

#6



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ISSUE 06 26th March 1998

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DIRTY THREE

**LIVE REVIEW
SPECIAL**

REX HORAN

Pearl Jam
Air Ensemble
Exteria
Squidfinger
SLAM Funk

THE FEELERS
+ CD GIVEAWAY



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SABIAN SAYS: Hello again and thank you to everyone who has been contacting me regarding the parallel imports debate. Some interesting issues are being raised and I will endeavour to share them with you soon. Thanks also to the guy with blue hair who told me he treated 'Gig' like a bible... it cheered all of us up immensely. In new news, the website is improving and deserves a visit (address on front cover). And to all you critics... it's a broad lic nic. Sabio.

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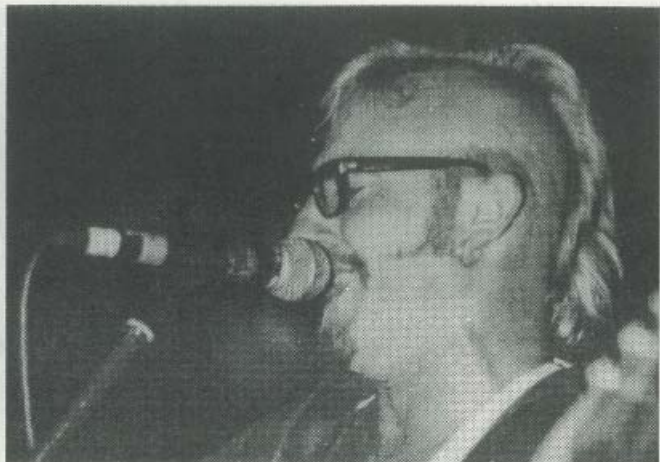
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Rex Horan

MUCH
ROCK!

By: Sabian Wilde
pic by Michael Wylie

It's been at least seven years since I first saw Cinema Prague, and this trio has had me captive ever since. During this time Cinema Prague have toured Australia eight times and travelled overseas, recruiting new students for the 'Institute of Prague'. Their most recent trip took in South Africa, Madrid, Amsterdam and London. In their travels they met Jason Donovan in South Africa, Cliff Richard's PR manager (who listened to 'Lego Man' and told them, "You guys will probably enjoy living in London, *it might give you something to write about*") and almost met Rolf Harris (who didn't come to Georgie K's birthday party). Rex is a very generous man, giving me some of his time and a lot of words about the trip...

"An interesting thing about Spain, the first place we went into was covered in Chevelles posters, and DM3 were on the jukebox. We went to Madrid because Perth music is HUGE, man, absolutely massive... I think anyone who went there would do good because it's such a lippy place, they really know how to party... the sun doesn't set until ten thirty at night so it's madness... Madrid Madness." Having said that, CP didn't end up playing in Spain, because they went to London. "When we saw how hip and happening London was we rang Spain and said, "Sorry Guys, another time."

"The reason to play in London is because it's the place to get signed, because the amount of record companies, talent scouts and everything *at gigs* is realistically huge. If you can pull fifty people to about two or three shows in London, you're signed. That's a huge

crowd for London."

And that's the crux of the matter... Rex was surprised to learn that bands that are big in Australia have almost no profile in England, even amongst Oz ex-pats. Regurgitator came and went with a little rotation of 'Blubberboy' on an 'alternative' radio station in the space of a fortnight. So, chasing that deal, Cinema Prague will be leaving again shortly, returning to London, moving on to the United States before coming home again.

"Consider that if you're going to get signed in Australia, you want to secure an international deal because it's so much fun out there in the big wide world. But it seems to me that they don't hand those deals out very much, the biggest Australian band now overseas is Savage Garden, y'know? And we're not going to make music like that... we don't want to. I mean that's what it takes to get some overseas action from here, it's easier to go overseas and get it happening from there."

If and when the time comes for Cinema Prague to take the world, it will not be an overnight success by any stretch of the imagination. The internal chemistry within the band is phenomenal, and certainly what powers the band, it's music and it's live performances.

"I think we've been fortunate in that we all get along so well. We turned 11 on March 2nd, when I tell people that (especially other musicians), they say, 'Oh man, how haven't you killed each other?' I think it's neat, I like those guys... There are times now and then when of course there's going to be tension, but I think we're fortunate in that we can get over that because we can see

the broader picture"

Of course, there is more to life than Cinema Prague. Rex is considered something of a musical slut; he has played in many bands, sometimes getting involved in over five projects at once. The Air Ensemble are without doubt one of his best known 'projects', growing out of the hothouse known as the Conservatorium.

"Air Ensemble came about almost as a joke. We weren't too serious when we first started it, we suggested that we play at the Sleaze Ball for the Academy. Then the gig came around and we hadn't actually written any songs. The beauty of that band is that it's a group of strong improvisers, y'know? Very musical cats. In those earlier gigs it was just a matter of, 'Well man, I'm just gonna go like this, I'm in D. I'm gonna nod and we'll go up to F, that's the bridge, I'll nod you out a bar, you solo first.' That was the way it functioned. I love playing that sort of music, flying by the seat of your pants but really enjoying it. We just found that as we got into more gigs that maybe we should formalise what we were doing. So, we gave songs... titles, for example [laughing]. It was still never that rehearsed. To do it again and get that feeling when everyone is locking in together, it's a gorgeous, floating sort of feeling"

There is no doubting Rex's musical ability, which began with piano lessons at age ten, hardened by intensive gigging with Cinema Prague, tempered with the knowledge and wisdom that the Conservatorium bestows... so the question remains... When are Cinema Prague going to learn to sing?

"That's a good question. Something that we in Prague had been contemplating a few years ago was getting a vocalist. But then we thought, 'How are we going to find anyone to fit into this lippy thing here?' As far as the vocals are concerned, Georgie and I sing out of necessity, y'know what I mean?"

"We're destined to be a cult act... that's fine by me."

Catch Cinema Prague at their series of going away shows at Mojo's over three nights this weekend. The Institute will be incorporating many older tunes into their set, such as 'Dawn', 'The Walking Song' and 'Agony'.

Get Supernaturalfunkyoutdownthere!

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Dear Gig,

On Friday 20/3/98, I and about 400 punters braved the rain and cold in order to catch Air Ensembles only Reunion gig at the Grovesnor. Wow! What can I say, where those guys are concerned? "Cool" is an understatement. They are simply the funkier, dancingest band to have hit Perth in (my) memory. Any way, Thank you Air Ensemble for a truly awe inspiring night.

Gretchen

Dear GiG,

Very disappointed with your last issue. A review of an international artist and an interview with a successful eastern states band! C'mon, I thought Gig was for the local scene. Even X-Press managed a photo and review of the Scary gig at Kulcha. Keep cool,
Suburban Boy

Dear The Gig.

Popstar would like to thank the bands and punters who have been attending the Popstar All Age Concerts. The numbers were a tad down on the last concert but a great time was had by all anyway. An extra special thanks goes to the GiG magazine for helping advertise the concerts. We plan to have some licensed gigs soon also, so keep an eye out. This is an awesome, personal mag made for Perth muso's and punters. What else can one ask for?

Check out the site -

<http://popstar.iinet.net.au>

Rob - Popstar

Dear Gig,

Regarding the break-up of The Jubes I'd just like to clear a little second hand hot air with the truth. For a start I don't even like marmalade, as any rodent lover would tell you. Why anyone would think I'd nick a whole crate of the stuff is beyond me. What I re-

ally wanted was the remote control elephant but no I never got a pat on the back for NOT nicking the remote control elephant, did I? But the log that broke the cockroach's back was the fruitcake. What, glazed cherries or no glazed cherries? It just killed us. It fairly ripped the gelatine out of the jube. Well there you go... I tell it like it is, blood. But never fear my fine tomatoes, for the sound of The Jubes will ring forever like the twinkle of cosmic urine streaming into the Galactic Bedpan. Yes, yes my little faeries, lend your ears to the night skies, and remember, it's all for one and one fo.... oh sod it.

Love,

Post Jube Dom

Dear Gig,

You killed Kenny, you bastards!

This statement could be true had Kenny been one of the dedicated fans of Custard and Eskimo Joe left out in the cold at Mojo's on Sunday 22nd. Poor Kenny would have frozen his buns off or, worse still, taken his own life rather than face the prospect of missing THE lineup of his lifetime. As we mourn the loss of Kenny we reflect upon the wealth of opportunities pre-gig ticket sales and getting to gigs on (even before) time allow....Shit. Keep up the grouse work.

Stan and Kyle.

P.S. Cheers to the door staff for being so cool about the whole shebang.

Indemnity:

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DEAR NODGE:



Be it big or small, Nodge will cure all. It doesn't matter whether you've stubbed your toe or are making that final, desperate call for help. Contact Nodge via The Gig or email her yourself on nodge@vrl.com.au

Dear Nodge

Can you please explain the "fuck you" comment in the liner notes to Cinema Prague's new CD? Does this mean that the music industry is not supportive of innovative musical brilliance?

Love
Squigsy Boy

Dear Squigsy boy,

I have to say, as a member of world famous gospel rock opera band "Crabs with Scabs", I would have thought you were aware of the harsh ridicule that accompanies greatness, and the lack of support from the relevant industry body is merely indicative of that. I've never heard of that Cinema Prague band though, they look like a bunch of anti authoritarian, kid stealin, drug sniffin, ukulele tootin freaks!! As for using foul obscenities.... well Savage Garden is doing just fine without the use of dirty swear words thank you very much!!! As for innovative, I think it's lovely that your band has a song about gardening... not many young folks these days would talk about the joy of "Freeing the Weed"s from their garden beds, and it seems to be such a popular song with the young folk. Keep up the good work, and remember as Gruntstable Snare says: "If you don't swear, you might get somewhere!"

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Warren Ellis Talks



THE DIRTY THREE

interview by Alistair Moffat.

In the history of Australian music there has never been a band like The Dirty Three and quite possibly there never will be again. It may have something to do with their unusual line-up, violin, drums, guitar and no vocals. The band's live shows have made them legendary the world over, playing gigs and scoring new fans in such far away locations as America, France, Amsterdam and the former Soviet Republic.

The Dirty Three's latest album 'Ocean Songs', which is produced by Steve Albini (of Nirvana, PJ Harvey and The Breeders fame) is released on Monday March 30th. On the promotion trail for the new album, Warren Ellis spoke to Gig magazine recently about 'Ocean Songs'.

AM: Was it very different working with someone like Steve Albini on the new album?

WE: "It was more in his approach, it was very effortless. His approach is basically, you're in the studio to make a record and there shouldn't be anything that comes between that process. Like

things that don't work, like headphones or technical stuff. And he's very musical in his approach to doing things, he represents things very honestly and unadulterated, he records the sound that's coming out of the instrument, and that is something that we've always tried to do on our recordings."

"Essentially I guess that a recording is just a document of a group of people, at that particular time and how they're playing. And Dirty Three has always been a live band, our music has developed on-stage, I mean there's a loose structure to the songs but you know ideally there should be room every night for different things to go on. You're listening to what the other people are doing and feeding off each other. I guess a recording for us, is how we're playing on that particular day at that particular time, as to how the songs come out. I mean we've always done our records live in the same room, playing at the same time, not track by track. With 'Ocean Songs' we did some overdubs on a few tracks and had a guest come in and play some piano and harmonium on a few numbers, and I played some piano and viola and Mick played some melodica. We wanted to put some different sounds on it and I guess there's more overdubs than on previous albums. Although on 'Horse Stories' I did a few violins on one track and there's a little bit of vocals hidden on one track. But its' always pretty much been just the one take."

AM: So I take it that you're quite happy with the way the album turned out?

WE: "I actually find that I can listen to this record more than the other ones, I can never listen to them. This one I've listened to a few times since we did it and I think that as a piece it is very cohesive, it seems to have a shape to it. The whole 70 minutes in effect is like one long piece and I guess it is crudely based on the symphonic approach, where you have a theme, develop it a little bit and it all builds up. Each song seemed to be connected in some way, almost like they flow into each other. I mean the ordering of it took us a bit of time. After the recording we sort of messed around a bit with the track listing."

AM: The Dirty Three have achieved a fair bit of success internationally, yet most Australian

Dirty

bands would be very lucky if they ever got the opportunity to play outside Australia.

WE: "Most Australian bands would be lucky to play a gig outside of the city they're from. We were able to get around in Australia because there is only three of us, it was easy, we have such small equipment. We could just turn up and play anywhere, we didn't need a P.A so we could play in a little café or play on a stage."

"We sort of did a tour and saved some money and had a few shows lined up in America and just went. A few people thought we were a bit silly doing that, because we didn't have a solid fan base in Australia let alone overseas. When we came back, because we had kind of a bit of acclaim in America and Europe it seemed to draw us more to peoples attention. So we went from playing to a few hundred people to a thousand people, which really surprised us because we really hadn't changed anything at all. It is a shame that if you're doing something a bit different, you have to get recognition outside before you're taken seriously here."

AM: Is it true that you used to be a music teacher a few years ago?

WE: "Yeah I did. About six years ago."

AM: Ever get any old students coming up to you at your shows?

WE: "Yeah I've had a few. I had one guy come up after a show, and he had long hair and earrings and he goes 'Do you remember me?' And I looked at him and said yeah I think so. And he said his name and I went right. He was about 18, although he would have been 12 when I was teaching him. I was teaching in a small country town at the time, and he said 'yeah, you were a really big inspiration to me, like I'm painting now, I'm on the dole and I'm painting.' And I thought well, that's cool."

'Ocean Songs' is released on Monday 30th March through Shock Records. The Dirty Three are undertaking an extensive national tour in support of the release of the new album, they play in Perth from 14th to 17th April, with a special show at the Luna Cinema in Leederville on Tuesday 14th. Tickets are on sale now.

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Trent & Fiona @ John Digweed
- GNC. Pic: Choice

Nicky, Rod & Dani @ Studio 54.
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Michael 'Glampuss' Dean @
Squidfinger CD Launch.
Pic: Big Al

Tanya, Travis & Fiona @
J.Digweed - GNC Pic: Choice

Rebecca @ La Verita.
Pic: Big Al

Alex & Cragio @ Squidfinger.
Pic: Big Al

DJ Simon Krack @ Studio 54.
Pic: Choice



S.L.A.M. FUNK

NEWPORT HOTEL

22.3.98

I must admit that I was sceptical going into this gig, Funk being one of my least favourite music forms, but there I was (early) getting a lesson on the broad nature of this musical genre.

Bumfluff are an exciting bunch of fresh-faced lads with truckloads of musical talent on the more indie edge of funk. Huge guitar riffs that kicked some real butt and warmed the crowd for what was yet to come. Songs such as 'March of the Ants' which purely rocked, to the raging 'Loser' with a blend of rap and metal vocals. These guys are definitely a band to watch out for.

As a few more people started rolling in **Earshot** took to the indoor stage and wasted no time filling us all in with their own brand of rock-funk. Things were becoming distinctly funkier, a more traditional blend of rock based melodies with some very shmick guitar licks and solos and some clever use of rap vocals.

Three of the guys from the next band **Nectar** either go to the same hairdresser or worship at the same monastery and that would have to be the monastery of soul. These guys held the now formidable crowd in awe with a more traditional funk style. Smooth moody guitar solos, stops, chops and samples that made it hard for the punters to keep still. As the head prawn asked me "did these guys just fly in from LA?"

Now nicely primed it was time to rock, and that's exactly what the **Homicidal Jungle Cats** were about to dish out. With a much heavier edged funk these guys took the rudiments of nearly all the rock genres and funk'd them up fast and furious. Lively on stage antics and hair colours as well as the chic camouflage pants blended with biting guitar solos and solid rhythms that worked the crowd into a frenzied funk punk party.

To cool things down **Taxi** turned the strong crowd on to their blues based funk. These boys have been around for a while and have

honed their skills well. Quirky lyrics, bluesy solos and riffs and steady bass and drums had the crowd up and dancing and as Mike declared "This songs called Shakin' It" the crew up the front did exactly that.

Funk it up! **FOE** are no strangers to the temple of funk having appeared many times on the S.L.A.M. events list and pleasing crowds with a rock funk that is all their own. The unmistakable voice of lead singer Jason Collins rappin' out with the slick funky guitar licks, pumpin' bass posturing and solid drumming. Warming the faithful and putting a sweat on the bodies of punters is these guys specialty.

Let's boogie! And boogie we will to the sound that is becoming instantly recognizable as **3PH**. Going from strength to strength this three piece are never afraid to experiment from the opening track with its bagpipe sounds to the funk'd up version of "Devil Woman" they had the enthusiastic crowd grooving.

Prawns with Horns can best be described as refugees from the 70s who hyped up the 80s to funk up the 90s. With the new horn section and eerie sounds of the Theremin these guys enjoy themselves regardless and the punters enjoy the Prawns. Rounding off an eventful evening is what the Prawns do best with brilliant musicianship (these guys could funk up Pavarotti) and music to party to the proved to be an excellent choice for a headliner. A great night out was had by all and I left the Newport, the temple of funk, seeing the light. Alleluja Brother!!! **MicBritten**

LIVE REVIEWS



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Air Ensemble Grosvenor Back Room 20/3/98

I arrived at the Grosvenor to the funky sounds of Tobe-1's first set and steeled myself for the sweatbox that is the back room. I admit that the 'new' backroom is a huge improvement, but isn't oxygen a prerequisite for a good night out? 'Nuff said.

I was about to witness the Air Ensemble for the first time. After having heard many myths and legends, all I can say is that I'm a believer now, friends, indeed I am.

This is one very cool combo consisting of Rex Horan, Ant Grey, Crazy Steve and Dazz More. The first set was groove laden, reminding me of the seminal jazz-fusion band Weather Report. Tunes like 'Every Note Counts' had the audience amped, only to subside into the Eastern funk of 'The Prophet'. As the set progressed I became convinced that I was taking part in something special.

A few people said that the sound wasn't of the same quality as the now hallowed nights at PICA, or that they missed the appearance of various guest singers and musicians, but for this first timer, I had no complaints.

The second set differed from the first by pumping the pace to a much funkier vibe. It has been a long time since I saw a gig so well attended by Perth's musicians, but Air Ensemble isn't only a band's band... the place was packed with Perth's Finest Punters. The set ended with a 'disturbance' as bouncers tried to remove Leon (Beaverloop) from the stage. There was much audience abuse directed at the bouncers, who I feel were only trying to do their job, although it was strange to see Leon struggle with a bouncer yelling "Don't you know who I am?" Bottom line is... what happens when the rest of the audience decides to follow suit?

The set ended and the encore was demanded and received... "Watermelon" never sounded so good.

Review by: **Sabian Wilde**

Pearl Jam EntCent. 19/3/98

To describe an event moments afterwards, knowing that it will be read a week later, is just as difficult a task as getting a decent sized bourbon at the Entertainment Centre. Thank God I had a couple before I got there. This is the Robbo Perspective. Don't you hate it when you have a particular song in mind, that you pray they will play, but then the lights go up and you feel cheated that it's all over? Your faith is waived - momentarily, of course. I had to reassure myself that they couldn't play every damn song they've written, but simply play for the moment. I experienced a Pearl Jam Concert. I took in what they had to offer. It was served with a side order of patience and a dollop of gratitude. Vedder was sure to remind us that they hadn't planned to play in Perth "to a bunch of yobbos" (taking the piss out of the pricks who were intent on throwing shit on stage). "I've got a job to do here!"

It was a certain pile of signatures that got Pearl Jam to Perth - or was it a particular member of Brad "that signed them all, just so he could come back." Even though the song I was waiting for, "Ocean" was never recited, maybe it would be played the following night to a crowd that would get something different. But would that crowd receive "Leather Man", which Vedder announced "I do believe this is the first time we've played this song live"? I felt an atmosphere that was on a high, a crowd that knew what they were experiencing. When one punter managed to break the barrier and arrive flat-footed on stage, Eddie was quick to grab him by the hand and keep the spirit of St. Patrick alive with a jig or two, a hug and a couple of over the shoulder spins for good luck.

"I feel good, we're not going anywhere yet" was followed by, "Give me a look at this crowd". The crowd went wild.

'Alive' and 'Better Man' kept it pumping and the mosh was experiencing it's own 'Even Flow'.

But something, just something tells me we had another half-hour up our sleeves. Maybe I'm just greedy and I wanted more. Anyway, I feel I've added a notch to my life and can now reflect back on the night in the same blasé way my mother recalls seeing the Beatles in Sydney.

You cannot appreciate things until they're gone, or until you're reminded of them. Remember this - we invited them, they came, and both of us are grateful.

Review by: **Nathan Robinson**

Exteria @Metro's Freo 20/03/98

Exteria have come a long way since I saw them play a woeful set at Coakley's last year. With an extra guitarist (Gosha Basinsca), vocalist Micala Slayford now playing bass, new management and a vast improvement in their playing, Exteria can now be taken as a serious prospect without making excuses for their age. For those of you who don't know, Exteria are an all girl band who are all fifteen years of age. That they managed to snare the support for the Jets re-union gigs means that some people in the industry have big plans for them.

Metro's was pretty empty at 8.30 for the start of their set, and the girls took a couple of songs to find their form. A few more people started to rock in, and Exteria started to rock out. Micala takes care of the vocals on most of the songs, and has a particularly good command of the more "rockin" vocal style, with Gosha helping out on a couple of tracks with a softer, more lilting pop style.

The girls are nothing if not diverse, their set ranging from Sonic Youth style riffs, through to more L7 or Hole style tunes. Although they describe their sound as "pop/rock" I think it definitely leans toward the "rock" side.

I was particularly impressed with Jessica on lead guitar, her command of the instrument and the general tone of her guitar being far superior to some people I have seen perhaps twice her age. After the show, she told me that Stevie Ray Vaughn was her inspiration, and I can hear this reflected in her approach to the instrument (stratocaster of course), but perhaps not in the songwriting style of the band.

Also impressive was Micala's playing. She only took up the instrument six months ago, after the band ditched their bass player. She handles both her vocal duties and bass playing well.

If you have seen Exteria before (as some of us have), and weren't impressed, then perhaps it is time to check them again. They are definitely a changed band. There is still a way to go, but I think they exude a degree of professionalism that may yet take them far.

Exteria have just finished recording 14 tracks at Planet Studio's with John Villani. A single is slated for release in May on local label Seeing Ear.

Review by: **Anita Piccolo**

Squidfinger CD Launch Victoria Hall, 21/3/98

If nothing, else you have to give those Squidfinger boys an 'A' for effort when it comes to putting on a totally unique C.D launch. Unleashing their latest album 'Jam 100% Fat' the Squids set up shop in the old Victoria Hall in Fremantle, for a night of old time music hall memories, funky rhythms and more costume changes than Madonna's Girlie Tour.

Promising Squidfinger the Musical, the evening didn't disappoint. The audience were greeted by a mysterious voice booming from the quadraphonic sound system, telling one and all that a sonic journey was about to commence taking the audience back to the dawn of time and recreating the 'history of funk'

The curtain went up and Spank walked onstage, amidst a prehistoric backdrop that looked like the opening scene from 2001 A Space Odyssey, complete with humanoid/apes. After a brief change over Spank re-emerged in the classic Greek period complete with giant columns and a projected Coliseum backdrop. Unfortunately, the acoustic logistics of the 100-year-old building proved to be the evening's major downfall. Spank suffered from too little vocals and an over the top amount of drums in the mix, proving once and for all that amplified rock and roll and an old time music halls, aren't good bedfellows.

Squidfinger began their staggered set surrounded by sheep, a corrugated iron fence and a camel being led around by a scantily clad girl. Sounds bizarre? Well it only got weirder. Musical was perhaps not an apt description of the show; it took on more of a 'rock opera' feel, with the Squids chopping and changing costumes every few songs.

'Juicy Lucy' was unleashed upon the crowd and Go-Go dancers invaded the stage as the evening took on a decidedly sleezeoid tone. Next up was 'Funky 48', the band playing in front of a giant cardboard bus and dressed in cowboy mode... those guys.

All up, it was an extremely ambitious night for Squidfinger, and while it may have not been the resounding success they may have been hoping for, Squidfinger have set a new precedent as far as local C.D launches go.

Review by: **Alistair Moffat**

LIVE REVIEWS

NAVIGATORS

Friday

Multi DJ
Party On

"Jack Daniels" Promotion
Heaps of Give-Aways

COMING SOON
"Miss Centerfold"

Contact club for details

THE CLUB



Sundays

"Sweat" with DJ Tony
Free Entry All Night

DOORS OPEN 9PM

THE



**THURSDAY,
MARCH 26**

**FRIDAY,
MARCH 27**

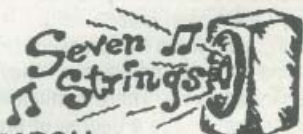
BABYLON HTL J Babies/DJ Pope
BURSWOOD Renee Geyer
COAKLEYS Indie Night
CONTINENTAL Cochineal
DCs DJ Steve Mason
GOSNELLS TJ Dennis
HIP E DJ Mic Morcom
INGLEWOOD HTL Karaoke
JUNCTION HTL DJ Phil
KARDINYA Love Bugs
KALUMUNDA . Historys Daughter
LOOKOUT .. Crosby/Smalls & Matt
METRO'S FREQ M Zone
MGM Dj Steve
MOJO'S BAR Pure Rollers
..... Djs Choice/Mr Fist It
NEWPORT Kaos
ORIENT Kilted Generation/
Bodypainting by Alia/DJ Paul Malone
P&O HOTEL Ouch Karaoke
POST OFFICE DJ Les Cook/
..... Fatt Fiction
RAFFLES Alamo
REDHEADS T-Cells
ROSEMOUNT ... Celtic City Sons
STATION CAFE...Acoustic Night
UWA Fringe Festival
..... Loon x Wing/Bloodied Axe/
..... Bumpacar Turbo/Swingtime/
And much much more
WEMBLEY Hot Gossip

BABYLON Djs Pope/Gully
BLUE NOTE TVN... Murphys Lore
BOG (THE) Murphys Lore
BREAKWATER TVN U2Me
BRIGHTON Frantik
BRONSONS J Babies
BURSWOOD Renee Geyer
CARINE GLADES .. The Exciters
CLANCYS The Fling
COAKLEYS Kibosh
CONTINENTAL Bunghole
COTTESLOE Hot Gossip
CLINK (THE) Lee Sappho
... And the Body and Fender Band
DCs Djs Steve Mason/
..... Cliff Barclay/Dirty Den
GNC...(Main) Djs Sonic/Richie G/
Birdy (Bar) Djs KarlBlue/Nick
Alexander
GREENWICH Subukranium
GROSVENOR Beaverloop/
..... Eskimo Joe/Down Cyde
HIP E Djs Les Cook/Brett
INDI BAR Jaluka/Support
INGLEWOOD New Romantics
JUNCTION HTL The Crank/DJ Phil
KALUMUNDA Mike Baker
KINGSLEY Tooza Crowd
KULCHA Celtic City Sons
KRUSH Jungle is Addictive
LAWLEYS Opus 1

LIESURE INN Elephant/
..... Wheelbarrow
LOOKOUT Wax
MAYLANDS Framework
METRO'S PERTH Radio 80s
METRO'S FREQ Kaos
MGM Esteem
MT HENRYS Blush
MOJO'S CineCinema Prague/
..... The Tigers
NAVIGATORS Djs Dom/Tony
NEWPORT Kaper
NORTHSIDE JD Express
OLD BAILEY Fatt Fiction
ORIENT The Blue Thing
PADDINGTON VDelli
P&O HOTEL Indigo Lounge
POST OFFICE DJ Wally
RAFFLES T-Cells
RANGERS INN Paint/ Pumps/
..... Pawn
ROSEMOUNT Wiley Infidels/
..... Moondog
SETTLERS (MARG RIVER)
..... High Wire
SEVEN MILE Get Back
SUBIACO Dj Paul Malone
SWANBOURNE Bodyjar/
..... Dystonia/Mach Pellicar/
..... (BAR)Dj James
UWA Fringe Festival
..... Kilted Generation/Tigers/Blaze/
..... Cinema Prague/Majik Trousers/
..... Heads we're Dancing/Emas/
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NAVIGATORS

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HEAT III

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Heaps of Give-Aways
DOORS OPEN 9PM



Sundays

"Sweat" with DJ Tony
Free Entry All Night

DOORS OPEN 9PM

SATURDAY, MARCH 28

BABYLON HTL Kaos
..... DJs Pope/Dean Charles
BOG (THE) Irish Rose
BREAKWATER Faces
BRONSONS The Craving CD
Launch
BURSWOOD Renee Geyer
CARINE Sax on the House
CLANCYS Ragabillys4-7
..... Sophies Choice9-12
CONTINENTAL Zydecats 4-7
CLINK (THE) ... Dj John Willcocks
COAKLEYS Crimson Tide
DCs DJ Steve Mason/Cody/
..... Gstyles/Space Ace
DUNSBOROUGH ... Mockona Jar
FLY BY NIGHT Tierra/Magic Band
GNC (Bar)Djs Karl Blue/Nick
IAlexander (Main) Djs Sonic/Richie
G/Birdie
GREENWICH Bebop Express
GOSNELLS Hot Gossip
GROSVENOR...Bodyjar/Mach
Pelican/Not in Use (Front)Turnstyle/
Team Jedi/.Red Jezebel
Allages(3-6).....Liscenced(8-12)
GUILDFORD The Exciters
HIP E DJs Les Cook/Brett
HYDE PARK Box/Cartman/
..... Tracy Redhead
INDI BAR Murcott/

..... Hybrid/Hifallutin
INGLEWOOD
..... Acoustic Gentlemen
KRUSH DJs Darren Briais/
..... Gully/Guests
LAWLEYS Libby Hammer Trio
LOOKOUT J Babies
MAYLANDS Magnificent 7
METRO'S PERTH Djs Spinner/
..... Rush/Radio 80's
METRO'S FREQ .. Djs Tony Allen/
..... Riki G
MGM In House
MT HENRYS Black Jack
MOJO'S Cinema Prague/
..... Squidfinger
NEWPORT Jawbone
ORIENT Blue Shady
P&O HOTEL Acoustic Bridge
POST OFFICE DJ Wally
RAFFLES Twang Gang 5-8
..... U2Me 9-1
SUBIACO(CAFÉ) ... Hip Mo Toast
(BIANCAS) Lee Sappho
SWANBOURNE Earshot/
..... Senor Lopez/Homunculus
WALL STREET Love Bugs
WEMBLEY Dj Bec
WHITE SANDS Jube/T-Cells
..... Hoi Polloi/6 Pack of Pigeons/
..... Wizards of Oz/Greenroom/
..... The Dirty Whittler/Homunculus
WINDSOR HTL Blush
78's INSTORE Reykjavik
BREAKWATER Fatt Fiction
CONTINENTAL ... Jesus Sandals/

SUNDAY, MARCH 29

COURT Hot Jam
CLINK (THE) ... Summer Sundays
GUILDFORD All Corners Jazz
GROSVENOR Acoustic
..... Songwriters Club
HIP E Dj Roger Smart
INDI BAR The Bridge
INGLEWOOD Peace Love
..... And all that Stuff
KALUMUNDA ... Trad Creole Jazz
KINGSLEY Domenic Zurzolo
LOOKOUT ... Murphys Lore(early)
..... Radio 80s(late)
METRO'S FREQ Dj Tony Allen
MGM In House
MOJO'S Cinema Prague/
..... Spank
NEWPORT .. Bodyjar/Beaverloop/
..... Mach Pelican/Not in Use
OAK & IVY Djs Paul j/ Chate/
..... Paul Bilsby/Chris Reid
ORIENT Desert Child
PADDINGTON Hot Gossip
RAFFLES Fossil Rock
REEF JD Express
SETTLERS Honey
SUBIACO Classics
SWANBOURNE Three Orange
..... Whips/Thumb
WEMBLEY Dj Bec



WEDNESDAY
STINGRAY
THURSDAY
INDI NIGHT
FRIDAY
KIBOSH
SATURDAY
CRIMSON TIDE

the GIG'S Guide

78s INSTORE The Fallen

**MONDAY,
MARCH 30**

CLANCYS Frumpy
METRO'S PERTH Everclear/
..... Moler/Violetime
RAFFLES Twang Gang
ROSEMOUNT Black Neon/
..... Marcx Theory/Guest List

**TUESDAY,
MARCH 31**

GREENWICH Spur
HIP E Dj Mic Morcom
MGM Tag Team
MOJO'S BAR Moody Tuesday
..... Tracy Redhead/John Butler
RAFFLES Wayne Pride

**WEDNESDAY,
APRIL 1**

BOG (THE) Murphys Lore
BREAKWATER J Babies
CLINK (THE) Hip Mo Toast
COAKLEYS Stingray
HIP E Dj Brett
LAWLEYS Love Bugs
MGM In House
MOJO'S Goldfishfinger
POST OFFICE ... Throwing Verses
..... Dj Crazy Craig
RAFFLES Rhythm Aces
ROSEMOUNT Macrospasm/
..... And Guests
WEMBLEY Djs Jason/Longy

the GIG'S Guide

UP-COMING ALBUM RELEASES

PULP 'This is Hardcore' - March 30th
THE MAVIS'S 'Pink Pills' - April 6th
THE PARADISE MOTEL 'Flight Patterns' - April 6th
MASSIVE ATTACK 'Mezzanine' - April 10th
AIR 'Moon Safari' - April 10th
MARCY PLAYGROUND 'self titled' - April 17th
PAGE & PLANT 'Walking Into Clarkesdale' - April 20th
GARBAGE 'Version 2.0' - May 11th
NICK CAVE 'Best Of' - May 18th

Plus there's new albums due in the next few months from
MONEY MARK, HOT HOUSE FLOWERS, ELASTICA,
NINE INCH NAILS and TRICKY.

SINGLES SCENE

by Alistair Moffat.

P.M DAWN Featuring KY-MANI
Gotta Be...Movin' On Up
V2/Sony.

The comeback single from P.M Dawn is a wicked hip-hop groovefest, featuring Ky-Mani on extra vocal duties. Gotta Be... has all the soul, vibe and up lifting harmonies of previous P.M Dawn releases, and there's plenty of New York City locations name dropped in the verses.

MARIE WILSON

Next Time
Warner

Melbourne's Marie Wilson was last seen in Perth supporting The Corrs in February this year. Marie Wilson has a gutsy, raw singing style that lends itself perfectly to big rocking ballads like her debut single Next Time. Personally I prefer the acoustic/ live version of Next Time, and the low-key quasi-country feel of track two Searching.

GRINSPHOON

Just Ace
Universal

The brilliant new single/e.p from Byron Bays favourite sons Grinspoon has a great retro-punk feel, conjuring up images of The Clash before they went crap. This release is exceptional value, containing five live tracks and a bonus tattoo. Good to see a band that treats the fans right.

RTRFM presents



IN THE PINES

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BASHFUL • DREW GRIFFITH
ECHT • ESKIMO JOE • FLANDERS
KIRSTY OEHLERS W/ GLIMMER
GREENWOOD SHAMPOO APPRECIATION
SOCIETY OFFICIAL MARCHING BAND
GADZOOKS • LEE HUNTER
JASE FROM OUTTA SPACE
JUNIOR REID EXPERIENCE
MACH PELICAN • PERTH MORRIS MEN
PLUTONIC GIRL • PROOF • SINOPE
SQUADCAR 98 • TIGERS • TURNSTYLE

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the feelers

Interview by Alistair Moffat.

Think of New Zealand bands and it isn't long before you start name-checking Split Enz, Headless Chickens and The Bats as the country's most formidable musical forces. Well all that is about to change, thanks to a ripper of song called 'Pressure Man' that brings the genres of garage rock and electronica beats to their logical conclusion. The band is called The Feelers and if they have their way you'll be hearing a lot more about them over the next few months.

Gig magazine spoke to hyper drummer Hamish Gee, about their debut single and The Feelers plans for an assault on Australia.

HG: "What do you know about us. Did you know we were from Christchurch?"

AM: I don't really know anything about you guys.

HG: "Oh good, I'll rave on for hours then. We came up from Christchurch to Auckland to do some recording, and it was going to take a long time so we decided to live here. And now we're living in Auckland and it's really very weird, because it's not very much like Christchurch. Christchurch is in the south island. Have you ever been to the south island?"

AM: I've never been to New Zealand.

HG: "You've never been to New Zealand, ah Christ, well whoa, I've never been to Australia. Ok the south island you must have heard is serene and beautiful and very stress free. We come to Auckland, now and we're thinking if we've got to deal with this Auckland stress factor, we might as well just bloody well go to Australia. Eventually we're going to have to come over and tour, it's got to be done. I mean you can't have a chance like this, where you're getting your

single played on Australian radio and not actually come over and back it up with a bit of a tour."

AM: How long has the band been together?

HG: "We've been together five years. James Reid (vocals and guitar) and I went to primary school together, he was a little arsehole then too. He's got worse actually. Then we got Matt Thomas (bass and samples), who's from New Plymouth, a town in the North Island. He's the brains of the band. James and I are dumb bastards, he's the brain, and he's the guy who programs cool samples and stuff, because this is what we're using now. There's some evidence of that amongst 'Pressure Man'; it's basically us, who are a rock band playing with some cool sample things, just so we can be a bit clever. We had all this gear and it's a bit like Mt. Everest like what Edmund Hillary said, it was there. We invested in all this flash gear because Matt's a nerd and he wanted this flash gear. Then we said, we've got this good rock sound, why are we going to put this strange samples and things into it. Why? Because it's there, so we did. And then we got a record deal; now we're being played on the radio in Australia, it's good."

AM: You must be one of the few New Zealand bands not signed to the Flying Nun Label?

HG: "Yeah, well there are a few bands that aren't signed to Flying Nun."

AM: Only a few?

HG: "Those other few bands are signed to relatively similar labels, small domestic labels that aren't really sort of, oh I don't know. It just seemed like a more intelligent idea to be signed to a decent label, well like a big label, I shouldn't say decent. Just a

large label, that's where we wanted to go. I'm interested in getting the music out there, because of the fact that people will come and see us live, and that's what we like, that's why we play music. We're not playing music because we think we're actually going to make some money out of it, because that's the biggest load of shit in the world. (Laughs) If you think you're going to make money then you need your head read. So we're doing it because we love playing live, and the more people the better. So it seems sensible to be signed to a label that's going to put more money into you recording an album, that's going to get played to more people, who are going to come to your gigs, you know. Does that make sense?

AM: Yeah.

HG: "So I mean we didn't want to sign to some dodgy little label. I'm not saying that Flying Nun is a dodgy label. If they'd offered us a deal we probably would have gone with it, but they didn't. We possibly weren't their

scene, they like kind of weird bands, and we are kind of weird. But I wouldn't be talking shit if I said we were relatively commercial. I think we've got commercial viability and that's fine, we don't strive for commercial viability, we just happen to have a bit of it. Probably a bit more than Flying Nun like, they don't really go for that commercial sort of stuff

AM: Have you recorded the debut album yet?

HG: "Yeah we finished it about two weeks ago. Let me tell you, we finished the album the day before the power cut."

Thanks to our very good friends at Warner Music we have five copies of The Feelers debut single 'Pressure Man' to give away to some lucky readers.

To win simply send in your name, address and contact phone number to: The Feelers Comp. Gig Magazine Shop 9A 3-5 Bannister St. Fremantle 6160.

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Chase gives choice the goss

By Choice

Choice: How did you get into DJing?

Chase: I've been fascinated by sound from as early as I can remember. As a 14 year old, I'd listen to 'Danceteria' and 'Beats Per Minute' on 3RRRfm in Melbourne, the station on which I presented my very first show 'Wheels of Steel' at age 17. I'd play hip-hop, go-go, funk and all this exciting music that was coming out of the USA called house, garage and techno.

I promoted the very first underground house night in Melbourne at a place called the Bridge Club in Richmond for Carlos Collisimo, the guy who runs the Lounge. That was in 1990. The crowd was industry, arts and student types. You had people in designer clothes next to goths, pierced freaks, rude boys and b-boys and gals.

Choice: What about Perth, at the Freezer and the early raves?

Chase: I came to Perth in 1991 for a holiday. I approached Murray Peter and Paul Chate at the Freezer about part-time work. My two week stint turned into three years. We'd always be doing something - changing the lights, having a theme party, improving the sound system. I tried to balance the big exciting sounds of rave with the slicker vibes of underground house, techno and garage. We'd see closing times of 6am on a Sunday, with a full house and half of them would trek down to the Moon Café for breakfast.

Choice: What about clubbing now - good fun or really boring?

Chase: Well I DJ every weekend in Northbridge at the Brooklyn Tavern and I like to think that I'm still doing my bit to keep things alive. CPR you might say?! I still play out because I know I'm good at it - really good at it. Brooklyn's a good venue. At the end of the day it's just a pub, a place everyone goes to have a good honest night of drinking and dancing. I'm approachable. The DJ booth is on the dancefloor with the crowd. We all vibe together.

Choice: You're a Full Frequency presenter on RTR. Are you biased against commercial radio?

Chase: No. I don't see what commercial radio has got to do with clubs. They don't care about clubs, but clubs care about them. The dance music

they play isn't really dance music because it's made with commercial radio in mind. It's radio music. They won't take the risk on truly great tracks unless they meet really narrowly defined criteria, which generally goes against the grain of what's really happening in clubs. They narrow dance music down to a popular sound that's easily understood by the masses and only introduce a handful of new tracks each month. Our generation's about 'just doing it' so why don't they?

Choice: What are the most happening things in your scene?

Chase: Between Purveyor, Vibe Thursdays at Greenwich, Players and the one-off parties I'm involved with, there's a whole host of things. House, garage and techno don't go out of fashion. They just get better.

Choice: Ben Stinga and you operate The Purveyor music store. Tell us about it.

Chase: Purveyor was set up to supply DJs and music enthusiasts with quality recordings in a variety of genres. Nothing more and nothing less. We offer what we consider to be the best, most helpful and personal service in Perth. We're straight down the line. We have a keen interest in developing the standard of you DJing talent and are always happy to offer advice.

Choice: Purveyor was the victim of a burglary recently. What happened?

Chase: We were completely cleared out. Some opportunistic thieves came our way over the long weekend. It resulted in stock and equipment loss, loss of trade and store damage. Most of which we've been able to cope with. Thanks to everyone who's helped out. It's been a financial burden on us personally. It's a shame these things happen.

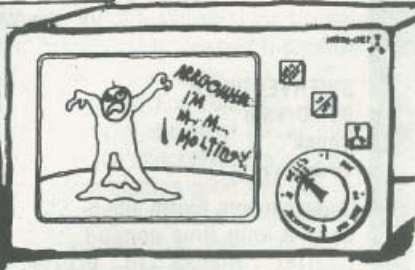
There's a benefit at Vibe on Thursday, March 26. Greenwich will be giving us the total door proceeds. It'll go straight back into new stock and bills.

Choice: Any last words?

Chase: Of course! Gig is great! We need more people finding out more things about the entertainment and related industries in Perth. For various reasons, people have been starved of information and opinions. I want to work in a more informed market, where people are able to make better decisions based on their knowledge and wider range of experience. Keep it real!

Skank-e-Funk Chick

KIDS ARE EVIL by GEMPLE (child psychologist)



B A N D S

PRIMARY

Vicious Precious (EP)

Warner

☆☆☆☆☆

Primary is the new band featuring the combined talents of the Fonti Brothers, Sean on bass and Jamie on keyboards and production duties. After the demise of their other bands Caligula and Def Fx, the Fonti's have regrouped to come up with the most go-for-the-throat Electro/rock seen on Australian shores for quite a while.

Vocalist Connie Mitchell has an exceptionally strong and powerful voice and flaunts an impressive range of vocals on the EP's five tracks. Johnny Bousfield rounds out the line-up on guitar.

The title track rocks, track three Brazil, sees the band go for the full electronica feel, while the closing track 'Oblivion' is a tasty exercise in distorted vocals dropped over drum and bass loops. The only question that remains to be asked is when is the album due? (AM)

VARIOUS ARTISTS

When Worlds Collide

MDS

☆☆☆☆☆

Looking for an album to kick start that late night dance session, or a disc to rescue your party from sinking into retro hell, then look no further than When Worlds Collide, 12 tracks that represent some of the funkier shit currently hitting the fan world-wide.

Familiar names include Primal Scream (with the Automator remix of 'Kowalski'), Smoke City (with a nice sparse remix of 'Underwater Love'), the excellent English pseudo trip-hop outfit Mono and Perth ex-pats Yummy Fur who deliver an instrumental 'Vs. the World' that rocks out bigtime. (AM)

SWERVEDRIVER

99th Dream

Shock

☆☆☆☆☆

Swervedrivers fourth album '99th Dream', has been a long time coming for this English quartet, thanks to protracted legal entanglements and mush record company hassles.

The obvious question is, was it worth the wait. Thankfully the answer is a resounding yes, as Swervedriver re-ignite the flame of psychedelic pop, with eleven tracks that show a band fusing heavy rhythms, runaway guitar riffs and shades of classic pop vocals.

The opening track '99th Dream' starts Dick Dale style, before settling into an anthemic chorus. The third track 'She Weaves A Tender Trap' has a nice Elvis Costello feel to it. Swervedriver head back to Australia in a couple of months for a tour in support of the album. (AM)

SQUADCAR '96

SuBuBstance

aquamudvuv music

👍👍👍👍

aquamudvuv is a strange label, they seem to be completely anti-commercial success, and thank god that there are labels like them around. To say that the opening track 'Dusk Soccer' didn't exactly grab me would be generous. However, a couple of tracks into the album and the old foot-tapping had begun, followed by a brainracking attempt to spotcheck the lo-fi influences. This band has a lot going for them, deserving and requiring more than one listen. Great ideas, interesting arrangements and crap singing, in true underground fashion. I will be trying to find a live performance of this soon. (SW)

MADONNA

Frozen (single)

Warner

☆☆☆☆☆

Is there any stopping this woman? A prolific artist who has the ability to either define or change styles serves us up the first single from the album 'Ray of Light'.

'Frozen' gives us a down tempo track with smooth drum&bass sounds accompanied by a big string section. The single also contains mixes by Stereo MCs and a club mix. The latter is crap, but Stereo MCs come through with a whoopin' bass line.

Sorry, but you have to give her credit, even if you don't like her, try it on for size. (PM)

SYNTHETIC

Singles

BT
Flaming June
Perfecto



BT stands for Brian Transeau, and it's kind of hard to go too far wrong with a name like that. This will definitely find its way into my next set for a test run. Lots of soaring synths with a nice simple, 'funky drumma' breakbeat which gets a good workout in the Chicane mix and pops up again in the other two remixes. Some people may find the piano lines just a little cheesy or the whole thing just a little lightweight, but it's well worth a listen. Chuck this through a nice crisp P.A., play with the EQ a bit, and see what it'll do. (CH)

Hysteric Ego
Want Love (the Remixes)

WEA
☺☺☺☺

A moody, sexy little house tune with a lo-fi vocal sample whispering the question "... do you really wanna love?" in a very sultry tone.

Most of the mixes are standard bouncy house tracks and all a bit too obvious - I especially expected something a bit more interesting from the Sol Brothers. My major criticism is they couldn't resist using that little sample that seems to be in every house track released this year. I don't know how to describe it, but you'll pick it the minute you start listening.

The best of the bunch are Timewriter's 'Locomotive' mix and the 'Ecstasexual' mix by Les Visiteurs Du Soir, which both ooze with the languid sexuality of sleazy late-night bars. (CH)

DIVE
Boogie (single)

Warner
☺☺☺☺

Well, sampling and covering music has become as popular as a Clinton Sex Scandal. Here, Dive have covered 'Boogie Oogie Oogie' by A Taste of Honey. Now, before we get critical of covers, sure there are a lot of crap ones (N-Trance),

but this one is done well. It features a very fat bass line with the soul diva vocals of Nesreen Shah over the top. Has the usual electronic mix of sounds to make this garage track a bit of a groove-athon. By the way, Choice, 'Shout to the Top' by Fire Island is a damn fine track worth 4 smileys. (see last weeks issue). (PM)

EXPLANATION

If the ratings system used on these pages has got you confused (and I know some of you do), allow me to explain. The stars are for those slicko big production numbers and established artists. The thumbs up symbol is for those lofi or independant bands and songs who struggle without significant label support (read: money). After all, would it be fair to judge the band who plays at your local by the same standards one should apply to U2 or Michael Jackson? The smiley face is obviously for all things synthetic (watch the storm brewing between our synthetic reviewers DJs Choice and Paul Malone).

GENRE

CONFUSION

THE WHITLAMS
No Aphrodisiac - Remixes
Black Yak / Phantom



So what is it? It's a collection of synthetic remixes of an independent band who've made enough money to be called serious contenders, that's what it is. It's also an interesting listen, featuring a remix of 'that song' by the people who brought you 'Isaac or Fuzz', Machine Gun Fellatio (that name is a bit of a mouthful!). The Room For Your Dog remix adds beats into one of the most melancholy songs to ever hit the alternative charts. It's a little bit all over the place, a good idea and ultimately not enough of anything. That's probably the reason that the single and album mixes are both on the album. High points for novelty though. (SW)

CD
REVIEWS

THE HAPPENING THING

Whats hot and where

Massive Attack have released a sample of their new album, '**Mezzanine**' on the web. Bits of info and artwork have been added to the site every day since last Friday, the climax will be on Monday, when visitors will be able to hear the entire album! The website is located at <http://www.massiveattack.co.uk>.

Faithful fans of **Aaron Trash** harken to this... your leader has not abandoned you. Aaron has put together a new band called the '**C.Red Allstars**' supposedly described as electro-jazz-crazies, drawing from a pool of talent including **MC Orsini (Domination Theory)**, **Sunny Albeau** on keys, **Dave Bauer (ex-Glummens)** and DJ **Kael (Brainchild, ex-Glummens)**. Catch them at **Players** this **Friday**, doors open 9.00pm. Aaron's most recent court case will be heard on the 6th of May. Distinguished colleague **Tom Perry QC** will apparently be conducting Trash's defence.

Popular acoustic performers **John Butler** and **Tracy Redhead** kick off their '**Double Trouble**' South Western tour at **Mojo's** this week at the ever growing success that is **Moody Tuesday**. The tour will see the pair take in much of the South West region over the next two weeks.

The **Tropfest** film night will be held on the **4th of April** (not March) at the **Tropicana Cafe** on High St, Fremantle (near Victoria Hall). As of the 6th of April, the cafe will be open nights and Sundays.

Perth band **Love Bites**, signed to **Seeing Ear** records, have reached #15

in the national charts...in Luxembourg.

According to the Press Release, you can expect some cross-dressing at the **Everclear / Moler / Violetine** concert at Metropolis City this Monday. Moler's bass player, **Helen Cattanach** has decided that as the only female performing on the bill, "I'll be wearing the boots and the boys can borrow my frocks."

Recent additions to the Perth original scene, **Giftbox** are preparing for the launch of their debut CD, which is already creating interest within the 'industry'. The launch will take place at Metropolis City on April 12th.

The Station Bar and Cafe has started a new night of music, poetry, comedy and entertainment on **Thursday nights**. Performers are encouraged to come down and take part in the atmosphere. The venue is located @ the old firestation on Stirling Highway, Claremont.

On Saturday the 28th of March the **OM club** will be residing at the **Indi Bar** in Scarborough. **Hifalutin**, **Spamm**, and **Murcott** will be the soundmeisters for the occasion. **Hybrid** had to pull out at the last minute because of an unfortunate incident concerning their guitarist and a fractured wrist. Entry for the gig is \$4 or \$3 **OM** members. Doors open at 8pm.

If you want your event/gig to be a happening thing, call 9430 7875
Fax 9335 9508, email gig@vrl.com.au
or send the boys round....
the deadline is noon Sunday.

POTENTIALLY TRUE

Leon Ewing, of Beaverloop, is apparently going to be moving to Melbourne some time in the next four weeks... who can say what this will mean? Will this mean Leon's 'out of the loop'?

Humbug's Reuben will also be temporarily headed out of Perth, to Europe to be precise. Rumour has it that the rest of the band will start another project in his absence, in a more Portishead style vein.

Sighted at the recent Bunghole gig, Andrei Maz from Yummy Fur is reported to have said that the band is currently recording in Melbourne and that he will join them soon.

Smashing Pumpkins may be touring Australia around mid '98. The new album 'Adore' will be release on May 25th.

awareHOUSE are planning another all-ages 'doof' for the Easter break running under the banner Rezurrection. The line-up and venue are classified Top Secret at the moment, but watch this space for late breaking news.

Missing: A crate of marmalade and a remote control elephant.

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COMPETENT SOUND ENGINEERS wanted. Must have resume. Concert system experience highly valued. Contact George 04121 04127

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DRUMMER WANTED for extreme Death Metal band. inf: Meshuggah, Pungent Stench, Inextremis, Bloodduster. Call Damien on 9367 7701

GUITAR - Yamaha RGX312 \$300

Ph: 9336 6225, Fax: 9430 4383

LEAD GUITARIST, DRUMMER pref under 20 for Alternative band. Influences - Pearl Jam, Metallica, Korn etc. Call Angie 9459 7381.

MIXER - 16/4/2 CARVIN USA with flight case, in excellent condition. \$1800 ono. 04121 04127.

MUSOS WANTED - Singer/songwriter wants to meet singer/songwriter/acoustic guitarist. Have songs ready with view to form original pop/rock band. Call Anita : 9310 7843

WANTED EX-CHRISTIANS who miss choral singing to form twisted, irreverent and fun choir group. Must have sense of humour and passion for singing (no bitter, angry or hateful people). Call Emile 9447 1026

WANTED FLIGHT CASES for 19" rack mount units. 9335 9490

WANTED ONE DRUMMER. Must be a good sort and able to keep time. Into whatever. Original band. Influences: anything good, mainly rock. Call Ryan 9328 4368

COMPUTER

MAC PLUS - 4MB and 1MB, Imagewriter II Printers. From \$10. 9335 9490

ACTORS/MODELS

ACTORS WANTED for 15 minute drama. Auditions: Sat 29/3 & 5/4; 12 - 3 pm. Edith Cowan University, Building 3. Ph Lily: 9328 4772 or Adam 9328 9087.

THEATRE SPORTS FREE WORKSHOPS. April 1, 7.30 pm @ Hole in the Wall Theatre, 267 William Street Northbridge.

Contact Sam 9430 4402

LOST/FOUND

LOST DOG Female tan staffy. 7th March, Northbridge area. Answers to Sophie. White mark on chest. 9328 4164

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Thur 2nd - Sun 5th April

Thur 2nd - Sat 4th April

Metropolis City - Thur 9th April

Entertainment Centre, Sat 11th & Sun 12th April

Mandurah Foreshore - Mon 13th April.

Mon 13th - Tues 14th April

Metropolis City - Tues 14th April

Wed 15th - Fri 17th April.

Mojo's Sun 19th April

Thur 23th - Sat 25th April

Wed 29th April - Sun 3rd May

Metropolis City - Sun 10th May

Thur 7th - Sat 9th May

Metropolis City - Fri 8th May

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