

## UP FROM DOWN UNDER

Just one listen to the Eurogliders' debut American album *This Island* (Columbia), and it's easy to see why they have become one of the most popular bands in their native Australia. "Heaven," the single that made them famous back home, soars on the strength of Grace Knight's impassioned vocals and a subtle, danceable beat.

Eurogliders began in 1980 in the remote city of Perth, perhaps the most isolated metropolis in the world; it's thousands of miles west of Sydney and Melbourne. Vocalist/songwriter Bernie Lynch and keyboard player Amanda Vincent wanted to play original material, but the Perth club scene dictated that musicians be more imitative of other, more established bands. "You've really got to want to play," Lynch says on doing originals. "It's very easy to go out and do covers [imitations]. You can make a lot of money."

Determined to create their own sound, Lynch and Vincent convinced Grace Knight to join Eurogliders. "Grace arrived in Perth from London," Lynch says. "She came out to Australia on a boat, singing on the boat, and then she was singing in a cabaret band. I knew she was a good singer so I persuaded her it was in her best interest to do something more worthwhile than sing Fleetwood Mac songs."

In another break from the ordinary, Eurogliders recorded their first album, *Pink Suit Blue Day*, in

Manila; it seems the prime Australian studios were completely booked. In retrospect, Lynch thinks this touch of originality was a mistake. "Try getting a guitar fixed there," he laughs. For their second album, the group decided to go somewhere where a guitar could be fixed, like London. The result of their British adventure is *This Island*, a sleek, high-tech ambience mixed with soul. Lynch's own influences

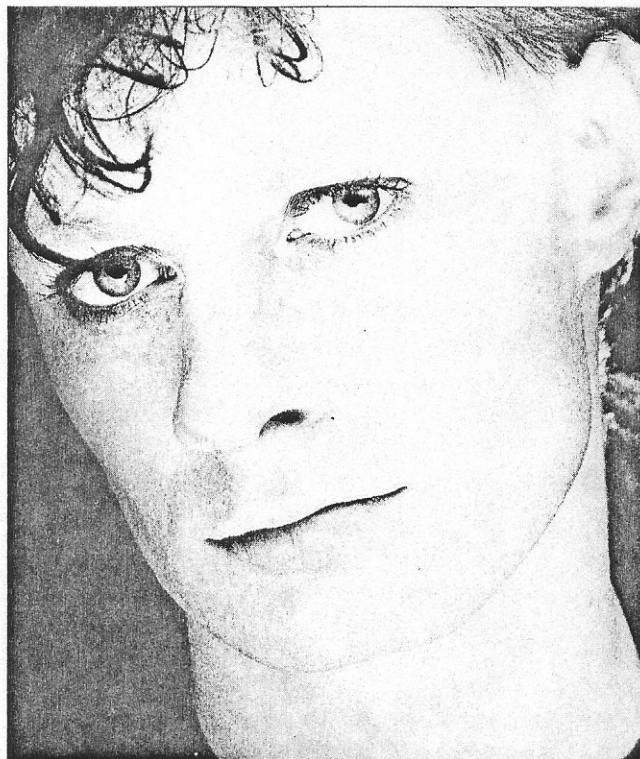


**A high perch for Eurogliders**

stem from classic sixties R & B to more unknown musicians like Mike Rudd and Procession. "There's no conscious effort to do any one thing," Lynch says. "There's no effort to do anything but write good music." With a video of "Another Day in the Big World" recently completed and an American tour behind them, Eurogliders have created a musical niche for themselves far away from Perth.

—Jennifer Landey

Photograph courtesy of CBS Records



**Back to the womb with Clint Ruin**

### FOETUS FIRST

MTV aired the video but refused to name the act. The title of the band was, they said, "too offensive." Clint Ruin is not surprised. The current incarnation of his act is called *Scraping Foetus off the Wheel*. Previous versions were titled Phillip and the Foetus Vibrations, You've Got Foetus on Your Breath, Foetus Under Glass, and Foetus Uber. If you conclude that Ruin simply uses the word "foetus" to shock people into paying attention to him, you guessed right. Ruin plans his albums as guerrilla attacks on the status quo. It's a technique he calls Aesthetic Terrorism.

"The word foetus has amazing power," he says. "Even if you simply say it, people are shocked."

The albums themselves are collections of strange and grisly dialogues

featuring Hitler and Stalin and subjects like rape, murder, and pure disgust. Ruin screams his dialogues over crashing drums and computer-generated sounds, and the result is somewhat like scenes from *Dr. Strangelove* played at frenetic pace in dead earnest. His most recent release is called *Hole* (Ze Records) and features Ruin himself playing most of the instruments.

When asked why he's obsessed with horror and disgust, Ruin replies: "It's just the kind of guy I am. I'm horrified by going out on the street. I'm horrified by the news. You can't just live your life on cloud nine."

—Reuben Simon

Photograph by David Michael Kennedy

Sept 85  
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