

issue 13

unlucky?
or just that stage
you go through
when you're bratty,
unstable and won't
speak nicely to your
parents...?

- contents**
- porn
 - weird games
 - jazz
 - reviews
 - typos
 - adverts
 - hiphop
 - 21 jump street
 - christopher atkins



2ser, frigid & fromage present

quick rephlexes

BABY FORD
CYLOB
MIKE DRED
IG88

with
QUARK KENT
SUB BASS SNARL
SIR ROBBO
& guests

from Rephlex Records UK

sunday october 24 7pm to midnight

frigid  **fromage**

two floors \$10 presale from Red Eye, Reachn & The Globe
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The Globe Venue Newtown, 379 King St

edi...orial

This issue was going to have an overview of the results of last month's survey but I can hardly get around to typing in the simple names and addresses of everyone who has replied let alone compile a database of restaurants and fave tracks. Suffice to say that we've heeded some of your suggestions and also ignored others, and we're mightily pleased at the number of you who actually managed to read the fine print and get off your arses to respond. Of course, everyone who didn't won't be reading this so if you have friends who 'used to get Cyclic' then get the lazy fuckers to send back the questionnaire. It's even available as a form on the web for easy automatic submission (www.snarl.org).

The other night I was sitting back watching the TV when this nifty little short film from the BBC came on the ABC called *Loved Up*. Dating from way back in 1995 it was about the descent into rave-world, complete with remarkably good music of the time (Leftfield, Sabres, Hardfloor) and no overtly moralistic preaching about the "dangers of drugs". It was kind of disturbing to see the two main characters popping Es like they were aspirin, doing lines of coke and speed everyday, but the film focussed more on the fucked-up-ness of the main characters lives prior to rave and gave their risk taking some kind of 'rationale'. Not that you should need any really. Anyway why I am telling you this is because I've been thinking over the last few months about how everyone has become 'straight edge', and being 'straight edge' is the big new thing. It seems as if the 'underground' has moved away from overt drug taking (except pot) and now say crap like 'man, I don't need drugs, I just need the music'. In my thoughts I've come to the idea that this is a kind of backlash to the influx of kids into the parties (and drug taking) just after Anna Wood's death in 1995. There is substantial research to show that Ecstasy consumption rose dramatically among young teenagers immediately following the publicity of Anna Wood. We also know that a lot of us decided to distance ourselves and our music from 'rave' at that point. Maybe it became a class and age thing at that stage too — here were suburban young teens intruding on what had, up until then, been a relatively defined culture with its own un-advertised codes of conduct and secret knowledge. What annoyed me at the time was the way in which people suddenly started talking about the 'music' as something able to be separated from the atmosphere and event of the rave (or whatever you now called it). The goodness or otherwise of music is entirely dependent upon the environment and circumstances you hear it in. Whether or not one 'needs to be on drugs to like it' is irrelevant and diverts us away from the very legitimate feelings of euphoria many of us felt when on Ecstasy hearing particular tracks that at the time rocked for no other reason than their synergy with the drug and event atmosphere.

Further, the resurgence of hip hop as a marker of 'underground-ness' seems to have brought a more depressing straight-edged-ness to the 'underground'. Hip hop, at least in America, has followed the lead of the Black Panthers in the 1960s, in their opposition to psychedelics. Ask any hip hop head about Ecstasy and they are likely to give you foul looks. Why? Maybe because it breaks down the 'hard man' image, or maybe because Ecstasy and acid both have the potential to break down the rugged America pioneer individualism that hip hop is built upon and expose a more fluid and loose notion of self and community. Maybe also because it moves away from the 'real' and into the 'surreal'. And the best hip hop has always been the stuff which has embraced the absurd and the surreal. In the electronic underground tracks are now being written without the imperatives and flow of the psychedelic experience which on one hand is making for more 'song-like' tracks which have wider 'song' appeal and are more acceptable on the radio; but on the otherhand, are moving backwards into the dead-end roads of rock auteur-ism. Perhaps it's a venue thing too, but I'm not sure that a straight-edge underground is necessarily the way forward. Neither, though, is a retreat to the manic Ecstasy day(ze) of yore. Think about why you AREN'T taking Ecstasy and acid. The next issue of Cyclic will be the 'drugs' issue.

On the website, too, Richard Byers and I have been busy doing an overhaul of the Cyclic pages and Richard has already converted issue 12 and possibly by the time you read this, issue 13 to a proper web format. The printable versions are still there but now you don't need a plugin unless you really want to print it out.

Be good, eat your greens, and talk to strangers

Yellow Peril



edited by
dale and yellow peril

designed by
dale

cyclic website
richard & richard

written by
yellow peril
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tim levinson
neural
lascivious g string
degrassi

copying, folding, stapling and stuffing
the cryo crew with the long suffering monkey-boy at the helm

thanks to
newcastle young
writer's festival for
being so young and
writerly...chris atkins'
pubes and dee snider
from twisted sister for
appearing on the
cover

Advertising
inquiries can be
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(see below) or to
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WEBSITE
Snarl Heavy Industries
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ryogenesis*

2000.1

sound:

sub bass snarl
tooth (live)
sir robbo vs neural
5000 fingers of dr t (live)
quark kent (live)
seymour butz
gemma
plus guests
to be announced

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ICY little blocks of sweetness POLES

MOVEMENT at the station...

Sunday 8th of August at Frigid at the Newtown Globe

Thanks to the willingness of Seb and Luke to let us throw a hip hop party at Frigid, despite little previous experience, 'Movement' was born. It's funny how natural it sounds to use the analogy of a foetus popping into existence when referring to a chilled out night of hip hop at Frigid. Anyway...ummm, oh yeah. 'So'. Everybody who wasn't there asks. 'How did everything go?' Very well thankyou. Where were you?! You and your three friends, ahh doesn't matter. Its funny how one can attain such a gloriously shallow ego boost from focusing on those who didn't go...

Bands, groups, outfits, emcees, deejays, whatever and however you want to refer to them is fine by me. Even call them closet queens, (hope I don't lose some of my street cred. for that little slip), whatever feels good. We were very lucky to have such a good bunch of people playing on the night. Excited that they wanted to play is rather an understatement, we've still got bruises from the hysterical dash for joy on a nearby freeway; why were we naked? Oh shit.

Levelhedz opened the show and played many of the tracks from their recent EP 'Levelations', which was damn fine to witness. Their approach makes for a great insight into the raw sounds of Sydney hip hop complete with fresh scratching from Kweschun. The crowd grooved and folks made some "gee, these dudes are getting awright on stage ey" comments which I completely agreed with.

Next up were one of my favourite groups Fathom. These kids light up the place with crazy enthusiasm and imagination. One thing that seems to be sorely missing in many live performances (and just everything in general), is character, which these guys have got in rucksacks and bundles. Maybe it's the result of my sporty upbringing, but I love character. Not like the pitiful stunts pulled by the folks on the footy show (low and behold: cross-dressing, how rude!) in a formulated attempt to create a character out of, well, you know, ex-footy players. I'm talking about kids that are prepared to do their own thing, well aware they're leaving themselves open to others strict criteria and the 'gatekeepers of real'. What else? Well, they fucking rocked!

Then there was us, Explanetary. We had the super band

behind us (kinda like having a guide dog if you have problem seeing), while three of us rambled some shit into the microphones, and we declined to have a 'who's the most handsome rapper' competition, I think because the other two were pretty scared I'd win, hands down. Some superb scratching from ALF brought tears to my eyes and cheers from the crowd. We jumped and yelled, and left sweating like unfaithful pigs.

Up next was Trey who's recently received a lot of publicity as the first artist on the new all female hip hop label 'Mother Tongues'. I saw Trey the week before at the 2SER benefit at the Metro. One thing that stood out clearly was how much charisma she had when she ditched the stuff cooked earlier and launched into some freestyles. The crowd loved it and consequently bodies were shaking and squirming all over the place. Tonight, I didn't see her set as I was recovering from our jumping and my mum (good old duck) came to see us and had to leave soon after to go back to the Blue Mountains. Good onya mum. However my attention was sparked like a refreshing electric shock when Refrence Point joined her to do some collaborative stuff. It seemed to be the perfect get-up-and-go type of track, very nice, verrrry nice.

One thing that strike me about Refrence Point is the amount is the amount of creativity going on. Everybody gives props to Guro's unique flow probably 'cos he's the only one who flows like such, but with Emesyue complimenting, and scratches and samples fucking with your head, the place was just live craziness. Honestly, it was a wicked set and I fell on my head grooving away! Also known as The Fuglemen, in other circumstances, with other members, they have a really interesting and excellent CD out now called 'Memento Mori'. Anyway, this isn't a CD review section, so I'll simply conclude by saying that if you missed it, it's a sad, sad day.

Koolism. The most anticipated group of the night as far as anyone goes who've heard their vinyl. MC Hau has this crazy flow that you've got to love while Danielson has gathered respect far and wide for his deejaying skills. They rocked it so nicely and everybody danced or bobbed or shook or smiled, such a nice thing to see. I looked around the crowd and all these folks had these strange expressions on their faces, I swear our ears

were trying to jump off our heads and dance. Sleeping Monk and Clockwise jumped and grabbed the mic at the end which was a great conclusion to the evening. Since the gig, I've heard so many glowing reports of Koolism (last I heard, some folk were planning to erect a shrine near Next Level), something about consumer demand...

With that, people slowly left. I felt like a kid who'd been given lots of ice-creams 'cos he'd done his homework before going to cricket training, mum was safely on the train back home, people were smiling, sunshine was shining (the next day), all was lovely.

To an outsider like myself, in a culture which sometimes seems to be defined by accents, and elements that sometimes resemble strict criteria, as much as they are by ideas, participation and skills, it's easy to forget what and why we're doing anything. Support and acceptance from anyone is instrumental in maintaining motivation. If for nothing more than playing it to your dog!

There are no regulations. No rules. No matter what people think. But there is something much better: enjoyment. That's one beauty of Australian hip hop, as it is with experimental music. I've always had that final inspirational motivating speech in me somewhere ey!

A million and one props to Elefant Traks.



JAZZ IS THE KEY

reviews by neural

With the latest onslaught of re-issues hitting our shores, Jazz has once again become the innovative music, seeping into so many styles. It's not just the sound, it's the experimentation of jazz. Here's a pick of some tasty re-issues and some funky future jazz.

Various
Between Or Beyond
The Black Forest
(Crippled Dick Hot Wax DLP)

Source: Forcedexposure USA

MPS in Germany were churning out some great tunes in the 60s and 70s, showcased here as Jazz-Rock tunes mainly from the 70s. Every track is a killer, gems by Mike Nock, George Duke, Ira Kris Group and Barney Wilen to name a few. Great stuff.

Innerzone Orchestra
Programmed
(Talkin Loud 10 Box Set)

Source: Redeye Sydney

Carl Craig has come up with the goods for this record. Fusing mellow techno with jazz to great effect, the live instrumentation giving a raw edge to the snappy production. Minimalist it may be, but the rhythms can be complex. Lovingly produced, lavishly packaged, although the CD is considerably cheaper...

Various
Misturada 3
(Far Out DLP)

Source: Redeye Sydney

Some of the best modern jazz interpretations of Azymuth's *Woodland Warrior* LP. Electronics and jazz are fused on most tracks, the highlights being Jazzanova, 4Hero, London Elektricity and Offworld.

Exploding Thumbs
The Beginning Of Blue
(Holistic CD)

Source: Rough Trade UK

Paul Butler (PNU Riff) and Aaron Fletcher team up for some explosive jazz funk jams. A lot tighter production wise than their first release. They cover a lot of territory from dance 909 dance beats to dub to electronica,



laced with fine playing, and a quirky sence of humour with a couple of crazy vocal tracks. The whole Holistic crew from The Isle Of Wight are talented players as well as producers. Anything on this label is worth a listen.

Bugge Wesseltoft
Sharing
(Jazzland LP)

Source: Redeye Sydney

Some interesting releases are coming out of the Norwegian label Jazzland, Bugge being the most prolific. This is slick electronic jazz, modern production techniques and jazz sensibilities. Seek out.

Fela Kuti & The Africa 70
Shakara
(Fak LP)

Source: Forcedexposure USA

All of Fela's back catalogue has just been re-issued from France. This for me is a stand out album from 72. Containing his trademark two long tracks, Lady, and Sakara Oloje, full of afrobeat jazz mania. This is infectious stuff. Tonny Allen's drums mixed with Fela's keys will move anyone's feet. Maybe the 10CD set (two albums on each CD) or the two 6 Record Box sets may be worth getting after all...Enough to send you broke...

Heaps of great new stuff up for release. Watch out for Polish Jazz and The Nova Singers re-issues on Jazzanova/Compost Records. London Elektricity debut LP. More MPS re-issues. Glucklich III on Compost, sizzling brazilian jazz, new and old.

A great time was had, with some fine music, at The Bellingen Jazz Festival, August 20, 21, 22.



This Channel is Blocked

A guide to the curious world of Cable Television Pornography by Lascivious G String

Each night at 10:43 pm with a moan and a sensual jingle Adults Only, Australia's major pornographic television channel begins to air on cable and satellite television sets across the nation. For a small additional fee subscribers can have access to approximately eight hours of pornographic viewing per evening as part of their pay television package.

Before working in a technical area of pornographic television (or adult television as it is known in the industry) my knowledge of porn videos was fairly limited. Since this time I have had the opportunity to view exorbitant amounts of erotic videos (the televisual porn industry prefers the terms Adult and Erotic to Porn and Sex) as a part of my work. Eight hours of viewing per evening on the overnight shift has given me ample opportunity to ponder the nature of TV porn. I have begun to discover various correlations and uncover emerging patterns between the varying pornographic productions. Perhaps this is a result of my mind becoming oversaturated with the sight of too many lime green g strings and enormous silicon breasts in the middle of the night. How do porn stars carry the weight of those melons upon their tiny torsos? But I have started to make some observations on the TV porn genre nonetheless.

TV Porn shares similarities with commercial television shows in its form and structure. The series is a staple of both free to air commercial television and its pornographic counterpart. A series allows the viewer to establish familiarity with a particular format and to build a rapport with the characters. It is also cheaper to produce as repeat locations can be used and the actors recycled. Familiarity with characters seems to be particularly desirable in Adult Television production as it allows the viewer to develop a feeling of intimacy with the porn star which fosters a more vivid imagined sexual experience with her. The (male) viewer is supposed to identify with the male porn star (That could be me!) and have an imagined sexual experience with the female porn star (That could be me fucking her!) Series such as Hot Body, Pussyman and Deep Inside are staples of porn television content.

The porn industry has its own culture and star system. There seem to be very few male porn stars, Peter North, Vince Voyeur and TT Boy seem to star in almost every production, and are paid substantially less than their female co-stars. Male porn stars can be dog ugly and still pull a lot of work whilst their female counterparts must be substantially 'better looking', that is if fake breasts and big

hair rate highly on your list of sexual attractiveness. The TV porn industry seems to promote itself as being one big, happy international family. Remember those party scenes and the porn video awards in Boogie Nights? The porn industry promotes itself as happy and clean living through magazine style shows such as the popular Adult Television Entertainment, the equivalent of E! News for the porn world. A.T.E shows interviews with porn stars and offers a 'behind the scenes' look at the filming of the latest pornographic productions. It allows the viewer to feel like they are a part of the porn scene and to feel like they know the 'real' porn stars and not just the characters which the actors portray on screen.

Pay Television screens R rated pornography. This material is substantially more explicit than your average sex scene in a non pornographic R rated film but is less explicit than X rated porn. The difference between R rated and X rated porn can be perhaps more accurately understood by acknowledging what is forbidden from on screen representation with an R rating than for what is allowed to be shown. R Rated porn in Australia is a curious phenomenon, where all content is based around a series of codes, established by the Australian Broadcasting Association (ABA) and the Office for Film and Literature Classification (OFLC) in conjunction with the pornographic television provider. The censorship guidelines for pornographic television content are extensive and, in my opinion, somewhat fascinating in their detail and stipulations for what is considered acceptable and unacceptable viewing by an adult audience. I have listed some of the guidelines below:

- No sexually explicit or graphic shots i.e extreme close ups
- No penetration of any kind
- No visible oral sex
- No masturbation scenes with obvious penetration or labia movement
- No visible anal sex (talking about in certain situations is acceptable)
- No close ups of female genitalia.
- Medium to long shots of female genitalia acceptable
- IF the full to medium body shot is used or the camera shot is held for a flash during which time nothing should be touching the genital area
- No ejaculation, wet shots or noticeable semen smeared on face or other parts of the performer's body Erections are not permitted.
- Male frontal nudity or other types of shots with penis in shot is acceptable providing penis is flaccid (soft).

Holding or stroking of penis (touching) is not allowed. Covering penis with flat hand(s) acceptable most times

Use of dildo or vibrators on camera Acceptable if no genital penetration is seen

Male homosexuality themes may be acceptable in certain storyline situations but is generally unacceptable

From these guidelines it may seem that no sex is to be had on screen! Multiple sex acts do take place but the viewer is shielded from the actual act of penetration and the presence of bodily fluids. The guidelines seem to be based upon a curious set of antiquated moral codes and are formulated from a largely male heterosexual perspective. The boundaries between 'explicit' and 'non explicit' material seem ill-defined. Female porn stars may fuck each other doggy style with strap on dildos whilst male porn stars must shield their erect penises from the viewer whilst receiving a head job! The double standards apparent in the content guidelines are most obvious when the question of male homosexual content is considered. Female 'homosexual' acts portrayed by mainly heterosexual porn stars are actively encouraged and are a staple of TV porn, whilst all male homosexual acts are expressly forbidden.

Pornography in all its forms seems to be enjoying a resurgence in all areas of mass media. Video clips, fashion photo shoots, films, music and the internet are all saturated with pornographic and pseudo pornographic imagery. The cross over of porn stars into mainstream culture is becoming more apparent; Freshjive clothing promotes its clothes in shoots featuring real porn stars, Boogie Nights featured porn stars in cameo roles, Traci Lords, popular eighties porn star, released a commercial trance album! Pay television is yet another area where the airing of pornographic material has become a lucrative business and a popular forum for home entertainment.



'fuckin cheapskates in front of us got in for five bucks...kill them...'

frigid

acts & films

october

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

SUNDAY OCTOBER 10

DREADBEAT & BLOOD #1

Dreadbeat & Blood is the first in a series of 'proper' reggae and dub collaborative events coming up over summer at Frigid. Bringing together some of the **Firehouse** crew with **Sir Robbo's** own massive reggae history, the upstairs sound system will get a proper workout. Each time, also, there will be an appropriate cultural video for your edutainment.

[upstairs selectors]

Mash

Sir Robbo

L.L.Static

with **Jeff Dread at the controls**
and **MC Curry on the mic**

[downstairs]

Sub Bass Snarl

DJ Pollen

[film]

Red X

Red X is a conspiratorial look at the life and mysterious death of reggae luminary **Peter Tosh** based on rare footage and tapes recorded prior to his death.

SUNDAY OCTOBER 17

[special guest]

Kevin Purdy

[film]

Beetlejuice

Michael Keaton and a very young **Winona Ryder** are superb in this surreal fantasy created by **Tim Burton**. For a long time one of our favourite films, it has been dredged to the surface of our collective unconscious by the discovery of **Harry Belafonte's** Calypso album from the mid 50s at an antique shop in Katoomba with the infamous Day O...

Kevin's other band **Tooth** has just released an album so the last thing you'd expect would be a solo album but nevertheless **Kevolution** is about due for release. Packed with even more languid tunes **Kevin** will be playing several of them tonight to whet your appetite. And expect a proper launch shortly.

SUNDAY OCTOBER 31

[special guest]

Seedy Stu (Canada)

[film]

The Kentucky Fried Movie

Tonight is the Freaky Loops recovery and who better to recover with than **Seedy Stu** who has just returned from a crazy jaunt across Canada. He is also promising to bring along his favourite film and veritable rarity these days, **The Kentucky Fried Movie**. Made up of a string of crazy sketches it is like a comedy show stretched to movie length but with several killer skits it is well worth checking out. Especially as you will all be, like us, half-dead having spent the previous night dancing like drugged maniacs at Freaky Loops.

SUNDAY OCTOBER 24

2SER, FRIGID, FROMAGE & REPHLEX (UK) present

QUICK REPHLEXES

[live]

Cylob/Kinaesthesia (UK)

Mike Dred/Kosmik Kommando (UK)

Quark Kent (Berowra)

[DJs]

Baby Ford (UK)

Rephlex Master Control IG88 (UK)

Sir Robbo,

Sub Bass Snarl

and guests

This week is somewhat special as four characters from the spiritual home of **Aphex Twin, U-ziq & Squarepusher, Rephlex Records**, touch down to celebrate the label's eighth birthday. Going through the acts one by one **Cylob** toured Australia a few years back with Aphex Twin and was as a live act somewhat more exiting. With a long string of EPs, two electro-hip hop influenced albums as **Cylob** and one minimalist ambient electronic masterpiece as **Kinaesthesia**, **Cylob** will be playing a range of his latest material live. Reviewing his latest EP *Lobster Tracks*, *the Wire* writes 'Cylob reworks electronix here as a prickly, seriously visceral format. Rough edged, barbed and angular, the snags feel good' (*The Wire* #188). **Mike Dred** is also one of **Rephlex's** veterans having started out releasing pounding acid techno as **Kosmik Kommando** before settling into freaked out video game electro as **Mike Dred**. Live **Mike Dred** promises to be as unpredictable as his back catalogue. **Rephlex Master Control IG88** is label boss Grant who will be bringing over a crate of his favourite and inspirational tracks both of recent years and of yesteryear. Reared on electro in the mid 80 the Rephlex crew

have been recently revisiting the video games and sounds of the time . . . Finally, we come to **Baby Ford**. Having hit the charts way back in 1990 (I think) with *Koachy Koo*, **Baby Ford** went seriously underground in the mid 90s running the Ifach label and producing tracks for everyone including MoVax. Now doing the deepest tech-house full of clicks and little seismic quivers as well as killer electro his DJ set will be quite interesting. We've also got a live performance from our local lad **Quark Kent** who has been toiling away night and day on his second album *Me You & The Moon*. With a bit of luck **Quick Rephlexes** will be the launch party for the album which is a co-release of Fromage and Cryogenesis. Also there will be big screen video game action as some of the Commodore 64's greatest hits gets beamed on the video upstairs...

\$10 presale tickets from Red Eye and Reachn. It will be more on the door unless you are a 2SER subscriber. Get 'em quick! Sorry we had to up the price but 4 internationals, 2 of them 100% live is not cheap. There will also be a 2SER stall selling Freaky Loops tee-shirts and last minute tickets.

\$5 TICKETS



Present this coupon to purchase
your \$5 tickets to see *Run Lola Run*

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Leichhardt for ANY session on
THURSDAY 21st October ONLY

strange arcade games

Yellow Peril

you don't know but should love

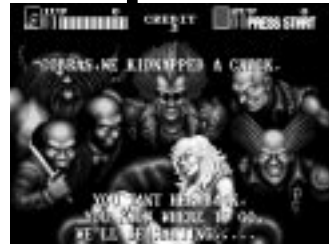
Cyclic has been quite good at keeping you up to the latest in classic video games but this month we present some of the stranger arcade games out there. In the late 1980s after the great videogame 'crash' in America and the rise of home consoles most of the exciting developments in video games shifted to Japan. Although Japan had always been central in video game production the market slump in America meant that the target audience for game titles shifted directly to Japan. Consequently more and more Japanese cultural references started to

appear in games. The influence of Manga and anime, the rise of the multiplayer martial arts games, the semi-porn schoolgirl gambling titles, the quiz and puzzle games, and the rise and rise of cute fantasy characters with nonsensical names (right from Pacman and Bubble Bobble through to Pokemon). What is fascinating about this shift is not only the weird games it produces but also what it reflects about how Japan sees America and subsequently how we as game players view Japan.

Vendetta

Konami 1991

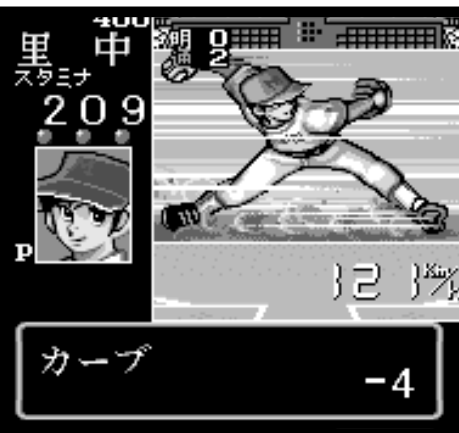
Vendetta arrives on the scene a little late in the piece. Being modelled almost byte-for-byte on Taito's 1986 title Renegade where you play a gang member punching your way through a fictional inner city gangland complete with subway stations and hookers, Vendetta is a pretty primitive game for 1991. There are no special moves and the plot (rescue the girl) has been done a thousand times before...but wait until you get to Stage 3, it's fucking weird. Stage 3 starts out in typical ghetto style with a scrolling background of boarded up shops and liquor-marts. The hookers with knives are there to attack but as you move through the level you start being attacked by these ultra-camp leather-men. Ok, not too weird, but wait, rather than brandish baseball bats, knives or pick up crates and 44 gallon drums to throw at you the leathermen, complete with limp wrists, edge towards you and start humping your leg! Then, if they get you pinned on the ground they start trying to root you!



Dokaben

Capcom 1989

This is the kind of baseball game you have when you are a) gambling or b) gambling. With little or no skill involved this is a kind of futuristic pokie machine in the guise of a cartoon baseball title. The act of pitching or batting simply involves choosing one of five randomised tiles which then deliver particular types and speed of ball and hit. These are represented by a number, the highest of which wins. Four wins in a row and you get a home run. I think you can imagine the rest. I've never been to Star City but I hope that it won't be long before we see this sort of game invading the pokie palaces around the traps.



Gals Panic

Kaneko 1990

Another crappy schoolgirl game this time based on the classic Qix. The idea is simple, fence off as much of the screen as possible without being touched by the baddies. In Gals Panic the screen begins as a silhouette which, as it is fenced off, reveals an increasingly scantily clad schoolgirl. Mmmm, I can imagine the excitement as sweaty business men play this game but unfortunately, owing to Japan's rules on the display of public hair, the most you get to see are a few digitised nipples. There are erotic sound effects too but most bizarre is when the girls 'change' into ninjas or, worse, frogs! Bizarre. Oh, and then there is the 'bride' bonus screen too. I think the reason why this is a Qix clone is simple, by 1990 Qix would have been a game forgotten by most of the new generation (thus, its re-release) and remembered by former game players (who were now business men). Except its not as ingenious as Qix was.



Parodius

Konami 1990

Another Konami game this time in their Twin Bee series — a series designed to parody other video games produced by themselves and others. Twin Bee is this series of games starting in 1985 with a pretty lame Xevious clone where the main character is the cartoon bee which can shoot and punch. Parodius is really just a clone of a classic Konami title Salamander but has some really weird stages. The first level is this one with a giant pirate ship cat and weirdo parrot, the second level is like a nightmarish circus with this giant belly dancer at the end. Packing some awesome weapon power ups and some clever mystery bonus powerups in the shape of bells, Parodius is a great shoot em up even if it is like a a psychedelic children's fantasy. Parodius was followed one year later by Deltana Twin Bee, an updated version of the original Twin Bee, so the series must have been a hit.



Tropical Angel

Irem 1983

By the time this game came out the makers must have decided that every 'sport' had already been made into a video game because Tropical Angel is all about water-skiing. Of course, in the same year rival manufacturer Taito brought out a game simply called Water Ski, but what made Tropical Angel different was that it was 3D, and, again to please those teenage boys and businessmen, it was a scantily clad blonde. The game was shit and it was basically a slalom style course in pretty treacherous waters judging by the amount of rocks you had to avoid.



october picks

with your host **Yellow Peril**



Instrumental Acoustek

(The Big Chill)

Source: Juno

A little like Sydney's own cover string quartet Fourplay, Instrumental (who number 6) do covers of well-known songs. Except, coming from London, they do covers of tracks like The Orb's chill out classic Little Fluffy Clouds, Orbital's Forever, Sabres Of Paradise's Smokebelch, The Shamen's Re-Evolution, and even Plastikman's minimalist Consume from the Consumed album. A testament to how big this sort of music has become in Britain and how deeply it must have permeated into the nation's consciousness, the Acoustek album is great if only to confuse your friends.

Tarwater Remix

(Roomtone)

Source: Juno

New York label Roomtone release this five track EP from German band, and To Rococo Rot offshoot, Tarwater. With mixes by the aforementioned To Rococo Rot, Third Eye Foundation and Tortoise's Bundy K Brown the originals are twisted into new configurations. There is the deep electronic minimalism of A Burgundy Underside, the exquisitely bleak To Describe You remix with a simple flute loop, burbling bleeps and trembling groove; and the T-Rex cover Visit which detuned into what could be almost a Joy Division out-take.

The Beta Band The Beta Band

(Modular)

Source: CD Warehouse Surry Hills

Following three rather weird and slightly deranged EPs comes this crazy album. Yes, yes, everyone is raving about this album in the music press and that is good reason to be sceptical. If you put aside the hype and take a listen you will discover a musical joke crossing everything from human beatboxing, the Black Hole soundtrack and the Beach Boys. Opening with the freaky slightly Beck-sounding Beta Band Rap the tale of their signing to EMI emerges; the album hits its high point (and my favourite song of the month) with the Goodies-eque and heavily Beach Boys influenced Round The Bend. Then it's onwards to the dour cover of Total Eclipse Of The Heart.

Various Rootdown 99

(Nuphonic)

Source: CD Warehouse Surry Hills

Various Future Sound Of Jazz 5

(Compost)

Source: Red Eye

Two compilations here that cover similar ground one from German label Compost and the other compiled by German latin-influenced DJ/producer Rainer Truby. Rootdown 99 is a compilation of some of the tracks that Truby feels sums up what is going on in Berlin at the moment — an return to rare

groove and the fusion of it and newer sounds, samplers and sequencers. Unlike the British rare groove revival of the early 1990s which was almost a reaction to the hedonistic working class rush of rave and a desperate attempt by the London club elite to separate their 'refined' tastes from the 'masses' (which led down the path to acid jazz and later to MoWax), the Berlin thing seems a little more linked to both the dancefloor and futuristic experimentations. Thus both Rootdown and FSOJ 5 have Jazzanova's alter ego Extended Spirit dropping their Solid Water, and Rootdown continues with Jazzanova's jerky cut up of Ian Pooley's What's Your Number, and their own Atabaque plus Apollo from Cujo (Amon Tobin). British label Soma's Chaser also features on both compilations with his superb percussive Brazilian jazz house. FSOJ 5 gets junglistic with Nek Lok's Escobar Blues and Earth Bound's fantastic Reggie's Escape. There's also Nonplace Urban Field with Seismic Simmer which nods more than a little towards Friedman's other recent work as Flanger with Atom Heart. Both solid compilations.

Goblin Profundo Rosso

(Cinevox)

Source: Red Eye

Goblin were this crazy 1970s Italian prog rock outfit. Best known for their amazing horror movie scores, Profundo Rosso (Deep Red) is one of their best and earliest. I saw this film on SBS a couple of months ago and had been hunting for the soundtrack ever since. Originally released as an 8 track album this version has been expanded to a massive 22 tracks with ever conceivable version of each track put down in one place. Heavily reliant on tense basslines which often go for a full minute or so on their own, the soundtrack is full of killer breakbeats and some quirky early Moog, synth burlbles, and disturbing vocal effects. The fine School At Night works with this hideous out of tune schoolgirl singing which repeats over and over whilst Mad Puppet is this extended bass epic which rolls along until its climax. Killer!

more classics

This time I dig down into some of the records of the 1991 to 1993 period. An exciting time when the rave thing had an energy and a sound quite distinct from that before it. The drugs then were an integral part of the experience and don't let anyone tell you otherwise. Ecstasy and acid not only made the music palatable, but also opened a doorway to right inside the music. Like being caught in a rushing river, you were literally carried along by some of the tracks and at the best parties, the whole crowd would be swept along on the peaks and troughs of the tracks. Sure, it was a purely functional music, but that abandonment to sound and the ability to appreciate, at times, functionality over artistry, is what tends to give too much of the current sounds their deadening seriousness.

Mig-29 Mig-29

(Champion Italy)

One of the classic rave anthems from 1991, Mig-29 was one of the biggest Italian crossover Italo-house/rave track. The middle section of a trilogy (Mig-23 and Mig-31) it perfectly captures the end of one era and the beginning of the next as its vocals and piano breakdown (almost like Black Box) are squeezed out by a rollicking bassline, airhorns, crowd noise and its trademark twisty analogue synth line. This synth line sounds exactly like a rip off of the Prodigy's Charley but was a surefire crowd-pleaser. Those old enough to remember will have a tear in their eye.

Various Guerrilla In Dub

(Guerrilla)

In 1992 Guerrilla Records was releasing progressive house choons that were in every expat-UK DJ's collection. So many hit records came from the label at the time that it seemed as if the then primo expat-UK record shop, Reachin, was only selling Guerrilla material. A lot of it was patchy and in retrospect a lot of it was crap too. But in 1993 Guerrilla released this fantastic compilation that featured remixed versions of all their top tracks. Remixed by D-Fex in Nottingham with MC Moneygreen tracks from Spooky, Lemon Sol, Drum Club, React 2 Rhythm, DOP and the rest were turned into deep dub tunes with chats over the top. In 1994 there was supposed to be a Guerrilla In Dub 2 due for release with the master tapes and everything ready to go but Guerrilla plunged in to debt and the tapes were never released. The original Guerrilla in Dub became hard to get too however six years later it seems that a New York label has re-issued this classic compilation

Ultramarine Every Man And Woman Is A Star

(Rough Trade)

Every Man opens with New Age banter "it was up in the mountains, every year we had this ceremony" and although the dolphin positivity never lets up, this is one of the more memorable chill albums of 1992.. Sampling everyone from Kevin Ayers and Robert Wyatt to America and shimmering with folk guitar over loping beats and and appropriately squelchy 303s there is a warm simplicity to the album. Pick of the tracks are Honey an almost infinite loop of blissed out soft focus bass guitar, flute and acid; British Summertime with its killer rolling piano line; and Saratoga, the most shiny sparkling 'up' track on the album.

to be continued

21
JUMP STREET



Since last month's sealed sexion (which I'll have to admit wasn't all that sealed) I've received a complaint from a reader who claimed he followed my instructions to the letter, but was still unsuccessful. He made particular mention of following tip number five which was to 'take her shopping', however I think this reader was being just a little too pedantic. As I had not specifically told readers that they would have to buy their companions things when they accompanied them shopping, this reader felt that my instruction was lacking! Of course you have to buy her things! Think about it! This is exactly the problem with most men! It's all well and good to read something in a magazine, but you have to use your initiative as well!!!!!! The world would be a very boring place if men (and women) didn't use their sexual imaginations and instead simply followed manuals. Perhaps it's a little too late for a disclaimer but here goes: The information in Dear Degrassi Issue #12 was intended as a guide only! Degrassi takes absolutely no responsibility for a lack of improvement in, or degeneration of your sex life after following her handy hints.

If you are reading this column right now, chances are you are a connoisseur of high art. I feel then, that it is my duty to tell you about one of the most magnificent works of motion picture history that is about to hit our screens. I was fortunate enough to go to a very early preview of American Pie a few weeks ago and cannot recommend it too highly. It tells a story from teenage folklore long forgotten by recent filmmakers. Four boys in their last 3 weeks of high school make a pact with one another to all lose their virginity by graduation and they all approach the challenge in a different way — enough said! Go and see the film and remember what it was like to be an angst-y virgin all over again.

Dear Degrassi,

I am unhappy with the types of television shows on today that mask themselves as infotainment. Most of the time they are neither informative nor entertaining. I'm 14 and crave to watch a police show that advises me on the perils of youth crime as well as what to wear. Am I asking for too much?

Law Abiding and Fashionable

You're not asking for too much at all — in fact, while you were teething in a crib somewhere, people like me were getting into all sorts of mischief at a teen party at the home of a fellow student whose parents had gone away for the weekend. The television would always be on in the background because at 8.30pm all the snogging and underage drinking would pause for an hour as a 23-year-old Johnny Depp came into our lives. We'd see a short glimpse of teen crime before the unforgettable organ intro would lead into the power and excitement of the theme to 21 Jump Street!

The entire concept of 21 Jump Street (called Jump Street Chapel in the pilot) was an example of sheer marketing genius! Get together a few spunky teen heartthrobs, dress them in the most up to date late 80's gear and have them fight crime as under cover cops in schools and colleges. Kids would be influenced not only to stop breaking the law, but maybe even fight crime too if good looking, fashionable people on television made it look cool! It was the perfect blend of police action and macho mania (as well as spunky chicks) for the boys with gorgeous hunks, soap style drama, fashion and strong, positive female role models for the girls.

Like any great marketing effort, you had to have accompanying merchandise — and what better than the 21 Jump Street Trading cards? Here young teens would be



duped into buying the same cards over and over again in the vain hope that they might one day find the Holy Grail of trading cards — Johnny Depp, still pouting, but facing RIGHT instead of left! Following in the footsteps of Miami Vice — the adult show it was probably based on — there were soundtracks released. I could only recognise one artist on the first volume (besides Holly singing the theme song) and that, funnily enough, was Hunters and Collectors. Volume 3, however, is much more to Degrassi's liking — Games by New Kids on the Block, Set Adrift on Memory Bliss by PM Dawn, although on the German track listing they are called PP Yawn — and who am I to disagree? But best of all is the inclusion of one of the all time classics: Get Ready for This by 2 Unlimited. Quality! Pure and utter quality!

21 Jump Street is the LA address (although it was actually shot in Vancouver) of a chapel that was converted into a police station which was the headquarters for a special squad of police officers who were selected based on their ability to pass for high school and college students. The best thing about the show was the fact that a member of the cast would come out at the end and make a teen specific public service announcement.

The show ran for 5 seasons however; it started to run off the rails in the final season following the departure of Johnny Depp and Dustin Nguyen as well as the introduction of lesser try-hard hunks. 21 Jump Street had been one of the very first successful shows the Fox network had produced but in the final series it was syndicated, therefore losing the original polished teen vibe. For these reasons, I'll only concentrate on what I consider the core cast.

This was Johnny Depp's launch to stardom (although weird also seen him erupt from a mattress in a volcano of blood in the first Nightmare on Elm Street film) playing Officer Tom Hanson. He decided to become a police officer after his father (also a policeman) was killed in the line of duty, on Tom's prom night no less! Officer Harry loki, who still had family trapped in Vietnam, was played by Dustin Nguyen. Peter DeLuise played Officer Doug Penhall,

a larger than life, soft, cuddly teddy bear and comic. Holly Robinson not only sang the theme song for the show, but she also played the token female, Officer Judy Hoffs. Being the only regular woman in Jump St she had to deal with just about every problem a girl can be afflicted with — because Jump St was a show about issues! These funky law enforcement officers were supervised by Captain Adam Fuller who was played by Steven Williams who you've probably most recently seen as a semi regular on The X Files. Williams actually replaced Frederick Forrester who was killed off after only 7 episodes.

In the 3rd season, Richard Grieco was introduced to the cast as Officer Dennis Booker. He was brought in by the Fox network basically to cover for Johnny Depp who had started to refuse to make some of the public service announcements as well as some episodes as he did not agree with the approach to or the issues they were covering. Grieco then left Jump St after only one season as he was given his own spin off show: Booker. Now if you've ever seen an episode of Booker, you'll understand why I feel that it would have been better to have stuck with Jump Street.

You might also be very surprised to see the list of special guests who have appeared on the show. Here are some of the better known ones: Jason Priestly, Pauly Shore, Christina Applegate, Brad Pitt, Sheryl N Fenn (who was Depp's girlfriend at the time), Bridget Fonda, Shannon Doherty and Ray Parker Jr.

My favorite all time episode would have to have been the one about the American Acid House scene that was based loosely on the 1940's Rita Hayworth film, Gilda. (Yes, Degrassi really is a trainspotter!) Judy had to infiltrate a club where Tom also worked as an undercover bouncer. The club management were distributing Smiley face badges with (gasp!) blotter acid on them which punters were encouraged to lick!? Judy befriends a young clubber who, after having licked a Smiley face one too many times, dances into a mirror and is hospitalised. That's what was best about Jump St — the realism!

spunk
of the month

Christopher Atkins



Most would assume that the first time I saw Christopher Atkins was in the Blue Lagoon, but you'd be wrong! My conservative aunt who is a great lover of Gilbert and Sullivan thought it would be a great idea to take me to see The Pirate Movie (1982) when I was about 7 or 8 — little did she know that it would be bastardised and updated version of Pirates of Penzance! Made in Australia with a predominantly Australian supporting cast including Maggie Kirkpatrick (Prisoner), Gary McDonald (Norman Gunston) and Rhonda Burchmore (Hey Hey It's Saturday) the two stars Kristy McNichol (Little Darlings) and Christopher were imported to appeal to a global audience.

His film debut was starring opposite Brooke Shields in Blue Lagoon (1980). A friend told me recently 'Chris' was the very first penis she had seen that did not belong to a family member! I'm sure many girls are with you there — nothing too scary! He did a stint on Dallas for a while and has made a total of 27 other films most of which have gone either straight to video or television.

Christopher, who changed his surname from Bomann, is now 38 living in Van Nuys, California with his wife of 14 years, Lynne Barron and 2 children Grant and Britany. He now owns his own outdoor sports company and has patented his own fishing lure. Chris has also written 2 scripts and is about to start directing one, 'Fire, Ice and My Wife' as he has found financial backing.

Ah Chris — making my 8-year-old fantasies come true!

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