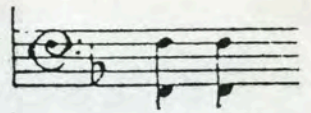


'Arh aarh Harh Harh,' the Pig-man went. 'Not for me, if that's whatcher mean, arh harh.'

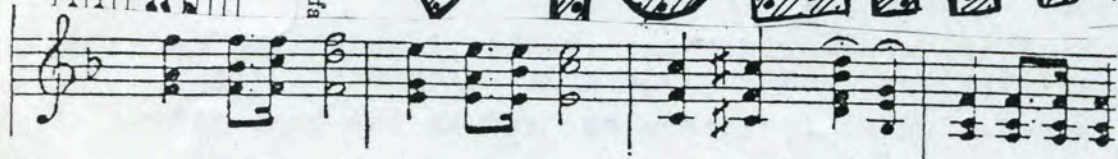


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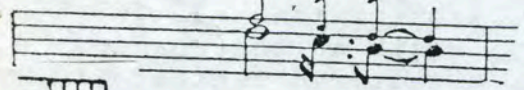
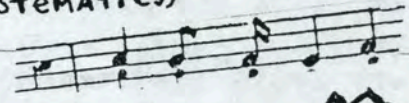


★ **THE REELS**

★ **THE FALL**

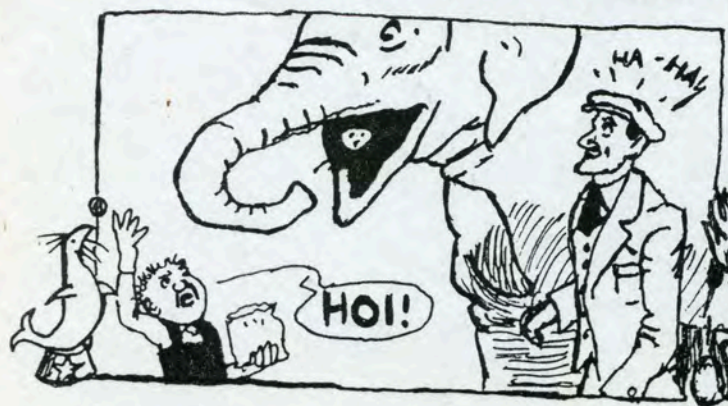
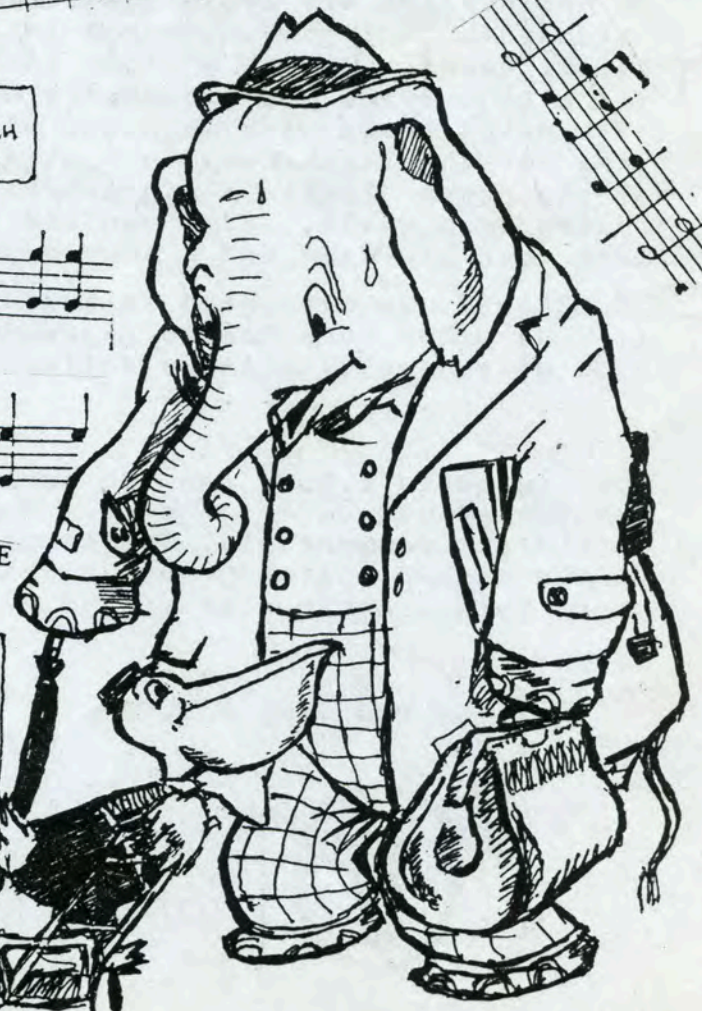


★ **PATRICK GIBSON**
(YA YA CHORAL, ex-SYSTEMATICS)



I'M ON THE
DOWNGRADE
AND I CAN'T

FIND THE
BRAKE!



(Carl Sagan is at the front of a line of people searching frantically for his admission card . A priest is standing ***** at him.)

PREIST: Come on, move along, you'de holding up the line.

5 SAGAN: Sorry, I think I've misplaced my card, it must be somewhere.

(He empties his pockets. The contents being some loose change, a well used handkerchief and a small pocket-sized book. The priest eyes the book.)

PREIST: What's this? Sex Manners for Homosexuals. I think you're in the wrong department mac, confessions are in the East Wing.

15 (Sagans ears turn red. A crowd is gathering and he can hear **** Mocking laughter dericted at him.)

SAGAN: Its not mine, I don't know how it got there.

20 (Sagen sighs a sigh of relief as he finds his card in his shirt pocket. He hands it over to the priest , the priest scans the card.)

PREIST: Mmmmm, admit one Carl Sagan, Enlightenment Wing . Appointment with God, 11.00 AM, Monday 24 th. Okay, seems in order, now will you please move on.

(The priest delivers a not too gentle push onto Sagans back, sending him staggering into the arms of a nearby attendant. Sagen thinks better of returning his golden manual which the priest had pocketed and hurries off after the attendant. Sagen thinks better of the attendant. He is then ushered into a small , drab waiting room, barely furnished with a slowly disintergrating couch in the corner and a television set suspended on the wall. a tattered centrefold of a naked woman with legs out stretched hangs below a small painting of the Virgin Mary, a benign smile on her face. Sagan sits down on the couch , lights a cigarette, and watches the news. The newsreader is a small, pudgy man and is wearing a small suit five times less than his size and a smug expression on his face.)

NEWSREADER: We are proud to announce that our special guest to-night is none other than Marcus Capensis, the murderer of Mike Renovitch, head of the multi-million dollar company 'Hooker and son PTY. LTD.'

Stay tuned to N.B.C. for the exclusive for the man who is the most famous assassin eater since Lee Harvey Oswald and John Wilkes Booth.

(Cut to commercials. The commercials end as the newsreader flicks back on the screen, sitting next to him is an old priest looking somewhere between his sixteys and eighties.)

CAPENSIS. One of the reasons I killed the son of a bitch, newsreaders. MORUS, Watch your tongue.

CAPENSIS. Mr Capensis to you sonny. Anyway as I was saying, he was completing indiferent to the morals and standards that all good citizens obey. The second and almost important reason I feel is-

NEWSREADER. Well, I think thats enough on that subject; and know Mr Capensis, ~~IXYHYKX~~ may I ask you a personal question?

CAPENSIS. Sure Sonny.

NEWSREADER. How does it feel to be a celebrity, you know, how does it feel to have your name a common household word? Has it affected your personality much?

CAPENSIS. Well apart from the seven en movie directors that have approached me, and the daily crowd of fans that have mobbed me outside my house, I dont think that I have been affected at all really.

(As he says this, Capensis pulls out a pear of sunglasses and puts them on. He stares quizzically at the camera.)

NEWSREADER. Are you satisfied that the media covered your assasination well?

Capensis: Not really. The newspapers spelt my name, wrong, and as far as the television stations GO, well they -

NEWSREADER: Well i'm glad you came in tonight Mr, Capensist, but I'm afraid we have run out of time. I hope you see us ,we see you some time later in your career. Thankyou and Goodbye.

(Capensis walks away angrily and the newsreader sighs in relief)

NEWSREADER. And now in the lighter side of the news, the 'Leaning Tower of Pizza' finnally fell today, seriously injuring two american tourists on there way to-

MONK. Mr Carl Sagen?

SAGEN. Yes?

MONK. Follow me please.

(As they walk along the dusty corridors the monk gives Sagar a few pieces of advise..as they near the materilization room.)

MONK; Now look Mac, three points that you've got to remember when speaking to The Creator. One; Never waste his time, get straigh to the point. Two; Never contradict him, and three; never swear in The Almighty's presence. Now just repeat those rules to yourself and you wont have any trouble.

(The monk refused to deliberate on what sort of trouble there would be)

END page two.

START Page Two.

The materialization room had no windows and there was com^P-pleat darkness the monk guided him to a seat.....

By Stephen Bell 1963-82



Fall



What do you think people should ask you -what do you think people should be interested in or is that up to them or what. Everytime I do an interview I ask them something like that & generally they just say it's my own concern.
M: Why are you here? What is the whole point of paper and print?

...yeah I am surprised at the lack of imagination shown, all the things you could ask about the Fall. Like I say it's like that guy out of the Virgin Press is that he was sort of obsessed with the religious aspect of the lyrics y'know like I sort of use the names of old gods and things like that which I'd completely forgotten about I suppose ... and he started asking me about that it was good y'know we had a big rap about Welsh legends and all this y'know, and that was dead different for me, different from "How was Iceland", "What's it like being working class" etc. blah blah.

D: That's like these people there last night, they said we had to ask you that. There are about 4 standard questions or something. I didn't even know anything about Iceland.

M: I know! It's crazy isn't it, it's really good actually, 'cos in Australia with the music scene being so tight knit & so smug, it's so transparent.

it's incredible. Like we got the Melbourne Sun ringing up, y'know the 3rd question was "how was Iceland"... it's amazing. 'Cos I'd fucking forgotten all about Iceland till I got out here y'know

D: I didn't really think it'd be good to ask you about lyrics... I thought it'd be self-explanatory.

M: Yeah of course I don't want to talk about all that... this is good it's a bit different isn't it.

D: I find... I interviewed (a fairly well known band) recently and it was hard... I couldn't tell whether they were trying to be trendy in what they said, or try to be not trendy and so be trendy by being anti-trendy.

M: I know what you're saying yeah it's really funny I get a real laugh out of reading... the NME's like that, it's really amazing... out of the groups, 'cos they're so fucking trendy nowadays, & usually like complete printrheads, the sort of people who never have their nose out of a fucking newspaper, y'know, read it all the time, in interviews they're sort of like... trying to be... going back... & it's really funny to read, you read 1/2 the views you've read of other groups, I've read loads of things where people have said what I've fucking said y'know word for word... jumbled up so they've got the complete wrong end of the stick, y'know.

D: I was worried about using the word "rock n'roll"... just that phrase... I thought they'd say, "Rock is shit"

M: (laughs) 'How passe'.

I'll give you a tip, they're always more frightened than you are. Every group is much too frightened to be interviewed.



(Conversation wanders to the irrelevant, then...)

D: Someone told me you only came out 'cos the Birthday Party came from Melbourne.

M: I didn't know the Birthday Party came from Melbourne to be quite honest.
K: No I thought they came from Sydney.

In a funny sort of way, right, when we got offered this tour, I didn't know anything about it & I'm a bit of a gambler but I thought, y'know, there's a point when you've got to stop gambling. (It was) quite a big gamble 'cos we had to like find the airfare... something like \$8000, & we didn't have record company back up, & I didn't really know & I had a word with Mick & I said "What's Ken like"-he's the guy that's doing it all & he goes, he's alright-he goes around with you alright, you won't get ripped off... so in a way they did instigate it. When he said that I said yeah.

M: Yeah that's true yeah we asked them about it. 'Cos for all we knew it could have been a complete con y'know. Could've come here... 'cos we did that in America once-which was a joke-we'd play fucking mud wrestling halls...
K: I knew the Party wasn't... I knew they weren't reflecting Australia, they could've come from any country in the world y'know...

M: But then again I think it's good the way the people in Melbourne stick by them. it's quite good you know. You never see that anywhere. Like in Manchester, The Fall, it's an old fact, y'know, people don't appreciate what's on their own doorstep, you get it everywhere else but you don't get it in Melbourne... like the Cramps, like in New York everyone hates the Cramps. It's incredible... envy & dislike... & the Velvet Underground apparently were the same... The New York Dolls y'know... everywhere else, like, heroes... there, shit, y'know. It's like that for us in Manchester in a lot of ways, everybody hates our guts 'cos we're still there, spoken of quite a lot & it's like-"What's so fucking different about him"... people are like that. While here, it's great, y'know, everywhere you go they'll say "Oh, The Birthday Party, how are they doing?"

K: It's like a gang... it's great.
M: Americas really bad, y'know, like/END OF TAPE*****

M: ...said "That guy from Countdown's coming" I said "so fucking what" They're going to let him in for nothing, I said you fucking make him pay! the bastard, y'know- he didn't turn up anyway- he probably fucking sensed it. If they'd introduced him to me I would've fucking..

D: He is a pain. But all the shows are pretty much the same, what'd you think of Donny Sutherland?

K: Oh he's a darling, he's a darling, he's great... I wish we had someone like that in England... He's so ambivalent to what he's doing, it's all surreal to me... "Go & see these guys, it'll be really fun!"

M: I did like that yeah. I liked that about him. He was really wierd with us, he was completely terrified. I liked the fact that he obviously knows nothing about music.

K: It's great, it's great.
D: They had this big thing on Sounds a while ago about their cameraman 'cos he knew something about music.

M: He was very funny 'cos he was saying "What are you going to do next, where are you going to go" & we were going, "don't know". He was making quite funny jokes about us...

D: D'you think it's been a success: over-all- coming out here?

M: It's not finished yet...

K: We're trying to get into Adelaide at the moment but the guy keeps saying it's not worth it.

D: I think it would be. If it's worth going to Queensland...

M: I'd like to go there

D: Oh you haven't been there yet

M: No no no but I've heard some great stories about it. Hitler's Germany.
 K: They're supposed to be all like like smoothies there or something?

M: No it's the police run everything.
 K: Oh yeah.
 M: Like a police state. They obligatory bust every band that goes in there & everything.

K: I'm going to sit there with a candle waiting for them.
 M: I hope they fucking come and bust us. I'd go "British passport mate. Fuck off." We've played places like that before y'know. Interesting. 'Course it's always good places like that 'cos the youngsters are always fucking active - the ones that are into it are really right y'know - Belgium's like that... any kid like looks at a copper, the copper hits him over the head,

K: It's that heavy
 M: But the kids like they go to the gigs & the energy in the air... fantastic.
 D: Don't you think there's a sort of thing... I'm not sure but... something that makes you out to be a hero in the same sort of way that, say, the Clash are?

M: Who me?
 D: Yeah
 K: He is a hero
 M: I'm a fucking hero compared to the fucking Clash- fucking hell. They're not fucking heroes.

D: It's a...
 M: Yeah yeah I know what you mean yeah. In a lot of ways it's good for me, that- keeps people away from me. 'Cos I'm not a very friendly person. Really.
 K: That's true.

M: Well how d'you mean.
 D: I don't know, I wondered if you thought it was good or bad or whatever.

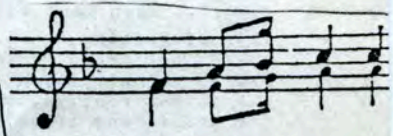
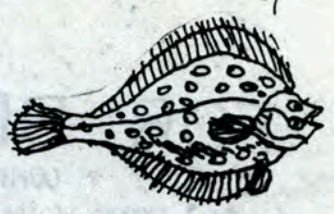
I mean like- especially out here: I'm trying to think who the other guy is. (I was thinking of Paul Weller. The comparison is not so ridiculous when you think of ideas of 'realism'- & 'working class hero' etc.) People latch

onto certain...
 K: They don't grow out of the 'comic hero' thing do they... put it onto musical acts.
 M: I think it's a shame that people aren't actually given good heroes, y'know. Fucking shame. That's what I

mean I mean- I'm not saying Strummer's a bad man or anything 'I'm just saying it's a bad thing that people like Strummer are heroes. I've met Strummer a few times & he... & to me, he's just like... he's nothing, y'know? I don't mean... he's just like anybody. I don't like that. I didn't like that about Lennon, I didn't like it about a lot of people. I don't like these "common heroes"- they stink. So I'm quite flattened when you tell me that 'cos I think it's about time people had decent heroes. They actually fucking sacrifice a bit to be it, & don't fucking patronise the people. That's the trouble with nowadays... like Joe Strummer in fucking New York... we supported them, right, & he comes up, & he's got a rasta, right, on each arm, a fucking jamaican rasta- he comes over- he's walking around with these fucking people all the time... showing what a great guy he is- makes me fucking sick...

K: 'Course he goes "Hello, Mark" even though he's never even met you, "Hello, Mark"
 M: He says "You can't stand to play with us, can you" I said "No, I can't"
 D: The Clash are sort of the "archetypal group with integrity".
 M: I've noticed- I've had some right arguments about the Clash over here yeahh.

**--ARE YOU ON THE
 DOWNGRADE
 AND CAN'T FIND
 THE BRAKE?**



DEAD JOE

STREET POETRY That's right - we found it in the street and it's so poetic...

DEAR MUM

Almost no ham
 left in fridge.
 Toby is a mung.
 (a scratchy, Ukey mung)
 Few slices of Vogel left.
 As a result of rain vegies and berries have not been picked for a few days.
 most loaf in fridge
 plenty of mince.

Shopping list

- 1 Bread
- 1 Milk
- 1 Toby meat

51:11
 454

FOR BRITAIN,

Written and composed for the Imperial Federation League of Vic

K: See I reckon if the Pistols had've been where the Clash are, the Pistols would've been the same as what the Clash are now. There's a thing where... it's a pattern... & it's not necessarily like reflecting what actually is. In other words the Pistols were like they were really aggressive. The Clash were like... always behind them... they were always connected, the 2 of them... they were the ones that didn't make what the Pistols made.

M: They walked in, the Pistols opened every fucking door for The Clash. The Clash never did anything with it. They just walked in, on opportunities made by the Pistols, with a load of fucking socialist rubbish, full of fucking guilt, supposedly, for everything they fucking did. So how can they do anything, y'know. D'you know what I mean?

K: Like in America, they did this tour, they stayed in one place in NY, this big casino, they stayed there 10 days, & the thing was they were going to get all these American bands who didn't have a chance, y'know, the same crap they play in England, they probably played it here, y'know, Strummer getting photographed with Abos, Strummer getting photographed with blacks & all this shite, & you turn up there & they don't even give these bands soundchecks!

M: & these bands are going in there & they're getting these rapping bands off the street - & all these groups - they're being bottled & everything we went on there, we were like the only support group in 10 that didn't go on & get killed. 'Cos their attitude was "we're not going to go through America, everyone in America's a fat idiot" - I mean that was their attitude! It's disgusting.

K: It's not true.
M: & They just played in New York!... but it was really funny 'cos I mean the people who travelled to NY, from fucking mid-west must be stupid anyway. D'you get my drift. So in a way they were right. I mean. They were just like fucking... reassuring themselves, y'know y'know because like nobody of any worth is going to travel from Chicago to NY to see the Clash y'know... but it was really funny right we went to the sound check & this fucking guy comes up, he



Yes, it's too late! His whole life was on the downgrade! He had a chance to find the brake all of his life but he just didn't even try to! - & now it's too late!

was about 15, & he's got his mother & father with him, & he goes "Oh it's the Clash! It's the Clash!" & he's going, "Oh you're Mick Jones"
K: "Come on where's Joe Strummer he's hiding behind there..."
M: Yeah "I know Joe Strummers under that seat" He thought Karl was Mick Jones, it was really funny.
K: Anywhere that Karl went they kept thinking he was Mick Jones. He was nearly committing suicide. In fact he reckoned he'd kill Mick Jones.
M: And we went along to the gig right & the way they were selling England it was really obscene.

It was obscene. It was really horrible. They had all these fucking light shows like - the front of newspapers with dole queues on & pictures of the Ripper & oh, it was really fucking horrible it was like watching some sort of "Carnival of England" Really like... I thought, "fucking hell, they're selling England like that!" It was really bad y'know, giving these Americans 'The English'... fucking obscene... I felt really ashamed. 'Cos I used to like the Clash when they started out.

K: I was at this gig in Sydney & this guy comes up & he says you're Kay Carroll it's great all this work you've put in & I said it was 3

phone calls... & he asked what do you mean, you're so incredible, & I said, "no really" - it's no big deal & all these bloody bands make out that it is. For all I know there's 2000 people over here who haven't seen the Fall so let's bloody go 'cos we haven't seen them!

M: People don't understand that. They tend to think you've come here on some kind of Clash trip. But it's... but we just wanted to come out here, that's all people say, "why'd you come here" We had this interview with these New Zealand people & they're going, "Why are you coming out here, the money?" We fucking could've lost a lot of money. What's the matter with you, you know. We're out here, alright, forget it. It's just like over-analysis all the fucking time. With us anyway.

'Cos we came out here, y'know, it's a fucking change - a change is as good as a rest & it's a challenge. What other reason is there to do things. It's not to fucking back up the record release - as much as like the record company would like you to believe that. We could've had a comfier time at home, we could've played fucking packed halls at home - what's the point of doing xx things you already can do?

K: The thing is as well, what happens with us a lot is we get to places because there's a few people in quite powerful positions who want to see us. Take for instance this tour... and like Ken & all them guys who are getting this tour together, they're just doing the tour, doesn't really matter what band it is. And like they wanted to bring out New Order and (?) just says what about the Fall & Ken said never heard of them... and he says, you know, the Fall they're really great & that. And like he actually convinced Ken that if he could bring us out, it'd be great.
M: It's the way of the Fall as well

We're always like... I get annoyed about it, but we're always opening doors for inferior groups. The next you'll get is like, New Order coming out...
D: That'll go down well.
M: Yeah right of course.

though & he was great. Psyche TV are a con... P.S. Don't worry. And don't worry about Cha-Cha thingy, I take perverse pleasure in engineering misinterpretations like that...

The biz here is wracked with that sort of cocktail patronisation. A lot of groups (too many), due to the mythical recession, in U.K. are full of B.A. Degree half-assed liberals who would formerly been social workers or Arts Execs... Our "Room to Live" was slugged off to death by these cultural men-aces, whose streamlined psyches couldn't cope with the experimentation. Group is sounding better than ever & the bad press did 'em good... Anyway, ran out of verbiage, am becoming more interested in soccer than music - watch out though for UT, a 3-piece N.Y.C. group over here. Saw Dave Thomas at Hacienda & a Sheffield video night - FARCICAL both - reel-to-reels instead of musicians, academic crap, morons trying to be sophisticated etc. Saw Burroughs

every day, come back & they never even mentioned it. All the postcards we'd sent were stuck up & that... bigheads.
D: What else. Haggen't said much about your records really...
M: Is that it now then?
D: Oh, if you want it to be.
D: That's ok.
.....
Excerpts from a letter Mark Smith sent to me in November (I didn't get it until Feb though):
"Did see the Virgin Press stuff, it's a shame for the boy who interviewed me - I was v. drunk and he irritated me with his obsession with ethnic minorities so I mumbled through it quickly."

Joke going up there. It's ridiculous y'know 'cos there's nobody there. That's really dead funny y'know we do things like that it's funny. Like people copy us it'd be great if loads of Australian bands copy us... & fall flat on their backs. That'd be great. And when they got a single every one'd go "what's this fucking shit".
K: You see with the Birthday Party y'know the illusion that they're quite big over here that's why they went to England. It's not true! It works. One day we will rule the world. (in England) a band's a real sellout going to America, y'know, what d'you want to go there for. Like we'd been away 7 weeks, y'know we go in this pub

We know what we're doing. Doesn't matter. Course other groups'll come over & make a lot more money & make a better deal of it.
K: Get them a better name & all it doesn't matter
M: It doesn't fucking matter no. They're still behind us, y'know - Iceland, it's such a small place, for a record company it's just not worth sending a band up there. Even if they were successful they'd sell about 300 records.
M: Yeah we went up there & the next thing you've got fucking Killing


Patrick Gibson

My life with Patrick Gibson and the Systematics started in 1980, when I first became conscious of the independent label M Squared, and their 1st release, the Systematics "Rural" 12" ep. I'd read a few reviews, heard a few tracks and, as they sounded suitably esoteric, purchased the record. To my (fairly uneducated) ears it was very promising but also noticeably un-even. "When I'm Older" and "Dinner's on the Table" were wonderful; other songs were unfortunately spoilt by their lyrics, their length, or their general unhappiness. Still, it was far superior to 99% of other Aust. music and established M Squared as a worthwhile label.

The story of the Systematics, according to Patrick Gibson:
 "IN 1979, I was in 6th form of high school and did recording on 2 cassette players in my bedroom. One song I was particularly happy with & took to 2JJ and played it to a friend of mine there. One thing led to another, & I was asked if I'd like to record it properly on 4-track. This led to "Pulp Baby" being played on a cartridge a fair deal on JJ. Around December that year, some people from JJ were interviewing the folks from Doublethink & played them "Pulp Baby". They said they were interested in releasing it, & suggested a small studio around the corner from their place where I could record a b-side. This was owned by Mitch Jones and Michael Tee, and was the original M Squared, which they had set up in Michael's living room to record the Barons. They liked 'Pulp Baby', and a b-side was recorded and the 1st recorded and 1st record was out in April 1980. Around January 1980, Mitch and Michael were talking about how they were interested in setting up a label/studio to release music they liked, and I was interested in learning to record music and helping out. We became friends and began working on the 1st M Squared releases - 'Rural', 'Just Not True' and 'Growing Pains'. I and Michael Filewood had been working on other material which we decided would be good to release, and Mitch and Michael were interested in such a thing, 'Rural' was recorded on 4-track between March and July 1980. When a friend asked Systematics to play live

after much worrying & soul searching we decided to do it. We asked a friend from school, Fiona Graham, to help on bass keyboards, & borrowed a rhythm box from another friend, & played at a 21st birthday party in December 1980." Along with the Rural ep. came a cassette- "Rural side 3"... "An experiment. Around April 1980, I borrowed a 2-track tape machine & began to record my own things in my bedroom again. It's an experiment in sound, & also a pretty good indication of how I was feeling at the time. All the pieces are approximately 2 minutes long, & influenced by poems a friend had written. I still enjoy it..."
 Pause for a quick review of "Rural side 3".....

RURAL SIDE 3
 I remember writing to M² after having purchased a copy of the Barons' ep, I said, I didn't regret buying the record, though I wasn't too sure about it... I forked out \$2 for a good quality tape of 12 minutes of music, which leaves ~~48~~ 78 minutes of blank tape... it's interesting, no beat, not the sort of thing you'd listen to too often. I shouldn't think, certainly nothing like 'Rural' the record. Oh but so worthy, so very worthy.



YA YA CHORAL are:



The "My Life in the Field of Cows" ep- "Our little tribute to the great work done by anthropologists Byrne & Eno"- was a very entertaining little record, with the aforementioned "Bovine" the highlight... "Bovine" is about a herd of cows that make secret journeys at night without the humans guessing a thing... the cow fixation is due apparently to the fact that "Fiona was separated from her parents at birth & brought up by cows" Part of Patrick's letter to me is written on the back of a report on "General Purpose Detergents for Use in the Dairying Industry".

During his time as a Systematic, Patrick also found time to put together an extremely listenable & interesting cassette lp, "Too Separate", which for some reason I'm listening to now. The description of the tunes in the cassette's packaging is quite intriguing- for instance, "Music for Turtles" 70 tracks of syndrums slowed down to 1/2 speed with basses added. A syndrum track at its original speed & a voice from a song you haven't heard make special guest appearances... However I wouldn't follow the suggestion of doing my domestic chores to "Bland A" which is just so bland as to drive me up the wall reminding me what a useless task it is I'm doing.

"Too Separate" came about as a collection of what I considered at the time to be the best things I had recorded for myself over a 5 month period in early 1981. They were all individual things that were later put together

to form a whole. It was done on a cassette because a record would've been too expensive to produce, & cassettes, I feel, have a more immediate quality to them & are a comfortable medium, in my opinion, for releasing experiments." (This is true, but it is also very easy to get "lost" in a cassette. With the possibility of 45 minutes of music-or experiments- a side, there must be a temptation for the musician to elaborate, become more esoteric and, essentially, lazy.) My only regret is that the quality of the tape dub is so poor- a lesson to be learnt here is that speed dubbing is useless, so the next cassette will be real time dubbed. To give an example of the way I was working at the time- take "Church of England TV" on "Too Separate". The rhythm box & sequencer on that song was recorded on a cassette organ a person I was living with at that time owned. I considered any characteristics the use of a suspect cassette recorder & cassette tape added or subtracted to be useful. And another point- bits & pieces left over on other channels of the 8-track are often included. "C of E TV" (I could be wrong here but I think he means "Daktari Highlander") has a cassette tape of a running tap that I dubbed onto 2 tracks of the 8-track & forgot all about until I realised I was using the same piece of tape to record C of E TV on, & so they were recorded onto that piece of music."

Parts of this piece may strengthen -en for some the view that M Squared is generally an "elitist" & incestuous organization, but this is generally (as far as I can tell) not the case. M2 are, on the whole, making advances for the betterment of mankind... Presumably, they don't see the need to justify themselves at every turn.

As for the accusations of incestuous music making, I levelled this at Patrick himself (after all there's a quite a distance between us & it would be quite difficult for him to bash me up) who replies: "Sydney music is more incestuous than any other city. Clifton Hill appears to me to be no more or less incestuous than M2. This 'incest' is not necessarily a bad thing though, for instance- the 'underground' music scene has only a limited amount of participants, so it seems better, to me, that they work together, rather than apart, in different combinations & on different projects. & this doesn't imply that ideas will stagnate- on the contrary, M2 has found that working this way allows

REELS

A rags to riches story. Soundtracks to this interview (RRR was playing on the radio at the time) were:

- 'Rip it Up' - Orange Juice •
- 'She's Beyond Good + Evil' - Pop Group •
- 'Christine' - Siouxsie & the Banshees •
- 'Story of the Blues' - Wah! •
- Jan 26th 1983. • • • • •

Q: What did you think of last night's audience?

D: ...an under-18's concert.

*Some people were under the impression that you mime all the stuff you play!

D: But we do

S: It's all mimed

D: I only mime the harmonica.

*Does that worry you?

D: No. Worry you?

*Not particularly. At the Armadale they were all telling you to turn off the tape. It doesn't worry you.

D: No.

*Oh. Do you get sick of playing all "Greatest Hits" Stuff?

D: If we didn't play it people wouldn't come to see us. People like to hear the singles.

*Maybe you should expand the set or something & put in new stuff.

S: We didn't really have much time... we only made the amount of tapes we've got now in 1 big stretch.

D: We're doing new tapes next week. Should be interesting.

*I noticed that during the performance you crossed yourself 3 times. Is this a fascination?

D: Yes.

*Why?

D: I don't know. Well 1 time I do it when I say... sing "Hail Marys" so I do it then. It sort of makes sense, & in "Shout & Deliver" I do it sometimes. Showing the sign of the cross or something. I can't really... I s'pose I could do things like that... the shadow of something or other. Sort of like pagan idols or something. Everytime I go on stage I think I shouldn't do it so many times but I do it's just a habit.

*What's your new ep going to be called?

D: Black & Damned.

*Not like they said in the Weekender. Did you see that?

D: No I didn't read it. Have you brought it with you? You're a wonderful person. (reads) 'A band with a mess-age but the fans don't listen. Dave Mason of the Reels can't win.' Anyway let's get on with the interview..

*How many tracks will it have?

D: Prob'ly about 4... 5 maybe 6.

*But you only play 2 of the songs.

D: We play 3 of the songs. The 4th one's just written. Haven't written the 5th or 6th one yet.

Q: And you're going to be releasing stuff overseas.

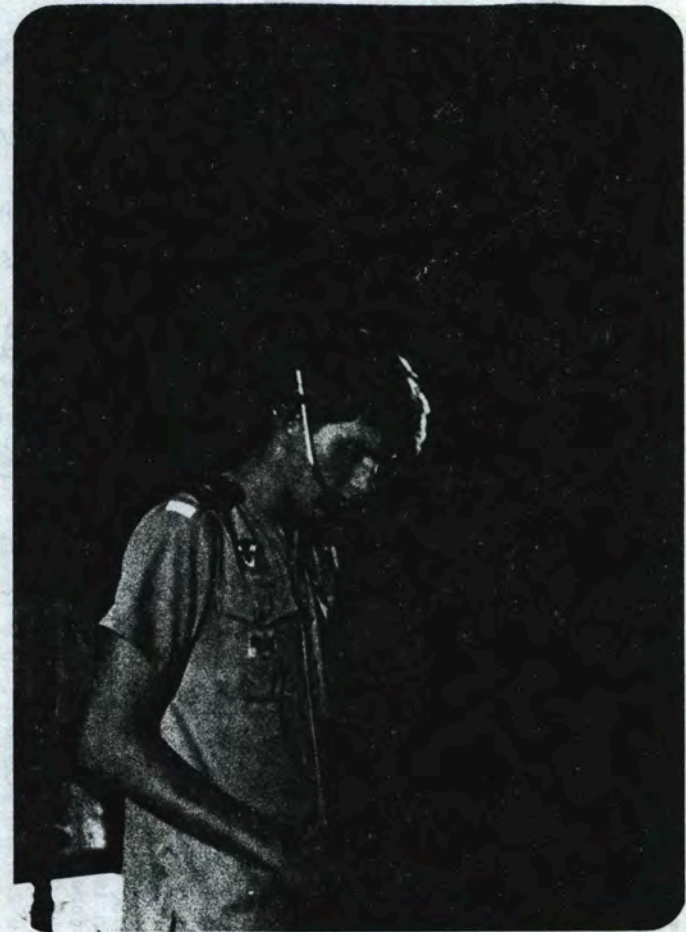
D: What stuff.

*This record... your records.

D: They have been released. Um... I think

"This Guy"'s going to be released in January.

*How did the K-Tel thing... oh it doesn't matter. I was just wondering

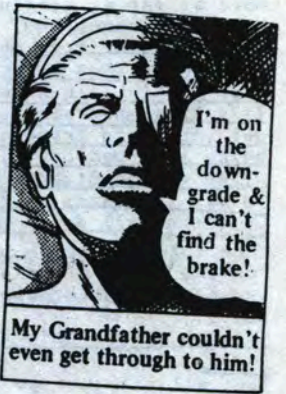


Patrick Gibson continued.

different musical interests to be expressed - eg - "Pussman Polka" by the Pleasant Pleasants on "Growing Pains" (the 1st M2 sampler) was recorded by Michael Tee & I. "Bent Up" by Scatter Order, appears in a totally different musical style, yet was recorded by Michael Tee, myself, and Mitch Jones. Of course, this method of working can result in a stagnation of ideas & can result in an overall sound as M2 has a 'sound' or reputation & Clifton Hill has a 'sound' or reputation, & the only cure for that is to branch out & to work with new people & incorporate new ideas, which may become hard after working incestuously for a long time."

By 1982, having put the Systematics to rest, "Michael, the guitarist, wanted to do other things & the situation in the band was becoming more than a little strained" Patrick, Fiona & Michael Tee came up with Ya Ya Choral, whose ep "Sutch a Dutchman" is extremely fun... "Waiting Time" is just 1/2 off being a perfect song (the (they're getting there!)), "God's Buzzsaw" is a funny little hymn with a very endearing "hallelujah" and "Non-sense" sounds like the Reels' "Neon Rainbow" but only I think because of the production.

"Ya Ya Choral recently completed an ep of 6 songs recorded with the help of John Bliss & Polly Newham. Called "What's a Quaver" it included "My friend the Chocolate Cake", "Gee Lately" "Lolly Work", "Cowboys Are", "Complain Your Way to Success", & "You Ruined My Fun". I personally cannot wait, because they're such a fab band & at the moment I'm watching Sounds, it's disgustingly bad & I need some sort of reassurance that Australian music is not the complete and utter crap it currently appears to be.....",



*this could also be linked to the fact that, in the main, M2 artistes use the M2 studios, & Clifton Hill/Innocent Rec's use the Latrobe studios ... see our short interview with David Chesworth, D.V. no. 3.

Reels

S: That was (illegible)'s joke.
 D: No it was mine.
 S: Was it?
 *They all cheered for 'This Guy' last night.
 D: They always do. That's what they want.
 That's what they come for.



why RCA let you put "Beautiful" through K-fel

D: They liked the idea. They're pretty amenable like that. They don't have much of an idea themselves. They've never really had local acts & stuff. It's only just now they've decided to do something with Australian bands.

S: It's a wise thing to do.
 D: Yeah it's a good thing for them to do, they've made a bit of... well they've made heaps of money out of it. They've also had a top 10 single out of it. The last top 10 single they had was the 'Prisoner' theme. Remember that? That was the last top 10 single they had

"Have you got any idea of the sort of people "Beautiful" appealed to?
 D: Well-I don't know. Sold heaps of records. So it's probably gone to lots of mothers & fathers, lots of kids. So I think it's just a sort of general audience it's gone to. It's a general sort of record that can appeal to all ages.

*You don't think people might turn up to see you live expecting something else & they might be a bit... surprised...

D: We'd sort of suit the audiences you know. If we were playing to a whole audience of old people, we'd sort of... probably appeal to them... like last night when it just seemed like playing to an under-18 concert. That's how I felt all the way through- we've never had an audience like that last night... must be the posters 'Love means the Reels'. I would think, that's got people coming. Which is good. I s'pose, 'cos we're playing to different people.

*Are you worried about putting people off? I mean you lure them in with the beautiful stuff, like when you play 'This Guy' and you've got a slide of dead people... I'm not saying you're being mean or anything, but they anticipate something...

D: They expect it to be nice all the way through? Visually? and we stick horrible death things in?



*You don't like singing it.
 D: After a while it just gets a bit boring.
 (enter CRAIG)
 *Does it get boring doing the same thing -s over & over?
 D: Yeah. We've only got 1 tape at the moment. We've got 3 tapes but only 1's got the sympulse(?) on it for the slides So... we can play the other tapes, which aren't that much different in the order of the songs, but they wouldn't have any slides with them. It'd be boring for people who came & saw us all the time. It's boring for us, 'cos we're up there doing it every night.
 C: But it's better in a way 'cos at least you know every night it's going to be the same.
 D: It's regular.



It's predictable, that was one of the reasons for using tapes in the 1st place 'cos... (if) you've just got musicians in the band, you tend to have really good nights but more often than not, if everyone's not feeling the best then everything can go right down. But with the tapes you've got something to align everyone. So it's sort of easier in a way.

*You don't have much of an "image" any more as far as getting dressed up in costumes is concerned.

C: We sort of grew out of that. That's even worse than being 'boring'... you just get in such a rut every night... it's like when you put it on you just get into this frame of mind... like being in a pantomime.

D: We wore costumes just to be different to all the bands at the time, in 1979.

C: & they all do it now, so we skip it. Are things getting progressively better for the Reels? You seem to rise into the public consciousness every year or so...

D: Yeah we do. It's the media push once a year.

*But will it just go on & on...

C: No things are gradually getting better. We got a pay rise a couple of weeks ago, the 1st one for a couple of years. Things must be looking up I suppose. & we're on our way to owning all our own gear.

*Where do you think you'll fit in when you go to Europe?

D: How do we fit into Australian music? Why? They're no different, except maybe not so many Heavy Metal bands.

C: I don't... I think there'd be more.

D: More Heavy Metal bands. *They have a concept in England of the Australian new wave band... either the Birthday Party or the Go-Betweens or the Laughing Clowns...

C: Yeah but they also get Icehouse, Spl -it Enz... not that we're anything like them either.

D: I think there might be a sigh of relief that we're not.

C: But they'll prob'ly hate us. They're really fickle. It's too hard to even predict.

*What happened to the idea about a flexidisc in the Woman's Weekly?

D: We've thought about it. Cooking. Recipes. Singing recipes. So you can put the record on, cook at the same time.

*You've decided against it.

D: We're still thinking about it. It's not a bad idea.

*Do you think they'd do it?

D: Dunno. It'd be good to do it in some magazine.

C: Maybe the new Road Runner'd be more realistic.

*If the lyrics to 'Beautiful' are 'boring & bland' like you said, are they really beautiful songs?

D: What? No, not really. Some are. It depends on what you think beautiful is.

Each song's got a different beautiful meaning.

C: I'm sure you'd find a person for every song on the album, who'd think that (that) song was beautiful.

D: ...we went into the studio & said, we won't release it unless it sounds beautiful. That was the general aim when we did the record. Whether it worked or not is another matter. Seemed to a lot of people think it's beautiful.

*Do you regret being so publicly critical of your old record company?

D: Oh yes.

*It seemed as though nothing you did could've been released the way you wanted it to.

D: Some of that was our fault. That record company was a bit of a scapegoat. But they were fucked. They just weren't helpful really, more than anything. But it doesn't worry us any more. Most record companies are the same anyway.

*Would you like to have a greater output of songs and records ???

D: Well if this year works out, we'll have 3 albums out and an ep. which is pretty good for a year.

C: We've got 1 album out already. We've got an ep coming out, & prob'ly another album of our own songs.

*Greatest hits...

D: Well we just bought all our own old product, so we'll assemble stuff for that with the RCA stuff we've got. Not that they'll all be greatest hits. It just sounds good.

*How have the rock press been treating you lately.

Reading the newspapers. It was fantastic - these Hungarians.
*Why'd you use sound effects on "Beautiful"?
C: It just adds a bit of atmosphere.
D: Yeah it's our Brian Eno art wank.
*With "La Mer" it's almost as though you want to make sure everyone knows it means "The Sea".
D: You mean visually, live.
C: No.
D: Well it does mean the sea. Is it a bit too blatant for you?
*Where'd the Chinese one come from?
D: I had that in my record collection. I picked it up somewhere.
*You don't know what it means?
D: Yeah. It's about this shepherd boy who falls in love with this tea picking girl. & he's on the bottom of the mountain & she's on the top. & they gradually walk down & they meet in the middle & say "I love you but let's not get married yet".
C: And they say they're going to meet in a year's time in the same spot or something.
D: Yeah & then maybe they'll get married.
C: Although I don't think many Chinese people'd be able to understand it from the singing.
D: That song's all computer except for the vocals.
*You've released "Last Night" as the next single.
C: Well the record company has yeah. We didn't really want to have another single off this album.
*Problems at RCA?

C: The whole album's filler.
*Apart from the fact that I really hate "He'll Have to Go" & "True Love".
D: You hate them?
*I just don't like the songs.
D: Oh it's super-schmalzy. We don't like them much, we don't deny it. The ones we play are the ones we like.
C: "Last Night" & "Where is the Love" I thought were quite alright. (Last Night) was sort of an attempt to capture the atmosphere of the original but with a completely different arrangement which I think was achieved to a certain extent.
D: The other ones, like "La Mer" I thought...
C: "La Mer", that was a total afterthought! - just about- we didn't even know the song. We put everything down, it was all so fast. We couldn't even get a record of it. I'd never heard it before & Dave hadn't... we just got some sheet music 'cos Bruce Brown said oh this'd be a really good one to do.
D: No, it was Stephan's idea.
*My father whistled it for ages after hearing your version.
S: He what?
*He whistled it.
D: What?
*La Mer
S: Do you hate it?
*No, no.
D: Yeah my mother does that. She likes La Mer.
C: I was at the beach the other day, it was on the radio & there was about 4 or 5 old men humming it & whistling it &

& heard words in the... sort of like let it speak to me... um & then picked the theme, which was diving in the sea... sort of worded it around that. It still doesn't make sense, but it's sort of got some sort of vague meaning there somewhere.
*You introduce it...
D: I say "come back to your motherland of Australia" Yeah well it's just about- this guy goes out into the water & dies... and drowns... & his family's behind saying "Come back Daddy".
*Do you think it fits in with the rest of the record?
D: No. Sticks out like a sore thumb.
C: That's why we put it last. Originally we had it in the middle and it sounded stupid.
D: We didn't replace it with anything. But we had to have something there of our own there.
C: I think it's smooth enough to be there.
D: Yeah it is smooth.
C: It's more just... the atmosphere is a lot bleaker than the rest of the album.
D: Yeah it's bleak. It's a beautiful bleak.
C: The old man & the sea.
*I would divide up "Beautiful" into 3 parts.
pt. 1... your own songs
Return- Cry-Science is Golden-Prefab Heart.
pt. 2... novelities
This Guy's... -the chinese one- La Mer
The Last Waltz
pt. 3... filler.
Where is the Love?-Last Night (I Couldn't Get to Sleep)-True Love-He'll Have to Go

D: Don't know. I'm reading about it now.
C: some people did. I think a lot more people have accepted it than we thought were going to. Everyone thinks a different thing. You read your reviews a week apart & one'll say it's all tongue-in-cheek & it's all a big joke & it's bad taste & next week we'll read someone saying it's not a joke & it's totally honest & it's wonderful! & it's both really.
*Return" is my favourite song on the new lp. What's it about?
C: The words were sort of written out phonetically first. Phonetically & then the words were put to that. It eventually took shape.
D: Mmm. It's a song backwards, did you know that? It's no. 3" backwards, &... so... I listened to the words backwards,

D: Well if this year works out, we'll have 3 albums out and an ep. which is pretty good for a year.
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D: Mmm. It's a song backwards, did you know that? It's no. 3" backwards, &... so... I listened to the words backwards,

C: ... but they pay the bucks so i s'pose...

'So you're having trouble with the record company.

C: No, no major trouble. I mean it doesn't really worry us that much, but if they asked us we wouldn't have, basically.

*What's on the b-side?

D: Of what?

*Of "Last Night".

D: Um-Science is Golden.

*You don't do that live.

D: We could.

C: No, we didn't record it very well.

Yeah we'd have to rerecord that one.

Yeah we can play anything now.

*What about your heavy metal ep?

C: No we already did one of those. It was terrible. No. 3 was the sort of Jregs of that. But it was a year old at that stage & that was just after Polly & Karen left the band & Polygram insisted that we put out a single... they didn't want to pay money for us to record a new single, they put us in the studio for a couple of hours to patch up a recording that was done in New Zealand in another studio & wasn't used 'cos we got back here and it didn't sound anywhere near as good as we thought it did.

D: Look we've got to go to the soundcheck

C: Oh we do too.

D: I'm sorry.

*I've run out of questions anyway... we've just zipped through them. Oh well that's ok. would you like me to send you a copy?

D: Yeah

C: Yeah we'd love/END OF TAPE



CHAPTER 7

HOMeward BOUND



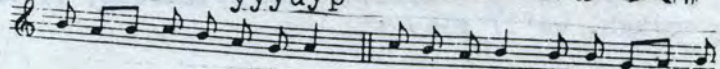
Paul did forgive me, though - we've even been on a few dates together. Though I really don't deserve him, after having laughed at his love!

Seeing as how the Birthday Party have split up & Mick Harvey had left them anyway by that time, it seemed best to leave out what was by this time a very ancient interview with Mick. Anyone who wishes, however, to obtain a copy of the complete interview may do so for \$1.80 (The price of photocopy & postage) or, for just 'part 38 of the interview, 90¢. David Leslie did do an excellent job on the interview & he's probably wondering where the hell it is. While we're on the subject of agedness, yes this issue is incredibly old. I'm just a lazy bastard. Oh, & I've been a bit short of money too... so I'm not going to make any rash promises about no. 5 coming along speedily, still I hope it does & I hope you hope it too.
Dave

WILL FEATURE THE CURSE among OTHERS

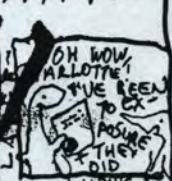
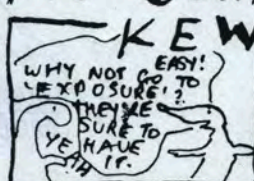
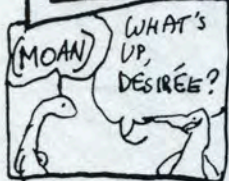
EDS: D. Nichols M. Truscott 1983
ADDRESS: 1 Scott St. Hawthorn 3122 (Vic)
Thanks to all concerned. You know who you are I hope.

See you all soon with luck and until then keep bopping away...
vcdin h j y u t o
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f g f g i o i p i i u
y y y u y p



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OTHER FAB Publications

Ratsack no. 3. is \$5.50 basically just a cassette going under the name of 'Castrak! Excellent'

Willo Papers no. 9 is out now and is the best yet (as there's so much stuff by me in it) only 70¢

48 Crash no. 7 contains a flexidisc by the D.A's and tons of fascinating reading inc. interviews w. the Scientists, The Troggs + The Firm Things, and it's worth whatever it costs (I forget).



☐ G.P.O. BOX 1686 MELBOURNE PH.528 4444

Tuesday 8 March, 1983.

Dear David,

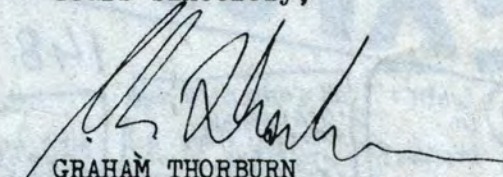
Thank you for your letter dated March 5, 1983. You have enquired about the possibility of "Countdown" featuring the Go-Betweens on their return from England.

To be on the level, the brief, blatant answer is no. Our final decision, however, depends entirely on whether, in our judgement, the next single is likely to be a (dreadful word) hit. This again depends on a number of factors. C.B.S. (who currently distribute Missing Link) have no plans to release their material here, and while we don't necessarily agree with their judgement on these matters, it means that (a) there will be no clip available; (b) the record will be difficult for most of our viewers to obtain.

Finally, in my experience of 'progressive' bands (though I've had no dealings with the Go-Betweens) - (a) they consider it uncool to appear on "Countdown", and (b) their fans consider it uncool for them to appear on "Countdown" and promptly desert them in droves if they ever actually have a hit.

I have a rather strong suspicion that many of the 'progressive' bands are encouraged rather than discouraged by being ignored by a large part of the population. Nevertheless, if we think the song's good enough, we'll play it.

Yours sincerely,


GRAHAM THORBURN
PRODUCER COUNTDOWN