in Hungry Jack's."

Have the Neptunes had any formal education?

Dave: "Yeah, Ricky did honours."

What high schools?

Greg: "Hamilton Hill."

Dave: "Swanbourne and John XXIII."

Greg: "Narrogin High. You've got to ask us one more question so we can round this off with some profound statement."

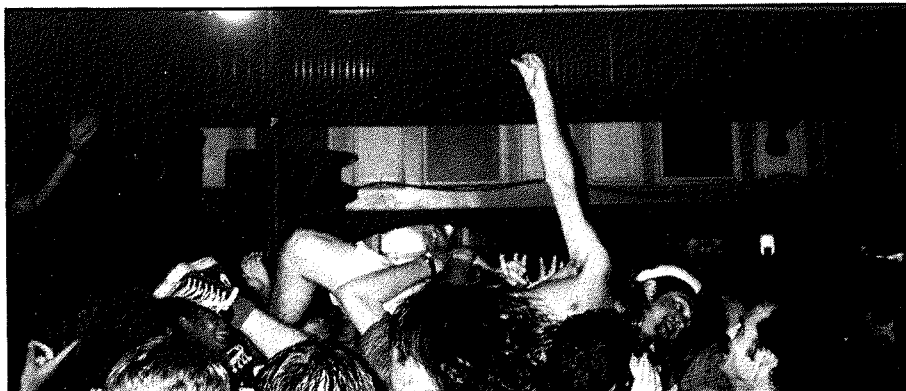
How much money would you charge to do a red cordial commercial when you get really famous?

Dave: "We'd do red cordial for free."

Greg: "Pepsi would be about six million."

Would you do any other colour cordial?

Greg: "Other colours? There are no other colours."



A long chat conducted at the Salmon household on January 2nd, 1989. Kim is the quiet and informative one.

Kim Salmon and the Surrealists

Kim Salmon -- vocals, guitar, bass
Brian Hooper -- bass, guitar
Tony Pola -- drums.

How did you get the Surrealists together, back in mid-'87?

"I found myself in Perth, got bored and wanted to do some gigs. It was a while before November and the Scientists tour, so I thought I'd get something happening and try a few gigs."

So you're actually living in Perth, based here again?

"Yeah."

How did you get together with Brian and Tony?

"They're just people I knew, I've known them a long time. I started out with Brian -- I just said, 'I wouldn't mind doing something' -- and Tony heard about it and wanted to get in on it, so we did about four rehearsals and played. It was a pretty good combination of musicians."

What's the purpose of the Surrealists? What's your aim with them?

"Well, it's no different to my aim in playing music with anybody; it just happens to be with different people and in a slightly different format. Different musicians tend to bring different things out."

You also said before (a quick chat, Nov '87) that one difference was that, in the Scientists, you had to work with other people, whereas in the Surrealists, you're the leader.

"Sort of ... It's become a bit more than that now; especially since we went over east. (late '88, to support the LP.) What happened was that Brian and Tony had moved to Sydney anyway, and so when the album came out it seemed like a good idea to promote it; so I drove over there with Linda and Alex (wife and son) and we had a holiday and did four gigs. It went really well, actually; I'm really happy."

"We spent about a week rehearsing and doubled the amount of material we had. You know the song 'The Surreal Feel', as the theme of the first album? Well, there's one that Brian had a really nice riff to that I put my guitar and lyrics to, that I've got in mind for the theme of the next album."

'Surreal Feel', the theme of the album in four takes ...

"No, it's one take; it's just the theme song of the album that fades in and out. It's designed to set the mood of the album."

In four different spellings.

"That was Tex's idea. He did the lettering, John Foy did the layout and another guy (Russell Paper) took the photos."

Are you definitely doing another album?

"Well, seeing as the group went so well in Sydney, and the current album is more of a personal statement than a document of a live group, with the next record I hope to bring the group to the fore. It's a very good group."

Is that a fish in your mouth on the inner sleeve? (smoked salmon, perchance?)

"Yeah. I had this idea for the eyes, and this guy taking the photos (Russell Paper) really went for it and had all these other ideas, and that was one. It was actually meant to look like I'd half-swallowed it."

"That LP is definitely a personal statement. Put it this way: that record achieves a few things that I've been wanting to do for years, and it all happened to come out at once on that record."

"For one thing, the budget restriction. I had wanted for some time to use a very, very tight budget, and actually use that to enhance the record."

How was it recorded? It sounds incredibly muddy, you can barely hear some of the songs. It was a lot of work trying to actually hear them.

Kim Salmon

"You can hear it all if you listen, there's nothing that's unclear. It's like if you listen to, say, 'The Gift'; not comparing in standard or style, but in recording quality. The way it's mixed, it's got a sort of far-away sound. It's a deliberate thing."

I thought that 'Surreal Feel' and 'Black Velvet' seemed to work really well.

"But then again, you can hardly hear the lyrics on 'Black Velvet'. They're meant to be so that you can hardly pick them up. Things are lost ...

"It's not meant to sound like you're in a club and the group are up there pumping out the music in front of you. It's not meant to be that sound; and I think that's the way it works."

"If you listen, you can hear all of the notes and most of the words. There are plenty of records where things get lost, but that's a three-piece group; and nothing can get lost on a three-piece."

"I was after a kind of minimal and unreal sound; something that's not like you're there in front of the group, it could be like something from a dream ..."

Something surreal!

"... yeah, or something you might be remembering; a nostalgic thing."

The way you might have a song playing in your head?

"Or something right out of the past; or something you can only just grasp. Those sort of things. I was trying to create an atmosphere."

"I've been wanting to do a lot of these things for years, and I've achieved a few of these aims on this record. Whether everyone likes it or not is another thing; I can understand that you could come to see the group and find the record to be quite different."

"The actual recording was a live recording. I recorded it in a rehearsal studio with a four-track reel-to-reel. I had three microphones recording the band -- that's the most, right -- and placed the microphones around the room; so what I got on the tape was three different mixes of a band, rather than three separated instruments. I've been wanting to do that for a while."

"I played around with the spare track, using it later on to overdub a vocal and maybe a tambourine or something, so that you've got the band wafting around minimally in the background with the odd thing in the front to give it a certain amount of depth."

"To do it that way was extremely cheap, and I think I did succeed in creating the atmosphere, or the various different atmospheres. The atmosphere isn't the end in itself, it's to help communicate with the listener. Which is basically what a record is for."

"The album took two sessions to record, which cost \$60; and I persuaded Linda to give me a master-tape for my birthday, which cost about thirty, and I got my parents to give me one as well, just in case."

"On the budget restrictions: I have read a few tales of people like Dennis Hopper, Roger Corman and various independent film makers; and it's always been interesting how these people organised films with very tight budgets."

"Technology and technique ... That's another thing I wanted to do: create something that was anathema to the overly technically-minded, something repulsive to them. Technique does become an end in itself in a lot of modern music."

"I'm not knocking technique in itself, I just wanted to relegate it to its proper place."

"Having come up with the recording, it still had to be mixed, so I thought Black Eye would be the logical label. It's a label where the odder things can be aired, that's how I see it; things that you wouldn't hear otherwise. John Foy and Tex really liked it. John paid for the mix, as a kind of advance."

"The relationship with them will continue as long as it works, I guess. The only contract is for each record individually; I haven't done any long-term deal. There's also my involvement with the Beasts of Bourbon, who are on Red Eye."

"I envisage doing the next album on Red Eye, because it'll be recorded in a completely different manner; I don't feel it would be appropriate to Black Eye."

You mean, you'd fit in better with the Crystal Set than with Thug?

"Nnnnoo ... I don't see that it'd fit in anywhere; not neatly, anyway."

Why did you put those cover versions on the album?

"That's a part of it; these glimpses of this cabaret band."

Past rock'n'roll memory, watching these rock'n'rollers on television when you were six.

"Yeah, sort of. It's a part of everyone's collective memory of rock'n'roll, even though 'Torture' is a relatively obscure song. 'Devil In Disguise' isn't, but it's a bit different from the 'In The Ghetto'-type Elvis; it's sort of a lost period of Elvis, the early 60's. 'Blue Velvet' is another great hit that got lost."

"I was doing the song 'Blue Velvet', incidentally, way before the film of that name came out. When I heard that David Lynch was doing a film called 'Blue Velvet', I was really (indecipherable) about that ...

"In actual fact, if there's a film that influenced that record at all, it's 'Scorpio Rising' by Kenneth Anger. It's a half-hour super-8 film with all these bikers preening themselves and fixing up their bikes. That's juxtaposed with shots of Marlon Brando movies and old biblical movies."

"All the music in the background is all these great old songs -- including 'Torture', 'Devil In Disguise' and 'Blue Velvet'; also lots of girl groups, Martha and the Vandellas, a lot of Phil Spector stuff ... it has a really great effect on this film, it really inspired me. It had that sort of dreamlike, surreal quality about it."

"That's why those songs are there; and to me, it all fits in."

Who will it be on the next Surrealists tour?

"The same guys. And they'll get their pictures on the cover this time; and, hopefully, a few writing credits."

Brian co-wrote 'Intense' on this album ...

"What really happened was that I had the song and a bassline I wanted to play, and it sort of reminded me of something else when I heard it played; so he did something that sounded like the Scientists (laughs)."

"This time I hope we'll have the time to work out a few things in the studio, perhaps; spontaneous, off-the-cuff things."

"There isn't really any difference in the Surrealists to what I'd be doing otherwise, except that it's with other people. I don't go, 'this band's for this concept, this band's for this concept ...'"

So you just stagger around, leaving records in your wake.

"Welllll, that's ..."

A bit more than that? Just a bit?

"In a way, you could say that; but it's a very negative way of putting it. I just do what I do, y'know."

Do you have a sense of a couple of on-going things?

"I think you have to do it that way these days, especially if you're involved in playing the sort of music that I do."



The basic fact that's music for you? "I just don't think it's going to sell in huge quantities. It's interesting to see the sort of quantities the record has sold in. It's done all right in the independent charts."

Can you tell us anything else about the next album?

"I'd like to put more length into the next Surrealists album, because I think there's going to be a lot more ideas to

fill it in.

"I've decided I don't want to do the next one for less than six or eight thousand dollars. I've worked out on paper what it would take to do it really properly, with all the things I've got in mind, and that's about the minimum cost. There's a chance I could do the same thing for less and get away with it, but it's too much of a risk; and I'm fed up with the risks."

The Scientists

Kim Salmon -- guitar, vocals, bass
Tony Thewlis -- bass, guitar
Nick Combe -- drums.

What else have you been up to in the last two or three years? From the end of '86, let's say.

"At the end of '86 I was still battling, trying to make the Scientists a going concern in the UK. We had started out really well, because we had -- not intentionally -- a real image and sound. There was a lot of interest in us, and we had record labels offering us all this stuff, left, right and centre; but because we were signed to Au Go Go for the world, they weren't going to let us go and sign to someone else. That got in the way.

"And then Brett Rixon left, and things started crumbling; so what looked like it was going to go great suddenly, er ..."

When did Brett leave?

"Around the end of '85. We had a hell of a time trying to find another drummer, we went through about a million; because we were so inflexible, we couldn't adapt to not having Rixon there. It taught me a lot."

And then Boris left because his visa had run out.

"Oh yeah, but I was getting used to this sort of thing by then.

"So I was desperately trying to keep the band happening, and eventually did; but by that stage, I think a few people had stolen our thunder. That was OK, because it meant that we could concentrate on what we were really about.

"It's a lot more competitive in England. I think there's too many things happening there ... not enough attention can be given. It does come down to the fifteen-minute thing, in a way; there's too much there and not enough attention to spread around to it all.

"From 1986, we finally managed to get this lineup of the Scientists together and record the 'Human Jukebox' album. Nick Combe was just this guy I knew. He did some solo gigs with me, backing me up."

There was some talk a while of you and him doing an EP which would include 'Shine' (from the 'HJ' LP).

"That's right. It turned into 'Human Jukebox', and it sort of turned into the Surrealists as well; a lot of the Surrealists stuff is things I had lying around from then. That's what I mean when I say that these things depend on who I'm involved with."

When did you come back to Australia and decide to live in Perth again?

"At the beginning of 1987."

Then you did the April '87 Scientists tour. I remember that at that show, there were a lot of people who were there just to say hello, and clearly hadn't been to see a band since giving up live music in their youth, five years previously.

"Yeah ... that was ... interesting." (looks deeply disturbed by the memory.) "Like going back to the past ... I find that Perth affects me that way."

What, you keep bumping into all these people that you knew too many years ago for comfort?

"It does happen. I live in relative isolation, so it's OK." (Hilton, an older southern suburb.)

You can get on with doing your thing without people disturbing you?

"Yes. I'm not saying that I like it here, but, in that way, I've had a lot of time to think about things and make sense of the past decade."

Have you come to any conclusions?

"Not that I could probably explain in an interview ... Listen to the records."

After that April tour, didn't you all go back to London to do some more shows?

"No. We were going to, but it just didn't happen."

Does Nick live in London?

"Yeah, he's gone back. He was living in Sydney, and I think he's coming back. Tony lives in Sydney."

"After that tour, we organised the November tour, in the hope of making some money -- we did make a bit -- and to have a good group, which it was.

"It was an incredibly hard group to come to terms with; everything the Scientists were meant to be, which is to be incredibly hard for an audience to come to terms with. Bombard them, get a song and thrash it into the ground."

I really enjoyed the Surrealists live because they were a fun band; they got up there and seemed to say, 'here we are, we're going to enjoy ourselves, we hope you do too.'

"It's too heavy-duty in the Scientists to exist in that way. I was very relaxed in the Surrealists, much more so than I ever was in the Scientists. But then again, there's some things about the Scientists that you just can't replace."

Is that due to the past of the band?

"No, no; just the particular combination of guys. It's a really intensely powerful group; it's pretty heavy going, but when it works you really feel full of power."

Can this band the Scientists still be said to exist? In some way?

"Oh, I'd hope so. For a while it was a bit hard. Tony's got his group he's doing (the Interstellar Villains, mini-LP out now). He's got a lot to get out of his system."

So you've got this band which comes together every six to twelve months, destroys the world and then each member goes back to his respective city.

"Well, I don't know about 'destroys the world' ... There's some really good shows we did with that over east, but there's a lot of people that were expecting ... they had this idea of the Scientists that was completely different to anything we ever were.

"They were after a band that were greatest-hits, but they also wanted it to be fast and thrashy and sloppy ... I'm not sure quite what it was.

"Possibly an impression gained from reading too much of what journalists have said about us; especially in the UK, where they have this idea that we slotted into this Stooges thing, and then this kind of Ramones thing."

?!?!?

"Mmmm ... especially this Ramones thing. I can't quite see that myself."

I only saw a few things in the press there, but mostly I thought, 'these people have no idea.'

"No, they didn't; nor would they give us the time to say."

What did you do in '87, between the Scientists tours?

"I just did the Surrealists gigs. Then we got the Scientists back together with Rixon playing bass instead of drums. We already had Nick on drums, but Brett wanted to get back into the group."

Is Brett living in Perth now?

"Yeah, I think so. He's just reading books, I think; trying to acquire knowledge."

Why did he leave the band in the first place?

"I don't think I'll ever quite understand. I mean, I can understand, but I don't know if I could put it into words. I know he got fed up with the drums.

"He's a pretty creative guy. He's a drummer, but he can sing a little bit and strum a guitar; and when I showed him the rudiments of bass-playing in the Scientists he got it in two weeks, so he obviously had the depth for it. He's quite adept."

"He plays the bass a bit like he plays the drums. He's a really unusual drummer. He's not a basher by any means; you've just got to look at him, there's no movement beyond his wrists. He has quite a lot of power, but a light touch as well, to get the snare sound he liked; sort of a ringy sound. A good sound to it, not just a big

thud.

"His way of playing is very innovative, actually; simple, but innovative. He'd put accents in; he didn't just do backbeat, he'd play offbeat, dead-onbeat, then backbeat, maybe an accent in-between, have the bass drum where you might expect a snare, pretty good on the hi-hat ... This is getting a bit technical. He had an originality to what he was doing. If not much technique."

So, in November 1987, you went around Australia with this band (Salmon, Thewlis, Combe, Rixon), and that tour was ...

"... Kind of a living hell, actually. It wasn't pleasant to do. It was a three-week hangover, a three-week binge. What Tav Falco calls a 'hophead rampage'."

At the 28/11/87 show, I remember one person afterwards going 'oh, it's just a fuckin' Birthday Party ripoff,' and I could only stare at him and think, 'you stupid bastard ...'

(Note: it can now be revealed that the person in question was Liam Coffey -- proof that even potential pop geniuses can be full of shit when outside their own area.)

"Yeah ... I've figured out a lot of why that is: the Scientists, like the Birthday Party, were fuelled on negative energy. We're a very negative sort of a group."

An Australian rock'n'roll band fuelled on negative energy. (Hey, that sounds good.)

"Kind of. A bit like the Stooges, which is where I can see the connection: the way the group worked is very similar. There's not many groups that have worked that way."

"I think the result is the same kind of intense energy, but in a different way: rather than force things out dynamically and theatrically like the Birthday Party did, we tend to basically unleash; the momentum is there, and we're able to pick up on it and let it loose."

Dark Forces that you let loose through your instruments?

"Yeah, I think so; as corny as it sounds."

You recorded this album, 'Human Jukebox', and it took a year to come out. What is the Karbon label?

"Karbon is actually our management and ourselves. They also manage a group called Folk Devils and a goth band called Ghost Dance, who are a Sisters of Mercy spinoff."

"It wasn't really a record label as such; what we'd do would be to make a record and then get a manufacturing and distribution deal with someone else. There was one with Pinnacle and one with Red Rhino. 'Human Jukebox' was on Pinnacle."

"The record isn't available now because Nick Jones, our manager, told them to stop pressing copies because they weren't accounting properly."

So you just can't get these records?

"Unfortunately not. John Foy wants to re-release 'Human Jukebox' on Red Eye or Black Eye, so I've got to persuade Nick Jones it's a good idea. Karbon is so poor it's going under."

"I'm going to really try to get 'Human Jukebox' reissued, that's the best of them. 'Demolition Derby' is still available; that sounds best as a 12" 45 EP, it's got power on it. I think that record best captures what I was talking about."

After the November '87 tour, when the few available copies of 'Human Jukebox' reached Perth, you came back to this house and ... ?

"I did a lot in the last year, possibly the most productive year I've ever had. I did the Surrealists album and the Beasts of Bourbon album. The first Beasts of Bourbon album eventually sold 30,000 copies; but we didn't get a lot of money out of that, so we took it to Red Eye."

I've yet to encounter anyone who's been involved with Big Time that has come away with a good word to say about them.

"Oh, I could go on about them as well -- the Scientists have a record on Big Time. A really horrible record, that one." ('Weird Love')

What did you do, did you all get together and play a bunch of what the company thought of as hit songs?

"Kind of. That didn't help the way people perceived the group; it made people think of us as a hit machine."

"It was meant to show the company that we could do it, so that they would fork out the money to do the next record, which would have been 'Human Jukebox'; but as it turned out, we had to make the record on eight hundred pounds."

The record sounds really good.

"Yeah. But that was done in an eight-track studio, a demo studio. We would have liked to spend more money on it -- there would have been more certainty, more room to experiment. With a bit of margin-for-error, you can go for it more."

"I think our albums would have been much more quirky and bizarre affairs had that been the case. That's what I like about 'Human Jukebox'; it finally came out on that record."

Have you tried doing a real money-making tour to get the bucks together?

"Ahh ... that's what 1987 was about. It just didn't work. People weren't buying it that year."

So that's why it was twelve bucks.

"Well, I can't take direct responsibility for that ... it basically had to be that much to make it cost-effective on the scale it was. I would have liked it to be cheaper, twelve bucks is a bit steep."

(Discussion of Danny's trip to Sydney and a Scientists show there, as reported in PF#8) He was really pissed-off about it; he was saying things like, 'those who place themselves above criticism are beneath contempt' ... this was the show where people were counting songs as they were played ...

"Yeah, OK ... well, we certainly didn't feel ourselves to be 'beyond criticism'. I'd agree with the statement, but not him applying it to us. I can even understand him getting that impression; but it's a false impression."

"We were unable to deliver that night, unfortunately for us and the audience. We didn't have it in us to deliver anything without conning people, and we had no ambition to con people."

You mean you could have gone a full hour, but it would have been an hour of shit?

"In our opinion, yes; and I think it would have been an insult. I don't like doing those sort of shows."

"That was the second Sydney show, I believe. The first show we did was the first show of the whole tour; and, while it was a wild show, it finished with me and Tony virtually having fisticuffs backstage."

"That show went forty minutes, being curtailed by technical problems; half the PA cut out after the first song and made it all trebly, and I had some trouble with my guitar; and, coupled with the frustration of the sound going and people storming out because we did 'Torture' and songs that they didn't really want to hear for some reason -- they wanted a Human Jukebox, not the Human Jukebox -- all those things combined, and I got fed up and trashed my guitar. Well, I didn't trash it, I threw it and the guts fell out."

"That left me without a guitar, so we could only play songs for a three-instrument lineup. The sound was so unbearably bad, it just made me really angry."

Perkins said afterwards that he thought it was a really entertaining show, it looked like a bunch of angry apes on stage. It looked like the audience was hating this and wanted to kill us, and we were wanting to kill them ... That show didn't go down too well.

"In fact, it fucked up the Sydney leg of the tour -- word got around. There were about 900 on the first night and 200 on the second. People were saying, 'Play sumthin' fast, why don't cha' and being really obnoxious, and we were obnoxious back. The support on the second night was the Southern Fried Kidneys, who I couldn't get off on myself, and I got the impression that peo-

ple wanted a slick version of that from us."

I've got this 1979 tape of the Scientists doing 'Jet Boy Jet Girl' at the Governor Broome Hotel.

"That was a different band. It was a mistake to keep the name; we just couldn't think of another that was apt."

Ohh, people should have some idea of the Scientists that has some current validity; though I thought that when you played the shows here, you should have billed it as 'The 1987 Scientists' to make the point clear.

"Yeah ..."

You played two shows in November, the first being at the Old Melbourne on the Friday. What was that like from your point of view?

"Erm ... it seemed to me that at the Old Melbourne show, we actually played better, but possibly the sound was worse."

I thought it was good at the Shenton Park, but then I was right up the front so I could hear the stage sound as well, straight out of the amps.

"I think you would get a better stage sound out of the Scientists, because everything's so bloody loud on stage that the vocals have to be pushed right up -- really up -- whereas mixers often can't handle that from the front-of-house point of view."

Who was mixing?

"I can't remember. We've never really had our own mixer. We had one for a while in Sydney, when we were playing twice a week back in '83 ... we had one for a little while in London, who shot through."

"We changed mixers on that Sydney leg. The guy that did it the first night, his PA fucked up and he wasn't together with the sound, so we ended up getting Peter Read (Thug) to do the rest. He made a vast improvement."

Negative energy, the band working off it ... people throwing things at you so often you can't remember the times ...

"When I say that it was common for people to throw bottles at us, I should say that we did set ourselves up for it a bit; we tended to work off it. That's what I mean about us working off negative energy."

Maybe you could sell official throwing bottles at the door, nice soft plastic ones with 'We Hate The Scientists' written on them ...

"Rotten tomatoes, yeah ... You know, there's nothing so sinister as a crowd of Parramatta football fans that just lost the match that day, when you're supporting the Angels."

Ah, the famous Angels support spot.

How did you get that support? Why did you risk it?

"This was around '83. When we first started in Sydney, we thought, 'well, we've got to get some gigs for ourselves.' This was before we'd made any name for ourselves there."

"We went to all the agencies with our tape, and they gave us the run-around. They weren't interested, so we thought 'fuck you lot' and did it on our own. And within a year-and-a-half, some of the agencies were wanting to sign us up."

"When Dirty Pool (Angels' agency) kept hassling us, we didn't want to know about agencies, because we had no need for them at that point. Then we thought, 'OK, they've hassled us enough,' and so we said, 'well, what can you do for us?' So they gave us the Angels supports. Their plan was to have us thrashing around the suburbs."

"By the end of 1983 we were getting out to the suburbs on our own terms -- the 'Blood Red River' clip got shown on late-night rock shows, and that made a real difference, getting these jobs from out in the suburbs at shows who were really into it. We didn't really need Dirty Pool or anyone else to do it for us at that stage."

So what happened at this Angels show?

"The floor was littered with beer-cans and bottles of whatever. We got one full bottle thrown, and that was the one that made us stop playing. It sailed by my head missing by about a foot, which is the clos-

est I've ever got ... -- That's not an invitation for people ..."

(Empty plastic cups, kids. Empty plastic cups.)

"As long as they miss us. It was a magnum of champagne, actually, for our efforts; but we had to sneak out of that gig without getting paid, because there were so many people that really hated us. There was so much hatred.

"It was an eventful gig as well in that we wrote 'Nitro' at that show, jammed it out.

"I've heard tapes of it -- some fans taped the show, up the front ... people saying, 'urgh, who are these?' 'I dunno ... they come from Darlinghurst ...' We were this group from the city, and they didn't like us. I couldn't hear any music on the tape."

Where did you originally get the name 'Scientists' from?

"I can't remember. James (Baker) thought it up. He reckoned it was a good name."

Tell us about that first album, which you later disowned. (the pink album, re-issued in yellow and purple on Easter.)

"Not so much 'disowned', it just happened the wrong way. Being a posthumous affair, we shouldn't have ventured into it like that. We just didn't have the enthusiasm. I think there was a fair bit of good material on the album, but the treatment is all wrong.

"There was a guy who did our live sound, and he went to the studio and set up the sounds. Then this producer came into it, leaving the other guy out -- which he got really pissed-off about -- and the one doing the production didn't really know what the other one had been trying to do ... a whole pile of headaches like that.

"By the time it was finished there were a million overdubs, poor drum sounds and things that were all misunderstood. I gave up on it and just let them mix it, which was a mistake.

"Because Kim Williams and Rob Samson were putting the money in, we had to see it through, but we should either have stopped it or else ... I wish we had done a live recording."

Kim Williams really likes pop things. "Oh, we did have that pop side to it, it was very melodic. I wouldn't say we were a 'pop' band ... maybe the Replacements is what we were like then, a real rough-and-ready sound. Our live sound wasn't far off the Cramps -- really metallic sloppy guitars, a bit of distortion, fairly sloppily played a lot of the time.

"If we'd recorded it live, we would probably have captured something that, for me, just isn't on that album. There's a bit of what we had on 'Frantic Romantic' and the EP that followed it; but what that band was really about is basically lost, I think.

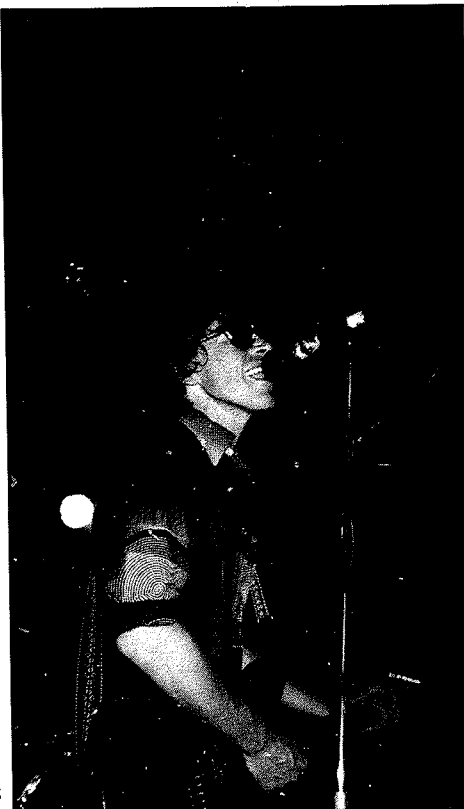
"We had a song called 'Baby, You're Not For Sale' which I really regret not having recorded. It was an exercise in melodic noise, very hypnotic; we'd play these two chords with rising amounts of feedback towards the end, and it would finish with this big destruction. But, at the same time, it had a very sweet melody. A little like the Jesus and Mary Chain, but different. It was only that one song, we didn't use the potential of the idea as much as they have."

Weren't there plans afoot a while ago to re-release 'Frantic Romantic'?

"Oh, yeah ... but it never happened. I don't know why. It doesn't really matter, I'm not that interested.

"Also, you've got to remember that for all those old songs, I never used to write the lyrics; it was James or Ian (Sharples). The music was generally guided by James' particular vision of what pop music should be.

"Because I was singing and playing guitar, it looked like it was my stuff, when it was really James' direction; which I'm not knocking, but I'm glad to have subsequently done stuff which is more in tune with what I feel about things."



The Beasts Of Bourbon
(and Salamander Jim)

Tex Perkins -- vocals
Kim Salmon -- guitar, harmonica, vocals
Spencer P. Jones -- guitar
Boris Sujdovic -- bass
James Baker -- drums.

"Tex asked all of us if we wanted to get involved in that again."

That seems odd, 'cos over the last few years, everyone has said how Tex Perkins was always really pissed-off that people would think of him as being 'from the Beasts of Bourbon' and ignore everything else he'd done or was doing.

"Well, he's done all his other things and wanted to get back into some singing, so he says."

(The publicity for the Beasts' 'Sour Mash' tour tended to mark Tex as being 'Tex Perkins of Thug', so presumably he feels more confident in that identity and thus freer to go back to the fun, money-spinning band.)

Whose band is it, as such?

"I suppose it's more Tex's band than anybody's, because of the way it started. It was originally a floating line-up; sort of like Panther Burns."

The songwriting credits on 'Sour Mash' are mostly various combinations of Salmon/Perkins/Jones.

"I must admit that I saw it as a bit of an opportunity to get a few more of my songs out in one form or another; songs I'd had for years that hadn't really had a chance to be aired. They did fit into the band; but it took a fair bit of bashing things around; the stuff Perkins is turning out tends to be a lot more accessible to the group. That's how it seemed to me ... it was a lot harder for the group to do my songs than his. His tended to be his thing on guitar and a snappy line and we could get it on that, whereas mine had to be pieced together; there's a three-four beat on the drums, this thing is a diminished chord, you've got to sing in this particular accent, everything has to be structured like this ..."

The record does sound a bit like that; 'Flathead (The Fugitive)' on side two sounds like a bit of Salmon music ...

"Oh, thank you. I really like that one. We couldn't even play that one live."

It's hard to get a bunch of rock musicians to play that way."

It sounds like you bashed it all together, finally got it pretty much right and decided, 'OK, that's a take, put the effects over and leave it.'

"That's exactly how it was; the only time we got it right."

How permanent is this line-up of the Beasts?

"It's better not to plan things too much; you've got to be flexible. After this tour we're hoping to do a tour of Europe for about a month in the middle of the year. There's been offers from promoters in Holland and Germany and that.

"The Beasts is a good thing for me to be involved in, because there's always something to go to, and this one might earn me a bit of money as well."

The Beasts of Bourbon seems distinctly to be an entertainment band, a popular band.

"With this record we've attempted to stretch things beyond that. It's entertaining, but I think there's a lot on there that wasn't on the first album. It's a lot more sincere; there's a lot more honesty on it, a lot more heartfelt things, rather than 'let's have a go at this'. I think there were more things that we all wanted to do, and it gave us a voice for them."

What was the first album like, you all got together, went 'hey, this works, this doesn't ...' and put down an album of first and second takes.

"Pretty much. But the group itself was like that. The album was done in six hours."

I was really impressed by the fact that 'Psycho' was a first take that came out pretty much perfectly -- things that could never be planned for without spending ridiculous amounts of money.

"Pretty close. I honestly don't remember even playing most of that album, I was so drunk. It was done in a very expensive studio, so we had the sound, but it still didn't cost a lot of money. The money was very well invested.

"The was the group got together was that Tex had a group before all of that, Tex Deadly and the Dum Dums, and the group left him in the lurch with some booking to fulfill; so he got a bunch of friends together and called it the Beasts of Bourbon. That had Boris and Spencer in it.

"There was a gig that Spencer couldn't do because of the Johnny's. I happened to be in the same office talking to somebody, and Tex said, 'Kim, you should do this, it's right up your alley; you just have to do all your favourite old songs, get drunk and get paid a lot of money.' I thought, 'great!' The band then had a line-up of Richard Ploog, Boris, Spencer, Tex and I. Then Richard became involved with the Church, James came in, we recorded the album, and then I left for England with the Scientists. Then there were a multitude of line-ups."

You were involved in Salamander Jim as well, weren't you?

"Yeah. I started up a group with Tex and Richard Ploog for something to do. Sort of like a Surrealists: I was at a loose end for a while and started a group.

"I really don't know a lot about what happened with it after I left; it was just something to do. I did see the potential for Tex to do something other than the Beasts of Bourbon, and he was beginning to see it too."

You wrote 'Ugly Breakfast' on the record.

"There were a lot of my songs we did. We did 'Shine' under the name 'Take These Arms', a bit of music I had; the same song with different lyrics. 'Bad Priest' was written for Salamander Jim. There were a few which never got recorded, which I'm kind of grateful for because they were a bit half-baked. I've heard bootlegs of them and they sounded really bad.

"I thought 'Ugly Breakfast' was a bit of a half-baked song myself. It's just a song about a hangover. A bit of a half-baked breakfast."

Kim Salmon himself

What's the short-term future, the next few months or so?

"Finishing the Beasts of Bourbon tour. I dare say that a few new songs will come out of this tour, which will create the need to record them at some point."

What do you do to write songs? Do you write them quite fast?

"Whenever I get an idea of any sort, I just write it down. The same with the music, I just remember it and make sure I don't forget it. I can always remember music, but I have to write words down."

Do you like your lyrics?

"Oh, I don't know. Some of them are really bad and some are pretty good. There are some older ones that I think are pretty printable."

Are you more of a composer or a lyricist?

"Oh no, I take my writing seriously; but I think a lot of the things in the past were like that, whereas now I exploit what I can do. I express myself through the words; or the combination."

"I have the ideas, I don't mix them up. It can be an idea like 'this would be a good thing to do musically', or 'try out a beat which doesn't normally go with this beat'. I've got a lot of ideas like that, which can be done in any number of ways. And when I get to making the song up, it's a matter of all the ideas falling into place. Often the literal meaning of the words becomes changed with the music, or crossed."

Er, such as?

"As an old example, 'This Is My Happy Hour'."

Of course. (Silly me.)

Would you like to be remembered as a songwriter?

"Oh yeah, definitely."

A songwriter who did all these musical things ...

"What I want to do in the near future, apart from the Beasts of Bourbon, is definitely the Surrealists. We definitely want to record this next album, for reasons I've already gone into. I'm looking forward to that."

"In the meantime, I've got a whole bunch of songs and ideas that have been coming out that just wouldn't work with the Surrealists; so I wouldn't mind doing something that was actually a proper solo effort."

Would you do things like getting very technically-competent drummers and setting out every note for them precisely?

"I've tried telling people what to play. I tried with Tony Pola -- he's a very good drummer -- but it just leads to frustration on his part, so it's better to leave it up to him. It's easier that way."

"With Rixon, when he didn't have an idea I'd have to do something. He usually had a lot of ideas."

"I'd actually like to do it playing all instruments; not as an ego-trip, but because I know exactly what I want."

So that it's purely Kim Salmon and no-one else?

"No, not so that it's 'purely Kim Salmon and no-one else', that's an ego-trip; it's so that the result will be the actual thing that I envisage. You can't really take credit for ideas, they're just things that exist. They're just there, the property of everybody that can see them. I certainly believe that."

"Captain Beefheart says -- and I'm not saying I'm anywhere near him -- that he gave up playing on records and making music because of the frustration involved in having musicians tamper with the music. He got sick of people fucking with the music."

Ah, the problem is getting the music from your head to the record intact.

"Yeah. It can be a really hard thing. In the Scientists, it never really happened that way; in a way, it was more a sort of collective brain that got things together, even a lot of the songs."

The Scientists as a being and you four

supplying the energy?

"Yeah. Especially on that album; I'm really happy with the way 'Human Jukebox' sounds, but it's incredibly perverted from the original ideas the way I saw them."

"It's good, I'm not saying that it's a bad record. A mixture, a cloudy vision which gives you a vision of something else entirely, that's great; but I want to do something that is what I see, and get it out."

"That's why I'm really happy with that Surrealists album: it did more than I've ever had a chance to do before."

Here's a really broad and vague question: what's your goal with music? What are you trying to do? What's the idea in your head?

"It's like I was saying: those ideas, little insights you get; which you can't take credit for them as such, because they're just there, but you can have a personal vision of them."

You don't invent them, you just discover them?

"Yes. Bringing in the classic bits, communicating what I've got to offer and what I know. Convey knowledge, even if it's obscure knowledge -- which, in my case, I think it is."

Do all these bits of music live in your head, buzzing around and coagulating, and then you go, 'hey, what's these two done?', and you bring them out into the world?

"Could do ... In a way, a lot of it's like a plant: this is what I want to hear. This doesn't exist in any material way and I think it should. Someone's got to do it, and it's my task -- I've got to do the dirty work."

(A scientist a work -- his band does have a suitable name. Be assured by the fact that people like this are out there expanding the frontiers of our knowledge.)

What do you do for fun? Do you buy records? Is that your entire record collection? (a pile of about fifty 12" and twenty 7" records, a Martin Rev LP visible at the front.)

"Yeah, I'm afraid it is. I dunno. Read a bit ... watch TV ... make plans ..."

Make music? I assume you must enjoy it, having decided to spend your life at it.

"Yeah, I must do ... It's easy to look back and say you enjoyed it in retrospect, but at the time it seems like ... what does it seem like? ... something like trying to climb a cliff-face. And I can know from the past that these things aren't insurmountable."

You know there's something at the top? Is that a good analogy?

"There's something on the way. And at the top, and at the bottom."

You've just got to be real careful you

don't fall off and go *splat*?

"Yeah, it's to avoid falling off; to keep doing it."

What do you think about your long-term future, say over the next five to ten years?

"I would like to be able to make a living out of playing music."

What'd you do now?

"I try to make a living out of playing music. And I feel that while I am doing the music, I've got to do the best I can and be as honest about it as possible. That's what I'd like to continue doing."

Do you think you'd be able to sell out if you wanted to or really needed to?

"No, probably not. I wouldn't have the ability in me, I think. I just write what I can; I'm not going to write what I can't. I can't write hits."

"If the honest thing I had to say was going to be a hit, I'd do it. That is one aim; it would be good to do something that would inspire enough people to be remembered on a really big scale and affect people's lives. It would be really good."

You wouldn't be able to churn out commercial twaddle if you tried?

"No. But commerciality and twaddle aren't the same thing. Tom Waits is a fairly successful person, and I don't think his integrity has suffered anywhere along the line. To be in a position like him would be great. Maybe one day ..."

Do you feel that disaster or riches may be lurking?

"No, I don't feel that disaster's lurking at all. I've learnt from mistakes I've made. I think that the last year, 1988, has been proof of that for me. That I was able to make a record for practically nothing that sold a reasonable amount of copies; that I was able to do another group that's an ongoing thing and that will bring out a need for other things."

"It's flexibility as well; I learnt that flexibility doesn't have to compromise your integrity."

What is your favourite colour?

"Blue, of course. No ... I don't have a favourite colour, I like 'em all. I appreciate colours. I like the hot ones, I like the cool ones, I like the metaphysical ones ..."

Alex chucks in: "Red!"

"Yeah, red's a good one. Then again, so is purple ..." (you should see his furniture, dear reader.)

Do you have any message for our readers?

"Uhh ... no. I'm not one for snappy quotes. Tex is -- the number of times I heard him say, 'Thug didn't break up, it more sort of broke down' in interviews ... it's a great quote, but I got so sick of it ..."



Sunday's Child



Questions by Jim Payne and Gaye Godfrey, answers by Glenn Edward Fitzpatrick Tennessen.

"Sunday's Child are me playing guitar and Caroline Hadwin singing, playing occasional second guitar, odd bits of percussion and woodwind once in a while.

"It sort of formed out of the Circle Of Confusion. Caroline joined that at the start of '88, and then about half way through the year we started thinking of doing Sunday's Child; originally just as a sideline, but when Circle Of Confusion split, that's what we were left with.

"Gigs are a bit hard to get. People say, 'well, you're not really a band, we wanted a band for this gig.' The shows we've played have been set up as nights for duets and solos. We are a band, but people don't see it that way. We've looked around for other venues, but we haven't really stumbled across anything. Cafes are a good idea, but we'd have to learn a lot more songs."

What covers do you do?

"We do a couple. We do 'Chelsea Embarrassment' by Nikki Sudden, we do the Servants' 'She's Always Hiding', and occasionally 'Bits Of Wood' by the Particles and 'Another Bridge' by Everything But The Girl.

"We're doing a tape at the moment, and we'd like to go to Sydney to play and sell cassettes. We're doing the tape to sell, but also to be a really good demo to send away."

You don't think Melbourne would be a better location for you?

"Possibly. In Sydney we have friends to stay with, so it's logistically easier."

Will Sunday's Child stay your main focus? If the chance comes to join a larger combo, would you do that?

"No. We keep thinking of putting Circle of Confusion back together in some form. We split because we sacked our bass-player, and our drummer went trekking through the Himalayas. She's back now and looking really healthy and fit, so I sort of want to rush out and get another bass-player. I don't know. If one falls into our lap we won't say no, but Sunday's Child keeps us fairly busy. We rehearse two or three times a week, plus practice at home and writing songs.

"A couple of Circle of Confusion songs have been adapted. A problem with C.o.C. was that I wrote songs in my bedroom and did everything, and our bass-player got quite annoyed because there was nothing left for him to do or to add; Rachel the drummer was just adding boom thwack boom thwack, and that was it. There are only one or two songs that wouldn't work without a full band playing them. Most people that have seen both prefer just the duet."

How have your live shows gone? I remember Billy Bragg saying that he used to go on stage thinking he was the Clash, and this overcame the insecurity. How do you find playing live as a duet?

"The times we've played have been billed as solo/duo nights, so people came along expecting that, which helped. We could pretend that we are a full band, and we are the Clash, and keep running around; or we can say 'we're a duet, and we're here to show off our songs.' So I sit down to play and work harder at my playing. We might try the other one.

"We can be a lot more delicate. We don't have to worry about finding bits for people to do. You can cover up a lot of very ordinary songs with good arrangements and get away with it, but we have to have a good song or it sounds baaaad. I think that makes it better."

Do you have a definite release date for the cassette?

"No. We had a bit of trouble finding a studio -- all the eight-track studios are

converting to sixteen, and since we don't need sixteen it'd be a waste of money. We have one down, so it should be downhill -- we've got everything organised, we've picked eleven songs and know the order they'll be in, so it's just a matter of doing it."

What are the guitars you use on stage?

"I've got a twelve-string acoustic, a six-string electric and we've started using classical guitar a great deal now. It's the one I got when I was twelve and started playing -- you know how people get a cheap classical to start playing on? I was lucky enough to get a good one. It's done nothing for the last seven years, but now I'm re-discovering it and we're writing some songs for it.

"There's no tradition of solo or duo performers in Perth. I guess Greg Dear is the closest we have, and that's only recently. (Errol Tout, fool! -- ed.) I don't know if it'll change, either."

You're probably better known in Perth for your radio work than as a musician. Is this a help or a hindrance?

"I don't think it helps. It's like if I worked in a bank and told people there I was in a band. If John Peel joined a band I doubt people would take it very seriously."

Do the two of you listen to much the same music?

"We have a solid middle ground and we both go out on tangents from that. I still listen to a lot of goth and new wave, and Caroline goes off into folk and blues; which is good, because we can get a lot of influences in. The middle ground is big enough to keep us together, but not big enough to be carbon copies of one another. When it first started we were dour, but that's changed slowly. Caroline has been my biggest influence in getting away from that, which I'm glad for."

Have you busted a string on stage yet?

"No. I used to in Circle of Confusion, but not now. It's not such a worry when you've got twelve."

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Liam Coffey and Brad Bolton interviewed by the totally unbiased Emma.

How did the Rainyard start?

L: A friend told me about this guy who had a twelve-string Rickenbacker and liked Primal Scream, and who wanted to start a band. I'd had no luck with previous bands because they didn't know anything about pop music. I went around to his place the next day. He looked real ordinary ...

B: Crap! McGuinn sunglasses, Beatles haircut -- I was a picture of sartorial splendour. The only reason I let him in was because he had a carton of Melbourne Bitter.

He started blabbing straight off about how he wrote better songs than anyone in Perth. I thought, "oh yeah, pissed as a fart, let 'im babble." But then I got him to play some of them, and not only were they better than any original stuff in Perth, they were some of the best pop-songs I'd ever heard.

L: And I can't play the guitar too well, so it was a fairly even swap, all round.

Last time you played, there were only you two in the group (plus Martin Gambie helping -- ed). Any additions?

B: Yeah. A guy called Lachlan is now playing bass, and this guy Michael has expressed some interest in playing rhythm guitar. He also plays bass for Charlotte's Web.

L: We had to be really fastidious in picking out the line-up, because not only do they have to know the sort of music we love, but we also have fairly strict ideas about the visual department. We reckon the image is just as important as the sound.

What are your musical influences?

B: Charles Aznavour!

L: Max Bygraves!

B: Ferry Como!

L: Englebert Humperdinck!

Ah yes, the most influential performers of our time. Any other minor influences?

B: Beatles, Kinks, the Who, Stones, Byrds, Love ... Mostly the Beatles.

L: Yeah, an' stuff like the Soup Dragons, the Weather Prophets, the Wonder Stuff -- all the English indie-pop stuff in general.

Five favourite films/books?

L: Room at the Top, Hurry On Down, Saturday Night & Sunday Morning ... umm ... Lucky Jim ... and Hard Day's Night, of course.

B: Straight off the top of my head? ... err ... Batman ... To Sir With Love, A Taste Of Honey, Electric Kool-Aid Acid Test ... oh yeah, Fear And Loathing in Las Vegas.

What do you drink?

L: Melbourne Bitter. So often, actually, that I quite often have little idea of where or who I am ...

B: Cah! Gnat's piss. Guinness is the best.

L: Yeah, but it's too expensive.

Who writes the songs?

L+B (singing): "I write the songs that make the who-o-ole wo-o-orld siing!"

L: Well, we both contrib--

B: Liam writes them all. He has to 'cos he's such a crap musician.

L: Thanks a lot, shitface.

What's your idea of the ideal venue?

B: Central Park, to a hundred thousand stoned hippies, with bags of gorgeous women wanting to jump into my bed.

L: Ummm ... Nuremberg, 1936, with Herman "Party" Goering on drums.

B: An' Heinrich Himmler selling peanuts an' iced lollies!

Uuuuh-huh. Doing any recording?

L: Not at the moment. We've got no money, an' we want a producer who can translate our ideas into sound ... We basically need more experience.

B: And more beer -- it's your shout.

(Continued from last issue.)

Crime and the City Solution section

What happened to Crime and the City Solution?

"Well, it got to the end of 1986, and I don't know ... We weren't really agreeing on what we were doing; and we had two camps within the group, which is always a problem ... It was horrible.

"I don't know what the other three -- Rowland, Harry and Epic -- wanted. I think they wanted what they've got now, which is These Immortal Souls.

"They certainly didn't seem to be there at all to work with Simon (Bonney), which you have to do when Simon's the singer, because he can't sing like a normal human being. He can't sing in time, he has no sense of timing whatsoever. He goes for the lyrical flow.

"He can sing in tune the whole time, but he can't ever sing the same thing twice, and he very rarely remembers his lyrics properly anyway. So it becomes this organic, flowing thing that you just have to follow; you have to be really locked into what Simon's doing.

"So I think those three were more interested in having a band that played pretty straight, and they didn't work directly with Simon, and a lot of their decisions about what they wanted to do were very much without Simon."

Which camp were you in?

"I was in the me, Bronwyn (Adams) and Simon camp, which was completely geared to working directly with Simon's singing. With Simon being so idiosyncratic, I really felt that you had to play with him the whole time just to try to make it work.

"By the end of 1986 it had gotten much worse. Arguments about the stuff that's on 'Room Of Lights', finishing it in the form it was done in, arguments about what was going on with the album went all the time. I figured that the other three weren't very happy playing with the group anyway, so what were they doing there?

"Simon had moved back to Berlin, so I decided it was about time I moved back to Berlin too, because both my singers were living there.

"I did that, and the other three were still in London; so we never did get back together."

That's quite sad, really.

"It's not at all sad, no!"

It's not?

"No! Because in about the middle of '87, we put together a new Crime in Berlin, which is infinitely superior because everyone wants to work with Simon!"

Has it toured? Will it?

"We've played three Berlin gigs, and we're meant to start touring at the beginning of April ('88). We actually start with a tour of Eastern Europe. We're playing Poland, East Germany, Czechoslovakia ... It should be good, actually; though East Germany's supposed to be a bit rough.

"There's a bit of a problem in some places: you can't play an official gig, you're being a tourist in transit, travelling from Germany to Hungary or something. Czechoslovakia's particularly difficult; you stop off and you go into some basement where everyone who hears about it via the grapevine shows up, you put a hat at the door and that's about it. I've never played there, although the Go-Betweens have."

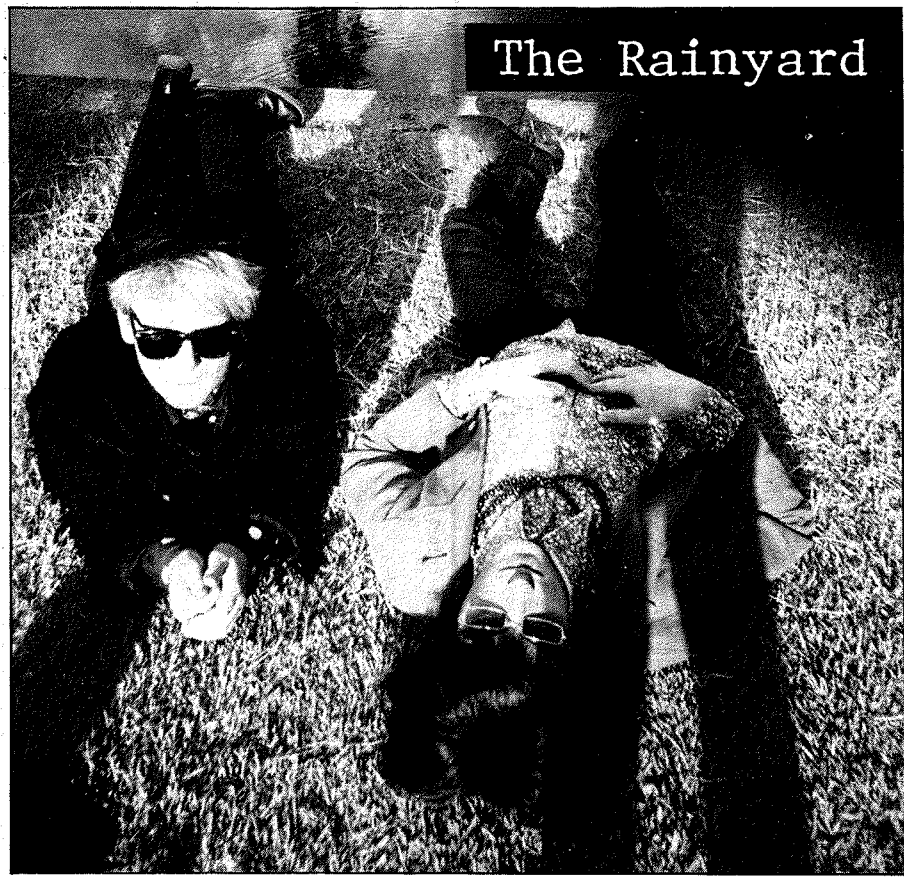
It must be awkward darting back and forth between two bands; how do you stay committed to both?

"It's not really a matter of commitment to one or the other; it's just what I do. It's not really an issue with me. I don't really think about it, I just do it."

Does that mean you like the people you're involved with as much as you enjoy the music?

"Oh yeah, I really do like the people in the groups I play with; and the new Crime is particularly ... fabulous...."

"Bronwyn's playing violin now, we



dragged her out of her bedroom where she'd been writing lyrics. We've got a guitarist from Neubauten -- I've got a member of Neubauten in both my groups now -- a bass-player you wouldn't know -- some old Mothers Of Invention fan -- and I'm playing drums again, which is a good change.

"I really feel that the people in the other camp didn't play with much feel, and the new Crime's got that back very strongly.

"They're releasing our stuff locally now, on Rampant."

Good. I'm tired of spending lots and lots of money on imports.

"Yeah, I know; I don't want that situation any more."

Were there any really good Crime gigs that stood out? (The old Crime.)

"Well, yeah, there were some. We did a six-date tour of Germany in September '86. That was really successful, we were playing really well every night.

"But the new line-up's going to be twice as good as the old. The new album's completely different to the old Crime. Most people look at me and go, 'Oh yeah? That's you talking.' Then they hear it, and a couple of days later they're telling me, and I'm saying, 'yeah? It's really different? You think so?'"

In the old line-up, how much of the music did you end up making? Was it more a

"It's a totally different way of working out the songs from the outset for us; that's why the whole thing sounds so different with this group. Simon always seems to have immense spaces to sing his words in that the group creates for him."

Yes, I did notice the amount of space he seemed to have in the old Crime.

"Not enough space, no."

I remember seeing him in the old Crime at the beginning of '86 and thinking, 'fuck, this guy can perform ...'

"He can show off, yeah. He is quite into the idea of performance. Most people find his performance quite indigestible, actually; people don't 'buy' it."

Maybe they expect him to stand at the mike and wave his arms.

"I think they think he looks like a nancy-boy. I get this from people; they don't like the way he flails around. I don't really think about it, one way or the other; it's what he wants to do, so I leave him alone."

The album 'Room Of Lights' -- wasn't there an argument about one of the tracks on that?

"Well, there were arguments about several of them."

Oh dear, perhaps I'd better not ask then. I know 'Untouchable' took a long time to put together ...

We did one version, and Simon put

Boys Next Door and Birthday Party section ... sort of ...

There was one question I wanted to ask you, which comes from an old interview you did, and I've never known the answer to it. You asked the interviewer if he wanted to know why the Boys Next Door kept going after you'd left school, and you said it was an unusual reason, but the interviewer didn't follow it up. (rummagerummagerummage) It's in an old Adelaide fanzine, DNA (#45). 'Birthday Party, 16 page interview with Mick Harvey.' September 1985.

"Sixteen pages? God's salt!"

Just ignore the page on your left.

"Punk metal? 'Punk Metal'? Oh, here it is. 'Do you want to know what our motivation was for carrying it on and taking it seriously? It's unusual.'"

Yes, it puzzled me too.

"No, I don't remember. I think I was making it up, actually. 'It's "unusual"! I was going to say something like, 'Money!' Which never quite worked out."

(The interview in question was actually conducted on New Year's Eve, 1981.)

Do you remember playing in Adelaide in 1982?

"Yeah! It was so hot! Some barn out near the beach, the ... Shandon?"

The old Crime



case of following Simon, as you were saying earlier?

"About half of it; usually there'd be pieces of music that Simon would sing to, and sometimes they'd be arranged to suit him; though I couldn't always force people to do that.

"In the new Crime, there's no real writing of music; songs just aren't written."

Is it more improvisational?

"Well ... We went into a demo studio with nothing except a couple of people who wanted to work with Simon. Simon put down a couple of songs to a click-track, just singing them the way he wanted to sing the words. A couple of things were recorded as a three-chord pattern, over and over, and Simon sang to that, and then we completely changed it so that there was a melodic structure for Simon to work something to. For the other songs that he sang to the click-track, we played the music behind his vocal.

"So, it's a bit hard to say that we 'wrote' the songs, isn't it? If I sit down and write out the three chords, A, D and E, it's hardly as if I've written the song; especially with the way they end up, which is very often nothing like the original three chords at all.

down his vocal and decided it was perfect. Then Rowland and Harry and Epic decided we had to re-record the backing track, so we redid it, and put Simon's old vocal back over it. I think it's a very stilted version, no real dynamic potential. Simon was extremely unhappy about that situation and felt that they'd lost the feel of his vocal; and I would much rather have used the original, which was a bit sloppy, but I didn't mind; if it sounds right, it sounds right."

Were there any songs from the old Crime that stick out, that you liked?

"I really liked about half the songs very much. I don't like 'Untouchable', for instance."

Yeah, I thought that was a little clumsy; I was wondering why it didn't come off more.

"No, it doesn't explode in your lounge room the way it was meant to. It was deodorised, sanitised."

Dear David,

C+CS have a new album out on April 17th called "The Bride Ship". Nick Cave and the Bad Seeds are going on a four-week tour of the USA soon.

Yours,
Jo at Mute.

That's right. It was quite funny -- the people crammed up the back trying to ignore you because they were suburban jobs, and the other half up the front going, 'WAAUUGHH!'

"Yeah, no, I remember those concerts. Then we played at the ... Governor Hindmarsh?"

Correct. It was extremely hot, and no-one could perform.

"It was really sooo hot! How can you play a sparkling, energetic performance when it's like that? People were going, 'Oh, I payed six dollars to get in here, and they're all lying on the ground!' Fuckin' hell, you're only human!"

(later)

"Y'know, the thing that used to be said about the Birthday Party, that we incorporated and used cliches; which we did do quite a lot of, but in the context of what we were doing, they were just a joke; but sometimes, or by accident, they'd be made really effective ..."

Effigy.

This family tree covers the rise of a local Perth band that could always pull a fair size crowd in Perth, but could never break-out of the Perth scene. Unwilling or unable to go for the big leap from 'fun time' to fulltime commitment to music, they couldn't see light at the end of the tunnel and so split - pity! DISCOGRAPHY

MARIGOLDS *2: I've had enough/Feel of you/Sticks and stones/Let me guess/Girlfriend (Cherry Top)

MARIGOLDS *4: Waiting in line/In it for love/Today (Easter)

SUMMER SUNS *1: Honeypearl/Rachel- anne (Easter)

NEPTUNES *3: Hydrophobia (Citadel)

Between Sans P.S. and the Angry Penguins there were a few loose 'party bands', the See Through Lovelies and the Winnin' Slobs were two of the more stable ones. Of the less stable variety were the Atomic Pixies with Martin (dms), Phil (g+v), Steve (b), Ross (g), Tim Binning (k) later replaced by Steve Puimatti (k).

SEE THROUGH LOVELIES 83

Nicki Dave Phil Peter Ross
Went Downie Spillman Driscoll Campbell
(v+tromb) (v) (g) (dms) (b)

WINNIN' SLOBS 84

Peter Dave Phil Richard
Krantz Downie Spillman Sowada
(v) (v+g) (g) (g+b)

TARANTULAS

ANGRY PENGUINS *1 12/84-6/85

David Steve Dave Phil Martin Ross
Tweede Yates Downie Spillman Oakenful Campbell
(dms) (b) (v) (g) (dms) (b)

ANGRY PENGUINS *2 8/85

Steve Dave Phil Martin
Yates Downie Spillman Oakenful
(b) (v) (g) (dms)

ANGRY PENGUINS *3 4/86-6/86

Dave Phil Sean Steve
Downie Spillman Lohoar Kyme
(v) (g) (dms) (b)

THE FATE → SUMMER SUNS

SUMMER SUNS *1 9/86

Gary Velo Dom Kim
Chambers Zupanovich Mariani Williams
(dms) (b+v) (g+v) (g+v)

PALISADES STEMS

The Summer Suns *1 could only do two gigs to promote their single due to outside commitments. Kim Williams filled in for an indisposed Dean Graham during December 86.

MARIGOLDS *3 4/86-7/86

Andrew Dean James Martin Ross
Graham Graham Parry Oakenful Hemery
(g+v) (g+v) (v) (dms) (b)

MARIGOLDS *4 9/86-4/87

Kim Dean Martin Mark James Mike
Williams Graham Oakenful Hemery Parry Fitzgerald
(g) (g+v) (dms) (g+v) (v) (b)

LAGER FRENZY 8/87-11/87

John Steve Dave Phil Martin Ross Dean Mark James
Banister Yates Downie Spillman Oakenful Campbell Graham Hemery Parry
(tpt) (b) (v) (g) (dms) (b) (g+v) (g+v) (v)

MARIGOLDS *5 4/87-11/87

The short lived Lager Frenzy released the 'I Threw My Baby Off the A.M.P.' cassette.

SUMMER SUNS *2 11/87-2/88

Steve Kim Martin Andrew
Kyme Williams Oakenful Graham
(b) (g+v) (dms) (g+v)

SUMMER SUNS *3 3/88-9/88

Dom Steve Kim Martin Ross
Mariani Kyme Williams Oakenful Campbell
(g+v) (b) (g+v) (dms) (b)

SOME LOVES

Summer Suns *3 recorded a single in January 89, it should be out mid-year. The Marigolds *5 recorded a cassette before they split, and it was finally released in January 89, at which point they reformed briefly to plug it.

IMAGE 9/81-11/81

Adam Dave Phil Martin
Douglas Downie Spillman Oakenfull
(b) (v) (g) (dms)

SANS P.S. *1 12/81-3/82

Dave Phil Ross Martin
Downie Spillman Campbell Oakenfull
(v) (g) (b) (dms)

SANS P.S. *2 6/82-10/82

Phil Ross Chris Martin
Spillman Campbell Hawkins Oakenfull
(g) (b) (v) (dms)

The Noisy Bastards actually did their first gig in January 84, but they didn't start properly until Martin returned from overseas. The band was designed as a short lived venture to make a lot of noise, which they did briefly.

SPRINGS INTO ACTION 82-5/83

Graeme Rich Dave Kerry Tub
Singh Hanley Thurling Roache Thumper
(g) (v) (b) (k) (dms)

INTENSIVE CARE 5/83-8/83

Martin Graeme Rich Dave
Oakenful Singh Hanley Thurling
(dms) (g) (k+v) (b)

ROOM TO SWING A CAT 9/83-2/84

Martin Graeme Rich Velo
Oakenful Singh Hanley Zupanovich
(dms) (g) (k+v) (b)

→ REAGUNS

The Marigolds was the first band for both James Parry and Dean Graham. Andrew Graham had been playing in and around the Bunbury area for a couple of years in the Whiskey River Band, doing material such as Lynyrd Skynyrd covers. The Marigolds first gig was a 21st. at the Equator on 16/8/85, under the moniker 'The Jelly Beans'.

After leaving the Marigolds Andrew Graham went to Sydney and joined Love Minus Zero for a while.

MARIGOLDS *1 8/85-11/85

Andrew Dean James Ross Joe
Graham Graham Parry Campbell Mansell
(g+v) (g+v) (v) (b) (dms)

MARIGOLDS *2 11/85-4/86

Andrew Dean James Martin Ross
Graham Graham Parry Oakenful Campbell
(g+v) (g+v) (v) (dms) (b)

INFINITE WISDOM 2/86-12/86

Joe Garry John
Mansell Leahy Cook
(dms) (g+b) (b,g+v)

PASSIONFRUIT CLUB *1 1/87-3/87

Joe Garry John
Mansell Leahy Cook
(dms) (g+b) (b,g+v)

PASSIONFRUIT CLUB *2 3/87-10/87 and 9/88-2/89

Joe Danny Garry John
Mansell Pool Leahy Cook
(dms) (g+v) (g+b) (b,g+v)

The Passionfruit Club originally split when John Cook left to join Cremator. They reformed when he parted ways with Cremator.

NEPTUNES *1 8/87-11/87

James Greg Rick Andrew Peter
Parry Hitchcock Mason McClelland Michael
(v) (g+v) (g) (dms) (b)

NEPTUNES *2 12/87-4/88

James Greg Rick Rob Andrew
Parry Hitchcock Mason Finlay McClelland
(v) (g+v) (g) (b) (dms)

CARAMELLOS 3/88-6/88

Andrew Dean Mark Dan Ross
Graham Graham Hemery Tarrant Philpott
(g+v) (g+v) (g+v) (b) (dms)

MARIGOLDS *6 2/89

Martin Ross Dean Mark James Greg Dave Rob Rick
Oakenful Campbell Graham Hemery Parry Hitchcock Shaw Finlay Mason
(dms) (b) (g+v) (g+v) (v) (g+v) (dms) (b) (g)

NEPTUNES *3 4/88-now

Martin Ross Dean Mark James Greg Dave Rob Rick
Oakenful Campbell Graham Hemery Parry Hitchcock Shaw Finlay Mason
(dms) (b) (g+v) (g+v) (v) (g+v) (dms) (b) (g)

**Marigolds/
Neptunes**

Thanks and hello to the following for info and help:- Mark Hemery, Pat Monaghan, Ross Campbell, Dean Graham, James Parry, Dave Downie, Martin Oakenful, Joe Mansell, and Brad Lambert. Please advise errors etc. Drawn by Ross Chisholm for 'The Dream is Just Beginning Productions' during November 87, updated February 89.

HIP WITHOUT HYPE

GLOBAL DANCE MUSIC TILL DAWN

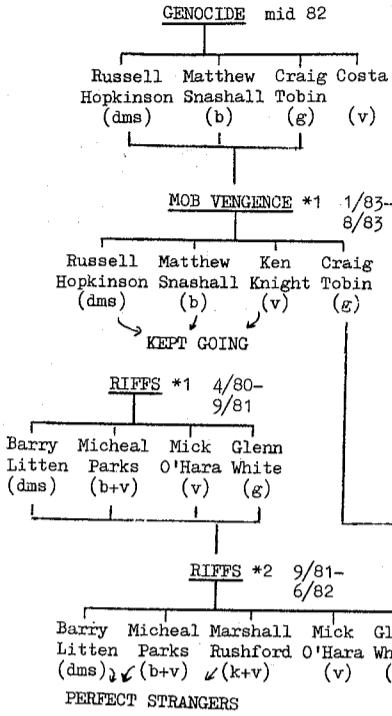


WED THRU SUN — 8 TILL LATE

THE
FIRM

UPSTAIRS MILLIGAN ST PERTH 321 2865

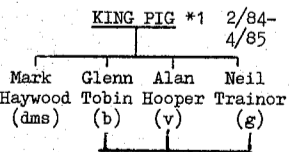
Russell Hopkinson has played with quite a few Perth bands over the years, Circle A was his first. Zoo Rejects was also known as Children of the New Forrest. Most of the early bands made little impression, however by the time of Mob Vengeance they had enough of a reputation/ following to become the regular support band for the Quick and the Dead.



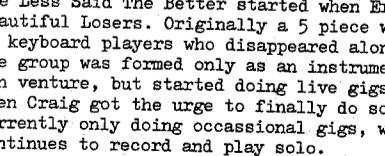
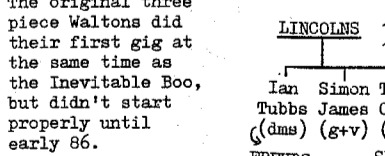
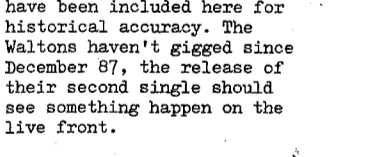
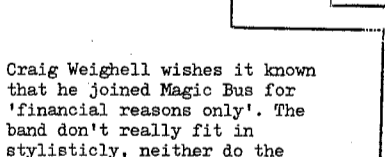
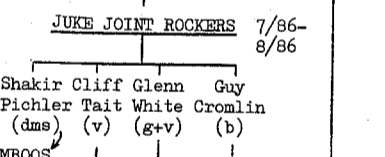
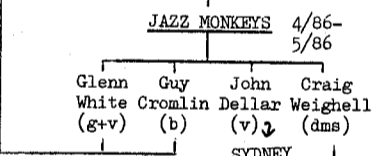
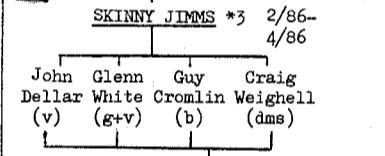
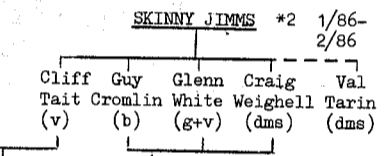
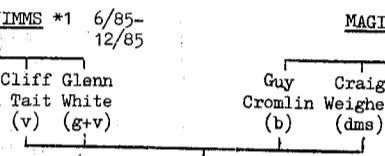
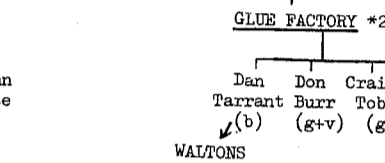
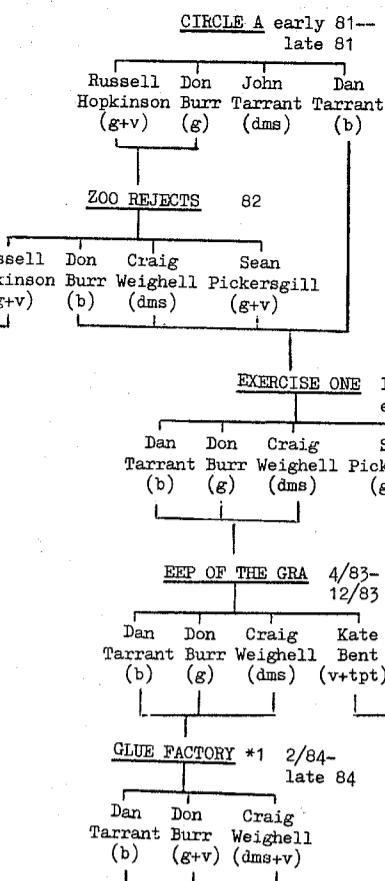
Glenn White didn't gig between the Riffs and the Skinny Jimms, became manager of the Gostarts. The Skinny Jimms started as a rockabilly band, when John Dellar joined they tried to move away from straight rockabilly into other areas but lost their audience and broke up. With Cliff Tait back on board they started again but ran out of steam. When Glenn and Craig left they got Shakir Pichler back, but couldn't find a suitable guitarist, so split.

- DISCOGRAPHY**
- THE FAT:** Supermarket of Desire (Independent release)
 - JUST ADD WATER *3:** Inside You/ Rhapsody to Blue (Waterline)
 - KING PIG *2:** Death Cell/Oblivion (Red Room), + Swinging Man/Without A Sound (Red Room)
 - RIFFS *1:** Just Another Boy/Army (Zombie (EMI))
 - SCANTE REGARDE *1/*2:** Cabbage Hat-Virgin Head/Stretch/Animal Magic/Nocturne (EMI Custom)
 - WALTONS *2:** My Husband Beats Me/Coke (Easter), + Coast to Coast/We Are the Waltons (Monkey)

As can probably be seen this is rather a complicated little tree, not helped by the fact that a couple of people on here have the inconvenient habit of playing in two or three bands at the same time, no consideration for others! That being said, I've tried to show it as it happened. Unfortunately it hasn't always been possible to show everything occurring concurrently. No matter, work through it, it does make sense, and if it doesn't, well that's the way it is sometimes.



At one point I was going to do a King Pig family tree, but they split, so I shelved that idea. They began as a loose rehearsal group in late 83, with Craig Tobin just out of Mob Vengeance, Glenn and Alan both from Division 4, and Mark. With Neil's arrival (no previous form) the group solidified and began gigging. They seemed happy to stay in Perth, but with this town's myopic vision they were never really going to go anywhere, really should have gone over east, for at least a look.



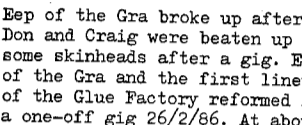
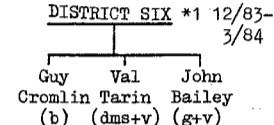
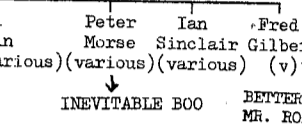
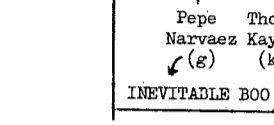
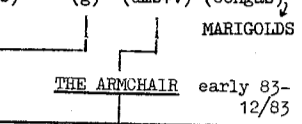
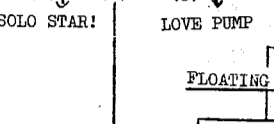
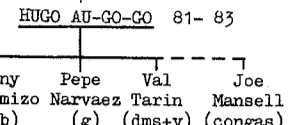
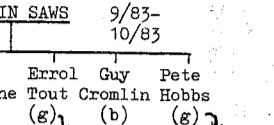
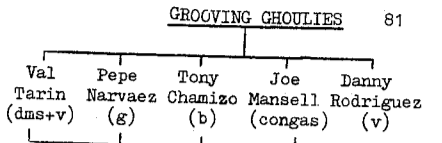
The original three piece Waltons did their first gig at the same time as the Inevitable Boo, but didn't start properly until early 86.

The Less Said the Better started when Errol left the Beautiful Losers. Originally a 5 piece with a couple of keyboard players who disappeared along the way, the group was formed only as an instrumental rehearsal/fun venture, but started doing live gigs in December when Craig got the urge to finally do something live. Currently only doing occasional gigs, while Errol continues to record and play solo.

This family tree basically covers the musical evolution of various groups and individuals from the early days of the second generation of Perth punk/new wave bands, (for want of a much better term). Many of the earlier bands were loose affairs, hence the sometimes scratchy dates, with most of those involved in their late teens. Gradually over time the music expanded to include elements of jazz, funk and rockabilly. It is a sad reflection of the Perth scene that for the nine years this tree covers, and all the groups involved, so few songs have so far made it onto vinyl.

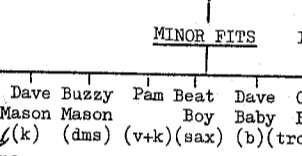
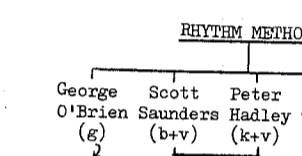
Post-Punk to Post-Funk

Thanks to the following for info and help :- Val Tarin, Adrian Wood, Thomas Kayser, Peter Hadley, Glenn White, Craig Weighell, Pete Hobbs, Trevor Hilton, Fred Gilbert, Manoli Vouyoulalous, Joe Mansell, Shakir Pichler, Brad Lambert, Pat Monaghan, and Harry Butler.

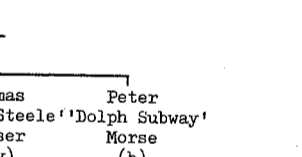
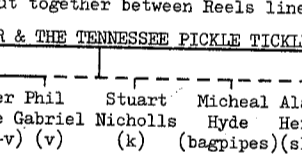


Eep of the Gra broke up after Don and Craig were beaten up by some skinheads after a gig. Eep of the Gra and the first lineup of the Glue Factory reformed for a one-off gig 26/2/86. At about this time Kate Bent recorded an album with Greg Dear, which still has to see the light of day, then she split to Sydney.

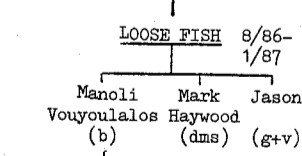
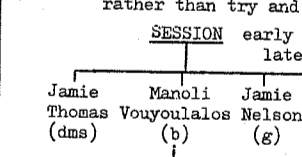
Rhythm Method are featured on the Last Gasp compilation cassette. Just Add Water *3 appear on the Perfect Travelling Companion compilation cassette.



German Humour had a fair following around town but split when they felt they had gone as far as they could. All three members handled percussion. Released a cassette 'Dutch Courage'. For further info on Peter Bates and Nigel Harford, see Brad Lambert's White Cross family tree. Minor Fits was a Sydney based band put together between Reels lineups.



Love Pump was put together as a bit of fun, decidedly tongue in cheek, but managed to get a fair few people interested. They released a cassette 'Moist' with material by lineups 2 and 3. Decided to knock it on the head when Adrian Wood went overseas, rather than try and replace him.



Slaved over and then delicately rrammed together between July and December 87. Redrawn and updated January 89 by Ross Chisholm for 'Waiting for the Icecream to Melt Productions'. Please advise errors etc. Another one for 'the Pixie'.

For further details of Errol's past see the Triffide/Holy Rollers family tree in Party Fears *9.

Juliet Ward -- vocals, tambourine ("God")
 Greg Appel -- 12-string, vocals, songs ("Drover Dick")
 James Cruikshank -- 12-string, 6-string, piano, vocals ("The Philanderer")
 Peter Timmerman -- drums ("Beat Pete-beat")
 Barry Turnbull -- bass ("Open Slather")

Juliet gives musical and fashion tips to David at the UWA Tavern and later at the house of Karen the food genius, who keeps Sydney folk from starving in Perth.

When depressed, the Widdershins cut out newsprint and stick it onto their instruments. "James has 'philanderer', Greg has a giant penis and I've got 'God' on my tambourine."

Juliet is wearing lots of coloured feathers. Pray tell, where did you get these from?

"I was walking through Perth looking for sparkle gel. You find it in those really cheap shops with plastic wallets and jewellery. They had these feathers for twenty cents each, so I bought 'em -- five, all different colours. I'm about to go and buy a lot more. You can't buy anything for twenty cents these days."

She also has a bone on a string around

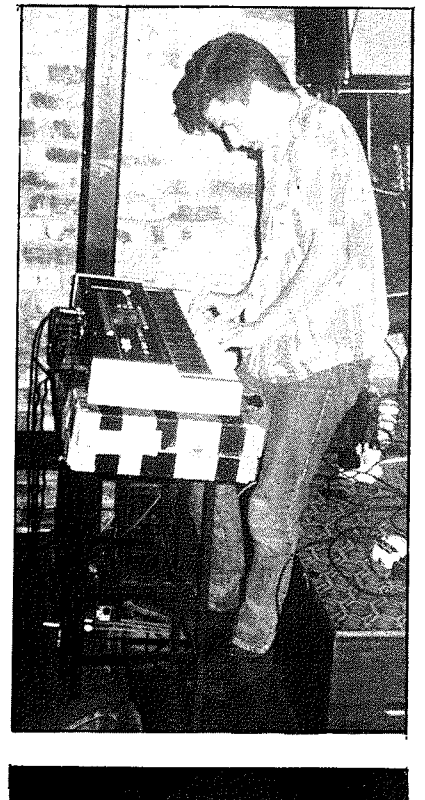
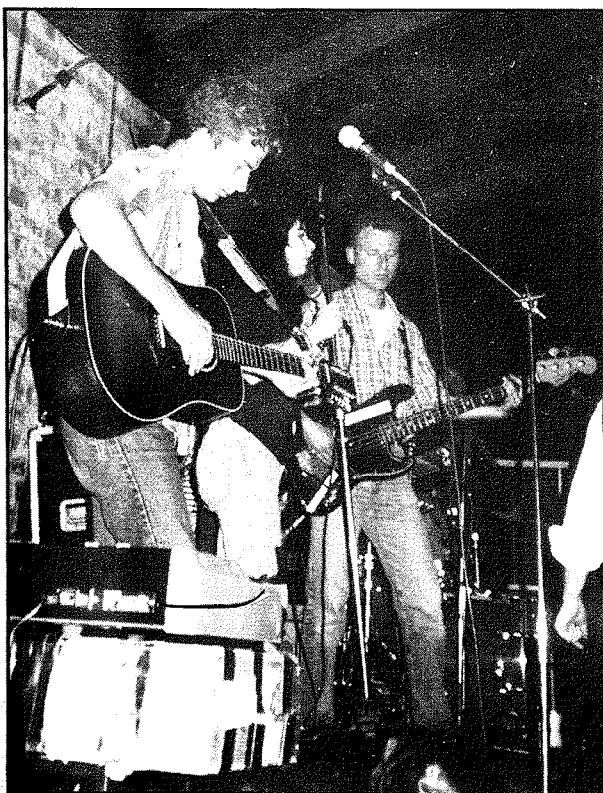
her neck.

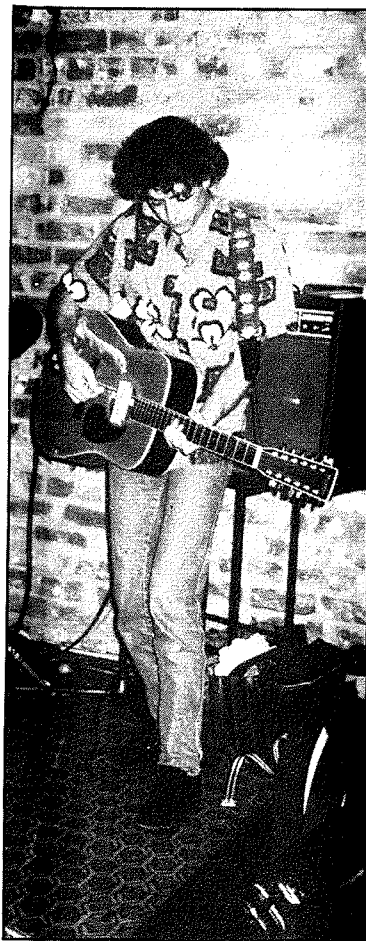
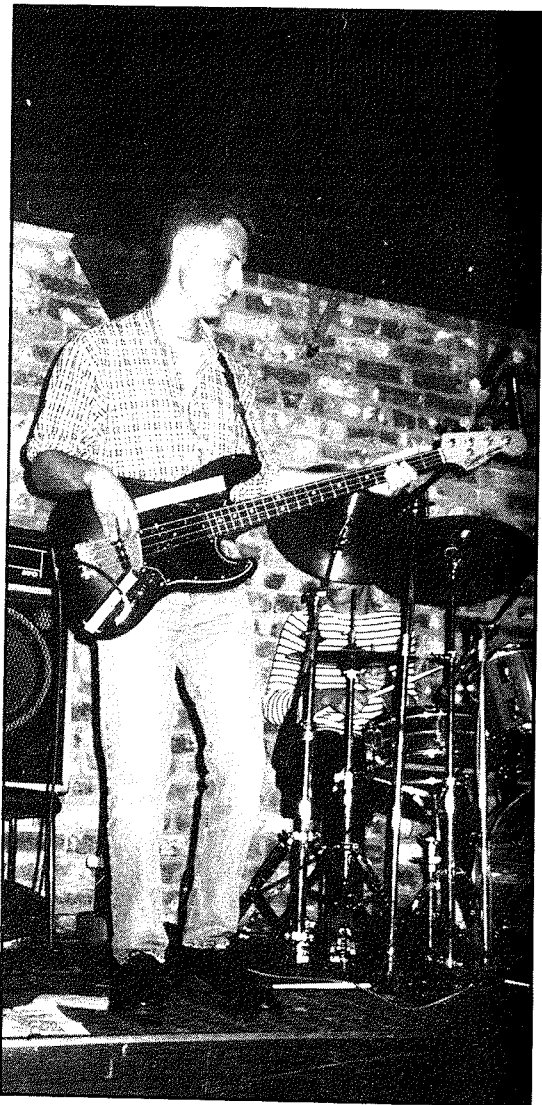
"Chaos, my dog, a golden retriever. It's one of his vertebrae. I'd come home from a gig really pissed and lie on the floor with my dog, and we'd sing. He was a really good singer. We'd watch late-night movies and I'd cry on his ears. He died when he got hit by a motorbike -- that's why his dog-tag (with the bone) has a ding in it. He died quickly."

So ... whatever happened to the Lighthouse Keepers?

"We split up because we thought it was time. We were starting to wander off in different directions; we couldn't have stayed the Lighthouse Keepers."

Widdershins





"We were a bit of a small-time media baby, too; we couldn't break out of the press and audience image. We hadn't thought we'd had an image, but ...

"We just couldn't progress any further in that format."

So why do you still do some Lighthouse Keepers songs?

"They're not really just Lighthouse Keepers songs, they're more Greg's songs. They've still got life in 'em."

The Lighthouse Keepers stopped in March 1986, and the Widdershins started in March 1987.

"It was a year of doing nothing, and discovering that I couldn't do anything else. I think Greg discovered that too. We'd been doing it for fun since we were kids, and then we stopped and there was a great hole in my life.

"I got a job in that time and felt like the greatest bludger; now I'm on the dole and I feel fulfilled. I'm becoming fuller."

"If I wasn't doing this I'd be fucked." Doing this since you were kids, you say?

"Teens. Early teens for him (points to Greg). Guthugga Pipeline.

"I'd just moved up to Sydney and I was really young and naive. I thought it was fun, but I had no drive of my own and just did what other people said.

"Then I stopped, and missed it; then I started this, and started putting a lot more in.

"Also, I was shit-scared a lot before. I'm not so much now, 'cos I'm convinced that it's good; before, I didn't know."

How did you gather the others?

"Greg met James driving cars for the ABC -- the ABC won't play our clips, bastards! -- and I think James knew Barry and Barry knew Pete. I don't know, really. Make it up. Hey, Pete!"

Peter: "It started with Greg and Juliet. Greg and Juliet met Barry. Barry knew me and got me. Then Greg met James."

How many people do you get to your shows in Sydney?

"We can fill a room of a few hundred, but it's the same few hundred each time, so we can't play much. We've gone out into the western suburbs supporting other bands and done well -- we even did a couple on our own and did OK."

When are you doing more records?

"We're doing an album, definitely ... Whether we can afford it or not is a different matter."

How would you describe your music, 'cos I can't be bothered.

"Oh, psycho-kinetic rock."

The psycho-kinetic rockers are a joy live (of course) -- a step up from the Lighthouse Keepers (for those who want a comparison); broader, fuller, sharper; progressing. Though it's a bit of a shock hearing the change in her voice in three years -- from a lovely voice with an edge on it, to an edge with a voice on it. Too much of the whisky and cigarettes, I reckon. The voice still shows through, so hope remains.

Who thought of the name, Widdershins?

"My father. We were trying to think of magical names. It means the opposite direction from the sun, which means we're bound never to make much money; or, if not that, then fated to go about it the wrong way."

What's yer fave colour?

"Black, followed closely by purple and bright turquoise-green. Red and purple."

So you like colours in general?

"Yep. But I also appreciate the lack of them."

Do you think you'll ever shake off the ghost of the Lighthouse Keepers?

"I think we have. It was only on the handbill here 'cos no-one's ever heard of us."

(I suppose it was a stupid question.) When will you be back in Perth?

"Oh, I think soon. If not soon, then later. Twelve months would be nice. It'd help if we get this record done."

Most Australian independent record labels have a valid musical life expectancy (he means "shit-hot" -- ed) of about twenty releases, but last year Waterfront released its fiftieth record and is confidently steaming towards its hundredth.

In March '87 I interviewed Waterfront mainman and head Pummellsloth* Chris Dunn when he holidayed in Perth, and although the following is a little dated it still gives a good insight into the inner workings of the label that is single-handedly holding the entire Sydney scene afloat.

* See Waterfront compilation "Fuck Or Fuck Off" for more details.

When did you first become actively involved in music, as opposed to just being a member of the audience?

I did a bit of writing for Roadrunner magazine when I was about 22, but it all failed to get in. At this stage I was still in the air force, and when I left I started roadie-ing for the Hoodoo Gurus. They were touring then, and I went up to Sydney with them. At this stage they were pretty small -- "Tojo" had just come out and they needed a guy on the door of their own, 'cos they were getting bigger crowds and wanted somebody to make sure all of the money went to the band. This resulted in me getting more and more responsibility, until I was full-time tour manager.

You were in the airforce??

Yeah, I was a chef. I told you cooking was my trade.

What sort of music were you listening to at this time? Was it the sort of stuff you listen to now?

Um ... '77-'78 punk, Birdman, Dictators, anything new-wave. I bought just about every new-wave record that came out in 1977 except Devo, who I hated. I just loved all sorts of music, but especially punk, because it was such a wild change in things.

I was initially going to become a policeman, but failed the spelling test ... but looking back on it, if I'd joined I think I would have left after about six months because of the ideals behind punk; smash the system and all that kind of thing. The airforce wasn't as totalitarian, so it was half acceptable to be in it.

But I've been listening to new music for ages; I had New York Dolls albums in 1973 when they first came out, though I was only thirteen and didn't really know who they were; I remember I got "Raw Power" through the CBS Record Club in 1974 and played it about four times, and didn't play it again until 1977 when I realised who Iggy Pop was. And with the New York Dolls albums, I really liked the covers because they were so wild and because they were glam, and I was right into the Sweet and Gary Glitter when I was a kid.

So I've always been listening to music ... but the funny thing is, I never had the patience to learn guitar, like a lot of people who get into music do. I'd pick it up for a week or so and then I'd say, "ahh, forget it."

Where does Waterfront come into it?

I left the Gurus after the Stoneage Romeos tour and went overseas for a while. While I was away a position became vacant at Phantom Records where Steve Stavarakis was working, and I got the job and started working there. Soon after I got that job, Steve and Frank Cotterell left Phantom to form the Waterfront Records shop.

At this stage I still hadn't joined the label, but during that year I started to become more involved with independent bands, because I think I drifted away from that scene while I was working for the Gurus.

I became friends with the Ups and Downs when they first came down from Brisbane, and encouraged them when they used to get two people along to their gigs. The

Hard-Ons were guys who used to come into the shop (Phantom not Waterfront). Both bands wanted to put records out, but Steve was very much involved in Waterfront the shop, and the label had kind of fallen by the wayside ... but to cut a long story short, I ended up putting in a bit of cash and paying for the Ups and Downs "In The Shadows" 7", and suddenly I became a full-fledged partner doing as much work as Steve, and that eventuated in me joining the shop as well.

What are your and Steve's roles in the running of the label? Are they very different?

When I first started it was very much

John Needham (Citadel) has been asked if there were any bands he would have liked to have worked with, and he said the Eastern Dark. Are there any you would have liked to have worked with?

Chad's Tree, definitely. Died Pretty ... it would be fuckin' great to have Died Pretty on Waterfront, though their relationship with Citadel goes far beyond a label/band thing. John and Ronny have been friends for years, John manages the band and he's taken them halfway to where they are now.

The Died Pretty are like the Eastern Dark, in that they're totally beyond label classification, they're just a great rock 'n'roll band.

On the Waterfront



Mr. Stavarakis, Mr. Dunn, Mr. Cotterell

Steve's label, and I was the little boy learning the ropes; but nowadays we have very much separate roles, where Steve is the money man and I'm the A & R and PR man, I'm the one who comes to Perth to do interviews and talk to people, whereas Steve has left Sydney only once in his whole life.

I'm the one who goes out and sees bands and signs them up and comes back all excited about them, and Steve looks after all the money and makes sure I don't spend it all, which is something I'm wont to do. He's also really good at finished artwork and the contractual side of things.

I get the bands and Steve makes sure we keep them. Both of us know our roles, and I think it works really well.

What's your favourite Waterfront release?

I'd have to say the Eastern Dark's "Long Live The New Flesh". It's an amazing piece of vinyl, far beyond a time or place. It's just a timeless rock'n'roll record.

I mean I love the Ups and Downs, I love the Naked Lunch and the Hard-Ons, and it'll be really interesting to see how those bands age; but the Eastern Dark record is being acclaimed all over the world, guys in Germany ring me up and say how they played it five times in a row on a road trip, and that's when you realise what a stunning and amazing record it is.

Is it Waterfront's role to make the Hard-Ons as big as Bon Jovi or Van Halen?

Um, yeah, I think so. It depends on what the band wants to do. We'll never change a sleeve to make it more tasteful or make them record a bit slicker or something to make it sell an extra thousand copies.

We want to retain the best recording quality we can, but they're still a punk band; and if that's the crowd they want to be in, then we'll make sure they're the best punk/thrash band around.

It will be interesting to see how they develop as musicians, because they're only about twenty-one now, and they might mellow a bit or just keep playing what they're playing now.

A lot of Australian independents stick to one sound, whereas Waterfront is really diverse. Is that a conscious thing?

No, not really. Steve and I never noticed it until people began pointing it out to us. We just basically release records that we like. Our tastes do lean very much towards different sorts of music.

My absolute favourite kind of thing is tough power pop and the Detroit thing. Steve was never a Detroit-head, whereas I was -- I grew up with bands like the Hitman, the Gurus, the Other Side and the Visitors, and all those people are friends of mine. Steve was never part of any of that at all.

This probably accounts for why the early Waterfront releases are a bit on the wimpy side. I call it the Glebe/Newtown syndrome -- which he scoffs at -- whereas I'm more of a Darlinghurst/Surry Hills person. (laughs)

There was a big argument in Sydney a while ago about guitar bands and us being a guitar label, but guitar bands are the ones making the best music. And from a business side of it too, they're making Australian rock, which sells overseas. But the bands that copy Blondie or the Psychedelic Furs are doing just that -- they're copying. They're not making Australian music, and that's the real issue.

What do you think of Perth music?

I think Perth has one of the best scenes around. There are bands here playing music that just isn't played in the eastern states, and that's pop music. The crowds that go along to see bands are a bit disappointing, but talking to people it seems to be a very young scene; a lot of the people who buy records and support the bands are under 18. That's not a bad thing, because there's going to be a ready market when these kids reach legal age.

If it was Sydney I think a lot of bands would get disenchanted with things; but over here, bands can always think, "well, if we don't get an audience here we can always try going east." The idea of the next step; whilst if you're a band in Sydney, where else can you go except New York or London to get an audience.

There's always a sense of hope here. The bands are very young, they haven't been around for ten years playing the same thing. I guess there are bands like that around, but the majority of the bands are making new and original music that can hopefully get recorded here and do well here.

Does Waterfront have any plans to get any form of major distribution, or licence anything to a major label?

We licenced the Hard-Ons to Big Time in America, but we're very interested in doing things like that. Even though we feel our place is with the independents, we definitely wouldn't say no if something came up or a band asked us to do something major with them ... though with the style of music we've been getting into, the hardcore thrash thing, I don't think there's really that much to worry about ...

We're thinking about licencing stuff from overseas though, and bringing in something that we feel can sell in Australia, as well as hopefully making it an individual package that we can ship back overseas and sell as well. We're very interested in having overseas stuff on the label as well as well as Australian.

The thing that strikes me about independent records these days is that the quality of production and so on is getting increasingly higher. It's almost become a necessity to have a great-sounding product, which is, because of the cost factor, really hard for a lot of independents to get.

Yeah, it's bad in that way, but in a lot of ways it's good because it's improved the sound quality of independent records, which is why they're selling more.

If the average Joe in the street hears a great rock'n'roll record, it won't matter to him whether it's on a major or indie label, it's still a great rock'n'roll record and he'll buy it. But if it's tinny-sounding, he'll say, "that's a load of trash, I don't want to buy that."

When our bands go into the studio, we stress to them to go in and make a bloody great record, not a half-arsed one; because the difference between a great record and a half-arsed one is about a thousand sales.

A certain number of people will buy a record no matter what; but if it sounds that extra bit better, then more people will catch on to it because they like the sound of it.

It's the difference between spending \$1000 and getting back \$500, or spending \$2000 and getting back \$3000.

Over here I think you have to be even more careful about money, the studio and who you get to make the record, because if you're going to spend money on a recording, you don't want it to end up like ...

The Jets record?

Yeah, but not that it would.

Umm, I dunno ... Sydney has a lot of studios and a lot of engineers, but the only two engineers that I'd really trust to make a good record are Alan Thorne and Tony Espie. And there's only one producer ... two if Rob Younger were still producing, which he isn't ... that one is Tim Greig. He's fantastic.

What about Chris Masuak?

I think Chris is getting a bit slick in his old age, he's getting a bit too top-40-oriented in his sounds.

Here's a dumb question, what are your favourite rock'n'roll records of all time?

My favourite rock'n'roll records ... how about my favourite rock'n'roll bands. Some bands don't quite get in here, like the Gurus, because they haven't put out enough product. But from the top: Radio Birdman, they are my absolute all time, over the top, wildest, most fantastic, favourite band. REM, who are fast overtaking Birdman, basically because they've put out more records. Then the Doors, then Blue Oyster Cult. And they are bands that I can listen to over and over and over again.

(At this point the interview degenerates into a raving discussion about Blue Oyster Cult and their unsung role in the history of popular music.)

Lewis Abrams.

- 39 MASSAPPEAL: Nobody Likes A Thinker mini-LP
- 40 HEADSTONES: When You're Down/All The Things You Do 7"
- 41 SKOLARS: Next To The Oyster 12"EP
- 42 TRIPPS: It's Like A Zoo/Sometime Today 7"
- 43 * VARIOUS: On The Waterfront vol 3 mini-LP (Ratcat, Massappeal, Spunkbubbles, Hard-Ons, Happy Hate Me Nots, Love Minus Zero, Vultees, Headstones)
- 44 FISHERMEN: Can't You Stop/City Of Opera 7"
- 45 HAPPY HATE ME NOTS: Scrap mini-LP
- 46 RABBIT'S WEDDING: In Truth About Road mini-LP
- 47 HARD-ONS: White Folks Suck 7" (All Set To Go/Ferdi's Song)
- 48 * VULTEES: Kick It Out/Live Or Die 7"
- 49 * SKOLARS: Love Of Loves/Time Of Our Lives 7"
- 50 HARD-ONS: Busted/Suck'n'Swallow 7"
- 51 HAPPY HATE ME NOTS: Salt, Sour and Brighton/Inside 7"
- 52 LIGHTHOUSE KEEPERS: Tales Of The Unexpected LP (reissue; originally on Hot)
- 53 WIDDERSHINS: Now You Know/Dishwashing Liquid 7"
- 54 MOTHERS: Drives Me Wild/Get Outta My Life 7"
- 55 HUNDINGERS: A Little Love On The Side/We Have Got It All 7"
- 56 HEADSTONES: Love Songs 7" (You've Got Love/Gimme Love)
- 57 ASYLUM: Leopards/Ode To Belial 7"
- 58 RABBIT'S WEDDING: Coming Like Summer/Mandarins 7"
- 59 SPUNKBUBBLES: Speak Lebanese Or Die mini-LP
- 60 * RATTLESNAKE SHAKE: Beyond Belief/Some Kinda Love 7"
- 61 MASSAPPEAL: Bar Of Life 7" (Fun Again/Are You All Right?)
- 62 * PRIMAL SCENE: Livin' Hell/Pay Me Some Mind 7"
- 63 HARD-ONS: Hot For Your Love, Baby mini-LP
- 64 STUPIDS: Van Stupid LP
- 65 HELLMENN: Herbal Lunacy mini-LP
- 66 RATCAT: Ratcat mini-LP
- 67 * VARIOUS: Fuck Or Fuck Off mini-LP (Glass, Primal Scene, Decline Of The Reptiles, Ratcat, Pummellsloth, Asylum, Hellmenn, Hard-Ons)
- 68 STUPIDS: Jesus Loves The Stupids LP
- 69 TRILOBITES: Turn It Around LP (live)
- 70 PRANKSTERS: Living Edge/Traffic 7"
- 71 HARD-ONS: Dick Cheese LP
- 72 SMELLY TONGUES: Sound Of Slapping Skin mini-LP
- 73 HAPPY HATE ME NOTS: Out LP
- 74 HAPPY HATE ME NOTS: Don't Move Too Far/Lively Up Yourself 7"
- 75 HONEYS: Goddess LP
- 76 WIDDERSHINS: Bottle Man's Wife mini-LP
- 77 ROCKS: Final Assault 12"EP
- 78 TRILOBITES: Jenny's Wake 7"
- 79 CREMATOR: Homestyle Surgery mini-LP
- 80 HUNDINGERS: Sign In The City mini-LP
- 81 RATCAT: I Think I Love You/Depression 7"
- 82 VICIOUS CIRCLE: Into The Void LP
- 83 HEADSTONES: Lover's Web 12"EP
- 84 MOTHERS: 12 Incher mini-LP
- 85 HELLMENN: Bastard Sons Of 10,000,000 Maniacs mini-LP
- 86 ASYLUM: Home Sweet Home mini-LP
- 87 HONEYS: Man Who Was Through With The World/Sick 7"
- 88 HARD-ONS & STUPIDS: No Cheese 10"LP
- 89 * RATCAT: Baby's Got A Gun/Purple Room 7"
- 90 SMELLY TONGUES: Pickle mini-LP
- 91 * HAPPY HATE ME NOTS: Soul Rejection/Resistance 7"
- 92 RABBIT'S WEDDING: Showtime mini-LP
- 93 HUNDINGERS: Big Brutha 12" remix
- 94 HARD-ONS: Just Being With You/Growing Old 7"

DAMP 100 is the ever-forthcoming final Eastern Dark 12".
Thanks to Chris Dunn for listings and corrections.

The DAMP collection, 1 to 94

(* denotes deleted)

DAMP # Artist & Title

- 1 * J.F.K. AND THE CUBAN CRISIS: Careless Talk Costs Lives 7"
- 2 * PARTICLES: I Luv Trumpet 7"EP (Trumpet Song/Dresses And Shoes/Observations)
- 3 * LONELY HEARTS: Ambition/Tonight 7"
- 4 * VARIOUS: On The Waterfront vol 1 7"EP (J.F.K., Particles, Lonely Hearts, Ups & Downs)
- 5 * J.F.K. AND THE CUBAN CRISIS: Jackie O/Jackson/The Texan Thing 7"
- 6 * HOWLING COMMANDOS: 90 Days mini-LP
- 7 * J.F.K. AND THE CUBAN CRISIS: End Of The Affair LP
- 8 * SEKRET SEKRET: Girl With A White Stick/Chimes 7"
- 9 * DOUBLE ARTIST: Give It Up 7" (LEONARD SAMPIERI: Possession/DAVID VIRGIN: Give It Up)
- 10 * DECLINE OF THE REPTILES: What I Feel/Flesh 7"
- 11 * JOHN KENNEDY: Forget/The End Of The Affair 7"
- 12 * OTHER VOICES: She Walks Down/Cats Neva Land 7"
- 13 * SEKRET SEKRET: Just To Love You/Waterbirds 7" (cloth sleeve)
- 14 * HAPPY HATE ME NOTS: It Won't Do Any Good 7"
- 15 * JOHN KENNEDY: Miracle In Marrickville/Two People 7"
- 16 * A.T. WELLS: Life In The Sun/Fool For Fallin' In Love/Die Or Stay 7"

- 17 * MELTING SKYSCRAPERS: Strange Device/Beyond The Grave 7"
- 18 * DECLINE OF THE REPTILES: The Hammer Speaks 12"EP
- 19 * TACTICS: Fatman/Shark Bad Rally 7"
- 20 EASTERN DARK: Julie Is A Junkie/Johnny And Dee Dee 7"
- 21 * VARIOUS: On The Waterfront vol 2 7"EP (Eastern Dark, Tactics, Happy Hate Me Nots, Itchy Rat)
- 22 * HAPPY HATE ME NOTS: You're An Angel/What Did They Say 7"
- 23 * LET'S GO NAKED: Everything ... mini-LP
- 24 * UPS & DOWNS: Perfect Crime/Neverending 7" (originally on Basketcase)
- 25 * ITCHY RAT: Tins Of Peas 7"
- 26 UPS & DOWNS: In The Shadows/I Wonder/Traeh 7"
- 27 HARD-ONS: Girl In The Sweater/I Heard Her Call My Name 7"
- 28 EASTERN DARK: Long Live The New Flesh mini-LP
- 29 * VULTEES: Heaven/Breaks My Heart 7"
- 30 * PESO KIM: Run For Cover/Hello 7"
- 31 * VARIOUS: On The Waterfront mini-LP (Skolars/TripPs/Love Minus Zero/Pranksters)
- 32 * SHINDIGGERS: Crash Your Party LP
- 33 LIGHTHOUSE KEEPERS: Imploding LP
- 34 HARD-ONS: Surfin' On My Face 7"EP (re-issue; originally on Vi-Nil)
- 35 DECLINE OF THE REPTILES: Too Much Armour, Not Enough Brains 12"EP
- 36 NAKED LUNCH: Little Too Late/Teenage Blues 7"
- 37 HARD-ONS: Smell My Finger mini-LP
- 38 SPUNKBUBBLES: Metal Wench/Treat Me Good 7"

Hunters & Collectors



Mark Seymour interviewed by Vicki Abraham.

Is there anything about your early records that embarrasses you now?

"The only thing that embarrasses me about it is how long the songs were. People thought we were doing it deliberately, but we couldn't stop -- we weren't musically competent enough to work out how to end our songs.

How do you write a song? Do you see something that inspires you, or do you have to sit down and think about it?

"Well, generally it comes out of the melting-pot of words and people's moods around me. It's a diffused process, really; it's not like I sit down and nail something together with a hammer; things tend to fall into place in relation to the general emotional state of things around me."

How long does it take to write a song?

"Sometimes half an hour, sometimes quite a while. In the last year or so particularly, I've developed a separate sort of existence relative to the band, because I've started writing things independently.

"What's basically happened is that the band has evolved a more traditional style of melody, a lot more rootsy than in the past, and that's meant that I've been able to orient things around my guitar, so that I can actually pick up an acoustic guitar and get an idea fairly easily on my own. And it really depends on how everyone's mood is when the idea is taken into the rehearsal room."

So who writes the music?

"Sometimes I'll write the complete song, sometimes it'll be ten percent. It really depends. I write all the lyrics -- that's one thing I deal with all the time."

Do you sometimes find yourself slipping into a formula for writing songs?

"Yeah, but formula doesn't bother me; it depends how good the song is. That was something we were really precious about in our early days, because we thought that anything that was an act of tradition was basically suspect; whereas now I think that if you can write a song based on a series of traditional forms, it's either going to be good or it's not going to be good. If it makes the hair on the back of your neck rise, or has a really strong basic emotional feel to it, then it doesn't matter how traditional it is."

What sort of music do you listen to?

"I started listening to a lot of gospel music. At the moment I'm listening to quite gentle pastoral music -- nothing like the band! But the band basically has a life of its own -- you just come to it and feed ideas into it that you get from totally different sources."

Were you serious about the band from the beginning?

"Oh yeah. Myself and a couple of other guys were in two other bands before this, but they were garage pop sort of groups, and I spun out the second time. I just

walked away from the second band and none of them could understand why, and I eventually said, 'well, it's dinky' and had a bit of a bust-up with a couple of people; and later, I went back to them and said, 'look, I'm serious, I want to be in a group that has its own distinct quality and is going to make some musical statement that's separate from everyone else.' And since then I haven't looked back."

How do you get that commercial feel about your music, but still stay independent of commercial pop?

"Straight-down-the-line pop music isn't so much about what it sounds like, it's more about a club and whether you're a member or not. The club is made up of key power figures in the industry, the people you talk to when you're out at night and who your friends are; that's what commercial pop is made up of. There's a whole network of studio musicians that you can employ if you've got the money from the record company. It also depends who you're selling to. The label we're selling to (Mushroom) has numerous straight-down-the-line commercial pop bands; and the difference between Hunters & Collectors and those bands isn't so much the music that we play, but the fact that we do everything independently of everybody else. I've always thought Hunters & Collectors were a really commercial band, but if you don't know the right people you tend to remain on the outside looking in for a lot longer."

Did you really push for your first recording, or did someone approach you?

"Someone came up to us. It's largely to do with the musicians. A lot of bands just don't have their shit together; the majority of bands who are starting out just don't know what they're doing. We walked out on stage with a very tight, coherent musical ensemble with top-flight production which we basically developed ourselves within our conclave of people, and we had people in the industry coming up and wondering where the hell we'd come from, and wanting a slice of the cake; so we got a deal fairly quickly."

Do you feel famous?

"Yeh, sometimes I do."

There are people out there who think of H & C as their gods -- how does that affect you?

"That touches me occasionally. I'm aware of the fact that some people have us on a pedestal, but if it wasn't us it'd be someone else."

Are you a bit blasé about it?

"Sometimes it's a bit alarming, but people who come up to you and are totally over the top are generally in a bit of a state anyway, and they'll pass through it when they get a bit older. When you're in a rock group, you've got to look at it in terms of playing to a particular audience made up of people between eighteen and twenty-five; some have just left school, and with a pub band like us they're getting their first taste of social drinking, and

possibly losing the virginity of having gone to see a band in a pub. It's all part of the process of maturing that people go through. When people get older, they start doing other things; they go out to restaurants or watch videos at home and generally become more reserved. So whatever adulation I'm getting from one person now, they'll pass through it."

You called yourself a pub band -- do you prefer to play in pubs?

"Not particularly. I don't have any particular preference as to where we play: I just enjoy playing. I'm quite happy to play to a totally dry audience, fifteen-year-old kids, anywhere is good enough for me. When I was an adolescent, I didn't have any interest in pop music; it wasn't until I finally left home and went out to pubs and started drinking beer that I started getting interested in rock music. To me it was a symbol of rebellion and getting away from my parents."

Do you have an ambition in life, or have you reached that stage?

"No specific ambition; I drifted into this and have no specific ambition beyond the band. I don't know what I'd do. It'd probably have something to do with writing. I'll always make a living out of writing in one way or another. Who knows?"

Have you had any singing lessons?

"No, I've been singing for a long time. I sang when I was a little boy. My mother had a family choir that we all sang in. I've got a fairly long-time musical background."

What changes have you seen in the band since "Human Frailty"?

"I think touring America would have to be the most powerful influence on us -- as much to do with our attitude toward success as well as our attitude toward each other. I can see how people have come to terms with being on the road for really extended periods of time. That's really the acid test of whether Australian bands can break it overseas; it's not so much what your music is like, or whether you end up getting radio, it's a lot more to do with whether you can survive being on the road together for long times, and if you can handle it emotionally; a lot of bands get over there and find that they just can't cope."

"You see, in this country, you don't have to go out on the road for more than a few months at a time, because you can cover the whole country in that time; whereas in America, you go out on the road for months and get totally immersed in this urban wilderness and never see the light of day; and, for all intents and purposes, still never actually break through commercially. That came as a real shock to us -- having to deal with each other under those circumstances. That's probably the thing that caused most of the change in the band. We tend to ignore each other off the road, there's much more concentration on songwriting and we work a lot harder at our music and less at social drinking!"

So you don't socialise? ...

"No, it's not like that at all, that sounds really glum. It's just that we've developed little social idiosyncracies. We all tend to go our separate ways or play golf. We go on the road with five sets of golf clubs, disappear into the local public golf course and wait for the soundcheck. It's pretty good. The lifestyle is great, especially staying in a hotel."

What do you like best about being in the band?

"There are two things: performing and songwriting; the two most important things for me. Songwriting is my life. Everything I do revolves around songwriting."

What song do you like best from what you've recorded?

"I don't have a favourite album, because I'm just too close to them. They just come and go; an album just happens, it's

like you're confronted with the prospect of making one, you've got to get into the studio and do it, and you write a whole lot of songs. It's like a statement of where you are in your life; so once it's finished, just start working towards the next one. I'm really fond of certain songs, like "Under The Sun" from "What's A Few Men", and I like "Throw Your Arms Around Me" from "Human Frailty". I like that one because it's a really good song, it's got that magical combination of understated lyrics and a really strong, simple melody -- something that I always chase."

What's the most memorable thing that has happened to you on stage?

"I really couldn't tell you (laughs). I've often thought of carrying a bucket of cold water on stage and having it there next to me, and just watching the front row of punters and throwing it on them when they start fooling around. The behaviour of punters never ceases to amaze me. What the audience do when we play is always fascinating. What the punters do leaves the band's imagination for dead. I get heaps of ideas from just watching them."

How do you feel when you hear a song of yours on the radio?

"A Hunnas song? It amazes me, you know. We're still in a position where a lot of commercial stations aren't playing our material, and it was only with 'What's A Few Men' that the big commercial stations in the eastern states really started taking us seriously. It strikes me as odd, but I like to think of it as justly deserved."

What occupations have you and the others had?

"I was a schoolteacher for about ten weeks and then I resigned. Our drummer, Doug, was a doctor for a while. We were all moving into pretty straight professions, and then one by one we spat the dummy and decided to play rock'n'roll. For a long time in the first year, various individuals kept their jobs. A lot of bands throw all their eggs in the one basket when they start off, and we were very cautious about that -- which is probably the most sensible thing we could have done."

"The only mistake we've made in our career was to go to England for six months. It caused a total disruption of the emotional fabric of the band, and Australians forgot about us, and we had to start from scratch again."

How do you spend your days?

"I do quite a lot of running, read a lot, play guitar."

What do the others do?

"Play golf, I think!"

What about when you're not touring?

"Well, it's pretty full-on work. My days are filled with dealing with the band. The bigger you get, the more things there are to do. If I'm not doing interviews, I'm planning things; and then there is songwriting. I'm pretty busy most of the time."

How do you finance your overseas trips?

"Each of us takes a small wage, but we save up a lot of money while we are in Australia, and then go to America for two or three months and spend a lot of money there -- touring around, staying in hotels, driving in buses and playing."

Do you stay in really top-class hotels?

"We did the first time, then we discovered that the really cheap rate we were getting was because of some massive construction next door and it was off-season! What we do now is have \$40 a day budget and stay in incredibly depressing truckie hotels on the outskirts of mid-western cities. American roadlife is so comprehensive, it's like the whole country is connected by interstate highway systems -- everywhere you go they have these massive roadhouses with 24-hour garages, huge supermarkets and gift stores, small diners and motels as well, and these massive ten to twenty-acre carparks. We inhabited those places and gigs. So what we saw of America was the unglamorous side of things ...



Wendel Bamford -- bass, woodblock
Max Headroom -- vocals, guitar
Jenine Burge -- vocals, keyboards
Richard Lawson -- drums.

OK, the true story: How did the band start?

Jenine: "Wendel, David and myself went to see Just Add Water at the Shenton Park. We weren't very impressed with them, and thought to ourselves, 'oh, we could do that, easily.'"

"Little did we know ..."

Jenine, David and Wendel got together with then-drummer Brett Fletcher, and Headonist played their first show at the Shaftsbury Hotel in March of 1986.

How do you write your songs?

Wendel: "It's changed now. There's a lot more structure and arrangement, and we all put in words and music. Before it was a case of having some words some music and bashing it out."

Jenine: "David put as many chords in as possible."

David: "I put eleven chords in a phrase once. There's something to be said for simplicity."

Wendel: "Arrangements are about what to leave out."

The band played through to the end of 1986 as Headonist, when Brett Fletcher left. The members then proceeded to write songs with a drum-machine until their next drummer, Edwin Stanley, came up from down south, and the band commenced playing as both Headonist and Purple Hearts (it was meant to be Purple Hearts, but the Freuds got them for a few supports and advertised them as Headonist, so they let it ride), shifting over entirely to The Purple Hearts by the end of '87.

Singer/viola player Fiona Lawson joined in August '87, thus bringing the band to the lineup that entered and won the 1988 Parnell Music "Battle Of The Garage Bands", first against Lucy & The Monas and Award in the semi-finals and then against New Tradition in the final, taking \$1000 prize money and having started on the four Mondays of gigs that was the other part of the prize, when drummer Edwin Stanley suddenly and tragically died.

The band spent two months evaluating its future, and eventually drafted Richard Lawson as drummer. Richard had been associated with the band from the start, acting as mixer and suchlike, and having been an old mate and fellow Crowley fan of Wendel's. The \$1000 prize money was mostly spent on buying Edwin's old kit for Richard.

David: "We could have either advertised for a drummer and got some dickhead

who would leave in six months, or get someone we know. It's more important to get someone you know and trust."

Wendel: "Bands changing members every six months isn't a secure songwriting environment. You need a secure base to work from."

Fiona left in December to study music full-time at the Conservatorium, and the band is actually much happier, tighter and more together as a four-piece.

They are just about now starting to make their comeback, after dipping their toe in so to speak late last year. A good response.

Have you ever played a cover?

Jenine: "We've never played a cover."

David: "Ohh, we've played a few Bob Dylan songs."

Jenine: "But we don't claim to be able to play them."

David: "And that was only ever at the first show; we decided to play Dylan."

Jenine: "You decided to play Dylan."

Wendel: "We had to learn them instantly. That was a nightmare. You should have seen Brett's face." (to Richard:) "You would have coped much better."

What do you think of other Perth bands?

Wendel: "Here I am, a lonely little band, take me back to my black hole and put me to bed. It's all very introverted, going backwards. David projects more."

David: "There's not enough Marshalls around town, mate. Put that in."

Noisy children, eh, hard-rockin' guys?

David: "But I'm satisfied with one Marshall, and these guys have eight. Music should be somewhat pleasant."

Jenine: "We want the power without losing the control."

David: "I scream into my hollow-body Gibson and it creates a really good harmonic resonance."

(David Burge owns a Jesus & Mary Chain compact disc.)

So, what is the future of the Purple Hearts?

Wendel: "One day at a time, sweet Jesus, one day at a time. We're working very hard at this, we spend all our time on it."

David: "It's all a matter of planning, doing and enduring."

Jenine: "So, do you think there's any hope for us, David?"

David.

"What an amazing experience it is seeing them" -- Jenny-Anne.

Purple Hearts

The infinite wisdom of Peter Hartley

The infinities are traversed by Peter with David and Helen in tow, hanging on for dear life.

What's the meaning of life according to Peter?

"Life? ... I was going to talk about the Universe."

OK, tell us about the Universe. What's the Universe really like?

"It's a fun place. The main thing of it ... The basic property of the universe is infinity. You can see it all around you everywhere. There's an infinite number of people being born, infinite blades of grass and when you look into space it goes on forever ... and everything else. Everything else is infinite too. (laughs) There's an infinity inwards as well as outwards, I think, and an infinite number of dimensions. Time is infinite ...

"I can't remember most of the stuff I used to know about the Universe. I might have another bite of my doughnut."

Perhaps that'll bring it back to you. Doughnuts are memory.

"In this infinite timescale, there are also an infinite number of doughnuts being made."

That's why they can sell them six for a dollar.

"Right. So we're only on one plane, and there's an infinite number of planes in the universe. And the universe is just made up of energy. That's what we've got in common with every single thing we see, and things we don't see as well; and energy can do anything, so therefore anything is possible. Things are limited only by our imaginations."

How did you get to this viewpoint of the universe?

"I was looking at it in various states of mind, and discovered its various states of form."

"There's dimensions happening all around us. The whole universe is made up of energy, and it's basically that we're just on the same energy level; that's what makes us on the same plane. There's all these things on totally different vibrations that all sort of like right next to us, but they're going through us and it's all intertwined."

"It's just furious confused energy, and you're only aware of what's on your vibration level. There's an infinite number of planes or dimensions on another level of vibration that can move freely without even being aware of us, 'cos they're just warped out."

"Inside of us is an infinite number of dimensions. We're basically as large as the universe; because the universe is infinitely large, and we stretch for infinity inwards. We've got an infinite number of universes inside us, and the universe has an infinite number of universes outside of it. So you can't really go wrong, can you? Infinity in an infinite number of directions."

"Of course, if we could sense all this infinite number of infinities around us, we'd just be too jumbled up, you know ... so our senses are attuned to what plane we're on. But I reckon we could get in touch with other planes, and that's what some of the yogis do."

Which is why people think they're strange.

"Mm. Or people just don't believe them because they believe their senses too much. I reckon we could create ... We've probably got an infinite number of senses, but we just can't get in touch with them."

"Like, our body's just a vehicle for our spirit to travel this plane. But I don't think your spirit's just inside your head. It might be, but inside your head is an infinite vacuum ... it's got an infinite amount of room in it. It stretches into

other places."

Does music connect to this in any way? Like music can go in infinite directions.

"Yeah, music's infinite, definitely. Music has the basic property of infinity. Everything does. There's an infinite number of moods and songs you can create. I don't know, it doesn't really 'tie in', it's just something that people do. Music's like another sense. It's like a form of communication. It's to do with your ears, and also that sense in you that's your sense of ..."

Pattern recognition?
"No, no, no ... your sense of balance, being able to stand up. Sense of gravity. It affects that, like when you hear a really loud bass. So it's a way of communicating without words. It's like vibe communication."

Where does McDonald's come into it?

"Um ... that's ..."

There's an infinite number of food shops.

"Once you've counted them, there'll always be one more."

Yeah ... there's your principle being demonstrated instantly.

After the last Kryptonics (#2) show, you were muttering something about social structures and schools.

"Oh dear ... You should have interviewed me then. Um ... yes ... Most of society, and schools and that, really over-emphasise your six senses and get you fixed right in this plane, and tell you that this is the world and there's nothing more; and so a lot of people just think, 'well, this is it; this is what you do, you work and so on and that's life.'"

There's an awful lot here because people have been working on those six senses for so long, but there is more.

"Yeah, but people are like ... When you're a child, it's like learning to walk. You don't know how to walk straight away, so you're not in touch with that part of your body. But you learn to."

"You could learn to use a lot of things that you're not aware of about yourself, but you never do because the other ones are being so full-on stimulated all the time that you've got no time to look for other outlets."

Do sensory deprivation tanks work?

"Oh yeah, I want to try them. I reckon they'd be good."

You might just fall asleep.

"Yeah, but sleeping's good. Sleeping takes you places. A lot of the time, I really regret waking up."

What did you dream about last night?

"I don't know, actually. I remember waking up and thinking, 'oh shit, this is where I am.' But I can't remember where it was that I was before. I know it was somewhere pretty good."

"I think ghosts and that are people who are really strong on their spirit who don't feel like letting the energy they're made of disperse back into the universe; which is just this one big being, and, everything being energy, and we're just little cells within cells within cells infinitely."

"I reckon Jesus was an astral being who came from different dimensions and was trying to tell people how the universe is really good, and there's a lot more happening that you don't know about."

"But he was just equal to us, he was a being from another plane who managed to break down the barriers of being in a plane; and he was saying it's all really good, so you should be happy and love people."

Why have you got red nail polish on?

"Oh ... 'cos it was on the table."

(laughs) I think love's an important factor of the universe. A lot of people don't seem to realise it, or they think it's not very cool, but it's just something that's basic-

ally inside you. It's just a matter of survival and attraction to things of your own vibration; realising that everything around you is a part of you ... and so it's inside you. A lot of people don't like it; or maybe don't get enough, and so don't give enough; and then they break the harmony and feel really shithouse."

Some people just run on hate energy.

"Which isn't ... Hate just comes from them not having enough love, that's all; it's just them feeling like they're not a part of everything else. Them feeling like they've been abandoned by the universe."

OK, that's love ... What about sex and money? Pick whichever you want to talk about first.

"I think they're pretty irrelevant. Sex isn't ... that's just another form of communication, really."

Money is not essential ... but fun.

"I don't really want to make money ...

I just want to spend it. But if there wasn't any money and everyone owned everything, then I reckon everyone would have just bulk fun all the time and nothing would get crowded because everyone's got everything to use. The law of randomness would make everything not overcrowded. When people got sick of playing with the yacht, they'd go skydiving; and the people who got sick of skydiving could go scuba-diving."

You don't have to have money; if you've got the right attitude, money will magically flow to you.

"That's true, too. Positiveness really works. If you worry about your problems, that's how you create them. If you don't know they're there, they're not there."

(cat wanders in)

"That's the-next door neighbour."

The cat?

"Yeah."

What's it called?

"I don't know ... Fleabag?"

So it's next-door's cat and it comes in here to eat?

"Mm!"

(we watch cat eat)

"There's too many cats over there, so he can't compete with them."

I've only ever seen a shooting star twice in my life. Have you ever seen one?

"I've seen heaps, they're really common. They're happening all the time. It's just that most people don't have 360° spherical view. Most people think that straight-ahead is just horizontal, but if you're lying down, straight-ahead is to the moon."

Have you ever considered starting your own religion?

"Oh, I've got my own religion, really. I just haven't considered forcing it down other people's throats."

Maybe after this, people will flock to your door saying, "Peter, Peter, please teach us!" and you'll say "No, go away."

"Buy my records." I might do that actually, put it all on record. Warped music and kids singing.

"This plane we're on, I think it could just ... You know, when you go tripping and things just move around and shit? I think that happens anyway, that this whole thing we're on just warps completely; but, because we're part of it, we warp with it and so we don't notice."

"Apparently ... there's this thing in your brain that stops your eyes ... well, what your eyes pick up, it filters into something you can handle; and theodine (??) breaks the filter so you see what's really there. And it's fuckin' ... it's warped. It's nothing like what you see now."

"What's really logical is total chaos; just total non-reality. So logic is something that doesn't really fit in with the universe."

And that's why structure in the universe is there; for amusement.

What are the problems with society?
Just the first one that pops into your head.

"Uhm ... deep thinking ... People getting born and getting out-of-touch with their inner spirit, and, through searching for it, they think they have to work and earn money; they get unhappy and think that for happiness, they need money.

"Capitalists who think this too, but are getting good at it, use these other people and only give them enough money to keep them at it; not enough to keep them happy, because if they got happy they'd stop working for them.

"Heaps of old people give me dirty looks, which is just a sign that they're not very happy with themselves. And that's pretty sad, you know; they're old and they're still not happy. All these people live in such narrow worlds.

"When I drive in the city, people are just so frantic. They don't enjoy driving, they just fucking hate it. They think, 'I'm here, I want to get to there, I don't want to enjoy the time in-between.'

"If you rush around ... time is relative to how fast you do things, so if you're rushing around it doesn't really make that much difference."

Rushing around can be a fun thing in itself, rather than as a serious thing.

"Yeah ... Another thing that people get hassled about is that they're full of time limitations; they've always got to be aware of what time it is."

There are times when you have to do things at x time.

"It always happens; there's times when I've got to play a gig at a certain time and so I've got to be aware of it, but you've got to do that or no-one would do things together. Everyone would be on their own wavelength ..."

You've got to have communication.

"But it goes a bit far. People who work get into routines, which is like sectioning their life into days; and life looks really mathematical.

"Every time you make a decision, you split up. There's room for everything, because everything can intertwine; it doesn't need actual space, because it's just a matter of travelling waves of energy."

The universe splits into pieces trillions of times per second. (The "many worlds" theory of physics.) In quantum theory, the universe is ... sort of fuzzy; the atoms themselves don't know what they're going to do; it's all probabilities, so nothing is deterministic.

"It's just what path you follow, it's what they do for you. They do everything else as well, but you can be aware of following one path; then you fragment, and the other part of you follows another path. There's an infinite number of paths, too ... it's just whacky (laughs)."

Do you read science fiction at all?

"No, I watch it."

SF or sci-fi movies? What's some you like?

"2001, I liked that ... I don't know, I can't think of any. There's lots of movies I like, lots of things I like; but I could never have a favourite, because once I've seen it, it loses its value. I can't usually watch things over again. I probably watched 2001 a few times."

If something's good then it should be able to stand up to more than one viewing; unless it's specifically designed to be watched once. Do you watch TV much?

"Nuh. I have a TV. It's not a very good one. But even when there is a TV around, it's just ... you know ... shit."

That's a good way of putting it.

"I mean, it's all right ... I don't mind having a TV watching me, but to watch it, you know ... it contains a lot of irrelevance."

Why did you pick up a guitar?

"Oh, I don't know ... My parents used to keep doing things to try to stop me getting into trouble, and they gave me a guitar for my birthday."

Were you a troublesome child?



"No, not really; but I seemed to get into trouble. (laughs) Mum sent me to Boy Scouts once, but that was just a bunch of all these kids that get into trouble, so it wasn't really all that good for me.

"I don't believe in 'technically' when it comes to guitar-playing. The guitar's got an infinite number of ways to be played. It's just an alien, you can do what you like with it. But technical skill's just learning other ways of playing with it. You could play it with your feet if you wanted to."

What's your favourite colour?

"I don't know. Blue's a good one. It's hard to say, 'cos all colours have their good qualities; and every colour's got so many versions of it. I can't really say I've got favourite things, 'cos I like them all."

What's your earliest memory?

"I don't know ... I can remember being on the beach with a shipwreck and seals and penguins. That would be when I was about seven. Earlier than that, I can think of a huge rocking-horse, and Smarties.

"I remember seeing people landing on the moon. I just thought it was something that went on all the time."

Where were you born?

"England, in Bristol. I came to Perth around 1979. I left England a few times, lived in New Zealand for a while and then went back to England."

Tell us about your family. Where did Peter Hartley come from?

(Points to his mum, who has just walked in) "That's where I come from."

Mum: "I suppose I played a small part."

Peter: "She was my doorway to this plane."

"My cheque should be coming through soon. I sold my car at an auction."

What sort of car was it?

"It had a smoke machine at the back. I think it was going through a state of transition."

What is the meaning of life?

"What is it? It's living."

I thought it'd be something like that.

Mum: "Are you doing an interview?"

Of sorts. At the last Kryptonics (#2) show, Peter said, "Hey, you've got to interview me, about the universe and everything," so we came along.

Mum: "So we're on tape."

(click as tape is stopped)

Peter: "See, we've successfully warped time."

Mum: "Have you seen Peter's poem up on the wall? There. It's beautiful. It really sets me up for the day."

"Infinity is where we all come from.

Infinity is how old I am.

Infinity is how big I am.

Look all around, the magic number is everywhere.

Infinity is ...

how many dimensions there are.

Infinity is ...

what's inside me -- we are just balls of energy -- equal parts of infinity.

Peter Hartley."

Mum: "How do good songs happen?"

Peter: "I think it happens when I'm stoned. That's basically because it helps out with your music sense; and then, when you're straight, you fix it up. But I think the basics happen when you're stoned, because pot's quite musically inspiring."



"Also, I think volume's quite musically inspiring, 'cos it dominates your brain; you can't ignore it. All you can think about is the band; it's louder than your thoughts.

"When you're writing it, it takes you wherever it wants to take you, and if it veers off, you can't help but follow it; when it's quiet, it might veer off and leave you behind."

If you were doing this interview, what would you ask yourself?

(long pause) "I'd ask what they were looking for."

What are you looking for?

"I don't know. If I knew, I'd probably stop looking. I don't think I'm really looking for anything ... just looking."

So eventually, you might trip over something and think "that's what I've been looking for!" and just sort of settle down and be quiet?

"Well, I am settled down, I'm just not quiet; but I'm not really looking for anything; to keep experiencing ... you can't really find 'keeping experiencing', can you?"

You're wandering around finding interesting things?

"Yeah."

Where did you go yesterday?

"I went to the Q Club! I went to an anti-apartheid rally. I went to Hyde Park. Then I came home."

What did you do at the park?

"I played harmonica to the ducks. One of those squeaky things was getting right into it."

What's your harmonica playing like?

"It's good. It's limited by the scale of the harmonica, but."

Now, this'll be read by teenage high-

school students. Can you tell them anything for the teenage survival kit?

"Oh, well ... believe your very first thoughts, and don't let your teachers tell you that you're wrong, because there's no such thing as wrong.

"What teachers tell you is usually not very true, it's a very limited view; and there's a lot more around than they let you know."

Anything else? Imagine you've got this kid stuck out in suburbia. What's a message for bored teenagers who hate the world and everything, and don't know what else is out there but hope there's something? What would you give to them?

"Um, well ... you shouldn't hate anything. Like everything for the fact that it exists, and that it's all connected to you by the fact that we're all parts of this wonderful infinite being. Just get into it.

"Don't be influenced too much by other people, especially if they tell you what's right and wrong; just look at them and how narrow their world is, and then you can work out how bad their statements are."

And anything for the office workers?

"... And communicate with the animals, 'cos they're not affected by society as much as humans, except for some mad dogs and stray cats."

"Also, kids: never worry about problems, because when you realise how many people there are in this world and how many other places there are and infinite dimensions, just as you're not aware of people in other dimensions, they're not aware of you, so you're really quite irrelevant; so nothing really matters very much, so you might as well just have fun and enjoy the world you create."

"Never think that teachers are more

intelligent than you are -- they're just other people. Usually kids are more intelligent just because of the fact that they have less knowledge crammed into their heads."

How can it be crammed in if there's infinite space in there?

"Because it's very dominant. It's crammed into one corner, and they think that's all there is.

"Teachers usually think they know a lot, but what they know is really only what they believe; and a lot of it isn't really true, it's just accepted as 'knowledge'. Kids haven't been infected by false knowledge so they're usually more intelligent. I think you're born with all the knowledge you need. It's mostly subconscious, but that's all it needs to be. Most of the false knowledge is based around this 2-D society."

(We are seated in the nicest kitchen in all of Perth, a room somewhere in Northbridge where one could sit for several hours and soak in the good atmosphere.)

This is a very nice place!

"It is, isn't it?"

It's nice and cool. I hate to think what the car's going to be like, out in the sun.

"You could go through the sun and it could be a doorway to another place. Like when you're in a tent in the day and you see pinpricks of light coming through the canvas. The starlit sky could be all little holes."

What's your T-shirt from?

"Psst magazine. It's an adult fantasy magazine. A friend's uncle is one of the artists."

(T-shirt legend: "The Cartoon and Strip Monthly for Mature Readers.")

"So, is there anything that confuses you?"

(We look blank and confused.)

"Well, it's all confusing; you've just got to enjoy the confusion, because that's what's real. If you're not confused by it, your mind's not open."

(medium-sized pause)

"I think it'd be really good to spontaneously combust. I reckon if I think too much, I'll probably explode. I've usually thought that about people who spontaneously combust -- they've found the secret!

"I think also that people who think they're insane know a bit too much. 'Sane' is just agreeing with what's been thrust upon you about society, and being insane is probably just being on a wider plane and finding that this is not reality at all; it's just a minor irrelevant section of what's really happening.

"The fact that you need people is a natural thing, because creatures survive by loving each other and reproducing and looking after each other. People who go insane don't get accepted by these people with their narrow views of the world, and so they spin out."

Are you insane?

"No. I don't know. Maybe. It's just a point of view. Anyone insane would just think the people who called themselves sane were insane, which most of them are. I reckon you have to be insane to just ... I don't know ... work!

"I had a job for six months. Screenprinting. Basically playing golf for a living. It was good fun playing golf, but I still had to get up in the morning, so I quit when I got myself a guitar and an amp."

Did you ever track down that guitar of yours that was stolen?

"Nuh. It was a really good guitar that worked for me. Did what I told it. In fact, I was really lost in Sydney with that other guitar, it just wouldn't respond to me; it was like dead wood.

Well, the tape's about to run out ... is there anything else people need to know?

"Um ... don't know. You don't really need to know much, you just need to be ... You just need to be!"

(click)

ALIENS, MUTANTS, SENSELESS VIOLENCE AND GIRLS, GIRLS, GIRLS #2 (28pp A5): A fairly kiddie pop-kids-style fanzine which I wouldn't mention except for the tape, which is mucho cool: Seminal Rats, Alligator Parade, Clowns Smiling Backwards (whose own tape you must purchase: Ticklish Tapes, PO Box 1160, Richmond North 3121), Garden Path, 7.The Swarm. Available through Au Go Go or write to 53 Thomas Street, Prahran 3181.

AUSTRALIAN MUSIC INDUSTRY DIRECTORY #2 (128pp): This is a publication containing a listing of everyone connected to the Rock Industry (God I love those two words) in Australia. Listings are free, so it isn't just those who paid their way in. Some categories are: Artists, Accountants, Consultants/Special Services, Insurance, Legal Representation, Management, Media (yes, myself and PF are here), Merchandising, Music Video, Printing, Photographers, Publicity/Promotion, Publishers, Record Companies ... etc etc. The cover is a considerable improvement over the first edition, which was entirely too tasteful to find in a messy room full of nondescript pieces of paper.

If you are at all a serious part of some industry enterprise in Australia (eg. in a band), or especially if you're overseas and want to know who there is in Australia to deal with, the I would strongly recommend this book. It's probably worth asking to be listed as well. I think the media section is worth the effort alone.

Copies are obtainable from Immedia (3 Rose St, Chippendale 2008), the Victoria Rock Foundation (9 Beach Road, Port Melbourne) or the WA Rock Music Industry Association (200 Hay St, East Perth 6004); or \$5 by mail from any of the above, or A\$10 overseas by air from Immedia.

Deadline for the July '89 edition is May 25 -- write in now and ask for a listing form to be sent to you. Buy a copy while you're at it.

AWAY FROM THE PULSEBEAT, Current Issue (104pp 8 1/2"x7"): The 1988 issue. Comes with an excellent EP, with Redd Kross doing "Rhiannon" and originals from Feedtime, Broken Jug and Nikki Sudden. Articles on the Divine Horsemen, Nikki Sudden, Laughing Hyenas, Phantom Tollbooth, Broken Jug, Membranes, Angry Red Planet, Feedtime (a good one), some live stuff, 55 pages of record reviews ("Nothing but records that deserved reviewing ... just the Peaks and the Pits") and some book and video reviews to finish off. Art Black basically has the idea about music, and his writing is getting sharper then ever. Also, I get a mention in the "Your betters:" box at the front. It should be readily available (while it lasts) via any distributor at all (ie. order it), but if you're really stuck then write to Art Black, PO Box M1842, Hoboken NJ 07030, USA.

DISTANT VIOLINS #27 (8pp A4): I believe the numbering of late goes #21, #24, #27, which pretty much leaves me for dead. Conclusive proof that there ain't no such thing as a reformed fanzine editor, any more than a reformed alcoholic or a reformed goth -- once it's in the blood, it's a disease you're stuck with for life. This issue is a quick cute little thing that slags off millions (including my own dear self, for all the right reasons), "reviews" a few others, has a Slush Puppies interview and two pages of letters. You may know editor David Nichols better as the Features Editor of Smash Hits -- here his writing style is much the same, except without exclamation marks, and he's a touch more vicious (as tends to be the case when "proper" rock journals go zining and can say exactly what they really think). His review of the "Alberts 25 Great Years" video has left "Falling In Love Again" stuck in my head ("The sight of the gruesome ted plucking his 12-string on the beach to a backdrop of biologically perfect lovers pulling apart what look like bits of sandy pizza is one you could never forget") for the past two weeks. Vanda & Young were the Stock, Aitken and Waterman of the 70's, why didn't they get the same shit? ("TOP 10 VIDS OF ALL TIME: 1. Dragon 'This Time' 2. Ted Mulry

'Falling In Love Again' 3. That's enough for now.") \$1 including post from David Nichols, PO Box 219, Newtown 2042; phone (02) 51 4850. Many Distant Violins tapes are available from Toytown, PO Box 295, St. Kilda 3182 -- write for a catalogue.

DNA: "Australia's longest-running and most boring-looking fanzine" is something you should all be aware of. It was previously on sale in Perth, distributed by me, but people just don't seem to buy fanzines any more, so I gave up that particular heartbreak. The copies currently in Dada are the last you'll see until the zine market picks up again.

The magazine covers a vast range of "alternative" musics, starting at punk and ranging however far any particular writer cares to take it. Bands covered are not necessarily good, indeed often they're rotten. The magazine's great strength is the sheer quantity of information covered ... whatever particular obscurity you're after, if it's in DNA then you will very likely find a lengthy and detailed history of all involved right back to the band someone was in at age twelve complete with a list of the songs they did then. It's a collector's heaven. It's sometimes not so hot when it comes to ordinary zineship, but the guide below may be of use to those residing outside Adelaide:

#64: Record Label Discographies issue, with complete known listings in numerical order for a pile of indie labels from 1977 to the present. A wonder.

#65: Vicious Circle pt 1, Russell Hopkinson/Cremator, John Murphy/Slub (also of Whirlyworld, etc -- long-time cohort of Ollie Olsen). The Cremator piece is a good one and the John Murphy int is a

other zines

classic. Heavily recommended.

#66: Vicious Circle pt 2, Depression, Gash, Brisbane punk, Mexican punk. Standard punk zine.

#67: Adelaide local stuff, plus a long and good piece entitled "Punk and underground music in Adelaide 1976-79", which is

I'd really like to see this one go in, David.

Okay, let's start with B-Side, since it's the most popular, and say that it's sorta average as these things go, and that it's getting increasingly childish of late.

By "childish", we don't mean to imply the interesting side of children, but their tiresome side. The side that bores us all with inane games of, "what rude things can we say/print now?". Which is an attitude that all 5-7-year-old boys have, but eventually give up after seeing that any dictionary of more than two volumes not only beat them to it decades ago, but that the dictionary has more rude words than the kid has ever heard of.

This rant isn't just with regard to the "Some Weird Shit" freebie in B-Side's last issue, but an across-the-board comment ... do grow up!

Granted, lots of folk have problems and hangups about their weewees (including, apparently, those who did the "SWS" thing), but the attitude of B-Side is simply what-is-ordinary slightly exaggerated, and venerated because of that.

"Some Weird Shit"; well, nothing weird there, just more of the usual, albeit a bit more scruffily. Some of the stuff is just clumsy porn, while real porn is much more ridiculous (for example, dreadful text and hilarious translations), only lacklifes take that sort of thing seriously anyway ... like people who are adult enough not to

to be in Mara Smarrelli's forever-forthcoming book.

#68: Toxic Avengers (Adelaide punk), long Stu Spam history (good), Melbourne punk.

#69: Doomsday Hour (Adelaide), Exploding White Mice. For Mice fanatics.

One of the greater shocks of our age, in the Australian fanzine world at least, is that DNA is now regular (gasp!) and offers subscriptions (double gasp!). \$20 will get you ten issue in Australia, A\$30 for ten overseas by air. Subscribers get 10% off all E.C. Productions stuff, which includes the El Crappo tape label as well as all back DNA's (available back to #1, 1979); so subs are doubly recommended to collectors and information junkies. Make cheques, etc. payable to E.C. Productions, PO Box 602, North Adelaide 5006.

FORCED EXPOSURE #14 (132pp quarto): Supplies of this magazine seem to have dried up hereabouts -- #13 got here OK, but this didn't make it here and I have no reason to think that #15 (out soon or now) will either ... try ordering it at your shop (Au Go Go get it) or subscribe. For this is no less than probably the world's best fanzine, and if anyone knows of a better one then I want them to tell me right now. Contains: Spacemen 3, Henry Kaiser (Crazy Backwards Alphabet), Sonic Youth EVOL Tour Diary, Lee Ranaldo's Flaming Telepaths Tour Diary, Ollie Olsen and Marie Hoy, Robert Williams (underground comics artist, a long piece), some stories, a ton of record reviews, books, videos and so on. #14 is somehow not as Godlike as #13, probably due to the lack of Steve Albini in this issue (an extremely able writer as well as rock'n'roller, pop fans) ... not much can top the Big Black Final Tour Diary. My advice is to spend US\$24 on a subscription, as you will then get each issue's free record as well. "You and yr book-burning Nazi pals in the Vancouver 5 can keep paying lip-service to yr so-called belief in free press for as long as you want, but take my word for it -- me and the other 'pigs' who believe in a truly free press are gonna be waiting with axes when you douchebags come to shut us down. Anybody who thinks that the few people who still know how to read don't have enough intelligence to filter raw information for themselves deserves to drown in one of Andrea Dworkin's pus-filled wombs. And that means you, friend-o." -- quote from FE#13. Hey, a fanzine that cares! (PO Box 1611, Waltham MA 02254, USA.)

believe in fairy stories and fables, but watch, credulity agape, the news on television each night.

Well, then, what is weird? How anyone can eat at McD's or HJ's and go back for more ... the best hamburgers are the ones that fall apart in my hands, that have beetroot, pineapple, bacon, egg etcetera in them, and no gherkins, plastic or rubber.

In fact, we at Effigy have discovered that the best burgers are usually at least twenty miles away from wherever we are at any given time; and that each decent burger place gives up after two years, forcing us to hunt about some more. Decent burger places are usually found in pungent squalid shops run by people who either grunt or can't speak English very well. Either that or they just don't like speaking, period.

The more people we cannot understand at first in this country, the better. The less people dabble with their stool in public under the guise of "no criticism please, it's arty", the less boring, ordinary and downright monotonous the "alternative music scene" (I hate that phrase) will be. Not to mention the rest of the place.

It really is possible, kiddies, to be effective without being affected.

Effigy.

(No good hamburger ever took less than ten minutes to prepare -- ed.)

MARIGOLDS / BLACK-EYED SUSANS -- Shenton Park Sat 18/2

The Marigolds got together for two more gigs, and both were fantastic (as usual). There were three main reasons they came back: to promote their recently-released cassette, to have some good rock'n'roll fun and to please their many fans. They achieved all three.

When the Marigolds split a year ago, they had reached their peak. Their set was tight and they were really enjoying themselves. It was a nice surprise to discover that after such a long break, they were still as fresh as flowers (sorry), and their standard of performance was maintained. The huge but dance-restricted crowd was evidence.

An added bonus was their neat matching outfits. Green T-shirts with each member's name may not be the height of rock'n'roll sartorial elegance (no, Kim Salmon gets that honour -- ed), but they get ten out of ten for initiative and cuteness. Maybe there was an even deeper message to their outfits -- new life for the Marigolds? I'm sure we'll be seeing those outfits again before too long.

David McComb's opening comment of "That was the Rock'n'Roll band for this evening, we are the Cabaret band" was a bit misleading for the uninitiated. The Black-Eyed Susans covered both genres and much more, starting with Rob's mellow and spine-tingling "It Started With A Kiss" and ending with David's frenetic rendition of "Keep Your Eyes On The Whole".

The band was absolutely superb and the audience was entranced from start to finish -- well, I certainly was. It seemed to hang

Phil, Dave, Daubn -- oops, wrong year



on every note and syllable and, even though limited by space, went slightly berserk on the faster songs ... You just had to look at Dean Graham (Marigolds) to see that this was the case. Dean decided to get up on stage and dance for us. It was quite funny at first, but got annoying when he started falling about the place. I could say that's rock'n'roll, but I think it was really a

few glasses too many. I did appreciate it when Dean stopped hogging the stage so that I could see David again.

They were twice as good as when I saw them at the Seaview two weeks before, and they have recorded an EP that will be out within a year. A must for the uninitiated.

Anna***.

MARIGOLDS -- Shenton Park Feb '89

I've Had Enough / Shame On You / Good Times / Dreams / Every Night / Waiting In Line / Lying Again / Love's In Danger / Feel Of You / Seasons / Say Goodbye / Little Black Egg / Valentine / Ain't It Hard / Girlfriend / Gloria

Back for the first of their return gigs to plug their just-released cassette, with the same line-up that was together when they split in late '87 and that recorded their cassette. They were pretty tight tonight, in part due to the limited spiritual intake which too often characterised previous gigs.

Being a return gig, the band could quite easily have gone through the motions -- but they didn't! Obviously they had put in some rehearsal time, and they seemed to enjoy themselves, as did the mid-late-period-Stemite audience up front, who happily danced along. Apart from having been a pretty good dance band, what the Marigolds always had going for them was some good songs, in the hard-arsed power pop vein. Check out the cassette for some of their better songs that didn't make it to vinyl.

Unfortunately, due to time restrictions, the band had to drop quite a few of their songs. Still, when they finally trooped off stage, I was left with a smile

on my face; which isn't a bad way to remember them, I suppose.

THE FAT -- Shenton Park, March '89
(We Are) The Fat / Sticky / Personal / Busy Man / Nativity / Dancing / Happy In The Jungle / Can't Think ... / When It's Hot / Psychic Oasis / Walking / Art / Sanu // (encores) Pull Up To The Bus Stop (?? -- ed) / Sexual Magnet

Stuff this revivalist shit, this is one great dance band. The trouble is that if you're too cool to lose yourself on the dancefloor, you can't fully appreciate the Fat. This was their "Supermarket Of Temptation" album launch, but what was most interesting about it was all the new material that's not on the album. There were three new songs debuted tonight; "Dancing" and in particular "Walking" were great, and will probably become stage favourites very quickly. Almost as good is "Nativity", which has been in the set for a little while now. Hope they record these songs for their next release.

Combining elements of funk, jazz and latin rhythms, the Fat make a powerful cocktail, but over-the-top guitarist Pete Hobbs is not afraid to throw in a wah-wah solo -- decidedly a band prepared to take risks even in 1989, the official year for musical mediocrity.

BEASTS OF BOURBON -- Old Melbourne, Jan '89

Hard Work Drivin' Man / Hidden Charms / Good Old Days / Driver Man / Door To Your Soul / Evil Ruby / Playground / This Ol' Shit / Watch Your Step / Pig / Psycho / Agitated / Hard For You / Today I Started Loving You Again / Good Times // (encores) Dropout / The Day Marty Robbins Died / One Night

Five years on from their last sojourn in this ol' town, and a lot better they were; more of a complete band, rather than simply Tex's backing group. The other big change has been in the material, which has seen a significant shift from country/cowpunk to a more blues-based approach. The transition is to no small degree due to Kim Salmon's growing influence both in the songwriting and on stage. Tonight Salmon was more prominent on guitar and harp than he has been for some years, while both he and Spencer Jones seemed to enjoy not being tied down to fronting the band and leaving that to Tex; although tonight even Tex was subdued, in rather marked contrast to the previous night at the Network Club (see my review elsewhere -- ed). Tex's voice is quite suited for the blues, quite Beefheartish, and tonight he seemed far happier singing originals than he had with the cabaret/cowpunk/psycho shit in the past.

Despite the "Sour Mash" album having been out for a while, most people here tonight were not that familiar with the songs; and when the Beasts played the first five songs from the new album, there was a muted response. It took "Evil Ruby" to get some form of recognition, followed by "Playground", one of Salmon's atonal best. High point of the night was "Pig", very reminiscent of Mr. Van Vliet.

"Dropout" was something of a surprise as an encore; I wondered how many here remembered the original. Unfortunately, due to their individual pasts, the Beasts are seen as inner-city cabaret. Not so -- they are a whole lot more musically valid than most in 1989. If you missed them when they were here, suffer! Buy the "Sour Mash" album for an idea of what you missed -- sucker!

Larry Wallis.



HESSIAN SAX / FUNGUS BRAINS -- Exeter Hotel, Adelaide 28/1 -- It's a relief to get back to the small pub and the unknown band sometimes, y'know? (Spoken like a true deskbound-soldier rock "journalist" -- ed.) To a place where I'm forced to take a chance.

I caught the Hessian Sax because I liked the silly name, although I don't usually like wordplay band names (eg. The "Beat"-les; ugh). The HS turned out to be highly enjoyable, boppin' stuff, kinda jazzy; but not your lazy snoozy Sunday afternoon stuporous drive, more yer beat-in', konkin', ragin'-wombat (Adelaide slang for "hog-wild") jazz. Kiddy jazz with drums and two saxes. Let's hear it for the music which we've forgotten how to appreciate, and let's hope that Hessian Sax get a record or so out one day.

I hadn't seen Fungus Brains for three and a half years, since the last time they came to Adelaide ... and were they hot shit or what. This time they're heaps better in most ways -- their music is more mature, has more dimension to it. Then again it's almost like seeing a different band, as line-up-wise a few things have changed. They now sport two (different to HS) sax players (one from the groovy White Cross) (whaat! -- ed), and I swear that half the other players are different. But then again, what's forty-two months between friends?

Basically they play a sort of rumbly, fuzzy tangle which is great to dance to, but is also worth listening to if you happen to be in that sort of mood. Where the rhythms go, what supports what and how, where the melodies fit and the way they're sometimes simply hinted at rather than blatantly stated. Deceptive guitar work here.

And yeah, I suppose the name "Fungus Brains" might put the unadventurous off, but the unadventurous don't know what they're missing. The FBs have released one mini-LP and one LP over the years, and there can be no excuse for not checking them out this time, okay? If these two bands are an indication of the current "Melbourne Scene", then let's go for a drive, whaddaya say?

SONIC YOUTH / SCREAMING BELIEVERS -- Le Rox, Adelaide 24/1 -- Sonic Youth weren't what I'd been led to believe; and though this could have been due to low volume, an off night, first night in a strange city etc, I don't really think so.

THE FAT's Album Launch -- Shents Fri 3/3 -- "Supermarket Of Temptation"

I left tech early and got dinner on the way, which was a mistake if you're going to the Fat unless you're into pizza regurge. I can't believe how two or three people (not mentioning any names David) have even vaguely suggested that the Fat are less than demi-gods, or that they (the poor sick people) might be getting sick of them, when the Fat are just getting better and better.

The album launch was fantastic. Even though many people were obviously trying to be trendy and see H & C instead, by midnight there were only about five people not getting down very seriously, including two in wheelchairs. I enjoyed seeing the Fat in a hotel again, ie. less-than-total arthead/ecstasy percentage. Except for finishing at midnight. And that horrible woman who always does the foldback for them at the Shents.

The place was done up in the best of taste, with giant Bi-Lo sale-item posters, with the emphasis on high cholesterol, and the green shopping trolley on centre-stage with "Don't put drinks here" stuck underneath.

They did a couple of new/nearly new songs which were along the lines of their best, fast and funky and exciting. They didn't do "It's Not Unusual", but they still do "Sanu Dayama Abokima" (sp?), which is the Best Song in the Universe and I'm not the only one who goes stupid during this song because it is an amazing experience being in a Fat audience for this one which is why I was initially over-excited, but

Now don't get me wrong -- I've liked this band since I first heard them (first LP, yonks ago now), and since then I've enjoyed each and every album as it's turned up; and liking a band's each and every LP just 'cause I liked the previous one isn't mandatory with me.

They were good; but for all their rocking out, their jumping up and down, their spectacular manner of playing their instruments ... I'm left disappointed. When I go to see a band I do try to be as objective as possible, and that's difficult. (Really? I try to be as subjective as possible, it's more fun that way -- ed.) SY came across as kinda shallow, cool in that offhand and introspective way that leads one to think that they're not paying you much attention. Although they addressed the audience verbally, they didn't seem to be talking to us, but talking at us. Likewise, their music -- it didn't communicate a helluva lot ... although I enjoyed it for what it was, it really didn't have enough presence; the amount of physical effort they put in indicated that this wasn't just an off night either.

By contrast, the Screaming Believers, whom I don't particularly like, had more presence and did communicate with what audience they had, and I'm forced to respect them for that. Even though I can predict 80% of the time when particular phrases, notes and chord structures are due to appear, and despite their set tonight sounding much the same as it did seven years ago even if they do have a different set and a better-sounding bassist ... I have to say that the SB's had the soul tonight, and that's rock'n'roll. I mean I'm saying this in spite of myself, understand?

But before I appear to dismiss Sonic Youth out of hand, their albums are definitely worth a listen, or even purchase, because on tonight's evidence they're certainly better in the studio. I was kinda looking forward to seeing what SY could do onstage, whether they'd be any good, and I suppose I found out. But don't take my word for that.

HENRY ROLLINS BAND -- Le Rox, Adelaide 18/1 -- Now we're all sure that we know what Heavy Metal is, and we're all sure we know what punk is. Or was.

Henry Rollins is a guy who used to sing with an American hardcore punk band in the last 70's to mid 80's. Only one thing amiss with this -- that this punk band kept mutat-

ing into some sort of heavy metal band.

But there are HM bands of two stripes -- the ones that huff and puff about their willies (cars, guns, candlesticks etc.), love, hate and so on ... these are usually the better-known HM acts. The other ones send the former's fans scurrying for cover, because they're a bit too close to the real world for comfort.

So, HRB is Henry's band, more like an HM band than a punk band, who attract a mixture of ugly punker types, as well as a healthy collection of people that actually like music with a bit of strength, belief and human emotion to it ... which is a pretty good melting pot.

So what are they like live? Since it's Henry's band ... the guy heaves and pulses with every movement of sound, forcing out his vocals and jackknifing over ... the fellow's 5'11" and pretty solidly-built ... he is a hell of a spectacle just to watch, never mind to listen to.

The overall sound is like heavily punctuated surf; not surf music, but the actual tide against the rocks type of thing, y'know? The drummer and bass-player are one of the most powerful combinations of these two instruments I've ever seen in eleven years of gigs, the sheer force and constant re-emphasis of this unit has to be seen live to be fully appreciated.

A lot of the songs, if not all, depend on a fine sense of timing from the whole band, and when I see Henry accentuate each climactic beat with a chop of his arm, it's interesting to note that, although he's slightly improvising the spaces of silence between beats with his arm, the band don't need to see the guy to know precisely when to make that beat count. This constant break of expected rhythm forms a rhythm of its own; drawing our attention to Henry's lyrics, rather than shoving away.

When did you last see a HM band that you could (a) understand the lyrics to? (b) feel just the way that the sweaty guy onstage was singing about more than four or five times within each quarter-hour? (c) go home literally staggered by the enormity of what you had just seen? Some time ago? Never? Well, maybe it would be best for you to dig out a few of his previous bands' LPs (Black Flag) or maybe his current band's LPs.

Seeing bands like Henry Rollins' are one reason I have a bit of a chuckle over Megadeth, Slayer or Guns N' Roses T-shirts ...

Effigy.

was then bitterly disappointed to find that it is not on

The Album.

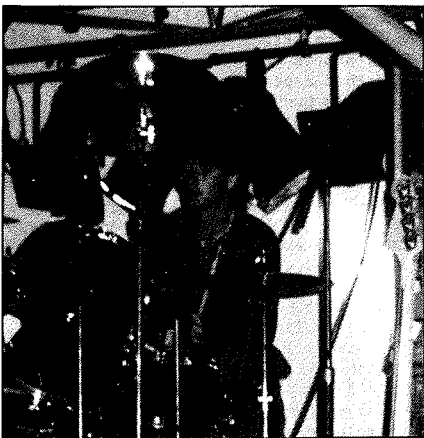
I want to know how you can have a Fat album, even if it's a mini-album, without the "Sanu" song. My favourites of theirs are the look-like-Peter-Allen-feel-like-Harry-Belafonte ones, and the utter best one is "Sanu" ... (and what's more, I can't wait to have it on a record so I can see how it's SPELT.) If I had made a Fat album I probably would have picked all the fast/jump-up-and-down/get-down/iron-your-shirts Caribbean style songs, but maybe they didn't want it to be too exhausting.

There's an intro and full-length finale version of the "We Are The Fat", which is a nice touch. As my mate Pete says, both "Moist" and this LP are a lot less brassy than the bands live; however, I recommend playing it LOUD and turning up the pitch for the slower songs if you're a hyper-active person like me. Another thing about the record is that the harmonies come through much more strongly, the vocal sounding a lot higher, which I really like in "Busy Man", and it contributes a lot to that first shock in "We Are The Fat" (short version). The songs are all short (about three minutes or so, and if you get too tired you can read the very nice glossy illustrated lyric sheet. Apparently the clip was on "Rage", so you should all write to "Airplay" and "The Factory" requesting it.

Jenny-Anne.



HONEYES Dec '88 -- PF#9 came out just in time for this tour. The band enjoyed the article very much -- Blue did his best to convince me that he thought it was the best Honeys article written to date -- though Brett was upset by all the pics of P. Rawl-



Here is a picture of Brett -- not a very good one, but a picture nevertheless.

inson and none of him. The only errors were that Grant Shanahan wasn't in the Slaybells (only Bruce), and the June '88 recordings were the demos for the single, not the single recordings themselves. (Incidentally, there exists one Slaybells recording on a cassette compilation, a version of "Against The Elements".) Blue has tidied up his "image" since June and the way I described him -- second button now undone for a reason (to show off the grey chest-hairs) and basically becoming Sharp Older Man, if you will. Blue is a good chap. (So are all the others as well.) The musical description is also in need of alteration ... there was the one "an acoustic Van Halen", which I left out last time, but which may be appropriate again. (Or maybe not.) The country tinge is there but going; they're developing into a fine straight-out pop band. The songs have individual hooks and the drums are prominent and there's a lot of good structural work there. There are times when the timing needs tightening up -- with the way the music's heading, those drums have got to be metronome-sharp. I like the one with two basses ("Run Run") -- guess I've just got a thing about basses. (Not the players, the instruments themselves ... er, never mind.) The Honeys are developing well -- definitely out of their first stage and working towards their next. They could go bad along the way if they don't watch it (oh nooo!), but for now they're well worth your while.

MONTH OF SUNDAYS -- Seaview Sat 11/2 -- Alter last issue's musical description to "Smiths, Smiths, Smiths and U2"; and should any of you think of disputing that last name there, try seeing them in the Seaview some time. I want to buy the drummer a new kit for his birthday: a Simmons with headphones only. A Month Of Sundays will go to fat soon (though I hope they make at least one "thin" LP before then), because such is the way of the world -- they have pop tunes and grossly huge drums, and already sound like a stadium band (playing at the Seaview Bowl near you).

All this is not to say that they are no good; indeed they are brilliant live and lots of fun. This show was an enjoyable and nicely-moving event with brightness, spontaneity, wit, even thirty seconds of "This Charming Man" for real (on request); indeed, everything that makes up a good show. I even bought a tape.

THE FAT / THE LESS SAID THE BETTER -- Shenton Park, Sat 7/1 -- The Less Said The Better are Errol Tout (gtr), Neil Trainor (bass) and Craig Weighell (drums), with Errol doing the talking between songs. I suspect that most of the crowd were here specifically to see "Errol's new band". The guitar and drums were very sharp and clear, but the bass was near-inaudible ... you could see Neil playing all this stuff, but couldn't hear a damn thing. It's real sit-

down-and-listen-attentively music, quite good, a touch dull in spots (though maybe the interesting stuff was supposed to be happening on bass) ... I don't really like Craig's drumming style -- the Waltons was one specific beat for the style, but I didn't like what he did in Martha's Vineyard, I didn't like what he did backing Errol on previous occasions and I don't like what he does here. But The Less Said The Better are interesting and worth catching.

I'm not too keen on the Fat at all, though I can think of one PF contributor who will come around and kill me for saying this. Now that they've given up the Love Pump trappings and decided to go all out as a "real" band, it seems a touch pointless. Hundreds of people disagreed with me ... The only songs that I think really worked were the Love Pump songs (three) and the covers (including an excellent "Pull Up To The Bumper"). They're a fun buncha guys, lots of onstage chitchat, and Trevor J. Hilton is still a touch cosmic, and they're even still funky; but it all seemed a bit lost on me.

THE RAINYARD -- Seaview Fri 27/1 -- This, the Rainyard's first show, was an interesting event, in a way. The band is basically the work of one Liam Coffey, with Brad Bolton (ex-Stolen Picassos) as right-hand man and Martin Gambie (head Picasso) helping for tonight on guitar, leaving Liam free to concentrate on singing.

Liam is a young ex-goth (who would deny the application of that word to himself totally and utterly, but I know that psychic odour) and Perth's greatest living Primal Scream fan (who used to have a fringe cut going across the bridge of his nose in worship), who has spent the last two years telling all within hearing range: "that's fucked", "fuckin' awful", "I could do fuckin' better in by fuckin' sleep, fuck it", "my stuff's fuckin' better than that", etc. (spot the fave word, kids). He has formed band after band, some of which have made it as far as a second rehearsal. He has continued to slag off everything around and say how he could do infinitely better with nary a speck of effort.

Well, tonight was the test. With one of Liam's efforts having got as far as a gig. Only two guitars (Brad and Martin) with Liam singing, but even this skeletal unit would be quite adequate to answer the one important question that was in the minds of this entire venue-full of people who had heard Liam mouthing off for the previous two years: does he live, or does he die?

Liam and his band got on stage and started playing ...

... jeezus christ, they were brilliant after all. Good Lord. (choke.)

Liam Coffey was nervous as all hell, to put it mildly; shaking like a leaf, in fact. He looked about to faint or die in disbelief at the riotous applause greeting the first number. His nerves got worse as the show went on, and when he croaked out "this is our last one ..." the thought "... thank God" was almost audible. When they finished, he jumped off the stage as if for his life, to the sanctuary of the bar and a can of Melbourne Bitter.

Music ... well, being only two guitars didn't hurt the show any, and indeed should they ever find that elusive drummer and bass-player then they should still play in this format on occasions (like Kim and Dom starting some Summer Suns shows with just the two of them). The music is lush but well-structured and thought-out pop, with decent lyrics (though that line about "cups of tea" somehow sorta stops me dead), and Liam has a great singing coice.

(The moral of the above story is that, with perseverance, confidence and dedication applied in the right direction, then all that have it in them can become as gods. This means YOU. Keep trying. Don't give up.)

Look, if it had been a film, then this show would have been the triumphant final scene, OK? I'm sure you can imagine it.

BEASTS OF BOURBON / JOE CHRISTMAS -- Network Thu 5/1 -- My first visit to the place, the thing they built inside the burnt-out shell of the old Eagle One. It seems to be intended for the sorta fashiony al-ternatives that proliferate these days. As a live venue it's pretty bad -- the band use the slightly-raised dance-floor as a stage, which gives them a lot of room but none to the punters, the bar being located directly in the centre of the room. The sound is terrible. Don't bother with it.

The Healers, the new band for ex-Bamboo Craig Hallsworth, played their first show as Joe Christmas, after which of course every man and his dog told them what a stupid name it was and so it was changed in time for their second gig a week later. As well as Craig up front (guitar, vocals), the band has the guitarist and bassist from the unlamented Jerry-Anne's Plan, and the drummer is Miles Hitchcock (ex-Threads, X-Press writer). The sound had a certain deadly dullness to it which I recognised from the one time I saw Jerry-Anne's Plan -- a dull hard-rock band who did things like a hard-rock version of "Knowing Me, Knowing You" (Abba) that wasn't even funny ... fit the mould all too damn well ... and they meant it for real, as well. The songs (all new, take note!) are quite good though ... I'd call this a good first showing.

The Beasts. Apparently, everyone (and I mean every al-ternative worth their black undies) showed up at the Friday show, at the Old Melbourne. Tonight's crowd was every out-of-place suburban dropkick you'd never expect to see in a place like this. I found a total of, let's see, five people I knew, and that's counting Craig Hallsworth (ie. counting a performer). Nice to see the Beasts reaching the suburbs.

The first song was "Hard Work Drivin' Man", and, when some drunk decided to sing along, Tex Perkins thought it would be a good opportunity to put in some rock'n'roll theatrics by running over to him, grabbing him around the head and wrestling him to the ground. It was the stupidest and most pathetically put-on bit of "performance" I've seen in a long while (possibly ever), and if Perkins were really such a hard no-shit kinda guy, he should have tried someone not totally paralytic; although in that case the victim would probably have broken Tex into two or three pipecleaner-thin pieces, and Tex would have earned it, too. He did apologise later on, even chatting to him in mid-song ("Psycho", in the pause before the last line -- prompting Salmon to tell him to "get on with the fuckin' song!"), but the incident put a sour note into the night's proceedings.

Looks ... Perkins looks like a fuzz-topped stick insect, like Tom Waits doing a pissstake of Joe Cocker. (I stole that line from Danny.) Salmon lived up to his usual on-stage sartorial excellence, the skin-tight white trousers being accompanied this time by a silver-lame shirt-thingy undone to half-way down, exposing a healthy crop of chest-hair to the crowd. Jones, Sujdovic and Baker looked (somehow) suitably workmanlike, though Sujdovic had a pretty good expression on his face when playing tambourine. Jones had the beginnings of a beard as well.

The performance was, for the most part, vastly entertaining, with that special Beasts blend of accessible strangeness. People didn't start dancing until "Psycho", half way through (Perkins: "You people are weird ..."), though after that they kept it up to the end. The encores were "Agitated" (Die Electric Eels, Rough Trade RT 008, buy or die) and "Ten Wheels For Jesus" -- Salmon had said in several Beasts interviews that they wouldn't do "Ten Wheels" or "Psycho", but hey, a hit single is a hit single ... A good show. I liked it, in any case.

David.

Records

MACHO CLOWNS: Pictures Of You/I'll Make Love 7" (Au Go Go) "Pictures" sounds forced, lacks variation and goes nowhere, but at least it's not too long. The intro to "I'll Make Love" sounds very early-*Stems*-ish with the distorted guitar; in fact, the music for the whole song reminds me of the acid-punk side of the *Stems*, with distortion filling out the sound that was pretty thin on the A-side. "Love" is a better song than "Pictures", but since "Love" is a J.J. Cale cover, it shows that the Macho Clowns will have to come up with decent songs, quick.

SACRED COWBOYS: Hell Sucks/Trouble From Providence (Sensitive Acoustic Version) 7" (Citadel) "Hell Sucks" is straight from the "Trouble From Providence" album, one of last year's best releases. Basically I'm just writing this review for the B-side.

You know how, occasionally, early acoustic versions of songs surface, usually via bootlegs or barrel-scraping compilations, and you realise just what a good song was lurking hidden under all that instrumentation? Well, "Trouble From Providence" is one of those songs. The problem is that to fully appreciate the simplified acoustic version, often you must first be familiar with the electric version. For instance, the Jesus & Mary Chain's "You Trip Me Up": all you hear on the electric version is feedback on top of a few snippets of a song; but play the acoustic version and you hear a great song with a good melody.

On "Trouble From Providence (Sensitive Acoustic Version)", the Sacred Cowboys have stripped the song back to acoustic guitars, subdued keyboards and some countryish pedal steel thrown in -- crackerjack song. In years to come, when no-one has bought this single, people will be paying through the nose for this gem. If you bought the album, get the single ... If you passed on the album, it's probably best to pass on the single as well.

HAREM SCAREM: Long Time Between Drinks/Honeyman 7" (Citadel) "Drinks" is one of the better songs from their second album,

GOD: Rock Is Hell mini-LP (Au Go Go) Sounds like they set up their gear anywhere and recorded "live", hence the very, very raw sound. The record has eight songs, split four/four. God's approach is simple: make the songs short and concise (nothing over 2½ minutes on the first side), and that way you don't get too much of the same thing. (Hard Ons please take note!) There is nothing as good as the "My Pal" single, but "Rockin' Marky" and "Human Abbreviation" come very close. "Human Abbreviation" in particular is just so raw and tinny, with a feel reminiscent of the Groovies' "Comin' After Me". Don't get me wrong -- the Groovies never sounded this raw, and God certainly don't sound like the Groovies, but the loose and relaxed feel is the same.

Side two doesn't quite match the high points of the first side. The spoken intro to "Chockablock Rock'n'Roll" becomes tedious after a few listens; ditto "Wormsweat", where they try to do a country pisstake with acoustic guitars; trouble is, you've heard it all before. Things pick up with the last song, "Tommy The Toilet", which is similar to side one, and shows them at their best, when they turn it up and bash it out.

(I still consider God the *Sigue Sigue Sputnik* of Australian independent music -- ed.)

GREENHOUSE EFFECT: Squirt!!! (Setting Sons/The Insult/Aeroplane) 7" (Corroboree) This has been a long time in the making, for a group that used to be regulars at the *Wizbah* and the *East Perth Tavern* (circa '86-'87). The music is, well, not hardcore; it's thrashy but not thrash; really it's fairly straight-ahead hard rock, with Ringo's guitar dominating and adding most of the colour via good use of effects; while the vocals/lyrics are mainly indecipherable, which is to be expected. Overall this is very good; a lot better than expected, helped not a little by a surprisingly

and sounds better on its own. Not as bluesy as in the past, but that voice -- to these ears Charles Marshall sounds like a gruffer Ron Peno, sort of like Peno sounds sometimes on *Died Pretty* album tracks rather than singles. Then again, sometimes *Harem Scarem* remind me of the *Zimmermen*.

"Honeyman" is not on "Lo And Behold", but probably should have been. Rather than have the band behind him on this interesting Tim Buckley cover, Charles Marshall just has himself on acoustic guitar and vocals and David Moll on electric guitar. The duo give the song a semi-acoustic blues feel, rather than trying to copy Buckley's jazzy approach; and after all, who would try seriously to compete with Tim Buckley's unique singing style.

If you can't decide whether to fork out for the album, buy the single for a taste of the LP plus the bonus of a great non-album B-side.

BLUE RUIN: Strange Things In The Corner LP (rooArt) This is basically a straightforward live recording of the band, drawing from each of their studio albums, plus two unreleased numbers. Apart from the addition of new bassist Simon Capp, making for a more prominent bass sound, Blue Ruin add little to the previous studio versions. Of the unreleased songs, "I Just Wanna Make Love To You" is a blues-rock standard done pretty straight, while "Problem Chile" is quite good, a step or two on from where they were on their second album. I would really have preferred another studio album to this live album; not that it's a bad album, it's just that it's been two and a half years since their last studio album, and they sound like they've been playing the same material for too long. Their recent exit to London should see some action in the recording area, because those first two studio albums held a lot of promise.

Ross C.

good sound courtesy of producer Peter Johnson. Well worth the wait.

BORED: Bored (Grown Up Wrong) Unlike God, who have a slightly tinny sound, Bored have a full and bassy sound. They have learnt what many have forgotten or overlooked: that if you want to play heavy, you don't go for speed and thrash, you slow the music down; Sabbath, Grand Funk and the early Stooges are all examples of this approach. This mini-LP has six songs, with each side going long & slow; short & hard; long & slow; each song acts as a respite from the previous.

"Little Suzi" is the best of the originals, with a great riff and the song hanging around long enough for you to enjoy it. The only cover on the record is the old Coloured Balls number "Human Being", Lobby Loyde's best song (about time he released another record!). "Human Being", because it's so good, shows up Bored's problem with lyrics; but this record isn't about lyrics, it's about the music and the feel. You can be a great musician and lyricist, but if the music sucks and there's no feeling in it, then why bother. Bored definitely have the feel.

JOHNNY TEEN AND THE BROKEN HEARTS: McDonalds girl/Rock'n'Roll Is King/Bubblegum Witch 7" (Timberyard) Norman Gunston covered this whole area way back with "I Might Be A Punk (But I Still Love You Baby!)", and a lot funnier it was too (and I'm not even going to think about the Teenage Radio Stars, who are probably more of an influence on these clowns than ever they realise). Grebo/yobbo bubblegum parody, funny in places, but ultimately disposable after a few listens, like all good bubblegum records. What would have made it really funny would have been a cover of Rose Tattoo's "Rock And Roll Is King", and if Johnny Teen & co. can't do it, then maybe the Dockers can.

MOTORHEAD: No Sleep At All (GWR thru Festival) Listening to this record, you realise that Motorhead can still write some killer material, viz. "Killed By Death", "Deaf Forever" and "Just Cos You Got The Power". On this all-new live recording, the

WISHNIAKS: Nauseous & Cranky mini-LP (Bloodmoney) ... and so there I was when all of a sudden, out of nowhere (Philadelphia) came the Wishniaks. This here is the antidote for Death Valley days. Hearing them you get that familiarity breeds contentment feeling, but this record is still a cool breeze of fresh air. The Wishniaks inhabit the jangly pop territory, but the songs are left as diamonds in the rough an carry no dead weight. Tough and tender, this record would fit snugly beside the *Windbreakers*, the *Primtons* and *Carnival Season* in your collection. Demand your copy today.

(ed. note -- the first thing I thought on hearing the above rec was, "Kim'd loovev this one ...")

SURFIN' LUNGS: Biggest Wave LP (Beat International) Once upon a time, way back in 1963, there was a huge tidal wave in California. When it finally broke, the surfers riding it found themselves beached in Berkshire, England twenty-five years later. Understandably hungry, and depressed by the lack of English surf, the guys started to make surfin' records. This has all the bits: staccato drumming, harmony vocals, tinny organ, surf guitar. And all the themes: girls, Chevys, girls, surf, sand, girls, girls, vacations, woodies. And girls. But when you join the dots, you can't help but think that what drove Brian Wilson mad wasn't his ol' man, his brothers drugs or too much money, but having to play music like this.

Kim Williams. (in the third dimension and loving it)

group do only two old numbers, "Ace Of Spades" and "Overkill" (which sounds just as good as the original, if not better for the use of the additional lead/rhythm guitar). All the other material is taken from the group's post-Brian Robertson period, when virtually everyone apart from the terminal *Motorheadbangers* had written them off as past it. After Robertson's departure, the subsequent personnel changes and the addition of an extra guitarist, the sound of the band changed and became more conventional. The twin guitar-attack basically works well, but Lemmy's very distinctive rhythm bass isn't as prominent as in the past. The extra guitar unfortunately allows for the occasional self-indulgent and redundant guitar solo.

Motorhead are a simple love-or-hate proposition. Like some of the best bands, their music both represents and reflects a way of thinking and an attitude to life. If you can't understand or appreciate that attitude to life, there is little hope of coming to terms with the music.

As an album, "No Sleep At All" is the logical successor to "No Sleep 'Til Hammersmith", and shows that stagnation is a long way off yet. In some ways, this album flows better than the "Hammersmith" LP, not being quite as stop/start as that one was, with its gaps after each song. What they should do is go for the Ramones approach, going straight from one song to another, semi-medley style, with no time to recover after each energy burst.

I should be tired, and all I am is wired

Ain't felt this good for an hour.

Motorhead, remember me now

Motorhead, all night ...

Motorhead have still got life in them, so look elsewhere for someone to put the knife into for the current state of musical atrophy. Their "fuck ya if you can't take a joke" approach is still as relevant as when they formed, those many many years ago. More power to them for not giving up the fight.

Larry Wallis.

SONIC YOUTH: Daydream Nation LP (Au Go Go) More than anything else, this review is written out of sadness: sadness because, since I live on the most isolated city on the globe (the honest truth) I didn't get to see the Yoof (goths use diminutives to name their bands, eg. "Got 'ny Mish? Got 'ny Neph? Got 'ny Lanche?", so I can use them with mine) live, not that too many of you could have cared; but I'll try with this one because we've only got records left until next time, if indeed there is a next time.

The only mandate that David gives me in these reviews is that I must, somewhere along the way, say what the record sounds like. It just won't do to spend x-hundred words on just saying, "this is a great record". (rant alert! rant alert! -- ed.) I can't get away with the sub-Lester Bangs drivelling of a thousand Art Black-Type fanzine-heads who could effortlessly create endless conjunctives, disjunctives and conjugations of the word "fuck" but wouldn't know a decent record if it came up and licked them on the ear. I've got to give you some critically credible reason to at least listen to the record.

And therein lies my starting point. Quite simply, "Daydream Nation" is the Yoof's masterpiece. A two-album summary of everything about the Yoof that changed my life, the art/hardcore/teen/adult sensibility, the four great guitar sounds (fuzz, feedback, wah-wah and drumsticks) and lots more intangibles besides. If SY are, as was once written about them, "the Jefferson Airplane of no wave", then I've worked out a reasonable analogy: if "Bad Moon Rising" was their "After Bathing At Baxter's", "EVOL" their "Surrealistic Pillow" and "Sister" their "Volunteers", then "Daydream Nation" is all three, a career best-of. I won't describe individual songs or lyrical themes, listening will reveal all. And lots more besides. And this is all there is until the next tour and the "Whitey Album" arrives (in non-CD form, that is).

The above review is dedicated to anyone else who decided that it was too much money to spend to see the Yoof live, especially when they didn't have that money to begin with, and so decided to console themselves with a '62 Fender Jazzmaster instead.

PUSSY GALORE: Sugar Shit Sharp mini-LP (Product Inc) The "lost" issue of PF would have contained a review of Pussy Galore's "Right Now" album beginning, "There aren't many examples of recorded dementia as enjoyable painful as this Ramones/Mary Chain/Neubauten (new emphasis) synthesis"; so, lo and behold, what should occupy the whole first side of this six-tracker but a cover of Neubauten's "Yu Gung". Now, the Pussies (maybe these diminutives aren't such a good idea after all; I mean, if you were to ask a DJ "Got any Pussies?" you might not live too much longer) add another factor: funk. Listen carefully to "Yu Gung" and you'll hear a sample of Public Enemy's "Don't Believe The Hype"; and then, over a fairly reverent version of the original's rhythm, some unabashedly 70's wah-wah (in the sense of "Shaft" rather than the Stooges).

Side two can't quite reach that height, but it comes close. In fact, compared to

"Right Now", which boasted a "production" that would make it a great record to enter a monastery to, "Sugar Shit Sharp" is a lot less "produced". I say "produced" because Pussy Galore have yet to put out a record that bears a producer's credit, and it's been said that they sound like nobody did produce them. C'mon, I'm sure Albini can only take so much.

So, where to leave this one: hatefully (I'm sure the Pussies don't want to be loved) beside their version of "Exile On Main Street", the Swans' "Love Will Tear Us Apart", Ciccone's "Into The Groove(y)" and the Good Band's "Macho Man", "It's More Fun At Atlantis" and "Juicy Fruit" in the Bizarre Covers Archive.

RAPEMAN: Two Nuns And A Pack Mule LP (Blast First) From those that bring you this album: "Blast First is proud to announce that Rapeman have broken up, the sole reason being that the name proved unpopular." Yup, it's come to that, but I wouldn't argue that Albini was asking for it. Mind you, some of the hysterical, humorless, doctrinaire shit that Albini got didn't reflect too well on the knockers, either. I mainly took it as proof of my personal theory that Steve Albini was shaping up to be the Ted Nugent of the 90's, and that bow-and-arrow hunting and guitar-duelling were his next moves.

Then there was the music itself; and it seemed they couldn't win here either, attracting such pearls of received wisdom as "Rapeman have only one good song, why doesn't Albini sing, Big Black had better tunes, rhubarb rhubarb ..." And that happens to be a lot of absolute garbage. I've been listening to "Atomizer", "Songs About Fucking", the "Budd" EP and this album, and if I can find any appreciable melody that makes me want to go out and rape someone, I'll call the authorities.

Rapeman were a lot more musically flexible than Big Black ever were. A drum machine may kick a lot harder and run longer than any human drummer any day, but no Roland could play as stunningly as Rey Washam does on this album. Imagine Big Black listening to some early 70's Zappa albums and you'll get the picture. Far more conducive to serious rug-cutting than you'd believe; try doing anything other than headbanging to a Big Black record and you would look and feel decidedly silly.

Now that it's over I hope Albini forms a new band and starts recording again soon, but for his sake I hope he steers well clear of Japanese superhero comics.

SPACEMEN 3: Performance (Glass); Revolution (Fire) Here are some unsolicited comments received when I played a tape of "Performance at work: "It's all noise, too much guitar, you'll go mad listening to that, you can't dance to it, it all sounds the same ..." "Well, I said, "I'm sorry it isn't Bros," (hahaha, he thinks to himself) and then I launched into another defensive diatribe about ... well, guess. One lone hipster aesthete versus the unofficial Chris de Burgh fan club (you say you don't know anyone who likes him? Believe me, they exist; just don't bother looking and you won't be sorry). People who think that the ape who sings with Noiseworks is handsome,

do you see who I'm dealing with? Funnily enough, what they said about Spacemen 3 was pretty accurate. "Performance" is like all their other records: repetitive, heavy and will not trouble S-Express on a dancefloor, but I've always thought that a bludgeon is best listened to, rather than danced to; and "Performance" is a bludgeon. All songs guaranteed to contain no more than three chords, drumming limited for the most part to straight 4/4 bashing, seven songs all up. Try, as an example, their second attempt at the 13th Floor Elevators' "Rollercoaster", only a mere eight or so minutes compared to the twenty-minute version on "Walkin' With Jesus", but then, here at least five of the minutes are limited to one chord. I'm sure you can easily handle that, but I wonder what the rather quiet Dutch audience made of it. You don't suppose they call it Acieeed, do you?

But the key to the Spacemen 3's progress lies in their version of the MC5's "Come Together", complete with Sonic Boom's Rob Tyner imitation at the end. A telling move, because they've re-written the song as their latest single, "Revolution" ("It takes five seconds to decide that the time is right": sound familiar, brothers and sisters?). It's surprisingly fast (hey, Noiseworks fans, you can dance to this!), it's got two whole chords for any aspiring Joe Satriani types (aw, I can't dance to that, it all sounds the same!) and it justifies taking on the Bros fan club any day.

LOOP: Black Sun; Fade Out (Chapter 22) For a band that essentially appropriated the Spacemen 3 approach as their own, Loop (how does one diminutise that name? "Got 'ny Loo? Got 'ny Oop?") don't do a bad job of it. Matter of fact, I'm tempted to say that they do it better, to the extent that I'm considering writing to them to find out how they make that fuzz guitar sound like a dentist's drill. It's the most uplifting sound I've heard since bomb blasts.

The single, "Black Sun", is brilliant, and possibly the best thing they've ever done. The end of the world and aftereffects with reverb added, the sound of senses being happily overloaded, "Black Sun" and its companions "Circle Grave" and a version of Can's "Mother Sky" are the absolute apotheosis of circular, droning riffing. The perfect accompaniment to being numb.

"Fade Out", the album, doesn't quite match the single; in fact, I was a little disappointed the first time I heard it. But, and it's a big but, I made the mistake the first time of listening to it the first time in the open; through headphones, it suddenly sounded a lot better. The sort of thing they used to call "head music". Suddenly I heard a lot of things I missed the first time; effects, subtleties and the whole thing sounded about ten times heavier. "Fade Out" is best listened to when on the verge of sleep, because it has the strange ability to keep you there. It could be repackaged with "From Here to Infinity" and sold as the "Metal Machine Music" of our generation. You think you can stand before the march of the machine? You, an indecisive ... jellyfish?

Danny Ruggero.

Well, you see, I bought this record the other day. From 78's actually, on the way back to work. I'd seen it the day before in my lunch break and didn't have the necessary liquidity (for any economics students still reading), so I hid it behind Pablo Cruise. I thought that was as safe a place as any, I mean who buys laid back California cruisin' crap these days. Oh, sorry. Anyway, it was still there the next day, so I took it to the counter, to the guy with hair like Gabrielle Ellis in UFO, and I may be paranoid, but I'm sure he loudly smirked to his accomplice as he loudly read out the name to go in that little black book they send to the record companies and radio stations to exploit us further. No, the record wasn't Bilitis or soundtrack to the Story of O. It was, how-

ever, just as coyly provocative and tempting. Two dolphins silkscreened in dynamic staticity forever, waterdrops frozen like tears dripping down smooth black marble flech. But I digress. The dolphins did know something, though -- You Can't Hide Your Love Forever. A fresh start to an album, and there's no fresher start than Orange Juice. This is the only "modern" album I've bought this year, and wow did I buy good. That voice, that Edwyn Collins, is so RIGHT it makes you wonder if Frank Sinatra could sing it better -- no he couldn't, he'd have to have it written and played for him.

Lyrics are brilliant, songs are superb. Tunes, melodies, rhythms, harmonies -- all records have them, this one has them correct. Edwyn's falling and laughing voice. James Kirk's more resilient hard

voice. Edwyn has the typical English voice -- think. It's so affected it's endearing as Joey Ramone's quaver and just as distinctive. Swoon. Happy now? You should be!

Craig Chisholm.

(The above, found during a random security search through Craig's papers, was originally written in 1982 for HSV-II but never sent in. I liked it so I printed it. Large chunks have been deleted, notably a number of highly-credible musical references; these were removed on surveying Craig's collection of unbelievably dodgy recent English independent records. All the shit. The intro has been left pretty much intact. Any quibbles?)

BAM BALANS: Genuine Rock'n'Roll Medicine Show LP (Green Fez) This band was demoted from Citadel to Green Fez, and I can understand why. Country-rock from a cliché-collective. I gave this the thirty-second treatment and nearly smashed it, so full of sickened contempt was I. A full playing (senses having been calmed by the second Johnny's LP) was more tolerable, showing songs that sound assembled from a catalogue; and the clichés lack even a shred of country-style sincerity -- in fact, I can barely believe how fake it sounds. No songs with even a hint of memorability were revealed, nor any with any reason for their existence. (I did almost tap my pen to "Vaudou Brew", but then there have been times when I've almost tapped my pen to Kylie Minogue. I caught myself then, though.) I only mention this LP at all because I had a review copy and wanted to find out just why it is that people are going out and buying the thing; further evidence for the general theory that people are shit, I suppose.

BEASTS OF BOURBON: Sour Mash LP (Red Eye) The Beasts of Bourbon are an entertainment concern, and this LP is a lot of fun. The music is well outside the standard "commercial" field, but as far as accessibility goes the clear vocals (you don't need a lyric sheet with this one) and excellent lyrics hold it together marvellously.

"Sour Mash" pisses all over "The Axeman's Jazz"; whereas that record was a one-dimensional object that afforded a look into a studio-full of drunken yahoos having fun, this one is fuller, better-built, better-polished and has a bit more idea put into it. (Thirteen songs also gives a lot more scope than nine.) It has variety but hangs together.

Personal faves are "Hard For You" (a killer version that virtually leaps out of the speakers at you and should probably have been the single -- though with the F-word deleted; see Butcher Shop review), "Playground" (a classic of suburban horror -- "I live out in Yobsville, ten miles out of town ... nowhere could be as normal as this place pretends to be"), "The Hate Inside" (a Jones/Perkins C & W classic and one you must try if in a shop and doubtful) and "Flathead (The Fugitive)" (an off-time Salmon noise with city and chase-scene effects over the top -- sounds like a soundtrack).

Seeing how little "entertainment" is actually entertaining these days, an LP like this is a valuable item to be treasured. An illustration of the benefits of gettin' on with a job worth doing. Ah'm-a-hangin' out for the third.

BUTCHER SHOP: Hard For You 12" (Black Eye) "Hard For You" just lacks something -- that edge of feel. It sounds overproduced and a bit complacent. The version on the Beasts LP is much better at communicating the feeling in the lyrics. I also wish they'd left the word "fuckin'" out of it for radio's sake -- almost got caught out by that one myself. (For overseas readers: the rules are that you can't broadcast the F-word or the C-word, and there's also something vague about having to disclaim positive references to drugs. Penalties for the offending DJ if caught, ie. a complaint made, start at three months' ban from the airwaves.) "Control Yourself" is childish sound and fury signifying nothing. But "Wasteland" is a pretty good droning number, the good one on this EP. Overall it's a touch not enough to sell as a 12" record. Nice red vinyl, though -- and "Wasteland" is almost worth the trouble and money.

CREMATOR: Homestyle Surgery (Waterfront) This record is no love-at-first-listen affair, indeed one is likely to listen to it and start doubting that Cremator are/were really as good as they seemed to be live. The problem is one of the band having gotten too close to the recording -- an inability to stand back and say, "hmm, that doesn't really work, does it? ..." I haven't heard the "Evil Brew" tape, but I've been told it has a

hell of a lot more feel than this mini-LP. Possibly they were just trying too hard.

Unappealing as it is on first listen, it does improve with time -- one can get a feel for what they were trying for. Fans of the live band should definitely get a copy. If/when their present troubles are sorted out, and if they're anything like they were before when they come back, let's hope they relax for the next one.

EVEN AS WE SPEAK: Blue Suburban Skies/Bizarre Love Triangle (Big Home Productions) I saw this one in the Au Go Go catalogue and bought it for the recent top-10 hit on side two. All the world's funniest records are covers of a certain band I won't name yet again. Surprise, surprise: it's a different and worthwhile version. The catalogue said "Sydney goth band", in which context I think "goth" means "neither long-haired, greasy rock'n'roll nor music-that-plays-in-shit, by people who don't like either long-haired, greasy rock'n'roll or music-that-plays-in-shit". They look quite normal folk in the picture. The A-side is a simple, straightforward and functional song that's covered in bass solos, and I suppose you could call it "goth" if you didn't know a fuckin' thing about it. I've played this a million times and love it and want to hear more of these guys.

FALLING JOYS: You're In A Mess 7" (Volition) And so are they; a frustrating band to listen to. On this episode they've tentatively let the song be some particular thing (rather than trying incredibly hard not to be anything at all), which is progress, but they really need their arses kicked. I bet they're precious as hell with every note they utter. The song is quite a good one, and its nearest ancestor is "Blue Sky Day" by Died Pretty. See, stop trying to cover up. Forget trying to be artily original and just try and be good. Dear me.

HARD-ONS: Just Being With You/Growing Old 7" (Waterfront) This is, I flatly state, the best thing the Hard-Ons have ever done. A gorgeous pop song, thrashed up and with some really good HM guitar bits that actually work in powering the song up. Similarly excellent B-side. The far "pop" end of the Hard-Ons spectrum, as opposed to the "hardcore" end that "Busted" was at. Also comes in a great sleeve, making up a perfect single.

HUMMINGBIRDS: Hindsight/Drugged Over The Coals 7" (Phantom) A limited 1500 edition in a full-colour sleeve in a screen-printed vinyl bag (ie. gorgeous packaging), pretty readily available while they last. "Hindsight" is one of the simple, straightforward pop-songs spoken of last time (think "Get On Down"). "Drugged Over The Coals" is a quieter, introspective number ... I'm quite surprised that it doesn't sound like an A-side. You must have this. There's also a very limited promotional edition, with a non-printed bag, song-titles and full autographing in gold & silver pen on the sleeve and rubber-stamped white labels, PH-29-DJ, for you collectors to look out for (nyuk).

I SPIT ON YOUR GRAVY: St. Kilda's Alright! mini-LP (PolyEster) Reissue, distinguishable from the original by the sleeve being deep red instead of white, which makes it even harder to read the acres of sleeve-notes. I bought this one the first time around, in 1985. It stands up surprisingly well -- packed to the gills with in-jokes and gimmicks, but, as a friend of theirs says in the booklet (a truly gross and obscene production, and the reason it was banned in the first place -- the re-issue has the booklet in full just as before ...), "I was really surprised ... it was musical." It's actually a very good record, with six good songs and lots of noises and jokes in-between. The music is thrashy and tuneful, not punk 'cos all the punks in Melbourne hated them at the time. (Arthead City will always remain Arthead City ... not that Melbournites should feel insulted by that statement, because Perth would be exactly the same had it the population. Sigh.) The wrong sense of humour is never welcome at all the right parties. I advise you to listen to the record before

even looking at the booklet. Look, this really is one of the classics of 1985; it's just done by people who don't really care and want to have a good time. It's still the only record that's ever inspired me to write a genuine fan-letter (and I even got a reply -- see PF#5, page 23). It holds a special place in my heart.

LA SECT ROUGE: Viva La Sect Rouge LP (Big Home Productions) A three-piece with growly bloozy vocals, playing songs with the basic chords and a crystal-clear production; and, once you've got that sound, you can't really go wrong with it. Distant Violins called 'em "the poor man's Spy Vs. Spy" ... I can see what they mean, in that LSR have to watch the tendency to rely on that sound rather than the songs. It does take a couple of plays to distinguish between songs, they don't jump out at you as individuals, but they do have a good range. The band do seem to lose the thread a bit in places, but basically this is an excellent debut LP that I'm proud to own. (3/69 Read St, Waverley 2024)

LUBRICATED GOAT: Paddock Of Love LP (Black Eye) Recorded by the Spasm/Ford/Hartley/Maddison line-up: Guy Maddison the bass-playing equivalent, and Brett Ford the drumming equivalent, of a Sherman tank; Peter Hartley the space-admiral with guitar on full hyperdrive warp factor 99; and Stu Spasm, the showman up front co-ordinating it all. The problem here is that you hear everything that this could have been, had they spent substantial sums of money on the production; sounds like a demo-tape for a world-class killer metal LP. So I hope they go all-out on the next one. A history note here: about half the songs here date from A Singing Dog, the band Spasm and Ford had with Nick Barker in Melbourne in 1983 (see PF#7 for a few details). Nick Barker guests on four tracks. So anyway ... this is basically worth the effort and I hope they can go all-out with the bucks next time.

A MONTH OF SUNDAYS: Bell, Book and Candle (cass) A good-looking package and a well-recorded selection. See live review for musical description. One real problem with this tape is that it sounds like a demo, ie. set up a recording environment and the bash out the song without worrying about frills, in order to get some rough idea of what it sounds like recorded ... a fine notion if you then go and record it properly for release, but not if you plan to release said rough demos under the guise of finished product -- it may work well in some cases, but not with pop. That's my quibble. But it is good to know that these songs exist on release somewhere, and it's even better having the full lyrics -- I can think of someone "Month Of Sundays" would apply to perfectly ... a parasitical little yuppie wench ... oooh. I recommend that buy it so as to encourage the band, or even so you can sell it at collector's prices when they're B-I-G or bootleg it for sale outside their stadium shows in five years.

MARIGOLDS: Marigolds cass (Flowerpop) Marigolds fans will need no prompting whatsoever. Those with one or other of the singles should need no more prompting than this review. The tape contains eleven Marigolds classics, fine examples of the band's simple and effective 60's-style pop (and far from the usual mould of such things), recorded with decent production and lots of feel. This will become as much Godlike genius classic collector's item as the five-track EP. Now, what they should do is put out a record with the two singles on one side and these eleven tracks on the other; oh, and "Down By The River off the 'Attic Tapes' compilation ... plus something from the last show ... but anyway ...

RABBIT'S WEDDING: Showtime mini-LP (Waterfront) Jaw falls to floor, bounces a few times, is not picked up. This is obviously the second stage in the Rabbits' development. This record is, ah, a rather awesome document ... The change of second guitar back to piano and keyboards (I agree; "synthesizer" is a horribly dry word that seems to preclude beauty and brings to mind horrible visions of Gary Numan) combines

with the production-of-the-gods (Nick Mainsbridge, hmm?) to make the sound something mighty just when they need it, and incidentally allows Paul Watling's Go-Betweens predilections to run rampant after having been held in check for a couple of years. They are not copyists, their own approach successfully digests and incorporates elements of their heroes; the ultimate aim being to outdo the gods themselves. Aim for the stars; and if you only happen to hit the moon, well, everyone else is still stuck on earth, no? A shockingly powerful record. If trying it out, either skip the first track, "Flustered" -- most lightweight track on the record -- or have time to play the whole EP through. Duh ...

S.H. DRAUMUR: Drapp Mann Med Skoflu (Killed A Man With A Shovel) 7"EP (Erdanumisk, Iceland/Lakeland, UK) A good one. Sorta like the Fall crossed with straighter forms of rock'n'roll ... plus a few other things ... or something. "Helmut A Motorhjoli" sounds like that plus the Cult (mark II) in a slow mood as well, but rigidly controlling and working off the tendency to rock out, and thus stringing the song out over four minutes very effectively. The two songs on the B-side are faster and more uncontrolled. You can play "spot the influence" with this record pretty easily, but basically they're being uniquely themselves. Another really good one to hopefully indicate even better things ahead. (Lakeland, 69 Leamington Road, Southend-On-Sea, Essex SS1 2SW, UK)

SWINGLEBARS: Spies/Loneliness 7" (Bituman Beach/Revolution) Slightly better-than-average bloody typical Australian 60's-oid pop-songs, a few harmonies, slightly too fast, a dash of Oz-rockiness on side 1. In its favour is the fact that I tried giving it the 30-second treatment and couldn't, staying on till the end. Also the way that the press-release gives separate addresses for Queensland and Australia. (It's from Townsville ... can there be even more than two bands of this sort from there?) Rotten sleeve.

MOTHERS: 12 Incher mini-LP (Waterfront) Thrashy sub-hardcore garbage much like any other except with screeching female voices instead of male ones. No good points. Forget it.

VARIOUS: Leather Donut LP (Black Eye) The second in this series. Not as consistent as "Waste Sausage", in that you can't just listen to this one straight through whereas you could with the other. The highs here are still brilliant, but the lows, rather than being "just OK" or "intermission music", are the pits. There are tracks on here that I will love forever and there are those that I have played once and will never play again. If you're trying it out in a shop then for God's sake start on side two. My faves are "Flying Truck" (Salamaner Jim), "D.D.T." (Egg'n'Burgers) and "Song For Steven" (Slub). Guess I'm just a music-head after all. Although I was severely pissed-off with this record for the first month I had it -- due to overly high and wishful expectations -- I can definitely recommend this as one of 1988's winners. "Waste Sausage" is still the one to get them as their ideal birthday present, but "Leather Donut" is the followup gift you give them instead of the bunch of flowers or that cup of coffee.

VARIOUS: Mondostereo LP (Tinnitus, US) An Away From The Pulsebeat production, presumably an audio issue -- "This is a two-channel, non-compatible, long-playing record, to be reproduced with a stereo needle and cartridge only." A surprisingly pleasant, poppy and easily-listenable record, with barely a bad track to be found. I was somehow expecting something louder, more abrasive, something that would jump out of your speakers and scar the inside of your skull or something ... I'm not complaining, mind. Faves are B.A.L.L. "Amazon", Jad and David Fair with Daniel Johnston "Ashes On The Ground", Beat Happening "Christmas", Of Cabbages and Kings "Of Service", Boys From Nowhere "Walk A Fine Line" and Bill Beepinbopper "What The World Needs Now Is Love" (sleevenotes for that one: "Go on,

use your imagination"); and Green (no, not the guy from Scritti Politti, strangely enough) getting the honour of doing "Away From The Pulsebeat". A couple of perhaps dubious tracks (ie. Mudhoney "Hate The Police" -- big, big noise ruined by "I hate my mummy" punk lyrics -- and Urgeoverkilldozer's take of "Evil Woman"), but otherwise a highly commendable selection; an excellent compilation you will be proud to own in years to come. Readily available around town, or US\$12 from Art Black, PO Box M1842, Hoboken NJ 07030, US.

VARIOUS: Ugly Things vol 3 LP (Raven) First off, I'm pissed off at being sent an ordinary black-vinyl copy, instead of the fine limited edition snot-green one. The "Ugly Things" series is intended to collect the best noise from Asutralian 60's bands, mostly hard or impossible-to-get stuff (eg. the four previously unreleased tracks on here). Although I don't have a shred of the historical knowledge you might think one would need to review this properly, I can say that I refused to give it up once hearing it, and so you'll have to make do. There isn't a bad track on the album, and a few even fill me with a deep desire to find and buy the source albums (especially the first, "Everlovin' Man" by the Loved Ones, off "Magic Box"). This LP appeals very strongly even to my early-mid-80's sensibilities, so there you go.

WANNABEES: Did I Really Kill Two Of My Friends LP (Gaga Goodies, Finland) This is a very straightforward rock'n'roll record, with good songs, decent lyrics and an excellent sleeve (in my opinion, if no-one else's). When given the thirty-second test (when confronted with a pile of unknown quantities for review, play ten to thirty seconds of each track and see if you want to play more), it compelled me to leave it to run entire without further impedance. It's a good record. Its real problem is the singing, especially the accent. I've never been able to understand why it is that European (yes, Miettinen, Finland is in Europe when you're this far away) bands attempt to sing in English when they don't know the language anything like well enough to be able to. Is it to try for the English-speaking market? (The market's not going to take to something done that badly.) Is it to be "rock'n'roll"? (Pathetic. There is no valid concept of "authentic", only of "good" and "bad".) Is it to be trendy? (Pathetic.) Here the Wannabees have the lyrics OK (thank God), but the voice and accent are so bad that it sounds like a takeoff of European bands that don't know enough English (see above ...). Other than that consideration, it's pretty solid stuff. (PO Box 361, 00121 Helsinki, Finland.)

WET ONES: It's A Premoistened World 12"EP (PolyEster) Reissue. An all-girl band called the Wet Ones. Four songs, nice enough tunes, well-played, well-produced, politely thrashy, a touch gimmicky. Two songs out of four are any good: "Next Summer" (a minor classic that everyone should hear, and the reason I'll be keeping this record) and "We Are The Wet Ones"; and yes, they should have made it a single. "Next Summer" did in fact come out as a single, and I think they should reissue that -- this 12" is really too big and empty to buy as a real record. (330 Brunswick St, Fitzroy 3065)

SUMMER SUNS -- cassette
SMELLY TONGUES -- "Your Mistakes" (off "Pickle")

FEEDTIME -- Shovel LP (great motorcycling songs of the Renaissance)

RABBIT'S WEDDING -- Showtime mini-LP

VARIOUS -- Going To Au Go Go 7"EP

EVEN AS WE SPEAK -- I Won't Have To Think About You 7"

LAUGHING CLOWNS -- Mr Uddich Schmuddich Goes To Town LP

VARIOUS -- Mondostereo LP

BEASTS OF BOURBON -- Sour Mash LP

NO -- Are You Experienced? (off "No")

"The Bottle Man" by Greg Appel

Etc leftovers etc.

A certain species of record has been cropping up with alarming frequency of late: the extra-limited, giveaway-or-otherwise compilation album/EP/single.

The problem is that, despite possibly being on a label of repute, the records themselves are sometimes not that much cop; indeed, one suspects that bands give labels these "exclusive" tracks because they would never use them for a real release. Thus, when those of us who buy records because we like music have a chance at such things, it would be very useful to know if a given record is really worth paying the prices than anal-retentive collectors set.

It has thus been decided that, in the next big issue of Party Fears (December or thereabouts), there will be a survey/review of these things: something to indicate a given collector's item's true position on the aesthetic scale.

Examples: "On The Waterfront" vols 1, 2, 3; "Fuck Or Fuck Off"; "Going To Au Go Go"; all "gig-only" giveaways; all free records with fanzines; etc. etc.

I would be most happy if all the music-fan collectors out there could go through their goodie collections, give them a spin as if new and write a review (or at least a blank opinion) on each of them. Forget all consideration of collectorism -- judge each honestly, and forget the bucks you may have paid for a turkey.

Anything from the last ten or so years is acceptable. Anything from the Boys Next Door/Models giveaway to the present day! No reason to be squeamish about the age of a record.

If you can help, please get your contribution in by November ... preferably before. Thank you.

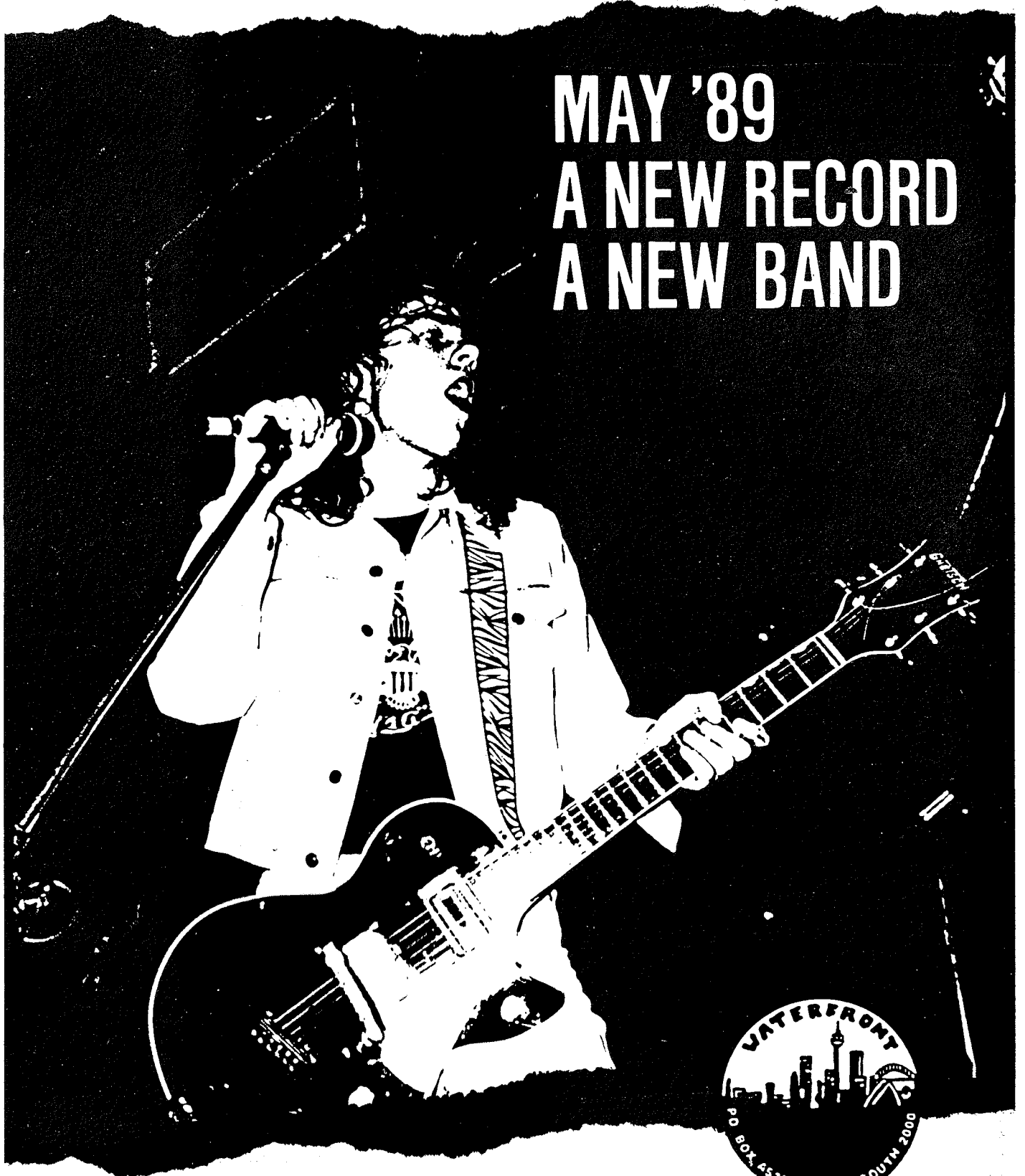
So, what really happened with CREMATOR? Well, around September last year, Russell Hopkinson had an offer to join ... wait for it ... the HARD-ONS (ta-daaah). It seems that Keish da Silva (Hard-Ons drums) had been saying for months that he wanted to quit the band, and so Ray Ahn and Peter Black asked Russell to join -- the plan being for Blackie to sing, and for the band to change its name. Faced with this offer, Cremator let Russell go with their blessings. So Keish finally left and Russell was officially a Hard-On for four days ... until Keish heard of it and, realising that he wasn't indispensable after all, came crawling back and asked to be allowed to rejoin. They let him back in. Russell went back to Cremator with the news ... and they wouldn't let him rejoin, muttering dark words about "a lack of commitment" and suchlike. This led to extreme personal differences ... to the point where Russell, upset because he'd always done every thing he could for the band, proceeded to unbook some Cremator bookings he'd been responsible for (which is why the big hardcore show at the Hellenic Centre in December was cancelled). This drove relations to an all-time low, and Russell and the remainder of Cremator are no longer on speaking terms. Russell spent January moping around, then got an offer to rejoin Vicious Circle, which he accepted. He has now nicked off eastwards. Cremator now consist of Bevan Wilkerson (v+g), Chris Owen (g), Kevin McCrear (b) and no drummer. The above tale was outlined by gossip and the details filled in by Russell, so if any other participants wish to add anything, the address is on page three.

The next issue of Party Fears will, in all likelihood, be that special "review" one I vaguely promised thirty-five pages back. Start sending in your review goodies now. The next big one will be around December. See y'all in a number of months.

"Let me make one thing perfectly clear, Harper: henceforth, all toys in this company will be designed by computer. Is that understood? No others will be considered."

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-- West Australian, 8/12/88

A clean energy flows through some crisp tempo changes, with Tallis' unimposing vocal complementing the honest instrumental work. -- Network, Dec 1988

Sustain stacked on in guitar riffs that Brett Myers probably wouldn't deny having dashed off in earlier days, and just a hint of Dream Syndicate, but this tough little animal has confidence enough to go places alone, and it's a pleasure to be led there. -- RAM

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