

Party Fears

Number Fourteen

FREE

June-July 1991



A Terminal Posture, a-terminal-posing in the Terminal Kitchen.

Mars Bastards p3
A Terminal Posture p6
 live, records p9

Perth News

Opinions and facts are mixed willy-nilly ... beware of the difference.

• The **BEEKEEPERS** are on ice for the time being. Mick, Darren and Mal are still over in Melbourne and Darren has found a day job there. Shaun and Bernice are in Perth at present, Shaun playing with the **Mars Bastards**. (c/o 113 Anzac Road, Mount Hawthorn 6016)

• **BLUE JESUS** have reportedly changed their name to the **JOINSTONES**.

• The **BRAUTIGANS** have more or less split, with Laura having gone off to Sydney and being afflicted with tinnitus. "We're assuming the worst so that anything else is a pleasant surprise" — Bernard. The band played its last show at the House Of Wax on Saturday 4th May — Laura changing the usual vibraphone for the *cutest* little metal xylophone. A lovely show. The cassette "Walk Along The Waterfront/Homcoming" is available now in all the cool shops (full lyrics, card copied onto recycled paper). The band spent Sunday 5th recording every song they knew for posterity's sake ... This is all a terrible pity, as the band were getting better every time I saw them and were shaping up into true first-raters. (Perth may only ever come up with pop bands, but what pop bands it comes up with!) Oh well. (PO Box 330, North Perth 6006)

• **CHARLOTTE'S WEB** are presently negotiating with MDS (Mushroom Distribution Service, the indie arm of "the Company") for the release of the six tracks they have recorded as a CD-only mini-album. The band are trying to talk them into running off a hundred tapes as well ... (5 Tuart Trail, Edgewater 6027)

• The **CHERRYTONES** are recording their debut 7" at Poons Head with Glenn Shuttleworth. (c/o 113 Anzac Road, Mount Hawthorn 6016)

• The **CHEVELLES** are selling lots of mini-LPs — *The Kids Ain't Hip* was number ten in the 96fm singles chart the same week it was number 10 in the 6-UVS album chart, trivia fans — and playing lots of shows. Looking for big record deals, but releases already scheduled are the next 7", to be two of the three tracks just recorded with James Hewgill at Planet ("Find My Way Out", "Girls For Me" and "System"), a track on the next rooArt compilation LP and "Zero Hour" on the forthcoming Zero Hour Plimsouls compilation LP.

Also to be happening in a while is a spinoff band, the **COOLPOPS**, featuring Jeff, Duane and Guy, plus Duane's sister Andrea Smith on vocals ... this "should see the light of day when the Chevelles are a bit less busy" — Jeff. (c/o 42 Denis Street, Subiaco 6008)

• **CROWD INVISIBLE** (previously the **ORCHIDS**) have changed their name again, this time to **CIRCUS MURDERS**. (15 Jennings Way, Lockridge 6054)

• **CUCULAINNE POWERHEAD** have split. "These things happen" — Neil.

• The **CUSTARD CRASH** have yet to acquire themselves a gig, but have their

self-titled tape out. They are Cameron Potts (d), Clark Tuffen (b), Andrew Spencer (g) and André Scannell (v). André and Andrew were previously members of **TRAITOR'S GAIT**, whose final show was in March 1986 (the Custard Crash tape includes one Traitor's Gait song). Clark is also in **SPOCK'S EYEBROW**, who have never played a gig but have a tape done, and it would probably be harder to think of a band Cameron isn't in than one he is. "Who would come and see us? I don't know ... people who don't like homogenised crap ... people who don't like clean music ..." — André. (72 Crowther Street, Bayswater 6053)

• The **DIEHARDS** have a single in a few months on the Pink Flamingo label (home of the Bam Balams and September Gurls) and "In This Town" on the Zero Hour Plimsouls compilation LP. (c/o 42 Denis Street, Subiaco 6008)

• **DOGSTAR**, recently called the **PURPLE HEARTS**, have changed their name again, this time to **STARGARDEN**. What is it with name changes in Perth at the moment ... (81 Brookton Highway, Roleystone 6111)

• The **GOLDSTEINS** are Glen Tweedie (b.v), Daniel Samuelson (r.g), Ally Caulder (d) and David Johnston (l-g), David writing most of the songs. Their first show was in the Campus Battle of the Bands last year and they've barely played a show until a recent run with the Diehards. "Pop songs with lots of loud guitars — not too pretty, but trying to get a melody in there" — David. The band also plays as the **HIDEOUS GOLDSTEINS**, as they will at their forthcoming show at the Ozone on July 5th. (1 Calgary Street, Ardross 6153)

• The **HEATHENS** have recorded and are sending off packages to record companies. T-shirts will be available soon or now. The **FEENDS** are up again soon ... (8 Tandara Place, Wembley Downs 6019)

• The **HUNKPAPAS** haven't found a show since December, but are being chased by Phantom and Zero Hour with a view to actually being given money to finish off the potential mini-LP they are now halfway through recording at Planet with Joe Leach. "There's a pretty good feel about the band at the moment. Now all we need is a gig ..." — Geoff. (135 South Terrace, Fremantle 6160)

• The **KRYPTONICS** are playing in June — Friday 14th at the Melbourne (with the Heathens), Saturday 15th at the Shenton Park (with Thrombus) and Sunday 16th at the White Sands (with Beltempst). (c/o PO Box A537, Sydney South 2000)

• **JANCO'S MASK** are changing name — **SLAVES TO THE LOST WOBBLE** is the interim name, so we need to think of one ... there's not a lot on. We were going to record some more, but the studio's shut for two months ... we're looking around for gigs" — Jason Ward. (6 Hakea Court, Forrestfield 6058)

• The **PINK FLUFFY BUNNIES** are still on the way and may even be playing by the time you read this.

• The **RACHELS** are playing regular shows at last and history requires that it be noted that the drummer's real name is Norman Berg. "But stick with Kilbey, 'cos everyone knows him as that by now" — Glenn.

• **SUMMER SUNS'** album finished!

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The first album

out now

• **A TERMINAL POSTURE:** "Inhuman" out now. A new tape of old and live stuff is being compiled at the moment and will be out sometime. "This tape was so much work that it'll be nice having the next being nearly no work ..." — Roy. A video is also in the works, and John McKee will apparently be joining as video-member (the Stephen Jones of the band?). Our Sydney readers should note that *Biological/Nuclear/Chemical* is now available there, distributed by Cosmic Conspiracy Productions — check it out or die. (39 Marmion Street, North Perth 6006)

• **THROMBUS's** single launch is at the Melbourne on July 5th, with the double 7" being out a week or two before that (test pressings just approved as I write this). This is to be the double 7" mentioned last issue, a full-colour gatefold sleeve, an eight page A5 booklet and a heavy plastic cover for the whole thing. This is to be followed by the recording of eight tracks for a CD/cassette in July (planned release September), a tour eastwards, a Christmas release and then another tour in January.

Those attending Thrombus shows of late will have noted singer Tom Scutt's seated posture and plastered leg, due to being knocked off his motorbike and having his leg broken in six places and filled with plates and screws for the next year. "We're just worried about big speaker magnets. He should be up for the single launch ... at worst, we'll have a rubber harness suspended from the light fitting for him to go bungee jumping into the crowd" — Paul. (c/o 26 Karimba Street, Wanneroo 6065)

• **ERROL H. TOUT** may currently be found playing live in **TRAINS OF THOUGHT**, originally with Jonathan Cope, who has gone to Melbourne and been replaced by Peter Grandison. "It started because I needed the money, to be honest ..." Work progresses slowly on the fourth album (money needed). Errol is also playing with some "contemporary music ensembles — Errol's doing some weird art stuff — playing with the *Alea Ensemble* and the *Nova Ensemble*." More film music this year is also in the pipeline. "I'm looking for ways to do music full-time for a living." I thought you weren't ever going to give up architecture. "Ah, well, I might not have much choice soon." (PO Box 73, Fremantle 6160)

• The **TREMORS** are Martin Kirwan (g), Rob Librizzi (g), Geoff Milburn (v), Darren Luff (d) and Ray Schorach (v). The same band minus Rob played around town as a covers band called the **CRUSADERS**, but have changed the name and gone original. "Pop-rock ... more or less like the Chevelles' style of music ... pure guitar-pop" — Martin. The band has just recorded a six-track tape at Planet with Joe Leach and is sending it to record companies.

• **T'ROLL** are back ... "The tour was good, exciting, long, no-one came to see us ... the record's been selling, even without live support ... we won't be playing till the end of May or June, 'cos Jeremy is involved in the UWA production of Macbeth." As you may have heard, Tim gave himself a hernia in one particularly ill-advised stage-move ("My guts exploded")

just before the tour, delaying it slightly ... The band went over as the three-piece plus technician Martin Jones and lost only \$500 in total — "I think \$125 each for an eight-week holiday isn't too bad."

Tim is working with Anna Zanella on a video soundtrack. "What we're doing is a lot of noise, that semi-industrial stuff that no-one's doing any more ... taking information out of randomness." T'Roll also have in the pipeline "a number of video projects on varying levels of professionalism." Another tour is coming up, Tim has almost finished his Master's degree in Mathematics (having proved a new result in graph theory, trivia fans) and Simon is off in **MANIC PIZZA** with Cameron Potts and Gareth Edwards, previously the musical members of **Thou Gideon**. Oh, and the band are playing at the Melbourne on Monday June 3rd. (PO Box 113, Claremont 6009)

• **TRUE DESIRE**, the new band for Phil and Dave Berry, is up and running, having played a pile of shows in April and May. Current plans are another run of shows (June or July) and recording a tape.

• **Tim Underwood** is somewhat returned from his travels, and sent a letter ... "returned after two and a half years overseas in Nov '90. Played a couple of gigs in London as the **GLASS HARP**. Busked through Spain, France and Luxembourg as a didgeridoo/guitar duo for a month. Am returning to Spain for a few months over April/May to August this year, but have been rehearsing new band in the meantime with Dave Cohen. Hopefully will bring back singer Ruth Paterson (*Glass Harp*) with me from Europe. Danny Gunzberg on guitar (back from Melbourne/stint with *Beekeepers*). Hopefully gigging by October/November; 90% new songs, a couple of **NORTHERN LIGHTS** songs, a couple of *Glass Harp* songs!"

• The **WALTONS** are in existence, playing shows, doing new songs ... "We're planning on playing quite a bit this year and will be recording another single some time. We've been getting a good stream of fan letters ... It's been a good year for the *Waltons*" — Craig. (4 Nicholson Road, Subiaco 6008)

• **WASH** are Rolf Farstad (v,g), Alan Matthews (b) and Mark Brysland (d,v). Mark is only playing with them until September, when he moves to England. They played a show of sorts at the Actor's Centre a while ago — Rolf, Alan, Cameron Potts and Mark of **Thou Gideon**, but their first proper show was at the Old Melbourne on Saturday 11th May with **Thou Gideon** and Rust. "English indie-pop ... Ride and stuff like that" — Rolf. A demo-tape has been recorded with Jason Ward and I'm playing it right now ... they obviously have the last twenty Creation releases and spend all their record money at the House of Wax. (... Just found out that Mark actually does have all the Creation releases up to Love Movement's "Palatial", at which point he decided it was maybe an idea that had run out of time ...) "Food" would be a better name ... washing over, but with a bit more force than that. Good stuff. The tape has been thrown into the JJJ demo thing.

6-UVS FM BACK ON AIR JUNE 1st!!!

... Or so the arrangement presently looks. The callsign for the station is 6-RTR-FM (Rocket To Russia? Road To Ruin? It actually doesn't stand for anything — it was picked 'cos X-Press printed it as being this. True. Where they got it is a mystery.) This is, of course, a lifesaver. JJJ is 96fm, after all. Bad Radio, Disappear!

Further in radio land: A letter here from 4-ZZZ in Brisbane, after your demos and vinyl. "Any format except DAT is OK! ... and they will get aired, unlike on JJJ." Send your cassettes, quarter-inch or records to Helen Chalmers (Program Coordinator), 4-ZZZ, PO Box 509, Toowoong 4066.

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Ian Freeman — vocals, harp
Mark Scarparolo — bass
Jeff Baker — guitar
Gil Bradley — guitar
Shaun Lohaar — drums.

Ian and Jeff interviewed by David at the Queens — dreadful beer, good muzak. The glassie always tries to take your drink before it's finished. You can drink Dog-bolter really fast, though.

This interview may be read in conjunction with the family tree in the centre pages of last issue.

How did you both start out in rock'n'roll?

Jeff: "Uhh ... just bought a guitar. A Rickenbacker."

Ian: "And when I started, I ended up buying the Ricky off him."

Jeff: "Ian actually has the cutting from the *Sunday Times* for when the Rickenbacker was sold. I'd just always wanted to get a Ricky. It didn't matter that you couldn't play guitar, you just wanted to have one 'cos they look really nice."

Ian: "Those big double mother-humbuckers."

Jeff: "Darryl Sousa, who's played in the Cadillacs, had just ordered one from the States, so he was selling his old

our set in a day and play the gig. By that time we'd figured it just wasn't worth persevering, so I said, 'thanks, guys, it's been great,' and that was the end of the Peppermint Drops."

Ian: "I only ever played with them that night."

Jeff: "Then we started writing the songs for the Fallen Angels and Squid had gotten together with us and we did what was supposed to be a duo night, but Terry Clavey turned up demanding to appear 'cos we were appearing under the banner of the Peppermint Drops."

Ian: "We played as Hollow's Children."

Jeff: "That was the first of many names. We were short-lived as the Hollowmen, then we did one gig as the Thrashing Doves, then the next week we turned up as the Fallen Angels."

"We were going to keep that, but Kim Williams didn't like the name. I think he was too worried that the Angels would sue us if we released a record on his label."

Ian: "Really good things to throw at a young band who are starting out — 'The Angels are going to sue you if you play any more gigs!' Fuck! We gotta change it! Pick something no-one's ever used! ... The Palisades!"

Jeff: "Plus he was telling us we had to release the record in a yellow cover."

Ian: "He said it was more esoteric, it'd sell more. It'd stand out in the racks."

of time. That was with Dave Hale on drums, Velo on bass, myself and Ian."

And you, Ian, stuck in Sydney and worked with Sandra Morgan.

Ian: "That was around August '89 onwards. We worked with each other for about six months and I got back here. We had a whole set of songs, we got around four or five demos together. It just got to the point where we had to look at getting a drummer, a bass-player and the whole thing and rehearsing the whole lot in and I just thought 'well, I'm not going to do that in Sydney,' 'cos I didn't really know anyone over there, so I decided to come back. The times I'd been back here on holiday, I'd done more work musically than the two years I'd spent in Sydney ... so I came back in May 1990, which is when we recorded 'This Windy City.'"

When did you start as the Mars Bastards?

Jeff: "We did 'Ricky Dixon' in late December '89. Ian was just back for a Christmas holiday, so we figured that while he was here, we might as well book the studio for an afternoon and do some old songs. We decided we wouldn't call it the Palisades, so we just gave it another name and released the tape. We just did sixty or seventy copies. That's really all we wanted to achieve with that."

"At that stage I was still playing with the Rainyard and had been for a few months. I'd joined that because Liam had been singing in the Summer Suns when I was, so Liam asked me after one gig if I wanted to play with the Rainyard."

When did the Mars Bastards go from being the two of you doing some songs to being a band?

Jeff: "It started up mostly through Ian and Gil, I think. And probably Mark to a degree."

Ian: "It was when we did 'This Windy City'. Jeff, Gil and I had all played on the song live and we decided when we recorded it to put each other's ideas down, 'cos Gil and Jeff's ideas guitar-wise are quite contrasting; and I think I realised from that that it'd be really good to have those guys working live on stage. I'd never had two guitarists working together, always two guitarists working against each other."

"So then Mark came and put a bit of bass down, and it was a natural progression from there to see if we could find a drummer. We decided we'd do a couple of shows and see how it went. Did a few twenty-minute sets, that turned to forty minutes and now to an hour."

You did that show in August with the Rainyard at the Ozone.

Jeff: "That was kind of the first official live performance. That was just Ian and I. We didn't really have any great intentions of playing live as a duo; I think we just really wanted to record a lot of the old songs and the newer stuff we've been writing since then. I think Paul from the Cherrytones was pretty keen for us to do a gig."

How did you get Shaun?

Jeff: "We played at the Cherrytones' cassette launch at the Shenton Park and the Cherrytones do their bookings with this guy called Mark Ghirardi, who manages the Beekeepers, and he was interested and asked what we were doing. We said we wanted to get a full lineup together and we needed a drummer, so he mentioned this guy who was in a band but was interested in playing some other stuff."

So now you're this five-piece band.

Jeff: "Well, we hope to be this five-piece band. It's a matter of waiting until everyone gets back together. We're kind of happy as things are, it's just a pain in the arse when other members are really keen about it but find it difficult to find the time."

"The big problem with Mark and Shaun is that they're both playing in bands where they just know each other and their material back to front. Shaun tells me of how the Beekeepers had a six-month residency at the Stoned Crow and their only rehearsal consisted of actually turning up and playing the gig every week. A Month of Sundays, apart from when they were gearing up for their trip over east, basically rehearse once a fortnight at the most."

"We just don't work that way; we try to rehearse at least twice a week, try to introduce new material all the time. I just hate the idea of rehearsing once a week, 'cos you spend the first half trying to get everyone to remember what they did the week before and things like that. The Palisades were worse, sometimes it'd be three times a week."

"That's the hard thing ... they're pretty obliging, but you'll try to tee things up and the guys have got something else on or they just want a break from things. So you're chafing at the bit to get down to the rehearsal room and do a new song or run through stuff, and you've got to gee 'em up or go 'round and push them out of bed to get them there."

Was 'This Windy City' an old Palisades song?

Jeff: "Yeah. It's from about mid-'87."

Those singles are really nice.

Jeff: "Yeah, we were really pleased with them. They were all done on eight-track. I think we're going to be re-mixing 'Ricky Dixon', mainly 'cos Glenn (Shuttleworth) lost the drum machine track off it. We missed a few cymbals and things out that we would have liked to put in and the bass was pretty ordinary, mainly 'cos I played it."

It just seems a shame to leave them on seventy copies of a tape that some people have and most don't.

Jeff: "Yeah ... we kind of suffer because you tend to rotate around in a little world of your own and you think that you tell a couple of friends and they tell a few people they know, acquaintances. They're the only people you really talk to, and you figure, 'well, shit, everyone knows about the tape, so it's there if they want to buy it.' You



Mars Bastards

one. So I bought it off him and I just kind of had it for about a year, then Terry Clavey, who was stage roadie for the Gostarts and then was playing in Mummur, got pissed off with his other band 'cos they wouldn't let him sing; and he knew that I had a Rickenbacker, so he asked me to join a band with him. That was the Peppermint Drops. So I had to run down to Allegro Music and spend a hundred and fifty bucks on this old Maton amplifier, 'cos I didn't actually have one. We had this guy Dave Weir who played guitar."

Ian: "The Sandie Shaw of lead guitar."

Jeff: "Mister Barefoot. He never wore shoes. I watched him play and watched some of the things that he did in order to learn how to play. Terry played bass and sang and John Phatouros was initially the vocalist."

"John had a bit of a Bono fixation at the time — had his long, straggly black hair, mount the foldback speakers. I remember we did a gig at the Red Parrot or something and everyone got tuned up and ready to go on stage and then, just before we did, he stopped everyone and wanted to get this huddle going and said, 'look, guys, I've got this candle, OK, and, when song such-and-such comes along, I want the drums and bass to be going and I'm going to light it and hold it up to the audience and then put it down in front of the kit, and when I do that we'll all start the song.' And it was about that time that we figured we should get another lead singer."

"John took it all a bit amiss. I think it was kind of obvious, though, because we'd already recorded the track for the 6-UVS *Perfect Travelling Companion* tape by that time and John didn't actually sing on the recording, Terry did."

"I think we did a Stems support at the Floreat Hotel and so I sat around with Terry and John Triplet, who was the drummer at the time, and said, 'OK, we'd better go and ask Ian to join our band.'"

Ian: "I was working with the Homecoming. We did a few rehearsals, had a Traitor's Gait gig at the Leederville Hotel and I bumped into Jeff and asked him what was going on and he said they were looking for a new singer."

Jeff: "Ian came down and started learning the songs, so we took a bit of a break at that time. Then Gary Chambers wanted the Stems to go down to Boyup Brook where his farm was to play a gig — this was just after the launch of their first single — and I was working as the Stems' foldback mixer at the time, so they asked me to help get the PA sorted out and the Peppermint Drops to come down and do the gig as well. I think Terry phoned John Triplet the day before to see what time he was going down there and his mum said he'd gone down south surfing for a week, so we had to front up with a tape of whatever songs we had and stick it on Gary Chambers' cassette player in his kitchen on the day, have him learn

No, he's just obsessed with yellow.

Ian: "Even his shop-front is black and yellow. He never wears yellow, though."

Jeff: "His eyes just have a touch of yellow. Whenever I'd go round for a jam, back in Summer Suns days, we always ended up getting out his old '70s singles. He's actually got the record by the Moon Man, from *Spellbound*, the great show with Martin St. James, the hypnotist. The Perth television classic from the late '60s. He'd drag people out of the audience and hypnotise them. There was this guy who was quite obviously his sidekick, the audience plant, and for one show he told him he was a man from the moon who spoke his own language, and whenever he was spoken to he had to answer in the language of the Moon Man. It became a crowd favourite, so he kept reappearing week after week and ended up releasing his own single as the Moon Man. And Kim's got that single."

Ian: "Kim's got every single. And every LP."

Jeff: "Oh, plus we played through his great selection of Australian mid-'70s boogie bands. All the great ones that used to be on Countdown — Texas, Finch, Mountain ..."

Let's jump to the Palisades in 1988.

Ian: "There was Velo Zupanovich on bass, Gil Bradley on guitar, Duncan MacMillan on drums and myself on vocals. Velo quit when we went to Sydney and Mandy Haines took over playing bass, we went around August or September and then we spent most of October to January rehearsing in Sydney and getting set up."

"We played probably fifteen, sixteen, seventeen shows, then Duncan went back to New Zealand and it fell apart from there. The others came back here and I stayed in Sydney working with Sandra Morgan from the Stolen Picassos. That'd be about a year later, '89. The band was going fairly well toward the end. We were getting some quite good receptions."

What were you doing in this time, Jeff?

Jeff: "Bugger-all. I left the Palisades in about December '87. The last gig was a Sunday night at Limbo. Great show. About the last six shows I played was the best time I've ever had."

"It was kind of depressing, 'cos we'd been around for almost two years on and off and the record had been released, but Ian was still fighting with the manager of the Fitzgerald to get a hundred bucks to play a Saturday night gig and ended up doing things like getting a hundred bucks between two bands. It was pretty shit, 'cos you got to the point where you'd been around for a while, done a lot of really hard work, released a record that you considered was pretty good, but were still struggling just to get gigs. People were still giving you the shits."

"But, for some reason, we hung it together for ten or twelve gigs in that time, which was really good. One of the shorter lineups, but it was just really solid for that period

give it three or four weeks and figure that everyone who wanted to buy it has bought it and you tend to forget that there's probably others ...

By the way, did you notice that Six came in at number six again? (indie charts week ending 17/2/91)

Ian: "We're thinking of calling the next one *One*. Put one song on it for one dollar."

Jeff: "I think that our only other problem is that we always seem to get stuck with a sequence of coincidences that leaves tapes coming out just after you lose your lineup or records coming out just after the lineup changes or a tape being ready just as two members are about to travel to the eastern states. Things like that."

As long as a band is around and playing, indie tapes tend to sell on a slow-but-steady basis.

Jeff: "You certainly couldn't expect anything better, but the hard thing from that point of view is the fact that you put your own money into it and you're pretty well scraping the barrel just to get the covers printed and the tapes run off."

Ian: "You set 'em all up in front of you when you've got 'em all packaged, look at 'em for a while and then send them out into the world. Sit around and look at all the copies ..."

Jeff: "I think our aim is really just to record and release as many things as we can. We really, really, really hope to do a compilation in twelve to eighteen months' time; it's just a case of saving money and things like that. What we'll probably do is go right back to '85, '86, when we first started doing demos, look at the stuff we've recorded and put together fifteen, sixteen songs. I'm sure we could put together a good bunch of songs. We've just got to come up with the money."

Ian: "Yeah, that's the whole idea. I've always wanted to do just one classic album. *One Revolver*. We'll see how we go."

"It all just comes down to dollars and cents. The scene seems to be alive and kicking at the moment."

Jeff: "Yeah. It's going to be a good winter, I think."

Ian: "The indications are there. I think people's attitudes are a little bit lax. The last few Human Jukebox gigs, the Rainyard shows ... You can see the energy's there, it's just itching to get out."

(talk about the 'scene' and the parts thereof)
"That's the other idea Jeff and I were talking about — playing with other bands who are not necessarily pop-oriented, like rockabilly bands or Thrombus or whatever."

Jeff: "The best example was the last two Fridays at the Seaview with the Human Jukebox — just to see the crowd of people that was there. First and foremost, there was a crowd there, but also the mixture of people. Everyone was entirely intent upon the band that was playing and it was just terrific."

"The great thing that has always been there about Kim Salmon, and even more so now, is the amazing energy that's there, which is the kind of thing you strive for. Which doesn't mean doing cartwheels and jumping in the air, it's the combination of what you're hearing at the same time."

"Probably the greatest compliment that we've got was at the first five-piece Mars Bastards show in November — someone just saying that it was one of the most physical gigs they'd seen. I think they made the point that it wasn't people running up and down and slam-dancing and diving into the audience, it was just that a real energetic feel emanated from the band."

What intimations do you have that this winter's going to be a good one?

Ian: "Just from the reactions I've seen of people going out to gigs now. People have got fed up with sitting around going, 'aw, jeez, it's so fucked, there's nothin' to do' and are actually gettin' off their arses and going out and starting to really get into it. There's some good bands around town, it's just a matter of looking around for them."

Jeff: "If you went back twelve months ago, there was an awful lot of spite around most of the bands at the time as well; people were on speaking terms, but, when you got behind closed doors, there were quite a lot of things said. It seems like — whether certain people have moved on or other people have relaxed their attitudes or something — there's a good little bit of camaraderie between a whole pile of bands as well."

Ian: *(watching goings-on in pub)* "He had to pay for his beers! A Sandover medallist (*Mick Grasso, Swan Districts 1989*) had to pay for his own beers! Fuck! What's the world coming to?"

Jeff: "I would have shook his hand. We forgot the main reason why it's going to be a good winter — it's because Tony Lockert's (*St. Kilda*) fit and ready. He's gonna kick two hundred goals."

Ian: "There's heaps to go and see."
There's loads of bands, it's just that everyone prefers to sit at home and moan about how there's nothin' oooooon ...

Ian: "I really hate that mentality. I caught the bus down to Freo to go to the Seaview to Support Local Music! That's what it's all about. People's attitudes are fucked. I'm really enjoying going out at the moment. Haven't enjoyed going out for years. If you break down the weekend into three nights — Thursday, Friday and Saturday — and you manage to go out one of those nights, you're doing the scene a huge service."

Fertilise the scene with your dollars!

Ian: "I suppose people don't have a lot of money to throw around at the moment."

"How many venues do you need to make a scene? I

can think of three or four offhand. If the Seaview starts happening again, that'll be great."

On "Sun On The Suburbs", was that one guitar or two?

Jeff: "Two — one acoustic and one electric. That's actually one of the lost early demos. There's a demo of that recorded with Squid (*Guido Berini*) and Richard Nash. The one from 1985 was a bit of a Doors epic. The original song had seven verses and went about six and a half minutes."

Ian: "There's about twice as many lyrics for that song. We could re-record it with an entirely new set of lyrics."

Jeff: "Squid had this really good Echo and the Bunnymen guitar bit in the choruses, then he played this amazing Doors ripoff guitar solo in the middle of it. Things like that. The original recording just had a really good feel to it. I think you're the only person with a copy of that."

Ian: "The original, yeah. All the original chords have been changed to minor sevenths and augmented fifths and all sorts of things."

Jeff: "The whole song was probably re-recorded about five times."

"I think it's been a good thing that we've resisted the temptation to run out and go through the back catalogue and say, 'great, we can sift out about a dozen really good songs here!' and try to knock them all off at once. It's



really nice to go out and do some fresh ideas, then fall back and say, 'well, OK, we'll grab this song that we always really liked playing and record that.' Ultimately, we end up with something that we always wanted to do, which was to have most of our songs recorded in some format or other."

What do you want to do with this band? What's your ambition?

Ian: "Get as much material out as possible."

Jeff: "Release as many songs as we can."

Ian: "Whatever happens, happens. No desires on it, don't want to take it around the world or down to Bunbury or anything."

"I think that was the big pressure with the Palisades — we were always almost forced into the belief that we had to make it big for the sake of making it big, 'cos that's what you do if you're in a band; and when there's a lot of young guys together getting wild and crazy playing rock'n'roll, you just take off in a band over east and you just go really fuckin' ... and you get hit with something like Sydney or Melbourne ... since then, I haven't got any desires to take music to those extremes; I'm quite happy to go wild and crazy and drive 'round in circles in Perth."

Jeff: "I think the worst thing about ... especially about Perth at that time that really set me off was this kind of attitude, and I think it kind of sticks with what Ian says: how people just expect you to be really like ... you come out and you do something, and then you've always got to do something that much better. And we rehearsed really hard and we worked on our songs and we played for a while ... we always had setbacks, like people leaving or just blues within the band and losing members for several months and things like that. Toward the end, I think we were playing real killer gigs, and people would come and see you and say, 'yeah, that was really great,' then they'd come along again and you'd do the same thing — play your guts out and do a really good gig — and they'd say, 'yeah, but, y'know, you did that last week ...'"

"The Palisades had a reasonably long history, but there was only a real short history of doing things, like playing gigs. There had been about four different lineups by the time I'd left and each of those lineups played solidly only for a period of maybe two months. In between that was songwriting and rehearsing and trying to recruit members and things like that, and people's expectations were always really, really high."

Did you ever think that you'd get rich out of it?

Jeff: "No, not at all."

Ian: "I guess I was more susceptible to that, coming into it when I was really, really young. I'm twenty-five now. I remember my twenty-first birthday ..."

Jeff: "Yeah, I remember that. Was that at that pasta place in Francis Street? Squid asked the waiter to play the

theme from *The Godfather*."

Ian: "So he played 'American Pie' instead. I think that if the band basically pays for itself — pays for rehearsals, pays for recordings — and we still enjoy it, we'll take it as far as that. If someone walks up to us tomorrow and says, 'hey, youse guys should put out a single,' we go 'you got some money?' and they go 'yeah,' we'll put out a single or whatever."

Jeff: "But everything's icing on the cake since the time we got to play 'Roadrunner' with the Stems at Boyup Brook, 'cos we've done it, man."

Your only ambition is recording.

Ian: "Ohh ... play some fuckin' really hard core gigs. Just gonna smash up some fuckin' stages one night in a pure energy."

Jeff: "It's great 'cos it's got all the rock'n'roll hallmarks — it's not easy to get a gig, it's not easy to keep a lineup together, it's not easy to get a rehearsal, and it's like, every day that ticks by, you've got a bit more pent-up aggression or emotion or something waiting in there ..."

Ian: "... so, by the time was get a gig, everybody's so worked up about it ... When that feeling stops, I guess that's when it's time to put down the old geezer there ... go on down to the pawnbroker's and hock it for the latest video they've got there and sit at home and watch reruns of the '77 Grand Final ..."

How fast do you come up with new songs?

Jeff: "Oh, pretty slowly, I think."

Ian: *(laughs)* "We've just got such a huge backlog of stuff that we're sifting through at the moment that we have to force ourselves to stop writing so that we can catch up with the ideas that we've got in the pipeline."

Who writes what? Does Ian write the lyrics and Jeff the music?

Jeff: "No, nobody does anything. The lyrics and the melody and chords are, for the most part, written completely separately from each other; so I might write two or three sets of lyrics and give them to Ian with maybe one or two chord ideas and Ian will have two or three other chord ideas or something."

The new tape, Six.

Ian: "The first song is 'Dear Melody', a song Gil and I wrote about not being able to come up with an idea for a song, so we wrote a song about that."

"('For The Want Of A) Dark Cloud' was written while I was in Perth before I went to Sydney. The Gil/Velo/Duncan Palisades used to do that. It's about sitting in a traffic jam at the corner of Barrack Street and St Georges Terrace. I think it was the twenty-second day the temperature had got over a hundred Fahrenheit and if I'd had a Magnum I would have hopped out of the Gemini and started blowing cunts away left, right and centre."

"'6:24 AM' is about having to get up and go to work every morning and really not wanting to do it. That was written in Sydney; one of the songs I wrote working with Sandra, although she didn't have much to do with it."

"All the songs are linked on that side."

Jeff: "Yeah, there's a bit of sound-effects in-between."

Ian: "I did a demo of ('For The Want Of A) Dark Cloud' in Sydney with Sandra. We tried to duplicate that as much as possible, the same sounds. Not using a bass guitar and so on."

Jeff: "Its main claim to fame is that it's about twenty-five seconds long."

Ian: "It's the shortest pop song ... Well ..."

Jeff: "Bar one!"

Ian: "Me and Martin Gambia (*Stolen Picassos, Picasso Twins*) started the competition to see who could write the shortest pop song. I did one that was twenty-four seconds and he got down to twelve, then I started trying to write one that was shorter. Then I saw some video of Napalm Death where they go, 'FUUUUUUUUCK!' and that's the song. So they win."

Jeff: "Yeah, the Rainyard did a cover of that out the back of Dada. Side two has 'The Jetty', 'Six' and a song that's now called 'Saint Christopher'. It was called 'I Believe' until my sister reminded me that REM had a song called 'I Believe' and she had read it on the songlist at the Coronado and thought we were doing REM covers. Then

Jack da Silva happened to call it 'Saint Christopher', so we figured that'd do for the time being."

Ian: "That side's linked with a few Jack Kerouac samples."

Jeff: "'The Jetty' was another really old song. The Fallen Angels played it at their first-ever gig. We played it three or four times, until the rest of the band got pissed off about the three-four time, so it got relegated to the back blocks."

Ian: "The reserves. The Colts."

Jeff: "The second eighteen. That was based on a poem that was written around 1986. Ian took bits and pieces and added some bits and pieces to it and we had a tune to go with it."

"Six' was written on the night it was recorded."

Ian: "We just made that up as we went along. It's not the sort of song you could play live."

Jeff: "Unless we were Pop Will Eat Itself or something."

Ian: "It's, uh, a sort of instrumental with a few vocals and samples thrown in here and there and backwards reverb drums and things ... it's a little bit of an experimental offshoot to what we usually do."

Jeff: "We just needed a title song."

"Saint Christopher" is just a standard balls'n'all rock song. The main thing we did was put all the trebles up on it so it'd sound really shitty on anyone's stereo; even if you had a five thousand dollar stereo, it'd sound like a Pioneer three-in-one. It's just got no bottom end to it."

Ian: "Listen to it on headphones. I guarantee your ears'll be bleeding by the end of it."

"That's the tape in a nutshell. We're not happy with it, it only gets six out of ten."

Jeff: "Eleven and a half minutes."

Ian: "It's only just above average. We're critical of these things, as musos usually are."

What's coming next?

Ian: "We had three ideas and we couldn't really decide on which one to do first. We've got four songs we want to do — three new ones and one old one — and we wanted to put some acoustic straight to tape — acoustic and vocals much like our two-piece live shows — and we also wanted to do some covers; so we decided that we're going to do four new ones, four live to tape and four covers and put them out as three separate tapes rather than try to get them all together for one album. They'll be out over the next few months."

"Then we can get together and play shows. That last gig we did (*Wednesday 16/1, Ozone*) was a bit of a shambles 'cos we'd only had one rehearsal before it, so ... it's just not on."

Jeff: "The other guys had been taking breaks over Christmas and stuff like that ..."

Ian: "Getting ready to tour."

Jeff: "... and suddenly Mark and Shaun stepped up their rehearsals with their other bands, so we were kind of looking very much like we were going to be put on hold. Then it just came about that we had the chance of the gig, so we rushed like mad to get the tape ready in time and we kind of had a short rehearsal about a week and a half beforehand — more or less to jog everyone's memory — and turned up and did the gig. I think that night was the only free night Shaun had for about three weeks. That's the case with pop music, you've just got to take your chances as they come up. We could have sat around and said, 'we might not do the gig, so we'll forget about it till March or April or something like that ...'"

Ian: "So hopefully there'll be intense rehearsals going on in the next few weeks, recording sessions, gigs, tapes, and the whole thing'll be flying around, and then we'll probably disappear for a few months or recover in a sanitarium or something."

Jeff: "I'd just like to say that I babysat Richard Lane."

(all laugh)

Did you?

Jeff: "In a sense, yeah. When he was pissed out of his brain. (more ...) In the (unintelligible) Hotel in Bunbury."

(Discussion of superlatively rotten mixer of the Rainyard and Human Jukebox at the Ozone, Wednesday 13/2)

Jeff: "He was obviously a professional."

Ian: "Sounds like the guy that mixed us that night at the Shents."

Jeff: "That was the last Summer Suns gig, and we were going to do the Pale Sadies."

Ian: "Do all the songs off the EP."

Jeff: "We had a bit of a blue with him."

Ian: "Oh, he just wouldn't DI an acoustic, it was too much of a hassle to him, and he treated us like this couple of kids on their first gig out as a support band. He was from Melbourne, that's right — 'I've been mixing bands in Melbourne for twelve years ... and I'll do what I fuckin' well want, mate, and you can fuck off ...' In the end I just said, 'oh well, mate, if it's gonna be too much of a hassle, we just won't do it.' And then he's going, 'oh, come on back, don't worry about it ...'"

Did you kill him?

Ian: "No. I wanted to, but."

Jeff: "That was quite interesting. I don't ever want to play in two bands on the same night again. It's just a pain in the arse, basically."

Ian: "I think the only good thing is that you get two lots of a drink rider, so it lasts you all night instead of half the night. Yeah, that's the other thing that's wrong. (hits table in time with words) The major thing wrong with gigs in Perth is that the drink riders are too fuckin' small. That was the great thing about when we started out, getting

supports for big bands like Hunters & Collectors — you go backstage and they have this trolley full of piss. Just anything. Bottles, spirits, jugs ..."

Jeff: "The absolute worst time was when the Rainyard was supporting the Hummingbirds tour ..."

(long, rambling tale of band mixers severely edited for legal reasons — "Those guys better do the gig or they'll never play in this town again!" — ha! as if anyone in Perth ever plays anyway ...)

"... but the capper of all was when we walked off at the Ozone and went into the band room and the guy from (tape error) wandered in with this huge, enormous, ice-filled plastic bucket full of every imaginable brand of beer, spirits and mineral water, laid it down on the ground and said, 'look, you guys better piss off out of here, and I don't want to see any of you touching this beer 'cos it's for the band, man!'"

"And the next thing, the real killer, was when we'd packed up all our shit ready to take it down to the car and their stage manager came running up and said, 'Oh, guys, guys, one of Simon's guitars has blown up and he's only got one to use ... any of you wouldn't have a guitar to lend to use for the night?' I just said 'no' and we pissed off ..."

"It was kind of interesting because at, I think, the last gig at the Old Melbourne, we finished our support and the Hummingbirds came into the bandroom and were all kind of really nervous and said, 'Oh, you guys aren't really shitty with us, are you? Yeah, we know, they're really bad, but, look, it's, like, nothing to do with us and we're really sorry about it all ...' I said not to worry about it. And then they got really interested and were asking, 'which member was in the Stolen Picassos, 'cos I heard their record and it was really nice ... and, hey, would you like a beer?'"

What do you both do for jobs?

Ian: "I do a lot of labouring. Lifting heavy things and not thinking a lot during the day."

Songs running through your head all day?

Ian: "Mixing 'em down, mixing 'em down ... fifty-eight track studio up there ..."

Jeff: "I work at the casino, sitting in the bowels."

Ian: "That's where old musicians usually end up — at the casino or in a bar."

Jeff: "There's quite a lineup — Rob Snarski worked there for a few months; Jill Birt still works there. We're pretty ordinary blokes."

Ian: "Down the footy Saturday afternoon."

Jeff: "Down the indoor cricket Wednesday nights. The Mars Bastards have a great indoor cricketing heritage."

Ian: "All five of us play indoor cricket, four for the same team. Shaun plays for some heathen club that abide by a back foot rule."

Jeff: "Always the loner."

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Phone 227 9449

Darren Foster — vocals, lyrics, keyboard, sequences
Roy Schuller — sequencer, programming, drum machine, tape loops, etc.

Interviewed by David at Terminal Studios.

Roy: "January '89, that's when it unofficially started."
Darren: "We both decided we wanted to start a band, so we bought a couple of really cheap sampling keyboards, about a hundred dollars each, and started making Severed Heads-type instrumental music that was quite strange and ..."

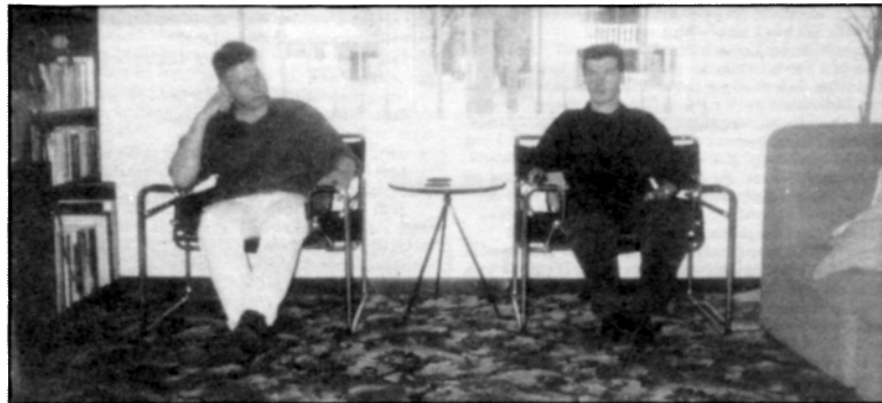
Roy: "Oh, it was a lot of fun. It was the sort of thing we do best, sort of noise-scapes."

Darren: "And we decided we'd buy a few more expensive keyboards and build the sound up a bit more."

Roy: "Do some vocals. Darren kept assuring me that he could sing, then made me leave the room while he did his first recording. I thought he'd brought in a tape of someone else; I had to poke my head around the door to make sure it was him."

So your first recordings were mucking around and having fun — the sort of things that are more fun to make than to listen to.

(both laugh) Roy: "Yeah, that's the best way of putting it ... No, I mean, they were good. It was good fun. Darren says that we decided to start a band ... it wasn't a big conscious decision, it was more, 'let's muck around a bit with some tapes and what-have-you,' then we thought, 'yeah, we'd better do some real music, some real songs with



singing and drums and things.' It all stemmed from that. You played your first show at the Assylum last July.

Darren: "Yeah. We'd already done a tape of ten songs before that which we didn't release, we just sent them off to record companies. Some of the songs are OK ... it was a real mishmash of songs; not two of them sounded the same. One would be like Depeche Mode and the next would be like a thrash-metal band. It jumped around too much to be of any ..."

Roy: "It was after that that we decided that we actually ought to think about a style of some sort; a direction to go in."

Darren: "At least one per release."

Roy: "Yeah." (laughs) "Cos there is a big gap between doing things that are fun and doing things that other people would even consider listening to. You've got to consider the audience at some stage, y'know."

So how did the Assylum show come about?

Darren: "We'd written a couple of the ones on the *Biological/Nuclear/Chemical* cassette, then Bryce Dunbar, a friend of mine, knew Wayne (Dadswell, Assylum) and he asked if we'd like to play there, so we got some rough recordings of some of the new ones and some of the better old ones and gave it to Wayne and he said to play ..."

Roy: "He phoned up on the Thursday and said, 'do you fancy playing this Saturday?'"

Darren: "We'd never played before in our lives, mind you ... I think that if we'd thought too much about it in the beginning, we would have scared ourselves out of the whole idea and backed away. No, it was good."

Roy: "It was good because no-one was expecting it and so no-one even knew what was going on until it happened. It was a good way to do your first show — with a captive audience. There was some applauding, a few people dancing ... I think it went down reasonably well."

Darren: "All the electro crowd really liked it and came up to us afterward. Don't know whether the goths enjoyed it. But it seemed to go down fairly well, and a few people even spoke to Wayne the next week saying that they enjoyed it. We were quite pleased, actually."

Roy: "It was a big shock because we were still in that stage where we thought that no-one would really even be interested in what we were doing at all, so to have people comment on it ... we thought, 'gee, maybe someone would like it ...' When you think back before that, it was like that; we had no real thoughts of doing anything public at all — recording or anything. So if it hadn't been for that show and a few people's interest in it, we wouldn't have released the tape and we wouldn't be pushing ahead."

When did you start work on the tape?

Darren: "'Drive' and 'I Feel Alive' had been on the first tape and we'd written most of the others by the time we'd done the Assylum gig. There was only 'Analysis' and 'Massively Parallel' that hadn't been written by then,

actually. It took another month to two months to finish it off, put it together, duplicate it, do the artwork and release it around mid-August.

What did the baby goths think of you?

Darren: "I don't really know, actually. I've heard of a few goths around that age that like it and have bought the tape. That's another strange thing: that a lot of different people like the tape. Which is good; it's not just appealing to the electro crowd."

Roy: "We wouldn't want to be stuck in the electro ghetto. If you're going to be in a subculture, you might as well be in a lot of them at once, y'know."

You're working on a new release. (Inhuman)

Roy: "Yeah. We were reasonably keen to have everything out, 'cos if you don't play live, people will forget about you. It's not unreasonable for people to forget you ever existed after six months in Perth, so we thought we'd put out a small four- or five-track tape, to cost a bit less, and we're trying to pick four good tracks."

"And if you do a smaller number of tracks, you can sort of home in on a certain thing; we'll try to make this one one particular style, and the one after that might be in a slightly different style again. A little intense package, rather than a big diffuse one."

Do you have any plans for vinyl?

Darren: "Really wouldn't mind. Towards the end of the year, I'd like to perhaps put out an album that we could market in the eastern states and get over there and push a bit as well as pushing it in Perth. I don't think that local tapes sell very well if you just send them over east."

Roy: "We've only sold thirty or forty of the first cassette and maybe it would have been a bit more if it had been a record or a twelve-inch; but if you've got to do a minimum pressing of so many hundred, you've got a lot of ashtrays left over. I mean, that's what happened to Vince (Valentini) with his first Crimson Boy thing. To get rid of even a few hundred is a big thing."

The second show, at the Actor's Centre.

Darren: "Mmm. Yeah. Yeah, that was quite interesting. We were thinking of ringing up Tim from T'Roll and asking if we could do a gig with them and he rang me the very next day and asked if we'd like to play with them, so we jumped at the chance. We quickly rushed out and bought his tape ..."

"We got a pretty diverse crowd as well; it seemed to go down well on both sides."

Roy: "I still have the idea in the back of my mind that I can't imagine people really being interested in it. Whenever anyone says 'that was really good,' I'm still shocked, y'know?"

"It probably comes from working at home most of the time. Because we both live in the same house, it's more like something we do of an evening rather than watch TV; whereas if you're in a band and you take all your gear and put it in a car and go to someone's house and do a rehearsal, you get a bit more of a sense that you're in a band and that you're being a musician and all this sort of stuff ..."

Darren: "The promotional side of things is probably the weakest part of us at the moment. We don't get up and push ourselves. We tend to be content with putting out tapes and hoping that people will buy them and hoping that someone will ring us up and ask us to play live ..."

Roy: "We're lazy."

Darren: "We must work on that this year and push ourselves a bit more."

Roy: "We wouldn't like to play twice a week to twenty people — the same ten each time and ten who got lost on the way and got there by accident."

Darren: "Then there's a band like And An A, who play once every five years and people get fed up 'cos they don't see them."

Roy: "As far as live things go we'd like to do better than we have done, which is just me standing at the keyboard and Darren singing. We did some slides last time, but Jay from T'Roll said — he wasn't trying to be offensive — 'It was a good show, but pretty pictures do not a live show make.' I understand that; it's not the same thing as seeing a band like T'Roll. I'd like to have more of a live aspect to it, though I don't know how that will happen."

Darren: "It's sort of hard for electronic bands, 'cos you're so stationary; you can't move the keyboard around, shuffle it around ..."

Roy: "You can have a dicky little hand-held remote

keyboard like Pseudo Echo. We've got no moral objection to sequencers and tapes as far as live stuff goes, but ..."

... it's just one less dynamic you can control live.

Darren: "We're in the process of trying to get a drummer. I think live drums would go down really well, like DAF or something."

Roy: "People seem to ... you get a bit more credible if you have a real drummer; if there's some hairy guy behind a drumkit, people think, 'ahh, there's a band, they're a rock'n'roll band ...'"

"I think there is a sort of undercurrent of people who listen to rock'n'roll bands and people in rock'n'roll bands that really ... like Tim said, 'I don't want to play rock 'n'roll forever.' There's that potential audience there — people who would like something different."

(ramble) ... People sitting around, drinking beer and watching a band.

Roy: "Oh, we're very into that, we like that idea very much. I remember years ago ... one of those things, a little still picture in your mind ... I remember sitting somewhere and seeing some awful band — some band playing Status Quo covers or something like that, like, some old guys — and the drummer just sort of going (motion of hitting hi-hat on each beat), and ... I dunno, it's just one of those things where you sit there and something runs up your spine and freezes that little picture there. That sort of rock 'n'roll ethic."

Little traumas? Bombs in your head that will cause you to go mad with an axe one day?

Roy: "Yeah. So ... I don't know how that gets into it, but that's something I often think of. A mental image. That's where I got that awful thing with hi-hats from ..."

Darren: "Yeah!"

Roy: "... 'cos the thing I remember is this drummer just hitting the hi-hat all the time. And I never really noticed that before, but they do that — they just bang the snare and hit the hi-hat all the time ... and synth bands never use hi-hats that sound like real hi-hats. And the same with cymbals. I like the traditional drumkit sound, and we're lucky enough to have a good machine that can do that. 'Acoustic realism.' Before we had that, we used to try to do that sort of real drumming things, and it never really sounds quite right on the traditional drum machine, 'cos they're made for synth bands doing little poppy sounds or something."

Drumkits and drum machines are fundamentally different instruments; you can't approach them in the same way.

Roy: "After talking about 'real drums,' I don't want to sound like it's just trying to be like a real drummer. I like the repetitive, sequenced nature — that machine edge to it, but with the more traditional drum sounds."

You did two different versions of "Numbers" on the tape.

Roy: "They were sort of born at the same time. The bass sequence and another bit are shared and the vocals are sort of shared, but the drums are different and the feel is different. We could have pulled them into two songs, but that would have been a bit forced, so we thought 'bugger it' and put them both on. It wasn't like a 12" remix of it ..."

Everything else on the tape has a rhythm to it ... what about "Stricken Airliner"?

Darren: "That was one of the first things we ever wrote."

Roy: "That was our Casio supermarket sampler and that old four-track that's hiding up there. That's what we used to do a lot of, and we intend to do a bit more."

Darren: "At least one song on every tape or record."

Roy: "That's what we're hoping to do on this new tape — three normal songs on one side and an enormous soundscape on the other side. We still like that sort of stuff very much."

Darren: "That was born of a weird night listening to short-wave radio. We picked up that sort of high-pitched synth bell thing, 'ding-di-ding-ding,' that's all there was for a quarter of an hour, then it went away."

Roy: "It's like seeing a UFO — you get your camera and take a picture quickly before it goes away. I don't know what that was ... probably an advertisement or something. We tuned across the dial and there was that there, and just that sound played for five minutes and disappeared ..."

Darren: "So we made it into a song."

Roy: "The stuff in the background, the rising-up and falling-down — if you get one of those little cheap samplers and press all the buttons at once, it does this thing where it'll start from an incredibly slow pitch, where you can hear the individual samples popping out, and, over a period of a couple of minutes, it'll speed up; so we picked some good things to do that with in the background. Some other tape stuff, some samples."

"That's the sort of thing that we're naturally good at, that we can do and feel confident in. When we write songs, we still feel as though we're doing someone else's job ... treading in someone else's territory."

Which came first, the music or the title?

Roy: "It didn't have a title until the tape was about to be done and I was setting out the type for the tape cover. We were going through photos and stuff for the cover, and there was a really good photo from a magazine — it's a 747 with one engine on fire and it's got a nice caption underneath it that just says, 'Airliner falling on San Francisco'; this little tiny thing in the sky just going ever so slowly down in the distance. Quite a poignant sort of photo-graph."

"We've got stacks of that old stuff still around. That was one that sounded reasonable quality, despite the

things it was done on; a lot of the others sound so awful — in terms of sound quality — that you couldn't expect people to listen to something below a certain quality if they're straining to hear things that you want to hear. I wouldn't subject people to that.

"That's still the sort of base we came from, so that's why we wanted to include that on that tape, and we always want to have that sort of thing there somewhere."

Which do you feel is more natural to you — making sounds or making songs?

Roy: "Speaking for myself, I feel more natural with sounds and that sort of thing. Darren's more song-oriented."

Darren: "When we first started out, I would gladly have had it be almost like a Depeche Mode cover band, you know, write those sort of songs; but that sort of thing still seems unnatural to me when I try to write songs like that."

Roy: "While saying that, it often works the other way in practice — I can write the most disgustingly sweet, sickly little synth things, and I like that; and Darren'll come up and go, 'oh, Jesus Christ, what's that, that's awful,' and play some disgusting thing that's just three minutes of noise, and I'll go, 'no, that's probably going a bit overboard ...' Somehow we swing between that total noise bit and something with a bit more rhythm and meaning to it ... sort of swim about in that region somewhere."

I see you've got guitars kicking around here. Where are the guitars on the tape?

Darren: (brightly) "There aren't any! There was some guitar on the first tape — I just muck around with it, I play it worse than I play the keyboards — so it just sort of sits there and makes the studio look a little more complete."

Roy: "The thing it's really good for is just plugging in and having it feed back by itself. We like doing that sort of thing. We sit there and record and leave that thing plugged in and Darren sings over the top of it, singing through the guitar setup ..."

"Unless it sounded reasonable, we'd never put out that sort of stuff or do it live. We have some sort of bizarre concept of quality ... We've heard some goddamn awful ..."

A Terminal Posture

things ... that people have put out. (names a few) A lot of it is just hours and hours of someone fiddling with a tape-recorder and dropping a kettle on their head and falling down the stairs and that sort of thing. A lot of it is so unbelievably awful that it's funny.

"It goes back to what you said — a lot of it is good fun to do, but we understand that people aren't going to be willing to sit down and listen to something that's totally awful ..."

Where did you get the band's name?

Darren: "J.G. Ballard."

Roy: "It's a chapter heading from *The Atrocity Exhibition*. That sort of stuff is still always in the backs of our minds as well, William Burroughs and that sort of stuff."

Darren: "Inspiration for lyrics. And the feel of the music as well, I suppose."

Roy: "And old science fiction. And that all forms some sort of a backbone to our stuff as well. Probably our biggest influences aren't other bands, in the sense that, when we started doing music, we were doing things ... this isn't what we thought we'd be like; the first songs we wrote, like 'Stricken Airliner' and that sort of thing, didn't set out to do that."

How do you write your songs?

Darren: "Usually, Roy sets down a couple of sequences and some drums, then we get together and I write the lyrics."

Roy: "I can generate hundreds of potentially awful sequences and drum things. Darren acts as a sort of filter, stopping me before I go too far in the wrong direction. It's just that, in the past year or so, I've had more free time than Darren, 'cos I had a job but he was studying. He'd sit in the bedroom and study all evening while I sat in here and tinkered."

Darren: "And then, about ten o'clock at night, I'd come in and tell him it was all rubbish and to wipe it all."

What about your words?

Darren: "I write — I suppose you would call it poetry or prose — bits and pieces now and again about things that inspire me and then we shape the music around those; or, sometimes, the music will give me an idea about a particular topic and I'll just start singing."

Roy: "It's occasionally a case of having something potentially useful music-wise and Darren riffling through his little folder of lyrics and thinking, 'this is good'; sometimes, it's a case of me going, 'I think this is really good — think of something to sing to it now!' In the beginning, he had the giant folder of song-lyrics hidden under the bed. About five years' worth of shower-singing."

"For every song on that tape, there's ten that aren't three-quarters finished. We're very uneconomical when it comes to that sort of thing — we write an awful lot of things that seem good at the time, then pick them out. We do a sort of quantity versus quantity exercise."

"We were working very much unguided at that time. We'd no real intentions of doing anything; it was more just making it up as we went along. Now we're trying to think a lot more about what we're doing. It was more spontaneous then — which is good, but it's got to be for something; there's got to be some point to it in the end."

"It worked out well on that tape in that all the songs go together. On the one before that, they didn't go together, and that could have happened again."

You do have a style.

Roy: "It seems different from the inside. If you'd heard everything else we've done ... it's a lot more broad-based. We are doing the style bit."

Darren: "The tape flows well. It doesn't jump back and forth."

Roy: "We tried for that on that tape. That was the first thing we had to think about. For the first one, it was, 'this is a good song, this is a good song, this is a good song,' and we bashed them all together and it probably wasn't too good for it."

Any lyrics you particularly like?

Darren: "I like the lyrics to 'Drive'. I like the lyrics to 'Tribe' as well. Even if it had 'silly vocals' on it. I'd just read a story about future towns, four hundred boys in this great big gang running from town to town and smashing everything up. Then Roy wrote the music and it seemed to fit; just one of those really rousing, forge-ahead type of songs."

Roy: "Our best songs just fall together all in one piece. That's something we learnt. We used to persevere with ideas and try to make them ... I get this impression that things do fall from the sky occasionally, and your job is not creating things but catching things from somewhere else. I used to read other people saying something like that and just think, 'oh, the guy's a big wanker,' but it really actually seems the way it happens. That's another reason I've got this idea that we're not really involved in the whole thing, someone else is doing it."

Darren: "That's what Jim Kerr said about Simple Minds' *New Gold Dream* album — they went into the studio, wrote the whole album, came out and thought, 'God, where did that come from?!' They didn't know how it had happened, but it was really good. That's how a lot of our best songs come, they just happen like that. We don't know why."

Roy: "Don't question it. Don't question the gods."

The handbills and the tape cover?

Roy: "I set out most of it 'cos I've got access to computers at work, but we work on the layout together."

Darren: "Cut bits up."

Roy: "We do a lot of messing about. That's really fun, doing those posters and the tape cover, a really neat part of the whole thing, 'cos it's something new for us."

Suddenly finding yourself confronted with the need for an image. You could always put it out in generic packaging.

Roy: "And the slides we did for the Actor's Centre show. Shooting a roll for every good shot. We've got five boxes of slides and picked ten of them for the show. It's all stuff off the TV."

Darren: "Video images that we taped and then photographed off the TV, mucking around with the image. Computer graphics and dramatic images."

Roy: "And that's good fun as well. A lot of war stuff, whole tapes full of news waiting to be photographed ... We spent a lot of time taking those photographs and, of course, you get there and there's a black wall at the back with a really crappy projector, so it didn't really make it that far, and our power-crystal, a little glass crystal — it was John McKee's idea to hold this in front of it and fill the room with images, but everyone yelled out 'Hippy!' while we were setting up, so ..."

"We like to do visuals and all that sort of stuff as well, but the music comes first, really."

Why did you do two different cards for the tape?

Roy: "We didn't really like the first one so much ... it was the first time we'd done anything graphically. We did the first one and thought, 'that's all right, but not quite ...' And the way we duplicated them was three at a time — the first one, the second one and a copy of the second one — so a third of those tapes have crappy second-generation cards. For the next one, we'll try to do two reasonably different covers. 'Cos it's fun to do, the covers."

"The inside is the same on both, but that was when we realised you could do lots of different ones, 'cos we did them on a laser colour copier, and you could get the guy to twiddle the knobs as they were coming out and get endless possibilities ..."

"The original plan was to send them all to record companies, but we didn't really get around to it."

Where did the pictures on the tape come from?

Roy: "Magazines. Again, we've got a whole collection. We collect an awful lot of things — video, stuff in drawers from magazines, stuff off TV and film soundtracks. What's the thing inside?"

Darren: "It's a lymphocyte. Something biological."

Roy: "A T-4 cell that's budding with the AIDS virus. It was a nice round, bulbous shape."

Darren: "It's there more for its shape, its nice looks, than for what it is."

Roy: "The fire on the front is from a film magazine. That was from *Firestarter*, that awful Stephen King film with the little girl with the hair flying back. That was some FBI guy being burnt alive."

If you sample a picture or a sound, someone will spot it and assume you mean something by using that source.

Roy: "That's another thing. It's really in vogue now for electro bands, and other bands, to put a sample in of

someone saying something silly — 'I've shot myself in the foot' or something ... I'm saying this because the stuff we're working on now has vocal samples ..."

"What do you want?" "We want to be free!"

Roy: "Half the time, if the voice is saying something really meaningful, laying it on top of an incredibly dull song really demeans the whole thing. That's something I don't like."

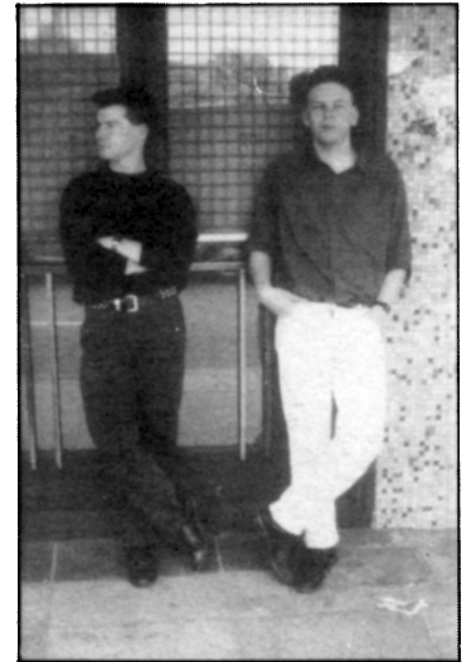
Darren: "It's just like the three-minute pop song that's supposed to bring meaning to the youth about nuclear weapons or Pine Gap or mining in Australia. It does demean the meaning of the whole thing you're trying to get across. You can't explain things in a three-minute pop song; and if you can, the issue's not very important anyway."

You can use imagery to get a feeling about an issue across, though.

Darren: "That's more what we're about — feelings about things rather than specific topical issues."

Roy: "And, again, with the thinking thing — we're not trying to make people think with our music; we'd rather have it hit in their gut somewhere. If you want to think about things and do an intellectual discourse, then you read books and write things. Music's a temporal sort of form, it's not for ... it's something that happens to you, it goes straight in you; whereas when you're reading something, you go back and read this and you have a think about it and ... you use a book, whereas a piece of music acts on you, forces you ..."

But you can use music in the same extractive way as a



book — "c'mon, music, tell me something ..."

Roy: "But the big thing about music for us is that you can get some sort of gut reaction out of it; a feeling."

Darren: "And it can make you think about something else. It can be the beginning of your thoughts. You can look at a painting in an art gallery and think, 'oh well, that's trying to discuss apartheid' or something, and you'll do the thinking on that particular issue later on. A painting can't give you a full picture; it can't discuss that whole issue in one painting. I don't think a song can discuss the full issue. It can start you off."

Roy: "It's a starting point for intellectual processes; but to think that you'll come to some great understanding by listening to a song, and just by listening to that song ... People think that."

Do you have any overall feelings that you want to put across when you write lyrics? Are there any ideas which you'd love to put across if only you could?

Darren: "I dunno, there's lots of broad things ... I wish people could use their experiences more to benefit themselves."

Roy: "A lot of people probably shouldn't have bothered living. People can go through forty years of life and be the same person they were."

Darren: "It upsets me, that sort of thing."

Roy: "We're having a bash at ignorance, I suppose."

Darren: "And not being able to accept different things."

Roy: "Yeah. I suppose a lot of our stuff is that sort of, uh ... a bit of anti-oppression. But not in the sense of 'you're a fascist and I hate you because you hate me and I hate you.'"

"It's a witch! Burn it! Burn it!"

Darren: "That's why I don't like the use of words like 'fascist.'"

Roy: "You risk, again, demeaning the quality of a word or an image. People that see a policeman pull someone over for drunk driving and say, 'ah, fascist pig.' People like to say 'I'd like to destroy the English language' — well, some people do — it's a typically twentieth-century thing, like calling missiles 'Peacemakers'; this double-

lethal image intensification : a number of images were recovered from the victims cranial data logger.

001-AK-J_n 3D soft tissue image of burn victim reconstructed from volumetric CT data
 002-AK-J_n interior close up restraining bolts of B1-b alt ordnance bay
 003-AK-N_n graphic code space representation of non-periodic tilings
 004-AK-N_n thermal image of autoclaved macromoly forces
 005-AK-S_n detail of radar maps obtained during Voyager encounter

Prototype non-algorithmic AI, 'Analysis', identified the images as part of an advanced methodology of cognitive acceleration.

speaking that everyone uses, whether you're right-wing, left-wing or no-wing."

The words take on those meanings and become useful again, though.

Roy: "Well, yeah ... but I still think there's a place for words, y'know?"

This is good, this is getting onto the philosophy behind the band.

Roy: "People wouldn't have any idea what we think about things, really ... Not that we want them to know what we think, but ..."

Darren: "A bit like that interview we did on the radio, and I was asked what all my themes behind my songs were ..."

And you then had to put all of that into ninety seconds?"

Darren: "I tried to explain that I'd rather write a song about oppression or about anger, then the wife who's being oppressed by her husband can feel something about the song just as a black in South Africa could feel something about the song, because it's about oppression; and there's different forms of oppression, so why just sing about one issue when you can sing about a broad-based issue that everyone can bring something to rather than have you forcing a particular meaning onto them?"

Roy: "I don't think we're interested in the contexts of things, more in the processes that go on behind the things; not so much what has happened, but the next level up ... without sounding excessively pratty."

Is there anything you have to say to the world that you'd like to say?

Roy: "There's one million white people listening ... That's the thing. We don't have a big message, we're not really angry about anything ..."

Darren: "We're not sad about anything."

Roy: "That's like that Ballard type of thing. I dunno.



In the modern world, I think it's ludicrous for people to say, 'We're living in poverty because we can't buy a carton of beer a week and eat steaks and ...'

Anyone reading this is filthy rich compared to someone watching their family starve to death because there is literally no food for a hundred miles around.

Roy: "People complain about all sorts of things, they complain about the environment, you might go for a march against the war and all that sort of stuff, and ... I dunno ... we haven't got any really big concerns about ... People who have really big concerns are usually anti-something, and I don't really see any point in being anti-anything."

Darren: "The only thing we're anti- is people who can't think about things in total, rather than having a narrow view of something. You have the greens and they just have their environmental view and nothing else; they can't think about how we're all going to live in this ecosystem together, it's just that we can't chop down trees for wood and that's the end story of it all."

Roy: "Or, getting on to the war ... I understand that war's awful and all this sort of stuff, but chanting slogans and putting up posters and that sort of thing ..."

Darren: "It's a very passive thing, it's not solving anything; they haven't come up with any new ideas or alternatives."

Roy: "I think it's more important to understand and to see all things. I know that we think more than we do things (laughs), but I'd rather sit down and really understand something than rush out and try to convince someone that they're wrong about this or that they should be thinking this or that. There's not enough people who actually think about things and really, truly, understand them."

Of course, you could end up like And An A, who thought for ten years and did two records and are currently sitting in limbo.

Roy: "Yeah, and that's something we think about! (all laugh) It's the power of thought. We realise the potential to disappear up our own backsides, but we think first and then do things. A bit conservative, I suppose."

One must do what one can. What about the texts? I loved the one on the handbill for the second show; it was virtually a short story in five lines.

Roy: "We wrote that together. We actually thought about that ... it sort of grew up by itself, that little thing, added bits to it ... 'cos it didn't start off as a story, it was just a collection of things. So we were quite pleased with that."

"As far as I go myself, I seem to have a short ... creativity span. The only things I'm really proud of are little things that I've done. I can't work with big things all at once. I used to draw a bit and I'd draw little things, little postage-stamp pictures and things like that. I was never into the grand scale. Darren helps fill that gap a bit."

Darren: "It comes back to the idea of making each show an event as well; we'd like to make each show a different theme. It's a bit hard when you've only got so many songs to work with, but it'd be nice even if we could do a whole soundscape show and have a whole theme to it, a whole set of slides ..."

What are your future plans?

Darren: "Well, we're sending tapes off to record companies, hopefully to get someone to give us money so we can put our stuff out across the world. We'd like to start to put vinyl out within the next year or two. And I'd like to do different things, like soundtracks for films."

Roy: "We're in no big rush, we'll do things in our own time as we feel ready for it."

(look around room) A nice setup here.

Roy: "Half of it is your domestic hi-fi — your CD player, your cassette deck, your turntable — and that looks like a lot, but it isn't."

Record player, compact disc, sampler, dual tape,

amplifier, limiter, reverb, gate ...

Roy: "Yeah. The minimum, really, to do something sort of semi-pro."

One nice keyboard, one old keyboard, one toy keyboard ...

Roy: "But that's all right, I still like the old Casio ... it's got a power-off function for the batteries that's shorted out, so it turns itself off after three minutes all the time. It doesn't know it's on mains."

Three four-tracks, drum machine, sequencer ...

Roy: "A lot of this gear is the sort of thing that, when you go into music shops and you see all the big musos there, you say 'I've got this,' and they say, 'oh, the little one ... you've got that one ...'

"The sequencer's good and all of that, but we started off with ... we always go full-on for something we've just bought, so you get the sequencer first and think, 'sequence everything!', everything goes into the sequencer and you do it like this, make some parts, this and this happens and it's all rubbish. So what we ended up doing with it now is just run the rhythms; and you can punch in and out on different tracks by hand, so a lot of the song structure ..."

Darren: "Play stuff on the keyboards."

Roy: "... comes in performance sequencing. You set up your bass and drum sequences and, as far as turning it into a song goes, you just run it all by hand. You'll have one bass part there (pointing at the buttons for the various tracks) and another bass part there and a lead there and this and that, and you just press the buttons to start and stop it and bring things in. So we like that."

"We use everything we've got. All the distortion edge on our stuff comes from that little Tandy reverb machine there, which we feed back on itself. That's the A Terminal Posture effects basis, that's our hard-edged distortion thing."

"That's what sort of music we like. Probably like to have a strong sequence, just a simple repetitive sequence, and do something awful to it with something very non-MIDI and old-fashioned. And that's how you can get character into it, I suppose."

By the way, how old are each of you?

Roy: "I'm twenty-five, going to be twenty-six this year."

Darren: "Twenty-three this year."

How did you both get into music?

Darren: "I started listening to music when my father got transferred to Geraldton for four years after I turned fourteen and there was absolutely nothing to do up there, so I started listening to music up there and trying to get all these strange bands imported up there from Perth. And I used to play the clarinet at school. Soon tossed that in."

Roy: "I just sort of never ... I dunno, I've always listened to music and stuff, but I never did — still don't — consider myself any sort of musician. This is the first musical effort for both of us. We both did pretty heavy university courses and never had much free time to do anything, which is why we're late starters. I did a Physics degree and now I'm working in the Agriculture school at UWA down in the Soil Science department, working on a CAT scanner they have there, writing software for it and twiddling the knobs on it. And that's quite fun. It's a good slack job, y'know. So that keeps me busy during the day."

Darren: "I'm a vet. Two different worlds, the music world and the vet world; they don't mix at all."

Roy: "He's in a respectable profession."

Darren: "That's right — full of ocker men and women who ride horses and things. Pet dogs. We have a rat and a rabbit and a cat here."

Roy: "You learn a lot of strange things living with a vet."

The band's new cassette-EP Inhuman is out now.

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KANDA BONGO MAN — Exit, Monday 18/2

The best thing about the place is seeing all these hideous suburban bunnies walking into a building through a door marked EXIT. I have a friend who used to work there ... we were talking about a second nightclub that he had just started at:

Me: "It's a nice place, but you'll go mad hearing the exact same music every night forever."

Him: "I went mad hearing the exact same music every night at Exit, I can tell you that. You know what you see on TV on Saturday morning? Well, that's what you hear at Exit that Saturday night. I've actually forgotten how to dance working there ... all the lovely young people dance like ... like ..."

Me: "Like this?" (huge and embarrassing overarm windmill motions)

Him: "Yeah, something like that ..."
(* this week's top 50, for those lucky enough not to know.)

The crowd was about half these people and about half people who had got a freebie. That said, they did understand it ... if you present music to people and give them a chance at it, they will get the idea. (The packaged-sound industry idea of 'commercial' music comes from the fact that it may sometimes take people half an hour instead of ten minutes ... and the sheer business consideration that that's another twenty whole minutes the cash registers aren't ticking over. This explains most things about the packaged-sound industry.)

Exit is a loser as a live music venue. The sound system is actually quite good, but you need a ten-foot 360° periscope/telescope combination to see the stage past all the pillars and light fittings if you're not in the privileged 10% of the floor space. We saw the first half OK by standing at the side, but it wasn't the safest place.

The music. Kanda Bongo Man and his band play soukous, which is wild Zairean dance music played mostly by Zaireans that have transplanted to France. It's got those sort of all-major African chords put into European pop structures, then unraveled again to form freeform jam things that have a structure, but with when the next part happens depending on the state of the jam ... many of the songs tonight ran fifteen minutes or more and could easily have been twice as long if the musicians felt the mood was right.

(This sort of thing requires exemplary musicians, of course. I decided to flick into bass-player mode for a moment and almost decided to give up forever. I'm sure that guy was finger-picking with all four fingers ... at incredible speed ... no mistakes I heard ... I can manage about one and a half at maybe ten BPM ... so much for rock players — incompetents all.)

The music is filled with millions of notes, but it is not excessive — all are supposed to be there. There was no muso-wanking whatsoever (though I doubt they'd have time to think about such things — keeping up with the song would be enough) ... yep, this band is brilliant. Technically dazzling, yet seamlessly integrated and synergising team-players.

That's the nuts and bolts. The songs themselves are lovely things. Catchy tunes, nice singing — all in French, so count me out on any lyrical comment — and incredibly good live danceability factor. Drum machines only cut it so far. Live dance music is the real and only thing. You disco fools, you.

Played for three hours (no support), the crowd flooded the floor. The band didn't realise how fond Australian audiences are of encores and couldn't comprehend that we actually wanted more (though they did come back on). The drummer doing a pre-encore chat show bit half in French and half in very bad English ...

I enjoyed this immensely. I suggest to the Festival of Perth that when they bring bands like this over, they put an in-print discography in the program plus hints on where to get the things in Perth. This would not be excessive and would help to spread the art in question, which I assume is the point. Yep, full marks for this.

MALOMBO — Ozone, Monday 25/2
Another review to start on a sour venue note, but that's how it's gotta be: what superlative moron filled the Ozone with the lovely white plastic outdoor tables and chairs? This is rhythmic and powerful dance music. A pretty damn rockin' pro-

duction in a venue designed for such ... there should have been people whirling around the floor from the word go; and would have, but for all the cultured types present (Festival of Perth) deciding to sit down and extractively observe as though the band were bugs under the microscope. The cultural equivalent of obnoxious tourists. Is standing up not good enough for 'em or somethin'? What unspeakable cretin was responsible for this?

(Hmm, wouldn't it be interesting if they put out the chairs and tables for the rock'n'roll bands ...)

Malombo have mostly rhythm instruments (jungle drums, shaky things, dual tambourine, cowbell, triangle ... killer lead triangle work), a guitar (a large and gorgeous acoustic), flute, harmonica, some vocals and what sounds like a keyboard (actually a handheld xylophone-derived object). The music is mostly rhythms, with just enough melody to set it off right; foot-tapping to say the least. About two-thirds of the songs were instrumentals. The drummer is amazing, need I say. He played standing up in front of these huge drums that were bigger than he was and pounded all hell out of 'em. The flautist/harpist/guitarist played two flutes at once at one stage. The songs are long and rambling, but medium-structured; mostly groove, tho'.

One quiet song ends with a jump, surprising POW, making everyone jump out of their carefully appreciating seats ... Oh no, some of the cultured people thought the song had ended and applauded at the wrong time ... I do wish the person whistling would be put down promptly ...

Malombo were great ... the audience were fucked. I mean, really. The dancefloor was a large, empty, sterile and lifeless death-zone that no-one dared tread in. The band couldn't work out what the fuck was going on and were put right off for the first forty minutes (can you imagine something like this being your first ever show in a strange country? How would you feel? Do these Australians have some sort of religious prohibition against standing or moving?), until ...

... two women (green jacket, red teacy hat — you are hereby declared Order of PF Heroes™ and may stand proud) decided to take the plunge and react as any healthy and decent human present would have, thus earning the rating of being the most actually cultured persons present. (I plead a dud ankle or it may well have been me.) Then came the lemming-sheep, swooping in a song or two later. (In Perth, no-one dances — even though everyone wants to — until at least two people, preferably three, get up of their own accord. Shit, you don't want to embarrass yourself. This leads to Perth audiences sitting down a lot. In case you were wondering.)

(Perth audiences like this one deserve shock treatment. Even if it didn't work, I'm sure we'd enjoy administering it.)

Anyway, once the audience's tiny brains clicked, the show rocked nicely. Played for ages (another all-evening, as with Kanda Bongo Man), the audience didn't stop moving once the engine was started, the musicians got to show off, the band were pleasantly surprised at the Australian fondness for encores (especially after the show started like this one ...) and it was huge and rousing. And, I think, even culturally enlightened the attendees (dancing to live music? What are you trying to do?) a touch.

There were four more shows after this one and I hope someone took the hint about the tables and chairs.

TRILOGY TOUR: TALL TALES AND TRUE / HUMMINGBIRDS / THE PURSUIT OF HAPPINESS — Ozone, Thursday 4/4

Tall Tales And True are FM rock driv- el. We arrived at 8:30; the place was packed, TT&T were halfway through their set and we wished we'd been later. They had one and a half songs — "Trust" and "Superstition Highway" respectively — and both were whipped up into an FM splurge. They also had long hair and shook it around a lot.

The audience were hardened young JJJ listeners (quite young, sort of yuppie alternative ... very Ozono-y ... oh, that's you, isn't it? — sorry). Not independent, tho' alternative as fuck — wake up with Maynard, buy indies if they're thrashed on JJJ and available on CD ... a luscious young crowd indeed. Mm-mmm.

The Hummingbirds were three hun-

dred percent on their early '90 shows. They rocked, they popped, I found my square inch of floor and danced really badly. Yeah, they get a lot of points for this one. They had an Ups & Downer on bass and a bonus keyboardist/backing singer. I hope it wasn't just these two that made all the difference ... it would be a very great thing for the Hummingbirds to have got their shit together live. Hey, did I tell you that the H'birds are my favourite band and I have all their records that I can get my paws on? (Please send your asking prices for the H'birds/Ratcat split 7" and the picture-disc of "Alimony". I have a right arm here that is quite willing to go spare for this one.)

(note: have spoken to many people who went to one of the other shows, all reporting the H'birds to be driven again. Oh well.)

The Pursuit Of Happiness were ... uh, OK. I mean, they were fine for what they were. We left at 11:30 'cos who I was with wanted to go and I'd spent twenty minutes sitting in the front bar anyway. They are sort of full-on in American style, but hold it in with that good old British Commonwealth reserve. (This combination of British and American in the wrong order is the Canadian musical character in a rather small bottle.)

They know what they're doing, they do it well enough, the lead guitar was killer ... it was weird seeing one female member as killer guitarist and the other as backing bimbo who could neither sing nor dance and was utterly superfluous ... the singer kept his glasses on the whole time. Intellectual hard rock is a bit much for me.

A crossed wire in my head kept wanting them to do "Been Caught Stealing" by Jane's Addiction. It would have been their best moment.

David.

THE CHURCH — Regal Theatre, Saturday 28/4

The best and worst thing about going to see the Church is their unpredictability.

For some reason — unknown to me and anyone else in the cosmos — this state of



continual flux is largely due to Steve Kilbey's state of mind. According to whether or not he's on a (drug-induced) low or a (drug-induced) high, his reactions range from dull and taciturn to positively animated. (All things being relative, of course — for a member of the Church, he was a veritable whirlwind of animation.) For the show at the Regal Theatre, he chose to be the latter — Pink-Eye Kilbey was a joy to behold. This, not surprisingly, not only had a positive effect on the audience but on the band themselves, who managed to prise themselves from their doggy-band-to-see niche and rose to heights of (judging by the screams) unsurpassed brilliance.

This show proved to be a departure from the 1990 show at the Concert Hall, which was little more than a promotional tour for the newly-recruited Starfish/Gold Afternoon Fix fans. Happily, this time around, we heard songs from all stages of their career, and those same fans threw themselves about just as enthusiastically to "Is This Where You Live" and "Almost With You" as to "Under The Milky Way" or would have to "Metropolis", which was, thankfully, omitted.

The band played a collection of 'classic' Church songs — "An Interlude", "Shadow Cabinet" and "When You Were Mine" went down well with the more sedate sitting members of the audience, while "Under The Milky Way", "Grind" and "Reptile" (is this a crowd-pleaser or what?) caused mild hysteria elsewhere.

The first (entirely spontaneous) encore was "Is This Where You Live" — they powered through it, disappeared, waited a bit and leapt back on stage for the second encore (as will any band who have been together longer than a year), a cover of Television's "Friction", then delivered a totally blistering rendition of "Tantalized". It seemed that most of the shrieks I overheard after the show were along the lines of "blah blah blah TANTALIZED blah blah (something extremely complimentary) blah blah," the 'something extremely complimentary' ranging from "decend!" to my personal favourite: "WENT OFF!"

Musically, they were, as they always have the potential to be, brilliant — despite a few minor hitches along the lines of a cockroach in Peter's Leslie or one of Marty's amps making a noise which prompted a Kilbey witticism about doing washing. At least nothing caught fire this time.

While Marty Willson-Piper dazzled everyone with his lead legendary guitar technique and Steve jibbed screaming girls front and centre ("I think you're at the wrong concert, lady," followed closely by the Rock gem "Don't be sorry — be appropriate!" What a man!), Peter Koppes, as always, took a back seat and was quietly and consistently excellent, while the new(ish) addition Jay Dee Daugherty proved he was definitely much more than a 'replacement' for Richard Ploog.

Highlights: "Is This Where You Live"; an audience member asking Steve Kilbey when they could stand up; Marty Willson-Piper's forearms.

Afterwards, a friend commented that the Church could be, like, HUGE if they would only structure their shows differently — y'know, build up to a climax instead of lifting the audience up and down with their odd song orderings. I agreed, but it didn't occur to me until later that the Church don't want to be huge — they want to be appropriate.

Melissa Jaggard.

MONTH OF SUNDAYS — Plais-towe's, Wednesday 15

BRAUTIGANS — Ozone, Wednesday 15

MOS have a table (with lampshade, television, drink ...) on the stage. Nxqj and I sat around as she told me of her clients ... the hang-gliding suits ... orbital sanders ... "no wonder Julian the Screaming Queen (actually, it's down to a slight shriek at intimate moments — ed) calls me 'Madam.'" (Remember, kids: orbital sanders are safe sex as long as you change the paper for each person.) There's a single snare drum, a keyboard, an acoustic guitar and a few microphones, all right up at the front of the stage. Not even a good TV show ... you always bring a video along at times like these. Don't leave it to chance.

Nxqj wants the Angry Penguins mentioned at this point, especially the show at the Shafsbury where half the band didn't bother showing up and so Dave Downie and the other one that bothered to show up sat there and played fish (the card game) for a whole set. Then Pride and Punishment came on. Art, huh.

Nxqj's complaining that her top keeps coming undone ... it's supposed to burst when you throw your arms back the right way, showing the studded leather baby doll nightie underneath, but it's going early. It isn't supposed to go! at the drop of a one dollar middle. Hey! I suggest this as an addition to the repertoire. Nxqj thinks the idea useful.

Hey, Kate Mole has shown up. Neil Preston and unidentified piano-player (Matt Corcoran — keyboard, sax, melodica) start with "Don't Wanna Know If You Are Lonely" by Hüsker Dü. Pianist gets up and goes for his sax for the middle eight. Hey, Neil's got a haircut. The other three sit at the table behind having a (stage) conversation. Nxqj says Neil looks constipated.

Oho, the other three are up. All at the front. Bass, snare/hi-hat/cymbal, voice/acoustic, keys/sax/melodica, semi/bv. The snare could do without a mic. Brushes are used, however. Nxqj notes that "bogan brother," as she puts it, doesn't have his drumming gloves. "Mark is looking for a guitar pick, would you believe it?" Terry is playing a bass drum that isn't there.

This set is quite a pleasant surprise; I'm somewhat ashamed to admit that I didn't think they had it in them.

Hmm, Neil has switched to the electric. Nice sound. Neil puts the capo he "stole from the Brautigans" on his guitar. Neil's voice is unfortunately hitting the resonance in this place with spot-on precision. The upstairs bar of Plais-towe's is like a scout hall with a bar fitted — rectangular, box-like, wooden ... wonder what sort of music would actually work with the acoustics here rather than fighting them. An acoustic guitar merely gets lost in the mush rather than hamming it. The acoustics are not unlike those of the Equator (hands up all those who remember the Equator), but the place isn't even grimy enough for some rock'n'roll atmosphere. Polished yellow floor boards, immaculate brass fittings ... I'm →

BREAKNECKS: Tuscany Bells/Spin Me Out, Maestro (*Tripper's Advocate! Shock 7"*)

The Breaknecks have been around a while and have had a few releases out on Au Go Go; nothing brilliant, but certainly good enough to keep my interest. This new single is something of a departure from their earlier heavier rock leanings. Both songs have a distinctly Melbourne feel and sound to them. Both are about decadence and damnation, with a slow, doomy bass and the lyrics delivered in the deep voice of vocalist Nick Long, much in the bluesy Melbourne style of Nick Cave, Hugo Race or Quinsy of Blue Ruin (or maybe Dave McComb); and no, this *doesn't* sound like the Birthday Party revisited.

"Tuscany Bells" clocks in at six minutes, so you get the full angst-ridden treatment, complete with a long and suitably tortured guitar solo. Thankfully, they haven't compromised and tried to cut this down in the hope of getting some airplay; I think it would have sounded half-arsed if they had. Actually, I like this quite a lot, which rather surprises me.

If a group tried this in Sydney, they'd get laughed at and called "pretentious pricks"; in Perth, they wouldn't even be able to get a gig; but in Melbourne, they could get away with it. As I said earlier, a change in direction for the band. Certainly maintained my interest, if not added to it.

PHIL BENNETT: Never Seen Eyes (*ind CS*)

A four song release from the former Helicopters keyboard player. The songs cover a variety of styles, with some of the material having an adventurous early '80s feel to it, while the arrangements are production are uniformly tight. The songs seem to sound best when he lets go of the reins a bit and stays away from the *mainstream*. The best of the lot is "The Accusers", which has a lot going on musically. It's the longest piece and works best 'cos they've thrown off some of the musical shackles and stretched out a bit; it has some nice guitar work as well; stands up the best after repeated listens.

NEW SALEM WITCH HUNTERS: Strange Is Truer Than Fiction (*Get Hip*)

This album turned out to be quite a pleasant surprise. For some reason, the album cover, with a photo of the group, gave me the impression that this was going to sound a lot different to what it does. (I know you shouldn't judge...)

Right from the opener, "Thinking Of You", this rocks along very nicely. I'm not sure how much of its appeal is due to the playing and how much to the songs themselves; whatever, they complement each other very well. On the musical side, the sound that organ/piano player Jim Wilson gets is pretty damned good and adds a very distinctive element to the overall sound of the group. (It's unusual these days to hear someone who knows how to *play*, as opposed to a 'keyboard' player who knows how to 'fill out the sound'.)

The first four songs in side one are all well crafted, even tasteful, with some nice musical touches dropped in here and there. One of them, "Kissin'", wouldn't be out of place on a Died Pretty album. Then, just

when you think you've kinda got them figured out, they let loose with a couple of straight '60s punk rockers to finish the side.

Side two opens with one of two covers on the album. "Justine" is an old-time rock and roll piece with some lovely pounding boogie-woogie piano; foot-tapping music, to be sure. The other cover, "It's All Over Now, Baby Blue", is a reasonable electrified version, but I'm not a big fan of Dylan covers and certainly of ones this well-known. The last and by far longest piece is "Blackwall", which has a repeated piano intro which leads into a soaring guitar break before it's back into the piano, then really starts to take off, developing into what, in years gone by, would have been called a musical workout.

As you have probably realised, the Witch Hunters are quite adept at a number of different styles, while still retaining their own identity. This makes it hard to pin them down to a particular genre, which is one of the main strengths of this album. Don't let the cover or their name fool you — listen to this on its own merits. It improves with repeated listening, which is a bit of a rarity these days.

DEVIL DOGS: Twist And Burn/ North Shore Bitch/Time Enough For Love/Kissin' Cousins (*Dog Meat*)

Four short songs — two originals, two covers — by this New York trio that overall has a good-time rockin' feel. "North Shore Bitch" is the better of the originals. Sounds a bit like Johnny Thunders/early New York Dolls, you know, complete with

Records

the mandatory big loud guitar solo. Comes with some tasteful lyrics as well: "...You're nothin' but a pig with tist!" Flip it over for the covers and the music brings back memories of the early Saints, particularly the vocals (circa first album), especially on the much-coveted "Kissin' Cousins". I'm not sure I could listen to an album of this sort of stuff too often, but a four track EP — no problems!

LIQUOR GIANTS: Just Might Cry My World (*Rubber 7"*)

Fronted by Ward Dotson, whom you may remember from the Gun Club and the Pontiac Brothers. Both songs have an easy-going feel to them, with some acoustic guitar and piano giving them an edge. Well put-together, though lacking the lyrical and vocal touch to finish it off.

MOVING TARGETS: Brave Noise (*Mr Spaceman 2xLP*)

What we have here is the second album by American power trio Moving Targets, together with a bonus record of their first album, recorded back in '86, which never got a local release. You really need to listen to the earlier release (record two) before the more recent one to understand the progression between the two.

As I said, Moving Targets are a trio, and since virtually any group that comes from the US indie scene that uses a trio set-up gets labelled as the new Hüsker Dü, let's get the comparison out of the way. Yes, on occasions they do sound a bit like

some of the Bob Mould solo material, but lack the human face that Grant Hart managed to give to the Hüsker Dü material. With a few notable exceptions, power trios that don't resort to the use of overdubs are rather limited; they just sound like a live gig transferred to the studio. And that's the problem here, particularly the earlier album.

By the time of the more recent album, the sound and the music have matured somewhat. No longer do they play everything full on. A song such as "June 7th" has a more atmospheric feel to it, while others like "Lights" show real promise. But I think the real problem lies with the material — little of it really leaps out and pricks the ears. There is just not enough happening to keep the listener's attention.

THE ORIGINAL SINS: The Party's Over (*Dog Meat mini-LP*)

For some reason, it wasn't until the third time I heard this that it began to fit together and make sense. This eight song mini-LP consists of seven songs recorded at the sessions that produced their second album, *Hardest Way*. Of these, four only appear on the CD and cassette releases, while the other three are outtakes; plus, as a bonus, you get the A-side of their first single.

As you listen to this, the group's love of '60s-inspired garage becomes increasingly obvious. They have kept the simplicity and appeal, but are not simply content to recreate it; they have tried to update the sound, which, although not being particularly adventurous, sounds quite contemporary. Maybe the rest of the world's finally caught up.

Vocalist/guitarist/songwriter/leader John Terlesky has a voice that sometimes sounds a lot like Mick Blood of the Lime Spiders. While some of the music doesn't always quite reach the level of menace it promises to on the punkier number, on these songs it's more gutsy garage pop, with borrowed '60s guitar and organ lines surfacing here and there; while the whole lot has the danceability of the early J. Geils Band.

Despite the organ, "Beast In Me" sounds a lot like the rougher side of the Manigolds, while "Atom Bomb Song" is something different again. It starts off with some jazzy bass and cymbals before some tasty guitar comes in and then, finally, the organ. With this sort of intro, this piece of music could go anywhere. As the tempo builds, the music becomes grittier, apart from the bass, which holds much the same pattern throughout most of the song. Finally, after some controlled guitar feedback, the tempo slows down a bit and the vocals come in briefly some two-and-a-half to three minutes into the song, while the music drifts back to the garage again before going back to an instrumental closing. Really, there's enough happening here musically to have kept this as an instrumental piece, and it still would have worked.

Finally, to finish this record off, we have "Just 14", the group's first single, which dates from '86. Have you ever wondered if it were possible to play a song with just one riff for the whole song? Well, these guys have done it! The actual recording is, how you say, *basic* — one beat, one riff, some kamikaze guitar work and blitzed-out Iggy-type vocals. Let's not

overstate what we have here — let's just call it a classic and be done with it.

If this release of non-album material is any guided to what I can expect on their 'proper' releases, I'm looking forward to listening to them with much enthusiasm. For those interested, their third album, *Self Destruct*, has been out for a little while. Meanwhile, this mini-album is a limited edition release in Australia thanks to those wonderful people at Dog Meat. If this sounds like your sort of stuff, go for this Oz release for a taste — once you do, you'll probably be hooked.

RED PLANET ROCKETTS: Hard Corn (*Dog Meat*)

After reading the cover notes giving the lineup as two guitarists and a drummer, I was really hoping this wasn't going to sound like the first couple of Cramps albums revisited. So I put the record on, the first song, "Just Can't Stop It", comes on, and guess who it reminds me of?

To be fair, the Red Planet Rocketts are not just a Cramps soundalike; they have a heavier, gutsier sound and the sharing of the vocals (and occasional twin vocals) is a definite plus. Sure, on occasions they're mining the same '50s rock'n'roll seam as you-know-who, but, thankfully, without falling into regurgitated rockabilly — in fact, on "Thunderbird", they have come up with a song Lux and Co. would probably be real proud to have written — but there are really no great surprises here. It even sounds a bit dated at times.

The only attempt to step outside their self-imposed limitations comes on the last song, "Whiskey", where they've changed around the instrumentation and stretch out a bit. Imagine one of the slower songs on the first Rose Tattoo album, minus the bass. Sound interesting? Depends on your tastes, I suppose.

Compared with what the Interstellar Villains do with the same instrumentation, this record, despite being easier to get a handle on, comes across as a bit tame; not prepared to take enough chances. "Thunderbird" and "Whiskey" are both worth a listen, and, while you're there, why not have a listen to the rest and make up your own mind.

TRUE WEST: TV Western (*Skyklad mini-LP*)

In the early '80s, True West were one of the more entertaining groups to emerge from LA's Paisley Underground. In early '83, they released *Hollywood Holiday*, an eight song mini-LP of neo-psychedelia that held quite some promise. By the time of their next album release *Drifters* in late '84, things had changed a lot. The album sounded bland and mainstream. I felt it was a real disappointment; although, to be fair, a lot of people rate that particular album quite highly. I've always wondered what happened to the group to change them so much.

When *TV Western* appeared, my interest was sparked because it has three demos (produced by Tom Verlaine) recorded in December '83, during their missing period. Unfortunately, listening to these songs sheds no light on what happened. The material is played conventionally and is pretty faceless, with an antiseptic sound (very clinical) and some really boring drumming. "Throw Away The Key" is the only one of

→ sure they mop the building out with anti-septic after every show. If you play here, better bring God as your mixer. Anyone else managing to get a decent sound deserves the title themselves.

Saw Justine and Kathleen, pleasant surprises both. Christ, one dollar middies are God. The only thing that could beat them would be fifty cent middies, and I'm afraid those days are long past and that's all there is to it. Nxqj remembers when cigarettes were a dollar twenty-five. (**REMEMBER YOUR FAGS — FAG! — Nxqj.**)

A bouncy Jools Holland-pianood version of "I Feel Old" off the 1989 tape. Neil cried when he found out "Why Don't We Do It In The Road" was being used for a Nike commercial. Nxqj recalls her psychic uncle's copy of the first pressing of *Magical Mystery Tour* with the booklet, probably worth five billion dollars by now — a whole storybook plus the album as a book of forty-fives. The uncle that exorcised Cowle Street for her and Mlle. Whiplash.

Oh, now they're doing They Might Be Giants' "Don't Let's Start" with different

words. I change my drug from third and fourth fingers to second and third — there are times in life when the bass shouldn't play a fourth below (or a fifth above) the root note of the chord, after all ...

I'd come tonight to see the Mars Bastards ... MOS were on first. I'd thought for some reason that MOS would have been second, 'cos, I dunno, they're rock stars ... Ian Freeman pointed out that the Mars B.'s were too, which is true I s'pose.

We wandered up to the Ozone, due to a prior booking — *les Brautis*, live and direct. Let in by the man who *actually* has *noches* on his *bedpost*; I bought a tape. Saw the last song of the Hindus, chatted to a rock journo. Nxqj saw a client and was terribly embarrassed. (I never feel that way — a friendly, if professional, smile does wonders in such situations and can be excellent for business as well.) The Brautigans' stage setup is quite a good photo when static. In this more subtle (and sound-friendly) *ambiance* the drug can shift from second and third fingers back to third and fourth.

Nxqj pleasantly surprised Laura with

her presence. (*Laura as usual is totally beautiful — what a woman! Did I ever tell you I love this woman? I like Kevin's dress. Is it Laura's? I'd love to dance, but Doodle is off social climbing ... I'm left alone as usual — Nxqj.*)

The Brautigans are better every time I see them. Mmmm, I'd take Kevin home tonight. As long as he kept his glasses on. Someone with a perfect pop sense is utterly, utterly invaluable.

The left-handed third-fourth drug-hold is definitely the go here. (I am right-handed — switch for lefties.) Hint: bite the end of the drug between the canines — the butt looks better. (*My true love is a blonde-haired woman from Nedlands — Nxqj.*) My God! Nicky the drummer is wearing a dress too, and looks absolutely luscious and gorgeous! That dress scores 96.735% on the PF Aesthetic Scale™. She got it from an op-shop she can't remember. Good dress-up. Laura now does backing vocals as well as drums on "Frantic Romantic". I killed the drug and watched Nicky waving around. All these dresses, man ... I can't

cope. Well, I can; I am an aesthete after all. Send more "nice girls" our way.

(*Laura has been bugging me since first year uni to drum. At my twenty-third she gave me drumsticks. I will have to do her bidding. Bernard said that next year, I get a snare drum. Reality is great. Being pissed is great. I've realised that. I've given up tripping and speeding — waste of money — I've realised I need my brain — Nxqj.*)

Fuck, I wish I had a camera. There are apparently two West Coast Eagles here tonight. The last song is dedicated to "Sophie, who is in New Zealand tonight."

Saw: Ivan Bray, too pissed; Viv and Graham, the ideal couple; Mark One, who tells that the Hunkpapas have convinced a well-known Australian independent label to give them five million billion zillion dollars for their six-track CD.

Nxqj and I start off the encore. Nxqj just wants Laura, but hey. They play one already played. The mix comes up ...

Doodle.

the three that catches the attention — a remake of one of their earlier songs anyway.

Flip the record over and you're transported to Paris in May '85, playing live before a small but rowdy audience. The recording's rough, but here's what's missing on side one — some music with guts. The playing sometimes gets sloppy, but it sounds better because the band is stretching out musically. There's a freshness and spontaneity that's almost totally lacking on the studio material, where they seemed to sacrifice those elements in order to "get it right". In a live situation, this is very much a guitar band, with the alternating lead/rhythm playing of Russ Tolman and Richard McGrath being the highlight. On this recording, True West show that they were one of the very few recent groups to try this approach and actually manage to make it work. Perhaps because of this, the three songs featured here have some life in them, something to attract you and keep your attention. Why, why, why wouldn't they do this in the studio?

Overall, one for the fans. If you liked the *Drifters* album, you'll probably like the studio stuff and maybe the live material. If, like me, you liked the earlier material, skip side one and go straight for the live material, enjoy it and consider what might have been.

Larry W.

THE ORIGINAL SINS: The Party's Over (Dog Meat LP)

If you're one of the retards that still ain't hip to the Original Sins (and there must be a lot of you out there given the state of the pop music charts) then wake the FUCK up!

This is garage band gear by and for people who are not quite normal. What further recommendation do you need? Except to say start with their *Hardest Way* LP, then get this as a companion. Listen to "Just 14" and you too will feel like Byron Coley. (GPO Box 2366V, Melbourne 3001)

PRAY TV: Cold Dog Stew (Shock 7" EP)

At last Shock Records release a good local record after the abject mediocrity of the *Underground Lovers*. "Cold Dog Stew" is the best cut and sounds a bit like the *Plunderers* in power pop mode. A good single that would've been better as a two-track 7". Sometimes less is more.

ROGER MCGUINN: Back From Rio (Arista, US CD)

Former Byrds mainstay comes out of wilderness and makes record. McGuinn is assisted with songwriting and performance by a stellar cast including Elvis Costello, whose "You Bowed Down" is the best song here, and Tom Petty, who finally repays the debt after basing his entire career on McGuinn's guitar and vocal style. Both as a return and in its own right, surprisingly great.

Kim Williams.

A TERMINAL POSTURE: Inhuman (Terminal AV Productions CS)

This sounds like *Biological/Nuclear Chemical* with an equal quantity of screaming feedback and hideous distortion playing lead added. My fave is the first song, "Life Dump" — elements being one hideously-distorted 'bass' sound, a drum machine with a metallic crash in place of the snare, screaming guitar feedback (just feedback — brilliantly played!) and an almost-as-distorted vocal. Feels like Thug "Thug" on electric instruments. I've been in a noise mood of late ... other songs "Violent Dissection" (two versions) and "Hate" in much the same vein, plus a long instrumental, "Inhuman", which is actually the most easy-going thing on the tape. You would have heard the three songs at the March 30th live show ... imagine that with feedback as lead instrument. A good little package. (39 Marmion Street, North Perth 6006)

JACK FROST: Jack Frost (Red Eye! Polydor LP/CD)

"By the time I reached Wisconsin/It was looking just like Perth ..." — "Didn't Know Where I Was", Grant singing.

Ahem. This collaboration of Steve Kilbey and Grant McLennan sounds like a precise 50/50 blend of the Church (very arty, somewhat pretentious and not a rock 'n' roll

but a rock band — no roll) and the Grant side of the Go-Betweens (something a lot homier and, dare I say, human). Kilbey's 'rock' doesn't quite form a seamless match to McLennan's 'roll', but this album has some fine moments. Side one, in particular, is one of the most listenable album sides I've heard in a while. (Which is just as well, considering that I'm reviewing this from a cardless advance cassette and get it one side at a time or not at all.) The monster dance classic "Every Hour God Sends", "Geneva 4 a.m." (what FM rock would sound like it it were good ... this song is naggingly familiar, but I can't spot where from) ... rubbish like "Birdowner", but we can't have everything, I suppose ... Side two doesn't seem to have many hits* on it, but I don't mind — I'll just keep winding back side one over again, thanks.

(* usage as in "The Greatest Hit", "Heavenly Pop Hit", etc. ... got it?)

This album's flaws are many (perhaps a mini-album, trashing many of Kilbey's sillier rambles), but it's certainly no disgrace. I'd sure like any second effort to be more coherent, but this'll do for now.

p.s.: just got the CD. This boasts an extra track ("Even As We Speak") and actually works better in the CD format than as LP or cassette. If you get this, get that.

JELLO BIAFRA WITH D.O.A.: Last Steam Of The Missing Neighbors

LARD: The Last Temptation Of Reid
JELLO BIAFRA WITH NOMEANS-NO: The Sky Is Falling And I Want My Mommy
(all Waterfront LP)

The main problem with Jello Biafra is his voice. The secondary problem is that he can't tell whether he's written good music or boring music for a song (all Punk Rock Songs — bulletins designed to communicate), but the main one is his voice. Urgh, that nasal whiiiiine. There's another of these collaboration records around, a 7" I forget the title of at this moment ... an awesomely great noise record for those times your head needs an awesomely great noise record ... until the vocal cuts in. Oh, for an instrumental mix.

The words: Biafra is great with words. He has things to say and can communicate them effectively. I doubt anyone could fault his political perception. (C'mon — read these lyric sheets. Jello's conspiracy theories differ from other conspiracy theories in that "theory" here means 'worked out and substantiated theory' rather than 'hypothesis'. His sources on most of this are out there and factual. And remember: a conspiracy need not actually exist as a conspiracy proper to act as one if there are merely a number of organisations all working to the same end. Jello knows this and you'd better remember it.) In fact, this series of records takes on the character of a record-magazine — Winston Smith cover, Biafra words and Band X music. So it often comes down to Band X ...

J.B./D.O.A. hit and miss about equally (tho' "Full Metal Jackoff" is a fine pop hit ... and what a dance classic! In fact, this song has been fundamentally designed as a message song and mixed for radio — the words are sure a lot more intelligible on my radio than on my stereo ... sometimes, hi-fi can be too good); Lard sound like the other members of the band, a.k.a. Ministry (start with the idea of hardcore punk done with a drum-machine, power it up and speed it up, then let your imagination wander from there — you should get some idea; check 'em out) and are just about 100% on-the-ball, with Biafra's nasal whiiiiine almost fitting in (nearly ... maybe ...) (half-hour bonus track on CD, get that if you can — sounds good on CD), and J.B./N.M.N. are pretty good stop/start hardcore-plus, and if you're into that you'll like this — though I'm not deeply, but think it rocks just fine.

If you are an art-nazi, get the Lard CD pronto. If you like your conspiracy theories sensible and well-grounded (and thus really scary), consider the others or at least someone else's copy — you get Winston Smith's excellent paintings (two or three per record) and the entertaining words of Jello, and you may even like the music ...

note: Sleeve credit on *The Sky Is Falling* for "Label artwork ©1990 Winston Smith" ... generic Waterfront label. The little details? Please? (PO Box A537, Sydney South 2000)

David.

Party Fears 14

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Phone: (09) 387 6578; weekdays, either after 6:00p.m. or early in the morning (7:00-8:00a.m.); weekends, any time.

Writers: me, mostly, plus Larry, Ross, Kim and Melissa. Robert: next time.

Photographs: Brett Klucznik (Mars Bastards), me (A Terminal Posture).

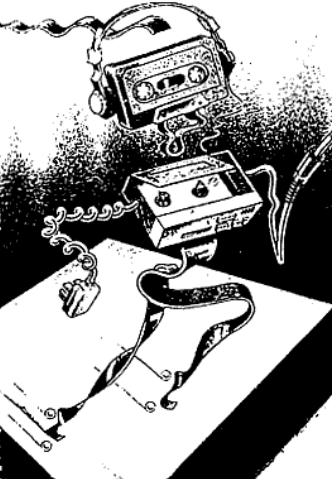
Contributions: are very welcome ... but *CHECK WITH ME FIRST* as space is drastically limited and I have never had room for everything. Don't risk doing a whole lot of work for nothing.

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.

If anyone out there has any ideological objection to something in PF, feel free to call and tell me ... don't stew. Polite and reasoned queries gain similar responses, others will be considered suitable for venting my surplus aggression upon.

[Joke. J-O-K-E. Get a dictionary and look it up. Remember that people who think you shouldn't tell 'sick' jokes are the sort of people who, deep down, don't believe the things in the jokes could ever happen. They could and do. Alert them to this.]

The Healers article scheduled for this issue has been held over due to a combination of space problems and a shockingly low-quality interview tape which I am still



trying to decipher ... tho' what I have out of it is looking good so far. Also on the schedule are the *Plunderers*, another Perth Family Tree and possibly an *Olle Olsen* thing. Look out for it two months from now. Try subscribing — you'll never miss an issue.

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/Lubricated Goat, Rabbit's Wedding, Triffids, White Cross, Lime Spiders, Didyah 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. \$1 mail, 72¢ distributors. Slightly water-soiled PF#9 still available free with other back issues or post.

#10 (April '89): Kim Salmon, 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, Margolds/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/Beautiful Losers, TISM, Brisbane, fourteen pages of news & reviews. \$2 mail, \$1.44 distributors.

#11's (November '90): News on seventy different Perth bands (Perth band update for '90), zine reviews and why every songwriter should join APRA. Free with other 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. *Quite limited*, so \$1 by post while they last. (Trickling out.)

#13 (April '90): Healers, Clean, Greasy Pop, janglers' family tree. Free.

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

Payment: Cash is best (Aust/US/UK preferred), but it's your risk — hide it well. Money orders or bank cheques (Aust. dollars, else a huge chunk goes in exchange) are expensive but safest. Personal cheques are fine in Australia, but will be ignored from elsewhere. Make everything payable to DAVID GERARD.

Subscriptions

Australia: A\$5 for five issues. (Try a \$5 note inside a piece of paper to hide it.)

US: A\$14/US\$11 for six issues air.

UK/Europe: A\$16/US\$13/UK£6 for six issues air.

US/UK/Europe: A\$9/US\$7/UK£4 for six issues surface.

"Air" means economy air, i.e. SAL. If SAL isn't available to your country, you'll get five issues by ordinary air instead.

If you live somewhere not specified above, write with 2 IRCs and I'll tell you your rate.

Advertising

Party Fears comes out REGULARLY BIMONTHLY, dammit, end of every second month. Reach two thousand eager, grasping readers desperately haunting their local record shop for a copy 'cos they all ways run out. Go for it.

FULL PAGE (184h x 271v): \$120
HALF PAGE (184h x 134v or 90h x 271v): \$60

QUARTER PAGE (90h x 134v): \$30
EIGHTH PAGE (44h x 134v): \$20

Front Quarter: \$40 (first come, first served); Back Full: \$120 (ditto); Odd shapes: by very early booking and at exorbitant surcharges.

Deadlines

The cutoff for advertising and news is MONDAY 15th JULY, 1991. The issue is due at the end of that 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 will probably make it in. Ever seen me refuse an ad? 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.

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

Overseas advertisers: US cash equivalent is fine.

Cancellation of ads: I thought of establishing a *Horse's Arse* column especially for the advertiser who booked the back page and neglected to tell me they didn't want it until I called (three times) screaming for the artwork. Don't be embarrassed after a cancellation and neglect to say anything until I have to call and ask ... I'd rather not be pissed about. Jesus, it's almost as bad as trying to get money for sold zines used to be ...

This issue is dedicated to me, 'cos I know how bloody hard I worked on it and everything else. And still came through. What a hero. Cover line: Don't let the bastards grind you down. Cheers.

POONS HEAD

QUALITY RECORDING

(09) 339 4791

CLOSE TO GOD AND THE OCEAN



[a terminal posture]
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[C S - E P : 0 0 2 : 0 4 / 1 9 9 1]

TERMINAL a v PRODUCTS

AVAILABLE PRODUCTS

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<CS-LP> : atp 001 : 06/1990 \$6.00

< INHUMAN >

<CS-EP> : atp 002 : 04/1991 \$5.00

< INHUMAN > t-shirts

<TS> : atp 001/002 : 05/1991 \$19.00

[design as left : white or black]

FORTHCOMING PRODUCTS

< LETHAL IMAGE INTENSITY >

<CS-LP> : atp 003 : 06/1991

[live / unreleased / retrospective / C60]

< untitled PROCESS IMAGE VIDEO >

<VD-EP> : atp 001 : 08/1991

make cheques/money orders payable to Darren Foster
terminal AV productions - 39 Marmion St, North Perth, 6006

add \$2.00 postage and handling

(also available dada records Perth)