

the
END
of the
D=NDY

frigid

issue 4 of the
frigid/cryogenesis zine
december 98

men address women's breasts because its much harder to address their asses and get away with it.

anonymous

Was there a film on? I missed it, I've always had a knack of being able to block out stuff around me

Unidentified person on the nod (UPON) on the overnight bus from melbourne to sydney when asked how she enjoyed the film

I've always felt a deep affinity with chick peas...y'know they say that homous where the heart is.

d. miller-stratton

frost free

There are no giveaways this week cos of the up coming end of frigid-at-the-dendy-bash on the 13th and cryogenesis on the 20th. Turn up to collect your booty (and shake it if you please)

edi.. .orial

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 'c'mon 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 lead 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

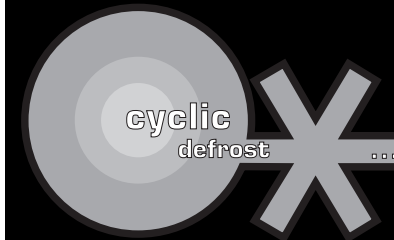
You'll probably get sick of it being told this by the end of this issue but cryogenesis is coming up on the 20th of december and time is running out to get tickets. If you want tickets to perhaps the most unique day in the year, get in touch via the addresses at the bottom of the page or go to one of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

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 it'll be run on a no-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.



edited by
dale and yellow peril

designed by
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miguel d'souza
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monkey boy and yellow peril

thanks to
ruth, jordan, shane, spoof, the fabulous folks at unicopy UNSW for printing this every month, kassem for the 'flu he so kindly passed on, montse, mds and [] peck your pun.

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
Snarl Heavy Industries
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acrobat pdf versions of all issues are kept at the site, just follow the link to cyclic defrost...

Cryogenesis*

99.1

shark island
sunday 20.12.98 • 11am to 8pm

limited tickets
available now
\$25

chilled atmospheric
sounds from
Sub Bass Snarl
Sir Robbo
Purdy
Tooth
Seymour Butz
Gemma
Phil Smart

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

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

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or
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or, if you must
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Kingsford NSW 2032

the END of the DENDY



frigid leaves the dendy

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 Kinselas in 1996.

[continued page 7]

9 November 1998

cc: Clare McGregor, Troy Lum

Dear Bobby,

Following our telephone conversation today, it is with some regret that we are writing to confirm with you that Frigid will hold its final evening at the Dendy on SUNDAY DECEMBER 13. We have chosen that date for a number of reasons; firstly it is the final date that we have flyers already printed for; secondly, we have a DJ booked from Canada to play on that night; and thirdly, it allows us to end Frigid before the New Year. This also gives the Dendy Bar the required one month's notice originally agreed upon with management at the commencement of Frigid in 1997.

We also wish to inform you that we are withdrawing our submission for an event on New Year's Eve.

Frigid has been at the Dendy Bar since February 1997 and it is not without some hesitation that we are making this decision to leave the venue. It was the Dendy Cinema that first approached Frigid to make use of the Bar for a weekly Sunday evening film and music event and that initial approach has proved extremely profitable for both the bar and cinema. Since February 1997 Frigid has been responsible for substantially increasing the number of young people attending both the Dendy Bar and cinema. Frigid has seen over 20,000 people through the doors and has held three larger scale one-off events at the Bar; a well-respected monthly magazine has been produced and is mailed to a large mailing list of regulars. Frigid has also been responsible for the transformation of the Dendy Bar into a viable venue for small-scale dance parties. Under the management of Hannah Hilliard, Frigid maintained a long and happy relationship with the Dendy which prompted the long stay at the venue. Upon her departure and the takeover of the Dendy Cinema chain by Beckers it has become clear to us that the driving force behind the running of the cinema and the bar has become profit. This shift is understandable given the financial crisis which besets the Dendy however we feel that it is often worth taking a long-term view to solving financial problems rather than relying upon short-term quick fixes. The massive increase in dance parties, again due largely to the association of Frigid with the venue, has brought much needed money into the Dendy Bar but it has also changed the nature of the venue to the point that many people within the Sydney scene feel that the Dendy Bar is simply 'another club venue'.

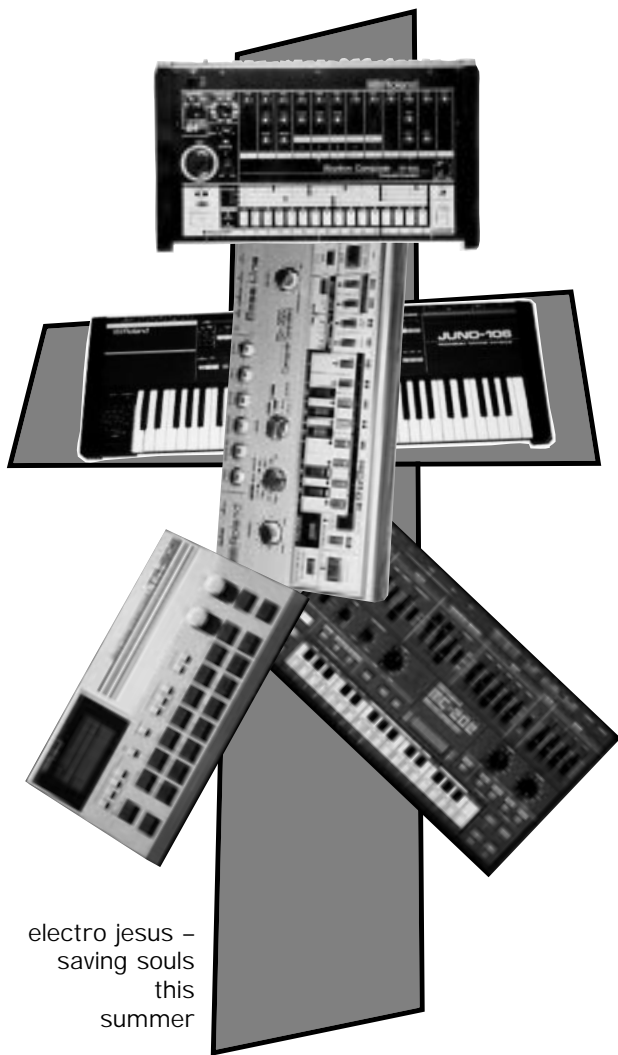
Frigid has been an extremely successful night and has been the benchmark for a number of other clubs and promoters as a result of its long stay at the Dendy Bar. Whilst we hope that the venue does not decline in popularity, it is time for Frigid to move to a new home.

Your sincerely

Sebastian Chan, Luke Dearnley, Shane Roberts FRIGID.

Why I hate Electro

by Fred Nile



electro jesus -
saving souls
this
summer

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. I'm sure that they'd rather be hanging out with Fat Boy Slim but haven't got the guts to be so crap. Elaine and I were speaking with Grandmaster Flash the other day, and he was saying 'Yo, all those wack Sydney motherfuckers, Whassup with them???' I agree. And you know what the next bandwagon to jump on is?? 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 even go so far as touching a record from UR. My flock know the score.

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

the
D-N-Y
of the
D-N-Y [continued]

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 January 10th. The lineups for January as well as flyers will be available in next month's Cyclic Defrost.

peck your pun



Drop the beat,
I'm agent for the street
Agent subversive,
my thoughts are conversive
Holding strong,
karate kicking with my thongs
Toes grip tight,
with my supersuction might

They know my secret -
the weapon I keep it
don't take off my thongs
so the tinea grows strong!

BANG! down you goes,
cos' my foot hit your nose
BANG!, once again
cos' I know you not my friend

End of the fight,
I got to win, thats right
Back in the plastic,
my feet held tight by elastic
Tinea is my friend,
it does the damage
that the others can't mend

[I] peck your pun
clothing for pun peckers

9318 1936

words

from a **cricket tragic**

by miguel d'souza

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 go figure about 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 tragics'. So what, he was only referring to John Howard you say, but cyclic cricket suggests something more sinister. These 'cricket tragics' are the sad-arse types that have maintained cricket's pre-eminence amongst sad 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 tragics', but at the same time still managed to get away with describing India as a 'nation of cricket tragics' 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 "...s a wanker!" in greeting 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 tragics 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 talk by participating players that the Ashes are so much more important than any other series 'because of the tradition' (which one would assume they are contracted to say), as well as the fact that none of the series played in the last ten years have been even close. All

the same, with no recognised spinners, and a new-ball attack made up of Darren Gough, Dominic Cork, Alan Mullaly and Angus Fraser, the English will be relying heavily on players like Nasser Hussain (always talked about as a natural leader, but still held back from the captaincy), Mark Ramprakash and Graeme Thorpe to score runs against the Australians.

On the series recently concluded between Pakistan and Australia, Cyclic Cricket prefers the astute editorializing of one Rameez Raja, former test batsman for Pakistan; in the most recent of his incendiary fortnightly column, he writes "Instead of utilizing their success and talent in a positive manner, they take that as a licence to flout 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 weaken an 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 overthrow a captain remains a favourite hobby. To condemn authority is considered brave and brash. To highlight the monetary deficiencies even after being paid well has 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 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, now one of the world's hottest spin bowlers, returns to Australia with the Sri-Lankan team, with Darrell Hair's soon-to-be-released biography threatening to open up the whole scandal again. The release of the book is presumably timed to coincide with the spinner's arrival. Despite the fact that Darrell Hair is the only official anywhere in the world who seems to have a problem with Muralitharan's action, the Australian press will surely have a go at him because of it all over again. One fact they may omit is that Muralitharan is 1998's highest test wicket-taker with 68 wickets this year, including one haul of 9 for 65 against England, in England. But the Sri-Lankans are coming purely for the One Day Internationals, so Muralitharan's record for 1998 of 32 wickets for the year so far puts him fourth (behind the Indian bowlers Ajit Agarkar, Anil Kumble and Javagal Srinath) on the list of one-day wicket-takers for the year. Interestingly, there are 5 Indian bowlers (the afore-mentioned plus Venkatesh Prasad and Sachin Tendulkar) in the top ten 1998 one day wicket-takers, two Sri-Lankans (Murali and Dharmasena), Pakistan's Saqlain Mushtaq, Allan Donald of South

Africa and Damien Fleming of Australia, who is number 9 with 23 wickets. Sri-Lanka's batsmen have had a weak year by their standards this year, but are preparing for their tour here with a rest for a month following the Sharjah tournament, which should see them relaxed and able to concentrate on the tri-angular series against Australia and England. One tip; try and make it to the Sri-Lankan matches, their fans are fantastic fun, make lots of noise with drums and chants in Tamil, Sinhalese and English and are generally a pleasing lot to watch cricket with. Entire communities show out for matches all around the country, and knowledgeable cricket talk can be had with total strangers. If you're lucky you may be offered a lamb roll, a fish pattie, stiring hopper or some other goodies out of it too. But don't go sucking up to people at the cricket just for food.

News

It was noted with interest recently that Jimmy Adams, West Indian test batsmen, and one of nine players fined over their refusal to tour South Africa over a pay dispute, was reported by Cricinfo as having "...cut two tendons in his finger when he sliced himself with a bread knife on the flight from London. The injury will take six weeks to heal. No replacement has been named". Was he merely trying to slice bread, or is this an attempt at a cover-up of a tragic mid-flight suicide attempt?

Dangerous cricket pitches are experiencing something of a comeback to prominence. Not since the days of the 1950s, when tours to the sub-continent were played on matting wickets, has cricket seen anything like this. First there was the abandoned test in Sabina Park between England and the West Indies, then con



the baby-faced nemesis of Australian umpire Darrel Hair; Sri Lankan Muttiah Muralitharan

frigid

**SUNDAY
DECEMBER 6th**

THE PENULTIMATE FRIGID

**8pm Movie -
DRUNKEN MASTER**

Jackie 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 Jackie 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 Jackie 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 Jackie 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.

december

Cryogenesis* 99.1

**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 Frigid's 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 down-tempo tunes and generally enhancing the picnic atmosphere. Think of it as Frigid's Christmas party.

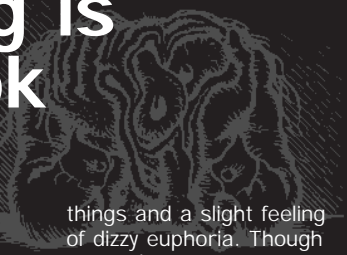
So what is it about 90s electronic music ?

The following responses in Australian press to autechre's new album

"twisted frequencies" X-PRESS
 "unsettling of much emotion" X-PRESS
 "oblique sounds to set your insides on fire" TIME OFF
 "dark & crunchy, light & tingly" 3d World
 "pulverising sounds" City Weekly
 ...like all WARP releases, it is proudly distributed by Mds.

WELCOME
 also to Australian
 electronic label,
ZONAR,
 and their top shelf
 release by
**LOW KEY
 OPERATIONS.**

nutmeg is bad...ok



ok, so now you've tried robbo'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 the accumulated stupidity that is bred by dole queues and creatively filling out job seeker forms). I must also tell you that piss is also an hallucinogenic*. That is, not everything that'll 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 nutmeg's worth of grounds into milk or water (milk is better cos it masks the taste a lot better and tends to resemble mud a lot less) and drink it 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 recieved after a night of eleven raspberry martinis and a single tomato, basil and homous canapé). Extreme dizziness, extreme nausea, general level of inactivity (cos you can't stand up), puffy eyes and sallow complexion are all yours for one small price. And it lasts for three days! Makes coming down off speed seem like falling off a bike (and mixing a metaphor all in one go).

It was this that made me realise why it was popular in prison. Its basically a way of removing yourself for three days from civilisation and a fairly convincing way of turning up sick (you look a whiter shade of pale and you struggle so much with standing up that people immediately notice).

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 worthy after dinner anecdote...

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

cricket continued

cerns about the state of the SCG, which has only just recovered from an overdose of chemicals, and most recently, a tour match for the Pakistan 'A' team was called off in Timaru, New Zealand because of the state of the pitch. Cyclic Cricket says: keep the killer pitches, crowds want a spectacle. Kerry Packer and Rupert Murdoch, in the inevitable battle for the future pay-per-view rights for the cricket, will surely legislate to ensure that at least one match a series is played on a sub-standard pitch, to enhance the 'viewer' spectacle. It may even form its own variant of the game, 'X-Treme Cricket'. Yeah.

Big up and respect to big-hitting Belinda Clark, opening bat and Captain of the World-Cup winning Australian women's team. Clark was announced as the inaugural Australian Cricketer of the Year in late November. The maker of one-day cricket's highest score, (229 off 156 balls against Denmark, also at the 1997 World Cup), Clark is from Newcastle, represented New South Wales in tennis and hockey as a junior and is a qualified physiotherapist.

Look out for cricket on the web at:

<http://www-aus.cricket.org/> - mirror site for the Cricinfo site. A one-stop cricket spot with news on all cricket played anywhere in the world, stats, stories and editorials. Oh, and live, 'ball by ball' match updates.

You can also find Raja's column, as well as plenty of up-to-date news and editorial on cricket at www.icricketer.com.

Anyone interested in playing cricket should contact either the editors of this magazine or myself (dsouza@cia.com.au). If you are too good, we suggest you contact a sub-district team or something, and if you are still at tennis-ball in the backyard phase, stay there for some time longer. But if you have some equipment, don't mind net practice with real cricket balls and want to have a regular weekly 'hit', please get in touch. Anyone handy with an 'incrediball' should DEFINITELY get in touch.

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 *Soon*, the essential remixes of Primal Scream, Hypnotone and Love Corporation's epic *Palatial*, its something well worth tracking down, especially if hooded tops and obscenely baggy trousers mean anything to ya.

The Smiths *The Queen Is Dead* (Rough Trade)

True, this album doesn't feature *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 bottom end dub remixes of *PsycheOut* on the flip side by Andy Weatherall it's an ace package worth tracking down.

The Shamen *EnTact* (One Little Indian)

Looking back this was a really cheesy record, even for 1990. With lyrics that are almost putrid in their New Age 'positivity' the one redeeming feature of this album is that, for the most part, it sounds pretty cool. If you don't believe me then check it out again and hear

how *Make It Mine* still rocks, *Evil Is Even* is still a great proto-trance track and that's even before you get into the CD-only extra tracks like the Orbital remix of *Hear Me O My People*. Last excuse...its not italo-house.

KRS-One *Return Of The Boom Bap* (Jive)

Chunky beats and, for the most part, conscious rhymes make this one of the better KRS-One albums, especially given the stuff he's doing now. Having graduated from his early years of *My Philosophy*, this is KRS-One at his lyrically most incisive. Its got *Sound Of The Police* and *Black Cop* on it too so you can't go wrong.

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 loping 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.



december's Loungeroom Imports

with your
host
Yellow
Peril

Two Lone Swordsmen *Stay Down* (Warp)

Andrew Weatherall is back with Warp at last and *Stay Down*, the album following closely after the recent *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)

Its 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 a long night time road trip, but is a bit unsuited to the loungeroom.

DJ Disk *Ancient Termites* (Bomb USA)

Another in a string of 'turntablist' 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 Jammin Unit's Deaf Dub & Blind and this is a kind of tribute-album-meets-remix-disc experience. Where Jammin 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 Jonah 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* (Spymania)

Its rare these days to chance upon a CD with 31 tracks but this latest release from Spymania was always going to be crazy. When I was in London in July I got a sneak preview of this album and Paul Spymania 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 Spymania titles it isn't drill'n'bass (Spymania 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 its 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

remixers/collaborators. Following their *Millions Now Living* album there were a superb set of remixes by UNKLE, 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 its 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.

local goodies



Various *2-800 Thunk* (Thunk)

Darlinghurst's Thunk label seems to never sleep, already the second compilation is out. Eleven uptempo tracks all with sharp polished tech-house beats and a playful experimentation with breaks, 2-800 Thunk features new material from Pocket, Infusion, 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.



vaughan's 12 inches of death

(and a little bit of drum 'n' bass)

Hijacker & Alpha Proxima *Sike (Decoder Remix)/Anti-Matter*

(Tech Itch 21)

The Sike remix starts off with a watery drippy bass sound, but half way through tightens up with an acid squeal. The beats are really steppy with shuffly processed fills in true decoder 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 waxy 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 eerie 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 Tyme *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 grabs of Rhyme Tyme (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 fat bassline sliding groove, which continues throughout the record. It is subtle and restrained, with the dirty, breaky 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.

Ed Rush, Optical and Fierce *Cutslo (Locust Remix)/Alien Girl*

(Prototype 014)

The original Locust appeared on the *Prototype years* compilation LP of 1997. The remix has been around since then on dubplate, teasing dnb fans silly. It lives up to its reputation, this is a completely storming Reece monster of a tune. It builds up to ridiculous levels, with three separate segments until the drop when you are struck down with a wall of fuzzing, firey bass. It would not be complete without the Amen breaks, which propel this tune to anthem status. Alien Girl is another dubplate tune finally released for the general public. This is nothing more than storming two step beats working to an overdriven bass of biblical proportions. These two tunes are some

of the most anticipated this year, and are deadly simplistic but fatally effective.

Dillinja *Tronic Funk/Thugs*

(Test 03)

This label has not 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*

(Renegade 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*

(The Ram Trilogy Chapter 2)

Making some serious tech inspired noise, *Mind Overload* drops with a wicked throbbing 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 another take on the same theme, but more reserved and held together by tense synth stabs. Strings cover a deceptively fast moving bassline.

Digital *Xpress/Reaction*

(Creative Source 020)

Digital's talents go largely unrecognised in the dnb fraternity, but these two tunes prove his stuff. With thick heavy basslines which you can't hear so much as feel, these tracks are abstractly jazzy with minimal instrumentation providing a wonderfully detached urban soundscape for the next millennium.

Shy FX

Pandora's Box/45 Roller Remix

(Ebony 016)

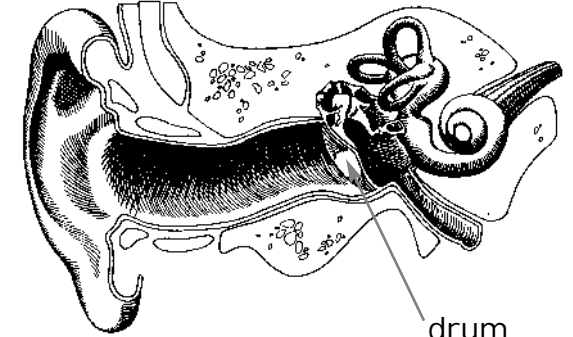
Shy FX makes some killer tunes and some awful ones as well. This one is the third in a series of recent releases on Ebony. Firmly placed in the neofunk dnb vein, this one is propelled by the wicked Worm break, processed to step. Light keys and horn grabs add a bit of flavour, this tune is nice and understated. The flip is a very down tempo remix and should have been called 'Pimp Theme'; thick and funky.

Various *Gridlocked E.P.*

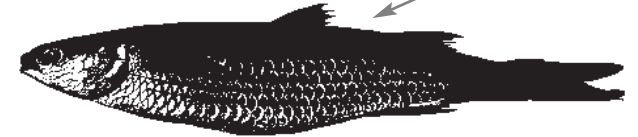
Spurt Remix / Blow Da Fuse / Miami Bass / Kitchen Sink

(Dope Dragon 020)

Coming soon after the *Wayz of the Dragon* LP, this release continues the flow of wicked Dope Dragon tracks. The Ray Keith remix of



drum



bass

Spurt 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 mispressed, 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, compressed drums with an excellent Dope Dragon bassline. Like the name suggests, there is lots of stuff in here, with full sounding drums and assorted vocal snippets and other things.

Overcast *Grief/Fallout*

(Bloody Fist)

Bloody fist never fail to please and their excursion into techsteppin territory is an excellent 8 bit crunchy jaunt. *Fallout* starts off with a simplistic bassline over a Reece inspired drone, but soon morphs into a busy missile aimed straight at the floor. The hi hats get beefed up,

and the breaks get a good workout. *Grief* is a complete doomcore tech-step Reece bassline demon, the bassline is twisted and turned like nothing else. Halfway through massive amen beaks rush in, exhausting and immensely satisfying.

John B *Pressure/Travelogue Remix*

(Formation 079)

The *Travelogue Remix* has a retro electro vibe to the beats, but the bassline is an excellent crazy flanged tone ripping through the track. This tune has a well developed sense of melody with well formed percussion and other bits. The flip is a bit of a laugh; starting off with ambient strings and gentle flutes and subdued beats. Out of nowhere comes a voice 'You Whore !!!' and the track turns into a fierce roller, dirty bassline pushing through the liberal amounts of cymbal in the breaks. It stays in this vein for the rest of the tune; its all about impact and deep penetration.

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 flouro 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 elses!

*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 yuppie 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

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 116 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 Kimberley, took it 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 fash-

ion show. A drag queen was said to have run up and down the runway emulating a pigeon before collapsing. On lookers 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 4foot 8inch 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\$1million 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>



drag queen

philanthropist

crack head

porn star

hits and memories



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...!