

Do you know a young lawyer who deserves some recognition?

Applications and nominations are now being called for the 1999 Australian Young Lawyer Awards.

A biennial event, the Awards aim to encourage young lawyers' associations, and individual young lawyers, to develop and implement projects for the benefit of the legal profession and/or the community.

The Awards are judged in three categories—professional issues, community issues and individual contributions.

Applications and nominations for the Awards will close at 5pm (AEST) on Friday 3 September 1999. The recipients of each category of the Awards are expected to be announced at the 31st Australian Legal Convention in October.

For further information, application forms, and rules governing the Awards, contact Mr Gerard O'Neill at the Law Council Secretariat, on tel. (02) 6247 3788.

Band Review

What's your hurry, baby?



Melbourne Electronic outfit One comprises Tremayne on vocals and bagpipes, Mark Saul on live remixing/sampling and Shannon McQueen on drums. But not your ordinary drum kit, mind. McQueen plays, and furiously, I might add, a MIDI set which in addition to operating as a conventional drum kit, also translates across different digital media. So, just as he can trigger pre-recorded samples and loops with a flourish of his sticks, he could as easily be triggering a video image on a screen overhead. It opens possibilities the band is keen to experiment with further.

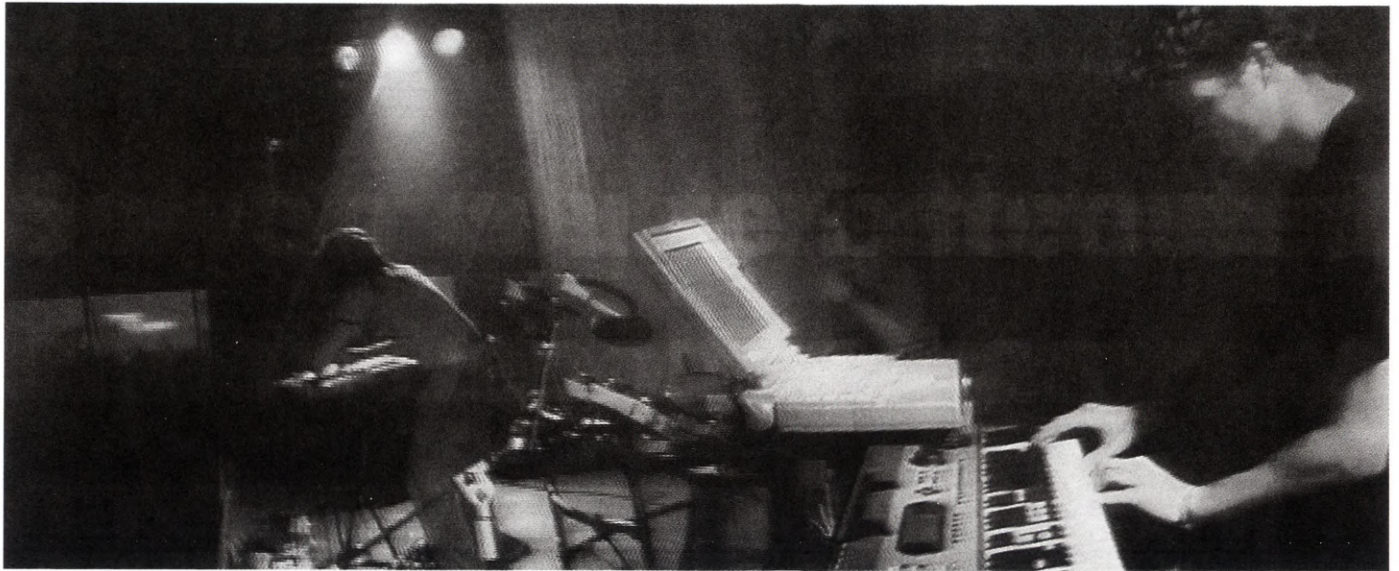
Formed in 1995, it's fair to say One are not in any great hurry at all, actually. The band have recently started to attract interest from the industry, and are considering their options for a recording deal. Their cautious approach to their work and ideas, in their own time and on their own terms, seems like it might just pay off. The band operates out of its own studio, which is where I find McQueen presently, kicking back and drawing on a cigarette amidst a mass of keyboards, synths, computers and endless miles of electrical wiring. I'm feeling terribly out of my depth.

He nods. Coming from a traditional live band background, he knows how I feel. "It's not that bad though. I mean my whole introduction to this thing was being thrown into the studio and Tremayne going 'Here's the software package...um, just draw little lines and dots on the screen and you'll make noises'. At the time it was Q Base, which is like using an old Atari. We've since updated our gear but it's still the same no matter what software package you're using. And I was like, 'All right', so I just started drawing lines and dots and it came out and it all just made sense".

I'm not convinced. "Well, the way it works is, you've got these little individual blocks. These are instruments



running down here [points to a list of names running down the screen], and along each instrument you've got time. Across the top here, that's four one-bar blocks. And inside [clicks on an instrument] if you open this up, you've pretty much got a keyboard running along here [up and down the left margin] and there's this little timer bar [a vertical line which sweeps across the screen from left to right] and each time it hits one of those dots, it wants the note C2 at the start of the bar, followed by whatever you've programmed in. So you end up with [gives a two bar demo which knocks my tape recorder



over and damn near knocks my socks off]. Simple, y'know?"

Is it that clinical? "Well, it sounds funny but different synths have different feels to them too. There's the classic, classic Moog over there in the corner. There are certain sounds you can get out of it that are just... No other synth can create Moog sounds, even though all synths claim to be able to replicate all possible spectrums of sound, they just *do* sound different." He looks back at the Moog. "There's something about analog, though..."

You sense the same enthusiasm in his words as you'd find in the DJ's esteem of the record needle. I point to a red LED display perched atop the old beast which is sitting on "89". Beats per minute perhaps? "No". A devilish smile lights his eyes. "Have you seen the wands?" The what? "The MIDI wands." I'm getting scared. "These... Aw, dude, these things are so much fun. They're wands that you can play air drums on, or you can play instruments and stuff."

He fiddles at the back of a dozen different pieces of equipment, swapping leads in a frenzy. He looks up at me with that same smile, the twisted smile of the technophile. "Very trippy, man. This one – I think that's supposed to be the Theramin. What this box here does is transmits a beam that shoots out a grid in mid-air. The wand is able to track its XY position, just like coordinates. The signal shoots out in a spectrum and the farther away you get from it, the higher and wider you need to reach. The guitar, for instance, is pretty cool. [Plays a little tune in mid-air]. The way it works, the left wand is like the controls, or whatever you want to call it. You move up and down vertically to control the volume, across and back to control the pitch. And the right wand, the guitar or whatever instrument you choose has four chords running left to right across the 'window', and you

even get the sound of fingers sliding along the frets. You can mute the 'strings' by passing the wand outside the parameters of the window. We're using it live, but different to how I've shown you here."

On stage with the wands, Tremayne coaxes the music over a series of peaks and troughs in intensity. "You can also trigger record scratching, and there's a good sitar one somewhere." There are also dub drumbeats and freaky metallic synth sounds from all corners of the

universe. McQueen gives a short burst demo of some bizarre noises, to say the very least. He looks up at me with that half-possessed look in his eyes again and grins. "Very trippy."

As audiences who have seen the band at Every Picture Tells A Story, Earthcore, the Chapel Street festival, the Falls concert or at

their recent spate of gigs at The Public Bar will attest, One have an animated and dynamic live presence which is sometimes found lacking among their electronic contemporaries. The fact that all three are accomplished musicians seems to give them a confidence base to trade from. Shannon's jazz experience and Mark's live remixing informs an often experimental approach within One's digital framework.

The difference, as McQueen sees it, stems from the band's fusion of electronica and the traditional, and also their awareness that when people see a live band, they're expecting to actually see a performance. It's somehow refreshing to be hearing techno sounds while you're watching Shannon pound his drum kit in a beanie and Tremayne's out front dancing around in dreadlocks and flares.

For news of upcoming gigs, check listings for Revolver, the Empress Hotel and listings in the free music press generally.

Craig Doolan

He looks up at me with
that half-possessed look in
his eyes again and grins.
"Very trippy."