

# Party Fears

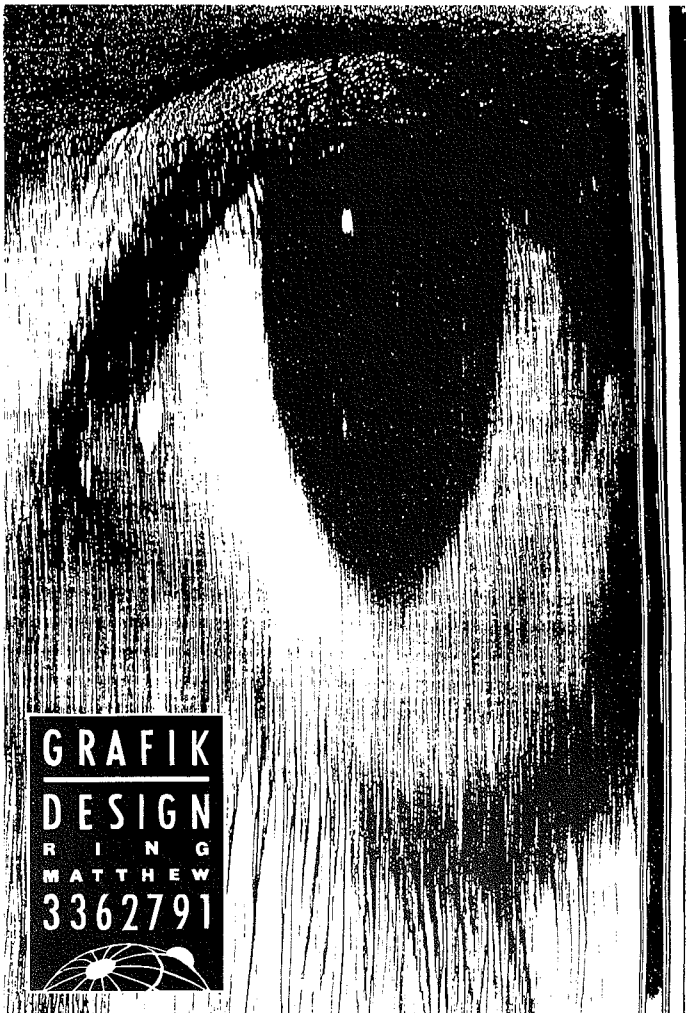
Number Sixteen

FREE

October-November 1991



The Jackson Nine.



Ollie Olsen/Third Eye — p3

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## Perth News

• **ARC** is a new unit in the works for Martin Phillips (d), Ivan Bray (v), Andrew Stansbury (g), Tony (k) and a bass-player. "A studio experiment" (Martin). First show will be to accompany an art exhibition in about a month.

• **PHIL BENNETT** has a tape, *Never Seen Eyes*, and a band, **LOVE BITES** (previously **MACHINE GUN LAMP**) recording demos at Poons Head: Phil (v, k, songs), John Green (g), Bill Halhed (b) and Crash Crothers (d). Also going on low-key for the past year are **PHIL FROG AND THE FLOOZIES** — "me and five girls; it's instead of having a female singer with a male backing band. I do a Gary Glitter" — Phil (v), Fiona Goods (k), Allison Taylor (sax), Michelle Riordan (b), Ev Bruce (g) and Carol Nettis (d). Phil also still has some Helicopters mini-LPs left. (95 Coogee Street, Mount Hawthorn 6016)

• **BEULAHLAND** is somewhat descended from **KING PIG**: Alan Hooper (v), Matt Manera (d), Mark Conney (b), Rick (g) and Dave (g). They played their first show at the Ozone with the Surrealists on September 7th under the name **HOG FODDER**, but I didn't believe they'd keep it either. The music isn't much like King Pig, but the sound sort of is.

• **CHARLOTTE'S WEB** are touring Melbourne and possibly Sydney in January — they've bought the tickets and are leaving January 4th, returning January 26th — and would love you to book shows and take in assorted band members. The CD release date has been set back to October or November. Cathi Smith (viola — not violin) is no longer a full-time member (last show July), but may appear on the odd future occasion. (5 Tuari Trail, Edgewater 6027)

• The **CHILDLIKE PRIMITIVES** will be playing their first show in about a year on Carnivale Day (the opening of ArtRage) in Forrest Place on October 15th at 4:30pm. Mark One has also joined to replace Dorian Dray, who is off east.

• **JONATHAN COPE** is off to Melbourne to record sometime around mid-to-late October, the last Perth show being October 19th. Jonathan plays an acoustic guitar and sings his own songs; he used to be in the Car Thieves, but don't hold it against him, 'cos he's really pretty good.

• Omitted from last time, the correct lineup of **THE CUTTING**: Geoff Baker (b), Tony Mathers (k, g), Gary Maddison (d) and Clifford da Silva (g).

• Various members of **THE FAT/LOVE PUMP** axis are in rehearsal ...

• The **GLASS GARDEN** are Danny Vervest (v, k, drum machine), Rodney Vervest (g), Tony Gibbs (b) and Susan Neil (bv) and have a self-titled tape out.

• **INITIATION STUDIO** (finest and cheap rehearsal and two-track recording) will be putting out a compilation cassette of studio habitues before the end of the year. (phone 321 4103)

• The **RACHELS** have their cassette *Window* out and selling quite well. The band has just done some recording which Glenn Tonnessen says came out quite well, and the band will next be playing in November as Glenn is off on east for promotional purposes.

• The **STONED POSERS** are Iain MacIntyre (b), Jon Young (g) and Sarah Wilmot (d) and have been playing on and off since early this year. They have a tape coming soon, probably to include a bunch of side projects — "what we do when we have a show and Sarah can't make it" (Iain).

• **A TERMINAL POSTURE** are "writing at the moment, going to release Lethal Image Intensity soon and have a CD or vinyl by the end of the year" (Darren). John McKie is now a permanent member on keyboards. The band will be playing in November when John returns from Europe. Did you hear them on Serena's show, October 1st? (see below.) (39 Marmion Street, North Perth 6006)

• The **TREMORS'** recording mentioned last issue has been released as a cassette called *Heads Or Tails* and has been getting airplay on 96fm and 6PMfm.

• **TRUE DESIRE** have changed or split — details as they come to hand.

• **T'ROLL** are on hold as Tim has just gone to Austria to work on his Ph.D. (yes indeed, and he got a scholarship too); Jay and Simon are going over in theory next year, but practice will see. Jay is working on something "90s, really modern-sounding" in the meantime.

• **WASH** have their additional guitarist Courtney Babb and replacement drummer Jamie Hamilton. (Courtney is, sadly, not left-handed, thus ruining the stage look.) They have just released a tape (with two songs from their first demo and the rest being by the four-piece lineup). Rumours that they are in England are entirely false; they are in Perth and just hangin' out to play your show.

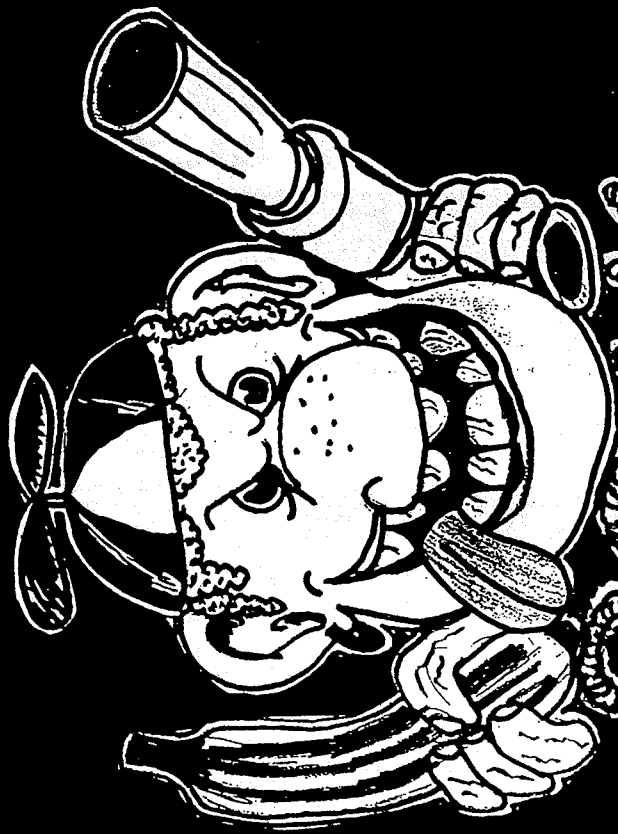
## Other News

• **OTHER TAPES**: Mustang! *The First Six Months*, Grin, Premium *Earth Shakers*. Please see the end of this section.

• **RADIO SHOWS**: 'Hell-fire bitch kitty' Serena Armitage does a fine (and nameless) Perth show on 6-EBA-FM on Tuesdays at 10:00pm. (6-EBA is the Ethnic Broadcasting Association, though with specialist programmes such as this in the evenings. It may be found at 95.3, just to the left of 96fm.) Anything from noise to Fremantle folkies is acceptable — record, CD, reel or cassette (highest possible quality preferred on this last one); DAT on its way for next year. Phone 335 7530 and send things c/o 25 Ellen Street, Fremantle 6160.

Perri Kenrick of Scarecrow Tiggy (Melbourne) does an Australian indie show on 3CR Drivetime "and will play bands' demos no matter what" — record, CD, reel or cassette (no DAT). "I can act as a contact for 3-PBS as well, so if bands send me a couple of copies I'll see they get to both stations and are played." (PO Box 1064, Collingwood 3066; (03) 347 9870)

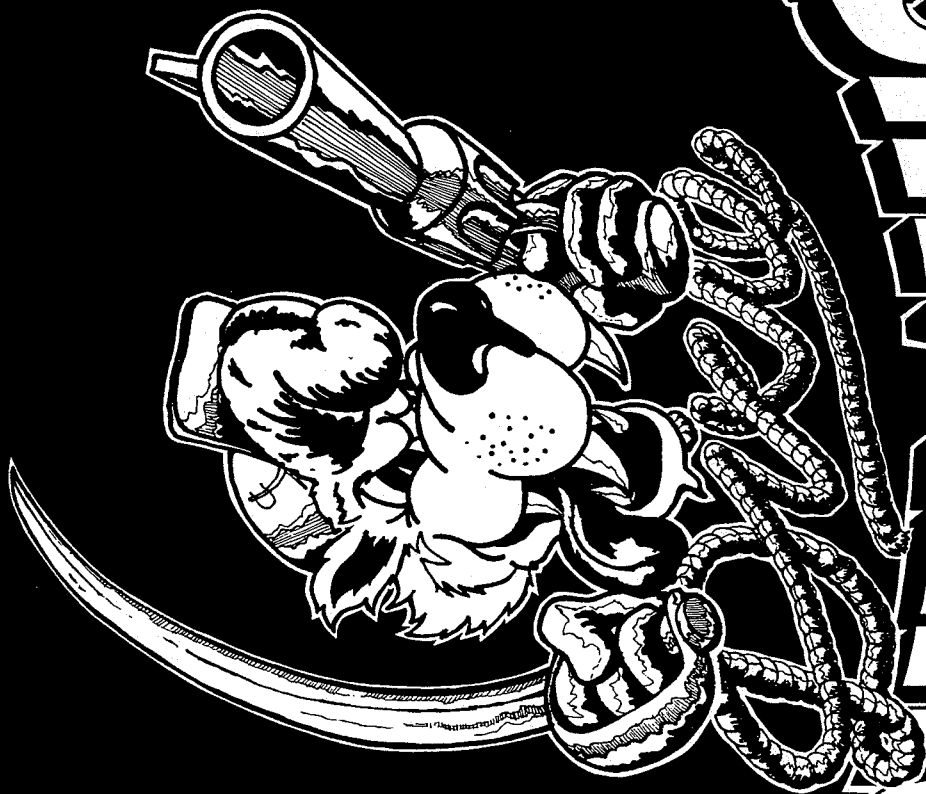
• If your band, radio show or whatever has never been mentioned in Party Fears, you could always do the simple bloody thing and call or (preferably) write to me. Jot down important details (and forget the hype) and send it in. Bloody obvious, I'd have thought. I want as many bands as possible for next time. Go to it.



# OF FUNK

HARBOURSIDE  
TAVERN

THURSDAYS



# OUTLAWS

Ollie Olsen is with Third Eye these days, but is a veteran of the Australian independent scene through his work with Whirlywird, Hugo Klang, No and Max Q, to name but a few.

Recorded quite some time back and originally intended for broadcast prior to a certain radio station being pulled off air. Thanks to Olly Williams for operating the machinery.

Interview by Ross Chisholm.

You've said you consider yourself a faceless person within the Australian music scene — you released records, but were faceless. What do you consider yourself now that you've made it into mainstream Australia, with the D-Generation doing the sendup of Max Q in *5 In A Row*?

"It's quite funny, really. Maybe I've acquired a face a little bit. It hasn't changed me; I feel exactly the same. I don't remember saying that, but I suppose I meant that I wasn't really a known commodity in terms of songwriting and so on.

"It's good in terms of now being able to get my ideas realised a bit better. Having a record deal and so on really makes a difference.

"In the past, I always worked in factories and so on so I could make my little indie records and usually recorded them for fifty dollars and pressed five hundred singles or something like that. All my plans were determined by how much money I had in the bank, because I've never been signed to a label. It certainly makes a difference."

So your recent success has allowed you to bring some diverse products to fruition?

"Yeah, that's exactly what's happened. It's definitely helped and hopefully it's going to get more that way. I've certainly got a lot of project ideas these days."

Apart from Third Eye, what have you got going at the moment?

"Third Eye itself is an umbrella for a lot of things. The music is done by Gus Till, who was also in Max Q, and myself. We've also got a large visual side to it as well, which will make a lot more sense with the video (*"The Real Thing"*), because we're very much into chaos theory and virtual reality and the new computer sciences and things. We're using a lot of that in Third Eye as well.

"Third Eye will also have other records featuring different singers, something similar to what, say, Coldeut do; but it's basically me singing for this album. We will be doing singles with other vocalists occasionally. We'll also be doing an ambient record sometime soon, which will be fun."

Is it just a studio band?

"At the moment it is, but we're actually going to go out live in the summer. Because we're not a 'rock band', our approach to live music is going to be very different to that of a rock band. Because we're largely dance-oriented, we're going to be putting on warehouse parties of our own and having large installations changing the whole atmosphere of the place. There's a fellow in the group called Devo who is a really good artist and decorates a lot of the warehouse parties we have in Melbourne. It'll be more like an event than a concert or a rock gig. It'll be quite different and will go all night.

"We thought about DJs playing for a while, then we'll come on and play two hours of our own songs, then come back later and do an instrumental jam, then come back early in the morning when everyone's totally exhausted and play some ambient music. That's kind of the way we want to do it. Lots of people are involved — Third Eye is probably about sixty people altogether."

Whose idea was it to do *"The Real Thing"*?

"Gus and I have been talking about it for quite a long time. The song was a real influence on us both when we were kids, 'cos it was a song that inspired us both to start experimenting with sound; a very 'out-there' track, very psychedelic. We wanted to do a version that was completely '90s, with absolutely no nostalgia involved whatsoever, because it really is the dawning of a new psychedelic era now, through new sciences like chaos theory and stuff."

And that's why it's more dancefloor?

"Yeah, absolutely. It works well on the floor, that's for sure. Third Eye is basically a dance band. In Australia, most people's idea of dance music is Kylie or Collette or whatever, but actually some of the most innovative music of the last few years has been dance music, in terms of pushing the boundaries.

"What's going to make us different from everybody else is that we're going to go out and do it live, 'cos there aren't many that do; very few at the moment."

It certainly seems closer to Max Q than to No.

"Well, there's a deep psychological reason for that one: I got sick of being aggressive about everything. I mean, I still find a lot about the world highly questionable — powers that be and all that — I don't necessarily agree with much at all within society, but I've grown weary of abusing it.

"I'm a bit sick of pointing the finger. I think it's one thing to rant and rave about something, another to actually offer some kind of solution, even a purely abstract one. I actually want to put out some decent ideas now; something a bit more positive."

Are you going to try to recreate the studio feel in these live warehouse gigs?

"Definitely. I can assure one thing: our live sound will knock the top off every other live band in the country, because Gus is an absolute genius at the technical stuff and we've got some very good equipment now. We'll basically be taking a mini-studio on stage. So the sound

will be exceptional. We're trying to work out ways of doing a quadraphonic sound system live as well.

"Because it will be presented as an all-night dance party, we'll make sure people get their money's worth when they buy their tickets."

Do you prefer playing in the studio or live?

"I prefer to play live, but I love working in the studio. They're very different things. It's really great playing live because of the instant feedback, and performance is a great personal self-exorcism."

Are you still going to sample from the audience to get that immediate feedback?

"That's still going to be going on; in fact, we'll probably do it a hell of a lot better this time around."

How do you see yourself as using technology?

"Just using it to express myself, basically. Technology ... a lot of people get freaked out by it. You know, 'it's dis-

## Ollie Olsen



## Third Eye

gusting, it's not music, you're using computers and stuff," but when they invented the piano, people were complaining about that, too, and the synthesizer in the early '70s.

"It's just a new tool to create music. I find it a really good one. I like to move ahead because, like I said before, I like to push the boundaries of the language of music; hopefully taking music further, rather than just relying on past ideas."

You seem to have the same approach Hendrix did with the guitar — rather than what a guitar was intended to be, he was trying to find out what a guitar could do.

"Well, that's a compliment. He's one of my greatest heroes ever. I always push them to their limit.

"A lot of people will buy a sampler and just use the factory sounds, the disks that have piano or strings on them. I go out and record cats fighting and use that. I'm really interested in all kinds of sounds and putting them into a musical context."

Do you feel pigeon-holed musically?

"Not at all. I think I'm increasingly hard to categorise these days. I've done a bit of everything over the years.

"Some people may consider the fact that I'm doing dance music pigeon-holing, but, in fact, it's the most open form of popular music one can get into because the only rule is to have a good beat. That's the only rule. That's a

pretty good rule, 'cos I like good beats anyway.

"I think the situation comes back to this being the first time I've ever had a record deal. I can carry out my ideas to their full degree, so it's going to be interesting to see what happens over the next couple of years. I really believe any idea can be popularised if it's promoted in the right way and it has the sounds that have a certain appealing element to them."

And you haven't got the budget restrictions you had in the past.

"I made an entire album for five hundred dollars. Pretty cheap! Especially when you consider how much Max Q would have cost. I still don't know how much that cost, but it couldn't have cost as much as INXS, that's for sure."

Was Max Q the start of your rise into mainstream Australia, or was it the *Dogs In Space* film? That got you the connection.

"Well, that's how I met Michael (*Hutchence*), and Max Q is the thing that's catapulted me out of working in factories and being a dishwasher and into being a professional musician, which is good."

You've got a higher profile than previously and you've got the deal with Regular Records, yet you don't seem to have compromised by pandering to the FM radio mentality.

"The great thing is that Regular have been treating us brilliantly and we've got total creative control over what we do. They like our packaging, they like our videos, they like the music we do; they're very happy with what we're doing. We're very lucky that they've got such a strong understanding of what we're doing."

So you present them with a complete package?

"Yeah, they got it all. They didn't have to tell us to do a thing. I think they're quite pleased about that, because I think it's fairly unique."

Have you had any backlash from the fans?

"Not from the fans, because people who actually like my music over the years appreciate the progression. I've had backlash from people who can't understand; who are part of a morbid, dare I say gothic, underground scene where their lives have stopped progressing since 1982. Those people come up to me and say, 'God, you're wearing colourful clothes, you're into dance music, you look really happy ... you must be really horrible these days, you must have lost it and sold out.' It's totally untrue. The fact is, I'm happy. That's the main thing. Personally, it's great. It's going really well. If they don't like it, that's their bad luck."

So if you're not working in a factory, you don't have the credibility?

"Melbourne used to be like that, but, fortunately, it's really died out of late. You used to have this ridiculous thing in the music scene that, unless you were miserable, totally unsuccessful and a real failure, you were no good. It's the tall poppy syndrome, I suppose."

What are your long-term ideas? You've said that Third Eye is a cover for a whole range of different projects.

"We're making a Third Eye album which should be out soonish (*just out — ed*), then we're going to start putting on these shows. The next step will be to take it overseas.

"Every other spare minute we get, we'll be doing other production work — doing an ambient record, then Third Eye Featuring a singer. We've got quite a few singers we've discovered over the last few months that we'd really like to make records with."

Are you going to move into the production side of things? There was word you were going to produce a Box The Jesus album and a couple of other things.

"They're really good friends of mine and they really wanted me to work on a couple of tracks, but I just didn't have the time, because I had to go overseas. We've done a house track for a fellow called Nemo Adams.

"We'll be doing production work occasionally, but we're going to try to keep it all under our banner. But I'm much more into discovering people, actually; I like discovering new talent rather than producing stuff that already exists."

As a final question, I was wondering what sort of themes you find running through your songs, if there are any?

"Yeah, there are. I had this feeling a while ago that most songwriters have a stock list of five or six songs that they write for their entire lives — you've got a few things to say, so you continually try to perfect your way of saying them.

"I'm in the writing mode at the moment and I've been writing a lot of lyrics that are a lot more positive than before. In the past I've been pointing the finger. Not like Midnight Oil, jumping on any little issue; I'm far more abstract about it.

"This ties in with my interest in chaos theory and stuff like that, 'cos I basically feel that, no matter how insignificant a human being may feel, they're part of a whole — part of a whole universe, in fact — and everything is a part of the whole and you can't think in terms of absolutes or straight lines because things are far more complex. That's where the world gets crazy all the time, because people keep putting up these ridiculous barriers and stuff.

"I'm much more interested in psychic politics, because I don't believe politics are for human beings at all. That's something that quite often crops up in my lyrics."

(Twelve separate references to chaos theory and virtual reality were edited from the above transcript.)

Mark Snarski — guitar  
 Jason Kain — guitar  
 Mark "Bongo Furey" Dawson — drums  
 Barry Turnbull — bass  
 Kathy Wemyss — trumpet, vocals  
 Glad Read — trombone  
 Nick Elliot — tenor saxophone  
 Mandy Pearson — vocals, dancing  
 Kenny Davis, Jr. — piano-accordion, keyboards, sequences

Mark Snarski interviewed at the Moon Café on Thursday 20th June by David, after the Jackson Code shows of Friday 14th and Saturday 15th.

Let's start from Chad's Tree around mid-late 1988, around the time Rob Snarski left.

"Rob left about October '88 and went back to Perth. Susan Grigg, who played violin and piano, had also left at that stage, leaving myself, James Hirst and Simon Kain, Jason's brother, and I realised that actually rehearsing new people for the band would fall on my shoulders and would take a lot of work.

"We'd half-completed *Kerosene* at that stage, but had run out of funds. I'd also threatened the band that I was going to Europe at the beginning of the year if this record hadn't been completed by then.

"So I was walking to work one day and walked past a travel agency and I saw a picture of a blue-footed booby bird, which lives on the Galapagos Islands. It has a very strange way of mating, it shakes its blue feet at its companion. And I thought, 'I'd really like to see the blue-footed booby bird in the Galapagos Islands. But I've always wanted to go to Europe; I'll go there first.' Knowing that the Galapagos Islands are in South America, I thought, 'well, I'll have to learn Spanish.'

"So, about a week later, I informed the remaining members of Chad's Tree that I was going to go to Europe the following year and that I was going to buy my ticket the next day, and we swung into action and got some money out of Waterfront to finish off the recording. So that was basically the end of Chad's Tree.

"In December of that year, I had been working with Jason Kain and Kathy Wemyss a fair bit. We'd actually worked on a monologue that went on *Del Musical* called 'Hotel Stationery', so I roped in my buddies and we recorded it in an eight-track studio in Redfern for very little money."

So Kathy wasn't a member of Chad's Tree at that time, even though she came over for the last tour?

"No, she just helped us out with the tour. She had also come to Melbourne the tour before that.

"For the final tour there was Kathy, Rob, Jason ... I just asked them if they would do that for me as a favour, and they did."

How did the final tour go?

"Oh, it was good. You saw it."

I saw the fifth-last and third-last shows, at the Seaview and at UWA. That UWA show was really good — you went out in full regalia and then realised it was very hot and you shouldn't have been out in the sun wearing black ...

"No, I don't compromise for daylight. (*good line of the issue — ed.*) There's no point doing that. I did a solo show at Murdoch and it was a very hot day as well, and, y'know, I don't like daytime shows and I don't like playing at universities at lunchtime because people are just interested in listening to background music and eating their lunch. I don't particularly like doing it, but if I have to do it then I'm going to do it with style."

Did enough of them listen to constitute an audience?

"I wouldn't know. I really don't think so. It's just a way for me to earn some money; they usually pay reasonably well."

You finished the album *Kerosene* ... why did that album not contain the song "Kerosene", which ended up on the Jackson Code album?

"Because it was meant to be a Jackson Code song. I was actually stuck for an album title at the time; I was thinking of calling it *Crossing Off The Miles, North To South or Destination's Blow* and I didn't really like any of those titles, but *Kerosene* seemed to fit in.

Did you have all the Jackson Code songs sitting around?

"No, I didn't, actually; I had about half. I had a lot of songs left over that I thought would take forever for Chad's Tree to arrange, plus it was material the band had actually attempted before. About September of that year (1988) I was working on 'Joe's Flame' with Jason, 'cos he didn't live too far from my place in Redfern. We were neighbours, more or less; he lived with Kathy in Newtown. We started working on things like 'Joe's Flame', 'Bringer Of Light', 'Strange Lullaby' and 'Kerosene'."

"So I'd written about half of the album by the end of December. Then I thought, 'well, I've got six songs, so I might as well keep going,' and eventually wrote the remaining tracks in the space of a month or something like that.

"Hotel Stationery" was hanging around a long time. It was a monologue that I wrote after coming home one night when I was very drunk. I wrote it in front of the TV."

Does "Hotel Stationery" have any basis in fact?

"It has, actually. We have a friend in Melbourne — Jason actually told me this story — who, on his twenty-

first birthday, was sculling a bottle of whisky and he fell through a pane-glass door and almost cut his jugular. He's got a scar from here to here."

"From his mouth to his eye."

"More or less. I took liberties on that. And so he always ... he could have had the option of having an operation to remove the scar and have a skin graft so it wouldn't show, but he decided to keep it, because, every time he walked into a bar, he just got immediate respect. Respect, yes; from the clientèle. When you see a man with a scar like this, you don't really want to ..."

... mess with him.

"So ... I basically took liberties with what had happened to him and wrote 'Hotel Stationery', about a travelling salesman who actually makes a lot of money out of his scar."

What about the music?

"I play piano on that. It's something that Kathy, Jason and I had worked on. I'd actually suggested doing it as a B-side for the Chad's Tree single we had hoped would come off *Kerosene*, but everyone went, 'no, that's not Chad's Tree, we don't want to know about it.' That's fine, I understand."

Chad's Tree ended and you went off to Europe. What did you do in Spain?

"I taught English. I learnt a bit of Spanish; I'm still not fluent, but I get by. I did the same thing as most people do here — work, sleep, eat, go out — but it was just in a different country, in two different cities."

Were you doing any music?

"No, not a lot. I wrote a lot, but I didn't really feel like performing at all. I actually approached record companies in New York and London before I arrived in Spain, and that was kind of a grind.

"It's not really an artist's or performer's position to do that kind of stuff; you should leave it up to someone who's actually got a business brain, like a manager. I have got those qualities, but I don't like doing it. In fact, I'm never going to do it again after this tour. I just don't like doing it; it doesn't give me enough time to do what I should be doing, which is music."

What are you doing now, after this tour?

"I leave for Spain on Sunday. Back to earn some real money. And to have a bit of a break from rehearsals, ringing up people and hassling people."

## Mark Snarski and the Jackson Code

How did the Jackson Code start?

"It actually started one night when Matthew De La Hunty asked me if I'd support Tall Tales And True as a solo act; and I thought, 'ohh, no, what I'll do is rope in Jason and Kenny,' and I rang Matthew back and said, 'pay us a little bit more money and we'll do it as the Jackson Code.' It was actually Jason, Kenny and myself that played the first night and we roped Kathy in for the second night. From there, we didn't perform at all. Oh, one occasion with Chad's Tree. Two occasions.

"It was a very low-key kind of a night. We sat around a card table with candles and we just used to drink and play Elvis songs and Patsy Cline songs and so on.

"*Del Musical Del Mismo Nombre* was released about four months afterwards and, to promote that, we played two quite extensive tours. They were very successful shows in Sydney and Melbourne. I'm still very fond of those shows, because it was like playing in a band for the first time — it was exciting, we were nervous, we had that adrenalin. To this day, I don't think there's a band like the Jackson Code in the whole world.

"When the Jackson Code album was released, after the Chad's Tree tour, I wanted to do something that was very theatrical; more like not so much cabaret as ... a musical, either, but ..."

The Jackson Code album contains all-manner of songs that are in totally different styles, but it all flows well and sounds like the one band.

"Well, the thing that's the very good for me, working with these people, is that I can actually request an instrument for a song. For example, Kenny might not play in it or Kathy might not play in it, but they're not going to mind because the most important thing is not ego, but the song. That's all there is to it: what's best for the song. And that's the law."

You have the freedom to make it good — this entity with you as director.

"Well, kind of, yeah."

I was thinking that when I saw this nine-piece band ... What kind of director do you think you are?

"I'm very fair. I give everyone an opportunity and freedom to play their instruments. We're a very democratic band in a lot of ways — and, to tell you the truth, I think that sometimes that's not a good thing — but, because we get on so well and, first and foremost, we're

friends, all of us, it works.

"If you were in the context of a band for the band's sake, I think you'd have problems with democracy. If you were in an industry band ... for example, I think I can cite the Baby Animals for this — I mean, I don't know any of them — but I can imagine these people weren't formed out of a garage or anything like that, they were assembled. I'm not certain on that, but that's the impression I get. In that case, I don't think democracy would work, because we're dealing with four people that don't know anything about each other's personal history."

I asked Kenny about this after the show, and he said that you have the final say, but everyone has lots of ideas and puts forward what they think.

"Yep. Last year, when I was going to return, I wrote everyone a letter which suggested instrumentation for the songs and had a tape; and some of those ideas were adhered to and others we tried something else. I am always willing to try something different.

"The good thing about playing in this band is that the songs usually evolve really quickly. It's great — you finish a rehearsal and you've basically arranged a song. Sometimes that can be a bad thing, 'cos there's always a way of improving the song; we're still finding our feet with a couple of those songs, I think.

"This time around, they didn't evolve as quickly as with the previous Jackson Code lineup and I think it's a lot to do with me on this occasion, 'cos last time, when we recorded the album, I actually approached everyone face-to-face and rehearsed with them; this time around, I just didn't have the time to do that, so it was always four or five people in the same practice-room. To tell you the truth, in some cases four or five people don't understand the song as well as if you approach it one on one."

How do you bring a song along? Do you sing it with a guitar?

"I actually never do that ... I have ideas for the instrumentation and we work it out amongst ourselves. I might hum a few brass lines to Kathy, but she basically arranges the brass."

Was the tour successful?

"Mmm. Yes, it was. I wouldn't say it was greater than my expectations, but I think it was greater than some other people's expectations; possibly some members of the band, I think, because we hadn't released anything for two years and were riding on the wave of a two-year-old reputation and people have short memories. So anything could have happened."

Do you mean financially or musically?

"Oh, both, both. I think this Code lineup is a lot tougher than the last one because Phil Kakulas played double bass on some songs on the last tour, which is fine, but I don't know about double bass ... certain people in this band feel differently about it, but, for me, I much prefer electric bass. I'm sure some songs call for a double bass, but I think an electric bass gives you more versatility. I think Barry's a really good player."

How many people did you get at the shows?

"We got about three hundred both nights. They were a good audience. They danced, funnily enough — for the first time that I can recall, Amanda Pearson wasn't the only one that danced. Which is good."

Especially considering that Perth is the city where people sit on the floor.

"If they'd sat on the floor there would have been trouble, I can tell you now."

How planned were the two shows? Saturday's looked pretty structured, but people told me Friday's was quite different.

"Well, to tell you the truth, we usually do two acts — or two sets, depending on how you look at it. For the Melbourne and Sydney legs of the tour, we had programmes for the shows. The shows were actually quite long, about twenty-four or twenty-five songs; consequently, it was a bit Springsteen-esque, so we thought we'd cut it down and just hit everyone between the eyes.

"How planned they are ... obviously, we look really hard at the set-list and think of a good way to start the show. That's quite a crucial thing, if not for anything else then for the confidence of the band; if we start off with something that we are confident in and very easy with, everything tends to go a lot more smoothly. Yeah, sure, they're planned.

"You couldn't really do anything spontaneous with a nine-piece, considering there are so many instrumental changes; you have to actually work out something that makes everyone's job a little bit easier — Jason changing from acoustic guitar, changing the tuning on his guitar, through to Kenny having enough time to get his sequencer working. Lots of things like that."

What do the other members of the band do outside the Jackson Code?

"Kathy plays in a band called Pressed Meat And Small-goods in Sydney. One of my favourite bands, actually. I haven't seen them for a long time — a couple of years — so I've got no idea what they're like now. They've got a drummer and a bass-player now; before, they had two drummers, one guitarist, Kathy and Matt Crosby as emcee. They all had pseudonyms. They were very entertaining and I would think that having a bass and drums would give it a bit of a rock element, which I would really like to see in that kind of format. They do old standards ... very entertaining.

"Kenny played in the last (Sydney) lineup of the Black-Eyed Susans, as did Kathy. (Also previously in Rabbit's Wedding.)

"Jason plays in a band in Melbourne called Leadfoot. He used to play in the Wet Taxis.

"Barry plays in the Paradise Vendors, Graham Lee's country band, along with James Hurst. (Also previously in the Widdershins.)

"Mandy plays in Pressed Meat as well.

"Nick plays in a band called Plasma in Melbourne.

"Glad plays with Red Ochre in Sydney.

"Mark drums with Ed Kuepper, of course."

Are there plans for a second Jackson Code album?

"Yeah, there are, but I don't know when and I don't know how and I don't know where. I've a fairly good idea what will be on it. There's enough good material for a single CD and a twelve-track album, easily.

"It's all out of my hands now; it all depends on what happens in Sydney in the next few months. When everything's tidied up, that's when I come back. And I'm not going to come back to nothing."

How do you write your songs?

"I started off writing songs on either guitar or piano, but nowadays I just write from melody backwards — a tune and some words and work out the chords. It's as easy as that. It might hit me walking along a street at two o'clock in the morning after going out or first thing in the morning. It all depends. The only thing I can tell you about that is that I write a lot for a couple of months and then don't write anything for long periods of time, but I still write a substantial amount during the year. It's just the way my mind seems to work. I've never been able to understand it, it just happens and I've learnt to live with it."

Are your songs about anything in particular? I don't mean the individual songs, I mean in general. What are you trying to do?



"I'm just a story-teller within a song framework. That's all I am. Or all I perceive myself to be, anyway."

What do you hope to do with your life?

"I'd like to make it as interesting as I possibly can. I really want to travel a lot. I enjoy travelling a lot. I particularly enjoy travelling by myself.

"Sometimes I get the feeling that I'm never going to own a house. At times like now, when I see a lot of my friends settling down, I find that quite disturbing ... But I think that's part of the deal.

"I just want to be kept on my toes for the remaining fifty-odd years that I have on this planet, until one unlucky day when I slip on a road trying to run across from one side to another."

How old are you?

"I turn thirty this year."

How do you feel now, at the end of ten or twelve years of adulthood?

"I feel fine about it. I feel I've corrected a few things that were personal flaws in my early twenties which I had always aimed to correct. I mean, it took longer than I'd thought it would, but I've done it to some degree. I'd rather be an adult than a teenager, I can tell you now.

"There are some things that I haven't achieved yet that I'd like to, and they seem to be taking a long time; and I find that frustrating, but I still feel that ... it depends on the next Code record ... I still long to tour Europe with a band and I still haven't done it. I know that it's a difficult process ... everyone in the band would like to do it, but there's so many elements — money, record companies, etcetera — and if I was twenty, I just would have gone over to London without thinking about it, but the fact of the matter is that we're all around my age and the others basically have their own lives to live — no-one's going to

pack their bags and shift location for the sake of music and I'm certainly not going to do it either. I would have done it eight years ago, but not now. Not for anyone.

How's Perth looking to you this week?

"I'm leaving on Sunday afternoon. I'm going to have a dinner on Saturday night with a couple of old close friends of mine. On Friday night I'll probably see the Aints. I've still got a fair few assignments to carry out tomorrow before I leave the country. That's basically my weekend. Pack my bags probably on a Saturday morning, just get a few things organised so I'll know where everything is in my room."

You were here earlier this year doing those solo spots with True Desire ... what brought that about?

"I actually wrote to Les (Hinton) in December last year and said that I'd be back early March. I actually came back for a personal reason — I was best man at my best friend's wedding — and I just wanted to earn some money, I suppose, and get accustomed to playing live again, 'cos I hadn't really done that much of it for the previous eighteen months.

"Funnily enough, it really bemused me, but I haven't been nervous at all playing live, not even the first show. Which I can't really explain to you, I don't know why it's like that ...

"I've been nervous before on several occasions. I think I was probably a little bit nervous driving in last night (Firm, Wed 19/6), because I thought, 'I haven't worked out any of this, I haven't played these songs for a couple of months, I'll probably forget the chords of "Blue Valentine" ...' I was probably more nervous last night than I have been for a long time, but once I got to the venue I was fine. It's amazing what a couple of cans of beer can do."

I liked your version of "Like A Prayer". It sounded really good with just a guitar.

"It was a song I taught Spanish kids last year. They were all Madonna fans and I used to teach them Prince songs and Madonna songs. And I like both artists a lot."

How did you pick the songs last night?

"They're all songs that I have performed before except 'Above Me', an Elvis number. Which I had performed with the Tom Parker Quartet, a band that has only played twice and is an Elvis tribute band with about six songs. The last Tom Parker Quartet lineup consisted of Kathy, Kenny, myself and Bongo. That was only a few weeks ago.

"I generally find solo shows ... The reason why you would have seen the first shows tending toward theatrics to some degree ..."

You were playing up the theatrics a lot.

"I think you have to, because, I mean, certainly Dylan could do it and I think Paul Kelly could do it, but there are

thousands of people out there that just get up on stage with an acoustic guitar and they're so angst-ridden, and I can't really see myself being like that."

Where did you get your Elvis badge? ("Elvis Is Everywhere")

"Steve Gordon from 96fm gave it to me, actually. I bought this T.C.B. badge in the United States. 'Taking Care of Business', which is what I attempt to do.

"I got the dollar-sign badge in New Orleans. It didn't do me any good, because I lost a lot of money playing a street game that day. Quite a lot of money as well. I don't really want to go into it, it was one of the saddest days of my life. I got taken. As did Jason, actually. And we learnt a good lesson: never trust anyone that has a pawn shop and has a street game in it, 'cos you're gonna lose.

"We went to the F.B.I. museum in Washington about four or five days after that and we saw the game that was actually in that particular pawn shop in a glass case with a sign saying, 'You cannot win this game.' And we didn't. We learnt the hard way. I'd be rich if I didn't make all those foolish mistakes. I never learn. I still make the same mistakes."

(Nick Cave on café CD player)

"Do you think I sound like Nick Cave?"

Er, no. Your music or your singing?

"Vocally. A barman said to me yesterday, 'do you listen to Nick Cave?' 'Yeah, I do listen to Nick Cave,

actually.' 'You sound like Nick Cave.'"

You should get Mick Harvey (Bad Seeds) to produce a record for you. You'd sound godlike.

"No, I don't think Mick Harvey is the man for the job. I'm actually very opposed to producers; I'll just have a very good sound engineer, because everyone in the band has got very firm ideas on what the songs should sound like anyway, so it's kind of pointless getting someone in who's going to make you sound like Grant McLennan."

Robert Forster. (Grant McLennan got Dave Dobbyn in.)

"Same thing. Mick Harvey's production was fantastic on the last Nick Cave record — he's a very talented man, I've no doubt about that — but we rely on brass instead of strings to set the mood. The Bad Seeds have used strings, the Triffids have used strings, Chad's Tree used them to some degree ... the Jackson Code don't do that. We probably will use them on the next record, but it won't be the kind of force that the brass instruments have. When they hit you in the chest, they hit you in the chest."

Strings are a wash, but brass you can't ignore.

"Yeah. They're ugly instruments, they sound ugly, and that's what I like about them."

(order more coffee)

"I'm really looking forward to my first carajillo. It's coffee with that much brandy in it and they burn the sugar. If it's in Madrid they usually burn the sugar, but if it's in Valencia they usually don't bother, they just heat up the brandy. Coffee, chuck some brandy in there, put sugar in it, you have that first thing in the morning and you're away for about three hours."

First thing in the morning, huh?

"Tell you what, they're a wild bunch, Spaniards. You'd be walking on your way to the bus station at seven-thirty in the morning in Madrid and freezing wind's coming off the mountains at you, it's zero degrees with a wind factor of minus ten or something and you forget your overcoat, you walk into a bar and they're all there already having their first beer for the morning on their way to work. It's incredible."

What's the typical strength of beer there?

"It's pretty much like here. There's a beer called Mahou — it's called 'the chairman amongst friends' because it attends all the meetings — and it's the all-purpose beer, sort of like the VB of Spain. I'm very fond of it as well. You can buy a litre bottle of it for about a dollar."

That's good.

"That's fantastic. You can buy a bottle of Stolty for ten dollars. I'm very impressed. That's why I'm going back. It's as good a reason as any, I think. Saves you a lot of money if you're a drinker."

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What about the 'Dogshit' song?

SAT 28/9. DETAILS NEXT TIME. STOP PRESS: THE HEALERS HAVE SPLIT. LAST SNOW WAS CORONADO

**VARIOUS: Dedicated (Arista CD)**

This project finds a diverse collection of contemporary artists acknowledging the influence and longevity of the Grateful Dead by covering some of their countless songs with part proceeds to the Rainforest Action Network. The cause is a noble one, but, alas, the artists and choice of material don't always measure up.

All the songs chosen are short by Dead standards and it is the country ballads which fare best: Lyle Lovett's "Friend Of The Devil", Elvis Costello's "Ship Of Fools" and Suzanne Vega's "China Doll". For better or worse, we are spared the indulgence that is a Dead trademark: no-one tackles "Dark Star" or any of their other celebrated longer works.

So, like the Dead's own long career, a mixed bag plumbing the depths with Midnight Oil's execrable attempt on "Wharf Rat" to the high point, the Lyle Lovett track.

Kim Williams.

**BREWSKIS: Last Boyfriend (ind 7")**

The catalogue mumbled/drooled something about "Sunnyboys", but I didn't realise that this actually meant the 1988 touring band of that name (see PF#9 — the drummer who called everything down to the songs "product"). Mostly this 7" shows why CDs will never replace vinyl in my heart (quite apart from the fact that I still can't quite really believe those little silver things actually have music on 'em — with vinyl you can see the soundwaves — and it's all in digital code anyway): mainly that, when you have a really poxy fuckin' record, it's too much fun grabbing the stylus and dragging it back and forth across the record surface, listening to the sounds it makes. (Works best at volume.) Fuck the needle, it's only a few bucks for a new one — the cumulative aesthetic is utterly worth it. Now, how are you going to do that on CD? Answer me that, Mr. Wilkins!

Hmm ... just reading the specification sheet for the laser diodes used in CD players ... seems that, if you cool them with liquid nitrogen, no less, the things can pump out more than their usual one milliwatt of light energy ... like up to two

hundred watts in a concentrated beam ... What a sweet thought! Compact Death: the ideal Dire Straits/Pink Floyd player ... the plumbing complications will be worth it. To work, Igor!

**CHEATER SLICKS: If Heaven Is Your Home/Go Go Gorilla (Dog Meat 7")**

Had to check the speed on this one. It's amazing how much grind (on an angst-ridden weeper, yet) you can get out of just two guitars, no bass (and the drum sound no help); a bass would have been a distinct advantage, but it does work. Develops into a real winner and probable classic by the end; highly recommended. No-one needs another "Go Go Gorilla" (though this one is OK), but the A-side needn't be turned over. (GPO Box 2366V, Melbourne 3001)

**GUTTERSNIPE: It's Over (Au Go Go 7")**

Very fast, melodic, thrashy pop song. This is really pretty good — if the Meanies 7" were like this, they'd deserve to sell out in ten minutes or whatever. When you do get a copy, play it at 33rpm the first time or you'll miss a lot of detail. In fact, I suspect they recorded it at two-thirds speed and added the vocal at full speed later. The two B-sides are also fine songs.

**IRON PROSTATE: Loud, Fast And Aging Rapidly (Skreamin' Skull/Skyclad, US LP)**

"... Iron Prostate for its connotation of age, masculinity and malfunction." Almost worth buying for the brilliant sleeve-notes — the story of five aging punkers getting together to rock out severely one last time before the pacemaker starts beating synaptions. For further details, read the sleeve when you see a copy — it's worth it.

The music is (mostly) early punk style rock'n'roll, executed fairly well; lyrics are in-jokes, clichés and pisstakes. Particular goodies: "No Class", "Gilligan", "Disaster

Movie", "Hell Toupée", "Singing Horses" (where the bass finally shows up). You have to be in the mood, but if you are then it's just fine. (PO Box 666, Middlesex NJ 08846, USA)

**JOHNNY AND THE JUMPER CABLES: Total Depravity/I Get Nervous (Dog Meat 7")**

"Total Depravity" is a straight '60s-ish rock'n'roll song, but done '90s fashion — slower and just on the far edge of a good gravelly grind. Slow crashes and bashes. "I Get Nervous" is poppier and more melodic and is a good singalong. Both are a fair bit Stonesish in the right way.

**MUDHONEY: Let It Slide (Sub Pop/Au Go Go 10" EP)**

You NEED this record: two spinning razors of noise and power (slide-thrash, fast and unstoppable drums, piano) fading in and up to full bore to slash you to ribbons ("Let It Slide", "Ounce Of Deception") and three other songs doing the same style slower but with as much power. Au Go Go must be glowin' with pride over this one. And not just a ten-inch, but a bright blue one. What a handsome vinyl beauty — and what a personality! Album out now. (GPO Box 542D, Melbourne 3001)

**PURPLE AVENGERS: When Will The World Stop Spinning? Blues/Another World (ind 7")**

"Spinning?" is a swirling and rocking psychedelic number with a nice combination of guitar solos and organ — and forget about any three chords. "Another World" gets back to the pop, though it wilds out in the solo. A real good one. (PO Box 613, Ashgrove 4060)

**SNOW LEOPARDS: Snow Leopards (Waterfront mini-LP)**

The new collective (so far studio only) for Bruce Begley (g.v.), previously songwriter for the Honeys (along with Grant Shanahan, who is now of the Catherine Wheel), also featuring (deep breath) Kylee Adams (v), Greg Atkinson (v.g), Andrea Croft (v), Andrew Ingram (b), Peter Kelly (d), James "Fox" Lockett (k), Paul Nagle (ac g, sl g) and Lisa Partington (v), variously of the Honeys, Ups and Downs, Rose Mary's and other places. The music is much as Bruce was writing for the Honeys (pop songs with acoustic guitar and a trace of country cross), though the recording is more varied for obvious reasons.

If you liked the Honeys at all, you'd be a fool to miss this one — a very good next stage. (PO Box A537, Sydney South 2000)

**VARIOUS: Positively Cleveland Street (Bulb Recordin'/Waterfront LP)**

"Where Wally Lewis meets Charles Bukowski for beers and laughs while a three-winged fly buzzes round and round till it finally drops dead to the floor ... Home." A compilation featuring Las Empaladoras (severely bent previously-straight rock'n'roll), the Playful Kittens ("savage and unrelenting" drum-machine/bass patterns with sax, dinosaur guitar and deadpan story vocal over), the Splatterheads, Lava, Stu Spasm (a cabaret classic), Red Planet Rockets and King Snake Roost.

Most of the songs are really good, many bent just the right way. Packed with musical insight and in-jokes, this is one you shouldn't pass up under any circumstances. A classic. "Cleveland Street seems to attract many strange downwardly mobile people living as if their bungy cable is too long and they could kiss the pavement at any time ... a happy, close-knit community of would-be's, wanna-be's, could-be's and zombies ..." (PO Box 395, St James 2001)

**David.**

**WASH: Demo (ind cass)**

A well thought-out and executed little package. There's a sense of adventure here with some neat little acid/psych effects, a touch of the Bevis Frond at times, with songs to match. There's a hazy English sound about it. The vocals are mixed down and it's the music that mostly carries it. They obviously have an idea of what they want to sound like (you'd be surprised how many groups don't) and get a good sound for a relatively small group.

Eight songs and not a throwaway among them. This deserves more exposure than it's likely to get.

Larry W.

**Party Fears #16**

**Editor/Publisher:** David Gerard, 17 Simper Street, Wembley 6014, Western Australia. Phone (09) 387 6578. Moving house soon, so phone will change; the old address will still be fine, so don't worry.

**Photos:** Mark Snarski either by me or Jenny-Anne Letch.

**Distribution:** me (Perth), Robert Brokenmouth (Adelaide), Ian Wadley (Brisbane), David Nichols (Sydney) and David Laing/Shock (Melbourne).

The magazine goes to the printer on Monday 25th November, so get news and advertising in at least a week before. The issue is due at the end of the month. (In practice, I often take news and especially adverts up until the last conceivable second, but if you're early it avoids a lot of ulcers.)

**Ad rates:** \$120 full page, \$60 half page, \$30 quarter, \$20 eighth. Call for sizes, details and bookings.

**Cancellation of ads:** Make bloody sure you bloody tell me in good time, not the third time I ask for the artwork three days before the printer.

Yeah, this is a thin issue. It's bloody free, so quit yer whinin'. And it's full of ads because I'm a completely capitalist fascist bastard and don't actually want to go broke on this. Enjoy.

**Back issues:** Numbers 5, 7, 9-15 are available. See last issue for details or have faith and send A\$12 Aust or US\$12 overseas for the lot. All are bigger than this one. What a deal, eh?

**Subscriptions:** A\$5 for five issues Australia; A\$14/US\$11 for six issues US air; A\$16/US\$13/UK£6 for six issues Europe air; A\$9/US\$7/UK£4 for six issues overseas surface. Please note that subscription prices are protected for the life of the subscription, so you'll save a bundle if you sign up/renew now.

**A New Section, Due To Popular Demand:** Starting next issue, I will be happy to print FREE CLASSIFIED ADS for non-commercial purposes. Up to 50 words (not including address/phone) for penpals, band members or whatever. **Rules:**

(1) No commercial ads (recordings, shows, shops, etcetera) — take a proper ad.

(2) The editor reserves the right to edit or omit any classified ad for any reason or none at his sole discretion.

Note the print time above and send in those messages.

**BIG CHANGES TO PARTY FEARS:** PF#17 will be the Summer '91-'92 extravaganzaaargh, with news and details of as many Perth bands as I can track down that I have room and inclination to mention. After that comes the hand of change ...

PF#18 (Winter 1992) will come out at the end of May 1992 and will be (gasp) sold for MONEY. This is for strict financial reasons. You wouldn't believe how much cash PF drains. I made myself a solemn oath that I would do six bimonthly free PFs this year and see how it went; I've seen, and it loses bucks hand over fist. You can't run a quality fanzine free. Oh well, I tried (dammit). And learnt how to do a zine on-time, which no zine ever is. So there.

#18 and later issues will be fairly similar to this year's issues, be about 16-20pp, sell for about a dollar (if the financial projection I have here holds) and come out QUARTERLY ON TIME. To be available from independent record shops as this is. I may even be able to afford staples.

I need a holiday and plan to enjoy it. Keep the review items coming in as they will be reviewed and played as far as I can manage, assuming they're any good in the first place. (You really don't know how many bad records there are in the world until you get them in the post. Christ, it's piteous bleak.)

Thank you for your support this year to those who deserve it. You know who you are and I LOVE YOU ALL.

**Next issue:** will have as many bands as I can get news on, plus a Scarecrow Tiggy interview and maybe other stuff. This is due end November (Perth)/mid-late December (east). See you soon.

This issue is dedicated to Anne Martin/Lunghi and Neville Roberts for true Christian help rendered to a drunken bum who knocked on their door one Friday night in September. We all have our off days. In fact, I don't think I'd really trust someone who never had them.

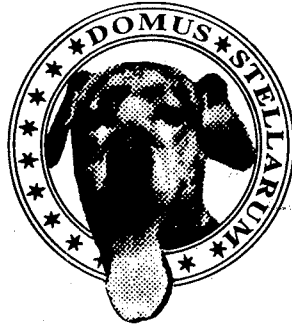
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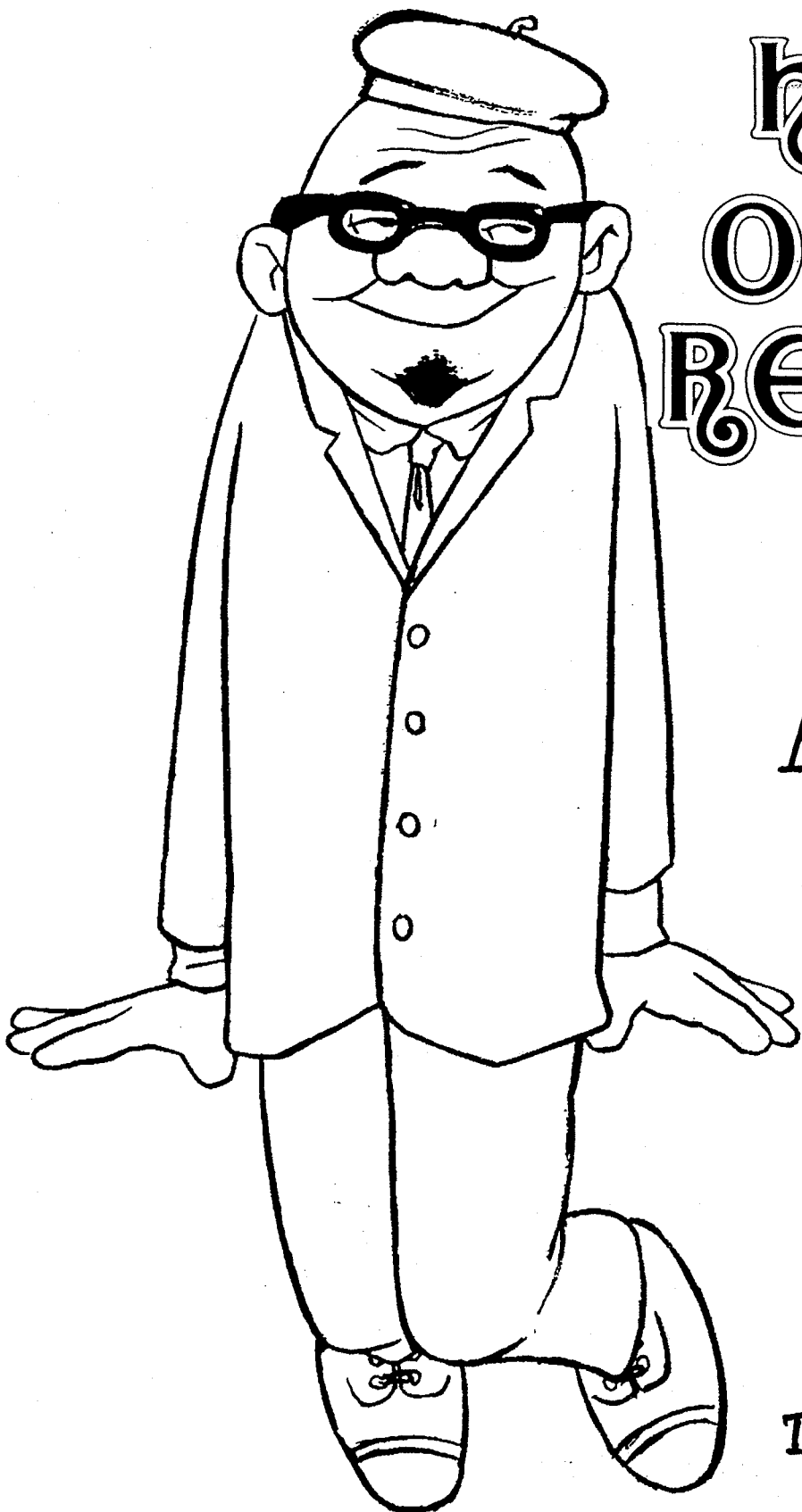
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