cyclic defrost

the end of the dendy

frigid

issue 4 of the frigid/ cryogenesis zine
december 98
This issue of Cyclic Defrost brought to you by four days in bed not being able to move, the big merino in Goulbourn at 4.30am and the Newtown Globe.

Cover: Luke and Seb push the button on the Dendy - more inside

Deadline for Submissions
January Issue
25th December

As a punter I remember the last move that Frigid made from the slummy elegance of Kinsela’s to the slick bit suity Dendy bar at Martin Place. Though the move from the city’s night club district to the CBD (a place where no person fears to tread on a Sunday night) shouldn’t have worked, it did. Not only was there more of an intimate vibe, caused by the fact that there were few passers by and those that did come were there for a reason, the more friendly lighting of the Dendy bar, the added value of the Dendy’s screening facilities, nicer bar staff and the lack of Kinsela’s obnoxious bouncers all made for a far more pleasant experience. It made so much difference not being herded out of the bar at the dot of twelve by black clad gorilla-boys with phrases like ‘make your way to the entrance please’ and ‘there are people the night is over’. It was also nice not having to pay five bucks for a local beer and then being expected to tip.

The move to the Dendy changed the night irrevocably. When the move was first made the Dendy was an after work hang for suits and a theatre foyer. Sunday nights were dead except for film goers. Since then Frigid has built the Dendy Bar into a legitimate venue (in some cases against all odds - its a pretty strange space to dance in) and the extra traffic has led to a general tattiness in the fittings and perhaps even a sense of complacency in the management. So the time has come to once again move. Of course the night will change - the earlier time, the fact its in Newtown and the fact that the venue, both upstairs and down, is set up for music and performance will all lead to modifications to the ‘feel’ of the night. Exactly what form they take is yet to be seen, but I’m looking forward to it.

dale

CRYOGENESIS

You’ll probably get sick of it being told this by the end of this issue but cryogenesis is coming up on the 20th of December and time is running out to get tickets. If you want tickets to perhaps the most unique day in the year, get in touch via the addresses at the bottom of the page or go to one of the next two frigids.

ADVERTISING

As you may notice we’re now accepting advertising in Cyclic Defrost. As the mailing list gets bigger, and as the issue expands in size and format (stay tuned) our costs are increasing. Advertising is pretty cheap, helps us to get the issue out and reaches around 400 homes (approx. 1200 people - I even saw one in a melbourne lounge room last week). Get in touch with the editors or Jordan Spence, our advertising co-ordinator, on j.spence@unsw.edu.au and we’ll send you through a rate sheet and some information on the ‘zine. Pass this information on to anyone you think may be interested in advertising...we can also design your ad for a small fee.

T-SHIRTS

We’re thinking of printing cyclic t-shirts for the new year but we need to know an approximate number of shirts to print before we start (as always I’ll be run on a non-profit basis - they’ll be sold to you at cost price). At the moment we’re thinking of an orange cd logo on a blue t-shirt, and the cost will be around $15. E-mail us with your sizings and amounts and we’ll finalise pricing etc. in the next issue. We may also print cryogenesis and/ or frigid shirts as well dependant on how much interest is generated.

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

peril@cia.com.au or daleha@cia.com.au or, if you must Sub Bass Snarl, Union Box 45 UNSW Union, P.O. Box 173, Kingsford NSW 2032

Advertising inquiries can be directed to the editors (see below) or to Jordan Spence at j.spence@unsw.edu.au

Advertising is cheap, is effective in reaching over 400 households and most importantly, supports the scene. Do it, it’ll make you feel good.

WEBSITE


 Acrobat pdf versions of all issues are kept at the site, just follow the link to cyclic defrost...
What's happening?
The time has come to move on after almost two years at the Dendy. Whilst Frigid has done well at the Dendy, the change in management in July has meant that the venue has become over-used and is destined to be turned into just ‘another nightclub’. With Cryogenesis coming up on December 20 the time for a move seems right. We’ve reprinted the ‘resignation letter’ we sent to the Dendy on the left so you, the punters, can understand where we’re coming from.

Where’s it going?
There’s been a debate over where to move Frigid. Ideally we’d like to move into another ‘Dendy’ as it was back in February 1997 with friendly management and a good vibe, but unfortunately, as you probably know, Sydney has a chronic venue shortage at the moment. We were approached by a number of venues who were interested in taking on Frigid and we’ve decided, at least in the short term, to move to the Globe in Newtown restarting on Sunday January 10th. Of all the offers it has been the Globe that promises the most; from a video projector and screen so we can still have our feature film every week, to gourmet pizza, a good coffee machine, and, best of all, sound and management by Raised By Wolves’ Richard Austin, who was instrumental in starting up the very first Frigid nights at Kingselas in 1996.

[continued page 7]
Why I hate Electro

by Fred Nile

I hate electro because it is the newest flavour of the month. Now, I've been around for a year or two, and let me tell you, electro is just another turn of the cool wheel. I remember back in the days when I had my record store on Oxford Street, this is going back a few years ago now, and the amount of Electro that I was selling was minimal. The only people who wanted it were the true believers, and let me tell you, there were not very many of those. But today, well, today it seems that every DJ in this city is buying electro and claiming that they were there in the beginning, way back in 1982 with Kraftwerk and the Rock Steady Crew - they called them that because they used to smoke so much rock, I know cause I was there. What's the deal with electro? My theory is that it is just an 'acceptable' form of big beat. Think about it; It's around the same tempo and there are obvious hiphop allusions. All the bandwagoners are just a bunch of hiphop wannabe DJs who can't scratch to save their life. They think a crab is a crustacean and that flares are cool to have at the end of your pants. Of course, of course, follow the progression, it has to be Detroit. This time next year, you won't be able to go anywhere without hearing 'Strings of Life' being played at every opportunity. I promise, I'll excommunicate any members of CTA if they ever do so far as touching a record from UR. My flock know the score.

till next time, Word, and I will see you in Church.

What will change?

Newtown Globe will mean transport changes for a lot of punters. In the next issue of Cyclic we'll be printing a full bus and train timetable to make it as easy as possible for you. We'll also be starting earlier at 7pm and finishing at midnight so everyone can still catch the last bus/train home. The in-house PA system is a lot better than the one we've been using from Graftons; so everything can be louder and it will allow us to book more live acts as well. We also expect to be able to do some special two-floor Frigid nights and possibly also some all ages events.

What about Dung?

Dung was a series of parties that we did in conjunction with Kooky during 1997/8 at the Dendy. Given that New Year's Eve falls on a Thursday this year it would have been impossible to have done a joint Kooky-Frigid event in any case so its probably fortunate that we've given up the Dendy. Apparently another promoter was offering $10,000 cash to buy New Year's Eve at the Dendy ... good luck to them. There will be other Dung-style parties in 1999 so make sure Cyclic continues to reach your mailbox and inform us of any moving house situations.

When is it all changing?

Sunday December 13th is the FINAL Frigid at the Dendy. Tell your friends or, better still, bring them down for the farewell. Sunday December 20th is Cryogenesis and so a lot of you will be coming with us out to Shark Island - if you haven't already got your ticket get in touch ASAP. Then you have a few weeks off before Frigid restarts on Sunday J anuary 10th. The lineups for J anuary as well as flyers will be available in next month's Cyclic Defrost.
I've been invited by the editors of this sporting tome with a difference to offer some opinions about the upcoming season of cricket. First some qualifiers are necessary. I am Pakistani-born, of Indian parents, and I now hold an Australian passport. The reader is invited to figure out where my allegiances may lie.

Before I begin, some of you may have seen recent comments by Mark Taylor describing, in dressing room vernacular, the hard-core cricket follower as ‘cricket tragi’. So what, he was only referring to Jonny Howard you say. Cricket suggests something more sinister. These ‘cricket tragi’ are the sadarse types that have maintained cricket’s preeminence among sports and pastimes that continue to survive despite their total irrelevance to Americans and their limited appeal outside the few former British colonies that adopted the game.

Malcolm Knox, in the Sydney Morning Herald went on the defence, quite rightly, of ‘cricket tragi’, but at the same time still managed to get away with describing India as a ‘nation of cricket tragi’ even conjuring the example up of one father who named his son ‘Bevan’ after the Australian batter.

Knox thought this was sad because Michael Bevan had never played a test in the sub-continent before. Ignoring the fact that the Indian cricket watcher actually bothers to follow players from other countries due purely to an unbiased appreciation for the game and is not blinkered by the same xenophobic perspective that compelled thousands of Australians to chant ‘... a wanker!’ in greeting of many of the most talented foreign players to tour here, Malcolm Knox still drew upon enduring racist stereotypes to trivialise the passion the entire subcontinent has for a game introduced to them by the British. He must still be smarting from the hammering meted out to the team by Azharuddin, Tendulkar and the rest of the cricket tragi from India. This sort of portrayal is still rife within the Australian cricket media, who tend to resort to racial stereotypes when assessing the qualities of touring teams. Even the English get their fair share when making the inevitable Ashes trips.

I couldn’t give a rat’s arse about the Ashes series, because of the low-intensity cricket that seems to result, all the while made more surreal by the soap-opera emanating from just the national cricket team, no wonder interest in the game on the subcontinent is this high.

This season’s international cricket offers some very interesting scenarios for the hard-boiled cricket watcher. Right-arm off spinner Muttiah Muralitharan, the astute editorializing of one Rameez Raja, former test batsman for Pakistan; in the most recent of his incendiary fort-nightly column, he writes “In spite of using their success and talent in a positive manner, they take that as a licence to floot the system and settle scores with players whom they dislike. With a weak governing system that encourages them to go haywire and uncontrollable like a bad driver, controversies are created that completely rupture the delicate fibre of team spirit”. Rameez Raja put it like only an ex-Pakistani test player (who served under Imran Khan) can: despite a bottomless well of cricketing talent, Pakistan’s dismal administration, as well as nepotism and bitchiness amongst players has always undermined team performance. Scandals like the betting issue merely wound up the already shaky team structure, and Pakistan end up playing themselves into losses. As Raja puts it in his piercing way “They often form a group and gang up like small time gangsters on meaningless and petty fronts. To overcome a captain remains a favourite hobby. To condemn authority is considered brave and brash. To highlight the monetary deficiencies even after being paid well, and become favourite dressing room gossip even during the games. The list is agonizing and endless. An honest and hard-working cricketer finds himself redundant and a misfit in the present scenario”. And the most we’re worried about is Shane Warne’s shoulder. With this much�

The baby-faced nemesis of Australian umpire Darrel Hair; Sri Lankan Muttiah Muralitharan
SUNDAY DECEMBER 6th
THE PENULTIMATE FRIGID

8pm Movie - DRUNKEN MASTER

J ackie Chan's Drunken Master was one of the very first films we showed at Frigid so it seems fitting that it should be one of the last. Made in 1978, Drunken Master was one of the films that broke J ackie Chan, grossing 8 million dollars in Hong Kong alone in its first season! Add to that the influence that this movie's fighting technique has had on characters in a lot of video games and it must be one of the seminal moments in Hong Kong cinema.

Guest - KAZUMICHI GRIME

Kazumichi Grime is one of Clan Analogue's original people and yet he has barely released anything in the years he has been part of Clan. Making minimal and experimental techno cuts he has an excellent track on the Freaky Loops compilation and will be playing a whole host of his unreleased tunes tonight.

SUNDAY DECEMBER 13th
THE FRIGID FINALE

8pm Movie - DRUNKEN MASTER 2

How else to end Frigid but with a J ackie Chan double header? Made sixteen years after the first one, Drunken Master 2 has some amazing fight scenes and is probably one of the best ever J ackie Chan films. - at least its Ross’ favourite.

Guest - DEREK (Toronto, Canada)

Also on the cards tonight is Derek, a guy from Canada who got in touch via email and his visit just happens to coincide with the final Frigid. Coming from a string of gigs throughout America including some shows in Detroit, we are eager to hear what Derek drops for us.

If you’re very lucky there’ll be a back-to-back extravaganza from SIR ROBBO and SUB BASS SNARL, maybe even some of the legendary Frigid fudge so if you can, take a sickie the next day at work.

SUNDAY DECEMBER 20th
CRYOGENESIS
11am to 8pm

Everyone reading this should already have their tickets for Cryogenesis and if you haven’t you’d better grab us at one of the last Frigids to sort it out. An excellent day in the sun awaits everyone who comes along but remember its advance booking only. Cryogenesis is a long running summer tradition of Sub Bass Snarl and a lot of effort goes into making the day a special one. Sound-wise we’ve got Phil Smart and his Altitude Sound System, Gemma, Seymour Butz, Sir Robbo, Purdy, Tooth and of course Sub Bass Snarl all playing mellow downtempo tunes and generally enhancing the picnic atmosphere. Think of it as Frigid’s Christmas party.
nutmeg is bad...ok

ok, so now you've tried robbro's famous herb brownies it's time to try something a little more evil, and alot cheaper. Well, maybe not.

Having read that Malcolm X was a big fan (and having read that it was an hallucinogenic) I decided to try nutmeg. I must tell you first that this was in the end of a three month long stint of wrist slashing unemployment...that is, I had the time (and accumulated stupidity that is bred by dole queues and creatively filling out job seeker forms). I must also tell you that pps is also an hallucinogenic*. That is, not everything that's gonna get you high is worth trying.

The recipe is pretty simple. Get some fresh nutmeg and grind it into a fine powder using a mortar and pestle (or preferably a coffee grinder). Don't use pre-ground stuff, it's never as fresh. Mix a good couple of nutmegs into ground coffee or ground into milk or water (milk is better cos it masks the taste a lot better and tends to resemble more a lot less than drinkin' down. Keep a glass of water or orange juice handy to wash it down cos nutmeg, for such a delightful spice, tastes surprisingly foul in large quantities.

The high lasts about two hours. You'll feel kinda strange with things looking a little weird, a general sharpness to the edges of things and a slight feeling of dizzy euphoria. Though remember to concentrate hard cos the high is so insignificant you're likely to miss it...I went to bed after a few hours and went straight to sleep... only to wake up with the worst hangover I've ever had (even surpassing that which I recceived after an night of eleven raspberrymartinis and a single ... And it lasts for three days! Makes coming down off speedseem like falling off a bike (and mixing a metaphor all in one go).

It was this that made me... So next time you've got three days to spare give it a go, at the very least it may turn out to be a worth-while after dinner anecdote...

* a friend of mine tried this during a particularly 'experi-mental' (read: drug addled) period of his life. I'm pretty sure it wasn't his wee wee either.

More Damn Classics

With Yellow Peril

Various
Keeping The Faith
(Creation)
Possibly the only way anyone now is going to source half the tracks here is through this compilation. Originally released back in 1991. I remember finding it amongst the indie rock down at Waterfront Records. With classics like the Andy Weatherall remix of My Bloody Valentine's Sooner, the essential remixes of Primal Scream, Hypnotone and Love Corporations epic Palatia, its something well worth tracking down, especially if hooded tops and obscenely baggy trousers mean any-thing to ya.

The Smiths
The Queen Is Dead
(Rough Trade)
True, this album doesn't fea-ture How Soon Is Now? And, yes, it's The Smiths, but for educated university students a liking for The Smiths is pretty much a given (or at least was when we were undergrads). Witty lyrics and biting observations are cunningly disguised in sweet pop format with Johnny Marr's jangly guitar work making The Queen Is Dead both The Smiths' most 'pop' album and at the same time their most interesting lyrically. Always worth a re-listen and if there was ever a song that sums up those shy teenage years it would be There Is A Light That Never Goes Out.

Meat Beat Manifesto
Radio Babylon
(Play It Again Sam)
One of the first 'jungle' tracks and containing a submarine 'ping' that has been sampled by nearly everyone, Radio Babylon rates as the best ever MBM track if only because it doesn't have Jack Dangers yabbering over the top of it. Instead it a disco-sampling, trance-inducing and downright beautiful track stacked full of very tightly chopped up breakbeats. Paired with super heavy bot-tom end dub remixes of PsychOut on the flip side by Andy Weatherall it's an ace package worth tracking down.

The Shamen
EnTact
(Greensleeves re-issue)
Originally released in 1981 this Shamen album has the overused 'he can push the tempest by' in its original dub form along with a swag of some really fucked up effects and booming basslines. An album that has hardly dated at all, Vampires is Scientist at his prime and it sounds a hell of a lot fresher than a lot of the early 90s 'ambient dub' that sampled it.

Scientist
Rids The World Of The Evil Curse Of The Vampires
(Greensleeves re-issue)
Originally released in 1981 this Scientist album has the overused 'he can push the tempest by' in its original dub form along with a swag of some really fucked up effects and booming basslines. An album that has hardly dated at all, Vampires is Scientist at his prime and it sounds a hell of a lot fresher than a lot of the early 90s 'ambient dub' that sampled it.
Two Lone Swordsmen Stay Down (Warp)

Andrew Weatherall is back with Warp at last and Stay Down, the album following closely after therecent Bag Of Blue Sparks EP, has his Two Lone Swordsmen crew delivering their best work since the peak of the Sabres. Diverse and at times melancholy, Stay Down is full of down tempo treats and clever loops with The Big Clapper and As Worldly Pleasures Wave Goodbye destined for much chilling action at Cryogenesis.

Dom & Roland Industry (Moving Shadow)

It's scary how close the techstep end of drum’n’bass gets to the 80s sounds of industrial music on this album aptly titled Industry. Despite this quibble the production of Dom & Roland is, as always, tight and the sounds are spacious, dark and straight out of the latest sci-fi movie. Industry rolls together well as a companion album to along night time road trip, but is a bit unsuited to the loungeroom.

DJ Disk Ancient Termites (Bomb USA)

Another in a string of ‘turntablism’ albums to emerge from Bomb USA, but fortunately DJ Disk steers away from hip hop cliches and drops some killer sketches. Like Mixmaster Mike’s album on Asphodel, Disk’s work is composed more of sound textures than recognisable soundbites and while a few phrases do emerge from the scratch soup the excitement lies in the way Disk manages to combine but not clutter the sound field.

Witchman vs Jammin Unit Inferno (Blue Planet)

Last year Blue Planet released J ammin Unit’s Deaf Dub & Blind and this is a kind of tribe album-meets-remix-disc experience. Where J ammin Unit’s originals were the kind of digi-dub that annoys people like Robbo, Witchman’s reworkings are excellent, with some tracks leaning towards a spaghetti western sound over loping beats and nice stereo effects.

Subtropic Compression Point (Fused & Bruised)

The second album from Subtropic and one that we’ve been waiting for for a few years after the demise of J onah Sharp’s Reflective label. Now with UK big beat label Fused & Bruised, Subtropic is easily the most interesting person on their roster. Compression Point features a range of tempos from slower hip hop breaks to drum’n’bass but all with the trademark sharply cut up sounds that makes Subtropic stand out from the pack. The bass drops and bleeps remind me a bit of what LFO might be like if they actually liked, let alone made, drum’n’bass.

Thomas Brinkmann Ernst EP Series (Ernst)

Part of a two label series of work by Cologne-based Thomas Brinkmann, the Ernst series is meant to sit alongside the Max series (Max Ernst, geddit?!). Where Ernst titles the sides of the 12”s with women’s names, the Max series is men’s names. Anyway enough background…the Ernst titles are all minimal techno style cuts around the 120-130bpm range made up of slightly varying loops and lots of use of delays and slightly out of sync timings produced by Brinkmann’s custom twin-cartridge turntable arrays. By using this system some strange ska-like rhythms emerge on certain tracks whilst others have an off-kilter mechanical funk to them all produced through a kind of precise randomness.

MDK Open Transport (Sypmania)

It’s rare these days to chance upon a CD with 31 tracks but this latest release from Sypmania was always going to be crazy. When I was in London in july I got a sneak preview of this album and Paul Sypmania was complaining that it’d be years before they got it together to release it. But lo and behold, three months later, it’s here. Unlike other Sypmania titles it isn’t drift’n’bass (Sypmania being the label that first spawned Squarepusher). Instead MDK is into slow hip hop loops and crazy sketches like The Ultimate Raver…rockin’!

Decoder Dissection (Hard Leaders)

Rockin’ drum’n’bass, Decoder steer away from the cliches of the two-step rolling some very tasty basslines under the breaks giving a high tech spy funk feel to the tracks rather than sci-fi sounds seemingly preferred by most other producers. Maybe it’s their Bristol home that gives them these influences but whatever it is it makes for an excellent album with more depth than most other drum’n’bass titles.

Tortoise vs Autechre Adverse Camber/ To Day Retrieval 12” (Thrill Jockey)

Lounge rockers Tortoise are notable for their choice in remixer/ collaborators. Following their Millions Now Living album there were a superb set of remixes by UNKL E, Oval and most importantly, Springheel Jack, who turned the guitar riff from Along The Banks Of Rivers into the most divine drum’n’bass track yet. Now after the release of TNT, Tortoise have chosen a new set of remixers. First their was a rather bland 12” with Derrick Carter but now it’s everybody’s wet dream combo - Tortoise with Autechre. Autechre have taken little snippets of tracks from TNT and have worked them into a fantastic beatless soup of loops far removed from Autechre’s usual tendency towards mutant electro cutups.

Various 2-800 Thunk (Thunk)

Darlinghurst’s Thunk label seems to never sleep, already the second compiliation is out. Eleven uptempo tracks all with sharp polished tech-house beats and a playful expermenation with breaks. 2-800 Thunk features new material from Pocket, Influsion, Earthlink, Head Affect and more. Now all that is necessary is another release from sister label Think and catch Phil Smart at Cryogenesis.

Live Better Electrically (Clan Analogue)

Part of the new generation of Clan acts, Telemetry Orchestra have put together one of the best and most consistent Clan releases yet. Top quality production and attention to detail mean that the tracks, which range from loping cinematic breakbeats to more pounding floor material, are not over cluttered nor messy. Catch Telemetry Orchestra live at the new Frigid sometime in January.

Freaky Loops (Cryogenesis/ MDS)

Ha! Yep we compiled this CD so you’d better buy it. Of course its all top notch material ranging from the ambient to the junglist and gabber, but more importantly, some of the tracks were written by fellow Cyclic Defrost readers. Despite a few typos and a mix up in the artwork the whole package may be the most diverse local compilation, that still sounds good in the one listen, yet.
**The Ram Trilogy Chapter 2**

Making some serious tech inspired noise, *Mind Overload* drops with a wicked thrashing bassline which flanges around, processing itself into oblivion. *InterCity* is a more stepper workout, with the usual expertly crafted bassline curling around throughout the track. Another essential Ram release.

**Fellowship**

*Mombasa / Quartz* (Creative Source 019)

Big with funky instrumentation, horn licks, electric bass, sympathetic synth and jazzy keys. *Mombasa* is an excellent lively summer tune without being too cheesy. *Quartz* is which runs totally wild when it unleashes its manic bassline. Floorburning stuff.

**Anti-Matter**

*Hijacker & Alpha Proxima* (Tech Itch 21)

The Sike remix starts off with a watery drippy bass sound, but half way through tightens up with an acid squelch. The beats are really stepppy with shuffy processed fills in true decore style. The flip is more driving, with metallic percussion and atmos sounds giving it a Photek edge. Altogether another fine offering from the Bristol based Tech Itch label further defining their unique sound.

**Steve Alexander**

*The Crafty E.P.* (Reinforced 131)

The story goes that Steve Alexander was actually a session drummer who was overheard by the 4 Hero mob in the next door studio and 6 months later he’s releasing 12s on Reinforced. This record is unusual to say the least. The Crafty is not all that good, too washy with cheesy dinky melodies. Better tracks are on the flip, with Subliminal Seduction sounding very electronic prog jazz, like later Miles Davis. This is more simple, still with restrained beats but eerier and less cluttered. Altogether it is an unfocused release and neither for the floor nor the head. Nonetheless, there are some interesting ideas here, and it’s heading in a good new direction.

**Rhyme Tyne**

*We Enter / No Escape* (Saigon 014)

Engineered by Nico, this has all the touches of a typical Saigon No U Turn track. We Enter features grabz of Rhyme Tyne (junglist MC) interspersed over fat flanged basslines and two stepper beats. The killer is the flip, *No Escape* which runs totally wild when it unleashes its manic bassline. Floor burning stuff.

**Optical & Ed Rush**

*Lifespan / Crisis* (Virus 03)

Lifespan is a wicked wicked tune. Starting off with melancholic strings, it works into a fast bassline sliding groove, which continues throughout the record. It is subtle and restrained, with the dirty breakly feel that Op and Ed Rush have perfected. The flip, *Crisis*, is more up-tempo, with a tense rumbling drone complementing a bassline trying to jump off the record. The beats are tighter and upfront, this is a killer. Every Virus has been a winner and this continues the tradition.

**Dillinja**

*Tronic Funk / Thugs* (Test 03)

This label has put a 12 inch wrong. *Tronic Funk* comes complete with true Dillinja beats, tough snares and kicks, with some distorted funky bass riffs turning over and around through the track. Thugs uses a typical Dillinja bassline, descending over tight beats. Very steppy and very good.

**Lemon D**

*Ghost Stories / Rhythmic Trip* (Test 04)

Another excellent tune from this label. *Ghost Stories* is a simple tune, with tough as nails beats over a driving bassline which emphasises the repetitive beats. Percussion accents add syncopated flavour, this tune is no holds barred drum and bass. The flip eventually turns into an amen breakbeat mashup, with storming filtered beats coming at you from every frequency.

**Dylan**

*The Eyes / Kombat* (Renegeade Hardware 013)

Both these tracks are simple but effective bassline monsters. The *Eyes* piercing bass comes in thick and fast when the track drops. It modulates through every possible permutation, becoming almost psychotic as the track winds up. *Kombat* starts off with similar simple beats, but the bass here is pure understated evil. It develops with a half tempo feel, lumbering under the weight of bass holding it down.

**Andy C, Ant Miles & Shimon**

*Mind Overload / InterCity* (Dope Dragon 020)

Splturt maintains the floor energy of the original, but adds a few subtle touches to make it sound larger. *Blow Da Fuse* was originally supposed to be released on a previous EP which got misplaced, so it appears here. It is a true to form Dope Dragon bass epic, with a manic wobbling descending bassline. Miami Bass is a fairly repetitive track that bears no resemblance to a Miami bass sound, except perhaps for the Timbre of the bass, but not really. Kitchen Sink is a stormer, with thick and fast when the track drops. Their excursion into techstep territory is an excellent 8 bit crunchy jaunt. Fallout starts off with a simple bassline over a Reece inspired drone, but soon morphs into a busy bassline aimed straight at the floor. The hi hats get beefed up, and the breaks get a great workout. Grief is a complete decore techstep Reece bassline demon, the bassline is twisted and turned like nothing else. Halfway through massive amen breaks rush in, exhausting and immensely satisfying.

**John B**

*Pressure / Travodige Remix* (Formation 079)

This label has put a 12 inch wrong. *Pressure* is a simple tune, with tough as nails beats over a driving bassline which emphasises the repetitive beats. Percussion accents add syncopated flavour, this tune is no holds barred drum and bass. The flip eventually turns into an amen breakbeat mashup, with storming filtered beats coming at you from every frequency.
Dear Degrassi,

Do you have a pressing problem that sounds as if it would be fuel for a story board for an episode of a mid-80's Canadian teen issues drama?

Not coping with your new dental gear? Feeling troubled because you don't look like all the other kids in the locker room? Having suicidal thoughts because your girlfriend dumped you for some other left wing tofu activist? Or you simply don't know what to team up with your cinch belt, 'Choose Life' t-shirt and fluoro pink ankle socks so you can make a bold fashion statement at the next Frigid?

Now your personal teen dramas can be rewritten as if Ferris Bueller himself had made a guest appearance! Degrassi will probe deep into your psyche and help you alleviate your angst. And there is the comfort and security of knowing that the only people who will ever know are you, Degrassi and the entire Cyclic Defrost mailing list!

Please email your pressing problems to degrassi@unsw.edu.au or leave them with the door bitch at Frigid each week. The best letter each month will receive a Degrassi-inspired prize. So stop listening to Morrissey, writing angst ridden, bore-you-to-tears poetry about pimples, algebra and unrequited love and start asking Degrassi why your teen-like struggle is so much harder than everyone else's!

Dear Gary Coleman Fan

You are a sick, SICK individual who requires serious psychiatric help. No, really, you DO! You are also in need of better informed sources! Gary did not die break dancing - although, I'm sure that's the way Monkeyboy would want to go!

It seems that poor Gary has met with the same fate as the other Drummond children from the classic 80's hit show Diff'rent Strokes: brushes with the law and pitiful comeback attempts! Todd Bridges, who played Gary's older brother Willis, shot his crack dealer but was acquitted on charges of assault with a deadly weapon in 1990. Then in 1993 he had to plead guilty to carrying a loaded weapon and drug possession. I'm sure you'll see the irony when you remember that Nancy Reagan made a cameo appearance in episode 136 of Diff'rent Strokes pushing her 'Just Say No' campaign against drugs. Todd was arrested again only last year for ramming his car into his friend's car after an argument. Dana Plato, who played their wholesome sister Kimberlee, is all off for Playboy in 1989. In 1992 she was running a bit low on cash again and unsuccessfully attempted to rob a video store in Las Vegas and was arrested.

Gary has been in the news recently as well. On 3rd February this year there was a commotion at a New York fashion show. A drag queen was said to have run up and down the runway emulating a pigeon before collapsing. Onlookers rushed to pick him up only to find it was Gary! He was later rushed to hospital.

Only a few months later on 30th July Gary was purchasing a bullet proof vest for his security job at a Californian mall (only in America can a 4 foot 8 inch man make a living as a keeper of the peace). A woman called Tracy Field approached him asking for an autograph. When Gary obliged, Tracy was unimpressed that he only signed his name and an argument erupted between the two when Gary said Tracy was giving attitude and she made a snide remark about his acting ability. Gary then punched Tracy repeatedly and fled in his car. Gary now faces a US$1 million dollar lawsuit.

Whachootawkin about Willis?

You may wish to visit the following websites - you are not alone!

http://members.tripod.com/~kiersten/coleman.html
http://members.aol.com/Broken255/garycoleman.html

Dear Degrassi,

I've heard that there's a room out the back of Frigid where people can make out. Is this true? And if so, how do I find it? My boyfriend and I have been going out for 3 weeks and I think I'm ready to go all the way with him. But because both of us live with our parents, we can't get any privacy. The make out room could be just what we're after.

Hopeful and Horny

Well, Little Miss Hopeful, there is indeed a "make out" room out the back of Frigid. The journey there, however, is fraught with great danger! I cannot reveal its exact location (or it might start to resemble a scene from an 80's frat movie) but I will tell you this much: There is a secret passage behind one of the notice boards at Frigid, follow the passage through a series of doors and past the noisy plant equipment until you reach the Nirvana of the 'make out' room. A room with concrete walls, floor and ceiling, a door with no internal handle and the remnants of a bucket seat complete with stain!

If you want my honest opinion though, ditch this loser and make like Brenda Walsh in the pilot episode of Beverley Hills 90210. Get some decent fake id and an outfit from Saba and boost your vocabulary daily (just like Cher in Clueless). Start hanging out at The Clock or The Centennial Park hotels on Thursday and Friday nights and pick up a yuppy who'll show you good lovin' in his trendy, loft style apartment, or better still, a swank hotel! Life's far too short to grope with spotty teenagers in concrete cells!

Dear Degrassi,

I've been a Gary Coleman fan ever since I can remember, but someone told me he died years ago when he broke his neck break dancing. Oh please, PUH-LEASE tell me this isn't true!

#1 Gary Coleman Fan

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the stars of last week’s hits & memories were luke, luke, luke and luke; sir robbo before his first footy match and dale at his second birthday (with party suit)
guess who these familiar faces are and win...!