Kodwo Eshun
Knightrider
Kults
Kenny
Kooking
Kristians
Kourgettes
plus all your favourite krusty regulars

Un Nuevo Mandamiento
Cuando Juan escribe su primera carta a
mediocrity and props

About a month ago I went to what was supposed to be the grand finale of the Urban Xpressions festival. Blackalicious were appearing ‘live’ (if you can count one MC rhymin’ over some under-produced dubplates accompanied by a backing vocalist ‘live’). And all around The Metro everyone was giving each other massive props. Most of all to the sponsors of the event, without whom Sydney hip hop wouldn’t be where it was today. Excuse me while I vomit.

Financed by record companies and jeans manufacturers trying to capture lost markets, Sydney hip hop, as it was portrayed that night, seemed more than a corporate blip on the surface of the youth market. The real money lies, apparently, in the R&B market, with its designer sportswear fetishes and multicultural conspicuous consumption. The big joke is that by financing an underground hip hop scene, the big companies think Sydney hip hop is bigger than it is. Of course, they conflate the whiter-than-white, thirty-something success of shoutie rappers—the Beastie Boys—with the underground.

Sydney hip hop is more accurately represented by the collective output of Blaze & Phibes’ Parallax View label and Elephant Traks—two labels that get more airplay from non-hip hop radio shows than by the real hip hop shows. In Elephant Traks’ case they don’t even get respect from the real hip hop underground—no doubt because they don’t have the street credentials and smalltown paranoia of those keepin’ it real. Also, Parallax view and Elephant Traks are labels that get little assistance from any industry—music or fashion.

Anyway, we’re here at issue 11 of Cyclic Defrost and we don’t have to rely on adverts to stay alive, which is good because if we did we’d be fucked.

In this issue there are all the reviews that should have been in last month’s issue, plus line-ups right up until early August including our 3rd birthday special on August 1st and several international guests.

Also, by the time Cyclic #12 is out, two more in our series of limited edition 3 CDs will have been released, so keep an eye on the discography section at www.snarl.org to stay informed.

If you move, or want to contribute, comment or advertise, please contact the editors:

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lookout for questionnaire/subscription forms next issue
The phrase “the truth is stranger than fiction” applies no stronger than to the Aum Supreme Truth (Aum Shrinrikyo). The cult, believed responsible for the Sarin gas attack in Japanese subways four years ago are in the midst of a resurgence. Their Phoenix-like rise from the ashes has been made possible through discount computer sales. Approaching what they believe to be a big event (sometime around October this year) they are one of many modern cults (such as Scientology, the Raelians, and Heaven’s Gate) that take their lead from science fiction. Based on Isaac Asimov’s Foundation trilogy they believe they will form a holy pure group of technicians that will rebuild civilization after the impending apocalypse. They are reported to have misinterpreted religious traditions, practiced rape, torture and murder, and developed laser, chemical, biological and nuclear weapons (I kid you not).

Despite this evidence they are not far from some of the thinking in mass culture. A connection between spirituality and technology is becoming increasingly pervasive. Such abstract fundamentalism is rampant across discussions of the information superhighway. From the virtual (virtuous) communities that distance themselves from their bodies to the promise of a better future (Heaven) there are parallels with Christianity in the middle ages. The ‘pre-millennium tension’ as referred to last issue mirrors the Church’s updating of the calendar by sixteen days followed by riots and accusations that they had stolen sixteen days of people’s lives. After all it’s 2000 AD in the Christian calendar.

Unbeknownst to many, George Lucas collaborated with Joseph Campbell (a Theologian) for the development of the Star Wars screenplay, drawing on the mythology of many cultures. Lucas has consistently been at the forefront of the techno-evangelist movement ever since his dystopian film THX1138 which explored social control through interactive media. His THX sound systems, Industrial Light and Magic, and Lucas Arts computer games were joined in the mid 80’s by his development of a graphical multi-user virtual environment called Habitat (which ran on Commodore 64’s!). Interactive media has altered the meaning of the word Avatar (which came from the Hindu for a god’s earthly presence in bodily form) to a manipulated simulation within a mediated virtual reality. ‘Choice’ (freedom?), the hallmark of consumerism now implemented in a controlled mediated environment that provides instant ‘consumer profiles’ for the provider of the ‘service’. The parallels between religious dogma and the rhetoric driving the ‘information economy’ are uncanny. Indeed indoctrination and thought reform (previously termed mind control) surpass political propaganda and advertising in their manipulative power. George Orwell may not have been bleak enough!

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“Morality and God are completely vilified and dismissed in SOUTH PARK. Evil is exfoliated. The movie takes literally Marxist Professor Herbert Marcuse’s statement that language is a weapon of the revolution, and the goal of the revolution is to tear down any semblance of morality, i.e., Christianity and the Bible. As Marx said, prostitutes are better than wives (whom he ridicules), families are bad and religion is the opiate of the people. SOUTH PARK captures all of Marx’s lame-brained, immoral ideas on one piece of celluloid. Boycotting this movie might give it more of an audience, but the rational thing to do is to stay away from any theater playing it. Regrettably, curious children will see it and it will be corrupted. The future of our society looks very dim after thinking what those children will do and how they will behave after this powerful entertainment virus corrupts their hearts and minds.”

Yes, its not often that Cyclic would mention a mainstream Hollywood release, but after being directed to read a web review of the film by the American Fundamentalist Children’s Action Project, I can’t resist. Here’s the review reprinted direct from the website. Make up your own mind whether this film must be on your must-see list…

http://www.capalert.com/capreports/southpark.htm

And check this plot summary—

“Satan is portrayed as the homosexual lover of Saddam Hussein and is portrayed as a sensitive, loving and caring being. Hussein waves his disembodied male member around. And it was not a cardboard drawing like most other images of the movie — it was of photographic resolution. The most foul of the foul words was clearly spoken “by the children” at least 131 times and many other times in a muffled or garbled way. The three/four letter word vocabulary was used at least 119 times. God’s name in vain was used 11 times without the four letter expletive and 6 times with it. And many times the child characters were saying things like “What’s the big deal” (about the foul language). “Suck my —”, “Let’s [Homosexual intercourse]”, and repeated questions about a female private organ were but a very few of the vulgar expressions used by the kids.

Angels were portrayed as females—nude, very nude. God was called many vulgar and hateful names. Satan was glorified. Jesus was equated with sexual anatomy. A child was graphically incinerated by igniting his anal wind, then another kid tried to beat out the flames with a stick and was concerned about the stick catching fire. Body parts dripping with blood were ripped from a child by a Surgeon who expressed shallow concern. The dead child was then seen with an exploded chest. The dead child, after being rejected from Heaven (by nude female angels) and cast into Hell, was then presented as a ghost trying to influence the other kids. An all-male chorus line wore pink bikini briefs. Homosexual acts were described. Decomposing burned bodies were cast as live occupants of Hell. “Big brother” electronic shock control of a child was used to prevent his use of foul language (each time he cursed he was shocked—he used this shock later to defeat Hussein by shouting every known and several unknown foul words). A man committed suicide by jumping out of a window. And throughout the movie was script to promote licentious belligerence of wholesome life and entertainment: rationale to lessen even further the threshold of acceptance.

These are but a very few of the examples of ignominy in this celluloid developed in the fiery pits of Hell. And the kids in the audience loved it, almost as much as the adults with them. May God have mercy on us.”

Hallelujah!

Yellow Peril
Zucchini Soup

**Ingredients**
- 1 kilo zucchinis
- a splash of olive oil
- 1 large onion
- hot water
- a pinch of salt and pepper
- fresh herbs to taste
- a dash of white wine
- 2 chicken or vegetable stock cubes

**Method**
It's dead easy, chop and brown the onions and garlic in the oil in the bottom of a large pot. Add the roughly chopped zucchinis. When they're nicely browned, add the stock cubes, and other ingredients, and cover the lid with hot water. Boil the hell out of it. If it boils down too much, add more water. When the lot is nice and mushy, puree the mix. Swirl through some sour cream, or garnish with cheese, and serve with crusty bread.

Kodwo Eshun is presenting a paper and also playing some tunes at Frigid on July 18. His book is called *More Brilliant than the Sun: Adventures in Sonic Fiction* and is published by Quartet.
SUNDAY
JULY 11th

[Special guest]
La Gonda (UK)

[DJ's]
Sub Bass Snarl
Sir Robbo

[Vision]
The Last Wave

Tonight we start off with Peter Weir’s 1979 film about an ancient Dreamtime legend and impending apocalypse. Set in the Rocks when they were largely working class housing, this is an excellent insight into what at the time were progressive portrayals of Aboriginal culture. The story is about a Sydney lawyer who has strange premonitions and takes up a case defending a group of Aboriginal people charged with murder. Hail falls in the desert, black rain in the city, and as the lawyer gets closer to the ‘truth’ the Apocalypse looms. It could have done with better special effects, and now in 1999, the portrayal of ancient/indigenous/natural versus modern/Western/technological is a bit hokey, but still it’s the kind of film that you might have seen on ABC in the early 1980’s.

This evening’s guest is La Gonda [Hillegonda Rietveld]. I met Gonnie in Leeds last year at a dance music conference and she took me clubbing in Manchester. Gonnie was a member of Guando Quango, an early 80s band signed to New Order’s Factory Records label. With very strong links with Manchester, she worked at the Hacienda and has built up an enormous knowledge of the British dance music scene and the changes over the last two decades. She published a book last year called This Is Our House [Arena/Ashgate] which laid out histories of house music in Manchester, London, Rotterdam, Amsterdam and Chicago, and theorised about its changing form. In Sydney to give a paper at UTAS [8am Sunday 11th July] on new house music in London, her set tonight will be packed with some of her favourite tunes and some tuff new sounds from London. Free entry to anyone who can bring along one of her Guando Quango releases or Factory Records…

SUNDAY
JULY 18th

[Special guest]
Kodwo Eshun (UK)

[DJ’s]
Buggin’
Sub Bass Snarl
Sir Robbo

Tonight is another double floor biggie. We have two guests from the UK—first up is Kodwo Eshun, thinker, music critic and author of More Brilliant Than The Sun: Adventures In Sonic Fiction [Quartet Books]. Kodwo will be taking you on a two hour journey of spoken word, record and video through some of the central themes of his work—utopian tropes in Black music from Sun Ra, Miles Davis, Coltrane, Jamaican dub to Detroit techno, drum’n’bass, RZA and Dr Octagon. Kodwo’s work tries to bridge the gap between the written word and sound, and his multimedia performance tonight will make you think about music in new ways. Also tonight sees the return of Dougee Dimensional from The Gentle People [Rephlex Records UK]. Dougee will be playing some of the new Gentle People material and also some more of his favourite tunes. Local guests will be Buggin’ and Quark Kent, who will be playing material from his new album due out in August.

SUNDAY
JULY 25th

FRIGID/ELEFANT TRAKS
DOUBLE HEADER

[Special guest]
Bass Elefant (live)
Mainstream (live)
The Pilfernators (live)
Arieto (live)

[DJ’s]
Sub Bass Snarl
Sir Robbo

[Vision]
News Unlimited

It’s another Elefant Traks double, this time with two of the harder Elefant acts—Mainstream and The Pilfernators, alongside two more eclectic outfits Arieto and Bass Elefant. The Pilfernators of course are fresh from their already legendary appearance at First Fleet park on the evening of J18, where, VB throwdowns in hand, they played an Ozie version of Fuck tha Police (with home made vocal sample) to the united mass (and a fair smattering of leather outfitted [and rather bored] Police). News Unlimited will be in the mix early on with 90 minutes of locally made short films and activist news. The regular Elefant Traks merchandising stand will be up and running all night so you’ll be able to grab any purchases that you should have made before without any hassles.

getchya hand off it grandpa
SUNDAY AUGUST 1st
FRIGID’s THIRD BIRTHDAY!!!

[guests]
Seymour Butz
Gemma
DJ Crucial
and friends

[DJs]
Sub Bass Snarl
Sir Robbo

SUNDAY AUGUST 8th

[guests]
Blaze
Koolism (Canberra)
Levelheads
Explanetary with F.Inj
Guro/Emesyve
Trey
Fathom
DJ ALF

[DJs]
Sub Bass Snarl
Sir Robbo

Tonight is a hip hop double header with Tim from Explanetary bringing together some of Sydney's underground heads together for some akshun. Canberra's finest, Koolism, will be on hand alongside MC Trey who has a debut album coming on Creative Vibes, plus former Adelaide head Guro, plus Fathom & Levelheads and DJs Blaze and ALF (from Joined at the Bass and Trace Element). With a minimum of hype the evening should provide for some high quality beats and rhymes. There'll also be a stall with tapes and local vinyl for those who don't go record shopping that often.

Three years it has been since Frigid first opened back in 1996 at Kinselas. The first six months of Frigid's life were as a single floor free Sunday nighter with guests ranging from a very young Metabass & Breath to Willow, one of our early Atomic Hi-Fi collaborators. There were collectable fliers themed by movie stars, great revolutionaries, great psychedelic scientists, and some other memorable occasions like the Loungeroom night where everyone DJed in their dressing gowns while guests watched telly and played Atari 2600s. Then came the two years at The Dendy which saw Frigid grow into a larger and more diverse club with us properly incorporating the film element. The Dendy years also played host to a short series of parties with Club Kooky called Dung. The first Dung was NYE 1997/8 and was a cheap alternative to the preposterously priced other parties. Anyway, the Dendy changed management and the bar deteriorated to its present state where it hosts dodgy house parties so we left. This year we moved into our present home at the Globe where we reunited with the soundman (and sound man) from Kinselas; Richard Austin. Things started slowly at the Globe but have now picked up and all is good. Tonight there'll be guests who have been most closely tied with Frigid over the years, plus all the regular birthday goodness; the legendary cake, and probably a Jackie Chan film or a movie remix.

Picks

July with your host Yellow Peril

Kid Loco/Various
Jesus Life for Children Under 12 Inches
(Yellow Productions)
Source: Juno UK
Kid Loco's solo work for Yellow Productions has been bubbling under for ages. With elements of psychedelic pop and hop hop beats, Kid Loco fits between the soft focus output of Pork Recordings (Fila Brazillia et al) and the French hip hop of labelmate DJ Cam. Here on Jesus Life, Kid Loco presents a selection of remixes done for other crews. I surmise that Kid Loco's prolific remix work for British pop bands may indeed be a result of the close associations developed with both St Etienne and Pulp. Anyway, what is presented are twelve remixes of tracks from the aforementioned St Etienne and Pulp plus Talvin Singh, High Llamas, Mogwai, Badmarsh & Shri, The Pastels, Uriel and Tommy Hools. At its best, the remix of Mogwai's Tracy, Talvin Singh's Traveller, Tommy Hools' Les Reprouves, The Pastels' Viaduct and St Etienne's 4:35 in The Morning. Kid Loco puts the original track through the blender and, whilst often keeping the vocals intact, turns the tracks not so much on their heads, but more into a languid horizontal position.

Andy Weatherall &
Richard Fearless/Various
Live At The Social Volume 3
(React)
Source: MDS
The last two Live At The Social CDs by the Chemical Brothers and Jon...
Fridge
EPH
(Go Beat)
Source: Juno UK
This is Fridge’s third album and first for Polydor subsidiary Go Beat and it seems as if all the extra major label money has gone into production. EPH sounds superb and sees Fridge realise their subtle blend of electronics with their live guitars, bass and drums with a clarity and richness lacking on some of the early releases. With loose drums, slow moody basslines and fragile electronics bubbling away each of the eight tracks are excellent. The album is also cleverly structured with each track from the opener Ark becoming more edgy. The outstanding combination of scattered drums and increasingly dense patterns and saxophone on Bad Ischi is a perfect precursor to the soft electronic Yttrium and the violins of the nine minute closer Aphelion. An excellent album and a welcome respite from repetitive beats.

Live Human
Monosterosis: The New Victrola Method
(Fat Cat)

Various
Across Uneven Terrain: 1997–1999
(Fat Cat)

Various
Mission Control (Trouble On Vinyl)

Well, no one of Dana Plato’s calibre died in the past month, so I don’t really have any excuse for not getting it together and writing something prior to 2 days before the show. So here it is: a letter to Degrassi. I’ve been a huge Baywatch fan ever since it started! I’ve even endured years of Pamela. The real reason I watch it though is that I’m an enormous David Hasslehoff fan! But the red swimsuits are really starting to get to me and the plots are starting to get just a little bit more contrived and tedious. As far as I know, David Hasslehoff was unheard of before this show. I thought if anyone could tell me that he’s appeared in anything else, it would be you! Please help…’I’m starting to get the urge to have silicon breasts implants!’

Dear Degrassi,

Muffy Implode
Girl, I don’t know where to start picking your faults! Have you forgotten to take that special medication that’s been prescribed to you? I can only offer advice and I just hope for your sake (and possibly the sake of those around you) that you take it! To get started though, you really have to give your parents a good talking to and possibly even divorce them for giving you such a terrible name! Sure, there’s always Mitzi Kapture, but she was also in Silk Stalkings as well as Baywatch so it’s her god given right to have such a name.
The fact that you think that Baywatch was David Hasslehoff's springboard to global stardom does suggest that you were born some time after the seventies ended. I...
made by sydney clubbers
for sydney clubbers
to meet the exacting standards
that the scene demands.

Pis is free of any harmful
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great flavours:

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pis easy
and new
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we asked leading sydney DJ Cokie Bootscouto take the Pis Challenge. A night out drinking
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agree to was us filming it...

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