



**cyclic
defrost**



- 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?

issue 6 of the
frigid/cryogenesis zine
February 99



l'audible

laudanum.net/audible/

Purdy
Sir Robbo
Tooth
Sub Bass Snarl *

cryogenesis

net.audio relay

of the Shark Island.98 event

saturday 13th february 12pm

tune to: http://laudanum.net/fl*live/

house of laudanum | net.sound.art

po box 1373 darlinghurst nsw 1300

sponsored by **VIRTUAL ARTISTS radio** Internationale Stadt



/sigma_editions/parmentier - david haines - minit simulcast from FLUID 26.2.99

/fl*live/regular netcasts
/audible/.au.nz sound

edi...orial

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 theres 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 night (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 ISNT sponsored by Coke or MacDonalds and IS 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 isnt then get them to email their postal details to us seb@unsw.edu.au

Yellow Peril

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: its 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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thanks to
spooft yet again for keeping the scanner warm, unicopy, UNSW, montse (for the letter) and all the punters that have made the first month at the globe so successful...schooner of old thanks mate

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

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 Pit & The Pendulum*

1962 *Jack The Giant Killer / Dr No / Lolita* (The Peter Sellers Original, Not Some Doggy 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 / Zulu*

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 Innerspace / Thunderbirds Are Go*

1967 *You Only Live Twice / Casino Royale / Cool Hand Luke / The Fearless Vampire Killers / Bedazzled / Bonnie & Clyde / The Astro Zombies / The Good The Bad & The Ugly*

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*

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

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



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 sneakers 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 walks 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 talking silvers—I'm talking \$1 and \$2 coins here! Some lady even walked up to me and put a \$10 note down my baggy pants (which I also borrowed off my dad) and sure enough the note just came out the other end because the pants were so loose and 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 exercise in physicality, sensitivity and play, you will discover the feeling of 'clown' then translate that feeling into the performance context. Students will learn the skills of working an audience, moving them and making them laugh. The last 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.

As 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 noes 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

the perils of community radio

by justine parker

Darlinghurst.
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 make their way down Oxford St, which is vibrating to a soundtrack of pumping dance anthems.

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.

In August 1994 the Australian Broadcasting Authority (ABA) released its frequency allotment plan. At the time, it seemed a fairly innocuous document. As the second stage of the ABAs planning process, the plan simply stated that there were four analog radio licences left in Sydney to be allocated. Of these four remaining licences, some might be classified as commercial, others as community, but nothing was certain. Back then, few would have predicted the ensuing bunfight. Four years later, there 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.

Thirty-one year old Chris Peken is the Broadcast Coordinator of Free Broadcasting Incorporated (FBI), one of the first stations to apply for a temporary community broadcasting licence. He



has been involved with the station since its first test broadcast in September 1995, and has seen the tension rise over the last three years. 'Its quite obvious that they really need to get this process happening,' he says. 'The ABA have delayed for a long time making the decision. I think all the aspirants really would be most happy if we could 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 2JJ went national and became Triple J. 'Our demographic is 15 to 35 at heart,' he explains. 'People who are active, people who are interested in finding out what is happening in Sydney.'

As FBI is the only aspirant station with a broad arts and music base, it can afford to focus on its campaign for a full-time community broadcasting licence without much concern for its competitors. Other stations, however, are not so lucky. As well as a Koori radio station and a Chinese language station, there are two Islamic stations, two gay and lesbian stations and two dance music stations vying for the same licence. None of them is willing to compromise. Paul Newton is

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 each aspirant station doggedly maintains that it is meeting a genuine need in the community, none dares mention the possibility that the ABA might decide not to allocate a single community broadcasting licence at all. Of the four remaining frequencies up for grabs, two are 150 kW and the other two are 15 kW. Because of this difference in power, some aspirants believe that the two weaker frequencies will be allocated as community licences, and the two stronger frequencies will be auctioned off as commercial licences, but this is not necessarily so. Paul Newton says, 'we wont know until planning is completed exactly how many commercial and community stations will be available in Sydney.'

In order for the ABA to decide which stations (if any) will receive a full-time community licence, each aspirant must meet

the criteria set out in section 84 of the Broadcasting Services Act (1992). Some of the criteria the ABA will consider include the nature and diversity of the intended community; the availability of other broadcasting services in that licence area; the applicants ability to provide the proposed service, and whether the service will meet the existing and future needs of the community. Each aspirant station must also carry out a series of test broadcasts. As there are now so many stations vying for a community licence, in 1997 the ABA modified the Broadcasting Services Act (1992) to allow each aspirant to broadcast for a period of 30 days, to better accommodate each group. Twice a year, representatives from each station meet to decide which station will broadcast each month.

Philip Muscatello is the proprietor of Really Really Big Productions, a Sydney recording studio that has offered production services to several of the aspirant stations. He is also the Public Officer for Chinese Community Radio Incorporated, which joined the fray in January this year. 'The ABA doesn't want to know about allocating the airtime because obviously it's a nightmare,' he points out. 'All I can see about this process is that its going to end in tears in the next year or so.' It may be sooner than he thinks.

At gay and lesbian station Free FM, which first broadcast in May 1997, General Manager Craig Payne is busy gearing up for his station's next test broadcast on 96.9FM, which starts on his 31st birthday on November 16. With a format based on dance music, Payne believes that his station's broad appeal is in the best interests of Sydney's gay and lesbian community. 'Our motto is to entertain, educate and integrate, so what were actually doing is taking Sydneys gay and lesbian perspective, and were taking that to the rest of Sydney,' he explains. Rival gay and lesbian broadcaster OUT FM however, takes a different approach. The station aims to reflect the diversity of Sydneys gay and lesbian community by reaching beyond what they call the gay ghetto and representing the lesbian, gay, bisexual, transgender and queer communities. OUT had its first test broadcast during the Mardi Gras celebrations in February this year. According Noel Debie, a Director of the Board of OUT FM, 'we would never, like Free does outside the immediate Oxford St scene, market or promote our station as if it were simply a dance music station. Ours is a more ideologically, collectively and community driven station.'

Although some people have written to local gay and lesbian newspapers calling for Free and OUT to unite as a single radio station, it seems there is no hope

of a truce. Free FMs Craig Payne maintains: 'We have totally different agendas. We have totally different perspectives on how to represent this whole thing. It would be very hard for us to come together.'

A stalemate has also emerged between Radio Dex and Wild FM; both are stations with a youth oriented dance music format. Although they agree on the need for a dance music based community radio station in Sydney, each targets a different sector of that community, with Wild focusing on mainstream commercial dance music, and Radio Dex aiming to represent dance culture as well as music. Wild FM's 26 year old General Manager and President Anthony Gherghetta stresses the need for a dance music station in Sydney. 'Its just amazing that we get all these nightclubs that play dance music all day and all night, and yet no one plays it on the radio,' he says.

Radio Dex's 21-year-old Station Manager George Crones agrees. Although still a fulltime university student, Crones started Dex in 1996 because he saw the need for a community radio station that represented more than just commercial dance music. 'What we've tried to do is represent not just dance music, but a culture and a lifestyle, he points out. 'We do things like suicide prevention, drug education and information about other aspects of the lifestyle.'

While both Crones and Gherghetta offer convincing statistics as proof of the popularity of dance music and the success of their respective stations, some question the need for a community station whose community is based on a common taste in music. Although Free FMs Craig Payne acknowledges the power of a dance music format in attracting an audience, he maintains: 'We have to be dealing in education, I think, to be getting a community licence. I think that we've got to be furthering the community's stances on things, and that comes through news and current affairs and interviews and discussions with community groups.' He adds with a grin: 'Wild did'nt even have news last time.'

Twenty-five year old Seb Chan also challenges claims that Sydneys dance music community desperately needs its own radio station. He has been a broadcaster on Sydney community radio since 1990, first at inner city station Radio Skid Row and at 2SER since 1995. He is also a member of local dance act Sub Bass Snarl and promotes regular club nights. The ABA has sought his input throughout the planning process due to his involvement in Sydneys dance music and radio communities. 'There are other needs that outweigh dance music,' he states. 'Dance music is important in my own life, its

important for me in terms of my own crew and my own club, but as someone who is 25 and is concerned about social issues, there are more pressing needs than music really.' He also questions the programming approach of stations such as Wild and Free, which call themselves listener driven. They don't see their role as anything more than fulfilling a need, he contends. They don't go beyond and proactively invite participation or proactively address issues — they reactively address issues.

Twenty seven-year-old Bernice Hughes concurs. She is a broadcaster at Koori Radio and is on the station's board of directors. Koori Radio had its first test broadcast in November 1995, but originally formed as Radio Redfern in 1988 to give Aboriginal people a voice during the bicentenary celebrations. It is widely seen as one of the front runners in this competition. Hughes says that the station is mostly aimed at Sydneys Aboriginal and Torres Strait Islander community, but also targets a non-Indigenous audience in raising issues that are otherwise ignored by mainstream media. She points out that Sydney is the only Australian capital city that does not yet have an Indigenous radio station. 'We aim to inform and educate about the growing discrepancies that exist between fact and fiction and myth,' she explains. 'A lot of what people read in the newspapers is not really the full story, and we aim to fill in the blanks.'

For the moment, it seems nothing will change. The ABA is still a long way from allocating the four remaining licences, although the imminent arrival of digital radio spectrum will help speed up this process. The growing number of aspirant groups will continue to meet every six months to divide the year up into 30 day test broadcast periods, occasionally changing the routine to accommodate a new arrival, such as a new Christian broadcaster which will have its first test broadcast in 1999. As Wild FMs Anthony Gherghetta jokes: 'Its quite amusing how long its taken just to give out a licence, I mean its about seven years behind schedule or something.'

So who gets Mardi Gras in February 1999? Both OUT and Free are determined to broadcast during the month long celebrations. The proposed timetable currently floating around suggests that OUT will broadcast from January 21 until February 25, covering most of the month long festival, while Free will cover the parade and the party on February 27. At this stage, a decision has not yet been made. OUT won the battle for Mardi Gras 98, but Free believes it will emerge victorious this time.

The 5000 Fingers of Dr.T.'s
guide to where to take

acid*

* For entertainment purposes only, no responsibility is taken for any actions undertaken.

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.



at home



snowboarding



the beach

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'. Its 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.

The Botanical Gardens 5/5

This place is great! You can explore garden paths, rain-forest walks, the succulent garden, fountains, ponds, etc. Its bigger than you think. There are many really weird looking trees. Try and find the one that looks like a giant carrot sticking out of the ground. Sneak up on a statue. Feel the air between your fingers.

There's a kiosk, toilets and it's free.

Snowboarding at Perisher Blue 4/5

This is silly. However it's fucking great. You don't feel

the cold and the sound and feel of carving down a mountain is unbelievable. For a special treat, take the ski tube between resorts and just listen to the phasing, echoing and reverb in the tunnel! Take a walkman as well and listen to 'twitch kid' by The Telemetry Orchestra while going down the mountain. Although the idea of snowboarding on acid sounds purely a physical event it will soon become a mental exercise and the whole thing will seem very strange indeed.

This is recommended for experienced acid takers as you will probably have to drive back to your lodge through snow, at night, while tripping.

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 ?/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 its 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 whatever island you're on. Beware of crazy old men who want to give you a blockage removal massage!

Snorkelling 3/5

Although this could be combined with the beach idea mentioned above, generally where you'd go snorkelling isn't where you'd spend a night. I recommend Clovelly or Shelly Beach as there's always lots of fish. This is better than going to the Aquarium but then again its not always summer. Watch out for sharks, they're everywhere! I think something touched my leg! For an extra treat, try going night snorkelling on acid!

Australia's Wonderland 1/5

You're one sick puppy if you do this. Families and spotty faced dorks with their girlfriends. I haven't actually done this but I did go to Luna Park. It's just depressing.

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'



the botanical gardens

On Your Own, in your Bedroom, at Night 5/5

Great if you want to discover how worthless you are. Its 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

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

frigid

**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
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 skin-heads.

**GUEST
Kayla**

Kayla is sure to deliver a bottom heavy set of drum'n'bass tonight as we separate her from her usual appearances alongside Matt L. Since arriving in Sydney from England several years ago Kayla has made sure that we have had a strong drum'n'bass scene both by mobilising the dance-floor but also by co-organising events such as Motion. Look out for another Motion in March.

**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.

**Sunday
March 7**

**FRIGID/FROMAGE
MONTHLY SUNDAY
#1**

**FILM
Bloodlust & short
films (upstairs)**

**GUESTS
Mark N (down-
stairs) 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.

february/march

why the fuck would anyone write anything about

epping...

unless there was something serious going on there

tracking the epping scene

by Stuart Willis, hbiki@geocities.com

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 IIe 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 multi-tasking 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 mimic 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

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Extended Module format, .XM), and the difficult to use but powerful Impulse Tracker (in the .IT format) which can handle upto 256 voices on a fast enough machine. Trackers also now exist for Linux, Macintosh, and Windows.

Increasingly the coding aspect of the demo scene has been dying, while Tracking continues to grow. Nowadays you'd be pressed to find a demo that's less than a year old, but you can't help but stumble across MODs, which remains the generic name for a Tracker file.

People begin to track because it allows them to produce almost-professional quality music without any hardware other than their machine. Sample resources, tutorials, and modules abound on the Internet. Sadly, Tracking is a difficult artform, and most people give up quickly. Others, however, fall in love with the possibilities and tell all their friends, and they all try to learn together. Some fail, others succeed.

Which brings us to Epping.

James 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.

Brothelowner shares the same aesthetic taste as Guy. He only ever writes in mono, and uses no more than eight tracks, despite owning equipment capable of more. Redeemingly, what his music does is capture the playfulness of early Jungle. Tracks like 'Crazy Lunatic', with their mashed breaks, hip-hop vocal grabs, droning sub-bass, and simplistic melodies, are an antithesis to the 'serious' drum'n'bass emanating from England.

Richard, who is the Sulo half of Sulo and Zymotic, discovered tracking in 1996 when he did a web search with a friend for Jungle. He found the site of an Icelandic Tracker JugnliZt, 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 could n't write Jungle'. Somehow he learnt about the other logical trackers, Hedonist and Brothelowner. He got copies of their mods and pulled them apart — 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 Pilfinators, myself: [preen]), and some which might as well be (V-Tek). Being geographically close they trade software, samples, tunes, and equipment. If one of them gets hold of good break-samples 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 burl?

Where to get stuff off the 'net

Trackers

Amiga

OctaMED <http://www.octamed.co.uk>

Windows 3.1/95/NT

ModPlug Tracker
<http://www.castlax.com/modplug>
SoundStudio
<http://www.octamed.co.uk>

DOS

Impulse Tracker
European Homepage
*<http://hulzen.dds.nl/~im-sample>
UK Homepage
*<http://www.cin-net.demon.co.uk>
Fasttracker II
<http://www.starbreeze.com>
Real Tracker 2
<http://www.utbm.fr/les.personnes/arnaud.hasenfratz/rt/>
Velvet Studio
<http://velvet.home.ml.org>

Mac

PlayerPro <http://www.quadmaton.com/pphome.htm>

Unix/Linux

Maube <http://www.cse.unsw.edu.au/~conradp/maube>

Samples

Phatso's Place (hundreds of Breaks)
<http://www.2xtreme.net/mhat/drums.html>
The Bass Emporium - The Bass
<http://www.jara.demon.co.uk/bass/bass.html>
The Hornet [RIP] Sample Archive
<http://www.hornet.org/music/samples/>
United Trackers Sampling webring <http://www.webring.org/cgi-bin/webring?home&ring=utsample>
Soundwave <http://www.volftp.vol.it/soundwave/samples.html>
Anqodia <http://www.shopalberta.com/qode/home.htm>
Hyperreal (sorted by machine!)
<http://www.hyperreal.org/music/machines/samples.htm>
Samplenet <http://www.futurenet.com/samplenet/>
Subvert's Breakbeats Page
<http://www.loknet.demon.co.uk/leech/breakbeats.html>

Sound Editors/Generators

MAZ Sound Page
<http://www.maz-sound.com>
Harmony Central
<http://www.harmony-central.com/Software/>
Cool Edit
<http://www.syntrillium.com>
GoldWave
<http://www.goldwave.com>
CD2Wav
<http://sunny.aha.ru/~gw/>

Modules

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

Other Useful Sites

International Computer Music Association
<http://music.dartmouth.edu/~icma/>
United Trackers (Nice tutorials, articles etc.)
<http://www.united-trackers.org/>
Mod Resources
<http://www.armory.com/~greebo/mod.html>
Zen and the Art of Tracking
<http://falcon.invincible.com/~jerm/newcomers.html>

Hint for Web-Searches: Rather than search for Tracking (which will give you a list of sites on hunting), try searching for MOD, or XM, or IT, or S3M.



the pilfernators

an interview with some epping trackers
by Matthew Horrex

'There's some hardcore, some break-beat, some hip hop stuff.. call it break-core..' Trying 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 *Biters 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, Mitchell Davis, Dean Hunt, and Matt Cashmen have been tracking Pilfernator compositions for near on seven months now, Chris Noel being the granddaddy 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:

So how do four skinny white guys from an affluent suburb start writing Bloody Fist influenced hardcore?

Mitchell: Well we all came from like a hip hop and techno background, Chris and I used to see each other at raves and stuff years ago, and I've always had beats and grooves in my head, I just never knew 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 Aussie 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 really "writing" tracks, or simply ripping off others?

(much disapproval from all)

Dean:...no way man. 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 search 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...Like that track 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 own individual input 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 give each other shit if we want, but it usually isn't that way, we all just wanna make good music, so we never really argue or anything...

Dean: ...each track is written with any combination, two of us, three or all four...

Mitch:...yeah, if we have a solo track then someone else mixes it, then it immediately becomes a Pilfer's track...there's definitely no ego.

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.

bat chat

by miguel d'souza
cricket correspondent

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 convicts square up against the imperialists for this tri-series match-up than the convicts head over for the rematch for the 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 test series five-zip and the one-day internationals 6-1 to Hansie Cronjes team of well-drilled but dour and unexciting South Africans, Brian Lara's captaincy looks shaky, and there will be a few committee meetings for him to brave before he can make it back out to bat (thats 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 Cosier and Colin Croft, published on cricinfo (<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 West Indian cricketers. Bear in mind, these players come from totally different nations, cultures and histories, but play in a multinational team administered by a combined board. While not avoiding the blame, Lara stated that 'You can get all the advice you want off of the field. However, as individuals, I thought that we were weak and lacking in commitment and confidence out in the middle. This is something that maybe just going into the nets does not solve. Maybe 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 tragics and tragics, wherever they are, must not miss out on

cricket. After not meeting in a series on either Pakistani or Indian soil for more than twelve years, Pakistan slipped into Chennai, after threats from Bal Thackeray's Shiv Sena to disrupt the tour were withdrawn. The story goes that the Shiv Sena, an ultra-right (Hindu) party that is strong in Eastern India, threatened violence against the touring Pakistanis if they set foot in India. Most people would be familiar with the BJP, the Bharatiya Janata Party, headed by LK Advani, which in coalition with a few others, heads up the government there. Advani was convinced by his coalition colleagues that there was little future in opposing a tour that the majority of Indians supported, if only to see the



top: a clue

bottom: a future obscurity -

Brendon Julian

issue of who is the subcontinent's best sorted out. Priorities, folks.

This tour to India is not merely a sport-

ing event. India and Pakistan are both nuclear-armed nations whose bad relations stretch back to Independence in 1948, when Pakistan was created by India's colonial rulers, the British. The countries have fought two wars, and are currently slugging out a third in the Himalayas (currently recorded in the Guinness book as the highest altitude at which a war has been fought): Kashmir, the small, majority-Muslim state in Northern India, which borders on Pakistan is the current flashpoint that could send these two countries to war without much warning. And we are talking nuclear war. These countries have not agreed on much since Partition (as the split is referred to in India and Pakistan) and its taken all these years for the two to agree to send a team over each others borders. The tour manager travelling with the Pakistani team, Shahrayar Khan, has said that 'This is purely cricketing exchange. If there is tension-free cricket, people will appreciate it. If that reflects in other fields, good. But I don't want cricket in a political frame'. Khan should be an astute judge on how cricket reflects on other fields in Pakistan and India. He is a former foreign secretary with the Pakistani government, and relations with India would have dominated his brief during one or two of the wars he would have presided over. In fact, team players and management felt so strongly about the tour going ahead that Javed Miandad even invited Thackeray, whose Shiv Sena runs the state of Maharashtra, to watch a match in Lahore with him. 'I hope (Bal) Thackeray-saab remembers the invitation I extended him in 1996 to be my guest and come and watch a match in Lahore (during the World Cup). 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, absolute crap. Losing two home test series against Australia and Zimbabwe, as well as the continuing dramas to do with the betting scandal did not suggest this would be as exciting a tour on the field as it's been off it. Khalid Mahmood, manager of the team said in Pakistans 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 and the current holders, Sri Lanka'. Cricket pride on the subcontinent is a big thing, and both teams responded like their cricketing pride was at stake. Bowlers dominated the series, with Saqlain Mushtaq taking five wickets in each innings of both matches, bowling a total of 150 overs! Wasim Akram was

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 Shahid Afridi scored centuries, but other than that runs were tough to get while the bowling was as good as this. When Pakistan won the thriller first Test in Chidambaram Stadium in Chennai in three days, the 30,000 strong crowd gave the Pakistanis a standing ovation. For that to happen after all the political histrionics 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 uncensored Arjuna Ranatunga interview, where the little big man of Sri Lankan cricket runs things down about the controversies of the 98-99 summer, how much he misses his kids and the low-impact stress and fitness program that has somehow granted this toughened cricketing warrior the gift of eternal youth. No joke, we have the pictures to prove that WE REALLY DID interview Arjuna Ranatunga.

Now for some interactive cricket shit. Cyclic editor Dale and Cyclic's resident tragic Miguel spent almost the entire English innings during their last one-day match-up with Sri Lanka naming all the most obscure, one-Test wonder, no-name cricketers we could think of. From that ripe period of Australian cricket when, robbed by retirement of the talents of Greg Chappell, Rod Marsh and Dennis Lillee, the ACB and its selectors managed to dig up a series of chokers, talentless gits and marginally successful bit-part players, Dale and the Tragic were able to pass many hours with the sort of inane conversation only a real cricket fan enjoys. Sound pointless, you bet it is! But think of how much satisfaction you feel when you remember that Tom Hogan was a burly West Australian off-spinner who played a grand total of 7 tests between 1982-85, taking 15 wickets and scoring 42 runs in all. Youll amaze yourself and friends (if you have any, real cricket tragics don't have friends, just fellow statisticians) when you recall fondly the brief passage of Warwick Maxwell 'Rick' Darling, who burst onto the international scene in 1977/78, only to burst straight off it in 1979/80, with 14 Tests, 6 fifties and average of 26.8. But youll really get a lump in your throat when you get as good as this, and can pull a name like Chris Matthews out the bag: 3 Tests, 6 wickets, a bowling average of 52, all achieved over the seasons from 1986-87 and 1988-89. Matthews was WA-born, but was shrewd enough to move to Tasmania, where he was able to prolong his career in a Shield team devoid of burly fast-bowlers until 1995. Or even that poor sod Mick Malone, who played just the one Test for Australia against England in 1977; investigate his figures and you wonder why a bowler who took 5 for 63 in Englands first innings, backing it up with a handy 46 with the bat in his only test innings got the boot after that. So there you go, think Tim Zoehrer, Dirk Tazelaar...think Rod McCurdy, Ray Phillips, Gary Gilmour, Shaun Graf. Australian cricket from the 1980s is a rich mining grounds for also-rans, and we should honour the sheer weight of cricketing obscurities fielded by our proud Test nation by remembering them.

So in the spirit of competition and cricket tragedy, here's a test for all you aspiring record keepers:

Name every test wicket-keeper who represented Australia after Rod Marsh and before Ian Healy.

Which test fast bowler interrupted his career as a landscape gardener to bowl very fast for Australia, only to return to landscape gardening in the cricket afterlife with 200 wickets and at least one dead batsman to his credit?

If you win, you get to watch the entire 1996-97 tour of Australia by Pakistan, on long-play video, with no commercials. With me.

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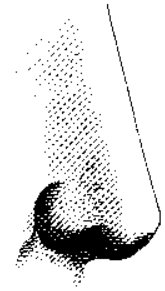
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february picks

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Bola Soup (Skam)

The second album release from Skam. The first was the sublime Boards Of Canada — Bola moves in similar circles but relies on melancholy melodies instead of slow hiphop breaks and moves from near ambience to sharper, more electronic beats. If this, along with the other Skam releases, is the future sound of Manchester then it is a bleak but warm sound; not unlike an updated 1990's version of early 80's New Order.

Coldcut & Friends Let Us Replay (Ninja Tune)

Coldcut's album *Let us Play* was a bit patchy really so it's good to see it spruced up by a stack of remixers. Amongst the best are Shut Up & Dance's cut up electro reworking of 'Every Home A Prison' which uses Jello Biafra's words particularly cleverly; Irresistible Force's mix of 'Panopticon' is standard Mixmaster Morris ambience which fits nicely alongside Carl Craig's version of 'Rubaiyat'. There's also two turntablist cuts, with DJ Food cutting up 'Last Night A Cliché Saved My Life' and Lord Fader going crazy on 'More Beats & Pieces.' On the second CD you get a demo version of Coldcut's

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 distressing 'Panopticon' clip which has footage of the Claremont 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 rocks 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 remixed by Funkstörung, Prince Paul & automator, Pole's dubby cracklescape 'Berlin', King Missile 3's fucked up 'Gay/Not Gay', Rhythm & Sound, Hans Platzgummer and even 4 Hero with Chris Bowden. 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 moods evoked are very cinematic and at times very beautiful. Sometimes it's reminiscent of Tortoise, other times it reminds me of an alternative soundtrack to 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.

the beloved black and round

by vaughan

Records are not only an obvious symbol of music, but in this digital age they represent rejection of the zeros and ones. Records can contain music which would never be heard on commercial radio or seen advertised on television. Listening to records is active resistance against Babylon. Don't misunderstand me, I am far from a luddite. I am a complete advocate of everything tech. I believe in CD and DAT and MD, but I also believe in maintaining an excellent technology and I reject the needless and mostly excessive consumption tied to developing and driving new technologies.

Everyone I know has some records stashed away somewhere. There is an infinite amount of musical history sitting forgotten in garages and in boxes. CDs have brought a lot of convenience listening to music, but I still think there is great beauty in playing records, new or old. Over the next few issues of Cyclic Defrost I will be outlining how to revive your record collection. In today's lesson you will learn how to properly care for your records.

Cleaning
Records are very difficult to keep clean, but clean records are essential for happy listening. There are actually machines on the market strictly designed to clean records, but I will be telling you more about these next time. Due to the wonders of static attraction, records literally collect dust. Dust is the enemy. Banish it forever.

Spray-on liquid cleaners are generally best avoided cause they leave a residue on the surface of the record. You can get excellent results with the plain water rinse-out. If you are especially hardcore, you can make up a solution of 1% cetrimonium bromide - this is a fungicide available from bigger chemists, look for the brand Cetrinide. This is highly recommended for cleaning those moldy records and it does a great job. It also leaves an anti-static charge with the record. After it is washed, it will repel dust. Wash it and wipe off the excess with a lint free cloth, like a Wet X or Chux. Avoid cheaper cloths 'cause they leave lots of lint, and do not use paper towel because the wood fibers can scratch the record. Your records are now clean, rest them vertically to let them dry off.

Storage
One of the most damaging things you can do to your records is to store them incorrectly. You have to keep them vertical and out of the dust and direct sunlight, which is all pretty obvious. Ideally, they would be shelved with dividers every 10-15cm. Many milk crates have been kidnapped to store record collections, but these are not so good because they don't offer any real protection from the bad things like

dust or water. Milk crates also have a habit of warping over time under heavy weight, when this happens you will find that your record collection has also warped to fit the new dimensions of their home.

Un-Warping

It is an unpleasant fact of life that records warp, but bent records can be successfully straightened. Warped records will straighten of their own accord if you press them flat, but this may take a few days or even a few weeks. If you have a warped record, squeezing it between your other (flat) records in the shelf will usually do the trick. However, if you want some quicker results, or if it is a particularly nasty warp, there are other ways.

For these advanced techniques, you need 2 sheets of glass squares about 40cm per side, these will be the bread in our vinyl sandwich. I imagine that you could also use sheet metal, but I don't think that it would be as good. For secret method one, you put your warped record between the 2 sheets of glass and leave it outside with a weight in the middle of it. Let it heat up for about 30 minutes then bring the sandwich inside. You have to let the record slowly cool down flat inside the glass so leave it there for a couple of hours. Your record should now be OK. If not, you can try this a few more times. If you are very brave, try secret method two.

You should always get a big person to help you with this, it can end up in a big mess of liquid vinyl and tears if you're not very careful. You construct your vinyl sandwich as before, but this time you put it into a preheated oven around 100C. Leave it in for 5 minutes or so then pull it out. Let it sit for about 10 minutes then re-insert. Repeat once or twice. What you are trying to do is to heat up the record, gradually. After a couple of goes, pull the sandwich out and let it cool. But please be careful - do not take the record out from between the glass before it has cooled right down, and do not heat the record up too quickly otherwise you will get uneven expansion (very bad).

Innersleeves

Finally for today, I must mention about inner-sleeves. This only really applies to older records, all new records have good sleeves. Old original sleeves should be replaced with paper sleeves, or thin freezer-bag material sleeves. The thicker clear plastic sleeves have plasticisers and fillers that can adversely react with the disc materials.

A lot of this article was plagiarised from Electronics Australia, December 1988. This is an article on the National Film and Sound Archive in Canberra, you might get some useful information from their website which is at www.archivenet.gov.au Otherwise, visit www.audio-restoration.com.

33 or 45?

by neural

Have you ever bought a white label record and been confused at what speed to play it? The Pioneers of drum & bass have been playing 33 rpm records at 45 for years, so it's not exactly a new thing, but does it really matter what speed? Some drum & bass can sound very different slowed to 33 rpm, dope beats turn to bled beats at 45. Record companies are renowned for omitting such information from records, sometimes getting the speed wrong themselves, so pick your own speed, whichever sounds better to your ear. After all, vinyl is so expensive now, you may as well get more for your dollar... Here's ten of my favourites at the (in)correct speed... Try it, you may like it.

Fila Brazillia

'The Sheriff' (Pork) @ 45 -8

Mice Parade

'A Dance By Any Other Name' (Fatcat) @ 33

Fridge

'Asthma' (PIAO!) @ 33

Four Ears

...various twelves (Compost) @ 33

Pan American

'Both Ends Fixed' (Fatcat) @ 33

Maxwell House

'Tony's Phones' (Peacefrog) @ 45

DJ Spooky

'Galactic Funk/Juba' (Asphodel) @ 33

Autechre

...various twelves (Warp) @ 33 & 45

Innerzone Orchestra

'Bug In A Bassbin' (MoWax) @ 45 -8

Fretless AZM

'Love Sock' (Holistic) @ 33



dear 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 Baraccus 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— an excellent place to see break dancing and You-me-outside-now! fights. (Its 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 Tiffanys, George Peppard RIP), Lieutenant Templeton 'Faceman' Peck (played briefly by Tim Dinigan and then, more famously by Dirk Benedict), Sergeant Bosco 'Bad Attitude' Baracas (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 kahootz with General Kuyet, 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 Baracas 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 con 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 hired them to help her free her friend from Mexican guerillas. 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 marshal! Dishpan saw the light and ended up helping the A-Team to escape by using his special effects skills to orchestrate their own (fake) 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, dont forget to visit the Church of Murdock at:

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



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423 To Frigid -
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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 19:52
then every 30 mins
Last bus back to city 22:37

TRAINS

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

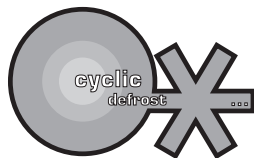
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