

ed wood • classic arcade games •
classic music • films • websites •
survey results • cryogenesis 98 •



frigid

The word "frigid" is written in a bold, white, sans-serif font with a thick black outline. Two small, stylized snowflake icons are positioned above the 'i' and 'd'.

issue 2 of the
frigid/cryogenesis zine

Schlock, Horror, Gasp:

A Glimpse into the
World of Ed Wood

by Wasabi

*"My friend, can
your heart stand the
shocking facts about...
Grave Robbers From
Outer Space!?"*

If you're into cheesy flicks, take a look at the world of director Ed Wood Jr.: a director/writer/producer/everything who is best known for his bad 1950s sci-fi flicks. Wood is not just bad. His movies encapsulate a B-grade paradise - a Garden of Edam. Wood has the dubious honour of being voted 'The Worst Director of all Time'. His most infamous film, Plan 9 from Outer Space (1959) is often hailed as 'the worst movie ever made'. It really is a shocker. Plan 9 was originally filmed in 1956 under the name Grave Robbers from Outer Space. It was funded by two ministers, Rev. Lyn Lemon and J. Edward Reynolds, from the Baptist Church of Beverly Hills. Lemon and Reynolds were hoping to raise funds from the profits of Plan 9 to make their own religious films. It is due to their delicate religious sensibilities that Wood was made to change the

film's name from Grave Robbers to Plan 9. However, there's no such thing as a 'free lunch', as Wood explained: "We finally did get money out of the Baptists except that they insisted that we all become Baptists to get it."¹ Eventually (well, about 6 days later), the film was complete and ready to roll at the movies. It was released in 1957 and a total flop. Plan 9 has all the trappings of classic 50s B-grade sci-fi. It's low-tech budget effects (yes, that flying saucer is a hub-cap); the tacky costumes; the caricatures (not characters!); the inconsistent editing; and the lousy, predictable plot and dialogue all serve to honour the claim. Basically, a bunch of pompous aliens plan to invade the Earth by resurrecting and controlling the dead. The obligatory struggle occurs, and the aliens get their butts whipped and head back to the stars. According to Gregory Walcott, a friend of Wood's:

"Ed had poor taste and was undisciplined. He had no taste. If he had 10 million dollars it {Plan 9} would have been a piece of tasteless shit."²

Cheese aside, Wood arguably makes some of the most important statements of the 50s in his films. In a rabidly conservative and paranoid society, Wood takes a leftfield, left-wing approach to the society and politics of the era. Wood's films star and depict the marginalised, or alien. Bela Lugosi, the aging star of Dracula in the 30s was one of the actors who joined Wood's 'circus'. By the time Wood met Lugosi, he'd been a morphine addict for 20 years and was desperate for a cinematic comeback. Another of Wood's 'aliens' was John "Bunny" Breckenridge, an openly homosexual actor who declared to The Mirror boarding the plane to Mexico for a

gender realignment in 1954: "I want to be a wife!" Vampira (actress Maila Nurmi) was also adopted by Wood. Until 1956, Vampira had a reasonably successful show as a horror movie hostess and was at the peak of her career. Wood had actually approached Vampira for roles in his movies, but she had always refused. In 1956, Vampira was blacklisted and had to turn to Wood for work. (This expression is particularly apt when considering her performance in Plan 9.) A junky, a homo and a commie. Wood's cast were not exactly the people that America wanted to have in society. Wood's films are just as left-of-centre as his cast. Glen or Glenda? (1953), for example, is a thinly-veiled autobiographical account of Wood's transvestitism and



Vampira, I've mist you

angora fetish. The Bride and the Beast (1958) also touches on Wood's lust for angora. Plan 9 is a strong, left-of-centre representation of 50s America in terms of its thinly-disguised anti-nuclear subtext. In a twist of plot which deviates from the norm, the aliens want to invade Earth in an attempt to save it not only from itself, but also to stop it blowing up the rest of the universe. This is evident when the Earth morons finally capture the aliens. The following dialogue ensues:

Colonel Tom Edwards: Why is it so important that you want to contact the governments of our Earth?

Eros the Alien: Because of death. Because all of you Earthlings are idiots!

Heroic Jet Pilot: Now you just hold on, buster!

Eros: No - you hold on! ... Your scientists stumbled upon the atom bomb - split the atom! Then the hydrogen bomb where you actually explode the air itself, Now you bring the total destruction of the entire universe, served by our sun. The only explosion left is the solarnite...

Jet Pilot: So what if we do develop this solarnite bomb - we'd be and even stronger

nation than now!

Eros: Stronger? You see! You see! Your stupid minds! Stupid! Stupid!

The aliens may well be pompous, but the centre (the Colonel and the Jet Pilot) are physical manifestations of the 'good ole American redneck'. In Plan 9, for whom do you end up rooting? However, in spite of seeing the logic behind the alien's wish to protect the universe, Wood's realistically bleak social vision sees the greedy, incompetent centre win the struggle to maintain power. After the 50s, Wood's 'career' declined rapidly. He created a string of tacky skin flicks and cheap,

sleazy porn novels, some of which are surprisingly well written. Wood's films may have been 'tasteless shit', but there is no denying their importance as a representation of the alienated, seedy underbelly of American society. Wood created a home and a voice for the 'freaks', and confronted America with a vision it wished to deny. Wood died of a heart attack triggered by alcoholism in 1978.

1 Grey, R. *Nightmare of Ecstasy: The Life and Art of Edward D. Wood, Jr.* Faber & Faber Portland, 1994, pg. 76
2 *Ibid*, pg. 77

frost free

New FREEBIES!

60+ passes for Gadjo Dilo, a film which follows on from the excellent Latcho Drom. If you won a pass then it will be enclosed with this Cyclic Defrost. Big thanks to Clare at the Dendy.

2x Off World Label

Cooking With Gas CDs.

This is a compilation from Stephen Cabaret Voltaire Mallinder's Perth-based label Off World Sounds and comes courtesy of the very sleepy Julia at MDS.

2x Les Rhythm Digitales

'Hey You What's That Sound' 12"s.

Another Sleepy Julia present for two lucky readers, this 12" is the latest Wall Of Sound retro outing that you'd be unlikely to hear at Frigid.

**10x single passes to Dung 3
courtesy of us.**

JACKPOT FREEBIES!

Some foolish people didn't come down to Frigid to trade in their winning passes for their prizes last month, so the prizes go into the jackpot pool. This month we have left over

2x Mad Doctor X 'Picnic With The Greys' CDs.

A hip hop cut-up from Jake 'Herbaliser' Wherry on the Freskanova label. Courtesy again of MDS.

1x Marco Zaffarani 'Minimalism' 2CD.

A hard minimal techno album from the Silver Planet label packaged with a CD of his classic 1993-6 cuts formerly released on Harthouse. Courtesy of MDS

**ALL PRIZES MUST BE
COLLECTED EITHER
SEPT 20th OR SEPT 27th**

**from FRIGID, or they go back
into the jackpot for next
month.**

this month

SUNDAY SEPT 27

SOUNDS

Sub Bass Snarl, Sir Robbo, Little Nobody (Melb)

MOVIE

Planet Of The Apes (Frigid Classic Repeats #2)

Tonight is rather special because we re-screen Shaffner's 1967 classic starring Charlton Heston, Planet Of The Apes. A film that spawned a TV series and four sequels! Not only that but Andrez from Melbourne's If? Records arrives to play a live set as Little Nobody and launch his debut album. Little Nobody sounds like a combination of movie soundtracks and breaks and they have a track on the Zeitgeist 3 compilation as well as on Sunblock.

strange shit on both a uptempo and downtempo vibe. Sounds will be provided by B(if)tek, Sub Bass Snarl, Seymour Butz and Sir Robbo in the main room and Quark Kent, Pollen, JD, Neural and Bashful in the chill. Once again Yellow Peril and Sir Robbo will dig through their old records for the traditional morning set to remind you what it feels like to be old. Tickets will be available on the night for \$15 (if there are any left) but as frigid regulars we advise you to take advantage of this early warning to buy up now for you and your friends. Advance purchases from Good Groove; Emu Cafe, Newtown; Frigid and Kooky.

SUNDAY OCT 4 NO FRIGID...

...BUT KUNGFUSION

The Sunday of the long weekend sees Frigid relinquishing their evening for Creative Vibes to tour two Ninja Tune acts, Neotropic and DJ Vadim, as part of the Kungfusion World Tour. Yellow Peril visited the Kungfusion club in London in July and was none too impressed with the attitude of the London crowd, but this night will no doubt be more entertaining because it should still feel like Frigid

(only more expensive). Utilising the sound and lighting left from Dung the night before, Creative Vibes have lined up Frigid's Sub Bass Snarl and Sir Robbo to support the two internationals alongside Nick Toth, Mako, Mark Walton, Tom and JD from Good Groove, Zeitgeist and Christian Solo.

Neotropic crosses Future Sound Of London soundscapes with big beat-style breaks whilst DJ Vadim makes some of the slowest hip hop we've ever heard. Vadim has toured before and will hopefully showcase some of the excellent UK hip hop he has been releasing on his Jazz Fudge label. Advance tickets (limited to 500) are \$25 from Good Groove, Reachn, Recycled and Parade and include a free tee-shirt. The night runs from 8pm to 3am. Remember this is a Creative Vibes event at Frigid, not Frigid itself.

SUNDAY OCT 11

SOUNDS

Sub Bass Snarl, Sir Robbo, Biz E/Calix

MOVIE

Police Story II (Jackie Chan)

Biz E is coming down tonight to play some of his excellent live material which you would have most

recently heard at Freaky Loops. He'll also be showcasing some of his slower more hip hop influenced tunes (you may not know but he used to be a hip hop/acid jazz DJ way way back). Tonight's movie needs no introduction, suffice to say it'll be packed as Jackie Chan takes on the Hong Kong's triads.

SUNDAY OCT 18

SOUNDS & MOVIES

triple-header live film score remixing with Sub Bass Snarl vs Spirits of The Air, Gremlins of the Clouds Neural vs Vampyros Lesbos, and Sir Robbo yet to choose.



vampyros lesbos...wonder what that's all about?

Tonight its one of those crazy film remix nights where the DJs take a film of their choice and remix the soundtrack live while the film and its original dialogue plays as normal. Neural will play an electro remix of German vampire soft-porn flick Vampyros Lesbos whose soundtrack has already been remixed last year by various overseas acts for Sideburn Records. We're sure Neural's version will be better. Sub Bass Snarl reprise their Freaky Loops

HIP HOP ROOM **DJ VADIM** Nick Toth PLUS 4 BECK DJ JAM
Mark Walton Tom (Good Groove) Sir Robbo

Sub Bass Snarl, Zeitgeist, Mako

NEOTROPIC Christian Solo

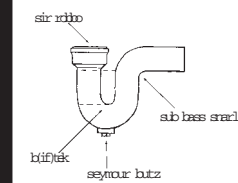
Rolland Vestax

© FRIGID at THE DENDY, Martin Place from 4th Oct
Pre-sales \$25 Plus FREE TOUR T-SHIRT from Good Groove, Reachn, Recycled, Parade

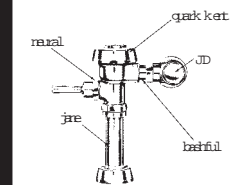
dung

satursday
october 3rd

the s bend



the flush valve



limited pre-sale tickets \$10
available at frigid (sundays at dendy)
club kooky (thursdays at club 77)
and good groove. \$15 on the night

SATURDAY OCT 3

DUNG 3

Appropriately titled for Election Night - Enema, Flushing Shit Out. The latest in the Kooky/Frigid joint ventures, you get two rooms of excitement for the long weekend. Dung 1 (NYE) and 2 (Queens Bday) were both massive and sold out quickly, so drop down to Frigid and buy your \$10 tickets for a night of

the surveys

We've now gotten back so many feedback sheets that we're going insane reading them all, but there are a few common questions that need some answers . . .

a) Why is the price still \$3?

Originally when the entry price went from \$2 to \$3 it was to purchase the PA system and turntables because Graftons was going to terminate the long-term lease agreement we had with them. Since the price rise (back in 1997) we have raised enough money to buy the turntables and Graftons has continued to lease us the PA system. The PA system costs in excess of \$4000 and it is unfeasible that Frigid will, in its current financial state, reach that target in the foreseeable future. Each week we have \$400 of costs which includes the pay for the DJs and ourselves meaning we need at least 135 people paying every single week. Add to that the cost of the monthly mailout and flyers and from month to month we scrape together about \$200 profit which goes into making events like Dung happen without major financial risk. Running a club is not cheap, neither Sir Robbo, Yellow Peril nor Lex Luthor make much money from the venture and what we each get paid weekly is far less than if we played at other peoples' club nights. But we keep going because we feel that Sydney still needs a chill club that is cheap and we still get our kicks from the feedback people consistently give us.

b) Why do the pool tables cost so much?

We've asked the Dendy management this question and the prices appear to be set by the owners of the pool tables who are some pool-hire company. We even asked if the price could be dropped for Frigid or have a 'free pool' hour but to no avail. We have been warned that in the New Year the tables will probably be removed altogether and we're working furiously at either preventing that happening or replacing them with Internet terminals, Atari 2600s or Playstations which would all be free. (if you have any of the above lying around which you'd like to loan or give to Frigid we'd love you lots)

c) Why does the food cost so much before 8pm and then the kitchen shut at 9pm?

We managed to get the food prices down to the \$6 mark and not surprisingly the Dendy has found that more people eat the food. Sadly the cost of having a chef on hand is expensive and that's why the kitchen closes at 9pm or thereabouts. We can only suggest you

get to Frigid in time for the start of the film and order your dinner before 9pm (but after 8pm when the prices drop).

d) Why does Frigid always have Sub Bass Snarl and Sir Robbo playing?

Simple - it is our club night and if we don't play then we could not justify paying ourselves to put it on week in, week out. Both of us try to vary our sets from week to week but without an endless cashflow with which to buy records there is some duplication.

e) Will there be more short film nights?

Yes. There will be more short films shown when more of your start bringing us VHS tapes down with you!

f) Why do you do all this?

Because Sydney is too small to be left to "market forces". Sydney needs people to put on low cost events, play strange music, show crappy films, and do it for little or no financial return. Some promoters do things to make money, we do it to make ourselves happy (and hopefully you along the way).

g) There's an election coming up. Who do I vote for?

Basically Frigid advises you to kick the Liberals out of government. The Liberals have taken us further down the road of leaving things to "market forces". This has meant further privatisation of public services; welfare has been cut back making it harder to survive when you realise that there isn't ever going to be a time like the 1960s again when there was no unemployment; the ABC has been slashed; and Aboriginal land rights, reconciliation and concepts like social justice and equality have been thrown out the window. The GST favours the rich who spend proportionally less of their income on consumer goods and thus benefit more from a GST than poorer people. Under the GST everything associated with Frigid will increase in cost from the bar to the food, the entry cost to the videos we show, from the music we play to the PA and equipment we play it on. There may be no future for a lot of young people but under a Liberal government what little future there was has become bleaker and we now stand where England stood in early 1980s as Margaret Thatcher started to flex her muscles. If there has been one important election in the last 15 years it is this one. Make sure you don't vote for the Liberals.

part 2

film reviews with lex

Kurt & Courtney

Well it will be flocked to by the hordes of eternally mourning fans but they will be disappointed as it has little footage of Kurt when alive and absolutely none of his music. That said, the film is an absolute must see - completely hilarious. The characters couldn't be more amusing if fictitious. From Kurt's completely inarticulate 'best friend' to his crazy Christian Aunt who plays recordings of him age two through to 'El Duche', an especial favourite of mine, who gets mysteriously killed by a train after his first appearance on camera. And this is exactly why the film is interesting. It gives the viewer a glimpse into a strange tangle of conspiracy theories, most of which seem to be driven by everyone's fear of Courtney Love. The reporter comes up against more and more obstacles put in place by Courtney and the fear she commands, eventually to have the last word in a feat of bravery in the name of freedom of speech that has to be seen to be believed....

Lex Luthor



October's Loungeroom Imports

Plastikman Consumed (Nova Mute)

An absolutely amazing headphones-only experience of minimal beats and electronic squelches that is a deeply sensual listen for your ears. Listen in a dark and silent room in a chemically-enhanced state and watch what happens.

Various Sound In Motion (Origin Unknown)

A fabulous double CD of two-step techstep drum'n'bass with lots of little analogue belches, massive bass drops and relentless breaks. Not only full of classic tracks, it works surprisingly well as a beginning to end listening experience, although a high powered car stereo in a speeding car is preferable to a quiet evening at home on the stereo.

Rhythm & Sound Showcase (Burial Mix)

From Berlin's Hardwax store comes Maurizio's dub reggae experiments with MC Tikiman. Rolling dub tracks work their subtle magic over which Tikiman drops some beautiful vocals. Often played at Frigid this is one of the best finds of the year.

Pole CD1 (KiffSM)

Another German character associated with Berlin's Hardwax, Pole is a cross-between minimalist electronic art music (all pops and

crackles) and the sublime moments of the best Autechre. Great in the lounge room but only when you can devote a hour or so to a concentrated listen, Pole is magical.

Hans Platzgummer Fingerfood (DiskoB)

Another Frigid favourite, Fingerfood even comes with its own recipe booklet of rather seedy hors d'oeuvres. Mainly electro-style break-beats and house it is strictly foot-tappin' business.

Waiwan Distraction (Autonomy)

Something I picked up in the UK on the basis of a track I had on a compilation, Waiwan sounds a bit like Rob D's Clubbed To Death crossed with 1996 trip hop (which Clubbed To Death was . . .). I liked 1996 so Waiwan is a nice moody listen that doesn't really push the boundaries at all, but instead fine tunes them with some great samples and sub-100bpm breaks.

Various Muzique Tropique Collection (Glasgow Underground)

Two CDs of vocal-free dubby house on a very low tempo tip. This has been consistently packed for my Frigid box for the last eight months and still I like it. With a Two Lone Swordsmen remix, an epic Idjut Boys remix and a whole lot of Muzique Tropique originals the two hour set is amongst the finest dub house I've heard all year.

Apart from the palatial Snarl Heavy Industries there are a few other nice places to visit on the web.

SQUALL (www.squall.co.uk)

England's finest on-line zine for the squatter and concerned citizen. There's fabulous articles on the festy-val scene and heaps of top notch political commentary along with everything you need to know about the UK DIY scene.

DROPBEAT (www.dropbeat.com)

One of the great online stores from which to order records. Currently the exchange rate is pretty fucked but there's always treats to be found at Dropbeat, who manage to get all sorts of slammin' jungle tunes and obscure minimal techno bits and pieces that take months to reach Sydney shops. They have an e-mail list as well with updates each week.

SHORT MESSAGE SERVICE (www.mtn.co.za/regulars/sms)

ever need to send someone with a mobile phone a short message and you've got a computer in front of you but no money? Use this free messaging service that reaches nearly every mobile phone in Australia (and many other countries too). Its quick, reliable and the root of many evil pranks.

CRIC-INFO (www.aus.cricket.org:8000)

yep its pretty sad but summer approaches and you'll definitely be hearing the us slapping balls around outside Frigid (ooo errr!). One punter even suggested we screen a one-day game live at Frigid and do a soundtrack to it! You never know your misfortune because Yellow Peril, Dale, Miguel, Sleek, Ding and Ross have been known to frequent the cricket nets of the Eastern suburbs wearing whites.

1998 cryogenesis

Every year Cryogenesis is held somewhere in Sydney Harbour. An all-day Sunday chill event Cryogenesis predates Frigid and is, for us, the main event of the year. This year Cryogenesis happens on Sunday December 20. As usual ONLY advance purchases are allowed, the event runs at cost (non-profit), and the limited places will go very quickly. We



aren't letting anyone except Cryogenesis regulars and Cyclic readers get places before November so if you are in anyway interested in coming along then drop into Frigid or drop us an email. This year Cryogenesis happens on Shark Island in Rose Bay and costs \$25 (as usual) which includes private ferries to and from the island. It runs from 11am to 8pm and will feature sets from Sub Bass Snarl, Sir Robbo, Purdy, Tooth, Seymour Butz, Gemma and more to be announced. Cryogenesis has heaps of background information, pictures and stories on the website so if you are curious have a peek. It is not a dance event, it rarely features music with "phat beats", but it is like a big outdoors Frigid picnic full of people eating mushrooms (and all manner of other 'foodstuffs' - ed). Remember, buy early, buy often, because for the last three years Cryogenesis reached capacity five or six weeks before the departure date.

Websites To Check



Six Classic Albums Worth A Re-Listen

Various Artificial Intelligence (Warp 1992)

I bought this way back when you could hear O Fortuna at a rave and not laugh and when Kid Dolphin was working at Central Station. Artificial Intelligence was one of the first techno records that I actually liked enough to keep for more than six months (the only other two of the same period being Force Inc's Post Acid Crash and Overdrive's Inner Works 1) and pulling it out now in 1998 not only brings back a whole lot of memories but also highlights just how superb the album really was. Featuring early tracks from Autechre, Black Dog, Speedy J, B12, Polygon Window (Aphex Twin) and Richie Hawtin it must be one of the all-time best techno compilations.

Beaumont Hannant Texturology (GPR 1994)

A very Warp-like release at the time Texturology came in two different versions: one uptempo for vinyl and the much mellower CD. The latter has some exquisite synth moments perfectly capturing the ecstasy of the chill out boom into which the album was released. With melan-

choly progressions reminiscent of the best Detroit techno combined with Aphex sounds of the same period, Texturology is Beaumont Hannant's finest work and worth tracking down. Quite a few tracks are Cryogenesis 'anthems'.

St Etienne Foxbase Alpha (Warners 1991)

1991 was a strange year and St Etienne would have been the soundtrack to at least some of the best moments. With the massive Only Love Can Break Your Heart and Nothing Can Stop Us Now, St Etienne delivered me from Madchester alongside the Stone Roses and Happy Mondays. Classic pop songs coupled with dubby basslines made a great combination that St Etienne never really came close to again.

Pete Namlook Air II (Fax 1994)

If I was ever stranded on a desert island with a bag of ecstasy tablets and a CD player this would be the CD I'd choose. Probably the best accompaniment to a home drug adventure, Air II is a voyage through time and space coupling some of the best German ambient chill music with the occasional beat and Eastern sample. Immediately making any scary moment feel safe it is great psychedel-

ic tool that manages to take you on a fantastic voyage time and time again quite unlike any other CD in collection. Reissued in a non-limited edition form Air II is one of the all-time favourites.

Joy Division Closer (Factory 1980)

Scoff if you must but Joy Division and New Order were the first proto-electronic bands I ever got into and Closer is still a masterpiece. Mournful and depressing, Twenty Four Hours and The Eternal remain two of my favourite songs for quiet solitary moments.

Pale Saints In Ribbons (4AD 1992)

Another guitar band I know, but the Pale Saints added strings and ethereal vocals to the shoe-gazer sounds they broke away from (which is probably just my vain attempt to make them sound cool). Actually is one of the favourites from 1992 that still gets played in the lounge-room on a regular basis. Some great songs, but it's the atmospheric quality of the strings and vocals that make it worth chasing down.

Yellow Peril

Six Classic Arcade Games

Galaga (Namco 1981)

The best post-Space Invaders shoot'em up and the beginnings of the power-up craze with the dual ship mode and 'challenge stage'. Rivalled later by the orbital-style clone in Konami's 1983 Gyruss (did anyone actually reach 'Earth'?) Galaga still has the most satisfying feel to it and some great sound fx.

Gauntlet (Atari 1985)

This ate up so much of my money in Year 7 that it pains my wallet even now to play it. The Elf was always the best character and me and my mates used to fight over who'd get the Elf and who'd luck out and get the slow and wimpy Wizard. The mazes went on for ever and until Gauntlet II came out in 1986 no-one seemed to mind that the levels were always in the same order.

Heavy Barrel (Data East 1987)

Maybe my favourite-ever multi-weapon game trying to cash in on the success of Ikari Warriors. The flame thrower, laser and spinning mace coupled with the three-player mode, the excellent Aliens-style moving platforms and the Indiana Jones railway scenes made Heavy Barrel frenetic and ridiculously addictive. Until recently I never got to see the end...

Star Wars (Atari 1983)

I think I got addicted to this in

a seedy arcade parlour in Soho London when I was over there in 1985. At 10p per play it was a bargain and the immersive feel of what are now terribly primitive wire-frame vector graphics used to make me repeat 'use the force' in the cheesy computer voice in my twelve-year old dreams. It gets hard pretty quickly but in the Easy Mode you get to blow up the Death Star at least three times before the game really begins to test your reflexes.

Bubble Bobble (Taito 1986)

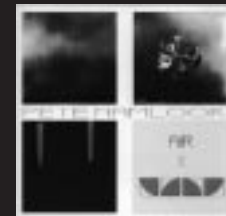
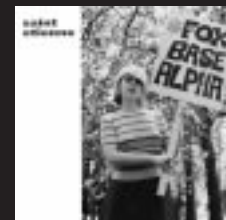
One of the 'cutesy' Japanese animated games that captured the post-Donkey Kong platform phase the best of all. Catching the monsters in bubbles was easy but getting to them again fifteen levels into the game to 'pop' them becomes the difficult part. The music is the most annoyingly cheesy tune but remains one of my sampling dreams.

Slap Fight (Taito 1986)

1985 and 1986 must have been my big arcade game years but it wasn't really until Slap Fight appeared on the Commodore 64 that I got addicted to it. In retrospect the game really sucked because if you didn't get the powerups in the right time and 'select' them in the right order the game was completely unplayable. Nevertheless, as a home computer game at least you didn't waste money trying to work out whether to get the homing missiles or the laser.

Yellow Peril

right (from top): galaga, star wars and gauntlet



classics

this month [continued]

remix of Alex "The Crow" Proyas' first film *Spirits Of The Air Gremlins Of The Clouds* which is set in the Australian desert and has a stunning original score by Peter Miller (which you'll only hear cut up bits of tonight). Sir Robbo is yet to choose a film but you can be assured it'll be up to the usual Robbo standards... tonight is one for the short-film posse and those particularly interested in what happens to the mood of a film when you radically alter its soundtrack.

SUNDAY OCT 25

SOUNDS

DJs Sub Bass Snarl, Sir Robbo, 8-Bit (live)

MOVIE

The Thing (John Carpenter)

Adam 8-Bit has been busy overseas in Europe playing at the Love Parade with Lush Puppy and at various clubs throughout Germany. Returning home to establish a means for local Sydney artists to distribute their material overseas, Adam is committed to getting local music properly heard and respected overseas - unlike the shit reputation that gets heaped onto us by idiots from DJ Magazine, Muzik, The Face and Mixmag. The movie will be John Carpenter's Antarctic remake of the 50s classic sci-fi horror *The Thing* with the idiotic muscleman Kurt Russell playing himself. Despite Russell the film has an excellent soundtrack, and even though it isn't as great as the 50s original it's still one of Carpenter's best films.

WEBSITE INFO

Frigid and Snarl Heavy Industries has always had an extensive website, although in the last *Cyclic Defrost* we forgot to tell you where it was. Well, here's the URL- www.cia.com.au/peril

You can always email us suggestions, abuse and stuff to seb@unsw.edu.au. Often the Net is the best way of submitting articles and reviews for future *Cyclics*.

POSTAL INFO

Cyclic Defrost wants to reach more people and we're always after new faces at Frigid so if you know anyone who'd be interested now that the survey forms have gone to the great photocopier graveyard in the sky then email us or post the information to...

Sub Bass Snarl, Union Box 45 UNSW Union, P.O.Box 173, Kingsford NSW 2032

This issue of *cyclic defrost* brought to you by Levi's sponsorships, 80th Birthdays in Newcastle and the hope that one day both the coalition and the Commonwealth Games will spontaneously combust...

designings: dale
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