

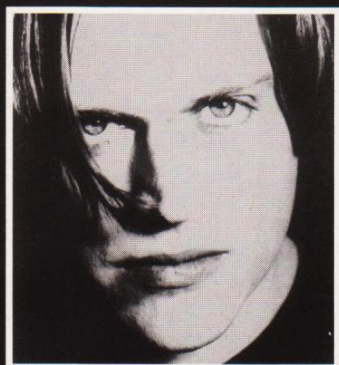
BUCKETFULL OF BRAINS



ISSUE 42 • APRIL 1993 • ROCK • GARAGE • PSYCH • FOLK-ROCK • POP • ROCK'N'ROLL

In this issue

MATTHEW SWEET
ED KUEPPER
THE WALKABOUTS
YO LA TENGO, EL VEZ
BARBERA MANNING
28TH DAY, PETER CASE
THE TABLES & OTHER
NORWEGIAN GREATS!



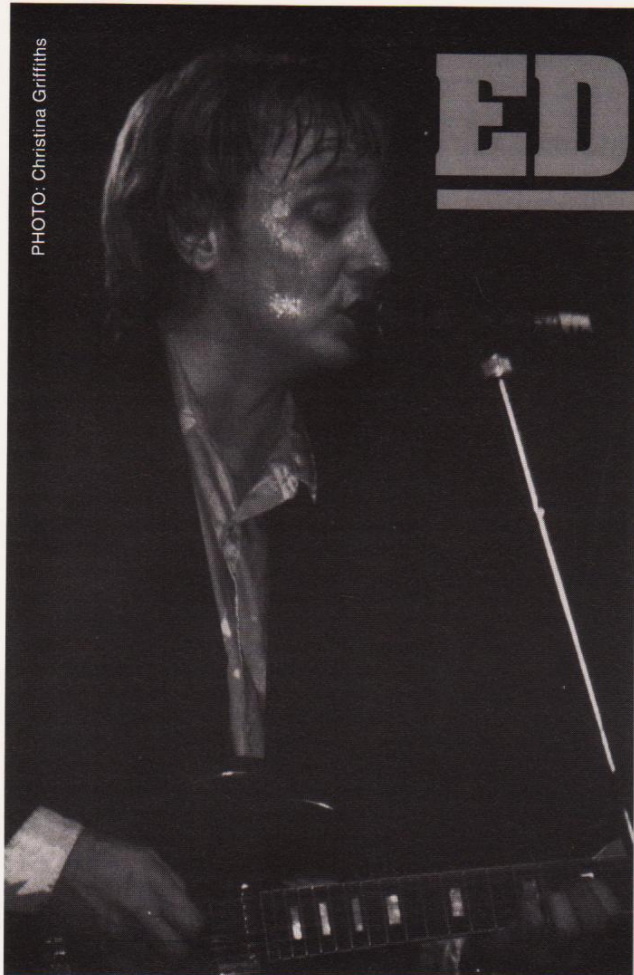
Also reviewed inside

RICHARD THOMPSON BOXED-SET,
THIN WHITE ROPE, LOUD FAMILY,
BWANA DEVILS, DEAD MOON,
GENE CLARK, EPIC SOUNDTRACKS,
DENTISTS, GUN CLUB, LOUIS TILLET

PRINTED IN THE UK

ED KUEPPER

FROM SAINT TO AINT



A BRIEF HISTORY OF SORTS... Ed Kuepper formed the **Saints** with Chris Bailey, fresh out of Oxley, Brisbane, back in 1975. Success, albeit brief, came quickly and the Saints scored - in Australia and the UK - with their very first single, a potent blast of rock'n'roll called "(I'm) Stranded". Kuepper remained with the Saints for a trio of excellent albums, "(I'm) Stranded", "Eternally Yours" & "Prehistoric Sounds" all released in the late 70's. In 1978 he left the band, which continued under Bailey's direction (see issue 32 for the Saints' story). Kuepper meanwhile formed the critically acclaimed **Laughing Clowns** and, between 1980 and 1984, released a veritable glut of jazz-influenced records with them. When the Clowns had run their course, Ed released the first album under his own name, "Electrical Storm" (1985), returning to a powerful, guitar-driven rock sound. With no let up in his output, a slew of albums ensued, the latest being "Black Ticket Day". Never one to limit his horizons, Ed has also lately formed **The Aints** (a hard rock band, whose very name cocks a snook at the Chris Bailey-led combo), releasing three albums to date, and an acoustic duo, with percussionist Mark Dawson, known as **Today Wonder**.

ALTHOUGH A LONG-TIME FAN OF the Saints, I'd lost track of Ed Kuepper during the early 80's, but was completely blown away when I saw him play a magnificent gig as support to the Chills here in London sometime around 1986. Wallowing in the widescreen guitar action and with great driving numbers like "Car Headlights" and "Electrical Storm" ringing in my ears, I began to pick up whatever vinyl I could lay my hands on. I didn't go wanting. And there was plenty more to come as Kuepper's music has continued to pour forth unabated and, more importantly, undiluted ever since.

I finally got to meet Ed Kuepper late last year in London. You could say our interview was something of a marathon affair as it was actually started by Fiona McPherson on the Bucketfull's behalf some half-dozen years ago. Her transcript had lain dormant, incomplete, but never forgotten, deep in the bowels of the Bucketfull filing cabinet ever since. But it's time was nigh - so Ed and I finally nailed it down over several coffees somewhere in West London.

B.O.B.: You first got together with Chris Bailey at school in Brisbane.

E.K.: Yeah, of sorts.

B.O.B.: Did you write songs from fairly early on?

E.K.: I certainly tried too.

B.O.B.: So you were co-erced at a party around 1973, into joining the band who were playing?

E.K.: No - it was just a really rotten band playing and I was drunk enough to know that I could do

better. Then Bailey and Ivor Hay joined in because they were also drunk. I think we played some Troggs song, like "I Want You", a really long version of it too.

B.O.B.: So *Kid Galahad* & *The Eternals* stemmed from that?



E.K.: Essentially, yes. We always remained a three-piece with a floating fourth member. Ivor started off as our piano player. The band was originally vocals, guitar and piano. It took us a good period of time to work out what we could do. We weren't actively looking for a drummer for the first year, until we had some songs together. For a while we just developed the idea of the band. We'd rehearse on a fairly casual basis.

B.O.B.: So did you tend to write songs together at

that point?

E.K.: I tended to write the basic song on my own and then take it in - though there would be exceptions to that. I'd generally start something off and Bailey would do a vocal to it. That was probably the approach for the first year. Then as we got more confident we started writing things more by ourselves.

B.O.B.: How long did you remain *Kid Galahad* & *The Eternals*?

E.K.: We became the Saints in about 1975, so it was about 18 months. We did about three shows as *Kid Galahad* & *The Eternals* at RSL halls (Returned Servicemen), but they were always closed down before we finished - I don't think we ever completed a show.

B.O.B.: Did you do mainly covers then?

E.K.: No - about 50/50. If we did do covers they were pretty much customised things, like "River Deep, Mountain High" and stuff like that. We did some Bob Dylan stuff, "It's All Over Now, Baby Blue", a lot of Bo Diddley songs, something off Blue Cheer's "Original Human Being".

B.O.B.: Blue Cheer was very obscure for the time wasn't it?

E.K.: I had that album and I had "Vincebus Eruptum". I didn't like that much of their other albums, but I liked those two. A lot of their stuff was released in Australia, so you could get it. Actually, the husband of a friend of my father worked at Phonogram distributors and every Friday she'd bring round a box of records - we had to pay for them but we got them on spec and

could take them back if we didn't want them.

B.O.B.: *I was surprised when I checked out the first three Saints albums and there was only one Bailey solo composition.*

E.K.: Yeah, he never really did that much writing - I never really encouraged him. I didn't like it. I didn't like a lot of the stuff he was writing - but there are bits and pieces on those (Saints) records that definitely come from periods where we were working together.

B.O.B.: *The first Saints album "Stranded" was actually recorded as a demo.*

E.K.: Essentially yes - but not "Stranded" (the track) and "No Time" which were recorded as our first single. EMI in Australia were instructed to sign us by EMI in the UK. They had previously rejected us, so they were umming and ahing and gave us two days to see what we could do. So we recorded the remaining eight songs - and a couple that didn't end up on the album - on day one and mixed it on day two. The pressure was on them to do something with us - so they thought, "well, here we've got an album for \$1,500, let's put it out..."

B.O.B.: *Did you feel hoodwinked?*

E.K.: No, I felt brilliant - didn't give a shit. The only thing was that they used a cover photo that I really didn't like. I was more interested in the romantic elements of being in a band and writing songs. EMI were keen on having a band that they could present as Australia's Sex Pistols. They had dropped the Sex Pistols by that time and they wanted to, I think, re-establish their credibility with the youth of England. Of course the Saints were the worst band in the world to do that with as we were such a contrary bunch of people.

B.O.B.: *What was the story about the Saints' third album, "Prehistoric Sounds"? Bailey had left the band and come back again?*

E.K.: That's right. I think he was looking at a career as a green grocer, or something, in some coastal town. Because we were the principal songwriters, if Bailey or myself left the band EMI had the option to drop us.

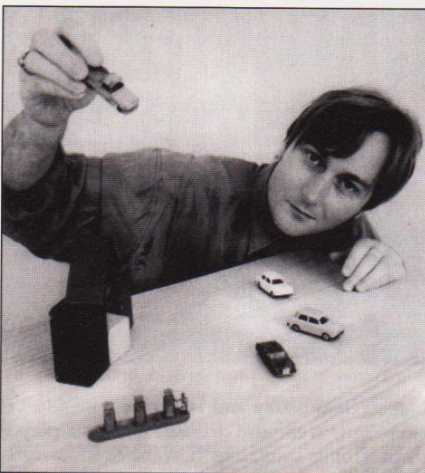
B.O.B.: *He came back for contractual reasons then?*

E.K.: Yeah. I wanted to do the album. I knew that "Eternally Yours" (the second album) hadn't sold and we had no allies left at EMI by the time we came to record that album, so we had to be really careful. It's also the reason a couple of the songs which I would not have included as part of the album - like "Security" or "Save Me" were on there. EMI wanted "Security" as the single so we had to follow their directions on that - because I really wanted the rest of the stuff out. We did a tour early in '78, which was to promote "Eternally Yours". It wasn't a successful tour, we weren't getting on amongst ourselves or with the management and record label. There were a few really good shows, but generally it was a depressing experience and Chris left after that.

B.O.B.: *The Saints finally split after "Prehistoric Sounds" (though Bailey carried on with the name until the late the end of the last decade). You formed the Laughing Clowns pretty shortly after.*

E.K.: The Saints really split up before "Prehistoric Sounds" came out. I stayed in the UK for the rest of the year and got really depressed. I de-

cided I didn't want to stay in London any more and went home. I had continued writing when I was living in London, and distancing myself from what was happening in the music scene here - at least as far as rock and stuff like that went. I started listening to a whole lot of things that I'd really had little exposure to before. Mainly 60's avant-garde jazz, bluegrass, a fairly diverse collection of things. Because of the commercial and critical failure of the Saints, at that time, I'd become disenchanted with the press here and divorced myself from it - so I went out and browsed the record shops and markets and stuff and picked up a whole lot of cheap things just because they looked interesting. If I liked something, I'd find out who was playing on it and you'd see these names and labels recurring, like Impulse. Impulse had such a fantastically cohesive marketing and packaging approach you could go around and get anything that was recorded between 1960 and 1967 on Impulse and almost certainly there would be something good on it. They were good for the covers, even if you didn't like the music.



B.O.B.: *You were actively looking for something different.*

E.K.: Yeah, I hated Punk with a vengeance. Partially because I felt betrayed. Not that the Saints ever said we were part of it, but at the same time... I dunno, I think we were really naive...

B.O.B.: *Naive in what respect?*

E.K.: When we were based in Brisbane, there was no scene beyond what evolved around us. There was real loyalty and companionship - we weren't prepared for the level of competition that we were confronted with in the UK. It left a sour sort of taste. But in the period I was living here, I felt that, personally, I'd gone beyond the stuff that was being put out by the Indies.

THE LAUGHING CLOWNS

B.O.B.: *So, when you got back to Australia in 1979 you put together your own label, Prince Melon, and the Laughing Clowns?*

E.K.: The first thing I did with the Laughing Clowns was to try and get a record deal. Keith Glass at Missing Link were really interested so we did a 6-track mini-album with them. It's still one of my favourites. Very moody, very atmospheric and quite powerful. I'm really pleased with it, but Keith hated it - and couldn't imagine that anyone else would like it - but he put it out anyway. To emphasize how to me how much a waste of time it was, he bought in his 12 year old

daughter, played the record and asked her, "What do you think of this?" and she said, "It's great!" (laughs). It was really funny, but some didn't persuade him either. Then Prince Melon came into being - we did a few bits and pieces but it was low budget all the time.

B.O.B.: *The people that you were playing with in the Laughing Clowns (initially Jeffrey Wegener: drums; Bob Farrell: sax; Ben Wallace-Crabbe: piano, soon joined by Ben's brother Dan on additional keyboards), were you turning them onto what you were into, or were they already aware of it?*

E.K.: I introduced most of the band to the more extreme records. Jeffrey Wegener, the drummer, was always a big Elvin Jones fan so there was a knowledge of jazz on his part, but no one was particularly aware of the 60's more experimental, more full-on stuff like Sun Ra - except that you heard glimpses of it in records by the Stooges or the MC5. The MC5 do that Sun Ra song, sort of, on their first album and the Stooges do that sax thing on "Funhouse". So when I first heard Pharaoh Saunders or Archie Shepp, I could see exactly where the Stooges got it from - it was a link and it all fell together. The band responded to it immediately and did it reasonably well. We didn't want to be, like, Archie Shepp, but it was a starting off point. We used to deny furiously that we were a jazz band - and we weren't a Fusion band either, because I hated Fusion. All that stuff leaves me really cold.

BOB: *But how did other people perceive the Laughing Clowns at the time?*

E.K.: Oh, easily as polarising as the response to the Saints was. "Prehistoric Sounds" (Ed's last album with the Saints) came out in Australia 15 months after it did in the UK, by which time the Laughing Clowns had already started playing in Australia. I think if people had heard "Prehistoric Sounds" first, then the Laughing Clowns wouldn't have been so alienating.

B.O.B.: *People did perceive it as 'difficult music' then.*

E.K.: Yeah, most definitely. We didn't start out that way though - initially I thought we were almost like the Walker Brothers with a bit of jazz thrown in - but we got this barrage of "what the fuck do you think you are doing?" which pushed us a bit further.

B.O.B.: *You made a lot of records as the Laughing Clowns.*

E.K.: About five albums worth, I suppose. That's about an album a year, pretty easy going. That first year of recording - all the things we did were really strong. It became a bit confused when it moved into the second recorded period with the "Mr Uddich-Schudditch" album. I find that record a disappointment in a lot of ways. The people in the band wanted a lot of freedom but they didn't really know what they wanted to do and how to work with each other. I got tired of that sort of democracy in the band and started to take a bit more control again (by the time of the "Law Of Nature" album, 1983)

B.O.B.: *Were you playing live consistently throughout that period?*

E.K.: There were three distinct Laughing Clowns line-ups; each band started strongly but disintegrated. A mixture of drugs and not having a lot of money were the main problems.

B.O.B.: You had other bands on the Prince Melon label, didn't you? (These included *Out Of Nowhere* - later called *The Apartments* - and *Hugo Klang*).

E.K.: Yeah, we did. By the time we started putting other bands on the label, the Laughing Clowns had established themselves as being, like, the number one bully-boys of the Indie scene in Australia so anything we put out should immediately get attention. Mostly the other bands' records got good reviews, but beyond the 500 initial pressing - most of which we had to give away - they did nothing.

B.O.B.: Did you actively look for bands for the label?

E.K.: No, they approached me. I was never an A&R person, I was never interested in that.

B.O.B.: Somewhere along the way you hooked up with *Hot Records*.

"Every Bailey interview in 1991, half of it was devoted to the Aints and how disgusting a band, and what an asshole I am. It was brilliant."

E.K.: They started of as a distributor and did some of the Prince Melon stuff. Then they started a label and were looking as though they were starting to do OK and had a bit of money. Martin Jennings (head *Hot*), offered to pay for the recording of an album, so we did "*Law Of Nature*" as the first album with them.

SOLO/THE YARD GOES ON FOREVER (1985-1989)

B.O.B.: Your first solo album, "*Electrical Storm*" (1985) was mainly you with the odd bit of help, like Louis Tillet - did you work with him much?

E.K.: I met him just as the Laughing Clowns split up. We were recording "*Ghosts Of An Ideal Wife*", the last Clowns album. The band had hit an all time low and split up during the recording. I was left with some half-finished tapes so I got Louis in to play some piano and harmonica. When the Clowns formally split he came over to talk to me about getting a band together - because his band the Wet Taxis had split too. So when I started recording "*Electrical Storm*" I got him in on that, as well as Nick Fisher who was also in the Wet Taxis. So for the next couple of year we talked about putting a band together.

B.O.B.: Did you play live together?

E.K.: Only with Paris Green, this little thing he had going (a loose, late-night jamming band. See *Louis Tillet interview*, issue 35). "*Electrical Storm*" was recorded arse-about-face. I did everything to a click-track and then over-dubbed it. Nick did the drums right at the end, because I didn't even know he was going to play on it until I'd finished the recordings. I really liked the idea of just doing a record by myself without having to be concerned about how anybody else felt about anything in the studio.

B.O.B.: You've stuck with *Hot* pretty much ever since.

E.K.: More or less. I did a couple of albums with EMI ("*Everybody's Got To*" LP, "*Happy As Hell*" 12" and a couple of singles) - Capitol in the UK - but they were just fucking hopeless, useless.

B.O.B.: No change since the 70's then?

E.K.: No, they were worse. In the 70's at least when the Saints first got here they were genuinely excited and interested. In 1988, it was a total waste of time, a really frustrating tour - that broke up my band *The Yard Goes On Forever*.

B.O.B.: Where did that band name come from by the way?

E.K.: (laughs) I hated the idea of being billed as 'The Ed Kuepper Band'. It's a slight play on a Richard Harris album; I think it's his second album, called '*The Yard Went On Forever*'. It's an album of material written by Jimmy Webb, who I really like. It's an almost abstract presentation of World War II or something. It's a very psychedelic record. Fantastic. Richard Harris is making a comeback - he's in the new Clint Eastwood film. He fell out of favour for many a year, but I stood by him!!

B.O.B.: But anyway, you said that the label were responsible for breaking up *The Yard Goes On Forever*?

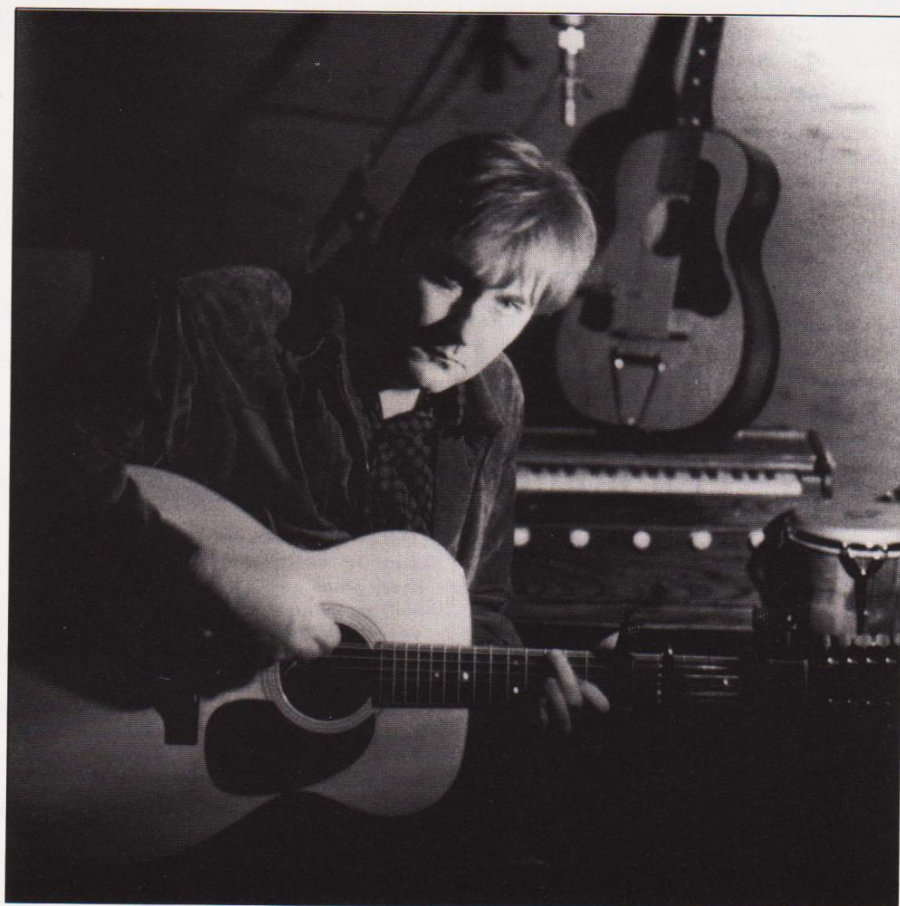
E.K.: Yeah, but also because we were touring ourselves to death. We'd been touring for two years, playing 4 or 5 nights a week. We put out the album "*Everybody's Got To*", which did really well in Australia. Then they did this international deal with Capitol and the album came out a year later overseas. By then we'd moved on from that stuff but we were expected to promote it. We arrived in the UK and it wasn't really available and it wasn't out anywhere that we toured on the continent. This was in 1989.

TODAY WONDER (1990)

B.O.B.: Is *Today Wonder* a one-off project or could it develop further?

E.K.: It might do. At that time the dreaded recession had hit Australia and live music was just plummeting. I couldn't really afford to take a band on the road, and I was asked to do some solo shows - but I was too scared. I really wanted something else in there, so I asked Mark Dawson, who I'd been working with for four years by that time. We got together and it sounded really good, just guitar, vocal and drums. We did a few shows that were amongst the most enjoyable I've done for years and they got a great response. I wrote a lot of new material specifically for it, and some fairly drastic re-arrangements of things. So we went in and did some recordings, thinking we'd use them as demos and get a major deal immediately because there was a fairly diverse selection of music, ranging from, sort of, MOR like "*Everything I've Got Belongs To You*". But nothing happened with it (with a major) so we released it as it was. We also did a pretty extensive *Today Wonder* tour of Europe as a two-piece, which was probably the best I've ever done. It made me appreciate what you can do with a guitar, again, because playing in *The Yard*, with lots of other people there, I became the singer and rhythm guitarist almost. I wasn't doing all that much. But going out as *Today Wonder* where the guitar is making the only melodic sound was really interesting and taught me a lot about playing - which I then applied to the way I played with *The Aints*. Doing *Today Wonder* was really the spark for everything that came after, so it's a really important record to me personally.

B.O.B.: Whereas the *Saints*, *The Laughing Clowns* and the *Aints* each have their own defined sounds, the *Today Wonder* material sounds much closer to the



stuff you've put out under your own name. Although there were just the two of you, I don't see it as being radically different to the albums that you've put out since.

E.K.: It's definitely the first album in a series. After the 80's, a decade that I hated for music - I have a lot of difficulty finding things that I like that came out of the 80's (when I pressed him later, Ed did admit a fondness for the Screaming Trees!!) - I thought, fuck it, I may as well start again - which is what I did. So that's "Today Wonder", "S.L.S.Q." (the first Aints album) and all the other stuff since. I'm drawing on things I've done before, I think people would recognise there's some similarity - but in a lot of ways I feel it's the start of something completely different.

(Editor's note: three further tracks from the "Today Wonder" sessions are included on the mini-album CD "Real Wild Life")

THE AINTS (1991/2)

B.O.B.: Sometime around 1990/91, I heard some tale that Chris Bailey wanted to entice you back into the Saints?

E.K.: He was sort of poncing about in a cowardly way as usual... he was umming and ahing. Maybe I'm doing him a gross injustice, but I often tend to hear from my old mate when he's in a spot of bother. He'd done a tour which was really horrible and he had a shitty sub-cabaret band and needed desperately to get a good band together. He asked me to do a tour and I was genuinely interested, except that I'd just done Today Wonder and I had The Aints on the cards....

B.O.B.: Already? Before he asked you?

E.K.: Oh yeah. The Aints idea- though it wasn't called that - was already there even when the Yard Goes On Forever was playing, but I didn't have time to put it together. I suppose the idea of a band with that sort of electric intensity was originally what I was talking about with Louis Tillet. I wanted to bring together a band that had elements of the Saints circa "Nights In Venice" with the Laughing Clowns at their most powerful with horns. The musicians in the Yard weren't really the right ones for it - Mark Dawson ended up being in the Aints, but at the time I didn't think he was the right drummer for that - although he's since proved me very wrong.

B.O.B.: You had someone called Tim Reeves drumming on the first Aints record "S.L.S.Q."

E.K.: He's someone from Mungo Jerry! An expat Pom that moved over. I got to know him through Kent Steedman, of the Celibate Rifles, who plays bass on the album.

B.O.B.: That first Aints album was newly recorded live versions of old Saints songs, or covers the Saints would have played in the 70's; but the later Aints album's were like another decade's version of the same sound.

E.K.: I was tired of umpteen Saints compilations that really mis-represented the way the Saints started. The Saints have to be seen as two separate bands (i.e. with and without Kuepper). What I always did was when it got to a certain point, a band would cease to exist and then become something else - which I think is the honourable thing to do. There should have been the Saints and then there should have been The Chris Bailey Band. I wanted to clarify what was what and that's what "S.L.S.Q." is. At the same time, I

didn't want to pay any sort of stupid homage. I certainly don't see what I did with the Saints as some sort of golden age - it was what I did then, and I really like it, but I can muck about with it if I want to. That's why the versions aren't identical - we fuck around with them, and will continue to do so. But that was one record, recorded in one night.

B.O.B.: I liked the bootleg quality, it sounded so raw...

E.K.: I wish we could have spread it over two albums so that it sounded a bit louder, but you just have to turn it up I guess.

B.O.B.: Was it a big tour?

E.K.: Oh no, just two shows. Kent had other commitments and stuff, so it was really under-rehearsed and we had to play songs that he knew. After that I made it really clear to people that it was now something else, buy "S.L.S.Q." for what it was, but don't expect it to be the only Aints album that will ever happen. When "Ascension" (the Aints second, studio, album) came out it seemed to confuse things even further, some people were disappointed because there weren't any Saints songs on it. That's why the (Aints) third album "Autocannibalism" came out so soon after "Ascension", because I wanted to keep making the point that this was a new band, it's not a band that's going to play old songs. If those albums were diluted versions of the Saints, I could understand people being unhappy, but they're not, they're incredibly strong records and easily as good as the Saints. Better I think. There's no attempt to make them sound as though they were done in 1976 or whatever. There will be a third Aints studio album in 1993 - as long as it continues to develop, I'll keep doing it.

B.O.B.: You never told me what eventually happened with Bailey.

E.K.: Oh. Didn't I? He asked me and I said I'll consider it - and I was. He doesn't believe it, he thinks it was some vicious conspiracy to make him look like an asshole. But it wasn't. I told him I had some things going on - I didn't tell him I was thinking of calling it the Aints! But if there was ever any doubt in my mind, after our meeting I had to - it was so funny! I think he really resented it when the Aints' album came out - the amount of free publicity we got in his interviews was fantastic! Every Bailey interview in 1991, half of it was devoted to the Aints and how disgusting a band, and what an asshole I am. It was brilliant.

HONEY STEALS GOLD & BLACK TICKET DAY (1991/2)

B.O.B.: Was the reason you cut "Everything I've Got Belongs To You", from Today Wonder, again on the "Honey Steals Gold" album, that you thought it hadn't got the exposure it deserved?

E.K.: Definitely. But the funny thing was it wasn't picked on the second time around either! The song that broke "Honey Steals Gold" in Australia was "The Way I Made You Feel". So I'll have to put "Everything Belongs To You" on another album (laughs).

B.O.B.: You must have felt really strongly about that one song, because I don't think you've done a song twice before.

E.K.: The track "Eternally Yours" on "Today Wonder" was originally recorded by the Laughing Clowns. Originally the re-recorded version of "Everything I've Got..." wasn't going to be on "Honey Steals Gold", it was going to be a single, but we couldn't get anyone to take it. Most people seem to like the simpler acoustic version (on "Today Wonder").

B.O.B.: If you had the budget, would you tour with a big brass section now?

E.K.: No. What we're trying to do is more sinuous. I like the interplay between the sax and the guitar. What we do with guitar, sax and organ is a pretty full experience anyway, so, live, I don't think it needs that much more. A string section perhaps... (laughs).

B.O.B.: What is the significance of the album title, "Black Ticket Day"?

E.K.: I believe it's loosely based on a Philip K. Dick scenario. I can't really remember the title of it, maybe "We Can Make You" or something like that. I don't want to go into it all that much - it might make me sound paranoid or something.

B.O.B.: When did you record the material?

E.K.: We did it in June (1992).

MEPHISTO WALTZ?

B.O.B.: So what's next?

E.K.: I dunno. Our distributor want a new Aints record well in advance of another Ed Kuepper record, just so they've got time to work on it. The problem they're having is that retailers are freaking out because every week the reps are going in and there's a new record... they're really keen on the Aints and they want to push it. I had an idea, at the same time as the Aints, for another, sperate band called Mephisto Waltz, after the Alan Alda movie; it's stuff that doesn't really fit into the Ed Kuepper or Aints categories.

B.O.B.: And what direction is that?

E.K.: Just stuff that doesn't fit in (laughs). I've done cassettes and stuff at home. It's mainly instrumental music at the moment - so it'll have obviously limited appeal.

In fact, though, the next Ed Kuepper album is to be released under his own name. It's called "Serene Machine", to be released in Australia in April and accompanied by a tour there and followed by a European tour. The first single will be "Sleepy Head (Serene Machine)".

In the meantime, most of the Saints, Ed Kuepper, Aints and Today Wonder albums are readily available on CD, if not vinyl, as is the Laughing Clowns "Law Of Nature". Check them out pronto - there's a lot of great music here that craves your attention. Ed can also be seen live with the Saints on half a dozen tracks on the video "Hymns Of Oblivion 1976-1981" released via Polydor in Australia. The video had totally escaped my attention but I recently acquired a copy and was shocked to find that it was released back in 1991!!

JON STOREY.

Thanks to Fiona McPherson (wherever she may be?), Martin Jennings of Hot Records and Charlie Inskip of Real Time.

ED KUEPPER DISCOGRAPHY

THE SAINTS

(only releases featuring Ed Kuepper are listed here - see also issue 32 for later Saints material)

(I'm) Stranded/No Time (7")	Fatal Recs. MA 7158	(AU)(76)
"(I'm) Stranded" (LP)	Harvest SHSP.4065	(UK)(76)
"(I'm) Stranded" (CD)	Harvest CDMID 166130	(AU)(??)
(I'm) Stranded/No Time (7")	Sire SRE.1005	(US)(77)
(I'm) Stranded/No Time (7")	Power Exchange PX.242	(UK)(77)
(I'm) Stranded/No Time (+ 2 tracks by Stanley Frank)(7")	Power Exchange PXE.101	(UK)(77)
Erotic Neurotic/One Way Street (7")	Harvest 5123	(UK)(77)
Erotic Neurotic/One Way Street (7")	EMI 3C-006-82378	(IT)(7?)
This Perfect Day/L.I.E.S. (7")	Harvest 5130	(UK)(77)
This Perfect Day/? (7")	EMI	(GE)(77)
This Perfect Day/Do The Robot/L.I.E.S. (12")	Harvest 12HAR.5130	(UK)(77)
Lipstick On Your Collar/One Way Street/Demolition		
Girl/River Deep Mountain High (7")	EMI 11597	(AU)(77)
"One-Two-Three-Four" (double 7")	Harvest 2HAR.51371/2	(UK)(77)
Demolition Girl/Lipstick On Your Collar (7")	EMI	(NE)(??)
River Deep, Mountain High/? (7")	EMI	(GE)(77)
"Eternally Yours" (LP)	Harvest SHSP.4078	(UK)(77)
"Eternally Yours" (CD with 2 extra cuts)	Fan Club FC 035CD	(FR)(90)
Know Your Product/Rundown (7")	Harvest 5148	(UK)(77)
Security/All Times Through Paradise (7")	Harvest 5166	(UK)(78)
"Prehistoric Sounds" (LP)	Harvest SHSP.4094	(UK)(78)
"Prehistoric Sounds" (CD with 4 extra cuts)	Fan Club FC 036CD	(FR)(90)
Demolition Girl/Orstralia/Erotic Nuerotic (live bootleg 7")	Punk Vault PV6	(UK)(8?)
"Scarce Saints" (compilation CD w/unreleased live cuts)	Raven RVCD-04	(AU)(89)
"Songs Of Salvation" (compilation CD)	Raven RVCD-09	(AU)(90)
"Hymns Of Oblivion, 1976-1981" (live video)	Hoyts/Polygram HPV 014	(AU)(91)

THE LAUGHING CLOWNS

"Laughing Clowns" (12" mini-LP)	Missing Link MCB.001	(AU)(80)
"Sometimes The Fire Dance" (EP)	Prince Melon PM.001	(AU)(81)
"Laughing Clowns No.3" (12" mini-LP)	Prince Melon PM.005	(AU)(80)
"Reign Of Terror/Throne Of Blood" (LP)(compilation of "Sometimes..." & "...No.3")		
"Theme From 'Mad Flies, Mad Flies'" (12" mini-LP)	Prince Melon PM.2000	(AU)(81)
"Mr Uddich-Schuddich Goes To Town" (LP)	Prince Melon	(AU)(81)
Eternally Yours/Possessions/Time Not Hit But Missed Blues (7")	Prince Melon PM 5000	(AU)(81)
Crystal Clear (Live)/Law Of Nature (7" flexi-disc)	Hot Records	(AU)(83)
"Everything That Flies" (12" mini-LP)	Free flexi-disc	(AU)(83)
"Law Of Nature" (LP/CD)	Prince Melon	(AU)(83)
"History Of Rock'n'Roll Vol.1" (compilation LP)	Hot Records 1004	(AU)(83)
Just Because I Like/Crystal Clear (7")	Hot Records 1010	(AU)(84)
"Ghosts Of An Ideal Wife" (LP)	Hot Records	(AU)(84)
	Hot Records 1013	(AU)(84)

ED KUEPPER

"Electrical Storm" (LP/CD)	Hot Records 1020	(AU)(85)
"Rooms Of The Magnificent" (LP/CD)	Hot Records 1027	(AU)(86)
Also Sprach The King Of Euro-Disco/Without Your Mirror (7")	Hot Records	(AU)(86)
I Am Your Prince/Sea Air (7")	Hot Records	(AU)(87)
Not A Soul Around/Also Sprach The King of Euro-disco/		
Electrical Storm/Without Your Mirror (12")	Hot Records 1231	(UK)(87)
Not A Soul Around/Rooms Of The Magnificent (7")	Hot Records	(AU)(87)
Nothing Changes In My House/At Times, So Emotional (7")	EMI/Truetone TS.2025	(AU)(87)
"Everybody's Got To" (LP/CD)	EMI/Truetone TLP790513	(AU)(88)
Burned My Fingers/The 16 Days/No More Sentimental Jokes (7")	EMI/Truetone TS.2136	(AU)(88)
"Happy As Hell" (12" EP)	EMI/Truetone ED.444	(AU)(90)
"Honey Steals Gold" (LP/CD)	UFO 7/7CD	(UK)(92)
"Real Wild Life" (4 track CD mini-album)	Hot Records HIT 2	(AU)(92)
"Black Ticket Day" (LP/CD)	Hot Records 1040	(AU)(92)
It's Lunacy (edit)/Black Ticket Day (edit)(promo-only CD)	Hot PROMO 1	(AU)(93)
Also: "Electrical Storm" (live) on "Live At The Wireless, Vol.2" compilation CD (Triple J Music 514243-2)(AU)(92); "Everything's Fine" on "Nuerotically Yours" Saints tribute CD (Still Sane 084-92172)(GE)(93)		

TODAY WONDER

"Today Wonder" (LP/CD)	Survival 467103.1/4	(AU)(90)
------------------------	---------------------	----------

THE AINTS

"S.Q.S.L." (LP)(inc free 7" with 2 extra cuts)	Hot Records AINT ONE	(AU)(91)
"Ascension" (LP/CD)	UFO 5/5CD	(UK)(91)
"Autocannibalism" (LP/CD)	Hot Records 1037	(AU)(92)

