

**Interview with Paul Conroy – Guitarist/singer in End Result. He has also documented much of the Melbourne hardcore punk scene through his photography.**

**Paul, tell me a bit about yourself, your involvement with the punk scene, what you think happened and how you got involved originally.**

My parents used to have various record shops and stalls at the markets including Victoria Market selling records and stuff, and my dad was a musician as well. I was already playing guitar and into the whole rock'n'roll thing. I think it was around 1978 that a lot of the bands that were on the **Lethal Weapons** record, the Melbourne bands were playing around in dingy looking pubs that were around Victoria Market. This was when I was probably 12 or 13 years old. I was always anxious to go and see live bands. Being young it was really hard, but I got to sneak into some here and there. I got to see Alice Cooper on my 12th birthday. I was aware of any opening I could. I started going to **Countdown** every Friday, just walking in there and becoming pretty much part of the furniture. When you're a lad you know where you can sneak into and anytime there was a gig on at one of the pubs, I noticed they started having Saturday afternoon gigs.

I think the first band I actually saw was **X Ray Z** but I can't remember which pub it was. One of the ones around Elizabeth Street near Victoria Market and I started going along to some of the afternoon gigs on Saturdays seeing all the punk bands, and all of a sudden **Lethal Weapons** came out and I thought all these bands are famous and I was sort of locked into that genre of bands that I'd already been going to see. I'd started noticing a lot of punk stuff, listening to some of it at **Archie and Jugheads** record shop which became **Missing Link** basically because I was into collecting old rock and roll records, bootlegs. He used to have a lot of bootlegs, and I'd go in there and buy say a Beatles bootleg or something like that. Basically, punk rock seemed a bit more accessible for someone young, especially if you wanted to see a band, and I started becoming really interested in it whilst in high school. I started doing shows on **3PBS**. I can't remember what my age was, probably about 16 or something.

**Oh, okay, so you had a show on PBS. What was it called?**

I changed the name every few months but one of them was called the '**Apocalyptic Punk Show**'. Basically, I took the reins after Stephen Swirgoski who did the '**Pure Punk Show**' there. I think he retired from that, and I took over, which was pretty much every second Saturday. I think the timeslot was called '**New Music**' so it was basically one week there'd be someone playing new music which could be anything, either a lot of experimental or other genre music and then it'd be my show, and I'd play hardcore punk stuff, and I did that for many years right into my adult life.

**While you were in End Result as well?**

Yep, while in **End Result**. Yeah, I mean I selfishly used it to promote the band and a lot of the bands around at that time, but I continued doing it up until the '90s. While I was at PBS Phil MacDougall was doing a '60s music show. Phil was great. Phil was one of the people at PBS who you instantly liked but he didn't know much about punk music. He got introduced to it by my show and then he got really into it. I think basically he was a classic 1960s music collector and there's only so far you can go with '60s record collecting before you've got everything. Punk, all of a sudden, here's another genre I can get into and start collecting and Phil's a big collector and passionate about that sort of music. I never thought he'd get into it. I remember asking him to come to some gigs that I didn't think would be his thing.

A lot of the '60s guys, even **Rod McMurrich** who was in End Result, he was a diehard 60s fan, like he hated punk but became really interested in it later. I saw a lot of that happen. It's sort of like, a lot of people who were classic record collectors in the 1970s because they were collecting 1960s music, even with the Beatles there or whatever, down the track they became big punk collectors. It became a big thing. Punk was rare, it was interesting, it's not commercial. You saw a bit of that happening. Jello Biafra was another one. He was a big 1960s collector, then moves onto punk music. I saw a lot of that especially at PBS where it seemed the age group was a lot older than me. I was pretty young.

**What about Paul Elliott, you must have met him through PBS?**

Paul Elliott was great. He was one of those examples of guys who was a little bit older. He was a big 1960s guy but he was still out there. He loved putting on gigs. He loved the punk scene. Not afraid to go there.

**Did you guys ever play at the Helter Skelter club?**

Yes. **Helter Skelter Club**. I don't think it really ran all that long as a venue. That was the old Māori pub, but it was a fun place. Around that time, 1984, most of the bands, we all played the same places.

**Did Paul pay you guys in acid?**

No. But, I bet you in the '60s he probably would have.

**I know he's mentioned as paying some of the bands in acid.**

Did he? Really. No, he didn't pay me in acid. I probably would have accepted it though. Paul and I had a bit more of a mature relationship. We'd known each other from radio and things. Yeah, it was a lot more mature than that.

**So how exciting was it to find something like 3PBS that existed at that time?**

For me, a teenager, finding it was great. It was like one of those things that you never think you would do but there was no...you never had any rules against it. I was lucky Ross Giles took me under his wing at PBS. Ross Giles, he's been involved with a lot of Melbourne music over the years especially underground and he's still involved with PBS, still involved with alternative bands, still making and fixing valve amplifiers. He was great. I sort of clicked with him. He was one of those...I don't know. He had a good sense of humour, and I was a young kid. I was a bit of a dickhead, and I'd go in there and he used to teach me to do things, taught me who to watch out for, taught me who was cool. I remember he always taught me something interesting about music, you know. Introduced me to the **Church of the Sub Genius** and groups like that. He was really funny and interesting for somebody like me. I used to have a note from my parents saying that I had to leave school. I went to Christian Brothers College (CBC) in St. Kilda, basically come lunchtime I'd say "Right, I've got to go to PBS. I've got a note." They never asked what I was doing. I was basically getting training in how to use the studio, you know. It was great. Complete freedom.

**That's good that your parents were into it.**

Yeah, I mean, I can't remember if I got the note from them or wrote it myself but it was fun and my sister basically did the same thing when I eventually got her on radio and she became pretty big with the Hip Hop scene doing that, and she was quite influential for women in Hip Hop and still is.

**So, tell me a bit about End Result. What year did you start and how did you get together?**

I think about 1983 or 84. I'd have to check that.

**Because the scene had changed by then, hadn't it? The second wave had already died in the arse and the hard-core bands really started to come in and overtake that.**

For a while there was hardly anything. I used to go into **the Seaview Ballroom** every weekend and it was bands like the fricking **Ears** or **The Fabulous Marquises**, some of those really crappy bands. They would have been great around **1979** but as time went on whoever was running the venues they never put on punk bands. There were some great punk bands around. **Sick Things** were one of the best bands in Melbourne at the time, but they played very rarely. For anyone who was watching, it looked like a punk scene didn't even exist in Melbourne.

**Was it just a couple of years that it ebbed and peaked back up again?**

I was trying to promote what was going on, on the radio but there wasn't much to play. I was trying to get demos from bands. There wasn't a lot happening. I remember one of the bands to see at the time as far as guitarist punk was **Corporate Body** and **Sick Things** and **Public Nuisance** at one stage. There wasn't a lot around and there was a band, some of my friends around Dandenong area called **Depression**.

**Depression as in Smeer's band Depression?**

Yes, before Smeer was in them. Yeah, they had this great demo that they'd recorded at home. It was right on the money as far as stuff I liked. So, I started playing it on the radio every show.

**What happened to the demo?**

Not sure. I pulled down my old house and I had to get all my stuff out of the house to build this new house and I had a big storage thing with all my tapes. I had just about every show but at the time I had too much stuff and turfed the lot and then my dad comes along. Dad being old fashioned, he's going through the skip and he's picking things out and he's taken all the tapes down to the Sacred Heart Mission, donated to the Op Shop. I think Peter Rule who used to do a reggae show on PBS, Leon Richardson was his brother, I think he's got most of them. If anyone's got them. He bought them from the op shop.

**Is he at PBS?**

No, Leon's not at PBS anymore. He used to do the reggae show when I started.

**So, there was a bit of a lull?**

A lull but I was trying to promote bands. I remember Molly Meldrum; I used to go to Countdown every weekend and just watch the recording on the Friday night before, just up the road. After school I'd come home, change my clothes, go to Countdown, go to St. Kilda and see a gig. And what happened is Molly Meldrum said to me, I was telling him about all these bands, telling him about these punk bands that were existing, and he was saying, "Well get them on here". He said he'd put any band on "because if I haven't any content to be put on, I can't say no to the crap they give me to put on there". So here am I about 16 or something and I'm going to people and saying, "Do you want to be on Countdown?" And they'd go "Oh, I wouldn't be on Countdown in a million years. No way. Geez, what a sell-out". And I'm thinking all this crap. Like, what the heck. Do I dare tell Molly Meldrum now? So, I thought no, and I started thinking maybe I should get a band myself together and take advantage of the resources that were around there.

Going back to Depression, they were this band, but they'd lost their drummer and even played gigs without a drummer at one stage and eventually I remember Spike, I was at Spike's house, and I said, "Do you have anything to play on the radio?" I was going to do my radio show, and he always had a great record collection that I used to borrow from, and he said, "Hey listen there's this guy we met. He's a little bit older but he's alright, he lives in Caulfield." And he was talking about Smear. "He's got this demo." Smear had made this demo like a four-track demo at home, and he was playing the drums. He recorded just lying on the couch and shit and one of the songs was 'Big Business' and I used to play that on the radio. This is the demo. Smear was musically pretty good. He was pretty talented. Eventually he joined **Depression**, he was a little bit older, a little bit experienced, he could add a lot more to them. He came along and they got Danny who used to play in a lot of bands at the Ballroom. He played in a lot of punk bands and new wave bands as a drummer, and they started playing a lot. They were great friends of mine, so I used to lay a lot of stuff on the radio. It was good. Also, as soon as **End Result** started, I started playing anything we did in rehearsal on the radio.

**I Spit On Your Gravy** started about the same time. I'd known **Fred Negro** from the Gravies, he was an old veteran from playing in new wave bands like **The Editions**. I knew those boys, they were Sandy boys, and they really wanted to be in a punk band but they didn't have a drummer. They were just starting out and somehow, they met Fred just walking down the street somewhere and he joined. And I said, "I know Fred." Fucking Hell, I'd known him for years and I was really surprised that they'd met up and yeah, things did happen but not all at once. I think the radio show encouraged a lot of it, sort of promoted it and, of course, getting venues. I think Smear and people like Paul Elliott hadn't been around the scene for a while and had been in previous bands, they were able to secure venues properly whereas if a bunch of kids like myself went up to venues and wanted to get a gig you'd sort of get knocked back so they sort of had some contacts so things did start up and generate a sort of scene. There was a lot of bands.

**And so basically the American hardcore scene was a big influence on the hardcore punk movement?**

Yes and of course skateboarding was a big influence as well.

**So, did you know Borgy? What are your memories of him?**

Borgy, I have the fondest memories of Borgy.

**Would you like to tell me a story?**

About Borgy?

**Yeah.**

Well, what's a good Borgy story? I remember Borgy as being a pretty straight down the line guy, used to restore American cars and still liked Chevys and stuff so I used to always talk business with him because he was an ex-chromo, he used to chrome car parts and stuff. He used to polish them, and I was always talking about stuff like that. I used to go surfing sometimes down at Torquay and see him down there with some guys. He was always there whenever you went. I think the first time I met him I was going to a skateboarding competition. Tony Hawk was coming out and we were all going there to see and a friend of ours who was competing. I met Borgy, who was from the western suburbs, and he was really worried about his work. He'd been working since he was a lad, a young teenager at polishing places and I think the old guys at work had got to him and told him about the poisons he had been working with and that he was going to die soon and he was really worried about this and all through his life he was constantly going, "I'm going to die soon." Well, he did.

And it's kind of like from day one he thought something was going to get him, either poison or cancer or friggin' something. In the end he drank and took too many pills from what I know but for me if I went to a place and Borgy was there I'd talk to him because he was a straight down the line guy. I went overseas for a year when End result split up and I came back, he moved to a squat with some friends of mine in St. Kilda.

**Is that the one in St. Kilda Road?**

No. What Street was it? Across the road from the synagogue...Charnwood Crescent and basically by the time I got back from overseas it had turned really feral and I remember, Borgy had a room where he sort of made skate parts and stuff and did metal work and made skateboards with a friend and basically I got there one day when I'd come back from overseas to say hello and I got some presents for people and, no one even lifted an eyebrow other than Borgy. Everybody was sort of into their own shit staring at, I don't know, they were all wearing feral clothes and I just thought "What the fucking hell happened here? What the hell." There was this Charles Manson looking guy, sort of older, and he seemed to be running things, and he had a big truck. They were all going to have a pilgrimage somewhere or some shit, the whole place had gone feral or some shit. It was like insane. And I saw Borgy and I said, "What the hell's happened?" And, he said, "Look, you know, they just took over" and he showed me his door, and he had about four locks on his door, "I have to lock up my room, it's insane now."

Basically, he was one of those guys who was straight down the line and when everything turned to shit, he was always straight up as far as I could see. He was always looking after people when they were sick or something. He was a good person. Unfortunately, he died. I can't believe he was one of the first in that scene who did as far as I can remember. Now a lot of people have died I know of. But he was always the same from the day I met him to the last time I saw him. He was the same person. That says a lot in this day and age because a lot of people you don't know what sort of trip they're on. I don't see a lot of people these days but some of them are just out there I suppose. But it's good. Lately I've been in touch with a lot of people from Depression, End Result, all those people. It's been good because they all seem to have their head on their shoulders.

**So, let's talk a bit about End Result then. So basically in 1983 roughly you decided "Why don't I start my own band?" How did you meet the guys you ended up being in the band with?**

I was at the **John Barley Corn** where **Depression** had a residency. I think they were playing three nights a week. Thursday, possibly Friday, and Sunday or something like that. They'd secured a residency, and they'd play two sets and the same songs twice and they did this for a long time until there was trouble from the local commission flats. All these bogans one night tried to trash the place and fight and that sort of stuff and the owners couldn't put it on again and they went back to hiring biker bands again, but at the time I met the guitar player **Macca** and he was from Frankston North and he'd been listening to my radio show a lot and he seemed to know a lot about what I'd been doing already, and I think the first time I met him we talked about doing a band. I think we met the bass player **Dave Dog** at the Joh Barley Corn as well. Basically, we needed a drummer, so I got this guy from school, **Rod**, who was totally against the idea. He'd given up drumming, he'd got a job.

### **And you went to school with Rod McMurrich?**

Yeah, at CBC. His mum always thought I was pretty sweet, you know, and Rodney had to go to church on Sundays. It was one of the things he had to do but his Mum said he didn't have to do that if he went to practice with me. The idea being that I would be a good influence on him so he would come to band practice on Sunday because he could get out of church and shit like that. Rodney fought me on the whole, in his own humorous way, all the way. It was funny. He disagreed with everything I said. It was good. The same way we were at school, we always argued about music. We argued about everything. Rodney was his own person. He was great and people loved him for that.

### **Who was in that original line up?**

I was singing with Macca playing guitar, Dave Dog playing bass and Rod on drums. That was basically the first line up. John was in Depression before that. **John Feedback**, in Depression he was the original guitar player and then Smeer. There were two guitar players for a while then Smeer and him had a falling out, and **Vicki** was Smeer's girlfriend initially and then went out with John Feedback. They both moved into a flat in South Yarra and I went and visited them one night and, I don't know, for some reason I asked them both to join the band. I thought John was great. I'd seen him play live. I thought he really seemed to be into the right thing, and I wanted him in the band and make it six members. I think we already had a few songs at this time. I think it was all over summer. We got a lot done and started rehearsing. We got our own rehearsal room in Balaclava and started rehearsing a lot and basically there were six members pretty quickly.

### **So, there was the original four members and then you just asked John and Vicki to join. And were the other guys cool with that?**

Yeah, they loved the idea. Personally, I was upset that John had been thrown out of Depression so maybe it was a little bit to piss them off as well because I thought it was unfair. It was his band, and he put a lot into it and it sounds like he didn't have a voice at the time. I asked him to join or else he was going to sit in his flat and smoke bongos or whatever, so it was fun to do that and get him involved. Not that we needed to have more people in the band, but you wanted them there because they were cool people. It was a lot more to do with having a community. We rehearsed three times a week. Every rehearsal was a party. We had a lot of people at our rehearsals as an alternative to going out if there were no other bands to see so we sort of created our own community where we had parties three times a week just for our own sake.

### **Did you get involved with any squats personally?**

Yes, some. Before I went overseas, I squatted in Glen Iris a little bit. I was involved somewhat in a Charnwood squat, but I left for overseas, so I wasn't going to stay there. I knew I didn't have to make a home. If I got thrown out it didn't bother me because I was living out of the backpack already.

### **What about, let's talk a bit about No Masters Voice then. You guys were in a band playing gigs around town and you and Nigel Pewsey, how did that sort of happen that you and he hooked up?**

Well, Nigel only became involved when I came back from overseas and we put out the **Stinger** record and before that I was doing it on my own. I did the record label on my own. We had assistance from Andrew McGee, he ran **Greville Records**, and he put up the money. He was pushing me and thought it was a good idea to put out a compilation of Melbourne punk bands.

### **Did you go to him with the idea?**

Yeah, I'd been going there since I was a teenager with dumb ideas, and he was good like that. He was up for anything most of the time. I don't think I could have pulled it off without him at all. He put up the money.

### **How did you contact all the bands?**

The bands, I saw them regularly anyway. "Do you want to put out a compilation?" They were bands I already had demo tapes of. They were bands I played on the radio. The compilation was basically a compilation of the Melbourne content I played on the radio. Maybe just a small part of it. It was what was going on at the time. There was no other record label. **Reactor** started a long time after. There were all these independent record labels, they didn't release punk music. They released 'new' music.

### **Because you did the Civil Disobedience single...**

Yeah, that was released. They sort of energised it all. I can't really take credit for it. I helped them get it into the studio. I helped get a lot of bands into the studio because a lot of bands didn't have a good recording but as far as releasing the single, I was busy getting ready to go overseas so I just sort of left it in their hands, but they did it under the umbrella of **No Masters Voice**.

### **So, you started the label with the help of Andrew McGee, but you just left it to go overseas and then when you came back you and Nigel did Venom P. Stinger?**

Yeah, I was sort of over all that sort of thing but Nigel really wanted to do the record label and he took me to see **Venom P. Stinger** because he knew I was a fan of **Sick Things** and two of the members of Sick Things were in Venom P. Stinger and he said, "You've gotta see this band" and I'd only been back a couple of days, "You've gotta come and see this band. We really should put them out". I said, "I don't want to do that." I was really against the idea of doing anymore records. I'd grown up in a record family selling records all my life. I was definitely over it but he was really into the idea, so I sort of went "OK. Alright". I was just working off of his enthusiasm more than anything else, though I thought Venom. P. Stinger were fucking great. I thought "Yes, this would be good." So, we put them in Sing Sing Studios and released their record.

### **And they were obviously happy with it. So why did No Masters Voice end, what happened?**

I just wasn't up to it. I was into other things, and I lost enthusiasm for distributing records.

### **Obviously, it's hard work.**

It is hard work but also, I think I'd been doing it a long time from being involved in my parents' selling records and the label. I think I wanted to sit back and be a spectator for a little while. At the time there seemed to be a lot of other people ...the guy who put out the first **Cosmic Psychos** record...he was another one of those great 1960s collectors on PBS. He started a label called **Mr. Spaceman**. At the same time, we put out the Venom P. Stinger record. There was a lot of other people getting on board with record labels.

### **Would you say that you were pretty much the first punk label to put out independent punk records in Melbourne?**

I don't know. There's been punk records really from the 1970s so I don't know. As far as that whole new wave punk in the '80s, yeah, probably, yeah. It was basically...I think a lot of what happened in the 80s came from the promotion I did on the radio, I really do.

I played the hell out of those records. I was constantly encouraging the bands to record, to try and release something to make it real. Some bands, most bands that recorded on my label had never been in a studio before, had never seen the inside of a studio. It would have been a bit strange for them. That was the main step, the main ingredient that was missing. Great bands but none of them had anything you could listen to. They sounded great live, and it seemed like a really big step. So, we tried. Nigel, when he was in **Murder Murder Suicide** had secured a studio in Noble Park. The guys who rang Sing Sing ran a studio back then in Noble Park, basically a 16-track studio that was going broke. They sort of allowed you to record a band in there and mix it down for about 300 bucks because they had nothing else going on, so we got a few bands put through there. Most of the bands on that album *Eat Your Head*; Paul Elliott put **I Spit On Your Gravy** into the studio, the rest of the bands just had tapes of previous recordings.

**So, a lot of the bands that had demo tapes just put them straight on to the recording?**

Some, Royal Flush, Tim Hemensley's band, they had a tape from their first gig which they played when we did our first gig at the Prince of Wales, and they had a tape from that. They were still kids. I just mastered it, tried to master it as best as we could and put it on there and basically that was about as good as it was going to get. There was no way anyone was going to front up thousands of dollars for studio time. I think we paid a thousand bucks to record Venom P. Stinger I only did that because Nigel said he'd go halves with me, and he did and we paid, and we thought that was a lot of money. We weren't used to paying that sort of money.

**Did you get your money back on that record?**

Yes, in the end.

**Did you (End Result) get back together after you came back from overseas?**

No. No. Like I said everybody seemed to be dazed and confused.

**The heroin blight seemed to penetrate the scene.**

Yeah, it seemed to. When I got back from overseas it seemed something was going on. I came back with this sense of enthusiasm and most people I spoke to were like, I don't know, they weren't enthusiastic about doing anything artistic or musically anymore.

**What year did you come back, do you remember?**

Off the top of my head, I'd say 1985. We started on the Venom P. record basically straight away. Like I said, I'd only been back a few days and saw Venom P. Stinger at the Prince of Wales.

**How well did you know Dugald?**

Very well. I'd known him since Sick Things days.

**Do you have a Dugald story, a fond memory of him?**

Like I said about Borgy, this predisposition for death which is not funny. Again, I loved **Dugald**, he was a stand-up guy. Straight down the line with me. He was, I thought he was a great singer, a great musician and it was probably **Sick Things** that gave me a real influence to do some of the things I did, to do a radio show, to put a band together and it wasn't until I saw Sick Things at the Duke of Edinburgh once. I got there and it was like a dollar to get in. I think I was about 15 or 16 and it was wild. It was one of the best gigs I've ever seen. They were playing in the front of the Duke of Edinburgh in the main room, and it was just really inspiring so I've got to give it to them.



If I hadn't have seen them, basically if I'd just been going to the Ballroom and seeing all these Birthday Party copy bands I don't think I would have been influenced to start a band myself but seeing Sick Things they really gave me that influence, but I remember Dugald. Whenever I'd talk to him, he'd always talk about things like psychiatric quirky stories. He'd throw at me, quirky and psychiatric oddball stories and different psychiatric diseases and drugs. He was always throwing things at me and it's like one of those things. Well, you know, he started sailing that way especially with the drugs. I think he was taking a real hobbyist interest in these things and sometimes you can look back in retrospect at people and think, "Well, yeah, that's where he was going". Some people had this interest in things and it's not just casual, it's definitely for some reason they're going there, and I think Dugald was always like that.

I don't think he was crazy, and he'd do anything to himself, but he really flirted with the idea. In the last years I saw him he ended up in a bit of trouble with the police. I heard he was robbing chemist stores. Apparently, he was known as the 'polite bandit'. That's what someone told me. I was told a story where he was put in jail because he was going to rob some medical centre and he was waiting for them to leave and it was late at night and he had some guy who was hanging around with him who he didn't know that well but he was going to be in on the whole thing with him and anyway, while he was going through the drugs trying to find something, the other guy was off somewhere else and he didn't find out until later that there was a woman, I think it was the receptionist who was still there and this other guy was raping her so Dugald, I don't know, he got sent to jail for being part of that. I remember when he told me when he was in jail he said, one of the first questions I asked was "So, did anyone rape you?" He said, "Nah but I was in there one time and this guy kept verbally wanting sex" or some shit like that and I said, "What'd you do?" and he goes, "I just said yes okay, we'll have a cup of tea first" and he put on the kettle while the guy was calm and I thought, "Shit, that's a good idea. I'll have to remember that one". Remember what the circumstances are like and say, "I'll just make a cup of tea."

**I never met Dugald but from what I've heard it sounds like something he would say.**

Yeah, he was...I can imagine him being called a polite bandit because he always came across as a together person. Dugald was older than me. Like I said I saw him as a teenager playing in Sick Things. I don't know, putting an age thing to it. Geoff Sick, he was always good value.

**Did you know him pretty well also?**

Yeah, when I was a teenager and sneaking into the Ballroom 'cause I was underage and stuff and he was always quite abusive and saying, "I'm going to dob on ya" and he was a cunt like that, and I hated him for that. He was just a smart aleck yob, but I got to say he was quite influential. He was a great musician. Sick things I thought were the bee's knees at the time I was a teenager. They just didn't play enough. They were the bee's knees. I was always trying to get people to go and see them. I played them on the radio incessantly. Even **Andrew McGee** from **Shock Records** agreed. He thought they were great too.

**How come they never became greater?**

They were one of those bands I said to you "I've got a spot on Countdown" and I think it was Geoff Sick who said, "I'm not fucking going on Countdown. Fuck you. You tell fucking Mol blah blah blah. You tell Molly Meldrum to get fucked". And I was, so you can imagine, I just felt so disheartened. I thought I'd done a good thing. I thought it would have been great if they were on Countdown in front of the whole of fricking Australia. Geoff was a man's man. I think he had a lot of pride in his punk music, but I don't think he was ever going to go there.

Personally, I thought it would have been funny, you know, watching them doing 'Hate'. "I'm going to kill my parents" on Sunday night. It would have been fucking brilliant, and Molly Meldrum was up for it. He was up for anything, you know, and it would have been great, and it would have spurred on a lot of other bands like that but in the end, I had to promote the music on the radio. I think that was the only way it got promoted other than word of mouth, it was 3PBS.

**I want to ask you about Paul Valium, he's also no longer with us, is he? I know that you have a few pictures of him and a guy called Teddy Suicide...**

Paul Valium was somebody I met. He lived in St. Kilda, and he was even younger than us. I used to hang out with a guy called Frank Otis and Ron Murder. Ron was in a few bands later on, but they used to wag school, and I used to hang out with this guy called Paul Valium.

**Was he called Paul Valium because he used to pop Valium pills?**

Yep. But Paul was really a young drop out, you know. You could always go to his house, and he would wag school and hang out there and he had a pretty good record collection too. Like Geoff Sick he loved punk rock music, and he was very serious about it but also Paul was quite a good drummer too and when we started End Result, before Rodney was in the band, he was actually the drummer, he used to drum with us. His intention was never to stay; he was already involved in a band called **The Mess**.

**And was there another guy called Spit in that band?**

Yeah, Spit and their bass player who was called, I've forgotten his name [Jacko], they were from Frankston North and they used to, I don't know, Spit had been coming to gigs, he was always at the Ballroom, he was like furniture at the Ballroom like a lot of people but the more I got to know him, he was a little bit of a thug. He just wanted to get his band going. He was really excited about that and The Mess, we used to let The Mess practise in our practice room in Balaclava. End Result had a few more resources on our hands so we used to let them use our gear, use our practice room, encourage them to play and Ron was their guitar player, and they were great. I used to play them on the radio all the time. I used to tell people they were great. I loved them. They were a real basic punk band.

**What about Criminal Youth, were they a good band as well?**

Yeah, they were both hardcore bands. Criminal Youth didn't used to play a whole lot though and my memory's sketchy on them because I don't remember having any demos of them to play on the radio. I only remember from seeing them a few times live.

**What do you remember of Ron Murder as an individual because I hear that he was a pretty tough guy...**

Well, that's funny. I was at CBC, Christian Brothers College and I think I was in Form 1, Ron was in Form 2 and he hung out with all these black guys, all the black guys, and when I say black I mean every variety of black; there was like Mauritian, the real Māori's and, I don't know, it was like the miscellaneous black section of black people. None of them were African or anything. I was into punk music, and every time I walked past them, they were into Michael Jackson and shit, and I'd get shit. One of the guys who was their gang leader was this guy, I think his name was Danny, but it was always coming to close fights between me and him, but Ron was their muscle kind of thing. I remember one time I just cracked it, and I threw down in front of Danny and he sent Ron out to beat me up, but basically me and Ron just looked at each other and started laughing because it was just, I

thought it was funny. They sent this other guy out to fight me, but Ron and I were just... we liked each other too much and he started getting interested in punk stuff as well. He was obviously already interested in it. We all started getting very interested in music and started hanging out. Ron was a year older than me, and he started playing in bands before me too. He played bass with the **Boot Boys**.

**So, you knew him really well.**

Ron taught me how to play guitar, how to play electric guitar later when I was a teenager. Yeah, I remember he was a good mate.

**Did you think he was the kind of a guy you wouldn't fuck with though?**

I know he looked like that. Ron looked like a pretty tough guy. He had a pretty tough body but, you know, I don't think I've ever seen Ron have a fight with anybody to tell the truth. He just looks menacing. Ron is a really nice-natured person. He might have been intimidating to other people but not to me.

**Can I just ask you about, you were pretty much there from the late 1970s right through and you saw a lot of bands form and break up and a lot of stuff happen. Did you notice any tension between the hardcore bands in the scene?**

Yeah, I caused a lot of it. The story went. I was a big fan of Depression, and they ended up with Smeer to give them that boost because he was a veteran of the rock'n'roll scene. He'd already played with Lobby Loyde and people from that generation, and he was quite a good self-taught sound engineer. So, I think Depression took him on board to give them that boost, and he really made them into a great band, but I was also friends with Johnny Feedback and when Johnny got thrown out I kind of felt sorry for him and we took him. We asked him to join our band in a way to say, I mean I love Smeer, but to say, you know, "Fuck you" and I think Smeer and a lot of people got worried that there was all the tension and stuff, so one time there was this, I don't know who organised it, it could have been Smeer or someone organised this big meeting so that basically End Result and Spit On Your Gravy could go to Smeer's house on a Sunday afternoon and talk about and try to resolve all this tension, but we kept on laughing and making jokes and nothing got resolved.

And Smeer just went "Ah alright then, forget about it". I mean we were acting like kids, and it was probably really pissing Smeer right off, but we were kids, we thought everything was funny especially the guys from the Gravies. We were all...If you look at a lot of the early I Spit On Your Gravy songs a lot of the songs were just taken off the wall, just Anarchist graffiti that we wrote on the wall of the practice room because they'd use the room after us and they'd turn it into these stupid songs and turn it back on us. That's how stupid we were being, not to take ourselves too seriously. We were always constantly giggling and making fun. Smeer was from a different generation so I suppose it was probably really annoying the shit out of him, and I apologised to him about that because we were probably the worst kids you could have to deal with, and he dealt with it quite amicably.

**From what I understand he took the whole punk thing very seriously, the ethos, the politics.**

Yes, he did, and God bless him he did and so did we but like I said he was a bit more mature than us, and we were kids doing everything the opposite way that you should do it.

### **What about the overall punk scene?**

Every punk scene has got a lot of tension, the skinheads, you know, it's something every community has to work out.

### **Was the sort of tension, the crusties and the anarchist punks, chaos punks?**

Not really, not from my perspective. I'd go see Depression every time I could, and I'd sit and drink with Smeer. I loved talking to Smeer. Smeer had a lot to offer so whatever was going on when I was with him, we were friends, and we still are. It's just when you get a bunch of people and they're smart arses, getting drunk and you are going to be smart arses. Depression worked. Depression was a pretty solid act so everyone who saw them loved them, so I suppose you make fun of them because they were good. I mean you liked them. But he did take it very seriously and stuff but its good because he was a solid person in the scene.

### **Did you ever see Death Sentence play? Did you like them?**

Oh yeah, plenty of times. I thought...what's their singer called again? Peter McGrath. I met Pete McGrath one time, we had a punk evening at the Ballroom and one evening someone grabbed me by the shoulder and said, "Somebody's going crazy. Someone's started a fight." So, I got called out and I go out to the foyer at the Ballroom and here's Peter McGrath looking like he's on PCP or something with a chain and he's going, "Do you want to have me?" Throwing it in front of people's faces basically going nuts and I thought, "Who's this fucking guy?" He's got his shirt off like a real fucking job just going crazy and so I grabbed him and I started trying to talk him out of going crazy and he's just going off his head and stuff and it was really difficult and the guy really wound me up because he wound up everyone and I remember looking around and seeing, you know, all my tough guys. I'm looking at Ryan and Spike and they're looking at me like, "What the fuck! What are we going to do?" and it's like, what do you do?

And on the Monday, I got this letter from a guy in Queensland, he used to send me stuff to play on the radio, he was in some band up there and he sent me this picture that'd obviously been cut out of a newspaper of Peter McGrath, and he wrote "Have you seen this man?" And I thought how does this happen because obviously the letter was sent before the weekend. The guy had sent it to me because he was warning me, to say that this guy is moving to Melbourne as it turns out and Queensland's dumping him on your shores and I thought "Oh thanks" you know. So, Pete McGrath was off his dial when he first came to Melbourne and then he got his band together and he was happy. He was quite a sociable person. He just needed an outlet, you know. It was obvious with him. He was really enthusiastic about his band, and he put a lot of work into it. Peter McGrath was just someone who didn't have that outlet and once he got it, he was great, like a lot of people I suppose but before then, fuck, he was a painful person to have around you, and he'd probably admit that himself.