

THERE IS MORE WRITING IN THIS THAN YOU COULD POSSIBLY READ IN THE SHOP

Fascinating!
Bonjour!
Crest

BUY IT!
NOW!

70c



BILLY-BOB-TAIL

DISTANT VOYAGERS



Interview
EPIC SOUNDTRACKS
ex-Swell Maps, Red Crayola

2nd big printing!!
August 1982
does well in September too!

what's this for?
beats me dog

part one
Mark E. & Kay C. cha cha

THE FALL BIRTHDAY PARTY

interview
part one
Mick H. talks (8 months old but still v. interesting)

PLAYS WITH MARIONETTES

interview
The Rise & Rise of High Renaissance Gothic Equus Music

PEOPLE WITH CHAIRS UP THEIR NOSES

Where is Egg?
& crossword & news & reviews & comics

Which is, of course, fab. "Love At First Sight" could crack the U.S. charts if it weren't hindered by about 100 obstacles "Light Aircraft" is ridiculous - an eclectic-rhythm hymn. What is it about? Does it matter?

WEEKEND: PAST MEETS PRESENT / MIDNIGHT SLOWS

God Young Marble Giants were a superb group. The ultimate in naive wierdness, they were the only really success among the pioneers of the "background noise" set who could never really pursue that professed aim.

Weekend are trying to be something rather painful to me - show, melodic pop music which taken on those terms stinks to high heaven. Where, I ask is that tenseness, where are the ragged edges? They weren't there on the first single "View from her Window"/"Leaves of Spring" and they're not here now. Who gives a damn, it's a very fine record and its easy but fun listening.

I'm trying hard to keep hand-writing out of this but the typewriter has been repossessed so I'll have to write now...

I wrote a nice letter to Rough Trade a couple of weeks ago and they sent me some press releases about Weekend.

Since not much is known about them out here, I thought I might as well give you a summarised history of the band. Weekend are: ALISON STATION - vocals, bass
 SIMON BOOTH - guitar
 SPIKE - guitar, violin

They are the first band to sign a multiple records deal with Rough Trade and (it says here) will have an album out within 6 months.

Alison, 22, an ex-Young Marble Giant, began working with Spike early in 1981. Spike, 21, had been involved in numerous bands... Simon, 25, met Alison in a record shop, Mole Jazz, where he worked... he and some friends had recorded some material the year before which the three re-worked into 'View from Her Room' & 'Leaves of Spring'.

For their 1st recording session Weekend used Simon Jeffes of the Penguin Cafe Orchestra and, amongst others, veteran session player Harry Beckett on trumpet & flugelhorn, 18-yr. old drummer Mark & Latin percussionist Dorson.

I wrote to Alison ages ago but she hasn't replied... I'm trying again, so stay tuned...



that's because it's the record review page dickhead

Once again we go through all these records that are ages old... sorry, I just got this album & realised how true this old review is

BRITISH ELECTRIC FOUNDATION: "MUSIC OF QUALITY AND DISTINCTION, Volume One."

"Do it like a singles review" says Dave. "O.K." says Guy. Here goes:

SIDE ONE:
 Track one: "Ball of Confusion (That's What The World Is Today)" Vocals by Tina Turner.

Well, good old Tina manages to sound as horrible as she usually does. The backing is better than the vocals and the intro guitar featuring John McGeoch, of Siouxsie fame, is better than the rest of the music. An urgent sounding synthesiser rung through most of the song making it sound like the issue discussed is perhaps more poignant that it really is. By and large, a heap of shit.

Track Two: "The Secret Life of Arabia" Vocals by Billy MacKenzie.

A silly song. A Bowie/Eno/Someone else composition, not their best work. I get the impression that Billy MacKenzie is mimicing Bowie in his vocals not so much in this song as in the last track "It's Over".

Track Three: "Theres a Ghost In My House" Vocals: Paul Jones.

This is great! I like it, lyrics are possibly a bit banal but it sounds good. Great to dance to (jole ha ha).

Track Four: "These Boots Are Made for Walking" Vocals: Paula Yates.

Another silly song. Cute cute vocals make me want to puke and fingerclicks are nearly as good as two fingers down the throat. It even features some crazy sax.

Track Five: "Suspicious Minds" Vocals: Gary Glitter

This is the only track on the album which doesn't feature synthesiser. It also has a shortage of quality and totally lacks distinction. One wonders, therefore, what its doing on this album. If you like this, buy a Gary Glitter record instead.

SIDE TWO:
 Track Six: "You Keep Me Hanging On" Vocals: Bernie Nolan

Sounds like a synthesised Nolans record. It is a synthesised Nolans record.

Track Seven: "Wichta Lineman" vocals: Glenn Gregory

This is, of course, Heaven 17 in disguise. Never mind.

This plods along, a contrast to "Y.K.M.H.O", but is quite likeable after a few listenings even though the vocals consist of such delights as "...and I need you more than want you and I want you for all time..." I like Glenn's voice, even though I think B.E.F. picked him for Heaven 17 'cos he sounds like Phil Oakey.

Track Eight: "Anyone Who Had a Heart" Vocals: Sandie Shaw

This has got pretty pukey lyrics but it sounds good overall. It was released as a single. A bit of a slop every now and then is O.K.

Track Nine: "Perfect Day" Vocals: Glenn Gregory

A Lou Reed composition, not to be confused with "One Perfect Day". Quite palatable, at the end it sounds like he says "Lobotomy just what you say".

Track Ten: "It's Over" Vocals: Billy MacKenzie

This little ditty features a cast of thousands; from John Foxx playing Acoustic Guitar and Steve Jones (ex-pistols) playing violin to someone called Simon Limbrick playing Timpani and castanets. Was it really worth it for 2½ minutes of bog?

This is where Billy MacKenzie, as promised previously, does his David Bowie impersonation. When I first heard it I had to check the sleeve notes to make sure it wasn't (liar-Eds:)

"Music of Quality and Distinction"? It's not all gravy, you know.

↑ A Guggles Review
 Don't Copy

THE GIST: LOVE AT FIRST SIGHT / LIGHT AIRCRAFT

Talk about contrast. This is completely different from the first Gist single "This is Love"/"Yanks", their "Greener Grass" on the NME-Rough Trade C81 or any YMG material, apart from the fact that, once again, it's pseudo-M.O.R that you can't help feeling is intensely taut underneath.

Epic Soundtracks



Okay boys and girls, time to put on your favourite Swell Maps record, sit back and read about... what? You don't have any Swell Maps records? Disgusting... well, I s'pose it'll have to be your favourite Red Crayola record... I beg your pardon? Did you really say that you don't possess any? (This borders on blasphemy) Not even "Born in Flames"? Well then, it'll have to be Epic Soundtracks' "Popular and Classical" e.p... you what? (sigh) well go out and buy as many of them as you can now... and then come back and we'll see whether we'll let you read this article. Why, you don't even seem ashamed!

You ought to be, though, because they are all damn fine records, and Epic Soundtracks has been on most of them. I wrote to Epic about 3 1/2 months ago, when this magazine was but a twinkle in my eye... in fact he was probably the first person to know about it. I got his reply last week, a fairly detailed work answering all my questions.

"I take a bit of time to get round to replying to letters as I have so much fan mail/presents/offers of marriage etc, to keep up with being such a with-it beat type, Actually your letter was the first I got for about 6 months..."

Epic has a new record out in the U.K, a collaboration with fellow ex-Map Jowe Head. It's a 12" called "Rain, Rain, Rain" c/w "Ghost Train" (with a great rhythm and stuff and I'm very pleased with it but it's probably gonna do nothing as it's probably too subtle for people who think Pigbag and that kind of rubbish is the bee's knees... I'm really pissed off with these so-called exciting new bands that papers like the NME like- all this ABC thing is so contrived"

As far as commercialism for himself is concerned, "being successful to me is very important- in terms of selling a lot of records- I mean why set your sights low? But of course I never want to compromise the actual music, because I've seen what 'getting in the charts' can do to my friends- like Scritti Politti- their new single (Jacques Derrida/ Asylums in Jerusalem) is a pretty sorry sound- if you compare it to stuff like "Confidence" and "Skank Bloc Bologna" which were brilliant and why couldn't "Confidence" have been a hit?... I think one reason the Maps didn't get further commercially is that we were too varied- it was too much to cope with for the casual listener- one moment we'd be doing tune-ful poppy stuff like "Real Shocks" and then we'd be doing something like "Big Maz" or "Bridge Head" but that was how I liked it and Nikki (Sudden, main singer and songwriter) was getting even more into the Johnny Thunders/ Stones kind of thing which the band could cope with to a certain extent but in the end it was too much and the 3 of us decided to leave, so the group ceased to exist. I think you can see how far apart we were drifting when you listen to Nikki's LP followed by mine and Jowe's records." Going back even further... "Swell Maps

- MUSIC I LOVE** (in no particular order)
- AN/Holger (BEST EVER!)
 - The Fall
 - IRE/Dome
 - BATLES (Early/mid)
 - John Lennon (Early Solo)
 - Bowie (Most)
 - U.U. 1+2+3 + 1/2 of Loaded
 - curbed (recent stuff)
 - Notom Wers
 - Paul Simon
 - Scott Walker Solo + "Electrician" + Hits
 - Roxy (1+2+3)
 - George "Bongo Joe" Coleman (Texas Oil - Drum Player/Howler)
 - Stoppers (1st + Funhouse) 1989 (last)
 - Life + New Values
 - Original Simitary Sect
 - Original SUTS
 - Original SCRITTS
 - TV Personalities
 - YODA WITCH - Queen of Siam
 - RICHARD NEEL - 1st LP
 - The Sound of Music
 - My Fair Lady
 - Barry Gray - "Thunderbirds", "Strangers"
 - Theme Music
 - Robert Wyatt (most things)
 - Soft Machine (Early + Big Band)
 - Chillies (Have you seen her? - "No Girl")
 - Michael Jackson
 - Tim Buckley "Star Sailor" LP
 - Dee D. Jackson ("Automobile Wars")
 - ELVIS - Sun LP + Early Stuff
 - Luk Wray with Robert Gordon (on TV)
 - Bo Diddley
 - Bob Bacharach, Dianna Harsh
 - Andy Springfield
 - The Monkees
 - Ray Davies
 - Gilbert O'Sullivan (alone apart)
 - Naturally
 - Beach Boys (especially "Smiley Smile" LP)
 - Yoko Ono 1st 2 Solo LPs
 - ALEX CHILTON ("Radic City", "Banakoh")
 - 1/2 of 3rd Big Star LP
 - ANTHONY BLUES (esp. Bowgren Blues)
 - SUICIDE 1st LP
 - "Desperate Strangers" (Slapp Happy/Kerry)
 - Low + other LPs
 - Chelsea Girl Nico
 - DDYSSETT'S HITS
 - R. Steven Moore
 - Four Tops
 - Frank Sinatra (Nelson Riddle arrangements)
 - Go - Betweens
 - Goschwin
 - Ella Fitzgerald
 - Louise Armstrong (Gone With Music)
 - Julie London
 - "ATOMIC CAFE" LP (Sims)
 - Vaccipella songs about Atomic Bomb
 - Al Green
 - Chic/Sis. Sledge/Space
 - Gloria Gaynor ("Never Can Song")
 - Woodage "I Will Survive"
 - J.B.
 - P-Funk (the best bits like "Chocolate City")
 - Residents (Not Available +)
 - Graham Central Station
 - Led Zeppelin (BITS)
 - SLY STONE (Family Affair)
 - Free (Free Press Stuff)
 - Donna Summers best stuff
 - Glaips Knight (Way we were)
 - Shakettal ("Easier said than done")
 - Cornellius Carden
 - (The Great Learning)
 - Gavin Bryces
 - Gears Blood/Sailing of Texas
 - Kazhdan
 - Beethoven (Clever spot/Ship)
 - Early PERE UBU
 - Mark Perry
 - Keith Tippett (Bits & Pieces)
 - The Saints this Perfect
 - Madison Sighs (Most of them)
 - THE BIRTHDAY PARTY**
 - DAF
 - Jez of UK
 - CLASH 1st + Call U
 - PISTOLS
 - Adrian Bill's Stranger
 - 1st Pop group single
 - PIL 1/2 of 1st LP + Metal Box
 - The Raincoats
 - Bon Wom Wow 1st Cassette

really started in Feb. 1972 with Nikki, Phoney (Sportsman) and me. We just played around at home and recorded loads of stuff on tape. Jowe joined in soon and then Golden (Cockrill) and Biggles (Books, known now as Richard Earl). A lot of "Whatever Happens Next" was recorded at home, some of it before we recorded our first single in September 77. Our influences were, in the early days: T Rex, Slade, Roxy, Bowie, etc. and then things like Robert Wyatt (who sings on the "Popular and Classical" ep), Captain Beefheart, Can, Velvets, Peter Hammill, Fripp, Henry Cow etc. and then punk bands and so on... I think we achieved quite a lot in the band..."

The Popular and Classical ep: "The record is not particularly Popular or Classical but that's what it said on the picture I nicked on the cover. I do actually sing on the record with Robert but I mixed myself down a bit far I think plus I mumbled all through "3 Acre Floor". I thought "Jelly, Babi Would do pretty good as it had a nice 1 and a verse/chorus/verse/chorus/middle

If Epic or myself have convinced you that his records are worth checking out, why not have a bash at your local import shop - or write to Rough Trade mail order - 137 Bleenheim Crescent, London W11 2EQ

A pretty dagggy way to end the article I know... I'm sorry... I was going to put in an Epic discography - as you can see there's no room, not even enough room to swing a discography...

- Tracy Thorne (singer in the Marine Birds + Everything but the Girl)
- Humbly Clamps
 - 1st PROPHETS single
 - Lori + the Chameleons
 - Felix Kennell (sometimes)
 - Billie Holiday
 - Augustus Pablo (a small dose)
 - MAGNA (ditto)
 - Flamigos (I only have eyes for you)
 - Gary Glitter
 - AERB "Knowing me knowing you"
 - Slade's hits
 - Kevin Coyne
 - SUN RA (not so much his recent stuff but LPs like "Atlantis" + "Solar Myth approach")
 - Carmel (Live)
 - "In a still waiting" Orkney Islands
 - Todd Rundgren's Ballads
 - Harry Lime theme
 - Michael Martin "Knapers Child" LP
 - Blossom Dearie
 - Peggy Lee
 - Early Stones + Miss you
 - John Cale (Paris 1919' Esp.)
 - Fripp (late K.C. + Solo Gtr.)
 - Bits of ENO
 - Lot Coxhill
 - DANNED 1st 2 singles
 - RAMPONES 1st 2nd 3rd LPs
 - Television (little Johnny Jewel esp)
 - SAVANNAH (U.S. Band)
 - IMPLOG ("")
 - The Adverts
 - The JAMS (all Mod Cons, side 2 of U.K. Motin world, 1/2 of Setty songs, 1/2 of 1st LP)
 - SPRIT - Future Games (nothing else)
 - X-TRAY SPEX
 - Mekons (2nd LP esp)
 - Depeche Mode
- I think that about all I can think of for the moment - is that enough to be getting on with.

- 1/2 Japanese
- YORKSHIRE Brass Bands
- Et Bunniger "measure" + "Picture"
- Gaspe Land "Kakuhita"
- The Beatles
- S.Y.P.H.
- Dunkelziffer 3 German bands
- "World Rhythms" + "I could sit here all day" on some Arty N.Y. LP.
- Redd Foxx - Sunburst 2
- Judy Nygons New LP
- Most of Paul Haigys Cassette
- Knut Weill
- Jaymie Brel
- Christmas Carols
- Gregorian Chants
- Furks pots
- "In a still waiting" - Jave Aire
- Eddie Covert
- Henk Wilthons
- Ted Taylor
- LUCK "To Sit with love"
- Buzzcort (You say you don't love me + a few more)
- "Feel like Makin' love" - Elizabeth Arden + the Equators
- Harmann's Kikiboch Soundtracks
- Walt Disney 5/tracks
- T. Kiach 4th LP
- Barazuma
- Erik Satie

made a difference to the arrangements and tension of the songs I think. I don't know if you've ever heard the original version of "The Mistakes of Trotsky" on the Art and Language LP "Corrected Slogans" but it's completely different to the "Kangaroo?" one which I love - I'm very pleased with my drumming on that track - and on "Milkmaid" too, that version started off from a drum pattern I did."

Epic also provided me with a detailed list of his "Musical loves" - see these pages - I'm going out to try and attempt to obtain copies of "Rain, Rain, Rain" and a german Red Crayola single he told me about, "Rattemensch, Gewichstwachter" which made me foam at the mouth when I found it existed.

etc, thing going for it (almost) but it didn't do more than about 2,000 which is pretty chronic. My LP with Jowe is about 1/2 done but we're not doing anything at the moment and I don't know what's going to happen to it yet!"

Epic has also been drumming for The Red Crayola for a while now, and so of course he is doomed to be my hero. "I came involved with Mayo (Thompson of course) by meeting him at Rough Trade in 1978. He liked Swell Maps and my drumming and when Jesse Chamberlain left the Red C. after their tour of Europe with the Scritts he asked me to play so for over a year I was in 2 bands at once - twice we played on the same bill - which was pretty tiring I can tell you! I suppose the P.C. was always Mayo's band - his tunes but I

DISTANT VIOLINS NO. 4
 M. Truscott 1982. Not to be reproduced in any form whatsoever except for reviews or with written permission from the Editors.
 Acknowledgements: Thanks to every one!

Master Bag - The news magazine of the independent network!
 Issue 13 July 8-21 1982
 This is not the latest issue of this magazine (the newest one features a Cabaret Voltaire flexi-disc and has a story on the Go-Betweens I think) and I mainly bought it for the Paul Haig (Joseph K) flexi...though it features some moderately interesting material.

Published by Rough Trade, "Masterbag" while it has admirable intent- that of furthering the independent record trade- it seems to me that a magazine solely about major labels - denying that there is just as much interesting music in one field as in another is being narrow to say the least. This issue features a few moderately pretentiously written interview -s with The Farmer's Boys and The Passage (by pretentious I mean pretending that this is anything more than the Rough Trade house paper)...also, I've just noted, there is no provisions for Australians to subscribe -e which pisses me right off... especially since at the time they had a competition to win The Go-Betweens' "Send Me A Lullabye".

Still, at \$2.00 for 24 pages and a flexi (the Paul Haig one- a song called "Blue", which on first listening seems fairly funky and fairly interesting) I



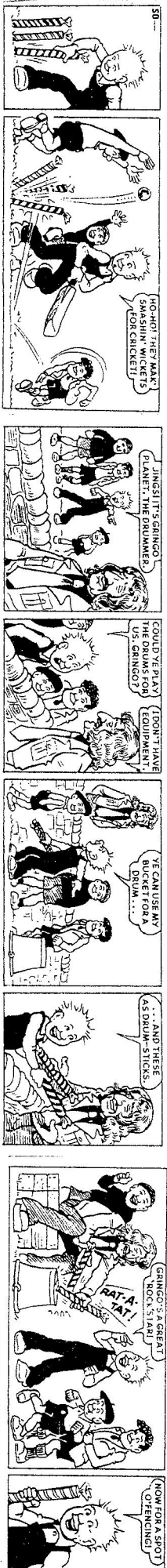
suppose it depends on your priorities. A fairly large range of back issues are available, including flexis with group -s such as Pigbag, so I suppose keeping an eye on further developments might be worthwhile.

"Little Peewee or, Now Open the Box."
 By Dorothy Kunhardt
 Published by Golden Books - now out of print.

Your going to think I'm juvenile or something but I think "Little Peewee" is one of the best books I've ever read. It is about a little dog who jumps out of a box in a circus. The ringmaster calls everyone in the town to see it happen, everyday and he says "Well I know everybody would love my little Peewee it's too bad he doesn't know any tricks not a single one not even how to roll over not even how to shake hands but never mind he is so teeny weeny that everybody loves him". Except there is no punctuation, apart from capitals and full stops, throughout the book. After the infal description of Peewee and the ringmaster's routine, we go into a list of 13 different people and animals that love Peewee. (ie: the small man who could juggle three ducks at the time...the strong baby holding up an automobile in the back seat...the elephant crawling under another elephant is particularly intriguing) Then, "One day a terrible frightful awful thing happened. One day little teeny weeny weeny Peewee started to grow and he grew-and he grew-and he grew and he GREW "until he's normal size. As he knows no tricks the circus man must get rid of him...and the whole circus waves goodbye. Then, outside, Peewee starts to grow even more until he is huge. "And then the circus man said Oh my dearest little Peewee now you won't have to go after all because now you are so lovely and big you are just the very dog for my circus!" and the book ends with Peewee jumping out of a big box.

I am still trying to work out how the fact that Peewee is untalented and only useful to the circus when he is a freak, and how the question of the circus man's loyalty work themselves into searing indictment of society that they must surely be.

Meanwhile why don't you search out a copy of this fab book, you're sure to see it in an op shop one day, it was published in the 50's but is now out of print... write to Golden Books and ask them why.



P r i n t

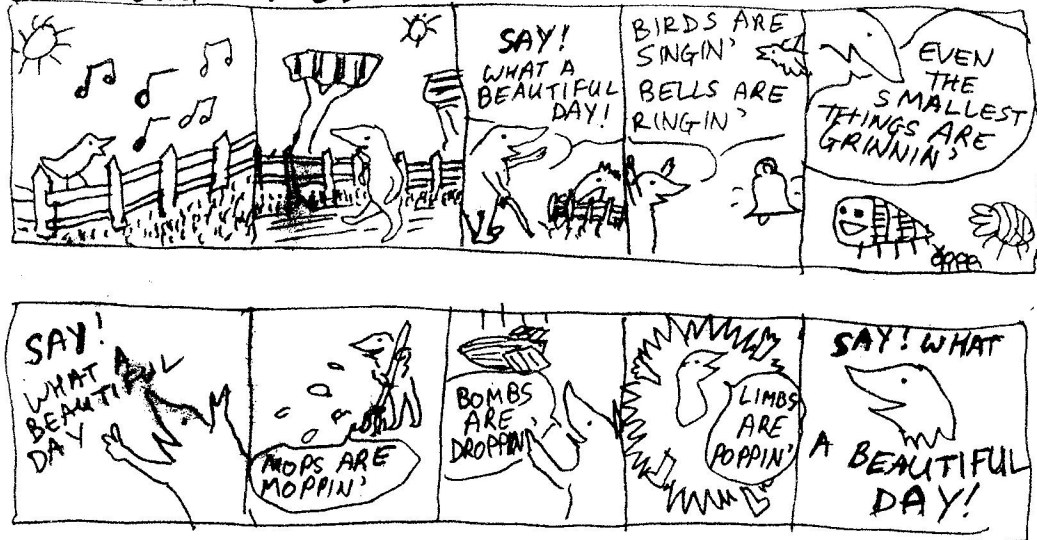
pictorial contributions:
 for upper left - J.P. Miller, from "Little Peewee"

for lower left - Dave N.

left - Dudley D. Watkins' "Oor Wullie." the drawings here is not as detailed as Dudley's and was obviously

done by a staff artist after his death in the early 70's. From an "Oor Wullie" book - published by D.C. Thomson & Co. 185 Fleet St. London ECHA 2HS U.K.

THOROUGHLY DEPRESSING





THE FALL

I'm still not exactly sure how we managed to get our interview with the Fall... all sorts of things went through my head at the time- maybe they've got me mixed up with someone else, maybe they think this is a big magazine or something... but no, they had got it right, and I must say I'm extremely grateful to them for taking the time to speak with us.

This is by no means any sort of a definitive interview... the range it covers is quite small, but to my mind very interesting.

We awoke Mark (lead singer/writer) and Kay (manager) at 2:00 on a very lovely

Saturday afternoon- after a cup of tea, a bit of time to get accustomed to each other's accents, we strolled over to St. Kilda public gardens and began our "interview situation".

Dave: Why are you a musician?
Mark: I look at it as a vehicle for my writing, you see, I like music and...it's a lot easier to do it through rock 'cos rock's a bit too easy for a lot of people... so in a way I'm using my writing and putting it through the Fall.
D: Do you think there were a lot of people, say last night (Thursday 5) 'cos I was there, listening to the things you were saying as opposed to just listening to the music?
M: It's $\frac{1}{2}$ and $\frac{1}{2}$... (when) we were playing last night, this drummer came through and said yeah, your lyrics are great and your music's shit, I said "No", 'cos, you know, the music reflects what I'm trying to say. He was drunk.
D: How do you feel about the audience in general? An audience... your audience...
M: It changes, y'know, sometimes they get pretty... I get to dislike them a lot sometimes.

I tend to sort of- work in front of them a lot of the time. Lately I am. Like last night was the first time I actually faced a lot of the audience, you know, not... they're

just like any other audience, it is distracting that's why I ... don't do it. Not a lot... Not like the old days, you know, you were doing stuff you knew off parts... is that what you were trying to get at?
D: Yeah. Sort of.

M: It sounds arrogant but I'm not bothered with it. I'm really not...

D: What do you think of audiences in Australia... when you are live.

M: They're very open minded... I mean if they don't like things they won't walk out. They just sort of stand there, waiting until it gets better... .. It's quite impressive... 'Cos in other places, you know like last night these guys sat in front of me yawning... I hate that. I don't think that's nice. They do that in Germany, just stand there and never go away, and they're fucking obviously bored to tears.



"FALL page 2"

MEAN ISSUE WE TALK ABOUT THE CLASH ROUGH TRADE, & MORE

Kay: People around the other areas...the audience never know whether to react or not.
 M: Yeah right. People are watching what everyone else is doing before doing anything. You get that in London though as well.
 D: I was reading that NME interview this morning (issue dated 14/11/81) in that you said that people were walking out 1/2 way through.
 M: Yeah. It's not like I care really, you know...
 D: Well what do you think are the differences between here and England in attitudes in general?
 M: They take print a lot more seriously here y'know, the printed press... 'cos it means fuck all in England...
 K: A lot of the people who come to the gigs start going on about what you said in 1979 in the NME or something.
 M: That's what I'm saying.
 K: In England they do that as well don't they.
 M: Oh yeah. But I mean here people just take their word for it. In England a lot of people say "That's 'cos they've been following the group for years"
 No-one takes any notice if you get the NME. I mean genuinely. No-one takes any notice unless you're in the fucking London music scene. Makes no difference to the people you meet or your friends or anything.
 ...
 D: 'Cos the NME's got a lot of influence... I'd say about 70% of the people who'd come to see you would be regular readers (I now consider this a slight exaggeration, but I certainly believe that more than 70% of The Fall's audience would be influenced heavily by what has been written in the NME, without necessarily having read it)
 M: That's pretty much how England is now, it's funny 'cos that's one of the reasons we came out here was to get away from that, 'cos at the end of the year the NME started fawning over us 'cos there was fucking nothing else left... we in a way hold the editor of the NME and all that in contempt 'cos we've been around 4 years, and they always give us a chance and that, sure
 K: Bloody well made sure you knew about it too.
 M: I think a lot of it is like pseudo-art... it's like sort of ravaged (?) with all this horrible sort of liberalism... but that stuff sort of fires back on you. We did an English tour before this one and we were just packing out halls but, as you say, 50 or 60% of them were there 'cos the NME said. I mean they fucking hate my guts I've got nothing in common with these people (it's) what I've been working against for years and they all stood there and I thought "great" when Australia came along... we played the outskirts of Sydney, family inns and that, that was great. In a way though, Melbourne's pretty alright, I understand the Birthday Party a lot more after coming here. They've got quite good taste. You go to parties, I don't know if its

trendy or something, but they've got quite a bit of taste, like every party I've ever been to I've always wanted to smash
 the record player up- but here it's not stuff I like particular-ly... they put the Ramones on and the Monkees...
 K: The Kinks
 M: Yeah. Got quite a bit of taste
 D: We've been finding something quite heartening at parties we go to-- they put on the Rolling Stones and other people come and take them off. (What I did not mention was that a couple of weeks previously I had played The Fall's "Lie Dream of a Casino Soul" at a party and it was very well received)
 M: Yeah at an English party you look through the records and there's just fucking absolutely nothing there- The Rolling Stones
 K: Mike Oldfield... Genesis...
 D: You went to America a while ago. How does that differ from here?
 M: It's just a few years ahead I think. Well it's in decline, America, for a start: (while) I think Australia will replace itself on the global scheme of things. In a lot of ways, similar to Sydney, but...
 K: It's only the pace that's different here, the pace is a lot slower, America is faster it's always moving, never keeps quiet
 M: It's got a sort of taint of inefficient Britishness...
 D: What did you think it would be like here?
 M: Oh, you're just fed misconceptions about Australia from day one... but it's sort of like the year of Australia in England, so I was quite glad we came out here... I think next year it'll be different... everywhere you go in England there's like some fucking article on Australia, you know, "best food I ever had" etc., these pictures of blonde women on rocks, sea diving and all this... so you had this sort of crazy juxtaposition of what it's going to be like, I was quite dreading it... it's not like that at all.
 K: Thought it was going to be a lot rougher...
 M: Whereas you go to America and it is, it's just like the films. It's like being in a film all the time.
 D: Yeah I was reading this thing about some guy from the Clash saying he thought Australia would be like 1950's England.
 M: It's ahead in a lot of ways y'know (He surveys the St. Kilda streetscape, which I imagine may seem a bit similar to 1950's England... in fact I seem to remember him telling us that he grew up in an area that looked quite similar)
 K: They don't even go out in the bloody streets, The Clash, they stay in bloody... they don't know anything. They make it up as they go along.
 D: I suppose it just depends where you go, you can't generalise like that
 M: You can't, you can't say anything... I always think that. You can't really have a fucking viewpoint...
 D: Is that a question that people ask you a lot?
 M: Yeah. I always like to come

out with the most biased thing I can say. It's the only fucking answer you can give. If someone went to Manchester for two weeks they still wouldn't know what I know about it. The city in Manchester's like 3 streets and a few buildings. Most people who've been to Manchester think it's like fucking living death- I think it's alright, Manchester.
 K: It's good
 D: How do you find the press out here? Have you been interviewed a lot?
 M: Yeah... they speak their mind a bit more.
 D: What do you think of the music press in England?
 M: The NME used to slag us off like fuck a couple of years back and like Sounds... I always look on it as poison, it's the English way, y'know... I'm always quite embarrassed when the NME (is complimentary) it's like something's seriously wrong. Hahaha. But take Sounds, I mean Sounds is completely against us, the whole staff despise us, bar about one person,
 D: The NME seems to have its token working class writers now.
 M: Who?
 D: Barney Hoskins and X. Moore.
 M: Yeah yeah. That's because Sounds got a lot of readers at the expense of the NME, so they got some obligatory working class idiots. We went to this NME party, they had these skinheads there, like like it was Hire A Skinhead or something
 K: It was the Anti-Nowhere League
 M: Fucking hell, you're kidding. It was these guys who looked like about 28 trying to be 14 year olds. They go round shouting their heads off like morons.
 K: (skinhead noises)
 D: What have you noticed about the way English music influences Australian bands?
 M: Yeah it's funny, it's schizophrenia though, I've noticed they're going towards a nationalist thing now, has it always been like that?
 D: It's always been... sort of...
 M: It's always been Anglophile?
 D: Like on Countdown, have you seen Countdown?
 M: Yeah (laughs)
 D: Countdown have always said they were supporting Australian music, but they've never really backed it up.
 M: Exactly right, which I've found quite annoying, in Sydney like people... one good thing we found about the audiences here.. this is the first time we've been to a country where the actual resentment in the established scene... you could almost see it, you just don't get that if you go abroad usually, the people who are in bands and that, they don't like us but they respect us for what we're doing and that...
 It's a funny place to end I know but space is limited and anyway, there'll be lots more next issue... (Sorry about this pt. 1... pt. 2 business, but I think you can see how packed everything is...)
 8

Comic Thing
 Marring Jean & Erica - our beautiful air hostesses

JUST ANOTHER JOB FOR JEAN & ERICA -
 FLIGHT 217, DESTINATION UPPER VOLTA



BACK IN THE KITCHEN
 HEY PIERRE, NO-ONE'S EATING YOUR SOUP

N'EST CE PAS POSSIBLE!
 MON CUISINE, C'EST MAGNIFIQUE!

ERICA, DON'T YOU THINK THEY ARE RATHER STRANGE PASSENGERS? SO EASY TO PLEASE

I CAN'T UNDERSTAND IT

HOW ARE YOU ENJOYING YOUR FLIGHT?



EXCUSE ME, I... OH MY GOD!

ERICA, THIS ONE WON'T TALK TO ME

AND THIS ONE'S HEAD CAME OFF

ANYWAY, ISN'T THIS FLIGHT GOING ON A BIT LONG?

WELL WE LEFT AT 5:00 ON THE 20TH OF FEBRUARY

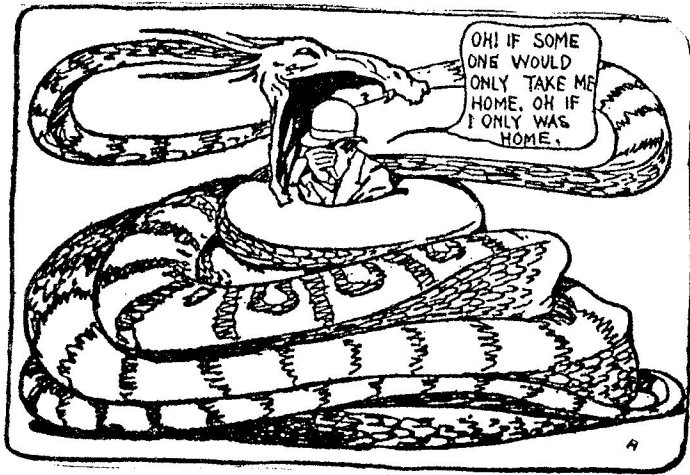
AND IT'S AUGUST 16TH TODAY

GOSH!

THIS IS CREEPY. WE'D BETTER TELL THE CAPTAIN

CAPTAIN, SOMETHING TERRIBLE IS HAPPENING!

CAPTAIN?



INTERVIEW WITH MICHAEL HARVEY

You're the member of a fairly successful band, and have toured overseas a few times: could you just tell me how it all got started and how you became involved with the Boys Next Door and now the Birthday Party?

SORT OF A BREIF HISTORY? WELL I MEAN WE ALL... HOW I FIRST DECIDED TO BE IN A GROUP... WELL WE STARTED AT SCHOOL JUST AS A SORT OF UM SOMETHING TO DO... I WASN'T VERY SERIOUS ABOUT IT. WE JUST USED TO MUCK AROUND AND THAT SORT OF WENT ON RIGHT THROUGH SCHOOL AND WE JUST USED TO PLAY TWO TIMES A YEAR OR SOMETHING. AND THEN THERE WAS ... THE GROUP JUST ALWAYS EXISTED... I MEAN WE NEVER BROKE UP BECAUSE IT WASN'T A VERY SERIOUS CONCERN AND JUST AFTER WE LEFT SCHOOL AT A CERTAIN TIME WE DECIDED TO START TAKING IT SERIOUSLY. I THINK A LOT OF IT WAS THE PUNK ROCK THING STARTED IT OFF IN A LOT OF WAYS JUST IN STARTING TO TAKE IT A BIT MORE SERIOUSLY NOT JUST SOME SORT OF A HOBBY. WE STARTED GETTING QUITE INVOLVED IN WHAT WE WERE DOING AND JUST STARTED PLAYING AROUND. WHAT DEVELOPS FROM THERE IS JUST... WELL IT'S A PRETTY BIG QUESTION. When you say you were just mucking around was that the same the same people as are in the band now?

YES.. PRETTY WELL... THERE WAS NICK AND PHIL WERE ALL IN ALL THOSE GROUPS AT SCHOOL... AND TRACY WAS AT SCHOOL WITH US AND HE JOINED JUST AFTER WE LEFT SCHOOL... HE WASN'T ACTUALLY IN ~~ANY OF THE ONES THAT WERE PLAYING AT SCHOOL DANCES AND THINGS.~~ BUT ... DO YOU WANT TO KNOW WHAT OUR MOTOVATION WAS FOR CARRYING ON AND TAKING IT SERIOUSLY? IT'S UNUSUAL...

It's a bad word but how were you discovered? WELL, WE STARTED PLAYING AND BECAUSE THERE WAS A NATURAL AMOUNT OF INTEREST, THERE WAS A CERTAIN LEVEL OF INTEREST IN THE NEW GROUPS WHO WERE NEW WAVE... THERE WERE A COUPLE AT THE TIME ... BECAUSE THERE WEREN'T MANY OF THEM AROUND ANYWAY AND QUITE FRANKLY MOST OF THEM WERE DREADFUL AND WE WEREN'T THAT GOOD EITHER BUT WE SEEMED TO CAPTURE PEOPLES IMAGINATION FOR SOME REASON OR ANOTHER AND WE JUST GOT A VERY BASE LEVEL FOLLOWING LIKE A COUPLE OF HUNDRED PEOPLE WE JUST STARTED PLAYING AROUND AND GETTING NOTICED.

Were you called the Boys Next Door then?
YES.

The Young Charlatans, they released "Shivers"; who were they?
THAT WAS ROWLAND WHO'S IN OUR GROUP NOW AND IAN OHLSSON WHO WAS IN WHIRLIWIRLD. IF YOU'RE EVER HEARD OF THEM. AND JEFF VEGNER WHO'S THE DRUMMER IN THE LAUGHING CLOWNS AND JANINE WHO'S THE BASS PLAYER IN THE NEW SAINTS. IT'S A BIT SICKENING NOW... THEY WERE AN EXTRAORDINARY GROUP BUT THEY ONLY EVER PLAYED ABOUT TEN GIGS I THINK... AND...

Did they break up soon after you left school?
NO.. DURING 1977 WE HAD STARTED PLAYING AND THEY WERE ... OLLIE AND ROWLAND WERE GETTING THEIR GROUP TOGETHER THEY KEPT GOING ON ABOUT IT

Birthday new years eve Party 1981

by David Leslie

AND BEING PRETENTIOUS ABOUT IT.. AND THEY WERE SORT OF GOING BACK AND FOURTH BETWEEN SYDNEY AND MELBOURNE WORKING OUT WHAT THEY WERE DOING ... THEY KEPT BREAKING UP BEFORE THEY HAD PLAYED AND EVERYTHING LIKE THAT AND THEY JUST PLAYED ABOUT TEN GIGS IN MELBOURNE IN 1978.

It just didn't go?
NO, IT DIDN'T GO. THEY WERE VERY IMPORTANT THOUGH. THEY WERE... IT'S HARD TO TALK ABOUT IT IN RETROSPECTIVE BUT THEY HAD A SORT OF EXTRAORDINARY PLACE IN THE SCHEME OF THINGS JUST BECAUSE THEY WENT OFF TO DO THINGS WHICH ARE QUITE NOTABLE AND JUST BECAUSE OF THE NUMBER OF PEOPLE WHO IMMEDIATELY WERE THEIR FANS. LIKE THEY GOT AN IMMEDIATE SORT OF FOLLOWING ...AND THEY WERE JUST REALLY GOOD... QUITE SIMPLY, I DON'T SEE WHY THAT SORT OF THING SHOULD BE FORGOTTEN JUST BECAUSE THERE IS NO RECORDED PRODUCT. I MEAN SHIVERS WAS PROBABLY THE WORST CHOICE FOR YOUNG CHARLATANS SONG THEY COULD'VE PICKED. THEY HAD SOME MIND BOGGLING STUFF... THAT WAS ABOUT THEIR PLAINEST SONG. THEY WEREN'T STRAIGHT FORWARD REALLY AT ALL.

You recorded Shivers after they did?
OH YES, THE BAND SPLIT UP BECAUSE THERE WERE JUST, AND THAT WAS THE PROBLEM WITH THAT GROUP, THERE WERE JUST TOO MANY TEARING IN DIFFERENT DIRECTIONS AT THE SAME TIME SO... ~~THEY JUST NEVER HAD ANY FUTURE REALLY. THAT'S~~ WHAT WAS SO GOOD ABOUT WHAT THEY ACTUALLY DID ... BECAUSE THERE WERE SO MANY DIFFERENT FORCES PULLING AWAY FROM THE CENTRE... THAT WHEN IT ALL CAME TOGETHER...

So many people wanted to do their own thing.. YES THEY DIDN'T HAVE MUCH OF A FUTURE ... THEY WERE DOOMED SIMPLY BECAUSE OF THEIR PERSONALITIES CLASHING.

But while they were there they were good. UMMM YES. AND SO THEY SPLIT UP AND ROWLAND JOINED OUR GROUP AND WE DID A FEW OF THEIR SONGS FOR A WHILE. I THINK IN RETROSPECTION IT WAS PROBABLY ONE OF THEIR WORST SONGS.

Why did you change the name from the Boys Next door to the Birthday Party?
OH. ITS NOT A BIG THING WE JUST CHANGED OUR NAME. IT WAS A VERY OPPURTUNE MOMENT. YOU GET SICK OF THE NAMES WE'RE SICK OF THE NAME WE HAVE GOT NOW... WE WERE GOING AWAY FROM MELBOURNE AND NO ONE KNEW US IN ENGLAND ANYWAY SO WE COULD JUST AFFORD TO CHANGE OUR NAME AND IF ANYTHING HAPPENED WITH THAT NAME PEOPLE IN AUSTRALIA WOULD FIND OUT QUICKLY.

Nothing special?
NO THERE WAS A VERY OPPURTUNE TIME TO CHANGE IT. WE STILL WEREN'T A BIG HIT GROUP. The style of the Birthday Party is, of all the bands I know, sort of unique I think. What are you trying to achive with this style?

WELL INEVITABLY IT'S OUR OWN THING. WE'RE

cont...

NOT MUSICALLY TRAINED OR ANYTHING LIKE THAT. THE SYLES AND ATTITUDES JUST COME ACROSS VEY MUCH. THERE IS NO RESTRICTION WITH KNOWING CORRECT TECHNIQUE OR THINGS LIKE THAT SO WHAT OUR INTENTION OF WHAT WE WANT SOMETHING TO SOUND LIKE IS JUST EVERYTHING THAT IS BEHIND IT. SO IT NATURALLY COMES ACROSS AND JUST HAVE ALL THESE PERSONALITIES, DIFFERENT STYLES OF PLAYING, AND WRITING, AND IT JUST COMES ACROSS AN INDIVIDUAL THING I SUPPOSE. I'VE HEARD BANDS WHO ARE SUPPOSEDLY IMITATING US AND THEY DON'T SOUND ANYTHING LIKE US... BECAUSE THEY CAN'T REALLY... WHICH IS PROBABLY GOOD.

Could you just run through a line^{up} of the band^s at the moment?

NICK SINGS, ROWLAND PLAYS GUITAR, TRACY PLAYS BASS, PHIL PLAYS DRUMS, AND I PLAY MAINLY GUITAR AND ODDS AND ENDS...

What sort of odds and ends?

OH ANYTHING.. EVERYTHING ...EXTRA PERCUSSION KEYBOARDS, PIANO, I PLAY PIANO ON THE RECORDS AND SAXAPHONE NOT VERY WELL... BUT ADEQUATELY When Wreckless Eric was here last year he firmly believed that music that he played was an artform and culture in itself and Muldoon, PM of New Zealand, he went to his concert to prove otherwise. Muldoon said emphatically that it wasn't but Wreckless Eric felt he was more qualified to say that his music was culture. What do you think about that in terms of the Birthday Party?

~~IN TERMS OF THE BIRTHDAY PARTY? I'LL SAY~~

~~WHAT I THINK OF IT IN TERMS OF WRECKLESS~~ ERIC. HE IS ALLOWED TO THINK HIS MUSIC IS CULTURE... WELL IT IS. THAT'S JUST FACTUAL. IS MULDOON A CONSERVATIVE OR SOMETHING? THAT'S JUST PEOPLES NARROW MINDS AND PEOPLES EGO. I SUPPOSE IT IS BETTER TO TALK ABOUT IT IN RELATION TO US. SO WE THINK WE ARE EVIDENCE OF CULTURE OR WE ARE MODERN CULTURE? WE'RE AN EXAMPLE OF MODERN CULTURE. YES I THINK SO... FAR MORE THAN, YOU KNOW, THE PETER CUPPLES BAND. PEOPLE MIGHT THINK WE ARE DIRTY AND NASTY AND HORRIBLE AND STUFF LIKE THAT... THATS JUST A LACK OF VISION. THERE ARE VERY MANY ELEMENTS TO OUR GROUP SOME OF THEM ARE MODERN AND SOME OF THEM ARE TOTALLY ANTI-MODERN. SOME OF THEM CAN BE DATED AND SOME OF THEM ARE TIMELESS AND I THINK THERE ARE NATURALLY ELEMENTS OF WHAT WE ARE DOING THAT ARE CULTURALLY...SIGNIFICANT. THAT'S THE CASE WITH ALL ROCK AND ROLL MUSIC AND AS MUCH AS PEOPLE MIGHT NOT LIKE TO ADMIT IT, EVEN THOUGH THEY MIGHT THINK ITS CRASS AND VULGAR.. I MEAN THATS THE CASE WITH LOTS OF OF THINGS THROUGH HISTORY. THAT IS EVIDENCE OF MODERN ART. ALL ROCK AND ROLL, NO MATTER HOW BAD, IT IS IS MODERN ART. IF PEOPLE DON'T LIKE THAT THEN THRY'RE NOT FACING UP TO THE AGE THEY ARE LIVING IN. IT'S JUST A FACT. IT'S THERE.

Do you think that when you changed your name there was any change in style? WHAT, ARE YOU SUGGESTING AS A RESULT OF CHANGING OUR NAME?

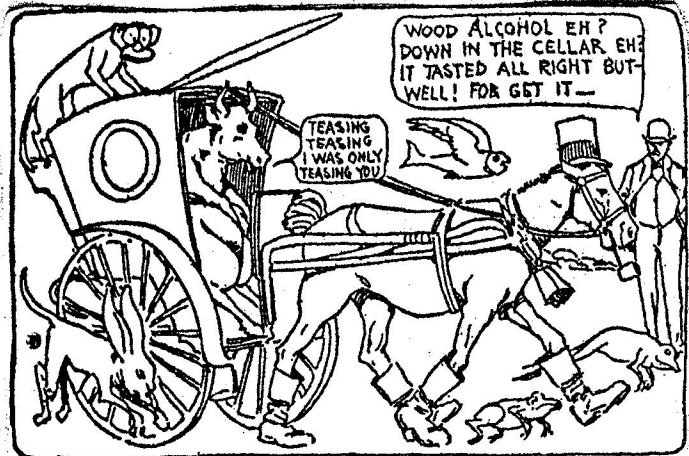
No, you said you were getting sick of your old name, do you think you were getting sick of your old style as well?

WE ALWAYS GET SICK OF OUR OLD STYLES TO A DEGREE, I THINK. I THINK THERE ARE PROBABLY THREE OR FOUR DEFINITE STAGES WE'VE GONE THROUGH. THERE WERE THE EARLY PUNK DAYS THAT WEREN'T REALLY PUNK AT ALL. THEN THERE WAS THE SORT OF SECOND STAGE IN WHICH WE MELLOWED OUT A BIT AND TRIED TO BE SERIOUS ABOUT IT. IT WAS ABIT OF A FAILURE BECAUSE IT IS JUST TOO SHALLOW A THING TO BE THAT SERIOUS ABOUT. THEN THERE WAS THE STAGE WHERE WE SORT OF DEVELOPED BEYOND THAT AND BECAME A LOT LESS SELFCONCIOUS ABOUT WHAT WE WERE DOING AND THAT SORT OF TRANSFORMED INTO THE WILD, UNTAME BUSINESS. BUT I LIKE BOTH THE LAST TWO STAGES A LOT. LIKE FROM WHEN WE DID HEE-HAW

AND WE WERE STILL THE BOYS NEXT DOOR THEN, THE CHANGE WAS JUST GRADUAL, THE CHANGE OF NAME WAS INCIDENTAL: OUR LOCATION WHEN WE CHANGED OUR NAME WE HAD JUST THE NATURAL DEVELOPMENT THAT WE ALWAYS GO THROUGH.

You've just come back from a tour of the States. UK, and Europe what were the audiences like there compared with Australia?

AUDIENCES ARE ALWAYS A VERY HARD THING TO TALK ABOUT BECAUSE THEY BECOME, ONCE THEIR FAMILIAR WITH WHAT YOUR DOING, THEY BECOME QUITE DIFFERENT. FOR INSTANCE, THE AUDIENCES HERE AND IN LONDON ARE QUITE FAMILIAR WITH WHAT WE ARE DOING BUT WHEN WE PLAY IN THE PROVINCES OF ENGLAND, IN A PLACE WE HAVE NEVER ACTUALLY PLAYED BEFORE OR IN AMERICA OR EUROPE THE RESPONSE IS DIFFERENT, BECAUSE VERY OFTEN ITS THE FIRST TIME THEY HAVE EVER SEEN YOU LIVE AND SEEING US LIVE IS TOTALLY DIFFERENT THAN TO THE RECORDS. IT'S JUST NOTHING LIKE IT REALLY. SO THE RESPONSE IS USUALLY THE INITIAL RESPONSE SO YOU DON'T KNOW WHAT THEY WOULD BE LIKE ONCE THEY WERE FAMILIARISED WITH YOUR MATERIAL. I'LL TRY AND TALK ABOUT IT TAKING THAT INTO ACCOUNT IT'S VERY DIFFICULT THOUGH BECAUSE YOU ALWAYS COME ACROSS; THERE IS NO REAL CONSISTENCY IT CHANGES FROM NIGHT TO NIGHT, ESPECIALLY WITH A GROUP WHO IS AS INCONSISTANT AS US. WE PLAY ONE ABSOLUTELY HORRENDOUS GIG THEN WE PLAY TWO REALLY GREAT ONES. SO THE AUDIENCE IS NEVER CONSISTANT EITHER ESPECIALLY, IT HAS BECOME VERY IMPORTANT, WHAT SORT OF ROOM WE ARE PLAYING IN AS TO JOW THEY RESPOND. WHAT SORT FO SHAPE IT IS, HOW THE PEOPLE CAN MOVE IN THAT ROOM AND HOW THE SOUND IS IN THAT ROOM. EVERYTHING LIKE THAT HAS BECOME REALLY IMPORTANT TO THE OVERALL REACTION. SO LIKE IF YOU PLAYED IN A REALLY ROTTEN PLACE WHERE THE AUDIENCE COULDN'T FEEL A CERTAIN COMFORTNESS IN THE SURROUNDINGS TO DO WHAT THEY WANT TO DO THEN YOU WOULDN'T GET A GOOD RESPONSE. WHEREAS IF YOU HAD PLAYED THAT SAME NIGHT IN A DIFFERENT VENUE IT COULD HAVE BEEN FANTASTIC. SO IT REALLY DOES BECOME DIFFI-



CULT TO GENERALISE ABOUT IT. I WOULD SAY OVERALL, GIVE AN OVERALL APPRAISAL: ITALIAN AUDIENCES GO MENTAL. IF WE WERE TO GO BACK THERE AND PLAY AGAIN THEY REALLY WOULD GET OVER EXITED. OTHER AUDIENCES IN EUROPE ARE A LITTLE MORE RESERVED ON THE WHOLE. THEY ARE VERY MUCH LIKE, I THINK, I CAN'T BE SURE, THE AUDIENCES IN OTHER PARTS OF EUROPE ARE VERY MUCH LIKE PROVICAL ENGLISH AUDIENCES. THEY COME ALOT OUT OF CURIOSITY, THEY'RE INTERESTED AND THEY PARTAKE BUT THEY DON'T GIVE AN EXPECTED RESPONSE. ANYTHING COULD HAPPEN WITH THEIR RESPONSE. LONDON AUDIENCES ARE VERY, VERY EXPERIENCED AT GETTING TOGETHER AND GOING WILD SO THEIR GENERALLY LIKE THAT BECAUSE THEY KNOW HOW TO DO IT. THEY'VE BEEN GOING TO GIGS FOR YEARS, WITH 2000 PEOPLE ON THE DANCE FLOOR...

SORRY KIDS THAT'S ALL WE'VE GOT TIME FOR! PART 2 NEXT ISSUE!

If anyone has any original (i.e. unpublished) Birthday Party photos for next issue, please contact us !!

PEOPLE WITH CHAIRS UP THEIR NOSES a MESSY page!

WHO KNOWS WHAT EVILS LURK BEHIND THE BUTCHER IN THE SUPERMARKET CAR-PARK? WE FOUND OUT - PEOPLE WITH CHAIRS UP THEIR NOSES REHEARSING!!

THEIR NOSES

People With Chairs Up Their Noses are actually worth quite a bit more than the minute amount of space they're getting here at the back of "D.V." and maybe one day I'll try to give them a bit more extensive coverage... our interview with them, recorded on a little cassette recorder is pretty hard to understand, but this, basically was the gist of it: PWCUTN have been together since April 1981 and each member is influenced by different things: Rockabilly, trash, Beefheart, Saints, Iggy Pop, Adam & the Ants, Jazz, all the usual stuff.

I referred them to an piece of graffiti executed by an acquaintance of mine: "P W C U T N will rule the world" they consider it fair comment... I referred them to an article in the Weekender last year that referred to them as the worst band in the world-"That's 'cos we were" says one Person. "Rubbish" "What are you talking about?" say the others (dissentation within the ranks?) Later this is modified to it being a matter of opinion. They claim they have changed a lot since they last played live (they've only just started again) and since their single which they share with the Marionettes-which

they are very happy with, especially "Road to Egg". They had another, minute-long, "DRASTIC" song which they also like a lot but it wouldn't have fitted on the record. The record is a double-A. (It is also superb) "A lot of people don't know how to take us -they don't know whether we're serious or not! Is it fun being in a band? "Not really" (how whacky) The general consensus is that sometimes it is. (What a stupid question anyway) What do they write their songs about?"Murders and martinis & Hell & Jesus & gravity." What questions should I ask you? What does the public need to know? "We're back"(They have no deep philosophies.) Just before finishing up I asked them what "Road to Egg" was about. "It's about a town where everyone's murdered and this blokes walking along this great road and it's a black car (?) and it's a black road and his brains are small and he wants to get there and when he gets there he's going to stay there." "The New Band" is about

They are putting out a
TINY BIT OF NEWS cassette soon
 *Plays With Marionettes have a new member-Edward Clayton Jones, formerly of the Marquises.
 *Phil Calvert has been kicked out/has left the Birthday Party. He's coming back to Australia to get married and possibly start up a group with a member of Dorian Gray. The rest of the Birthday Party are going to base themselves in Berlin- "Junkyard" is no. 1 in the Independent charts in England- Roland Howard and Lydia Lunch have a 12" single "Some Velvet Morning" out on 4AD.

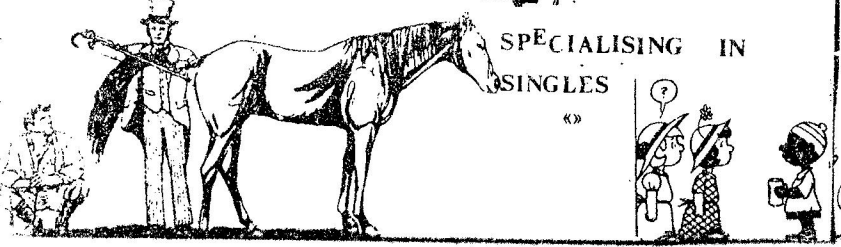
ARRY
 ic coming from the moon... but the music is not new... "Drastic" is about working over hill and cleaning & killing a baby. "I'd tell you more but there's no more room."



BUY AND SELL
 NEW AND SECONDHAND RECORDS

GREVILLE RECORDS

201 GREVILLE ST
 PRAHRAN ph. 51-3012



advertising

Records of the world unite at **EXPOSURE** RECORDS



Early next morning, Les went to bring Neddy back, and the old donkey neighed happily at sight of its *Sold Chisel LPS*
 we will play any record
Mon-Thurs 9-6 pm
Fri --- 9-9
Sat --- 9-3
 148 Cotham rd. Kew. ph: 803695

Plays With Marionettes

Boogie boogie boogie

HIGH RENAISSANCE GOTHIC INQUIRY MUSIC

A while ago I was privileged to be able to talk to David, the self-titled brains behind Plays With Marionettes. Actually that was a joke. He is in reality nothing more than a common ol' bassist.

Anyway all I really asked him about was stuff pertaining to facts. (Most ungrammatical sentence of the year) That is to say, the meaning of life only came up once, and The Gospel According to David wasn't mentioned at all. Enough blathering!

PWM have been together about twelve months. In October they gave away a cassette at gigs- the tape contained stuff that they didn't think was good enough to make people pay for it. Whereas the new single they share with People With Chairs Up Their Noses has, in the main, been shifted by giving it away at the Seaview a while ago at a performance there, and incorporating the price of the record with the admission price. They got rid of 211 singles that night, unfortunately they had no covers which hadn't come back from the printers at that time.*

Their song on the record, "Witchen Kopf", is apparently about the "true story" of a Vietnamese soldier who married a local girl who was a witch, and one day he came home to find her head floating around in a room eating their child. Which is fair enough I suppose... David doesn't believe in witchcraft himself.

They recorded "Witchen Kopf" because it was the latest song they'd written at the time, and they thought it'd make a good single.

There'll be "Lots more Marionettes releases in the near future" he assures me.

They haven't been playing a lot lately because they've been writing new songs, but they'll be playing more in the future. They're beginning to sniff at stardom- "Nobody dances but nobody leaves the room"

Their next single will probably be "Have You Seen My Girl" on Au Go Go...he claims it's Really Commercial.

Of course they'd like to be rich but there's no money in playing in a band and to be commercial you have to look commercial. As things are

* P.S. Covers are available at Missing Link if you didn't get one.

going, they're being prolific if nothing else- writing a soundtrack for a film Dave describes as a Spaghetti Western, made by John Hillcoat... and writing music for a play called "Sweaty Weather" written by the singer, Hugo, and which will be put on at

St Martins theatre later in the year... the keyboards player Robin will be the musical director, though the band will probably not perform the music live every night.

That's pretty much all I could get out of Dave, and it's not bad considering

neither of us were in any way prepared for an interview.

I think PWM are a fairly fab band, one of the best in Melbourne, and I think you should think so too. So.

POSTSCRIPT

I saw my first complete PWM gig (hate that word) the other night & it made me think of a few things:

1. Visually, Robin the keyboards player is really distracting (he wears black lacey dresses & has long hair) & makes me think of a sort of cross between Queen and The Addams Family, which frankly, though it adds to their capacity to shock, shocks in the "wrong sort of way": it's funny. Well, maybe it's supposed to be but that's part of the band's problem, it sort of just confuses.
2. The people at this performance (supporting The Fall at Mt. Erica)

Raincoats Brigade Corner!

OBSCENITY UNLIMITED!

Hello my name's Len - listen, I only brought them this thing I found in the Truth the other day - and they stuck me in the perve's section! I tried to tell them that I only buy it for the form guide

FOR MATURE GENTLEMAN by D ONE DITTENS OF THAT PERFECT TIME

Mr Watchorn said he personally did not see anything "particularly marvellous" about reindeer penises
 "I imagine a reindeer's penis would be a quite tasty morsel in the sense that it doesn't have gristle or fat so you're probably looking at a relatively choice piece of lean meat," he said.

When all I do is buy a respectable newspaper it's not fair!

were for the best part a lot of swankers and wankers I thought, I haven't really made up my mind about PWM yet but I don't think these people even considered it.

I don't want to knock the band 'cos I did enjoy them & I quite like their record, but I think there's a huge amount of distortion and bias in this trendy rock world.

Another point: words like 'shock', 'confuse', etc. are redundant in Rock journalism. i.e. 'Your band confuses me.' 'Oh great! We make you think etc.'

BOF'S CORNER!

send your favourite BORING OLD FART INTO 'DISTANT VIOLINS' 7 SCOTT ST. HAWTHORN VICTORIA 3122 AUSTRALIA!



HI KIDS! ME AGAIN - BOB THE B.O.F!
 SORRY, CAN'T HEAR WHAT YOU'RE SAYIN' - I'VE GOT THE NEW JETHRO TULL L.P. & I'M GETTIN' ON DOWN...

ANYWAY HERE'S THIS ISSUE'S B.O.F. REMEMBER "DARK HORSE"? REMEMBER "EXTRA TEXTURE"? NO EVEN I'VE FORGOTTEN 'EM!

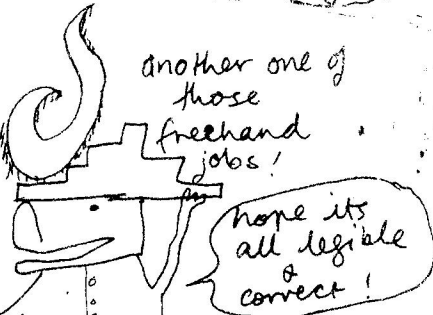


Ex-Beatle George Harrison

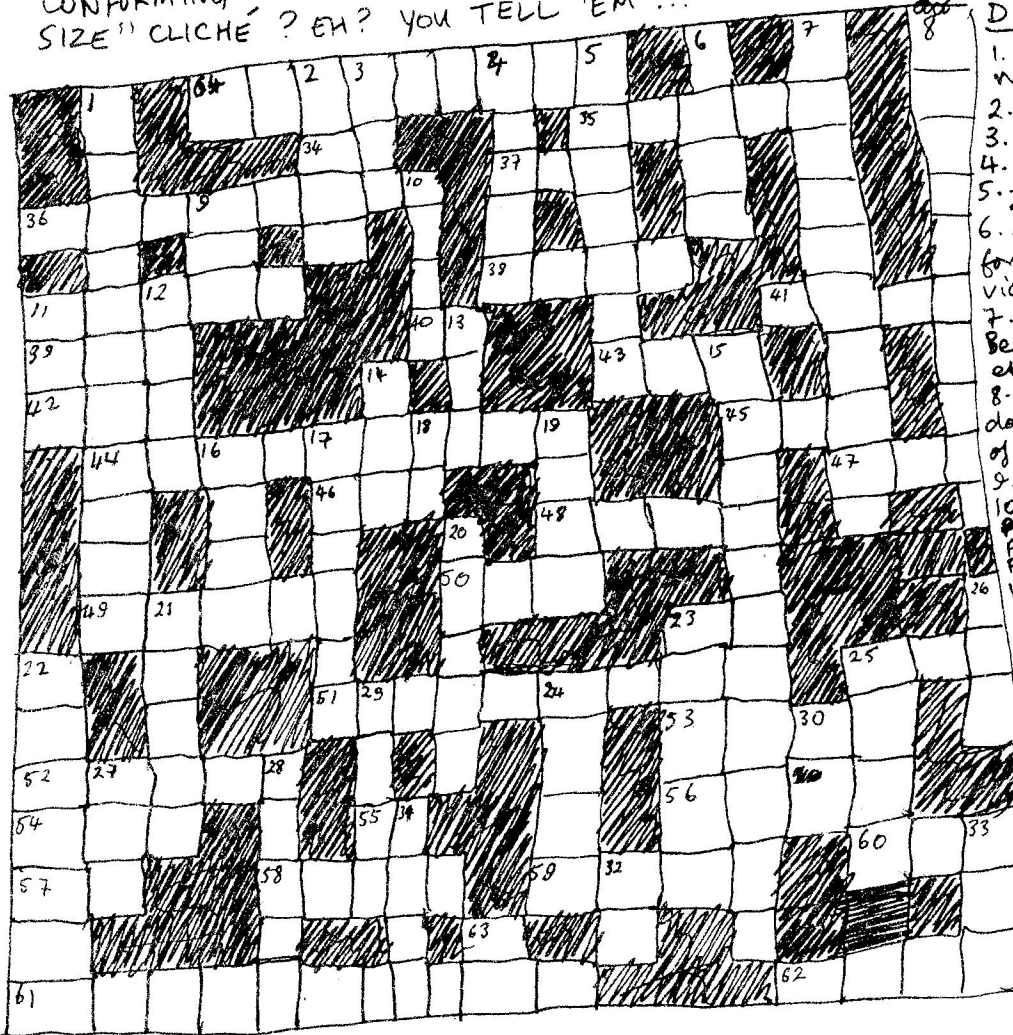
FORMER Beatle George Harrison, who has spent part of his musical fortune on land in Northern NSW, disapproves of present-day pop music. He says: "It's noisy and boring. There are no melodies and no words worth talking about." I remember people saying that 20 years ago about the Beatles' music.

HERALD 3/1/82

at last the... CROSSWORDS



YEAH, KIDS! WHO NEEDS THOSE COMPLACENT OLD "RULED" CROSSWORDS WITH ALL THE SQUARES CONFORMING TO THAT DISGUSTING "SAME SHAPE & SIZE" CLICHE' ? EH? YOU TELL 'EM !!!



DOWNWARDS

1. New Fall song... a new dance? (4,1,3,3)
2. What a spakka is (4)
3. Marco, Merrick etc. (3)
4. Duran Duran's planet (5)
5. $\frac{1}{2}$ a spizz single (7)
6. Alice Cooper went there - for criminal acts and violence on the stage... (4)
7. Boring old George Harrison Beatles b-side... sitars etc. (5,5)
8. Martyn Atkins left 13 down for this... never heard of him since (5,5)
9. You & me & the... (3)
10. Undertones' old label - ~~Pretenders' old label - Ramones' label~~ (4)
11. Tit for it (3)
12. Very long thing in the water (sorry) (4)
13. This was in the last crossword. Umm... remember 'The Cowboy song' (3)
14. Peanut Butter Co. (3)
15. Look who David Thomas has been walking out with (11)
16. Lisa (4)
17. Red. (6)
18. Type of glider (4)
19. Man who did "cat" book (in its.) (2)
20. Never be without a... (U.K. comic) (5)
21. What makes the mad moon tic? (sic) (5)
22. I don't want to waap! with conspiracy (7)
23. Rubbish elephant (5)
24. Jamie's a Red too (4) (he's cool but wet)
25. Phil Moxham's knack (4)
26. Song (3)
27. Duran Duran's town (3)
28. Drum (this might be a trap) (5)
29. "Up shot George's curly ~~hair~~ - Enid Blyton, "Five go camping" (4)
30. The initials of a strange fad (2)
31. Saving it for later can't be --- (4)
32. New models single (?) (2)
33. An old bird, prone to rolling (sic) (3)
63. An old comic strip (2)

ALONGWARDS

- 23 not full (2)
- 34 22 sideways (1 can't help it!) (2)
- 35 Undertones' Julie (wet song?) (5)
- 36 Mark E. Smith said I should buy this - "Going Through the Motions" c/w "Things in General" (8)
- 37 Real Boring Old Farts (3)
- 38 Paul K (4)
- 39 Gene, Paul, Epic - fantastic aren't they? (3)
- 40 not long, but... (2)
- 41 I come not to eat you, but for you to eat me! (4)
- 42 The... (3)
- 43 For the common good. (3)
- 44 Good Elvis song... also a recent LP (5,5)
- 45 PWCUTN on the road to (3)
- 46 Tibetan animal I think - tallis too much (3)
- 47 A kind of Polloi (3)
- 48 Descartes... Kink... (4)
- 49 Don't forget (5)
- 50 Tricked you with this last time... remember Violski?
- 51 & 11 Strange dental material - Hummers & Collectors (4,2,3,5)
- 52 Rob Wyatt song, also 1. Cutler (5)
- 53 This was in the last crossword too. The same old words keep on popping up - this one's only small though (4)
- 54 Dear (3)
- 55 Job into oi. (joke) (2)
- 56 I put on women's clothing, & hang around in (4)
- 57 Just draw a headlight in each square (2)
- 58 Road. Beatles. M'carmly bare-foot. (5)
- 59 Dew not forsake me oh my darlin'... high (4)
- 60 Baby (3)
- 61 I promised an interview with them this issue... sorry. (11)
- 62 were they ever fashionable? (4)
- 64 A big line divided for Associates (1,8)