

# DISTANT VIOLINS

no 7

HEAT at



reasonably good taste a welcome swing away from gnomes.



## PLAYS WITH MARIONETTES THE CHURCH



## THE PARTICLES THE TRIFFIDS ZEE-TOONS



and much more than you bargained for!

# crossword across

- ① Soundtracks + Head 12" single, featuring Carmel - (under a pseudonym). (4, 4, 4)
- ⑥ Plays W. Marionettes song. 'Rodents in a bag' is as good a clue as I can come up with.
- ⑦ Psychic Tv. power
- ⑨ Dif...
- ⑪ Lynne etc. Awful. 'Out of the Blue' was I think a record of theirs, or was that Max Merritt. (inits.)
- ⑫ See 2 down.
- ⑮ The initials used by Carmel on the above-mentioned record (1). -- McCourt.
- ⑰ Martin from Hunters + Collectors
- ⑰ Also. As well etc.
- ⑱ Made Tolkien famous.
- ⑳ Type of Hoop.
- ㉑ From Head to... (Costello).
- ㉒ Queen
- ㉓ New David Thomas album. (10, 2, 1, 5) (+ 31 across)
- ㉖ American industrial place where some bands come from. (Reverillos/Rezillos)
- ㉘ ... Fife.
- ㉙ see 23 a.
- ㉛ Rec. label. (inits, sort of...) (Fripp, Roxy Music etc.)

⑳ I suppose what you have to be able to do to appreciate this magazine (as well as read + see etc.)

- ㉜ see 27 down.
- ㉝ T.G. - type Aust. (?) group.
- ㉞ see 8 down.

## down

- ② Tuff Monks record. (5, 3, 4, 5) + 12 across.
- ③
- ④ Film: Eating
- ⑤ Romeo Void record (5, 3, 5)
- ⑧ Laughing Clowns song, the name of which was coincidentally used by me for the name of a comic I once published. (4, 2, 3)
- ⑩ McLaren's token warriors
- ⑫ Hunters/Machinations/Globos etc. label. (5, 5)
- ⑬ Start
- ⑭ Sad story
- ⑮ Town ...
- ⑰ Syd. Trade Union Club's creative misspelling of 'Triffids'
- ⑲ Morrison. Helen. Panel. (I think I've used that clue before)
- ㉒ 'Thunder in the mountains'. 'I want to be free' ... sheep farmer ...
- ㉓ To be human
- ㉕ Frontier Scouts song, b-side of their single. (3, 2, 4, ... shell).

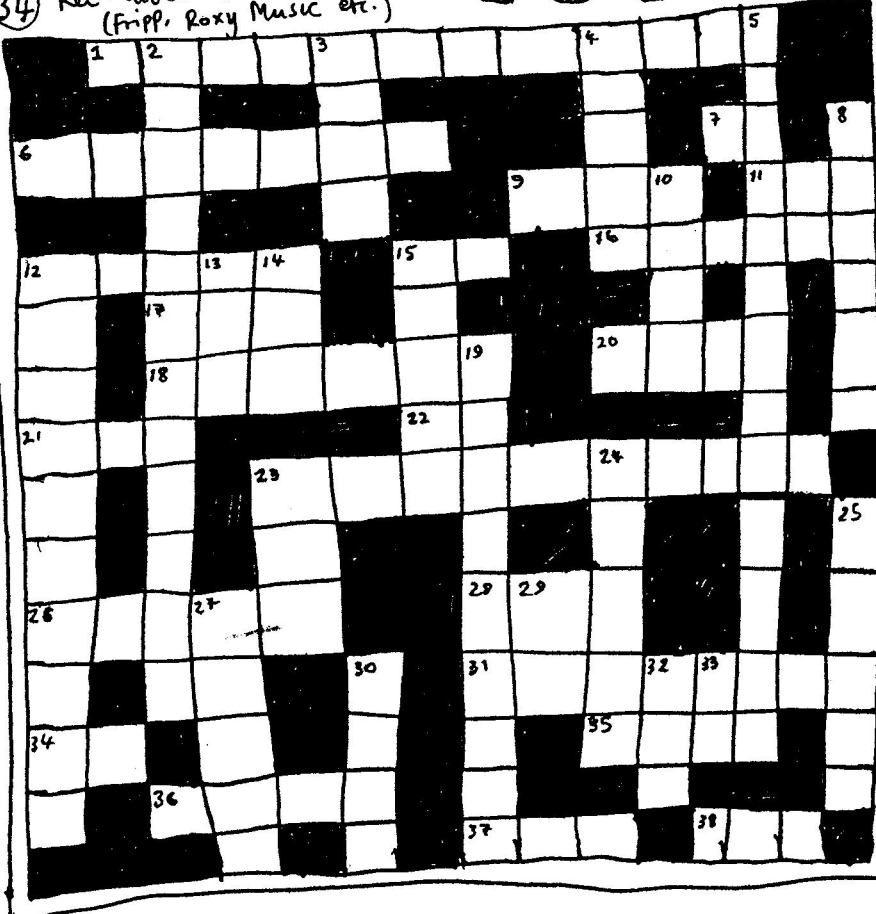
⑲ a + vowel.

⑳ My sweet

㉑ Deniz

㉒ ha, ...

Hope you find this crossword a bit easier than past ones. I tried to simplify it but then can you trust someone who can't even spell "across"?



Sideroxylon - Celibate Rifles

Sideroxylon is (a) a plant and (b) the debut album from Sydney based band Celibate Rifles. Sideroxylon depicts the band's satirical observations of today's society. These observations are intergrated with energetic rhythm; principally from drums, guitars and Damien Lovelocks aggressive yet perceptive lyrics and vocals. Thus resulting in the essential rawness needed to create the essence of early and late '70's New York Punk, but up-dated by criticism of most aspects concerning OZ society.

Several topics, such as the bored mother, the bandwagon jumper and conformity are recurring themes throughout the album. For instance, in "Society", Celibate Rifles criticise the conservative attitude of society and the necessity for some people to conform in order to succeed. "Gonna Cry" also deals with society's conservative attitude via the deserted or single mother's battle against society's moral standards in order to survive. The subject in this song and "Tick Tock" are similar despite different circumstances since both situations lead to monotony and the transformation of a woman into an object whose main function is to do housework and look after the kids. This idea is particularly predominant in the single, "Tick Tock", through the chorus of "How did it ever come to this? This is not the life I chose!" However, both tracks discuss "the mindless repetition" experienced by the mothers.

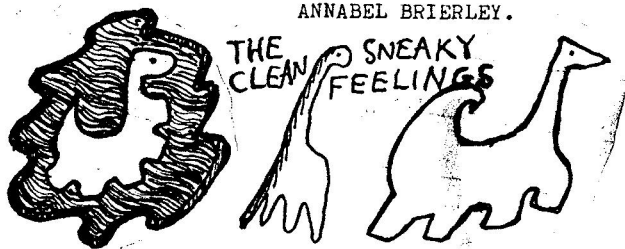
As in the majority of songs present on Sideroxylon the harsh lyrical content is re-inforced by the brash sound from the band. Yet, on another track, "Back on the corner", the brashness of the former songs is softened by the use of piano and percussion.

"Ice Blue" mocks the romance surrounding heroin addiction, especially by Lovelock's distainful tone stating "A modern sacrifice, oh how romantic...". Initially, the musical style of "Ice Blue" is quite slow, but later paces creating a great contrast via the urgent beat, which heightens the scornful edge of Lovelock's voice.

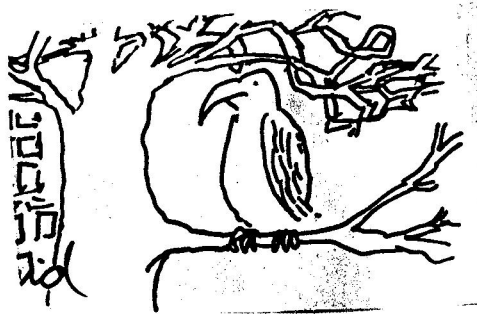
Among the previously mentioned tracks and others on Sideroxylon, one track, "Where do I go?" is the highlight. This song humourously discusses the young trendy, who has a "nice thin tie and mohair sweater...", the young conservative, who belongs to the "local branch young Liberal Party comes with a lifestyle guaranteed ....", and the black and white rules of the Cappuccino Set, through Lovelock's satirical send-up of these conformists and cults. These scathing lyrics are backed by rough attempted harmonies, reminiscent of "Let's get married" from the E.P. "But Jacques, the fish", as well as the mesh of instruments from guitarist Kent Steedman, who co-wrote some of the songs, and other band members.

Generally, Sideroxylon is a refreshing album, despite the occasional repetitiveness of the music style, and a great change from the never-ending influx of O/S and OZ aesthetic and synthetic bands.

ANNABEL BRIERLEY.



I know most of you people out there have never heard of "The Clean" - but let me tell you, it's time you had! This innovative, three-piece New Zealand band, on the Flying Nun label, are the best thing since... well, for ages anyway. This band has a number of releases - of which, I feel, the 5 track mini LP "Boodle, Boodle, Boodle" best demonstrates their broad range of music: "Billy Two" on side 1 is danceable, powerful and exhilarating; "Sad Eyed Lady" is a melancholy, but rhythmic display of the softer side of The Clean, and "Thumbs Off" is simply brilliant. The record cover gives no indication of the names of band members or the instruments used, but my untrained ear detects a guitar, a bass and drums. "Boodle, Boodle, Boodle" is a must for anyone who has five or six dollars to spend, or anyone who is sick of the stagnant state of Melbourne music. Let's hear it for NZ music.

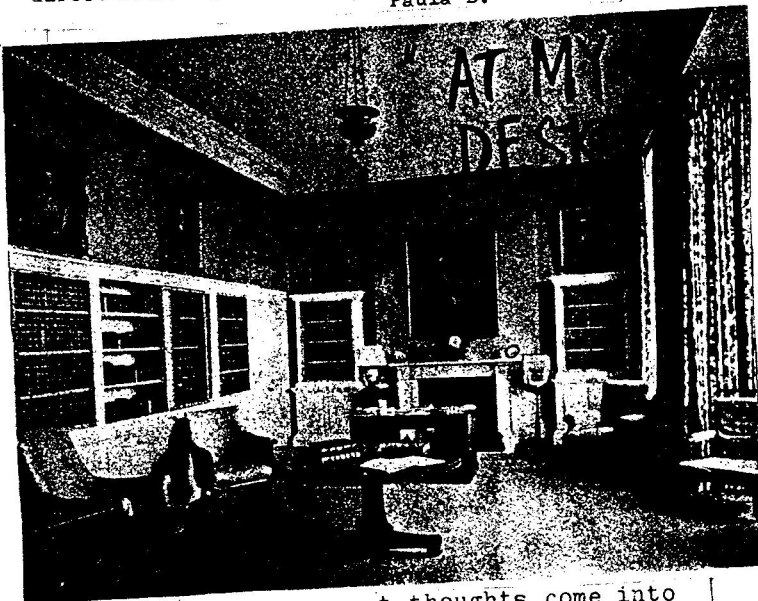


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I hate to rave about New Zealand again, but another fab band on Flying Nun label is "Sneaky Feelings" - with the single "Be my friend/Amnesia", the A side is excellent - even though the vocals are reminiscent of Edwyn Collins (Orange Juice) - and harmonies spot on. The B side is also good, but too repetitive - however the quality of "Be my friend" more than makes up for this.

Flying Nun records are difficult to obtain in Australia, but can be found at Greville Records, Prahan (Melbourne) or Hot Records, Darlinghurst (Sydney). If all else fails, you can always fly to Christchurch in NZ and buy direct from Flying Nun!

Paula B.



All the time these great thoughts come into my head as poignant & pointed parts of a truly magnificent editorial. Naturally, I always forget these little gems and beliefs and life wouldn't be nearly so exciting if I didn't.

So I suppose that really all I have to say is, there's not going to be much of a D.V.8 if I don't get some substantial contributions, because I've run out of bands to write about. So it's your turn.

This issue looks to me like it ought to be quite a good one, so I hope you enjoy it & thanks very much to everyone who helped me (once again - "you know who you are" and you'll be thanked by me personally (Wow! personally) anyway. Please feel free to write to me & tell me what you think of all this & how it can be improved.

D.V.'s 1st birthday went unheralded, I think it was in August sometime .... I could be approaching an Australian record here for Fanzine longevity but who cares (Cool attitude). Anyway lets pretend you've just been reading a whole lot of enlightening editorial-type things and I'll let you get on with the rest of the mag.

DAVID NICHOLS

P.S. All articles are by me unless otherwise stated. Thanks again to all those writers who aren't me. Articles © 1983 the writers/Photographers involved. Everything else © David Nichols.

# zee toons

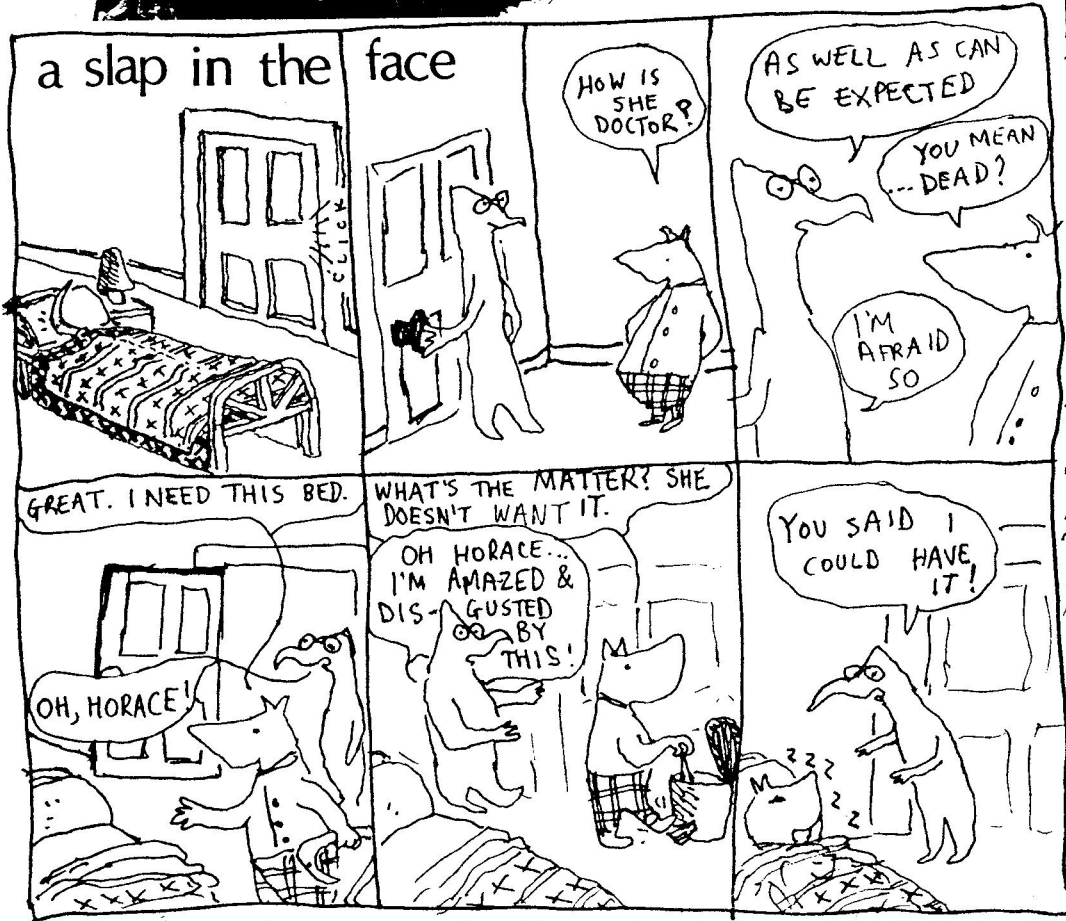
Zee Toons breezed into Melbourne last week to play their first couple of "gigs" (hate that word) here. Billed more or less as "Ya Ya

Choral mk. 2" they attracted next to no-one to the Venetian room on Thursday the 15th of Sept. and played a very inspiring set of great toons which will probably ensure them a large following in the near future.

A small interview with Michael Tee was done but perhaps I ought to leave that until next issue or else there won't be anything in it.

So perhaps the best thing to say is "really great these guys go out & see them when they play near you etc. etc." and we'll leave the real description til later.

(Just for the record though, the songs they played were, according to the song list I pinched, Complain (your way to success), Botched, Soft Rain, Oops, Pokahontas, Pythagoras, Hey Ho!, Sleepw, 2 Lines, Replay, Gallop, Whoever, Bubbles, Mild West, Bunny Hop, Face)



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 in case you were wondering the address is  
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# THE CHURCH

This is more or less the complete text of an interview done with Marty Wilson-Piper and Richard Ploog from the Church, conducted in a room at the Dip-lomat with a view of Christ Church over the road... Sat 10/9/83...

\*Why didn't the record company push "Seance" ?

Richard: I thought they did.

\*But not as much as Blurred Crusade, as far as I could see.

Marty: Yeah, well, it's very frustrating for us because I think that we expected a lot more from Seance than what it actually has done so far, the time that it's been out. Like it sold really well for 3 weeks... I think that one of the reasons was that we were off the road for a while ... we haven't been playing in Melbourne -there's going to be all kinds of ads happening & push starting from there. Although I went to EMI the other day, they didn't seem... as if the Church were the biggest thing on their priority list you know.

\*Does that get frustrating ?

M: It sure does, 'specially when it's your 3rd album...it puts us in a very difficult position as far as Australia's concerned. If we sell sixteen thousand copies of our 3rd album when we've been together for 3 years and we're so supposedly critically acclaimed and established act... where does that leave our future ? It just mean we have to move on.

\*Who chose the single ?

M: Well EMI with all their sort of um experience chose It's No Reason um

\*I think the b-side would've been better than that.

M: Yeah I see what you mean but...

\* You don't think that helped at all ?

M: No... I think what happened with that was that they released It's No Reason & people said "Oh yeah the Church are a

depressing group"... but that wasn't the point of the song anyway the song is a sad song not a depressing song. It annoys me that people can't tell the difference between sadness & depression.

\*I don't believe that it was the type of song to be the first single off the album.

M: I think that what they were trying to do, what they had in mind was a sort of ... the Knights in White Satin syndrome.

\*A ballad type...

M: Well yeah, a big ballad. But well it's a big ballad, it's sort of modern too. It sort of goes along in one way you know it's not a dreary ballad. Although I don't think the Australian public wants to hear songs like that. I think maybe if it was released in England maybe it might get more?...but not here ?

\*How important is overseas.

M: Well at this stage it's very very important... we'd like to go over in November but that depends on our finances. I don't know whether we can actually afford to do it. We want to go over in November to live.

\*For how long ?

M: Well initially 3 months & hopefully for a year. What can you do you know as I say our 3rd album sold 16 thousand copies... we tour round the country, like we play from bloody Bateman's Bay to the centre of Melbourne, all these obscure places & our album sells 16,000 copies. If we haven't got a market, how can we stay here ?

\* Does that mean you're really committed to the band ?

M: What do you mean ?

\* Well I heard an interview with Steve & he said if Seance didn't do what you expected it to do...

M: We could split up ? Yeah but when we were off the road after having the really frustrating few months back in Aust. after we went OS last time we arrived back here- just financially crippled. We went off the road in May in a lot of debt & Seance was released sort of after that & so the attitude of the band was "God aren't we in a state what's going to happen now ?" But since we got back on the road and we've got keyboards in the band now... the band's sounding really great so that's inspiration to continue. If the band was pox then we wouldn't continue but the band isn't pox- it's just that the sales are pox.

I was at EMI yesterday and the manager of EMI was showing me a list of songs which EMI was getting happening and there was a list of about 10 or 12 songs & the only single in the whole of the list that isn't getting any airplay anywhere is Electric Lash by the Church.

\*Is continued commercial success important- can you handle dropping back a bit ?

M: Well we already have... we're handling it in our heads if that's what you mean, 'cos we have to. We played a gig last night, we played really really well and we didn't get an encore... but then again Eureka Hotel in Geelong is not exactly the kind of place where they want to hear esoteric music- that was stupid playing there.

\*What image did you want to project with your makeup on Countdown ? It looked awful.

M: Great, a reaction... a reaction out of the staid Aust. music scene.

\*Do you want to project an image overall?

M: Are you asking me personally or me as a member of the Church ?

\*Personally.

M: Well, I'm in a rock group so I might as well continue... well it's a big farce anyway standing on a stage with an instrument playing to a bunch of people who are probably more concerned where their next drink's coming from rather than what the next song is... in a lot of cases.

40/5

Specially with bands who aren't very well known. I think that it's part of the game - i really like people like... have you ever heard of Hanoi Rocks?... Swedish group - a band we went to see in London last year. They've got this New York Dolls type image... but it's just great, it makes it all worthwhile, they're all sort of prancing about on stage with blond sticking up hair & just really getting into it, it's a lot of fun. I enjoy it for those reasons. I enjoy David Bowie for the sake of his music as much as his music. I think you can make your image & your music just as important as each other. I think they're both very valid things. It's funny, whenever the Church wear makeup everyone goes "?!". ...do I think that it fits in with the group? -which is a wierd reaction, who cares? You go into a studio & they've got a make up dept. so you go in and say yeah I'll do a bit of make up today, why not? We wore make up for Too Fast For You on Countdown & you should've heard the uproar "Why did you do that, the Church don't need to wear make up... the music's the important thing"... Everyone starts freaking out... who fucking cares? It just amazes me.

I think it's got a certain import -ance, yeah, to answer the question. \*Is there still tension in the band? M: No not really, there used to be, there used to be a lot of tension, we've sort of grown up a lot. \*Do you think that's good?

M: Yeah, we just co-operate with each other, put up with each other's personalities. We all have a lot to say about things so it can end up getting quite confusing. Everybody's really happy, everybody wants the band to be successful. \*You're in between two very different sets of bands. Do you think you could settle into one or the other category? M: From the 2 examples I gave (Moodists v. Runners) can you see us fitting into either?

\*No I suppose not but in your own attitudes or... M: I don't know because I'm not really...do you mean would we become an obs-cure alternative band category or an industry FM category? We'll never become one of those, we're not either of those types of bands. Maybe that's why we don't get where we want to, maybe we have to be a FM "Endlessly" type to have hits, mind you bandslike the Runners, aren't doing very well are they? We're

probably doing better than them, but then again they've only been together for 1 album, well what do you think, you'd probably have a more objective view... Where do you see The Church? Let me take over this interview for a moment. Where do you see the Church, it interests me.

\*Well you certainly don't fit into those 2. You're lucky in that you probably have a wide audience because people can say "Oh The Church are a band who gets hits in the charts but they're also different enough." So you can be liked by people who like Cold Chisel or like The Moodists. M: Yeah, exactly, so can David Bowie. So can all the other bands that we really like, that's where we are. And what happens to bands like that. I think, is that they either break up after their 3rd album & become obscure sort of... You know some guy in 5 years time will look back, like Glenn A. Baker & say "Oh The Church, they were this amazing band, who never really made it, split up after their 3rd album, before that had 3 really great records..." We'll either be that or be absolutely huge like David Bowie, but I can't see us being as big as David Bowie. I don't think anyone will be as big as David Bowie ever again.

\*What would you do if the Church split up tomorrow? M: I'd go & form my own group. \*...You feel happy in this set up.

M: What as somebody who isn't a major songwriter in a band where there is one...loaded question... yeah I think Steve writes really great songs and from a guitarist's point of view & somebody who can put a lot into his songs. Who I think understands his songs. It's great playing somebody's songs which you think are really good. Like if Bryan Ferry said to me "Look I've written this album I want a guitarist to play on it" & he asked me, I wouldn't say "I write my own stuff and I don't want to do yours" 'cos I'm sure he'd be writing really great songs.

\*Say if you formed your own group you'd be writing songs for them. So Steve isn't holding you back... I presume you're not writing them now. M: Well recently I am... I don't think he's holding any of us back because we're all playing in a group that we really like. It's like Phil Manzanera in Roxy Music, Ferry wrote most of the stuff but Manzanera's still got 4 or 5 solo albums. I don't think Manzanera would say, "Oh yeah Ferry holds me back" 'cos he puts a

lot into Roxy Music while Ferry writes the songs and really enjoys it. \*Well it looks like we've only got the stupid questions left. M: Ask us a really stupid question. \*How about your favourite animal? R: Dolphin. M: Is dolphin your favourite animal? I don't know, I've got 3 cats. \*What do you read on the toilet paper M: The company that made the toilet paper -I'm not a reader on the toilet I just go there to do things. R: I often go into the girls' toilets at gigs to read the graffiti. M: Do you sit on the girls' toilets at gigs? R: No, I just do it at the sound checks to read the graffiti & stuff. \*Favourite tv program? M: Hardly watch tv R: Get Smart Addams Family Twilight Zone \*What do you think your average Tension reader would think of The Church? It's M: I think that it really varies. It's more a question for you Richard. R: Not much probably R: See that's why Richard should've answered that question. \*Do you think they could get something out of you if they tried? M: It's really easy to dissect and say that I don't like this, this & this but I don't think it's necessary to do that. I think that you put it right dissect & reader as you put it might average Tension find things that they don't like but I think that overall that's not the way to look at it anyway. \*Would you have made an actual decision to want to be a band that got hits as opposed to...

M: No, no way, God when we started we thought... well the band was a 3-piece -that's before Richard joined. When I first went to see the band when I'd first lived in Aust. back in 1980, I went to see them at this gig in Sydney, this 3 piece, & I thought, "God this is a great group" I really liked the songs, I really liked the lyrics, I just liked the atmosphere of the group, & that's back to the tension thing again, I think that some of the Tension readers might not like some of the atmospheres that we put over, but they do like it, it just depends what their scale is. I think that somebody who really into the Birthday Party, that group that used to exist, might like us & somebody who's really into Cold Chisel

might like us too. Which is fantastic, to be in a position to be in, to be able to appeal to those different extremes \*If you really start going commercially you'll do you think that the band might be able to compensate by being more commercial? M: No, I think as soon as it wasn't natural, it wouldn't exist. \*It's not that important... M: We wouldn't let it get to that. We couldn't do that, those other bands that we're really liking, some of them because they've got tired and boring we wouldn't let that happen to us. \*What is the atmosphere of the band?

M: In the past we've already had keyboards scattered around records but we'd come up to them live & we've had to try & make up for them. Now we've got keyboards in the group, we can capture those atmospheres better, live than we could before. We have actually got to the stage where we've become a live band. M: I think that type of group, but that is put over this powerful rock group, but I think, maybe type of group, but that's a very Moody think that type of group, but that's a very Moody

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play Eureka Hotel, Geelong it's right there in front of you.

\*What about when you played with Duran Duran?

M: That was just ridiculous. We didn't go down badly or anything in fact we went down pretty well. Considering it was 14 year olds screaming their

R: asses off

M: for Duran Duran. It's amazing how all that happened actually. When we actually did start doing the gigs with them it was just so obvious that we weren't going to

like it. Not only playing but just the whole thing, it didn't seem right, the atmosphere just wasn't what we like to work in...we thought "What's a band like us doing playing with a band like that" it could've been anyone though, it could have been Haircut 100... & it would've been the same. It's just that Duran Duran are so huge there like they were selling out 6 Hammersmith Odeons & 5 Birmingham Odeons & 4 at Newcastle & 3 at Liverpool. \*Couldn't you have seen that as a chance to convert?

M: Yeah, but that's the kind of band we are, that didn't come into it. We didn't like doing it so we got off it. It probably would've been very beneficial to us to continue the tour. Bite our lips and say alright in the long run it's going to be worth it but we can't stand doing it... I think we want success on our own terms really

\*Can you see success in America?

M: Well we haven't got a deal in America at the moment. We got dropped. We sold really well with our first album in Canada, we sold 40,000 and then we didn't get a release for the 2nd album which is absolutely ridiculous. It's hard to say about America it's changing very quickly at the moment. I was surprised to see that the Eurythmics were No.1 there. A year ago that would've been ridiculous... so I think that it changes all the time & may be one day our time will come.

\*A good percentage of it would be luck.

M: Yeah I think so too. People listen to the Church & say, "Where's the hit?" (american accent-) "I wanna hear 4 hooks" & maybe we can't do that & remain the Church. Although Electric Lash couldn't be much more of a poppy song could it? That's a really poppy song.

I don't think anyone's sitting down & saying "Right let's write a hit." Steve just writes songs. That's it. He doesn't try to work out what the managing director of Capitol Records wants to hear- because what he wants to hear we don't want to play. Which is probably why we got dropped by our first record company. They released Unguarded Moment as a single & they edited a minute out of it. They just took a section & went woosh! and stuck it back together again... it just sounded bloody awful. It's ridiculous, that's the kind of things they do. They have no respect for the music, they only have respect for what shows up on the computer sheets as having sold 3 million. So it's hard to be a band which can write really good songs, for them to be hits too.

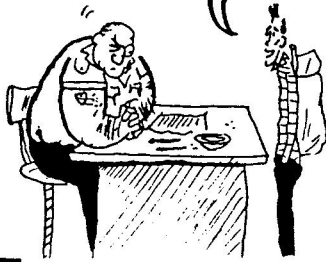
After the interview we asked them to autograph some record sleeves and then left. By this time Angie had coerced me into letting her take me to see The Church at The Venue that night (you may remember that I resolved never to go there again- that's my willpower for you). They went through all the hits of course much to the delight of the audience (1/3 of whom looked like they were over 30) but the thing I really like about going to see The Church is when they play "Travel By Thought", 1000 times better live than on record, which disillusioned all those dickheads who only came to hear 25 different permutations of unguarded moment anyway... "T b T" was the last song, The Church leaving the audience somewhat dis-oriented to say the least!

I hate audiences anyway. And I still hate The Venue. That man in the tracksuit is still there. Oh and at the end, someone came on and said "Goodnight Melbourne" -grrr.

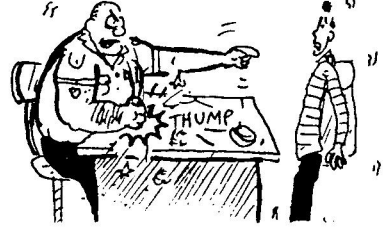
INTERVIEW BY ANGELA & DAVID

## How Stupid are Cops?

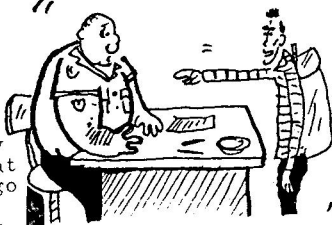
Any chance of a nights accomodation in the lock-up Officer?



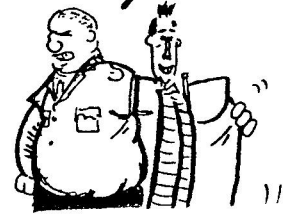
G'WAN FUCK off SCUM!!



You fuck off fatso!



Right.... Your spending a nights accomodation in the lock-up!



### a parable.



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# triffids

I've been listening to side one of the "Bad Timing" ep all day. I'm listening to it now, as it happens. It's fantastic, it really grows on you... treading a fine line between a real pop record and a cleverly prepared mixture of the best 60's and American music that Australian bands seem to be getting increasingly good at.

The average reader, infamous for being thick as 2 short planks, is probably wondering what I'm talking about. The Triffids, damn you! If you didn't know that you don't know much. A superb band from Perth, now based in Sydney, and with a delicious range of records to choose from.

The introductions over, it's time we had a flashback... to 1977, I suppose, and my family and I are seated around my grandparents' dinner table watching Weekend Magazine. That was the first time I ever heard (of) the Sex Pistols. It hardly harmed my Abba infatuation. But at exactly the same time (or is Perth time different to Melbourne's?) David McComb was being sewn with the seeds of inspiration that would soon become the Triffids. And as the fireworks of punk lit up the grim blackness of a stagnant night, rendering the obsolete rock giants blind and useless, the Triffids were gearing up to stalk the land and prey on their boring old fart bodies.

Six years later, after a day of listening to "Bad Timing" over & over again, I'm inspired suddenly to ring David McComb up, and he tells me how he found the Pistols so extraordinary and so different, eliminating as they did the idea that you had to be Eric Clapton to play a guitar.

Nevertheless, he says, the Triffids never really sounded like punk rock - except in their very early days when, still at school, they did Stooges & Ramones covers. After finishing school, some of the band quit, the rest went on to get jobs and Dave went into a journalism course. But the Triffids found themselves giving up their jobs and eventually moving eastward, to Melbourne (poverty-stricken & sharing one room in Brunswick st. Fitzroy) and then to Sydney, where they've stayed.

And, glory be - they've just recorded an album! 12 songs have been "put down" in midnight-to-dawn (the cheapest) sessions and the band feel that they've come up with something 'very unusual for an independent record' - with the admirable philosophy that one shouldn't

be fatalistic about the limits involved in independent records and recording.

With this in mind they brought in a cello, a pianola... and ultimately came up with an 8-piece string section for a re-recording of "Red Pony". It seems that they are no longer a guitar band - which they became by chance, after losing their keyboard player. They are really, says David, a quiet band - the music he likes is 'soft music - that's a bad word'.

Instead of waiting until November for this to be released, the uninitiated may care to invest in a copy of the brilliant "Son of Dungeontape", which is excellent, capturing as it does the Triffids' brand of captivating music. This arose from the original "Dungeontape", which was recorded last year in rehearsal studios under a garage in Sydney. It sold out its initial batch of 400 and the group decided that rather than bring out exactly the same thing again, they'd add other "bits of recording" (11 new songs) to 5 of the original ones, to make more or less a new tape, with much better packaging modelled on Fast Forward's.

Yeah alright, "another band, another lot of songs, another bunch of people exploring rock's rich tapestry etc" but take a look at your local top 40, it's just rubbish, isn't it. The whole thing is just disgusting... a band like the Triffids, a great band, belong up where Michael Sembello is now. (substitute whoever is no. 1 in the charts at the moment for "Michael Sembello" - he'll disappear soon enough). And it's a chronic state of affairs that they're not. You do something about it, you lazy bastard, I'm going to watch The Sweeney.

\* \* \* \* \*

Nb. More on the Triffids next issue.



T R I F F I D S    A T M A N L Y  
w h e r e    t h e y    d i s    s u p    p o r t  
- e d    T h e    M o o d    i s    f    s  
J u l y    8 3

7 or 8



Beargarden and Adventure are fairly typical of the latest set of fashion/dance bands. There's definitely a market for their sound with the emphasis on dance these days. Well this is dance music in a live context.

It's bands like Beargarden and Adventure, also Kids in the Kitchen, Rah Rah the Flag, Informatics, Pseudo Echo... etc., which make up the scene. They get away from the stifling atmosphere of the trendy discos; but given a year and a measure of commercial success, you may hear their music on the dance floors.

Essentially, they all contain the funky bass lines and dance beat, but the division within this generation of dance bands is between those that incorporate guitar sounds and those that use synthesizers. I believe the guitar based bands have a stronger, fuller sound and the synth bands a lighter, poppy feel.

OK. So now you know dance bands are "in", I'll get on with telling you about the two examples I saw. Actually I went to see the headlining band Honey-moon in Green, but I can only say I must have missed them. I got there about 9:30, so if they did play, it must have been pretty damn early!

I'd never heard of Adventure before but others must have because they seemed to have their own fan club; dressed in their latest fashion 'Portmans' or 'Sportsgirl' outfits. The band's backdrop looked like it was straight off their 'Portmans' girlfriends' shopping bags.

The music seemed a bit derivative of bands like MEO 245, Serious Young Insects, and early Sunnyboys. They look like any other band of their set, except for the keyboardist in a duffel coat!(I mean I was hot in just shirtsleeves). All the other characteristics were there up to the usual wrist-slapping style of playing guitar. A little more unusual

for her good looks in the true Human League style. As she grew more confident of her own voice, I realised she complimented the band perfectly; giving them a slightly edged, cutting, Au Pairs- sound-ing quality.

Much of the audience seemed to know the band and the songs. The strongest songs, with titles like "Go West", "Dancing Girl" and "Seaside Song", were my favourites. The lighting was what you might like to call atmospheric, being pre-dominately red and green.

Each band member had their idiosyncrasies such as the bassist practically wearing a hole in the carpet, strutting and prancing around in what could almost be compared with a strange animal ritual or mating dance. Gus, on keyboards, looked incredibly disinterested with the whole affair. The only time you realised he was there was when a burst of synthesizer effects emanated from the left of the stage. He looked almost embarrassed when you could actually hear what he was doing.

My only criticism of Beargarden is that, like the previous band Adventure, they tend to hide their best talent in the background. They've got a strong guitar sound, yet hide their lead guitarist at the rear of the stage.

Recently I've grown used to taking pad and pencil when I go to review a band to jot down notes and song titles etc., as I go; but I guess it must be pretty unnerveing to the band, having some chick sitting on the stage writing away. So picture me; your intrepid reporter, busily scribbling away, to look up and discover to her horror, all attention focussed on herself when the lead singer crouches down beside her and enquires what she's writing. Well if he reads this review, at least he'll know what I was writing; but did you have to embarrass me like that?

His parting comments sum up the evening in a cliché; "It's amazing what you can get for free these days."

BEARGARDEN / ADVENTURE 25 / 8 / 83  
PRINCE of wales by Tracey Claire



BEARGARDEN

BEARGARDEN



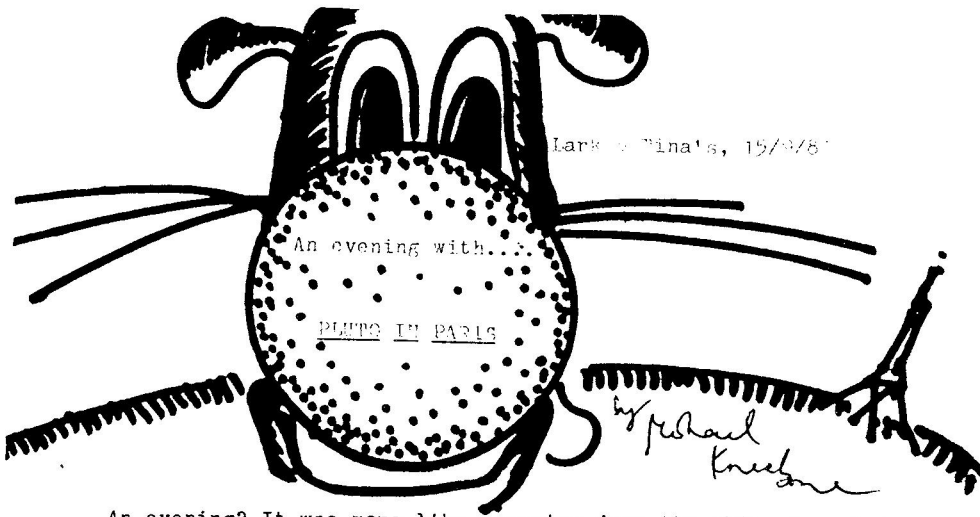
A ADVENTURE

AUGUST '83

perhaps was the lead singer being the drummer. Unfortunately, he was hidden away in the corner, and being possibly the band's best asset, I'd rather see him up the front or side at least.

The one thing that considerably dampened my enthusiasm about Adventure was when they did a song about El Salvador. Haven't songwriters in this country got a new pet topic yet?

Beargarden appeared after a surprisingly large break, arousing my suspicions of having missed one band. There's 2 singers in Beargarden, and at first I thought the lovely lady was there just



Lark & Tina's, 15/9/81

An evening with...

PLUTO IN PARIS

by Michael Knecht

AN APOLOGY  
I would like to say  
sorry to Ilmar from  
Bring Philip (note-  
one 'L') because I  
got his name wrong  
in the last issue.

An evening? It was more like a cruise down the Rhine on a balmy summer evening with Carmen Miranda sipping brandy alexanders on your knee. The theme was culture...and in a country like this, what we were being offered was a commodity as rare as a stranger in Hobart.

After comfortably seating myself scant inches from a stage littered with the trappings of truly cosmopolitan entertainment, my Cinzano rippling with the bubble of bilinguality, and my new winklopickers aimed courageously at the corsage of a Venezuelan beauty, I asked myself, "How could it be, in Adelaide of all places, that such a well-travelled crowd should gather in the one spot and enjoy each other's exotic sense of fashion without a single disruptive element? There wasn't a checked shirt in the whole club..."

As I pondered this pleasant twist of fate, I found my heart suddenly surge to my necktie, and a peculiarly romantic bead of perspiration form on my upper lip...symptoms I had experienced only once before in my distant past; while watching the fine hairs on Dame Pavlova's chin sway in the gentle zephyr of Herb Eliot's Shakespearean troika in Sergio Ferenzo's production of "Amor, la more" in the Vatican concert hall during the "Festival au Vie" back in the autumn of 1947...yes, my senses were in the throes of a renaissance, and the cause? Blinking away the tears of emotion, I noticed a single violin swaying under a spotlight on stage-left. The haunting beauty of Renoir's "O Solo Mio" opened a sunlit floodway down which waltzing in perfect harmony, appeared two of the most exquisitely sculpted creatures I have ever laid eyes on. It was none other than the Robert Goulet of the eighties, Mr. Tony Brent, and the enchanting Miss Debby Delmonte, still waltzing, and each wearing a smile that could have opened a chain of nightclubs from Belfast to Borneo.

Some of the audience were already applauding, still others were on their feet with cries of "Bravo!" and I'm sure I speak for everyone when I say that by now the full impact of the evening's entertainment was beginning to overwhelm us all.

With grace and charm, however, Miss Delmonte settled the crowd with a calming formula of humorous Islamic cliches, and as we began to relax into the evening, we were introduced to the remaining personalities that go to make up "Pluto in Paris".

Talent like this comes from the roots of civilisation...assembled on the stage before me were some of the most educated and influential musicians in the world. I believe the violinist began her career studying tenor bassoon with Dostoyevsky; the percussionist had escaped the great blockade of Zimbabwe to seek asylum in the Voltaire Conservatorium; and rumour has it that their guitarist spotted a classified pinned to the notice-board in Allans and rang Debbie's number by mistake...

Put the show goes on! The warm, almost embryonic atmosphere in the cellar of Lark & Tina's was highly conducive to the tender airs of this great troupe's performance. As the gathering began to warm up, entirely at the mercy of Tony Prent's rugged good looks and fortifying wit, the band struck up a powerful rendition of Pistachio's "Zorro-a-go-go", and despite my normally shy nature, I was suddenly overwhelmed with a desire to ask the Venezuelan siren sitting nearby to strike up a tango with me. I forged my way through the excited throng, she lifted her eyes to mine, the gap closed, the music swelled in my chest and without uttering a word I swept the girl of my dreams off her feet and under the authentic Plezoric archway to the terrazzo dance-floor. Like a pair of whirling dervishes we scattered the other dancers to the perimeter of the floor, where they cheered our lustful cavortings and clapped to the hot Latin rhythms. As the final refrain became enveloped by thunderous applause, Debbie and Tony bade us farewell and "Au revoir", reminding us that at least somewhere in this increasingly insensitive and illiterate world, there remains a bastion of the finer arts, that unlike most of your modern popular music warms the heart with both style and grace. That bastion, and may God bless them, is Pluto in Paris. Watch out for them, and Viva la Renaissance!

BACK ISSUES: \* = \$1 inc. postage † = \$1.20 inc. postage.  
Issue 1: Bruce Perrin/Moodlists\*. 2: The Fall/Birthday Party/Epic Soundtracks/People with Chairs in their Noses/Playa with Mamonettes. 3: Fall/B'day Party/ME0 245/Plunders & Collectors/David Chesworth. 4: Fall/Rails/Patrick Gibson\*. 5: Go-Betweens/The Curse\*. 6: Moodlists/Frontier Scouts/Bring Philip †.  
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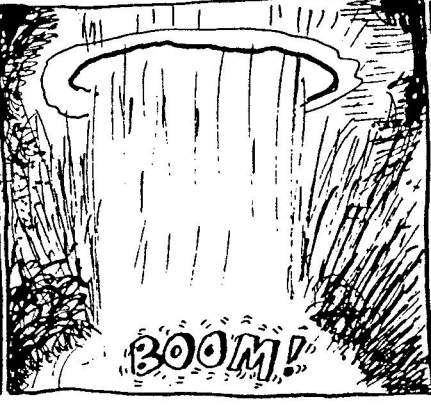


PRESENT

# ATOMIC EQUALITY

A GOOD NEWS COMIC

YES FOLKS... IF THERE IS A NUCLEAR WAR, WE'RE ALL GUNNA GO DOWN TOGETHER.



# PLAYS WITH MARIONETTES

"I remember the days", said the old man (me) fingering the hoary old hairs on his chin, "when every second time I went to see a band Plays with Marionettes would be the support. And they were shocking. They looked like the Addams Family and sounded like Essential Logic-meets-the-Birthday party-and-fail-to-get-along."

How times have changed. Plays with Marionettes these days are wonderful. Basically the only thing wrong with them is I hate their audience..., but that's by the by... anyway I met Hugo Race in a Prahan pub and we discussed the band he sings for; the discussion went something like this:

\*Do you have complete faith in Plays with Marionettes?

H: Yes. I mean I see the group as being good musicians, reasonably intelligent, appealing sorts of lads... to look at... I never used to have faith. It was just a group I was in, but these days I really like the group...

\*Does that mean you're committed?

H: Yeah. I'm committed to making the band successful. That's our main aim at the moment. To be successful. To make money.

\*Was there an aim before?

H\* No. In the old Marionettes, the band last year-that band, we didn't have any goals at all-we didn't even want to make money. We were just bums and we really enjoyed it. We had lots of problems too which we recognised at the time, we weren't fooling ourselves that we were better than we were-I mean we were interesting and we had good ideas, but, I don't think we got them across... which always bothered me a bit. So we just sort of revitalised the band this year and it looks like we might be successful. A lot of people seem to like us... jobs, skinheads...

\*On what sort of scale do you want to be successful?

H: On whatever scale we can attain. I guess we want to be massively successful in the cult line, I don't think we want to make Top 40 -It wouldn't displease us, it'd probably be very exciting, but we've got absolutely no intentions of doing anything like that... we want to get a large following we also want to travel. I mean-we tend to see ourselves as a performing troupe as opposed to a rock'n'roll band. We've got a lot of capabilities between the various people in the group to do all sorts of things-everyone's trained in nearly everything from graphic art to fine art to theatre/classical music/video/film-making. Like, we've all got degrees and stuff, and we want to get enough money to go overseas, perhaps to the 'States, Los Angeles we're thinking about, and travel around as a group but also pursue things overseas because, to do those sorts of things, there aren't really the avenues in Australia-not unless you suck-arse at colleges, which we've never done.

\*Is that why your songs have become more commercial? ... (Was the gist



of a very long and drawn out question)

H: That's one way of looking at it... I don't know... we've always had that element to us. In the old days we used to fight incredibly amongst ourselves, we used to have punch-ups all the time, and people would leave the band and smash things, and we were really internally violent, volatile, and that was why a lot of things came out like that-the people in the band being sort of aggressive, mill-headed people. But Edward and Nick-I mean basically they're more interested in pop music than me or Robin-so when they joined the band they added that element. Musically we're very ambitious and the sort of things we want to do are very ambitious. They're not like, say, The Moodists who are a fine sort of group, or even the Birthday Party, I mean they're fine groups but they operate on the sort of tension of a really simple level. And what we're interested in is creating similar sorts of atmospheres & moods but approaching it in a completely different way, in much more complex musical way rather than simply atmospheric level. We've always wanted to do things like that. It's the reason why we don't get on with those groups, cos we've got completely different ideas. Particularly with The Moodists, we always fought with each other. It's just a question of taste. But I don't know why we've become more commercial really. My songwriting hasn't changed at all, it's the way the bands putting it across. And also on a technical level we're a lot more accomplished these

days-like better equipment-a very good sound mixer-just little things like that. But yeah, we do want to make money.

\*Is that why you're in a band?

H: (Wistfully) No - I could be doing something else and probably be getting paid for it. The ideal is that you do a job that you sincerely enjoy and get paid for it... that's what all the Joe Bloggs want. I mean we're not vastly different from them in that respect - from being highly paid computer programmers to being shit-kicking rock 'n' roll musicians. It's much the same cup of tea. And also, I mean, personally I'm constitutionally unqualified to do anything else. I couldn't work - I tried - and Robins much the same-Robin's a complete social misfit-he's not capable of doing anything competently at all except playing the piano & violin. Edward's always wanted to be a rock 'n' roll star-as you can tell-he can't do anything at all! He's a complete numbskull.

\*Does the violence in your music spring from violence in your life?

H: I don't know. I mean violence operates on so many levels. Like when people say capital "V" violence they presumably mean sort of physical interaction - the way that I was brought up and Robin was brought up, and the schooling system we went through, was what you'd call incredibly brutal. I mean it was an anachronism in the 20th century. So, in that respect so many elements, like being forced to play afterschool rugby and things like that where you get your teeth kicking in, and I did that for so many years... I consider myself reasonably well qualified to talk about the subject of violence because I've been beaten up so many times. But the violence in our music doesn't spring from that level at all-it's not a physical thing. It's more to do with... a lot of the songs are about morality and religion and so forth, and the way these concepts have been abused, and the end results of these concepts is really a violence to the morality or the intellect of the people concerned.. that's more the sort of violence we're concerned about.

We're not street fighting men in any man's language, as it's plain to see. But, there's a very basic aggression which has always been part & parcel of myself and various other members of the band... also ... what a lot of people mistake for violence in our music is more what I call projection - projecting a certain kind of emotional sensation to the audience in the strongest manner I can think of... which is usually very physical ... like just the gestures that accompany many of the things I do are very physical sort of gestures ... often they're what a lot of people say are reasonably sexual... and personally, in the lyrics, a lot are about sex and violence. But not as two subjects but those 2 things intertwined with each other. Like discussing a sexual experience in

terms of violence because that was the way I probably perceived it at the time...but there's not much violence in my life anymore... except for people burning down Prahran-there's been fires all over the place recently-since I've living here there's been 20 fires within 2 blocks of where I live. One on either side of me.

\*Do you think you're rebelling against anything.

H: Well, I always saw rock 'n' roll bands as being the perfect vehicle for rebellion; one of the things that always attracted me to them. Basically we're all rebels without a cause, to quote an incredibly disgusting cliché. I know Nick, Frank and Brian wouldn't agree with me but I personally have always liked rebelling for the sake of a good fight, which is always quite enjoyable.

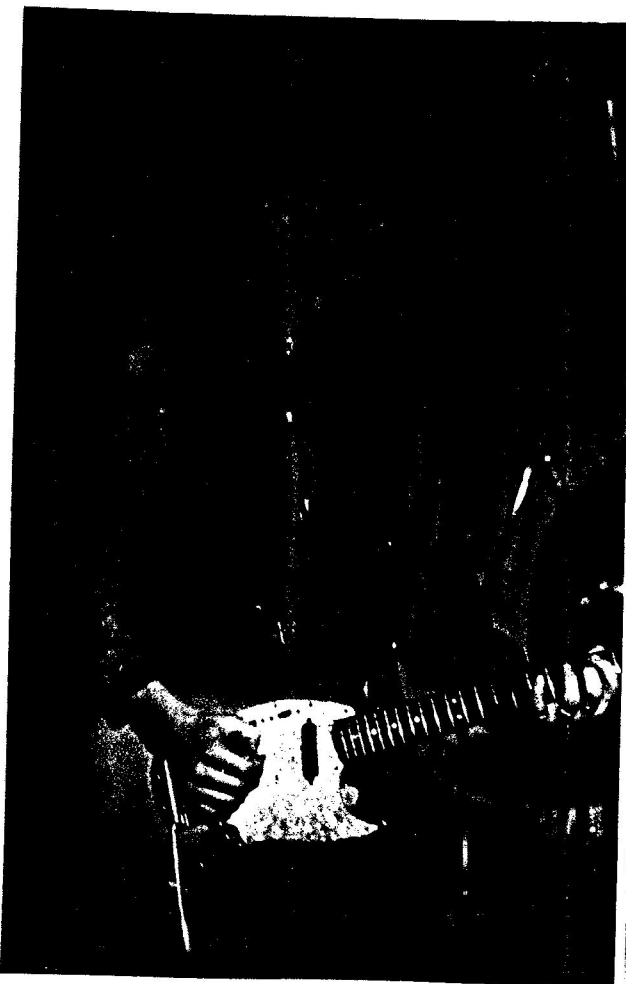
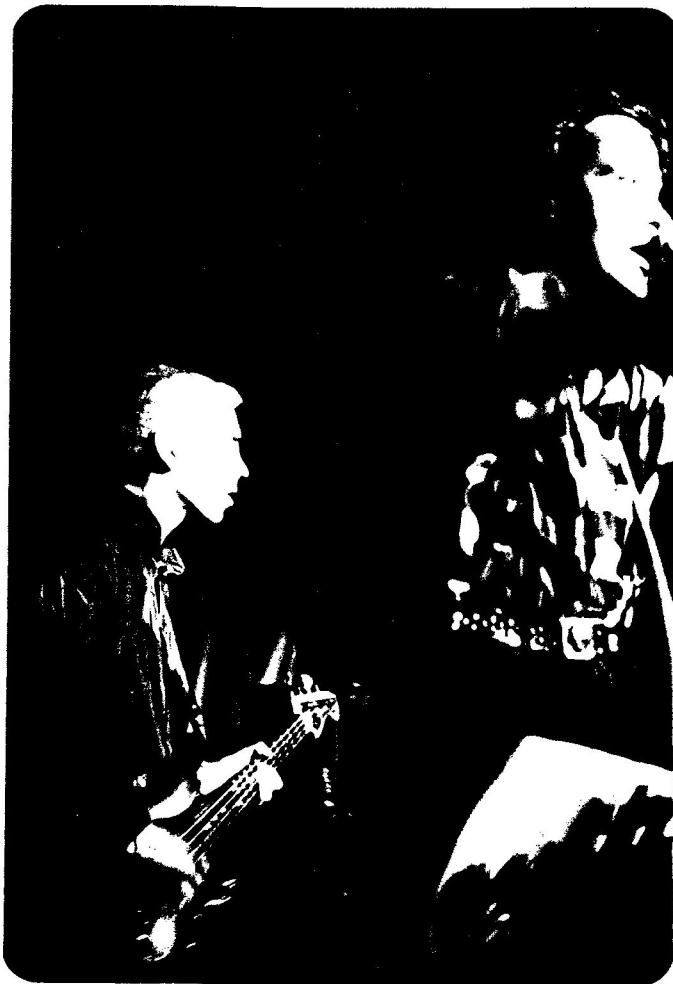
There's a complete disgust for pop music in what we do, and what I see in a lot of my friends who are in bands do, there's some sort of disgust for pop music... There's one one thing I can't stand and that is pop music fodder for the masses. Just the sort of massive anaesthetic approach which people take, I mean what is generally considered these days to be rock 'n' roll by everyone over 18 is, as you probably well know, absolute tripe-and the more that delusion goes on that what they're listening to is the genuine article, the more people are going to turn into the one-eyed potato-heads that they are at the moment. I think that the Marionettes have got an incredible amount to offer in that respect, in that we're using what is a sort of street idiom music or to quote Malcolm McLaren "the music of the dispossessed", to express those ideas which everyone else seems to have lost control of. I mean society at the moment is so morose and anaesthetic and deeply depressed, much further than they ever could admit to themselves, I mean emotionally depressed rather than financially, and one of the reasons is that they no longer understand what art can be. It's typified by the way people approach rock music, that's why it's so important I think-much more important than fucking fine art or television or film-making...

\*Would you like to have a single in the Top 10?

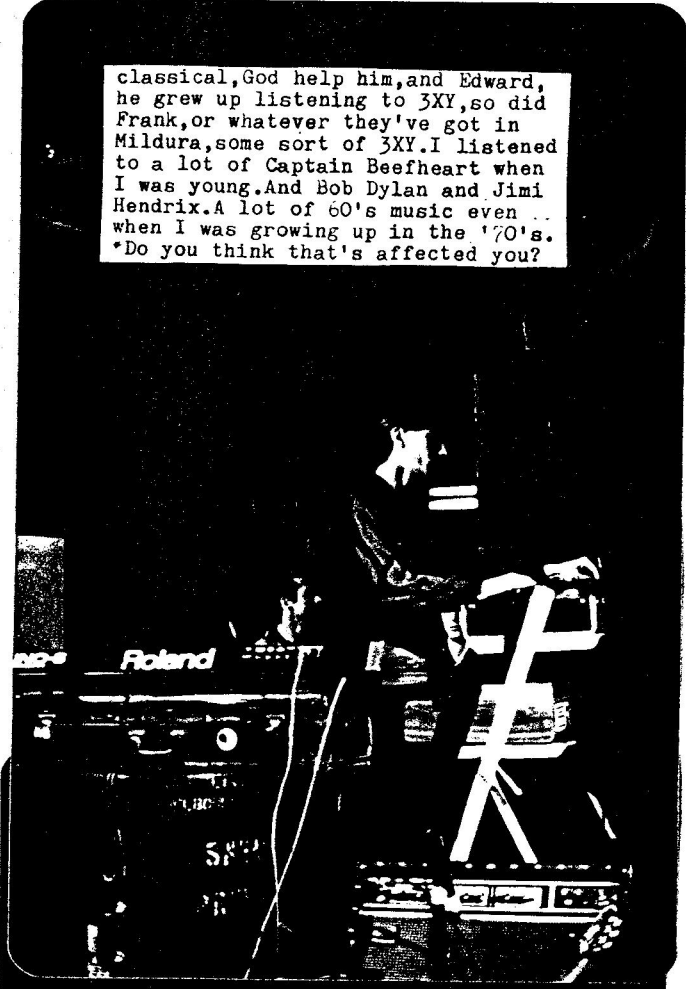
H: Yeah, I reckon it'd be an achievement for a group that's coming at a completely different level to everyone else... very satisfying to realise that someone could derive some sort of enjoyment from that... If people could see that - I mean not that I particularly care - It would be a positive sign for general sort of thinking in this place.

\*What music did you listen to when you were young?

H: I listened to a lot of musicals. My family background is sort of... it's fairly theatrical and a lot of people I grew up with in my family were more interested in listening to Broadway and Anthony Newley, who's my all time hero, than they were interested in listening to pop music. Like I've never really taken a great interest in pop music until after the so-called punk explosion. Before then I listened to Vaudeville tunes and 'Stop the world I want to get off' & 'Man of La Mancha'. I was more interested in that than in Hush. Everyone in the group-Robin's background is



classical, God help him, and Edward, he grew up listening to 3XY, so did Frank, or whatever they've got in Mildura, some sort of 3XY. I listened to a lot of Captain Beefheart when I was young. And Bob Dylan and Jimi Hendrix. A lot of 60's music even when I was growing up in the '70's. \*Do you think that's affected you?



H: Mmm, I tend to write more in a Broadway idiom than in a pop idiom. I really like that, I wouldn't change that for the world. I think it's really novel. I'm also interested in good tunes & stuff & the fine points of arrangement. I think good tunes & fine arrangements are something pop music's never come to grips with. At all. I like a lot of groups but nothing in the Top 10. I hate disco. I don't even like funk. And I

don't like what's coming out of England at the moment. I don't like what's coming out of America... and I don't like the country punkabilly revival either, I think it's really shallow. I think that what's happening at the moment in terms of pop music & pop culture's really grim & really 2-dimensional.

\*I could be wrong but I thought I detected some Americanisms running through your songs.

H: Oh yeah massive doses of them. I'm really interested in the 50's film noir. It's one of the main sources for the images we use. As well as a lot of southern writers. Just the American idiom, the way it expresses itself is so poetic... I've always thought- on a really crass level, like b-grade movies, that's some of the best poetry I've ever heard. Just that really crass dialogue. Yes, we do use a lot of cliches. For a reason; partly as a humour thing & also partly as a nostalgia device, so as when you're trying to point the audience towards a certain direction or a certain idea you can drop in some little tune to jog the memory- well that's the way I see it working anyway... & it gives rise to a whole network of images or something. Like in that song "Pile-Up" which is coming out on the single, the complete chorus is ripped off... some... what's her name... Shirley Bassey, that's it. We try and be funny. \*Was part of 'Buffalo Heart' ripped off a Skyhooks song?

H: No. (laughs) That's a funny story. Cos we weren't aware of that at the time - we wouldn't rip off Skyhooks in a billion years. Edward realised after we'd been playing it a couple of times and we'd never realised. So when we're re-recording it for the next E.P. or the L.P. the section that sounds like Skyhooks we're actually cutting. 'Cos it's such an odious overtone. I mean let's face it - 'Love on the Radio' - I just don't want to know about it. Also because it's too longwinded.

And talking of long-winded my hand's getting sore from copying all this and my ears are getting very sick of the sound of the video games in the background of the interview, so let's leave it at that cats... (Oh alright, I'm trying to be blase about it but that's actually the end of the interview.) ....Plays with Marionettes, catch 'em if you can etc. etc.

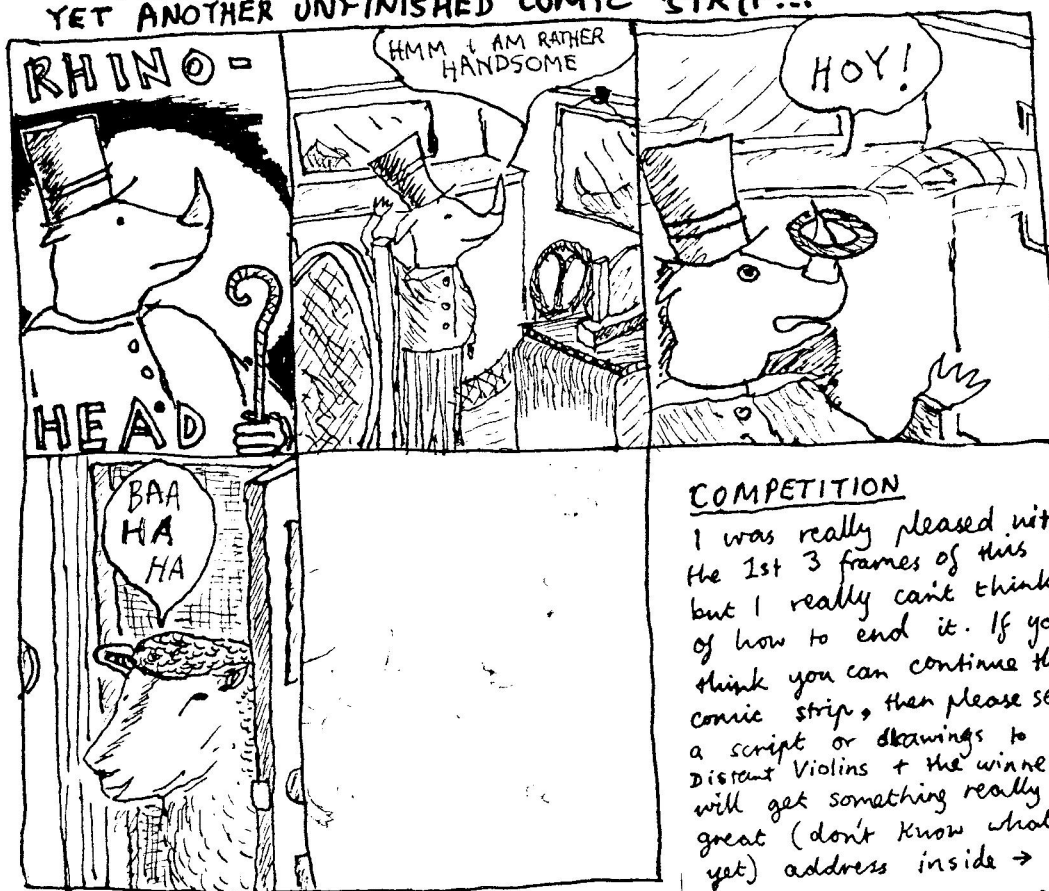
ALL PWM PHOTOS J. LAIDLAW





THAT OLE **BACK PAGE** HAS GOT ME IN ITS SPELL

YET ANOTHER UNFINISHED COMIC STRIP...



URIAH HEEP may be long forgotten here (thank goodness!), but in Russia they adore them. A poll of 10,000 readers carried out for the Communist youth paper *Moskovskii Komsomlets* placed the hideous Heep at top place in the list of Western album artists. Close behind were Smokie and Manfred Mann. At this rate of progress The Police should be big in Moscow by 1999!

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