

Lemon

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HARD ONS ED KUEPPER
VANILLA CHAINSAWS HEADSTONES
ROWLAND HOWARD BAM BALAMS
MACHO CLOWNS PEYOTE
THESE FUTURE KINGS KILLJOYS

Hi readers,

This issue is brought to you by the number 9 and the word thank-you. Thank-you to Tina (packing cassettes and fanzines, grammatical advice, transcribing, other stuff), 100% Cambo (distributing Lemon in Sydney- which actually means walking around lots of record stores carrying Lemons that are too heavy and getting pissed off and having no one appreciate it, writing articles, distributing the Lemon record - which actually means - walking round lots of record stores carrying singles that aren't so heavy and getting pissed off and having one appreciate you, ringing, organising, and lots of other stuff (M.M.V.V.H.A.G.M. S.T.L.F.), and all the other people who help, and "borrow" goods from their work places of which I am most grateful - Craig K., Trisha, Michelle, Lisa, Cassie, Cousin Craig, all writers, the person I forgot, Mother, Father and Brother, all nice people.

Some info that I'm proud of, but you probably don't care about, but I'm gonna tell you anyway - On the B-side of John Kennedy's latest single "Out Of Town" is two tracks that were originally recorded especially for the first Lemon cassette. The cassette actually featured two other tracks from the same recording session and if you want a copy you could try Waterfront records. The songs were recorded at the Audio Video College, 1 Gordon Street Richmond, VIC. Ph 428 8812.

Wasn't the St Kilda Festa a total farce this year? Sorry, I made a mistake - the "Triple M" St Kilda Festa. I don't know why the hell they bothered calling it the St Kilda festa, it should have been called the Triple M Festa. Much preferred the pizza fights in Fitzroy Street, et cetera of last year. Still I suppose it got the indie bands who performed a bit of exposure to a commercial crowd. St Kilda isn't ours anymore is it. The scumminess and multiculturalism of last year's festa was replaced by wanky people who didn't even live in St Kilda. Next year I'm holding my own St Kilda festa - rapes and child molestation in Alma Park, porcelain bus drives at the Prince Of Wales...

One day I'm gonna go professional...

Louise Lemon

Mega mega thanx to Joe Seg, George Munoz

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KILLJOYS

One thing that has started to become more apparent in Melbourne recently is the shifting emphasis of a lot of bands back towards melody. A spate of musical outfits of late are becoming recognised for the pleasing sounds to the ear that they are creating - Sea Stories, These Future Kings, and the Hollowmen all readily spring to mind; but a worthy addition to these ranks of late happen to go under the moniker of the Killjoys.

The nucleus of this promising band guitarist/trumpeter Craig Pilkington and vocalist/guitarist Anna Berkley departed from their previous outfit Wild Science in mid 1987 to pursue making the style of music that they enjoyed. After scouring the length and breadth of Melbourne to recruit various people to help fulfill the concept that they had in mind, the final result was the addition of bassist Jeremy Craigie-Smith, vibraphonist Caroline Schwerkolt and drummer Will Larsen. Craig clears his throat and explains the development of the group since their inception,

"Basically we've been going at snail's pace since mid 1987, we did a demo tape and a few no-where gigs and even though we've taken so long to get to any sort of standing it's probably good that we did. Generally it has been a good process that we've gone through because we have got through to the stage where we are and we have learnt a hell of a lot from it."

Though their name may not be a household item as yet, the quintet have now started to attract some attention through the release of their debut EP "Audrey" which happens to be on their own record label of the same name. For people other than Melbournites who may not know just who Audrey is, she is the name of the girl in the famous skipping girl vinegar sign that actually adorns the cover of this five track opus. The material for the Killjoys is penned by the initial core of the band Craig and Anna with the other members each adding their own little touches and embellishments and the end result? A relatively captivating blend of melodious pop with hints of folk and jazz with Anna's interesting vocal delivery and the lush warm feel from the vibraphone being immediately striking. One surprising fact was that the initial recording session for the E.P. was conducted at Easter in 1988 yet the finished piece of work has only just appeared, Craig sheds some light on the length of time between conception and the actual

birth of Audrey, "The E.P. started to be recorded in Easter last year, but we did not finish recording it then, that was done in October! I would have preferred for it to happen a lot quicker than what it did, but I think that a lot of the problems that held up the process came about because we did it all ourselves. Consequently we ended up making all of the mistakes along the way that you possibly could. We started off doing it because we had no money and it ended up costing us quite a lot. When we got into the studio and started to set up all of the begged, borrowed and hired pieces of equipment they didn't quite fit together. It took all sorts of time and bits and pieces so it wasn't the best atmosphere for us to record it in. Since we actually recorded it, the list of delays and problems are endless."

Needless to say the Killjoys are glad the E.P. is out and about because now they can work on more material to commit to vinyl, and with that learning experience behind them a single that's planned should be in record shops before you know it. In the meantime the band will be touring interstate consistently over the next few months, so if the name of the Killjoys happens to surface in your local gig guide don't just skim past it, take the opportunity to witness them live. You may be pleasantly surprised.

Craig Kamber

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MACHO CLOWNS



The name Macho Clowns has never appeared in neon lights over Melbourne's sky line. Infact it rarely appeared anywhere more obvious than a Prince Of Wales hand bill. And this unfortunately caused many people too many people, to miss out on one hell of a great band. The Macho Clowns released a heavy rhythm rockin' EP titled "Humbuck" about eight months ago, and then more recently the semi pop/rock slut single, "Pictures Of You". The band has lost the second drummer since its inception, but the core of the Macho Clowns, Russell Baricevic and Mike Chrystal are still a functioning unit in that songs are still being written. Whether these songs will surface from the Macho Clowns or in some other format is undecided at this stage.

The Macho Clowns music comprises of two separate factors - the idea and the reality! When the band formed the idea was to play straight down the centre, no crap rock'n'roll boogie. Russell, the Macho Clowns' voice, bass, and worst critic explains, "We didn't just want to play traditional rock'n'roll from 10 or 15 years ago, which is sort of what we were trying to touch on "Humbuck". But I really love that style of music - ZZ Top, even AC/DC. And going into blues orientated music, I grew up on a lot of blues- Howlin Wolf, Muddy Waters. The theory was to be a hard, down the line band, with influences. We were trying to break the borders and boundries of that style of music. But the reality didn't turn out that way. We missed our aim. But that's okay, it could still be attainable."

There is quite a difference between the Macho Clowns' two records. The single "Pictures Of You" is a little more poppier than the EP, and also the two records have different drummers. Simon Smith was the first drummer and his very individual style of mainly working on toms was exhibited on "Humbuck". Simon had left the Macho Clowns by the time the EP had been released and Dean Muller who had been in Voodoo Lust, but was now living in Melb-

ourne joined the band. It was Dean's more classic rock drumming on the single.

"I'm probably a bit schizophrenic because my tastes in music, and what I write, and what Mike writes, within three months time I'm off what I was doing and on to some other idea or feeling. The drawback with "Humbuck", was at the time we just got together, we hadn't even played live at the time we recorded it. And by the time "Pictures Of You" came along we'd written a couple of poppier tunes and that's why it came out at the time. And that's why it was so different to the EP. The single had been written with Dean. A different drummer and a different thought. Another problem with the EP was that they were just demo tapes, they weren't meant to be released. We were just knocking around, they were done fairly cheaply. I didn't want to be a rock'n'roll band, but extend more into rhythms and lean away from the typical rock format. Unfortunately we fell into that pit which was just through our own stupidity I s'pose, and lack of effort. There's enough bands doing that stuff around the country. I like it, but then again I don't like it. So I don't like what we've come up with and what I've written. I just can't help doing it, but I don't like it. It's not terribly creative."

The Macho Clowns have recorded two covers along the way - J.J. Cale's "I'll Make Love", which was the b-side to their single, and "Be Bop A Lula" which was recorded at the same time as the EP.

"Bruce (Milne, Au-go-go) has got the tape of "Be Bop A Lula". I don't know what's happening with that. I think it's a great song. I'd like to do a live tape of it. I think the problem with studios is you lose a lot of vibrancy, and a lot of spontaneity, which I like to work off. A bit of improvisation and spontaneity. And in a studio situation, no matter where you do it, it gets pretty sterile. So "Be Bop A Lula", I don't know what's gonna happen with that. Bruce said he might put

it out on some Melbourne compilation. But as to when that comes about, who knows. And as for "I'll Make Love", we just really like the song. And J.J. Cale is probably considered a bit of a dag around a lot of circles, but Mike and myself really like him. I've always liked him. The guy's great, he's just slow, laid back, no·crap. We really liked him so I thought - cover one of his songs and make it a bit different."

If you wanted to see the Macho Clowns live, on most occasions you would have had to look hard to find them. They gigged around a bit but it was never very well advertised. The band never played interstate although it was planned at one stage.

"We tried to line up some interstate gigs and they fell through for some reason. I can't remember the exact reason now. I think we were going to hold off until the single came out. And there was so many hold ups with the release of it that we lost all our puff. Twelve months after the thing was recorded it finally came out. It was nothing to do with the label, Au-go-go had the tapes. Bruce wanted to do it but we held him off thinking Citadel wanted to do it cos Rob Younger had heard the stuff and seen us play, and said they wanted to do it. I was waiting for them to come back with a reply but I couldn't get in contact with Rob. Rang up and they said - oh I don't know, he just grabbed this tape and he disappeared and we haven't seen him for three weeks. So in the end we said for Bruce to just go ahead and do it."

Russell sees being in a band as just something to do, like a game of golf, its just a good pastime. Also, like a game of golf, it's an outlet. And he actually prefers getting with some people and rehearsing rather than gigging or recording in a studio.


"Taking tapes off rehearsals, working in a live situation in that sense. And playing at parties. I just don't like the stage thing. When you're on stage you're there as an entertainer not as a musician Dockers - they're excellent exponents of entertainment, they're fantastic. I've never really viewed myself as an entertainer as such. And I'm not! I just like partying. And the stage tends to put you on that pedestal that you have to perform and show how good you are."

The Macho Clowns are just an exercise in getting back into music. Russell hadn't been doing much and Mike had just been playing around with old friends from White Elephant and the Virgins. Now they feel the music of the Macho Clowns is a bit stagnant. Russell isn't happy with

what he was writing and doing. The band is still developing and they're actually not sure if the name will stay as the Macho Clowns which is why they hadn't really worried about getting it known.

"The Macho Clowns is the first step back into music. I'd just been mucking around with friends out of the Huxton Creepers, and that's all I've really done. I did some roadieing because I thought I wanted to see the other side of it. I spent two and a half years doing stage work and sound technician, and doing monitors. Started out as a lonely little loader, shit kicker! And that was great, I really miss it. But I wanted to play again. But now, I don't know. Mike and myself will probably do something. I want to go off and do some things with other people, not necessarily play live, actually not play live at all. But go off and do some recording with some people, get some ideas down, some songs. But Mike and I will re-surface this year doing something. As what- whether we'll have a four piece I'm not sure. But something will come along. It's so hard to get drummers, that's why I'm quite envious of a band like No, they don't have this problem. I don't know what I should do. Whether I should come to my senses and put all my time into making money, and work for the money god. But I could never throw music away. I've always got to do something just at home. Just play into a tape recorder. I do quite a lot of that."

Louise L.



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These Future Kings

These Future Kings: They don't have a very high profile but most people are aware that the band released their debut album entitled 'Carnival' a couple of months ago. Tim Cole of Not Drowning, Waving co-produced this record which was recorded on location in a flour mill. The six piece These Future Kings are a semi acoustic, semi ambient type band that are very light and easy to listen to.

Having such a definite style of music has in some ways made it difficult for These Future Kings. It makes it harder for them to get gigs, because even if they wanted to, they can't play too often as they have a very select audience and that one audience isn't going to see the same band for three nights a week for the rest of their lives. They aren't an 'in' band whos style changes with the cults therefore ensuring a wide audience. But as in everything it does have its positive aspects.

Charles: I like it. You don't have to be part of a movement of anything. You can just concentrate on what ever you want to do and not feel affected by what's around you.

Perri: And we've never been anything else It's not like we've made a big move into being an acoustic band, we always have been.

Charles: Three years ago it was 60's bands It's the same thing. We weren't part of it then and we're not part of this thrash stuff now. And I like it, being out side of it.

Aside from the standard guitar, drums and bass These Future Kings have two not so common instruments - a viola and a saxophone. The band are influenced by Van Morrison and the Laughing Clowns, and in the past their set has included covers by Leonard Cohen, Neil young and Bob Dylan. But when it comes to actually describing

their music Perri and Charles have a bit of trouble.

Charles: There's no definite These Future Kings song or sound or style. Even on the album there's so many different parts of songs that dont sound very similar. We've got a few more up-tempo ones. But then there's also slow ones that just aren't part of that style at all.

When it came to recording 'Carnival' the band wanted to record on location somewhere. They had the image of that perfect "somewhere" in their minds (not a flour mill!), but things didn't quite work out as planned...

Charles: We were thinking of a beautiful old house in the country with a river near by where you could swim. But it just got to a point of desperation and we need -ed somewhere. We had all the equipment booked and we ended up, we knew someone who was squatting there. And the day before we were meant to record we organised it with them. The poor people who lived there, one day to the next, all by themselves, then they had this whole studio move in and lots of noise.

Would they like to record in the flour mill again?

Charles and Perri: NO!

Perri: It was the middle of Winter and we were recording at night. Three o'clock in the middle of Winter in a huge freezing flour mill.

Charles: There was holes in the walls everywhere and there were draughts everywhere. You would be wearing two pairs of jeans, three shirts and two jumpers. It was fun but I wouldn't want to do it again It probably comes across on the record a bit.

Perri: I'd like to do location recording but not necessarily in a flour mill. Somewhere slightly more comfortable and warm. Like a beautiful big house in the



country with a stream... the one that doesn't exist.

Tim Cole produced These Future Kings' last vinyl release, the single 'Bury My Bones', and obviously happy with that the band got him in to engineer and coproduce 'Carnival'.

Perri: He's wonderful to work with.

Charles: For young bands when you go off and do your first recording you're usually stuck with a house engineer, someone who is just there doing his job and he doesn't really care how your record is going to sound. Where as Tim is just the opposite. He came to practise for a couple of months before we recorded and worked on songs with us. So everything was pretty much worked out by the recording stage. He got really involved. So much that he was almost like a part of the band. For just that period of time.

Perri: It's great working with someone who actually cares what you're doing. He's also around our age which I think is good. You're not being a yes-man to some father figure or anything. And he takes the intimidation out of being in the studio. I mean they're not particularly friendly places to be. There's just lots of machines and nobs and you've got to try and put down some sort of music and do your best. It's not a good environment to be in.

At the moment the band is looking round for a major record label. Until now all their releases have been on Rampant which has been good for the band. If it wasn't for Rampant their first EP would never have been released - the recording was actually only intended to be a demo. They have recorded a track for the next Roo Art compilation. But now with names such as Tracy Chapman appearing in the mainstream charts these Future Kings can't see why success should be so unobtainable to them. They need a record label with money and clout to give them that extra push. The band don't see their music as inaccessible yet they don't have any delusions that their next record will be number 1 with a bullet.

To date These Future Kings have made a couple of trips to Sydney. Each time they are being received a lot better. They hope to tour interstate about once every six weeks so that by the time their next record comes out they'll have audiences in cities aside from Melbourne. And the big plan is to go overseas in about a year.

Since five years ago, when These Future Kings first started out, they have become much more professional in their outlook towards the band and the music industry. Before they treated it as a fun thing but now they actually spend time working on

songs and rehearsing and preparing for shows. Previously they would just get up on stage, play twelve songs, and expect people to like it without giving them anything. They didn't use to bother about promoting records, once it was out in the shops it was there, and it would get played on the radio, and people would buy it. Or so they thought anyway.

So what would Perri and Charles like to achieve from being in These Future Kings? Perri: I'd just like to make good records I think. Have our LPs in my record collection and just sort of flick through them and say - I think I'll listen to this - just as I would with say a Van Morrison record. I think that to me would be the most satisfying thing.

Charles: And just keep on enjoying it. I wouldn't want to get to the stage where you're in the band because you're in the band and you don't particularly enjoy it but you know you can make money out of it. It's good if you enjoy it and keep yourself alive doing it and like what you make. I don't really want a big car or a condo in L.A.

Perri: Cocaine would be nice. Fish bowls of it.

Charles: Well in that case I'll have a villa in the south of Spain.

Louise L

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Rowland Howard

Winter this year in London is to be cold, very cold. The worst in 140 years if we're to believe Rowland Howard who vows he never wants to live there again. This bitter cold of not only the environmental kind but of the mental as well, is one reason he cites for his return to Melbourne. Another reason is that most of the people he holds with any regard or love reside in either Melbourne or Sydney, and finally that his record company Mute decided he needed a new environment to work in, if at least temporarily.

Whatever the reason, Rowland Howard (guitarist, song writer) has returned to the scene of the crime. The scene where Melbourne's most boring plagiaristic rock bands were all lined up and viciously executed at the hands of a gang they called The Birthday Party. Who, with gang leader Nick Cave at the helm tore down all opposition, shocking them into submission and once having achieved their illgotten gains disappeared as quickly as they... OK enough with the smartass analogys already, but I really just couldn't resist.

Since the demise of that band, Rowland Howard's most notable period has been with Crime and the City Solution, then in 1986 the formation of his current touring band These Immortal Souls took place. Previously an aborted version of this name was attempted which Rowland now describes as "the most appalling experience of my life." That line up consisted of Chris Walsh (The Laughing Clowns) and Geoffrey Lane (The Moodists) but failed miserably. Although "no one in the group was in any great state of mind or physical condition at the time."

Soon after, Rowland Howard received a phone call from Mick Harvey saying he had paid for Simon Bonney to come over from London and had enrolled Rowland's brother Harry as bass player for a new band. Rowland was to be the last recruit for Crime and the City Solution.

From the very beginning, Mick Harvey and Rowland Howard's ideas about music were at odds to each other. Rowland eventually came to lead a frustrated role which in turn eventually led to his demise as a member of CRime. Rowland attempts to explain the missing spark he sought but could not find, "there was very little spirit of rebelliousness or "fuck you" in Crime, which I think is really important in your approach to any form of art, to be irrelevant of the people who have gone before you."

Although having performed solo shows in Melbourne with the accompaniment of Hugo Race, Rowland Howard has never agreed with the concept of the solo performer. The attraction of having a band playing behind him and with him has always been much stronger.

His roles in past groups has generally meant his individual input of writing or playing the guitar has all been channell-ed towards one central point. That being the person who stands in front of the stage, be it Nick Cave, Simon Bonney or whoever. As a consequence any contributions given would be a vehicle for the front person and therefore had to be modified for that cause.

Now free from the shackles of Crime Rowland Howard is at last in the position of owning his own vehicle. A full on road vehicle to house all his own unedited creative input. This vehicle is These Immortal Souls.

These Immortal Souls have played several gigs in Melbourne, the reception not really being what one would expect. At Chasers there was not many there but the few who were at least stood up, unlike the Prince where a rather placid audience sat entirely through the show. This not



being a reflection of the performances, both being particularly strong. Rowland muses on the whole thing with mild bewilderment, "I must admit I did think they would stand up at one point or another, but they didn't. We do get good crowds in London even though we're terribly unfashionable there, and in Europe of course it's quite good."

Certain London music papers have refused press on These Immortal Souls because of Rowland Howard's past drug involvement. Although one recently published a scathing article on Nick Cave and the Bad Seeds, was too big to ignore.

Rowland Howard is not about to tell anyone he leads a drug free life, however he is not a totally wasted human being and is in full possession of all faculties. This has not stopped the overly moralistic values of some who have greatly hindered Rowland Howard's musical future more than once in the past.

Rowland explains, "a lot of people who work there (Mute records) consider me as something of a necessary evil, being somebody whose records don't make money and who they consider to be a personal mess, who just happens to have abilities in

REVIEWS LP

CROWN OF THORNS - "Carnival" (Crawdaddy)

Crown Of Thorns, undisputed kings of Aust. blues and jazz drop another beauty. I always have trouble getting past "The Ballad Of Slim Boy Fat". With vocals that are so powerful they leave you stunned and in awe, when this song ends you realise how empty you can feel. Until the next song "Face In The Mirror", another great song. This band has some of Australia's best musicians in it. They fit together well and perform excellently. Such emotional songs, and power at its rawest really knocks me for six. I could list every song on this record saying how good it is but why bother. You've just gotta get this record and hear it for yourself. A good record to just lie and get involved in. A good party record. A good anything record.

SONIC YOUTH - "Daydream Nation" (Au-go-go)

I find with this record, as I did with "Schizophrenia" that I have to listen to it about 20,000 times to be able to totally get into it. And as I haven't played it quite that many times yet I don't really know what to think of it. I really like "Kissability" and "Eliminator Jr." of side four. The latter is so wonderfully heavy and industrial, if your foot ain't tapping in time it's cos you've already started smashing your head against the wall. Sonic Youth, creating imagery of all things worldly via their music, something that not many bands can do, have their instruments playing the same thing, from guitar to drums, yet it isn't boring, just very complex and intense. Any of these songs could have been on "Schizophrenia" so I hope Sonic Youth progress on to something a bit new like they have always done in the past. Definitely a band of the future.

life. I make a point of not letting my private life continue over into the studio and I've never messed anything up through the reactions of my private life as far as music goes. But these people are of the popular opinion that anyone who at any stage of their lives has been acquainted with drugs are totally incapable of being responsible for doing anything constructive even if it's in their best interests, their own interests". Because of restricted studio time T.I.S.'s album "Get Lost! Don't Lie!" took over a year and a half to complete.

Material is being presently written for a new album and on April 2 the band will return to "dreaded London" to record. After which they are hoping to find a home that all members will agree on. Epic Soundtracks, the band's drummer "hates Australia" and stayed in London for this tour.

In the meantime a few more dates will be performed.

"I really should have been back weeks ago, but for now I'm letting my heart rule my head."

May he forever continue to do so.

Sean Whelan

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HARD ONS

Last year the Hard Ons toured the world and sold more records than any other independent band in Australia. Although they are yet to travel in limousines and private jets, the Hard Ons have certainly made it by international standards. Not bad for a band from Sydney's western suburbs who have changed little since they began jamming while still at High school.

It was with great pleasure that LEMON caught up with the Hard Ons' bass player Ray Ahn on the eve of their current Australian tour. I started by asking Ray how it felt to be one of the few local bands able to make a living out of their music. "It's not quite a living yet but we're comfortable. It feels good because nowadays we can go to good studios to record instead of the \$25 an hour places we used to record at. We didn't set out to be a full time band but I think in the last three years we thought 'Hey yeah, we could go and do this and yeah, we could go and do that'. We planned the overseas tour for a long time so it wasn't very hard at all. It's very intense playing for one hour on stage or slaving away at the graveyard shift at the studio trying to keep awake, but you've also got a lot of free time being in a band so it's good."

The tour was planned to last for seven months but the band had to come back after four and a half due to a sickness in the family. In that time they played most of mainland Europe and the east coast of the United States. Did the tour live up to their expectations?

"Ah, can I have a nut? Sorry I just had Mc Donalds and you know... Well in some

places we went down really well even though there weren't many people. The smallest crowds we've ever got were in America...Oh, this one's got worms in it. Yuk, it's all black. Oh, look at the maggot crawling out. They're gross! Shit man, you were going to fucking feed me this?"

Cameron: Sorry, I just remembered they've been sitting there for a while.

Ray: At a lot of places we were getting small crowds but the crowds were really enthusiastic. We were living in Boston at the time because that is where Tang Records, our US label, is based. Curtis, the guy who runs Tang, arranged so many radio interviews and promotions for us so when we did play, there was a lot of people there. He got us a great gig with a big drawing Boston band called Slapshot and we headlined our own show at a benefit for a comic book which drew 1000 people. They sort of made up for all the shows that were small in number.

It's a pity the band couldn't make it to the West Coast, home of most of the US hardcore bands and also their biggest market in terms of record sales, but Ray assures me they will fill in the gaps on their next world tour which starts in June.

In Australia the Hard Ons have a history of venue bannings and restricted radio airplay but quite surprisingly had little trouble overseas. When they played at some of the hicker towns in America such as Kentucky they were not allowed to put up posters and one venue in Germany did not want them because of their name, but apart from that they encountered little



ensorship problems. Upon their return to Australia they were bemused that many venues in Sydney who had banned them years ago were now greeting them with open arms.

However, especially in Europe they found that a lot of people were bewildered by how loud and fast the Hard Ons are live. Because 'Girl In The Sweater' is their most well known song over there a lot of people expected them to be more cleaner and poppier.

. Another difference the band found in Europe was the tour structuring. As Ray explained, "Here you play three gigs in Sydney then you do three gigs in Brisbane while in England you're always going up and down. You can't stay in London for three gigs then go to Nottingham for three gigs because no one would come on the second and third nights!"

The Hard Ons' latest release is a 10" mini album of which they share one side with UK hardcore band the Stupids. The Hard Ons do a Stupids cover, an AC/DC cover and a UK Subs cover while the Stupids side includes a version of 'All Set To Go'. As with many of the band's releases the record was delayed for a long time and consequently enthusiasm for it has been lost.

After three albums and five singles one would expect the Hard Ons to be old hacks in the studio. According to Ray, "When it comes to the studio we're pretty efficient. We've had enough experience in the studio to know how to not waste valuable time. We don't break down and get stuck on one thing. A lot of bands spend half a day on one bass line, we basically just go in there and do it. As a lot of our songs are recorded in the first three takes, the studio process is pretty quick

In a R.A.M. article a few years back Clinton Walker described the Hard Ons as being 'nothing more than oversexed adolescents absessed with getting laid, and we can only hope that once the novelty's worn off they will better understand the ways of the world.' I asked Ray if he had a reply to critics such as Clinton Walker who have taken great joy in slagging off the Hard Ons in years gone by. Ray: "Who honestly gives a fuck what Clinton Walker or any of those other assholes think? I don't like a lot of bands either but if they enjoy what they do then I can respect them. I certainly don't need to slag them off in R.A.M. or Rolling Stone or On The Street. If they're so clever they should shut up and form their own bands to show us how it's done."

"The press is just something a band has to put up with. They've got so much fucking power and a lot of them just use that

power to wank. The only good thing ever to come out of that is fanzines. Fanzines exist because people are sick of self righteous journalistic morons. The people who run fanzines get really enthusiastic about the bands they like. I mean fuck analysing bands you hate, leave that to magazines like R.A.M. The best bands in the world like Husker Du and the Replacements got discovered in fanzines, then R.A.M. and N.M.E. will say later on that they discovered them."

Afraid that the usually mellow Ray would blow the dining room roof off, I decided to end the interview on a more peaceful note. Can Ray assure fans that the Hard Ons will never sell out?

"If we compromised it might be like killing the goose that laid the golden egg. We've got something good going and we do not want to destroy it. We are content to just be ourselves. I think a lot of bands try too hard to crack the major market when they've got a good thing going in the independent scene."

It's good and increasingly rare to find an established band who haven't forgotten their roots. LEMON wishes the Hard Ons the best of luck as they travel the globe yet again in 1989.

Cameron Craig

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PEYOTE

"I swear to tell the truth, the whole truth, and nothing but the truth."

Erik: We're into leather and leopard skin. We're sort of like Poison and stuff like that.

Cameron: So do you ever play with the Candy Harlots or any of those bands at all?

Erik: Yeah we love the Candy Harlots, they are one of our biggest inspirations in the Sydney scene. Especially the lead singer, he's beautiful and I want to fuck him.

With the impending release of Peyote's debut record - a single with them on one side and Hush on the other - Mr Cameron Craig: bass, vocals, management, and Erik "Rodger Ramjet" Adams: drums (so help them God) are going to enlighten you lucky Lemon readers on the wicked and perverse ways of Peyote.

To avoid confusion please establish that this interview has two parts 1. Louise L. interviews Cameron Craig, 2. Cameron Craig interviews Erik Adams. However the two parts are intermeshed to aid confusion, cos life can be boring some times.

Louise: What does your name Peyote mean?

Cameron: Peyote is a cactus that the drug mescaline is derived from. We thought it was very appropriate to the sounds that we were producing at the time, and still continue to produce.

Erik: I was in a band called Carnal Knowledge and we were a three piece.

Cameron: Why Carnal Knowledge, were you into little girls or something?

Erik: Yeah we were at the time cos we were still at high school and we used to hang out in the primary school grounds.

Cameron: The old prepubescent playing with instruments trick?

Erik: Yeah that's right. But when we reached sixteen we became of age so we couldn't be Carnal Knowledge anymore. And I was in another band at the time called the Under Toads.

Cameron: What a fucking ridiculous name!

Erik: Fucking oath, I didn't think of it. And they were pretty shit we played really mellow stuff. Bunch of hippy fuckwits. And we fused the two bands together, and we played a horrible noise through three guitars and two bass.

Louise: Describe what your music is like.

Cameron: When we first started off we were basically, I wouldn't say a 60's clone band, but we did a lot of Hendrix sort of stuff. We played Hendrix covers, Pink Floyd

and Black Sabbath and all that sort of jive. Where as nowadays we've written our own songs and we do a couple of token covers by those sort of bands. We've moved along musically and we also play a bit of blues boogie type stuff now, and a few other things besides the 60's hippy trippy thang.

Louise: And what about all your line-up changes?

Cameron: Well we started off as a 6 piece, but now there's just me, Erik, Tim and Rob Rob is a guitarist we stole from Mourning Glory, we used to play with them... play with their dicks. Rob is the musical member of the group, like he knows how to play! We had Mr Terry Moscardi, or Ring, he had a few name changes along the way. He was into wearing furs. We watched him progress from a relatively shy sort of guy with his acoustic guitar into a raving, manic, clichéd lead singer. And consequently he left the band. Cos Peyote aren't egotists, Peyote just play and have a good time. But if we do pick up chicks and drugs we won't knock them back.

Cameron: What have been the main influences both musical and non-musical on the band?

Erik: There's been a lot of influences musically, each to his own really. I'm heavily influenced by Grand Funk Railroad, Black Sabbath and lots of Sydney punk and hardcore. Hush are a big influence. Anything, you name it, we're influenced - Johnny Cash, Patsy Cline...

Cameron: Patsy Cline on acid!

Erik: And the drugs have influenced a lot I'd say. And we've taken a new direction in these last six months, with the sacking of our lead singer.

Cameron: Why did you sack your lead singer?

Erik: Cos he was a dildo. He had this idea that he was a sex god. And he used to like to prance around on stage showing off his genitals. Well he didn't exactly do that, he's got his genitals on his head. And he couldn't sing.

Cameron: Right, so he's a penis brain.

Erik: A penis brain.

Louise: What's the general audience response like at a Peyote gig?

Cameron: Generally they start off fairly mellow, just taking it back and doing a few drinks. But by the end of the set inevitably it leads to a lot of slamming during our fast numbers. And they all jump over our gear and smash it and spill drink everywhere, give the venue owners a hard time.

Louise: I believe Peyote has a bit of notoriety amongst other Sydney bands such



as Johnny Teen and the Hellmenn?

Cameron: Well we've actually had Ben Brown and Steve the drummer of the Hellmenn come to a few of our gigs. And Smiley Moff.

Cameron: Is there any underlying message in the Peyote vibe or songwriting?

Erik: It's just to basically get back and get laid down and release your inhibitions and don't give a fuck.

Cameron: So it's a bit of escapism?

Erik: Bit of escapism yeah, but it can be used practically in your general life as well.

Cameron: So Peyote is a sort of therapy for today's urban youth?

Erik: You could say it that way.

Louise: Do you enjoy every aspect of being in Peyote, eg touring and recording!

Cameron: We've got a four track. We went to Wollongong once. It's big time stuff! We actually want to go to Melbourne cos we reckon we'd have a lot of fans down there because of our 'Blood Red River' recording

Louise: On that other cassette fanzine Aliens, Mutants, Senseless Violence and Girls Girls Girls put out by Cousin Creep.

Cameron: Yeah. He's this dude who I met when I was drunk over at your place one day, and I hassled him into putting us on his tape.

Louise: And I believe you have a bit of a cult following due to Mr Ferguson.

Cameron: Oh yeah, Mr Ferguson.

Louise: Who lives over here.

Cameron: Yeah he lives over here in Mosman. Both the tapes we were on decided to include Mr Ferguson on their cassettes. He's the real star not us. We're looking for a new lead singer and were about to approach him. But I think he's already contracted out to a few bands at the moment. We might have to offer him a lot of money.

Louise: Contracted to interrupting their rehearsals while they're recording it.

Cameron: Oh definitely. What I'd ultimately like is...

Louise: When you're on a 24 track, give him six tracks and he can just barge in on

six tracks!

Cameron: One for the door... No, I'd like to have him come in at gigs and take out our plug or something. Maybe at the Lemon benefit we can do that.

Cameron: Have you had any embarrassing moments since you've been in the band?

Erik: I choked on a moth. That wasn't embarrassing, but it was quite nauseous.

Cameron: And you went for a spew in the middle of a song. So how have your aims and ideals changed since the band started?

Erik: My ideals haven't changed much. I don't really have many ideals!

Cameron's mother: Cameron do you want dinner at the usual time?

Cameron: Peyote have a bit of an underground following ie mums, dads...

Erik: Ten people...

Cameron: Girlfriends. Does it frustrate you having no more than an underground following?

Erik: I want an underground following. I'm not happy with what we've got, we've got nothing at the moment.

Cameron: Don't say that! Scrub that.

Erik: Well you're the one that deciphers this anyway aren't you?

Cameron: No Louise is.

Erik: You've got to send this to Louise? Oh shit. Louise - hey listen don't say everything I've said here, it's not very good. I'm not good with interviews.

Cameron: Send us a copy so we can censor it (Louise: Sorry guys, Lemon doesn't believe in censorship, it believes in getting sued!) Cameron: What's the favourite period of your career?

Erik: Now I spose cos we're fucking getting gigs for once in our lives.

Cameron: Have you doubted the future of the band ever?

Erik: Oh many times, I'm still doubting it right now. The best period was the blue period when we were in our post surrealism

Cameron: I thought that was now?

Cameron & Louise L

Vanilla Chainsaws

"Unless you push yourself it will take a long time. We're not on about idle chatter, we're gonna do something. It's easy to say that you want to do something but you've got to do it."

The Vanilla Chainsaws exploded onto the Sydney independent live circuit in August 1989 in a haze of instant popularity and media exposure. By the end of that year their demo "When Worlds Collide" had been judged as one of the four best demos played on 2JJJ, and they were voted "Best Unrecorded Act" in the RAM readers' poll. To date the Vanilla Chainsaws have a couple of almost-national tours under their belt, and have released two singles "T.S. (Was It Really Me)" and "Like You". Both singles topped Sydney independent charts. Late last year the band released their first twelve incher, the EP "Wine Dark Sea" which also received a positive public response.

"I think what we've done is brought out more energy into the songs. They're a bit slower than what we did before, but a little more forceful" Cameron Lee, Chain-sawing bassist explains the ins and outs of "Wine Dark Sea": "What we're doing now is cleaning up our sound. We write songs with quite a bit of melody in them, so we're cleaning out the excess noise so you can hear the melody and the tune in the song. We're trying to purify it. It's quite easy to go over the top with a guitar sound. But if you can't hear what the guitar is playing it's virtually pointless." Vocalist Simon Drew continues: "The production of "Wine Dark Sea" is a lot better too, so where it bites, it bites. It's bigger and better."

Again, this record was produced by John Bee. Cameron claims that although you don't see John, he is the Fifth member of the Vanilla Chainsaws. This producer is the invisible member of many Australian independent bands, from Johnny Teen and the Broken Hearts to the Sparklers, and has produced the Vanilla Chainsaws right from their first demo to now.

Simon: We get on with John fantastically. And we always love the way our records end up sounding. Hes become a good friend and he's just as devoted to it as we are. I couldn't imagine working with anyone else. He's really committed to helping the smaller people become bigger people.

Cameron: John is committed to the future of Australian music. In the past he's helped bands that are big now like the Church, Hoodoo Gurus, and the Johnnys. And now I think he'd going on to the next

stage. Those bands are going to die in the arse pretty soon...

Simon: Don't print that!

Cameron: ... or later. I didn't mean to say it that way. But they won't be around forever, and so there's new "big" bands coming through. He's just trying to keep the process going, trying to keep Australian rock'n'roll happening.

Simon: To put it another way - the bands that become big in Australia often move off and become big internationally. So they're no longer a big Australian band. So he's just fostering the new...

Cameron: On that point - I'm out, does anyone want another one?

On the topic of international popularity, Vanilla Chainsaws' records have been doing quite well in Europe, especially in Italy and Sweden. To follow that up they are releasing a compilation album of sorts which will include all their Phantom releases. This record will be released throughout Europe on a German record label, and will do a lot of groundwork for the band without them having to actually be there. And having the record company there in Europe, the album will get the push that is difficult to do when a record is exported. This is a one off deal but the Chainsaws hope a "proper" deal comes out of it.

The compilation album will also serve as a foundation for when the Vanilla Chainsaws tour Europe. Not a band who just sit on their arses and wait for success, the Chainsaws have already booked their tickets, and will be touring the world (well all the bits of the world that matter) leaving Australia around late June.

Simon: We decided that this year was the year that we were going to actually go out and impress people. And it's very limiting to do that in Australia because having grown up as a band here for just over two years now everyone knows about you. You can't impress them (record companies, promoters) now because they've seen you all this time. So what we've got to do is get overseas and hit people who haven't seen us before. Places where there's bigger markets, fresher ideas, so we can hit them all over say a six month period all over the world. And then go back and do it again. What we're aiming to do is go to New York, start at the New York New Music Seminar. It will be summer there so it's the holiday season, and well play the clubs across to Los Angeles. Then when the colleges go back we do the colleges back to New York. Then we hop

over to London. We probably won't do a great deal in England because we get the impression that it's even tighter than Sydney. We go to Europe where our record will have been released by then. There will have been the promotion done and they've got all the contacts for the tour

"Wine Dark Sea" was the last record the Vanilla Chainsaws were contracted to put out with Phantom. The band know they could put another record out with Phantom if they wanted to, but there does come a time for moving on. A major or semi-major Australian deal would be perfect but they think they'd have a better chance looking overseas.

Cameron: It's a funny situation because the guy that runs Phantom Records, what he wants to do is push a band like us forward enough so that they can go on to a different level, maybe go with a major or something like that. If we do that then he's going to be satisfied that he's done his job well. And that's what we'd like to do. But whether it comes off or not.

Simon: We know we could keep putting records out on Phantom, so we're not worried whether they'll have us back. Where as we may not be looking at hunting down a major deal immediately in Australia, we are certainly looking overseas.

Cameron: We're also the type of people that, everytime we do a record or something like that, or a different project, we want to improve on the last one. What that comes down to is we spend more time doing it, more money, and more money goes into production. We probably couldn't afford to do anything better than what we've done.

Simon: Which is still very good production wise.

Cameron: We spent as much time as we could on this record.

Simon: And we spent six months paying it off.

If it's necessary the Vanilla Chainsaws would consider basing themselves overseas. Unless you are INXS, who spend half their time out of Australia anyway, there isn't really much chance that you can make a living as a musician in this country. Where as, you could be moderately popular in a couple of major towns in America and Europe and easily make a decent living.

Simon: We're talking career here. We're not talking about a couple of years fun.

Cameron: Also when you're in this industry, in a rock band, unless you're the Rolling Stones, you have a very limited lifespan. Where as everyone else, if they become a boiler maker or whatever, they've got a good forty or fifty years work and they're going to be getting money for that. But if you're a musician you've got twenty to twenty-five years work and you are going to be alive for a lot longer than that.

Simon: And a boiler maker can be an average to bad boiler maker for fifty years, but for a musician to have a career of twenty-five years he has to be good.

When Lemon last spoke to Simon Drew he said, to quote, "We're in debt up to our arseholes". At that time they had Queensland's "Time Off" magazine and the studio where "Like You" was recorded hounding them for money. But that is no longer the case - this is the new improved Vanilla Chainsaws. Well almost. They have new management, Andromeda Booking Consultants and they're putting a lot of money into the band. The Chainsaws are at the stage where they are too small to be big, and too big to be small, so they need that



extra push. And they're getting the financial backing from Andromeda. But of course, when and if the band start making money they have to pay back Andromeda.

Simon: I guess we are still in debt, but it's a different kind of debt now. It's not a debt that we have to sweat over.

Cameron: We run day jobs to support a bad music habit.

Of late the Vanilla Chainsaws have been concentrating on obtaining a more unified sound, and have also tried to improve their live shows. Simon Drew has dropped his guitar to focus solely on his vocals, and live lights have increased importance.

Cameron: The live show, we're looking at aesthetics, the light shows, the whole thing.

Simon: With me dropping my guitar it gives me a lot more freedom. And on stage it gives me the freedom to move rather than just standing there.

Cameron: Also we're learning about using lights to compliment this sort of thing - a light show to give atmosphere when we need to, electricity to zap the audience.

Most bands realise that there is a five to ten year waiting period before anyone starts liking a band (commercially) in this country. It seems to take people so long to get used to anything that's a little bit different from what they've

heard. Which is probably why cover bands do so well.

Cameron: Look how long INXS took to get an audience in Australia. Five years ago they were doing the same gigs we're doing now, getting the same number of people. But they'd been around for five years before then. The idea is just to hit the overseas market as far as we're concerned. The whole idea is getting more people listening to the stuff that you spend time doing, creating.

Simon: I saw this program about New York when rap was first starting. On one side of town they had shows where ten thousand people were turning up and people on the other side of town didn't even know about it. If you have that many people you don't have to be huge to make a decent living. You'd get a lot of enjoyment, a lot of personal gratification.

Cameron: What it really comes down to is we really enjoy playing to people, that's where we get our enjoyment from so that's what we want to do.

Simon: And that's probably the situation for most bands.

Cameron: It would be easy for us to be a cover band. Within a week we'd have an act and be making money. But we don't want to do that.

Louise L.

REVIEWS 12", DEMO

HEADSTONES - "Lover's Web" (Waterfront)

There's only one thing better than this record and that's seeing the Headstones live. The Headstones are one of only three Sydney bands that are brilliant on vinyl and live (the others are Ratcat and Trilobites, and if you don't agree too bad cos I'm the one who goes to the trouble of having a fanzine so I can force my opinion on other people!) This record is the first of theirs that really reflects what the band is like live. Great rock'n'blues Headstones style that always wins me over. Their songs include everything that is necessary and unnecessary-but-nice. As far as indie bands go the Headstones are pretty uncool. But I pity all the fools that let this fact determine whether they like the band or not. Once this record gets on my turntable, it doesn't leave for the next three or so hours. "Just Another Name For Rock'n'Roll" is the only cover on the EP and the other songs written by Chris Flynn are equally as good as the Orbison classic. Well I think I've raved enough for now. Buy, buy, bye!

MARY'S GOT THE PLAGUE - D E M O

Good to get a demo from a band who totally has the music together. No gaps or boring bits. A bit-too-average rock band. At this stage you could lose them in the crowd too easily. Must see them live, I can imagine it being a pretty rocked out gig. Give them a slab of Vic to loosen up and everything would be cool. Check them out.

ASYLUM - "Home Sweet Home" (Waterfront)

Okay so I admit that often when I'm confronted with a thrash/hardcore/whatever record I think - oh no not another one. But in this and many cases I am surprised when I play it - I like it. It's got good guitar and if you're a slow reader the inner sleeve can provide a good quarter hour's read. Yeah, I might even play this record for pleasure sometime. "Lets Pretend" is good and different, good bass. "Now Or Never" is pretty okay. And of course I like "The Top" cos it's a bit slower.

THE MOTHERS - "12 Incher" (Waterfront)

Well at least there's some girls in the band. Quite a good record. Worth the bucks. Strange sort of pop thrash.

MAURO CIRILLO - D E M O

I don't know if this dude played all the instruments himself or what, but I definitely know he's the song writer. And what a writer. Fantastic. Pretty slow and mellow but just great. Should be snapped up by a major label. There's even piano in one of the songs. It's the kind of thing you could imagine listening to while sailing into the sunset or something else peaceful like that. The songs have an everlasting quality. They sorta remind me of the slower Dylan, Led Zep, Don McLean, Joe Cocker type stuff of the 70's. This dude is gonna go places.

by Louise

STUFF

Okay, here I am, with ALL the answers. You think the world sucks, well listen here, let ME tell you how it should be.

To start with there's these wierd people everywhere. These punk rockers, and mods, and skinheads, with their stupid haircuts and clothes. I mean it's ridiculous. They should be locked up. Me and me mates came across some of the punk rockers just the other night and I tell you, all we did was say g'day and they started hassling us. One of them hit Bazz in the knees with his head and another beat Johnno's fist up with his stomach! I just stood back and watched, and consoled me friends with choice comments like "Do 'im", which actually means "Please don't beat up my friends". I don't know. These dirty scumbags ought to be wiped off the streets for all the violence they cause. It's sickening. I mean, as if WE do anything like start fights. We just want to be friends with them, really.

Another thing I'm pissed off with is all the people on the dole. Lazy bastards. They live off me, my taxes. There's about five jobs to every man, there is. Truly. If these dirty filthy dole bludgers were a bit more inventive, I'd be satisfied. They could start their own little businesses or something. Or just get a normal job. I tell you, when I walk past a CES, I spit at them, as they come out the door. It's dispicable that they haven't got jobs. Half of them only go to the CES for a pose, and to pretend they're doing something. Just because you want to have a particular kind of job, it doesn't mean that you can't do anything else, now does it? Look, I always wanted to be a football player for Collingwood, but that didn't stop me getting a job as a welder did it? Take it from me, readers, the dole is a crap thing. So are dole bludgers. If you see one, spit on him for me.

And what about all the asian people coming into our country and nicking all the jobs? I'm not saying I feel sorry for the unemployed, even though women have the other half of the jobs, and they should be in the home having children and cooking meals. But christ, slopes are even worse than dole bludgers. I've never met one yet who isn't a doctor, or a shop owner, or unemployed, or who has a different job. Fucking wankers. They ought to be gassed or put in a boat back to their own country. They've even got the cheek to walk on the same side of the road as us. I'm not saying I don't enjoy a good

bit of Chinese food every now and then, but the country's riddled with them. And all these Japanese, buying up and taking over Queensland. They're bloody destroying Australia's best state. Queensland, now they've really got it together up there. And Bruce Ruxton, he should be given a medal. He says more truth than people give him credit for. Believe me, he KNOWS how to treat Japs. Listen mate, all you have to do is tell them to fuck off and they get the message. It's great. I do it all the time.

Check ya later
Gazza.

THE ALTERNATIVE SOAPIE....

Characters please take no offence. Please don't sue me. Please laugh at the following STARRING -

Victor Levy (Hellmenn): the smiling hippy who saves the world.

Simon Day (Ratcat): plays Simone the woman who used to be a man but decided (s)he wanted a body to go with the voice. Besides there has to be one woman in the cast. A soapie isn't a soapie without romance and secret affairs.

Ray Ahn (Hard Ons): the smart guy with the little dick. He gets fatally poisoned when he took a trip to the north shore and ate a nut instead of another Big Mac (read the Hard Ons article in this issue and you'll understand it you stupid fuck)

Brendan Flynn (Headstones): the dumb guy with the big dick. He doesn't realise that Simone used to be a boy, and is actually his long lost brother who he was separated from at birth. They get married

Cameron Craig (Lemon writer): the host who lives on the north shore with his parents and inadvertently poisons Ray Ahn

Nick Barker (Reptiles): the simple country born guy who moved to the "big city" when he was sixteen to live, love, and take lots of drugs. Dies of an overdose of battery acid.

Oleh Witer (Big Pig): Drug dealer who sold battery acid to Nick. Oleh will do anything for fame or money.

Dave Thomas (Bored!): Bad boy who makes good.

David Laing (Grown Up Wrong!): the local abusive drunk vagrant.

Joel Rock'n'roll (God): illegitimate son of Simone and Dave Thomas. When he finds this out he impales his parents with a guitar.

by Louise

BAM BALAMS

In these days of Ecstasy dance parties and multi bill hardcore extravaganzas it is refreshing to hear that straight forward rock and roll bands still exist. One such band is the Bam Balams who have been playing Sydney's venues for the past five years. In that time they have released four singles and one album, "Genuine Rock and Roll Medicine Show", on the Citadel offshoot label "Green Fez". As their press release states, the Bam Balams are practitioners rather than emulators of rock and roll. They are not another tacky revival band cashing in on rock's glory days. Their 50's and 60's influences are used as catalysts in creating their own sound.

The debut Bam Balams album is a fairly true representation of what the band is about. Styles such as country, rhythm and blues, swamp and rockabilly flow smoothly from track to track. Considering the album was recorded on a tight budget, the sound quality is remarkably good.

Brendan Kibble is the band's chief songwriter, singer, guitarist and the only remaining original member. He is an instantly likeable character who talks with enthusiasm and pride over the band's accomplishments. I started by asking him why the Bam Balams decided to release an album before an EP or a mini-album as most independent bands do.

"We thought that the idea of a mini-album was wearing thin. There's not that much more effort involved in putting out an album if you have a lot of songs. Interest on our singles overseas was strong so it

seemed obvious to do an album. The eleven songs were recorded in under fifty hours to cut back studio costs but I think they turned out well. People also seem to take you more seriously when you've got an album out."

To promote the album the band have been doing a series of live shows under the guise of "Liversworth Promotions". The idea was to make their gigs more fun by having theme nights and guest appearances by preachers. There was the "Surf'n'Swamp Party" where everyone wearing Hawaiian shirts or bikinis was admitted free. There was the "Sinners Salvation Stomp and Prayer Meet" where Reverend Dr D. Love 'blessed Max's with hymns and psalms. There was even the Headstones vs. Bam Balams boxing match at the Lansdowne. A little known fact is that Brendan was once a Headstone himself.

"I played with the Headstones about five years ago in Brisbane. I left the band to move to Sydney, a move they weren't prepared to make at that stage. When they got hold of the first Bam Balams' single they were really blown out and decided to move to Sydney as well. They finally saw that there was no future in playing in a band in Brisbane."

The 1989 version of the band is a lot different to the original. For a start they look a lot different. Brendan is now the only member of the band under thirty. "It's great having older guys like Joe and Dave in the band because they've been around for a while and pick up songs really quickly. I hope that this line-up



remains stable because it is definitely the best so far."

Gone also is the cute swampy image the Bam Balams flaunted in their early days. "I guess with the old line-up there was a bit of an image with the mop-tops and western shirts. When I was younger I really got off on all that stuff but I realise now that the music is the most important thing. These days we look like a bunch of dags on our day off."

Probably the most important thing to realise about the Bam Balams is that they are rock and roll fans above everything else. Brendan was a long time member of the now defunct Long Ryders fan club. This led to a personal relationship with the Ryders' lead singer Sid Griffin via letters and telephone calls.

"Sid really digs our music. Actually when the Long Ryders had finished I got a letter from the guy saying that his new band is looking for another singer. He'd heard that the Bam Balams old line up had broken up and thought I might be interested. At that time the new Bam Balams were about to record the album so I de-

ecided not to go. The prospect of a major record deal and leaving Australia was also a bit daunting."

In fact, interest in the Bam Balams overseas is strong enough to warrant the formation of the band's own fan club.

"We get a lot of people writing to us from overseas and we feel we've got to send them back something. We're going to do a little fanzine thing called the "Liversworth Advocate". It's going to have lots of bullshit in it like a section called "Alcoholics Unanimous" which tells what drinks we like and "Culinary Corner" which exposes what we like to eat on our days off. We want it to just be really fun."

The Bam Balams plan to tour overseas sometime next year. A move made easier by the recent relocation of the Citadel base overseas. The band have not let their lack of local success hinder their ambitions. They play for themselves and are happy doing what they do. Stock up on Bam Balams records now before they become the collectors' items of tomorrow.

Cameron Craig

REVIEWS 7"

JOHNNY TEEN AND THE BROKEN HEARTS - "Bubble Gum Witch" (Timberyard)

"McDonald's Girl" is okay but it's all been done before, and this time it isn't done very well. Much prefer "Rock'n'roll Is King", but then covers are always much easier to get into. "Bubble Gum Witch" I like best, it's very "Johnny Teen". It reminds me of the band live and that always brings a smile to my face, so I'm happy.

PUNJABBERS - "Rock'n'Roll Love Letter" (Timberyard)

After seeing Love Rodeo's Last Stand gig I am hesitant to criticise anything that Roddy Radalj does, he's a great musician and entertainer. Sure this record is fun but I'm so sick of covers. People slag off commercial cover bands and really this isn't much different. TONITE'S ATTRACTION - "Star Studded band play the hits" STARRING: Rod Radalj, Brett Ford Tony Robertson, Tony Thewlis.

MACHO CLOWNS - "Pictures Of You" (Au-go-go)

Oh cripes, this can't be the Macho Clowns. But as, in grave desperation I flip over to the b-side I find that the wrong label and cover hasn't been put on some one else's single. "I'll Make Love" a J.J. Cale song is the Macho Clowns of their previous EP, the Macho Clowns I know and love. "I'll Make Love" has the power and the strength that only this band know how to do. Getting back to the Aside- it isn't really that bad, it just could have been better. The Macho Clowns are one of the most powerful rock'n'roll bands in Australia. These dudes will never have children - baby elephants with guitars strapped to them will be the only thing ever borne to a Macho Clown. But check out their EP "Humbuck" before this single.

RATCAT - "Baby's Got A Gun" (Waterfront)

As a soon-to-be famous young lover said: Ratcat play comic book punk. Exactly. Self-produced, this is their best record to date. There's more distortion, more fuzz, and more high powered vocals. Side AA "Purple Room" is a lot slower than your typical Ratcat song, but none the less, creates an image of brilliance. Hey. Hey, hey, hey-hey. This band will definitely be famous and make a lot of money when they're dead... if not sooner. (Even though I should review the next record I think I'll listen to this one just one more time....)

PENHOUSE PAUPERS - "Same Place Twice"

(Grown Up Wrong!)

If you own a leather jacket you have to put it on to listen to this record. Much tougher than their EP of long ago times. Nice R. Stonesish type music. The b-side "Snake Charm" has been around for a long time, good original song, great harp.

SLUSH PUPPIES - "You're So Perfect" (Au-go-go)

I dare any Sydney band to better this song! Hot stuff. Shame they can't play fast and have inspiring music as well. Ha. This song won't leave my head. My household keep walking around singing it (even Tina and she likes the Smiths!) "I Don't Like Anybody", won't bother talking about this song, everyone knows about it already.

HARD ONS - "Just Being With You" (Waterfront)

Well I don't want to be with them. Piss weak. No really, I lurve the Hard Ons. But I expect more than this from them. Buy it, it's good. The b-side is very good.

by Louise

ED KUEPPER

"I guess I'm just a romantic kind of guy. I like the candlelit suppers and the moonlight, not so much the boxes of chocolates. The most romantic gesture I've ever made? It just wouldn't be fair to all of the girls that I've loved (laughs) I can't kiss and tell. I'm not like the Go-Betweens you know" - Ed Kuepper, *Melody Maker*, June 1987.

But now the year is 1989 and it has been nigh on sixteen years since Edmund Kuepper fell head over heels and lost his heart over his first true love. It was back in the early seventies when he initially started to court his love, spending every possible spare moment of time with it and then it finally happened! At the tender age of sixteen *Kid Gallahad* and the *Eternals* were spawned and so started his lifelong marriage to music; shortly after, this band metamorphosed into the near legendary original line-up of *The Saints* and things have never been the same since. With a past career spanning through musical outfits that are still spoken about in revered tones today, it is refreshing that people are appreciating the fact that Ed still has plenty to offer musically rather than concentrating on his prior achievements.

Having made the decision to pursue a solo career after leading the innovative *Laughing Clowns* through numerous local and overseas tours for five years, the perfect foundation stone to start building it upon was the release in 1985 of the critically acclaimed "*Electrical Storm*". Not wasting any time or resting on his laurels due to the numerous accolades that "*Electrical Storm*" garnered saw the release of "*Rooms Of The Magnificent*" in 1986, which proved to a number of people that the association between Ed and "*The Yard Goes On Forever*" was a productive combination. The following year *True Tone* records picked up the rights to both of these albums from *Hot Records* and extensive Australian and European tours were embarked upon by Ed and the band to promote both slices of vinyl. Under his new worldwide deal with local Australian label *True Tone* records, the release of Ed Kuepper's third solo album "*Everybody's Got To*" in 1988 proved to anyone who still may have had doubts in their minds about his musical ability that Ed still has that uncanny knack of craft incredibly infectious slices of alluring pop; thus only further adding strength to the

more than promising solo career that actually lies ahead, rather than pondering about "what might have been" with his past musical outfits. But reputations are those funny kinds of things that can so easily become millstones around one's neck, and obviously you do your utmost to avoid the issue.

Although the popularity of his earlier bands has been well chronicled in the past, there is no denying the fact that the ramifications of the jazz-tinged *Laughing Clowns* and the original *Saints* have had upon contemporary music are still being felt around the world today. Just ask ex-Birthday Party member Rowland Howard, the impetus behind *These Immortal Souls* who recently supported *Sonic Youth* on their Australian tour. Their interpretation of "*Swing For The Crime*" - a song that they performed consistently within their set - is testament to this, as it was originally released on "*Prehistoric Sounds*" eleven years ago. Which basically goes to show that artists are still drawing upon Ed's creativity as a source of musical inspiration, suffice to say that quality music never seems to age and there will always be a spark of interest in the bands that created it, as Ed's recent sojourns overseas testify,

"A couple of years ago when I toured Europe with my band we didn't go over waving Australian flags because that is really self-defeating because I don't think that Australia has got such a unified scene that people can trade just on the strength of that. I mean we didn't overly trade on anything, not even any historical angles. You see the *Saints* established a reasonable cult following over there and the *Clowns* did a little bit as well, but both attracting very different audiences. Then going back with "*The Yard Goes On Forever*" it presented something else again, so we had a little bit of interest from people who knew of both of my previous bands but not necessarily everyone who liked those bands liked what I'm doing now. So for the most part I found there was a new audience for my music and that is very encouraging."

The ensuing twelve months will be an imperative period for the consolidation of Ed Kuepper's material, in that time a new album is likely to be recorded for release towards the end of the year and his latest record "*Everybody's Got To*"

should be released locally overseas where the band will follow that up with a European tour. Apart from what Mr Kuepper has planned on his agenda, of late he has been doing some external production with promising Sydney outfit Bell Jar with the end product being available late last year. The result was "Cut", a four track E.P. that was released on Hot Records and this slice of vinyl seemed to mark a new found maturity within the ranks of the band as they obviously benefitted from Ed's expertise in the areas of studio techniques and song arrangements. But it appears that this particular studio venture was a blessing in disguise for Ed as well, as he expounds,

"I think in some ways Bell Jar have an intention of being quite a commercial band and I found myself in possibly a strange position there because I tried to emphasise some of their more esoteric qualities, I didn't want them to immediately become an American stadium rock band. You have the responsibility of bringing in a record for the budget that has sort of been allocated, and in this case it wasn't a very large budget but it came out O.K. After doing that recording with Bell Jar it sort of brought home to me the importance of an outside opinion, so it's quite on the cards that the next album will be co-produced. I'm doing what I want to be doing but as you go on you start to realise that sometimes an outside opinion can work to your advantage. Even if it comes down to strengthening your opinion, like a producer might say something that is totally ridiculous, so you argue that and fight until you get what you want. Whereas if you're in total control such as producing, writing and arranging there may be possibly small

areas that would get overlooked, that is you may not be as self critical as what you should be."

Having a definite idea about the direction that he and his music is going in certainly helps and Ed has no qualms what so ever in acknowledging that he needs to work hard to achieve success on his terms,

"It was never my intention in the Saints to be a well-loved cult band, I was sort of hoping that the band would achieve worldwide success which we fell short of doing but you know it was early days for .. (pause) .. it's an extremely satisfying feeling to succeed in something that you truly believe in. I think during the time the Laughing Clowns were still going things weren't quite as pressing. One I didn't .. (pause) .. before my son was born there wasn't the need to work if I didn't want to work, so that required an adjustment because I didn't want to go on stage as a matter of routine and had to decide as essentially it's something that I enjoy doing. So it requires getting into a certain frame of mind because I didn't like the idea of going through the motions onstage because several years ago I did seriously consider whether it was worthwhile continuing in music. So far I feel that I've made the right decision."

Craig Kamber.



HEADSTONES

A couple of months ago the Headstones' third vinyl release "Lover's Web" finally appeared in the shops. The first 12" for this band, "Lover's Web" was produced by John Bee and saw a professionalism and slickness previously unknown to the Headstones. Formed in Brisbane over six years ago, the Headstones later moved to Sydney. These days the band tours Melbourne and their own home town more often than any other Sydney band.

The Headstones achieved nationwide notoriety when they released their first single "When You're Down" and were hailed as the "next big (indie) thing". Folks were flocking to their gigs and easily accepting their blues orientated rock even though it was quite different to the single. Their second single "Love Songs" wasn't received as well as their debut and the Headstones' "latest sensation" status was starting to wear thin. Not vinyl, but not to be forgotten, was the six track live cassette "Above Ground" which included all your favourite covers and more. This tape managed to renew the Headstones vibe and was the first release to show what the Headstones were really about. The blues, the energy, the simplicity, the rock'n'roll.

By releasing "When You're Down" as the first single the Headstones managed to hang themselves in the noose of the fad. They portrayed themselves as something they generally aren't. "When You're Down" and "All The Things You Do" are great songs, but they weren't very indicative of the rest of the Headstones' songs. It is only now, over two years since that first record, that the Headstones have found a consistent audience. And that audience is mainly people other than your average independent gig goer.

Brendan Flynn: Audiences are audiences. They could have changed, but that was the first single. They've gotten smaller I think, but it's hard to tell. They certainly haven't grown much bigger to tell you the truth.

Since the Headstones began they have had three guitarists. Each of those guitarists have brought their own style into the band, so with each one a subtle change in the music could be noticed. But the core of the band- Brendan and Chris Flynn and Neil McCartney has always remained the same. Rusty Jones, like the Headstones' first guitarist, Tony Schoenwald, has brought a bluesy style into the band. The blues approach fits in naturally with the Headstones' format. But according to

Brendan, a guitar is not all Rusty has brought with him into the band. "Rusty has brought in debauchery, he's a debauched character. He is evil, he's brought in wickedness." That, I'm not sure I want to know more about. But probably the most significant contribution on Rusty's part is his jaffle maker, which toured with the Headstones this time round. This tour of Melbourne has been pretty tight when it comes to money because the band went to Adelaide first.

The Headstones tour frequently not only because they enjoy it, but because they are one of the few bands who are able to make money out of it. Making money from touring is counteracted by the money they lose from taking time off their day jobs to do it though.

"It's good, to go away and have a good time. Melbourne and Brisbane we go to regularly. And we just came from Adelaide and that was pretty... all right. It was good times anyway. I wouldn't mind going to Perth but the logistics of going there - it costs a lot of money to get there for the money that we'd get when we're there."

As the Headstones tour so often the reaction they get at their Melbourne and Brisbane shows equal, if not better their Sydney gigs. Of late it actually seems that the band is more popular in Melbourne than in their now home town Sydney. These days they don't play as often in Sydney because a while back they suffered from a major case of overkill in that town. So they probably do the same numbers of gigs in both states, the only difference being that they tend to do more covers and crowd favourites at their Melbourne gigs.

"It's pretty much the same where ever you go. Some gigs are wild, some gigs aren't. We don't really get many adverse reactions to us. It would be pretty hard to hate a band like us. Unless you're really into something like electronic acid music! We're a pretty unoffending band."

"Lover's Web" reflects the Headstones present settled state. The four track EP consists of three songs they've been playing for the last couple of years and only one new song, the title track which has some piano in it and is a bit slower and mellower than their other songs. The band are pleased with the outcome and John Bee's production work on it. This record features Rusty's predecessor - Brian Mann on guitar, and has another Flynn brother, Steve, on harmonica for

two songs. There's always room for a harmonica, whether it's in the studio or live, if there's a harp player around the Headstones will grab them. It adds a lot to their music, but not having a permanent harp playing Headstone can make getting one a bit of a hit and miss process. Not every one is an expert on the harmonica, although a lot of people think they are which is the problem!

The Headstones haven't really put out much vinyl for the time the band has been going. This, as is the case with most bands, is because of money. They have a large back catalogue of songs and rarely get the chance to record them. As Brendan says, "We'd like to record again, yesterday! That's the way we look at it. But no one will give us any money, and we don't have any ourselves."

The money shortage story doesn't stop there either - did you hear the one about the van? This van got smashed, trashed and totally written off and the band had to keep paying it off.

There's two things the Headstones would like to get in the near-as-possible future - a manager and a major record company deal. But their ultimate aim is the most

basic of all - to simply get their music to as many people who want to hear it.

"Every band wants a major deal. I mean some don't, but we do. I don't mean it to sound like we'll do anything to get on - we do what we do, we just hope that appeals to a company. I mean it's not as if the music we play is, you've got to think about it too much to get into it. It's pretty basic. It's not too much to cope with. You just get in, and listen to it, and dig it, and get out. We've had a bit of interest from majors but not enough, cos they haven't signed us up. And that's the basic fact. To advance yourself in the music industry they don't like to deal with bands direct really. They want to have a negotiator. We haven't had a manager in ages, but at this level there's not too much to cope with. Eventually you've got to have someone who's gonna take you up. I don't see the point in having a manager who's learning the ropes as well. But we're just looking to get a recording deal and to make the most of the music we've got. But you don't know what's around the corner with this band. Anything could happen."

Louise L.

REVIEWS 12"

SMELLY TONGUES - "Pickle" (Waterfront)

This record is too good for me to be allowed to review it. But I'm gonna anyway even if I do stuff it up. By the way, if anyone is interested - my stereo is finally working again (no thanks to Dr Sound of the Video and Hi-fi Hospital. Geez I hope I don't get sued) so I can now review records in the privacy of my own bedroom again. By the way I live at my parents house again. The year long legend of Flat 14 has now ended. Good old Flat 14, but it was just too much of a strain on my liver and wallet (and on my neighbours) Cousin Craig has kept the flat so if you want to ring him and say hello his ph. no. is 527 9294. Please call him cos no one else does except people wanting me and Tina's new numbers. "Five Minute Drive To" is totally cool. Heavy, good basic wah guitar. Thought the song had ended but it just started again. Even better wah guitar than part 1. "So Very Fetching" is a bit mellower and poppier (although that isn't a very good way to describe this band) and sort of semi acoustic sounding. "Your Mistakes" pretty much sums up the Smelly Tongues - half the time you want to be standing up and grooving to the beat, and the other half you want to be sitting down, cooling out, but you wanna be grooving to the beat more. Rapeman meets the Go-Betweens. The record just flew off the turntable and decapitated me for saying that. This is just great, "Bloodsport", I love the full on heavy semi industrial feel. Both sex and journalism can be the ultimate Bloodsport, it just depends on whether you want one person as in the case of sex, or many as with journalism. And it also depends on how fucked in the head you are.

GOD - "Rock Is Hell" (Au-go-go)

I can live without this bullshit quite adequately God just proves that you indie people are just as gullible as commercial heads who like bands cos of airplay and image. God wrecks the Au-go-go stable cos they overshadow the real bands, the ones who can write real rock'n'roll songs like the Macho Clowns. The EP is pretty untogether and in no way lives up to "My Pal". The dialogue at the beginning of "Chockablock Rock'n'Roll" is the best bit of the record. It's all just a big wank, you only have to see their gigs to realise how bad they really are. But all that God and Au-go-go intelligence sure worked well and got them what they wanted. That b-side article was really top stuff. But something new has to happen if the act is to have continued success.

THE INTERSTELLAR VILLAINS - "Right Out In The Lobster Quadrille" (Timberyard)

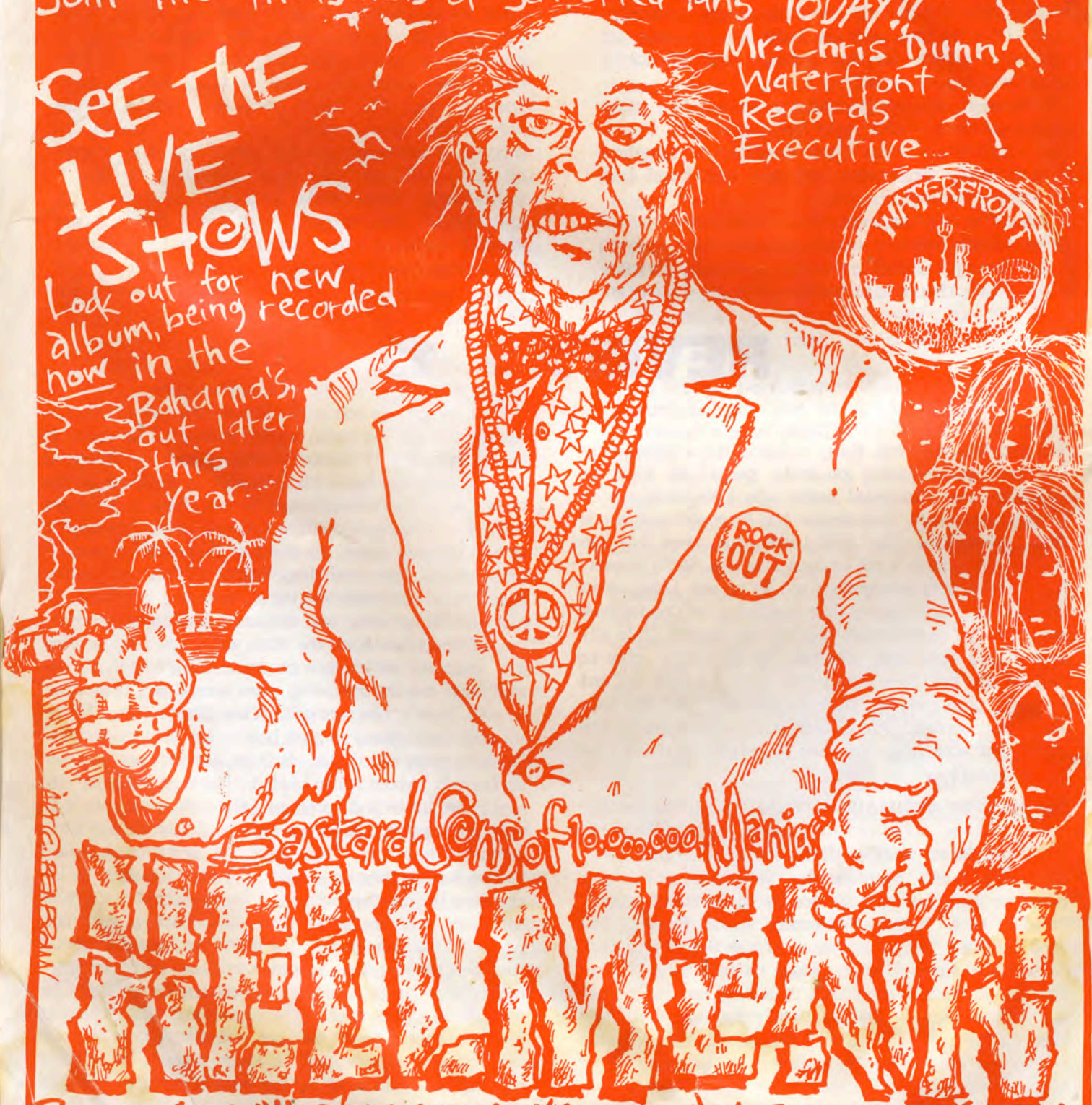
Well at least they're different to all other bands and music. I can just see the Interstellar Villains becoming legendary cult heroes by their third record. It will be a totally unfounded status though. The band includes Tony Thewlis ex of the Scientists (but haven't most Australian musicians been in the Scientists at some stage or other) This band has two guitar and no bass and it actually ain't too bad. The drums make up for lack of bass and the two guitars are used in a way that adds density to the songs. Basing almost-your-own music around other classic songs is a pretty easy way to make some pretty hot damn songs. Wonder if their next record will match this one?

So...my agency calls me...they say, "Chris-baby, we need you to do it!!" "JEEZUS!" I say! what the Hell, here I am!! I've been dealing with these kids from the start.... I'm talking about the Hellmenn, This record of theirs "BASTARD MANIAC SONS or whatever the Hell it is...It's been around for a while... you know WHY?!! GOD DAMN IT! IT'S A MASTERPIECE!! Sales are going through the roof!! It doesn't STOP!! If you don't own this...GET IT!! Better hip late, than never!! Join the thousands of satisfied fans TODAY!!"

Mr. Chris Dunn
Waterfront
Records
Executive

SEE THE
LIVE
SHOWS

Look out for new album, being recorded now in the Bahama's, out later this year...



Bastard Sons of 10,000,000 Maniacs

HELLMENN

Rock WITH - "HERBAL LUNACY" (DAMP 65) AND "BASTARD SONS" (DAMP 85)

ART © BEN BRAW