

DISTANT VIOLINS 9

J\$ 1.20



starring:

Karen Ansell

Pseudo Echo

The Great Unwashed

& too much more !

Editorial

At David's desk:

Canberra correspondent. M E Miller
Well I'm pleased to report that here in the nation's capital (Canberra to the uninitiated) independent music is alive and well. And DV spreads its wings and is recieved warmly, if with slight hesitation, in this corner of the world.

Do I see doubt and disbelief on your faces? Believe me, I too thought i couldn't be possible, the very idea of Canberra contributing something of use to the outside world is indeed laughable, but think about it- what else have the youth here to do but express their dissatisfaction with life in general through meaningful and inspiring music? Let me assure you- there is nothing else to do.

Bands the calibre of Young Docteurs (now "ex"- they've migrated to Sydney, I believe) Club of Rome, Urban Chaos, and 4-minute Warning, just to name a few (just to coin a phrase) but honest-ly there's even more. Punk is big news here, so is ska, in fact anything that promises to alleviate the urban frustration, albeit momentarily, is accepted with enthusiasm.

So if you ever happen to be in Canberra (who ever "happens" to be in Canberra?)...what's the rest of the line? ...don't miss 'em.

If you run an independent label or magazine, sounds like you ought to be in contact with STALL and Cliff Dolliver.

Wading through the barrage of words on this letter he's sent me, it appears that "STALL" is pretty much just that- a stall. At Salamanca Market in Hobart. If you think you'd connect with the Hobart vibes why not write to Cliff at:

1 Sherwood Rd.
West Moonah
Tasmania 7009
ph. (002)726877

PRICE RISE

A definite price rise this time - sorry - but apparently I haven't been paying enough all along.



WHAT would you get if you crossed Dame Edna Everage with a punk rocker?

MELB. SUN 19-1-84

The result might be something similar to the latest English rock eccentric, a chap called Morrissey (above) from the Smiths.

Morrissey, described by the English press as a folk punk, wears long beads on stage clutching armfuls of gladioli, which he flings into the audience.

The singer, who describes himself as a "wordsmith," has said his main observation on life is: "The sexes have allowed themselves to be too different."

Morrissey is already attracting a fanatical following, like Boy George. Countless performances by the Smiths have ended with fans swamping the stage.

It looks like we'll be hearing a lot more from this character, as the record company he works for in England has just signed a deal to have all its products distributed by CBS Australia.

Rough Trade is England's largest independent record company. But until now it has had its products poorly distributed, according to company founder Peter Wainsley.

Wainsley, who visited Melbourne recently, said other Rough Trade acts we should be hearing more of included Dislocation Dance and the Raincoats.

One of the label's more popular acts, the Fall, is expected to tour here this year.

● AS many people seemed to know in the recent "All The Rage" Robert Plant competition, the mem-

NOTE: Please do not make cheques payable to "DISTANT VIOLINS" because I can't cash them. They should be payable to DAVID NICHOLS.

Back Issues:

- DV1: Bryce Perrin/Moodists (July 82)
- DV2: The Fall/Birthday Party/Epic Sound -tracks/People With Chairs Up Their Noses/Plays With Marionettes (Aug/Sep 82)
- DV3: Birthday Party/The Fall/ME0245/Hunters & Collectors/David Chesworth (Dec 82/Jan 83)
- DV4: The Fall/The Reels/Patrick Gibson (Feb 83 I think.)
- DV5: The Go-Betweens/The Curse (July 83)
- DV6: Moodists/Frontier Scouts/Bring Philip (Aug 83 ?)
- DV7: The Particles/The Church/Plays With Marionettes/The Triffids (I can't remember these dates !)
- DV8: The Triffids/Zeee Toons/Tiny Town flexidisc

What to do: send one dollar (\$1) per issue, plus an extra dollar for postage. These rates are of course just for inside Australia. Outside Aust: it's probably best if you write 1st, & I'll work out a price, but if you think you can estimate it yourself then I don't object to Us or Uk funds.

the Triffids

Melbourne Tour 1984.



January.

- WED 4 Uno Ariba.
THU 5 The Club, Collingwood.
FRI 6 Seaview Ballroom.
SAT 7 Venetian Room. (LPLaunch)

Debut Album-freeless plain-out now.

change from the guitar/keyboards sound. Their best songs are undoubtedly "My Baby Thinks She's a Train", "Rosevel", "Branded", "Bad Timing"... (this list could go on for about 120 songs!) They performed covers of Bob Dylan's "I am a Lonesome Hobo", Velvet Underground's "Femme Fatale" and "Suspicious Minds" -all these were probably better than the originals.

If you missed the Triffids this time around, they'll be back in Melbourne in a few months. Be sure you go & see them- you'll enjoy every minute. And I'll see you there, 'cos I'll be right up the front!

Paula Bacchia.

May I just say a few more things about SCRA? Museum... like for instance they must be one of the most pitiful bands around and I really am amazed that they've lasted so long and are still doing the same stuff. May be they'll go another 20 years + travel round like the Blue Echoes or something - an archetypal Melbourne new wave band.

The Frontier Scouts: When Daddy Blows His Top/Out of Your Shell (Au Go Go)

And the whole world cries "Go-Betweens rip-off!"

Remember a few years ago, when Jo Jo Zep were ripping off Elvis Costello to an amazing degree? I remember back then reading a review of one of their records by someone who conceded this copying but then excused Camilleri etc. with "But, everyone has their influences". I thought that was disgusting.

Well, all that so far doesn't lead up to much, because to me this record sounds more like The Fire Eng -ines than the Go Betweens, but above all it sounds like the Frontier Scouts. Maybe I've heard it too much, but, really I think comparisons with postcardy stuff is pretty superficial. so fuck off. buy the fucken record, it's superb, and stop giving me the shits with this stuff about "Go-Betweens rip-off" for christ's sake. Do you think I'm at all impressed with your attempts to appear blasé and experienced. You probably don't even have any go-betweens records. oh, the b-side's good too.

Danny Alias: Big Brother-The Answer/Celluloid sister (Bell Associates)

For a second there, I thought it might have been Laurie Anderson herself, alias Danny Alias. But not even she could rip herself off this much. & look at the press release!

"You have been handed a marketing concept that, at the outset, is radical. Our creation is only as radical as our creator. We make images. Alias is the persona. You are the link."

I mean wow. Still maybe I'm just dis-missing it because I don't understand it. I suspect though that there's nothing to understand.

"For further incredibilities, contact Bell associates, PO. Box 14603, Chicago, IL. 60614-0603 USA"

King of Culture - Know How/Cut Shut.

An interesting NYC single. This is quite good, I like "Know How", it's not very deep but who needs that? I do like this, it's not disgustingly funky or anything. I mean the press release makes it sound like A Certain Ratio or something, or Talking Heads or something. I think these people are a bit too influenced by measly English funk or something but they are ok. (256 E 10th St. Box 5F New York, NY 10009 USA) or something

***** IDES OF MARCH/SCRAP MUSEUM/TRIFFIDS Seaview Ballroom 6th Jan 84

I had always tried to avoid the Seaview Ballroom until last Friday Night, because of the many tales I had heard of people throwing bottles, glasses etc. (not to mention the raw fish which which were splattered about on New Year's Eve). But, I had changed my mind. How could I refuse the lineup of IDES OF MARCH, SCRAP MUSEUM & THE TRIFFIDS?

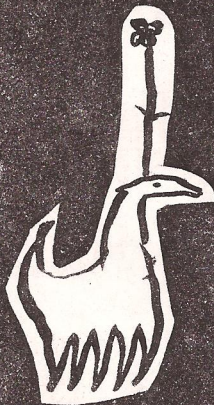
I arrived half way through Ides of March who essentially weren't a bad band. They entertained the audience with a sequence of quite light, dancey but easily forgotten tunes. The band had 2 lead vocalists- a male and a female- who took turns to sing. A couple danced fervently all through the reper-toir -but they were the only ones. Everyone else looked mildly entertained but nonetheless remained in the background nursing their drinks.

SCRAP MUSEUM were all dressed in black, and very loud- I feel that describes them quite adequately. They seemed to have many fans, who crowded the stage- most of them also dressed in black. It was certainly punks' night out! I quite enjoyed the first song- I like crashing guitars, a heavy beat, and a screaming voice. The second song was ok, the third was on the borderline and the fourth was bad. All their songs were the same- that is why, as the songs progressed, they became worse. You'd heard it all before- about 5 minutes ago. I could take it no longer, and sought refuge in the foyer.

I re-entered just in time to see Scrap Museum leave the stage. They did not do an encore (luckily) in spite of the girl positioned directly behind me, screaming the band's name over & over in a high pitched voice.

Since purchasing The Triffids' 1st release with Hot Records- "Treeless Plain", I had been very impressed with this band. Their brilliant performance at the Seaview Ballroom only confirmed what I already believed to be true- a better band cannot be found.

The 4 musicians are lead by vocalist/guitarist David McComb, who wrote 99% of The Triffids total song list of about 120. Their music relies heavily on guitar- this is especially true of their more energetic songs. Their more melodic tunes are complemented by Robert McComb's violin- a refreshing





Pseudo Echo

by
Paula
Bacchia

it does. Tonight it will. At the Club and Macys it does, but that's about it, I think. In general, Sydney crowds are more appreciative towards us. I don't know how they are towards other bands in general, but we seem to really hit it off in Sydney. We get big numbers constantly, and really good encores, not wimpy ones. A-One of the reasons could be that in Sydney, we're a new band. Like, for instance, if I heard... T-But it's the third time we've been up there. A-Yeh I know. But every time a Sydney band comes to Melbourne, people just go out to see... B-It's probably a lot to do with the novelty, because we're a Melbourne band

Since my gig review in the last issue of Distant Violins, I have been determined to follow up Pseudo Echo, and find out the story behind the band, which is beginning to establish firm roots in the commercial music industry- after 18 months of being together. So, I arranged to interview 3 of the 4 members of the band, in a small room on the 1st floor of Macey's in Sth. Yarra, last Saturday night, at about 1pm. B-Brian, T-Tony, A-Anthony

*How did the band form ?

T-We all met

*Where ? Did you all go to school together ?

B-Pierre and I did. We were getting various bands together, all the time at school. You know, automatically. Pierre and I were in "Secret Agents" Then we met Tony, who was with James Freud, and bang, bimbo, that's it. We got together. We met Anthony later.

*Did you start off seriously, or did you get together for a garage band ?

B-No...

T-Not something...

B-Bullshit. We started seriously, we knew we were going to make it. We did, come on. It was a real ambition... we put it this way- a strong hobby. We were hoping that each band we got in -to was going to be the one.

*You were a 3-piece band before, weren't you ? & you used a drum machine. Why did you want a drummer ?

T-We wanted Anthony to join (laughter)!

B-No, we got to a stage, to a certain standard, and then things started staying still. The crowds were getting very big and everything was happening... Then we just couldn't have the action that all the bigger bands had. We just felt the need for a bit of live energy on stage. We'd been hesitant because we didn't want to have real drums on stage, after the drum machine. But when we could afford to have a Simmonds kit, we did.

*Who writes most of the band's songs? T-it's a band effort.

*Did you ever do any cover versions?

T-No, we've never done any cover songs B-Um, once in Shepperton.

T-yeh. Once... there was this particular song we played once, just for the fun of it. It was an Ultravox cover- it was years ago.

*So, what bands have influenced you?

B-Oh, you know, Ultravox, Duran Duran, Spandau Ballet. All the fashion conscious bands. There's a lot of responses in there- no particulars. You've got the arranged, right upfront, fully commercial bands, to the arty stuff. There's lots of responses all the way.

*What about the EMI contract you recently signed- what happened with that?

B-Well, Ian Meldrum saw us, playing around the traps, and he said to us, "Have you got a recording contract, boys?". We said "No", and he said

"Oh shit, you're a good band, and you should have a contract. I can't see why the companies aren't selling good bands like you." and he kept coming along, every now and then, you know, once a month, or every couple of weeks. And he'd drop little bits about us over the radio sometimes - "you should see this band". And all of a sudden, he came up to us one day and said "Look guys, I think you should be on Countdown. We'll do this new thing- a scandal. No band has been on Countdown without a recording contract". And he put us on. When he did, he stated, really clearly... he made it a big thing. He put it on Humdrum, and talked about it before and said "Watch out for this band. They don't have a recording contract. So, all you record companies...

*Do you think that helped much?

B- Oh suit yeh.

T- It speeded it up.

B-EMI had shown an interest, but they were going to take their time about it

stopped us. I think we were pretty glad we didn't do it. We did alright. We got just as much publicity out of not doing it, anyway.

T-yeh. Everyone heard we weren't doing it, so it was probably just as good.

*-You've recently been touring in Sydney. Have you found a difference between the audiences of Sydney and Melbourne?

T-We sure have!

B-Is this getting printed in Melbourne or Sydney?

*-Both.

B-For the Sydney people, Melbourne doesn't come close to Sydney. Well, as far as a reaction goes. Sometimes

They weren't in any hurry... it made them make a move.

*-I heard somewhere that you were going to support Duran Duran on their Australian tour. But you didn't. What happened?

B-Um, it got cancelled.

*-Why? Did you want to do it?

T-Yeh, we did actually. At the time.

B-At the time we did want to do it,

but there was some sort of, you know,

a little political problem. Well,

that's the word because we're not

allowed to say any other word that

starts with P, and um, there was a

certain reason. A certain member of

agencies that hire bands... they were

on different touring companies to

what we were- put it that way. That

Cont . . .

Pseudo
Echo
cont.



ourselves. We're quite confident of our material. When we released "Listening", I saw it going into the charts, but I don't think we saw it going in this quickly.

*-Do you enjoy playing all your songs, or do you get bored of them?
B-You do get bored of songs. You could do a song that you really dislike and you think, "this is an old shit song, I don't want to do it anymore". And if you do it at a gig, and everyone goes crazy over it & says "Oh yay, play it", it really revives the song. It changes your mind about it. Well, "Listening" was getting a bit old in the set. Like, before it was a single, we were all getting bored of playing that. It had had its good times, but it was starting to fade. It was just doing the song again, the same songs we used to do, and people getting used to it 'cos there wasn't much effort in it. We almost didn't want to do it for a single, 'cos we weren't sure on the approach we wanted to take, if we wanted to go really commercial, or...

*-It is pretty commercial.
B-Oh yeh, it is. But we decided that that was the path we would take for a while, & then we'd choose our avenue.

But see, that song has got so much more vibe on stage when we play it, because the crowd loves it. That's the buzz. The buzz is playing what crowds like. Like the people we play to, at the moment, are the ultimate goal that we wanted to play to. We're very happy playing to the crowd that we are. We're very happy when we see the people coming. They're dressed in the same image as us, same fashion, and we're really into the same

Anthony

A-But still, they still get into it more than, say, with a Sydney band.
B-Yeh, they seem to be more festive. They yell out, and scream, and jump up and down. They get into it quite quickly. We don't get as large numbers at our gigs here. But we are trying really hard to have a large number- we're working on everything we can think of, that might be the formula to catch the Melbourne crowds. 'Cos it's really important, especially because we come from here.

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

B-really gigantic. Enormous. Mammoth.

T-A financial scale..to be able to afford to live.

B-We're really struggling because we've got a lot of expensive equipment.

T-Well, we're still virtually playing for free.

B-None of us have got day jobs... well, it costs us so much. Like

we get a lot of money to play, but it costs so much to run our crew. We've got a fairly large crew, and we've got a lot of equipment on hire. We're paying off a lot of equipment.

T-When you're a support band, you don't need much, 'cos you're using the other band's equipment. But now the whole lot's on your expenses.

*-How much time do you devote to Pseudo Echo? Is it a full-time thing?

T-it sure is!

B-really full-time.

T-It's getting more so.

*-Do you think that it's got a lot to do with the single? It's been commercially successful.

B-Yeh. I won't say we're vain or anything, but we are very optimistic. We really think it's going to go. You know, we're so sure of ourselves.

T-We thought it was going to do really well.

B-I don't think we're the type of band that will release a single and think "it's not going to go". We don't kid

Brian



things. It's just like we take it from the crowds, & they take it from us. It's a good feeling.

*Do you really want commercial success? 'Cos you seem to be, at the moment, on a balance between commercial success, & more underground bands.

T-Well, if you keep it that way, you won't get too... we don't want to be Bay City Rollers, or something like that, because we hate that.

B-We don't want to be a pop band. We'd like to be really well known, very, very, like, famous. No, not so much famous, but very well- um...what's the word?

T-Sort of like what Spandau Ballet are.

B-Yeah. A really well-known band, but not a real pop band.

T-They're respected.

B-You can be really well known, and you don't have to be really commercial.

T-Little girls still go "Aaaaaah", but the underground people and older people still respect you.

B-We don't really just want to play to under 18's.

T-Like Duran Duran. They're a one band.

B-Yeh, Duran Duran have tended to fade into an under-18's crowd.

*Does that annoy you- all those girls screaming?

B-Occasionally. No, it doesn't really annoy me. It does in a way. But girls will be girls. That's their life. It doesn't really worry us, 'cos we're asking for it. If we didn't want it, we wouldn't get dressed up & that. It's part of the show. We could probably just as easily be fat and awful-looking, and not get dressed up. But we want to appeal as a really fresh, good-looking young band. But we don't want to be bubblegum, we don't want to be pop. We probably fit into that category much more now, because we're young.

*-What have you got planned for the fut-

Pseudo Echo cont.



TONY.

uro?
B-Early next year there'll be an album out, and probably a single before that. It will be a monster midsummer album... no, I don't know. Um, a lot of people think that there'll be a lot of pressure on us for a second single.

*-Do you know what you're going to release as a second single?

B-We're thinking about it. It's still a bit up in the air. You never know, we might come up with a jingle overnight or something. But you know there's songs there. We have about 2 or 3 songs.

*What would you do if something beyond your control happened to make the band split up?

A-I'd kill myself today!

T-Well, we don't blame you!

B-Get another band together.

*-You'd always stay in music?

B-Oh yeh. Until I was rich & wealthy.

T-Buy a farm!

B-I think we'd all keep going. We're all really dedicated, and really want to succeed in the music business. We're all really ambitious. Obviously we'd all like to make money from music, but we really want to achieve something.

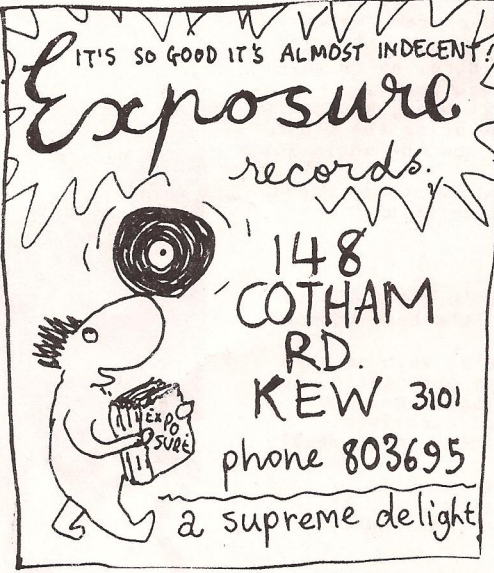
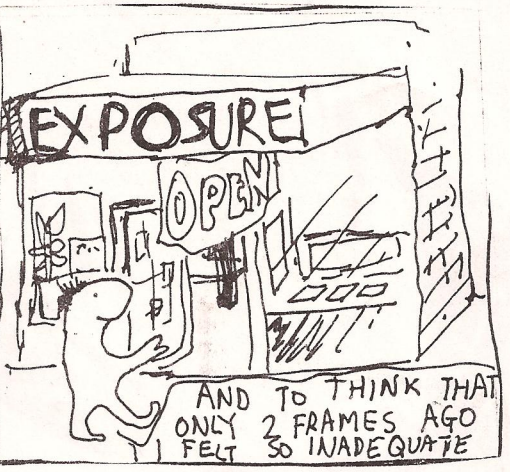
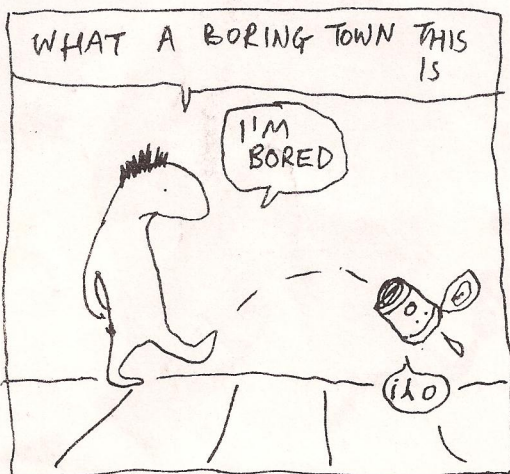
T-Money is the advantageous thing that happens after, hopefully for everyone.

But that's not mainly why we're in it.

It's what we want to do.

Many thanks to Brian, Tony & Anthony for the interview, Shane for arranging it, and Jo Pearce for her terrific photos. No thanks go to the people at EMI for ignoring both David's letter & phone call, when he tried to get info. on the band for me.

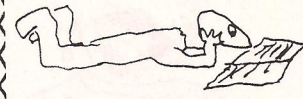
Paula Bacchia.



FLEXIDISC NEWS
put it this way. I am very very keen to include a flexi-disc of the Trippids in a future issue of D.V. & have gone to great lengths to work out prices, tracks to include, etc. etc. Unfortunately the plans have come a bit unstuck because I'm going to Uni in a week or 2 & so though I can borrow the money, it'll take me ages to pay back. If anyone can offer a solution here I'd be very grateful. Until one is reached, the flexi idea is in limbo (though not forgotten, definitely).



PRINTED MATTER



Oz Comics (1 & 2)

Put you off right away, wouldn't it? First the shithouse name, then the inscription on the cover of no. 1 - "Australia's 1st Comic Magazine" - what a load of crap. There have been millions of them, for my money I'm eternally advocating WILLO PAPERS - the best comic australia has ever produced. If you have even the slightest interest in funny comic strips this is the best thing on earth for it. (write to 2, Kensington rd. Rose Park S.A. 5067) I'd be amazed by anything that could surpass Willo, and Oz Comics is certainly miles away from doing that. But I'll suspend judgement until I see whether they publish the stuff I've sent them. Oz Comics' address - 437 Guildford Rd., Guildford 2161.



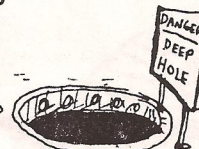
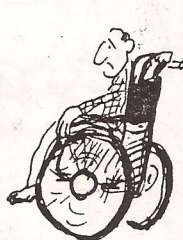
Fun 'n' Frenzy no. 1.

244 Gipsy Rd.,
Welling, Kent, DA16 1JH.

Not too bad this, I like the way they've got colour, um, underlays on most pages, although they could've been a bit more imaginative in what they put under the text. The editors (Keith & Kevin - that's Keith's address above) seem to like Josef K, hence the title, Velvets OF COURSE, The Fall (Dragnet, for some reason, is their favourite LP) and other brit. new wave stuff. This issue is a bit old, it's got The Smiths, Hurrah, Black, Marc Riley, and Mark Perry and then they shout at you to do your own fanzine. Why are they fucken shouting at me? Not the best but by golly my good friend there are far, far worse.

DNA No. 34

This one's really good. It's got a huge history of Perth punk leading up to the Scientists (who I'm beginning to like quite a bit) and the Hoodoo Gurus, also a Perdiction interview (pt. 2) which is a great read even if you've never heard (of) the band. This seems to be the case with a lot of punk bands. In Maximum Rock 'n' Roll no. 8 there is a hilarious interview with Bob Noxious of The Fuck-Ups who keeps on denying that he's violent, a racist, etc. when the interviewer is confronting him with everything that he's done, provoking people and fighting them, and Noxious keeps on saying, "Uh, it was a joke, man, those guys told a friend of mine that they really didn't mind" etc. It's a very funny interview. Anyway back to this DNA. It's very good, also note a reprint of an old article on the demise of The Victims by Dave McComb. Unfortunately no dates or sources mentioned in those pages of reprints but no matter, it is fascinating, makes you feel like you're part of history. Price is 70% and few things are so worth it. c/o The Record Factory, 6 Rundle Arcade, Adelaide 5000. There are a few things about DNA's layout & style which I really admire too. Christ I'm tired. Anyway...



Slip

Forced Exposure No. 6

I guess you can tell I am pretty tired, it's quite late. Anyway, forced exposure is a great magazine. Like I said, punk bands seem to be able to churn out pretty great interviews (+ sometimes even records) and this has got a ton of interesting & entertaining material in it. Unfortunately the pages are a bit mixed up but this doesn't matter too much, the stories are fairly easy to find. Good photos & printing etc. and some classic quotes. I'd really like to copy some out for you to show you how great it all is, but I'm so exhausted I'd make a ton of mistakes doing it... I'm not MADE of liquid paper. But anyway the people on the radio now are crappy drunks and I'm going to bed.
76 Bromfield St.
Watertown, MA 02172 USA.



Invictus Pax.

c/- Gaumont Books, 123 Little Collins st. Melbourne 3000

I'll always support things like this, & read & consider them, and sometimes enjoy them, they're healthy and of course it's really good that someone's taken the time to put it together. BUT...

there really is no imagination here - just full of ripped-out quotes and pictures; a bit of stuff about the people evicted from their squat in that Telecom house in Toorak - which is really admirable & that, but so many of these sort of fanzines abound, and they're pretty similar. Compare the Perdiction interview here with the one in DNA. The DNA one is infinitely superior. There are 2 poems in Invictus Pax, however, which surpass the rest of the stuff incredibly... so that's something; I just hope I.P. can develop a bit more of an original style. This no longer convinces.



Public Eye 4

This is tops. Best cassette magazine in Australia, one of the best magazines as well. This one has an interview I did with Andrew Wilson on it, as well as a couple of F. Scouts tracks; that's got nothing to do with me liking it; I just think it is really great, some of the other music is tremendous, and the booklet is a great improvement on the last one so's the tape for that matter. Write to Simon at 29 Billing st. Whyalla Play - ford SA. 5600, send him \$5.00 or so & he'll send you this I guess - it really is great. Do you want me to describe its ambience or something? No way.

a great new chum!!

©1983

WHY HELLO EVERYBODY!

My name's Guy - I'm just like the fat kid on your block! C'mon and join in my fun adventures!



by David and Saul

SHOOBY DOOBY

GUY (goes to) TOWN

XEVIOUS

HEY GUY, WOTCHA DOIN

PLAYING XEVIOUS, MAN

YEAH?

DO YOU KNOW WHERE A MAN CAN GET SOME HOT CHICKS IN THIS TOWN

HA! A JOKE! GET IT!

HEY, HAS THAT CHICKEN BEEN BONED!

HA, ANOTHER JOKE

NO...

HEY QUIT JABBERIN' SUCKY DOG & GET ON WITH YOUR WORK

ARF...

SOMETIMES I WONDER ABOUT THE COMIC ORDER OF THINGS I WONDER IF MR. CHIPPY KNOWS

WHO YOU CALLIN' CHIPPY NOSE?

IS THAT A JOKE TOO?

HEY TUB, YOU'RE A REAL NEAT SILVER-BEET

WHAT? NO, SORRY I'M A HUMAN

I'M OFF.

TALK LEGIBLY SUCK! I CAN'T READ YOUR TALKS BALLOON

ARF

BANK.

HA

WHY IS THAT MAN RUNNING AWAY FROM THE BANK WITH MONEY + A GUN

to successful marriage have been terribly abused. Later, you probably came to realize that was not love at all. Your parents tried to tell you it was signals of our liberated society to us to practice sex whenever, however, wherever and in whatever manner.

TWO.

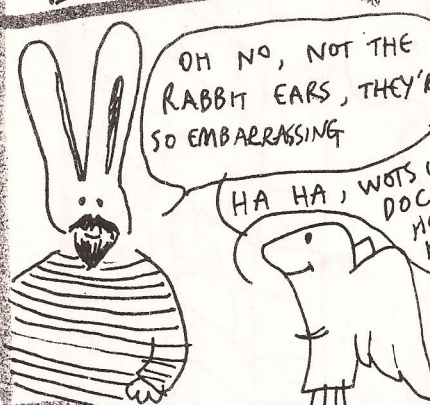
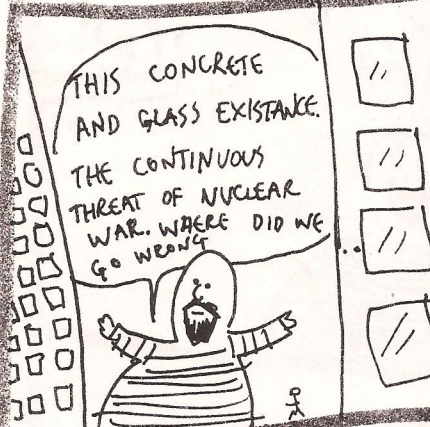


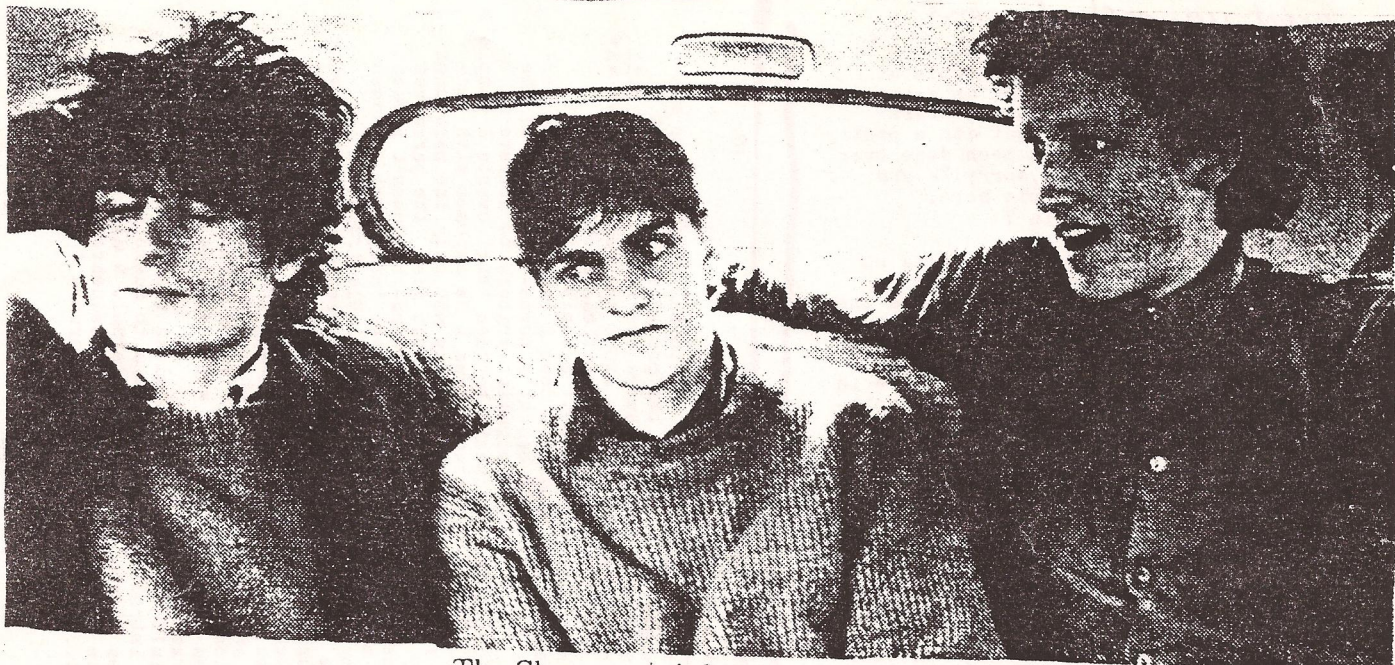
excited feeling that would just not go away. You thought you saw shooting stars. Felt like you were
January 1984

really in love at all.
How sad.
And of course where and when

"For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should

THREE.





The Clean ... brief emergence.

THE GREAT

You may remember a few issues ago in DV Paula did a "rave review" of The Clean's "Boodle, Boodle, Boodle" 12" ep. Unfortunately at the time Paula still liked Oz Crawl so it was not her enthusiasm but that of Bruce Milne which persuaded me to investigate this band. By the time I finally bought the Clean's records the group had been apart for about a year, although I didn't know this, & it took an investigatory note to Flying Nun⁴ to find out that:"the Clean as such have broken up only to reform with their original line-up under the name of The Great Unwashed (this is absolutely the truth !)" So; I wrote to them; asked them some questions and got these answers...

*Why break up if only to reform?
David Kilgour: To have a decent holiday.

Hamish Kilgour: The members of The Clean that broke up (in 1982) were me, me brother David & Robert Scott. In the middle of last year David & I recorded some material at home & put it out as an LP as the Great Unwashed - then this summer we decided to do a NZ tour doing lots of little places all over the place- we asked old original Clean founder member Peter Guteridge if he would like to do it- he said yes and so we did- we had a lot of fun and recorded a new double single which should be out in about a month, So we didn't really break up to reform- Roger might have given you a confused picture.

*Do you have any different ideas or aims than you did as the Clean?

DK: Haven't the desire to be successful (Well not as ambitious)

HK: Yes I think that we are aware of the hype/bullshit thing a lot more and are able to push it aside when it rears it's ugly head- this latest tour has been good for that- we travelled around in a maxi with a roofrack and a small P.A. got to talk/sit round with the "audience"- therefore I think a lot of the ridiculous barriers between performer/audience weren't there- it felt a lot more healthy. The ideal in our music as always is to be very self critical/try your best and please yourself too. All the time we see people selling themselves short in the music biz.

UNWASHED



*Do you feel that the Clean were almost too successful? (I mean, looking at all the press cuttings I have here, it seems that you were liked by almost everyone. I'm not saying that this is a bad thing, but so many bands seem to be generally ignored and in a way it helps them- it gives them something to fight against)

DK: Possibly. What you say in your track -ets makes a lot of sense.

HK: At the time of our success we were all a bit baffled because a few months earlier we were playing to about 5 people who liked us in Dunedin- it does you good though- it really makes you question why you are doing things- the pressure can be healthy- but it can also be a bit schizophrenic- coz while even though we were successful in N.Z. terms- you only have to sell about 500 singles to get in the top 10- so you're still on the dole or whatever trying to survive on a day to day basis. We found ourselves fighting against th music system/establishment in NZ anyway.

*Do you still enjoy the old Clean records? Do you play any of the songs now? Do people request them?

DK: Not particularly. Play a couple of the old ones. People do request them.

HK: I still enjoy the old records- some things seem a bit naive and not that great. We play a few old songs if we were in the mood and people drive us nuts asking for old songs- they don't seem to be able to accept that you move or change constantly- they want you to re enforce their memories etc.- but on this tour I think people had to realise that were doing new stuff and they listened.

*I heard a rumour, apparently from someone who knew/knows you, that a member of The Clean had died of leukemia and the other 2 were going to move to the country. Where would this have come from?

HK: It was actually Martin Bull the drummer from The Chills that died of leukemia. We said that we were doing the support for The Fall when they came to raise money to buy land and start a commune in Nelson- it was a bit of nasty prank that we played on a journalist who still hasn't forgot it.

*What annoys you most about New Zealand?
DK: Its isolation from the rest of the planet.

HK: What annoys me most about NZ -is its conservatism and middle class nazism. + its racist attitude to the maori people

great unwashed cont.

and culture. plus a lot of people at the top of the pile who act as arbiters of public taste and encourage crass mediocrity. Apart from that its a pretty country- even though its been done over by the (can't read this, sorry)2- and there are some neat people here. *Do you resent Australia ? DK: No HK: I have never been to Australia so everything I know about the place is second hand/fed to me by others and the media- I think the Australian mainstream music is revolting but I like a lot of the so-called underground bands. The Saints were a prime inspiration here in NZ in the early days, plus all the others since- I even like the old Easybeats stuff.

→ It seems to personify an Australian cultural/macho attitude I don't like. *What are your favourite bands/songs/singers ? DK: Too many to name. HK: I don't have any particular favourite but take an interest in all music that's good- from any time or place- I hate/loathe mainstream radio music. and the top 40- have done for the last 10 years- except when Joy Division- and us- got in the top 40. *Do you ever lie to the press ? DK: Yes HK: The only lie we told the press was about the commune. *What do your parents think of your being musicians ? DK: Don't mind it. Quite supportive but would like us to have a steady job-career type.

HK: My father's dead but me mum thinks it's great and listens to our records & gets people to listen to them. *Do you worry about your audiences opinion ? DK: Not much HK: I don't dismiss audiences opinions- but I keep a firm idea of what I'm doing in mind. *How innovative do you think you are ? DK: Reasonably. But could stretch ourselves a lot more and hope we do. HK: anybody could be more innovative- I always feel we could be more so- often we are limited or have been limited by money and cheap recording facilities- sometimes this works in our favour tho' coz we know what sort of sound we like- I prefer a sound with feeling and not digital reverb or harmonisers blah/blah *Do you get on well with other musicians ? DK: 50/50 HK: with people who play music we like or share aims- I don't like muso's as such but prefer 3 *Do you like interviews ? DK: Sometimes. Depends on the questions.

- 1. FROM ROGER SHEPHERD WHO I THINK RUNS FLYING NUN RECORDS. 2 SORRY. 3 HAMISH LEFT OUT THE REST OF THIS QUESTION & HIS ANSWER TO THE LAST ONE.

FLYING NUN RECORDS: P.O. BOX 3000 CHRISTCHURCH NEW ZEALAND

The Clean's records are very good. So is their "Oddities" tape, available from Flying Nun.



12

19-12-83 Dear David: Enclosed is 2 American dollars for your fanzine which I read about in Op. I live close to Washington D.C. in the Maryland suburbs. Many people seem to think that because WDC is the political centre of the US it's underground music should also be political but it's not. We're so overwhelmed w/politics around here in our everyday life, on t.v., in the newspapers etc, year in and year out no matter what party is in charge, that people generally don't deal w/it in their song lyrics but write about personal politics instead. There are some political songs being written here but they're the exception. The D.C. hardcore punk scene has gained much attention for the Straight Edge philosophy that has been best symbolised in Minor Threat's songs, "Out of Step (with the world)" and "Straight Edge". In other words, lots of D.C. punks don't drink or smoke- they have the straight edge. But contrary to rumour, straight edge is not enforced, if people want to drink or smoke at shows that's fine. People are very tolerant at D.C. shows and friendly as well, there's no one definition of what's "cool" here. Depending on the popularity of the bands playing, and the admission price, there are anywhere between 100 and 500 people at D.C. hardcore shows. The D.K.'s attract about 1000 or so when they are in town and the recent big "Crossover" show with Troublefunk, Minor Threat, and Austin Texas' Big Boys drew nearly 1200 folks of all colours and ages. Troublefunk are the leading D.C. 50-60 funk band, their powerful street oriented rapping-rhythmic-funky underground sound is now becoming popular among the D.C. and the Big Boys play punk, punkfunk, stax dance music, and love Troublefunk who they played with in Texas. There was also a d.j. at the show who was scratch mixing & cutting rap records like they do in New York City. Minor Threat have recently broken up, unfortunately. I think they were one of the best original and creative hardcore punk rock bands anywhere, as good as any English, Finnish, Dutch, Australian, etc. bands. Volcdo, Other than Black Market Baby, most are still together. They play noisy chaotic metallic punk. Marginal can play fast yet melodic punk. Dove's lead singer Eric is into English gothic punk fashion, and his band plays a unique brand of arty-heavy metallish hardcore punk (I don't know how else to describe it). Out Rage are a bi-racial go-go funk band. Screem play good solid melodic punk, thrash and reggae songs. Second Wind remind many people of Minor Threat, i.e. powerful yet original thrash. Iron Cross play Gish punk, and I don't really know anything about Madhouse who are a fairly new band w/ a female singer.

10-1-84 dear david following on from your musings on the proletariat, although I haven't heard the record, I agree with your ideas about the most effective way to convey political ideas. the best examples of the way it should be done I can think of are bertolt brecht's poems- he is one of the few socialist writers to achieve a synthesis between 'big' events & people's ordinary lives & he exposes with incredible clarity not only the paradoxes of capitalism but also the paradoxes of the way forward- he doesn't present socialisim or even 'progress' as some obvious & undeniable truth (?) anyway they are really worth having a look at, especially the poems 'From a German War Primer' written just before the second world war, but sound as if they could have been written in the 1900's- and make it difficult to deny that we are living on the brink of war. nevertheless I continue to read & write & listen to music as if everything were eternal. & all this is of very little consequence, apologies. looking forward to the flexidisc hilary.

Bloody Mannequin Orchestra and Grand Mal play more art-damaged punk with all sorts of influences from Flipper to English 'post-punk' bands and more. Both of these bands also have women in them as does Dove. I only mention that because many people complain that punk is too white male oriented. More bands...The Slickee Boys play fun exciting psychedelic garage punk rock n roll, the Velvet Monkeys play moody Velvet Undergroundish psychedelic rock, Crippled Pilgrims play psychedelic pop (Television meets the Bongos), Evan Johns & the H Bombs are a good rockabilly band, Black Market Baby play 77 punk meets heavy metal, and Tommy Keene plays pure pop that I don't like but many folks love. Other than Black Market Baby, most of the last group of bands I've listed don't attract many "hardcore punks" at all, drawing instead on an audience of university students, open-minded punks, new wavers, let's party types, and assorted others. I forgot to mention No Trend who play noisy art-damaged music, & Half Japanese who play fun crazy noisy art-damaged, Jonathan Richman influenced punk rock. Well that's a brief introduction to the Washington D.C. area underground music scene. Please write back if there is more you want to know... Steve Kiviat

KAREN ANSELL

*When did you first become involved in music?

K: I didn't really get involved in music until about '76- actually playing music. But I was always interested in it. Like I was doing Skyhooks costumes at school, from my parents' place in Clayton.

*What were you like then?

K: I was always fairly rebellious really I suppose. I was the one wearing 2nd hand clothes when everyone thought the new things were the best things to wear. If you've got your own ideas you continue despite what other people around you say.

*What did you think of school?

K: Since leaving school & looking back on it & talking to people who went to more well-to-do or religious schools, than mine, I'm really grateful I learnt everything at my (Westall) High School. It seemed to be a lot 'tougher' maybe, than a lot of schools. You don't get protected as much, & I'm grateful for that. You are allowed to grow as a person without too many social standards thrust on you within classrooms. There's no status to uphold. Looking back and then talking about other people's schooling, who went to expensive schools, that sounded really horrendous. I was on the street & on the ground all the time.

BANDS...ROMANTICS, REELS, BANG.

*Your first?

K: After school I went around Australia for a year and came back when punk was really starting. I decided I wanted to form a band with a friend & we had a sort of a punk clothing shop (Remind you of anyone- Malcolm McLaren?) It was called "Trash". But it was far beyond its time, so it lasted 6 months & we laughed & gave it up & started a band instead.

The band was called the Romantics and at that stage there wasn't any girls anywhere performing, let alone punk stuff. We were pretty suburban. It was the first time I'd written songs in that band & I was writing lyrics like: "I wanna live in Doncaster, with storks & dwarves, made of plaster, living in my front yard..." we couldn't sing, so we were just screaming it. We were the most frightening, stupid band to see. Me & another girl; I was the tall one, she was the short one & we just yelled! That was the first band I was in & that's when I started listening to a fair bit of disco too, & think about playing synth. So I took up keyboards at that stage as well.

*Following?

K: As far as a following went, people with a sense of humour came to see us! I mean 'cos at that stage the only other punk bands around were people like the Boys Next Door who were all from incredibly expensive schools. We were like the Australian suburban band. So quite a few people appreciated it. I thought none of the punk bands that were actually happening had too much of a sense of humour about it. I think it was pretty ridiculous for them to be imitating English working class people, when Australian working class people were so different.

*Ambition?

K: There was no real ambition. It was my first band, the other girl's first band, & the first time we'd come into contact with being onstage. I mean we were pretty provocative really. We were talking about the girls side of things; growing up in Australia. I didn't have any of the ambition that a



lot of bands seem to have these days. We were doing it because there didn't seem to be anyone else around at the time. I was also quite angry too about

the situation, so I felt as if I should be writing, than just not pretending we were something else.

*An increasing interest in synthesizers...

K: At the time there was a lot of disco coming up. I was looking overseas all the time & was hearing like Donna Summer, Giorgio Moroder, disco songs. It was unlike anything we'd ever heard before. The way the synths were being used, so I decided I'd like to get a bit more into funk & subsequently I left The Romantics, because they were getting more heavy metal. They continued for a while... changed their name. The people who were in it are still playing music. But I was becoming more interested in funk- early funk too- 60's funk- like the early black music. Because I was becoming more musically competent the more I played, just being brash & abusive wasn't really interesting to me anymore.

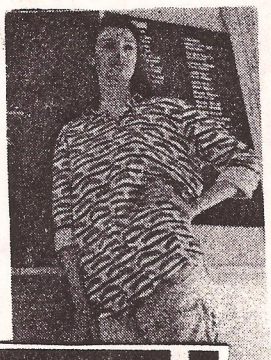
*Reels- joining?

K: The Romantics actually did a couple of supports for the Reels in the time we were together & about a year after I left the band I got a call from The Reels saying they wanted to change & would I like to join? So it was a matter of 1/2 months before I was in The Reels. We'd struck up a few conversations just doing the supports & I was telling them what I thought about funk music & stuff like that. At that stage it seemed compatible with the fact that they wanted to change because they were the reggae/dance band. They didn't realise it but I think they were looking toward a more synth thing & it seemed that having a girl in the band was a pretty drastic idea. The Reels have never been one to be conservative.

*Expectations.

K: I thought it would be great in ex-

by TRACEY CLAIRE



perience & recording to join them. It just seemed to grow from rehearsals. Then, there was Dave the lead singer & John on drums. Keyboards was Polly New-man & me, & on bass was Paul. Since then, Polly left, then John & I got pissed off with so much touring- I left. I couldn't really see the point in touring so heavily. I was with them for probably 18 months.

*Contribution.
K: The 1st thing I actually worked on with them was the "Prefab Heart" video even though I wasn't in it. The 1st recorded thing I did was "After the News" & then came "5 Great Gift Ideas" etc, etc. Because they were sort of semi-established when I joined, I made the jump from a really street-level band to one which was doing a bit of television & touring 6 nights a week & were recognised. That was a bit of a shock but the major thing that came out of that was the power of televi-sion.

*So why did you leave the Reels ?

K: I wasn't writing in The Reels be-cause there was such a lot to do. I was got distracted by the fact that I was doing the videos and the costumes, & thinking up ideas for tour names & learning how to play to a pretty high standard, & just touring. It meant that suddenly I woke up in Tamworth & thought "I haven't written a song in 18 months, what am I doing here ? So I thought that I should leave The Reels, take my chances & be a little more honest to myself & my writing- to continue writing- which I have done, rather than stay in a band which is fairly popular, you've got a guarant-eed wage & everything's secure. But you aren't really exploring what you should be.

The whole situation in the Reels was that Dave came up with a couple of musical ideas, took them to a rehears-al situation, & the band virtually pieced it together. So no members of the band were really credited with writing the songs. The music was very much a band situation. There was no \$ song that was mine.

*Bang
K: Bang was going for 2 years before I joined. I was living down at the beach as soon as I left the Reels and was just writing. I thought after 6 months it was about time I worked with some other people rather than just keep on writing by myself. The bass player in Bang used to work in the Romantics, so

I rang him up & the drummer who I'd sort of known before too, & said: "Look I've got a few songs, do you want to have a rehearsal ?" They'd just got rid of their lead singer & Sherine had joined & so there was a band which was inbetween singers. We just decided to go out & play.

*The single- No Commotion/Casa.
K: Bang played on the flipside of "No Commotion" The drummer & I wrote that & they played it live in the stu-dio with Sherine & I singing. That would've been about 8 months after we started rehearsing/playing. It's a really sort of double "A" sided single in a way, & because Bang were playing it live it's got that sort of live energy whereas "No Commotion" is very much more of a studio song & I was us-ing players that I'd never played with before. It's more or less 2 projects I was working on at the time.

I wanted it to be played on AM radio. That was what I wrote it for (No Commotion) I thought it would sound really good on an AM station be-cause that's what I had in mind the whole time we were writing, recording & producing it. But it didn't get played on Countdown which still has this incredible pull where if some-thing gets played on it, AM radio picks it up automatically. So I'll just do another one. I love recording. It's my favourite thing to do.

*How do you involve yourself in the recording process ?
K: I haven't learnt much about engin-earing & I'm only starting to learn about producing. But the engineer & I produced "Casa" & Neil Finn & the engineer produced "No Commotion". I think "Casa" sounds pretty good & that was a 1 & 2 attempt at production. It was more or less trial & error.

*Neil Finn as producer.
K: The Reels did a support for Split Enz & we sort of knew them, & Neil & I & his girlfriend got to know each other. I was looking for a producer that wasn't really a producer that would override my ideas. So I thought if I got a musician in who hasn't really produced much, we'll be able to work together on it, rather than some- person coming in & saying, "You just get in & play that part." I wanted to be involved in the whole thing.

*An increasing interest in video.
K: I think I became interested in vid-eo & television in The Reels. I real-ised what an incredible medium it was

to work with. Every video The Reels did, Dave & I virtually worked out & produced. Video at the moment is just like when I first picked up the synth. It's like a new instrument. It's only just being used now.

Bands still let other people do their videos. They don't see it as writing songs visually. I mean, that's why videos are a bit boring at the moment. People are still dealing with actual pictures of bands & things like that. They're getting storylines into them now to match the song, but there is no band that's actually composing their videos with as much attention as they compose their own songs.

*Do you feel that emphasis on video is increasing ?
K: I agree that television sells a song a lot more. At the same time, there's the fact that there are so many electronic effects available now & it's as if the newest thing is the best thing which isn't right at all. It's usually knowing how to best use the machine to get the best effect & I think at the moment we're just being bombarded with new effects that aren't being used properly. So you get this sort of overkill in a lot of film clips. There's a lot of squeezebox & things spinning round & they're not really being used to an artistic effect degree. They're being used to an adver-tising degree. A lot of the Americans go overboard on effects computer-effec-ts; where they have frames coming out at you. Used sparingly, otherwise, if you put it into musical terms, as if you had a guitar solo going through t the entire length of a song when in actual fact used in the middle section a guitar solo's great. But if you use it through the whole thing it doesn't embellish the song or the visual app-ri-ate or anything.

Since leaving The Reels, I've lost interest in the whole demands of being in a band & stuck with a set number of people to work with & having to tour which is a really dehumanising process when you have to tour heavily. Since leaving a band you've got to look at another way to present your-self. So I'm learning a lot about tele-vision at the moment. I'd like to more or less produce videos for music that I'm writing... it's just that when you divorce yourself from being in a band & a secure position, you're open to a lot of other influences. It seems that in order to present your-self correctly you should learn how to

do videos yourself. I'm basically lear-ning how to do it, to match the music that I'm writing.

*A new concept.
K: I'm still interested in playing live but I know when I go out & see a band I get really bored with just seeing people on stage playing instrum-ents. If I had the opportunity to go out live again soon, I'd go out with a singer who I'm working with at the moment; a female singer, me, & another male singer. Take some tapes & present a whole theatrical show, just have dance routines worked out, so instead of playing all the time, you just turn the tape machines on & do dance rou-tines. A bit of a different approach.

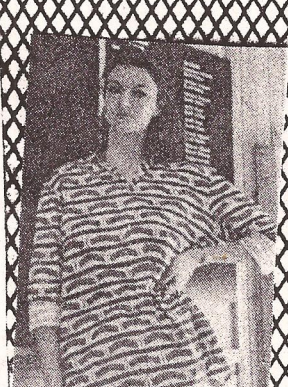
I know from an audience point of view, seeing a band is really boring & usually I prefer to go to a disco these days anyway because you're guar-anteed of a good dance. I mean the audience, because of discos, is getting far more demanding too. If you go & see a band they usually don't play well enough for you to want to get up & dance & want to contribute. So you just have to sit there & watch these boring people & instruments which you've seen a thousand times anyway. It depends on what is being played in discos these days. There's that horri-ble section of discos where they just play disco music. Now they're more or less like going over a friend's place, having a fantastic lounge room & then playing your favourite songs."

*The future
K: I'll keep on writing & possibly start up a band again like the format I was describing. I'm hoping to work with Annalise Morrow (Numbers), be-cause she's not doing anything at the moment & we were going to start a girls band about 4 months ago. She was really only her & Sherine (Bang) & I who it seemed the chemistry felt right with.

*Some common problems.
K: I still believe Australia's fairly limited for someone like me. It still seems as though the general public who buys the records has a hard time dealing with a person such as me who is (a) female (b) writing her own songs (c) not easily packaged in a lit-tle band somewhere. It seems as if it's a bit too beyond the normal in Australia. I've got the feeling that I might be able to do the things I want to do a little bit more easily once I get started overseas because it's real-ly a struggle in Australia to do some

-thing individual. It's still very much the bands mentality & the boys playing guitars mentality, & if you're not part of that, you're considered just beyond the mainstream which in actual fact is not necessarily true. You can be doing things very commercial but not in a band. But it does seem as though pre-conception does still exist. I was talking to Lindy (Go-Betweens) & she said, "Oh Karen, you've got to go overseas. You're not treated as a freak. They really appreciate girls who actually do something" She's been there, & that's her impression. Attitudes will have to change seeing there will be more girls doing things as well. Australia's notoriously male-orientated, right throughout history. I guess I'm more of a closet feminist than a real feminist. I don't like to repeatedly hammer people on the head & say females are downgraded, but once you have to deal with it, you suddenly realise that they are ...-secondary citizens.

When you're actually doing music, touring or something you don't really think you're experiencing difficulties but you do get realisations. Like I went through a tour you think, "God, for the past 2 months I've been staying in these hotels & I've only ever seen girls who are girlfriends of the band members" or maybe 2 people- like Annalise Morrow and Chrissie Amphlett from the Divinyls. You would only have



PARTICLES / LIGHTHOUSE KEEPERS

SEAVIEW BALLROOM 23-2-84.

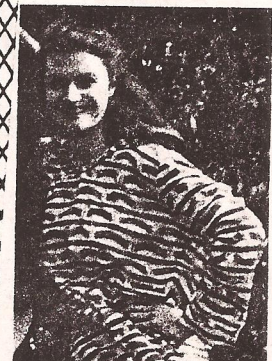
Apparently en route from Perth returning to home base of Sydney, The Particles + The Lighthouse Keepers (see DV7 + DV10) played twice in Melbourne (well actually as I write they haven't played the 2nd time yet) They did it brilliantly of course. I grabbed the L'Hse. Khrs. song list- it was Whisky + Gin / The Beat / Ocean Liner / Evil Touch / Springtime / Not Fade Away / Wheel Over The Desert / Fever / We've Got A Gig / Long Blonde Hair / Hit The Road Jack / Wilderbeast / A Time of Evil / To Sir With Love / Bad Mood / Quick Sticks / Love Beacon / Gargoyle / Keep Me Hanging On / Power Ring. I personally prefer their own material to covers, but that doesn't mean I don't think they should do them. They were excellent and well worth seeing. The Particles played almost every song they released, and others in the same vein, and they were funny and clever and there's no room for me to tell you any more.

seen 2 women in the whole past 2 months that were actually working in the same job that you were. That wasn't a problem but it was a surprising realisation.

I did notice when I went to New Zealand that the audience was different. Like I really enjoyed playing to the Maori girls. Like there, especially younger girls would come up to me & say- "which one is your boyfriend?" They couldn't recognise you were up there because it was your choice. They thought you had to be going out with one of the band members, so there was occasions where you would feel somehow hostile feelings from girls in the audience, especially Australian girls. Because I noticed it when I was in New Zealand- there wasn't that hostility.

*What is most important to you at the moment?

K: I'd say writing songs is still most important, & learning video.



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FINAL MINUTES- Shame On/Happy Again

This is really excellent and the press release is quite acceptable too. Its a very original sounding song... um... its difficult to describe. The music is quite subdued actually, it relies heavily on the vocal- a boy/girl 'duet' their voices combine well, they sound like they practised it a lot. It does go on a bit too long though. But what I don't understand is why she says "Shame on you for telling the truth" I always thought it was meant to be the other way around- any-way the b-side is a bit disappointing a fairly standard pop/rock song. Its o.k. It sounds like a b-side.

You can get this through Au Go Go (PO Box 542D, GPO Melbourne) There's also a new 12-inch which should be available soon too. Write to AuGoGo I suppose or UND DU records Box 103

The Fall: "Perverted by Language" LP on Rough Trade.

I enjoy a review with a bit of a challenge. There's none here because all I can say is that this record is superb. The only way you can criticise the Fall is on their own terms- "This is better than Hex Enduction Hour & not as good as..." etc. etc. so there is really not much point. My favourite ones- well I really can't get enough of Hotel Bloedel, which is a classic in rock (pop?) terms, a really beautiful tune... irresistible... one of those songs that sticks in your mind because it's a bit out of tune & off centre. What else? Smile is great & powerful, I Feel Voxish yeah that's a good one too. The last 2 tracks on side 2 they played when they were here in '82. Well, anyway, as I said there's not much to say. Buy it.

The Lighthouse Keepers: "The Exploding Lighthouse Keepers" (Guthugga Pipeline 12" 6-track)

Same sort of thing. Pretty much a faultless record. Everyone should have a copy of this. Well, they're stupid if they don't. I like "The Beat" & "Springtime" and "Narvel Felts..." best. Look just buy the blasted thing. Then you can write as many reviews of it as you like.

Dislocation Dance: "Midnight Shift" R. Trade LP.

Well, I know that for inspiration etc. this isn't a patch on the above two but I sometimes need a holiday from brilliance. "With a Reason" is a very nice song, so are some of the others, it's a nice record to clean up by. All this makes it sound like the worst LP on earth. What I mean is, well, it's a nice record to listen to, but I won't like it much longer I shouldn't think, probably this time next week I will have put it back on the shelf. I much prefer their first LP- which I only got a month ago- it's really funny & a lot less polished. If the Fall were a main meal I'd say Dislocation Dance would be a milkshake. Any suggestions as to what The Lighthouse Keepers would be gratefully welcomed.

thought- I'd still be sending Hunters & Collectors reviews to Ram. Other questions asked...um...the name of the magazine means nothing, it's just an alternative to every other fanzine title which is always to do with violence or whatever. You know, Action! or Death Fun or Wow!Fart! or something like that. In a way of course this whole thing is futile. someone said to me recently! "No one buys fanzines any more" and it's true. But if nothing else it satiates a personal interest; and if it satiates you too then that's good isn't it. I suppose. David Nichols.



not at this time, in this place. That's why it's a fanzine and not a (commercial) contender to Juke. Put it this way: if I saved every penny, if I rode to the shops that sell DV on a bike, and not on the tram- if I gave them to people who were going interstate to take into other shops instead of posting them; if I didn't send copies overseas; if I never gave away a free one; if I refused to answer letters without stamped, addressed envelopes in them, & so on, THEN I'd make a profit. But no, I'm not now, and honestly it makes no difference. If I wanted to make money out of rock journalism- what a horrible

The Troils- Jamaican Love Story/Course of a Nation.

J.L. Story- This is sort of like a reggae rap I suppose. I don't like the voice & I don't like the words. Nothing like constructive criticism is there?

The b-side is truly horrible. The first time I put it on I had to turn it off after 30 secs. But because I'm supposed to be reviewing it, I did listen to it fully and properly a few times.

"Hinkley was right"...etc etc etc say the lyrics. I'm not sure what its trying to say.-all I know is its fucking awful. I wonder if they're just trying to sound wierd 'n' wonderful.

They do come from America. They have been together 25 years. PROLL HOUSE 58 Broadway, Tivoli, NY 12583 USA Mischa

Mark Anthony Heide "New Music for Use"

1. I don't like the title of this record 2. I don't like the press release. All the songs on this record are instrumentals. All synthesizers, guitars, compositions, production etc by Mark.

The trouble with being instrumentals is that they lack a vocal or lyric to give them meaning. They have to be atmospheric, or evocative of something, or they remain nothing more than background

Those confused by the layout of this page will probably be gratified to know that the entire layout staff have just been SACKED

Answers to a few questions I'm sick of hearing ↓ ↓ ↓

music, which is valid in itself I suppose, but as a record to listen to this is simply boring, and repetitive and too "spacey"- actually what it sounds like is the theme music of an A.B.C. science show.

Mark has lots of credentials: maybe this is his problem. Maybe he has lost a bit of 'radicalism', which this kind of music demands, & through his study & such has become too 'serious' and so each song seems like an exercise in composition & and doesn't really get anywhere. The title is indicative. It is cold, lacks emotion, and smacks of consumerism or am I reading too much into it?

The press release says "his music is a unique blend of Dance-Orientated Rock and Avant-Garde Electronic Music" but I feel that its too staid, and predictable for the avant garde and too slow and monotonous for dancing to. Distant Cloud records PO Box 857 Homewood IL 60430 USA. Mischa

In a manner of speaking, DV is picking up. The circulation still does not run over 150 copies per issue, in fact initially I get 120 copies made. Ultimately- a few months later- the issue sells out and then another 10-20 are reprinted, provided I can find all the originals. People do seem to want back issues & at the moment it seems fair to go to the trouble of providing these as DV has never been widely distributed. And of course there's a bit of money in it in a manner of speaking but onto the most common question (can you guess it?)

There's no more room damnit but I'd just like to say that The 'Leaving Home For the Party on the Roof' compilation cassette is absolutely excellent & I will review it fully next issue... next issue will be out TOMORROW well quite soon with luck.