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Party Fears

Number Thirteen

FREE

April-May 1991

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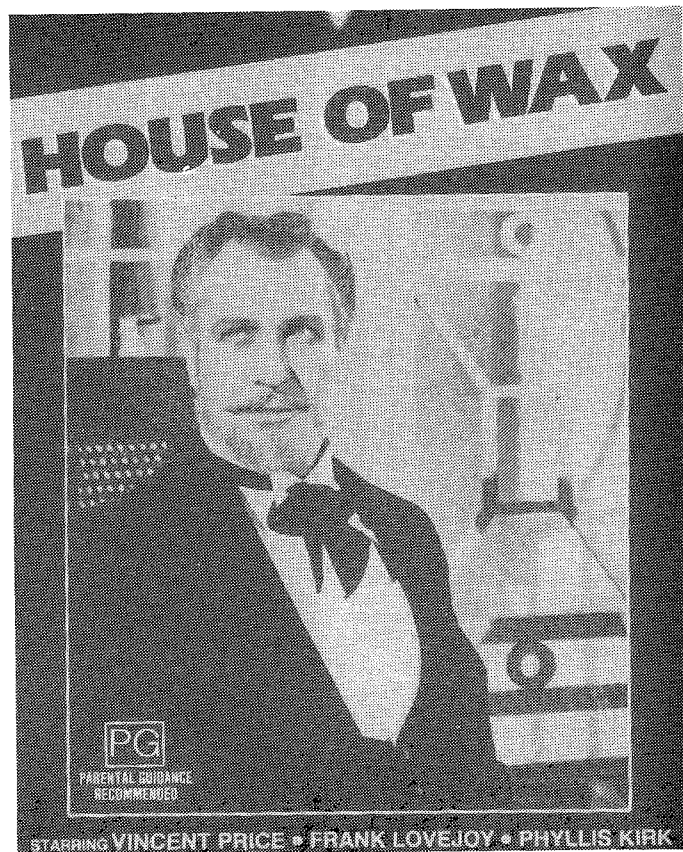
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The Healers.



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As usual, beware of opinion and the difference from fact. No whingeing, now.

• The ACCELERATED MEN have their tape out at last and have their tape-launch at the Shenton Park Hotel at the end of March (Saturday 30th the *Easter Writhing*, as the handbill has it). As well as the Accelerated Men, this one will be one not to miss because A Terminal Posture are actually playing their third-ever gig on the same bill as well. The Faradays will start things off. Be there.

• The BLACK-EYED SUSANS did a JJJ live-to-air on Monday 11th March and you missed it. Aren't you pissed-off now? (Confession: someone called and told me else I would have too. Eternal thanks to Nicky.) Robert Snarski's voice had that pelvic *oomph* that has been missing from every recording of him I've heard, but that was abundantly apparent to all his Perth fans. Like Tom Jones, he's twice the man that you or I will ever be. Touring June or so.

• BLACK SALMON are Guru Ross (g), Neville Hendrix (g), Dr Dave (b), Davo Salmon (v) and Don Benito Garibaldi (d) and have a tape called *Frozen Fish*. (32 Luccombe Way, Karrinyup 6018)

• CHARLOTTE'S WEB have added Cathi Smith on violin (first show being at the Seaview on March 2nd), bringing the orchestra up to seven. A possible deal for the mini-album is cooking. (5 Tuart Trail, Edgewater 6027)

• The CHEVELLES are back from their eastern tour. "Guy got a tattoo on his shoulder in *Kings Cross* one night. It's pretty wimpy — a couple of flowers with a heart thing. We played small venues, it was pretty packed out, people clapped, danced ... five shows in Sydney and Melbourne. There was lots of interest from major labels coming along. Got a fair bit of airplay, too" (Richard). The band has more recording planned and another tour for June or July — "possibly a big one; this was just a quick one." The planned European tour is cooking (looks like early next year) as is licensing. The mini-LP is out and a clip has been done for "Tracie-Lee". (c/o 42 Denis Street, Subiaco 6008)

• CINEMA PRAGUE are back from their national tour — one show in Bunbury, two in Denmark (!) and two in Sydney. "I think that sort of explains how organised we are. But the gigs went well, a really positive crowd. We'll probably go back at the end of this year. We went really well in Denmark 'cos it's full of all these old hippy surfer people and they'd never even heard our sort of music and it just went off. Also, the Denmark Arts Council's gonna give us a thousand dollars to perform our rock opera there when it's done.

"The record is still on the way, there's a couple of songs to mix. It's still going to be a showbag.

"We're entering a big thing with fifteen

other bands each doing their own section of War Of The Worlds.

"I'm setting up a home studio soon, so we'll be putting out loads of things. Rex and I have a studio band called PICTURESQUE doing all sorts of interesting music" — George Kallis. (29 Milson Street, South Perth 6151)

• ANDREW CRAW, ex-WILLA BENOLA, has put out a couple of tapes (in a manner of speaking), *Nine Songs* and *Five Songs* ... "I just give tapes to friends. I've been asked to put 'em in shops, but I just don't want to. There'll be a third tape and then a compilation of the best of all three and that will be sold in the shops. And that'll be my first tape and my last. I'll be doing my first and last gig sometime soon too. I've been in live bands in New Zealand and Victoria and I've been in more bands than you've had hot dinners, but I've never really wanted to write songs and have been pushed into it. This'll be it for me, I can retire now. I'm giving up music to play golf full-time."

Andrew Craw's tip for the top: The Rainyard. "I'd put 'em at three to one to start and it could shorten." (Do not write — visit at the Hyde Park Hotel and play pool with him. He has no hair and grins a lot.)

• CRIMSON BOY are now Vince Valentini alone, Andy Brown having recently left. A new song, "Desolation Angel", has been done for that ever-forthcoming 7". "I've had about fifty hours in the studio and it's a lot harder-hitting now." (9 Rail Street, Balga 6061)

• CŌCŌHLAINNE POWERHEAD have added a second guitarist, Paul Sheriffs (ex-STORM OF PERVERSION, S.D.I., DEATH WOBBLER), his first show being 28th January at the Ozone. The band has decided against adding a vocalist — "Dave and I might do occasional vocals, but we won't be adding another member as yet" (Neil). The band is working on new material — "a lot more technical, a lot more varied. We might introduce percussion. We're also going to get into visual work as well." (352 Lord Street, Highgate 6000)

• The DEADLY NIGHTSHADES are Ross Buncle (b,bv), Ian Young (v,g), Stella Serafino (v,k), Peter Harries (d,bv) and Lisa Jooste (g,violin, k,bv). Lisa was in MARTHA'S VINEYARD a longish while ago and Ian was in SCANT REGARDE and I HEAR AN ARMY. The band played under this name for the first time in March, but played before then as OTHER PEOPLE'S CHILDREN.

• GREG DEAR'S BUTTERFLY COLLECTION is Cliff Kent (b), Neil Preston (g) and Greg Dear (programming). "It's going to have a somewhat floating lineup — get some dancers, DJs, keyboards, go the whole hog ..." (Greg). The band's video is still in production and they're doing demos to send off. The BEAUTIFUL LOSERS are on ice.

The Butterfly Collection toured with A Month Of Sundays a month ago. "Basically me and my tape collection, plus Neil. I did a thirty or forty minute set. It was really good for me to try that out on audiences. I've put a lot of thought in and polished up the show." Greg also did some solo spots. (PO Box 8068, Stirling Street, Perth 6000)

• DOGSTAR is the new name for the PURPLE HEARTS. A single ("Fire/Atoms") has been recorded at Planet with James Hewgill and should be released in a



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few months. Jenine has shifted to acoustic guitar. "The songs are a lot more dance-oriented than before. This is nowhere near folk, the guitar is higher up in the mix. We just wanted to get more energetic; more poppy, I guess. Just a faster set overall." Their first show as Dogstar was March 4th at the Coronado with the Fur Versions. Oh, and Wendal has cut all his hair off. (81 Brookton Highway, Roleystone 6111)

• The FEENDS have replaced Stephen Hird (last show January) with Martin Moon — on guitar. Playing in April. (8 Tandara Place, Wembley Downs 6019)

• Zero Hour is releasing an LP, *Subcutaneous*, of a Perth band I'd never heard of called the HAIRS from four years ago — Aaron Powell (l-g), Paul Van Raitigan (r-g), Mark (d) and others. "I've heard the album, it's a great piece of pop" — Richard Lane. The Chevilles do one of their songs. (PO Box 285, Spit Junction 2088)

• The HEATHENS have done some recording ("Don't Want To Know", "Sleep", "Mad Dreams", "Body Sweat") and are looking for a label. They're also playing in the *War Of The Worlds* remake and have been asked to do the mini-Bindoon show coming up. (8 Tandara Place, Wembley Downs 6019)

• Matt Menera is the new drummer for the band that was KING FIG. "It's basically going to be all new material. We'll see what happens" — Glenn. Looking at recording a single in a couple of months. (1215 Clarence Street, South Perth 6151)

Stop press: late reports have Glenn leaving as well, due to time troubles ... this saga could be never-ending.

• A MONTH OF SUNDAYS have their second single, "Sort It Out/Confused" (correct titles), produced by Dom Mariani and Greg Dear, in the can. The tour went quite well. The band is laying low for a bit, the Butterfly Collection. (PO Box 8068, Stirling Street, Perth 6000)

• The ORCHIDS are Matthew Cheatham (b), Sebastian Craig (g,v), Roland Skender (g) and Michael Gow (d), most songs being written by Sebastian. This is the first band for all concerned. The band has been together for ten months, playing their first show just recently. Due to the plethora of bands with orchids in their names (mostly the English band that has a pile of records on Sarah), they are changing their name to CROWD INVISIBLE. Playing at the Melbourne on March 30th. (15 Jennings Way, Lockridge 6054)

• The PINK FLUFFY BUNNIES are Kev Saunders (g,v), David Wilmot (b,v) and Clayton Chipper (d,v). The band played its last gig in August last year, but is starting up again. "It was just instrumental before, but now we'll all be singing. We might add a singer later ... maybe. I suppose it's a sort of cross between heavy metal and jazz and funk and reggae ... if that's a description. It's hard saying a style, 'cos that sort of limits you straight away. The other two went to the Conservatorium last year" — Clayton. The band is currently getting a new set together and is projected to be up and running in a month or two. (352 Lord Street, Highgate 6000)

• Michael Forster of the RACHELS has moved back to Perth, so the band should be playing a bit more often. Recording a radio demo. (35 Coolgardie Street, Subiaco 6008)

• SUBMISSION are Phillip Paratore, Francis Bellviso and Fred. They have a tape out, *Abrasive Option*, and are working on more. I'd have more detail here, except that I lost the piece of paper with their details on it. Next time, honest.

• The SUMMER SUNS are 'in the studio' and frantically recording the album.

• THROMBUS' double 7" is "Berserkus Maximus/Water/Bum That DJ/Intensive Care/Primary" (all titles correct) and is coming sometime or other. (c/o 26 Karimba Street, Wanneroo 6065)

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a terminal posture

Party Fears 13

Editor/Publisher: David Gerard.

Address: 17 Simper Street, Wembley 6014, Western Australia.

Phone: (09) 387 6578 — **AFTER HOURS**, dammit. Even then, I am rarely in. Leave a message. Even if you're "going to call back," insist on leaving a message. I now have a (choke) job*, so am not in by daytime. And I thus have to do PF after hours, so I'm not in then either. If you really want to catch me first, calling before hours, like around 7:00am-8:00am (Perth time, dammit! Easterners who don't understand time zones have supplied most of my early morning wake up calls for the last year), is an excellent idea.

I do return my calls, honest. Just give me a bloody chance to.

*I'm a mortician. Any more silly questions?

Writers: Larry Wallis, Ross Chisholm, Melissa Jaggard, Samantha, Robert Brockenmouth, Lisa Jooste, Ian Wadley and me.

Photographs: Cover by Michelle Milton, Tony by me, Ziggerants courtesy Garry Williams (lifted from Endzone #5).

Contributions: Are welcomed, but **CHECK WITH ME FIRST!** because then I can tell you how long before it's likely to see print. Space is drastically limited and I edit with an Uzi. Be warned.

Letters: Get a pretty close to instant reply with SASE (or two IRCs for overseas). Others may or may not. Phoning is a good idea. Oh, I forgot.

Distribution: me (most), Robert Brockenmouth (Adelaide), Ian Wadley (Brisbane), David Nichols (Sydney) and David Laing/Shock (Melbourne). Thank you!

Back Issues

#1-#4, #6, #8: not available.

#5 (October '86): Martha's Vineyard, Died Pretty, Errol H. Tout, Citadel Records, Waltons, Blue Ruin, Flamin'

Groovies, Paul Kelly, Gravybillys, A Company Of Angels, Sydney punk. \$1 mail-order, 75¢ distributors.

#7 (October '87): Greg Dear, Stu Spasm history/Lubricated Goat, Rabbit's Wedding, Triffids, White Cross, Lime Spiders, Diddywah Hoodaddys, Kansas City Killers, Pontiac Conspiracy, Caterwaul, Sydney punk, Liverpool. \$2 mail, \$1.20 distributors.

#9 (December '88): Mick Harvey pt 1 (Bad Seeds), Honeys, Triffids family tree, White Cross family tree. Small but perfectly formed. \$1 mail, 72¢ distributors. *Slightly water-soiled PF#9 are still available, free with other back issues or postage.*

#10 (April '89): Kim Salmon (five pages), Neptunes, Widdershins, Kryptonics, Waterfront Records interview and discography, Summer Suns, Rainyard, A Month Of Sundays, Mick Harvey pt 2 (Crime And The City Solution), Purple Hearts, Hunters & Collectors, Sunday's Child, '88 roundup, Peter Hartley philosophy, Waltons/Love Pump family tree, Marigolds/Neptunes family tree. \$2 mail, \$1.44 distributors.

#11 (February '90): Black-Eyed Susans, Celibate Rifles, Ed Kuepper, Rabbit's Wedding (five pages), Martha's Vineyard, Greg Dear and the Beautiful Losers, TISM and Brisbane, fourteen pages of news & reviews. \$2 mail, \$1.44 distributors.

#11 1/2 (November '90): Major come-back issue. News on seventy different Perth bands (I bet you didn't think there were seventy bands in Perth); all the info. Plus zine reviews and why every songwriter should join APRA. Free to mail-order folk when getting back issues, or send postage (\$1 Australia, US\$2 overseas).

Special deal for overseas readers: get the lot above for US\$10 air.

#12 (February '90): Someloves, Charlotte's Web, Chevelles, Crabstick, news and reviews. A freebie, but quite limited so \$1 by post while they last.

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it's your risk and not mine. Hide it well. **Money orders or bank cheques** (Aust. dollars, else a huge chunk goes in exchange) are expensive, but safest. **Personal cheques** are OK in Australia, but will be ignored from elsewhere.

Make everything payable to **DAVID GERARD**.

Deadlines

The deadline for advertising and news is **MONDAY 13th MAY, 1991**. The zine is due at the end of the month.

News after that time will probably make it in (up until about a day or two before the printer, in fact), and you should definitely call and tell of anything you have going.

Ad bookings after that time may well make it in (I'll do my best), but may get held over. (Don't be afraid to ask ... this magazine doesn't run on air.)

Payment up-front for ads helps a lot in getting the cash together for the printer. Please do it.

If outside Perth, please send the artwork and payment. Calling ahead and saying what you've sent is a good idea (a slight booking). If it arrives after the deadline, I'll do my level best to fit it in, but it may get held over. Overseas advertisers: US cash equivalent is fine.

This issue does not contain a whole pile of stuff that should have gone in here (including lots that was promised), due to unbelievable constraints on both time and money. But isn't it great to read a fanzine in which the phrase "next time, honest" actually means something?

Especial last-second thanks: go to Bernard Langham for the use of his Macintosh on the day before the printer. A lifesaver.

This issue is dedicated to Jennifer Evans, just 'cos she is a lovely girl and needs something to cheer her up. Buy her a drink next time you see her.

Subscriptions

Goodness, yes! Subscriptions to Party Fears are **NOW AVAILABLE**. Try the following on for size:

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Dear David,

I've spent three of the last four months out of town, and I haven't exactly felt like going out much of late, so I suppose it seems like as good a time as any to give you a 'brief description of what's been going on in Brisbane recently.' What better place to start than inside my own house?

The **SMALL WORLD EXPERIENCE** are recording an album. With a floating line-up that seems to have mostly floated away, it's **Pat Ridgewell** singing, song-writing and playing all the instruments, including a drum-machine borrowed from the **He Dark Age**. It's one of those highly programmable ones with digital recordings of real drums, but Pat has taken care to make it do a few things drums could not achieve, and, with a little help from myself at the mixdown stage, it doesn't sound like your average '80s drum-machine trying to emulate real drums,' thank God. Apart from that, it's probably the most 'studio' sounding thing Pat or I (both ambient-mic/live recording enthusiasts from way back) have ever produced. And Pat's been using his first ever musical purchases: an old semi-acoustic bass, H-H amp and a tiny red Burns six-string that looks like a toy and sounds like ... Fans will be glad to hear that, for the first time in living memory, Pat has managed to record his voice without mysteriously getting a blocked nose the same day. As well as still sounding, as I once said, like Ed Kuepper singing for the Fall, it is now possible to discern a little Dionne Warwick influence (not to mention a bit of Mike Nesmith creeping in on the guitar).

The **HOLY GHOSTS** were once described as having the ugliest guitars in town. Mind you, whoever said that had no taste. And that was before Pat left with his Burns collection to form **S.W.E.** two years ago, and some bastard stole my bass last Xmas. **Eugene Carcheslo** still has his blue half-moon Yamaha though — the first electric guitar made by that company. It's been a good/bad year for us; for at least six of the last twelve months one of us had been out of town, but when we do actually get together it's like Albert Ayler joins the Swell Maps to play tunes off *Hex Education Hour*. Greg from **Strontium Dog** said I could quote him that we are "the best band in the world while you're standing there," if that means anything. The Holy Ghosts have released a second cassette, *Wounded (Live 18.11.89)*, as yet available only on mail order — the shoppers can wait till Summer.

And yes: **SPILL Mail Order** was finally set up, early this year, ostensibly to let people know about the existence of such musical consumer items as I have mentioned in these first few paragraphs. Tomorrow the World ...

Eugene put out a solo album in March, under the name **DNE**, called *47 Songs Humans Shouldn't Sing*, on which he plays sax, bass, guitar, drums, Casio, found objects, etc., but doesn't sing much. Apparently it's been reviewed in the latest *Option* magazine. **Steven Grainger** (who used to be in the *Closeting* with Eugene) and myself have a recording project that hasn't had much added to it since March. It will be released next year under the name the **EVERYNOW** or **THE DEEP END** or something.

Clare McKenna (of the Holy Ghosts) also has something else up her sleeve; I think she's been talking about a music plus dance extravaganza with **John Hill** (ex-Lammingtons) amongst others.

Clare also might be playing in the **XERO** "only reformation" gig at this year's *Livid Festival*, but I'm not sure. Last I heard, it's **Irena Luckas** (correct spelling) (currently in *Toxic Airborne Event*), **John Willstead** (*Plug Uglies* and occasionally in the most recent lineup of the *Riptides*) and **Lindy Morrison**, with extra guitar by either **Tony Milner** or **Michael O'Connell**.

The **HE DARK AGE** are once again in the curious predicament of one half (**Paul Newsome**) in Brisbane, dividing his time between the Tax Department and his very

own eight track studio, and the other half (**Tony Milner**) living in Sydney once again. The album *The Dog's Breakfast* came out about six months ago, at last, and off he went. While I think of it, the latest **Plug Uglies** record has a few songs on one side dating from when Tony was one of their guitarists, previously available only on the **HDA** compilation cassette *He Package*. The **He Dark Age** scored the support for **Nick Cave & the Bad Seeds** in July. Tony couldn't make it for some reason, so **Darren Brown** (who was in the band for a while last year) and myself (a Milner enthusiast for years) were roped in. And I must say it's fun playing to hundreds of teenagers, many of whom seemed to be as interested in **HDA** as they were in the **Bad Seeds**. Such youthful enthusiasm, it takes me back ... Favourite anecdote from that night: at the 'post-gig party', as advertised, at some trashy nightclub, I chanced to see **Blixa Bargeld** looking on, a little bemused/befuddled, while a bunch of drunks danced with difficulty to an old *Einstürzende Neubauten* song, "Yü Gung". He said something about hardly remembering playing it ...

WONDROUS FAIR have had a topsy turvy year. **Martin Mackerras** (bass, vocals, sax, etc.) left to live in Melbourne, where he has been composing more 'contemporary ensemble' type stuff, and has just formed a band with **Jenny Dixon**, **Julian Harris** and possibly **Richard Hagan** (who left **Wondrous Fair** about three years ago), called **PUPPENSPIEL**. **Michael Bouwmann** (sax, vocals) left for a while but rejoined, and **Jeanette Giffedder** (viola, keyboards) decided it was time to go when her amp was stolen, shortly after **Rod Turpin** (bass player of **Small World Experience**, who replaced **Martin** for a while) left to live in North Queensland for

for want of pigeonholing, an art-noise combo in the vein of *Einstürzende Neubauten*, etc. He has been replaced by two percussionists: **Nigel Wilkin-Smith** (who last year was one of the best DJs on *ZZZ*) on drums and **Dean** somebody on 44 gallon drum. The two guitarists, **Greg Hilliard** and **Andrew Carr**, have a noisy offshoot called **THE NEIL ARMSTRONG EXPERIENCE**, and I think Greg is also working on something with **Steven Ferris** called **WUB FUR**. **Strontium Dog** bass player **Gregor** is in another band called **FUGSLUK**, with **Paula Hackney** and **Jason Bright** (ex-The Slam, Death Of A Nun) ...

... not to be confused with **FUCK-NUCKLE**, which is just one of the many possible (and actual) permutations of a particularly art/noisy bunch, also known as **PLAZIM, HAPPY NOTHINGNESS, GRUNT** (see PF#11), etc. The thing that made me mention **Fucknuckle** is that, being an impromptu party sort of thing, it was a rare treat to see three of these people playing standard rock instruments (**Glenn Norman** on drums, **Peter Faulkner** and **Joe McInfinity** making chopping and scratching with guitars), better in my opinion than most 'standard rock' players ever could. The closest thing to "Rain Rain Rain" by *Epic Soundtracks* and **Jowe Head** (if that means anything to anyone) I've ever heard. For the family tree/history minded: long ago **Glenn** was in a band with **Paul** from **The HDA**, called **PORK**. **Glenn**, **Peter**, **Joe** and a fellow called **Adam Park** were doing lots of radio this year, but they're giving it a break. And they put out a couple of post-fanzine things: *Nervous Habits* and *Fucked Magazine*. You can write to them at **PO Box 57, Fortitude Valley 4006**.

story I'll have to tell some other time. You can write to **John Watermann c/o Nightshift Records, GPO Box 2998, Brisbane 4001**.

TOXIC AIRBORNE EVENT have been playing around a fair bit. They are **Irena Xero** (**Luckas**), **Peter** and **Dave McPherson** and **Michael Elliot**, whose claims to fame are **Xero**, **The Pits** and the **Birds Of Tin** (who turned into **Tinytown**) respectively, though it remains to be seen whether they will be as good as any of those giants of the early '80s were at their best. **TAE** are, however, the only band in Brisbane to enhance the vocals with a 'Dynamite' (\$25 — **Dick Smith's**), sort of a mini loud hailer. Other instruments are mostly synthesizers or some other digital technology. Oh, and **Irena** was in **Trash Of All Nations** for a while and the **Existential Experiment** a few years back, with some people now playing in **Designer Suicide**. **Peter** and **Dave** have done other things over the years, but names of these outfits elude me. **Michael** played in **Grunt** last year, I seem to remember ... speaking of them, I think it's worth mentioning that the abovementioned **Adam Park** was on holidays a few years ago in the UK and went to see **PIL**; **John Lydon** recognized him in the crowd (despite his 'Mr Ordinary' appearance) from when he saw them here and said, "I know you — you're from Australia. Hands up who's from Australia."

The **VALLEY BOYS** are basically **THE STINSONS** with a new singer (**Caroline Stalker** now living in France) and a new name. They are **Chris Battersby** on guitar & vocals, **Alan Riley** (also ex-Riptides, **Tinytown**) on bass, **Ray Pagliano** (ex-Us & The Beat) on drums and **Liz Kazey** (who once appeared on **New Faces!**) singing.

There is a B-52s cover-band in Toowoomba called **ROCK LOBSTER**, apparently.

Another cover-band, more in the vein of "they don't write songs like that any more," was born this year: **THE HOORAY HENRYS**. They sound a bit like they'd be fair competition for Perth's **Black-Eyed Susans**, with songs by **Elvis**, the **Inkspots**, **Bing Crosby**, **P.J. Proby** etc. They also do an old **Dog Fish Cat Bird** song, "Six Months of Summer", which isn't really a cover because **Pat Ridgewell's** their drummer. **Michael Ison** is a truly golden-voiced singer and **Mark Woodley** and **Jason Bright** play the guitars — following sheet music on music stands, of course. When I saw them the other day for the first time since my twelve week holiday, they really looked like has-beens. It was great. And they've added a **Reg Varney** song to their set. Someone asked **Mark** when they were going to learn how to play, presumably in reference to the sheet music, to which he replied, "When hell freezes over." The **Hooray Henrys** actually brought tears to the eyes of an old man working the bar at the **Treasury Hotel**, who told **Michael** after the show that he's got behind him one of the best bands he's seen, and he's seen a few in his time ...

That was in May or June, when we had a venue going for a little while, as we usually do once a year, called the *Liquorice Lounge*, as usual. This time it was a nice change to have it at a pub, until some hanky-panky from another promoter or publican (depending on which rumour you listened to) had the place's entertainment licence taken away, causing the collective momentum to fall flat on its face and think, "Hmmm: much more comfortable." The last two LLs were a party at Pat's, and an acoustic affair at a picnic ground at the base of the cliffs at **Kangaroo Point** — memorable bits: (a) **Michael** of the **H. Henrys** sauntering around crooning to individuals in the 'audience' as though they were sitting around tables at some ritzy nightclub and not a bonfire; and (b) two members of the **Kingaroy** expatriate gang totally pissed on matching flagons of **Invalid Port**, one wearing a fez.

From my rather uninformed vantage point, I get the impression that there are lots of venues as usual, each catering to separate cliques, who sit around telling each other there are no venues around ...

Brisbane in a bottle: proof of life in Hell

a while ... I stood in on bass (and drums for one song) for the last gig as a six-piece, in July. These days it's **Steven Mackerras**, **Deborah Cavallaro**, **Michael Bouwmann** and **Rodney McAllister**. I haven't heard what they sound like, but I did hear them arguing last night over whether they should play a new song, "(Can You Afford) Free Love", when they play live-to-air on *4ZZZ*, in case the humour doesn't translate without the visual medium ...

John Morris (drummer with **SWE** last year) and two-fellow ex-**Ill Will** players, **Paul** and **Warren** (vocals and bass and guitar, respectively) formed **LIQUID-HEAD** in May. They're probably the best young band around, although the last time I saw them **Paul** seemed to have left the band, **John** was singing, and it was a bit un-together. I think it was the first gig with the new singing arrangement (and bass player whose name I know not).

While I think of it (in retrospect, the middle of this year was pretty hectic), also before **Rod** left, there were a few **SWE** shows with myself back in the drum seat, before **Pat** thought it best to play solo. And then there was one impromptu performance at a party with me on bass and **Leo Power** (ex-**Choodikkadikka**) on drums, including a version of "Ruby, Don't Take Your Love To Town". This was on the same night as the debut of **DOG FORBID**: me on guitar and minimal singing, **Deborah Cavallaro** (marimba player from **Wondrous Fair**) on bass and vocals and **Maureen Murphy**, a holidaying Melbournean, on drums. **Leo** drummed for a show or two after her departure.

A different **Leo** (surname?) no longer drums for **STRONTIUM DOG**, who are,

Another good read around town is *Prague Spring* (subtitled "Anarchist Entertainment"), with information on music, art, religion, etc. (i.e. information for 'information addicts' — you know: the *Re/Search* generation). This is put out by a bunch called the **FERAL TRANSMISSIONS SYNDICATE**, who also do a bit of music. (3 *Gibbon Street, New Farm 4005*.) One or two ex-**Trash Of All Nations** people here, including **Guy Katz**, founder/singer/guitarist with a notable **Patti Smith/Tom Verlaine** inflection. Some other ex-**Trash** members are in a band called **FUGITIVE MICROBES** — **Tony Kneipp** and **Kristin** somebody, both singer-guitarists, and bass player **Oskar Dewachter** have teamed up with drummer **Colin Barwick** (ex-**The End, Died Pretty, Ceramic Eggplants**). Incidentally, **Tony Kneipp's** claim to musical infamy — "Pig City" by the **Parameters** — has been covered by **Ups And Downs** (a rap version, no less) on the B-side of their latest single.

(By the way, **F.T.S.** are not to be confused with **FERAL SOUND**, which is what **Keiran Knox** calls his musical side — I have reason to believe he is still at it, though I haven't heard anything on the radio for a few years.)

John Watermann released a new LP about a year ago called *Illusions of Infinite Bliss*. This and the two LPs he released simultaneously about a year before on his own label — *The Dead Calm of Bashing Coca Cola* and *Warmth Is The Fifth Room* — have been released on a CD label in Europe. The man is in his fifties and has been doing 'experimental', 'noise' or whatever-you-call-it music since the 1950s. An interesting fellow, he grew up in Germany and lives in Brisbane, but the full

Comings and goings include: *Talk It Down* — a venue once for "politely political info-tainment," more recently just poetry (i.e. a good place to drink Guinness and ignore poetry ...) and, most recently, mostly bands — is not having a rest over Summer. The *Sacrificial Virgins Club*, which I personally couldn't stand (apart from the ugly name) because there was always this horrendous boom-boom-boom coming up through the floor from a disco downstairs (but nobody else seemed to mind), is no more, so the people who ran it are back to their old tricks at the *Magnet* club. I'm really tired of rooms with terrible acoustics accentuated by archaic PAs, myself, but never mind. Upstairs from the *Magnet* is a new place called the *Bohemian Café* (can you believe that??) — bit of a teen-goth-hippy hangout; poetry nights, acoustic jams ... and, at the *QUI*, another new one called the *B.C. Club*, sort-of-run by members of *Toxic Airborne* Event and *Fugitive Microbes*, apparently ...

There's a new magazine out called *Brisbane Underground Music Scene*, which is interesting, if a little ... dull. I guess it should be congratulated for being a 'free entertainment guide' sort of thing with a difference — put out by Enthusiasts of Rock. The problem here is is none of them seem to be capable of criticism that isn't 'encouraging to the point of being downright crawly', which isn't any more informative than the standard condescending cultural-tinge comments meted out by the established fishwrap. But I suppose a change is as good as a holiday. And they run a venue as well: the *BUMS Bar* at the *Orient Hotel*, where there's also another venue of blues-oriented Rock, run by *Donnie*, the guitarist from the *Howling Moon*dogs, who, funnily enough, play the only live blues I've ever liked.

Their drummer *Coojee* (Steven Timms, ex-heaps of good bands) is also in the occasionally surfacing *LOVS E BLUR*. They've had a horn section for about a year now — at first it was a bit "uh-oh, more conservatorium jazz students who can't play with people," but next time I saw them it was right up to scratch. *Lovs E Blur* are something like *Led Zeppelin* and the *Birthday Party* with a very peculiar woman called *Wendy* on vocals, who, it must be said, has a speaking voice not unlike *Jeannie Little* ... and rumour has it they are spending thousands upon thousands in a 24-track studio at the moment.

I thought I'd see the *DOG CHAIRS* one night in case they were indeed named after an old *Boys Next Door* lyric, and, sure enough, I walked in during their rendition of "Dead Joe", without, sure enough, the subtle nuances of artful songwriting evident in the original. A member of the *Dog Chairs*, a *Mr Bollox*, has written a pretty comprehensive, interesting and informative report on the Brisbane Hardcore scene for *DNA* magazine (#81 if anyone wants to read it), which is available in the record shops here at last. Hell, it's only been around 11 years. It's dated May '90, so, despite my ignorance of most matters hardcore, I'll update it a little: *BLOWHARD* have put out another record (I think), a third, perhaps? ... the *INSANE HOMBRES* have split up ... *Strontium Dog*, as abovementioned, have not split up after all, but seem to be functioning concurrently with their various extracurricular things ... the *MADMEN* (who go so far as to have a *Hüsker Dü* sticker on the guitar), have put out another single, "Tower/End Of This Day" on their own label, *Stone Groove*, with yet another coming our shortly, "Cool Kinda Kid/Walking Through The Village", on a Sydney label, *Vinyl Planet* ... and *ALIEN VIRUS* have a cassette out now.

Bent Records appears to have folded, if anyone gives two hoots.

Some other singles have come out this year, from the *ALOHA PUSSYCATS*, the *VOODAHAS* (since split/moved to London) and the *ZIGGERANTS*. (Most people know what "split" means — typist)

For the record, the *ZIGGERANTS* (who must be congratulated for their huge publicity machine if nothing else) are *Lia* (who seems to be referred to in the 'press'

as *Thalla* these days) on bass, fellow ex-Shrooms person *Greg* on drums, and *Marty* on guitar, who used to be in *Bark* with *Greg* who's now in *Strontium Dog*. Let's we forget?

Mark Gahan left the *Ziggerants* (they still do his songs, I am told) and joined the *SURLY GIRLS* (who've been around for three years, yet I haven't gotten around to seeing them yet ...) a few months back, sharing guitar, bass and vocals with *Sarah*, who describes the band as "radical, nihilist, feminist, atheist, etc. ..." *Nicole* is "guest lead singer" and *Clare* (ex-TB & *The Plague*, *Jiving Gargoyles*) drums, sings, and guitars.

All-girl guitar band *BATSWING SA-LOON* are no more, and the single "Harold and Maude/Split Level World", despite selling out of its initial pressing before a favourable review in *Forced Exposure* #16, will not be re-issued.

Philip Monsieur, Brisbane's answer to *Billy Bragg*, and a pared-down version of his plod-rock band *THE CUTTERS*, are to about to go to the UK for a while, having just put out another record (12" this time) and made a video also.

Talk It Down and someone else who used to be in *Martha's Vineyard*, have hoofed it to Sydney to live after only three months of existence.

(*The Hounds Of Dilemma* played in Perth at the *Seaview* near the end of 1988, with *Anthony Best* of *MV*, someone called *Gilbert* and someone else, and I have photographic proof — ed.)

GOATS IN THE MACHINE have a new song on the radio, "Down in Mexico" or something, and are sounding better than ever. *Patrick Whitman* (ex-Ruby My Dear, *The One That Jumps*, etc.) gets some great ideas occasionally, like plugging *SST Records* till the *Minutemen* came out his ears back when he was a DJ on *ZZZ* '86-ish, and doing a few *Neil Young* covers back when no-one wanted to know (i.e. pre-Dinosaur Jr respectability) (hmm, yes ... I'm waiting for five years down the track, when every indie band the world over suddenly rediscovers *Cold Chisel* — ed) with *The Band Downstairs*, '85-ish. *Patrick* plays distorted guitar and sings, *Eric* plays Spanish guitar, *Jenny* sings lead vocals with a little C'n'W edge, *Steven Stanley* (ex-Act) plays bass, and *Ross McLennan* (also in *Mona Lisa Overdrive*, etc.) drums.

respectively, if you were not aware. I would have preferred more than four songs, but they're just brilliant.

Marko Halstead (Smooth Age, *Pineapples from The Dawn Of Time*, *Dumdums*, etc.) and "Evi" *Graham Lee* (you know ...) were playing as a C'n'W duo earlier this year. I was lucky enough to see them at a pub of which *Steve Miller* is publican, when, lo and behold, said publican got up to sing two songs — what a treat! Now *Marko* and *Graham* have themselves a band, still very much *Country Music*, called the *PARADISE VENDORS* or something, with *Barry Turnbull* (*Cruel Sea*, *Widdershins*, etc.) on bass and *James Hurst* (*Chad's Tree*) on drums.

Andrew Entsch (ex-Shadow Factory) and *Cameron* somebody (ex-Ceramic Eggplant) had a *Laughing Clowns*-esque combo called *TOP* sometime during 1990. *Cameron* is now busking his way around Europe and *Andrew* is playing bass in a band called *KING IDIOT* (a rough jazzy outfit formed out of the remnants of the *Hessian Sax* after the departure of Melbourne artist/filmmaker/musician *Ewan Cameron* to New York City) along with *Jim White* from *Venom P. Stinger*, some people from *Unconscious Collective* and a



Almost forgot: *Wondrous Fair* made yet another video (16mm b/w this time), for "Silence", off the double-LP cassette *Tidy Town*, and I hear they've been showing it on *Rage*. At what time, I wonder.

A new band with *John Rogers* and *Leo Power* (both ex-Choodikkadikka), singer-about-town *Dan Black* and her brother *Tim* on bass, called *MADAM BONES' BROTHEL* ... *John* was *Qld Violin Champion* (or whatever) when he was a teenager, and now he's playin' geetar in a rock'n'roll band, and some brilliant violin ... *Leo* left and has been replaced by a less jazzy drummer ... depending on who you talk to, they are either "fantastic" or "a bit *Fleetwood Mac*."

Another new band is *CUSTARD* (née *CUSTARD GUT*), featuring members of *Who's Gerald?* and *POST NO BILLS* (another one of those old bands who 'resurface' occasionally). I haven't heard it yet, but they have released a single before even playing to the general public. Someone says their singer sounds a bit like *Wendy* from *Lovs E Blur*.

And another new band, the *HOUNDS OF DILEMMA*, featuring one person who used to do solo singer-guitarist spots at

Another new band, sounding like (if you can imagine it) a cross between the *Minutemen* and the *Rolling Stones* (circa '72 ... eek!) is *JOHNSON*, featuring *Tony Moore* (*Dog Fish Cat Bird*, *This Five Minutes*) on singing and guitar, *Greg Gilbert* (also ex-TSM, etc., etc.) on drums and *Kevin Pyers* (ex-Friends Of Terry).

Well, that's all I can think of for now. I suppose I've prattled on a bit, so I'll leave my Sydney and Melbourne holiday stories till next time. But, before I go, a few words on some Bris-expatnates, Melbourne-resident.

Julian Harris, of the aforementioned *Puppenspiel*, is still talking about his "Tijuana Brass meets *ON-U Sound*" project, *COLLAPSE*, with *Ben Richards* on bass ... or maybe I'm the only one talking about it. Till it occurs on stage, it's probably a fair description of his radio show on 3-PBS.

Andrew Wilson (ex-Four Gods, *Frontier Scouts*) finally got his solo ("and associates") record out, *Songs for a Wooden Room*, on *Crash Records*. Musicians include *Steve Miller*, *Robert McComb* and *Nigel Harford*, of the *Moodists*, *Trifids* and *White Cross* and *Ton-Up Pirates*

trumpeter he was in another group with, *Pal God Food*.

Howard Stringer (also ex-Shadow Factory) has been editing a new magazine, *Westinghouse*.

Arthur Protestant celebrated seven years as an office-worker by publishing *Loser Magazine* #5.

NEW WAYER released a cassette album, *Middle Class Man*, and followed up with *Hard Drivin' Beat*, available only by unsolicited mail.

The *GATEKEEPERS* have been recording again — at home, of course. A single will be out shortly, with "Saturday" from the recent sessions and, on the other side, an '84 version of "In This House". The EP "Indoors/Ogre/Silence", released about two years ago, got reviewed in *Forced Exposure* #16 ... a nice review and an intelligent review, oh goody. Oh, Thank you ... driver.

Well, I guess that just about wraps it up ... adios for now.
Ian Wadley, PO Box 1076, Fortitude Valley 4006.

Craig Hallsworth — vocals, guitar
Tony Vespoli — guitar, kazoo
Jim Butterworth — bass
Miles Hitchcock — drums

David and Samantha having a Serious Drink down at the Rosemount Hotel (as immortalised in song by the Bamboos) with Craig one Sunday 6/5/90, plus updates.

"It's the same hotel, though it's a bit different now. They've got carpets down the walls now, they don't have the glare (snigger)."

(Look at the walls) Is this the Guinness centre of Perth or something?

"In the old days, the Rosemount that I wrote about, these Macedonians ran the place and a lot of Macedonians used to drink here. I used to know the people that ran the bar. And it was good, we'd get free drinks — they'd close the bar up at night and we'd stay here all night drinking, helping ourselves. There were some great people around. Old drunks that used to live next door to us, 'cos we used to live down the road. They've died since then. But now it's got a born-again Irish kind of flavour to the place."

Let's start back in the mists of time. The last Bamboos show, 31st October 1987 at the Shents.

"That was actually the second last. The last was in Mandurah or Rockingham, a couple of days after. Rockingham, I think, to about thirty people. We played 'Riders On The Storm', which we'd never ever played before, not even jamming or anything, and it worked out really well."

"We didn't really know at the time that was going to be our last gig, though we knew Rusty (Russell Hopkinson) was leaving. Then Rusty went off to Cremator and Greg (Hitchcock) went off to the Neptunes, and both ended up in the Kryptonics as well."

Did you consider finding replacements?

"No. Nobody could face the idea of getting another drummer and rehearsing the set again, so I never thought about it. And it was only a few months afterwards that we realised that we hadn't been playing a lot. 'Oh well, it looks like there's no band any more.'"

What's Mark Gelmi doing now?

"He's a very successful young man, Mark, he's got Backline stage hire and he makes his own speaker cabinets, which I'm told are pretty good. He seems to be making a lot of money. Wears nice expensive clothes, is pretty clean-cut. He's studying things and taking acting lessons. He's a renaissance man with a stage hire."

"I don't know if he'll be doing any music. He's talking about getting a band together, but I don't know if he really has the time."

After the Bamboos finished, what did you do during 1988?

"Well, I came down here a bit (laughs). I just didn't think about anything, really. I read a lot of books and stuff."

"The Bamboos did four tours over east and then came back and played the same places here it was uninspiring, you know, it was pretty boring. So I didn't really care for it and was inclined to forget about it. I never thought about getting another band together. I thought that I probably would one day, but until then I didn't want to have to think about it."

A holiday of sorts?

"Yeah. Yeah. I'm glad. I mean, it's different now. I think I've got a much better attitude towards it, I can live with it. More flexible music, too."

What brought you back out of your shell, got you back off holiday and made you realise it was time to start work again?

"Actually, you know what it was? I can tell you the honest truth: it was Noiseworks. (choking laughter all round) I happened to hear Noiseworks on the radio, and I thought, 'this is tragic, this is terrible,' and the idea came into my head to go and play again."

"It's a long process getting a band together. Gelmi and I were going to do something, but he backed out after a while. Then I met Tony Vespoli and we talked a bit, drank a bit and decided to see if we could get a band together."

"Tony was in Jerry-Anne's Plan. Before that he was in Melbourne for a while in a few bands with his brother — one band called Booboo, which apparently was pretty interesting. Jerry-Anne's Plan was a rock band, but, as far as I can gather, Booboo was a fairly weird experience, and that's the side of Tony I can imagine."

"He's got a fairly unique approach to playing the guitar. In the studio, we were putting down some solos and he was sitting in the back room carefully working out these solo parts. So he goes in, Norbert says 'Righto, ready, go for a take' and it was just out the window, he just started making noise and forgot the whole thing and made this big racket. Man, that was it, we used that one."

Live, sometimes he plays a solo which fits in really well, sometimes he plays something which doesn't fit at all and sounds like it belongs to another song entirely and sometimes he just stands in front of the amp making feedback and noise.

"Yeah. When we're rehearsing and working out a song ... we used to rehearse really loudly, and I really don't know how we worked the songs out. We couldn't hear each other. So I don't know if the way he plays was born out of that."

"Now we know what we're doing a bit more, but he's sort of against working out anything and using it over and over."

Has that got anything to do with why Healers songs are so long?

"Probably. In the future we probably won't be writing such long songs. We'll write more concisely. Directly."

"I don't know how it comes across live — I can't see it — but some of the songs on the album are pretty long. But I don't think they're overly long."

How did you get Jim and Miles?

"Tony and I hired a rehearsal room and advertised for a drummer. We got some pretty weird calls. Tony knew Jim from Jerry-Anne's Plan, so we got Jim down and one guy to play drums, and it didn't really work. So Jim got Miles, who he played with in the Threads. So the four of us started jamming on Saturday afternoons, around November '88. It was just really casual, something to do. A bit of noise."

"We found that we had a lot of things to work on; we had ideas and Saturday afternoon wasn't enough to do them in, so we started rehearsing more often. Eventually we had a bunch of songs that we wanted to play live, so we did that Beasts of Bourbon support (7/11/89) as our first gig."

What about those guitar-duo shows you did with Amanda Gibbons at the Seaview?

"Those were fun. Darryl Edwards just rang me up and asked if I wanted to play. Some people were saying that it would be a good idea if ... Some people were trying to kick my arse, basically, and saying, 'why don't you play, why don't you go and do this ...'"

"I liked the idea of it, and I might do it again. I like just playing by myself, or with somebody else singing harmonies or whatever. But by that stage I was thinking about getting a band together and concentrated on that."

January 1989, and the Healers played their first show as Joe Christmas and their second as the Red Healers.

"Yep. I really liked Joe Christmas as a name, but no-one else did. Red Healers, I dunno, we just got this feeling that Healers would do. It's a terrible thing, trying to name a band."

OK. You were playing all through 1989 and gathered fans and fans and fans.

"And lost teeth."

Yeah, how did you lose your front teeth?

"Michael Dwyer (X-Press) wanted to make up a wild story about it. The true story is probably wild enough."

"See, my teeth were false teeth that were meant to be permanent. They were bridged. I paid a lot of money years



ago to get them done and I didn't expect, you know ... Shane MacGowan and I, we've got nothing against any kind of teeth. As long as they don't cause you pain or cost you money."

"We were doing a gig at the Fitzgerald and we were just playing a song. Try saying the sound 'f' — there's a pressure there. I was singing and went to say something, obviously screaming or something, and they just went BANG and shot out of my mouth. I caught a fleeting glimpse in the light, and so the last I saw of them was in mid-air for a second."

"Then I was in shock. I stopped playing. The band was still playing, nobody knew what was going on. I put my guitar down and just stood there going, (indicates probing upper gum to see what's gone) 'what's actually happened here?' I got off the stage and was looking around on the floor. The band was still playing and everyone was watching."

"I mean, it was spooky. Maybe it was a ghost or something, or maybe a girl found them in her hair the next morning, but they were nowhere to be found."

"Leslie (indicates barmaid) was there. She's the girlfriend of Tony Harrison, who did the photographs for the back of the Dark Country EP."

And Michael's supposed to make up something better than that, is he? What was the song?

"'Giants', which we don't do any more. (First B-side of 'Wildfire'.) But not because of that."

"I made some token effort to get some more, to make some arrangements teeth-wise at the local dental clinic, but I just grew used to it and don't care any more. I can talk OK, it doesn't matter singing-wise. My mother doesn't like it at all."

When did the Healers start chasing record companies?

"Well, first of all, we've been really fortunate with some people that we've known, and one of them is Norbert Roth (ABC). His idea was that we come in and record for the JJJ album, but he gave us some time to do whatever we wanted to do. So without that, we wouldn't have gotten around to having anything to send to a record company."

"Once we had them, we thought we'd like to put them out. We sent a few cassettes off to different companies, but if they hadn't been interested we would have put out a cassette ourselves."

"It was a long process, but eventually Survival decided to do it. The single is 'Wildfire' and the B-side is 'Every Time I Die', the tango. It's got a really rude kazoo solo on

it from Tony. It's got background noises like a party, like it's recorded live or something. The idea we had was the band that was playing when the Titanic went down. If we ever did a film clip, we'd dress up as a cabaret band. The A-side is going to be on the album, though the B-side won't be."

"The cover of the single is a burnt-out wreck of a truck with a fire in the background, and the back cover is a picture of a fire in a sex shop called Lovers and these three firemen standing out the front. We went down to the fire brigade and got some photos. They were very accommodating. They gave us a bunch of photos with fires and firemen and all this kind of stuff."

"Miles does most of the management stuff, he does a pretty good job. We don't mind that he chucks a tantrum now and then, y'know, it's OK. 'I'm not yer mother! You do it!' He's a Rob Hirst, he definitely is."

"I don't know if there's any kind of concept behind our record sleeves. The single cover's funny."

"We did the album live, a lot of overdubs, but the bass, drums and rhythm guitar are basically live. Tony put a heap of guitars on it — some songs have six guitar tracks on them. Norbert's right into that. Norbert's great. Priceless. It still sounds pretty live, but it's got texture and colour and things are emphasised that should be emphasised. More light and shade. We've got a really slow song in there with keyboards by Lorne."

Yeah, whatever's happened to Lorne Clements lately? (Lorne frequently jumps up and take over Craig's guitar, leaving him free to sing, or plays keyboard.)

"That was amazing. This guy, we noticed him sitting down the front of our shows, and he came back to a party and said that he knew how to play our songs, so one night somebody gave him a guitar and he played on three or four songs."

"He did that for a few gigs and said, 'I don't think I should really play guitar,' then we found out he could play keyboards and he knew the songs on keyboards as well. We didn't rehearse or anything, he just knows how they go; you don't have to say, 'do this, do that,' he knows what's going on. It's good."

"It's funny, he blew Tony out. Tony was trying to play his guitar and Lorne's looking at him, and Tony's going, 'what's the matter?' and Lorne says, 'I think your E string's a bit flat.' Tony tries it, and it is too. Lorne's a good player."

"There are problems doing gigs with us. He's got a Hammond organ with a Leslie speaker, and they both weigh four tons. Norbert just said, 'forget it!' A Leslie is a rotating speaker, and recording it ... We just set up a synthesizer, it's only this big (quite small), and pushed the button for the sampled real sound."

"On one song, 'That's The Way Charlie Goes', there's a sound on it called 'St. Helen', which is supposed to sound like a volcano. Live, we just make twenty seconds of noise on the drums, but in the studio it's got this Mount St. Helen volcano, I'm talking Charlie Manson, a little nursery rhyme, feedback and noises, and it just drifts along. It's nice."

"It's going to be interesting after this album, because we've used just about everything we've got songwise for all these records, and I'm looking forward to actually getting it all out and finished so we can start writing some new ones."

"I'd like to make the songs shorter. I'd like an album with twenty songs on it in different styles. I'd like to do a blues or jazz thing that would last thirty seconds or a minute or something, in some way that they can flow into each other."

"There's a lot you can do with bass, drums, guitars and a couple of singers, and I think you might as well try to be interesting, rather than cop out and try to write a song that sounds like something you think people might want to dance to or drink to or something — music to go into a grotty venue and stand on stage and play it to people. I don't really think of music like that."

Who are your favourite authors?

"I like Dostoevsky. I don't pretend to understand the whole ... I read *The Brothers Karamazov*, and when you read a book like that ... it's a huge work. It's very involved. To sit down and absorb it and think about and understand the whole thing, I mean, really."

"I'm reading Carson McCulloch's *The Heart Is A Lonely Hunter* at the moment, and I've been trying to read more female authors. A bit of Sylvia Plath, very depressing. But, y'know."

"I like Bukowski and Henry Miller. I dunno how sound their ideology, their thoughts, are, but they're just people, they're trying to say something."

Have you actually studied any of this as such?

"Nah ... in that time between bands, I started reading. I got interested in Dostoevsky and got nearly all his books. And Miller, who writes a lot about other writers. There's a lot of interesting things that I hadn't thought about before. So I spent a lot of time mucking around with that. It's interesting to know what somebody else has to say if they can say it well. So I watch SBS, yeah."

Craig's a cultured dude. Do you buy records at all?

"I'd like to, but either I've got no money or, now I'm working, I don't have time to go into record shops. I used to read music magazines and know what was going on to a certain extent, but it just seemed a whole lot of bullshit you had to go through to get to the things you like."

"I'll pick up any magazine and read it all, I don't care what it's about, I'll read about anybody. It's amazing. If there's a bit of scrap paper on the street, I'll stop and pick it

up and read it. Who knows what's on it? I've read some weird things like that."

Did you go to university at all?

"No, I went to tech school. Did metal construction. Part of my trade. My trade is actually first-class welder, but I haven't done that since I left the job about six years ago. Of course, you can't make money playing in a rock'n'roll band."

(tape loss, then a quick recovery of sorts)

You started in Collie and did a heavy-metal band called Chase, with Stubby Chitty on drums, Mark Gelmi on bass and vocals and yourself on guitar.

"Just a three-piece doing versions of 'Man On The Silver Mountain' ... we actually had our own compositions, sort of instrumental heavy metal things. I've got tapes of them and occasionally put one on for a laugh ... they're all worked out and played pretty well, but they were pretty immature heavy metal clichés. I dunno, if you went into the local pub in Collie on a Sunday afternoon, you couldn't ask for better. It was a pretty weird environment."

What's Collie like?

"I lived there for the first nineteen years of my life. I'm twenty-six now. I would probably have ... I mean, fish out of water or what? I didn't really relate to anything much that was going on there at all. I'd probably have left a lot earlier, except that I had an apprenticeship in the coal mine, so I worked there for four years and couldn't leave until I finished that."

"When I finished, the Bamboos all moved to Perth — Tony the drummer, Roger the guitarist, Mark and I, my brother Gary who used to do front-of-house, Kelvin who did foldback, Gussy who did stage and Mick who did lights. Eight of us. That was one thing we always had until the disintegration that set in after the second tour, when Shakir left in the middle of the tour — we were all together before that."

"We were pretty lucky, we were pretty spoilt as musicians having a big PA and a four-man road crew. I never had to do anything but go to the gig, put my guitar on, walk on, play and go off."

And that's Rock'n'Roll Heaven, and that's why you let Miles take care of the management.

"I really don't like lugging quad boxes around, but the rest of the thing, I don't mind tuning my guitar any more. I can do that. Changing my own strings, I don't mind."

Didn't you have some other name in the beginning, before being called the Bamboos?

"You're ruthless! For a while we were called Loose Az, and we had a whole bunch of songs we'd written in Collie. We came to Perth and started playing these songs, and I quickly realised that I didn't want to play those songs. At that stage I used to like the elements of things that ... the Johnnys, actually, though I reckon the Bamboos were much better than the Johnnys, but I liked elements of what they were doing. I like country music, anyway. The Bamboos were a little bit country, but with loud guitars."

"Lyrically ... I wouldn't sing a song about a gun any more. I wouldn't sing a song about drunk driving any more. All death and things like that. Not in that way, anyway."

What do you think of the Bamboos in retrospect, all up?

"If you wanted to go and see a band in a pub, we were probably OK sometimes as a band. We did some good shows, we did some average shows. But we were just an average band that played in a pub. I don't know what you think of that last single ..." *(PF#11, Healers review)*

I take that back! I was wrong! I take it back in print!

"I thought that single (*With Which To Love You/Winded*) was OK, I'm glad that got out. By the time that was coming out, everything was just about finished; just after that was when Rusty said he was going to leave."

What do you think of the Bamboos' records?

"I wouldn't listen to them. I'm not interested in them, really. When you said you wanted to ask about this stuff, I had to think about it, 'cos I haven't thought about it in ages — could I remember it? What can you say? It's past. I've got my own impressions of it, but not any more than that."

It really sounds like your songwriting's progressed — the first Bamboos album had good, simple songs and the mini-album and second single were trying to do better and more developed songs, and now the Healers have more complicated stuff that still has conceptual unity ... which is how you can do six-minute songs.

"Yeah, I dunno, because I don't write exclusively in the Healers; we all write the songs. There are songs that I've written and the band has taken and made happen, and then there are other songs that all of us have jammed on. I do all the lyrics, or change theirs to suit me, 'cos I have to sing them. They don't mind that. Plus I put more time into that, so it's just natural."

How do you write songs?

"Well ... it's a mystery to me. I don't really think of myself as a songwriter. When I was playing those acoustic shows, I would have liked to have been able to stand up there and play some of my own songs, but that's what made me think that I don't really consider myself a songwriter. I haven't really got any songs of my own that I'd want to stand up there on my own and play to people. In a band, of course, it's different — they're rock songs, to be played with drums and bass and guitar and everything through PA systems."

"So, I dunno, songwriting ... I normally write words first, which seems to be the reverse of how other people do it. Then I pick up the guitar, put the tape on and start

playing, and whatever comes out, comes out. You can't sit down and write a chord progression, they've all been made up and done a million times by everybody. I listen to that, and there might be a part there I want to keep, so I go from there."

"It's plucked out of the air. Music sort of plays through my head and forms itself there. I don't really need to play a guitar to write a song."

How's the Healers going as a unit, as a bunch of people?

"Good. Yeah, we get along really well. Things seem to be starting to happen just having a record out and having more records coming ... playing ... it's good. It still just feels the same as when we started, except ... things are happening ... I don't know what I'm trying to say. It just feels fresh and new and there's life in it."

"I've thought that ... not that we need another member, but if we did I'd like it to be a female, just because females are fifty percent of the world. Having a female perspective or input would be more wholesome. I'm all for girls. I think it's sad when you find a woman that accepts ... shit. Accepts that men do what they do to women, and thinks that a woman's supposed to take that."

You really look like a together band, an actual unit.

"Yeah, it feels like it. I mean, it's a band. I don't want to make it sound like anything extraordinary, special or anything, but it feels special to us. I think we have a pretty healthy attitude towards it. We take the music that we play seriously, but we aren't interested in anything else that goes along with being in a band. We're not kids that want to go out and play in a band and be stars and have big parties and all that kind of stuff."



Have you ever played to completely alien audiences that have never heard of you and that you've had to get it across to?

"I suppose it must have been like that when we started. We never bothered about it. I remember one gig at the Shenton Park with a few other bands; we were after Purple Hearts and before Month of Sandys, and the people there were just like ... I don't think they knew what was going on, really. We were playing pretty hard and loud and fast and screaming a lot. I dunno, I think they sorta liked it, but they didn't know what to do. They were just sitting there."

"Last night (*Swan Inne, Saturday 5/5/90*) was really strange. There was no response even to the band that was on before us, Gamma Gamma (*now Saturn Crisis — ed*). People seemed to be getting into it, then the song would finish and they wouldn't respond in any way."

"The singer in Gamma Gamma, John Phatouros, used to be the singer in Jerry-Anne's Plan. He actually co-wrote 'Wildfire'. That was a Jerry-Anne's Plan song which we changed quite a bit. Gamma Gamma are OK. They play a lot of covers. I think John is an interesting and talented guy. I think he should write more songs."

"It was Kafkaesque. Hardly anyone showed up. It's just a weird place. The people that run the place ... It's pretty rare to go and play at a venue and the guy comes out, approaches you and asks, 'when do you want your drink rider, do you want it now, this is what you get ...' Things like that."

You mean, they treat bands like humans?

"Yeah. They bring out your poster for you to autograph and they hang it up. The guy there has posters on his wall somewhere of every band that's played there. But in the state we were in, it was all a bit much to handle. We got away with it, though."

"It was good. Kym (*Goodlet*) loaded a whole PA in

there. I thought it was going to blow the place to pieces. We were pretty loud."

You don't need a huge PA in a room that size.

"You'd be surprised. Kym loaded this PA in and it sounded great. Wasn't too loud, you could hear everything, hear the kick-drum, hear the vocals. The mix was a full sound and it wasn't blurry."

Who did those stage props? (*Big pseudo-stone things used on the 'Dark Country' shows.*)

"The guy that did lights for us at the Centre Rock. I still haven't really met him. It's all his own idea, he just turned up with all this stuff and we just gave him free rein."

That was such a good show on Friday. It had such a good atmosphere.

"Yeah, I was really impressed. I'm glad we got together and played fairly sensibly and actually didn't play one cover until the encore, which is good 'cos sometimes we get carried away. We've got songs of our own and I'm glad we got up there and played them well. We can do that or we can do the other thing and just be totally ridiculous."

It's good when you can do both at once. That's what I like about the Healers: they're a really good band with a sense of humour, and don't mind being dickheads. I really dug Tony's pink fluffy jumper.

"He only wore that, it wasn't anything that was planned."

Exactly!

"He was meant to ring Nola (*his girlfriend*) and tell her to bring a shirt down, and she didn't; and he had a Divynyls shirt on he didn't want everyone to see, so he wore his jumper all night. It was just fortuitous. It's great, he wore the same thing last night. I mean, he stank a bit, but ..."

A potential band uniform?

"We talked about clothes and decided it was useless to try to work anything out. We just turn up in whatever we turn up in. Sometimes Jim will turn up in flares and platforms or something and we have a good laugh. Whatever mood somebody's in."

How are the records doing outside Perth?

"I wouldn't have a clue. The EP was listed in the *Juke New Releases* as 'Black Country'. Great."

Do you think the EP will do anything outside Perth?

"I can't imagine why it should. I don't know why anyone would buy it unless they were already interested. I think it's all right. It's just live to two-track; obviously, it could all be done better. But it's OK. It's got a good cover. One of the songs on the EP is going to be on the album."

What was the song you did on Friday with the really fast spoken bit on the end of it?

"The song was 'Goodbye Joe'. The words are from Dante's *Inferno*. It was what's supposed to be written above the gates of Hell. I dunno, he's seen it, I'll take his word for it. I also quote Dylan Thomas: 'Do not go gently into that dark night.'"

"I took the lyrics of the middle section, the quiet part, from a Hoyt Axton song. I wanted to actually do the whole song, but I just used that bit. Hoyt Axton is the guy that wrote 'Greenback Dollar', and his mother, Mary Axton, wrote 'Heartbreak Hotel'. I've got one of his albums, he's really good. You've all seen *Gremlins*? The father, the fat guy that brings the gremlin home, that's Hoyt Axton. Yeah, he's gone up in the world."

(conversation turns to John Cook)

"Actually, when we were putting the Healers together, I had a jam with John. He was funny. We were playing 'Blood', which is on the album, and he was playing it all on the top E string. Up and down twelve frets. Hmm. Unfamiliar riffs."

So, Craig, why did you grow a beard?

"Tell you what, I haven't got time to shave."

People have started calling you 'Jesus Hallsworth'.

"I've been called that before. I had long hair and a beard for a while when I was seventeen. Then, for some reason, I started listening to the Jam's *Dig The New Breed* live album. Thought that was good, it was really loud. I don't know anything about the politics, I don't know anything about mods, but I cut all my hair off short and shaved."

"Shaving's just boring, I haven't got time for it. Not that I particularly want to have a beard as such — I don't particularly want to have anything. What do you do, what do you do to make yourself look like you want to look? I can't do that."

Why do you do the Elton John songs?

"I really like our version of 'Candle In The Wind'. One night we were playing at the Fitzgerald and Tony wasn't going to be there, so we thought we'd learn a few songs. We learnt 'Daniel' and a few other ones, and 'Daniel' sort of stuck. People at the Fitzgerald, 'Daniel' was what they came to see."

They do now. Elton just hasn't got it.

"We were playing at the Centre Rock when he was playing the Entertainment Centre. We tried to get a message to him. It's ridiculous to think you could try to get Elton John to come down to your gig, but we were gonna try it anyway. I mean, what can you do?"

Part two of this epic will appear next issue. Read the full story of the tour, a track-by-track of the album and the truth about the JJJ interview with Ian "Yapping Moron" Rogerson ...

Rickenbacker's Revenge

The Perth music scene of the mid to late 80's was in the highly unusual position of having 3 ongoing record labels (Easter, Monkey, Cherrytop) that were committed to recording and releasing original music and also having groups that were equally determined and committed to moving beyond the myopic pub circuit. Despite the ongoing problems of getting records pressed in Sydney or Melbourne it is these groups and individuals that continue to have an understated influence on the development of music in this city. The moves to stamp out vinyl have compounded the problems for such groups. However, this has been partially circumvented by resorting to cassette releases which caters to the Perth market, but restricts the opportunities in regards to the eastern states. Rather than me trying to describe or label any of the music in this tree, go have a listen!

ROYAL FAMILY jan 84 - may 84

JEFF LOWE (g+v) CAVAN MCCANN (g) AIDAN D'ADEHMAR (dms) MARK CODDINGTON (b)

FLOCK OF QUOKKAS CARETAKERS

The **ROYAL FAMILY** was the first group for most of the people involved except Aidan who had been in a couple of groups prior, most notably **THE TENANTS** in which he played guitar and which also included Peter Grandison and Russell Wilson. The **ROYAL FAMILY** split after an on stage altercation.

RUSSIANS #1 aug 84 - may 85

DARRYL EDWARDS (dms) RICHARD GALLI (b+k) JEFF LOWE (g+v)

RUSSIANS #2 may 85 - apr 86

DARRYL EDWARDS (dms) RICHARD GALLI (b+k) JEFF LOWE (g+v) TIM UNDERWOOD (g)

MOMENT

Jeff Lowe apparently decided to put another group together as soon as the **ROYAL FAMILY** split, feeling that unless he did so he would quit music. He teamed up with Darryl from **THE BUTTERFLIES** and they spent three months before finding Richard (ex **GATECRASHERS**). Spent a further two months rehearsing before they started gigging in October 1984. This line-up released a cassette "Rude Awakening".

ILL WIND nov 86 - mar 87

GARY JENNINGS (g) WILL AKERS (b+v) CRAIG CHISHOLM (g+v) FELICITY DEAR (dms+v)

After sort of drifting out of **CHARLOTTE'S WEB** Will helped put together the **SELF RIGHTEOUS BROS.** who had a couple of line-ups. Gary was in the second one.

Prior to **ILL WIND** all four members had been in a number of groups, most notably Craig and Flick in the **HOLY ROLLERS** and Will in the **TRIFFIDS**. See the **TRIFFIDS/HOLY ROLLERS** tree for further details (P.F. #9). Despite a promising line-up **ILL WIND** never really got going, perhaps because they didn't really have a consistent songwriter which was going to make it hard going on the original scene.

I HEAR AN ARMY #1 jan 86 - nov 86

ANDREW YATES (dms) IAN YOUNG (g+v) DAVE RICHARDSON (b) LAURIE MANSELL (g)

I HEAR AN ARMY #2 nov 86 - aug 87

IAN YOUNG (g+v) DAVE RICHARDSON (b) NICK DILENA (dms) LAURIE MANSELL (g)

TORA TORA

I HEAR AN ARMY actually started getting together late 1985 as a trio with Ian (ex **SCANTE REGARDE**), Dave (ex **MANIC D** and **DANCE FARM**), and Laurie who had only played with some party bands, plus a trusty drum machine. Finally added Andrew as ex **SCANTE REGARDE** and got going. Giggled around for some time but just never seemed to go up the ladder. Since they split Dave Richardson seems to have gone to ground. While Ian Young has apparently got a new band happening with Lisa Jooste (ex **MARTHAS VINEYARD**).

Thanks go out to the following for info, help and support: Ian Freeman, Jeff Baker, Gil Bradley, Glenn Tonnesen, Graham Hope, Pascal Bartolone, Laurie Mansel, Flick Dear, Lucy Brooks-Kenworthy, Chad Hedley, Jeff Lowe, Pat Monaghan and David Gerard.

Special thanks to Sioux for the typesetting. Stitched together by Ross Chisholm, during January/February 1991 for Undercover of Confusion Productions. For "The Pixie".

CHARLOTTE'S WEB have recently recorded a mini album produced by Dom Mariani and are currently looking for a deal.

For a pretty good overall picture and story of **CHARLOTTE'S WEB** consult David Gerard's interview (P.F. #12). Here's the abridged version: after releasing their first single they toured over east during December 1986/January 1987 and split while on tour. At this point Jeff Lowe went into the studios with some friends and recorded "Servant Of Your Lair", which later surfaced on the "Farewell Hometown Kiss" album. He then came back to Perth and was approached by Will, Craig and Flick to get **CHARLOTTE'S WEB** together again. Line-up #3 released the "Flies in the Face Of" cassette. This line-up also has two songs on the "Out of the Woodwork" cassette. Sandra Morgan played keyboards occasionally. Craig Chisholm only played one gig with line-up #4 before being replaced by Laurie Mansell. Line-up #7 played for a month before Mark Rettig joined.

The **HOMECOMING** was basically the first group for all of them except Cliff who had played with **HAREM SCAREM** in Melbourne before deciding to return to Perth. Mandy had jammed/rehearsed with an early line-up of **RABBITS WEDDING**. Ian Freeman's stay was relatively brief. He came into the group in August 1985 but was offered the gig in the **PEPPERMINT DROPS** soon after. **HOMECOMING #4** appears on "The Altic Tapes" cassette.

HOMECOMING #1 apr 85 - may 85

CLIFF BOOTH (dms) KEVIN PLUNKETT (v) MANDY HAINES (b+v) GIL BRADLEY (g+v)

GRINNING SOULS

HOMECOMING #2 may 85 - aug 85

KEVIN PLUNKETT (v) MANDY HAINES (b+v) GIL BRADLEY (g+v) JOHN DAVIE (dms) IAN FREEMAN (v)

ALBERT HALL

The **RUSSIANS #2** appear on the "Perfect Travelling Companion" cassette as do the first line-up of the **PEPPERMINT DROPS**.

CHARLOTTE'S WEB #1 apr 86 - jan 87

JEFF LOWE (g+v) TIM UNDERWOOD (g+v) GRETTA LITTLE (b) CHAD HEDLEY (dms)

The **NORTHERN LIGHTS** was put together soon after Tim and Gretta arrived back in Perth after **CHARLOTTE'S WEB** split. Chad rehearsed with them but only played live with them sporadically. Lucy had played in a rehearsal only band called the **ODDFELLOWS** which also included Annie Wilson of the **HOMECOMING**. Lack of space prevents a full disclosure of this dubious project.

NORTHERN LIGHTS started as a trio before adding John Bannister. Despite splitting in December 1987 they released a cassette "Trouble Understanding" and reformed for a one-off in February 1988 to plug it. The line-up for that gig was Tim, Gretta, Lucy, John and helped out by Chad Hedley (d), Dave Cohen (b) and Danny Gunzburg (g), both on loan from **CRAZY JANE AND THE BISHOPS**. After the **NORTHERN LIGHTS** split Tim went overseas, while Gretta and Lucy both departed from the live music scene. John Bannister also played concurrently with the **VENUS GIRL TRAPS** and **THE FAT** while in **CHARLOTTE'S WEB**.

NORTHERN LIGHTS mar - dec 87

JOHN BANNISTER (tp) TIM UNDERWOOD (g+v) GRETTA LITTLE (b+v) LUCY BROOKES-KENWORTHY (v)

CHARLOTTE'S WEB #2 mar 87 - sep 87

WILL AKERS (b+v) CRAIG CHISHOLM (g+v) FELICITY DEAR (dms+v) JEFF LOWE (g+v)

CHARLOTTE'S WEB #3 sep 87 - sep 88

FELICITY DEAR (dms+v) JEFF LOWE (g+v) CRAIG CHISHOLM (g+v) MANDY HAINES (b) JOHN BANNISTER (tp)

CHARLOTTE'S WEB #4 oct 88 - apr 89

CRAIG CHISHOLM (g+v) LAURIE MANSELL (g) FELICITY DEAR (dms+v) JEFF LOWE (g+v) MICHAEL ZAMPOGNA (b)

QUIT SCENE

CHARLOTTE'S WEB #5 apr 89 - sept 89

LAURIE MANSELL (g) FELICITY DEAR (dms+v) JEFF LOWE (g+v) MICHAEL ZAMPOGNA (b) JOHN BANNISTER (tp)

CHARLOTTE'S WEB #6 sept 89 - jul 90

LAURIE MANSELL (g) FELICITY DEAR (dms+v) JEFF LOWE (g+v) MICHAEL ZAMPOGNA (b) KYM SKIPWORTH (cello) JOHN BANNISTER (tp)

VENUS GIRL TRAPS

CHARLOTTE'S WEB #7 jul 90 - now

LAURIE MANSELL (g) FELICITY DEAR (dms+v) JEFF LOWE (g+v) MICHAEL ZAMPOGNA (b) KYM SKIPWORTH (cello) MARK RETTIG (tp)

Prior to the **MURMUR** Terry Clavey had jammed a bit with Dom and Richard prior to the **STEMS** getting together. The first line-up gigged quite a bit around town, often with **HOI POLLO!**. When they split Elizabeth Sorenson their vocalist made the move over to the **MURMUR**.

NEW SIRENS moved to Sydney in mid 1985 but split soon after. Pascal, Rick and Dave joined **HEYNO YEAH** with Arch Brown (k) and Marcus Phelan (g+v) and released a single "Now/Next Time Around" (Triple Juice). They split in December 1986 at which point Pascal came back to Perth and hung up his sticks until joining the **SUMMER SUNS** in April 1990.

Before the **PALISADES** Velo and Guido had been in a number of groups together (see the Gostarts/Siems Tree P.F. #4) for the "almost" full story. Velo was still playing in the **SKINNY JIMMS** up until December 1985, when the **PALISADES** really started going.

THE MURMUR #1 jan 84 - jun 84

TERRY CLAVEY (b+v) PASCAL BARTOLONE (dms) RICK FARQUHARSON (g) JOHN NEGRO (g)

THE MURMUR #2 jun 84 - aug 84

TERRY CLAVEY (b+v) PASCAL BARTOLONE (dms) RICK FARQUHARSON (g) JOHN NEGRO (g) ELIZABETH SORENSON (v)

THE MURMUR #3 late 84

ARTHUR CARROL (b) PASCAL BARTOLONE (dms) RICK FARQUHARSON (g) JOHN NEGRO (g) ELIZABETH SORENSON (v)

PEPPERMINT DROPS #1 dec 84 - aug 85

DAVE WEIR (g) JOHN TRIPPET (dms) JEFF BAKER (g) TERRY CLAVEY (b+v) JOHN PHATOUROS (v) JOHN NEGRO (g) ELIZABETH SORENSON (v)

VARIOUS GROUPS

PEPPERMINT DROPS #2 aug 85 - sep 85

DAVE WEIR (g) JOHN TRIPPET (dms) TERRY CLAVEY (b+v) JEFF BAKER (g) IAN FREEMAN (v)

NEW D VICE LINCOLINS

HOMECOMING #3 oct 85 - apr 86

MANDY HAINES (b+v) GIL BRADLEY (g+v) JOHN DAVIE (dms)

QUIT SCENE

HOMECOMING #4 may 86 - oct 86

ANNIE WILSON (v) MANDY HAINES (b+v) GIL BRADLEY (g+v) JOHN DAVIE (dms)

QUIT SCENE

HOMECOMING #5 oct 86 - dec 86

MANDY HAINES (b+v) GIL BRADLEY (g+v) JOHN DAVIE (dms)

QUIT SCENE

CIRCLE OF CONFUSION #1 dec 86 - aug 87

BEILINDA GRENSVILLE (v) GLENN TONNESSEN (g+v) RACHEL WYLDER (dms) JOHN HANSEN (v) GIL BRADLEY (b)

CIRCLE OF CONFUSION #2 aug 87 - jan 88

GLENN TONNESSEN (g+v) RACHEL WYLDER (dms) JOHN HANSEN (b+v)

CIRCLE OF CONFUSION #3 jan 88 - oct 88

MICHAEL ZAMPOGNA (b) GLENN TONNESSEN (g+v) CAROLINE HADWIN (v) RACHEL WYLDER (dms)

SUNDAYS CHILD oct 88 - may 90

GLEN TONNESSEN (g+v) CAROLINE HADWIN (v+flute) MANDY HAINES (b) GIL BRADLEY (g) IAN FREEMAN (v+harp) DUNCAN MCMILLAN (dms) SANDRA MORGAN (k+v)

HINDUS CURRENTLY LOOKING FOR A GIG

CIRCLE OF CONFUSION started out after Glenn cut a demo in July 1988 under the name the **SPARE ROOM**. Helping out on the demo were Flick Dear, Errol Taut and Rachel Wylder. Glenn decided to put a band together and originally it was Glenn, Rachel, Michael Reynolds (v) (ex **KRYPTONICS**) and Errol (b) who was replaced by Dave Gibson. Then Michael was replaced by Belinda and Gil replaced Dave. Finally Belinda split after the first gig and John came in.

THE MURMUR #1 jan 84 - jun 84

TERRY CLAVEY (b+v) PASCAL BARTOLONE (dms) RICK FARQUHARSON (g) JOHN NEGRO (g)

THE MURMUR #2 jun 84 - aug 84

TERRY CLAVEY (b+v) PASCAL BARTOLONE (dms) RICK FARQUHARSON (g) JOHN NEGRO (g) ELIZABETH SORENSON (v)

THE MURMUR #3 late 84

ARTHUR CARROL (b) PASCAL BARTOLONE (dms) RICK FARQUHARSON (g) JOHN NEGRO (g) ELIZABETH SORENSON (v)

PEPPERMINT DROPS #1 dec 84 - aug 85

DAVE WEIR (g) JOHN TRIPPET (dms) JEFF BAKER (g) TERRY CLAVEY (b+v) JOHN PHATOUROS (v) JOHN NEGRO (g) ELIZABETH SORENSON (v)

VARIOUS GROUPS

PEPPERMINT DROPS #2 aug 85 - sep 85

DAVE WEIR (g) JOHN TRIPPET (dms) TERRY CLAVEY (b+v) JEFF BAKER (g) IAN FREEMAN (v)

NEW D VICE LINCOLINS

PALISADES #1 sep 85 - mar 87

VELO ZUPANOVICH (b+v) JEFF BAKER (g+v) IAN FREEMAN (v) GUIDO BERINI (g+v) RICHARD NASH (dms)

KANSAS CITY KILLERS

PALISADES #2 mar 87 - jun 87

VELO ZUPANOVICH (b+v) JEFF BAKER (g+v) IAN FREEMAN (v) CHAD HEDLEY (dms) GUIDO BERINI (g+v)

MARRIED

PALISADES #3 jun 87 - aug 87

VELO ZUPANOVICH (b+v) JEFF BAKER (g+v) IAN FREEMAN (v+harp) CHAD HEDLEY (dms) MARTIN GAMBIE (g+v) GRAHAM HOPE (b) SANDRA MORGAN (k+v) DUNCAN MCMILLAN (dms) BRAD BOLTON (g)

VARIOUS GROUPS

PALISADES #4 sep 87 - dec 87

VELO ZUPANOVICH (b+v) DAVE HALES (dms) JEFF BAKER (g+v) IAN FREEMAN (v+harp) MARTIN GAMBIE (g+v) GRAHAM HOPE (b) SANDRA MORGAN (k+v) DUNCAN MCMILLAN (dms)

SUMMER SUNS

STOLEN PICASSOS #2 and the **PALISADES #5** both have a couple of songs each on the "Out of the Woodwork" cassette. The **PALISADES** material was subsequently released as a cassingle.

PALISADES #5 mar 88 - oct 88

GIL BRADLEY (g) IAN FREEMAN (v+harp) DUNCAN MCMILLAN (dms) VELO ZUPANOVICH (b+v)

ORANGE

PALISADES #6 oct 88 - sep 89

IAN FREEMAN (v+harp) DUNCAN MCMILLAN (dms) SANDRA MORGAN (k+v) MARTIN GAMBIE (g+v+b) LIAM COFFEY (v) BRAD BOLTON (g+v) ADRIAN MCMILLAN (dms+v)

SOLO RECORDINGS

In October 1988 the **PALISADES** moved to Sydney hoping it would help them develop. They gigged sporadically but when Duncan split they couldn't find a replacement and broke up, drifting back to Perth.

MARS BASTARDS #1 dec 89 - aug 90

IAN FREEMAN (g+v) JEFF BAKER (g+v)

MARS BASTARDS #2 aug 90 - now

SHAUN LOHOAR (dms) GIL BRADLEY (g) IAN FREEMAN (v+harp) JEFF BAKER (g) MARK SCARPAROLO (b)

The **MARS BASTARDS** started as a part time recording project. The first line up recorded two cassettes. However, when Jeff departed from the **RAINYARD**, they decided to take things a bit more seriously, getting in Gil and borrowing Shaun from the **BEEKEEPERS** and Mark from **A MONTH OF SUNDAYS**. This line-up recorded the '6' cassette.

IMAGE #1 oct 81 - mar 82

PAUL MYERS (g+v) GRAHAM HOPE (b) MARTIN GAMBIE (g+v) CHRIS KNOTT (dms)

MIS

IMAGE #2 apr 82 - jul 82

PAUL MYERS (g+v) GRAHAM HOPE (b) DIPANKA MACRIDES (dms) MARTIN GAMBIE (g+v)

IMAGE #3 july 82 - late 82

JOHN PORTER (g+v) DIPANKA MACRIDES (dms) GRAHAM HOPE (b) PAUL MEYERS (g+v)

MR CAIRO

IMAGE apparently got chewed up by the business end of the music industry and so decided to knock it on the head. They tried again briefly as **MAYBI MUSIC** and finally found some measure of success as **THE STOLEN PICASSOS**.

NEW SIRENS early 85 - late 85

JOHN NEGRO (g) ELIZABETH SORENSON (v) PASCAL BARTOLONE (dms) RICK FARQUHARSON (g) DAVE SALETTI (b)

MAYBI MUSIC #1 late 84 - mar 85

TUB THUMPER (dms) PAUL MEYER (g+v) MARTIN GAMBIE (g+v) GRAHAM HOPE (b)

MAYBI MUSIC #2 mar 85 - mid 85

TUB THUMPER (dms) PAUL MEYER (g+v) GRETTA LITTLE (b) MARTIN GAMBIE (g+v)

CHARLOTTE'S WEB

The **PALISADES** were originally going to be called **HOLLOWS CHILDREN** but decided on the **FALLEN ANGELS** and played under that moniker until February 1987 when they became the **PALISADES**.

STOLEN PICASSOS #1 aug 86 - jul 87

MARTIN GAMBIE (g+v) GRAHAM HOPE (b) SANDRA MORGAN (k+v) DUNCAN MCMILLAN (dms) BRAD BOLTON (g)

STOLEN PICASSOS #2 jul 87 - mar 88

MARTIN GAMBIE (g+v) GRAHAM HOPE (b) SANDRA MORGAN (k+v) DUNCAN MCMILLAN (dms)

PALISADES

RAINYARD #3 released the "Icecream Overdrive" cassette plus two cassettes. From April 1989 to July 1989 Liam did back-up vocals for the **SUMMER SUNS** while putting the **RAINYARD** together.

STOLEN PICASSOS #3 mar 88 - may 88

MARTIN GAMBIE (g+v) SANDRA MORGAN (k+v) GRAHAM HOPE (b)

SUMMER SUNS

PALISADES #7 oct 88 - sep 89

GLEN TONNESSEN (g+v) CAROLINE HADWIN (v+flute) MANDY HAINES (b) GIL BRADLEY (g) IAN FREEMAN (v+harp) DUNCAN MCMILLAN (dms) SANDRA MORGAN (k+v)

RAINYARD #1 jan 89

LIAM COFFEY (v) BRAD BOLTON (g+v) ADRIAN MCMILLAN (dms+v)

RAINYARD #2 jun 89

MICHAEL ZAMPOGNA (b) LIAM COFFEY (v) BRAD BOLTON (g+v) ADRIAN MCMILLAN (dms+v)

CHARLOTTE'S WEB

RAINYARD #3 aug 89 - aug 90

LIAM COFFEY (b+v) BRAD BOLTON (g+v) ADRIAN MCMILLAN (dms+v)

After gigging for a year or so around Perth, and releasing the "Some Mardi Sandwich" cassette, the **PICASSO TWINS** relocated to Sydney and, you guessed it, split soon after. Since returning, Martin Gambia has recorded a solo album and is currently looking for a deal, while Sandra stayed in Sydney and teamed up with Ian Freeman in a short lived songwriting team known as **FLOWERBURGER**. Current status unknown.

Doug Thomas interviewed by Ross Chisholm, live to air on 6-UVS Drivetime and updated repeatedly thereafter. To read this interview properly, play each band's record immediately after the paragraph in which it is mentioned.

Greasy Pop's been around for ten years now and you've released about sixty records all told. How are things going?

"Doing pretty well in Europe at the moment, but not doing too much in Australia. I guess I'm not releasing music that's played by radio here, so I'm not selling enough records in this country to survive."

So what does that mean for the future of Greasy Pop?

"It means keep releasing music the Europeans want to hear if I want to survive. Either do that or try to find mainstream music that I can sell here. But to me that would be a bit of a cop-out, really — releasing music for FM stations across the country and blanding out. I prefer not to bland out!"

Do you have a foothold in America at all?

"Well, there's a small-time record label called Sympathy For The Record Industry, whose wonderful byline is dedicated to the belief that most music sucks. He's releasing selected seven-inch singles. He has the same problem I do with distributors, so he chooses not to release twelve-inch records 'cos he finds he's losing money on them; and so has stuck by seven-inch singles."

Even in this age of CDs, etcetera?

"Yeah. He can make CDs a lot cheaper than I can in this country, but he chooses to stick by seven-inchers. There's a few of us still flying the flag for seven-inchers."

"The majors are trying to phase them out completely. If the major labels have their way, there will be no vinyl by the end of this year."

One of the bands that got a licensing deal with Sympathy is the Lizard Train. What's actually happening with that band?

"They've just finished their new album. It's called *The Ride*. The release in Australia is an album plus a four track EP."

"The Sympathy release (*Motorcycle Of Love/Damn That Aeroplane/Two Hour Hole, SFTRI-12*) was just four-track home demos beefed up through a sixteen-track desk to make them releasable. Or at least releasable in America, 'cos if I put them out in Australia I'm sure they would have been ignored. On an American label it makes them look a bit flashier, especially on the nice blue vinyl."

I gather the Lizard Train are heading back to Europe again pretty soon.

"They've been invited back again. They went in '87, when they were invited through a Swedish touring company (see Effigy #1: *Delay zine for the story — ed*), and toured right through the continent for three months. They started off at a festival at Hülstfred in the south of Sweden and that's happening again. This time I believe they get centre stage for the 1990 Hülstfred Festival. Last time they were on stage B playing before Public Image. This time I think they're on stage A, so that, instead of playing to five thousand people, they'll be playing to probably twenty thousand."

It's amazing they can play to that audience overseas, yet we can't even see them in Perth because not enough people have heard of them.

"Apart from that European tour, they've only played once outside Adelaide. Melbourne has seen them once. They were ignored, of course. I think there were a hundred people in the audience."

In addition to running Greasy Pop Records, you play with the UVs, who had a three-track release on Sympathy in the US (*Dropping Bombs/Real World [Deepest Blue]*) that came out as a four-tracker here. (*The '89 EP*.)

"It came out in America six months before it came out in Australia. I didn't have the money to manufacture it."

What's happening with the band?

"Well, in July '89, Ian List, the singer/songwriter, went back to London. He seems to follow the sun around the world — he escaped Adelaide for his winter, and he returns next week and we throw together another UVs. I hope we play more than a dozen gigs this time, 'cos that's what the lifespan of it was last time."

Are you thinking of heading out of Adelaide to Sydney and Melbourne this time?

"Yeah, I'd like to play in Sydney or Melbourne. I seem to only come west for my breaks. I haven't been to Sydney for maybe two years."

The group that released the EP had Ian List on guitar and vocals, yourself on guitar, Chris Willard from the Lizard Train on bass and vocals and Jeff Stephens and Dave Bunney from the Exploding White Mice on guitar and drums.

"The plan is to stay with the same three guitarists. I certainly hope Jeff wants to return, but the Mice have heavy touring commitments this year and are actually negotiating at the moment for a European tour. If we get their album out in February, they'll be off to Germany in April/May/June, so we'll probably be looking for a different guitarist and definitely a different drummer. Mr. Bunney will not be in this lineup of the UVs. We'll be using Dave Creese of the Lizard Train."

Which means the Lizard Train will be put on hold while the UVs are gigging?

"Well, the UVs was always looked on as a part-time band. The last lineup played around Lizard Train and Mice commitments, trying never to interfere with either, but we

found it very convenient to have double bills of the Mice and the UVs or the Lizard Train and the UVs."

It must be pretty exhausting for some of the people.

"Some of those guys seem to like as much work as possible. Playing Ian List's songs and the covers was certainly a pleasure to me, and I think Chris and Jeff felt exactly the same."

Is the 1990 version doing some recording?

"Ian told me that he's sitting on half a dozen new songs, so yes, I hope we find an outlet for them. Money permitting."

As we've already mentioned the Exploding White Mice, what changes have taken place in the group since the "Make It?" of last year?

"Dave Mason, the second change of guitarist they've had, has now left the band. He wasn't prepared to tour with them, and the Mice are constantly on the road. A fellow called Jack Jackalas, who's also a Rickenbacker guitar player, is in there."

"He was in a glam band called The Lick, and, when first invited to a Mice rehearsal, was asked if he knew any of their songs; and he said, 'Well, do you want me to play the lead solos or just the rhythm parts?' Jeff said, 'well, you can play the lead parts if you know them,' and he said, 'of course I know them. I've always been able to play your

Greasy Pop Records



songs. I record all your gigs, then go home and practice your solos.' So he's the perfect replacement. He's very good. He's written a couple of songs which they've already slotted in. He's only been with the band two months, and he's straight in there."

"The Mice have recorded six songs in the studio, produced by them and Nick Burton, which is one side of the album, and the other side is live, mixed by Ken Starr, which is a test for the cutting engineer's meters and the faith Festival Records have in the Mice and my association with them. The live stuff was recorded on their last Brisbane and Gold Coast tour in November."

You're doing a lot of production now.

"Yes, I think that's going to be my future — standing around telling people what to do in recording studios. I certainly enjoy it and always have. I seem to have an ear for production, to hear harmony lines and hook lines in songs that could be emphasised."

What's happening with the Greasy Record Company (Greasy Pop via Festival), since the Mad Turks were the other big band on that?

"The Mad Turks are now signed directly to Festival. Chuck Skatt's writing very commercial pop songs, and I guess the management company and touring agency they've signed with have pressured them for the FM hit records, and to get those they believe they have to spend thirty, forty, fifty thousand dollars to record their next album — which they've done — and I wasn't prepared to advance them that kind of money."

Even if you had it in the first place.

"Yep. So we parted ways amicably. Their new album is called *Toast* and should be out at the end of this month, and it is a winner!"

What does that mean with the Greasy Record Company?

"Greasy Records still goes on."

With only the Mice?

"No. Festival, in their wisdom, have selected Greg Williams as being eligible for promotion and distribution through their label, and that's the next Greasy Records release through Festival. Greg was one half of the Every

Brothers songwriting team, and before that he was in *Play Loud*."

The Everys had a lighter sound than Play Loud, which was a hard-hitting pop band. What sort of sound is he going for?

"I really saw both of them as pop bands. Greg Williams has presented us with a lounge-room acoustic demo record. My liner notes for the album (*Here and Now*) read, 'Here and Now is refreshingly low-fi, simply a guy banging his guitar and singing from the heart.' So that's pretty much what it is."

"Greg recorded it in his living room with a friend who plays violin, so it's acoustic guitar, violin and voice."

I'm surprised Festival were a goer at that.

"So am I! I'm very pleased that they have. It's a very good sign that a major label would pick up home demos and release them to the mass-market."

Who else have you been producing and is going to be released on Greasy Pop?

"Just out is the wonderful *Twenty Second Sect* album, *Unexploded*, their second release; the second mini-album for the *Philistines*, called *Some Kind Of Philistines*, produced by me and the band. And an album from *Where's The Pope?*, called *Sunday Afternoon Barbecues*."

Have you managed to record them better than their last vinyl foray?

"Yeah. I didn't have much to do with the production of this one — I actually mixed a couple of songs for them, but I think the whole thing was remixed before it came out. I don't think they liked the noise that I gave them. This album has a much clearer, brighter, more powerful sound than their first holocaust."

Which was basically a dull thud with a lot of noise.

"Fortunately, the blame for that can't be squared at them. I think that record was very poorly cut. EMI, wherever you are, heads back in the sand."

Who else is coming up? Are the Screaming Believers still gigging around Adelaide?

"The Screaming Believers have not quite broken up, but Ken Sykes is at the moment carrying a packed lunch around Europe somewhere. There's a new Believers album in the can which was recorded in October/November '89, which I'll get out as soon as I find the funds for it."

"There was also a retrospective album. I believe they recorded twenty-five songs and brought in all previous and current members of the band to record this. It's called *Stories From The Other Side* and is due out on Megadisc Records in Holland on double LP, cassette and CD — so don't hesitate to buy the import, 'cos I'm not sure when I can get this one out, if ever."

Other forthcoming and current releases:

CONEHEADS: Bum mini LP (GPR-151)

ASSASSINS/IAN LIST AND THE UVs: 12" (GPR-100/152)

ARTISANS: Love And Sleep 5-track mini-LP (GPR-153) — "Definitely a Doug Thomas production and very much a challenge for me. UK-style pop (chorus guitar sound and thin voice) — kinda like early New Order without the machines."

PSYCHO ZOMBIES: Cry Baby Cry/Hit And Run 7" (GPR-154) — "Three young noise-pop merchants from Mt. Gambier."

IRON SHEIKS: Do You Fancy Me? 10-track LP (GPR-155)

LIZARD TRAIN: The Ride! LP (GPR-156)

LIZARD TRAIN: She Gets Me +3 12" EP (GPR-157)

DAGOES: compilation LP (DAG-005)

DAGOES: Vatican Stomp 7" (DAG-006)

Greasy Record Company:

EXPLODING WHITE MICE: Exploding White Mice LP

HANGOVERS: You're Not So Bad Yourself LP (produced by Joe Camilleri)

PRIMITIVE PAINTERS: Sea Of Art LP

"Ian List hasn't done much since returning ... well ... he was Lou Arge in the Dagoes reunion — lead guitarist — but that was only for two gigs and the JJJ live-to-air, May 28th — hope you caught it. If we do play again, it will be as the Spikes, not the UVs. Trouble is, we're both busy and living too far apart."

"We're trying to get together the Greasy Pop Records video clips — about fifteen of them — and glue them together with some form of intro and have *Ten Years On — The Video Collection* out by summer. Though I said that last year, too. It's a lot of tracks and time to invest ... maybe it will happen."

"Also toying with the massive expense of CDs. I want a CD-only compilation of singles and LP tracks. The Lizard Train's *The Ride* has now been released in its full seventeen-track glory on CD. My first indy CD!! (A big curtsy to Shock Records for getting it together.) The band are currently on tour and planning to do it again (at least Sydney) in March ('91)."

"The Spikes return ... Since the Dagoes' one-off reunion last winter, Ian List and myself have been busy writing songs and finding the right rhythm section, Shere Goldsworthy on bass and Paul Sharmar on drums; probably both unknown outside Adelaide, although Shere was a founder member of the Milky Bar Kids. Our first gig will be February 27th, supporting the Beasts of Bourbon. CD reissue of *Colour In A Black Forest/Six Sharp Cuts* will turn up this year sometime — Doug."

ON TOURING

I was talking to Wendy from Flying Nun Tours and she was saying that you were all in London when you first got back together. Was it one of those classic "oldies get together because they need the cash" situations? Are you the Everly Brothers?

David: "No, we see the whole thing as a holiday and, at the same time, a creative adventure. We're writing lots of new stuff and hoping to record. Basically it's just a bit of fun and a holiday overseas, just taking a month off. We won't be making money, the whole trip is paying for itself."

"We have an LP's worth of new stuff, and we keep on writing new stuff, and that's what it's all about, really. Also, we're really good friends and really love playing with each other."

Touring worldwide?

Picture the scene: I'm standing in the Punter's Club in downtown Fitzroy, Melbourne; a place that has spawned a thousand and one pool games and a thousand losers. It's approximately 8:00pm and your roving reporter is sitting down with two complete strangers who, he has been reliably informed, play for the Clean. Apparently, they are Robert and David, though this filthy journo isn't really all that sure, as he has just got off a bus from Sydney, has drunk himself stupid and has a growing realisation that, quite frankly, he hasn't got a bastard clue what to ask them. This is what was saved:

Clean Thoughts



David: "Yeah, America and Europe — Germany, London, Holland and home."

Do you expect a good tour?

David: "Yeah."

Robert: "What do we expect? As long as we get good gear, we'll have a great time. We're playing well at the moment, really well. Got some great new songs and we're going to have a good time. It's going to be pretty tiring, but we're going to have fun."

David: "I think we'll go crazy, actually. I might have to get my psychiatrist over halfway through. I'd really like a psychiatrist in the group."

Robert: "Well, we've had to be, haven't we!"

ON LONDON

Was there a good response when you did your first gig in London?

David: "Yeah, quite a few New Zealanders turned up and made quite a bit of noise. There's a general interest in us all over the world; on a small level, but enough to go touring."

ON EQUIPMENT

The Verlaines were saying that they saw you on your first night in Dunedin and that you were particularly good.

Robert: "Yeah, it was a good night. We've had better nights, but it was a great way to start. I don't think tonight will be that good because we've got a very bad organ and I've got a really horrible guitar amplifier. The Punter's is a good place to start, but we've got horrible equipment which will disappoint us, and it won't really sound like us. It could be all right. If it was at home it'd be all right because people know we sound a lot better, but here ..."

Where did you get the lousy equipment from?

Robert: "Bloody Australia!"

David: "We could've brought our own stuff, but we were led to believe that Australia was up to NZ in high-tech ... and it isn't! Yet! We'll track down some good equipment for tomorrow night. Got the keyboard off the old Died Pretty keyboardist, but he obviously hasn't been looking after his keyboard very well. Let's do an acoustic night, Bob. You could just hum the keyboards."

ON NEW MATERIAL

What other questions have you been asked that have been really interesting to answer?

Robert: "Got some interesting ones about NZ politics."

David: "And what did you tell them, Bob, about politics in NZ — that they're fucked?"

Robert: "According to this guy, he'd heard in the

ON DUNEDIN

How is Dunedin these days?

David: "It's still happening, still ticking away. It wound down for a while, but it's still hanging in there."

ON BLUE GELS

Soundman: "We've got blue gels here."

David: "It's going to be the start of something good."

And what do you think you're going to do with these blue gels?

Robert: "We can use one of them as an organ."

David: "I might plug my guitar into one."

ON AUSTRALIA

What do you think of Australia?

David: "'Fush and chups'."

What?

David: "'Fush and chups'. Apparently, when we ask for fush and chups it sounds like 'fush and chups'. Apart from that, Australia's beautiful."

ON NEW ZEALAND

So NZ is worth a visit?

Robert: "Depends on what you want to do — it's easier. It's great if you're into mushroom, acid and heads."

David: "Robert said that, not me."

ON THE REFORMATION

What have all the pro's asked you?

David: "Why did we get back together?"

Oh yeah, why did you get back together?

David: "Well, I was in a mental institute in Dunedin and have been there for about four years, and Hamish and Bob thought it was a good idea to take me on a world tour to get my head back together. And it hasn't worked — taking me out of the funny fam in Dunedin. It might work by the time we get to London. They're really worried about me."

So it's a social obligation tour.

David: "Well, they're good old buddies, you know. Yeah, they just want to get me out of the farm for a few months. And it's worked, I've got out."

Robert: "The Germans like to call it the Psycho-Farm, and we relate to that."

David: "But it's fucking weird, it's fucking weird over there, man."

Talk us through it.

David: "No, I couldn't. You can come and check it out. I've got a double room at the farm, actually, if you want to come and stay."

So you don't think you're getting your head together at all?

David: "Well, they got me out of the farm, which is a start. By Germany we'll know whether it's going to work or not, because then I'm going to stay away. I think the grass will be greener in Germany."

ON CORONA EXTRA

Well, you can still afford to buy Corona Extra.

David: "It's cheap here, man."

It's only ten cents a bottle in Mexico. Why not tour Mexico?

David: "Well, if all goes well we will. We'll go to the Corona factory. Just as long as I stay away from the farm."

ON GOD'S "MY PAL"

David: "Is that an Australian band playing at the moment?"

Oh, that's "My Pal" by God.

David: "Yeah, heard it a year ago in Sydney. You're my only friend ..."

"... and you don't even like me." It's a good line.

Robert: "Says something about personal relationships between males, doesn't it."

ON AUSTRALIAN MONETARY POLICY

David: "Can't get used to having five dollars in change ..."

ON CONFESSIONS

Robert: "We're all in mental institutions, actually."

David: "Don't tell them that, Jesus!"

And so the Clean strode off into the night. Another soundcheck, another show. I checked one last fount of knowledge for any more info on this enigmatic band. She told me that they had been given two dozen bottles of beer, 750ml of vodka and a bottle of soda.

Evil Steve Slade.

CATHERINE WHEEL: Almost Blind /Sunny Sunday/Look At Her (Big Wheel)
"Almost Blind" starts off with some street sounds, the drummer using brushes and an acoustic guitar before it kicks in. Yep, I've heard this before, this is the one JJ play. This is about as close as I get to mainstream music. I like the way they've done the vocals on "Blind" and "Sunday", with Andrea Croft and Grant Shanahan each doing backup while the other takes the lead.

Grant Shanahan's songs are conventional and quite catchy, but Andrea Croft's "Look At Her" has a really nice earthy feel to it with the acoustic guitar, double-tracked vocals and Blue Dalton's distinctive harp. I hope they can keep the balance between the distinctive styles, 'cos it works well.

This is their second single. Both have been winners, now it's time for a 12".

CRACKED JAFFERS: Soft Rain/Upside Your Head (Hunk 7")

You might have caught a couple of these guys (vocalist Richard Whelan and guitarist Greg Hitchcock) in town over the New Year playing in the Hooley Dooleys — a Nuggles/Pebbles-type part-time cover band. The Jaffers are their more adventurous and original outlet.

"Soft Rain" has quite a polished sound, with some nice harmonies and some jingle (without the jangle) in the guitar work, but with enough oomph to pull it through. "Upside Your Head" is quite catchy and comes from the musical era that the Someloves are now working in, but a little more English sound about it. Good stuff.

MOTORHEAD: 1916 (Epic/Sony LP)

"We didn't want to leave ya, but we really had to go! This album is better for it. Stale and on a treadmill in our career, a change was needed. We decided a change of locale was an idea to try, and we think it's done us good musically and attitude-wise." That little quote comes from the liners from this brand new 1991 model Motorhead album. The honesty of the liner notes is reflected in the music. This has never been a band to pull its punches. This wasn't quite a make-or-break album for the group, but it was quite important in a number of ways.

For this album, the group has used two producers, and I think the different sounds each gets out of the group adds a lot to the overall feel of the record. Englishman Peter Solley produced most of it, and it has an American production sound about it but without the blandness that manages to swamp the vast majority of American major label releases. In this case the production works for them. The other producer they used was Ed Stasium, who's probably best known for his work with the Ramones. If you've heard some of the more recent Ramones releases, you'll be able to pick his production styles pretty easily.

The material this time around is for the most part very good, with side one coming out the winner. "The One To Sing The Blues" is about the heaviest piece they've recorded for some time, while "Going To Brazil" has a heavy good-time Chuck Berry-ish feel to it. The last piece on side one, "Nightmare/The Dreamtime", is quite adventurous, being a longer piece with an interesting use of backwards tapes and double-tracked vocals. In fact, Lemmy's vocals on this album sound really good, honest! Someone has finally recorded his voice properly.

Flip the record over and you've got "Love Me Forever", which seems to be a song about some of the things going on within the band that refer back to the liner notes. Next up is "Angel City", with Lemmy taking a solo writing credit (his first since his days in Hawkwind) on a slice of mutated R'n'B, with some nice uncredited piano, the guitars pulled back from overdrive and Phil Taylor's drumming allowed off its leash a bit, in contrast to the rest of the album, where it's more or less straight down the line. In fact, "Angel City" brings back memories of early Motorhead circa *On Parole* and *Motorhead*. It swings.

"Ramones" is short and sweet and it brought a smile to my face. There is just a little bit of the old Mutual Admiration Society coming in there. Ties in neatly with the Ed Stasium connection as well.

Last up is the title track, which I don't mind as a song, but I just don't like the arrangements or the production. The song

simply doesn't need the orchestration. I think it would have been better to keep the cello, but just have Lemmy on acoustic guitar and vocals, which would have still kept the anti-war message whilst keeping the contrast with the rest of the album, yet still retaining the raw and simple Motorhead approach.

All in all, a return to form, and Motorhead on Epic — incredible!

PYRAMIDIACS: Can't Keep A Hold On You/Out Of Sight! (Zero Hour 7")

Zero Hour are clearly aiming at getting a label sound, which is no bad thing; at least you know what to expect, and that sound is power pop — pure and simple.

"Can't Know" is straight out of 1966 with its guitar work, the prerequisite tambourine and its simple prominent bass lines. The lyrics and vocals have that innocent repetitive wimp factor which seems to accompany this type of music.

"Out Of Sight!", on the other hand, is from early 1967, which you can tell from the opening guitar break, followed up by the aggressive snotty vocals and some pretty good guitar work.

Together, these two songs are probably pretty representative of the group's live sound and if that's what you want, here it is. Good in their own way, but a touch retro for me.

ROLLINS BAND: Turned On (Waterfront 2xLP)

Okay, let's get the ghost of Rollins' previous group Black Flag out of the way. The only thing I liked about Black Flag was Rollins' spoken-word material on the *Family Man* album. On a musical level, I felt that they never got beyond the sum of their influences; since I'd grown up listening to many of those influences, Black Flag always had "retread" stamped all over them for me.

Which brings us to this double live monster. On a musical level, these guys are light-years ahead, 'cos they know their stuff, but can feel their own way. I've been told by someone who's seen the band sans Rollins at a soundcheck that they are simply amazing, playing anything and everything and jamming for hours on end. (Anyone got any tapes??) Trying to label such music is not just stupid, it's pointless. This is not Henry Rollins and band; there are four equal parts to the group, hence the "Rollins Band" monicker — Henry Rollins just happens to be the best-known member.

The album starts off with Henry wishing the audience good luck — at the start of the gig! It's no easy matter getting into the album. The first three songs, "Lonely/Do It/What Have I Got (Nothing Much At All)" run together with no breaks, no chance to catch your breath. Interesting choice covering the Pink Fairies' "Do It", no doubt inspired by the song's message "... just do it!" After this initial rush, the songs take on an individual character.

Rollins' lyrics have a particular appeal to me. They are usually of a personal nature which I feel you either identify with or you don't; there can be no halfway houses here. Certainly, a lot of them deal with personal alienation. What Rollins does by singing about such things is not only to acknowledge that they occur, but also, in a sense, to exorcise the guilt that goes with such feelings by singing about them.

The musical side of things is sometimes quite reminiscent of early Black Sabbath (i.e. up to volume 4), with rumbling bass and simple-sounding drums, which together, at times, become hypnotic and at other times numbing. Which is not to say that this is wall-to-wall noise — far from it, 'cos one of the features of this band is that they don't try to over-play. The music and the vocals balance and complement each other, which, it's got to be said, is very rare in this particular genre of music. This album is one of the best of its kind I've heard for many years. Recorded live in Vienna.

THE SUNSET STRIP: Move Right In (Au Go Go LP)

As with their first album, this new Sunset Strip LP is drawn from a number of

different sessions, in this case covering a period of about eighteen months, with two distinctive lineups. The earliest and most immediately accessible material was recorded in late '88 with a five piece band which included Ian Hill on organ and piano. It's this lineup which sounds closest to the first album. Gone are the longer, looser pieces, replaced by shorter, tighter songs which work out well; most notably the Died Pretty-ish "(If You're)Out Of Touch/(You're) Out Of Time" and "Say Goodbye", which hints at the musical changes which were to follow.

Not long after these recordings, the group lost its keyboardist and the rhythm section, the next recording being done by the remaining duo of Warwick Brown and Andy Turner. The only output was a good reworking of that old standard "Morning Dew". By early 1990 they were back in the studio again with a new four-piece band, and things had certainly changed. The two songs from this period lean a lot more towards the guitar end of things, with the sound becoming more streamlined and heavier — Andy Turner's "Don't You Let Me", in particular — while "Move Right In" is hardly recognisable as the old Velvets song.

Mid-1990, and the band is down to a three-piece while Andy Turner is MIA overseas, two more songs being recorded, "20th Century girl" and "I Want To Know", the first with a good nod towards some of the better English underground groups, such as Thee Hypnotics and Loop, and "I Want To Know" having some great Wayne Kramer/James Williamson sonic distortion. This song's great.

That was the way the album was recorded; but, rather than arrange the songs in chronological order to show the musical changes that evolved, whoever put the album together mixed up the different recording sessions, making it sound a bit strange drifting between the different styles. That being said, there are some great moments on this album.

I don't know if the group has in fact split or if they are just in suspended animation awaiting Andy Turner's return from OS; whatever, it seems a pity that nothing further has come out, because the type of material that was coming out of this band held a lot of promise. Finally, a bit thumbs up to Kent Amalby for the artwork on the back of the sleeve.

Larry W.

HAPPY HATE ME NOTS: I Could See It Coming/Letter To The Company (Waterfront 7")

There's quite a lot going on in "I Could See It Coming", with a number of tempo changes, some subtle keyboards from guest Bruce Tatham and some late '60s English-inspired vocals building up and subsiding a couple of times before an all-too-brief wah-wah lead bread leads back into the vocals refrain, with the music subsiding again before a thunderclap-type finish. I'm not sure this works as a single; it sounds like it should be longer, with an extended instrumental section where the guitar breaks in. I think it might be wasted on a 7" release; it probably should have been saved for an album, where its full potential may have been more fully realised.

"Letter To The Company" has just a couple of acoustic guitars for the first half, before an electric lead break; then back to the acoustics for the rest of the song, while the lyrics sing about the "Joy and Fulfillment" of having to work. "Nine to Five pollution blues, only got your soul to lose" — indeed.

Ross C.



... an extraordinary business.

THE FAT: Live (Fat VHS PAL video)
A collection of live stuff from the Shenton Park and Old Melbourne, brought by miracles to viewable quality, plus some drop-ins of other footage. It isn't so much a presentation of a live event as it is a good trigger for reminiscences of Fat live shows ... if you love the live band, you play this to remind you. More drop-ins would have helped the casual viewability factor.

This one is for the friends and fans, for the most part — could get a touch dull if you aren't one to really get into it at the live shows. If you are, however, this video is essential. Particularly enthused comment was passed about the images of Val Tarin's sweaty bod by one young woman who didn't like anything else about the tape.

At the end of the live stuff, however, is something that everyone will love: the brilliant (and, indeed, award-winning) clip for "We Are The Fat", which everyone should see. If you don't like the Fat enough to buy the video, find someone who did and see this clip. Marvellous. (\$20 plus \$2 post from 44 Kingsway, Nedlands 6009)

SAFARI DOGS: Safari Dogs (You're Standing On My Hula Hoop Productions cass)

The Safari Dogs muck around with tape loops and samples and then put drums and (cool, heavy) guitar over the top. They sound like they'll happily experiment, but do actually put it through their internal quality checker at the end before letting it loose on the world ... don't you wish others would do as much?

Safari Dogs is enjoyable and works. It's actually pretty conventionally musical in a lot of places, but the non-musical bits are definitely fine enough to keep. I'd more than give this the time of day, y'know. Personal favourites "Swimming In A Sink", "Horreo Bristle", "Exhaustion". (PO Box 273, Leongatha 3953)

VARIOUS ARTISTS: "Perhaps Meteors ..." Suggested Willoughby. (You're Standing On My Hula Hoop Productions cass)

YSOMHHP do this sort of cosy homemade indie-pop band stuff, plus more experimental noisy stuff ... BUT seem to actually have someone with ears controlling the output; and making sure stuff that may well be put out by people who you love dearly and who are great down the pub or at dinner parties or write good letters or whatever but really just doesn't cut it when shoved out into the world naked of its creator's vitalising personality doesn't get put out. Since I love this musical form more than just about any other (good music of this sort put out by people of this sort — the best of this genre is the stuff that glows with powerful love and humanity and happiness and warmth and so on ... and uses the music as it should be used, to reinforce this), knowing that this filter is present is very comforting and allows you to let yourself go more with it and love it totally. So this is a pretty damn good tape, yeah.

A lot of the music is 'indie-pop' (whatever that means), though there are a few other things. Recording quality is not at the CD end of the spectrum, though this doesn't hamper the songs on a cassette — funnily enough, the best-recorded song on the tape (Drought "Cut Loose") is the only one I'm not really so keen on (MOR indie pop has to have a stronger melody than this to be worthwhile).

It is also worth noting that the tape is well-sequenced, a consideration that, with cassette compilations, is almost more important than the actual content — remember that every time you play a tape, you've pretty much got to go through a whole side at a time.

Personal faves include Crabstick "Tái Hào!" (bad recording of great song — indie pop with squeaky toy), Safari Dogs "My Life As A Radio" (see tape review), Nice "Block Bag" (Fall-ish — vocal in the style of "Hip Priest", music like a possible quieter outtake from *Perverted By Language*) and "Got A Promotion" (blues for our time, man ... excellent for singing loudly around the house — if only I had a lyric sheet for it), Robert Brokenmouth "Hey, Fats Waller" (a poem — set for next issue of PF, though the audio version has its own qualities that haven't been translated to print and would be very difficult to, i.e. a good reading) and Fresh Rectums "Dip Dip Dip" (somewhat Severed Heads-ish in form and melody — a nice bit of a melody with repeated samples ... like to hear more). (PO Box 273, Leongatha 3953)

Books

RICHARD BLUM: Working Actors: The Craft of Television, Film And Stage Performance (Focal Press)

Here we have a series of interviews with many currently working actors — they are successful at their craft where many are not. Richard Blum asks them about their various approaches to the nuts and bolts of their day to day life, providing at the same time some sort of beginner's guide to acting.

I should first explain that I've had three years' acting training and have performed in plays, cabaret, a band, radio and in front of the camera. *Working Actors* is of interest to 'the outsider' and vital to any actor who takes their hobby or profession seriously.

There is a lot of complete crap spoken and written about acting, quite a lot of it by the actors themselves. Personally, I could never see the attraction in presuming actors to be somehow 'elevated mortals' as many people I know do; everyone still disappeared down to the pub at lunchtime with the rest of the crowd. But I guess that's me. And that is the key to using any reference to acting or performing that a performer reads.

Every performer varies in their knowledge and approach to performance. The only real distinction between good and bad is not necessarily how they feel or interpret their script — but whether or not what the performer is doing is believable or not. However outrageous or subtle.

Interviews with actors in magazines tend to be for film buffs and fannish types, but, as a performer, I read them whenever — just in case something is pointed out which I can use. Again, it depends on the performer's ability and knowledge whether or not *Working Actors* is of any practical use — which it is intended to be.

Most performers who read this will find it mostly absorbing, sometimes contentious and, when rewarding — crucially so. The subjects these still-working actors address are comprehensive and are concerned with the realities of performance, rather than dealing with any specific project within their career.

As a text or a primer for the beginner, *Working Actors* provides the sort of scope that a lifetime's reading of 'variety' magazines would not supply.

Technique is not the only matter addressed here; the very 'how to perform' must be entirely the individual's choice. Yet actions and success speak louder than words. Although, of course, it depends on the subject matter and climate of the audience, too. Interpreting that climate is also a useful skill.

There are many areas examined here — dealing with directors and casting, the next rôle; things like this are all dealt with scantily by far too many books. The biggest surprise was that no-one referred to Bertolt Brecht, a huge influence on my own approach; but then, performance is a hobby to me and I have much antipathy concerning the career actor.

That a glorified game of 'let's pretend' could be so involving, complicated and self-destructive is also addressed. Performance is an individual composure; some find their success effortless while some find theirs excruciating.

Working Actors is an engaging, relevant examination of modern performance which is very relevant for the modern performer. Balanced with practical experience and a reading of theory, the only way you'll go wrong is if you're not cut out for it anyway.

ROBERT MOTT: Sound Effects: Radio, Television & Film (Focal Press)

"With the emergence of sampled and synthesized sounds, everyone — not just the artist — has to have a thorough understanding of what goes into the makeup of a sound in order to either create a sound or to explicitly communicate about a sound."

Most of us are surely illiterate when it comes to accurately interpreting music. Of course, Robert Mott is right — and the more we understand about the sounds which make up the music we all love so much, the quicker we find that there's so much more to love.

Right now, I am very pleased with *Sound Effects*. Mott explains the basic principles of sound and its motion and then applies them to the craft of manufacturing sound — all without being too technical or

tedious.

My opinion is that if I can't understand a sound effect, I cannot fully instigate music which is an appropriate reflection of my musical intentions. In other words, if I don't understand how to make music, I will only make hopeful flautence-like noises in the vague hope that "it will work." Seen any bands like that? The ones that are only 'okay, but not too brilliant' are like that.

So *Sound Effects* would seem to be worth reading. And as it happens, it turns out to be downright valuable. A number of my more musically-inclined friends are lined up to borrow it so far, as are a couple of other friends who are film directors. It'll be their friends soon, I can tell.

What are the nine parts "that most influence how we perceive sound"? There's nine of them? I could only think of a few; and this means that I've now got a much better grasp of the dynamics of music and the difficulties involved in harnessing and recording it.

Any musician who reads this book will find areas of interest; few, if any, will be familiar with most of the areas described here. *Sound Effects* doesn't stop at duck noises and scraping chairs — as every musician who's attempted to record themselves should know, there are "a few variables," all of which have to be considered.

This book is invaluable for any band member or musician smart enough to be aware of their own ignorance in a vast arena. For the band member who believes they already know it all, the rest of the band should test them, using *Sound Effects* as a guide. If they don't admit ignorance, try explaining that they'd better wise up, because ignorant music is usually stodgy, flat and dull. Check out a few teenage thrash bands. How many think they're fantastic, or at least really good? How many actually are? Some small discrepancy. That's right.

There is an important implication which arises from the manufacture of sound: that of the manufacture of the appearance of reality to match our expectations, rather than the authentic sound to emphasise the essential simplicity of the everyday. I guess when we portray something, even for the news, we want something other than the everyday. Since a musician should be accustomed to dealing with an audience with such an attitude, the musician must know how to present their music.

Robert Mott has worked in the entertainment industry for forty years and has been involved in radio, TV, theatre, film and record production in environments dealing with a wide variety of different audience and directorial expectations. His advice is detailed and interesting at the same time; uncomplicated so as to allow even a complete beginner to understand the principal ideas and the subsequent specifics. On top of that, there's a glossary at the back to explain all the unfamiliar terms and a summary at the end of each chapter.

Obviously, *Sound Effects* could be recommended to film and TV directors, recording artists of every sort, backstage film and TV crew, actors and singers. Amateur or professional — both, preferably. There is implicit and explicit advice relevant to most aspects of the performing arts here; and, as those with substantial experience should know, no-one ever stops learning as a performer of any sort ... some huge scope this book has.

Brokenmouth.

Crystal Ball

Over the next decade ... 1991-2001

- Large increase in certifiable schizophrenia.
- Undiagnosed schizophrenia outnumbered diagnosed more than 3:1.
- Increased homophobia.
- Increased extreme homophobia.
- Increased disregard for women other than as meat puppets.
- Increase in personality disorders amongst men, and people with socially hostile personality disorders (i.e. psychopaths) will be socially redeemable despite much evidence to the contrary.
- Pseudo-political rebellion in the United States and UK. Scattered riots.
- Organised crime recognised as one of the seven or eight major world corporations. This will probably happen in the late 1990s, after Europe has been opened up and gutted by the Mafia/Triad/Yakuza conglomerates.
- Large increase in heroin addiction and crack addiction in the Soviet Union.
- Corresponding rise in prostitution, gambling and general crime in the USSR.
- Above increases will not be perceived by the mainstream media as what they are and represent.
- Further dilution of meaning in language.

Robert Brokenmouth.

Live

KYLIE MINOGUE — Perth Entertainment Centre, Wednesday 13/2

THE AGE GROUP: No-one under the age of three was there. On the other end of the scale, however, the oldest person I knew was twenty-seven. (He was selling hot dogs.) So the dancing midget appeals to all ages and people from all walks of life ... I spotted a few people who were probably hoping to keep a low profile (a far cry from doing the door at the Assylum, eh, Sarah?) — cheques or money orders only, thanks.

THE SUPPORT BAND: At some point during my beery euphoria (about the time Kylie hit the stage) I realised that I'd missed the John-Farnham-Band Southern Sons. I was grossly disappointed.

THE WOMAN HERSELF: appeared in a beam of light — the scene was uncannily reminiscent of the final scene from *Close Encounters*. A la Madonna, she was wearing a short black vinyl number — *veree* raunchy. The two subsequent dress changes saw her pretending to be a very pretty princess thing in a very ugly green tulle dress and a hip-hop black dude.

THE SINGING: Kylie proved, *right here in Perth*, in front of thousands of people, that she can *actually* sing. Having given credit where it is due, I would also like to point out that (a) it was incredible that she managed to sing backup and lead vocals simultaneously and (b) if she had disappeared, y'know, like fallen into the audience or something, the backing singers could have covered for her — and then some.

THE BAND: were tight. Suspiciously tight. There were two keyboard players, a bongo dude, a drummer, bass player, guitarist, three backing vocalists and a dance troupe. And with that many people on stage, it'd be difficult *not* putting on a good show.

THE GUITAR SOLO: Five seconds. Once. Rock'n'Roll!

THE LIGHTS: were AMAZING. My sister and I were fascinated by the spot-ops (musical jargon meaning spotlight operator. For more musical jargon, see *Fender Twin Reverb; Stacks; Rig; "How many people didja get?"*) dangling precariously from the roof in their wee metal chairs.

THE SONGS: All there. From "The Locomotion" to "Better The Devil You Know". The sound was impeccable. The only *faux pas* was the nauseating cover of a very famous Lennon/McCartney song which was converted into a hip-hop beep beep number.

THE ENCORE: So unexpected I'd nearly left the Entertainment Centre.

THE END: Kylie retreated into her beam of light and was beamed up/out/away in any case — leaving us mere mortals to the joy of the 6PM-fm Beatbox.

THE COMMENT: FUCKEN BRILLIANT. All criticism aside, it was a truly awesome show and Kylie did herself proud. And a big fat raspberry to all of you who missed it.

The Melster.

WILD PUMPKINS AT MIDNIGHT / ROB CLARKSON / BLUE JESUS / DAZEY CHAYNE — Ozone, Thursday 29/11

This happened a long time ago, but it

was one of those brilliant, unmissable gigs, so it should be recorded for posterity. I refer to the Wild Pumpkins only: there was nothing at all wrong with the rest, but only the last band were capable of stealing hearts and souls.

Dazey Chayne — third and last gig.

Blue Jesus — atypical Perth indie (i.e. male singer who plays no instrument, female drummer — since departed — and NO JANGLING!), more like a Melbourne band. Very slightly g*th, and a good cover of "On Broadway".

Rob Clarkson — diminutive solo singer with a high voice and a shaven head. I make him sound like Jimmy Somerville, but that's not the case. His line is humorous songs (Jimmy Stewart talksh fonnny; Ho-o-obart, city of love! — this man just has to be a Tasmanian) and very fast bright acoustic guitar.

Then there are the Wild Pumpkins, who bear a passing resemblance to the old acoustic version of the Fish John West Reject in that they have a dumb name and come from the same island; they also play acoustic guitars. But they leave the Fish for dead. In fact, they're probably the best band in Australia.

More 'issues' than Midnight Oil, with no bluster. More love songs than the Go-Betweens, sung by a young man with a heartbreakingly wonderful voice. More folk (in the best sense of the word) than Weddings, Parties, Anything; more confession and angst than the Withershins; more primitive rhythms than ancient Hunters & Collectors; more energy than X (*I say, steady on — ed*); and as much pop as anyone, anywhere, except Abba. They also — of all things — have a great light show. I wish they'd come and settle here.

X-PRESS X-MAS PARTY: BEEKEEPERS / BODY MOTORS / FIVE ALIVE — Ozone, Friday 21/12

Free bands, but the audience is full of yuppies, which I suppose is only to be expected. They all look a lot better-dressed and about a million times richer than the Beekeepers, who play very well and sound nice but don't have any songs to speak of. Still, they're a good example of how far an original b(!)and can get through tenacity, and at least they're visually more interesting than the standard four-boys-with-no-stage-presence lineup.

Which brings us to the Body Motors, whose last two songs (?) I had the misfortune to catch (like a disease). Understandably enough, they've been hyped up by 'industry' types, as they're very, very hideous.

Then there's Five Alive, five boys with stage presence; they're a very beautiful concept band who cater to everyone's most primal memories of the wonderful '70s. They play the kinds of song that I thought everyone had forgotten, like "Denim And Lace", "Jump In My Car", "Play That Funky Music" and so on, plus sure favourites like "My Sharona" and some Kiss. Apart from questionable visual gimmicks, they're great. It's been said that they're nothing but a hip version of Slim Jim and the Fatts; maybe it's true, but at least they're danceable, watchable and fun and it *doesn't* appear to be a long-term project.

A MONTH OF SUNDAYS / GREG DEAR'S BUTTERFLY COLLECTION / ERROL H. TOUT — Ozone, 26/1

Saturday night in Perth; an original band night in the middle of town; it feels just like old times. Errol Tout's just like old times, except he keeps getting better. You can only admire him for the way he makes professionalism and technical expertise seem desirable quantities rather than pursuits of the brainless. He deserves to be famous.

Still, it's pretty quiet up here and quieter still when Greg Dear takes the stage. Ah! baggy clothes! Ah! a baseball cap on the bass player! Ah! dance music, sort of. Weird, suited funk beats, samples and programmed (?) no technical knowledge here) guitar accompany a human bass and Greg Dear's moans, with occasional live guitar. It's not exactly danceable all the time, but it doesn't look as if it's meant to be. It's interesting and fun, but difficult to know how to take this — the fact that it's Greg Dear, well-known singer/songwriter usually seen wielding a Fender and known to cover Lou Reed and Bob Dylan tends to

cloud my perceptions. But the lyrics are in a familiar vein, as is the delivery, and there's a version of "Harmonise" and a Holy Rollers song in there somewhere, so as long as it's recognisably 'him', people seem to find it acceptable. I regret I missed A Month Of Sundays, but I guess they made it an eclectic night.

Lisa Jooste.

KILLJOYS / A BAND NAMED SUE — Ozone, Thursday 7/3

A Band Named Sue are the second-quietest band I've ever seen. (Quietest was Northern Lights.) Tonight must have been Grunge Night 'cos you actually had to raise your voice to speak to other people. They weren't vastly interesting tonight (the songs off the tape were nice — I particularly like "Shirley MacLaine's Ideas"), but a lot of the blame for that lies at the hands of the bass-player/percussionist, who didn't look merely bored, but bored to tears; and her unenthusiasm proved infectious. A pity.

I was expecting the Killjoys to be equally quiet, hence the match of support. I was wrong. That singer doesn't need a PA. Only two of them look like pop stars — the singer (lovely velvet dress) and the vibes player (very skinny with a nice cotton summer dress), tho' the latter projects some sort of atmosphere of strangeness which helps her stand out. Good pop star bands must have the boys in the band dress up too, y'know — this just isn't good enough image-wise. All were blond(e) except the bass-player.

The songs are a nice bunch of indie MOR pop — sort of like MOR pop except it has tunes. (There is nothing wrong with good MOR — try the last Nick Cave record for a fine selection. Can't you just imagine the Nick Cave Christmas Special 2010? "Close your eyes and I'll miss you, tomorrow I'll kiss you ...") And you can tell which song the vibraphone player wrote. I used to really loathe "Fall Around Me", but repeated exposure has left me really liking it. It would fit in fine on the Eagle (see above definition of form), but that doesn't really matter 'cos it would still be on the side of right. They also did "It's Been Too Long" by the Jackson Code.

I got way too drunk this night due to a damaged toe and the discovery that Guinness (even Carlton Guinness — read the can, sucker!) makes a great anaesthetic, but I had a good time. Oh, the show was free, I might add.

David.

ORANGE — show plus party — Newport, Sunday 10/3

I almost cried in "One Times Two Times Devastation". They played all their usual songs. Had some pineal gland drugs. The only Orange gig I've never danced to 'cos I didn't want to faint. And Dom Mariani is exactly like my father — same dimples and same bodily structure. Martin Moon had seventeen girls attacking every bodily part and still managed to scull seventeen beers while it was happening. I saw the Snails tripping and this show was even more intense than that. I felt like I was on speed. Who needs to pay out a hundred dollars a gram?

Dr Hunter Samantha Thompson.

DAVE MASON AND PAUL JOHNSON — Club Foote, Adelaide, Friday 11/1

So who the hell are Dave Mason and Paul Johnson? Dave is in the Reels and Paul Johnson is in the Rockmelons. I saw the latter once and thought them one of the more vile and tepid of pop bands. The Reels have been consistently brilliant and have also been in the media TV eye for fourteen years.

Watching these two pop chaps come onstage is deceptive. They really don't look like they know what they're about to do, and, just as that thought is taking root in my mind, they soar into some of the most awesome glittering tunes I've heard since I don't know when. Probably haven't heard anything this good, ever. I can't really remember, they take that faculty away from me. All I can do is admire and shudder.

Dave plays keys and sings, Paul plays guitar and something else and looks abashed. Dunno why, since his playing is exemplary in both ability and feeling for



the songs themselves — the two so often do not go together.

Mostly covers (one of "We Are Family"), the set ranges from the lovelorn and heart grazing to the boppy and carefree, from the scathing to the tender, setting up conundrums of complexity within and resolutions of superb delicacy and regard.

I'm taken.

THE PLAGUE — Le Rox, Adelaide, Friday 18/1

The Plague have a mini-LP out soon, and it's pretty good.

They've been playing around Adelaide for years, but because one member lived in Melbourne, only played sporadically. They've kept the same grab-bag of songs, more or less, for several years now. Tonight is special. They played two new songs. And those are the best things they played tonight, despite my contentment at seeing the old favourites being played with such gusto.

The mini-LP, though, is well worth buying. The Plague are a hard and heavy rock band at first glance, but with such a fine, intense granularity that I swear they sparkle in a grubby kind of way.

Bevelling their way through tonight is very rollercoaster and sandblaster. Their new songs shine out, more emotional and more strategically structured. Seeing the Plague tonight is like holding a cooling engine, knowing to can come to life in my hands all over again. A sense of mechanical life.

The Plague have a gritty, miasmic flow, bellowing and leaking energy far beyond their sparse movement onstage. There's a lot of understated skill involved here. The Plague are reinventing their music with flair, gravel and a monster-devouring sound.

Their new mini-LP will only whet my appetite.

VIOLINDA — Club Foote, Adelaide, Saturday 19/1

One of the very best and most riveting musicians in this country. Easily. One woman, her violin and the 'rest of the band' — a few boxes at her feet.

It's one thing to have technology and a bit of practice down, but the proof of the ability is in the music itself. Can it be listened to, can it be enjoyed? Violinda utilised the technology at her feet the way it should be used: as extra instruments to be guided in their wayward path.

Rarely have I seen such an intimate interplay with little boxes; there's a raw, scudding element here — there is improvisation and a sense of anxiety (at least) on her part.

Apparently, she'll be releasing a second LP this year — her first being out on Third Eye (Red Eye) Records.

Violinda is an alien inhabiting the inapplicable and unapproachable, melding it with a popular (and largely fatuous) art form to a resounding, soaring, indexical result. The sheer sensitivity and extremity of her music describes her as a catalyst in a movement and a music which, simply, does not exist as yet. It should, however, and, perhaps, in a few years, it will.

But for now, Violinda is gloriously, spectacularly and muscularly out there. And her greatest asset is not her musical ability, but her ability to communicate determination of self and sincerity through her music.

If I felt a little lost before she came on, I am found and found again.

RATCAT / THE PLAGUE — Tivoli Hotel, Adelaide, Friday 8/2

Well, I couldn't see the point in staying for the rest of Ratcat, so I left somewhere about the middle. I don't do this very often. I'd heard conflicting stories about what they were like, so I was prepared to make up my own mind. Inside three songs I was wondering how long I could balance on a small bottle of beer and trying to crush as many beer cans with my feet as possible.

It really should be a crime of some sort to mention pop, the Ramones and Ratcat in the same sentence. This is the price we pay for crap bands. I'm no diehard Ramones fan, although I've liked their music for sixteen years or so now. I love pop music when it picks me up despite myself.

Ratcat attempt to emulate this. Their simplistic approach, pinched from the ***ones, etc., is stodgy and glaringly phony. They're also as ugly as a would-be world leader's fat backside when the bombs drop and seem to be ignorant of their ugliness. Most ugly people know it and accept it. These people are just gormless. The crowd down the front, bopping away desperately, are naive, bland and on the band's side, and Ratcat could've done no wrong ... so, of course, the band perform like sticks of wood with names on them, computers with legs and squawky, irritating voices. They're well worth avoiding.

Earlier on, fans of the Plague, drenched in humidity and glorious expectation, crammed into the Tivoli's too-small front-of-stage wedge, have a hilarious and good-natured time as the Plague grip and flow through their short set. Their newer songs hinting at a phenomenal opalescent thunderhead about to boom out of its incubatory gases, they are on the verge of tripping the guitar fantastic. Their rhythmic concoction of heady drums and wires is a world of its own.

After the Plague, Ratcat look boring, bland, uninteresting and uninviting. The Plague smile at people and each other and go about their business and lift the crowd, while Ratcat grimace and straddle their puny sound like first-time golfers. The twain met, and may they never do so again.

Brokenmouth.

Party Fears Hit Picks

Accelerated Men: *Dead Names* cass
Cath Carroll: "ThisTime" (off *Beast 12*)
Cheetah Chrome and Jeff Dahl: "Don't

Wanna Understand" 7"
Divinyls: "I Touch Myself" 7"
Healers: *Secret Show LP*

Hoodoo Gurus: "Miss Freeloove '69"
Iggy Pop and Deborah Harry: "Well, Did You Evah!" (off *Red Hot And Blue* comp CD/cass)

Ignatius Jones: "Like A Ghost", "It's No Reason" 7"
Kim Salmon: "Lightning Scary" 7" (US)

New Christs: "Love Underground" (off *Distemper LP*)
Nice: "Got A Promotion" (off *Perhaps Me-teors* ... comp cass)

Robert Forster: "Baby Stones" (off *Danger In The Past LP*)
Safari Dogs: *Safari Dogs* cass

Dear David,
Just wanted to drop you a line and let you know I appreciated the FF review in the latest Party Fears (#117/a). It's not often that anyone takes the time to give us any in-depth and thoughtful criticism.

True, the zine is not as good as it would be in an ideal world. We're working on it. The big step lately has been to add additional reviewing staff, so that with any luck individual items can get a more careful going-over. I suspect we will continue to get more review material faster than we can add more staff, though — a continuing problem. But at the very least the diversity of opinions should help paint a truer picture over the course of a few issues.

I think we try to draw the line between "Good" and "Not Good" rather than between "Good" and "Excellent"; we're for the omnivore, not the gastronome.

Minor factual correction: It was Phil Zampino who gave the positive review to My Dad Is Dead; I can't stand them. I do admit to liking a lot of stuff, though, and when I'm playing music for myself it's not unusual for me to follow GG Allin with Tonio K with the Flaming Lips.

Yes, sending notes and pointers with your zine does help; we may not refer directly to them in a review, but we won't ignore them.

Current review load is about 1500 per issue spread (mostly) over three people; an average of only (only! — ed) about ten or so per day.

Cheers,

Mike Gunderloy, *FACTSHEET FIVE*,
6 Arizona Avenue, Rensselaer, NY 12144-4502, USA; ph. 518-479-3707.

As stated in the review: if you do any form of small-press zine at all, SEND IT IN to *Factsheet Five*. If you are an information junkie, FF will be heroin of top grade. US\$7 or equivalent (in any exchangeable currency, e.g. \$10 Australian) for the next issue airmail or US\$4 (or A\$6) for the next issue surface.

Dear David,

You have a very nice magazine. It brightened my day up a great amount. After failing my TEE I find myself unemployable like you. Why don't you become a music journalist?

The Someloves and Chevelles interviews were very interesting. Dom acted like a sour tetchy old man, but Richard was much more pleasant and forward-looking. Of course Dom is very talented while Richard isn't very — "Sunshine's Glove" vs "Be My Friend", I rest my case. And the picture in the Chevelles ad shows them for the oafs and jobs they are. I have heard that this is going to be the cover of the record ... that seems about right.

That sounds mean ... Guy seems a nice boy. A University-educated Philosopher no less. He might be very entertaining at a dinner party. Yes, I'll invite him to my next.

I think your letter reply to Cristina from Germany was very pretty and whiny.

Tell Robert Brokenmouth that he's a lovely fellow too and can come to the dinner party as well.

lots of love, Andrea, somewhere in Perth.

1. Smile when you say that. 3. Yes, it does. 4. Yes, it was. Oh, well. 6. I do wish you people would put your addresses on your letters, by the way — ed.

5. Thank you! — drop us a line some time: GPO Box 2129, Adelaide 5001 — Robert Brokenmouth.

NEXT ISSUE

may well contain all the stuff that didn't make it into this one due to aforementioned time constraints, etcetera ...

A Terminal Posture

Mars Bastards

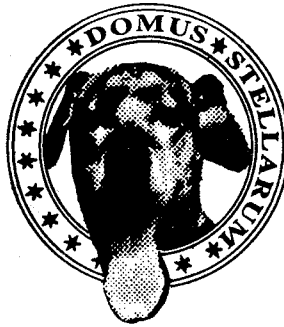
Healers part two

are all lined up and ready to go, as are reviews of all those African bands just in town and of all the records we didn't get done. See you in two months.

Oh, yeah ... and the next steaming turd to cancel an ad literally two days before the printer gets a horse's arse left in his bed.

I mean it. Beware.

POONS HEAD



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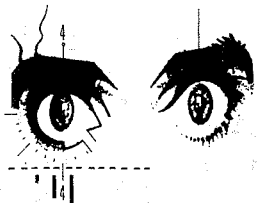
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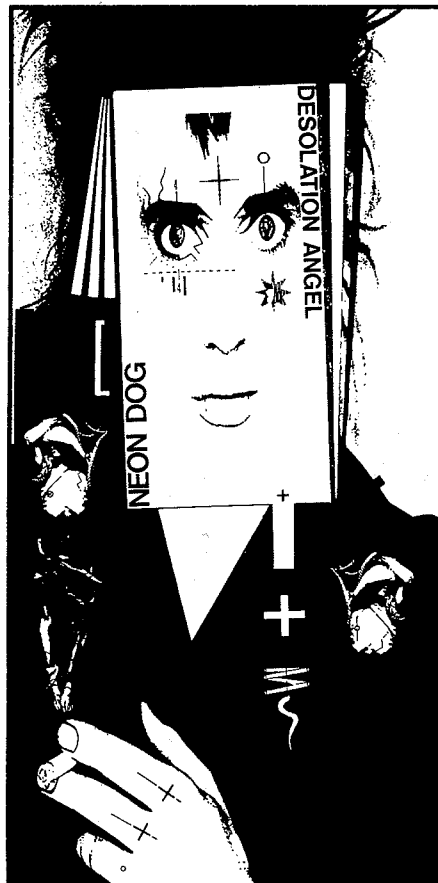


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