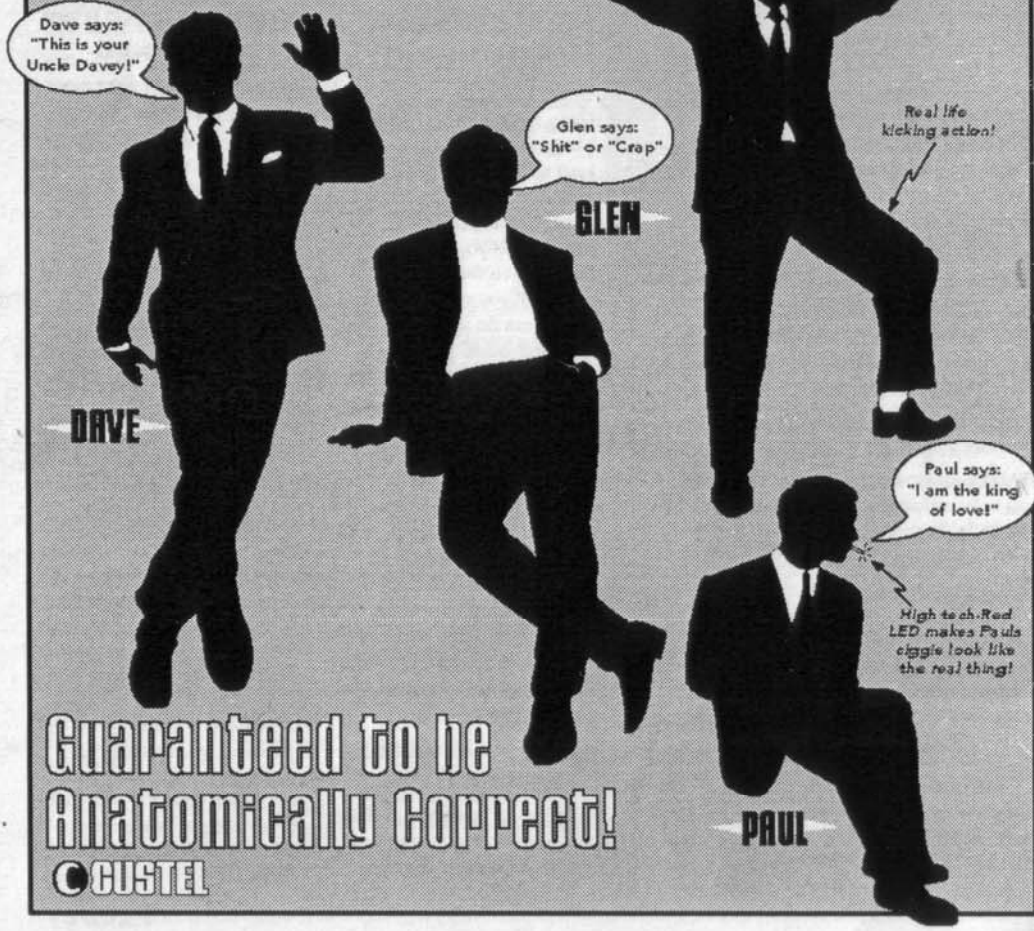


# NEW FROM CUSTEL

## THE CUSTARO ACTION FIGURES

- Four lifelike toy dolls to collect!
- Dress them up!
- Run your fingers through their lifelike hair!
- Pull the string and hear them sing!



Guaranteed to be Anatomically Correct!

CUSTEL

# CUSZIN

Interviews with  
 Matt Strong  
 Bob and Desley Strong  
 Paul Madew  
 Cusdadio's cryptic crossword



W  
I  
N  
T  
E  
R  
  
1  
9  
9  
9

# WELCOME TO THE SECOND CUSZINE

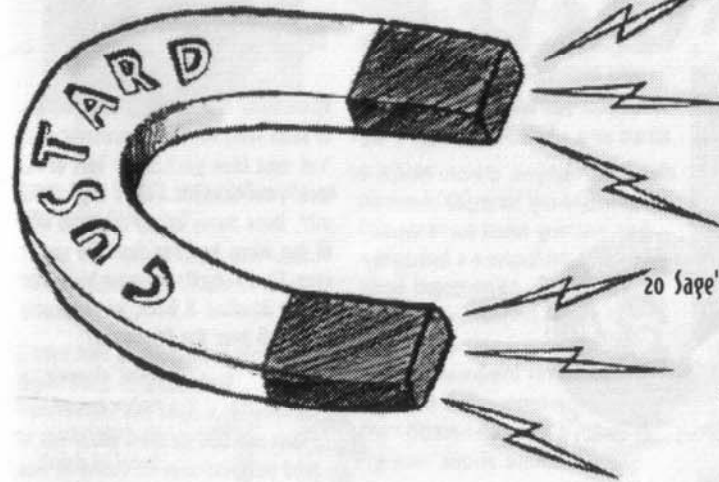
WRITE TO  
CUSZINE:  
DFHANNAH  
PO BOX 1636  
MILTON  
QLD 4064  
OR EMAIL:  
DFHANNAH@HOTMAIL.COM

THANKS TO:

PAUL  
DAVID  
MATT &  
GLENN  
CUSDAD  
DYLAN  
MAGOO  
JESL  
STACY  
KARIN  
SCOTT  
SAGE  
SHARON  
CHRIS  
GANZER  
PETE  
KYLIE AND  
JOHN.

© DFHANNAH 1999

## CUS-ZINE 2:



contents

- 4 Glenn Thompson Interview
- 6 "And John Swingle said..."
- 7 Wahoo! Fandango booklet tour
- 8 Paul Medew's guide to Custard book-keeping
- 10 Matthew Strong Interview
- 12 Maqoo Interview
- 14 Pack 4r Suitcases Board Game
- 16 David Liam McCormack Writes  
(plus the many faces of DLM)
- 18 A Night with Custard
- 19 Custard Side projects: COW
- 20 Sage's Secret History of Custard pts 3 & 4
- 21 A Discussion of Metaphor
- 22 Cusdaddio's Cryptic Crossword
- 23 Metaphor/ Sage Trip continued
- 24 Loverama Preview; Aunty Trish
- 26 Bob and Desley Strong
- 27 Maqoo/ Family Strong continued
- 28 back cover

COVER by GLENN THOMPSON

All Layout by dF EXCEPT back cover by SCOTT DETTRICK.

CUSTARD BOARD GAME WRITTEN by SHARON (with help from SAGE, SCOTT and dF)

INTERVIEW with BOB AND DESLEY STRONG by CHRIS GANZER

AUNTY TRISH by TRICIA

DAVID LIAM WRITES by DAVID LIAM

"& JOHN SWINGLE SAID" by J.W. SWINGLE

CUSDAD'S CROSSWORD by I.R. (Cusdaddio) MCCORMACK

DROWNING by NUMBERS by PAUL MEDEW

A NIGHT WITH CUSTARD by KYLIE McLAUGHLIN

All other words by SAGE TRIP and dF

Remember to address Aunty Trish questions to:

→ Dear Aunty Trish c/o Cus-zine

PO Box 1636

Milton QLD 4064 OR

→ Aunty Trish c/o dfhannah@hotmail.com

CUS-ZINE



# GLENN THOMPSON

Picture this: a University of Queensland gig, (O'Week). During the 'Danny days'. The set ends with Matt and Dave both smashing face first through Danny's kit while two thousand teeny boppers moshed to an emergency back up tape of Nirvana's "Lithium" and Paul fell off the stage while attempting to bum a cigarette from a drunk 10 year old....then the first time I saw you play with Custaro, Matt was stone sober (and fully clothed), Paul had temporarily given up smoking (and listening to those voices) and Dave had had "that" tattoo removed by lasers. What is your secret?

I have children. Have had since I was 18. Kids radically decrease your ability to behave like one.

What's it done to you, musically, the transition from C.O.W. and Adults Today anonymity to Custaro fame?

Not much as far as I can tell.

You drum, you play guitar, you play keyboards, you sing, you write songs, do cover artwork. I've got 4 words for you: "Glenn Thompson Solo Album". Is it ever gonna happen?

Probably. Making records is my favourite part. I would like to make one a year until I am distracted by something better.

Do you take any part in production? Do you have definite ideas about the

sound that you want to hear from an album as a whole? Do you get a say?

Yes. Yes. And yes. I have heaps of opinions. I try to distil them in my head for a while before I excitedly blurt them out. Too many ideas can become counter productive. It's best not to be too definite about

what you expect things to sound like. The highlights are seldom planned.

What's Magoo's role?

To entice and capture the most entertaining moments the band and he can possible conjure on any given day.

How long has Don't Train the Genius been around?

What's it all mean?

That appeared when DM's Bosie were players in the eccentric Brisbane music scene. We were three whoosie men, playing about six whoosie songs. Genius, it doesn't mean anything. It's just a collection of lines inspired by a trip to Garden City Shopping Mall. I used to love those places when I was younger. Now I hate them. I've changed.

When Dave is drumming and you go to start MIC, he always screams out 'red eyes blue gaze....' to sort of steal your thunder... does it piss you off? Does Davey annoy the crap out of you when he does that? Do you ever, like, secretly de-tune his guitar before handing it back, or purposely sweat all over the fretboard?

Well, there's not a lot of thunder to steal. I don't think he'd notice the increase in his balance at the thunder bank. Mathew used to do that a lot too. I dunno, it's a corny song, I deserve a ribbing.

'What's your sign?'

Where's that at? Is that a Glenn tune, not a Custaro tune?

Alex Chilton sang that song at Livid 96 I think. It's a great song. He didn't write it though.

How has the electronic/digital medium affected your artwork?

Making pictures on a computer suits me down to the ground. I love it. No messy clean up.



Glenn's new 'Ringo Kit'



ADULTS TODAY

THURS 27<sup>th</sup> FEB  
Library  
Courtyard 12-1pm

Dancing Ray



Glenn in the USA 1997

Drum kits. What's your philosophy on kits? Your favourite?

Treat 'em mean, keep 'em keen. The smaller and crappier the better.

I once had an idea for a gimmicky drum thing. A drum stool metronome. You stick a metronome in the drum stool so that the seat sort of pulses to your selected beat. This avoids the clumsy look of drummers with headphones, and makes drummers look cooler as no one can really tell they're using a metronome, AND I reckon it might work a little better as you can feel the rhythm rather than just see it or hear it! What do you think? Would you endorse one?

That's a fantastic idea. And I'll endorse anything if I get one free.

What do you think of John Swingle as a drummer?

Almost perfect. I think the best players on any instrument are the ones who can only just do it. I don't mean to be rude. But 90% enthusiasm /10% ability is a good formula for entertainment. Works for me, I hope.

Do you find it hard touring for long

periods?

Yes. There's a lot of loitering to be done. And that's plain tedious. I like being at home with my family better than anything. Of course I'm glad to have travelled a bit though.

For a long time at Custard shows Music is crap would get a huge roar when you started "Red eyes blue gaze". What was it like when Music is Crap was so big?

It's hard to say a single that sells about 5000 was "so big", but it felt great to have written and recorded a song that people liked listening to. Especially since it was called Music is Crap. A little victory for the tiny cynical devil on my right shoulder who constantly whispers "the industry's a joke" in my ear.

What happened when you were asked to lip-sync on "In Melbourne Tonight" and "Hey Hey"?

We mimed on IMT. We played MIC live on Hey Hey. Playing live is obviously more fun, but I think everyone is happier when you mime. The



Spin: Jane's design label

TV people I mean, you know it's less hassle and

it sounds better. We mimed Girls Like That on Hey Hey recently. At least you get to sing live though. So there's still some thrill.

How different is performing on Hey Hey compared with Recovery? I've heard the riders were a bit dismal on the Hey Hey set.

The big difference is the quality of vehicles in the car park.

Why does Daryl love you guys so much?

## ADULTS TODAY

Brought to you from The Horse of Australia



'Cause we sucked up to him by asking him to play drums with us the first time.

How did you like being the star of the Music is Crap video? Is it like acting?

It's probably not like acting because you're not pretending to be anyone else. I love being the star.

What was the band with Glen Donald, David Me and you?

It never had a name and didn't deserve one.

What are the origins of the nickname "Boss"?

That's embarrassing.

You had a song called "Alarm" that you played with Custard in your very first months with the band. What happened to that song?

I went off it.

David has claimed Who's Gerald was the worst band ever. What did you think of Who's Gerald?

I saw them once. I liked them,

they seemed to be playing lots of obvious covers in almost unrecognisable form.

**Is it true that you were once a carpenter?**

Yes. 90% enthusiasm.

**What about Art College?**

**What did you do there?**

Tried to please the lecturers and brought up a baby.

**How did you meet Bob Moore?**

He walked past me in the print-making studio, looked at my etching, and said "that's shit mate". That's Aussie for "pleased to meet you". We were mates from then on.



Bob Moore

**What was the Tumbling Tumbleweeds?**

It was a cowboy band. We dressed like cowboys and played cowboy songs. We busked on the Queen St Mall every Friday and Saturday night. 10 songs. Over and over again.

**And Madam Bones Brothel?**

That was an incongruous mix of almost everything. Pretty much an intensely self indulgent cabaret band in the end. Actually they're still going.

**You have often stated your fondness for "Control Group". Why is this?**

It was the first band that I got to sing and play guitar in. And it was my favourite band name.

**Will you ever get your record label "The Horse of Australia" going?**

The Horses Of Australia. Yes

**What do you think of the new album?**

It's more my style.



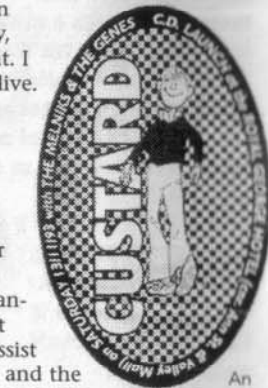
# "AND JOHN SWINGLE SAID..."



By John Wm. Swingle

The first time I saw Custard play was on an over-cast Thursday night at the Orient Hotel. Just the day before my friend Cassidy had played me a song of theirs he'd taped off Triple Zed radio — some song called DEAF. "Where's my umbrella?/ I need it now/ where's my umbrella?/ it's coming down!/" before you know it you'll be acting like a lemon machine/ before you know it you'll be acting like a lemon machine!" It was fast, funky, dumb and catchy. I LIKED it. I just HAD to see these guys live.

Of course on stage... together...they were unforgettable. CrazySexyCool. And the SONGS! So damned catchy and ENERGISED. The singer sang in a high pitched yelp that sounded urgent and frantic, daft and romantic, all at once. The drummer and bassist kept the beat fast and busy, and the guitar player was doing his best just trying poster with The Melniks as support up.



An old Custard

poster with The Melniks as support up.

Together the four of them created a mood that night that I'll never forget. I walked out after the show on a high. I knew I'd just discovered something wonderful.



SUN 3rd MAY - THE CHELSEA Labour Day Eve - Free Taps for first fifty players

The poster that advertised the Melniks' last ever show

A study in detail:

# THE WAHOOTI BOOKLET



The picture of David McCormack here was taken at 52 Bradley St Spring Hill. The woman lying beside him is Maureen Hansen. For a while in 1993/94 David lived in the house next to his parents. 52 Bradley St was used as a home, a practice room and an occasional studio. You'll notice the Esquire magazine on the floor, the suitcase and the orange soda siphon (which belonged to David). This picture was shown to David by a DSS worker, accompanied by the question, "Is this you?". See Cus-zine 0.



Cusdad's semi-acoustic



There are two guitars leaning up against the wall behind Paul's head. One is his Ibanez Roadstar, (now owned by Tracy). James Straker is playing this guitar in the picture in Cuszine Zero on page 29. The other guitar is Paul's Aria Pro 2 Bass which you can see him playing in the Edie film clip. The Aria Pro 2 was Paul's first bass. The black guitar case sports a tiny white "Who's Gerald?" sticker. (circled)

Paul's cherished Casio MT70 keyboard is on the floor and is featured in the Pack yr Suitcases video, as well as the Lucky Star video. The toy is a reference to his daughter Madison who was one year old at the time. It is winter, 1994.



You'll notice that the VJ panelling in the wall behind Matt is of a horizontal nature. The distinctive yellowy paint work is also of interest. Why? Because it is the same as the walls behind Paul on page 9. This is because both photos were taken in the same house, and indeed on the same morning. Paul and Matt shared a house in Kelvin Grove for a while in 1993-1994. The guitar gently resting against Matt's bed has since disappeared. It was stolen after Matt left it behind at a Custard show in 1994. Matt wrote the song "The Drum" about this very guitar.



Matt's Savage guitar amp that Paul often used. (see page 16)

Danny, wearing a wig, teasing us all with a view of his manly chest and wearing some incredibly fashionable shorts: it's a beautiful image. There's that soda siphon again. This shot was taken when Danny lived in Paddington.



# DROWNING BY NUMBERS

## A GUIDE TO CUSTARD BOOK-KEEPING

by Paul Ivan Medew

A band is a business, a legal partnership founded on the basis of generating income. As such, it is vital that the sources of income and any expenses incurred in its generation be documented and accounted for. Where did the money come from and where did it go?

Although it is possible to do this accounting with a red felt pen and a blank sheet of A4 paper; it is far easier to use a computerized system. I personally recommend at least a Pentium based PC running Windows 95. There is a variety of accounting software packages on the market but MYOB (Mind Your Own Business) is the defacto industry standard and as such is the software of choice. Version 8 of MYOB offers excellent integration with Microsoft Excel and is highly recommended.



Paul, avec earring, sans natural hair colour in the heady days of 1993

MYOB works on a traditional double entry accounting system. This is by no means the easiest or most intuitive approach to bookkeeping but once the basic concept has been grasped, it offers a fairly robust and foolproof means of tracking all financial comings and goings.

This system requires that all transactions be assigned to various accounts and money can only be transferred between accounts. It is a closed structure in which everything must have a place. For instance, there would be an account named 'performance fees' where any money from gigs is recorded. This money must then be distributed to various expense accounts. There would be an account for gear hire, an account for accommodation expenses, an account for wages etc. The income amount must always balance with the various expense accounts.

Of course, there is much room for 'creative accounting' in order to minimize the tax liability incurred from generating income. Beer, cigarettes and any illicit substances can be written into the 'meals' or 'entertainment' accounts and thus legitimised.

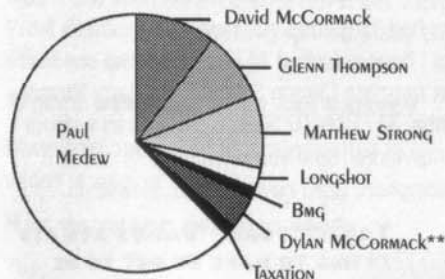


A nonchalant Paul in 1991. Shane Bruun is playing drums in the background.

Other methods involve not recording the full amount earned from a show. This has the advantage of easily generating a net loss on paper. The remaining monies can then be quietly redistributed. This often involves a financial kickback to the venue in order to ensure that their records match your own should any questions be asked. Support bands can also be 'overpaid', as can the road crew, PA hire companies etc. In fact a whole covert system operates whereby all



Distribution of CUSTARD Income\*



\*After expenses, and during period Paul Medew was band accountant  
 \*\* Also Ian McCormack, Andrew Lancaster and other performers and song writers

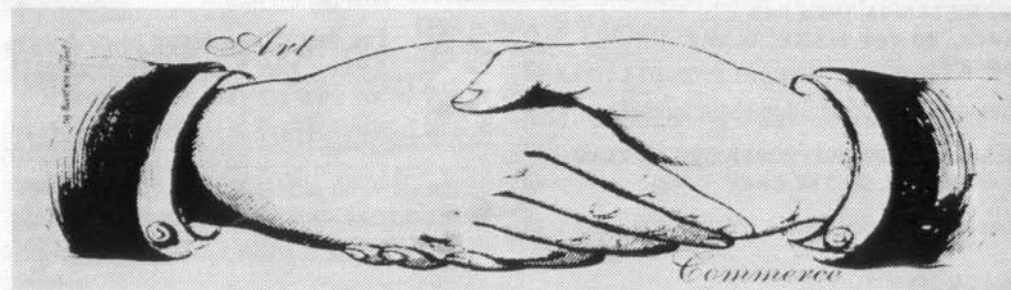
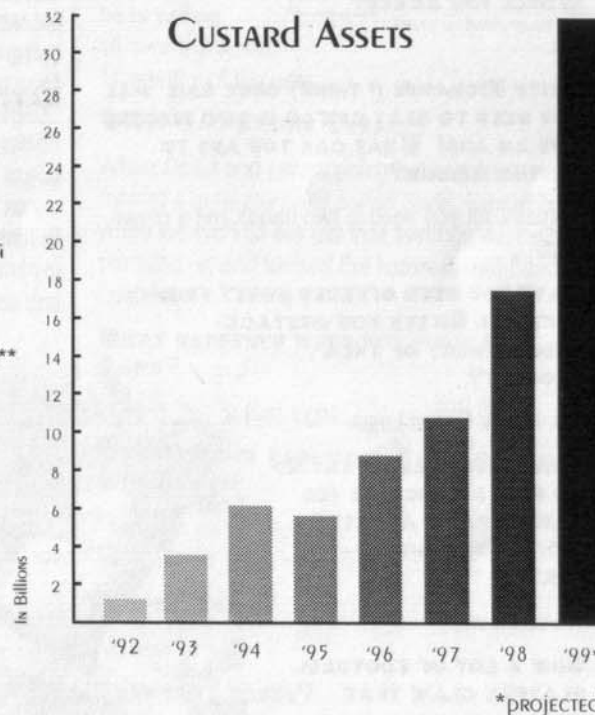
Aspects of the business variously overcharge and underpay in order to justify extracting as much money as possible from punters, paying as little tax as possible and thereby generating enormous personal wealth for the band

and it's associates.

In Custard's case, even the various offshore holdings and extensive real estate interests of the band are legitimised by declaring them as assets held by fictitious charity organisations sponsored by the group.

Naturally it is important that initially at least, a veneer of humility be maintained in order not to raise suspicions of audacious wealth. In the final equation of Art versus Commerce, it is vital that the myth of the struggling artist be perpetuated.

CUSTARD ASSETS





# MATTHEW

## ROBERT STRONG



**YOU'VE OFTEN BEEN CAPTURED NUDE ON FILM. ANY REGRETS?**

No.

**MUSICIANS LIKE BILLY BRACC. AND ONE OR TWO OTHERS. ARE JUST LOUD MOUTH CITS. WOULD YOU AGREE?**

No.

**KEITH RICHARDS (I THINK) ONCE SAID 'ALL YOU NEED TO PLAY GUITAR IS TWO FINGERS AND AN ASS! WHAT CAN YOU ADD TO KEITH'S WISDOM?'**

Actually, all you need is two hands and a crown lager.

**HAVE YOU BEEN OFFERED MONEY FROM VICTORIA BITTER FOR ONSTAGE ENDORSEMENT OF THEIR PRODUCT?**

No, I drink Crown Lager.

**WHEN CUSTARD DO SAY NO TO DRUGS CONCERTS (EC ALBERT PARK. AUGUST 1998) DOES THE IRONY HURT?**

No comment.

**NOW A LOT OF FOOTBALL PLAYERS CLAIM THAT HAVING SEX BEFORE THE GAME BRINGS THEM BAD LUCK. DO YOU BELIEVE IN BAD LUCK?**

Sex is never bad luck and I hate football.

**WHAT'S YOUR PREFERRED GUITAR SLIDE — THE BOTTLE OR THE CAN?**

Slide, but usually there is only a bottle around.

**DO YOU THINK CUSTARD TAMES YOUR WILDER SIDE. BUT AT THE SAME TIME YOU TAME CUSTARD'S MORE CONSERVATIVE INCLINATIONS?**

Custard has never tamed me. And I have never tamed Custard. If there was no Custard, there would be no me. If there was no me there would be no taming of me.

**HAVE YOU EVER SMASHED A GUITAR?**

I have had 15 guitars and now I have one so I guess I have smashed 14 except for the one that my ex flatmate Clinton Staggoll, 16 Parry Street, Bulimba, 4171 ph: 07 3395 5224 hocked without my knowledge, so if you would like to call him and complain, like I have tried to, please do.

**YOU ONCE SAID: 'DAVID'S ALWAYS TRYING TO MAKE ME OUT TO BE SOME BIG ROCK PIC'. ARE YOU HAPPY WITH THE ROCK PIC IMAGE YOU EXUDE?**

Yep, it's a hard job but someone has to do it.

**CUSDAD TOLD ME YOU BROUGHT YOU AM I BACK TO THE SPRING HILL PRACTICE ROOM THAT TIME. WHY DID THEY NEED THE PRACTICE ROOM?**

Who gives a fuck.

**I'VE HEARD YOU WERE ONCE A ROADIE FOR YOU AM I? IS THIS TRUE? IF SO. HOW DID THIS COME ABOUT?**

I am embarrassed about that and if I knew what I knew now I would never have done it.

**WHAT'S YOUR CRIMINAL HISTORY? — VAN SURFING?**

I have always been an advocate of van surfing, it's not for the faint hearted.

**— CIVING DAVID McCORMACK'S NAME INSTEAD OF YOURS TO THE COPS?**

Yep, it's all true.

**— HOW YOU WERE ARRESTED AFTER ARGUING WITH YR GIRLFRIEND ON THE STREET? (IMMORTALISED IN THE SONG 'THE DRUM')**

Yep, it's all true, she deserved it.

**— THE CANNABIS POSSESSION CHARGE IN 1986?**

I was never charged with cannabis possession but I had 6 undercover cops raid my house and bust me with a bong while my flat mate (as per above) was found with heroin and he never got charged. Work that out! But the fingerprinting lady still asked me for my autograph so fuck her.

**WHERE WERE YOU BORN AND RAISED?**

I was born and raised in a place called Ridgewood which is west of Cooroy.

**HAS MARRIAGE CHANGED YOU?**

Yes.

**ARE YOU REALLY 'THE NEW MATTHEW'?**

That's up to you to find out.

**WOULD YOU LIKE TO TELL US A LITTLE ABOUT ANOUK?**

Yes, she is the most wonderful person that I have ever met in my whole entire life. She makes my heart beat faster than it ever has before. I love her dearly and would do anything for her. Yes, I do have a heart!

**WAS IT HARD FOR YOU TO MOVE TO SYDNEY? DO YOU LIKE IT DOWN THERE?**

No, not for the woman of my dreams but it was hard for me to drive down in my '74 purple Kingswood with bald tyres while my future wife had been out all night on the piss and was completely unconscious by the time I arrived.

**HOW DID YOU GET INTO SURFING?**

Mick Campbell (#2 surfer in the world) happened to offer me the job and I gave him guitar lessons in return but obviously who is getting the best deal considering he is surfing all over the world 11 months of the year.



Matt in Logan, 1996 with guitar number 13. Photo by Penny Bradfield

**WHAT WAS STATIC EXHALE?**

When David and I were going out together, we formed a goth gay band called Static Exhale but when we worked out our true feelings we broke the band up and formed the heterosexual band Custard.

**WHAT HAPPENED WHEN YOU FIRST MET DAVID?**

I fell in love at first sight.

**WHAT IS YOUR FAVOURITE CUSTARD SONG? WHY?**

"A Job in Rock n Roll" because it is probably our most honest song. How honest of me.

**DEEPEST FEAR?**

No beer or sex.

**FAVOURITE NOVEL?**

Perfume (or Single White Email 'cause it made me understand my wife - barf!!!!)

**LEAST FAVOURITE MOVIE?**

Ring me about this one and I will tell you. My wife is watching me. It has something to do with Keanu Reeves.



Matt in 1993



Matthew: 1992

# MR MAGOO

**Magoo, you are the most sought after sound engineer/ producer in the country right now and it's not just 'cause of those rental videos you forgot to return. What is your secret?**

Well I do have a habit of returning videos back late and consequently have a large collection of Video outlet memberships, but I think you're right - that's not why. I guess it's because I have an open mind (I hope) and a stupid name that's easy to remember.

**David said that these recordings were as lo-fi as Custard have ever been. Would you agree and was this your suggestion or theirs?**

I guess they are. Not too lo-fi I hope. I don't generally consider lo-fi a dirty word because I guess when I listen to rock or pop or whatever, I do prefer it to have a bit of character and not be too gleaming with an artificial shine. I hope that I helped Custard make the record that they wanted to make. There was no real conscious decision to make the record sound this or that. We just made a record.

**(The old desert island thing.) If you were trapped on, say a desert island that had a 240 volt mains and a kicking stereo system. What 3 (4, 5 albums) would you want to have with you? (And answers like 'the spoken word version of the best selling book, 'How to escape a desert island' are silly and will not be tolerated)**

1. Abbey Road — The Beatles
2. Instrumental Boxed Set — Brian

3. Greatest Hits — Devo
4. Acting Baby — U2
5. The Singles — The Police

I love best-ofs in general.

**And the obvious: What CD (s) are currently in your machine, at home, RIGHT NOW?**



I only have a single CD player, but lately I've been listening to Air, Sean Lennon, the new Underworld record, Heaven or Las Vegas - The Cocteau Twins, Loveless - My Bloody Valentine.

**Your real name is Lachlan Gould. Where did "Magoo" come from?**

My real name is actually Angus Lachlan Kelvin Gould. My father's name is also Angus and it is a Scottish tradition to pass on your name to your son. This is also a very silly tradition so my parents have always called me Lachlan. My friends at school gave me the nickname Magoo due to a variety of reasons. One was because of my last name - Goo. One was because if I did something stupid I'd always do it twice and somehow "Magoo you've done it again" seemed to fit. I also used to do these stupid impressions of Mr Magoo from the return of series. It was very stupid and I can't go back there again.

**Are you aware of these meanings of "magoo" 1. sex appeal, as in "she's got some magoo." 2. a big shot, as in "Bruce Ruxton is chief magoo at the RSL, and also a pink shirt wearing fat stinky turd" and, ironically 3. a custard pie used by actors to throw at**

**one another... i.e. "You stupid Magool" 4. magoo is also the name of some bizarre sex act.**

(From: <http://www.magoo.com/magoo/>)

I was unaware of all of these meanings. It is very ironic though how I can fit all of these meanings at one time and not even know it. The world is a very strange place indeed.

**Now and why did you get into the aspect of the music industry you're in?**

Well this is not a short story, but here goes. I obviously love music and have done for some time now. When I was 15 I had guitar lessons with a friend of mine. I could play but in general I had to practice to be any good. This friend of mine didn't practice at all and was amazing. He had a gift I did not - coordination. (Oh Magoo). He went on to be in many varied bands whilst I just hung around. I even roadied a bit for him. I just loved the whole thing. When I left school I didn't even consider music as a career. I enrolled in a Mechanical Engineering degree at QUT. I hated every minute but could not think of anything else to do. I used to go to Alternative music night-clubs on weekends and it was here that I met Jeff Lovejoy. He was an up and coming engineer. Through just hanging out with him I became interested in mixing. During my third year at Uni I did a sound engineering course at night. After this mixing for bands became my part-time job. During 4th year I did my thesis on an Audio related subject. When I finished uni ( yes I have a degree in Mechanical engineering ) there was not much work around for graduates. Just a bad year. Good for me though. I applied and applied for jobs but had no luck. I basically became very bored on the dole and Jeff swung me a job

at Red Zedz Rehearsal and Recording studios (you might see some of these names on the lucky star single). \$40 bucks a night and I could hang out in the studio as much as I like. Eventually I was recording demos whilst I toured the country mixing live for bands like The Dream Killers, Pangaea, and Powderfinger. From this I did a Pangaea CD and some Dream Killers ones as well. Eventually I did Regurgitator (Ben was in Pangaea) and it was from here that it all began. Wow, that got pretty boring didn't it.

**You wouldn't have known the name of the album as you were recording it. Do you think the title fits what you layed down? Is it helpful, or would it be helpful knowing a CD's title as you record it?**

I actually didn't know the title until I read these questions. I think it's a great title. It suits everything so much. Almost a concept album. I think it's really hard to title an album before it's finished. It's like before you record them they're just a bunch of songs, but once you've recorded them it's more like one complete picture. (You hope).

**Further, CD covers affect how you perceive the sounds on the CD. For instance the White album sounds "white". Wisenheimer sounds metallic etc. Would you agree? Would it be helpful knowing what the album cover is going to look like before you start recording a CD?**

I agree totally, it's just really hard to put images to an idea that is not yet totally finished (i.e. an unrecorded song). Once everything is finished and is a whole, I think the overall image of an album is clearer. But here there are no rules. If there was an image of an album cover before we started the record I think it would only effect me if I thought it was total shit. If it didn't fit the music (in my opinion). I don't think the Beatles were in the studio saying "No, no do

*"I don't think the Beatles were in the studio saying 'No, no do that take one more time Ringo, and this time make it whiter.'"*

that take one more time Ringo, and this time make it whiter."

**What's your favourite track on Loverama?**

"Pluto Pts 1 & 2", if that's what it's still called. It's like every aspect of the album condensed and put into one song. Pure genius.

**Can I ask you to describe the recording process in three of the songs on Loverama?**

- a) Ladies and gentlemen
- b) Monkey
- c) Funny

"Ladies & Gentlemen" is one of the more straight forwardly recorded songs on Loverama. If it aint broke don't fix it. The highlight of recording this song was the violin. We decided to try and make the song as dramatic as possible, to suit the lyric. Strings were talked about and Glen told me about this guy he knew, John Bone was his name. Everyone I spoke to about this guy said he was amazing. It's pretty strange when people build someone up to be great. You get a picture in you're head that's pretty hard to match. Anyway he came to do the track. He didn't really even want to hear the song before he went in to record it. No one mentioned keys or the vibe required. He just did his thing and it was truly amazing.

"Monkey" is a different story altogether. It was my idea to sequence the song due to the cyber nature of

the song and also the repetitiveness of the music. Thankfully Andrew "Computer Genius" Lancaster was with us. Between us we got every technological tool available to us and we were unstoppable. One of the highlights being Andrew's Guitar Licks. I actually edited this song at home on my computer because we all agreed that it was great and we could milk it a little longer. I love modern technology.

"Funny" again tells another story. Ian McCormack's lyrics set the scene for this one. It had to be twee in the verses and out of control in the chorus'. For me this one is vibrate over sound. It could've sounded better, but probably at the expense of some vibrate. Vibe has to be the hardest thing to capture in a recording, so if it's there you can't argue with it, you just have to go with it.



**As a producer, what is your role ultimately?**

It's pretty cryptic these days with the amount of stuff

you can do in the bedroom. For me it is to trying to make the song as good as possible. That is to make sure that the point is clear and everything is there for a reason. I ask a lot "What is the song about". I could go on for days, but won't.

**Hypothetically, how would you convince a band to take a completely different direction to the arrangement and recording of a song if they were steadfast on how things were going to be?**

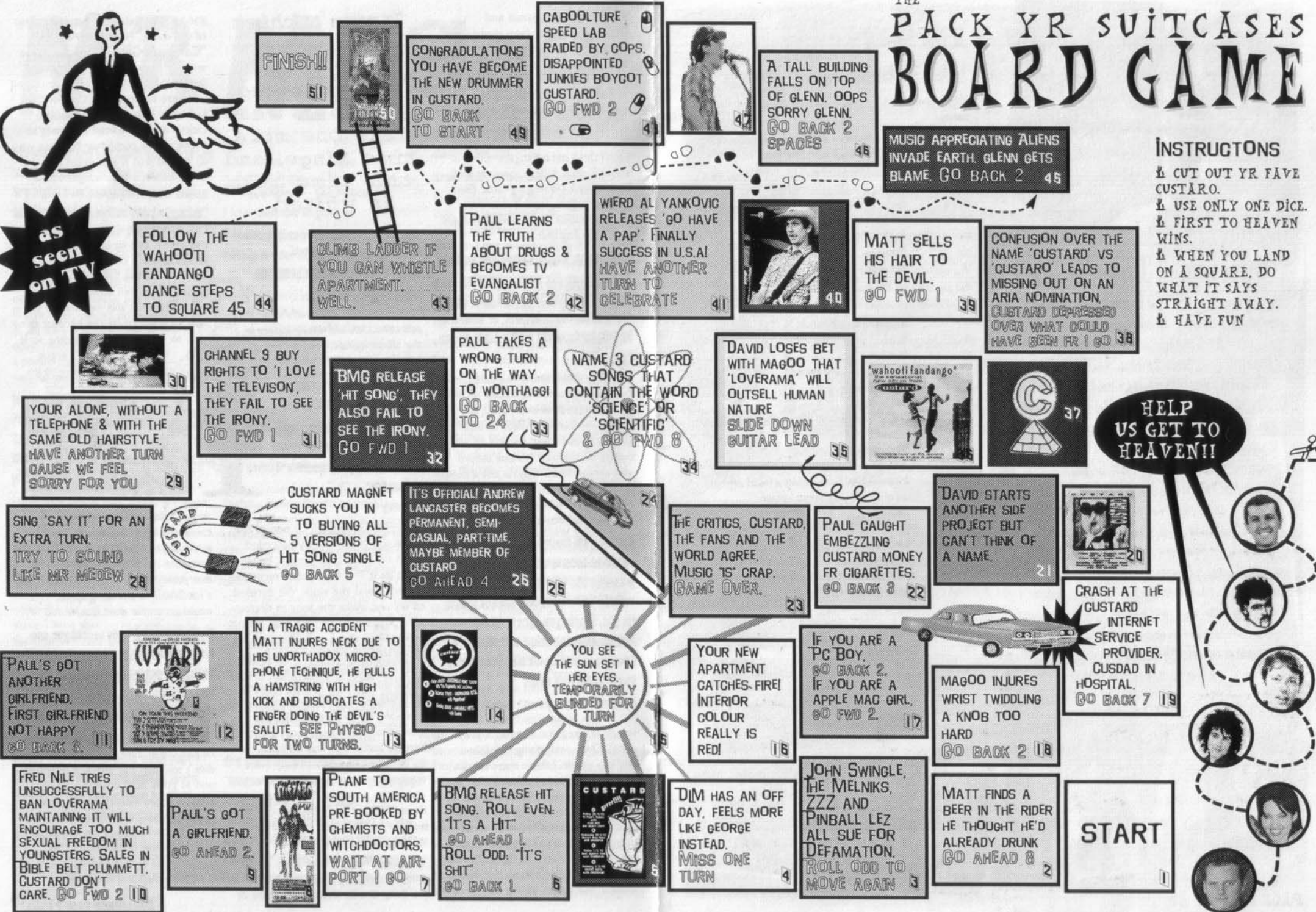
I'd just try and explain to them that I didn't feel that the current direction was as good as it could be. I'd have to have a good case to back myself up. It's amazing, the right words just seem to come out of my mouth at the right time. If they don't then maybe I was wrong anyway. Everyone is an individual and has different

# THE PACK YR SUITCASES BOARD GAME



as seen on TV

**INSTRUGTIONS**  
 1. CUT OUT YR FAVE CUSTARO.  
 2. USE ONLY ONE DICE.  
 3. FIRST TO HEAVEN WINS.  
 4. WHEN YOU LAND ON A SQUARE, DO WHAT IT SAYS STRAIGHT AWAY.  
 5. HAVE FUN



HELP US GET TO HEAVEN!!







**A Day in the Life of DLM**  
Lemon juice diluted in water, Apple Carrot and Celery Juice, porridge, Java, lunch (personal choice), dinner (personal choice), darts, beer or wine.

## My Days As a Street Press Writer

These street press writers can be rather average when they want to be. I used to write years ago for a magazine called B.U.M.S. (Brisbane Underground Music Scene). As a rock journo I used an alias, Tyrone Prider. My Dad thought that one up for me. I did record reviews. I reviewed honestly and let everyone know that the opinions in my review section were my very subjective opinions. I reviewed some Screamfeeder crap and a whole lot of other shit the way I wanted to. I said it was shit! Anyhow, soon everyone was complaining saying, you can't say that about other Brisbane bands, etc, etc. I was "sacked", if "sacked" is the right word, it entails that you get paid, I never got a cent, I did get some crappy records (exchange review copies). So, as much as I don't like bad reviews, I guess it is better than some lame old hack writing some mediocre compliments because so and so is spending x amount of dollars with their shitty self-agrandizing magazine!



## backstage at the zoo

(Note: To protect the guilty a character's name in this adaptation has been changed.)

David and Matthew are in the corner of the Zoo band room enjoying a beer and a cigarette when up comes Lou Reed, ex-Velvet Underground, dear friend and songwriter.

LR: Hey Guys  
DM & MS: Hey Lou Reed, how are you?  
LR: Yeah, I am pretty good.  
DM: Great!  
MS: Wanna beer?  
LR: Sure, thanks



Matt goes to the esky and returns with a fresh icy cold crown lager for Lou Reed.

LR: Hey guys, I just heard a rumour...  
DM: What?  
MS: What is it?  
LR: Well, I dunno if I should mention it.  
DM: Go ahead.  
MS: Yeah, what is it?  
LR: Well, I just heard the most ridiculous thing. It just can not be true.  
DM: What on earth is it?  
MS: (getting angry) Yeah, what the FUCK is it?  
LR: Is it true that Paul Medew has been in Custard for 10 years and he has never owned his own bass amp.  
DM: Damn straight.  
MS: He used to use my Savage guitar amp, but now we hire him one everywhere we go.  
LR: Are you saying it is true? How can that be? It must cost you a fortune to hire amps everywhere for him. It is about \$40 per gig to hire a bin. That is a lot of money. What a fucking waste of money.



(enter Paul Medew)

PM: Hi guys

(fade to black)

Feng shui -  
"I dunno nothing about feng shui, but it sure tastes nice."

The Many faces of DLM: Clockwise from top left:  
- David in 1987. Shot for Courier Mail story on Who's Gerald?  
- David avec moustache in 1996. It's hard to see, but trust me, it is there.  
- David in early 1999  
- 1994, just before he got the crew cut for Wahooti.  
- 1991 Youngblood photo shoot.



## "How heavy are you?" a short story by david I. mccormack



I was about to walk into the Empire Hotel when I spied one Ian Wadley checking out the bus timetable across the street. I called out "Hey Wadley" and he saw me and proceeded to cross the street. I asked him to join me for a schooner of Guinness. We got ourselves a table inside the pool room. It was okay, the loud techno music hadn't started yet but the lights were being dimmed. It couldn't be far away. For some reason my foot was tapping, probably some nervous thing, and this really annoyed Wadley. I said sorry and patted his stomach. Ian is infeasibly thin, one of the thinnest people I know. As I joke I passed a comment on how fat he was. He laughed and then said "Sorry to treat you like a public figure, but I was talking about you with some of my friends the other day and I said how you seem to have lost some of the weight you so obviously gained last year." Well, it is true.

Whenever I am at the airport I can not resist jumping on the baggage scale to check out my weight. Just by doing that you seem to get lighter. I am still the heaviest person in the band coming in at just under Boky, next is Matthew, then Glenn and of course the lightest is Paul Medew.



## FUCK OFF AND DIE CUNTS

- A Death Wish Manifesto  
From Davey McCormack

As Matthew says, "If You Don't Like It, Fuck Off!" I agree with him on that one.  
Eventually, we will all be dead. (Even Matthew!)



## A Beginners Guide to The Drums

I started playing empty ice cream containers. Then, one birthday, my Mum and Dad bought me a Dandy drum set (kick drum, snare drum and ride cymbal). My Auntie June gave me a hi hat and then I was off, bashing away to Twist and Shout til it drove my mum crazy!

## A guide to Sydney

Sydney is fast, just ask the Boss. In Brisbane we had heaps of time to do stuff, now in Sydney, we are just treading water, slipping a little bit more behind every day. I like it.

The many faces of David Liam McCormack

clockwise from top left:

- David avec goatie on photo shoot for pictures inside Brisbane EP. Sydney 1993.
- A little later in 1993, promo shoot for Brisbane.

- David in 1992 soon after Gavin joined and soon before they were signed to Ra.

- Livid 1995. A Classic rockstar shoot.
- Promo shoot for Wahooti. Crew cut.
- 1987?

# david I m c c o r m a c k

w r i t e s

I was a glorious Melbourne night. A trouble-making friend of mine decided it was a perfect night for hunting — her favourite catch being pop bands. Being weak-minded and bored, I had no choice but to follow. We came across a copy of Inpress and scanned the gig guide for would-be victims. Custard were playing at the Armadale. Everything was falling into place.

After finishing off two bottles of Carrington Blush champagne each, and setting our make-up guns to 'whore' (actually, they were stuck there), we stumbled to a taxi and made our way to the hotel, fell up the stairs and propped ourselves up on the bar while the band played, and devised a scheme to make our way backstage.

As it turns out no scheming was necessary. We were female and had automatic access, according to the bouncers who guarded the backstage doors. The room was tiny and musical equipment had been piled into a tower in order to accommodate the band themselves. The supporting bands had to make do in the back of their Tarago. We wedged ourselves between the other fans who had managed to coerce their way backstage including two hopeful looking teens complete with long greasy hair and acne who looked up to the Custard boys with a sickening kind of schoolboy admiration. The other was the standard nerdy fat guy with glasses wearing the XXX large size Pseudo Echo T-shirt he'd purchased at the reunion gig a few months back, and a pair of checked board shorts that he was guaranteed to wear even in the middle of a harsh Melbourne winter. He was clutching a black texta and his ultra-rare copy of the Rockfish Anna pink vinyl which, when at home, was lovingly nestled next to Boney M, Bucks Fizz and Kiss collectibles. It was obvious what was required to get the band's attention. My friend casually reminded me that the bouncers did say that only women were allowed backstage, and we figured there was a reason for that. She singled out the member that was ignoring us the least, unbuttoned her shirt to the waist, handed him a pen and said, "Do you

mind signing this... I mean, these?" Unfortunately the only person who looked interested was the big guy in the T-shirt. He did offer us the use of his black texta, though. However embarrassed the band looked at the suggestion, it seemed that the attention-seeking device had been a success and the invitation back to the lucrative hotel room was to ensue. After pouring enough social lubricant down our throats to be the life of all parties being held across three states, we set off in search of the hotel.

*"She singled out the member that was ignoring us the least, unbuttoned her shirt to the waist, handed him a pen and said, "Do you mind signing this...I mean, these?"*

Finding it was not difficult. In a state far from sobriety, finding the room was another matter entirely. Our most desperate mission was finding somewhere to relieve our bladders, which were on the verge of exploding. Of course the most logical place for a drunk to take a slash was in the nearest fire exit, which we had no trouble finding whatsoever. We laughed hysterically at the sound of it trickling down the stairs.

Feeling a little more focussed, we found the room no trouble at all. We had pictured it to be mega-huge. Models would line the walls. Dwarfs would be carrying around gold trays stacked with cocaine. Members of The Fauves would be propped up in corners. We expected journals to be hiding behind bushes, waiting for that lucrative photo opportunity.

Boy, were we sure in for a shock, for the room was only slightly better than the toilet block they were interviewed in for Deadset. All we saw in this two-

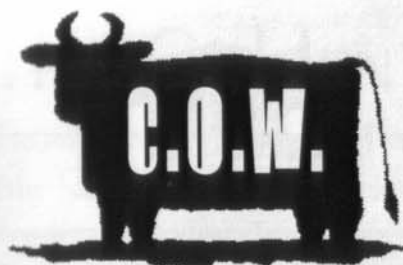
star apartment were three band members (the mysterious Matthew Strong had long since disappeared) and their babysitting manager sitting around a dusty old coffee table on orange vinyl kitchen chairs. They were drinking the paltry remains of the rider from the hotel which consisted of none other than cans of VB and Strongbow—the sweet variety that no one drinks. Nasty stains on the carpet were hidden by cigarette butts, empty cans of beer, and an old pair of red jocks. There was no sign of Kate Fischer now or ever having been there. If this was life at the top for Australian pop stars, we wanted no part of it.

Taking a stash of Strongbow and Marlboro Red we went and hid ourselves in the shared band bedroom. We picked the biggest bed in the room and used as a trampoline for a while until we got bored or something, and then went through their suitcases instead. All we found were more pairs of red jocks.

A curious Dave poked his head round the corner a couple of times. "You've got to see this," he said to the others in disbelief, catching us using the bed as a trampoline. No one was particularly interested, except for Paul, whose turn with the double bed it was that evening. The manager's polite "Sorry girls but the band would like to go to sleep now" came way too late as we had already passed out on Paul's bed. The next morning we were bribed with tickets in order to get us out of the apartment as soon as possible. Of course, I have been backstage at many a Custard gig since, but since I am a master of disguise, not the slightest flicker of recognition has passed on their faces when I attempt to speak to any of them. Until one day Paul once gave me a peculiar stare, and said, "Have I met you before?" "Errr, no, I don't think so," I lied, employing all of my bad acting skills. I got the hell out of there just in case he made the connection, and my pristine reputation remains to this day intact.

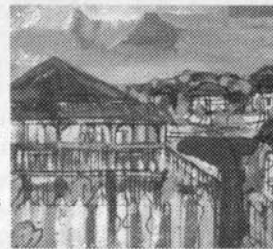
By Kylie McLoughlin

## A Night with Custard



COW formed in 1991 around Robert Moore, a Brisbane artist and musician. Bob had studied art in Toowoomba and coincidentally attended Ipswich Grammar like David and Paul. Bob, however was much older. He was in year 12 when David and Paul were in Grade 8. David — "Big Bob Moore went to the same high school as me, so I knew him as a much more mature man who could grow a beard. Glenn said to me one day, 'you wanna start a country and western band with this guy I know called Bob Wildebeast?' I said sure.

That, my friend, is how I got to reacquaint myself with Bob." David was delighted to be a part of something other than Custard. This was David's chance to get seriously weird. Cow became the launching pad for David's other side-projects. The band's success was to give David confidence to start up many more bands.



A Bob Moore painting entitled "Brisbane".

Earlier, Glenn and Bob had met in Toowoomba, at Art College. Together they had formed a few bands like the Tumbling Tumbleweeds and Perfect Secret.

Cow often played live with the support of the Sirloin Sisters, a band Bob actually encouraged to form to add to the dangerously eclectic cocktail that Cow already was. The Sirloin Sisters were Suzi and Maureen Hansen. Maureen had known Bob through the local art circles and this is how she was introduced to David Liam.

At one stage Cow spawned a band called Calf. David — "Calf was Bob and me doing a few country songs, him on acoustic and me on

## custard side project profile

guitar. I think we only did about 3 gigs."

The CD "Beard" was released in 1995. Its 15 songs were a mess of sounds that at first appeared brutally incoherent; but a few listens later

they started to make sense. Then, eventually, you realised how impressive this CD actually was. Beard is a classic. Beard shouldn't really be described as eclectic, nor quirky. It's more 'weird'. It's just plain crazy. But good crazy. Strange confusions of sound and arrangements that do and don't fit together. The mix sounds very lo-fi and trebly. (Some of the album was recorded on 4 track at 52 Bradley Street.)

The Phantom surfboards sponsorship on the CD face was something Bob

managed to dream up and negotiate. Allegedly Phantom coughed up \$500 towards the production costs.

David has 4 songs: "Cascading Woodblocks, Cascading Woodblocks", (no

that's not a misprint) Funky Blues, Gentle Persuasion and Home Cookin. Cascading Woodblocks is a stragish instrumental. Funky Blues, the final track is a bluesy jam. Home Cookin is a very short song sung by David with guitar by Dylan and words co-written by Maureen Hansen. The song is about Maureen's home cookin, something David loved. David's best song on this CD is Gentle Persuasion,

which centres on a carnivalesque organ sound.

Glenn has three songs: "Triton warrior", "Tall Buildings" and "Cruisin". All are apparently his first real forays into songwriting. I think "Cruisin" is the best of these three but a lot will disagree with me.

Special guest Robert

Forster has the only truly country song on the CD, entitled "Every Man for Miles".

Bob has the rest. I can't help but liking Bob's more rock 'n' roll sounding songs. Songs like Mole Sucker (Karate Mix) and the brilliant Hot Box which is the best song on the CD.

Maria Quiet is the most intriguing song on the CD. Although a cover, it is hauntingly surreal and Twin Peaksesque. Margy Ruddy sings, Glenn plays the xylophone.

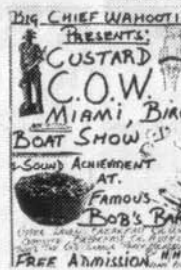
From COW sprouted the incredible Computer. Computer has proven to be way ahead of its time. Although heavily derivative of music like Kraftwerk, Computer were well ahead of bands like Happyland and Regurgitator.

These days Cow has pretty much disbanded. I doubt they will play again live though I am sure Bob is keen to release his hordes of taped Cow material someday.



## COW ROLL OF HONOUR

Bob Moore  
David McCormack  
Glenn Thompson  
Mark Lowry  
John Lowry  
Dallas Southern  
John Bone  
Margy Ruddy  
Maureen Hansen  
Suzi Hansen  
Nick Naughton  
David Brown



# THE HISTORY OF CUSTARD

SAGE TRIP



the secret history of custard part III and IV, sage trip

At the start of 1995, life was grand for Brisbane band Custard. Their first major record, 'Wahooti Fandango' was powering up the charts, radio stations were giving them ample air time, new fans were turning on to their music by the thousands and it seemed that every fashion store in town stocked nothing but Custard clothing. Unless something unforeseen happened, the boys were set to go down in history as the new Cold Chisel. But near the end of that golden summer, the walls came suddenly crashing down.

A random drug test conducted after a gig in Brisbane on the 9th of February revealed that just prior to his appearance onstage, Matthew Robert Strong had ingested somewhere in the vicinity of two to three beers. The music world went into shock. Rock n Roll icons as prominent as Ian 'Molly' Meldrum, Glenn A Baker, Dylan Lewis and Daryl Somers rushed to defend the reputation of the Australian Music Industry, slamming Custard and their shameful behaviour.

The Custard think tank went into disaster mode. How could they replace their guitarist and at the same time provide a hit new single with which to reclaim their industry credibility? Long time custard manager Big Chief Wahooti cracked under the pressure, accepted a one million dollar redundancy payout and helped swear-in qualified lawyer Sarah Longhurst as the New Big Chief.

Ms Longhurst wasted no time in seeking out a new Matthew. They required someone who had not only the attitude of a rock god, the music

talent of a rock god and the drinking ability of a rock god but also the ego of a rock god and the hair of a rock god. After interviewing dozens of candidates she realised they had no option but to try and reform the original Mr Strong.

Matthew was ushered along to countless AA meetings, he was appointed one buddie after another, hypnotism was attempted, self help books were pushed under his door and beer substitutes were slipped into his food ration. But all seemed hopeless as the beerphilic fret-master could not be weened from his amber friend.



Meanwhile plans for a follow-up album had snagged brutally. It seemed that there wasn't a studio in the country willing to take a chance on allowing the notorious rockers near their recording equipment. So when Mr Longhurst found out about a revolutionary form of beer surgery available in the United States- the only hope for Mr Strong- she saw the chance to slaughter two birds with one stone and the band immediately packed their suitcases.

Custard front man Danny Plant realised he was under far too much pressure to come up with a hit new single. Soon after arriving in America he had the New Big Chief sign up legal documents officially signing his song-writing respon-

sibilities over to shy session artist D L McCormack. And when Mr McCormack complained that he needed a quiet place in which to compose this hit new single, the record company promptly hired a new apartment exclusively for this purpose.

All day Mr McCormack sat in his new apartment, racking his brain for some crazy subject about which to write this amazing song. He considered goldfish - he thought maybe telephones - he was sure he was onto something with fridges. He had the riff all worked out, but not the lyrics. Suddenly in the early hours of the morning he had a brainflash of an idea "Gats, I'll write a song about cats." Suddenly an earthquake hit the building, crushing it flat.

Emergency Rescue crews from all over the San Francisco region rushed to the scene. The first emergency workers to arrive were a group of translators from a Mexican hippie rehab clinic two blocks away. They toiled valiantly, searching through the rubble for any sign of life. The gruesome discovery came minutes later when they unearthed the frail mashed up bodies of the Brisbane quartet.

"Oh no!" said one of the emergency workers, Danino Plantino. "I recognise this body! It is Paul Medew - the King of Love! In my country, this man is like a god! We will be blamed! The girls will be inconsolable! We must escape!"

"But they will find us!" cried Matthew Roberto Fuerte, another of the emergency workers.

"They will hunt us down!" cried Dalbido McCormack, the third emergency worker.

# The Golden Age of Nicotine

FROM: UNDERGRADUATE PAPERS IN CUSTODY, Vol 3: 1999

"THE LYRICS OF CUSTARD CONSCIOUSLY AVOID THE USE OF METAPHOR. DISCUSS."

Rock n roll lyrics tend to be bursting with poetic metaphors. There's Led Zeppelin's 'Stairway To Heaven' - there's Pink Floyd 'The Wall' - there's the words "rock n roll" themselves which are indeed a metaphor for something (no prizes for guessing what) and then there's the band named Custard (originally named 'Custard Gun') - another disquieting metaphor in itself.

Custard lyrics however, unlike their name, tend to consciously avoid metaphor, in favour of a strange form of literalism. This is most clearly illustrated in the song "Nice Bird" (Wisenseheimer [WH]). In direct contrast to the common language interpretation of this song it does not refer to the metaphorical alias for one's girlfriend (as a bird) but to a literal quote from a computer game. Literalism when made extreme can serve as a form of inverse metaphor - consider the early work "Edie" named (in a literalist manner) after the composition's chief chord progression E and D.

## LITERAL TITLES

"This song is called THE GOLDEN AGE OF NICOTINE and that's what it's about." David McCormack, quoted on the POTUSA Support Tour.

Some custard song titles contain a suspected sarcastic literalism or irony (examples may include: "Girls like that don't go for guys like us", "Hit Song", "Caboolture speed lab" (Loverama [L] era), Paul Medew's "king of love" [WH] era) while many more contain a very direct correlation between intended and common meaning. Examples include "Alone" (Wahooti Fandango [WF]), "I love the television" and "do it again" [WH] and "A job in rock 'n' roll", "Anatomically Correct" and

"Pinball Lez" "the truth about drugs" (We Have the Technology [WHTT]), though the most illustrative examples of the McCormack

edited by

DR DALLAS HOFFMAN PhD  
(CUSTODY)

literalist titling strategy must be "Eight years of rock and roll has completely destroyed my memory" [WHTT] and "the synthesizer is rapidly overtaking the guitar as the most popular instrument in the world?" [WH]

Although obscurity veils the origins of many Custard titles including "Fantastic Plastic" [WF] "Venus Flytrap and Lightning bug" [WH] and "Sinatra Theory" [WHTT] there is at least one other recognisable literalist naming convention at work in the

Custard canon. The song "Leisuremaster" [WH] should not be interpreted literally as being about a master of leisure but rather, (in an even more literal manner) as the brand name of a pair of trousers purchased in a second-hand retail outlet. Often with Custard lyrics the meaning lies so close to the surface that it becomes surprisingly difficult to surmise.

## ACTUAL METAPHORS

But traditional use of poetic metaphor does indeed exist in a few rare cases in the lyrics of David McCormack, the most notorious example being the song 'Apartment' [WH]. Is the new apartment a metaphor for death? For hell? Sex? Nein. Rather, 'hearing loss'.

The apartment represents the hearing loss victim's imprisonment within his/her own head. And what of the 'interior colour red?' not a metaphor, but a literal reference to the bloody flesh encased shell of the human skull.

A craftier form of metaphor may be at work in some of McCormack's more recent lyrics. In particular there is a suspected metaphor in the track "Paul's got a girlfriend" ([L] era). Though the title is classic McCormack literalism the verse lyric 'he's screwing round with chess sets' can reasonably be argued to represent a metaphorical substitution of 'chess sets' with a more literal (and perhaps personal) noun. Similarly the line 'I moved out of Las Vegas' (nervous breakdance, loverama) may be a sly metaphor for the unfinished Miami album, working title 'Gear and Clothing in Las Vegas.'



## Similes

The 'hidden' track from WHTT - "Loneliness" contains the cliché metaphor 'Like a moth to your flame' but takes the simile no further. Other Custard similes include 'Love is like a repeat offender' ("Do It Again" [WH]), 'how do you play like a jumbo jet?' ("Hello Machine", [WHTT]), possibly 'I feel like Ringo' [L] and the intra-referential "Almost Like A Song" [L] (where in a cunning turn-about the intended meaning is left without a literal counterpart- ie, what is 'almost like a song?' the song itself perhaps?) and the Thomspen-penned lyric 'you look like hell today' (Music Is Crap [MIC], [WHTT])

## GLENN THOMPSON

The earlier Custard works of Glenn

Continued on page 22

Thompson address metaphoric imagery in a more classical form (admittedly a fecaphilic one). 'Piece of shit' [WHIT] is of course metaphoric. In the first line 'I called my baby a piece of shit' the first per-



son narrator refers not to an actual infant – but to a girlfriend whom he metaphorically refers to as a baby – and also as a metaphoric piece of shit – not an actual piece of shit. MIC is similarly metaphoric, suggesting not that music is literally fecal matter but rather that there is a metaphoric

similarity in some aspects of music and that of human excrement. Few can deny it. Thank you.  
STUDENT# 328 828 944  
GRADE: PLEASE RE SUBMIT  
COMMENTS: TOO MANY REFERENCES AND NO REFEREES

### Sage Trip's Secret History Continued (from page 20)

"They will do terrible things to our corpses! They will hurt our wives our children our mamas and our donkeys!"

"Perhaps there is one way we can survive this gruesome twist of fate," said little Pepe 'Pistola' Medwe, the fourth emergency worker. "Quick, Dabido, the shovels. Bury their bodies. Bury them deeper than they ever were before. No one must find them. Custard must never die. It is up to us to assume their identities and pick up where they left off!"

"You must be Custard" said Eric Drew Feldman, as the boys strolled into the Hyle Streets studios. "Si, that is true. Here we are. Custaro, that is us."

"Custard, Custaro, whatever," said EDF. "Have you written that new tune?"

"New tune, boss?" asked Dabido. "Sure thing boss."

The boys filed into the recording booth and picked up their instruments. They'd had a little experience as entertainers in their own right. South of the border they'd been known as 'the Funky Tequila Good Time Jamm-Band' and had a repertoire of three songs, including one tune they'd written themselves.

"Are we ready boys?" asked Dabido, adjusting the microphone, clearing his throat. "And a un! dos! un, dos, tres, cuatro! Nuevo apartamento bebé, das interior del color rojo!" The band was blistering.

"Nice tune," said EDF, "but i don't speak a word of Australian. How about we try it again and in American this time?"

The following afternoon, Matthew was sedated, dragged into the custard limousine and dumped at the San Francisco Centre For Emergency Beer Surgery, where he was booked in for his revolutionary operation.

Based on the principle of nicotine patches, beer implants were to be grafted into the back of his neck. If the operation succeeded then Matt would need only to kick his leg into the air and a high-tech beer shunt would trigger an injection of alcohol directly into the brain, temporarily relieving his craving. But the slightest miscalculation during the procedure and he would be transformed into a crazy impulsive dimwitted alcoholic freak.

Although Matthew managed to survive the intensive twelve hour surgery, assesment as to its effectiveness was inconclusive. The inventor of the Beer Shunt, the celebrated beer-scientist Professor Avenarius warned: "One kick a week should be enough to slowly ween the subject away from alcohol forever. But the effects of two kicks, three kicks, or god help us, four kicks, could be... I shudder to think!!!!"

Upset at having lost control of the band, former Custard front man Danino Plantino began to drink excessively. In a single weekend he consumed over thirty litres of water. He swelled up monstrously and when it came time to fly home had to be left behind. He can still be seen in the departure lounge of the LA airport, rolling along corridors, grumbling bitterly about the success which deserted him.

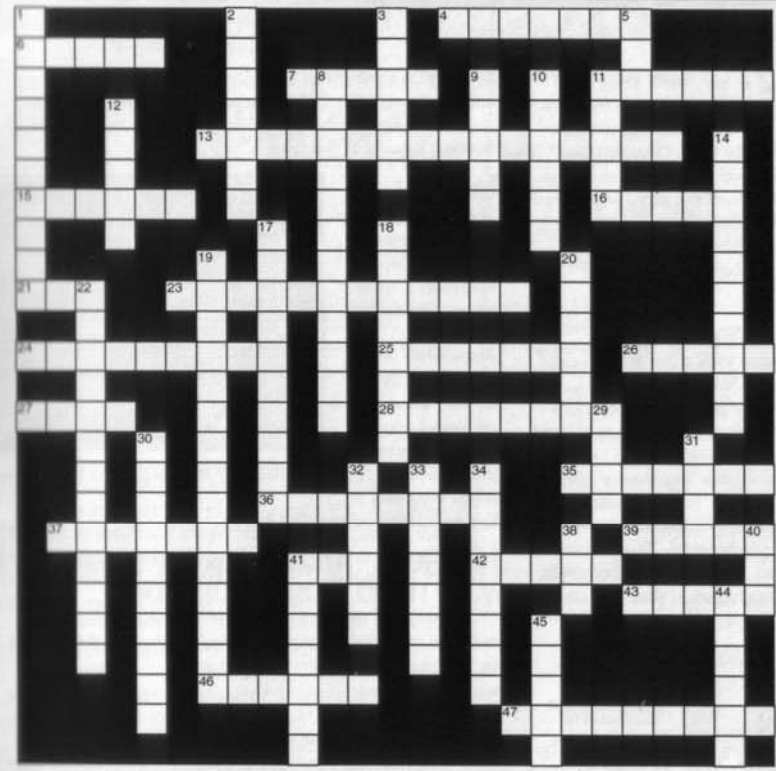
Back in Brisvegas a whirl-wind tour was organised to expose the new material to the established fan base and hopefully keep the creditors at bay. Custard had to find a new

drummer and "fast". An old friend of Dave McCormack, Glenn Thompson, had been a Custard candidate for some time, but had previously been reluctant to join because he'd spent most of his adult life in prison. Glenn was writing songs and playing with the local prison band, COW (Correctionees Of Wacol) led by Head Prison Bullyboy Robert 'Face-biter' Moore and with help from the Notorious Lowry Brothers and occasional backing vocals by Maureen 'how did she get into an all-male prison?' Hansen.

Glenn had promised to bring some of his own tunes to the band including the notable 'Piece of Shit' and the beautifully ironic 'Music is Crap'. He left behind other ditties including 'Music is Shit', 'Piece of Crap' and the pastoral epic 'Screw this Dirty Shit Ugly Fucked Up Crap'. Somehow Glenn always maintained his reputation of a polite and well balanced gentleman. One of life's little mysteries perhaps.

Glenn was released from prison in June of that year, and after fulfilling prior commitments to perform several bank-robberies with Robert 'Acid Bath' Forster, was available to join Custaro on their ground breaking world tour. Many strange terrible and secretive things happened on that tour – and there is not room enough in this article – nor in this entire zine to record them all, so the secret history must end now. Before I go however, I will swear to you that every word of it is true, because I knew the actual man who met the guy who shared the drink with the person who heard it all, from Matthew Robert Strong's ex-girlfriend.

## Cusdadio's Cryptic Custard Crossword™



**Win!!!**

Complete this crossword and win! The first correct or closest to correct entry will win some Loverama promotional goodies donated by BMG.

Send entries to Cusdadio, c/o dfhannah, PO box 1636 Milton Q 4064

### Across Clues

4. Once a theory, now a memory (7)
6. Phone nobody if you feel like it (5)
7. listen to this set, with three birds? (5)
11. Information I got in America, smarty (6)
13. That's the issue - song (4,3,9)
15. Like a song? Nearly (6)
16. No way one verse contains it (5)
21. Fishy backward General (3)
23. The facility to make things right (12)
24. Period I'm going through for a profit - song (2,2,5)
25. Sleep with a river crossing - song (7)
26. Girl with nothing for catching COW (5)
27. Player starts pattern and upper layer (4)
28. French resort one under par - song (4,4)
35. Car dust mixed group (7)
36. All over a man? It's in there (8)
37. Hello, engine without lines - song (7)
39. They won't run messages for us (5)
41. Sounds like look there, but it's all round Australia (3)
42. And end with backward opera singer for custard ingredient (5)
43. Good time with city? Strange - song (5)
46. Used a lot by hard rains? (6)
47. Recollections of an island? - song (6,3)

### Down Clues

1. Nervous? Stop the hop (10)
2. It happens, they say, mixed up on gravity - song (3,4)
3. Dam party - song (6)
5. One or three keys? (3)
8. How to bone up to get it right - song (12)
9. Dog of a song (5)
10. Silence from the last of the Mohicans with church corporation - song (6)
11. Valley with double end for crap writer? (5)
12. Do they call him Mister? (5)
14. Light weight on bows? - song (4,6)
17. Season on rise for old address (6,4)
18. Hubris baneful to hold the capital (8)
19. yalltto - song (7,8)
20. German children are nicer (6)
22. In charge of the rest (13)
29. Play on a medico with hesitation (4)
30. We have it on album (10)
31. Sounds like fruit. Both of them? (4)
32. Is he in Who's Who from the beginning? (6)
33. Dull finish to cut wood for rock god (7)
34. Cool down, confuse and leave dance - song (8)
38. A little catty for Glenn to play with? (3)
40. — it - song (3)
41. Where they put down pop music (7)
44. These two boys are ordinary (6)
45. Shouldn't that be 'I do', Paul? (6)

# LOVERAMA PREVIEW



## PLUTO PTS 1 AND 2

The title came from a story told to Custard by an anonymous friend. The story went that the planet Pluto was about to split in two; hence "Pluto Parts One and Two". The band then subsequently heard nothing more about this cosmic event and have assumed the story was a myth. It is more likely the story came from a recent move by some scientists to down-grade Pluto's planet status. Pluto is a fine tune; possibly the best of Loverama's "album" tracks.

## CORRECTIONAL FACILITY OF LOVE

A slowish, Leonard Cohen-esque love story. It was originally a David McCormack's Bosie song. The lead break, played alongside the bass, is very peculiar, but compulsively interesting. (Perhaps David's 6 string bass was used for this part). The story in the song was inspired by the Four Corners documentary called the 'Big House' about prisoners at Long Bay Jail in Sydney. To avoid being raped or assaulted the prisoners would inflict injuries upon themselves so that they were taken to hospital. They would swallow complicated structures, made with rubberbands, paperclips etc, that would spring apart in their digestive tracts forming crude crosses that would create terrible



Custard soundcheck "Correctional Facility of Love" at the Zoo, March 1999. Yes. Matt is playing an acoustic guitar.

internal injuries. When I first heard the song it reminded me of that documentary but I convinced myself that it was purely coincidental. As it turns out I was right and now I can sleep at night a little better.

## CABOOLTURE SPEED LAB

This perplexing song has many interpretations, a few controversial. Some have attested that the song is about speed the amphetamine: specifically, a speed laboratory in Caboolture. Proponents of this theory site the lines, "I can feel a habit forming...I can feel my smile deforming" and "these tacos are making me sweat", (a side affect of the drug is perspiration). However, I fear the truth is that the song's title was in fact inspired by a biker group that were threatening to invade the crowd at a Custard gig in Caboolture (a district north of Brisbane), and the phrase "Caboolture Speed Lab" was coined backstage. Other parts were written in Freemantle (Freemantle cosmonauts). Version 2 of CSL resurrects the line "I can feel a pattern

forming". I think David changed the line to "I can feel a habit forming" (for CSL 1) because the original line was too much like the chorus in a Screameater song that was floating around at the time.

## UMLAUT

This song is one of Custard's greatest 'rock' moments. The intro is from Helter Skelter by the Beatles. Apparently it was left off the album as they thought the recorded version hadn't captured the intensity they get when they play it live so it became simply a B-side.



Custard + Andrew pose for Rolling Stone

## HIT SONG, ALMOST LIKE A SONG, I WROTE NO SONGS FOR YOU

Three very self referential songs in this latest batch of material recorded in late 1998. Soon Custard will be writing a song about writing songs that are about songs they are trying to write. Even in Pluto there's the line "I seem to recognise it does not fit, the script was written for this bit". And of course there's the reference to other band members in songs like Paul's got a Girlfriend and The New Matthew.

In Hit Song and Almost Like a Song David refers to "Boss" (Glenn), "Wiso" (Matt) and "Chips" (Paul). The ending of Hit Song, "And it goes like this..." also features in the Custard song Nightmare 2, "and they never play my favourite song, and it goes like this..."

## FUNNY

These lyrics were written by David's dad Ian, or affectionately known as Cusdad. Cusdad didn't like the way the song turned out at first but he has since changed his mind. The lyrics really are good and the simplicity of the arrangement makes this one of the album's best.

## LADIES AND GENTLEMEN

Originally titled, "Part-time Poofter, Full-time Faggot" this song illustrates David's growing attraction to the 'This is Hardcore' phase of the British band Pulp. The conversational lyrics; the second person references; the quiet vocals as if David talks, not sings; the imagery, it's all very Jarvis Cocker. This song is probably the best track on Loverama. I think the lyrics refer to a chance meeting with an ex-girlfriend that you haven't seen in a long time. (See Magoo's interview for more info on this song)

## NERVOUS BREAKDANCE

"The metal detective is still searchin fr clues...and I can't help but notice I am paying attention to all the star sign information, the tide times and racing tips, anything to help my situation...". The words in this song are its greatest asset. Aaaaand the funky bass line doesn't hinder the process either.

## MONKEY

Monkey was/is considered a potential single. Paul Hester played on the original demo version of this song. Paul Medew's laptop can be heard connecting to the 'net in the intro.

## THE WEDDING SONG

The spoken word part of the Wedding Song was recorded in Bulimba, Brisbane at David and Emma's post wedding party. I think it was the Chief who videotaped Andrew Lancaster, a little tired and emotional as the saying goes delivering a synopsis of the day's events. The "Silk Ties/ Silk Scarves" bit was Andrew referring to the band Silk Scarves.

## DON'T TRAIN THE GENIUS

This is Glenn's song and the only non-David led track on Loverama. On page 4 Glenn tells of how this song was inspired by a trip to Garden City Shopping Centre. In the Bosie version of this song, played for the first time live on Easter Sunday 1998, Glenn curiously sang the line "we're in a shopping centre". This line was omitted on Loverama.

## KINDER WHORE

Kinder whore was written only a few days (or weeks) before Loverama was recorded. It was thus a last minute inclusion on the album. I am not the greatest fan of this song. The song has value; the disco second verse being a good example, but I feel that the song would have been better off as a b-side.

## PAUL'S GOT A GIRLFRIEND

This song was written during the DJ Gee Whiz period in mid 1998. Paul had been single ever since he had returned from the USA in 1997 and when he finally locked on to Tracey, I think the world breathed a deep sigh of relief.

## I FEEL LIKE RINGO

I can't believe EDF rejected this song when it was presented for We Have the Technology. This song is one of Custard's best ever. Disco rock is the future, baby.

The R-I-N-G-O bit no doubt reminds people of the B-I-N-G-O song, whatever it was.

## THE NEW MATTHEW

A song possibly not about Matthew at all. David claimed the word "Matthew" was added at the last minute. Just another rhyme.

Cuzsine's own Agony Aunt

# Aunty Trish

First let me say thank you to everyone who wrote in this issue. I'm sorry I only have room to answer a few questions but keep sending them in!

Love, Aunty Trish

### Question 1

OK, Hi Aunty Trish. Here is my question: How are you? Who is Aunty Trish? Thanks...

Love Measurer, Adelaide, SA

Hi Love Measurer,

Well actually that's two questions. And the answers are:

1. I'm very well thank you.
2. I can't tell you. But I can tell you this: an anagram for Aunty Trish is "a shin rutty".

Love, Aunty Trish

### Question 2

Dear Aunty Trish,

I've just moved into my new apartment (interior colour is red) and plan on having a few friends over for a housewarming dinner party. I have the mood music, cork wine, hors d'oeuvres and tuna casserole main organised but I'm after some ideas for desert. I hear you make a killer baked custard that would top off the evening perfectly. Any chance you could let cuzsine readers and myself in on the secret recipe?

Spangle Bug, Drummoyne, NSW

Hi Spangle Bug,

My, that's an interesting name you have. Here you are:

Ingredients:

- o 2 eggs
- o 15g caster sugar
- o 250ml milk
- o Grated nutmeg. (optional)

Method:

1. Break eggs into basin, whisk lightly with fork, add sugar.
2. Warm milk in saucepan, pour over egg mixture.
3. Strain into greased 500ml dish, grate nutmeg on top.
4. Stand dish in large one containing water to prevent curdling.
5. Bake: fan oven towards bottom 150°C 35-45 mins; conventional oven preheated 160°C 40-50 mins; gas oven Mark 3 40-50 mins.

I recommend glac cherries to decorate each person's bowl. And remember there's nothing like port wine jelly to top off an evening. I hope you have a great night.

Love, Aunty Trish

# MR AND MRS STRONG

INTERVIEW BY CHRISTOPHER GANZER

In Cuzine Edition 1, David Hannah spoke to Cusdad (Ian McCormack). For Cuzine Edition 2, I had the opportunity to talk to (Robert) Bob and Desley Strong; the proud father and mother of Matthew Robert Strong - guitarist and wild man for Custard. Bob has a printing business in Kingaroy and one of his sons (Stewart) is a printer in Toowoomba;

**Did Matt ever have aspirations for a real job, like printing or was he always certain to be a musician?**

Bob: It really came out of the blue. He didn't show any great aspirations as a musician, he certainly didn't play any instruments at home.



Desley: He actually left school after grade 12 and went straight to a bank job. It wasn't until he left school that he even started to play a musical instrument. There was one lesson he had for piano with Bob's sister when he was very young - I think he played 'Chopsticks'.

**Surely there must have been some music in the house that inspired Matt to pick up a guitar and**

**become a rock legend?**

Bob: We always had the radio and played music like Elvis and the Beatles at home but we didn't play musical instruments or anything like that, but our youngest son has started to play guitar and like Matthew, he has that ability to work things out very quickly.

**The first time I saw Custard live was in Toowoomba at the Gladstone Hotel in 1991. From memory David McCormack had a throat infection. Matthew and Paul Medew sang most of the songs and there were plenty of instrumentals played. I know Ian McCormack was there and I have a feeling you were there. What are your memories of that concert?**

Bob and Desley:

They did about 3 gigs as the Gladstone. The first time Custard played there, Matthew was playing in a band called Static Exile, but I am pretty sure that the concert you are talking about was the 2nd time they played at the Gladstone and it was Matthew's 1st time with Custard. They all stayed at our house for the weekend (Bob interjects: they always stayed at our house).

Matthew was

so nervous in those early concerts he was almost sick, but obviously know it doesn't worry him at all.

**I assume that all parents**



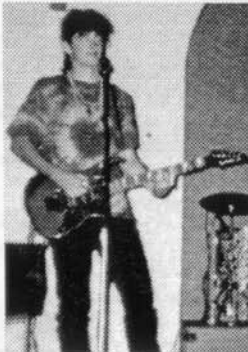
The Strong men

**love their own son's music but what do you think of Custard live and what was the last concert you saw Matthew play at?**

Desley: I love Custard live - they have great energy live. The last time we saw them was in Sydney at the Metro, Front End Loader were supporting. I guess it was October last year - no wait, it must have been October 1997.

Bob: I think Custard are a much better band live than recorded; they really work together well. I have about 3 or four songs that are favourites. Some of the new songs are great.

**The last time I saw Custard was at Alexandra Headlands (on the Sunshine Coast). Matthew simply didn't want to be there. He just walked off stage a couple of times and for the encore he screamed "Wild Thing" and then trashed his guitar**



Bob: That's our Matthew.

**Both Matt and Dave have got married this year what was the royal wedding like?**

Desley: It was great, with a lot of industry types at the wedding, but there were two really interesting people. Adam Spencer and Richard Kingsmill from JJJ were there and they were both lovely people. Adam Spencer is simply too intelligent and Richard is just delightful as well as the biggest musical encyclopedia.

**Where was the honeymoon?**

Desley: Thailand

**You have both had a chance to listen to the new album what do you think of it?**

Desley: I have actually only had a listen to a rough mix of the album and from what I heard it's just great. I must say I do prefer some of the older recordings like Buttercup and Bedford but this is very good. I am expecting a video in the mail today of the new single 'Hit Song'.

**My favourite album is We Have The Technology.**

Desley: If that's the case than you'll love the new album.

**Matthew is not exactly the most conservative in the fashion stakes - is this for the rock god image or is this deep rooted in his psychology?**

Desley: Oh no he has always dressed like that. Matthew is the best 'Op Shop' shopper I know. He has a keen eye for a bargain and he will try on almost everything in the shop. When he finds something he likes, he strips off on the spot and tries it on. I just love shopping with him.



# MAGOO



CONTINUED FROM PAGE 13

interpretations of the same story. In general if everyone's not happy then something is wrong and something should change to make the point clearer.

**Ben Ely from Regurgitator said "I remember Magoo when he was this geeky metal fan kinda kid, and he used to watch Pangaea and come up and say, you guys are incredible ..." What advice have you got for geeky metal kids out there who want to be the next Magoo?**

Get a haircut and a real job. No just kidding (Ha,Ha). You have to love what you're doing and want it real bad. If this is the case then it's easy. It doesn't matter if you don't get paid because you were having fun anyway. If you set you're mind to it you can do anything. I love my job and would probably be doing this in my spare time if I had a real job.

**What do you like and dislike about Brisbane?**

I like the size and the music scene in Brisbane. It can be a bit clicky up here sometimes and rumors spread pretty fast. I haven't encountered the tall poppy syndrome too much up here which is good. The music scene is good in Melbourne but the weather sux.

**How do you go about inventing 'hippy little noises'?**

I try to set up scenarios in the studio where things are bound to go wrong. Usually the mis-

takes are the best bits. You just have to make sure you're recording at the time. The Bippy bits just appear. Most people would turn them off, but I turn them up instead.

**Can you confirm that Paul Medew is \*never\* the one that fucks up a take?!?!?! (personal theory)**

I cannot confirm or deny this theory. Let's just say that he has less takes than Matthew Strong.

**Are you a perfectionist? Is that important to your work?**

I think my answer to the bippy little noises question answers that one. I guess I am a perfectionist in that if we didn't hit the nail on the first time, I'm not afraid to scrap a version and try again until it feels right. But as far as everything else goes I'm the opposite. I love mistakes (within reason of course).

**Your ears are, to a large extent, your livelihood. When in a dangerous or violent situation do you often find yourself covering your ears and screaming "Not the Ears!!!! NOT THE EARS!!!!!!!"**

Yes, very much so. I do have tinnitus, but not very bad. I have a pair of custom made ear plugs that I take with me everywhere. In fact if I go out and forget them I'll just go right back home and get them. I figure an extra \$20 in a cab is a small price to pay to keep me working for a little longer.

