

**33<sup>1</sup>/<sub>3</sub>** OCEANIA



## **KITTEN LICKS**

**by Ben Green & Ian Rogers**

Kitten Licks

## 33 1/3 Global

**33 1/3 Global**, a series related to but independent from **33 1/3**, takes the format of the original series of short, music-based books and brings the focus to music throughout the world. With initial volumes focusing on Japanese and Brazilian music, the series will also include volumes on the popular music of Australia/Oceania, Europe, Africa, the Middle East, and more.

### 33 1/3 Japan

Series Editor: Noriko Manabe

Spanning a range of artists and genres—from the 1970s rock of Happy End to technopop band Yellow Magic Orchestra, the Shibuya-kei of Cornelius, classic anime series *Cowboy Bebop*, J-Pop/EDM hybrid Perfume, and vocaloid star Hatsune Miku—33 1/3 Japan is a series devoted to in-depth examination of Japanese popular music of the twentieth and twenty-first centuries.

Published Titles:

Supercell's *Supercell* by Keisuke Yamada

*AKB48* by Patrick W. Galbraith and Jason G. Karlin

Yoko Kanno's *Cowboy Bebop Soundtrack* by Rose Bridges

Perfume's *Game* by Patrick St. Michel

Cornelius's *Fantasma* by Martin Roberts

Joe Hisaishi's *My Neighbor Totoro: Soundtrack* by Kunio Hara

Shonen Knife's *Happy Hour* by Brooke McCorkle

Nenes' *Koza Dabasa* by Henry Johnson

Yuming's *The 14th Moon* by Lasse Lehtonen

Forthcoming Titles:

Yellow Magic Orchestra's *Yellow Magic Orchestra* by Toshiyuki Ohwada

Kohaku utagassen: The Red and White Song Contest by Shelley Brunt

Toshiko Akiyoshi-Lew Tabackin Big Band's *Kogun* by E. Taylor Atkins

S.O.B.'s *Don't Be Swindle* by Mahon Murphy and Ran Zwigenberg

## 33 1/3 Brazil

Series Editor: Jason Stanyek

Covering the genres of samba, tropicália, rock, hip hop, forró, bossa nova, heavy metal and funk, among others, 33 1/3 Brazil is a series devoted to in-depth examination of the most important Brazilian albums of the twentieth and twenty-first centuries.

Published Titles:

Caetano Veloso's *A Foreign Sound* by Barbara Browning

Tim Maia's *Tim Maia Racional Vols. 1 & 2* by Allen Thayer

João Gilberto and Stan Getz's *Getz/Gilberto* by Brian McCann

Gilberto Gil's *Refazenda* by Marc A. Hertzman

Dona Ivone Lara's *Sorriso Negro* by Mila Burns

Milton Nascimento and Lô Borges's *The Corner Club* by Jonathon Grasse

Racionais MCs' *Sobrevivendo no Inferno* by Derek Pardue

Naná Vasconcelos's *Saudades* by Daniel B. Sharp

Chico Buarque's *First Chico Buarque* by Charles A. Perrone

Forthcoming Titles:

Jorge Ben Jor's *África Brasil* by Frederick J. Moehn

## 33 1/3 Europe

Series Editor: Fabian Holt

Spanning a range of artists and genres, 33 1/3 Europe offers engaging accounts of popular and culturally significant albums of Continental Europe and the North Atlantic from the twentieth and twenty-first centuries.

Published Titles:

Darkthrone's *A Blaze in the Northern Sky* by Ross Hagen

Ivo Papazov's *Balkanology* by Carol Silverman

Heiner Müller and Heiner Goebbels's *Wolokolamsker Chaussee* by Philip V. Bohlman

Modeselektor's *Happy Birthday!* by Sean Nye  
Mercyful Fate's *Don't Break the Oath* by Henrik Marstal  
Bea Playa's *I'll Be Your Plaything* by Anna Szemere and András Rónai  
Various Artists' *DJs do Guetto* by Richard Elliott  
Czesław Niemen's *Niemen Enigmatic* by Ewa Mazierska and Mariusz Gradowski  
Massada's *Astaganaga* by Lutgard Mutsaers  
Los Rodriguez's *Sin Documentos* by Fernán del Val and Héctor Fouce  
Édith Piaf's *Récital 1961* by David Looseley  
Nuovo Canzoniere Italiano's *Bella Ciao* by Jacopo Tomatis  
Iannis Xenakis's *Persepolis* by Aram Yardumian  
Vopli Vidopliassova's *Tantsi* by Maria Sonevytsky  
Amália Rodrigues's *Amália at the Olympia* by Lila Ellen Gray  
Ardit Gjebrea's *Projekt Jon* by Nicholas Tochka

Forthcoming Titles:

J.M.K.E.'s *To the Cold Land* by Brigitta Davidjants  
Taco Hemingway's *Jarmark* by Kamila Rymajdo  
Tripes' *Kefali Gemato Hrisafi* by Dafni Tragaki  
Silly's *Februar* by Michael Rauhut

### **33 1/3 Oceania**

Series Editors: Jon Stratton (senior editor) and Jon Dale (specialising in books on albums from Aotearoa/New Zealand)

Spanning a range of artists and genres from Australian Indigenous artists to Maori and Pasifika artists, from Aotearoa/New Zealand noise music to Australian rock, and including music from Papua and other Pacific islands, 33 1/3 Oceania offers exciting accounts of albums that illustrate the wide range of music made in the Oceania region.

Published Titles:

John Farnham's *Whispering Jack* by Graeme Turner  
The Church's *Starfish* by Chris Gibson  
Regurgitator's *Unit* by Lachlan Gould and Lauren Istvandity  
Kylie Minogue's *Kylie* by Adrian Renzo and Liz Giuffre

Alastair Riddell's *Space Waltz* by Ian Chapman  
Hunters & Collectors's *Human Frailty* by Jon Stratton  
The Front Lawn's *Songs from the Front Lawn* by Matthew Bannister  
Bic Runga's *Drive* by Henry Johnson  
The Dead C's *Clyma est mort* by Darren Jorgensen  
Hilltop Hoods' *The Calling* by Dianne Rodger  
Ed Kuepper's *Honey Steel's Gold* by John Encarnação  
Chain's *Toward the Blues* by Peter Beilharz  
Screamfeeder's *Kitten Licks* by Ben Green and Ian Rogers

Forthcoming Titles:

Luke Rowell's *Buy Now* by Michael Brown  
The Clean's *Boodle Boodle Boodle* by Geoff Stahl  
5MMM's *Compilation Album of Adelaide Bands 1980* by Collette Snowden  
Crowded House's *Together Alone* by Barnaby Smith  
Sunnyboys' *Sunnyboys* by Stephen Bruel  
The Triffids' *Born Sandy Devotional* by Christina Ballico  
INXS' *Kick* by Ryan Daniel and Lauren Moxey  
Soundtrack from *Saturday Night Fever* by Clinton Walker



# Kitten Licks

Ben Green and Ian Rogers



Series Editors: Jon Stratton, UniSA Creative, University of South Australia, and Jon Dale, University of Melbourne, Australia

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*BEN*

For Angus

*IAN*

For Kate, Ross, Marieca and Nicola.



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# 1 Static from the Stars

## An Introduction

Australian music TV has always been a strange beast. Since *Six O'Clock Rock* in 1959, the Australian Broadcasting Corporation (ABC) – the country's BBC or PBS – have provided popular music programming. A distinctively Australian approach began in the 1970s with *Countdown*, a haphazard, at-times chaotic viewing experience, hosted by the dazed and bumbling Molly Meldrum.<sup>1</sup> That energy continued with the durable late-night *rage*, a weekend 'host-less' or 'guest-programmed' clip show starting in the late 1980s. *rage* is a vast programme, more a national exhibition of the ABC vaults than any sort of peg for music marketing. Every video is played on *rage*, from the classic to the pornographic, DIY produced to high end. Yet even for the Australian viewership – an audience steeped in these eccentricities – the mid-90s incarnation of this energy, a show called *Recovery*, proved a wild ride. *Recovery's* host Dylan Lewis came off as aggressively unprofessional – Molly Meldrum squared: sly, ironic, disinterested, almost embarrassed by his role – and the show around him gave off a chaotic, gonzo energy: elaborate sets were destroyed, celebrity interviews were derailed and an impossibly broad assortment of musicians performed, everyone from Sonic Youth and Public Enemy through to the local band down the road. This all happened in real-time on a tax-payer-funded live broadcast every Saturday morning.

Very quickly, *Recovery* became emblematic of a specific moment in Australian music – the grunge-led 90s wherein