

Independent Music Monthly

March 96



Meet Gerald Thomas Falcon our newest recruit....

DeadMoon

AMMONIA

Frenzel Rhomb

Mindshaft

Reviews

Where the hell have we been???

You're probably not going to believe this but..... Well you know that movie star pig Babe, well have you seen the episode of the X-Files where due to nuclear leakage a fluke worm became almost human??? Babe the pig with fluke worm, the world cup cricket team in need of Australias best security outfit and Nicole Kidman & Tom Cruise in town to boot, and then of course I had a baby (Brinley Jackson), do you really expect that the IMM, could come out with all of that other stuff happening??? I did!!!!(Goes to show you how wrong I was.

The rule is from now on that the IMM is not going to have really tight deadlines. If we can get it out on the first of the month we will!!! If you would like to contribute do so. It helps if you have an Apple Mac or access to one and can give us your work on disc.

The other thing is that as of next month we'll have a new name. We've got some ideas, but don't let us stop you from sharing your ideas, send them in. If you would like to contribute DO SO, if you have a page of info do us a favour and send it in layed out, i.e. we just copy it and include it in the IMM print run, bloody raw mate!!!

Adios my fine young saplings,
Kim

Editor/Publisher/Layout-Kim

Contributors-Warren, Gerald Thomas Falcon, Ariane, Jenny and David, you're all top blokes and where would this country be without the likes of you little cherubs. I don't know!!!! Send info to PO Box 5208 Wollongong 2500.

We thank Wollongong Skillshare for their assistance in producing this slightly dodgy publication.

Gigs of note for March

Sunami March 16-Frenzal Rhomb, Slobplant, Hardware, Fugg \$7 starts at 5.30pm and finishes 10pm No alcohol..

Wollongong Youth Centre March 7-SNFU (Canada), Toe to Toe, Nodscene \$10 6-10pm

March 14-Thrillsucker & Ruckus its free
March 21- No Fun at All(sweden) & Millencolin(swed) & Gilgamesh & Shifter \$10 6-10pm

Wollongong Uni March 14- The Simpletons & Bung

Northgong Hotel March 22- Dead Moon & Powdermonkeys & Brother Brick



IN-TENSE
HIGH PERFORMANCE TOURING
P r e s e n t s
NEW YORKS FINEST

UNSAFE



THURSDAY APRIL 4
NORTH GONG HOTEL
with Evol, Owen's Disciples

LIMITED EDITION VINYL TOUR SINGLE ON SALE AT SHOWS
'SCATTERED, SMOTHERED & COVERED' OUT NOW ON CORTEX

Frenzal Rhomb

Prying through the Local/General section of DRUM MEDIA always proves productive in some way. Whether it be because of the small mention of a local Wollongong band or some interesting news about certain Australian bands. As I waited for one of the Frenzal Rhombs to call me, it was ironic that this particular section informed me of a change of lineup for NANCY VANDAL. The newly introduced member, some of you may have noticed at the recent Youth Centre gig, is of course Frenzal front man Jason.

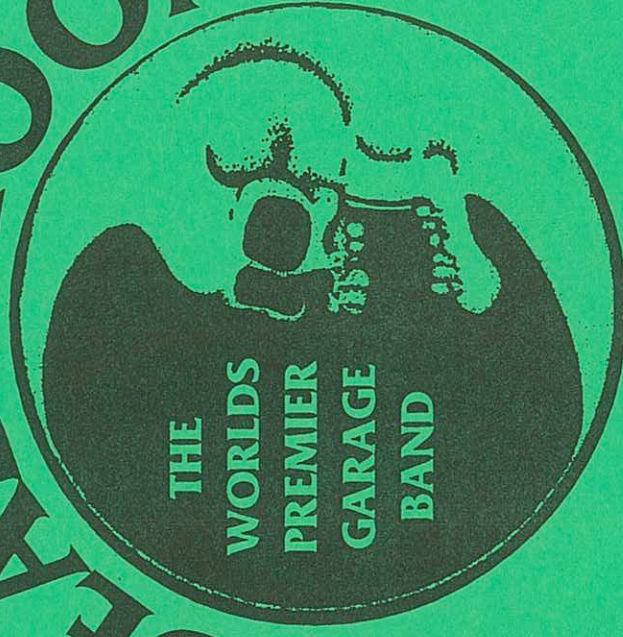
Irony occurred once again when it was Jason Frenzal who called me. Jason and his panel of interview help, consisting of room mate Clem and girlfriend Tara, proved to be an interesting threesome to casually talk to. Frenzal Rhomb are not breaking up just yet. The gig coming up at Sunami is not yet their last. But only time will tell. As Jason was telling me, Frenzal Rhomb are currently in the process of recording an album in Melbourne. However, it could only be described as a conceptual album at the time that we spoke. Whereas they have all the concepts in mind and are yet to put them all together. The recording is being mastered by themselves and Tony Cohen.

Jason was eager to let us all in on a general aim of being in Frenzal Rhomb, and that is to reach the heights travelled by a band from Finland called the Scoops. His advice was to dig out this band and take a listen. Frenzal Rhomb have had an eventful live performance career recently with supporting NOFX. And having the huge chance of sweating it out with Rollins Band, No Means No, Babes in Toyland and more than a handful of highly talented Australian bands at the Livid Festival in Brisbane late last year. They took the chance, performed it well and Jason described their experience as wizardry. Which could only mean more than just good fun. So Frenzal Rhomb were once again making the move on tour, this time flying in the sky, just after we spoke off to Melbourne, up to Brisbane and then down to the Gong. The Rhombs will be coming prepared with their cost cheap goon, and old favourite for all members, to hit Sunami with a blast on Friday March 16. The gig will be worth checking out cos Jason stated promises can not be made about if or when Frenzal Rhomb will be back in town. Unfortunately in some cases not everything in this life is permanent. So make the most of all chances by attending Frenzal Rhomb, Slobplant, Hardware and Fugg at Sunami.

Jenny Weber

IN-TENSE
HIGH PERFORMANCE TOURING
per se n t s
FROM PORTLAND, USA

DEAD MOON



THE
WORLDS
PREMIER
GARAGE
BAND

WITH SPECIAL GUESTS
THE POWDER MONKEYS

FRIDAY MARCH 22
NORTH GONG HOTEL
with Brother Brick

TOUR CD OUT NOW ON DOGMEAT RECORDS

THE FEAR AND LOATHING OF AMMONIA



I spoke with Allan Ballmont, drummer of the Perth band, we discussed drugs, recordings and amongst other things, Hunter S. Thompson's influences with the band. One may think, due to the title of the long play that this writer is the inspiration for Ammonia's debut album title.

"Yes, he is actually," Allan explains, "Mint 400 is drawn from the Hunter S. Thompson book *Fear And Loathing*. We originally just named a song after it but once it came time to putting a title together for the album we realised that it was a pretty good name for an album. We were also inspired by putting a car on the front (of the album) and as it happened it turned out quite well. I like reading his works, let's say I respect him for his capabilities. Dave, our vocalist, and I read *Fear and Loathing* and were taken aback by the whole thing. It's an outstanding book, but the guy is a bit of an animal where drugs are concerned."

Scepticism, provoked by Ammonia's current single, may arise as to how seriously the boys take Hunter S Thompson and his writings. I pose this to Alan, who re-assures me all is well with their relationship with the heinous substances. "Drugs" is a song about apathy really. It's basically just saying there are drugs and there is money involved. When we first wrote it we thought it sounded a bit like a Velvet Underground song. When it was originally written it was only a minute and a half long it was just sauntering and Simon our bass player suggested we call it 'Sex, Drugs and Prostitutes' which is basically what the Velvets songs are about. After playing it a couple of times we managed to extend it and add about five more words. It's a catchy little pop song really." Alan confesses it's not one of the better songs of the album although it has the pre-requisites required to grab the listener's attention. Being a catchy tune that you just can't get out of your head, the concern the band had on whether or not to release it as a third single as alleviated as they found themselves in amongst high rotation on commercial and independent radio stations.

"It got added pretty much everywhere straight away, which for an indie band as we see ourselves, is great because it's something that doesn't

happen that often. It's great. It gets the name out there and that is what is important. Just having people aware of the band even if they don't like the song, they can see there is a lot more on the album.

"The song itself isn't one of our better songs. We needed something that the listeners would find easy to latch onto. We were concerned about releasing it, not because we found the lyrical content to be controversial or anything, we were just unsure whether it had the feel to it. It isn't about taking drugs, it is about access towards. We're not saying take drugs or don't take drugs. We were a little bit worried about the novelty factor, but I think people get the general idea. Once people listen to the album, they can see for themselves that there is a lot more depth to the band. It was a song that we would play at gigs and people would come up to us afterwards and say "Wow, what a good song". We decided to go with it as a good introduction into the LP.

Previous releases from this Perth band include the 'Sleepwalking' single from earlier this year, and last years EP 'In A Box'. Upon being added to rooArt's YoungBlood 4 compilation, the boys decided on putting together the EP.

Although the band had three previous recorded tracks which are on Mint 400, they decided on re-recording them to give them a more consistent sound. Recording at Festival Studios with a new producer helped give the band new ideas which helped on improving their songs.

"Recording in a different environment helped us come out with better ideas and we worked them into songs with our producer. The first time something is recorded you can sit back and think "Oh, that could have been done better" and perhaps even six months down the track you can listen to it and realise that things need improving."

As the band derive from Perth, people may be surprised when they learn of the music scene down there. Sydney and Melbourne are renowned for the amount of young talent sitting around awaiting to get noticed, but as it happens Ammonia's home town is also doing quite well.

"The music scene in Perth is thriving. There is apparently over 300 bands down and for the population that's a shit load. There's bands like Header, Timber Park and Jebadiah who have just won the national campus band competition. Without this success a lot of bands seem to think that a few years ago you just couldn't do anything if you were from Perth. Everyone always thought you had to move to Sydney or Melbourne to get recognition, whereas we have stood our ground and received our recognition from Perth. This has been good for everyone else's perception of the scene."

Ammonia's future is looking promising. Within the next twelve months they are due to release another album and they will be releasing more singles from Mint 400. Aswell as the Big Day Out in their pockets, they will also be off in March to the United States for more touring.

"We were wiped off the Summersault bill so we could play the Big Day Out," Alan tells me, "We just missed out last year but hopefully now Mint 400 is out, we will be taken a bit more seriously. To me, personally, having people come to gigs is more important than selling albums. I don't really mind how many albums we sell, I just like to see people enjoying themselves whilst we play. Ammonia is my band, and if I had to play with anyone in the world, it would be them. Isn't that beautiful?"

ARIANE LEWIS

Gerald Thomas Falcons' New and Notable Top 8

GERALD IS NEW TO THE IMM, HE'S A KEEN MUSIC MAN IN THE KNOW, AND WILL BE BRINGING TO US EACH MONTH A LIST OF WHAT HE RECKONS IS WORTH LISTENING TO. THE FOLLOWING IS A COMBINATION OF TWO CONTRIBUTIONS RECEIVED SINCE OUR LAST ISSUE-WHICH WAS HOW LONG AGO.....

Tacoma, Washington's SEAWEEED have just released their third album *Spanaway*, which is also their major label debut for Hollywood Records. And let me tell ya, this album rocks! Ultra-melodic, hi energy, angst ridden rock like it was always supposed to be. Be sure to look for this one.

Melbourne's FRIDGE are sporting a brand new e.p. *An Intoxicating Breath of Fresh Air*. If you've ever seen this band you'll already know they're one of the best live bands in the country. This 6 track testament to heaviness is more proof that Fridge are Australia's most ridiculously overlooked band.

Benallas' BENT label have released a sampler titled *Bent*

(gee, must've put a lot of thought into that one). Featured artists include Incursion, Spudgun and Degenerates although I prefer the former. Good'n'tough mostly unpretentious hi-energy rock. Things are happening down south.

For something different try the late STEVEN JESSE BERNSTEIN's album *Prison*.

The album began as a collaborative effort between Bernstein and Steve Fisk although finished the project after Bernstein's untimely suicide. Both Bernstein's compelling delivery and confrontational poetic style as well as Fisk's eloquent backing tracks, which include everything from great sleazy blues/jazz to hip hop, make this one of the coolest out-of-the-ordinary records around.

The New Christs have a new mini-album/EP out titled *Woe Betide*. This one sees Rob Younger and crew back in excellent form, particularly after their disappointing last release *Pedestal*. And let me tell ya, this one rocks big time. A must have item.

Also hailing outta Benalla, Victoria is the new Jamie Durrant project *Box of Anger*. As the name suggests this isn't one to put on at the family BBQ. The textures are predominately dark and fairly brooding so you really have to be in the mood for it. But when you are it seems to work just fine. Check this one out.

For fans of that descendents/all sound, dallas quartet *hagfish* have a brand spankin' new full length out titled *rocks your lame ass* which does just that. This packs a whole bunch of

melody and energy although it feels a little too generic in parts for me. Worth a listen.

For something altogether different try Allen Ginsburg's 4 C.D. boxset *Holy Soul Jelly Roll*. This is over 4 and a half hours of Ginsburg reading his poetry with that captivating voice so few are able to master. It features most of the ones you'd want (i.e. Kaddish, Howl, Wales Visitation etc) although, unfortunately it doesn't contain *Nitrous Oxide*. Forget the imitators, this guy is the real deal.

GTF Quiz Mania, for the diehard music lover.....

- 1 a) Bad Religion guitarist Greg Hetson actually had his first taste of fame in a T.V. sitcom. Name the show.
b) Name his character in the that show
c) One of his co-stars in the T.V. show played a role in *Pulp Fiction*. Name the actor
d) Before Bad Religion, Hetson was also in another pioneering American punk band. Name the band.
e) Bad Religion recently released 21st Century Digital Boy as a single for their major label debut album *Stranger Than Fiction*. Name the album it was originally released on.

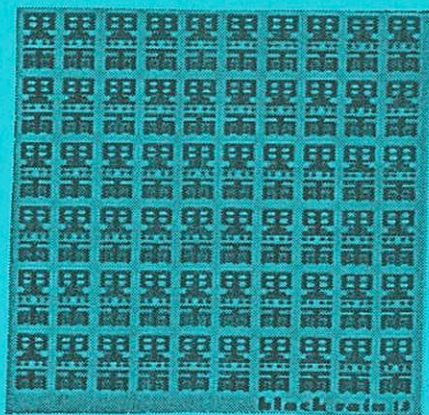
- 2 a) Just before Kurt Cobain's suicide, Nirvana had just added a second guitarist. Name that individual.
b) What band was that guitarist most revered for being part of?
c) What was that band's claim to fame?
d) What is this guitarist doing now?
Answers are on page.....9.....

MINDSHAFT

WELCOME TO THIS MONTH'S MINDSHAFT. TO ADD AN EDGE TO THE CONSTANTLY OBSCURE BOUNDARIES SURROUNDING EXTREME MUSIC, WE HAVE DECIDED TO INCLUDE ANYTHING THAT CROSSOVERS, HOWEVER REMOTELY, INTO THE WORLD OF HARD MUSIC. SINCEREST APOLOGIES GO OUT TO DAVE AND THE KINDRED AND TO LUCY OF SERPENT SPEECH FOR THE LENGTHY DELAYS. SEND BIO'S, DEMO'S, PHOTO'S, PROMO'S, ELMO'S, OMO'S, AND ELO'S TO MINDSHAFT, C/O 1/5 BALL PL. ALBION PARK RAIL, NSW, 2527. AUSTRALIA. STAY EXTREME!

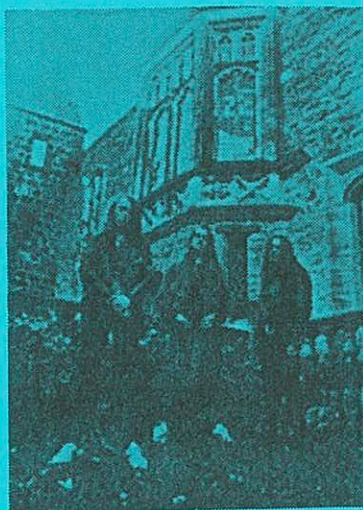
BLACK RAIN (Fifth Column)

WARNING: Do not confuse industrial/metal/ambient combo, BLACK RAIN with Wollongong metallers BLACK REIGN. They are two entirely different enterprises. BLACK RAIN's debut 1.0 is the official soundtrack to Robert Longo's film Johnny Mnemonic which stars Keanu Reeves and Ice-T and comes across as a fairly disturbing piece of work. Comparisons to THROBBING GRISTLE and STABBING WESTWARD and the like would not be out of place here as BLACK RAIN take you through a futuristic soundtrack with technology sounds, samples, and crunching guitar riffs. Opening with 'Memory Johnny' - a dark, slow grinding, industrial/metal affair - BLACK RAIN then run through a set of ambient/technology tunes such as 'Night City, Tokyo' and 'Lo Tek Bridge' (these titles may have some meaning to you if you seen the film, but I have not.). 'Now I'm Just A Number' begins with a dark ambient feel before heading off into a techno/industrial crossover similar to label mates BLACK LUNG. As well as being the soundtrack to Johnny Mnemonic, 1.0 incorporates a lot of the soundtrack to William Gibson's (Johnny Mnemonic author) Neuromancer audio-book. Couple this soundtrack theme with the unexpected arrival of industrial/death track 'C-Factor' and you've got yourself one helluva interesting CD.



Serpent Speech 'zine

It's been over a year since the very first Serpent Speech made it's way onto racks everywhere, and apart from a smaller, more manageable size, not a whole lot has changed. Bizarre artwork, reproduced ads, rewritten bio's, and Q & A interviews continue to make up the majority of this Wollongong produced fanzine dedicated purely to the extreme underground. Whilst not completely insightful, interviews with bands such as MY DYING BRIDE, CRUCIFORM, BEANFLIPPER, and locals HEADSTONE are interesting to say the least (check out how BEANFLIPPER acquired their name), and make up for the effort put in distinguishing the small print. The editor does, however, have a tendency to bitch about the W'gong scene which unfortunately sets a mood of hostility. Sledging bands and their members and saying the scene is full of tryhards is in no way encouraging and will not forge the scene ahead. It is evident that Lucie (editor) is dedicated and, therefore, I hope that with the name change (as of issue #3 it will be called Thy Raven Enchantress) comes an encouraging, as opposed to damning, attitude. Contact Serpent Speech at 19 Rowland Ave. Wollongong, NSW, 2500



promo tape Various Artists (Serenity)

Serenity is Australia's newest distributor set apart from the others by the specialization of sad, haunting, and atmospheric music from around the world. With this, their first release, (unfortunately the title was not supplied) comes a very exciting mixture of doom, Goth, and grind. Whilst opener DISSOLVING OF PRODIGY (Czh) slowly glide through 'Prayer For Love' with Gothic moods and spoken words, Englishmen ESOTERIC plod along at snailspeed with a similar sound to DISEMBOWELMENT - dark, bowel-crushing heaviness. Finnish lads DECORYAH on the other hand contribute the title track off their Wisdom Floats CD with a very original mixture of classical cross Goth cross Gregorian. This track is probably the standout and I sincerely await future material from these guys. Serenity, however, have not forgotten their homeland and appear to have made a point of displaying some fine, tear-jerking, talent. There's the slow-as-sloth MOURNFUL CONGREGATION, SOLEMN ASSEMBLY, personal favourites PARAMAECIUM, and ETERNAL SHADOW and I am pleased to say that these true blues all stand strong (and sometimes above) the English, Americans and the Europeans.

Sweden's NEZGAROTH defy the New Wave trend that is currently sweeping their country and opt for a more English (MY DYING BRIDE, PARADISE LOST, ANATHEMA) melodic doom sound with their tune 'Cimmerian.' Plenty of weeping lead and deep spoken word happening here. SOLEMN ASSEMBLY begin their tune 'Eternity MCMXCIV' with Gregorian chants and some, unfortunately cheesy, soundeffects before heading off into their grindoom with intensity that a lot of other slow acts bypass, while, as a complete contrast, Americans WHILE HEAVEN WEPT contribute a Gothic rock sound similar to LOVE LIKE BLOOD, THE GATHERING or MERIDIAN, albeit with a touch of death-inspired riffs chugging along in the background. The talent displayed on these 11 tracks is really quite phenomenal, and even though most songs have been lifted off demo's the quality (whilst not great) isn't really lacking. Take time out and listen. Just remember that none of these bands are in a hurry to reach the end of their songs. Slow, Dark, and Deep!

Gyral SCORN

(Scorn Recordings through Earache)

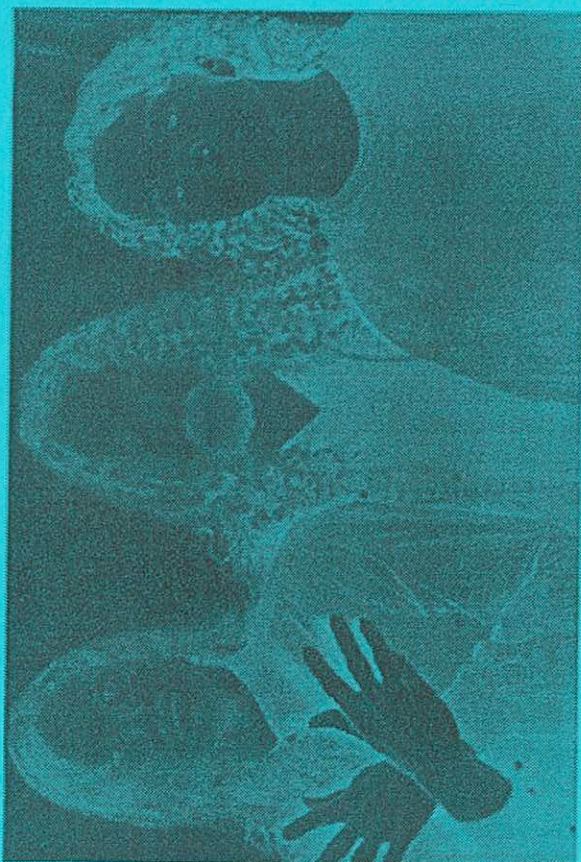
Something just has to be said about an artist that is not only featured in metal magazines, but dance and ambient magazines too! To cross over into so many fields is simply unheard of. Mick Harris (ex-NAPALM DEATH) unleashes his 7th piece of musicart under the name of SCORN in the very simple packaging of Gyral. Originally planned for no song-titles (only to be told a few things by Earache - where's complete creative freedom now you're a big shot, Dig?), Gyral is a totally machine based recording which demonstrates a more mature and directed form of songwriting than previous efforts. Heavy dub undertones and experimental/noise glide throughout the album, taking the listener on a hypnotic journey of bass-heavy rhythms and various nuances. Harris has developed a strange and innovative form of setting the pace of the album and leaving it there as if on cruise control. The repetitiveness of one mood may be daunting to some but is most certainly welcome to these ears. 'Stairway' introduces what at first seems an out of time piano loop which constantly drifts in and out, and is backed by a bottom-end which is heavier than a heavy thing, whilst 'Time Went Slow'

is presented in two sections. The first being completely dub oriented. The second, a wall of white noise. 'Black Box' on the other hand, carries a very unusual, live sounding beat which I'm sure was created to confuse. As with other SCORN recordings, Gyral is dark, atmospheric, rhythmic, and absolutely out there! Machines, loops, noises, spacewaves, obscure timings.

THE KINDRED - *Doing What They Want.*

THE KINDRED's latest demo Do What Thou Wilt is a well balanced mix of classic death metal and technicality (CARCASS/BOLT THROWER). In order to find out more, I sat down and chatted to vocalist/guitarist Dave and recent addition Paz (ex-GALGOTHA) and asked how they thought Do What Thou Wilt fared with previous recordings. Dave speculates that "It's all the same kind of style, we just keep getting better and better quality. This time it's more technical, a lot heavier and there is more focus on groove and song structure. But..." Dave points out "...we did try to keep all the CARCASS-type grinding bits in." Upon the mention of the English foursome, I question Dave what they all listen to for influence, and apart from the usual IRON MAIDEN and MORBID ANGEL, I discovered some more obscure influences. "I (Dave) listen to MOZART and other classical stuff and our drummer, Futsal, listens to tribal rhythms and other weird stuff. He also plays the didgeridoo." One noticeable point with their new cassette is the psychologically based lyrics, a point Dave is happy to discuss. "We used to write songs about corpses and dragons, but lately we try to write songs that make others think."

the kindred



warren

live reviews

WAYNE KRAMER/RADIO
BIRDMAN

WAVES - FRIDAY JANUARY 12,
1996

When I first heard of the Radio Birdman reunion I was so happy I had to pinch myself to make sure it was for real. With a little more thought those feelings became shall we say, more ambiguous. Suffice to say that by the time I was walking through the door I had come to the conclusion that the would either blow me away or be a very sad version of 'old guys of rock'. Fortunately, the reality was the former of those two scenarios.

Wayne Kramer hit the stage early in the evening and was quick to impress. Loaded with improvisational ultrasonics, the material from his album "The Hard Stuff" packed a truckload of totally unpretentious, naked energy. Highlights of the set were 'Pillar of Fire' and 'Realm of Pirate Kings' which saw Kramer rock harder at close to 50 years of age than most bands 30 years his junior ever do. The only downside to the set were two new songs included towards the end which I have to say fell short of the quality control mark. I mean I didn't like that Springsteen sound in the 80's and I certainly don't want anymore of it now. However, that aside Kramers' show was basically FAB. And that drummer Brock Avery - Whoa!!

And now it was time for Radio Birdman. The line-up may be a little worse for wear, 20 years on as it is, but they certainly did deliver. In fact I think I'd have to say that this will have to just about be the gig of the year, at least for me. All the classics were there...i-94, New Race, Anglo Girl Desire, Murder City Nights, Aloha and a more rock orientated version of Man With Golden Helmet. What else is there to say? Rob Younger gave his best performance I've seen from him in 5 years while Deniz Tek, as always was Mr Cool. I'll happily watch him twang that Crestwood anytime. And then there was drummer Ron Keeley, who apparently hadn't played since they split in 1978, but seemed to breeze through the majority of the set with ease, not to mention one hell of a big cheesy grin on his face.

The 1000 or so crowd went beserk. The vibes were the best I've

experienced at any gig in quite a while. The band fed off the crowd who fed off the band who fed off the crowd etc. etc. And this is what I think made it such an excellent show. Certainly this was a night for the true fan. It seemed like all those who attended wanted simply to have a good time. And why? Was it the myth of Australia's first real deal high energy rock band? Perhaps in part although I do believe most people would have realised firstly, they're 20 years older so it wouldn't be quite the same and secondly, that given the intensity of many artists which have come and gone since 78 Birdman might not seem so 'full-on' as the critics say. That being the case I think its fair to say that there is more to the Radio Birdman myth than just the high energy thingy.

For example, I remember being 12 years old and having only the likes of Duran Duran, Rick Springfield and Michael Jackson in my record collection. Walked into a used record store one morning and bought "Radios Appear" for \$4. My instant reaction was "THIS IS ROCK!". About a month later I got a copy of "It's Alive" by the Ramones and have not looked back. For those of you who are fans, how many times have you heard that kind of story? Music with the power to change lives. That's why 1000 people turned out and just wanted to have the best time they could. And what's more they did.



JELLO BIAFRA
ENMORE THEATRE - WEDNESDAY
DECEMBER 6, 1995

What can you say about Jello that hasn't already been said? With more conspiracy theories than the X-Files

under his belt, Jello proceeded to illuminate on the world as he sees it. From the moment he walked on stage he set a performance pace so quick, I was unable to compare it to any spoken word performance I had previously seen. But then, the one thing Jello is not is a run of the mill performer - his recorded work the DEAD KENNEDY'S, D.O.A, NOMEANSNO, and LARD as well as four spoken word albums would already seem to have proven this fairly conclusively.

The issues he chose to take up included censorship and the religious right, the drug war, why Australian artists should be worried and my personal favourite segment on his hobby of creating band names and concepts, at which point he tipped his hat to the virtue of Australia's own Lubricated Goat (the band which once played naked with Sonic Youth - ed). The pace Jello had set from the beginning added a sense of urgency to these issues making me think that that characteristic of his show was carefully planned rather than a bout of stage jitters, although interestingly enough he did say that the sold out Enmore crowd was the biggest that had ever turned out to see him. In any case the end result was 1000 people leaving the theatre with a big enough sense of righteousness to take on the world and then some...

Perhaps the most interesting thing to come out of the evening though was his schpeel on the eminence of an A.R.I.A suggested and approved rating system for recorded Australian music or as I said above, why Australian artists should be worried. This opens up a can of worms which I don't have the space to discuss here but if you'd like to protest and/or try and get a copy of the A.R.I.A proposal you can contact them on (02) 267 7996. If you were unfortunate enough to miss the show try his spoken word albums No More Cocoons, I Blow Minds For a Living, High Priest of Harmful Matter and Beyond the Valley of the Gift Police. Although they lack the Australia specific information, all of these will take you on a similar trip to the live show. And what a trip it was.

GERALD THOMAS FALCON

Midget & Evol & Tweezer & Shifter Sunami 17/2/96

Shifter can be described in three words - power, emotion, passion. These guys rock, they play as hard as anyone whether they're headlining to 250 people or playing to me, Ben, Zuby and a handful of early Sunami folk. The track 'Fat Waller' is always a fave, choc full of killer punk rock power riffs and angst ridden, pissed of lyrics delivered with the appropriate sincerity. Kahuna sounds like Dick Dale on acid with the fiercest surf punk riff this side of the East Corrimal bomby. All in all Shifter always deliver. No bullshit punk rock. They may have a C.D. out this year so keep an eye out for that and any other shows they are playing.

On next were Tweezer, a four piece from Sydney who delve into a range of dark intense moods with a sound that is full and strong yet sparse and delicate in places. the singer screams in what seems like emotional pain then floats with the music to measured melancholy strains. These guys use dynamics very well, again there's no pretension, no bullshit. This is what punk rock should be. Maybe I read too much into stuff but if music is about feel, these guys are feeling something and if you listen hard enough you might just feel it too. Good shit.

To all those people who whinged about Evol being unearthed by Triple J, fuck up and die. They rock! And they certainly rocked tonight. Evol have been playing a lot lately and it shows. their shit is well and truly together. when Bianca jumps into those jungle rhythms that are hers and hers alone Evol hit you like a freight train. Mel's bass playing is fat and slick, Laurie's guitar work is faultless and Flavia expresses more emotion with that voice than a group of new-agers at a rebirthing workshop. their second track tonight, 'Black' is a masterpiece, this band could do anything, Pay is always a fave. Flavia's ability to scream like a hell cat then sing like a kitten adds the touch to Evol that might just make them great. the set got

stronger as it got longer, the Sunami house was grovin and rockin. I feel good.

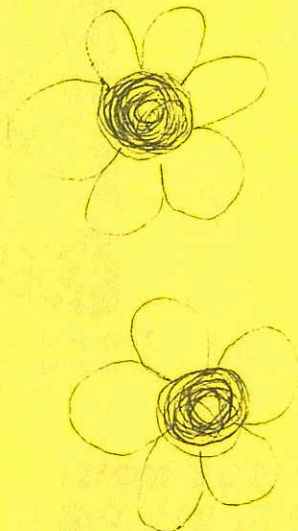
Midget are up last and as I've been here since 6 o'clock I'm already satisfied. Midget do not disappoint though, they are similar to Tweezer in their exploration of dark emotion but definitely have their own flavour. They rock real hard and have a huge fat guitar sound. I've seen them three or four times and they improve all the time. I must apologise as I am not familiar enough with their material to site particular tracks but I can say that they delivered a full strong set tonight. the only disappointment was that they did not play 'Gobble' which was equested with fervour by a number of committed fans.

All in all , this was a great show. a good example that Wollongong bands lose nothing when put with bands form the major capitals. A good crowd was on hand, there was no fighting bullshit and everyone had a great time.

David Curley

SNFU

check these guys out at the Youth Centre on Thursday March 7. They're no Johnny come latels, they're from Canada and my mate Patty reckons their all right!!!!



dead moon

March and April are going to be interesting months for the punk/rock scene. Cruising into town will be no less than four interesting acts all claiming to be rootin punk/rock. Dead Moon are one of those acts.

Crusty old buggers this lot. They're from Clackamas, somewhere near Portland in Oregon-USA. I'm told that the likes of Mudhoney and Soundgarden have cited Fred Cole (lead singer/guitarist/songwriter of Dead Moon) as an influence on their music. Fred Cole has been at it since Sid Vicious was kneehigh.....

For the keen punkster what follows is a list of some of the musical projects Fred Cole has been involved in- Lollipoppe Shoppe, the Weeds, The Lords, Deep Soul Cole, Zipper, King Bee, The Rats, Western Front and Desperate Edge. Yeah there are heaps but this has been since the sixties.

Their press release tells me that they 'record in their home studio (in mono), cut their records on their cutting lathe and release them on their own label. Their sound is characterised by haunted, howling vocals and ragged,barbed bursts of sped-up guitar. They're a classic power trio with a passion for raw, blues infused rock'n'roll and and occassional flashes of psychedelia and folk rock. They are a band totally dedicated to its own personal vision, led by a man who has maintained that vision throughout a career that spans over thirty years of hard-core underground rock'n'roll'.

Dead Moon tour in March and can be seen at the NorthGong with special guests **The Powder Monkeys** on Friday the 22nd.

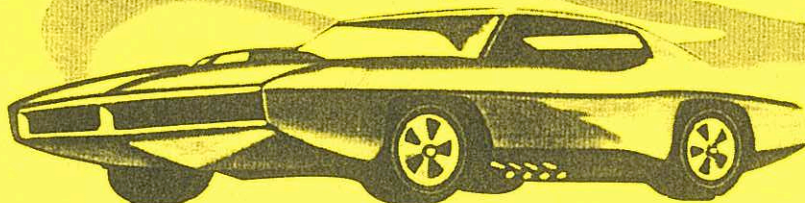
If you would like more info write to us and we'll post you the twenty pages of info they sent us.

GFT quiz answers
1 a)Welcome Back Kotter
b)Arnold Horshack
c)John Travolta
d)The Circle Jerks. (He was also in Redd Kross when they were still Red Cross)
e)Against the Grain
2 a)Pat Smear
b)The Germs
c)They were the first L.A. punk band to press their own records
d)He is now playing in the Foo Fighters

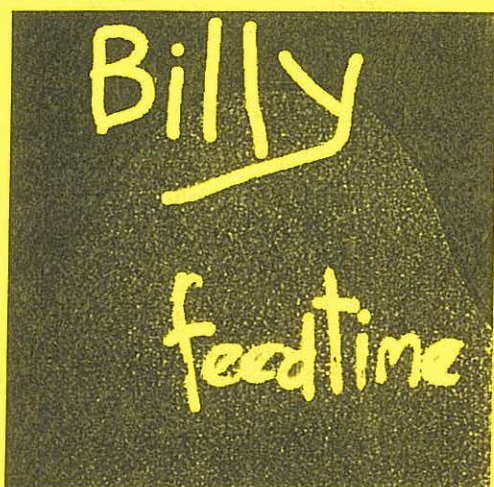
HOLE

Black Hole

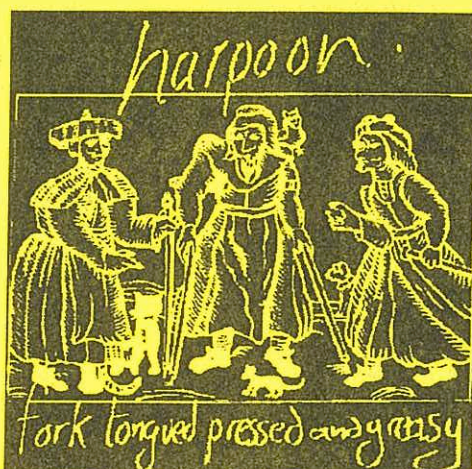
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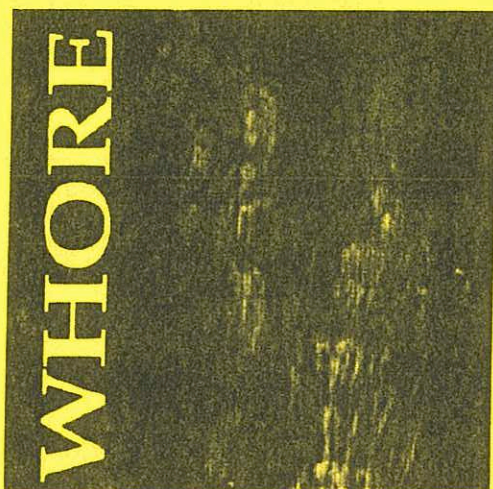
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