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Distant Violins

number eight

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TINY TOWN FLEXI
 THE TRIFFIDS DISC
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and a barrage of reviews....



TINY TOWN

As you may have noticed, this issue of DV has involved itself in a flexidisc situation with a band from England via Australia, called Tiny Town. Not content with just offering you this excellent music, I'm also going to offer you a bit of information behind the people who made it:

1st things 1st, Tiny Town are- Peter Loveday, Leigh Bradshaw, Cameron Allan, & Geoffrey Tittley. Peter, Leigh & Geoff first played as The Supports in Brisbane in 1978- a year later Geoffrey went to the UK & joined the Desperate Bicycles. Peter formed Birds of Tin in Brisbane & this band recorded a cassette of the same name. (One song can be heard on Fast Forward 011) After this, Birds of Tin left for Britain to reunite with Geoffrey & with Cameron released a 4-track cassette as Antic Frantic, later changing their name to the one currently in use.

A letter from Leigh: "We arrived in London just over a year ago now & have performed about 7 times, certainly not as much as we would have liked but it is not easy to break into the circuit. We are however very happy with the personal progress we have made since we've been here. As a bit of a rock cliché 3 of us are living in squats in East London but we are by no means starving. At the moment we are all working at day jobs which confines our practises to nights & weekends but we still have heaps of hope & believe that we are ultimately better off in London. I am working as a computer operator & the boys are all doing market research... It has taken us a long time to reach our present line-up, which is a model of harmony & stability. There are no Boy Georges or Annie Lennoxes in this band. It's a perfectly equalitarian

situation, no tears, no arguments. We all write, we all have our say and that's the way we like it. Our ambition is to make records. We are none of us virtuosos and we know our limitations but we experiment widely within our own parameters. Our sound is heavily rhythm based. We like unusual rhythms because they are unexpected. This attitude is not likely to win us any friends on the dance floor but that is not what we want. Lyrical content is important. We like to think of ourselves as a group with something to say. We are not directly political, i.e. we don't write songs about Margaret Thatcher but we are acutely aware of our responsibilities in that direction & that means not mousing off on subjects on which we know nothing about.

There is a nasty conservatism creeping into modern music and one of the things we would like to do is work towards counteracting that in any way we can.

"The flexi was recorded at Cold Storage Studios in Brixton in September. It cost us quite a lot of our own money to make it but we consider it a worthwhile if risky undertaking.

"...Back to the Bow is probably our most commercial sounding piece. It is about where we now live. It looks to the future with innocent eyes & at the past with knowing acceptance. Big Fish is my personal favourite. It could just be a song about fish but the way I see it, it is a song about relativity. You know, small pond-big fish. It says something about coming from Brisbane to London. Since we have pretty much unanimously decided to stay in London, we are in a bit of a cultural void. We are not Londoners but then again we are not Brisbane people any more. Big Fish is a metaphor for that confusion.

from out you certainly cannot change it. It is always going to be the base of your world view. It is also a name like is the exact opposite of a name like "the Band" or "the Pop Group". These names suggest to me an aspiration towards uniformity as well as a desire to epitomize the genre. We want neither of these things. We are not a corporation."

 Any criticism/enquiries re: Tiny Town can be sent to: 16 Clarissa House, Clarissa st., London W8 4HA England.

The name Tiny Town was arrived at after the usual hours & hours of agonizing. It was taken from the film "The Terror of Tiny Town" which as you probably know was a musical western with an all-midget cast. In many ways, we consider ourselves oddities too. It is also a reflection of our small town origins. We have no desire to aspire to cosmopolitan-ness. You can disguise where you come

One really exciting thing about this issue of D.V. is that it will not be available from Missing Link records & neither will subsequent issues. I decided this last time I took copies of DV in and the folks at Miss. Link decided to take 40¢ off each issue for themselves- "You'll never make a businessman" they said to me- well I think I'd prefer not to be one especially if Nigel Link is an example of that species.

Ever since his brother Keith disappeared in mysterious circumstances on Nigel's return from South America & took over the shop I have been increasingly alarmed by events there- i.e. they shrink-wrap the records and sell them for too much. The shop is just too much like a supermarket for my liking.

Also I have been told that Nigel will soon be buying a mansion next door to Colin Hay's in Toorak with the \$2 million he made mainly from sales of signed copies of "Hex Enduction Hour".

Most of the above is lies but it should be noted that Nigel doesn't like the Moodists.

Speaking of whom I think they (The Moodists) have finally got to England. At least: I saw them go through the doors to the plane at Tullamarine Airport; they haven't had any mention in the U.K. press yet so maybe they just flew to Sydney and then came back, to re-emerge in a year or so as "back from overseas" etc. etc. They apparently had a lot of trouble getting to the UK- problems with work permits or something (?) & so were forced to hide out in St. Nilda in the hope that no-one would notice they were still here. Actually, Mick had gone ahead and reported back that most UK bands were crap anyway (is that a revelation?)

Interestingly enough I got a letter the other day from Tim Hemensley of Punk Purge magazine who tells me that "darren peligno of the dead kennedys had a copy of "DISTANT VIOLINS" in his suitcase" which is good- I wonder where he got it & what he thought of it?

"Punk Purge" incidentally is a great read available from Tim at 24, Urquhart st., Westgarth, Victoria 3070. I think Tim might also be slightly discontented with the Link family- anyway, he says: "I sold it to Missing link for 30¢ so if anyone you know got it from a.l. for 50¢ & thinks it's not worth it, they should take it to the shop, demand a refund & write to me & I'll send it to for NIL".

Perhaps though you should send him 60¢... 30¢ for postage & 30¢ for punk purge.

Another letter, this time from Graham Thorburn, ex-producer of Countdown. I'd written to Graham believing that he was still involved with Cntdwn. but he isn't - "The ABC in it's great wisdom has snared (?) me back to Sydney to work on a new drama series about a bunch of people (musicians and non-musicians) getting together and forming a band. At first it's just for fun, then they start getting serious, then they scrimp & scrape the money to make an independent single, go broke trying to tour to support it, and finally decide to break up and stay friends. (Just like 90% of the bands you're talking about)

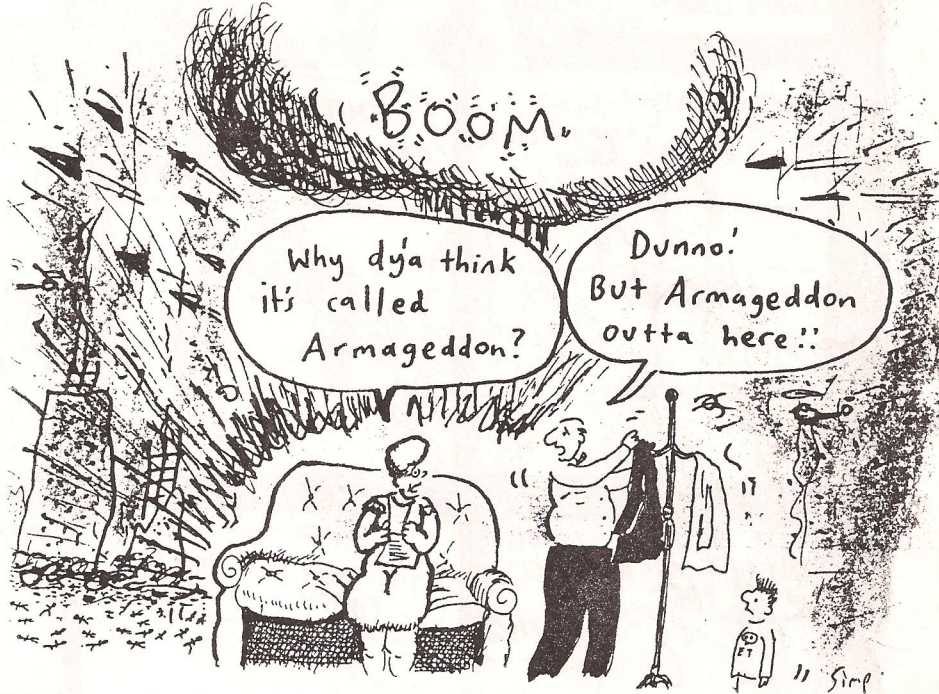
"There's twenty 1/2 hour episodes & 30 original Australian songs in it. We've got at least 1 song from just about every good songwriter in Australia (I listened to 500 demo's to find them all) and I'm sure you'd be interested to know that the only writers to get more than one song were Mark Callaghan (The Riptides)

Johanna Pigott (Scribble) & Dave Mc Comb (The Triffids)"

I'm not quite sure what to make of all that. At very least it sounds a few notches up from the "Punk Band" seen recently on "A Country Practise". I forget what the band was called but the members were called Jet Lag, Razor Slash etc. & young Gabe in her Cheap Trick t-shirt was valiantly supporting them.

I suppose it's Graham's attitude towards the non/anti-mainstream "scene" that worries me the most- even if it's true.

DISTANT VIOLINS
no. 8



The Frontier Scouts single was supposed to be out in October but it has shown no sign of appearing as yet. The FS's came down to Melbourne a while ago & played twice to mixed response (once supporting the Machinations and once supporting the Sacred Cowboys). Andrew is now working as a mail sorter to get enough money to go overseas next year, & I think Hutch has left the band. Nevertheless, while they probably won't play live again until next year, there will probably be an ep. recorded with the magical D. McComb on lead guitar.

Andrew was very taken with Melbourne and I think will probably come here to live on his return from o.s. I interviewed him on PBS and you should be able to hear that interview on Public Eye no. 4. - along with a couple of F.Scouts songs. (I hope)

Also with luck the next DV will feature a flexi disc of The Triffids & The Frontier Scouts. Unfortunately there is a little problem with money- also a little problem with the massive amount of flexis that will have to be made. (The minimum is 1000) in view of this I figure that the best thing to do is to say:

if you would like to order copies of the flexi in advance they will be \$1 each- postage paid. In this way I hope I can get enough to pay it off beforehand without having to borrow money. The flexi, and DV9, should appear in January.

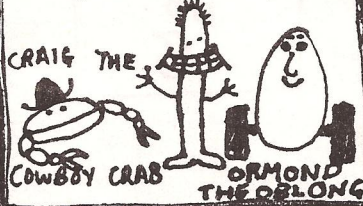
That should be all for now...

DIST. VIOLINS is available from the following outlets:
Melb - Grammont/Exposure/Greville
Syd - Phantom/Rec Plant/Recycled
Red Eye
Adelaide - Umbrella
Perth - Dada
Brisbane - Rocking Horse
WHO ELSE?

DISTANT VIOLINS - no. 8.
Write whoever you like to:
1 Scott St.
Hawthorn 3122
Victoria - Australia
All back issues available except for no. 3 which has been mislaid.

IN SEARCH OF TRUTH

STARRING GREG THE GRIN-BOY

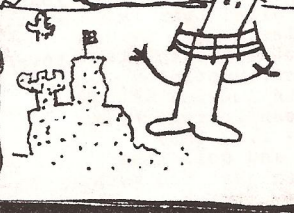


WOOP TI YI YAY, NUTHIN' LIKE RIDIN' THE PRAIRIE



MAN OH MAN, ITS MY OLE CHUM CRAIG

WATCH OUT FOR MY SAND CASTLE



YOU' SORRY MATE

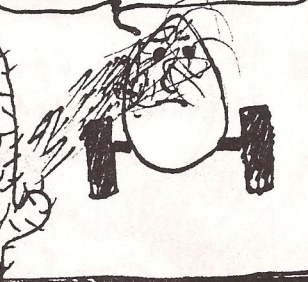
SORRY MATE



THATS ALRIGHT CRAIG, I ALWAYS SAY SANDCASTLES ARE A PART OF LIFES GREAT EXPENDABLES LIST



THAT BASTARD CRAIG KICKED SAND IN MY FACE



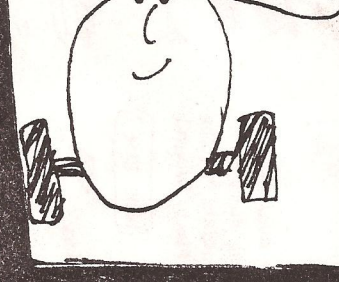
YOU'D BETTER GO BACK TO THE RANCH HOSS. I'LL DEAL WITH THIS CHARACTERS



NOW BOYS, LETS NOT FIGHT, WHAT WE NEED IN THIS WORLD IS MORE HONESTY + TRUTH!



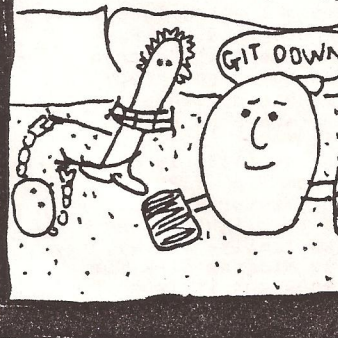
THE TRUTH IS CRAIG DIDN'T KICK SAND IN MY FACE, I WAS JOKING



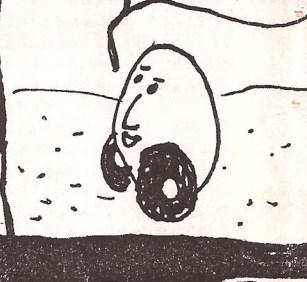
THE TRUTH IS YOU'RE A COUPLE OF POOPS



NOW THAT WE'VE GOT THE TRUTH, LETS DANCE



HEY GRIN-BOY, I DONT THINK CRAIG WAS TELLING THE TRUTH



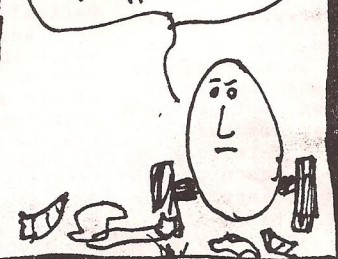
WHY NOT, ORMOND?



BLASTED GOATO



OH, A BLASTED GOAT



HEY THIS GOAT'S PRETTY TASTY

CHOMP YES

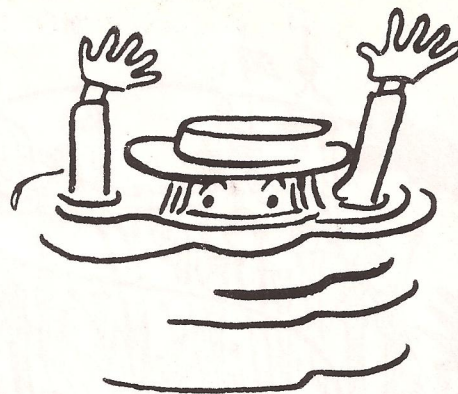
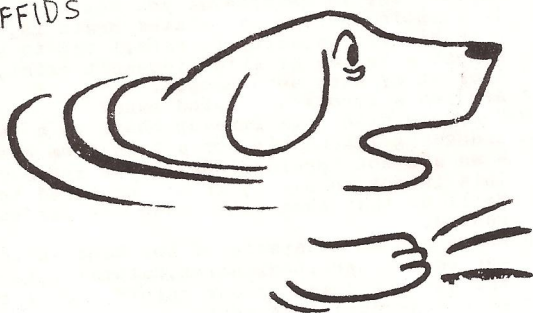


NOPE GOATIE



TO BE CONTINUED.

THE TRIFFIDS



And so- the Triffids album is unleashed at last- the nation finally sits up & takes notice... well actually I suppose it hasn't really made that much of an impact -though from what I can make out, reading the rock press, the general consensus seems to be that it's on the same level of greatness as "Before Hollywood"-and that is pretty great. "Treeless Plain" is a magnificent collection: these days it seems the Triffids would have to try pretty hard to put together a collection of bad songs (see "Son of Dungeontape"). I will admit I'm biased- I'm infatuated. The music of The Triffids has helped me survive these last few months.

"Rosevel" got me through one week, then "Hanging Shed" kept me going through another... now trying to remember the tune of their new single, "Beautiful Waste", will keep me going until next February when it's due to be released by Hot Records.

Here's the result of a short interview conducted by mail a few weeks ago. D is David McComb and A is Alsy MacDonald. **INTRODUCTION** ↓

It was the appearance of the triffids which really decided the matter for us. Indeed, they did a lot more than that for me. They provided me with a job and comfortably supported me. They also on several occasions almost took my life. On the other hand, I have to admit that they preserved it, too, for it was a triffid sting that had landed me in hospital on the critical occasion of the 'comet debris'.

In the books there is quite a lot of loose speculation on the sudden occurrence of the triffids. Most of it is nonsense. Certainly they were not spontaneously generated as many simple souls believed. Nor did most people endorse the theory that they were a kind of sample visitation - harbingers of worse to come if the world did not mend its ways and behave its troublesome self. Nor did their seeds float to us through space as specimens of the horrid forms life might assume upon other, less-favoured worlds - at least, I am satisfied that they did not.

I learned more about it than most people because triffids were my job, and the firm I worked for was intimately, if not very gracefully, concerned in their public appearance. Nevertheless, their true origin still remains obscure.

- * How happy are you with your records so far?
- D. I always go through an initial period of despising our records, usually just after they are released. I become obsessed with their faults, and I am physically embarrassed to be in a room when they are played. After they've been out for a year or two they become inert; I can observe them dispassionately with some amusement and some admiration, like fossilized dog turds.
- A. They get better everytime. Our new L.P. may one day be best one in my collection.
- * Did you (have to) rebel against anything in Perth? Was the situation there particularly oppressive?
- A. The Perth music scene upholds the usual conservative barriers and beliefs as anywhere else. Generally it is not through our music that there is any rebellion to be found - more personal ideals I suppose.
- D. We rebelled initially against just the usual thing things... boring rock music which we heard all around us, a complete lack of feeling or frailty or humanity in music. The expectations on us to behave like a "proper" rock band, and follow the precedents set by other bands; careerism, etc. We obviously don't want to do this. We don't compare ourselves or see ourselves in competition with other bands. Perth is no worse than anywhere else. Spanish Blue is 10% concerned with Perth and 90% concerned with things more personal... an attempt to rise above, or sink below, emotion, if that makes sense. I did feel we were being kept in an incubator in Perth, & it was very good in establishing a sense of self-reliance. Lots of our friends there seem to be clinically insane & neurotic through isolation & heat fatigue, but at least they have a bit of spirit & personality.
- * Are you rebelling against anything now?
- A. Our existence as a band in Sydney is a rebellion of sorts. We have encountered a lot of opposition.
- * What do your parents think of the Triffids?
- D. Good question! Our parents would prefer us not to be in the Triffids, but they grin & bear/tolerate it. They obviously think we are a little crazy or misguided.
- A. My parents send me newspaper clips of the band everytime they appear in the Perth dailies.
- * Do you have any plans or hopes to go overseas?
- D. I would go overseas if we had the money. But it wouldn't be for "career purposes", and I don't rely on environments for "inspiration" to write. I would very much like our new record to be released overseas, anywhere. It seems to stand up well against anything around at the moment.
- A. Living overseas under "professional circumstances" would be difficult but possible. However it is not one of my priorities, and it is not the band's ultimate destiny.
- * Does anything in particular drive you?
- D. To be in this group for as long as we have & to go through the ridiculous ordeals & shit we go through, one has to believe you are doing something incredibly good.
- A. The greatest incentive for the band is the continued confidence in what we are doing together.
- * Are you aiming for commercial success?
- D. I think we used to secretly hope/suspect that we could have commercial success, cos we wrote pop songs; & we presume they would be played on radio, T.V., sung along to, etc. Now I see things aren't that simple. Now I can honestly say I don't care about large scale success at all. I really don't expect it to happen, we don't fit in to the pop industry scheme of things. I'm not bitter about this; you wouldn't want to fit into something that disgusts you!
- A. Everybody wants to make a living!

TRIFFIDS 2.

changed to protect the... sorry. All of the narrators in these songs are unbalanced or fanatical in some way. The one in Reverie, as you may notice, is very fatalistic. The one in Twisted Brain is, uh, obsessed with his own capacity to harm. I try to avoid too honest a "slice of life" (doesn't exist, anyway) 'cos it my hurt some people.

Q Are you a strong/dedicated band?
D Yes, very. With this line-up there is a very strong crusading friendship, or a bond from shared agony - we are not "professionals", we are more like monks. This is not to say we aren't prepared to break up. We'll do that when we've made the perfect Triffids record.

Q There are some aspects of the band which are stronger than others. Dedication, naturally, is subject to the ups and downs of our career, but I think we are more dedicated than most.

Q What would you do if the Triffids broke up now?
D I have been preparing a book over the past year, with illustrations from a friend in Perth, so I would try & publish that. I don't think I would look forward to working with other "musicuans", but I would find it difficult to stop writing.
A If the Triffids broke up now I would go back to Perth where the rent is cheaper!

Q Have you made any mistakes that you very much regret?
D This is a bit too hypothetical. We have in some ways been not extreme enough or courageous. We were too apologetic & reticent, & still are probably. In a way, I don't regret this. We're not Bert Newtons. The band has never really been given the chance to make too many mistakes. I think there are a few small things that we would have liked to have done differently.

Q How important are the lyrics to the music, and Vice/Versa?

D To me, lyrics & music are 50/50. Most people think the music is more important, but I certainly don't. But really, the combined impact of both is the only criteria.

A I agree with David - both elements can spoil each other rotten if done badly.

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Q What have been the Triffid's best achievements?

D Everything we've done during our existence. We haven't followed in anyone's footsteps. We have remained pure.

Q Are you still together and there are 5 records to prove it. (Sounds like a press release)

* The band you hate the most?

D Probably someone like INXS. They represent everything that went wrong with "punk" or whatever. Their endless postures & gestures are so dull & rancid. They take the worst of everything & create a horrible mishmash.

Q Uncanny X Men. What can you say about a pub rock band which makes such a big thing about recording a debut "live" record? Probably the ultimate statement regarding most Australian band's desire to "cut it" live.

* The band you like the most?

D This is difficult. Probably the Velvet Underground, cos I have consistently liked their music for 8 years or so. Despite their reputation, they are not all hard drugs/oral sex/monotony & feedback. They made very beautiful music.

Q I don't have a favorite band.

* "Reverie", "Twisted Brain", "Branded", "Plaything", are these songs based on real things?

D This is also difficult. Your interpretation would probably be just as interesting as mine. I find it hard to comment on them. Well, they all have SOME basis in REAL INCIDENTS. Only the names have been

David Bowie
I don't think I'd know where to start writing a review... oh yes, all that wondrous commercialism we've been subjected to for the past 3 months. "Concert of the Year I... of the decade!" "David Bowie - under the serious moonlight" Blah, blah, blah, etc etc

Seriously, though, in spite of the overexposure David Bowie seems to have received over the past few months, it was an enjoyable concert.

The Models, who seem to have been in the spotlight almost as much as Bowie lately, played a pretty disappointing set. This included a half-hearted version of "Local &/or General", "2 Cabs etc" and a couple from their latest album, "Pleasure of Your Company". The only time they (or the crowd for that matter) seemed to have any enthusiasm for the whole deal was when they played their "hit" single "I hear motion". After about 1/2 an hour that was the end of the Models.

An uninspiring lead up. Without too much mucking about Bowie appeared, looking very much the English gentleman. He started with a song about waiting for a long time or something. I can't remember what it's called but it seemed very appropriate.

No point in listing what Bowie sang: that would be listing the obvious but a couple of notable exceptions were "Ziggy Stardust" & "Changes". More than a few were disappointed that he had omitted these favourites. I was, anyway.

Obviously a lot of effort had gone into the staging of the show and many of the songs were accompanied by well-planned theatricals from Bowie and his side-kicks. In fact Bowie surprised a few of us with his... um... flexibility and Michael Jackson-type dancing. The energy and enthusiasm of Bowie and his band infected the audience and it was pretty impossible not to have a good time.

One complaint though (yeah there always has to be one), the guitarists sometimes got a bit carried away with their solos. What would have been good for two minutes, became rather monotonous after 5 and was bloody boring after 10. At times like that I wondered who was the star attraction: Bowie or the band.

Also VFL Park was not the ideal venue. Unless you were lucky enough to be down the front (as I was) the echo was a bit offputting and the lighting scaffolding in the centre of the oval didn't really impress the people sitting behind it.

Still it was a concert to be remembered (Bowie's that for an old cliché) and... um... yeah, well I can't think of any meaningful way to end this so that's about it.

Mary Ellen Miller

BOX OF FISH/GUINEA PIGS/ODDS/NRG 666
Abraham Mott Hall, Sydney.

This was a benefit for the "Inner City Music Project", whatever that is, -I don't know how their fundraising went. There wasn't more than 200 people there.

The night began with NRG 666, whom I have never heard of & it is unlikely that I will take the trouble to see again. They were an experimental band, I assume they improvised their songs because each musician & his instrument were in their own little world, no interaction between them at all and no song structure. Experimentation is fine but this was just garbage- an unlistenable wank. There was also this girl, whose purpose was never quite clarified, except that she would occasionally wander across the stage, sometimes just stand & watch them play, & once she walked out onto the floor & danced around the foot of the stage. I assume she was the singer because there was a microphone on the stage which didn't appear to be doing anything. But I never heard her sing (not that we hung around for very long) Sometimes the keyboardist took time out from playing dischords to garble something into the microphone. It was all too much for me so after about 10 mins. of one continuous song we went outside & sat in the bus shelter (fun) What was initially mildly amusing became really offensive. I was later told that the girl has delusions of being the Virgin Mary, which is totally inconsequential but I just thought I'd throw it in anyway...

So next up on the bill were the Odds- a new band too. Their singer was dressed like a solid Gold dancer, which was very appropriate because they sounded like every other American rock band with a rrrr-raunchy female singer. The punk behind me sarcastically shouted for Smoke on the fucking Water- but we didn't get it (Thank God) They did have a nice back-drop though. It was a spiders web made out of plastic, probably took them all afternoon to make, unfortunately it fell down in the 2nd song.

So now for the Guinea Pigs, who I have heard of & read some very laudatory (what a word) reviews of. These were a bunch of punky looking persons & I thought things looked promising for some nice thrashy music...Alas this was not to be...another girl singer, another pedestrian band. They started off well with some fabbo guitar, which was unfortunately repeated in the successive songs. For some inexplicable reason they got an encore & came back onstage going thank you thank you and all of this as if they'd brought the house down. In reality all they got was some claps from their friends along the side wall.

And now- AND NOW- the band who saved the evening- made 4 hours of boredom all worthwhile- A BOX OF FISH. What can I say? I could be unimaginative and say a sped-up punkier birthday party but that's copping out isn't it? It's too obvious, not to mention too trendy, to go around mentioning the b. party. Anyway they had some nice dense guitar & thumpy drums- the singer had a fairly standard voice but that's ok. because he's got presence, baby. (The bizarre acts with a Sebel chair were quite remarkable) Also they had a quite horrific but altogether appropriate slide show. Sometimes they tended to be a bit dirgy but songs such as "Sydney" & "The Good the Bad & the Ugly" (demo tape played all too infrequently on JJJ) were just brilliant. But the review ends here because I had to leave 1/2 way through to catch the last bus home (sorry)

Mischa

The Proletariat: "Soma Holiday"
(Non-U 01/Radiobeat RBO01)

I know nothing about this band. Except their record came from Boston & they are:
Richard Brown (Vocals)
Peter Bevilacqua (Bass, Vocals)
Tom McKnight (Drums)
Frank Michaels (Guitar, Vocals)

They present 18 songs in a fairly traditional (though well-produced) US-punk vein.

After dispensing with the usual prejudices and initial "sounds like" etc... I found that this is actually a very good record to listen to. The songs are powerful, memorable and well worth a listen. However the lyrics cause some problems.

Two trains of thought:

1) The Proletariat have missed the point. Well, to my mind the definitive "political new wave" record is probably the Gang of 4's Entertainment lp. The Proletariat have failed in areas that the Gof4 excelled in on their 1st lp. One is humour which I'm afraid the whole of "Soma Holiday" lacks totally- with the possible exception of its title, which I presume is a reference to "Brave New World". And the other is something more elusive which "Entertainment" captured extremely well. It is the relation of the atrocities which we all know are going on, things like El Salvador et al which The Proletariat sing about a lot, to ourselves & our everyday life. I.e. the Gof4 lyric, "How can I sit & eat my tea/with all that blood flowing from the television" It's all very well (& very admirable) to want to publicise, and register your anger about apathy/lies/imperialism/bureaucratic greed but if you can't in some way relate it to people personally it isn't going to do a thing, most people will simply say, "Hmm yes there are lies greed deception exploitation going on in the world but it bears no relation to me"

As I see it, instead of just out & out saying "We are brainwashed & exploited by capitalist greed" there should be more of an attempt to put that fairly cold statement into a form whereby people can see what you are on about, what your feelings are, what is going on on a practical level...there are world politics and personal politics but the 2 aren't necessarily worlds apart.

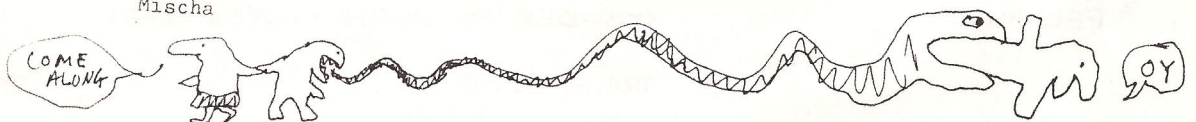
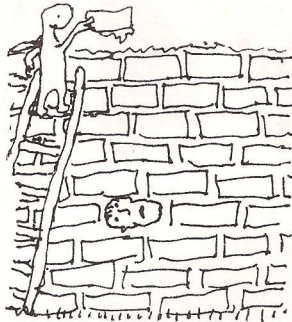
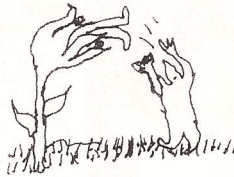
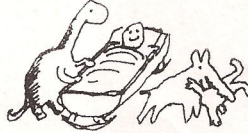
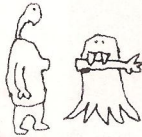
In this sense The Proletariat hardly represent the proletariat at all...since most members of that (or any) class really don't care about things like that.

2) then again I'd far prefer The Proletariat to sing "They prosper/through our toil" or "Flowers on your grave" or "Propagandist lies" than ordinary banalities, so maybe my 1st train of thought is a bit picky.

Also, living in Australia it is difficult to feel the way The Proletariat must feel about the U.S. Think of all the contradictions you must be exposed to growing up there.

You too can enter this debate, by the way, by buying the record. It's available by sending US\$6(+ US\$2 for airmail) check or money order payable to:
NON-U RECORDS
c/o The Proletariat
P.O.Box 534
Kenmore Station, Boston, Mass.
02215 USA

The choice is yours...





JOHN COOPER CLARKE OCTOBER '83

AN EVENING WITH JOHN COOPER CLARKE AT THE BALLROOM.

"Check out the crowd", was my first thought upon entering the Ballroom. What a cross-section of the population. Perhaps the hippies took a wrong turn and the trendies were too late to get into Casablanacas. The media was out in force and the name list at the door was a mile long.

PAINTERS AND DOCKERS were the support band. For years they'd only been a name to me. Well they are a fun band. Having a party? I suggest you invite these guys. The band does mostly covers of songs like; 'Dancing with the Rebels', 'Nothing Grows in Texas', and various Sex Pistols classics. (Pretty comical.) Also all those elusive songs you can't put a name to. Played pick the song, guess the artist for the remainder of their set.

PEL MEL were next up after an exhilarating interlude of Prince, Michael Jackson and Culture Club records. And don't we all love Elton John!

Back to Pel Mel. They were pretty mild, sounding more live on record. The old singles were the only ones with a bit of flavour and the latest 'Pandemonium', the one with any strenght. It was their last song but definately their best. I guess with a Countdown screening, the Casablanca rejects could hear it in discos all over town.

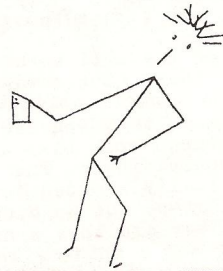
There was another long enduring interlude of Culture Club records before there was any movement on stage. This time it was a stand up comic. He was greeted by a hail of abuse, beer cans and glasses, closely followed by an impatient chorus of "We want John." It was a pretty poor show on both sides.

The initials JCC can stand for a number of things. Like Jesus Christ C___, John Cooper Clarke and by the time he finished that night I was ready to believe he was God. Was it really only last November he was here? It seems much longer. He hasn't changed much; perhaps the hair is fractionally longer, frizzier and if possible the man looks thinner-guant being the fashionable word for it these days.

John strode on stage with the characteristic bottle of mineral water and went through his paces. It was like a re-run of your favourite movie, you enjoy it just as much the second time around. He did the old classics like 'The day my pad went mad', '90' in my shades', 'Chicken Town', etc., etc. I hadn't heard half of them since last time he stood on that identicle spot and recited them almost a year ago. He seemed to have the audience more under control this time. Either that or they had exhausted their supply of beer cans on the previous comic.

"Tell us a joke John", went the cry and we heard endless tales beginning "there was this geyser see..." We laughed in the right places even if his accent was a little hard at times to distinguish. He only came on for one encore... I could have stayed all night. See you same place, same time, next year John?

TRACEY CLAIRE.



PEL MEL

OCTOBER '83

TRACEY CLAIRE



JOHN COOPER CLARKE

OCTOBER '83

TRACEY CLAIRE

PSEUDO ECHO/DEAR ENEMY

Friday Night... it has an ominous tone, don't you think? I don't really- it has always been so boring for me. All I ever seem to do is watch a whole lot of crap on tv, waiting for "Rock Around The World" to come on. And it's not often worth the wait, either.

So, last Friday night, I decided to do something INTERESTING for a change. I went to see Pseudo Echo and Dear Enemy at the Prince of Wales in St. Kilda. That's interesting? Not really but it's better than Friday night television!

It was an extremely unlikely combination of bands, who attracted vastly different crowds. On one hand were the tougher types who came to see Dear Enemy and on the other hand were the trendier types who came for Pseudo Echo. I was caught in the middle. Interesting. I expected a fight to break out at any moment.

For some strange reason, Dear Enemy (who were listed as the main band), braved the stage first. Their opening 5 or 6 songs passed uneventfully. No-one danced, very few people clapped, and a general feeling of boredom prevailed. Everyone just stood near the bar and STARED. It must have been unnerving for the band. Gradually, however the pace picked up, and when Dear Enemy played "Computer One", a song which has recently gained a fair amount of airplay on commercial radio stations, a dozen or so people occupied the dance floor and provided the climax of the Dear Enemy gig. Wow- what a climax (I am being sarcastic). The band's music can be classed as "middle-of-the-road" rock and roll, with keyboards thrown in for good measure. Not very exciting- I felt as if I'd heard it all before. However, if you like average

TIMBLE FOB



rock/pop songs (and I don't), Dear Enemy is definitely the band for you!

Pseudo Echo came on second (even though they were the support band) and entertained the audience with a series of poppy and dancy tunes, that relied heavily on synthesizer/keyboards and electronic drums. They reminded me of Duran Duran, right down to their pointy (?) black shoes. The musical arrangements were slightly repetitive, but good nonetheless. The best songs included "Fast Cars", "Walk Away", "Stranger Than Me" and of course their single which has just been released, "Listening". This release coincides with the signing of a major record deal- so things are looking up for Pseudo Echo.

One of the best features of the band is definitely the lead singer's voice. (His name is Brian, or so I was informed by one of the "groupies". It is best described as a combination of David Sylvian, Jim Kerr and Iva Davies. Brilliant and haunting.

They seem to have attracted quite a cult following- most of which is comprised of young girls. Are Pseudo Echo Melbourne's answer to Duran Duran? I don't know- but I do like them, and recommend them to anyone who likes the synthesizer sound & enjoys dancing.

PAULA SACCHIA

PITT St FARMERS- The Reels.

The latest offering from The Reels is a mini-LP, entitled "Pitt St. Farmers". Unlike "Beautiful", all the songs are composed by Craig Hooper & Dave Mason, with some help from ex- XL Capris & Crayons member, Johanna Piggot. Generally, the musical style is more boppy than "Beautiful", reminiscent of The Reels' earlier efforts.

"Pitt St Farmers" opens with "Happiness", which you could imagine as an up-tempo Joel Grey song, due to the vaudevillian sound created by the quirky chorus. The lyrics appear to be a parody of the racist "I'm alright Jack" attitude in Australia via the chorus of "You're safe inside Austral-ia...."

The next track, "Comedy", is a more melodic song with a regular rhythm backing Mason's rather sweet vocals. The lyrics express the bitter-sweet sentiments in a relationship.

"Black & Damp" depicts the diversity of The Reels' style & particularly Mason's vocals, which are quite rough & world-weary. The haunting tone of co-writer Johanna Piggot & Mason, is reinforced by the sombre dirge.

On "My Family", Mason's voice returns without the harsh edge, opting for a more forlorn tone. The musical interludes are similar to the earlier "Cry" & produce a similar pace.

"Pitt St. Farmers" ends with a slightly different version of "Return" which was originally on "Beautiful". The only difference is that there are a few more explosions and the pace is slightly faster.

I really enjoyed "Pitt St. Farmers" & it's worth buying, but in Sydney, the price ranges from \$ 5.95 to \$7.99.

ANNABEL BRIERLY

Savage Republic: Film Noir/O ADONIS
(Independent Project Records IP 009)

This is more like it- haunting and moody etc. "I walk the streets like a human cancer" is what I think he says. This record is dark, bitter & uplifting... sort of like black coffee... but it is absolutely superb. You ought to get it because you'll play it for years. I love this sort of music. It grows on you... sort of like tinea...

(Available from imports but otherwise try the record co. at PO Box 66103 Los Angeles, California, 90066 USA)

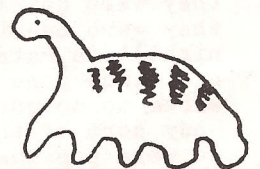
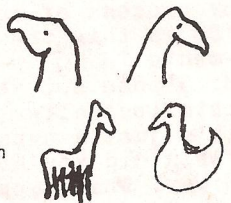
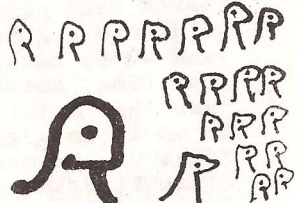
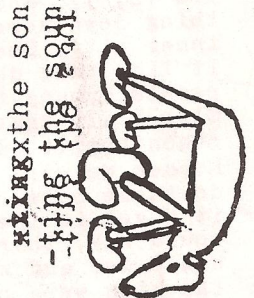
Tux Dentist: TV Movie/ Inside Closet (Bow Tie rec's BTOO1)

Oh Tux Dentist- you've caused me a lot of anguish. I did want to like your record but I just can't. I don't like the synth bits and I don't like the "plastic conformity" type lyrics and the singing on the b-side makes me want to vomit.

You see Tux Dentist want to bring the world "Modern music with class"... they really are not the band for me. All this 30's genre-stuff, I hate it. Maybe I ought to get a second opinion on this one. I've never run into anything like this before. (Write to: Bow Tie records, 16820 Mt. Hutchings, Fountain Valley CA92708.USA)

Bob Blackburn: "Bombsights over Amerika" / "Black Leather" (Bug Bear)

It's a good thing that you can only get this record by mail- if you saw it in a shop you wouldn't touch it. But it's fucken great! Fast, catchy, messy, great drumming, a terrific record. Good politics and even a good b-side. I think I'll be giving this one a lot of listening but the I - just an old headbanger at heart. Send money to Bug Bear records c/o 9110 Red-Wood Rd. N.E. Apt. H, Redmond, Wash. 91052. (don't let the address put you off)



Zeee

TOONS

AN INTERVIEW WITH MICHAEL TEE

A fairly old interview this, done one afternoon at the Seaview Ballroom where ZeeeToons, the new incarnation of Ya Ya Choral, were doing a sound-check for their 2nd ever performance. Michael Tee had a cold and he seemed rather unhappy. I've been trying to ring him up all evening to find out what ZeeeToons are up to but he is seemingly uncontactable, well never mind. Here's the interview...

*You got a pretty young audience on Thursday night.

M: Did we? What sort of audience were they? I didn't...

*Tiny!

M: Well what we wanted to do... well we figured that, in the city of Sydney say, the people that are living inner city now have been there about 6 years. And so therefore they're all about 25-27. & they've been going out to gigs so many years, that they've given up, cos it's just boring. And we want to go and play civic centres, to kids that are 16, 17, and do the same sort of thing down here- move away from the inner city. Does that make sense? Is it like that down here? Like all the people around the Ballroom, around the Club & all that seem to be 'round 25, *(non-committal mumbles)

M: When we were Ya Ya Choral, we used to do these shows at the Parish hall: & it'd get in the Sunday papers, and they would say, there's a show on, so kids can come, and we used to find that all the kids were between 16 & 18. And they'd come along & have a good time, & we'd have a good time as a result of it -and we're basically about having a good time, not experimenting on stage 'cos that's boring. Except if you want to do it in a gallery...

*What do you mean by experiment?

M: Experimentalists such as, Dead Travel Fast I don't think so, but, like, I started off making tape collages and all that sort of stuff, & that was all I knew how to do at the time. And I just sort of progressed, at the moment I'm writing songs. So it really is experimental music we're doing, in a way. We haven't done it before, and it's still by process of collage.

*So is this the outcome of your experiments?

M: S'pose so, yeah. Without wishing to intellectualise about it or anything... it's just a natural process.

*When did you stop being Ya Ya Choral?

M: May. What happened was we all broke up. We just got pretty bored with what we were doing- & then Fiona and I decided that we still wanted to work with each other. So we were going to work again as Ya Ya Choral without Patrick (incidentally, this is what they were doing on the night, though they were ZeeeToons the previous night) 'cos Patrick's ideas & our ideas had since gone like that... like he wants to do more radio plays, and comedy sort of things, and we want to do more pop music, more danceable

stuff. & then we decided not to call it Ya Ya Choral, because what we were doing had nothing to do with the old YYC, and for the past few months we've been working out things with Paul Abrahams who used to be in the Reels and... I'm a bit confused at the moment, you'll have to excuse me.

*What was the reason you came down to Melbourne?

M: We wanted to play out of Sydney, so we could feel confident when we did play in Sydney. Because naturally people are going to come along and draw comparisons between the 2 bands... & we'd like to be strong enough to be able to cope. 'Cos like- you have people saying, "Oh you're awful."

*I thought you were really great on Thursday.

M: Oh, I'm glad you liked it.

*What did you think?

M: We started off pretty strongly...

*What are you going to do with recording?

M: Well we're more concentrating on what we're going to do overseas. We'd like to get a record deal overseas. Because we've been playing around so long, we'd sort of like to make a bit of money. We think what we're doing now is very commercial... acceptable,

and we figure while we're writing these sorts of songs, we ought to try and make as much money as we can, until we move onto something else. So we're looking at, realistically, the place for us to go is Japan. So we want to move to Japan, move & work around Japan, get a record deal there. Not worry about America, because I think it'd be derogatory to be an Australian band in America over the next couple of months and England... there is just no point in going to England 'cos there's nowhere to play, & you have to pay to work, Europe'd be ok. But I don't think that in Australia, we could afford to keep on losing money like we did. Like, "What's A Quaver" we lost money on that. Because the production costs are just so ridiculous now. So to release a record in Australia we've got to be working through a major company. But what we're going to do is, we're not just going to chase anything, when something comes along we're going to say, oh yeah or oh no, we'll just do it on our own terms, and just play around Australia

until we get these other things happening

*What do you think's the likelihood of that?

M: I don't know because the 2nd show you can't really say how people are going to react. That's like an overview... you have an overview, saying "at some stage we want to go to Japan"- you can't say, "in the next 6 months..." 'cos I always make the mistake of saying, "in 6 months time we're going to be in New York". & in 6 months time we're at Mona Vale Hotel. I've got to stop saying things like that, I used to also say with M Squared there's

MORE Zeee Toons

going to be a record released at such-&-such a date.

*What's happened to M squared? M:Well with the label we going to fold it up because we think that what M2 stands for- what it stood for- has come to an end now. So what we're going to do is start another label & call it the Parent Company, & it's kind of like an umbrella type thing- supposed to be doing books, & films, 'cos records by themselves just get really boring after a while. And you find yourself becoming like a record company. So... we've released 25 records and we're going to delete the lot of them & just make a compilation, released through this Parent company. We hope to make a book too- just of all the reviews,

(soundcheck noise gets too loud) It's funny because we started off... it was really all a big joke. For years & years before that we'd been doing things just for our own pleasure- we'd been making collages, in our own living rooms & bedrooms. And we just discovered each other & we thought- oh people like the Res-idents, and all those sort of characters can get away with it, so why can't we. So we released the 1st lot of records, just all in good humour originally. People reacted to it as pieces of art, treated it very seriously, missed the whole sense of humour... and the whole thing kind of snow-balled, until M2 became something like the Clifton Hill Mob. & therefore when you get people interviewing you, they treat you like aliens. And you get constantly taken out of context. So it gets to a point where you think, cut it off, stop it & start afresh.

*It's strange how this band, ZeeeToons,

has progressed from The Systematics.

M: Well what actually happened, with the Systematics, when they played their 1st show, at one stage I was going to join the band but I just never got round to doing it, I was just too scared. So they started playing as a 3-piece, & I used to do front of house sound for them. & then the band looked like they were going to break up & I'd always wanted to work with Fiona, so we got together & the band broke up, and then we said to Patrick, "Do you want to join too?" and he said yeah. *I could never work out the words to any of your songs.

M: Well basically, at the moment I'm prescribing to the old Motown method of writing lyrics which is basically stupid and dumb. Because I don't see any space in writing literary epics in the form of a song. I'm just basically toying on simple little things. Some Scattered Order lyrics tend to be all sexual. Most Ya Ya Choral songs were basically dirty jokes or... we have an awful sense of bawdiness in what we write, that's another thing that pervades... we just like... it's a thing that keeps us amused. Horrible puns. Corniness & Motown. We found that if you try to write something to mean anything, you end up doing something godawfully depressing.

NB. For the best results, this interview should be read in conjunction with issue 4's Patrick Gibson article.

For the uninitiated: The Systematics were P. Gibson & M. Filewood, later joined by Fiona Graham. Ya Ya Choral were P. Gibson, Fiona Graham & Michael Tee plus any others who came along. Any records released on their label, M2, are probably worth a listen if you can get your hands on them. I recommend specifically:

- Systematics-My Life in the Field of Cows EP
- Ya Ya Choral-Such a Dutchman EP
- Ya Ya Choral-What's a Quaver 12" EP
- Patrick Gibson-Too Separate cassette album
- Various-Growing Pains (m2 sampler)



MORE REVIEWS.

at the risk of alienating quite a few people, I'm going to confess: I love the new ABC album.

I used it today in the city to shut out the sounds of another Christmas (passes the Walkman test) and it summed up everything perfectly. ABC & Xmas in town- both relate commercial ideas of love & harmony. Except, Martin Fry means it, certainly he's a lot more genuine than the Myers Xmas windows. I must've listened to "SOS" 15 times today and while I have to admit some of the tracks sound a bit regressive, on the whole- it's magnificent.

Of course I hear you say that I should really have been listening to the new Fall "Live in NZ" album (their new studio LP has eluded me so far) well yes I suppose I should've. It is a fantastic collection, unfortunately only 1 new track- I'm beginning to worry that my favourites from the 82 tour are never going to get onto vinyl. Still, there are some classics here (my favourites: Hip Priest, The Classical, Solicitor in Studio, everything else) good reading material here too & great cover. One day the Fall are going to make a mistake.

From here to Troy Tate, and his record "Love Is..." the best pop single of the year. Troy may not know what Love Is, but he certainly understands what not knowing what love is is.

Bring Philip are incongruous here but I have to fit them in somewhere. Their record, Endoscopy, sounds a lot less commercial than I would've expected. In fact at first listen it sounds like what'sisname from Spanday Ballet singing to old backwards Reels tapes. Thank god I listened to it more than once! It's actually a very good record though (dare I say it) very Sydney- would not be out of place on M2. In a very short time, presuming they hold together, Bring Philip are going to be a band a lot of people are going to like. Then I'll have to hate them. This is a good record. Buy it.

A note on the price:

sorry! This DV costs more than I really would've wanted it to. After all, the flexis cost me nothing, & the rest of the magazine costs about 50c to produce (that's at very least) However, there are a few big financial problems that have to be encountered. The main one is postage- even just to places like Qld. or WA, it's a lot & money I get back from sales of DV disappear in postage stamps. As I have to continually tell people, I couldn't possibly make a profit out of this. If estimates in the latest NME are true, then people in the UK (& the US I guess) can, but I get my photocopying done at the cheapest rate possible, and still I don't have a chance of making money. DV isn't even literary enough for an Arts Council grant though as the man at the CES said, that'd probably take away all my inspiration anyway.

Anyway, even though this is probably stuck somewhere in the magazine, it's the last thing I'm doing for DV no. 8, so, bye bye, please buy as many issues as you can and make every one read them, hello Canberra, good-bye Missing Link, thank you Paul Smith, Triffids, M. Tee, T. Town, and all my glorious contributors as well as a special partner in crime. DV9 will one day emerge meanwhile please write to me with articles or suggestions I wait with baited breath.

David Nichols
PS. Thankyou OP too. And DNA & Public Eye and M. Louttit and... oh this will go on for ever if I don't stop...



THURS 15 Sep
Zeee Toons
at the
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Michael Tee.

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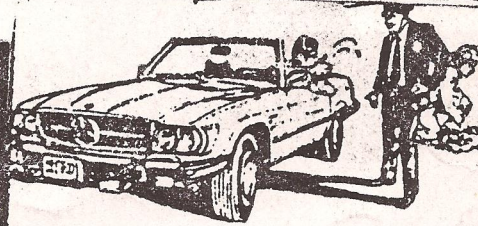
All the RAGE

THE SUN'S new column of rock,
punk and pop — All the Rage —
begins on Page 6 today! And first
in the news is:

Birthday Party

and

Renee Geyer



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