

Today's Installment: "Axolotl Pudding"

only
cents
for god's
sake!

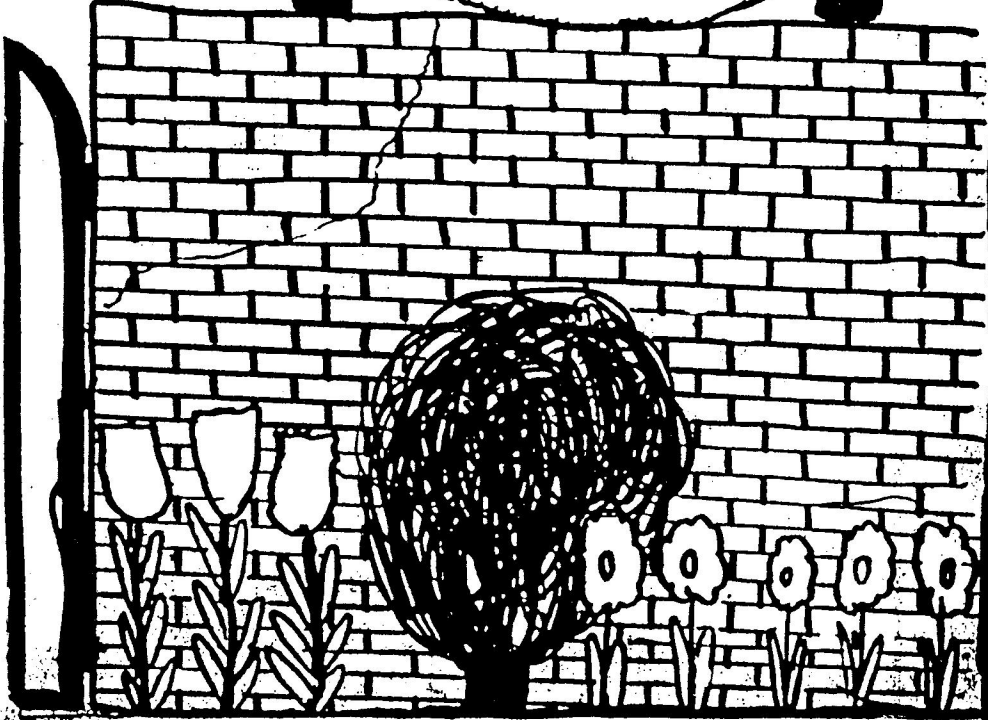
DISTANT VIOLINS

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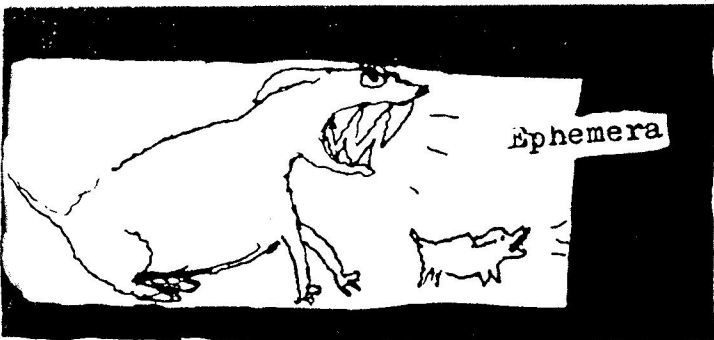


BRING PHILLIP

FRONTIER SCOUTS



MOODISTS



manage to survive are generally well accepted around the country (or maybe it's because MOLLY's a Melbourneite).

The Models, The Sports, AC DC, Men At Work, Jo Jo Zep, Hunter's, Birthday Party, ad infinium (that's a good phrase when you run out of names). But Melbourne bands do constitute a large slice of the Oz music industry. As do Sydney bands. It's the difference in philosophies that makes the contrast- the first seems to be Nihilistic, the latter, existential. And if you want to query that, speak to my dictionary.

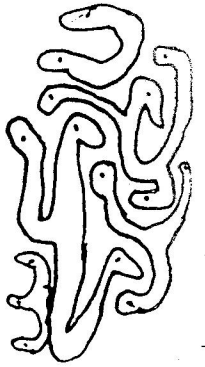
There is almost a feeling of 'cultural renaissance here, the posters line the streets, Art colleges are brimming, the whispers are full of 'integrity' & 'Davila' and 'perspective' and, and... Sydney! (we have to be honest about these things.) The very air seems to quiver with the phrase 'Fuck Dance, let's Art'.

Gabler Mustermann.

Shortly after penning the above piece, Gabler M was hideously run over by a ravenous Greyhound Bus & dragged screaming back to Sydney after spending but a short year in Melbourne. As soon as the broken wrist & Severed Head are recovered, Gabler will send us his impressions of the current Sydney scene. Bet you can hardly wait...

Hunters & Collectors / Corpse Grinders / Plays With Marimbas / The Curse
MELB. UNI.

Where does one start at telling the tale about the recent Melbourne Uni night- at the beginning from where I walked through the door or at the end? We shall start at the end where I shall go backwards & get straight to the point- Hunters & Collectors were a bloody disappointment! It seems as though they had reached their peak just before they departed for Germany. Their attitude seemed really casual. A few of the band came onto the stage to fix their instruments, & from there they start -ed playing- they made no big entrance. They sounded very Hunters & Collectoreish, very distinctive with each tune at the same level- no uppers or downers. I found them very boring- a majority of the audience looked very bored too! There wasn't much of an atmosphere as I had expected, &



At last the truth can be told! Melbourne & Sydney are different. I mean, one has a Harbour Bridge & strikes, the other, Westgate & rain. And if you think these differences are superficial, read on dear Reader, read on.

When the Harbour bridge, the ceremony was disrupted by a crazed general on a horse. The Westgate's claim to fame was it's collapse & way through construction. How morbid we grow here in the Grey city.

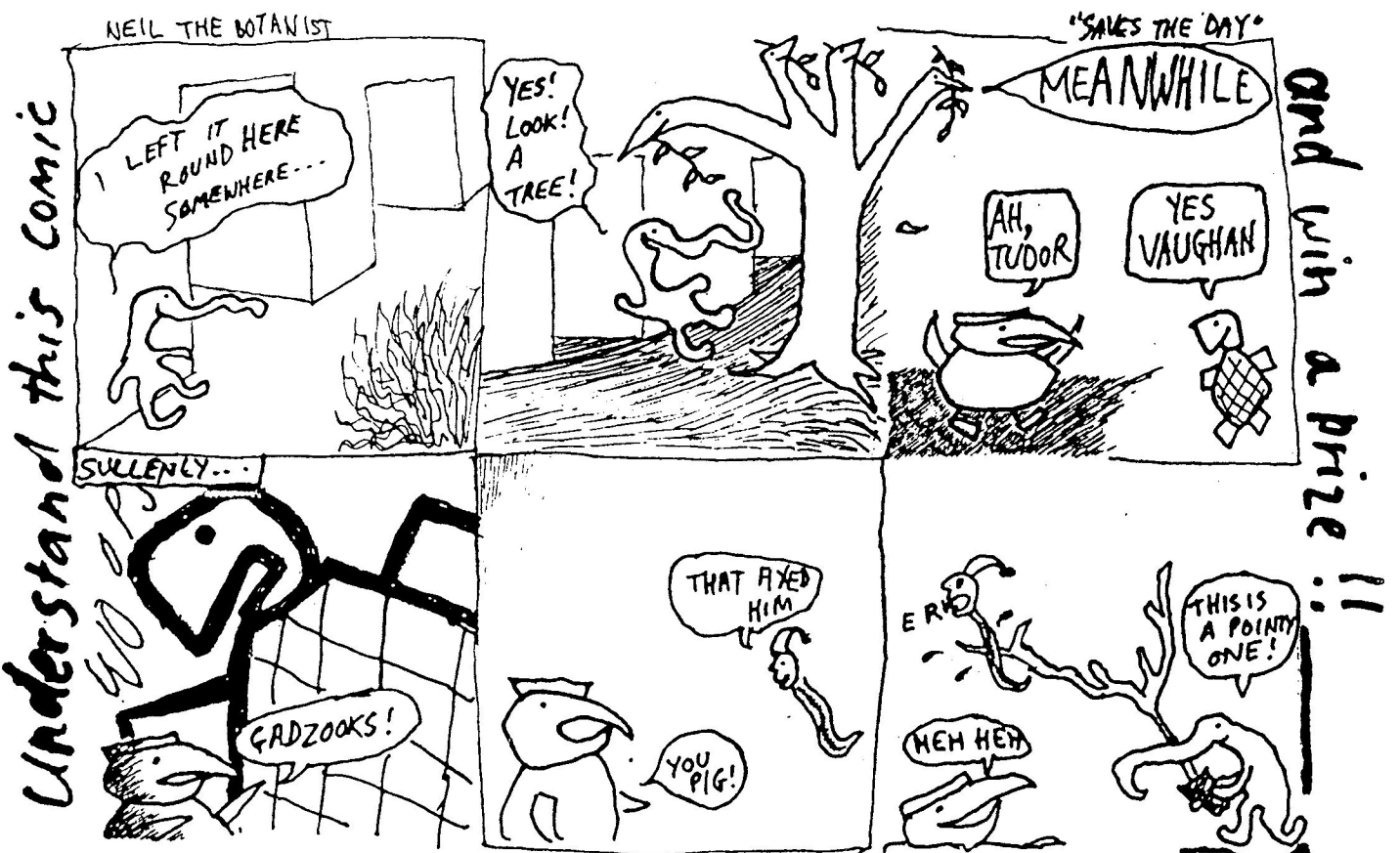
But this is a rock magazine, not National Engineer, you might say- and you just might be right. Now I don't want to brag, but I've been around. Yes it's true, I've lived in both cities, forsaking my native beginnings to live in the Garden City. And yes, once again, it is true- there's nothing on earth like a Melbourne winter. So why do I persevere? Well, it does have its compensations.

One is the lower rents, with so many natives leaving the south for Sydney & beyond, Real Estate agents are dying to let huge mansions for a pittance. It's just that I haven't found out where their office is.

And the other good point is the wealth of talent around. Bands, boys, bands. True, the 'scene' isn't as vocal or upfront as Sydney, preferring artistic arrogance to the 'big sell'. And, it's INCESTUOUS- when you ask the stunning lady at your elbow whether or nay she likes the band, she first has to make up her mind if you mean their Personalities or their Music. What, you mean you don't KNOW them?

But there is a wealth of new bands around, New Idea takes on another meaning down here. Much has been said, in the Press & in the local pub, about the 'stand-off-ish-ness' (what a word!) of Melb. audiences. The attitude of 'Well, impress me-or Go Home!'. Perhaps that's why the Melbourne bands that do

NEIL THE BOTANIST



D d I N a i s v c 8 h 3 i o

the lead singer seemed to have ruined the whole H&C image by wearing a pink Daddy Cool t-shirt. And they didn't even play for a decent amount of time, 2 came back for an encore & said something to the effect of 'sorry we thought we played long -er than that!'

Enough on H&C, I shall now move backwards on what little I saw of the Corps Grinders, in between rushing back upstairs so as not to miss the beginning of Hunters - The Corpses were magnificent-looking cooler than cool would allow. The lead singer whose head nearly drowned in his BIG BLACK cowboy hat, seemed a bit up in the air & the microphone always managed to get in the way of his walk-type dancing. They looked as though they were getting tougher-(scary).

Next in line down, who should have been put up a bit were Plays With Marionettes, who played to a beautiful audience that seemed to have grown 6 inches purposefully so that I could not see. Plays with Marionettes were really impressive, their music was strong & it was obvious. The effort I put into rushing from the end of The Curse to Plays With Marionettes proved to be worthwhile.

The Curse, who seemed a bit Model-ish & Fixx-ish tried to impress the audience. They would have rated a pass, the audience I think were impressed. The lead singer kept on alternating from playing keyboards to dancing on the stage to with the audience, to sitting on the speakers while singing. Was that because he was nervous? He talked too much anyway & revealed he was an alcoholic by complaining about the prog restriction.

Ondine.

The Sun, Wednesday, August 10, 1983

"Peter said he had written his letter to assure readers of The Sun that most Pentridge prisoners were 'keeping level heads and hanging in there'."

Crazy weather/kids in the Kitchen - Central Club

After finding myself the only relaxing spot left in the entire room against the corner of a wall, I was only to find myself jabbed with chairs, have my toes crushed & be bumped into like a punching bag by god knows how many people, & a silly teeny bopper standing on a chair next to me, would continuously lean over to peer out the doorway- only to bump me (purposefully)

on the head each time! So I finally decided to move somewhere after "Crazy Weather" finished- the lead singer reminding me so much of Michael Hutchence. I made my way to a little less crowded spot in the audience which I now cherished & tried to protect. But alas, once again I was to be pushed & bumped aside by a bunch of manner-less shithheads. "Kids in the Kitchen" came on, who I barely managed to get a glimpse of. They flirted with the audience & showed us they could dance. The mixing was atrocious. Having thought I'd found a place deprived of pushy people, I was only to spend the evening with my nose in someone's head who was also standing on my toes. Are my feet & nose getting bigger? Is the bar waitress deaf? What a fucked up night at the Central Club.

EDITORIAL. Ondine.

I don't really have a lot to say in this editorial, except that this D.V. is pretty much all the result of a trip I made to Sydney in July, which was successful enough to make me resent Melbourne somewhat on my return. I shall go back to Sydney sometime later this year (if I'm lucky) or next year (if I'm not). Thanks very much to the shops in Sydney who have agreed to stock this magazine, I'll have Gordon & Gotch on the run yet. I can't write any more because I'm a bit unwell, and the typewriter's giving me a headache. Just remember: buy every independently-produced magazine you can, no matter how shithouse, because you'll be keeping free speech alive.

David Nichols.

Acknowledgements: Thank-you very much to everyone who assisted me. There have been many (some unwitting).

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THE title of the World's Nastiest Band, once held by the Rolling Stones, could well be seized by a revolting, stillish punk rock group called The Sex Pistols.

3



THE FRONTIER SCOUTS

Daddy blows his
Top + Out of your
Shell

I'd never heard of the Frontier Scouts before & I must admit they rather surprised me by appearing inbetween Upside Down House & The Go-Betweens at that group's last Australian performance - appearing at Sydney's flash Stranded.

The Frontier Scouts played a subdued, reflective set, $\frac{1}{2}$ without drums & $\frac{1}{2}$ with Lindy Morrison as guest scout. The pretentious audience seemed to like them a lot, partly I suppose because a lot of them were under the impression that they were watching the Go-Betweens.

This was not just because of Lindy's presence, however. The group will admit to sounding a bit "too much" like The B-B's... and a few other ex-Postcard bands, perhaps.

Andrew Wilson, the Scouts' guitarist and vocalist, has a little postcard picture of Aztec Camera in his back room, & the Orange Juice "Felicity" flexi in his front room. But perhaps this is oversimplification. He had a Fall poster on the floor too...

"I realise at the moment I've been heavily influenced by the Go-Betweens, & I think probably the 1st album means more to me than the 2nd album" he says, "because the 2nd album is a very personal statement... I'd like to get away from sounding like the Go-Betweens or whatever & take it the next step, to having our own sound & that's what I'd like to do before we ever played in Melbourne..." Playing in Melbourne seems to be as far ahead as Andrew dares to look. In fact he is considering moving there: "There's too many horrible bands in Sydney. I don't know what Melbourne's like. I guess the Australian rock industry is based in Sydney. There's a whole string of suburban pubs - they've got agencies, you don't get to play with them unless you're booked into an agency." Then again - "We might break up before we get to Melbourne. I've got a part time job in a

cinema, the only thing I want to do is get the band sounding good & just from seeing the Go-Betweens go from a sort of joke, really, to doing well in England. & knowing Robert's ability on guitar, which wasn't very good when they started, I've seen that & I've had a 1st hand view of what to do. So if I hadn't seen that I probably wouldn't have had the confidence - but I'd like to think that the band could go to England & play in Melbourne & stuff like that.

(refer to the G-B's page for Andrew's initial Go-Betweens experience in his native Brisbane).

On to the band's origins. Andrew failed to mention his old band, Four Gods, who had a single on the Able Label which I found going very cheap in a nearby record shop a couple of days later... I don't even know how long he'd been living in Sydney. Still, he did give me a potted history of the Frontier Scouts (not that there was a lot to pot) "We've been going for 4 months. Brad hasn't played in a band before & our drummer who didn't play on Sunday night, he played in Out of Nowhere which was Peter Walsh's band after The Apartments- and he joined The Riptides, just for the money really I think. & when they broke up, Brad & I were playing with a 15-year-old drummer, and he was quite good but he didn't really have any idea of what sort of drumming sound we wanted. And- we had a play with Hutch one day... and we got up the nerve to ask him to join us- & he decided that he'd play with us but



The F-scouts

Andrew Wilson guitar voice
 Brad Allen-Waters bass
 Graham Hutchinson drums



he hasn't really committed himself that much... we're thinking of getting another member, we're vaguely thinking of a sound where there's 2 lead guitars, a lot more raucous than you heard on Sunday night," (Hutch was temporarily recalled by the 2-week Riptides re-formation, & thus unable to play with them that Sunday) "We had to play 5 songs 'acoustically' and another 5 with Lindy drumming- & those 5 songs we had 2 rehearsals with her- she just played by feel.

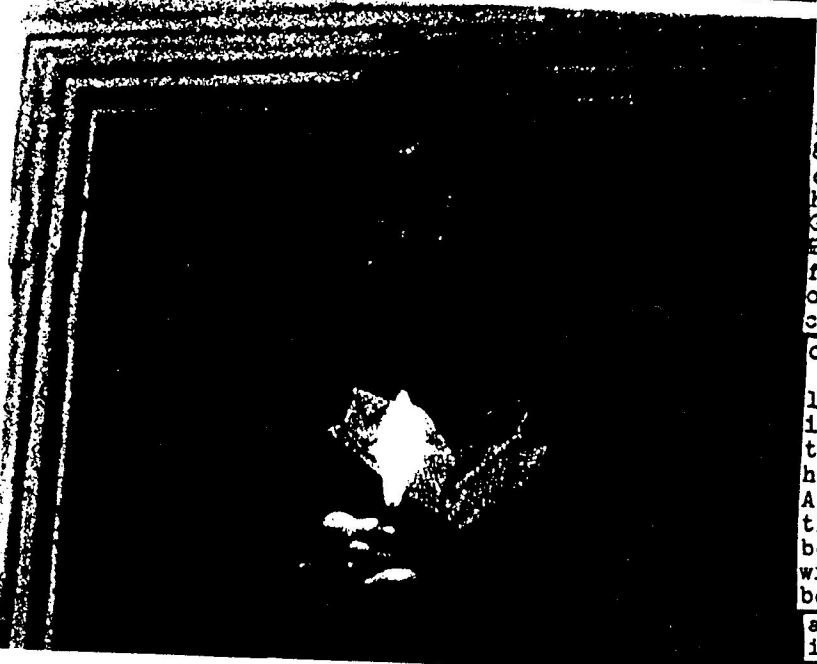
"What I'd like to do is take the songs -there's one song we play which is just a note riff, I'd like to have a lot more songs which are just note riffs, very repetitive, maybe get a raucous guitar player, because I'm the antithesis of that sort of thing, someone who would have a totally different approach to me in that way, & maybe get an original sound. I don't think we're a good band yet, I'd like us to get a lot better than we are."

"There's probably about 2 or 3 songs of ours that I really like. Brad & I are going to work out some new material over the next 2 or 3 weeks, so we're hopefully going to have a new batch of songs. I think the sort of sound I'd

like the band to have is a cross between the Fire Engines & Vic Godard's first album. I don't know if they can be blended. But I like the feel of the Fire Engines' 1st 3 singles. Hutch, he wouldn't be able to play full-on sonic attack like the guy from the Fire Engines..." (This, by the way, is what us rock journos call "thinking out loud") "...and I like the arrangement of Vic Godard's songs on that 1st album- it would be good if we could somehow combine those 2."

I'd tend to agree, in fact both incarnations of the Frontier Scouts (present & future) are very interesting. The current one you will soon be able to hear when they release a single on Au Go-Go in the near future- "Daddy Blows His Top" comes complete with an excellent film clip which Andrew hopes to have shown on Rock Around the World, & would, of course, boost that dreadful program's overall quality about 400%.

As for that raucous guitar-"I really like the way Steve Miller plays guitar, it'd be good if we had someone like that- there's no sort of specific notes he plays but there's a nice sort of ring. A nice rhythm, without playing chords. I think Steve's close to that- somewhere between the Fire Engines & Vic Godard- with a bit more rockabilly thrown in. It'd be good if Steve could join the band" he adds, with a wistful faraway expression in his eyes.



JUST A BIT MORE ON THE

Go Betweens

FOR HERO-WORSHIP PURPOSES ONLY.

"The 1st time I saw the Go-Betweens was June 1978 I think, they played at an art school dance thing with The Numbers, & I was going to University at the time. I knew the Numbers because about 3 of them were in my college & I wanted to go along & see what their band was like. & I had heard "Lee Remick", so I wanted to see the Go-Betweens. & that night they had 2 girl go-go dancers- one of them was Lisa Walker who's in our (The Frontier Scouts!) video, the lead character. She was very drunk, & she dropped the bottle of gin & she was dancing in glass. What songs did they do that night? I think they did 8 Pictures, & they'd done a whole lot of cover songs by then. They were pretty shambolic, but they were the wierdest thing Brisbane produced at the time."

*Who was drumming?

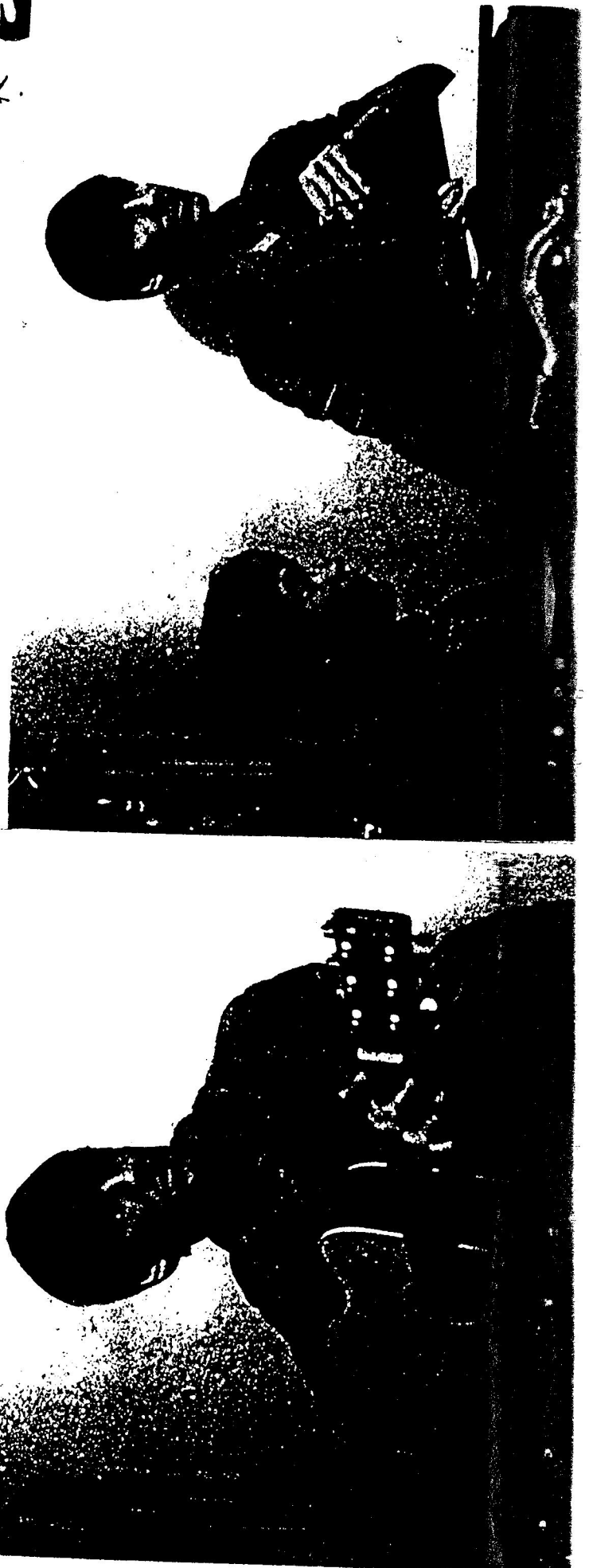
"I think it was Tim Mustapha (?) their Turkish cabaret drummer. Have you seen the photo? I think there's a photo of them at that stage. That's Tim there in the board-shorts."



Peter Walsh would always stand over in the corner & play lead guitar that didn't really relate to what they were playing. And so it didn't really work out."

A. Wilson

The new Go-Betweens single will comprise the only 2 new songs they played while they were out here - 'Newton Told Me' + 'Man O' sand to Girl O' sea.' 'Man O' sand' looks like being the a-side. Fortunately, as 'Newton', while being wonderful, keeps on reminding me of 'People know.'



The Moodists

One of the things that has particularly disgusted me about the Melbourne trendy elitism etc. is the way that most people here failed to take the Moodists into their hearts. I suppose that there is no reason really why this should surprise me, it does seem to be the way of the world that the best groups (or writers, or filmmakers...) suffer the disinterest of the public until it becomes too glaringly obvious that they have influenced about 15 other more popular & inferior performers- and, if they're lucky, the originals get some credit.

The Moodists have made some big mistakes. They don't dress up in black shrouds and unfortunately don't scream and say fuck every second word; or even look at you with a penetrating gaze and so on! Boy, was I disoriented!

Still, they're certainly not without their enigma & ever since I interviewed them for DVI I must admit to being somewhat intrigued. A lot of this interview was concerned with me trying to find out what motivated the Moodists- what made them want to continue being the Moodists. The answers lie within this voyage round Chris, Steve, Dave, Clare (who doesn't say much in interviews because the others say it all) and Mick (who was there but had hepatitis & only said about 3 words). It was conducted in Andrew Wilson's back room, a popular place for stars & hangers-on.



Chris Walsh

At the time of the interview, the Moodists were less than 2 weeks away from departing for England. They were expecting nothing but hoping to record an ep. almost immediately after arriving. "Hopefully we'll have a new record out before we start playing."

One of the things that irritated them about "Engine Shudder", their last release, was that it took so long for it to be released that by the time it did come out, they were "well & truly tired of it."

Why do the Moodists make records?

"To give to our mums"

"Cos they're good"

"Sort of documenting what we're doing"

Chris: "Obviously, people want records...we've got songs that we think are worth putting out."

Back to the forthcoming ep.

"The next record should be a more fully realised project. Because we'll have a different country, a different studio- a completely different environment to work in. Also the songs will be better, the band's a little bit better, we've played a bit longer, with the extra member adding to it..."

Why are the Moodists in a band?

"Do you have to have a reason?"

"We obviously think we've got something -which we think is good, legitimate, whatever."

"Do you think it's some sort of an ego gratification, being in a band & putting out records?"

I deny, truthfully, that I ever thought of the Moodists doing this.

"Well quite frankly," says Chris, "I've never really thought about it. As far as I'm concerned it's as natural as breathing."

Me: Well, I interviewed you a year ago, and I've never really understood what it is that keeps the Moodists going.

Chris again: "Well obviously to go to the lengths we have, with no management & just a total belief in what we're doing, we must think we're doing something right- the response to the last record has almost proved us right."

"Surely you must've listened to records & thought: if that was me, if I had a chance to do that again, I'd do it a lot differently- that has a lot to do with it. Going & seeing bands, listening to bands...just shit, absolute shit... 'If I made a record, I'd do it a lot differently.'"

Reacting against it...

"Yeah, reacting against everything you hear & see, too."

What do you say to people who claim that all your songs sound the same?

Dave: "I think it's just a nice way of saying you don't like the band's music." (quite a charming way I think)

Chris: "Someone said that we play all our songs in the same key."

Dave: "They said that about The Ramones."

Steve: "Some time ago there was a group & there was a bass player in this group who used to talk to his other band members &

Moodists cont.

try & get them to play songs in different keys. And I could never understand what he was talking about."

Clare: "Every band's got like, my drums sound like my drums..."

Chris: "Every band sounds 'the same', if you like the sound you like the band." Do you argue a lot?

Steve: "I can remember 2 arguments. One was practising at the Seaview one night, & Dave told me, 'What do you want to fucking do, go home & come back in 2 hours. And the other one was the cover of Engine Shudder."

"I wasn't arguing, I just wasn't talking."

Dave: "I don't think there's any real fisticuffs, but I think there's a certain tension between the band."

Chris: "The songs themselves are the only point where any tension would arise, basically because the group's not someone writing & saying, 'Here's the new song' - & here's your part, & here's your part..."

Dave: "As a band I think we all mind our own business, right from the way we write songs to onstage. I sing. Steve plays his guitar. Mick plays his."

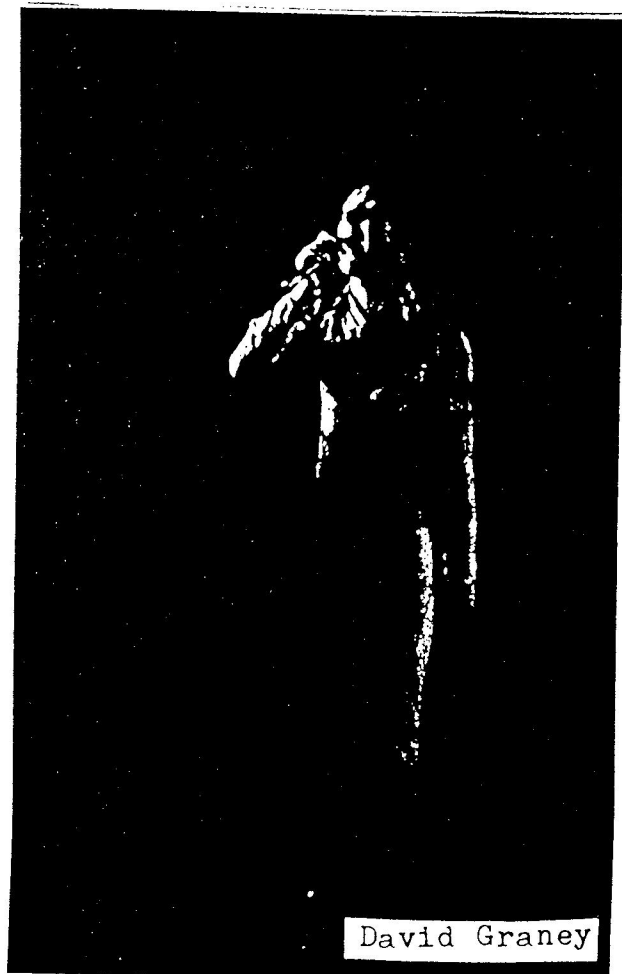
Do you care what people think of you?

Steve: "Of course."

Chris: "We're not this blase, non-committal, humorless, bored band..."

What would you do if people...

Chris: "Turned against us? That's what it's been like most of the time anyway."



David Graney

Dave: "We get treated like hillbillies. We started out the same time as Hunters & Collectors, they coincided with all these crappy magazines coming out of Melbourne, sophisticated-type rock magazines, right from the start they had all this coverage & criticism & people taking the time to examine them. & they had a theatre to act in. & we were playing in 1/4 way houses for Pentridge, & all these ex-cons were coming up to us & saying, 'Are you a punk rock band?'"

Chris: "And we'd say, 'Yeah, we are.'"

"That's why Sydney's such a good place to play. Down in our hometown of good old Melbourne..."

Steve: "Because we don't, in our spare time, make videos, put on plays, because all we want to do, well all I like doing is watching television & drinking beers, we're thick as a brick..."

Chris: "Antisocial"

Steve: "And, 'Don't talk to them because they're pissed & they'll just have a go at you.'"

Chris: "Because we don't wear frills & flutter around the social circuit." Are you exorcising any devils?

Chris: "The only time I think anyone exorcised any devils was Dave in Mt. Gambier. Farewell to youth. 24 years of sheer hell..."

Any chance of an album?

Dave: "10 to 12 songs, all of consistent quality, I can't see us doing for a while. I think we're more at home with the 6 & 4-track record."

What a pity. Does this mean I'm going to

have to make do with the worst live recording of any band ever made, which I managed to make at the Seaview earlier this month? That and the memory of seeing the Moodists at the appalling Hotel Manly the day this interview was done. The band played to about 30 people- but were probably used to it (for a Thursday night anyway.) I still didn't feel as though I had witnessed a real Moodists show until I saw their farewell performance at the Seaview a week or so later.

The place was naturally brimming with people under the impression that they'd come to see one of their favourite bands ever who they'd always loved and probably knew intimately. Maybe this idle self-congratulation is what made the Moodists

so energetic, with the possible exception of Mick who barely moved a muscle. Steve menaced the audience with his guitar & once even jumped down right into them/us. David Graney acted out his usual range of contortions, with the notable exception of the shaking, jumping one- which was certainly sorely missed. Clare

thrashed away, her hair ribbon valiantly managing to keep in place. And Chris Walsh thrust the end of his bass right into the faces of the people in front of him- knocking my head clear off my shoulders and onto the floor.

Rock 'n' roll- phew!

end

SMASH HITS

Steve Miller



TENSION

Craaaaaaack. It's The Moodists, who on the two previous outings I saw bored the shit out of me as one of the most overrated cult bands in the country. I put my ear to the ground and this time there's an earthquake. The Moodists shred my cynical expectations with their magnificently torrid mess of rumbling, mangled notes of power. This deep, dark guitar band come out killing and when they leave the stage is splattered with feedback and an audience drenched in sweat is left to limply ask for more though I'm not sure they or I could take the aural assault. A band who really deserve an adjective like "powerful", they were outrageously arrogant and totally in control.

I know someone who works where David Graney used to work (tee hee hee)

JUKE, February 12, 1983

My game has completely different rules to the game Moodists play. Our definitions of the "seriousness" and "trash aesthetic" of pop music don't tally.

They are not the most accessible or obvious of bands. Onstage they do not go out of their way to communicate to their crowds. It's as though they are covered in a sheet of cold vagueness and soiled weakness. In the interview I try to pull the sheets away to see what makes them tick. But Graney prefers to keep it blank.

I ask: what sort of day jobs do you and the others do?

"What's that got to do with all this? There's no need to mention it, is there?"

I ask: when did you start getting into music?

"I don't really know"

I ask: tell me a little about your background.

"I really can't see why or how this is relevant. Do we have to continue with this line of questioning?"

I explain: Because it's only natural that people would like to know the personalities and eccentricities of those behind a particular piece of music.

THE MOODISTS: Gone Dead/Chad's New Car (Au Go Go)

The Moodists plunge into 'Gone Dead' with their colours flying, an underworld club pop sound where choruses are unnecessary and voices run freely into each other over a supremely unclear, uncomplicated, and physical rhythm section. They play with a new density and openness and genuinely hit the nerve of rhythm. 'Chad's New Car' is like Ian McCulloch with the rhythm section of The Birthday Party - no, make that three Ian McCullochs with the rhythm section of The Birthday Party

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LETTERS ETC.

Not bad, not bad at all. The urgent plea for letters in D.V. 5 brought forth 2 (two) unsolicited letters - from Syd - hey no less! (It's not nearly as backward as I thought). Printing the letters in full would take up about 2 pages so I'm not going to but please realise I'm not going to continue producing this mag. unless I get proper feedback! (thanks very much to Paul Smiths and Mischa.) now why can't you be good like them? Dave.

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Oh, I could cry; I could just cry!

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Today's music is your music but don't worry if people of another age group don't understand it. Your kids will probably laugh when they play your Bay City Rollers records, but if music has remained important to you, perhaps you will appreciate the music they enjoy. Ideally music can bridge the generation gap instead of creating another obstacle. Mum and Dad may never get into Kiss but you can share Abba with them.

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BRING PHILLIP



Congratulate me ! I did an interview with Bring Phillip & I didn't once ask them why they called themselves that. However, I did ask:

*Who are you ?
 B.P.: Bring Phillip.
 *Yes... could you tell me the line-up ?
 I.M.: 4 people, one's me, playing guitar and vocals, Simon's playing guitar, vocals, keyboards & piano frame, Dean playing bass keyboards and keyboards and Eddie on drums.
 I'd read a bit about B.P. in Ram or something equally dreadful before I saw them at Sydney's Tivoli in July, but from that it was pretty difficult to tell where they were coming from and where they wanted to go to - next question...

*Tell me your past history.
 I: We haven't really got one. We played for the 1st time on January 30th - we've just played on & off in Sydney since then. Places that suited us, basically.
 *What sort of places are they ?
 I: We've done a few warehouses and lower-key performances, more of an art crowd turn up (for want of a better word). We've had to sort of create our own places to play.
 *What are your ambitions ?
 Simon: To make enough money to survive...
 I: To go overseas in 18 months
 *Why ?
 I: Australia's a bit staid in its musical attitudes- you have to go overseas before people will give you any credibility.
 * What do you like about the band ?
 I: Dean's hair (he's got a mohawk)
 S: And his facial expressions.
 I: It's hard to say, because if you're writing songs, & they're being played...the way you want them to be

played, then you enjoy that...& that's what's happening.
 I: I like the way we're using synthesizers, because synthesizers have an incredibly bad name at the moment ...I see them as an instrument that has a lot of different sound capabilities- in Sydney at the moment, people hear a band's got synthesizer -s & they'll write them off, & spend their whole lives going on seeing 15 different imitations of the Laughing Clowns. Melbourne's stuck in this funk rut and Sydney's stuck in this Laughing Clowns imitation rut.
 S: Did you see Sedition ? The night after band of these saxophones and jangly guitars.
 I: And we were the only band playing synthesizers so we got called a pop band. Instant categorisation.
 S: We've got some pop songs...
 I: They're the ones we're going to get rid of. That's why we're taking a month off , to write some new songs, finish the e.p...
 *What's the ep going to be made up of?
 I: It's 4 of our better songs.
 S: There's one song we're rehearsing at the moment which is totally different to all the other songs we've done Did you see the thing I was playing at the end, the piano frame ? I only use it in the last 2 songs. It's part of an old rusted piano with all the strings torn off which I was playing with a hammer and a paint scraper.
 I: It's the really wierd noise in the last song.
 S: And we're using it as a sound effect in that song. But in this new song, it's just guitar, bass drums and that thing, and vocals- I already think it's our best song. It's not going to be on the ep, 'cos it's not quite ready yet.

*Do you get sick of your songs ?
 S: Not all of them , a lot of them, yeah.
 I: We haven't really played enough to get sick of them.

 It's funny, but the more I think of it the more I think a Bring Phillip record might be a very listenable thing. In fact, the band may well become an excellent one if they can stop letting themselves get bogged down in technicalities. Still they might have a point when they say they don't want to be a support band any more...
 S: We can't perform without a soundcheck, and we can't set up in the time that they give us. You can't get a good sound, with us.
 I: There's only 4 people but it's really a 7 or 8 piece...
 S: We can't deliver the goods yet, we can't put on a consistent show. Every time you play somewhere it's a different situation.
 And all these technical hassles about sound -it sort of takes away from the creative process. We're the 2 main writers in the band -all this hassling about get

Bring Phillip Continued !!

-ting the sound right, and you stop and you realise you haven't thought about writing a song for 2 months. And if you wrote lyrics, you'd write them about a fucking mixing desk or something.

*What are your general expectations - optimistic?

A: Oh yeah, definitely.

*If you do get successful, will it be on your own merits?

S: If we do it any way it's going to be that way. We're fairly sort of definite about how we want to do things. We've stood up to a lot off people on issues and things like that. A lot of bands have come out and got pushed around- into these really bad situations, got the details of "when you're playing & what you're doing" changed around, and we just haven't been doing any of that, to a point where it might even take us longer to become successful than it might otherwise have done.

But it's much better in the long run, because we're doing it exactly how we want to, and making all the decisions ourselves.

*Would you be willing to manoeuvre things to get yourself in a better position? Does the end justify the means?

S: I think you have to, everybody has to to a lesser or greater extent, play the game... 'cos after all we are performing, and if you're performing you have to sort of believe in yourself that what you're delivering

is a very good show. If people interview and write about you, then of course you're going to say good things about yourself, and hope they do as well...they've got the power to put people on and put people off, but it still is the show that counts. When they come & see they'll judge for themselves.

Let's leave that $\frac{1}{2}$ of Bring Phillip in the cafe in Darlington where we spoke, (leaving them to pay for my cappuccino) and onto a short conversation with drummer Eddie that occurred earlier on.

*What do you expect from your record release?

E: I'm pretty pleased with the way it's going, I wish we had a bit more money so we could produce it a bit better... I think it'll be something really different.

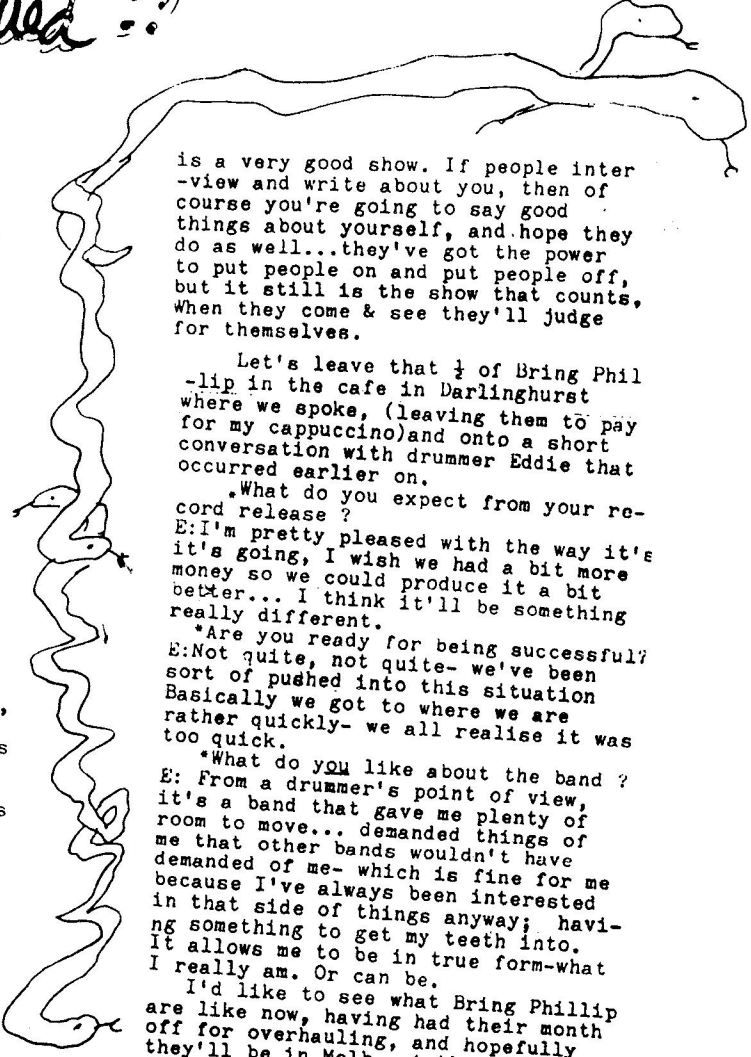
*Are you ready for being successful?

E: Not quite, not quite- we've been sort of pushed into this situation. Basically we got to where we are rather quickly- we all realise it was too quick.

*What do you like about the band?

E: From a drummer's point of view, it's a band that gave me plenty of room to move... demanded things of me that other bands wouldn't have demanded of me- which is fine for me because I've always been interested in that side of things anyway; having something to get my teeth into. It allows me to be in true form- what I really am. Or can be.

I'd like to see what Bring Phillip are like now, having had their month off for overhauling, and hopefully they'll be in Melb. at the end of the year. Go for it, etc. etc.



Bring Phillip kicked off with enormous determination, in a... The... success... took a stranglehold on the audience right from the start, tearing into songs distinguished by... time-changes shifting in mood from light beauty to savage dance beats. Guitars blended rhythmically into the electronic pop-melange to produce tightly packed music full of... A new... should be investigating...

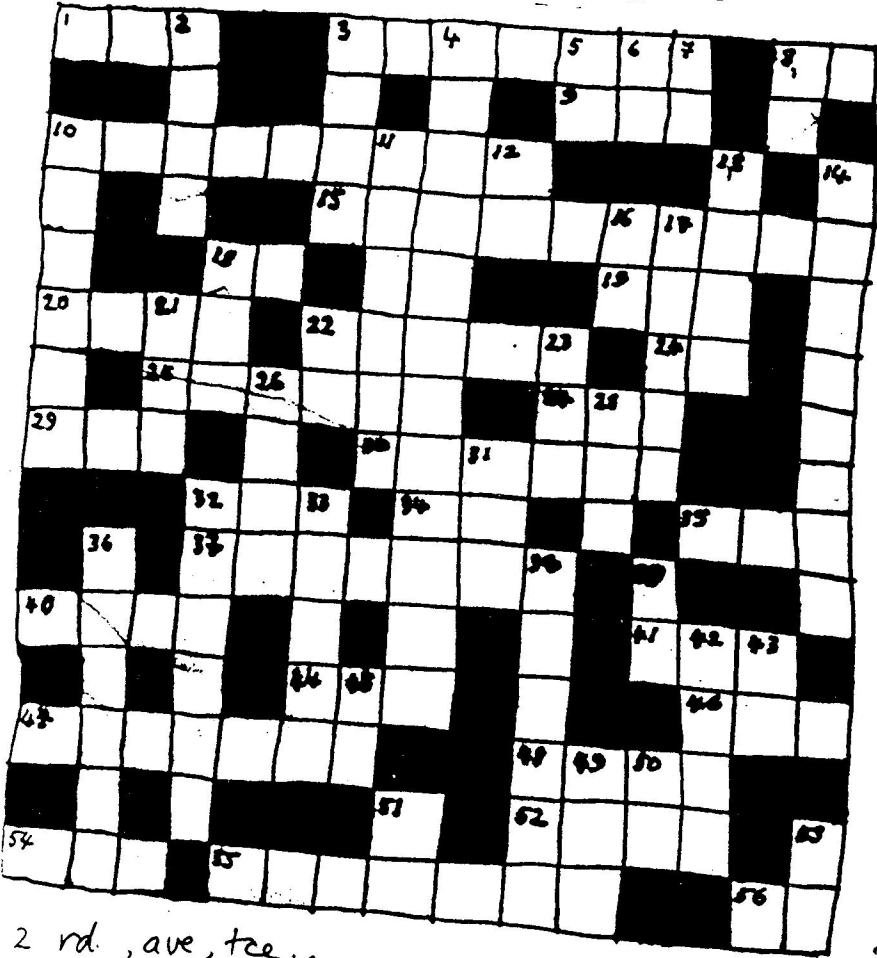
Teagan as sedition



CROSSWORD 1

CROSS ☺

- 1 Distributors of many UK indie bands, also Pel Mel's label
- 3 Jean - twins
- 8 Joe, American soldier
- 9 Kind of baby (thank-you)
- 10 & 10 d. - Aztec Camera single
- 15 Echo & B'men single
- 18 Every new band's putting one out.
- 19 Shitty clue, this
- 20 Form of transport found in melb.
- 20 - - - - - by windows, I go to - - - - - etc.



- 24 Unimportant VIP
- 25 The single they put out after 15a.
- 27 Adam & -
- 29 French for street
- 30 see 14 d.
- 32 Old M2 band.
- 34 NO --nsense
- 35 see 40 a.
- 36 see 2 down
- 40 + 35 a + 41 d - ... 'to losing you'
- 41 Slits LP
- 44 see 4 d.
- 46 European ---
- 47 imagined situation.
- 48 ... at the Outpost
- 52 ... Blyton
- 54 German band, opposite of 40a.
- 55 Brisbane band, became the Riptides. Or those other geezers who were rude to me at Melb. U

DOWN ☺

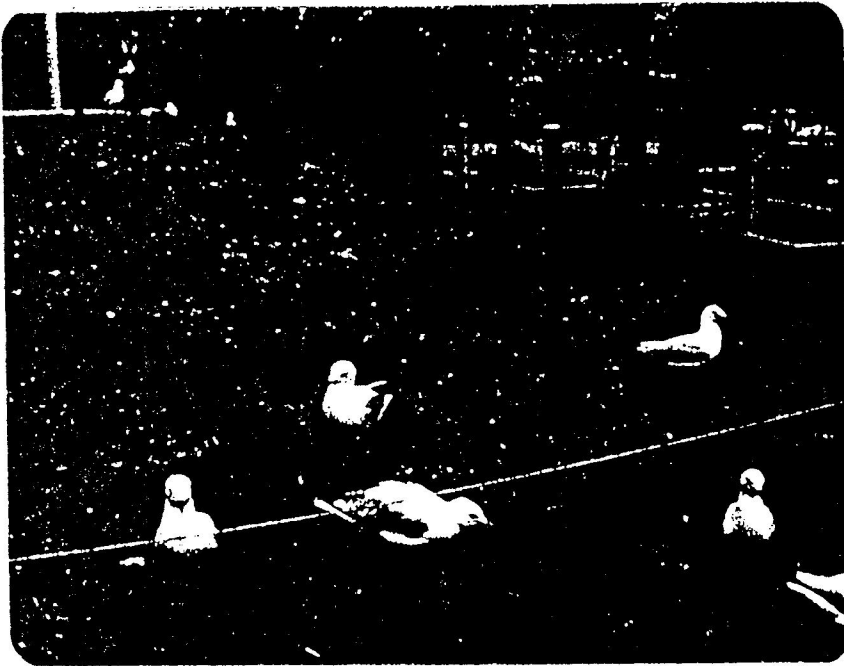
- 2 + 36a Tears for Fears single
- 3 Jump culture for heroes
- 4 J.D. Salinger's most famous work
- 5 Famous film (Spielberg)
- 6 Alcoholics Anonymous
- 7 -nde-tones
- 8 Leave
- 10 see 10 a
- 11 English magazine
- 12 Fine
- 13 V. Underground flexi or Pere Ubu 'Art of Walking' song
- 14 + 30a 'Sideroxylon' band
- 16 The initials of a fat poof.
- 17 Bridget/Bernie, Janie/Chachi, she/you, my baby, love etc
- 18 'They' called Buster Stiggs this when he was in Models
- 21 ... of spades

- 2 rd, ave, tee...
- 3 ... mel
- 6 Peter, reggae star
- 8 Bobby...
- 1 Friend or ...
- 2 Real ---
- 3 Tracks of my ...
- 7 Ian, Woody, Les, Pat - xch was a ... pre-ad.
- 2 Not ... (Colin Newman)
- 5 Pigbag, Shriekback label ... twice.
- 9 ... and outs ... white (writer) (not T.H.)
- 2 ... Derek (cretin)

SOLUTION TO LAST ISSUE'S X-WORD

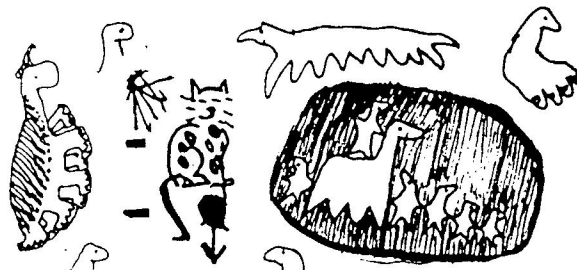


* in some issues I forget to fill in this square. Also I left out the clues to 4, 5 & 6 down. (Sera)

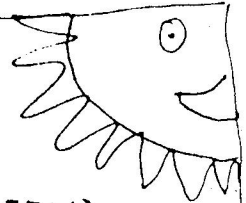
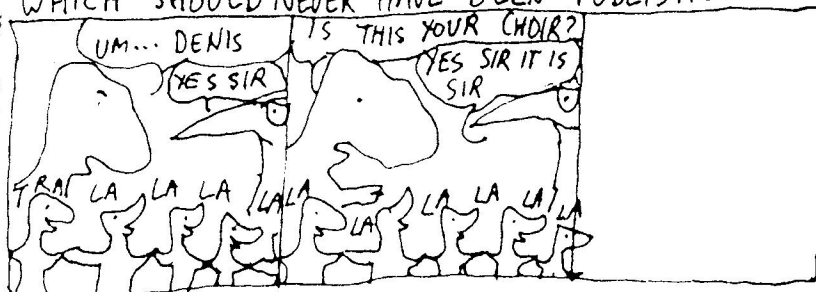


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2 unfinished comic strips
WHICH SHOULD NEVER HAVE BEEN PUBLISHED...



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