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# Party Fears

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1990-91

Fifth Anniversary Issue!

**W**elcome to the Party Fears special news edition, which also happens to be my Fifth Anniversary Edition! Party Fears One came out Wednesday, December 18th, 1985. Having been here five years, I now declare myself a Fixture of the Perth Scene. Thank you.

For those who came in late, Party Fears is normally a forty-ish page fanzine that sells for money and comes out once in a blue moon. Issue twelve has been sitting on two floppy disks for the last six months, waiting for me to be able to afford its printing. (If anyone has a position available for a twenty-three-year-old unemployed, I WANT TO SELL OUT. Get in touch at the phone number and address below.) It was about to come out in October and then a ton of expenses fell on my head ... I could have had the bastard out in June had I the bucks. You know the feeling.

PF is now done on a Macintosh computer. This is the only fuckin' way. After five years of typing, photocopying, cutting out, pasting, spending ages correcting mistakes, etcetera, etcetera, ad nauseum, I had had e-fuckin'-nough. (n.b.: I curse there with deep feeling.) The new method rates as a Dream Come True. I can barely believe how easy it is to get something together this way.

*(Handy hint:* if anyone ever tries to sell you on an IBM-compatible, leave them with an axe through the head. Macintosh is the *only* way. The new cheap Mac is \$1700 and second-hand prices have plummeted. Have mercy on yourself. The extra price is worth the lack of ulcers.)

This issue was fathered by a lightning bolt that hit my brain on Tuesday, 6th November while I was reading *Factsheet Five* #38. It was written by making a list of every band and musically-active person in the Perth original/alternative/preentious stuck-up arthead/whatever-you-want-to-call-it sector I could track down and phoning them all. The advertisers have rallied around (honest to God, I've had to do almost no sales work at all) and made the thing financially self-supporting. Please give them all your money. (Especially the Five Alive, whose artwork I think I've lost. Give them money to make up for it or they and Les Hinton will kill me.)

Your handy guide to Perth music is here in your hot little hand. Use it well. Every band in Perth is after a show and every punter in Perth is after a band — there's got to be a way to bring the two together. Gig-goers — read your X-Press *very carefully*. Bands — don't expect the pub of promoter to do everything — *push the show yourself*. Bands that make a habit of working hard on their own shows get people along. It really works, y'know. (If pubs, promoters or whatever want to get in touch with bands named herein, call me and I can probably give you a phone number.)

Doing another of these little giveaway issues is on the cards. The writing has proven a doddle, so now I'm going to see how painful effective distribution is. If that's OK and (most critically) if I can get computer access, we're looking at a couple of months. (I have failed yet again to get out of Perth this summer, but I'll survive.)

I still have a ton of text for PF#12 — good stuff, too ... Someloves, Chevelles, Healers, Charlotte's Web ... Crabstick, Doug Thomas/UV's/Spikes/Greasy Pop ... Sonic Youth (very old), the Clean ... why CDs decay in seven years, cats and Walkmans ... a ton of record reviews (all of which will happen), books, live — so I may parcel it out into freebies. There can't be this much news in Perth every two-month. Room for fun. *This could be the way to go, kids.*

If you are an advertiser and would be interested in the next of these productions, *give me a letter or call* and I'll get in touch when I have firm dates and ad prices. ♪

## Addresses

The addresses for bands listed here are so that people outside Perth may write to bands in order to enquire about recordings and so on. (Or just for fan mail, if you like.)

If you want a reply, you should enclose a stamped, addressed envelope or *two* International Reply Coupons (ask at your post office).

Use these addresses — that's why they're there.

**IMPORTANT NOTE:** This will probably sound really patronising, but I just know that if I don't say it, then *some dumb fuck* is actually going to go out there and do this ... **DO NOT** phone up or show up on the doorstep of people you don't know personally. It is extremely rude, personally intrusive and an invasion of privacy. They are your peers, Perthians just as you are — have respect.

If you think someone named herein is great and wish to reassure them of such, an excellent method is to write a polite letter. Everyone loves fan mail.

A much better thing to do is to go and see the band in question. *Give them your money.* You can go up afterwards and tell them they're rockin' folk and to keep up the good work and all if you like. People like being told they're wonderful.

If you think this issue of Party Fears is wonderful, an appropriate response that would be *deeply appreciated* would be to put five dollars in

an envelope (in a folded piece of paper to hide it) and send it to me. This says more than words ever could. You will earn my love forever. Feel free to come up to me at shows or whatever if you have the cash with you. ♪

## Perth Bands

Mostly news. Opinions expressed are those of the editor or as stated. Beware of the difference between fact and opinion!

• The **ACCELERATED MEN** are after a bloody gig. The present lineup is Jay Nova (v,r,g), Shane Hart (g), Jamie McParlane (k,drum machine,bass programming), after losing "bass-player number twelve," Ian Collishaw (ex-SEVENTH SEAL). "If there's a bass-player who shows up to rehearsals, shows up to gigs, can actually play and wears their bass around their knees — Simon Gallup, Jean-Jacques Burnel — they may have a job. We'll even consider Australians." (Jay) (n.b.: you also have to be able to put up with the singer.) The band started in England and started playing in Perth in July of last year. They have a cassingle, "Cinderella Shoeshine", out now (sales just past 100, got some JJJ airplay), and a tape, *Dead Names*, coming out in the next three or four weeks. The tape will have twelve tracks, including different versions of the single tracks. (clo PO Box 274, South Perth 6151)

• A **BAND NAMED SUE** are Russell Kingdom (v,g) (writes most of the songs), Leanne Barron (k,v), Lisa Barron (b,v,percussion) and a drum machine. The band started eighteen months ago as the **PATSY BISCOE EXPERIENCE** and played parties. The current band played its first show with the Black-Eyed Susans around November last year, playing through until February when their drummer left for England. The band have a tape out, *Old Loves In New Gloves*, and are "after a gig at the moment."

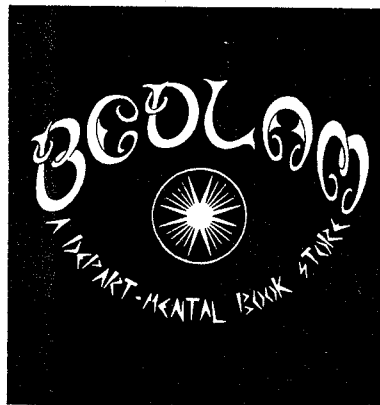
I don't know what they're like with the drum machine, but I saw them in February with the drummer and they struck me as the second quietest band I've ever seen (the quietest being the Northern Lights). The tape is a nice, quiet number — lovely little songs about Falcon drivers and a Mekons cover. Leanne describes them as "pop music, not too rocky, melodic, offbeat, with simple arrangements and an emphasis on the lyrics." (40 Leake Street, Bayswater 6053)

• The **BAMBOOS** did a week of reunion shows in November. The lineup was Craig Hallsworth (g,v), Greg Hitchcock (g,v), Mark Gelmi (b) and Dave Shaw (d). Preliminary reports (from the Violent Femmes support, Tuesday 13th) mark them as not being as loud as before (though Craig said this was the Cargo's sound system), though just as rocking. "Mark Gelmi rang me and said that there was this idea of doing some Bamboos shows — I'm not sure whose idea, maybe Squasher's — and I said no at first, that I didn't think it'd be worth doing. But then the idea got rolling ... and it's worked out fine. Four rehearsals, now it's going well."

"If it had all been up to me it wouldn't have happened, but it's quite good now that it is." (Craig) The shows are being recorded, "and we'll see what happens from there."

• **DUNCAN BAYNTON** (ex-KANSAS CITY KILLERS) is apparently back in town and recording.

• **BLUE JESUS** are a new indie-pop band, composed of Michael Parry (v), Kevin Johnson (g), James Rogers (g), Adrian Butcher (b) and Maree Mestechelli (d). Their first show was at the Coronado in August, adding James in October. "At the moment, we're just



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# SPILL mail order

Welcome to the SPILL mail-order catalogue for Winter 1990. There's new releases from the HOLY GHOSTS, STRONTIUM DOG and NEW WAVER, not-so-new releases from the HOLY GHOSTS and the PINEAPPLES FROM THE DAWN OF TIME and, of course, everything that was available in Autumn (for the same crazy prices). Most of this stuff is of Brisbane origin, though Sydney, Melbourne and Adelaide do get a look in. All items were released by the groups/individuals concerned, independently, on their own labels, etc., thus aforementioned crazy prices. New things from DOG FORBID, GOBBLE-GOBBLE, LIQUIDHEAD and the HOORAY HENRYS are expected to issue shortly from their respective pipelines, as it were ...

HOLY GHOSTS	Wounded (Live 18.11.89)	(C30)	\$8-
HOLY GHOSTS	Holy Ghosts	(C90)	\$8-
STRONTIUM DOG	Another Noise In A Different Bedroom	(C48)	\$5-
PINEAPPLES FROM THE DAWN OF TIME	Shocker	(12'33)	\$14-
NEW WAVER	Middle Class Men	(C30)	\$8-
SMALL WORLD EXPERIENCE	Four Songs	(7'45)	\$8-
HE DARK AGE	The Dog's Breakfast	(12'33)	\$14-
HE DARK AGE	Eccia Homo	(C90)	\$8-
HE DARK AGE, NO-V-BLEET, etc.	He Package	(C30)	\$12-
DOG FISH CAT BIRD	The Album (on Cassette)	(C45)	\$8-
MACHINES THAT WALK	Machines That Walk	(C30)	\$8-
CLOSESTHING	Intuition	(C30)	\$8-
THIS FIVE MINUTES	How	(7'45)	\$5-
WONDROUS FAIR	Tidy Town	(C90)	\$12-
WONDROUS FAIR	Wondrous Fair	(C60)	\$8-
WONDROUS FAIR	Live All Over The Shop	(C60)	\$8-
UGLY UGLY UGLY	Living In A Sponge EP	(7'45)	\$5-
GATEKEEPERS	Indoors/Ogre/Silence	(12'45)	\$8-
TOO GREEN FOR SUMMER	Too Green For Summer	(C30)	\$6-
CURIOSITY SHOP	Judge and Jury	(7'45)	\$5-
DNE	47 Songs Humans Shouldn't Sing	(12'33)	\$20-
DNE	Believe In The Mystery Of Things	(C30)	\$8-
DNE	The Spirit Starves (Drum/Sax Duet)	(C30)	\$8-
DNE	Patterns And Forces	(C30)	\$8-
DNE	Shadows Stole My Breath	(C30)	\$8-
DNE	Mud Of Life	(C30)	\$8-

All prices include postage. Make cheques/money orders payable to "SPILL". Send cash at your own risk (well-wrapped). Overseas: include two International Reply Coupons. Feel free to send US cash if you can get the exchange rate right (prices are in A\$). For a free SPILL Spring catalogue, send an SASE (overseas: plus 2 IRCs) to:

SPILL, PO Box 1076, Fortitude Valley, Brisbane Qld. 4006, AUSTRALIA



playing and getting better" (Adrian). Maree is leaving Perth at the end of the year, so Roland Butcher will take over on drums. (41 Letchworth Centre Avenue, Manning 6152)

• The BRAUTIGANS have Laura MacFarlane (v.g.vibraphone), Bernard Langham (g.violin), Sophie Moleta (v.d), Nikki Jones (d.bv), Kevin Stanley Bodell (b) and Augustine Hwee (g). The band is a touch louder and rockier than the lineup might suggest — before naming themselves after Richard Brautigan, they were called the Spoilt Victorian Children, though they never played under that name. They are currently at work setting up the *Gethsemene Co-op*, with CùCùhlainne Powerhead, Cinema Prague, the PUMPKIN HEADS (Iain MacIntyre of FreakZine), the Hindus, Janco's Mask, HALCYON DAYS (Andrew Roberts (g.v), Laura MacFarlane (d), René (g) and Stefan (g)), LOUDER THAN GOD ("ten people, including Iain, Laura and John Young, making a deafening racket ... sounds good" (Bernard)) and Rob the Poet, the first night of which will be at the Actor's Centre on November 30th. (162 Grosvenor Street, Highgate 6000)

• CHARLOTTE'S WEB got a new trumpeter, Mark Rettig, in August, the rest of the band still being Jeff Lowe (v.g), Laurie Mansell (g.bv), Michael Zampogna (b), Kym Skipworth (cello,tambourine) and Flick Dear (d.v.flute). The mini-LP, produced by Dom Mariani, is finished (songs are "Day After I Died", "Chilliest Winds", "Services Rendered", "Tea And Biscuits", "Farmer Takes A Wife" and "Safely In The Net", with some consideration being given to doing a cover as a seventh track or single B-side) and being shopped around to labels. The excellent *Flies In The Face Of ...* tape is back in the shops.

Charlotte's Web have become an incredibly rockin' band of late. I'd really never thought of them that way until I saw it in action ... in particular mind here are the shows at the Queens in August, when the pub left the disco going while the band played. The challenge, perhaps. Lachlan Tuppin jumped up and did some wild tambourine (Kym being off in Melbourne) and dancing, too. Jeff also does a good line in "stage-babble" these days. They are playing better than ever and you must see them. (5 Tuari Trail, Edgewater 6027)

• The CHERRYTONES are Brett Alderson (l-g.v), Paul Colundine (r-g), Mark Marinelli (b.bv) and Alan Balmont (d); an indie-guitar band with more intricate songs than many. Reminds me a bit of Lloyd Cole on a good day. The band was going for a couple of years, stopped, then re-started early '90. They have a cassingle, "Tears", and a new tape, *25 Years From Yesterday*. (clo 113 Anzac Road, Mount Hawthorn 6016)

• The CHEVELLES are Richard Lane (v.g) (ex-STEMS), Duane Smith (v.g) (ex-FREUDS), Jeff Halley (b.bv) (ex-KRYPTONICS) and Guy Douglas (d) (ex-FREUDS, RACKETT). Their 7" "Be My Friend/She Don't Come Around" has just gone into its third 500, with a mini-LP, provisionally titled *The Kids Ain't Hip Any More*, coming on Zero Hour in the second or third week of January. The mini-LP will involve some funny stuff in the release, like coloured vinyl and special packs. The band will be touring east in February or

March. Next show is November 30th at the Coronado. (clo 42 Denis St, Subiaco 6008; Zero Hour, PO Box 285, Spit Junction 2042)

• The CHILDLIKE PRIMITIVES are Ivan Bray (l-g.v), Dorian Dray (not Bray) (r-g), David Tillotson (b), Caspar Fairhall (k.flute) and Martin Phillips (d). The band started at Claremont Art School "with a flute, a snare drum and a guitar. We used to do a bit of busking." The band had a bit of a break when Ivan went to Europe around the end of last year, but has got back up and playing. Their 1988 self-titled tape is all gone now ("I've got some but I'm keeping 'em all" (Martin)), but more recording is coming soon, to be released as an album "as soon as possible. We've got a four-track we've been using. We have enough material for a good double album." The sound is of an indie-gtr-pop band, though more. "We're not a mainstream pop or rock band, we're not oriented towards those things. We just care about music, that's all." (clo Lot 22, Wymond Road, Roleystone 6111)

• CINEMA PRAGUE are George Kallis (g.v), Tim Lowe (d) and Rex Horan (b.v). The band started with a different lineup in '87, the current lineup forming in early '88. "We're working on the album at present [recorded at Poons Head] and we'd like to get that out before going east halfway through December. We will be playing before we go." (George) A split LP with CùCùhlainne Powerhead is in the talking stage. "We're working on a rock opera at the moment. A thrash opera, it'll be really good. We haven't really got the story together yet, but the main character is a caveman and the opera is going to be called *The Big Dish*. The song where Rex made the jam sandwich and threw it at the crowd (with the Healers at the Shenton Park a few months ago), that was the first eleven minutes of it."

The band plays a silly sort of happy-core music, with a few good musical jokes (they're good enough players to do musical jokes), guitar lessons turned into HC-ish songs, etcetera. "Rex is studying music at UWA, plays viola in the WA Youth Orchestra and supplies all our musical know-how. I've been playing guitar for ten years. Our drummer only started playing drums with us — he was the singer in the old lineup." They are also all very young. "I'd call it musical music with a sense of humour."

"We're going to release the record as a show-bag. More than just a record — an audio-visual-sensory-touch-taste experience. Things to fold, things to touch, things to do."

Coming soon are George's brother's band, A HAPPY CLAN OF RUBBERY VIKINGS. "A three-piece of three-guitars. They play circus music. Makes me think of the Magic Roundabout." (29 Milson Street, South Perth 6151)

• ANDREW CRAW, ex-WILLA BENOLA and CHANT AND BE HAPPY, has recorded a solo tape, *Nine Songs*, with tracks "ranging from twenty seconds to a minute thirty" (Glenn Shuttleworth, engineer). Bernard Langham and Laura MacFarlane of the Brautigans do some backing on it. (clo Thundering Heart, PO Box 274, South Perth 6151)

• CRIMSON BOY are Vince Valentini

(instruments), Andy Brown (v) and a new member for live shows, Francis Bellviso (percussion). Their tape, *Street Gods And Neon Dogs*, is available and selling well, and they now have a nice poster on sale, designed by Joe Scerri. This poster is absolutely brilliant and worth paying money for. Lots of gigs are presently lined up. A 7" of "Crimson Boy/Neon Dog" is being pressed (re-mixed and re-recorded from the tape versions) and is due January or February. Someone called John McKee has just filmed a clip for "Neon Dog", which "looks really good" (Vince).

The band are presently conducting a "full-on record label assault. We got interest from Play It Again Sam in Belgium, who said 'not yet, but keep sending tapes.' Nitzer Ebb liked our stuff and said they were going to push it to Daniel Miller (Mute)! We sent one to Tom Ellard (Severed Heads) and he liked it, though he said that Volition wouldn't sign us these days unless we did a rap section or were a pub rock band, neither of which is very Crimson Boy ..." The band has ambitions in an electro-core-beat-whatever vein, and although they can miss it by a mile at times, they can really hit it hard fairly often. They are also devout anti-rockists and hate anything that jangles or has an even vaguely '60s chord progression. The 12"EP from 1987 is still available, but I must say that it only has curiosity value and for God's sake don't make it the first Crimson Boy you ever buy — they've developed since then. The tape suffers from a lack of bottom end, leaving it sounding a bit like early OMD, though two really cool tracks are "House Of Steel" and "I Will Surrender" (the latter killing, thrashing and stomping the EP version). The band is presently looking to an "eastern jaunt." (9 Rail St, Balga 6061)

• CUCUHLAINNE POWERHEAD (that's spelt C-ù-C-ù-h-l-a-i-n-n-e) are Neil Bodell (b), Dave Llewellyn (g.b) and Chad Hedley (d) (yes, ex-PALISADES, Charlotte's Web and NORTHERN LIGHTS ... "I got sick of quiet music" ... also played with the amazing anti-hardcore band BLOCK early last year), with singer Julian Beaumont currently rehearsing and set to start in the new year. ("Yep, that's me — the singer with the instrumental band.")

Their first show was September 8th at the Actor's Centre. The band formed from the ashes of hardcore band CONTROLLED BY FEAR — "we wanted to do more varied music, but the singer kept saying, 'no, that's not hardcore,' so we do this now. We sound like a mixture between Sub Pop, funk-metal and hardcore." (Hm ... fast, metally HC-ish instrumentals ... good ones, too ... an aim to a bit of variation. Highly recommended and worth catching.) "We're sick of lead singers ... we try to be instrumental. We try to escape the hardcore label; we like to experiment with different styles. And we don't take a political stance." (Neil)

The name apparently comes from Irish folklore. "Cùhlainne was a giant wolf that would kill people and disappear into the forest; a hero killed him, and so the townsfolk called him CùCùhlainne, which means 'killer of Cùhlainne.' He used to kill other things ... there's lots of stories about him. It's supposed to describe our music. Dave thought of it. It's a nice, tacky name." The band is playing a Resistance benefit in December

## News and Information

• 6-UVS Drivetime is taking over a nightclub, probably Limbo on Wednesdays, to be called *Autobahn*.

• Serene Conneeley of *Grok* is working on a fairly substantial sort of zine. Action commences in February.

• The 6-UVS *Breakfast Show* plays as many locals as Graham Hope ("the Lionel Yorke of public radio") can fit in. If your demo is at the station, let him know.

• An excellent demo show is 6-UVS *Radio Homegrown*, on Fridays from 6pm to 7pm — a couple of local bands and their songs each week. Call during the show and stake your claim. Listen in and see what's happening.

• 6-UVS is having a *Radio Auction* on Sunday, December 2nd, from 2pm to 7pm — live on air; phone in your bids. Ten hours of recording at Planet Studios (value \$1550), records, dinner vouchers ...

• Caroline Toledo is a young woman doing a new demo show on 6NR, *Exposure*, and she is after demo tapes. Cassettes are OK. Call her at the

Curtin Media Office on 351 2924 or at home on 227 6703, or send tapes addressed to Caroline c/o the Curtin Media Office, GPO Box U1987, Perth 6001.

• Wayne Dadswell of the Assylum is putting on NAPALM Industry Nights at Hannibal's, new home to the Assylum (just contemplate for a moment what a massive turnabout that actually constitutes ...), showcasing new bands. These will be held on Tuesdays. "There are no stylistic limitations, it doesn't have to be Assylum-type music; hence the different name." Call Wayne on 325 3518 or Ronnie on 221 3043. Hey, bands! Hey, venue owners!

• Four rumours: Not Drowning, Waving (December), the Catherine Wheels (Grant and Andrea ex-Honeys — January), Hellvellyn (January), Sonic Youth (January), Mudhoney (January), Ramones (next year) ... and the Beach Boys (February), playing on the beach.

### GETTING LOCAL RECORDINGS:

With the impossibility of getting a show, a lot of bands are taking out their frustrations in recording. There have been about twenty or thirty local items

in the last six months.

The main shops for these things are *Monkey Music/Rob's Record Bar* (who also distribute and export), the *House Of Wax* (who also do a mail-order list for overseas folk after Perth stuff), *Dada Records* (talk to Jo on the middle floor), *78 Records* and (to a smaller extent of late, but nevertheless) *Mills Records*. Go in and bloody buy something.

If you have a tape out and don't have it in all five places, you are very foolish. Almost anything will be taken on a sale-or-return basis (no money unless it sells ... it's the way they can keep it so open), so go for it.

This especially applies to *Monkey*, *Dada* and the *House Of Wax*, because sales from these shops go to the 6NR Independent Sales Chart in X-Press every week. I know this because I compile this chart. Get some free publicity and a clipping for your press-release — put 'em in those shops. Make sure they're there by looking yourself.

It's still bloody hard getting out-of-Perth distributors to take tapes, but it's worth a try. ♪

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with Cinema Prague and Thrombus and will be going away at the end of the year for a holiday. (12 Fulford Street, Scarborough 6019)

• André Scannell has a new band on the boil. "CUSTARD CRASH for '91! We have eight songs and no dross whatsoever. All we've got to do is learn 'em. It's kind of like TRAITOR'S GAIT [his '85-'86 band] in Back To The Future. We do one Traitor's Gait song." (31269 Stirling Street, Highgate 6000)

• GREG DEAR has more or less gotten tired of the BEAUTIFUL LOSERS (last show June 3rd at the Coronado) and is now working on putting together dance music! under the provisional name of THE BUTTERFLY COLLECTION — with Gil Bradley, Cliff Kent "anda thousand and one machines." This band should be playing live around early-mid-December, "with a full assault on local audiences in the New Year." Greg is also planning to tour Sydney and Melbourne around January or February with either the Beautiful Losers or the Butterfly Collection, "or maybe both, depending on the availability of members." Greg is also working on Errol Tout's next album. (PO Box 8068, Stirling Street, Perth 6000)

• The DIEHARDS are Adrian Allen (v,g), Cameron Brown (v,g), Paul Ellery (b,bv) and new drummer John "J.T." Tonbedes (d) who replaced Simon Newey on drums three months ago. The band started two years ago, "though we spent a year mucking around. We've been doing it properly for ten months." They have a self-titled tape out. The band is saving money to record an EP and, toward this cause, is playing Fridays at the Coronado starting November 23rd. "I suppose we're formed along the lines of the Sunnyboys or Hoodoo Gurus or Lime Spiders ... a power-pop band. We have our own sound, but that's the background we've been brought up with." (Adrian) (c/o Rock Exchange, 42 Denis St, Subiaco 6008)

• ELF AND THE GOON GUT BABIES ("old-style Exploited punk ... silly ... atrocious ...") — serious 1990 HC-head) are Alf "Elf" (v), Lindsay Marshall (g), Adrian "A.J." Lowe (b) and Cameron Potts (d). Elf is off to London for a while and the others will be finding a new singer and continuing as the GOON GUT BABIES. A live tape, *Where's The Goon?*, is coming soon. (4 Meharry Road, Leeming 6155)

• The people from THE FAT have been playing for the last couple of months as a fun-time outfit called the BEAT BONGO MANIACS: Trevor Hilton (g,v), Adrian Wood (k, trumpet), Val Tarin (g,v), Craig Weighell (v,d — "sort of the Waltons kit"), Mike Fitzgerald (b), "Baby" John Bannister (trumpet) and Joe Mansell (bongos, percussion, d). Their first two shows were last and this year's Jack Kerouac nights, this year's (October 13th) featuring Peter Morse doing a painting live on stage. "We do all kinds of hip '60s covers — 'Girl From Ipanema', Georgie Fame, Herb Alpert ... four or five originals ... and a few swing numbers, like a swing version of 'Route 66'. We go on stage wearing cool glasses, goatees, berets, hip beatnik clothes. We were supposed to have stage names, but didn't get around to it. It's everyone's second or third band, basically. It's a fun band." (Trevor)

The Fat put out their live video (PAL VHS, \$20 plus \$2 post for Australia, more elsewhere) a while ago. "More for ourselves than anyone, though we've sold a few copies." The live band is getting up and running again at long last. "Val went away overseas for a long, long time, so the four of us — me, Peter Hobbs, Danny and Adrian — met every week, but were going around in circles and needed Val's fiery temperament." The lineup will be the same as before except for Joe Mansell replacing Darrel Le Mercier (nb: Trevor swears this is the correct spelling) who is in Europe. "This is the Fat's triumphant return tour of Perth." Oh yeah, and the *Supermarket Of Temptation* mini-LP is still available. Also, Danny "Passionfruit" Poole and Joe Mansell have joined reggae band RAIDERS OF THE LOST DUB. (c/o Trevor Hilton, 44 Kingsway, Nedlands 6009)

• THE FIVE ALIVE — Jamie Parry (v), Dom Mariani (g,bv), Tony Italiano (g,bv), Blinky Bell (b) and Martin Moon (d) — blessed your ears with wonderful versions of all your '70s favourites — "Jump In My Car", "Yesterday's Hero", those ones — all through October and November and will do so in December. "I'm not sure if it'll continue after the New Year show. It depends how sick we are of the whole thing."

(Dom) The band has no musically redeeming value whatsoever, but boy are they fun. Oh, they also do "Tears Me In Two" — and really get into that "OI! OI!" in the ending. And have done a photo-shoot for WA Style magazine. (A magazine of silly expensive clothes and ridiculous arty objects — you know the sort of thing ... "Genuine imitation hand-carved Elizabethan brass doorknob. \$453.37 from Yup-Gullible, Bayview Terrace, Claremont." — and coverage of yuppie jazz, as far as music has gone up to this time ...) This should appear in December. You'll be looking out for it as I will.

• **FUR VERSIONS** are Cassie Mladineo (v), Sam Mladineo (g), Stuart Medley (b) and Ian Chater (d). Their first show was early-mid last year. They have just finished recording an EP with "Upper", "Captured", "Giant Water Fist" and "Midnight", and are negotiating with a label. Current plans are to release the EP, then go on a quick trip east in February. (95 Kalgoolie Street, Mount Hawthorn 6016)

• **MARTIN GAMBIE**, ex-Stolen Picassos/Picasso Twins (EP of the former and tape of the latter still available), is working on an album, a collection of pop songs to be released next year. It is being produced by Cavan McCann and will feature at least Cavan, Vivienne Langham, Graham Hope, Cathi Smith and Claudine. This will be something totally brilliant and worth killing for.

• **THE HEALERS** are Craig Hallsworth (v,g), Tony Vespoli (g,kazoo), Jim Butterworth (b) and Miles Hitchcock (d), with occasional extra Lorne Clements (k,g). The band will be playing some shows in December (1st, 7th, 15th and 19th) and will then depart on an eastern tour. "Christmas will be spent in a hovel in Melbourne. Hopefully not in the street itself." (Miles)

The long-awaited album, *Secret Show*, will be out the first few days of the New Year, on LP, CD and cassette, on Rattlesnake/Survival in Australia and Normal in Germany. The track listing is *Wildfire / Ghosts / Secret Show / You're In My Blood / What I Said // Margaret / Goodbye Joe / That's The Way Charlie Goes / Gutterward Angel / I Ain't Me*, with "Gutterward Angel" and "Goodbye Joe" being new versions. Hey, and it'll also have a lyric sheet. Also available are the "Dark Country" EP and "Wildfire 12". (c/o Survival, 53/61 Marlborough Street, Surry Hills 2010)

• **THE HEATHENS** are James McCann (g,v) (ex-JACOBITES, RAINDOGS), Geoff Scott (g,v) (ex-Raindogs), Henry Willoughby (b) (ex-Jacobites, CREEPERS, COMEDY OF ERRORS) and Mark Hayward (d) (ex-URDA, King Pig (1984-85) and an early pre-Hoodoo Gurus band called the GURUS (1980)). The band started in September, are recording soon or now and are looking to touring. A very loud straight rock'n'roll band ... not so good to stick your head in the speaker to (as I did ... well, it seemed a good idea at the time, it was just later ...), but worth checking. Playing a show in the James Street amphitheatre (outside the State Library) on December 8th with Fur Versions, actors, fire-eaters, jugglers ... (8 Tandara Place, Wembley Downs 6019)

• **THE HINDUS** are Mark Cooper (electric g) and Caroline Hadwin (v). When a tentative description was broached, Mark threatened me with death. So all references to, er, past bands are null and void. This band-name may not be permanent. (162 Grosvenor Street, Highgate 6000)

• **THE HUNKPAPAS** are Geoffrey John (Parentich) (g,v), Mark One (b,v), Richard Poole (g,v) and Keith Renshaw (d). Geoff released a tape under the Hunkpapas name called *Fallen Sky* in October last year (backed by Miles Hitchcock and Jim Butterworth) and then got together the present band, playing their first show on June 6th at the Coronado. The band is presently sending off demo tapes and "just playing as much as we can."

I saw what must have been their first or second show and thought, "OK, but ..." (chugging along, statutory four chords per song, blah blah), but then saw them again recently and could hardly believe it was the same band. Both guitars basically do lead, just putting little bits over the vocal/bass/drum sound. Geoff does a good job of the cool arty rock star bit, too — some sort of cross of Lloyd Cole, Steve Kilbey and Peter Milton Walsh, though without the vocal quaver of the latter. See them. (135 South Terrace, Fremantle 6160)

• **THE JACKALS** are Paul McCarthy (v), Phil Bradley (g), Leon Kotz (b) and, this time around, Phil Foord (b). (Last December's shows had Paul Magney (b), now of the Mad Turks.) The band is back in Perth and not planning to return to Melbourne any time soon ... a round of shows starts in December. There is an LP recorded (actually done last year), to come out in the New Year. Paul McCarthy also has a studio band recording — Henk Langerdoen (g), Phil Warburton (b) and Gus Warburton (d) — recording "non-Jackals-style material. I'll probably do it as a solo thing under some silly band name. It's basically *Henk and I.*" The "Faint Aroma 7" and "Lucy's Falling Backwards" 12" EP should still be available. (c/o 40 Mirrabooka Avenue, Koondoola 6064)

• **JANCO'S MASK** are Jason Ward (g,v), Mark Ward (b), Mark Taylor (g,k,v) and a drum machine. The band played from April till June as a duo (the Ward brothers) and will start playing as a three-piece soon. The band has its April tape *The Starry Night* still available ("though we don't play anything on it now" (Jason)) and will be recording soon. "Dream-pop. This is our new sound." The band will be playing at the Beach Gallery in Fremantle in December for an exhibition by Peter Wales. (6 Hakea Court, Forrestfield 6058)

• **KING PIG** are presently Alan Hooper (v), Glenn Tobin (b), Bruce Matthews (d) and new guitarist Caleb Merrey (g) replacing James Rogers, who left due to time constraints (study and so on) and is now with Blue Jesus. They have a self-titled tape out, which is great. Fans will be pleased to note that it contains "Woman" with Meg Travers (ex-CUTTING, SEVENTH SEAL) doing backup.

The band has been going in one form or another since about 1984, stopping at the end of '87 and restarting in July '89, playing a secret opener as DIRGE. They've always had a problem getting an audience ... people are either devoted fans or have barely heard of them. No-one is allowed to utter the word g\*th around them — it's post-punk, i.e. they have stronger roots and a much wider scope than the g-word implies. Did I mention that they're brilliant and one of my all-time favourites? They are currently working on diversifying the sound (and about time, too) and are looking for a good keyboard player. Playing before the end of the year. (12/5 Clarence Street, South Perth 6151)

• **THE KRYPTONICS** played their last show as Perth residents on July 25th at the Ozone, with a lineup of Ian Underwood (v,g), Tony Ruslan (g), Peter Kostic (d) and new kid Richard Corey (b), "who has fitted in surprisingly well" (Ian). They have a new 7", the seven-minute epic "Bad September" (premiered at the Ozone show) with two live songs from the June live recordings at the Shenton Park on the B-side. (Don't know what this implies for the planned live LP.) This is coming on new label Seaside Records (via Waterfront), and the first 500 will be on yellow vinyl. The band will be back in Perth for Christmas and will record new material here in January.

• **MARS BASTARDS** — Ian Freeman (v, harmonica), Jeff Baker (g), Mark Scarparolo (b), Gil Bradley (g) and Shaun Lohar (d). This is the all-new full lineup that played its first show in November. The band started as a duo of Jeff and Ian, doing two cassette singles, "(I Dreamt I Killed My Best Friend) Ricky Dixon/Sun On The Suburbs" (about 100 copies) and "This Windy City" (about 70 copies), and playing a few shows starting August this year. (Both the singles were pop classics and anyone who missed them has lost. You might get 'em from Monkey if you're lucky.) The band is presently recording a six-track tape, which Jeff says will be two duo songs and four by the complete band. They are also planning a gig giveaway cassette of Christmas carols, apparently to be suitably mutilated. Sounds fun. The band, by the way, sounds like a lovely indie-pop guitar band. And the songs are really good. (43/59 Malcolm Street, West Perth 6005)

• **MIND SPLIT** (two words) are Grant Hewson (b,g) (ex-BEEKEEPERS' first lineup), Cliff Kent (g,v) (BEAUTIFUL LOSERS), Richard Shepherd (d) and William Shepherd (g,v). "We're a bit sick of indie-jangle-pop. We like the power of Joy Division, though we're bouncier. We also like rap. We like bash-pop; melodic, but not with friendly chord sequences." (Grant) Their first show was in July, "at the Bassendean. We played two hours of covers and

went down really badly. Covers aren't good for band morale." (12 Penelope Place, Innaloo 6018)

• **John McNair's** latest project is called M.M.T. and comprises John (b,v), John Tillett (d) and Chieko Moriya (g). "Original metally stuff with a pagan, or should I say gothic [small 'g' here, I would think] twist. We're also doing old bluesstandards." The band has a self-titled tape of four songs, two with Chieko on guitar and two with Steve Medland. (134 Westminster Street, East Victoria Park 6101)

• **Dave Brockwell** tells us of **Guy Maddison** and **Paul "Ringo" Gill's** new outfit, **MON-ROE'S FUR**, whose record will be coming out on Black Eye any month now. "No, it's no relation whatsoever to what GREENHOUSE EFFECT did ... Ringo describes it as 'difficult listening.'" The band also features Peter Hartley on drums and the vocalist of the **SOUTHERN FRIED KIDNEYS** on vocals. Sounds fun. (c/o GPO Box 211, Sydney 2001)

• **A MONTH OF SUNDAYS** are Nell Preston (v,g), John Dutton (g), Mark Scarparolo (b) and Terry Preston (nuclear weaponry). The band are apparently off on a break for the moment because Terry is doing lights for *Les Miserables* six nights a week. The single sold out its first pressing of 500 and another 250 have been done. They may tour soon. (PO Box 8068, Stirling Street, Perth 6000)

• **THE NEPTUNES** are playing again during January, though **Jamie Parry** is planning to move to Melbourne in February and will continue the band there. "I'm also doing a bubblegum pop band there with **Sophie Gare** [JAM TARTS], **Mark Hemery** [MARGOLDS], **Anna Gare** [Jam Tarts] and possibly **Martin Moon**."

**Greg Hitchcock** has joined Melbourne band the **CRACKED JAFFERS** and is playing with the **HOOLEY DOOLEYS** (Greg, Julian Matthews, Dave Shaw, Dick Whelan of the Cracked Jaffers) on Wednesdays at the Coronado in January.

The **STONEFISH**, the band that **Dom Mariani** (g), **Greg** (g), **Dave Shaw** (d) and **Velo Zupanovich** (b) recorded the *From 20,000 Fathoms* 12" EP as in 1987, will be playing their one and only ever live show, doing songs from the EP, at the A-Shed New Year's Show in Fremantle. The other bands will be the **Five Alive**, **Orange**, the **Neptunes**, the **Hooley Dooleys**, the **Waltons** and the **Jam Tarts** and **Nansing**.

Greg has also been offered the post of guitarist with the **NEW CHRISTIS** (!!!), but is apparently undecided about moving to Sydney.

Finally, in the course of a discussion of how bands can't get shows, and those that can, can't get people, **Jamie** said: "If bands want people along, they gotta entertain! You've got to get into it!" Hmm, might be worth a try. (4/261A Queen Victoria Street, North Fremantle 6159)

• **PURPLE HEARTS** are **David Burge** (g,v), **Jenine Burge** (k,v), **Wendel Bamford** (b) and **Richard Lawson** (d). The band's four-song tape, *Vein*, is just out — folk rock with duo vocals. They haven't played for a while and are currently looking for shows ("We're just another one of those bitterly complaining Perth bands" — Jenine). (81 Brookton Highway, Kelmcott 6111)

• **THE RACHELS** are **Glenn Tonnesen** (g,v), **Michael Forster** (g), **Conrad Drake** (b) and **Norman Kilbey** (d). The band is named after Rachel Wyder, the drummer from Glenn's old band, **CIRCLE OF CONFUSION** — "not for any deep reason at all, we just wanted the band to have a 'name' name; someone mentioned Rachel and I went, 'hah! That's it!'" (Glenn). The band currently plays maybe once a month, due to Michael working up north in Kununurra on a three weeks on/one week off job ... though Glenn says he is presently looking for something in Perth (and apparently has impolite words for those who call Perth boring), and so the band should be a bit more active within the foreseeable future. (35 Coolgardie Street, Subiaco 6008)

• **THE RAINYARD** lost guitarist **Jeff Baker** in August "due to disagreements in musical direction ... I wanted to keep with the guitar-pop ... it was all very amiable" (Jeff), and are trying to do "more sorta indie-dance stuff" — **Love Corporation**, **Jesus Jones** (Liam). They say they have chucked out 70% of their old set. The present lineup is **Liam Coffey** (v,b), **Brad Bolton** (g), **Adrian MacMillan** (d) and new guitarist **David Chadwick**. (David is also in new band the

FARADAYS, who I'm told are pretty cool. They apparently used to play as the LANTERN STALKS.) Ian Freeman was a member on backing vocals and tambourine for a short while in June, but left after two shows.

In their indie-pop incarnation (and fantastically good indie-pop songs are Liam's strong suit ... it'll be interesting to see how they do at this new thing), the band released two cassettes, "So Happy Now/Pagan Sun" (150 copies) and "Worth Hating For" (150 copies), the *Icecream Overdrive* cassette (250 copies) and most recently a vinyl 7", "Hell Bent Suicidal Over You Baby", on Melbourne indie Summershine Records. The new band has recorded a single, "Technicolour Blind", and will be playing around late December or early January. (14/216 Cambridge Street, Wembley 6014)

• RUPTURE are Matt Welland (g), Mark Pazzolo (b), Darek (something Polish that Matt couldn't spell) (d) and Andrew Sheen (v). A hardcore band with a self-titled cassette out, they will be playing again in the New Year. They are also hoping to release a split EP with Singapore HC band OPPOSITION PARTY. Matt also does HC zine *Aylmer's Tune*, of which "number two will be better," though #1 does have some info on what happened to hardcore shows on 6NR (Police Commissioner Brian Bull took it upon himself to make a public-spirited listener's complaint to the station and the Australian Broadcasting Tribunal ... nice to know our police use their time so well on our behalf) and a really cool Constable Care cartoon. (58 Mallock Street, Mount Hawthorn 6016)

• RUST are Matt Snashall (v,g), Glenn Simmons (b) and Michael Newman (d). Their first show was December last year with the Healers and they've been playing steadily ever since. "I think it's got a lot to do with the fact that we don't worry about being first or last on the bill or whatever. Playing with the Healers a lot helps, too." They have a self-titled tape out. They are disguised as a young post-hardcore band, but really they're a bunch of young hippies, as evidenced by the Neil Young and Buffy St. Marie covers. (Matt was amused by this description.) The band is having a break for December. (PO Box 71, Doubleview 6018)

• KIM SALMON has spent a lot of the year off touring Europe with the BEASTS OF BOURBON — who have lost James Baker and Boris Sujdovic and gained Tony Pola (d) and Brian Hooper (b), the remaining Surrealists, in their place — and is back in Perth for Christmas.

Kim's solo single, "Lightning Scary", came out on Sympathy For The Record Industry (US) a couple of months ago, and the few available copies in Australia have been snapped up. (Apparently, ninety copies entered the country and Red Eye bought up sixty of those and sold them back to America in order not to affect the Australian release. Yeah, I can really see it making a difference, guys ...) The Australian release should have been November 19th on Red Eye/Polydor. The record has been shortened for "commerciality" (Kim didn't do the shortening, but did authorise it) and given an excellent cut — "the sound quality of the Australian cut is amazing." A film clip has been done by Bloody Stupid Productions (Kim Salmon, Linda Fearon, Brett Woodward) and is presently being edited in the east by Axolotl Productions. "Everyone likes the song. My mother-in-law likes it — 'Oh, so that's what Kim does' — my mother likes it, hippies like it, kids like it ..." The song came about in the search for a label for the acoustic solo album — no-one wanted to release the album, but Sympathy said they'd love to do a single; and there was no obvious single on the album, so Kim did this instead... There could be a hit somewhere here.

KIM SALMON AND THE SURREALISTS' new album *Essence* should be out in February or March on Red Eye/Polydor, preceded by a single, "Zero Blank". The album will also include the solo version of "The Butterfly Effect" and maybe "Lightning Scary" — "it didn't get a release in Europe, after all." The band will be touring Europe in June.

The solo album is currently on ice. "I actually had to talk the record company out of putting it out, not the other way around. I thought it would confuse the issue. It'll come out one day, perhaps as B-sides."

Kim is getting a band together to play Perth this summer, possibly to play "all the hits — some-

thing accessible" — Kim Salmon (g,v), Kim Williams (b) and Tony Pola (d), Brian Hooper being over east. "I could do with the money." Kim says he will probably be moving back to London around June next year.

Incidentally, Kim and Linda's second child, Jack Francis Salmon, was born November 1st, 1990, in the back of Kim's car; birth weight just under 9lb. Congratulations! (GPO Box 211, Sydney 2001)

• GLENN SHUTTLEWORTH's own tape, *Glenn Jeff And The Bloodstained Tears*, is available at Monkey Music and features Dave Brooks (ex-KANSAS CITY KILLERS) on bass. (PO Box 274, South Perth 6151)

• The SOMELOVES or something like them have been playing Perth all year in one form or another. The live band of Dom Mariani (g,v), Velo Zupanovich (g), Tony Italiano (b,bv) and Martin Moon (d) played two secret wamup shows at the Seaview in March as the SNAILS, played for the album as the Someloves in April and have done the rest of the year as ORANGE, plus the show at the West Coast Rock Awards (they scooped the pool), with Darryl Mather added, as the Someloves on October 15th.

My goodness, they're a good band. I've spent the last few years being less and less impressed with seeing Perth bands, and thinking that it was just me getting older. The Snails show made me remember how I used to see bands that gosh darn good fairly often ... it's been the bands' bloody faults all along. I hope the example of the Someloves/Orange will work effectively as some form of quality mark.

Orange have a song on the second Timberyard *Rockin' Bethlehem* compilation called "Christmasonic", and their "final show for whatever" will be on New Year's Eve. The Someloves' *Something Or Other* LP has been released in Sweden on Sonet and demoing for the second Someloves album is underway. "Mostly Darryl's, some of mine. Darryl's new songs are amazing!" (Dom) For more info, see under Neptunes and Five Alive above. (16 Chester Street, South Fremantle 6162)

• SPRING FEVER are Phillip Shadbolt (v), David Palmer (g), Vivienne Langham (cello,v,tambourine,tin whistle), Steve Frlzell (b) and Bruno (d, trumpet). The band won their heat of the Campus Battle of the Bands at UWA ("I won't tell you who we were up against, though" (Vivienne)) and played at the 6-UVS Homegrown Show at the Fly By Night in November. They have recorded a radio demo and are recording about twelve songs for a cassette. "And we've got a great single cover, even if we haven't recorded yet." (162 Grosvenor Street, Highgate 6000)

• STORM OF PERVERSION played during the second half of 1989, recorded a mini-LP, split, released the record, reformed and split again after one show. The mini-LP is called *Non Stop Wombling Picnic*, a fine HC-metallic item, and is available on singer Eyanne Belford's *Graves In Our Minds* label. The band have a track on *Overseas Connection 2*, on Double-A Records in Germany. The redvinyl copy of the mini-LP was not collected by the winner at the album launch (ticket E-34, where are you?), so will (I think) be thrown into the 6-UVS Radio Auction.

Eyanne has formed a new band called MR. SQUIGGLE with Pete from S.O.P. "Studio only! We will not play live!" which should branch out well-removed from what Storm Of Perversion did. There is also BLOODBOWL, who Eyanne says do a one-and-a-half minute version of "Stairway To Heaven".

The S.O.P. drummer has apparently formed a Kiss covers band in Sydney. And the bass-player's brother tried to sell me his amp when he heard mine had blown up. (Again, I'm good at that.)

There should be more information than this, but it didn't arrive in time. Write to Eyanne, he likes mail. (5 Almondbury Way, Ardross 6153)

• The SUGARDADDIES are Dave Brockwell (d) (a thousand and one bands), Geoff Kelly (l-g) (ex-SCARLETS), Kyle Knieves (b) (ex-Scarlets), Craig Tobin (r-g) and Shawn Unsworth (v, harp). The band has just come back from a long break, due to losing old bass-player Max Box. "We've been together for a year and a half and only played five or six times" (Dave). "We're kind of like a horrible version of the New York Dolls or the Rolling Stones. Or that's what people tell us." Paul McCarthy of the Jackals has written a couple of songs for them. The band

will be playing over the next few months "as often as we can. Probably with the Heathens, because they're organised and we're not." (142 Aberdare Road, Shenton Park 6008)

• The SUMMER SUNS played their Last Live Show at the Shenton Park Hotel on Friday 16th November, with the Mars Bastards. Jeff Baker and Ian Freeman were going to do the PALE SADIES (the Palisades tribute band, doing the entire Palisades mini-LP using the record as a set-list), but it didn't come off due to an argument between Ian Freeman and the mixer. The show was a beautiful if under-publicised event, all the real rockers were there and I got a completely signed set list. Kim: "It's due to two main factors: one, time running the shop [House Of Wax]; two, the live thing ain't what it used to be." Aaaaaah.

The band did their big comeback in May, with a lineup of Kim Williams (g,v), Stephen Hird (g), Graham Hope (b) (ex-Stolen Picassos) and Pascal Bartolone (d) (ex-Murmur). Stephen Hird was ejected just before the August shows, and the lineup for the Big Finale was Kim, Graham, Pascal and Jeff Baker (g).

The band will continue as a recording band, doing an LP around January or February on a label yet to be decided. Oh, and the "All Away" 7" has run out of its thousand copies, so get one while you can. (Shop 4, Centerway Arcade, 797 Hay Street, Perth 6000)

• A TERMINAL POSTURE are Darren Foster (v,k) and Roy Schuller (k, drum machine, samples). They have played one show (in July at the Assylum) and have put out an indie hit tape, *Biological/Nuclear/Chemical* — really good heavy electro-core music, and should probably have been an LP. (Some silly vocals, but so what.) One of the most pleasantly surprising and impressive local releases I've heard in a long while — just very well done. "Like Ministry or Front Line Assembly. Pretty heavy sort of stuff." (Darren) The tape is available at Dada, Mills and Monkey. Get it. Their main future plan is to do a few more shows and get to Sydney to push the tape. (39 Marmion Street, North Perth 6006)

• THOU GIDEON — the most banned band in Perth: the Actor's Centre (throwing dog food around ... they got back in the place as part of Art-Rage and, for their last-ever show there, dug a sizable hole in the floor with a pick-axe as a parting gift), Murdoch University (for — get this — "promoting incest." All hail the New Puritan! Righteous maelstrom! The 6-UVS Drivetimes broadcast from Murdoch are apparently banned from even mentioning the band ...), Perth City Council and ArtRage (they were scheduled to play in Forrest Place to a crowd of Saturday morning shoppers ... now that would have been something to see ... two days before the event, PCC, having heard that they had been banned from somewhere or other else, decided to ban 'em there too ... just in case. Awww. ArtRage, of course, rolled over and wagged its tail. Woof woof) and an "unnameable" PA hire place (who told pubs that any pub that even booked the band would not be allowed to hire from them. Thou Gideon have never damaged a PA nor even used theirs. But every little bit of publicity helps). "Every time we play now, we get warnings not to irretrievably damage anything and to clean up ..."

The lineup is Mark Lillyple (Timothy) (v,g), Emma Lasting (Wall) (b), Tanja Vision (Visosovich) (percussion, metal drum, bv), Gareth Edwards (Edwards) (g) and Val Cat ("we don't know her last name") (d). The band is playing all through December, taking a break in January, then playing shows "to buy a Kombi and go to Melbourne around August."

The *Symmetry of Virginity* cassette has sold out of its fifty. "We're not so happy with it 'cos the band had only been together two weeks at the time, so that's it. It's a collector's item." A cassette on Cosmic Conspiracy Productions is on the way, to be launched December 5th at the Firm. "We don't know what it's called yet, but the name we're using at the moment is 'Run!'." T-shirts are on the way.

"We all make the music together ... we want it to be really raw and pure. The stage performance is all down to Mark. He spends a lot of the time really delirious just on this high adrenalin and he just goes for it. He doesn't remember a lot of it." (Emma) Despite the band being about 70% wank and hype (Mark is one of the greatest self-promotional engines I've ever met), the other 30% is actually potentially decent music. Someone in

that band owns a lot of Fall records. Perhaps if the Fall played all their songs at once on bass, bits of metal and a very large and clanking steam-engine ... The performance is basically silly and they'd be laughed off the stage anywhere other than Perth; but here-and-now, they seem to be the band for the job. (Which says something about Perth.) I said to Mark how he'd look back on this in five years and be really embarrassed to remember it. He said, "yeah,so?" Now that's an artist. (*Anal Birth*, 22 Charles St, Fremantle 6160; *Cosmic Conspiracy Productions*, PO Box A745, Sydney South 2000)

• **THROMBUS** are Tom Scutt (v), Lachlan Gurr (g), Anthony Isaacs (b) and Paul Sloan (d), a thrashy mob sounding of '82-ish punk who started terrible but have improved. They have two tapes out: the major hit *Blind Spasm* (over 400 sold) and *Shopping With Mum* (past 200), with both still going strong. The band is presently negotiating record and producer deals (so far having been approached by Zero Hour and Timberyard), and have recorded a video — "it's all been filmed, it's just that the editing is taking ages because we're getting it done free" (Anthony) — of live stuff and some clips for songs, produced by Awesome Productions. The band is planning an Eastern tour around March. (c/o 26 Karimba Street, Wanneroo 6065)

• **ERROL H. TOUT** is at work on his fourth album, and has landed himself a \$5,000 Marketing Support Grant to push it when it comes out! *The Tiling Room* has sold a bit over a thousand now, and is presently being distributed by PolyGram. "We're after money to market the next one at the moment. The grant's a good start." — Peter Grandison (manager). (Pflatt Records, PO Box 73, Fremantle 6160)

• **T'ROLL** are Tim Boykett (g,v) (ex-SWAMP MONSTERS, but don't hold it against him), Jeremy (Jay) Cohen (d,v,food) (ex-BABY YOU'RE A MOONFISH), Simon Stringer (b,blood) and Billy Gibson (g,v,non-entity). A pounding young metally unit with killer drums and intricate bass and a growing status as local pop-stars.

The *Optimism* cassette is selling apace, and the band are gearing up for their first vinyl outing, to be an independently-released LP or mini-LP, with some new stuff and some remastered *Optimism* tracks. The band magazine *T-Mag* has just put out its third issue (50¢ shops, \$1 I s'pose mail), with issue four coming in December, "to the best of my knowledge and ability" (Tim). Tim is also recording some sort of solo thing that he might release. The band is considering touring late January. (PO Box 113, Claremont 6010)

• **TRUE DESIRE** are whatever happened to the **CARETAKERS**, with a lineup of Phil Berry (12-string,v), Dave Berry (d), Mark One (Coddington) (g) and Sean Diggins (double b). "A more acoustic sound. I got sick of the Caretakers long before it finished. We've just spent the year getting this together." (Phil) The band is also looking to adding a string trio. All-new material, they have made a radio demo and are playing their first show December 7th at the Actor's Centre (after an unannounced set with the Childlike Primitives in October, before having decided on a name). The Caretakers' *Love In Flames* tape is still available. (2 Holman Crescent, Melville 6156)

• **TWENTIETH CENTURY CRUCIFIXION** are Wendy Liongardiner (v), Dennis The Menace (g,v), Dave New-Wave (b) and Hayden Horn (d), songs written by Dennis and Wendy. The band hasn't played for three months due to the illnesses of Wendy — "I had a bike accident, then I got German measles, then bronchitis, then the flu. Then we had to start rehearsing again. It's all my fault." The band has, after two years, recorded a four-track EP at Poons Head, which will be coming "before Christmas, we hope." (134 Manning Road, Wilson 6107)

• The **VENUS GIRL TRAPS** stopped playing in September, but have recorded a 7" EP, "I Have Got What I've Not/Heroine/Memphis Speedboat", that should be coming in December. Dean Graham has disappeared from the city for the moment and Craig Weighell says he's getting a "cover band" together. Oh yeah, and the **WALTONS** are on the road again soon ... the soonest being the New Year show at the A-Shed.

• Apart from everything else he's doing, **CRAIG WEIGHELL's** solo tape, *One Way Ride*, is still available at the few good record shops everywhere. (4 Nicholson Road, Subiaco 6008) ♪

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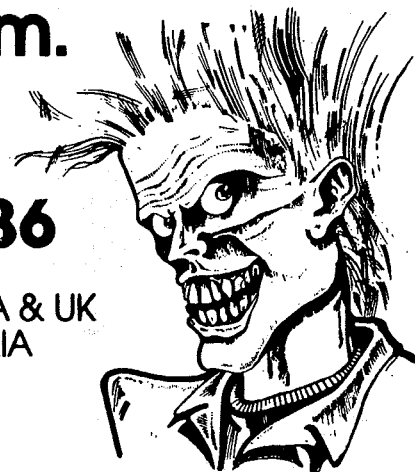
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## David's Universal Guide To Doing Your Own Fanzine

1. Don't. There is enough bad art in the world already to last a lifetime, let alone enough bad commentary on bad art to last for two.

2. If you have nothing to say, SAY NOTHING.

If these two rules alone were universally applied, the world's total zine yardage would be cut by at least 90%.

**BLACK TO COMM #17 (76pp quarto):** I've still yet to write this blasted review properly (but hey, it's first in the section!), but this issue is a beauty — 76pp in length, but with the leanness and muscle of a thinzine. BtC's purpose is to bring the gospel of High-Energy Rock'n'Roll to the world. This message surges out of every line of every paragraph of every page of every issue. When your brain is clogged with shitty music, BtC is better than piped-in *Metal Machine Music* therapy. I'm going to guess here ... US\$6 should do it. Au Go Go get it too (GPO Box 542D, Melbourne 3001), so ask. (714 Shady Avenue, Sharon PA 16146, USA)

**FACTSHEET FIVE #36-38 (136pp quarto):** Gawd, this is a monsterwork. FF is the international zine of zines: reviews of hundreds of the damned things, of every possible type — music, comics, poetry, lit-zines, anarchist tracts, alternative newspapers, wrestling, amateur press associations (magazines to which all subscribers contribute), arts magazines, science fiction, gore films, humour, religions, politics, every oddity you could imagine (anti-circumcision activism, beer newsletters, baseball statistics, quilting, roller derby, etc. etc. etc.). Most of it is from the US, but that's only to be expected. There is a basic principle of "Freedom of Speech! It ALL gets reviewed, dammit!", which they somehow manage to implement pretty well.

The music section is not as good as it would be in an ideal world. A lot of music and

music-related zines (e.g. punk zines with lots of graphics or poetry) with less than some minimum amount of musical coverage are shoved into the general section. Be prepared to search. It's also very hard to tell from the music zine reviews whether or not the things are actually worthwhile — the fine line between "OK-good" and "sufficiently brilliant to be worth actual time and effort" seems nowhere near as sharp as it should be. (Or perhaps it's just the zines sent in — a lot of the things described would certainly have been sent directly to a better world had I received them.) FF started as a list of science fiction fanzines, and it shows a bit. A raving music-head is needed to do this section. Still, I suspect this falls under the heading of "do it yer bloody self if you're so fussy!" (Various attempts have been made to do something like FF, but none have lasted.)

There are also record and tape reviews, but any review section which has the same person giving positive reviews to My Dad Is Dead, GG Allin, Schnell Fenster and Kings Of The Sun (the Australian ones. Would I lie to you?) isn't sufficiently finely focused to be of use to any self-respecting PF reader. (In addition, a zine review of Forced Exposure, of all things, wonders if they really mean it or are just being pretentious! A general lack of perception is apparent.) There's a lot of talk of "selling out" as well. I would have advised that they drop this section, but realise that this wouldn't really be possible given the nature of FF; so best just razor this bit out before reading.

If you do any form of homemade zine at all, SEND IT IN. As long as FF is on your mailing list, you will be on FF's. Include a price in US dollars. Be noticed. You'll be amazed at the letters you get.

(I'd suggest that accompanying your zine with a few lines of non-hyped description and a list of articles would be a good idea — no reason not to be helpful. About two thousand reviews per issue works out to about thirty items per day, some quite sizable. I mean, I presume the guy eats and works and sleeps as well ... somehow ...)

Look, just get FF and then rush out and buy a bunch of US dollars to send away. If you aren't a compulsive zine-reader now, you will be. You'll have a lovely time. US\$7 single copy air, US\$38

six-issue air subscription, or equivalent in local cash. (Mike Gunderloy, 6 Arizona Avenue, Rensselaer NY 12144-4502, USA)

**FREAKZINE #3** is due in December ("it's all written and everything, I've just got to find time to do the layout" (Bernard)) and is highly recommended. Probably won't be laser-printed ... Bernard tells a truly arcane story of trying to connect various computers and file formats in a concatenation that would make Heaath-Robinson run away shrieking in horror ... #2 (June) still available. (162 Grosvenor Street, Highgate 6000)

**NEON DOG #3 (16pp A4):** A freebie that you have to be in the right place at the right time to get. This one has reviews, song lyrics, the original ad for the Crimson Boy 12", a lovely piece on the (old) Assylum (I can see why they don't put an address on the zine) and reprints of UK press articles and US zine articles (Mussolini Headkick, 4AD, the Wolfgang Press). The tone of the thing is in an electro/goth tenor. Be in the right place next time.

**PIG MEAT #1 (10pp A4):** A new local freebie "underground com-zine" with lots of hand-colouring. Silly comics ("Droob: the result of an accident between a sperm-bank truck and a Ramones album"), live reviews with lotsa pics, local news and some poetry. A sweet and charming little effort. Contributions encouraged. (Nick Potter, Pig Meat, c/- 19 Sheahan Way, Marmion 6020)

**SWELLSVILLE #9 (100pp quarto):** An American fatzine (fatzine: over 60pp, some degree of filler, maybe some 'art'). Usually seriously in need of a diet. Maybe you could put the things on a percentage-points sliding scale, with, say, mid-period Forced Exposure at 100% and Chemical Imbalance at -10% with a rather strange premise: that rock criticism *per se* is important and of value, and that rock critics serve a genuine artistic (as opposed to industry) purpose. When I say "rock criticism" here, I don't mean journalism about music, music reviewing or fanzine enthusiasm — I mean the sort of writing about music that considers the commentary on music to be of intrinsic importance and value comparable to that of the art itself, rather than





being useful only in the subsidiary rôle of being the means to the end (finding cool music). Weird, no?

There's a long piece which starts with Public Enemy's politics and leads into a discussion of the rôle of "rockwriting" (see above) — and, although I should probably read this closely in order to fully determine the accuracy of my statement in the first paragraph, I couldn't make it past the second page (of twelve) — some interviews with bands, some rambling columns (Fred Mills and others), some record reviews (mostly major tack of the sort music papers are bribed to write about in the hope of a shifted unit, tho' a few indies are present), some rants, usually music-related, on whatever people find important — I presume they think they have something important to say — some long, boring, self-important letters and a few favoured magazines.

I sent away for this one, so maybe it serves me right. Not entirely useless, but *boy*, does this need filtering on the part of the reader. This zine is the retirement home for old Rock Writers. (Jack C. Thompson, PO Box 85334, Seattle WA 98145, USA)

**TENSION #23 (72pp outside):** I remember this from years back as inadequate arty rubbish with articles on lame dance bands, but, when fine-combing an all-night newsagent desperately searching for some piece or carrier of information worth knowing, I tripped over this. Surprisingly useful. At least three really cool articles (cover article "America Is Dead", the Timothy Leary one and one other); some yuppie artiness, but enough substance to start one thinking. Not sure on mail price, but it's \$7.00 in the shops. (1 Oban Street, South Yarra 3141)

**T-MAG #4** will contain contacts for a whole pile of Perth bands in order to subvert a nasty practice that is apparently springing up — finding a gig for a band, then demanding a place in the show 'cos you have the phone number and they don't. Out soon. (PO Box 113, Claremont)

**KRIS VERRETH** of Belgium does an international tape-trader's list, each part being ten pages of computer printout. It's the printout itself (not a photocopy) and it's all in capitals, ♣ (cont)

## On The Nature Of Perth

Perth is a city of just over a million people nestling on the banks of the Swan River. The air is clean — the water isn't, but then you can't have everything, can you — rent is almost affordable and, if you're not stuck twenty kilometres out in the northern or southern suburbs, it's a lovely place to live.

Perth is also the most isolated city in the world, two thousand five hundred kilometres from anywhere. (And the 'anywhere' it is twenty-five hundred kilometres from is Adelaide, which is apparently in many ways even worse.) Perth is a city hanging on the far edge of the world. Perth is directly opposite the Bermuda Triangle (check a globe, it's true) and frequently feels it.

The isolation of Perth makes it unlike anywhere else in the world. The rest of Australia might as well be another country. Sydney is the same mental distance from Perth as London. Melbourne feels even further. This is a desert island of a million people. Everyone knows everyone. It's like everyone is your second cousin. If you don't know someone yet, it's just a matter of time. Everyone you know now, you will know in twenty years. Visitors are heartily welcome because it's so nice to see a new face.

Perth is not a place of seething excitement. Those who are into being consumers will not find it very nice at all. (If you find yourself going on about how boring Perth is, this may be you. If you are young and thirsting for stimulus, get more creative in your searching.) Those who try to create find it an *excellent* place to get on with their true work without interruption.

(Of course, there is the danger of vanishing entirely into your own head forever. But life is fraught with dangers.)

Perth is *supposed* to be dull. That's why it's here. If you want excitement, you should be somewhere else. Dear me. Just GET ON WITH THE JOB, dammit. ♠



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# If you aren't in APRA ... then WHY THE HELL NOT?

Songwriters in original bands in Perth (that's you) are missing out on money that is theirs because of not knowing about APRA — the Australasian Performing Right Association.

Whenever you perform a song you have written (or when anyone else does), you are due royalties for the performance of that song. All venues pay a fee to APRA for the use of music (intellectual property), and that money is due to you.

APRA is the legally-constituted Performing Right Society in Australia, New Zealand and Fiji, run on a non-profit basis. They collect fees from radio, TV, jukeboxes, live music venues or anywhere else music is played. (APRA also has reciprocal agreements with overseas performing right societies so that you can get overseas money due.) These fees are then divided up amongst the members of APRA, according to information sent in by radio stations, TV stations ... and the members themselves. You've got to be in it to get the bucks.

If you perform music/words that you write and you aren't a member of APRA, you're missing out on money that's yours.

The requirements for members are that:

(1) they be citizens or permanent residents of Australia;

(2) they be the composer, co-composer, lyricist or co-lyricist of an original musical work (e.g. a song);

(3) [most importantly] that the song be receiving some sort of public performance — such as radio, club play ... or live.

You don't need a publisher or a publishing contract — just the requirements above.

## HOW TO JOIN:

Write to APRA's Sydney office (PO Box 567, Crows Nest 2065) for membership documentation.

When you have received this, send on the forms supplied:

(1) The title of each song;

(2) The name of the composer(s) of the music and the author(s) of the lyrics of each song;

(3) The publisher (if any).

To claim your royalties, give APRA details of all live performances and any radio play you know of, on forms available from APRA.

It's that simple.

Most of you reading this will be concerned with playing your own songs live. The way this works is that every venue (of any sort) pays 2% of its gross expenditure on live performance plus 1.5% of admission fees (even if the band gets the whole door anyway) into the APRA pool. (If some sleazy pub tries to get an 'APRA cut' out of you, tell 'em where to go — they're paying anyway.) "Your performing fee is only for the performance itself; not for the right to use your personal intellectual property, which the venue pays APRA for." (Paul Hitchins, WA APRA rep.)

Note: If you set up a venue (of any sort), be sure to contact APRA first ... or else you'll have to do a few months' back bookwork when they get in touch with you. Do the right thing by the songwriters in the bands. (Music lives on new songs, after all.) "The onus for the fee rests in the person who authorises the musical performance." (If you're not precisely sure who that is, contact APRA and ask anyway.)

The royalties from APRA may not add up to a huge amount, but it is money that you have gone out and earned, dammit. All you need to do is get up and collect it.

APRA Head Office, attn: Kerry Roche (Membership Liaison Officer), PO Box 567, Crows Nest 2065. ph: (02) 922 6422.

APRA WA Licensing Office, 45 Allenswood Road, Greenwood 6024. ph: (09) 448 5270. (n.b.: send membership applications to the Sydney office, not the Perth one!)

## Notes:

1. Joining is totally free. "We're here to help songwriters, not to screw them over!" APRA takes its collection overhead out of the revenue pool, typically under 10%.

2. APRA is not involved in tapes or records, except for radio play and suchlike. "We're not concerned with the product, but with the broadcast or public performance of the songs themselves."

3. Copyright of a song in Australia theoretically exists the moment the song exists in material form (Berne convention), written or recorded — "a Walkman tape is fine, as long as the chords, melody and so on are clearly audible."

Lyrics have to be written, "because you're dealing with the written word — it's actually a literary right."

To ensure copyright elsewhere (Universal Copyright Convention), mark it:

© [date] [your name]. All rights reserved.

(n.b. Using (c) in brackets as on a typewriter is fine, though use the circle-C if you can.)

For general enquiries regarding copyright (of all sorts), contact the Australian Copyright Council on (008) 226 103. "APRA doesn't offer copyright protection; it's awarded automatically, as long as the work exists in a material form."

4. You don't get, e.g., such-and-such a fee for a radio playing on a given station; the way it works is that, at the end of the financial year, the total pool is divided up amongst the members according to how many points they have out of all the returns of all kinds. You can't be certain of a precise amount at year's end, but it still constitutes a reasonable method of getting something back to the songwriter without the whole lot going in administration. It's definitely enough to be worth filling out the form after each show.

5. Busking is not covered by APRA. "Can you think of any sensible way of collecting fees for it?" You can do anyone's songs and anyone can do yours. †

(cont) → but it's a lovely and useful thing and he gives PF a good plug. There are at least three parts so far, each US\$1 cash. (Tervuurstweg 1-H, B-3081 Perk, Belgium)

ZEEEEEEN! #6-#8 (28-40pp A4): Australia's nicest and homiest zine, yet with acres of fine and sharp writing in it. #6 and #7 are a matched set and #8 is the clearing-house issue for the first half of 1990. They also now use computer-screened pics, which don't look so good but are a lot cheaper and easier.

Number eight features Flame Fortune, Randall Lee (ex-Cannanes), Growling Porcupine Recordings (Canberra), Dolphin (NZ), Disband, the Zeeceen Wedding, David Nichols cartoons, some stories (fact and fiction) and pages and pages of book, record, live and zine reviews. This issue is not as kick-arse as previous ones, but, then again, it doesn't really need to be.

When it shows in Perth, Z1 is available from the House of Wax. (You're Standing On My Hula Hoop Productions, PO Box 273, Leongatha 3953 — write for catalogue) †

Editor, Publisher, Advertising: David Gerard.

Address: 17 Simper Street, Wembley 6014, Western Australia. If you send anything whatsoever, please mark it "Do not FOLD, BEND or CRUSH" or they will. Most damaged items are killed in the process of actually putting the thing into the letterbox.

Phone: (09) 387 6578. Not too early in the morning, please, though quite late at night is often OK. Make damn sure you leave some sort of message, even if you're not asked.

Writer: This one is all my own work, though with the assistance of all those named and a few that weren't. Congratulations.

Invaluable software assistance: David Cake.

Laser printing: Tim Boykett.  
Distribution: Monkey Music (09-227 9449), Waterfront (02-211 0073), Shock (03-482 3666) or get in touch with PF directly.

The Party Fears office now has access to a CD player. I still prefer vinyl (and a record is certain to still be playable seven years down the track), but CDs are much more likely to make it through the post unscathed, especially from overseas — those jewel boxes are bloody tough. And boy, are those remote controls fun.

The PF Graphic Design Service has moved up a bit in the world due to computerisation, so simple text and photocopyable graphics will be done free, bromides at cost. Just buy a bloody ad. This magazine doesn't run on air.

## Back Issues

A leaky roof soaked a bunch of PF#9 recently, so anyone who wants one can have one

while they last — ask when ordering back issues, or just send postage. Pristine copies are still available for sale.

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

#5 (October '86): Martha's Vineyard (their first-ever cover), Died Pretty (Frank Brunetti vs. The World), Errol H. Tout, Citadel Records, Waltons, Blue Ruin, Flamin' Groovies, Paul Kelly (just prior to making the big time), Gravybillies, 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/Nigel Harford, Lime Spiders, Diddywah Hoodaddys, Kansas City Killers, Pontiac Conspiracy, Caterwaul, Sydney, 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.

#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 on the Universe, 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, plus fourteen pages of news & reviews. \$2 mail, \$1.44 distributors.

#11½ (November '90): A hundred-odd copies have been kept back for those that write in — send an SASE (Australia), two IRCs or US\$1 for postage, or mention that you want one when

getting other back issues. One per person while they last.

Note that the distributor prices above do not include shipping, unless you order a fair few.

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

Postage: Australia: \$1.00 extra on total. Overseas SAL: A\$4.00 extra on total. Overseas airmail: A\$5.00 extra on total.

Payment: Cash is best; Aust/US/UK preferred, but any reasonable currency is fine. Please note that sending cash through the mails is a risk, and — more to the point — it's your risk and not mine. Hide it well. Money orders or bank cheques (Australian dollars, else a huge chunk disappears in exchange) are expensive but safest. Personal cheques are OK in Australia, but will be ignored from elsewhere (delay in clearance, a huge chunk disappears again).

Make everything payable to DAVID GERARD.

"I've discovered a great way to give up smoking. You just go into a coma for a month." — John Hansen. (Get well soon.)

## Collectophage

OK, I give in. Despite the widespread positive response to the idea of the oddities guide spoken of in the last couple of issues, the project has been abandoned due to the lack of effort from anyone else. Serves me right for trying to start something I wasn't prepared to finish myself, I suppose. Oh well. Sorry. (Gets out PF Lame Gun. Shoots self. Dies.) †

This issue is for Jeremy Michael McFeat, aged seventeen months, and for Luke Adam Roberts, aged just a few weeks.

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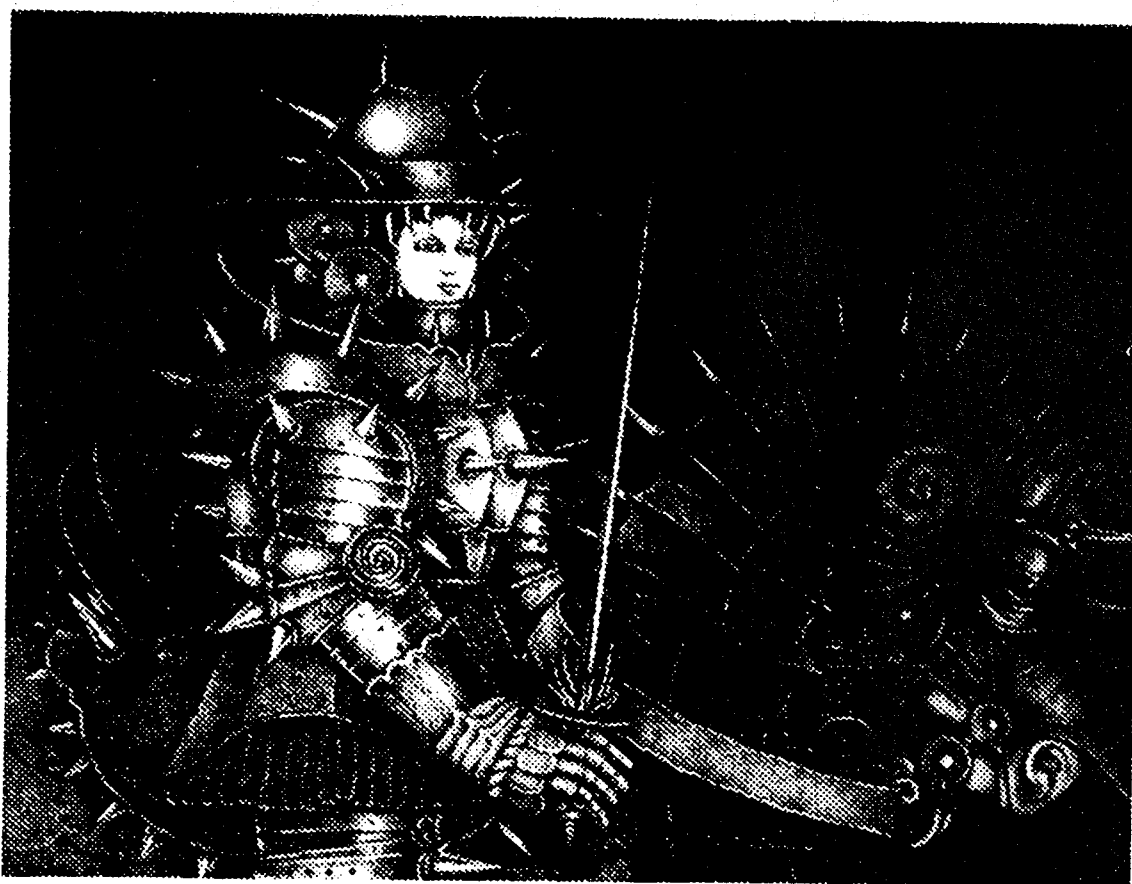
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