

DISTANT

VIOLINS

60¢

?? The CURSE *the Go Between* ; !!!!



CLINT D. NICHOLS

CLINT: EXCUSE ME CLINT, ARE YOU STRANGLING THAT DOG?

DOG: NO

CLINT: IT SURE LOOKS LIKE IT

DOG: WELL! AIN'T I

CLINT: NO-ONE ACCUSES CLINT OF CRUELTY TO ANIMALS & GETS AWAY WITH IT DOES HE DOG?

DOG: NO CLINT

DOG: POIL POIL

DOG: LUM

DOG: OH SHIT!

CHARACTER: MIRIAM! WHERE ARE ALL THESE SMILIES COMING FROM?

DOG: YOU FUCKER!

CHARACTER: WHAT'S WRONG FRANK?

DOG: SMILE SMILE

RELIGIOUS QUOTA © D. Nichols 88

CHARACTER: PRAISE to the Lord, the All of Creation! O my soul praise him, for he is your health and mightily 'squeem

CHARACTER: Al-Ie-lu-ia, al-Ie-lu-

CHARACTER: Ponder anew all the Almighty can do,

CHARACTER: there is charity and the God of love abides,

DOG: Oh John!

DOG: yes?

DOG: Whoops!

DOG: What a nuisance!!

DOG: It's got me stumped!

DOG: Why do your limbs keep on coming off, roger?

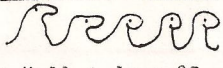
DOG: CRACK!



E D

W e s

DEATHS
Birthday Party
Corpse Grinders
Scientists * Storey Hall * June 83



AN ALTERNATIVE IMPRESSION

I must admit I've only been aware of the Boys Next Door since they became the Birthday Party, & increasingly so since the "Bad Seed" ep. I'd never seen them performing live before but had heard the stories & bootlegs from their gigs.

Due to extreme lack of finances I hadn't planned to go & see them this time around either but when I recieved an urgent, telegram-style message saying -"Nick Cave interview. Storey Hall. 7pm. Bring tape/recorder/Camera", how could I resist?

We arrived punctually at Storey Hall to discover the Birthday Party and Corpse Grinders eyeing each other suspiciously from opposite sides of the room trying to look super cool.

Tracy Pew muttered "We don't do autographs" as we approached & that's about all we got in the way of an interview. Nick said if we cared to wait 5 minutes they'd do the interview & they all promptly disappeared to hit up in the Mens. A knock on the loo door 15 minutes later revealed it was still being guarded. When they didn't return I tried the Scientists to get my name left at the door because I had no money. They explained they already had a guest list 10 names long & technically they were only the support band. I got in free anyhow by just sitting around trying to look important.

When people started arriving we played pick the RMIT student but it was too easy. What I noticed most at that stage was the different types of people. Saw some guy who must have been about 12 with the words: "Punk's Not Dead" in safety pins across the back of his shiny vinyl jacket & tins of beer in his socks. There were the usual out-dated hippies & numerous rockabilly followers of the Corpse Grinders. Then of course there were the real dogs who wore their Birthday Party t-shirts. The rest of us were in uniform- rags, leather & studs. It's really trendy in the alternative set to like the Birthday Party.

A couple of guys staggered past with mashed-in faces: someone in the carpark had chains. Barton of the Models wandered around like a lost sheep & the Curse put in an appearance. Junkies night out I call it. The cops timidly showed themselves; they were outnumbered by a million to one. This was obviously the place to be.

Corpse Grinders finally went on minus Tony the singer. When he turned up he looked really out of they played badly as per usual but I think the novelty's worn off. Naturally Arthur tuned his guitar in the middle of the set & feedback dominated.

Scientists thought they were the best band of the night & said so. I am inclined to agree. The guy doing their lighting was obviously enjoying himself playing "Christmas Trees" & "Traffic Lights".

I chose to seek refuge upstairs for the sake of the camera. I couldn't risk it down in that jungle. Still

WRITE TO: 1 SCOTT ST. HAWTHORN
3122 VICTORIA. ©1983. Second Edition
with corrections.

DEATHS DEATHS DEATHS
I straddled the balcony and as the noise took effect was tempted to throw myself into the ocean below.

The only way to appreciate the Birthday Party live is by participating. You must be one of the sweating, pulsating, screaming mass, thrust against the stage. Otherwise you percieve as I did, the absolute sarcasm, hypocrisy & contempt that is the Birthday Party. I heard someone remark they're the biggest joke in England at the moment & I think they're pretty funny here too.

Nick Cave's voice & body were one as he writhed, contorted & coaxed the audience. His features took the appearance of a delirious ape. He grimaced, groaned & thrashed across the stage. The crowd absolute-loved it. He kicked their faces & they licked his boots. Abusing himself to the utmost he lived each song until his voice packed in.

Roland Howard looked tall, aloof & dashingy gaunt. Tracy Pew- in a word- obscene. Des Hefferman; stand-in drummer from Marching Girls did his best but it didn't feel right. This is more evident perhaps by listening to the live-to-air recordings of the Storey Hall gig (& of course I didn't tape it off the radio!) Maybe it was just the mix, but I thought they sounded better on the radio than at the gig.

The next night at the Venue, some -one informs me Nick Cave is wearing a bandage on his arm & they naively assume it is a 'tennis elbow' (?) - a collapsed vein more like it.

The party lasted all weekend. "It's a Wild World"
End.

Tracey Claire

The next night at the venue.

For starters: they wouldn't let me in. The management has the right to refuse admission and I was picked out by the shithead at the door as being under 18. I think this was about the first time I'd been to see a band since I'd turned 18, no-one had ever complained before. I had to go home (St. Kilda to Hawthorn by tram) and get proof of age. Still that's not the reason I'm never likely to set foot in the venue again.

The reason is that in between the bands this fat dog turd in a blue tracksuit came on with a cretinous happy expression on his face and pranced around telling us Mi Sex would be on next week or some such shit. The audience should've lynched the bastard but he got away with it which makes it even worse.

Anyway The Moodists were fantastic & the Birthday Party were fine, fine- there's a limit to every band's capacity to shock. The audience were the biggest load of fuckwits I've ever had the displeasure to be with, & probably due to the bloody bouncers all around (doing fuck all, mind you, when if the performance had lasted 10 minutes longer I would've been cut in 2 by the audience & the stage).

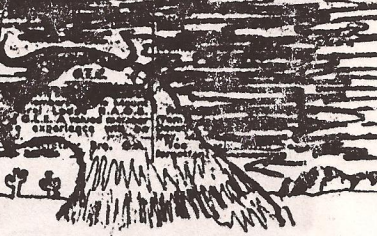
By the way, Nick Cave stepped on my hand. Thanks Nick. But before you all flock round me screaming. remember- every time we breathe in, we ingest thousands of molecules that Nick, Roland, Tracy and yes! even Des Hefferman, have all breathed out. It's a small world.



EDITORIALS

charming, isnt it-you open the mag & whatyou get- masses of print. sorry kids. I'll draw a picture down the bottom. Well. Here is DV5, and time once again to re-iterate the old cry- ARTICLE S! ARTICLES! WHEN ARE WE GOING TO GET SOME BLOODY CONTRIBUTIONS! 5 BLOODY ISSUES AND I HAVE NOT RECEIVED ONE BLOODY LETTER FROM SOMEONE I DON'T KNOW! which is not to say that I'm not very grateful for the help i do recieve however i presume that I'm not taking copies of this thing into record shops so that my parents can run around behind my back & buy it all up again to make me feel better am I making sense to you? These editorials never turn out how i want them to. The point is i want feedback & whoever you are reading this you are not giving it to me.

Point number 2 is that on sunday july the 2nd i was beaten up & robbed by some people i'd never seen before but who seem to have been so keen on my work on D.V.5 they've decided to keep it (whereas my records they took down to Spencer St. rly-y. station and chucked them in a puddle). So the original cover, 2-page comic strip & other little bits I'd written will probably never turn up. Thanks guys you've made me see the light. Are you enjoying the Lindy Morrison tape? Or are you just folding up the Rough Trade press releases & putting them into those envelopes you stole off me, affixing the \$3 worth of stamps you stole & sending them to your friends? Whatever, you're a couple of fucking bastards... anyway to my loyal readership I say: Enjoy this dv. And have a happy day.



Cont. from DV #4

PAGE THREE

The materialisation room had no windows and was completely dark. The monk guided him to a seat.

MONK: Of course there are a few formalities that have to be taken care of first; before you can speak to the creator I mean. I assume you've been baptized.?

SAGEN: Well, er, no, I don't think I have. (in a very quiet voice.)

MONK: Jesus shit. You haven't? Well I'll have to give you a temporary baptism. (the monk recited a few words and then spat on Sagen's head.) There that will do for the time being. Now what church do you belong to?

SAGEN: Mumble, mumble...

MONK: What was that? I must of misheard you, for a moment I thought you said you'd never been inside a church in your life.

SAGEN: Well, actually, I come to think of it I never have been in one.

MONK: Fucking Hell. I bet you're not even Jewish.

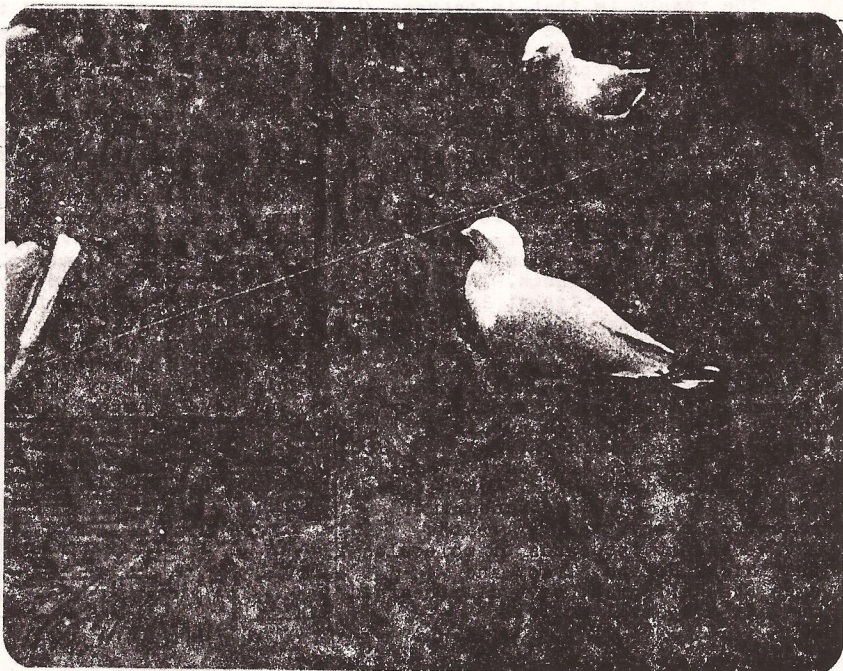
SAGEN: Well no, does it matter?

MONK: Does it matter he asks. Shit, why do I get all the hard cases? (The Monk pulls out a large sheet of paper and a pen from his robe. He hands this to Sagen.)

MONK: Well look, just sign this film and fill in this form right away. NO there. That's it. Congratulations, you are now a legal citizen of Israel; and if the creator asks you about churches just stall O.K.

(With this peice of advice the monk departed, leaving Sagen alone, nervously waiting for the great deity. Sagen was scared shitless. As always when he was nervous he started to masturbate but quickly stopped. If the creator saw him doing that he would be off to a very bad start indeed. What was that faint sound of music? Distant Violins? Was it music? Yes, it was getting louder and then, ta-ta-la-laaa. A blare of trumpets, Song of Joy, and the creator arrived with a stroke of lightning, boom of thunder and a stifled yawn. Sagen stared at God. God stared bordly back.

By Stephen Bell.



Specially
bred
page 3
seagulls.

for the reintroduction
of national service
training.



Go-Betweens 4

I've been trying to work out why my Go-Betweens interviews weren't on the whole the massive success I'd assumed they would be. I've had a few weeks to think about it and I think I have actually sorted it out- the reason is that the Go-Betweens' records say it all (truly!) I had no need to interview them at all. What could I ask Grant McLennan when as far as I'm concerned I know more about him than he'd tell me in conversation anyway? Anything more I found out would be embellishment.

Anyway: the interview with Grant was especially bad, so we'll start with that one. It was conducted in a pub to the tune of "Bad to the Bone", interruptions from Pierre, and my brain trying desperately to work out: what can I ask this man, whose work I so admire? (The problem was probably that he looks incredibly like my father)

Grant & I began with a bit of dirt on their ex-labelmates Orange Juice, then on to Postcard. One of the gimmicks that Postcard records & the music press used to promote their bands was by tagging each one as a re-incarnation of a stage of the Velvets. Where would the Go-Betweens fit into that?

Grant: "I don't know. I know the NME said Josef K were the Velvets 1967, & Orange Juice were the Velvets '69, I think if we were anything, the Go-Betweens were the Velvets at their 1st rehearsal- not quite grasping songs or instruments, but the initial draw was there."

Fast forward through about 1/2 an hour of tape. Pierre has taken the role of interviewer, either to have a dig at me or to help me I don't know. The question he asks is: "How has the singing ratio evolved, like say 70:30 from Bobby to you, to 50:50 - 'cos you used to have him singing your songs, right, Grant,

the bass player, had him singing your songs & nowadays you sing all your own songs. Was it just that you got more confident, was it more that he...

Grant: Don't answer your question before you ask it. You've asked me the question you do not answer it. Um... the reason I didn't sing earlier on is because I was coming to grips with the bass, & also I felt doubtful about my ability to sing. But after a while I realised I could do both things at the same time, also while I thought that Robert sang the songs I wrote incredibly well, there was a different interpretation on them. Just through the way he sang it... and I wanted to sing it in the way I felt it.

Put it this way. I as a songwriter, I can see, writing a song, & saying to Robert, "You sing it" because I think he could do it better. Whereas I don't think Robert could ever say that to me. ...What it comes down to is that Robert - I think - his voice has a lot more character than my voice does. I think that my voice is a very am-type sweet mel-

odic voice. I might be wrong. But I think Robert Forster has the capacity to sing a song in a variety of ways whereas when I sing it I sing it in a way which is always close to the heart. It's a very intangible thing, I can't explain it any other way, I mean I'd like to know what you think about it. Me: I suppose what it boils down to is why do you write songs in the first place, why do you feel the... Grant: I write songs because I'm in a group.

Pierre: Bullshit. Fucking bullshit. If you were sitting at home, right, & weren't in a group, you'd be banging away at a guitar, and you'd be singing just to yourself.

Grant: Nonsense. If I was sitting at home, & I wasn't in a group, I would not be writing songs.

Pierre: You'd just be playing other people's.

Grant: No. I wouldn't.

Pierre: You wouldn't ever bang away on a guitar.

Grant: Can you shut your fucking mouth? I would be writing novels, or poetry. I would not be writing songs. I would stop.

Pierre: You'd never play another guitar.

Grant: No, I wouldn't! Because the only reason I'm in this band is accident. Pierre look. The only reason I started

in this band was because Robert said... Grant you should play the guitar. I had no intention of being in a band. My intentions were to continue my academic career support myself through tutoring or something, and write. So. At the moment I am writing through melody, and lyrics. That's the way I'm doing it. If, when this band finishes and it's going to finish because I do not want to do anything after this band in the musical area, I will continue what I wanted to do. I might settle down & run a fucking filling station somewhere, I don't know.

The tape ends around here so let's rewind it, and talk about Countdown.

Grant: I wish you'd ask me some specific questions David.

Me: Sorry, I...

Grant: Cos if not turn off the tape & we'll just have a conversation.

Me: I've got some questions...

Pierre: Let me have a look please, I've got to vet these questions.

Me: I think I've done them all.

Pierre: You have. Except for hang on- you forgot about accusations of copout re Countdown.

Grant: That's there?

Pierre: Stupid question.

Grant: Stupid question (turns away)

Me: It's not my accusation. (I explain about my letter to Countdown. see D V 4)

Grant: (describes it to Pierre; then:)

No. Anyone who would think that we sort of copped out on Countdown is a complete asshole & doesn't know anything. For a start, we fit on Countdown. Well Karen came up to Robert at Inflation on Monday night & said our clip was the best she'd ever seen on Countdown.

Pierre: Your Countdown clip or your real clip ?

Grant: Our Countdown clip. It's a very good clip considering Countdown.

Pierre: Yes the thing is that you guys are sort of tasteful, like the thing is (he explains in detail the sort of clip he'd like to promote his single, which involves first of all him driving his car along and then him again, up in heaven and a burning car in the background)

Grant: They wouldn't have you mate, they wouldn't have you. 'Cos your fucking dirt and they'd know that you'd just think it was a big fucking joke and they wouldn't have you.

Pierre: You guys are too tasteful, too aware of being not stupid. You see I've got a better sense of humour...

Grant: No no you haven't got a better sense of humour but you're far more willing to be a arsehole on camera or on stage than we are.

Pierre: Yeah.

Grant: We don't take ourselves seriously - it's just that we as the Go-Betweens are aware that most people when they think of the Go-Betweens they think of tasteful, nice... scones... jam & cream, all that sort of stuff. No heroin.

Me: Someone said to me that you looked very bored by it.

Grant: Good.

Me: Was that the idea was it ?

Grant: No, we were unimpressed by it, but still enjoyed doing it. There were 5 camera crews & they were genuinely interested in portraying the song as best they could. And considering all the crap that gets on... for them to make an exception, we had 2 hours to do it when most other bands only had 5 or 10 minutes. The New 5 only had 5 minutes to do theirs.

Pierre: I just thought you were a bit of shitarse (?)... You know your eyebrows, I mean it's too earnest. Too appealing. I was really glad to see you on Countdown, I just...

Grant: But you always say that. That Robert looks so good & you always run me down. You always do that just as some sort of competition to make me...

Pierre: It's not a competition, I really like Bobby it's just that he doesn't muck me around, you do.

Grant: He doesn't muck around with me because I know you far better than he does. He's never slept in the same bed with you.

Pierre: I'm not running you down. It's just that... he's so incredibly daggy, right, he doesn't sort of... falter

Grant: And I'm semi-daggy sometimes & Pierre: & you sort of have doubts, right, I think, & I don't think he does.

The song which got the Go-Betweens onto Countdown was of course the glorious "Cattle & Cane". So just before we leave Grant & Pierre to their whacky arguments let's deal with that: When you write songs, do you write them totally for yourself ?

Grant: I write a song totally for myself to please myself & to live up to my standards of what makes a good song. If someone likes a song that I wrote well then that's ... no look, being in the band for 5 to 6 years of course I'm aware of what works & what doesn't. But no, I've always, & Robert feels the same way, we write a song to live up to our standards of what makes a song, and if

that connects somehow with people watching then that is a bonus.

Me: Does Cattle & Cane fit in with that too ?

Grant: "Cattle & cane" I wrote to please my mother. She hasn't heard it yet because I live on a cattle station, well that's where my mother & stepfather live, & they can't get 240 volts electricity there so I have to sing it over the phone to her.

It was Grant's idea to dedicate the album "to our parents".

Robert Vickers was next on the agenda and we dealt in the practicalities of the situation. He is eager to tell me that everything is going really well at the moment. "Just to reiterate" he says at the beginning of the tape (it ran out) "I joined the band because I thought it was a good idea. I obviously joined the band because I thought it was a good band... and I would enjoy playing in it & I would be of help to the band in general."

"Are you going to contribute anything musically? I ask." "Well I hope I've musically the entire time I've been in the band." Compositions, I mean. "Oh, songwriting, no, no. That's all Grant & Robert, it's always been Grant & Robert. & any sort of intrusion there would be dangerous. I'm keeping right out of that. I just write the basslines, that's my job. And that's been working out quite well lately so everything seems to be going really well." He doesn't, he says, want to upset the applecart. In Juke or Ram, I say, I read an interview where the interviewer was surprised by the way you got on so well with the other members. "It's not really very surprising if you knew us because we've always been friends, it's just surprising because people have always thought of the Go-Betweens as being insular ... sort of a little strange, well not a little strange but not communicating very well with the outside world, & being their own little society. They're not in fact, they do have friends." Personalities have not been a problem. "The only person I really didn't know was Lindy, but she's really nice, so that's worked out quite well." I got the impression at the time that the interview was rather irritating him. "That about covers it I think" he says at one stage on the tape. "You don't want me to ask you anything" I ask. "No, no, I'm quite happy- quite happy. Anything you can think of... I'm good at these questions." He fills me in on the band's future plans. "After (their European tour) we have to record an album, & hopefully we can do that in America- if that is ab-

olutely impossible, then we'll do it in England, but we're hoping that we can do it in America, we've had a lot of record company interest... we might be able to pull it off..." "What's the attraction of America ? Apart from the obvious one of having 3 albums recorded in 3 places, "Robert & Lindy have never been there, I have a lot of friends there I want to go back & see, Grant knows a few people there..."

Robert is well aware of the problems the Go-Betweens could face from the music press in Britain. "I was very pleased that the last thing that was written about us in the NME was by Don Watson. Previously everything had been by Matt Snow practically... NME was mainly one person who did a good live review & a good album review. But Don Watson is someone different, who doesn't really know us,

...out of the blue he just wrote this great review which is very encouraging. More & more writers are liking us."

Are you surprised by the "sort" of people who like the Go-Betweens? "I'm surprised in the industry- when people in the industry like the Go-Betweens. Regular people, who come when we play, I'm not really that surprised, they seem to be the sort of people I'd expect to like the Go-Betweens- & I expect a lot of people to like the Go-Betweens. Which is what's happening. But I never thought we were an industry band in any way. When people say: "This is a great chart single" that really surprises me.

Do you have any influences? "Yeah, well, I guess, 60's things, & New York new wave things, like late 70's - 60's New York, too like the Velvets, & things like the Stones, and Dylan and all the big icons - & Motown, I really like Motown. & soul, Motown & soul, like 60's soul."

Are those things reflected in the Go-Betweens?

"Yeah, I think those influences are present in the Go-Betweens. It all sort of falls together."

It was disappointing for me that the Go-Betweens stopped being a 3-piece- I love 3-piece bands. "I think it was very important to get the 2 guitars going, because everything had been developing in that direction... I don't think they could have continued as a 3-piece. Grant really wanted to play guitar, & Lindy wanted a permanent bass player... it frees Robert a lot more for playing lead, instead of just playing rhythm constantly. I've played in a 3-piece before, you really are trapped into playing the rhythm... so it really was pretty necessary for the Go-Betweens to become a 4-piece". Yep, he seems to justify his presence fairly well.

With Robert Vickers acquitted, we can move on to Robert Forster, who proves himself to be not quite so daggy as was previously stated. How are you finding Australia, Robert? "I'm looking forward to going back to England... I'm happy to be back... I don't know."

At this point I ask my only specific song question. What's 'Eight Pictures' about? "It was one of the first songs I ever wrote. It was one of the first couple of songs we ever played live. I used to make up the lyrics as we went along, & whenever we sang it live- I really like it on the album (Send Me a Lullabye)- it's not on the Australian one, it's on the English one. It's one of the best recordings on the album. I'm really happy with the way it turned out, especially the drum solo, the drum sounds really good. It's two things really, I just wanted that line about shooting someone with a camera, & coming across someone that I really liked, bursting into a room - like I just wanted to do that scenario, you burst in on someone that you like & they're with someone else. I Mean that didn't ever happen to me, (it was) written just after I'd written "Karen", and in a way it's a similar song in that it's sort of descriptive - a personal song with quite a few references to Brisbane. Just sort of driving around in a car- I knew this girl in University, & she she's sort of the girl character in it. I wasn't involved with her romantically or anything like that. It's just a sort of panorama of Brisbane & the particular time."

How much of your writing, then, is based on personal experience? "I guess the lyrics are my whole sort of personal philosophy. In a crude way it's just instalments of that. I find writing lyrics quite hard; some songs are atmosphere-like something like "On My Block"- you know the 1st line about "the main gate to the mansion is locked"- just conjures up a feel & an idea... I really like conversation & dialogue... & I like writing lyrics with things that people say. And just reactions to it."

How important, then, are the lyrics? "Very important, they've always been very important. Especially... a couple of

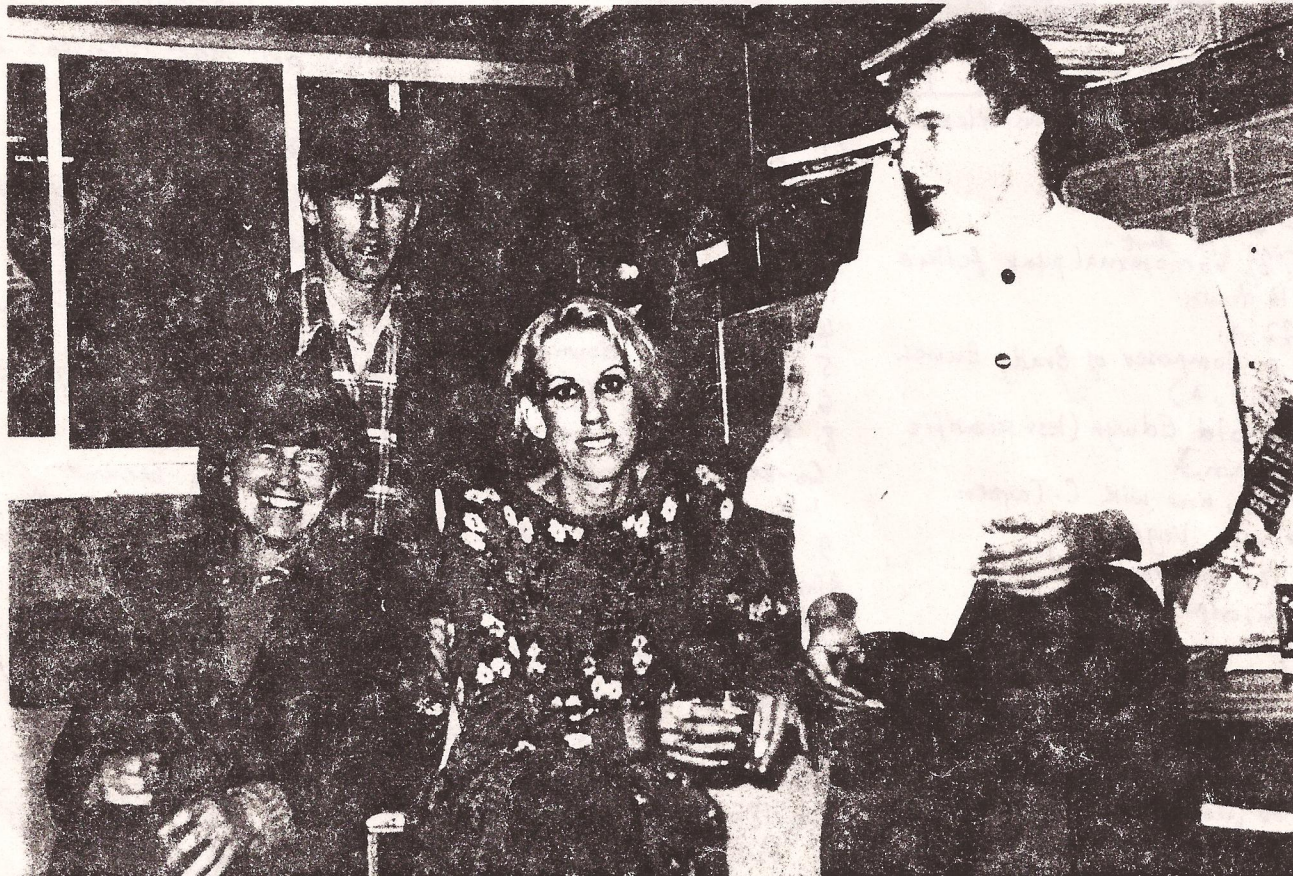
reasons, I guess, first of all the music that I like's got good lyrics. And when we started off, & we weren't particularly good on our instruments, lyrics were very important because we were so inept at our instruments, anything we sang was clearly heard- we didn't have a huge noise behind us."

Do you think you lay yourself open a bit too much to criticism? "I think that anyone who plays in a band lays themselves open for criticism. I think we hit every individual as they come up. (Did he really say this? There's a lot of background noise). If you start thinking about criticisms that are going to be coming your way in the future you just end up being really paranoid." He considers and is interested by constructive criticism, but "you can get to the stage where you hear anyone saying anything about your group- and you just get to a dead end!"

When I was talking to Grant a short while ago he said that the end of the Go Betweens would mean the end of his involvement with music. What will you do when the band ends? "I really don't know until it comes along, but I feel pretty much the same way I guess. Although when the group stops, you've still got the guitar & you still pick it up & play things that you like & you can hear song - so it'd be hard to stop... you'd probably have to do a slow sort of withdrawal - cut yourself down to 3 songs in your 6 months... 2 years after the band's broken up you're not writing any songs."

Lindy, on the other hand, plans to go onto other things. She feels she has not reached her potential as a drummer, & hopes to achieve this in a few years time. Unfortunately for us all, my interview with her was stolen a couple of weeks ago & I don't trust my memory enough to summarise what I recall.

So let's leave it at that.



JUNE '83

GO BETWEENS

TRACEY CLAIRE

THE CURSE



I've only seen The Curse once, & that was quite enough for me to realise that they're one of the most interesting bands in the country. That's not interesting in the sense of "hmmm, that's interesting (ie. interesting that it stinks of shit) but, well maybe fascinating is a better word. And, although I never actually mentioned it, I was surprised that the Ballroom crowd seemed so taken with them, especially as they feature 2 ex-Models (isn't that a sort of a hindrance in hip society? Maybe not) Anyway having convinced you of their worthiness (ha ha) let us launch into this interesting interview. I probably could assign the voices here names but why bother - take it as the interchanging views that are the Curse, though for the record it's John who does most of the talking.

Why are you a band?

*We can't do anything else- we're inept. *I've never had a job ever.

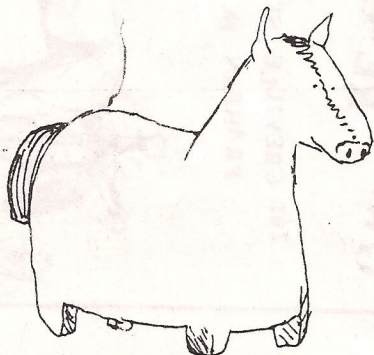
How did you start?

*(John): Me & Nick (Needles, as opposed to the Nick who now plays with them)-I was in a band called The Chemicals. Nick & Adrian were in a band called Crashing Planes. When I was in the Chemicals we auditioned & got Graham. Crashing Planes broke up & me & Graham left the Chemicals, & we started The Curse one day, & decided we were on to a good thing, then all of a sudden Nick decided that the grass was greener & "let's go to Sydney" sort of thing. That was the first time. & he took Adrian up there & me & Graham joined Models & then when we got kicked out of Models we started the band up again. Sort of went round to Adrian's place one day & coned him into it.

*Didn't have to do much

*Yes we did, you weren't gonna!

*We tried Nick out. The other Nick had always been saying "Oh, I can't play bass it fucks up my singing", but we only really wanted 4. Then about 4 months after that we got Nick again, because Nick said "well I don't want to do it", he just went over our heads & said "right I've arranged for Nick to come



along" & we were all against it, we could see it was better to go on as we were & try to make that work, rather than having to start again. That's what you've got to do- you can't suddenly think "Oh, oh, this isn't working, what am I going to do", you've got to always believe that it is working or will work. Like if you've got all these different combination locks in front of you, & you want to open one of them, you don't try one & then move on to another one, if you stick at the same one sooner or later you'll get it...

But we were together about 2 1/2 years ago, & we did 2 gigs at the office hotel. It's always been an idea in the back of our minds, that we've always known is what we should be doing. Which is good because when you actually get down to it you think well, I've tried something else...

*Now we're starting to look seriously at recording, things like that. Yeah- what about your thing on the Melbourne Sampler thing?

*"10 Nights of Broomsticks" -that's terrible.

*We just gave him a tape & we picked it. He wanted something & that's what he got. That's all that's ever been released.

*It's really frustrating 'cos you know it's going to work. You know what you have to do, & you know exactly how it's going to affect people & stuff, it's sort of trivial things that get in the way. Once we'd just finished rehearsing & we were about to start playing, & Nick decided it was time to kill himself &

slash his wrists & cut all the tendons & stuff. & when he was fixed we just about played then, Graham fell down the stairs at the South Yarra club & broke his arm. He played one handed at a gig, then we decided that wouldn't work. So we got this other girl called Cathy Green from Koff Koff.

*There's a lot of changes, too, made to the music, before it was pretty dark & despairing. Nick was a pretty depressed type of guy. *He's cheered up a bit now. *He was an absolutely brilliant songwriter, like he wrote the best songs ever but to do that you have to really become totally involved & you have to let that affect you in a really big way. & he couldn't really see the wood for the trees as far as what we were doing was concerned.

*We want to record pretty soon, we've got people interested. *People who are in charge of & handle recording studios & who decide who records are really paranoid- will the band fuck it up or will the band be successful for them? *They want you to have been around for a certain period of time. Then they get confident that you're not going to take



10 years to do one vocal line or something.

*Neither me nor Graham count the Models as having any bearing on what we're doing now. It's like a dream that you can't really remember properly. And it means nothing.

*Good to get paid, but...

*We don't like prissy music at all.

*To feel "doom-laden" is just one particular emotion. And all our emotions go in that general direction. You have to be more general if you want to describe us like that. "Doom-laden" is a specific type of thing. There's a lot of humour, sort of sarcasm, floating through it. *All the songs are pretty much "smash & destroy" *Lead pipe in the back of the head stuff. *I think we're pretty volatile. *The real trend these days is to present the

same old thing in a different way, in a way that it's never been presented before. People still sing about love affairs, & about girls... & people have always sung about that & probably always will, but it's in the way that it's presented. *The way Nick used to write about love

affairs. *If you get something ~~xx~~ really nice & attack it with an axe, you get the contrast between happiness and sadness... nice things & really nasty things with blood & guts & stuff. *Like we wrote a song called "Broken Dolphin", it's a really fucking great song- *Those songs aren't finished 'til they sort of

have this extra little edge that makes them click * And so we played it for a week and decided it wasn't right. So what we said was, we're going to butcher it, & we butchered it. *Really kicks along now. *It would've been a number one pop song. *We put our edge into it more. *If you were to listen to us, & near one song, say one of the funkier ones, a lot of people just get out a stamp and go (pow) Curse-funk outfit. *Someone once called us lollipop voodoo.

The band is stronger than just 1 person, as a collective thing it has to be otherwise... you might as well have session musicians. Now there's less domineering. *It really works well. *A lot of people have reconciled ideas when you mention the word "band". *We're just amusing ourselves basically. No we're doing more than that, Graham. *Trying to make a living out of it *It's expression, we can only write a certain sort of song, we can't write exactly what we want. There's always a difference between what you feel would work best- & what you think you should do at that particular time. If you're sitting at home in your room with your guitar & you're writing a song you've got to predict it at the crystal ballroom. You can't write according to what sounds good in your bedroom. But what works better now- we can do that better now. You work out a formula, & you can apply it to all your songs.

More on the Curse next issue

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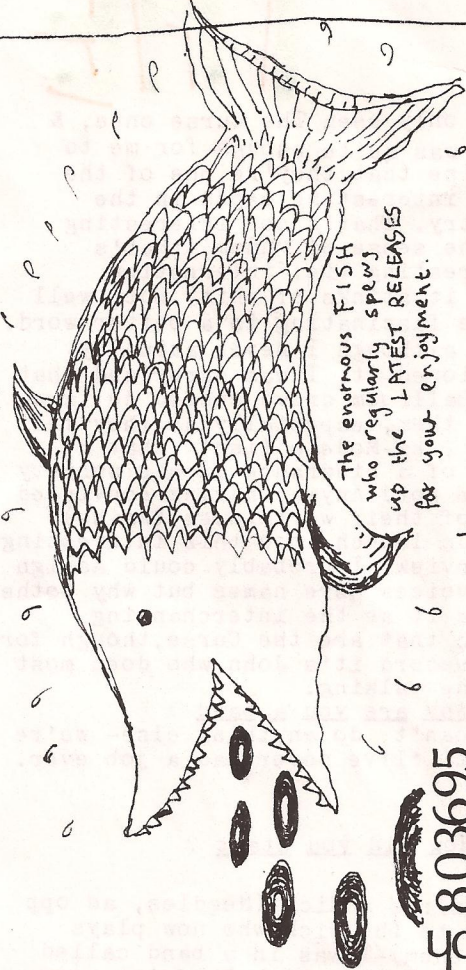
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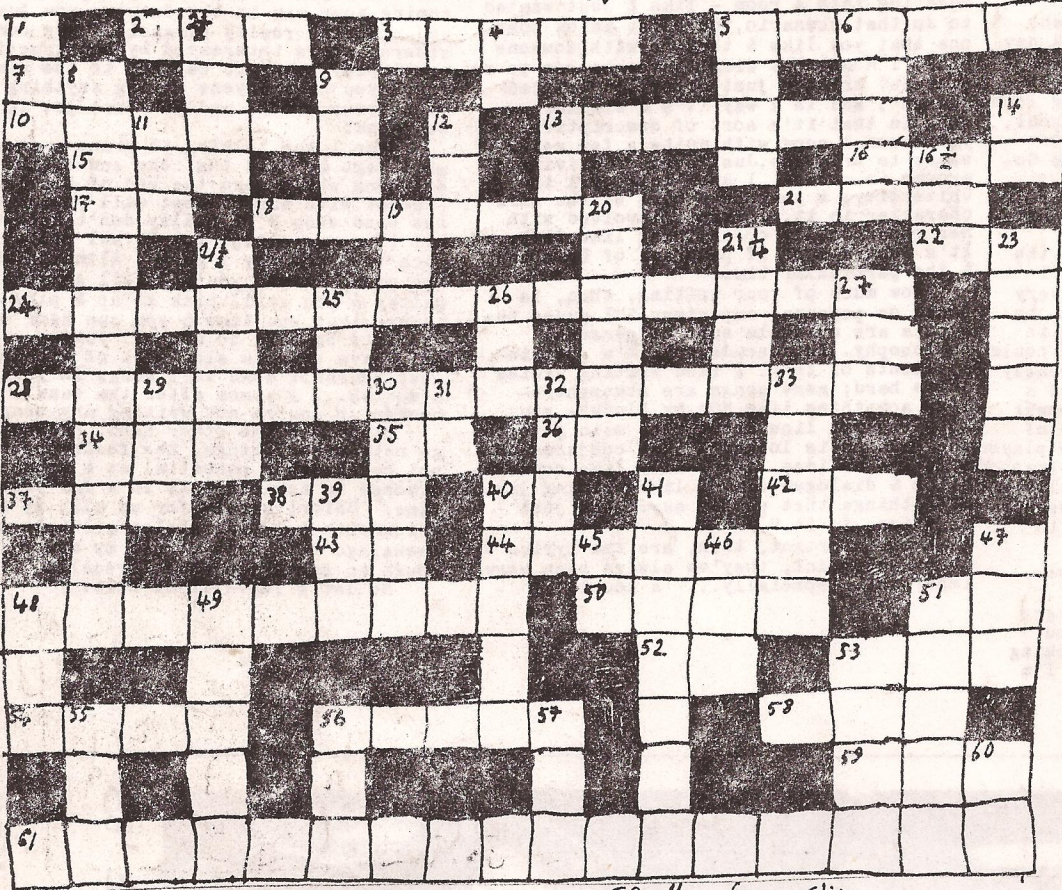
* also it was $\frac{1}{2}$ done in
the doctor's waiting room.

ACROSS

2. Iva's house / $2\frac{1}{2}$ Numan songs.
3 ~~8~~ ~~29~~ down Melb instrumentalists
5. Ya Ya Choral's work
7. Models 7"

53 + 39d + 61a. New Fall single.

- 52 ...and behold.
54 'Most popular band since
the Beatles'
56 see 48 a.
58 Limahl slime.



10. Left before the above was released
to be a cowboy

13. From a whisper to a...

15. (not was)
Boring old font.

17. Inits. of homosexual punk folkie's

18. See 13 down

21 see 22 a.

22 & 21 a. Composer of Brady Bunch
theme: (2, 3)

24. What told Edwyn (less scientific
than 8 down)

28. Ex-TG, now with C. Carter

34 Viva — Vegas

35 -- it. Record label.

36 Manuscript (abbrev.)

37 Song

38 Rod Hull's partner.

40 Peter Frampton's initials backwards.

42 NY 3-piece

43 Pacino

44 Raags to (not stitches) ↘

48 + 56 a. Birthday Party gloom tune

50 recorded 'My Face is on Fire'

51 Silly hat (inits.) Look, I'm
s'ch of thinking up clues for 2-letter
words!

59 Up from slits

61 see 53 a.

down

1. Same as 16 a.

4. M.E. Smith's into...

5. Billy, a 1 down or 16 across.

6 — baby — (J.C. Clarke)

8. Much gravity in new
Go-betweens song, or, what
told Grant.

9. 1st name of famed
African musician - I can't
spell his second one.

11. Anti-bigotry music
association (inits)

12. T. Gristlesque group with
Aust. connections (inits?)

13 & 18 a. — Moodists song

14 Film by producer of

'Britannia Hospital'

16 $\frac{1}{2}$ D & M Daxy's song. Rhymes
with "froude".

19. Consumer Price Index.

20 Cummings, Armiger etc

21 $\frac{1}{4}$ what I claim to be
doing to this magazine, or
'hide' backwards or —
shite! The bloody word is
'edit', just write it in.

23 & 30 across — Melb instrum
entalists.

25 'Change', 'Mad World' etc.
(inits)

26 Boyd Rice

27 Big, Crap record co.

29. Stamped addressed envelope

30 Grown up

31 — nonsense

32. A band whom I cannot
describe to you in anyway as I
know nothing about them. That
not a clue, it's true.
Rhymes with 'Limpy'.

33. Costello LP

39 see 33 a.

40 James, signmund.

41 Pel Mel — connected
group 45 — first 2 inits. of 23

46 Pull ole shite.

47 half Matt Johnson's ba

48 T.G. lp.

49 Tear up the —

51 A distant Tracey Thorne

53 Want 5 'n' all Cream
instrumental.

55 -- humbug.

56 'Story of the blues' group.

57. Same as 29 d.

60 before they became
Orchestral Manoeuvres they
were something much smaller.

