



issue 12 frigid



August/September

Mad Racket proudly presents a name you should know playing music you should hear

FRIGID

of The Jedi Knights and Global Communications

with regular Racketeers

Ken Cloud Zootie Jimmi James Simon Caldwell
Sat August 14 : 10pm - 6am



Marrickville Bowling Club
cnr of Sydenham Rd and Fitzroy St

tickets \$20+^{hr} from Reachin and 50 Music Newtown - \$25 on the door

edi... ..orial

After last month's kerfuffle its good to be at issue #12.

Apart from anything else the number twelve signifies the 1st anniversary of the zine's existence. From a folded A4 sheet mailed to 100 questionnaire participants to the twenty pages you see before you mailed to 600 different addresses, the zine has grown with Frigid and in its existence has witnessed the succesful transition from the Dendy to the Globe in Newtown, which in turn has allowed the shift to booking more live acts and overseas acts, which in turn has lead to an almost three fold increase in average crowds. Dale, Jordan and I would like to express thanks to everyone involved in Cyclic over the past year, particularly Ross, Lex Luthor and Sir Robbo, Shannon, Kenny and Kaho, Montse, Ruth and Kerrii, everyone who has contributed an article or piece of art or who helped with folding or stuffing, the advertisers who showed up and payed up, and lastly, you (I know it sounds cheezy) for reading this crap...see you in the year(s) to come.

There's a questionnaire/subscription form in this issue which, if you want to keep getting sent Cyclic Defrost, you'll need to complete and post back to us in time for the next issue. If you don't want to destroy your copy of Cyclic you can photocopy it or else download the questionnaire by itself from the website (www.snarl.org). The reasons behind asking questions perhaps more suited to a telemarketing campaign are pretty basic. We want to know who you are so we can plan for the short- and long-term future of the 'zine. We also want to make sure that all the issues we send out are being recieved and read (and appreciated).

If you're really keen and happen to be one of the first 10 people to submit a questionnaire you'll also win a double pass to any session at the Verona Cinema.

Along with the questionnaire are a couple of other goodies; Degrassi gets down and dirty in a special sealed section which

resulted from a real-life email to our frigidinfo@snarl.org email address. There's a potted guide/call to action about setting up local record labels and bypassing the distributors by traksewt, a trunk blower from eLefant traks. Also included is a travelogue from MC Ozi Battla, recently departed for a six month tour of the Americas, in which he experiences the highs and lows of that strange beast Amerikkka; and a short piece from treeny in london about GAY...hmmm.

There's such a plethora of music being released at present that it would be absurd to try and cover even a little corner of it, but there are some more reviews in this issue to whet your appetite.

We are in the process of updating the website to make it easier to find reviews in back issues of Cyclic and in the next few weeks there will be an entirely new Cyclic Defrost website designed by the Two Richards. There will also be a swag of updated links to our favourite online music shops and the ability to order, online, the Frozen series of Frigid CDs. Lookout for even more extravagant packaging in the near future (and stay tuned next month for an article on making and collecting obscure and/or handmade records by dale, the designer of the cds).

Look out this month for the Tom Middleton ambient special on August 15 and also in the next issue, info and tickets for a special screening of German thriller Run Lola Run.

Yellow Peril (with the odd insertion by dale)

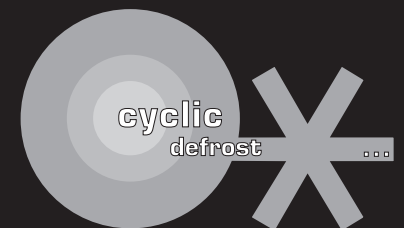
This issue of Cyclic Defrost brought to you by the facts that the majority of cab drivers are good people; the majority of 'junkies' are not violent; the majority of Australians are not racist assholes; and the majority of politicians will always be crooks...
cover:
rinse out!
getting the whites clean for the new season.
Look out for the Frigid XI in the near future. Interested players (of any level or gender) should contact the editors directly.

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

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or
dale@snarl.org

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copying, folding, stapling and stuffing
the cryo crew with monkeyboy yet again coaxing uncopy UNSW into doing what they do best...

thanks to
Post_Visual_Conspiracies for the front cover image, shannon for inspiration, hosch the bosch for the smile (at last),

Advertising
inquiries can be directed to the editors (see below) or to jordan spence at cyclicads@snarl.org

WEBSITE
Snarl Heavy Industries
www.snarl.org.

ICY POLES

little blocks of sweetness

GAYtime



two sweaty, scantily clad, largely male disco bunnies...
...the day after

This month in Icy Poles, the section that we have for all the stuff that doesn't really fit anywhere else, Treeny Ooi goes in search of peanut coated ice blocks and gets a gay time...

G.A.Y.
157 Charing cross road
11-4am

This apparently stands for *Good As You*, and is one of the largest gay venues in London. Held at the Astoria on Charing Cross Rd, GAY holds different events each evening, culminating in a star studded saturday of glamour and minor celebrities, for example, Boy George (yes, he's still around). We sampled the friday 'Camp Attack'; billed as 'music from the 70s and 80s, if it's new it won't be played', and they weren't lying. Like everything else in this anal (boom boom) country you have to queue, but its pretty quick, then queue again for coat check, drink, toilet etc (not so quick), but eventually you make it to the 2 tiered dance-mania theatre of the old Astoria. Its huge and has a massive capacity. For a regular event, its pretty impressive—over 2000 sweaty, scantily clad, largely male disco bunnies. The choices were endless—does one force one's way onto the podium, bounce around the huge floor or retire to the dress circle to boogie on the spot and observe the punters below???. All the old faves were regurgitated once more, although not always in full (a blessing, yet strangely frustrating), and the vibe ran high throughout the night. GAY is packed to the rafters with friendly punters doing their own thing and hey, if someone really pisses you off, you probably won't see them again in the thronging masses. It makes for a fun evening and the added bonus is its only a short mince away from 24 hour soho and that well deserved morning latté, darling.



by traksewt



how to make music and money while remaining ethical by avoiding the exploitation of 'the industry'.

Do it yourself, save money and make a difference without making a killing.

DIY distribution

In a late follow up to the article in Cyclic Defrost Issue 9 'Cutting out the middleman', we shall now give you more information on the secret of getting music at the source. To do a brief summary of that article, it was along the lines of: retail shops are not nice, when you pay \$30-\$50 for a CD, you are paying for one person to give it to another person who gives it to a yet another who then gives it to you—each adding their \$5 to \$15 dollars on top of the relatively low cost of the CD manufacture. The sad part of this scenario is the amount the artist will get (4% up to a lucky 15%). There is a mechanical payment of 9.8% that is required by law to go to the artist. This mechanical was put in place after the Motown days, where the artists were paid a set pittance, while their recordings sold millions. Unfortunately, even this mechanical is sometimes forgotten, as larger labels don't bother to pay small artists who only sell 500-1000 CDs. They like to deal with 15,000 sales and up. Legally, the money is held available for the artist, but the company won't tell them that they are entitled to it. It's the game of who can hold onto the money for the longest and collect the most interest and investment power. Small labels generally wait until they have enough money to pay the mechanical after covering costs.

Therefore shops should be bypassed in favour of the internet. On the contrary, I believe that not all shops are bad. In fact, most shops are keen to help local music. Many independent record stores are run by music enthusiasts keen to support new music. The model of these small businesses is people based; they need to be a visible part of their local community and have a good rapport with customers. The human touch is what might get you to their store when there are 3 in the district selling the same CD. Although internet sales in the future might replace conven-



tional stores, present social conditioning means that people are suspicious of losing human interaction. For this reason, the integral role shops play in accessible music distribution cannot be ignored and even more importantly, shops can play a large role in the fostering of local product through stocking small run releases on consignment and promoting them through word of mouth.

But what about the \$50 CD imports? The 40% markup on the price between the distributor and the customer on most CDs?



bypassing the distributors doesn't mean you have to bypass the excesses of rock n roll

The problems that face retail shops are the cost of the initial investment of purchasing the CDs (which might not sell), and limited storage space in the shop. Although unsold CDs can be refunded to the distributor, the shop still loses in terms of holding up investment money and space. Ditto with tying up storage space.

So what's the alternative? How do we as consumers of music access cheap local products and, as producers, get the music that we make to the widest possible audience?

Start your own label!

Learn what consignment means. DIY distribution. Toddle down to the newsagency and purchase a receipt book for \$2.70. Records stores will never look the same. This effectively cuts out many of the middle people in the process of getting the music to the public. DIY distribution is hard work but the benefit is that you are in control. Consignment works by you 'storing' your CD at a shop; they sell it and then pay you for it. Not only does it cut out the distributor fee, (standard is 25% mark-up for basic distribution without promotion) but also, the shops are generally happy to do consignment as they have nothing to lose

(apart from floor space). If the CD doesn't sell after time, the shop did not outlay any investment and the artist can pick up the unsold CDs. The reduction of risk for the shops results in a reduction of the markup for consignment sales from 40% to around 25%. It also gives the shops the opportunity to support their local music scene. All the Sydney shops I have visited have been very supportive of stocking local material through consignment. Consignment also ensures that your CD will get to the shop, instead of the traditional structure where the shop chooses which CDs they want to purchase from release sheets put out by the distributors. There are many stories of artists supposedly distributed throughout Australia, yet only appearing in a few select stores and sometimes not even available in the distributor CD list for shops to buy!

Setting up your own network of shops is time-consuming yet essential. Face-to-face contact is advantageous when initially asking a shop to stock consignment CDs. Got a friend going interstate? Stretch the friendship by giving them a pile of CDs to distribute for you in other cities (for a small commission if needed).

Overseas gets trickier, as the tricky part is who to send it to. CD exports to overseas shops are hard to sell because of the size of the competition. There are hundreds of labels around the world passing CDs to each other so there would be a great deal of 'crap' to sort through. And even if they do sell, how do you make them give you your money? The other option is to license the CD to a distributor for them to press it and distribute, but this cuts the profit even less and you will be lucky to get a royalty of \$1.50 per sale. This will be worth the effort if you can sell thousands. There are organisations, such as Gold Leaf Productions, Inc. <http://www.mindspring.com/~goldleaf>, who advertise labels from around the world for other labels to license. Anyway, by this stage you should have a web-page selling your CDs via mail-order. Credit-card ordering is the way to go for reaching an overseas market, but this is expensive to setup.

Therefore, the best place to start is locally. But there is still the question of how do we get the local market to buy local? Give them the option. The next generation of musicians are evolving and with them are the new labels. Apart from eElefant traks, there is Southern Outpost that is focusing on techno, Brothelowner doing the Epping train-trackers, and Goovescooter which is a new label based around funky break-beats. New artists need exposure for development. New

labels, like artists, also need nurturing. The Organarchy collective continue to produce appreciated doof, Clan Analogue and Fromage release for the electronic connoisseur while Parallax Views are the backbone of Sydney hip hop. Maybe I'm just naive, but there seems to be a culture of cooperation instead of competition between these smaller labels. Each has their market and understands the benefits of promoting Australian music as an entity. There are also more established labels bringing out Sydney material, such as Creative Vibes and AIR Records. And this is just Sydney activities. Stretching past our city boundaries there is Candle Records and Mark N/Bloody Fist keeping their integrity.

Up until now, I have been talking solely about CDs and not vinyl. The reason for this is that it is much easier to release CDs DIY style. Burnt CDs (that can be done at home) will cost around \$3 including the label sticker that goes on top. Pressed CDs have a minimum run of 500 and cost around \$2. Add another \$1 for covers and back slips. (The large record companies who own their own plants churn out CDs for less than 30c). The cheapest vinyl pressing for a small label would be around \$6 each from somewhere deep in Eastern Europe with a minimum run of 200. Vinyl pressing should still be encouraged, it just requires a little more effort.

There then lies the question of price of sale. By changing the structure of product flow from artist-label-distributor-shop-customer to artist-shop-customer or even straight to the customer through web sales, there is a great deal of money to be saved. This should be reflected in a greatly reduced retail sale price with a new standard of price evolving because of Internet and mail-order CDs which cost around \$10-\$15. After adding 25% retail markup through

bubble

music & visuals acoustic electronic still moving

artists on the night include:

The Javanese Gamelan Orchestra * The Perfect Cake * Chartarqua * Quintessential * Prop * Mat Hoare * Perfume * Spanky * Bass Elephant * Universal Love Machine * Monkfly * areIVshell * Lint 24 - Visuals * Painters for the night include: Jules, Roby, Rachey, Steve, Cath, Jo Jo & friends

\$5/8 9pm til late on august 14 1999 @ 3rd floor, 61 regent st chippendale

consignment, you are looking at retail CDs around \$14-\$20. The artists get paid and the low price means that consumers are better off. The established record companies tell us that people will buy the CD at the higher price and any good marketing student will inform us that the cheaper a product is (relative to its competition), the lower the perceived quality of it for the average consumer. If your quest in life is to make millions, go buy lotto tickets, or make commercial house. The aim of the low price is to get more Sydney-siders looking

amongst themselves for fine sounds and not paying one company to pass it onto another to another. The shops take a lower cut, you don't get lumped with shipping costs and you might even see the writer in the street. Have a chat. Localisation.

Tell your friends.

contact the author at traksewt@singularity.net.au

021 BATLA

in the land of the free

or *australia,*
don't become ameriKKKa

So the batla finds himself living amongst the modern-day Bachannals, or Backpackers as we fondly call them, in a dive of a hostel in San Francisco, a whole generation of global pub crawlers, and he senses that something is amiss. In a quest for culture, he finds himself in second hand bookstores and record stores, sifting through ideas and sounds some decades old. Looking up he sees a notice he can't avoid: KRS-ONE WANTS YOU. A lecture given by the emcee who made a career out of dropping knowledge (and so what if he's slipped into pseudo-wackness in later recordings) the man has his finger on the pulse of hip hop.

So that's how I found myself alone in Oakland, birthplace of the Black Panthers and current hothouse of hip hop expression, especially (I was to learn) breaking. KRS-ONE began with a warmup freestyle to the 400-or-so that crammed into the high school hall, kids all over the place, everyone wanting to get up close to the man with a page in the history books. He built the hype with mad flows and good energy, with one of his '68 styles—he would say later in his one moment of ego-boosting, 'when folks be like we want a battle, I say which style do you want me to wreck your career with?' Back to the lecture, the man explains his dream of The Temple of Hip Hop Kulture, an all-encompassing movement to educate about hip hop's rich history, and to provide opportunities to 'true headz' within the industry. 'If you are a part of hip hop, you should be gettingt paid', he said, in reference to the 'rap' bullshit that has made millions and a mockery of the artform.

The 9 ELEMENTS of hip hop, as KRS-ONE saw it, were as follows:

- DJing
- Emceeing
- Breaking
- Graff Writing
- Beatboxing
- Entrepreneurialism
- Fashion
- Language
- Street Culture

The last one he may have explained differently, I forget, but you get the idea. He eulogised all the aspects and encouraged greater cross-pollination between forms—the DJ who emcees AND breaks AND runs her own show stands a greater chance of 'getting paid'. He emphasised that the underground will always be the root of the culture, but also that the overground must be invaded by real hip hop heads —no more the embarrassment of making money as selling out. Much of the lecture, however, was concerned with a term we so often hear, often ad nauseam, 'knowledge of self'. He broke it down, in plain language for the youngsters in the audience more than anyone, about how our perceptions of ourselves are learned, no, intuited. I am Shannon, cos my mum and dad told me so. I'm Australian, cos everyone told me so. I'm white, cos we're all told the world consists of black skin and white skin and yellow skin and blah blah blah. 'This,' he said, contrasting his arm with the speaker box, 'is black. My skin looks brown. If you put a white person against a white background, they look brown as well.' It sounds pretty simple stuff, but the man is so eloquent and expressive that the point had resonance. Anyways, the idea was that only by UNlearning everything we have been told can we find ourselves. Only through questioning will we find the Truth. I thought about in an Australian context, and there sure is a lot of bullshit that we need to tear down before we can

understand ourselves as a 'nation'. Hip hop is a means to that end worldwide. Made me realise that my group Trace Element's place is not to make people feel good, it's to make those who don't question what they've been told feel very uncomfortable. 'The lucky country'? For some maybe.

But luckier than here, that's for sure.

A demonstration of Oakland's hypes b-boys and one from old-schoolers 'Media Circus', ex-'Close Encounters of the Funkiest Kind', dressed in pale blue radiation suits and synchro-bodypopping to frantic electro. Then it was over, bar the shout outs, big ups in particular went to one of the Black Panther's dancers, an original Oakland breaker from 1964[?!] My head was still spinning as I left and walked back to the station. Although it was dark by now, the underlying caution I had on the way to Oakland was dissipated—fear is the unknown, after all. Just another community trying to keep things together, make a peaceful space for their kids to grow up. I tried to imagine growing up without the comfort of the life we take for granted. And so, in the way life balances chaos and symmetry, I met the kind of hyper-educated African American that KRS-ONE was talking about, in a way. In his 40s, Oakland born and raised, with a neat moustache and an old school beanie high on his head, we got to talking as we waited. He was on his way to work on the other side of the bay, the night watchman for a block of apartments, and he was, in his words, 'so tired, man, so very tired.' I knew there was more than one meaning when he got talking. The kind of eloquent and informed person who would put a lot of university lecturers to shame. And he, like KRS-ONE, told it like it is. Genocide, in it's many shapes and forms, was on his mind. How is it that there's 2 million people in prison in the US and 1 million of them are black? What happened to the movement in the 60s, of which I imagined he played a role? Whites and blacks were coming together, blind to colour but not intolerance, and it was quashed, he says, by subtle segregation.

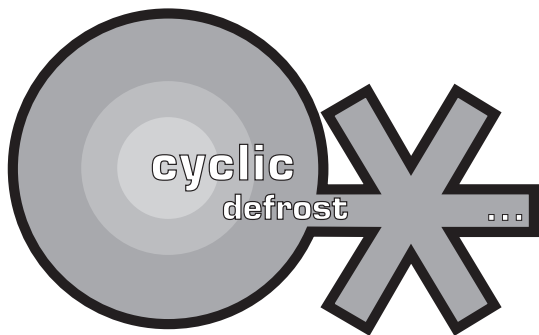
These days, he says, it's not even

the colour of your skin that makes you a 'nigger'. Millions of people around America, working slave wages and being preached at about gratitude. That's a road we're heading down in Australia, be warned. But what can be said of a creature whose history is written by 2 percent of the population? What can be said of a creature which will kill it's own young? Oh, and don't forget the rats, he said. Attended a conference in LA about them, and by 2006 (they predict) they will be the most populace mammal on the planet. something to look forward to, especially as there are 100 actual processes occurring right now that are killing us, slowly but surely. 'Lighten up' sprung to mind briefly, cos we're always trying to keep it on the positive, but how could I disagree? He was tired, of catching the train at 10pm every night to watch a place he'll never afford and lock up innocents. Tired of the bullshit, tired of the racism inherent in the system. How could I disagree? 20, maybe 25 minutes of contact with this man, and he had left me with a lifetime's worth of injustice to ponder, or ponder no longer.

I realised as I got off the train that I hadn't eaten, so I popped into the nearest takeaway place I saw, ordered a burrito. As I sat there, seeing with different eyes, I was still asking 'where's the positives?.' A good old boy, the night manager, complete with silver belt buckle, cowboy hat and boots (this was still San Francisco, by the way), berating an elderly black man with no front teeth for refilling his cup at the soft drinks dispenser. 'I'm sorry sir, I didn't realise there was no refills.' 'Well, you just can't do that' said Tex, and he emptied it out right in front of him. Emptied. It. Out. Rather waste a cup of water and 2 cents of fizzy powder than let him have it ('OK, just don't do it again' was not an option). I look up at the wall and see the archetype puckered-arse old couple in the frame, Mr and Mrs Exploitative Junk Food Cowboys. That's where my money was going. It was me, Latinos, African Americans and Asian Americans eating there, not to mention mopping floors and flipping burgers for 2 bucks an hour. Who makes the money (still)? Two young African Americans sat in the doorway, by a public phone, obviously dealing, putting their lives on the line: some people are dealt the raw hand of genetics, geography, gender, whatever, and others get away with a violence barely perceptible. As Chuck D said, 'Australia, don't become America.'

racism wearing a suit and tie. doesn't he look dressed to kill?





yearly round up questionnaire

Cyclic Defrost started twelve months ago with a questionnaire, so here we are again. In those twelve short months we've grown to a mailing list that exceeds 600 addresses, thus we need to make sure that we are still delivering to the right addresses and that you still want to get Cyclic every month. We also want to get your feedback and input into both the zine and Frigid.

Some of the answers to questions will allow us to schedule special nights better (so they don't clash with uni exams etc), allow us to get better tie-in events (like Frigid movie premieres at various cinemas), or encourage us to get different acts to play and put on more one-off things like *Dung* and *Cryogenesis*. We won't give your answers out to anyone else except for those pertaining to 2SER, which we will pass on anonymously.

We need to cull the mailing list. 600 people means \$300 postage each month, so if you don't return your questionnaire we will assume you don't want to get the zine anymore. Send the completed questionnaires and anything else to

Cyclic Defrost
PO Box A2073
Sydney South NSW 1235

oh yeah, the first ten filled questionnaires to reach the PO Box will win a double pass to any session at the Verona cinema, courtesy of the Verona...

The Important Stuff

Name

Postal Address

Email

Do you want to be added to our email info list?

yes no

Do you still want to get Cyclic Defrost every month in the post?

yes no

About You

Age

How do you get your money?

Are you a student?

If so, what are you studying?

Taste

Favourite three restaurants plus suburb

1. _____
2. _____
3. _____

Favourite type of curry

Favourite pizza combination

Last three books you read

1. _____
2. _____
3. _____

Last three movies you watched (cinema or video)

1. _____
2. _____
3. _____

Last three bits of music you bought

1. _____
2. _____
3. _____

Favourite radio station?

Top five tracks you couldn't live without (your five classics)

1. _____
2. _____
3. _____
4. _____
5. _____

Favourite ever event (party, rave, festival)?

What are you doing for New Year's Eve?

Cyclic Defrost

Number of people who read your copy of Cyclic Defrost

I like Cyclic Defrost because

Three things you'd like to see in Cyclic Defrost

1. _____
2. _____
3. _____

Three ideas for giveaways in Cyclic Defrost

1. _____
2. _____
3. _____

Three ideas for advertisers in Cyclic Defrost

1. _____
2. _____
3. _____

Have you read Cyclic Defrost online (www.snarl.org)

yes no

Frigid

Number of times you visit Frigid each month

Do you like the combination nights at Frigid (Elefant Trax, Fromage, Movement At The Station, Vita Beats etc)?

Do you want to hear more internationals at Frigid?

Would you pay more to hear more internationals at Frigid?

Three acts you'd like to hear play at Frigid?

1. _____
2. _____
3. _____

Three movies you'd like to see at Frigid?

1. _____
2. _____
3. _____

Should we do an all ages Frigid

yes no

Snarl Heavy Industries

Have you visited the website www.snarl.org

How often do you re-visit

What would you like to see on the website

Frozen CDs

Have you bought any of the CDs released by Frigid (Tooth, Frozen Peas, Carrots, Blueberries)

Which did you like

Would you buy more?

What would you like to see us release?

Cryogenesis

Have you been to a Cryogenesis?

How many have you been to?

Are you interested in the next Cryogenesis (December 12)?

yes no

Who would you like to hear playing at Cryogenesis?

2SER

Do you listen to 2SER

yes no

What are your favourite three shows on 2SER

1. _____
2. _____
3. _____

Are you a 2SER paid supporter?

yes no

thanks for completing the questions

please send to:

Cyclic Defrost
P.O. Box A2073
Sydney South NSW 1235

frigid acts & films august



SUNDAY AUGUST 15

[special guest]

Tom Middleton (UK)

Pound System (Melb)

5000 Fingers Of Dr T (Live)

[regulars]

Sub Bass Snarl

Sir Robbo

Tonight is another huge, albeit strangely timed, double-header. Because of a double-booking the upstairs section won't be open until 10pm (although downstairs opens at 6pm) but when it does you will be treated to a long set from **TOM MIDDLETON**. **Tom Middleton** is perhaps better known to you as half of one of the UK's most seminal ambient techno duo's **Global Communication**. **Global Communication** did a milestone ambient album *76:14* which had as its centre piece the fourteen minute clock-ticker 'Ob-Selon Mi-Nos' and a blinding remix album for **Chapterhouse**. As well as recording as **Global Communication**, **Tom Middleton** and his accomplice Mark Pritchard released records as **Reload** (notably the two annual Cryogenesis chill anthems 'Peschi' and 'La Soleil Et La Mer'), as **Link**, and ran a key label called **Evolution**. **Evolution** became **Universal Language** and there were several Eps and an album as the more electro-infused **Jedi Knights** and now Middleton is producing some of the deepest house as **Circulation**. In town as part of a holiday and fresh from a house gig on the Saturday night (put on by Mad Racket), Middleton specially requested a proper chill gig, so where better than upstairs at Frigid?

Also on the bill is Melbourne's **Pound System** who will close the night downstairs with some drum'n'bass; and **5000 Fingers Of Dr T**. 5000 Fingers have been very busy and have a plethora of new tracks to play to your ears from the gritty and funky to their trademark warm chill sound.



global communication



acts & films

AUGUST/SEPTEMBER

Frigid happens at the Globe Venue, 379 King Street Newtown every Sunday night, rain hail or shine

SUNDAY AUGUST 22

[special guest]

Kazumichi Grime

[regulars]

Sub Bass Snarl
Sir Robbo

[vision]

Little Darlings

Tonight on the screen we have a piece of early 80s teen trash that even Degraasi would be proud of. With **Tatum O'Neal** and **Kristy McNicol** as two virginal teenagers at summer camp. There's betting as to who will get shagged first and a hideous insight into what would become an entire genre of films and actors, the early 80s and Matt Dillon.

And if that wasn't enough to get you sweaty then our guest, local sound artist **Kazumichi Grime**, probably will. A lad who has been making too much music and letting it sit idly aside unreleased, Mr Grime is quite fond of making tracks by attaching microphones to his body and then recording the results (check his track on **Frozen Blueberries**). Currently being inspired by such overseas luminaries as **Pole**, **Plastikman** and the **Chain Reaction** label, his set tonight will be a mix of his own tunes with some of his favourites from elsewhere.

SUNDAY AUGUST 29

[special guest]

Kayla

[regulars]

Lex Luthor
Sir Robbo

[vision]

Legend

Another bad 80s film, **Legend** is one of Ridley Scott's worst moments. Had Scott stuck to outer space and Aliens he would not have gotten into all this Dungeons & Dragons, evil lords of darkness and princesses nonsense. It's tripe but funny just for the seriousness of it all. Conan was more camp and much more entertaining.

Our guest tonight will be **Kayla**, who returns with a swag of drum'n'bass tunes that she isn't allowed to play at her other gigs. Expect rolling basslines and some killer beats. Also tonight **Luke** does a rare solo appearance and promises not to play too much techstep, although he might play some **Devo** if you're really lucky.

SUNDAY SEPTEMBER 5

[special guests]

Raven

Pollen

DJ Poopy Tha Congenital Skid

Alex Davies (Live)

Telemetry Orchestra [live]

[regulars]

Sub Bass Snarl v. Sir Robbo

A double floor extravaganza, Frigid has decided to let loose two avid muso-trainspotters on the turntables. **Raven**, back from his jaunt with **Fourplay** across Europe has a truckload of the latest killer experimental tunes from Europe and America including some of his own. Having seen artists like Matmos, μ -Ziq and more performing live and in the flesh, his set incorporating CD players, turntables and effects is sure to cause some sonic mayhem. The other trainspotter is resident Cyclic editor dale, renamed as **DJ Poopy Tha Congenital Skid** for tonight's one-off spot of plumbing-the-depths vinyl melancholia. Having a soft spot for low end, he promises a set of dark breaks and bass drones featuring a bunch of rare 7" recently purchased on a trip to the backwaters of the internet. Downstairs, too, will be **Alex Davies** playing a live set of some of his tunes that have been brewing alongside the coffee machine in his studio. Check out his track on **eLefant traks 2**. Finishing the night below will be **Pollen** who last played at the Kodwo Eshun night dropping a fine selection of old funk tracks and new breakbeat stuff. Upstairs we have **Telemetry Orchestra** fresh from a round of disco gigs with Clan Analogue and an ARIA nomination. I don't know whether either of these are things to be proud of, but they *have* been writing some killer uptempo tunes which should complement another one-on-one **Sub Bass Snarl vs Sir Robbo** jaunt upstairs—not unlike the recent birthday special.

august picks

with your host
Yellow Peril



Extended Spirit
Caprice/Illicity Part Two
(Sonar Kollektiv)

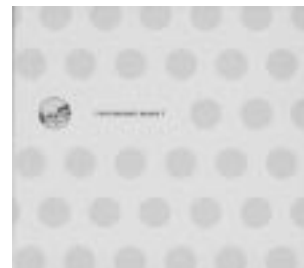
Source: Juno UK

Definitely one of the best tunes of the year, *Caprice* is the work of Berlin duo Jazzanova this time recording as their less house-influenced pseudonym. *Caprice* is a sprawling near-ambient opus in five parts moving into some very lush sound arrangements and offset by mobile phone interference, a Chinese texture, and an intermittent growling sub bass. The flipside, 'Illicity Part Two' is a rolling jazz stepper with a sorrowful vocal refrain which breaks down unexpectedly as the bassline metamorphoses about two thirds of the way through.

Four Tet
Glasshead/Calamine
(Output)

Source: Juno

Four Tet, the solo project of nineteen year old Kieran Hebden from Fridge, continues to put out some killer tunes. The a-side, 'Glasshead' is an eleven minute epic track that ventures into territory between the best of Tortoise and a gritty Blaxploitation soundtrack, propelled by a driving bassline and chase scene drums. The cuts and breakdown midway through manage to derail your ears enough that when the bassline re-emerges it is time to rewind and take in the whole track again. The flip, Calamine is taken from the *Dialogue* LP.



Tarwater feat. Tikiman
Like A Miracle EP
(Soul Static Sound)

Source: Juno UK

Tarwater is a side project of Berlin avant-rockers To Rococo Rot and this EP, following their excellent album *Silur* on Kitty Yo (to be reissued on Mute mid-August), features MC Tikiman who may be best known for his work with fellow Berliner dub minimalists Rhythm & Sound. With four tracks this EP opens with Tikiman flowing ragga vocals over rolling beats and a looping violin arrangement. Moving deeper into the EP, the second track 'Miracle Electric' breaks the entire original down into a sparse electro cut with only fragments of the vocal and strings left intact. 'The Bridge' is a versioning of the original with a new rhyme, the violin loop shortened and slightly flanged, and beats that drag as if they are anchored in mud. Finally, the closing track unites the original with 'The Bridge' removing the vocal almost entirely and replacing the violin with a treated piano.

Various Artists
Microscopic Sound
(Caipirinha)

Source: Red Eye

Compiled by former US acid techno producer Taylor Deupree, *Microscopic Sound* is an attempt to bring the minimalist sound experiments of Cologne-based artists like Mike Ink, Thomas Brinkmann, Komet, labels like Rastermusic and Profan, and their affiliates like Japan's Ryoji Ikeda to a wider audience. What Deupree has selected is an excellent representation of the diversity in this





requires a totally silent room to be able to hear the subtleties in these recordings, but it's a very worthwhile experience.

DJ Qbert
Wave Twisters
(Galactic Butt Hair)

Source: Silver Rocket

Qbert's world on this album of late last year is one of Japanese monster movies and the outer space visions of 1950s cinema. Far from the urban 'now-reality' of hip hop, Qbert trawls the refuse of commodity culture finding old records and sound fragments to recombine into powerful and often hilarious sound collages. For all the obsession with technique by his fans and imitators, Qbert's skill lies more in his meticulously ability to listen, rather than his abilities with a turntable. Structured like a series of cartoon sketches, Wave Twisters is peppered with rough grooves and sounds that alternate between samples and the sounds generated by the hand manipulation of others. And the listening effect is one of pleasurable disorientation; as if you have been sat in front of cable TV with the channels automatically changing every few microseconds.

Flanger
Templates
(Ntone)

Source: Juno UK

Essentially the two 12" Eps on Ninja Tune/Ntone compiled conveniently onto one CD, *Templates* is the latest future-retro of Atom Heart and Burnt Friedmann (Nonplace Urban Field/Drome). Atom Heart's trademark digital edits run up against Friedmann's splendid sense of atmosphere and timing and the eight tracks perfectly meld the live Rhodes and drums with their sampled counterparts. Described as future jazz but

deeply rooted in the 1970s there is a playfulness and sincere insincerity here that has been brewing in the solo work of these two collaborators for a long time. The best tracks? 'Endless Summer's' wistful and slow bassline, 'Short Note With A Few's' helter-skelter static and tightly gated drums that fight against keys and bass, and 'Quicksilver Loom's' slow building tension and widescreen percussion.

μ-Ziq
Royal Astronomy
(Hut)

Source: Red Eye

Mike Paradinas is back with another μ-Ziq album. Having messed around with several rather cheesy projects of late, most notably his Expert Knob Twiddlers collaboration with Aphex Twin, and several distorted drum'n'bass 12"s on his Planet Mu label, *Royal Astronomy* is a bit of a surprise package. All throughout *Royal Astronomy* there is a pervading mood of a less than serious BBC period drama perhaps because the string arrangements that Paradinas has sampled and pieced together on so many of the tracks sound as if they've been sourced from *Pride & Prejudice* or similar. On some tracks this 'classical' sound is incredibly effective, especially the menacing gangsta-Ewok march 'The Hwicci Song'; but on others it sounds a little too twee. The drum'n'bass elements come in to play on 'The Motorbike Track', a twisting and pounding track with an appropriately growling bassline and splatter beats and 'Burst Your Arm'. But the best tracks are the classic μ-Ziq sounding 'Carpet Muncher' and the moody '56'. Best to try to track down the two earliest μ-Ziq albums *Tango N Vectif* and *Bluff Limbo*.



Well, what a month it's been! JFK Jr and Carolyn Besset have hogged the headlines leaving very little room in trashy tabloids for anything but the recounting of the tragedy and the carry on about what wonderful people they were. Yawn! I spent a few weeks down in Melbourne giving Kennet Inc. a good financial boost as I power-shopped my way from one end of Melbourne to the other. A canvassing junkie in Fitzroy unexpectedly harassed us! You thought it was bad in Sydney? Forget it! In Melbourne they'll knock on your door and supply supporting documentation—and they all seem to need about \$30 to get to Sorrento! She was almost believable as well...except for that spittle forming a gelatinous lump in the corner of her mouth.

OK, it's very rare that Degrassi gets mail like this...because I ain't no Dr Ruth (although there are at least 2 people I know who 'rap' lyrical that I am!) But this young man is from so far away and seems to really care about pleasing his woman! Oh, and perhaps I should point out that this particular mail was sent to Cyclic's 'FrigidInfo' email address.

First let me introduce myself, I'm a guy who lives in Santiago Chile, and I met a girl about two months ago, we started dating, and we got involved. I have realized that she feels a lot when we're together making love, but she can't come, is there a solution you could provide?. I've tried my best, and our session have lasted for more than two hours, but no good results. Could you help me out?

J Gonzalez

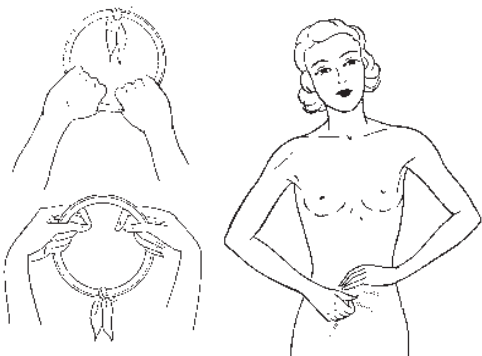
Well Mr Gonzalez, it seems here that you are a man that

really cares about pleasing your partner. This is a very rare thing—particularly in Australian men. First of all you have to establish good communication with your girlfriend. Are you just presuming that she can't come...or even that she does feel a lot when you're 'making love'? Maybe if you talked to her about it, you might find that she does come, it's just that we are all individuals and we can all indicate that we have reached a moment of sexual climax in different ways. By speaking to her you may also find out that she feels absolutely nothing when you are 'making love' and coming is the last thing on her mind. It is extremely important to get the timing right for this discussion too—mid intercourse is BAD! It is distracting to the task at hand, the task at hand will also be a distraction to the discussion, it's difficult to understand someone whilst they are panting and it's just downright TACKY!

For argument's sake though, let us presume that you do know for certain that she does enjoy her sexual encounters with you but still cannot orgasm. It is a misbelief held by most men that women don't enjoy themselves if they don't or can't reach orgasm. (Just because most of you

men out there think that your climax signals the end of a session, doesn't mean that we women feel the same way!) We can thoroughly enjoy foreplay and sex without ever reaching orgasm. Having said this, I am not issuing all you men out there with a license not to try—don't get me wrong, we also LOVE orgasms. I'm merely saying that most people have sex in order to achieve great intimacy with another person and/or to have a really good time. Some men and women just do not require an orgasm to close a session. All you have to ensure is that she is satisfied. If this is the case, then you're doing everything right! It's a good idea to always make it a goal to give this girlfriend an orgasm, but don't feel as if you are a failure if you cannot achieve this.

Another thing to keep in mind is that, contrary to what most Hollywood and foreign films like *Betty Blue* would have you believe, is that many women cannot reach orgasm via penile penetration alone. Remember that clitoral stimulation (by either or both of you) during intercourse can help her achieve orgasm. And there are a myriad of ways to help a woman climax without your penis at all!



Degrassi's Top 5 Ways to Help a Woman Orgasm without Using Your Dick

1) *Cunnilingus*

If you ask me, you can't beat a good 'goin' down! Don't give me that shit about the smell—if your lover bathes regularly and pays reasonable attention to her personal hygiene there is no issue here! (And while we're on that topic, some of you boys out there might think about showering more than once a week and doing more than merely splashing a bit of water near the pubic area!) Use your tongue to explore and get to know the geography of your lover closely, especially the clitoris. Basically, make love to her with your tongue varying speed, rhythm and pressure.

2) *Digital Stimulation*

CALM DOWN all you cyber nerds! I'm talking about using your hands. A woman can always tell how inexperienced a lover is by this method. Those who know nothing bypass the clitoris totally and just see how far up they can get as well as how many fingers they can cram in! This is a huge no-no! Personally I don't think anyone can attempt a finger inside a woman without first paying attention to the clitoris! I once heard that there are as many nerve endings in a woman's clitoris as there are in the entire head of a man's penis. Regardless of whether this is true or not, it is still something for men to keep in mind. Some women like it to be treated delicately, some women like it to be treated with firmness. Try many different techniques with your lover and she will soon let you know what she likes. Don't forget the labia either. Tickle, tease, apply firm pressure—listen to your lover's body and moans. Digital penetration can be pretty nasty if your lover is not yet well lubricated or you do not have a well-manicured hand. Make sure there's an emery board and some lubricant on hand. Don't feel that you are inadequate if you do require a little bit of extra help in the form of personal lubricant, because all women are different and some secrete more of their own natural lubricant than others. Depending on your lover, she may like only one finger or your whole hand, but if you're performing the latter, it may be an idea to gradually work up to all 4 fingers and thumb. Again, make love to her with something other than your penis.

3) *Act Out Fantasies*

OK, don't whip out the A-frame, leather sling, handcuffs and pet yak on the first night. Sometimes it may take your lover a little while to get accustomed to your fantasies and fetishes just as it may take you a while to get used to theirs. Do keep in mind that you should never, EVER force someone to do anything they don't feel 100% OK about doing and likewise, don't be pressured into doing anything you feel uncomfortable about. Also, unless your lover is asking you to do something that would harm you or another person, don't give them a hard time about it or be repulsed as that is not fair. They may never suggest anything to you again for fear of being ridiculed and you may miss out on something wonderful you could share together. Simply say that you would not feel comfortable and would therefore not enjoy yourself. If they are a person of any integrity and merit they will not enjoy themselves unless you do, without that the exercise would be futile. Again, communication is the key here. There are all manner of things that could turn you on: light bondage, blindfolding your lover, pretending that you're a naughty schoolboy and she's your strict geometry teacher, having sex in a public place, using

a zucchini as a dildo, getting an enema whilst she felates a goat. The possibilities are only limited by your imagination!

4) *Show Some Romantic Initiative*

Some may say I'm old fashioned, and let's face it, Degrassi is still living in the 80s, but nothing beats a bit of old fashioned romance! Pretend it's Valentine's day every day: send or bring her flowers for no reason (not because you've had a fight), take her out to a nice restaurant for dinner, show her courtesy and respect (although you should be doing this all the time anyway), change the sheets on your bed (preferably to that satin set you've had sitting in your linen cupboard waiting for that special occasion) and light candles all around your room. There's something about a guy that shows romantic initiative that can really get a girl going! Warning: This technique should not be used in situations where you are involved in a 'sex only' arrangement as this may confuse your partner and give them the impression that you want something more, causing them to either fall in love with you or run screaming!

5) *Take her Shopping*

This is the number one way for me to achieve orgasm! Take your partner out on a shopping spree and watch her knees tremble. (If you're really lucky she might be so fired up as to suggest you have sex in one of the change rooms!) Go home with her later and watch her bask in New Purchase After-glow! This needn't be punishment for you either. Why don't you buy her some kinky lingerie that you'd like to see her in. Few men seem have a problem with women in stockings and garter belts!

Come to think of it though...2 hours!!!! Damn boy! Dump that frigid bitch and get your ass on over to Sydney! We need more South American men like you over here!



Ok, all this talking about sex has made me think about the men that I found spunky growing up in the 80s. It's given me an idea for a regular feature in every Dear Degrassi from now on: Degrassi's Spunk of the Month!

You may not always agree with my choices, and looking back, I'm pretty ashamed of some of the men I had intended to marry. When you're only 6, however, it's purely about the aesthetic! And think of the days your mum would let you pick your own clothes to wear...we all had a pretty warped view of what looked good in our early years!



Anson Williams

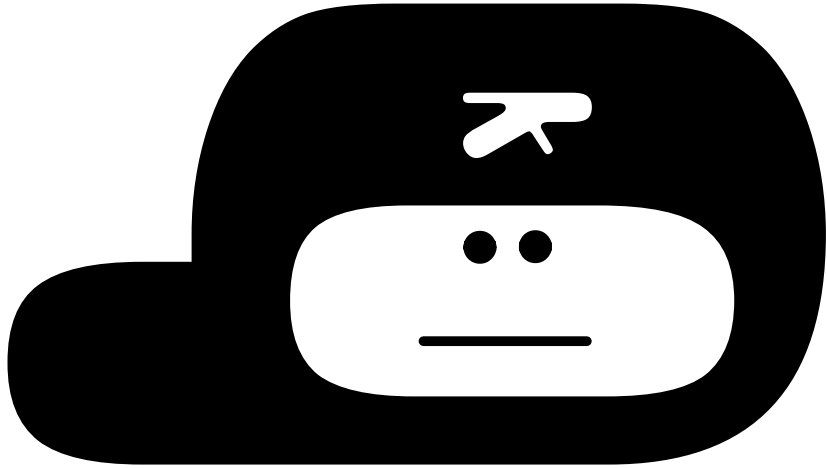
better known as Potsie Webber from *Happy Days* (and little else!)

Anson was born Anson Heimlich and is in fact vaguely related to the person who came up (if you'll pardon the pun) with the 'Heimlich Maneuver'. Halfway through college he decided to drop out and pursue his goal to become a performer as he realised he had a great knack for both acting and singing. After appearing in a number of television commercials as well as a whole host of shows we've never even heard of in Australia, he eventually landed the role of Potsie for the 10 seasons of *Happy Days*. Here he was able to show off his magnificent acting and singing abilities (remember he was the lead singer in their dodgy band?). He even released several records that I would give my right arm to get a copy of even today!

While he was shooting *Happy Days*, he managed to star in his own TV show called, quite appropriately, *Anson Williams at Sea World*. Anson has now become a director of crappy TV shows and B-grade tele-movies, including *Beverly Hills, 90210*, *Melrose Place*, *Hercules*, *Xena* and most recently, *Love Boat: The Next Wave*.

spunk of the month #1

"me and you and the moon"
OUT SOON THROUGH FROMAGE AND CRYOGENESIS



quark kent



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