

13

distant
violins



moodists
jillbert
catcher

EDITORIALS, who reads them?

It is the 4/7/84, yes, only 8 days after finishing DV 11, here's DV13: and of course there's a DV12 in there somewhere which was the cassette issue which many of you may not have seen yet. Isn't this exciting. The 11th issue of DV was the first to go to America to be sold in the shops. I... don't know what else to say. I know why not stick a few reviews in here.

TANGLED SHOELACES by Richard Watter

Tangled Shoelaces have been my favourite band. When I thought of myself as young, they were special- not just as of youth, for also goodly. Now I'm old and find it unsettling, people achieving little goals similar to as I would want so much before me. Does this matter? La Bamba has survived as La Boite theatre's late of a Friday night slot well over a year and has played host to remarkable spannings of different performers and styles. Henri Chpin, stragglers from the Circus Lumiere, political activists, esoteric dancers, play previews and some real cabaret acts have done the night. Last evening Tangled Shoelaces did too. A very sparse audience left rows of seats empty. Unusual for La Bamba which attracts good sized crowds normally, many of whom seem to make of it a regular visit. About thirty friends of the band ventured along, therefore the atmosphere was definitely chummy. I've never met them but pleasant it was to observe such warm niceness.

Mr E, magician, started things off. Dressed as an aborted Ronald McDonald many tricks didn't work on cue, but he made up for this with lashings of self-deprecating humour.

Shoelaces scurried up for the first of two sets. They sang their hit "The day the Rainclouds went Away" and more idiosyncratic pop songs. There was a sense of self-affacement among them too.

As equipment played up looping giggles, mild annoyance wafted. The juggler with the haircut I suppose was there for visual effect, but really the musicians' quirky manners and efforts to avoid tripping over each other on the cluttered stage were enough to hold attention.

Short interval. After, David Lord performed a highly polished escape from mailbag tied by rope whilst shackled and handcuffed, then substituting himself for curious on-looker in bag complete with clothes swap. David rates very high on the entertainment scale.

Tangled Shoelaces returned to highlight some songs from their e.p. to be released Monday but available early "at the bar" as was cheerfully announced several times.

Guitar, bass, piano, synthesizer, saxophone, xylophone, clarinet, drums, melodica were found ways to be employed amidst much swapping and changing.

People who remember early Go-Betweens often seem to recall an attractive strangeness. Tangled Shoelaces hold that quality, their songs possessing a wholesome difference

MODELS/DUGITES/HUXTON CREEPERS by Jason Reynolds

With the sounds of Thursday's Models show at La Trobe Uni still ringing in my ears, I ventured once again into the hallowed halls of Melbourne University. The day was Sunday June 17. The time, 7.45 pm.

First off the rank were Huxton Creepers, a super Sixties style band with lots of enthusiasm and more than a fair amount of talent. They played an energetic set, including their 3RRR 'hit' "Part the Seas" and their usual medley of classics (this time including "Wild Thing", "Gloria" and "Louie Louie"). This was the third time I had seen the Creepers, and I think they are getting better and better all of the time.

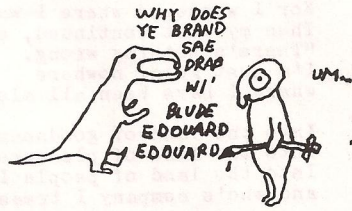
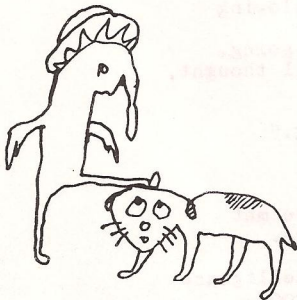
After a lengthy wait where the banks of keyboards and computers were plugged in, the Dugites arrived on stage. They played a good set (to a fairly enthusiastic audience), with the two recent singles "Juno & Me" and "Cut the Talking" being the crowd's favourites. After quite a few years on the Australian music scene, the Dugites are certainly professional, but on the night I found the Fairlight CMI just too overbearing (it seemed to obliterate many of the other instruments. Linda Nutter, the lead singer, actually even talked to the audience!

With the crowd chanting for the Models, the lights dimmed and the introduction began with 'haunting' electronic music and flashing lights (more effective in the smaller Melbourne Uni. venue than at La Trobe). This faded into a taped version of "No Shoulders, No Head" an finally the band arrived on stage. The crowd was really partisan, creating a great atmosphere in the

packed hall. In the set the Models played various songs from their "Pleasure of Your Company" album (including "I Hear Motion" and an interesting version of "Sang the Butcher" with an interlude of "The Banana Song" (Del-o!!!) and a couple of new songs, The Preacher from the Black Lagoon and The Israelites (sung by James). Reasonably early in the piece, Sean seemed to disregard the set list, much to the dismay of the horn section (1/2 of which was from Hunters & Collectors) who were totally lost for the rest of the night. The band started playing all of their 'old faithfuls'. As they played "On", "Local And/Or General", "Pate Pedestrian" and "Happy Birthday IBM" (as Sean said, "Just imagine it's Live To Air"), the crowd erupted into a dancing, seething mass.

For the first encore the Models played the slow and moody "Blue Moon", followed by a raucous version of "Two Cabs to the Toucan". They went off-stage amidst calls for "Cut Lunch" from the crowd. They came back and (amazingly) answered the audience's wishes, playing with fire and passion. The band finally finished up the night with the ritualistic "Telstar".

During the show Sean did his usual tricks of playing guitar with the mic. stand and spraying saliva over the audience while singing (although he did actually smile !!), while the strength of James' backing vocals was a welcome addition. Barton & James provided a punchy, thick rhythm over which Andrew's abstract keyboards and Sean's 'guitar-hero' chords danced. Overall this added up to the best Models show I've seen. My impression of the night-FAB!!!!!!



Getting the record at La Boite before release date gave me the glow of the Meldrumish- hot hits to happen? There are four songs, each ascribed individual traits seeking approval from different sections within the audience, or to appeal as a whole in mass market terms. I can't remember just what was said. Perhaps it works both ways. However an idea of the e.p.'s melody & poppiness should be noted. Tangled Shoelaces won't make Meldrum's top 40 I'm afraid, for both they and their piece are marked by an eccentric thread as exemplified by The Clean's soundings, a thread of the naive. Ya Ya Choral comparison isn't astray, though hardly claustrophobic. Tangled Shoelaces are sweet and charming, but not cute or saccharine, and probably very wimpy. I like the tunes equally and exceedingly. The songs are to me of Brisbane, that's why they make sense.

Poster: Robert... Illustration: Randy

The Dream

- G. Appel.

The hands of temptation held me in bed,
the rain on the roof was over my head.
I opened my eyes and closed them again,
I couldn't go out in this sort of weather.
Whether I walked or whether I ran,
I couldn't go out in this sort of rain.
Again and again and again,
I opened my eyes and closed them again.

I went to the land of sleep:
I went to the land of evil,
I went to the land of pain,
I went to the land of people I've met
and don't want to meet again.

I opened the door and went outside
then went back in again,
but when I tried to open the door
I found it locked, by some mechanism.

I stood in the rain all cold and wet
I stood in the rain and looked at my toes
I wanted to get back inside the house
for I had forgotten my clothes.

What could I do, what else indeed
but stand there wet and miserable,
I tried to make myself warm, by retracting my arms,
however, I was not able.

A person I spied, and he spied me,
who I had only met once before.
I asked him if he had the key,
so that I could open the door.

But he just smiled and laughed at me
and said that I was naked.
"Why," he asked, "Did I leave the house
without taking a pocket?"
"A pocket?" I enquired, although I felt tired.
"Yes a pocket," he said to me,
"for if you had a pocket
then in it you'd carry a key."

I tried to think of an insult
for I remembered him doing me wrong,
but there I was so naked,
and he was quite strong.
"Come with me," he said to me,
"Come with me into the wilderness.
There I will show you some girls we know
in various states of undress.
One you might remember well,
although you may not also.
I remember, she may have said something about you,
but then again, maybe not."

So I went with him
through trees and mountains and land,
to a place somewhere in the mangroves.
There I met some people from my past, who were naked.
He also took off his clothes.

I began to have sexual intercourse
with those with whom I chose,
this may have been a suppressed desire
and so it was I suppose.
Under the trees, in the streets,
on tables and on chairs.
In the long grass, under the sea,
all the way down the stairs.

People kept changing and evolving
into others I had known,
some I knew for only a while,
some of them had grown.

I saw him also up to evil,
I saw it very well.
I saw he had a larger penis,
but he did not have my depth.
He certainly had a wider breadth
he had a wider width,
he had the length and straightness
to make me feel depressed.

As I was making movements
of tenderness and love,
the old friend writhing with me
said I was the best.
She said I was better than the best
better than the others,
better than all her other lovers
and better than my brother.
Till her eye caught the glint
of his mighty prong,
then she quickly pulled away.
And said to me, that possibly,
there could be something wrong.

As I saw her walk towards him,
or towards his enormous mound.
I found myself wrestling with
the green snake of jealousy, upon the ground.

"It doesn't matter." it hissed to me
"Size and shape and curvature,
to those who are near.
Texture and colour and viscosity,
mean little to those who are dear."
So I picked myself up off the ground
and said aloud for all to hear,
"Length and breadth and tenderness,
mean little to those who are dear."

I walked a mile, a lonely mile,
for I could not bear to hear,
the noises that the people made
as they lay so very near.
The noses of the grinding,
the yells and screams of joy.
The noises of the pounding,
between a girl and boy.
Until I spied a dark figure,
a dark figure I did spy.
It said, "You have no future!"
I said, "That is a lie.
For you are in my past,
and I am walking by."

And on I strode, not looking back,
as wickedly it cackled.
Alone I walked, along a track,
beneath my feet the gum leaves crackled,
the Koala looked upon my figure
without thinking possibly,

as I wondered to myself
where on earth I now could be.
The sun was setting on the ironbarks,
and setting on the wattle,
or as scientists call it, Acacia.
Then it hit me;
I was in Australia.

All around I saw no others
against the darkening sky,
but the trees cut ghostly shapes,
as I went swiftly walking by.
My step faltered and kept slowing
till I came to a halt.
For I wondered where I was going.
Then my feet continued, as I thought,
"There's nothing wrong.
I'm just going nowhere
where I have been all along."

Into the land of goodness,
into the land of pleasure.
Into the land of people I've met
and who's company I treasure.

I seemed to have gained intelligence
as I walked into the classroom,
when teacher said, "Where have you been?"
I replied quickly,
"Shedding the clothes of civilization
and putting them back on again."
There was hearty chortles all round
from my friends in the class,
and I saw my handsome face
reflected in teacher's glasses.
"Why do you stare so!" teacher demanded,
"Do I look so unusual?"
"No more than usual." I swiftly replied,
"For those who can only see out
can never see themselves."
After a minute of thought
the class guffawed,
and I took my seat
to the sound of applause.

To the sound of applause
to the sound of applause,
till I was forced to say;
"I can't quite hear
but I don't really care,
I didn't want to hear anyway."

I didn't want to hear it,
to hear what she might say.
I thought she might say;
"I only want us to be friends."
But instead there was just movement
as we grappled in the dark,
no leaves or twigs made noises
as it wasn't in a park.
There was no applause,
as it wasn't in a stadium.
and nobody knew
except the two of us,
and all there was, was silence,
except for a few unusual sounds;

The sounds of flesh as it's moving
with another person's flesh,
the sounds of breathing apparatus
as it takes another breath.
And the very quiet sound of skin
as it exudes a little sweat,
and the sounds of the organs of love
as they move within each other.

As they move within each other
they make a certain sound,
but it's difficult to describe it
as the words just can't be found.
Perhaps a scientist could name it
as he names the wattle tree,
perhaps a suitable word might be;
viscosity.

Or perhaps he'd be revolted
and turn over the page,
to the section on herbs and spices,
cinnamon, cloves and sage.

But meanwhile as I was sleeping,
I heard a different sound.
The sound of music playing,
again the words cannot be found;
A heavenly projection,
ethereal and clear.
Crystalline and colourful,
without being too weird.

The music played inside me
and filled me with much wonder,
voices I heard singing
though I couldn't stand them under.
I couldn't understand them
when the time came to awake.

But I understood everything perfectly then
while I was not awake,
while I lay there sleeping
amongst all of this beauty,
I thought to myself;
"This would be great
if only I could convert it
to the land of the awake."

But when it was, that I did wake,
I could not still remember
what the masterpiece contained,
only the feeling remained,
like a slowly dying ember.
So I opened my eyes and closed them again
for I did not want to remain,
in the land of consciousness
: the waking state of mind
when I could go back there again.

DISTANT VIOLINS ~~Ad~~

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* THIS IS GENUINE !!!

Dear Editor,

As i wandered into Gaumont books on Saturday,
i managed to find a few older copies of D.V.
Being only 1.10c ,i purchased as many different
issues as i could. When i sat down to read them
at home, i was simply amazed, flabbergasted and
overwhelmed at the quality of your fanzine!
it could be the greatest thing since Fast -
Forward , and with band reviews such as :
TRIFFIDS, PARTICLES, LIGHTHOUSE KEEPERS, WET TAXIS,
VIOLENT FEMMES , DEPRESSION and GREAT UNWASHED,
you're certainly on the right track.

in all of the issues i've read, you seem to
want criticism of the magazine. My only criticism
is that (dv) is too short! Just thought i'd let
you know what i thought of D.V. and it's great
format.

regards

DARREN.VANDENBERG

P.S Love your show on sunday mornings-RRR

P.P.S My favourite part of D.V. is the sections
where you express your innermost thoughts about
your fav. bands & records (Editorial, Back Page..)

Keep up the good work !!

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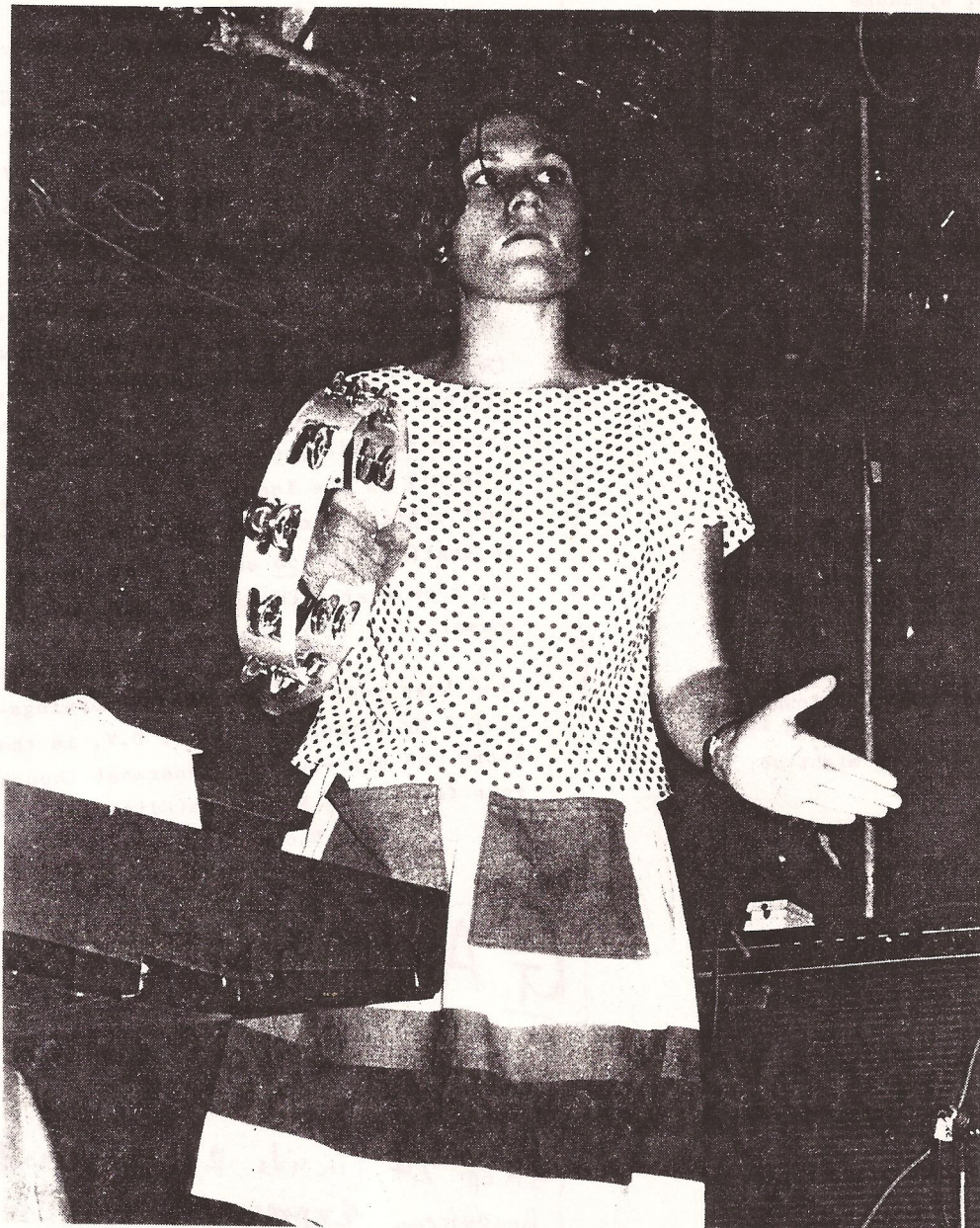
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Well this page looks like an obituary but it isn't, it's the legendary JILL BIRT interview conducted Monday 14 May 84 in the Triffids' near-legendary Redfern house. The Raining Pleasure ep had been recorded about a week before.

Jill Birt joined the Triffids as keyboard player just over a year ago now and has appeared on their last 3 records. She was not especially keen to do this interview because she didn't think it'd be interesting but she was wrong as you can see. I began by asking Jill what she was doing prior to joining The Triffids.

J: I did 3 years at WAIT (West Aust. Inst. of Technology) doing fine arts and finished that course & ... by that time the Triffids had been friends of mine for about 2 years and it was about that same stage that they went back to Perth after living in Melbourne for those 2 months & they were interested in finding a keyboard player, it was just a vague interest because they hadn't actually found anyone that they wanted and it was sort of a mutual thing, I expressed interest & they were quite interested in the idea I think you could say purely on the basis of me having been a friend because I certainly had not proven myself musically in any way.

I'd joined this other band which was with 3 of my other friends who were all girls, and it was a little band called What Are Little Boys Made Of &

we played 3 songs, we had to repeat a couple to play 20 minutes' worth & we'd all got together & started playing purely on the grounds that none of us could really play anything & had never attempted so we wanted to see what it was like & we played with The Triffids 3 times. So that was my keyboard-playing experience, which was limited to that & it was quite a lot of fun and on a vastly different scale to anything like The Triffids which is a lot more serious, that was purely fun. & so from that I expressed interest & that's how I came to join the Triffids. So after leaving WAIT there was probably 5 months before I came over here. It was about May of the next year. In those 5 months I wasn't doing a great deal, that was probably what influenced me too I'd finished the course...if you do something like that, you've either got to really put yourself into it & if you're really enthusiastic about painting or printing or...whatever...you've got to put your heart into it & do it. Probably only about 2% of the people who finish the course bother doing that, the rest sort of... I mean that's pretty predictable I guess. & I think you could put me in the 98% of the category & I sort of just fizzled out. It was something that interested me at the time so that was why I came over & joined.

They'd had 2 keyboard players in the past, over

the years, who left for a variety of reasons, or weren't permanent or whatever, I think at the time I came when I came they'd sort of spent... that time in Melbourne, when they weren't particularly happy & quite disillusioned & it was evident that The Triffids needed a change in direction & I think the idea of having a keyboard in there could include the violin in a lot more songs, because I think they were only playing the violin in about 3 songs at the time I came along & as soon as the keyboards came in it included the violin in about 12 different songs which immediately brought about a change; I think they may have been heading into a rut, & it was also around the same time the White Label was messing around, & they weren't proving satisfactory to what White wanted & all that sort of crap & they got... a couple of people, excellent musicians, applied for it, I don't think they ever advertised but by word of mouth, & they decided against them due to the fact that you have to live with the people & it's easier if you know someone and that's where I came into it. & it certainly did make a difference just from the live tapes that I'd heard from before I'd joined & after, there was a hell of a lot more confidence, they could fulfill their sort of desires about where they wanted to lead things. There's not a great deal you can say about that, because it's sort of pretty obvious.

*How has Perth made the Triffids like they are?
 J: The whole thing about playing there, I don't know what it was like when they were living there, hadn't been away, I can see that it'd be a lot different, like we were talking about last night, things such as set breaks were a part of playing live, whereas now the Triffids have progressed where they do their hour & that's it, you don't have set breaks. & so, that in my mind is quite significant

Cont. next page

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THE TRIFFIDS AT THE VENETIAN ROOM (20/6)

Tonight was the second show in the Melbourne leg of The Triffids' Farewell Tour. They are, of course, soon off to foreign shores (England first) on a working holiday, trying to emulate the success of The Go-Betweens and The Birthday Party, among others.

The small space of the Venetian Room was pretty well packed, though the crowd took a while before getting warmed up as there was no support band. The Triffids, on record, excel, but on stage they are brilliant. They exude power and energy.

The set consisted of a good cross-section of the multitude of songs they have written, with most coming from their recent vinyl releases. They started off with a trio from the "Treeless Plain" LP, "Branded", "Hell Of A Summer" and "My Baby Thinks She's A Train" (which really got the crowd going). Following this was a song, the name of which slips my mind, which will appear in the ABC serial, "Sweet And Sour". Most of the band's new mini-LP was featured, except for "St. James Infirmary" and the title track, "Raining Pleasure" (which I was disappointed not to hear, as it is an excellent song). The Triffids did, however, play a great version of The Velvet Underground's "Femme Fatale".

The band showed their diversity playing loud and furious versions of "Property Is Condemned" and "Old Ghost Rider", and putting quiet feeling into "Madeline" - not a song frequently played live, and "Pale Blue Eyes".

After "Pale Blue Eyes", The Triffids sat down on the stage, trying to look inconspicuous (as there is no place to go off stage to in the Venetian Room) with scattered calls for more from the audience. As an encore they played a loud and energetic version of Bob Dylan's "I Am A Lonesome Hobo". At this point David McComb had had enough, but with a bit of prompting from the rest of the band and the audience he agreed to play one more song, namely "Twisted Brain".

The Triffids are a good band to see live, because they play quite a variety of songs, and actually communicate with the audience. On this night the group (and David especially) were coming up with some witty comments! As musicians they were very good, with David practically tearing the strings off his Gretsch semi-acoustic guitar, while the other members of the band played aggressive percussion on Alay McDonald's drum kit. Despite the limited space on stage, The Triffids put on a great show. Let's hope that they are successful overseas, but still come back to visit every now and then.

Jason Reynolds

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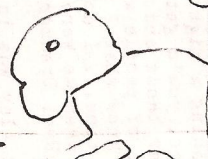
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3rd page of JILL

in how the whole thing was, say 2 years ago, when I was part of the audience & used to go along with my friends from Fine Arts or whatever 'cos that was another comment that was thrown in my direction, "Fine Art Bludgers", anyway we and a lot of other people used to go along. I've heard comments, people saying of that was the fact that there was a whole lot of people that you... this is sad in a way, a lot of people used to go along because it was so entertaining; there'd be a set break, there'd be lots of people that you knew, maybe only vaguely but there was a whole atmosphere of the people that went there & now it rubs off from the thing that... I found when we were back in Perth in January, a lot of people'd come along, purely to come up to us at the end of the show, & say, "where's the party" and that's sort of the hang-off of it... what's Perth about... there are a lot of people there that are, in a way, really quite innocent & naive & I guess we are all part of that. At the same time, you come here to Sydney & you meet some nice people but you never feel that you can be as intimate with them because they have this certain degree of independence & world-wide exuberance which is not so evident in people in Perth... because there seems to be a hell of a lot of neuroses amongst the whole group of people, and in a way it's essential for them to cling together. At the same time there's individuality some quite excellent people, they've got some quite good ideas (but) I think that's why people came along to the Triffids in the early days because it was a peer group thing. Like you've probably heard mention of this place called the Stoned Crow & it didn't sell beer it was just cider & wine & other reason why a lot of people'd go there & Perth is generally speaking a nightclub or cover band type of place, you'd get very few original bands, hence cover bands and nightclubs are catering for the type of people who can afford to pay money... I don't know what I can say about the Triffids at that time... I don't know if you were there last night when we were talking about it last night, The Real Dreamers?

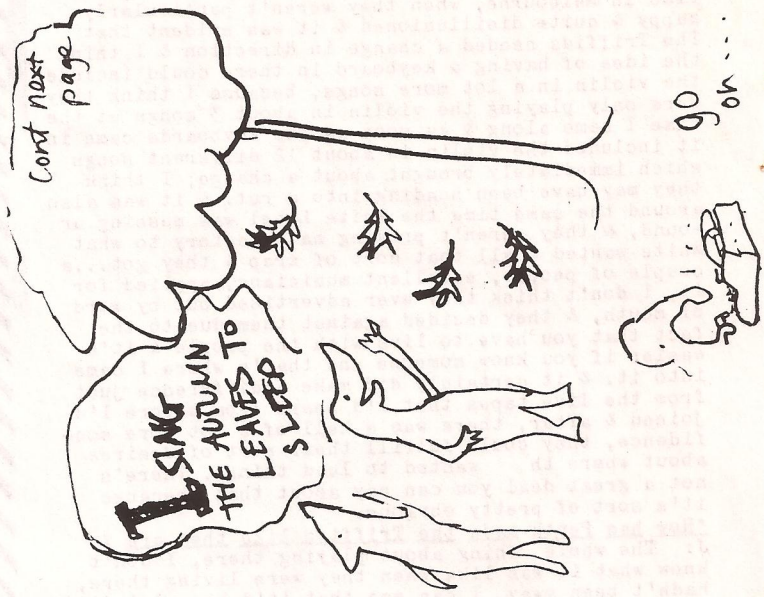
*No I wasn't
 J: This band that Alsy was in, this'd be in 1981 he had left The Triffids for a while & joined this other band called The Real Dreamers who consisted of Byron, bass player of the Triffids and Phil Kakulas who was one of the founding members with David, & they formed this band & I can remember at this time going along, & they supported the Triffids on some of the few times they played, finding them a hell of a lot more exciting than The Triffids, they were a sort of neo-Velvet Underground-type band, & it seemed at this stage the Triffids as they now stand consisted only of Rob & David, this was early 1981, The Triffids were in a real rut. I don't know I'm being bored... boring what else can I say um... that's as my

"emory stands from those days. Most of those people are still around today & continually go & see The Triffids & that's why it's really strange like we play this place called the Red Parrot & there's no other nightclub like it in Australia, I guess the only other thing'd be the Berlin Club & it's quite expensive to get in & you start playing & you're considerably quieter than the music that was playing before you & they have light shows going up & down & that was our first really big beer-barn type place there was seven or eight hundred people there... playing in that, thinking about the years before when you played to just familiar faces. It was like everyone'd come along 'cos we'd been out of town for 9 months. What else can I say I've got to make this interesting, I don't like boringness.

Perth is a lot more comfortable to live in than Sydney, because basically everyone (in the band) lives at home, you're not living under everyone's noses & out of their pockets, & hence you're a lot more amiable & a lot more agreeable... like this afternoon when I woke up I was very grumpy etc. etc. & everyone's quite anxious to get back to Perth, & that boils down to the fact again that the majority of our friends are in Perth... it's really hard... I can't understand why... everytime I got a letter from David or Alsy they mentioned some party or some afternoon tea & obviously that was the only thing they did so that's why they were mentioned but I was expecting numerous friends as there are in Perth & I arrived over here & found that you hardly ever see them & they weren't very close friends at all. That again is partly because you're always on the move. I think when the Triffids... I mean I'll never play in another band, I never want to. Maybe for fun -as What Are Little Boys Made Of, I'd do that again but that's something you'd never expect to do more than 6 times, it was something you have a few rehearsal together & enjoy it & then you play & it's quite a good laugh but as far as another band... we get on amazingly well, we manage to live together without many confrontations or arguments & that's quite amazing... well I've just seen other bands who go through stages of not speaking to each other & that immediately puts you off the idea of having anything to do with any other band, & plus I don't think I'd be interested, all this travelling around's fun for a while but it's quite exhausting & quite tiring & as I say Perth's quite comfortable & it'd be pleasant just to sit back &... sometimes you just wish you were a bank officer or something like that, I mean I'm exaggerating there obviously! but... I see it from a different angle to them because I didn't go through all the preliminary stages of the drudge of getting \$50 for playing somewhere. I immediately arrived... the first time I played was the Trade Union Club supporting the Go-Betweens & so we probably got paid quite a reasonable wage for that night & it was in front of about 8 or 9 hundred people, so that was my initiation into playing in the band, so I guess I've got a slightly different slant on all that

*Say something about the song YOU SING ON THE RAINY DAY -ord (Raining Pleasure)
 J: Yeah except you see that's hard because David wrote it.

*Well why are you singing it?
 J: It's purely because David asked me to, & me rather than Rob or Alsy or Marty because I was a guitar player in that sense I think it's an excellent idea, & because - having listened to it you'll probably agree that it's quite distinctive from anything that's been recorded before; I don't know what it is with the Triffids but they always have, ever since they began recording, all their songs, whether they were or weren't played live once they're recorded come out to be these poppy sort of boppy sort of songs, like Jesus Calling is really the only equivalent that could have on this (record) & it's quite interesting how the whole of this record has sort of passed that completely, in that sense it's quite distinctive and refreshing in a way. Because I think of what's been on previous records, I think that there's a lot of variety in what's being played & it's unfortunate that we have so little money we can only bring out 2 tracks on a single or what have you & that's what people remember you by... because you played with the Eurogliders the other night, there were those bored looking people at the front, & they wanted to hear was Beautiful Waste which,



90 on...

Jill continues

don't think that's a true representation of what we play live at all. But then again I think everyone'd prefer to record than play live. Playing live's great because it's different, you can just do it & you don't have to think about it a great deal, but I'd say we'd prefer recording, well I definitely would, & I'd feel a lot more satisfied, playing live's quite unattractive after recording, 'cos you just can't do what you'd like & you don't get what you want you're just left with this vacant feeling but in that sense it's important when you record to represent what you are rather than getting these songs & whether they are originally poppy songs... somehow the Triffids manage to turn them into poppy boppy songs, & that's why this record's quite good 'cos it's come out not that way at all. & whereas 'Raining Pleasure's like, St. James Infirmary on the a-side & Raining Pleasure on the b-side they give quite a different feel to anything else. 'Specially Raining Pleasure because it's so fragile. If you listen to it, nothing's completely in time, nothing... it's always got the feeling that you're never quite getting there but it seems to roll along... it's a great way to finish a record I think. I can imagine people listening to it for the 1st time & anticipating what was coming next because it's got that feeling of anticipation but it wouldn't quite go the way they were thinking... & in a way I think that's the way the Triffids'll go, people will anticipate this & that but it'll never quite go the way they think.

Basically, I sang Raining Pleasure because it was different, it was me, it was a female- he wanted a female singer. I guess it could've been Rob or someone else but um it was even more slightly unexpected having a girl, especially as I don't sing at all on stage, most people who have seen us wouldn't really be expecting it.

*Except when you sing No Fun

J: ! But No Fun's a slightly different thing ! I don't know if I'll ever sing live because I'd have to do lots of practise, I get very nervous singing... no No Fun's a bit of a fun song. A good way to end the night. Specially when you've had a bad night & you just feel like livening your spirits.

*How do you fit in ? What's been people's reaction to you being in the band ?

J: It seems to have made a difference to live performances. & that's purely a technical thing, just having the extra instrument. Unfortunately I wasn't too... probably aren't... too lively onstage. I'm a lot better than I was when I first started playing- I was so nervous I couldn't do anything. But it was funny going back to Perth, people coming up to me & saying "Oh what are you going to do this year, Jill ?" & I was saying "Oh I'll be going back to Sydney" & they'd all be quite shocked, because rumour... that's another thing about Perth, rumour is rife ! It just spreads like the plague ! Most people over there, friends & acquaintances, were of the opinion that I wouldn't last it out; I wasn't a Triffid type, & that's really strange in itself, because then you wonder: what is their idea of a Triffid type ? But that's something I can't answer, I can only ponder over it.

*Well I'll tell you a couple of strange things which I've heard. When you played in Melbourne last month, a girl I know said "Oh, isn't Jill the most beautiful person in the world ?" & just recently someone else said, when I said I was going to interview you, "She's my all-time hero"

J: Are these boys ? *No, they're girls

J: (laughing) Oh that's wonderful ! That's the most wonderful thing I've ever heard in my whole life. This girl came up to me the other night who was also from Melbourne one of the 5 little groupies at the Mosman who was chatting to me backstage, they were at the Venetian Room. One of them came up to me & said, "What's your lead singer's name?" - "Oh, David" - she goes, "Oh, he's my idol, Nick Cave used to be my idol, but as he's no longer in the circuit I can't have him as my idol any more so now David McComb's going to be my idol" Um... what do I think about those sorts of things... well you see the funny thing is, I can't talk very seriously about this because I find it all very hilarious, that's why... I'm not laughing at you interviewing me but I really don't think it'd be very interesting to anyone outside because it's the sort of thing you just live with that's why I'm a bit embarrassed about it maybe but just things like in Perth there's this group of girls that used to scream & yell every time Alsy walked onstage & a couple of them actually write to him now but it was hilarious it was just screaming, "Alsy! Alsy!" & they were having hysterics & it really shocked you the first time it happened & the other night at the Mosman there were those boys that actually sounded like a cattle market or cattle sale, they were yelling & screaming & carrying on & it just really shocks you, you don't know how to react to it. I mean you felt like saying to them calm down calm down we're only a band we just play music, & so they put you on this pedestal or something & they worship you & that's really strange... I mean I sort of feel sorry for someone like David in a way I don't know if he thinks about it but just because he's the lead singer & who he is you just wonder if occasionally he might want to be anonymous. We went to this pub very recently to see this band, Ku Klux Frankenstein, they were playing just down in Glebe, & we walked in there weren't many people in there & suddenly someone started yelling, he was very drunk, he started yelling, "Dave McComb! Dave McComb!" & I just thought, I wonder whether he would like to be anonymous in those occasions- he was very embarrassed. But I don't have to face that- maybe it doesn't worry him. & that might be another reason why I'd prefer not to sing, prefer not to do interviews.

*What's your favourite food ?
J: Um... I like baked potatoes (laughs) No... I don't really have a favourite food, I like most food, although I don't eat fish. But I like most foods, in fact I like most things. So much so that I couldn't really specify, because the things that you generally say in those questions that you like most, like icecream & chocolate & cakes, you usually can't eat much of it anyway. So in that sense it's not your favourite.

In my spare time I like... when I'm in Sydney, I like... often just catching the trains to various places, I usually don't go very far, which is something that I must do over the next couple of months is actually catch a train to the Western suburbs, because I'd like to just have a look out there & see what's there 'cos I really haven't ventured out there & considering 2 1/2 million people live out there maybe I should have a look. But generally if I'm left with spare time here, apart from reading, which I tend to do a lot more here than I do in Perth, um I just like catching the train to some-where, just looking around & coming back, or walking around & taking photographs & doing that sort of thing & it's quite easy to do because all you need is your camera & I've got a friend here called Sarah who's got a darkroom so I can use that which is quite good, not that I've used it very much, but just... in Perth you never have a spare moment, some-one's having afternoon tea or a picnic or you just don't want to see anyone so you don't have to worry about what you're doing, you're quite content just sitting around. I live in this really nice house in Perth, it's really cheap rent I pay \$10 a week that's in one of the more exclusive suburbs but it's a really old rundown house that was the first lord mayor of Perth's summer house, and it's on the river, huge lawns just sweeping down to the river & it's very rundown it's been divided up into about 4 flats & huge rooms & I've got 2 friends, I originally got it & lived there by myself it was quite cheap & as I was coming to Sydney 2 friends shifted in so it's always there when I go back, huge windows looking onto the river, of course that is a lot more comfortable than this little wooden box that we're in here.

I'm cooking dinner tonight, um, have to cook a lot because David eats enough for 2 people, Alsy eats enough for 3 people- meals are quite a big thing in the Triffids' households for this very reason & quite a lot of effort goes into it & generally one person cooks every evening & I'm cooking a lamb casserole with lots of vegetables & baked potatoes because David likes lots of vegetables & so does everyone else for that matter so it's quite an organised thing. Alsy's really the house-mother around the place he's quite domesticated, I'm not so domesticated, & it gets less as you go down the line. The tv & listen to the stereo & food are probably our main occupations around here. We don't go out very much... and... I don't listen to much music, well, I listen to a lot, 'cos it's always on but David & Marty are the only 2 members who actually buy records, and hence they are the most common people to put records on, though I occasionally venture out put on a record or 2 but I have to be particularly inspired at the time 'cos sometimes it's quite nice to have no music at all. Um... what else can I say... tape's nearly run out... I don't live with my family...

~~because I can't sleep very early in the evening & in the country there's~~

~~On next page ->~~

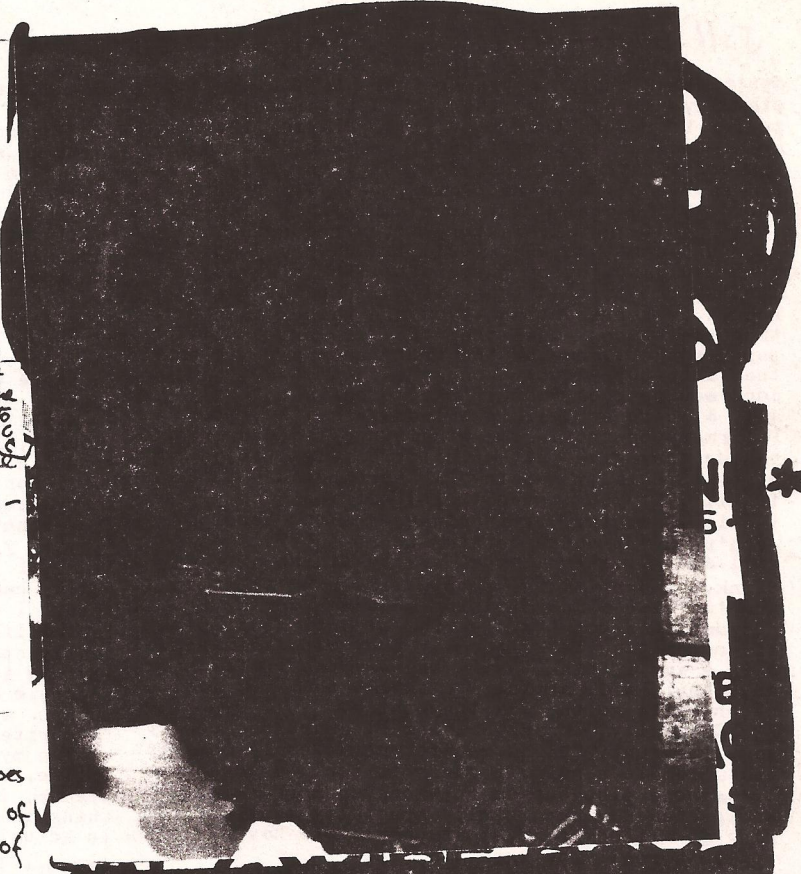
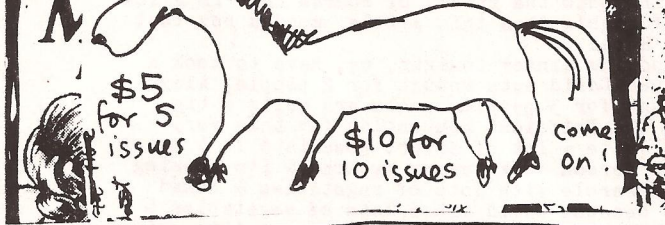
More Jill.

*Why not?
 J: Oh they live in the country. I'm a country girl!
 & I'm the youngest so they're all sort of married
 or living away or... & my parents go to bed about 8
 o'clock every night so I find that after 2 or 3
 days I have to leave because I can't sleep very
 early in the evening & in the country there's
 only channel 2 on the television- my parents still
 have a black & white tv... it occasionally has some
 good things on it but it doesn't last all night so
 um... you generally have to go to bed early. Though
 you do read lots & things which is good, so, I guess
 I'm not much of a family person... um... yeah... I
 can't think of anything else.

A couple of footnotes. *A fine picture of Jill taken by J. Reynolds at the vacation room it may not come*
 1. DNA #32 contained a Perth report *buy one!*
 '8-Eyed spy', which described what the Little
 Boys made of as: "an insult to women mus-
 icians... an all-girl band who are excused
 their shabby playing because they're female...
 boring and incompetent... The Triffids were
 merely using these bands to make themselves
 look better." (Mar/June '83)

2. David McComb on "Raining Pleasure, the
 song, and Jill's singing, Apr. 84: "She just goes
 (high-pitched voice) "la la la". I figure it's sort of
 a corny song from the lyrics I think it's sort of
 corny + so it would be appropriate to have
 her make it seem more innocent, more iron-
 ic or something like that. She wants to
 (sing it), she's really gung-ho about
 doing things like that... I think it'd
 sound a bit too like a singer-songwriter-
 ish sort of early '70's, if I got an ac-
 oustic guitar + sang it but it would
 lend sufficient irony to the proceedings if
 Jill sang it.

Now I have a wee bit of space I
 think I should ask you: do you
 think DV should have more pages?
 If so, would you be willing to pay
 more for it? Why hasn't anyone
 subscribed yet?

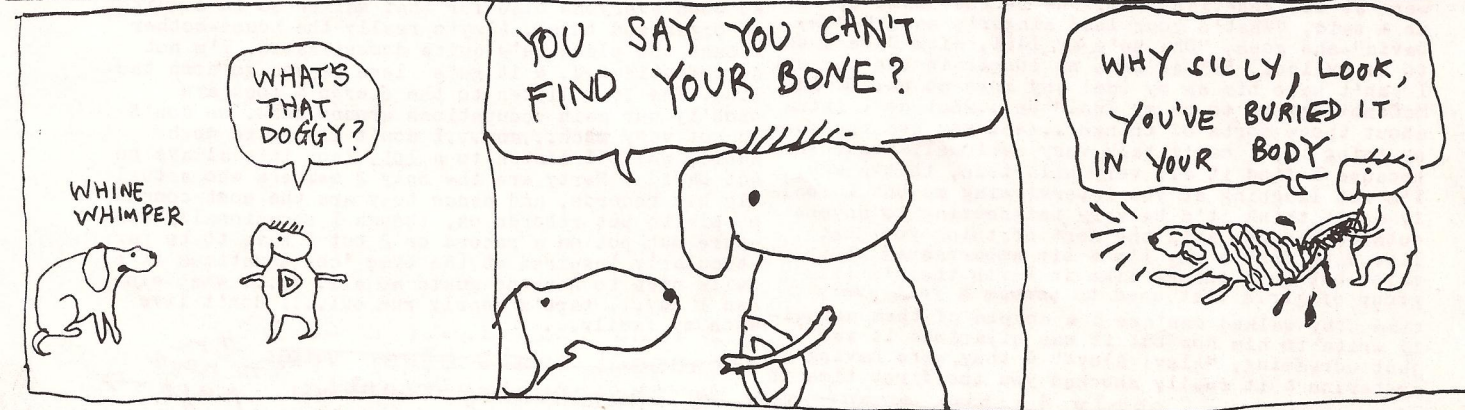


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SPECIALISING IN SINGLES



Catchcry by Janine Laidlaw

Catchcry are a four piece Sydney band who recently toured Melbourne. One particularly grey Saturday afternoon I spoke to Andrew & Felix and we began by discussing the video to their debut single Blueprint '9.

A: We shot it ourselves. Well, when I say ourselves I mean Felix, Ross & I in conjunction with 3 other people: James, who was doing our sound this tour, and two others, Mandy & Bronwyn, who both study at N.S.W.I.T. We got access to the media rooms there, which is really good quality... not broadcast quality... but a good quality video studio. We shot it on 3/4" tape and transferred it to 1", which is broadcast quality. So we got access to a studio & taps for practically nothing, which meant the whole clip cost us about \$50. And, well, I'm always saying this, but with video taps there's a lot of advantages over 60mm tape. The most obvious one is the cost. If we'd used 60mm tape with the amount of footage we shot it would have cost \$2000 just...

F: Just with the processing alone.

A: Because we shot about an hours worth of images for 3 minutes of finished clip... You know...you can just afford to do it... Hey, lets make 10 takes of the saxophone...

F: Video tapes not that expensive so you can afford to play around.

A: So we all collaborated & wrote the script and storyboarded it. Then shot it and edited it, and gave it to Rock Around The World & programmes like that. It will also be shown at the Adelaide Fringe Festival and various rock video nights at venues around the place.

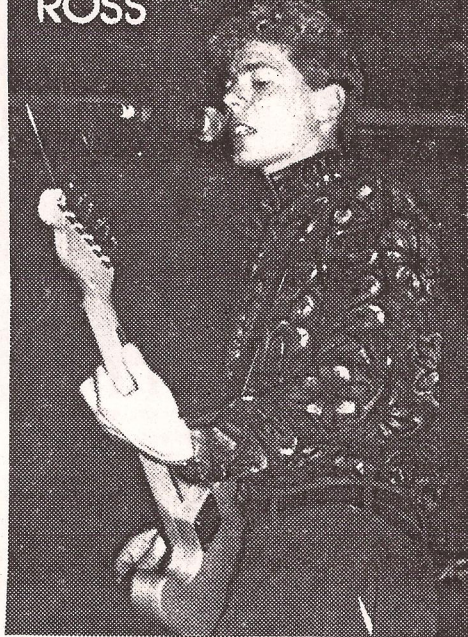
F: It'll be shown this weekend in Sydney at the Metro.

A: Yeah, Metro Television are having a rock video thing...

* Obviously video would be a lot quicker process in terms of shooting it and getting it on air as well.

A: Yeah, well you just shoot it and then you know it's good when you play it back. You don't have to wait for the rushes to come back from the lab. So, yes, it does make it easier in that sense too. I quite like the look of video tape. Everybody says video tape is dull, and there's no depth of field, it's flat and the fleshtones are really horrible, but I think that that's got it's own charm... Like in the same way a distorted guitar has...in technical terms it's not perfect but it's got it's own look, and it's own feel. So we'll probably shoot the next one in video, even if we've got more money to do it. We'll just use better quality video.

ROSS



we really like using it cause Ross & I, Ross in particular, have done work in video. Ross has actually done some video films that have had screenings all over the place. So our interests are very much in video and that sort of thing.

* You have planned a new single, so what have you planned for the video?
A: Well, the idea is to do a double A side single, shoot a video for both sides and see what people go for. It'll give the programmers the choice of playing one or the other... or neither (laughs) Also with this next single we're not going to do it all ourselves. We're going to make a tape and do a deal with whoever's interested. We'll present someone with a finished master tape and they can do the manufacturing and distribution, though we'd still like to have a large say in what happens. So, that's the plan, and all going according to plan we should have it out in a couple of months. We've worked out what studio we'd like to do it at, we've just got to book the time... and it's a good time to do it now because when we recorded the last time it was the pre-Christmas rush, when Hamard and K-Tel are all backing pressing time to do their innumerable re-runs of family Christmas albums & stuff.

F: So we had to wait 3 or 4 weeks before we could even get a test done.

A: So hopefully, from the finished master to the single being in the shops will only be 2 to 3 weeks at this time of year... as long as everything is pretty tightly booked.

* Are you going to concentrate more on the advertising of single than you did with the last?

A: Well, that will depend on who we go through... because you don't make much money from an independent single anyway, that's the sort of work you give to someone else to do... and they give you less money... because, ultimately money isn't what you do it for anyway, it's the exposure. What we tried to do with the last one, and I think we fell a bit short of the mark, and what we want to try and do with the next one is make an independent single that can compete with commercial singles. But, it's hard. Just in terms of the whole package... you know, a nice glossy cover. That's where the last one fell down. We were really disappointed with the cover because we could only afford a one colour run... You know, we wanted it laminated & stuff... This time we want a really strong package for an independent band because up in Sydney... I don't know what it's like in Melbourne, independent

music is starting to get a lot of attention from commercial stations...like, The Triffids album sold something like 3000 copies...the first one...and, like, a lot of albums on something like CBS are lucky to sell that many.

* Has it taken long to get where you are?

A: Well, Catchcry has only been going 10 months but then people could arguably say that we haven't gotten anywhere. But the fact is that in 10 months we've done a fair bit in laying ground work...

* Well, for your first time down in Melbourne you're playing quite extensively...I mean compared to a lot of other bands I've seen in the same situation.

A: Yeah...well we plan to do another tour with the new single but, this tour was specifically just to lay the ground work and get the name around a bit, and just make it easier the second time we come down. So I hope at least we'll achieve that.

F: We hope we'll be recording in a few months so we'll be down in three or something...

A: And we're doing a Brisbane tour as well... It seems to take such a long time for bands to sort of evolve and get to a stage where they can start...

F: Especially when you're touring. Things can't just happen overnight.

A: That's probably why we're not going to play live as much when we get back to Sydney cause we want to concentrate on writing new material. And we've got a little portastudio that we'll be using for that. So that's kind of our plans. A lot of bands have this sort of Australian apprenticeship in the pubs mythology where you play 5 nights a week and pay your dues for 2 1/2 years and then...

F: That doesn't work anymore...especially now when a lot of people aren't going to see bands now...Well, in Sydney anyway... plus it costs so much.

A: Yeah, like in Sydney we don't want to play for anything under \$500, and not that that's an exorbitant amount but... under that amount we loose money. So there's no point. We'd rather stay home & write a song on the portastudio than go out and pay to play... Yeah, and we've just gotten this new drum machine which we'll probably be using in the studio... and obviously in our little home recordings. I think it's quite important for bands to think about existing outside of playing live because bands, say, rehearse two nights a week, and organise the lights, the P.A. and the road crew. And then they ring up the agents and they organise all that, and then they organise for the bands to drive out there. And then they do a sound check, and if it's at a pub a long way away you've got to get there by 5pm and stay until you play at 10pm. And if you're playing 4 nights a week... like, playing live just takes up all your time. And of course because of all that you end up being really jaded... So what we want to do is start touring Sydney the same way we've been touring Melbourne & Brisbane... like, every couple of months we'll play for a week and that's all. And we'll organise it in terms of the P.A. and the van for a week so that everything is prepared. And we'll rehearse solidly for 2 weeks before then, and then stop. And that way we'll still get a bit of exposure without flogging ourselves into the ground... and each time you appear, you appear with new material and a new look.

* Seeing you perform I found it difficult to understand where your heading musically. I mean, the songs are so varied, from pop to MOR.

A: I guess it's just because we like to listen to so much different stuff, and we just enjoy so much different stuff, that we rope it all into the set. We still haven't worked out our own sound enough so that no matter what songs we try and play, it

ANDREW



The Models to Painters & Lockers and we probably wouldn't fit in with any of them (laughs)

* The music may not be classifiable, but it's certainly accessible...

F: Yeah, it's got elements of R'n'B, Soul, S'n'R.

A: I guess we just need to pull all of these elements in a bit more because, at the moment, it's a bit too wide. We've got to streamline it a bit.

F: That's what's going to happen when we go back to Sydney. We'll get stuck into it all.

A: What we really want to do is get a recording contract and become one of Australia's first studio bands (laughs) ...not really, but we do love to spend a lot of time in the studio and have someone to pay for it... what band wouldn't. But, we don't want to sort of go in and capture our live sound. We want to go in and get string sections and brass people ...like, we kind of feel that studios should be used as studios and not used to get a live recording. Like with the single we used all of the tracks and over dubbed heaps and heaps of things...and I think it's really important to do that. Because people don't really expect to hear perfect renditions of the single live... and they'll often fill in the missing bits in their own heads... So we just really like big sounds...at big studios ...

F: Everything's got to be big...big record companies... big tours...big money... We like everything to be big.

A: We were hoping the last single would have attracted a bit of attention, but because the market seems to be so depressed ...Well, it went pretty well for us but we certainly haven't had record companies beating a path to our door.

* Tell me a little about the history of the band.

F: (pointing) Ex Riptides...

A: Yeah, I suppose we'd better drag that out. Well...yeah... Up in Brisbane I started in the Riptides ... and Ross was from Brisbane and so was Tim... although Tim wasn't involved in the scene because he's a lot younger. Ross was studying film at Griffith University and I was also studying there, and that's how I knew Ross...



A: we all do. At the moment, because Tim's a drummer, it's really hard to write a melody on drums. It's pretty much Ross, Felix and I that are accountable for most of the songs, but Tim has a lot of input in the way that the rhythm tracks are structured. And he programs the drum machine. So, on the single it's got written and performed by Catchery. That way there won't be any disputes about who gets royalties and stuff, and we kind of like being a collective authorship situation.

* What percentage of the songs in your set are originals?

A: I'd say about 90% of the songs are originals... We originally were going to do some really obscure covers, but then we decided it would be better for us to do covers that people knew, and let the originals be the obscure ones. If you do 90% originals and then 3 obscure covers, it doesn't make any difference doing covers anyway because for all people know they might as well be originals. So, the covers we're doing now are like 'Come Up and See Me', and people will say I remember that... And that in itself points to the influences of the band. The music we play is pretty diverse.

* At the moment, very diverse. You use synthesizers, harmonies...

F: Yeah, I don't know of any other band who does that. It'd be good to go and see us!

And then I left uni to join the Riptides, and we went down to Sydney...and I did that for however long it was...a couple of years. Then I came back to Brisbane and went back to uni again for another year. Ross was doing honours at that stage and that's when we became what was the core of Catchery. At that stage it was just like a sort of lounge rock. Then we teamed up with another person and moved down to Sydney and played about 10 times in this little faded venture called the Myth: a kind of sixties Detroit meets Soul kind of thing. It just didn't work and eventually, in one horrendous night, it split up.

F: Yeah, I was there. It was the last time they ever played...And then I went to them the following week to join...

A: And that's when we decided to just make the Myth become very much mythology... and started Catchery. Now Catchery came about as the Myth was going to do a Riptides tour support cause there was this reform Riptides tour for this posthumous album that was put out...really terrible album. And I was involved in this Riptides reformation because I was really poor and wanted some money, and I thought it would be fun to do a tour again where you just show up and play...don't have to worry about lugging equipment about, cause I'd forgotten what that was like. The Myth were going to do a couple of supports on that, and then The Myth broke, so Ross & I thought, because we'd roped in Felix, we'd get another band going. So we got Michael Hiron in, and Michael was playing bass in the reformed Riptides tour and playing drums with Catchery...He was originally only going to play drums for the tour and we were going to find someone else, but he really enjoyed playing with us so we thought we might as well keep going. We recorded the single and just as the single came out Michael left. Or we parted ways...and we were left with a single coming out which was charting on the independent charts, and couldn't play cause we didn't have a drummer. And that's when we did the film clip, sort of over Christmas, and then the clip came out about late February. By that stage we had Tim in the band and we'd started to play. Since then we've just been playing around and consolidating the new line up, because each time you get a new member it's like a new band. Especially someone like the drummer. It just changes the whole feel. So really it's just now, after six months, that we're starting to function like a cohesive unit again.



Moodists

by Gavan Purdy

This is nearly the full text of a telephone interview made on the 12th of June, 1984. Gavan Purdy was on the Australian end of the line: David Graney at the England end.

Gavan: Now David could you tell me, after finally getting yourselves together over in the UK, what was your first step? Was it the making of the record that we've seen now, or chasing live gigs?

D: Yeah well we got here in October, and we started playing almost straight away- we played until December & then we started recording. & that took about 2 or 3 weeks or so over a period of 1 or 2 months.

G: The live scene over in England is apparently really quiet, compared to Australia, is that how you found it?

D: Yeah there isn't very much of interest- no.

G: How many gigs would you have played in the 2-month period before recording?

D: Oh we would've played about 15 or so, mainly around London or in the Midlands, at various Poly-technics and that. And we played a gig with the Gun Club which was pretty funny.

G: So your record deal with Red Flame, did that come about through those gigs or was that something you had worked out before you left?

D: Um before we left they'd released a sort of compilation lp here, called Engine Shudder with some tracks that were on Engine Shudder in Australia with a single, "Gone Dead" on it. We made our own way here, & eventually did sign with them just recently.

G: What was it about Red Flame that attracted you as opposed to some other labels over there?

D: Well basically they can get records around England because they're distributed by Virgin, & they can promote us. We're not an independent band.

G: I was wondering how you might feel about that, your records are being released locally in Australia on Virgin, & yet while you were in the country that sort of label weren't interested in what you were doing.

D: Yeah, it's pretty absurd, but we'd rather have our records out than selling them from the back of a car...

G: Right...now you took Victor Van Vugt over to the UK with you, and he produced your records while you were in Australia, why did you decide to do that?

D: Oh we basically don't want a producer, we know what sort of sounds we want to get, and Victor basically works as a go-between between us & the engineer, as to what is technically possible & things like that.

G: So you're happy with the way things turned out?

D: Yeah, yeah, it's great.

G: So has Victor been able to work with other bands over there? Or has he stayed solely with you guys?

D: No, he mixes for lots of bands. The Fall, um... who else...he's a busy lad.

G: How've you found fitting into the scheme of things over in the UK?

D: We don't fit into any scheme, that's basically the problem you come up against in England. The record industry's run from London & London doesn't really have much to do with the rest of England- the august journals try to work out a scheme of things & they're usually in conjunction with record companies, & the problem is we don't want to fit into any scheme. I mean there was interest in us when we first came here, because we came from Melbourne, but if that was all people were interested in about our band they would've stopped coming to see us a long time ago, which they haven't.

G: So are you playing at the moment?

D: Yeah we're just off to Europe on Thursday then we're playing some more dates here in August & recording a new e.p. & then winging back to Australia in September.

G: & is this going to be a short stopover thing or will you be here for a while?

D: Um- I'm not sure at the moment.

G: In Australia we've got the public broadcasting stations such as RRR who can lend support to bands like yourselves...

D: Yeah

G: In the early stages & that, what sort of support has radio given you over in England?

D: Um. Well there's no public stations, there's

lots of Pirate stations in each town, like there are some in London which are ok if you can pick them up, basically the BBC controls everything. The BBC's basically the national radio station, BBC1's...ok; BBC2's pretty dull...I mean it's housewives type radio...the BBC does everything. Our single was too long to get played very much. G: Is that a concern of The Moodists, to get radio airplay?

D: Well, er... it helps (laughs) to get your record played on the radio.

G: Have you got any airplay?

D: As I said, our single is a bit long, and it's a bit...raucous for daytime radio. And it's basically the same as radio everywhere, it's a fairly conservative playlist.

G: So you don't think too much of what radio in England's got to offer.

D: Oh, it's quite good. To listen to. It's not so conservative as the stations in Australia although the d.j's are more obnoxious. There's more black American music than you get to hear in Australia, so it's quite good in that respect but the d.j's are the worst things I've ever heard. I don't know whether you've ever seen an English daily paper, but it's pretty much like that. Just talk about sniffing girls' undies all day.

G: Well could you tell us how you spend most of your time seeing that England has got a fairly quiet live scene. Are you able to rehearse fairly often?

D: Well we've basically been playing a lot round England since our record's come out, & our days are kind of basically consumed doing that & preparing to go away to Europe & writing songs to record in July.

G: So how do you view the venture so far. Do you think it's been worthwhile?

D: Oh, extremely worthwhile. I mean the basic things that a band wants to do is make records & get them into lots of places where people can buy them, we've been quite successful at it. Our records previously were more expensive at the corner shop in Melbourne than import English records. It was just impossible. So, y'know, from that basic level, it's been pretty successful. & also we're much better as a band for coming here.

G: What developments do you see in the music?

D: The music is just more...the band is just able to reach its true potential, we're allowed in the damn studio. Just a generally healthier climate here.

G: Are you looking further ahead than your tour of Australia?

D: Yeah, well, hopefully we'll be going to America afterwards. (The record) hasn't been released there yet on an American label, but it gets played in some places, so did our last records, you know, no. 1 in New Jersey...

G: Ok, look forward to this trip you're going to be making to Australia in September...

D: Yeah, it should be good... are the Feral Dinosaurs still playing in Melbourne?

G: Yeah they are. They've done a few shows around recently.

They're a good band. Why are you friends of those guys?

D: Yes.

G: Alright well thanks a lot for talking to me David.

D: Ok. Ok, Gavan, is that it then?

G: Yeah in a roundabout sort of way yep.

D: (laughs) ok.

G: Unless...is there anything you think is worthwhile talking about?

D: Ok. Well I've heard that a shop in Melbourne is selling t-shirts of our band. I'd like all our people to go in there and take them.

G: Pay for them, or just take them?

D: Just take them, & say, "listen motherfucker you haven't got the right to sell them."

G: Do you have any idea of which shop this is?

D: Um I think it's in the city.

G: Right. I haven't seen them myself.

D: I mean it's run by a bloodsucker who's made life miserable for every band who's ever played in Melbourne.

G: Who are you talking about?

D: I don't want to name any names...

Erik Lindgren- Reconsider Me/Anti-Gravity(ARF ARF)
Have you read many press releases? "This track could easily become a slow dance standard for years to come" I don't find that very easy to believe. 'Reconsider Me' does contain the immortal lines "You know I love you so/You know I can't let you go/Oh no No" which is a bit much. Having said that, the record is quite a catchy one & I guess you could say it is an innovative sort of way to play an ordinary USA MOR love song.

Cop-out comment for b-side- it stinks.

The Arf Arf Contemporary Music Sampler

Arf Arf rec's compilation of mainly new mainly unreleased material is supposed to work as a coherent album whole. My view of LP's is probably different to Arf Arf's - I have my favourite tracks & hardly ever consider an album as a total. OK forget about that, this seems to have its moments, if you can forget your prejudices about electronics; it seems to be mainly attempt to recreate various musics utilising synths etc. So, take track 1 side 1 by the 3 Torches, "Cherry Pie", yes, a torch song but according to the sleeve notes- "we wanted to make them sound both contemporary & high-tech without destroying Doo Wop's abdominal sensuousness." Then, track 2 side 1, which is Richard Hunter- a harmonica virtuoso. With an electronic beat, again. Take track 7 side 2- the Pink Negros doing Flipper's "Sex Bomb"- please. Why would anyone want to do a version of this song? (well, apparently 30 people did- it was a radio competition) As I write I've got about 1/2 way through side 1 for the 1st time & "Divisions" by Poetry & Motion (Erik Lindgren in disguise) is great. A dismal tale of a dismal series of events culminating unfortunately, in an Eagles song on the radio - to trumpet, effects etc I really like this- I'm listening to it again, Arf Arf! Does a headache help or hinder appreciation of this music? Either way, I recommend a concentrated listen to the world of Arf Arf.

(more Arf Arf next issue. Meanwhile, their address is: PO Box 954, East Dennis, Mass. 02641)

Prussian Blue- Inner Neighborhood. This tape was left for me at 3RRR & I can't imagine why but thank you PB. 7 songs, all instrumental. Why the first should be called "Rape" I cannot imagine but do you know (& this may sound somewhat imaginative) I really think PB need someone to rant over the top of or maybe even sing some words to their tunes because this way they're nice & fast & poppy but they don't mean a huge amount or provoke much. The composite parts, Pat Burke, Richard Cloonan & Martin Kennedy can sling an (early Cure-ish?) tune together though. contact, (02)3375028.

The Introverts- 20th Century Don't confuse them with the Aust. band. A Houston/Cleveland (!!!) band present many fine moments (& really a few pretty horrible ones) on what is in fact a very enjoyable c45 cassette of fine intriguing punk etc. Enjoyable to me, anyway. You will probably hate it, but you always were unadventurous.

Frank (Exposure) says that some of it's a bit indulgent & he's probably right but well I have no qualms about other people's indulgences- & you can't either- you're reading this aren't you. (possibly more on Introverts in future DV'S- meanwhile, BUY. CIA rec's, 1251 Ashland, Houston, Texas 77008 USA)

Nikki Sudden/Dave Kusworth: Jacobites (Glass recs) I've been spontaneously drooling at the prospect of this record ever since I heard about it & especially as Nikki's previous LP 'The Bible Belt' has been growing on me for a year or so now- it's almost become a religion. I'll lay my cards on the table & tell you laidbackly that I don't know what a Jacobite is but if Nikki & Dave say that's what they are then that's fine by me. First track's called "The Big Store" & I believe it was originally recorded to be a 12" single: it goes for 8 mins. but that's fine as it's a fab dirge, Nikki's after the girl in the big store where once it was good enough for a Swell Map to want to marry a simple cake shop girl but-well anyway, once I would have puked to think I could enjoy any song that lasted over 4 minutes because that'd be like liking the Grateful Dead, who I've never heard anything at all of anyway they're irrelevant to the genius of Nikki so who brought them up anyway?

ie Bible Belt, the band, included Dave who wrote song on that brilliant LP and anyway this is something like Swell Maps and in a way I guess I can understand why a lot of people never took to the Maps, though I did, I can see the muddy sound that hall we say swoll the Maps didn't make them very near to most people- this is a different kettle nyway altogether- its folkly yes but I'm trying to avoid your mindless comparisons so shall I say "acoustic" Shall I say "emotive" Shall I also say, "Nikki Sudden is a fine talent & he writes very fine songs & when I hear them, I feel fine"- this LP was actually recorded in the same studio (WSRS) as all Maps records & yes engineered by John Rivers. Nikki, freed from his map cohorts has come to see himself (& Dave) as a bit of a bard in a way. I have no frames of reference except I love it and that's about it really. And. I've only listened to side 1 so far.

Five Aces- cass. A bit trad. Well: a bit too trad. for me. Oh, it has cred.- ('cept the name) trad jazz type, I mean, or swing or something or what do you call it? I can imagine the 5 Aces reading this & saying, what a dick this guy is. Ah well. Let me lay my cards on the table. There is no use in trying to recreate a type of music. Don't recreate it, add to it, look, fuck it up if you wish, but if you recreate it... some people might like it... but... well I like the music but I'm too young to accept it. It's in mono.

A letter from Nikki Sudden:

Hello David,

just a note to say a big package is on its way by sea mail- due to its size I have to save money- we were in the studio last Wednesday 4th July-me, Dave Kusworth, Epic, Mark Lemon & Slim- for a four track e.p. on Painhearts (a new label)!

Share for the Angels
Fortune Of Fame
Heart of Hearts
Ratcliffe Highway
Your 'Seaside at the Beach' is strangely strange- Epic & I liked it- your strange mind! Liked the cover of DV's 11- needs photos & things inside- better layout- Lizard is from Melbourne- (Fitzroy)- lives in London 2/3 of the time
bye Nikki



END OF DISTANT VIOLINS 14.

thanks to: Mark Loutfit, s. butcher, H. Butcher, Bruce Milne, Gavan Purdy, J. Laidlaw, TinyTown, Contributors too.

Also available, "Seaside At The Beach" \$1 post paid in Aust.

What else? Thanks for buying it buy 10 more and give them to your friends, family pets &c.

Bye see you soon

1 SCOTT ST.
HAWTHORN
3122 VIC
AUST.