is this man
- a 1970's classic
- a clown
- a community radio announcer
- an acid freak
- from epping
- a tracker
- a pilfernator
- a cricket tragic
- an obscure legend
- a clean record
- on 33 or 45?
This issue of Cyclic Defrost brought to you by the amazing Temazepam/ Ecstasy swapping story, the return of Ross’ love; sugar-filled drinks for people pretending to be on sugar-free diets; scalding hot baths part three; over-clocked Intel Celerons; and cockroach baits.

Cover: it's actually Barry Crocker (as if you hadn't already guessed)

Deadline for submissions
8th March

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

Sponsors

Yellow Peril

I think we have reason to be proud. In six months, the time it takes most zines to get one issue out, were already up to number 6 and there’s no end in sight. Dale has done a great job of tirelessly editing and laying up the mag alongside his normal work and the production of other Frigid related materials; stacks of people are emailing in contributions; and advertisers are beginning to make the bottom line rise a little from the red. This issue has heaps of articles and, in a little present to you all, the Dendy Cinema (not the Bar), has been kind enough to give EACH reader a free pass to the sci-fi movie CUBE.

Over the coming month there is another Cryogenesis event (Feb 28) and Frigid starts to expand with a join Frigid/Fromage right (March 7). The layout of the Globe is beginning to stabilise, too, the sound system is improving every week, and new punters arrive every week. A series of four stickers are beginning to appear around Sydney and if you want to help disseminate them to every traffic light in the metropolitan region then get in touch. Those long promised t-shirts are also about to go into production, too . . . someone mentioned that we have quite a little media empire going here: radio, a club night, a zine, a website and at least you can be sure that this media empire is pumping out shit that SNT sponsored by Coke or MacDonalds and ISO open to your input. Anyway dig into issue 6 and look forward to Issue 7 that is already being written and look forward to an interview (yep thats right) with the Sri Lankan cricket team . . . heh heh

If you have anyone who want to get this magazine and isn’t then get them to email their postal details to us: seb@unsw.edu.au

Thanks to spoof yet again for keeping the scanner warm, uncopy, UNSW, montse (for the letter) and all the punters that have made the first month at the globe so successful...shooneer of old thanks mate

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

Website
Snarl Heavy Industries

Acrobat pdf versions of all issues are kept at the site, just follow the link to cyclic defrost...
little blocks of sweetness

ICY POLES

John Molnar’s essential 1960s

John Molnar is one of the projectionists at the Dendy. Last month he told you all about films to look out for from the 1950s and here as promised are his picks for the 1960s — if you’re really lucky he’ll get around to writing up a list for the 70s. There’s stacks of Vincent Price movies here and if we can, we might do a Vincent price evening at Frigid. Being the 1960s, we’ve already screened a number of these top choices and so some shouldn’t be too hard to find in a good video shop like Dr What in Bondi Junction or The Video Shift in Balmain.

1960 The Time Machine / Psycho / 13 Ghosts / The Bellboy (With Jerry Lewis) / The House Of Usher (Vincent Price)

1961 Atlantis The Lost Continent / The Innocents / Curse Of The Werewolf / Mysterious Island / The P& T Pendulum

1962 Jack The Giant Killer / Dr No / Lolita (The Peter Sellers Original, Not Some Dodgy Remake)

1963 The Haunting / Its A Mad Mad Mad Mad World / The Nutty Professor / From Russia With Love / Captain Sinbad / The Haunted Palace / The Raven / The Birds / Jason & The Argonauts / Viva Las Vegas / First Men In The Moon

1964 Robinson Crusoe On Mars / The Time Travellers / Goldfinger / The Gorgon / The Masque Of The Red Death / Dr Strangelove

1965 Thunderball / Planet Of The Vampires / Dr Who & The Daleks / Repulsion / The Ipcress File / She / For A Few Dollars More

1966 Fantastic Voyage / One Million Years BC / Destination Innerness / Thunderbirds Are Go


1968 Witchfinder General / Planet Of The Apes / 2001 A Space Odyssey / The Devil RIDES OUT / The Night Of The Living Dead / Barbarella / Ice Station Zebra / Bullitt / Five Million Years To Earth / The Party

1969 The Valley Of The Gwangi / The Wild Bunch / Easy Rider / Midnight Cowboy / The Illustrated Man

So there I was the other day walking down Pitt St mall thinking about uni and work, trying to work out where my life was going. I wasn’t very comfortable because I was wearing my dad’s size 14 shoes (my snickers were wet from the rain) when all of a sudden I found myself tossed upside down because some idiot had dropped a banana peel right in the middle of the footpath.

I landed on my ass and then quickly looked around to see if anyone noticed this pathetic display of clumsiness. About 50 business boys and girls on their lunch breaks were staring at me, trying not to laugh. I tried to get up so I could gather my books, which were now scattered all the way across the path, when some kid holding a gelato of some sort walked past me and drops the ice cream on top of my head! The audience couldn’t hold it in any longer, they started laughing out loud and pointing at me. I was so embarrassed I didn’t even bother taking the upside down cone off my head — I just casually stood up, picked up my books and started walking.

And then it happened. People were throwing coins at me — and I’m not taking the doughnuts — I’m talking $1 and $2 coins here! Some lady even walked up to me and put a $10 note down my shirt, I quickly bowed down to everyone started clapping! It was amazing! I made about $30 in a few seconds, I quickly bowed down to everyone and sort of moonwalked out of the scene with ice cream running down my face and a banana peel hanging off the side of my shoes. I could still hear the applause all the way down on George St. It was a great feeling. I ran back to work in Surry Hills and walked up to the boardroom where an important meeting was being held between my boss and all the managers. I stormed past the receptionist and she yelled out ‘Hey you can’t go in there!’ and I turned around and said ‘Oh yes I can’. I opened the door and walked right in, not noticing the cable for the overhead projector, and tripped over the onto the long table where everyone was sitting and slid all the way to the other end. There was silence — I slowly stood up on the table, looked at everyone and said ‘the hell with you all I’m going to Clown College!’ This was my calling, my destiny, I had to become the best damn clown in the world, but how?

So I did a lot of research and found out the clown industry is a pretty big scene right here in Sydney. I went to a place called Academy of Clown in Roseville in Sydney’s north shore. They’ve got a lot of courses available but I didn’t have time for a full time course, I just needed my damn clown degree and I needed it FAST!

So they introduced me to Clown 1. Clown 1 is an eight week course which concentrates on the discovery and development of the clown character that is a talent (and secretly familiar) within all of us. Through exercises in physicality, sensitivity and play, you will discover the feeling of ‘clown’ that translate that feeling into the performance context. Students will learn the skills of working an audience, moving them and making them laugh. This list of the eight classes will be a practical outing to Darling Harbour.

Playspace in Newtown also have two courses: Circus 1 and Clown 1. Circus 1 deals more with acrobatics and tightrope walking whereas Clown 1 is very similar to the one at the Academy of Clown with the exception of a yoga warm up squeezed in there before classes. It costs around $1,250 but you can pay it in segments every semester. I chose not to do this course because the thought of 20 clowns in a room doing yoga made me laugh and clown business is no laughing matter!

So there you have it, if you feel your career is going no where you might want to consider Clownism. It’s a great industry to get into and I’ve got a feeling all the major universities will be introducing Clown courses sooner or later because these days the employer doesn’t care how much experience you have in computers or accounting, they want to see your Clown degree.

For me, I went to one class and dropped out the same day because I was told we weren’t going to learn how to throw pies, in fact the CCA (Clown Committee of Australia) prohibits pie throwing in any institution. So I looked at my Clown instructor in the face, pulled off his red nose and walked off. Later that day I bought 25 cream pies and attacked him on his way home.

Academy of Clown Roseville 9415 6488 the dates for this year are Feb 11–April 1 and June 3–July 15 7:00 to 9:30 PM. Cost $240.
Playspace Newtown 9557 7837 Cost $1250

article by Quark Kent, gk@zip.com.au

The Hell with you all
I’m going to Clown College!

POLES

John Molnar

Clowning around with little blocks of sweetness
Only one Sydney community radio station will broadcast live from the parade, seen as the premier celebration of gay pride in the world. There is one problem with this picture. Sydney currently has at least nine temporary community radio stations competing for a full-time community broadcasting licence. Two of these stations are gay and lesbian broadcasters, but only one will cover the parade in February 1999. Welcome to the world of community radio, Sydney style.

Darlington
Saturday February 27, 1999

Tightly packed along the Sydney Gay and Lesbian Mardi Gras parade route, more than half a million people cheer wildly as the glittering floats move their way down Oxford St, which is vibrating to a soundtrack of pumping dance anthems.

The perils of Community Radio

by justine parker

On Friday afternoon, the Broadcast Coordinator of FreeBroadcasting Incorporated (FBI), one of the first stations to apply for a temporary community broadcasting licence. He Thirty-one year old Chris Peken is the Broadcasting Authority (ABA) released its frequency allotment plan. At the time, it seemed a fairly innocuous document. As an arts and music based station, with its first test broadcast in September 1995, and has seen the tension rise over the last three years. ‘It’s quite obvious that they really need to get this process happening,’ he says. ‘The ABA has delayed for a long time making the decision. I think all the aspirants really would have made the most happy if we just get a move on with it please.’

As an arts and music based station, with a charter to provide a minimum of 50 percent Australian content (of which a further 50 percent must be Sydney content), FBI is hoping to fill the gap left behind when the ABCs Sydney based youth station 2J went national and became Triple J. ‘Our demographic is 15 to 35 at heart,’ he explains. ‘People who are five, six, seven years old who are at least nine aspirant groups competing for a licence to broadcast as a community station, with each broadcasting a month at a time on either 96.9FM or 94.5FM, and a decision is nowhere in sight. Indeed, it is possible that none of the aspirant community stations will win a licence at all.

In August 1994 the Australian Broadcasting Authority (ABA) released its frequency allotment plan. As FBI is the only aspirant station with a perils of Community Radio

the ABAs Licensing Officer, and is only too aware of the increasing antagonism between these stations. ‘The ABA would prefer that aspirant community broadcasters try and cooperate with each other as much as possible,’ he says. ‘Where aspirant community broadcasters have identical or similar communities of interest, we would encourage those groups to cooperate with each other to the point of considering merging.’

While both Crones and Gherghetta offer convincing statistics as proof of the popularity of dance music and the success of their respective stations, some...
The 5000 Fingers of Dr. T.'s guide to where to take acid

**The Botanical Gardens**

5/5

This place is great! You can explore garden paths, rainforest walks, the succulent garden, fountains, ponds, etc. It's bigger than you think. More and more people are discovering that acid can be a lot of fun—maybe even taking a whole trip! People are also discovering that acid can be enjoyed outside of the club/rave scene—even during the day.

**Sydney Aquarium**

2/5

This is good if you haven't already been. You can't really spend the whole day there so plan to do something else as well. I neglected to think of this and so spent the rest of the day just walking around town, and you soon get sick of that.

**Imax 3D**

7/5

I haven't actually done this but I reckon it could be good. I find watching most films on acid to be not much more enhanced but Imax in 3D (and I think it's gotta be 3D) could be weird. My tip would be to see T-Rex.

Again, this will only take up a couple of hours, so plan something else as well!

**The Desert**

5/5

This would have to of been one of my best tripping experiences. Don't go to some tourist caravan park. Camp on your own (but with friends) preferably near a water hole and at night. Play some music, watch the stars, stare at a campfire, explore, watch the best sunrise you're ever likely to see and go for a swim!

**The Beach**

4/5

This is best at night so you can trip all night, see the sun rise in the morning and then go for a swim. (Much like the desert really—only easier!) Make sure you go to a secluded beach—Bondi would be a mistake. Playing in sand is great, and the sound of the surf and watching waves roll in is fantastic. When the sun comes up and you're still tripping, rocks at the sea look really good!

**Cryogenesis**

4/5

This combines much of the enjoyment of the beach with the added bonus of grass, trees and music. There's quite good exploring to be done around the perimeter of wherever island you're on. Beware of crazy old men who want to give you a blockage removal massage!

**On Your Own, in your Bedroom, at Night**

5/5

Great if you want to discover how worthless you are. It's a long and dark tunnel and you may not like what you find. It does however flush out your mind and then fill it up again. Kind of like defragmenting your hard drive.

**The Circus**

1/5

I saw the Moscow circus in Tamworth. It was a good circus but not worth taking acid for. Saltimbanco could be a different story though.

**The Laundromat**

0/5

You know you're doing too much acid when you start to do shit like this.

**Hyde Park**

0/5

Kind of like an evil Botanical gardens. When I was there we got sussed out by under cover cops posing as joggers. They tried to buy stuff off us so they could bust us for dealing. Stay away from the public toilets as well.

**Darling Harbour**

see 'The Laundromat'

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**myths about acid**

1. There is no Strychnine in Acid.
2. You will not become schizophrenic. (unless you were going to anyway, and why put off till tomorrow something you can do today?)
3. Larger doses don't mean you are going to have a bad trip.
4. There is no 'bad acid' or 'good acid'. It's all acid, but maybe strong or weak. What happens on a particular trip is not dependant on the picture on the paper. Unless of course it was a 'table and chairs' or a 'Penguin'.
5. Environment can play a part.

---

So many people take the odd half a trip, maybe to stay awake, maybe because they couldn't get an E, or maybe because there's nothing on TV. But with a renewed interest in LSD with movies such as 'The Acid House' and 'Fear and Loathing in Las Vegas', combined with new research into therapeutic benefits, more and more people are discovering that acid can be a lot of fun—maybe even taking a whole trip! People are also discovering that acid can be enjoyed outside of the club/rave scene—even during the day.

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To finish I'd just like to say that nothing is ever as it seems and acid has a way of turning something relatively simple, like going to the beach, into something very profound and complex.

---

all graphics by the 5000 Fingers of Dr T
Sunday
February 14

FILM
Goonies

An entertaining kids flick that one of our punters suggested we show. Despite a bad ending that really sucks its a good adventure movie searching for the rather smutty named One-Eyed Wille.

GUEST
Kai Green (In The Gingeroid)

Kai Green has pushing out tunes for years now. You’ve probably been to one of his famous Vegetable Matter parties and heard his blistering hardcore sets as Blau Dot. Now he’s mellowed and is writing tunes as In The Gingeroid that are slower and funkier.

Sunday
March 7

FRIGID/ FROMAGE MONTHLY SUNDAY #1

FILM
Bloodlust & short films (upstairs)

GUESTS
Mark N (downstairs) Phil Chan & Buggin (upstairs)

Tonight is the first in a series of monthly Frigid and Fromage co-productions. Upstairs Fromage take over the film, screening the Australian underground horror classic Bloodlust, before launching into an evening of locally made short films some of which were screened at their Tranz-Fix event in early February. Downstairs it’ll be music again right from 7pm with Mark N as the special guest later in the evening alongside a few Fromage folk upstairs - Phil Chan and Buggin’. Although it’s still $3 for the entire night we do suggest that you make a donation upstairs at the Fromage door.

Sunday
February 21

FILM
Young Soul Rebels

Isaac Julien’s first film tells an alternative history of England in 1977. Whilst the Queen’s Silver Jubilee has the nation in patriotic fervour, two young black kids start up a pirate radio station. There’s some great soul tunes and on top a tale of racism and homophobia, soul boys, punks and skinheads.

GUEST
Kai Green (In The Gingeroid)

Kai Green has pushing out tunes for years now. You’ve probably been to one of his famous Vegetable Matter parties and heard his blistering hardcore sets as Blau Dot. Now he’s mellowed and is writing tunes as In The Gingeroid that are slower and funkier.

Sunday
February 28

GUESTS
DJ Ding & Carrier

No movie this week but music from 7pm instead with DJ Ding kicking off the proceedings. Ding should be well known to most for his long running show on Radio Skid Row which has now recently shifted to 2SER. Carrier will take over from Ding at 9pm with a live set of electronic and percussion instruments. Sub Bass Snarl and Sir Robbo will appear later in the evening after having spent a long day with some of you out at Cryogenesis.

Tracking is a mysterious musical artform that was spawned from ‘The Scene’ in the mid 80s. ‘The Scene’ is the self-christened name of the once thriving underground computer demo culture.

In the early 80s, in the days where the Apple ][e and the C64 reigned supreme, young people (mostly male teenagers) spent their time learning to get the best from their machines, usually via learning to code in assembler or machine code. Originally some put their skills to use by cracking copy protection on software. The problem was that that was pretty boring as the same techniques were required to crack different software. Soon Crackers, and Cracker-groups, became to ‘tag’ their cracks with graphics and sound. They were a good indication of the programmer’s ability, as they had to fit in a very small space, somewhere between 256 and 1024 bytes.

By 1984, those within the ‘Scene’ became more interested in the intros to cracked software than the cracks themselves — and people, usually in teams, began writing those intros as stand alone programs to demonstrate their abilities. Then, in 1985, came the Amiga.

The Amiga never took off in America, but sold like wildfire in Europe. It was the first low-cost home computer, built primarily for multimedia — which, as you can imagine in 1985, was a term unheard. Featuring graphics and sounds capabilities unlike anything in any other home machine, and a multitasking OS, it became the machine of choice for programming games and, more importantly, demos. ‘The Scene’ grew exponentially on the Amiga, and from it emerged some truly revolutionary products. When the similarly capable Atari ST came along a strong demo scene emerged on it, and both the Amiga and Atari scenes were at war, each trying to out-do the other. The scene existed through disk swapping, bulletin boards, and conventions.

One of these products was SoundTracker, it developed an ingenious way of storing good quality music in a small space. It founded the MOD (short for module) format. A MOD File stores samples, patterns, and a partition. The pattern indicates at what time, what speed, and with what effect a sample should be played. A partition lists the order that the patterns are to be played. Other trackers emerged, offering more effects, more instruments, and more options.

The rise of the PC brought more CPU power than the Amiga and Atari combined and decent graphics, but delivered dodgy sound. Soon enough, however, people within the Scene worked out that the PC had enough CPU power to mix four sounds together to mimick four channels. One of the first groups to do a demo doing exactly that was the infamous Future Crew.

Four Channel trackers did arise on the PC and as processor power increased people found they could do more - Future Crew wrote ScreamTracker, the first Tracker to have more than 4 channels. It was revolutionary. From there we’ve seen ScreamTracker 3, which supports 16 channels (in the .S3M), FastTracker which supports 32 channels (in the...
The Pilfernators

For web-searches: rather than search for tracking (which will give you a list of websites on hunting), try searching for MOD, or XM, or IT, or S3M.

...no way man. Sure we sample, Dean:
(much dissaproval from all)

an interview with some tracks, we just don't have the money to put them out there.

...yeah that's it. We've got the more tapes, of course we want to put out vinyl, but at the moment we can't afford to.

...and the future for the Pilfernators?

International Computer Music Association http://music.dartmouth.edu/~icma/
United Trackers (Nice tutorials, articles etc.) http://www.armory.com/~gregie/mod.html
Zen and the Art of Tracking http://falcon.invincible.com/~jerm/newcomers.html

Other Useful Sites

International Computer Music Association http://music.dartmouth.edu/imerl
United Trackers (Nice tutorials, articles etc.) http://www.armory.com/~gregie/mod.html

Phatso's Place  (hundres of Breaks) http://www.2xtreme.net/mhat/drums.html
The Bass Emporium - The ... http://www.futurenet.com/samplenet/
Subvert's Breakbeats Page http://www.loknet.demon.co.uk/leech/breakbeats.html

Samples

Where to get stuff off the 'net

Sound Editors/Generators

MAD, Sound Page
http://www.mazsound.com
Harmony Central
http://www.harmonycentral.com/Software
Cool Edit
http://www.synthium.com
GoldWave
http://www.goldwave.com
CDI WAV
http://sunny3.shu.ru/~gwi/

Maube       http://www.cse.unsw.edu.au/~conradp/maube
Unix/Linux

Aminet Archive http://ftp.wustl.edu/~aminet/dirs/aminet/mods/
Mod Archive http://www.modarchive.com

Jim Booth uses the moniker 'Brothelowner' to shock, 'There is no one lower than Brothelowner', and as a whimsical reference to the legendary brothel apparently located next to Epping Video Ezy. He was taught to track in 1992 by Guy. In those days Guy used a four-channel Amiga and wrote Hardcore. Now guy uses a 386 PC, 8 Channels, and still writes Hardcore. Recording under the name Hedonist on the Newcastle-based Bloody Fist, his music is dirty production-wise, minimal, and raw — reflecting the primitive nature of his tools.

Richard, who is the Sulo half of Sulo and Zymotic, discovered tracking in 1996 when he did a web search with a friend for 'hipster'. He found the site of an Icelandic Tracker jeguflit, and got a copy of Impulse Tracker to play the guys tunes. Soon enough, both of them began trying to write jungle tracks. 'The friend gave up, while Richard persevered even though I couldn’t write one. He became very interested in the other trackers, Hedonist and Brothelowner. He got computer music, and put them all together — which is pretty much how every tracker learns to track — and now writes sophisticated drum'n'bass. Convincing Deane to begin tracking, they formed Sulo and Zymotic.

There are other Trackers in the area (The Pillfnators, myself, [green]), and some which might as well be as (V-Tek). Being geographically close they trade software, samples, tunes, and equipment. If one of them gets hold of good breaks they may trade it with another for a copy of Soundforge, or some more samples, or music. So while all those producing music do in their own idiosyncratic style, all share similarities in terms of sound and approach — hence the Epping sound.

This communal atmosphere is something that is encouraged by Tracking and those around Epping are convincing more and more of their friends to take up the artform. So why don't you give it a try, and let us know how you get on?

There's some hardcore, some breakbeat, some hip hop stuff. call it breakcore. "Try to describe one's music is always a challenge, the Pilfernators are no exception. Not restricting themselves to any one style of music, the Pilfernators have produced and released a cassette of just over a dozen offerings entitled Bites Around Check Out The Sound on their own fledgling label Morph Records.

The Pilfernators comprise of four individual artists who use the group as a collective outlet. Chris Noel, Mitch Williams, Dean Hunt, and Matt Cashman have been tracking Pilfernator compositions for near on seven months now. Chris Noel being the grandaddy of the group with around four years tracking experience.

Their debut cassette is a pretty impressive collection, a mixture of hardcore and breakbeat tracks served nicely over two full sides, the cover depicting the street map of their home suburb North Epping. With the chance to interview these guys, I had to ask the question: How do so many white guys from an affluent suburb start writing Bloody Fist influenced hardcore?

Mitchell: We all came from a hip hop and techno background. Chris used to play sax for a few years, so I had some trained musical knowledge, and Matt used to play keyboards on the side. I used to see each other at raves and stuff. I've always had beats and grooves in my head, I just never new what equipment I needed to get it out onto a record.

Chris: yeah I played sax for a few years, so I had some trained musical knowledge, and Matt used to play keyboards and drums. One day I started writing beats on an old 486 then me and Mitch hooked up and started to put a few tracks together.

...and the motivation to put out a cassette?

Mitch: just check out the Bloody Fist mail order catalogue, there's hardly any Australian stuff in there...

Chris: yeah, we just want to get more good Australian stuff out there... like Hedonist, we know that guy and the vinyl he has out is just sick!

Now, all your songs are made up of samples on the computer, you load them in, effect them, tune them, whatever. Do you feel that you are responsible for the end product, or simply ripping off others?

(much disapproval from all)

Dean:...no way... Well sure we sample, but that's what hip hop guys have been doing for years. Besides, apart from vocal rap samples, you'd never recognise half the shit in there anyway... like that Alanis Morissette sample... No way, Alanis in a hardcore track?

Mitch: ...yeah man... we just sample the bargain basement bin at the local CD store. For like 5 bucks you can find something, for sure... even if it's just a funky groove or even a snare sound it's worth the sample... I mean when we wrote with a sample from 'Days of Our Lives'

Chris: ...yeah, we saw the episode that day it was the one where that chick was possessed, we sampled it and wrote a track with it by the time they started talking about it on The Panel that night!

So you write tracks pretty quickly?

Matt: ...yeah with four of us it's easy, we can do a track in one night, or listen to it the next morning and say that was shit then re-mix it...there's four of us putting our opinion into these tracks, that's four opinions collectively. It's simple logic that these tracks are gonna sound good.

Mitch: ...so far we've written about 50 tracks

With all those opinions, is there any room for egos?

Chris: ...no way... We're all mates, so we can all play each other's parts... it usually isn't that way, all we just wanna make good music, so we never really argue or anything...

Dean:...each track is written with any input into these tracks, that's four opinions collectively, it's simple logic that these tracks are gonna sound good.

How about live stuff?

Chris: We can mix our tracks and other peoples tracks together, we've got some turntables and we can mix the laptops, so we would love to do a live set somewhere...so far it's only been mates' parties and stuff, but we do wanna get out there.

...and the future for the Pilfernators?

Mitch: keep writing and hopefully put out more tapes, of course we want to put out vinyl, but at the moment we can't afford to...

Chris: ...yeah that's it. We've got the tracks, we just don't have the money to put them out there.

The Pilfernators debut cassette is available at BPM, Central Station Records and on the Bloody Fist mail order catalogue.
Quite clearly 1999 is becoming a year-long Leo Schofield-style extravaganza of cricket, the ultimate festival for this event mentality-driven populace. No sooner have we seen the concrete square up against the imperialists for this triseries match-up than the conicts head over for the rematch for Frank Worrell trophy in the Caribbean with another bunch of colonials. At the time of writing, the West Indies are still receiving the last dregs of a one-day hammering meted out by the South Africans. Having lost the best series three-nil and the one-day internationals six-nil to Hansie Cronje's team of well-drilled but dull and unexciting South Africans, Brian Lara's captancy looks shaky and there will be a few committee meetings for him to brave before he can make it back out to bat (whats if the West Indian selectors do anything but banish him to Busta Cup cricket 12th man duties for his sins). In an interview with a panel of journalists that included Tony Cosyer and Colin Croft, published on cricketinfo (http://www.aus cricket.org), Brian Lara shared the blame for the dismal tour (which was preceded by a 3-0 beating in Pakistan) with the West Indian administration, which he suggests hasnt done enough to ensure off-field solidarity between the West Indian cricketers. Bear in mind, these players come from totally different nations, cultures and histories, but have trained, in a multinational team administered by a combined board. While not avoiding the blame, Lara stated that “...all the advice you want off the field. However, as individuals, I thought that we were weak and lacked confdence, but I believed in the team.”

This is something that might just going into the nets does not solve. But we need some more help outside of cricket to make the guys more competitive “upstairs” so that we can be more competitive on the field.” Yeah, right.

But thanks must go to the Indian and Pakistani teams for taking cricket diplomacy to new heights and providing the rest of us, scarred by the acrimony, ego and aggression we’ve seen here this summer, with some hope that after all, cricket is a sport for tragedies and tricats, wherever they are, must not miss out on the next highest Pakistani wicket-taker with 9 wickets from 76 overs. Anil Kumble did what many on the subcontinent have been expecting him to do for some time, which is take 10 wickets for 74 runs to bowl India to victory in the final of the two tests. One batsman from each team, Sachin Tendulkar and Shoaib Akhtar, got centuries, but to that runs were tough to get while the bowling was as good as this. When Pakistan won the ﬁrst Test in Chidambaram Stadium in Chennai in three days, 90,000 strong crowd gave the Pakistanis a standing ovation. For that to happen after all the political hiscronics threatened to see the tour cancelled was a great moment for subcontinental cricket.

Coming up in next months gripping yarns of cyclic cricket, look out for the unncensored Arjuna Ranatunga interview, where the little big man of Sri Lankan cricket rubs the ﬂesh of some of the other Test stars (although not Pakistan). He has not invited me this time, but we are his guests and it is his duty to look after us”, said Javed. Pakistan’s form going into the series was, to be fair, absolutely crap. Losing two home test series against Australia and Zimbabwe, as well as the continuing scandals did not suggest this was to be an exciting tour on the ﬁeld as it’s been off it. Khalid Mahmood, manager of the team said in Pakistan’s English language daily The Dawn that, “The poor performance of Pakistan team at home against Australia and Zimbabwe and the Indian team’s dismal tour of New Zealand should not have any bearing on the highly competitive nature of the Tests and limited-over international matches among former World Cup champions India and Pakistan.”

Cyclic’s editor Dale and Cyclic’s resident tragic Miguel spent in Eastern territories during the entire series, interviewing the players to get their take on the tour on the ﬁeld as it’s been off it. Khalid Mahmood, manager of the teamsaid in Pakistan’s English-language daily The Dawn that, “The poor performance of Pakistan team at home against Australia and Zimbabwe and the Indian team’s dismal tour of New Zealand should not have any bearing on the highly competitive nature of the Tests and limited-over international matches among former World Cup champions India and Pakistan.”
video remix software called Vjamm. That is basically a video sequencer which allows you to sequence video clips from the various Coldcut clips included on the CDrom. Although not groundbreaking, at least not in this limited version, it’s a lot more entertaining just to watch the original clips. These include the distilling ‘Panopticon’ clip which has footage of the Clarendon Road protest that was a pivotal moment in the anti-road protests in the UK.

Various Artists
www.subaudio.net/cd_01
(Subaudio)

Another of those website CD releases, this time from Germany with the whole spectrum of the bizarre included. Cornelius likes in an almost Norman Cook way with ‘Ball in Kick Off’ opening the proceedings, then its on to better material with Sand 11 and then Wu Tang remix by Fila Busters, Prince Paul & automata, Pole’s dubby cracklescape ‘Berlin’, King Missile 3’s filled up ‘Gay Not Gay’, Rhythm & Sound, Hans Platzergummer even more with ‘Taste’, it’s very diverse and for the most part pretty good with the most accessible tracks being balanced by some pretty weird shit. I think it’s cheaper direct on the Net too.

Mice Parade
The True Meaning Of Boodleybaye
(Bubblecore)

Apparently Mice Parade is the drummer from the Dylan Group who were mentioned back in Cyclic #3 as post-rockers to watch. Anyway The True Meaning is a weird album which unlike their parent The Dylan Group keeps the vibrophones to a minimum and instead relies on criss-crossing breakbeats and strange time signatures. With most tracks, particularly those that utilise looped guitars, the beats and moods evolved are very cinematic and at times very beautiful. Sometimes it’s reminiscent of Tortoise, other times it reminds me of an alternative rock track from Koyaanisqatsi, and on three of the tracks, in which is utilised, it reminds me of the Pale Saints. It’s an excellent CD and worth hunting down.

Colcut & Friends
Let Us Repeat
(Ninja Tune)

Colcut’s album Let us Play was a bit patchy really so it’s good to see it spuced up by a stack of remixers. Amongst the best are Shut Up & Dance’s cut up ‘More Beats & Pieces’. On the second CD you get a demo version of Coldcut’s
degrassi

I’d just like to send a big WORD out to the fabulous people at Groovelicious in Adelaide who only charged us a measly sum for a genuine A-Team helicopter and BA Baracus doll! It’s nice to know that there are still people out there that just want to pass items of pure pop culture on at a reasonable price. And if you’re ever down in the City of Churches I urge you to visit Mid West Trader who have the best collection of Magnum PI and Dirty Harry t-shirts I have ever seen! (I was disappointed that there were no Go Go, Choose Life or Smash Hits t-shirts.)

If you haven’t guessed already, I’ve had a brief sojourn in Adelaide on my quest to find more information about the A-Team, and let me tell you, I was pleasantly surprised by the shopping high points and the Synagogue—a excellent place to see break dancing and You-me-outside-now! fights. (It’s also a great place to perve on young skater boys!) The Adelaide Hills (pronounced by the locals as The Hiwls) is certainly worth a visit as the view across the city is uncannily like the view over Springfield minus the nuclear power plant.

Remember to mail your angsty problems or Where are they now? queries to me on: degrassi@unsw.edu.au

Now, back to the cliff hanger I left you with last month...

The A-Team, like many other television shows of the 1980s, was centred around private investigators/vigilantes. It consisted of Colonel John ‘Hannibal’ Smith (played by spunk from Breakfast at Tiffany’s, George Peppard RIP), Lieutenant Templeton ‘Faceman’ Peck (played briefly by Tim Dinigan and then, more famously by Dirk Benedict), Sergeant Bosco ‘Bad Attitude’ Baracus (the one and only Mr T) and Captain HM ‘Howling Mad’ Murdock (played by Dwight Schultz). Under orders from the US Government, the team were instructed to rob the Bank of Hanoi towards the end of their tours of duty during in Vietnam in order to help the US win the war. (The reasoning behind this was never really clear, but then again, it would probably have been irrelevant anyway.) The A Team were in fact set up by Colonel Morrison who was in kahoots with General Kujet, the head of a VC unit that captured the A-Team after the robbery. (Why Colonel Morrison would want to betray his country is also a mystery.) Their plan was to humiliate the US government into surrendering. Hannibal, Face and BA Baracus were all sent to a maximum security military prison, but the strain of the war and subsequent framing for the crime was all too much for Murdock who was sent to a mental institution.

Hannibal was the leader and strategist of the A-Team and was also a master of disguises. His most famous line was ‘I love it when a plan comes together’. I can’t recall a single episode where the team didn’t work together silently to build some ridiculous contraption accompanied by the A-Team theme. Face was the all round man of the team, quite often using his skill to seduce any female guest star. BA Baracas was an expert mechanic and general tough guy—however, he was petrified of flying and thus had to be knocked unconscious or sedated before boarding an aircraft—which seemed to be just about every episode. The three of them broke out of prison and were wanted throughout the country. The A-Team were therefore a very clandestine operation. The final member: Murdock, although clinically insane, could still fly any air craft known to man and was broken out of his mental institution whenever necessary.

The A-Team had help along the way from a few notable friends. Amy Amanda Allen (also known as Triple A) was a print reporter and made regular guest appearances for the first 6 months of the show airing. She first came into contact with the A-Team in the episode titled ‘Mexican Slayride’ when she helped them to locate her free friend from Mexican guerrillas. She black mailed the A-Team into letting her join them by promising she would write a feature on them if they did not let her into their mens club. Another big-haired female cohort was Tawnia Baker. She earned her place in the team by warning them that a senior ranking army official was closing in on them. (This of course was after the A-Team had saved her from being kidnapped by the security firm she worked for!!??! Only in America!)

The last unofficial A-Team member was Franklin ‘Dishpan’ Santana, who was a film stuntman and special effects expert. He and his father were being blackmailed by an Army general who was also pursuing the team. He was responsible for leading the army to Hannibal. This set the scene for the complicated A-Team court martial! Dishpan saw the light and ended up helping the A-Team to escape by using his special effects skills to orchestrate their own (false) execution. His remorse must have been great, because this charade placed him on the Top 10 Most Wanted List for aiding and abetting convicted criminals.

Y2K A-Team.? I think not! There are always rumors going around about an A-Team movie, but that is all they will remain I’m afraid! Mr Cannell from Universal Studios was quoted as saying that an A-Team movie is still in the development stage. But the question is, if George Peppard is dead and Mr T is on his way out, who could you cast in their rolls?

For all you A-Team addicts, please get help by visiting the following page:

http://www.geocities.com/Hollywood/Academy/6677/

For all you alcoholic A-Team addicts, sink deeper into the abyss by visiting the A Team Drinking Game page:

http://www.vt.edu:10021/M/mmarcum/ateam.html

And for all of you out there seeking some kind of A-Team salvation, don’t forget to visit the Church of Murdock at:

http://pages.prodigy.com/mad_murdock/howlin.htm
eskies

THE GLOBE VENUE
NIGHTCLUB
379 KING STREET
NEWTOWN
Phone - 9519 0220

BUSES
422 To Frigid -
Circular Quay 18:20;
Railway Square 18:32;
Frigid 18:42
then hourly
Last bus back to city 22:07

423 To Frigid -
Circular Quay 18:40;
Railway Square 18:52;
Frigid 19:02
then every 30 mins
Last bus back to city 23:17

426 To Frigid -
Circular Quay 18:30;
Railway Square 18:42;
Frigid 18:52
then every 30 mins
Last bus back to city 22:57

428 To Frigid -
Circular Quay 18:30;
Railway Square 18:42;
Frigid 19:02
then every 30 mins
Last bus back to city 23:37

TRAINS TO NEWTOWN
Town Hall - 6:29
Central - 6:32
Newtown/ Frigid 6:39

Town Hall - 6:59
Central - 7:02
Newtown/ Frigid 7:09
[then every 30 minutes]

TRAINS FROM NEWTOWN
Newtown/ Frigid - 11:15
Central - 11:23
Town Hall - 11:26

Newtown/ Frigid - 11:45
Central - 11:53
Town Hall - 11:56

Newtown/ Frigid - 12:15
Central - 12:23
Town Hall - 12:26

Newtown/ Frigid - 12:45
Central - 12:53
Town Hall - 12:56

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Buses
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  - Circular Quay 18:20
  - Railway Square 18:32
  - Frigid 18:42
  - then hourly
  - Last bus back to city 22:07

- 423 To Frigid
  - Circular Quay 18:40
  - Railway Square 18:52
  - Frigid 19:02
  - then every 30 mins
  - Last bus back to city 23:17

- 426 To Frigid
  - Circular Quay 18:30
  - Railway Square 18:42
  - Frigid 18:52
  - then every 30 mins
  - Last bus back to city 22:57

- 428 To Frigid
  - Circular Quay 18:30
  - Railway Square 18:42
  - Frigid 19:02
  - then every 30 mins
  - Last bus back to city 23:37

Train to Newtown
- Town Hall - 6:29
- Central - 6:32
- Newtown/ Frigid 6:39

Train from Newtown
- Newtown/ Frigid - 11:15
- Central - 11:23
- Town Hall - 11:26

Train to Newtown
- Newtown/ Frigid - 11:45
- Central - 11:53
- Town Hall - 11:56

Train from Newtown
- Newtown/ Frigid - 12:15
- Central - 12:23
- Town Hall - 12:26

Train to Newtown
- Newtony/ Frigid - 12:45
- Central - 12:53
- Town Hall - 12:56

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