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The Axemen (n.z.).  
Can: (retrospective).

DAVE Graney .  
do it yourself .

The ERGOT derivative.

HAKIM BEY .

HURDY GURDY .

JELLY HEADS .

L.A. RIOTS .

MANIC PIZZA .

The MAVIS'S .

PEACHFUZZZ .

The Tinklers .

COMICS...

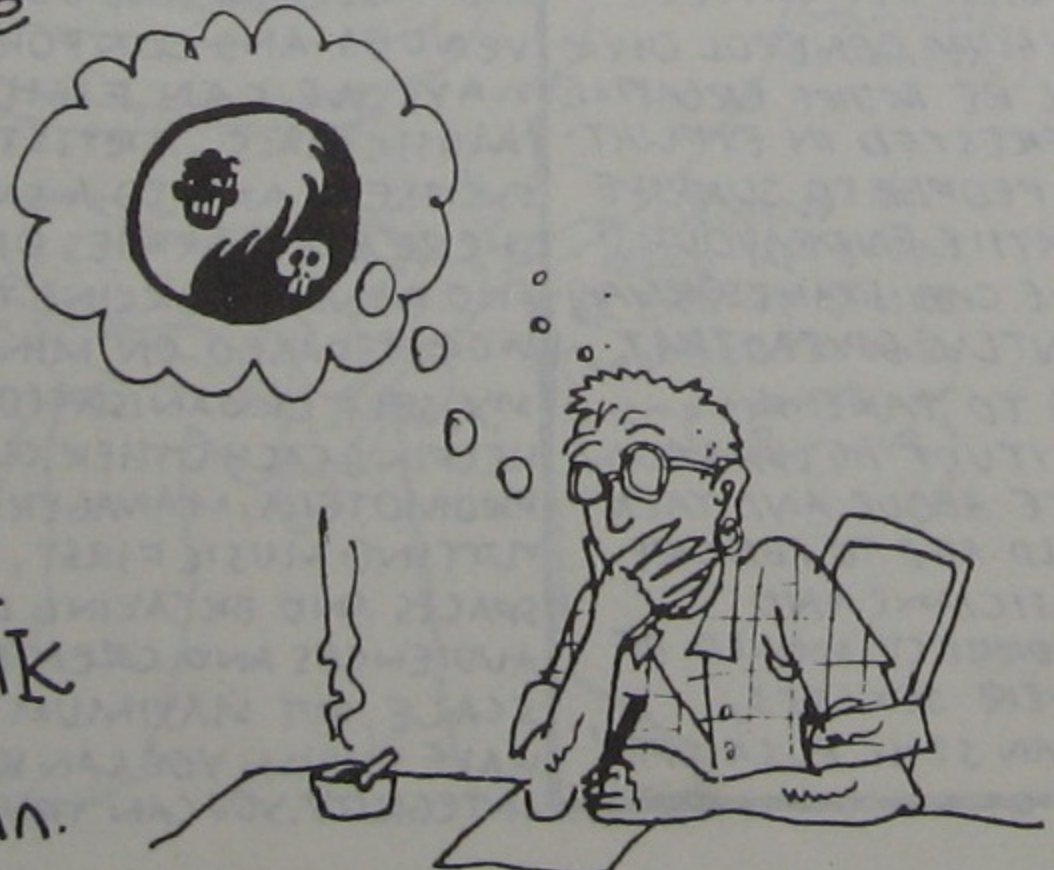
PUZZLES,

REVIEWS **And**

more!

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# WOOZY US →

- A magazine pulled together mainly by Iain, and Lord with Invaluable aid from Julian and a host of other contributors.
- Something that will hopefully develop into a regular (3-4) month thing and which needs your jokes, reviews, comics, interviews, ideas, things to review and contributions. Do so and you'll get a free copy in return.
- NOT FOR PROFIT. All monies raised by sales of this zine and the launch will go back into future projects. If possible we'll try to keep it advert free too.
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- PRINTED on 100% recycled paper and made with minimum harm to the environment.
- FULL of spelling mistakes, but WHO GIVES A FUCK, if you can still read what it says then what's the big problem. I'm sure the English language will survive.
- HOPEFULLY available AUSTRALIA wide. If its not easily available where you live, get in touch and we will try to get it there. OVERSEAS readers, please suggest reputable distributors.
- COMPOSED by opinions not necessarily held by the Editors. All OPINIONS unless otherwise stated are those of the writer/interviewee.
- BASED on an Desire to Enjoy Life and communicate ideas. If you want to do so, or want to order a copy by mail, (\$A ) write to:

P.O BOX 4434  
 MELBOURNE UNIVERSITY  
 PARKVILLE, VIC.  
 AUSTRALIA 3052

(and No... we're not uni students!)

## CONTRIBUTORS:

Yvette • Cameron • Helen • Lora • Iain • Julian • Russell  
 Bernard • Dirk • Lawrence FINN • Exodus • JELLY-HEADS  
 MacCA • Dr FLUFF • Tracey • Gary • Hans.

## REPRINTS:

Tinklers • Attitude • Armchair • Gary Ashworth (sorry we couldn't track you down).

## THANKS:

Cathy • Christine • Nick • Sandy • The Ergot Derivative • Mutiny  
 The Mavis's • MANIC PIZZA • Jane McCKracken (sorry) •  
 3RRR • 3PBS • 3CR • (oh, by the way, subscribe to 3PBS)  
 Empress of India hotel • Rainyard • MustanG • Contributors •  
 anyone else who helped us • Played at our Launch(es)  
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Front cover drawing by Cameron Potts.

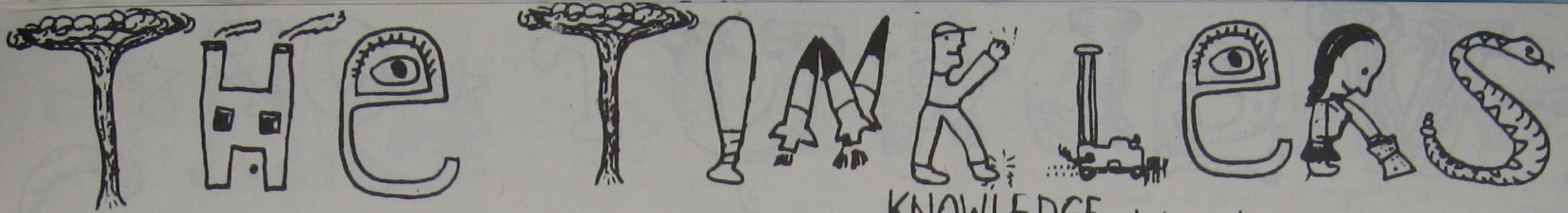
IT SEEMS LIKE A LOT OF PEOPLE ARE CELEBRATING THE ENTRY OF MANY INDEPENDENT/ALTERNATIVE BANDS INTO THE MAINSTREAM CHARTS AND RECORD INDUSTRY. CERTAINLY THE INCREASED EXPOSURE AND POPULARITY OF BANDS IS GREAT, WITH SOME OF THE SPINOFFS BEING LOADS OF NEW BANDS, VENUES, RECORDS AND NEWSPAPERS, AS WELL AS BIGGER AND BIGGER AUDIENCES. HOWEVER, THERE IS A DOWNSIDE TO ALL THIS, AS THE INDUSTRY IS MOVING IN A BIG WAY, PUSHING SMALLER LABELS AND DISTRIBUTORS ASIDE AND ISSUING IN THE PREDOMINANCE OF MAJOR LABELS AND BIG PROMOTERS ALONG WITH THEIR ATTENDANT HYPE, CONFORMITY AND HIGHER PRICES. • A LOT OF THE SPONTANEITY AND ORIGINALITY THAT HAS BEEN A MAJOR PART OF THE INDIE AND HARDCORE SEEMS TO BE FADING AS STARDOM AND MAJOR LABEL DEMANDS MAKE IMITATION MORE IMPORTANT THAN IDEAS - HOW MANY WANNABE SONIC YOUTH, NIRVANA, DINOSAUR JR BANDS DO WE NEED? SIMILARLY, ANY THREATENING ASPECTS OF THE MUSIC OR ATTENDANT LIFESTYLE ARE BEING PLAYED DOWN AS THEY WERE WITH EARLY ROCK 'N' ROLL, HIPPIES, ETC. WITH FAME AND FORTUNE AS THE PRIMARY GOAL, BANDS WILL COMPROMISE MORE AND MORE. A FEW OF THE LARGER BANDS MAY MAINTAIN THEIR IDEALS AND ARTISTIC INTEGRITY, BUT HOW MANY ARE PREPARED TO RISK PROFITS AND COMPANY PATRONAGE? ALL THE HYPE AROUND THE INDIE SCENE, PARTICULARLY THE HARD ROCK AND THRASH BANDS, IS GENERALLY SERVING TO SELL BANDS ON AN IMAGE AND A TREND RATHER THAN THE MUSIC ITSELF, WITH THE BLANDEST ACTS AND HAS-BEENS (BUZZCOCKS, TELEVISION, ETC) RIDING ON ADVERTISING DOLLARS AND NOSTALGIA TRIPS. IN THE END THE MUSIC SUFFERS FROM THE WAY BIG PROMOTERS AND LABELS PROMOTE BANDS AND THE DEMANDS THEY MAKE ON THEM. WITH PEOPLE TURNING TO THE INDEPENDENT MUSIC SCENE TO GET AWAY FROM THE BLOATED STARDOM CRAP OF THE MAINSTREAM CHARTS, IT'S A PITY THEY COULD END UP WITH MORE OF IT, ALBEIT IN A DIFFERENT STYLE. THE PROBLEMS GO BEYOND HYPE AND COMMERCIALISATION OF MUSIC, THOUGH. WITH THE GOAL OF GETTING A BIG DEAL AND GOING TO

THE TOP FOREMOST IN BANDS' MINDS, THE AMOUNT OF BITCHING AND COMPETITION BETWEEN PEOPLE IS BOUND TO GET WORSE THAN IT ALREADY IS. PROMOTERS, MANAGERS, BOOKERS, RECORD COMPANIES AND MAJOR DISTRIBUTORS WILL ALL WANT A CUT AND AS MORE OF THESE PROFIT-MOTIVATED PEOPLE MOVE IN AND SNAP UP BANDS, VENUES, AND INDEPENDENT LABELS, THE PRICE ON EVERYTHING GOES UP AND THE PEOPLE MAKING AND ENJOYING THE MUSIC GET LESS. OVERALL, BIG MONEY ATTITUDES MEAN HIGHER PRICES, INCREASED COMPETITION AND MORE

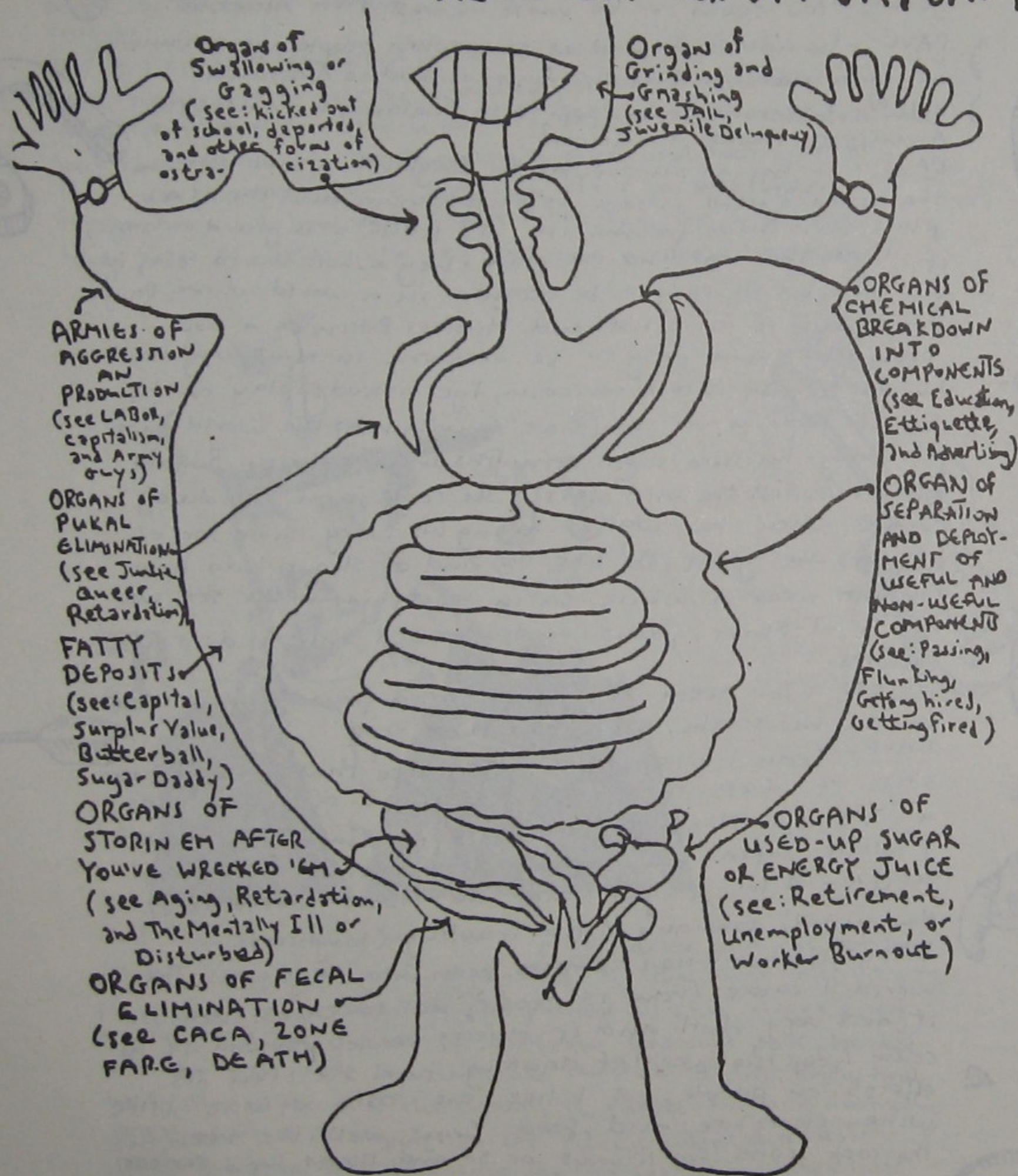
VETTY BUSINESSMEN STUFFING AUDIENCES AND BANDS AROUND WITH THEIR NOTIONS OF POWER, PATRONAGE AND PROFIT. THESE ATTITUDES ARE FAST INFECTING THE INDEPENDENT PRESS AND PUBLIC RADIO TOO, WITH THE CENSORSHIP OF RADICAL OPINIONS AND THE PROMOTION OF SPONSOR VENUES/BANDS ONLY. THE BALANCE BETWEEN ART AND PROFIT IS FAST BREAKING DOWN. • THE POLITICAL RAMIFICATIONS OF ALL THIS ARE CRUCIAL TOO. PUTTING PROFIT FIRST AND GETTING OTHERS TO DO ALL THE SHIT WORK IS UNLIKELY TO BE HEALTHY FOR THE COMMUNITY AND DENIZENS OF THIS PLANET. WHAT POLITICAL CONSCIOUSNESS AND COMMUNITY THAT EXISTED IN THE HARDCORE/INDIE SCENE IS FAST BEING LOST, LEAVING US ALL MORE LIKE ALIENATED CONSUMERS THAN EVER. APART FROM HIERARCHY AND A LACK OF AUTONOMY BEING FOSTERED, IT IS ALSO IMPORTANT TO NOTE THAT MANY MAJOR MUSIC LABELS, DISTRIBUTORS AND PROMOTERS HAVE NOT SO PUBLIC LINKS WITH MAJOR MULTATIONALS WHO DON'T CARE WHAT THEY DO TO GET A BUCK (E.G. EMI BUILDS TARGETING COMPONENTS FOR NUCLEAR MISSILES) • OK, SO ALL OF THIS IS NOT TO SAY THAT EVERYONE IN THE MUSIC INDUSTRY IS FUCKED OR THAT IT IS POSSIBLE TO AVOID EXPLOITATION IN A SOCIETY THAT IS BASED ON IT. HOWEVER, IF WE ALL CHOOSE TO FOLLOW THE INDUSTRY PATH WE'LL END UP WITH NO ALTERNATIVE TO HIGH RECORD AND DOOR PRICES, CORPORATE VENUES AND CONFORMIST ROCK. THERE ARE WAYS WE CAN FIGHT THESE TRENDS AS MUSICIANS, ARTISTS AND FANS. • ALREADY OVERSEAS AND TO A SMALL EXTENT IN AUSTRALIA THERE ARE A SERIES OF LABELS, DISTRIBUTORS, AND BANDS WORKING TOGETHER TO CREATE NETWORKS BASED ON MINIMAL/NO PROFIT, AUTONOMY, SELF ORGANISATION AND COOPERATION. BY HELPING EACH OTHER, CUTTING OUT UNNEEDED PROMOTERS, MANAGERS AND RETAILERS THEY'RE PUTTING MUSIC FIRST, CREATING ALTERNATIVE SPACES AND BREAKING DOWN BARRIERS BETWEEN AUDIENCES AND CREATORS. MOSTLY ON A SMALL SCALE, BUT MAXIMUM ROCK 'N' ROLL AND FUGAZI HAVE SHOWN YOU CAN REACH 1000'S WHILST KEEPING INTEGRITY. YOU CAN TRY IT TOO: DO IT YOURSELF!



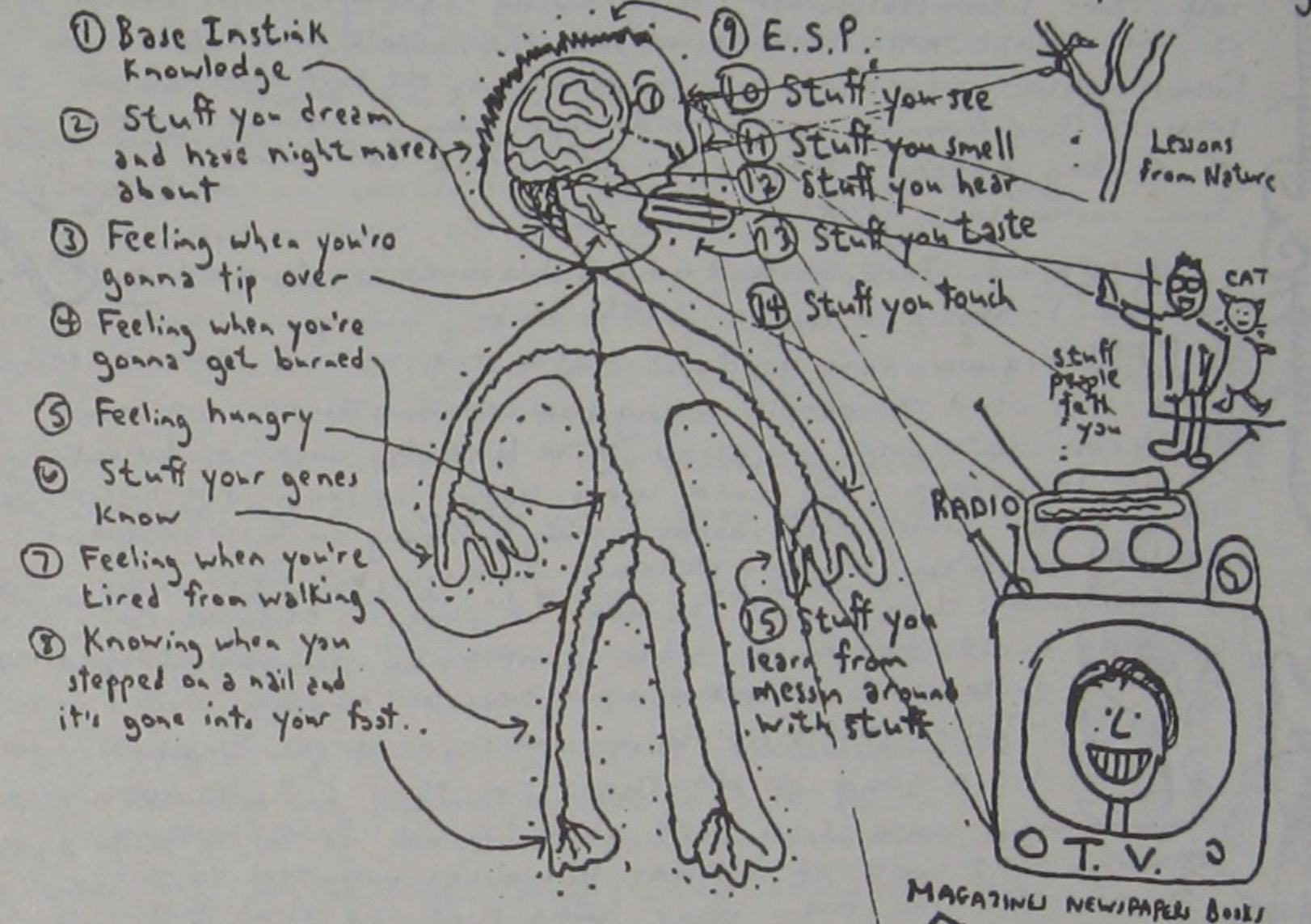
THIS ARTICLE REFLECTS A LOT OF THE VALUES WE ENCOURAGE IN THIS MAGAZINE IN ITS SUPPORT OF MUTUAL AID, CO-OPERATION AND DO-IT-YOURSELF VALUES OVER PURELY BUSINESS, FAME AND PROFIT MOTIVATIONS. ULTIMATELY PEOPLE WHO EXERCISE MAXIMUM CONTROL OVER PRODUCTIVE PROCESSES WILL BE MORE CREATIVE. WE'RE PERSONALLY NOT INTERESTED IN EXPLOITING AND RIPPING OFF OTHER PEOPLE TO SURVIVE AND MUSIC AND OTHER CREATIVE ENDEAVOURS ARE ONE AREA IN WHICH WE CAN START ORGANISING OURSELVES DIFFERENTLY. GIVEN THAT THOUGH, WE'RE NOT GOING TO TAKE A "HOLIER THAN THOU" ATTITUDE IN WHAT AND WHO WE CHOOSE TO WRITE ABOUT AND TALK TO. IT'S NOT A PERFECT WORLD AND TO IGNORE CERTAIN DEVELOPMENTS, MUSICIANS AND STYLES AS POLITICALLY INCORRECT WOULD BE TO LIMIT OURSELVES. HOWEVER SEXISTS, HOMOPHOBES, RACISTS ETC. CAN STILL FUCK OFF!



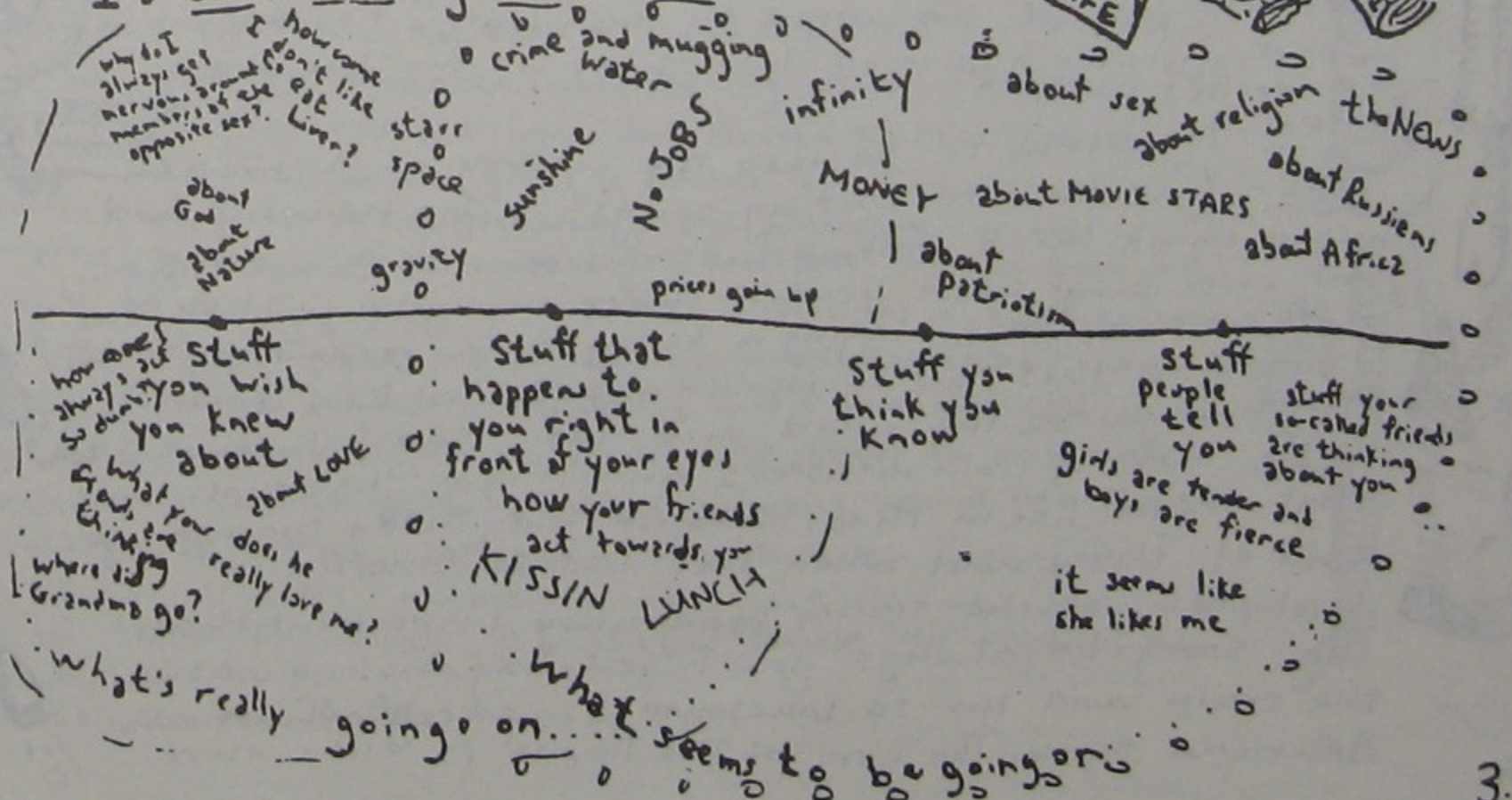
# ORGANS OF OPPRESSION AND/OR OPPORTUNITY



# KNOWLEDGE what you know. Here's how we acquire knowledge:



## Is all knowledge True?



# VELVET OF



Smart arsed wino with a safari suit fetish? Don't kid your self. Move like Melbourne's only 'living legend': This man is the 'snake buffalo wolverine', of the whole damn scene. Following the release of his third album, 'The Love of the Tropics', Dave Graney, the worlds very own magical maestro of cowboy cabaret took time out to talk to Helen X in June earlier this year.

**HELEN** - So Dave, you had your CD launch on Saturday at the Lounge, it went well huh?

**DAVE** - It was very good, it was a very positive atmosphere, were not used to people being familiar with our material. Its been so long you know. Were like the rock band that came in from the cold. Were been so long out there like Soviet moles deep inside enemy territory on a search and destroy mission. Its very pleasant you know, but my whole performance thing and the way we play, its tailored to coming across to people who don't know anything about us, were quite an aggressive and serious show.

**HELEN** - What this new thing, 'The Love of the Tropics'?

**DAVE** - Its a song we do thats on this CD. Its an anonymous poem from this book I found. I was looking through this book of ballads because I wanted to do some and in the book was this one that Ed Kuepper did, so he must have read it. I like this thing "The Love of the Tropics" - its a journey through this formless part of the world by this pirate. I talk a lot about frontier and stuff like that, its my bag really, it excites me...

**HELEN** - You seem to be into the journey of the mind.

**DAVE** - Yeah. Im into writing songs, people hear me and might think Im a walking history lesson or something. I dont write songs about General Custer or anything. I like him. Im not on a crusade or laying a heavy trip on people really. So Im interested in this time of identity and formless kind of things and how you see the word and this... say folk songs used to be tales of train disasters and things like that, thats what theyre like in that, ~~thats~~ 'foddy holdy too-ye-eye' kind of thing and when they went to America it developed into the singer being more important than the song. Its always now I felt, "my darling was on the train and Im so lonesome I could cry" - thats an American song. 'The Love of The Tropics' is like that

its the singer is the song but the singer is bigger than America in this ballad, cos he talks as an outsider about U.S.A and the Americas and hes quite disparaging about it.

**HELEN** - You seem to be most interested in America?

**DAVE** - Im interested in that time when people were running all over the world - to the Americas and to Australia.

**HELEN** - You seem to be popular in England, how does the American theme go down?

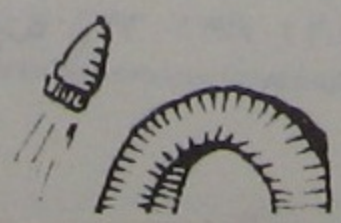
**DAVE** - If Im at all popular in England, it would be in the way 'RnRn' is seen as pretty square and theres a place been made for me in 'OZ ROCK' as a grand eccentric, if thats the coat and the place they want me to sit, Id sit there, but its easy to be eccentric in a world where Daryl Braithwaite is an artist and Michael Bolton is a soul provider - damn easy to be eccentric in that neighbourhood. Im not really into Americana, I get asked to play on the 4th of July, im not into that "America rules the world" type of thing. Im into identity, myths and celebrity. Buffalo Bill invented the wild west. He took it on Broadway stage when he was 22. selling his story. Those sort of hustlers are great, its like the kind of show I do now. I might wear a white satin suit, you never see me in a T-shirt, jeans and a check shirt. I dont wear shorts.....

**HELEN** - You seem to have changed from the velvet suit to the moustache, safari suit, that stuff...

**DAVE** - Yeah I like safari suits, I like that Hugh Hefner style of dress, that aftershave kind of thing. Theres a '70's aftershave called "Pub" in America 'laughs'. I collect safari suits, mainly summer kinds of things.

**HELEN** - A lot of your songs are about journeys of the mind, done any Astral Traveling (laughter)?

**DAVE** - Um, well no. Ive never been into drugs much. The world I came from is booze, not to excess because it gets very dull and it affects peoples personality. Its come from the world of drinking and ive seen its effects on people, but I like the taste of wine. I like wine, chocolate and food. Drugs, well Ive been in the rock scene for 10 years or so and theres been periods



# the



# TROPICS

when heroin was very popular and its boring to be around people on heroin, it creates this ambience of world weariness + tragedy.

HELEN - But you like Iggy Pop and hes a junkie from way back.....

DAVE - Well you know he cant be reduced to just that really. Hes a very, very special kind of person. I went to see him play in 1988 and I had to walk through the Hammersmith Odeon and there were all these world weary young guys. in black jackets (leather) lounging around. They were there to see Iggy Pop in his head long rush to oblivion, to see this car accident happen,

with anger and hostility toward the people I'd signed my recording life to, I just thought "What have I done" (laughter) I wrote it really quickly and we only played it 3 times and we cant do it anymore because we dont have a Hammond organ. It was very bad and blue.

HELEN - Well you've really picked up a bit.

DAVE - (laughter) Im not naturally a depressing person. Im not a blues singer, I dont go out and moan to people. Times are tough and the world is hard and I ~~just~~ think you have to be an interesting person just to spill your guts to people and expect them to look at it as well. Some people can do it, some have the sheer power to talk about themselves infinitely and make it interesting. I like performers like that, like Iggy Pop, but Ive never much been able to do it myself.

HELEN - So are you going to stick around Melbourne for a while?

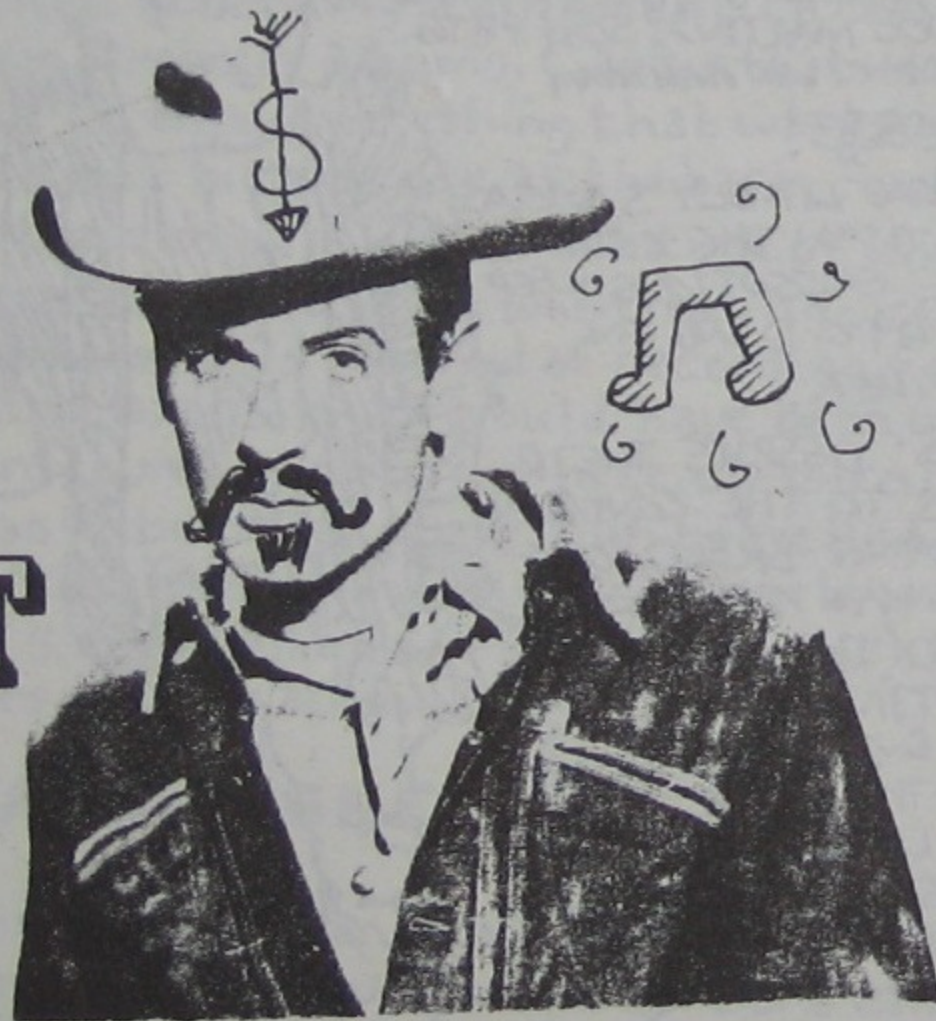
DAVE - Yeah, I like living in Melbourne. Theres nowhere else I'd rather go. I dont want to live in Europe, I dont want to be anywhere where things are foreign to me. I understand the way people talk and my personal mythology is in South Australia, I write a lot of songs mentioning my favourite towns, theres a song on "Was the Hunter" where I wanted to mention Penda just for the hell of it (laughter). I like the town Keith and Bordertown, I just like those places, wouldnt want to live there. I just want to drive through as a poetry rock singer and say "my this is a marvellous looking place." (laughter)

HELEN - So what can we expect from Dave Graney and the Snakes?

DAVE - In the future, Im just going to promote "The Love of the Tropics", which is the first record Ive done for an Australian record company, so it should be more widely available. Im not very well known in the grand scale of rock'n'roll, Im a subterranean person, not many know about me but more know about my music because Ive got a big mouth and promote myself in a grand way. Ive had to be grand and shout to be heard because I haven't had a record company behind me. Maybe I can be a little different. Ive also been rehearsing to record a more acoustic record that Im going to do with Steve Cummings. It might be called "The Night of the Wolverine."

HELEN - Thanks Dave.

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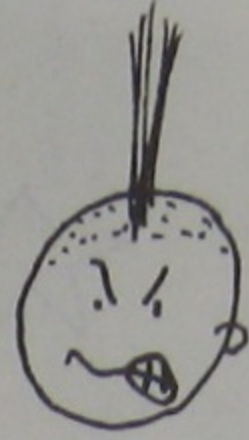


and Iggy Pop came on like a prize fighter and refused to play his story to the end. It was one of the most thrilling performances Ive seen. He just pushed all this dark energy away and still had to confront his own past, he did all the first side of Funhouse and I didnt know how he'd follow it because the energy in those songs is amazing

HELEN - What was the inspiration for "Jesus what did I do?"

DAVE - I had to wait 18 months for my last recording. "I was the Hunter and I was the prey" to come out, I was seething

# KNOW YOUR PUNK!



ALTHOUGH NOT DEAD, TODAY'S PUNK HAS BECOME MARGINALISED AND FACTIONALISED. OUR SPIES HAVE IDENTIFIED AT LEAST THREE SUB-SPECIES...

## THE CRUSTY!

## THE BOGUN!

## Th' hardcore punk, innit!

**LOCATION:** VERY INNER SUBURBS, ESPECIALLY WEST WHERE SQUATS PREDOMINATE. VERY BIG ON SQUATTING.

**APPEARANCE:** HAIR MOSTLY IN DREADS, RAGGY CLOTHES, ANYTHING THAT CAN BE PIERCED IS PIERCED. BIG ON TATTS, ESP. TRIBAL STUFF.

**MUSIC:** GRIND! USUALLY SO FAST WITH GROWLY VOCALS YOU CAN'T HEAR THE "DONT GAT MEAT" MESSAGES. HOWEVER, THEY ARE OPEN TO REGGAE, REGGAE + OTHER STUFF.

**POISON:** UNFORTUNATELY THE CRUSTY IS MOST SUSCEPTIBLE TO NEEDLE-DRUGS. THE ALSO BIG ON CIGGARS AND HOME BREW.

**COMMENTS:** THE MOST POLITICAL SO FAR, MOST LIKELY TO SQUAT, RDT & EVEN ORGANISE ON OCCASIONS. ALSO HAVE A MORE INTELLIGENT GENDER RATIO THAN MOST OTHER PUNK-TYPES.



**LOCATION:** ALMOST EXCLUSIVELY AT THEIR PERANTS PLACE RIGHT THROUGHOUT THE EASTERN SUBURBS.

**APPEARANCE:** LONG HAIR, T-SHIRTS, JEANS (OCCASION HOLES IN KNEES), FLANNEL SHIRTS, BIG SILLY SUGARCOCKS. ALMOST IDENTICAL TO THE BOGUN (WITH BAND T-SHIRTS AN OBVIOUS EXCEPTION).

**MUSIC:** GRUNGE! W/TO BIG AMPS, FEEDBACK, WAHWAH & STUPID LYRICS. COSMIC PSYCHO, MUDMONEY, NURSERY CRIMES, SPLATTER MERRY & ALL THOSE BANDS WITH ONE-SYLLABLE NAMES.

**POISON:** V.B. CIGGARETTES AND THE OCCASIONAL POT (AVERAGE AGE IS 15).

**COMMENTS:** UNLIKE THEIR OLDER COUSINS THE BOGUNS, THESE PUNKS ARE A FAIRLY PEACEFUL AND HARMLESS LOT.

**THEIR POLITICS** IS ALMOST EXCLUSIVELY RESTRICTED TO THE SAME HATRED OF THE POLICE EVERYONE HAS. PRONE TO SEXISM & HOMOPHOBIA.



**LOCATION:** TINY POCKETS IN ALL SUBURBS. SOMETIMES THEY HANG AROUND FLYNDERS ST. STATION.

**APPEARANCE:** OH COME ON! MOWMANS. BIG LEATHER JACKETS WITH "THE EXPLOSION" WRITTEN ON. DOC MARTINS, SEX PISTOL T-SHIRTS etc etc. ad nauseam.

**MUSIC:** GUESSE!

**POISON:** MORE LIKELY SAME AS THE BOGUN THAN THE CRUSTY. SOME NOTABLE EXCEPTIONS KEEP UP TRADITION BY O.D'ING ON WASHING POWDER.

**COMMENTS:** DESPITE THEIR CONSTANT CALLS TO THE CONTRARY, THEY ARE A DYING BREED. ONE EFFECT OF THIS HAS HAD THEM HANGING AROUND THE SKINHEADS, AND THUS ADOPTING SIMILAR POLITICS. THEY ENJOY SNEERING AT "HIPPIES" (I.E. THE OTHER PUNK TYPES) AND STILL, AFTER OVER TEN YEARS, REFER TO THEMSELVES AS "THE NEW BREED".

**NOTE:** AS YOU CAN SEE, THE PUNKS ILLUSTRATED ARE MALE, & WHITE. WITH THE SOLE EXCEPTION OF THE CRUSTIES, MOST PUNKS ARE MALE & WHITE.



# WHY SO MANY BANDS } } RIPPING OFF CAN ?

Gee isn't it strange that the Stone Roses sound exactly like Can in their "Ege Bamyasi" period. Why? Who are can? Why have they influenced so many 'New Psychedelic' bands?

For me the beauty of Can lies in so many different areas. The collective attitude of making music for the fun of it, the concept of TOTAL improvisation, the talent of the musicians themselves. Can used simple recording equipment (A two track revox) for their first six albums. Can's attitude to recording was to tape everything that was jammed out, then pick out bits to use as the basis for a piece of music, or leave it as is. Their attitude of live recordings never changed, even when they acquired a sixteen track machine. This method of recording took them into so many areas that would have been impossible with structured songs. Free jazz, classical, what could loosely be called punk. Can travelled into these places. They used cultural world music's in their E.F.S. (Ethnological Forgery Series). Can had their ears open to all music.

## CANCOLOGNE ▲

Formed in the West German city of Cologne in 1968, All founding members emerged from classical backgrounds. Irmin Schmidt (Keyboards) actually conducted many reputable orchestras in the early sixties. Jaki Liebeziet (Drums) played in many influential Jazz bands. As well Michael Kordl (Guitar, vocals), Holger Czukay (Bass) and David Johnson (Flute). With the addition of black American Sculptor Malcolm Mooney (Vocals) and the departure of Johnson, Can moved from Classical into a more rock orientated plateau.

This lineup recorded the 'Monster movie' album, 'Delay 1968' and some of the material from 'Soundtracks' and 'Unlimited Edition'. Mooney soon left due to private difficulties.

## DAMO CAN

Can lasted only a short time without a vocalist. When Liebeziet and Czukay were strolling through the city streets one day they came across a screaming Japanese busker. They asked Kenji "Damo" Suzuki to play with them



Can Circa 73 Honkey tonk Little blowers

at a live performance later that night. Damo agreed and sang with Can for three years. His beautiful voice and surreal lyrics added yet another dimension to the Can beast. With Damo Can recorded 'Togo mago', 'Ege bamyasi' and 'Future Days' before he left to become a Jehovah's



witness. He returned to Live music in 1984 as Vocalist for German band Dunkelziffer.

## FOUR ▲ CAN

Can recorded 'Soon over Babalumba', 'Landed' and 'Flow motion' as a four piece, Karoli doing most of the vocals. They started to incorporate raggae and dance music into their sound, but they managed to retain that original 'canny' sound. In 1977 Holger Czukay left and was replaced by Rosco Gee (ex traffic). They were also joined by African percussionist



The Original vision in 1968. Something to the left

Reebop Kwaku Baah.

## CANOUT ▲ MAN

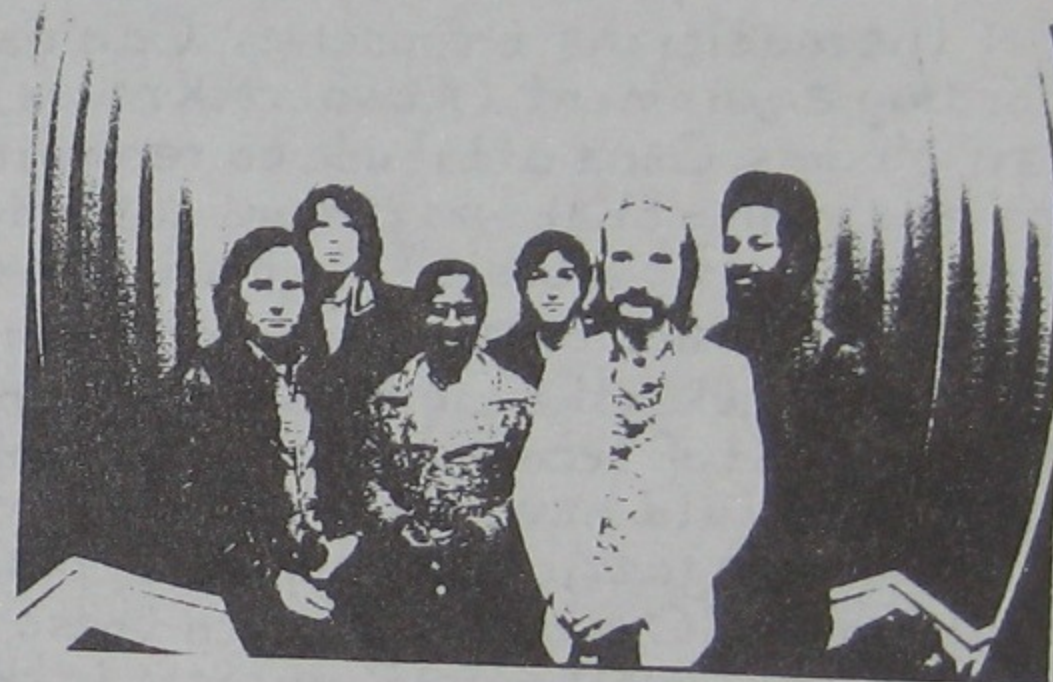
This lineup recorded 'Sawdelight', 'Out of Reach' and 'Can'. 'Out of reach' is the only real disappointment in the Can catalogue, reflecting the chaos in the band at that time. After 'Can' the band decided to take a holiday for an indefinite period. Throughout this period till 1986, members helped each other out on their solo projects.

## RITE ▲ CAN

In 1986 the reunion came. Malcolm Mooney joined Karoli, Scmitt, Liebeck and Czukay to make 'Rite Time'. The Album still shows that Can are not just worn out old hippies.

## SOLOCAN ▲

Members of Can still record. Irmin Scmitt composes much music for Soundtracks of films. Jaki Liebeck formed 'The phantom Band' which released two Albums. Both Karoli and Czukay have recorded solo albums. Because of Can's flexible attitude to music, it is not out of the question that they will record together once more.



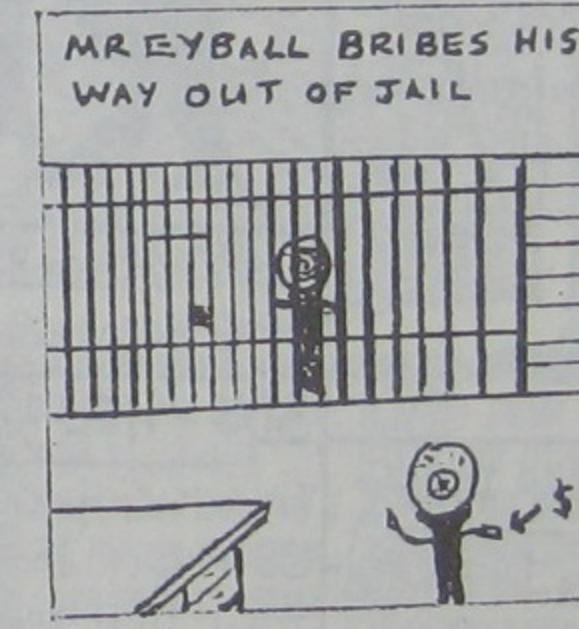
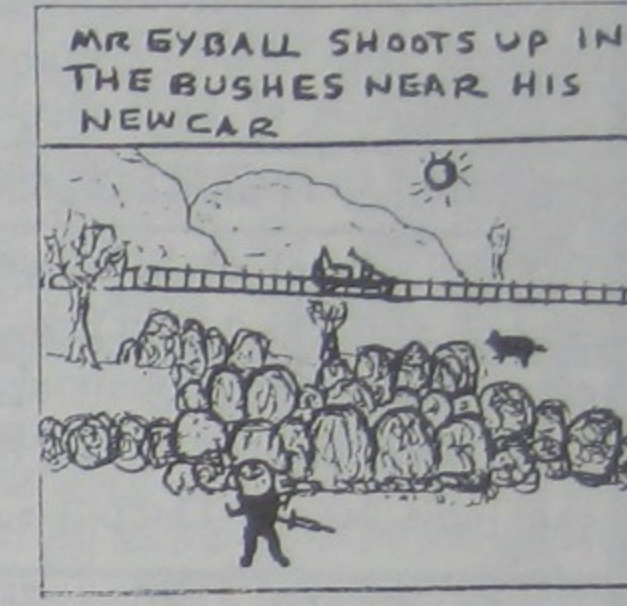
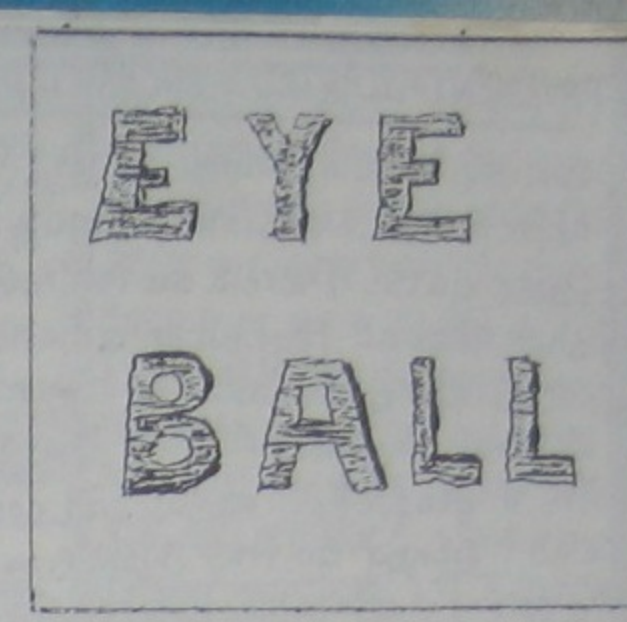
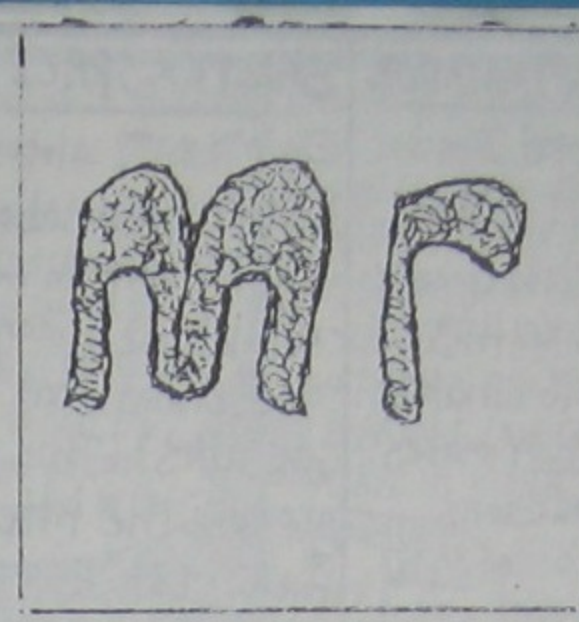
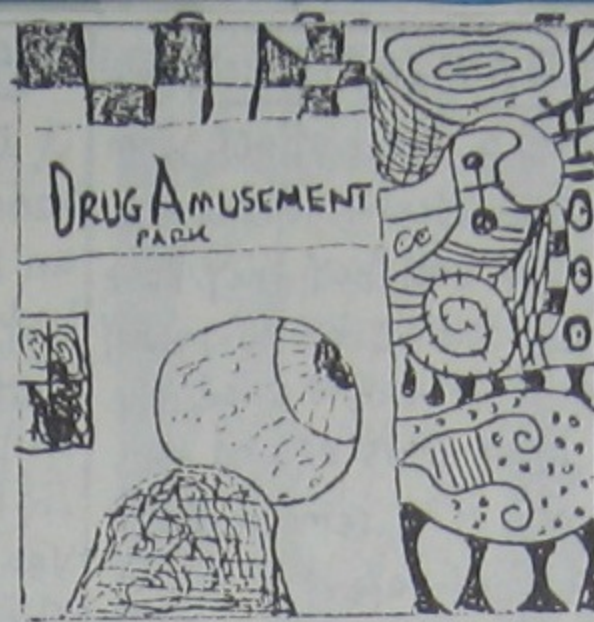
The Group in 77 just before Holgers (The Glum mustached one) Departure.

## DISCOGRAPHY ▲

- 1969 Monster Movie (LP) (Spoon 4)
- 1970 Soundtracks (LP) (Spoon 5)  
Soul desert/She brings rain (single) (Deleted)
- 1971 Tago mago (Double LP) (Spoon 6/7)  
Turtles have short legs/Halleluwah (single) (Deleted)
- 1972 Vitamin C/Im sogreen (single) (Deleted)  
Ege Bamyasi (LP) (Spoon 8)
- 1973 Spoon/Im sogreen (single) (Deleted)  
Future Days (LP) (Spoon 9)  
Moonshake/Future Days (single) (Deleted)
- 1974 Limited Edition (LP) (Deleted only 15,000 made)  
Soon over Babalumba (LP) (Spoon 10)

- 1975 Dizzy Dizzy/Splash (single) (Deleted)
- Landed (LP) (Spoon 25)
- Hunters and Collectors/Vernal Equinox (single) (Deleted)
- 1976 Unlimited Edition (Double LP) (Spoon 23)
- Flow motion (LP) (Spoon 26)
- I want more/and more... (single) (Deleted) (top twenty hit in U.K.)
- 1977 Silent night/Cascade waltz (single) (Deleted)
- Saw DeLight (LP) (Spoon 27)
- Dont say no/Animals waves (single) (Deleted)
- 1978 Out of Reach (LP) Deleted
- Can can/can be (single) (Deleted)
- 1979 Can (LP) (Spoon 28)
- 1980 Cannabatism (Double LP Compilation) (Spoon 1/2)
- 1981 Delay 1968 (LP) (Spoon 12)
- 1984 Prehistoric future (cassette) (Tago mago) (1st Live performance) Deleted
- 1988 Rite Time (LP) (mercury)
- ALSO The Can book (Pascal Bussy/Andy Hall) (Tago mago press 1986)

Plus many solo efforts.



Perth Snakes and Ladders



Paistry fears

10. Nobody Listened to Your interview on Radio Back to 5.	11. Become Friends With G. Dear → 14	12. The Shants LIVE	13. Get ATHROBUS SUPPORT Back to 3.	14. YOU'RE AT A TRIFFID PARTY	15. CRAIG HOLLSWORTH GIVES YOU A FEW GUITAR TIPS Go to 16000	16. OH NO! Break a string Back to 10.	17. YOU GAIN CREDIBILITY BUT LOSE TALENT Back to TEN	18. YOU WIN!
1. START	2. NATIONAL HOTEL FREQ.	3. get your gear stolen in free Back to THE START	4. Kim WILLIAMS writes a Song about Your girlfriend	5. A MCBMB BROTHER GIVES YOU A VANILLA SLICE	6. Dom MARIANI WANTS TO PLAY WITH YOU LOSE A TURN	7. TIME TO GO TO SYDNEY	8. YOUR Record sells 5 copys Back to Two	9. CASSINGLE SHIPMENT EXPLODES (LOSE A TURN)

### PAVEMENT-SLANTED & ENCHANTED (LP) MATADOR

Sitting here listening to this record I'm affected in ways most bands fail to do these days. There's so much gutless generic shit around that when a band like this comes along you start to remember what it is about this music stuff that REALLY makes you a believer! Words and comparisons aren't gonna do this justice... It's enough to say it's a really timely album full of "I'm tired and my friends are fucking up and the world is really weird" type songs. A big, slow orgasm of an L.P.

### POOHSTICKS - MULTIPLE ORGASM (LP) FIERCE

This re-issue of earlier live and unreleased stuff is a pretty good document of what the POOHSTICKS are about, Pop, sex, girlie harmonies and taking the piss out of the indie scene! Check it out & laff!!!

### SNUFF-REACH (L.P) K RECORDS

Another L.P full of glorious vocals and harmonies and English melodic hardcore that's way above most of the punk rock flock today. Only let downs are the instrumental tracks and a few dodgy samples - mind you - there's still 10 "solid gold classics" to choose from here!

### BIG STAR - LIVE (L.P) RYKO DISK

A pearler of a live show from 1974 - just before Alex Chilton crumbled into his brilliant "SISTER LOVERS" period. Some great live versions here of stuff from the first two albums showing what a brilliant guitarist Chilton was, but the REAL highlight is a short acoustic set including a LONDON WAINWRIGHT cover. With so many people raving about "BIG STAR" (?) these days they hardly need our recommendation, but you can add mine! - IAIN

### BAILTERSPACE - THE AIM (E.P) FLYING NUN

Oh MY! I almost had a heart attack when I first heard about this. New Bailterspace is an event in my life and boy, they have -n't let me down. Of course by now everyone knows that this line-up was once "the GORDONS". This is light years beyond that group. The title track is a remake from their 1st E.P and they take it a step further into oblivion. "WE KNOW" and "UNSEEN" are awesome slabs of noise with melody in there like the eye of a storm! Proof here that BAILTERSPACE are

### ELASTIC TEA PARTY (C.D) DISCORDIA

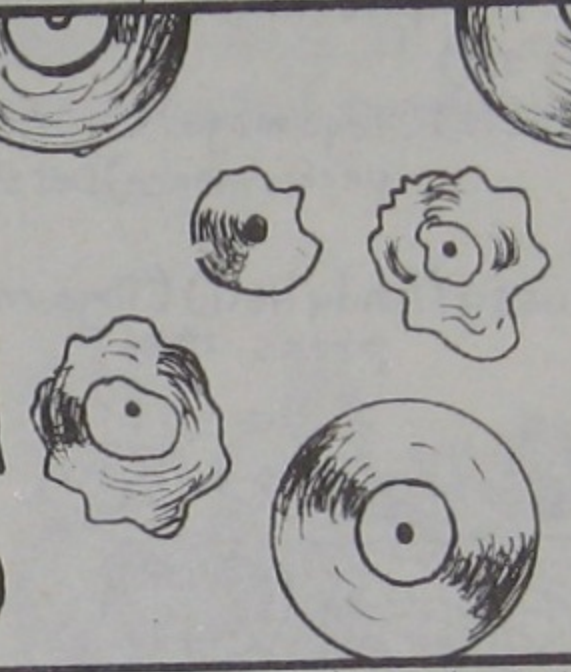
A cute little project (& smart too!), these bands (3) shared the costs and produced an E.P each. BREATHRHOLE give us a list of influences in the booklet, but they needn't have bothered because I could spot them a mile off. Very arty inferior Tom Waits crossed with the Verlaines. I could do without it!!! The ERGOTS have a monstrous "live" reputation and now they've released something that live up to it! An effervescent journey with plenty of drug references in the lyric department.

unmentionable This runs the full gamut b/n shitty quality tapes of someone playing a casio clear moments of pop greatness. "BING THE SUPERIOR" and "THE OBJECT TO LOVE" sound fine to these ears! "ROAD POEM" is an extremely funny and silly attempt to sound arty. How can someone sing or he looked a bit like Hugo Race, wrong time, wrong place" & not be hailed as the hailed as the silly moron pop gods of Aussie rock.

### DEADC - HARSH 70'S REALITY (LP) SILTBREEZE

The DEADC are one of the best bands in NZ. At the moment, their 3rd L.P, convinces me that life without the DEADC would be an endless Toyota advert. These guys get their guitars to make the weirdest noises. Some-times little moronic two note doodles plaster you to the floor. "DRIVER UFO" stands out & by the end of it's 23 minutes you're either hooked or dead. Other gems include "SKY", a poppier offering, "BASEHART" with thundering bass & the silliest drumming and "HOPE" a doodling mantra which floats along like a shitty polluted river. YES, the music is sometimes as ugly as a dog with no head!!! But this just pulls me in. "Harsh 70's Reality" is the DEADC at their best (or worst!) - JULIAN!

# MUSICAL REVIEWS



evolving, getting better & certainly not going down hill like the label they're on.

### 3D'S - HELLZAPOPPIN (L.P) FLYING NUN

This is getting great reviews everywhere. Obviously those reviewers haven't heard their first couple of EP's which most of this seem dull & flat. Things start out well enough with "OUTERSPACE". David Mitchell's insane guitar break squeal like burning cat, but most of the remaining twelve rarely reach this height. I take this is a lull in one GREAT rock 'n' roll career. The 3D's are too good a band to stay down for long. Another case where the cover art is far better than the music!

The music sways from weird blues to 60's early Syd era PINK FLOYD. They also have an amazingly funny and spacey instrumental called "ZIMBANANA". Wonderful. INKED FACTOR are Torquay lads and their contribution is bright with a surf edge. They wouldn't be out of place supporting the WARUMPI BAND. My only criticism is the cover. It looks as though it was done two minutes prior to printing. Still, overall, a great idea and I hope more bands adopt it!

### CRABSTICK - CALLAGHANS VALERIAN NIGHTMARE (CASS) FROCK

YES, the unhinged talents of the Nicholls Brothers plus one other

### CANNANES - FORTHCOMING AJAX (E.P)

More Golden, shambly pop in the Great Cannanes tradition mixed with the expected brilliant observation on life and love. I haven't heard such beautifully weary vocals since "SISTER LOVERS" and "I'M SO TIRED". Take the Cannanes to your pop starved heart and feel their warmth

### VOLVOX - EGG, PLUTO PUP & YOU (SILL)

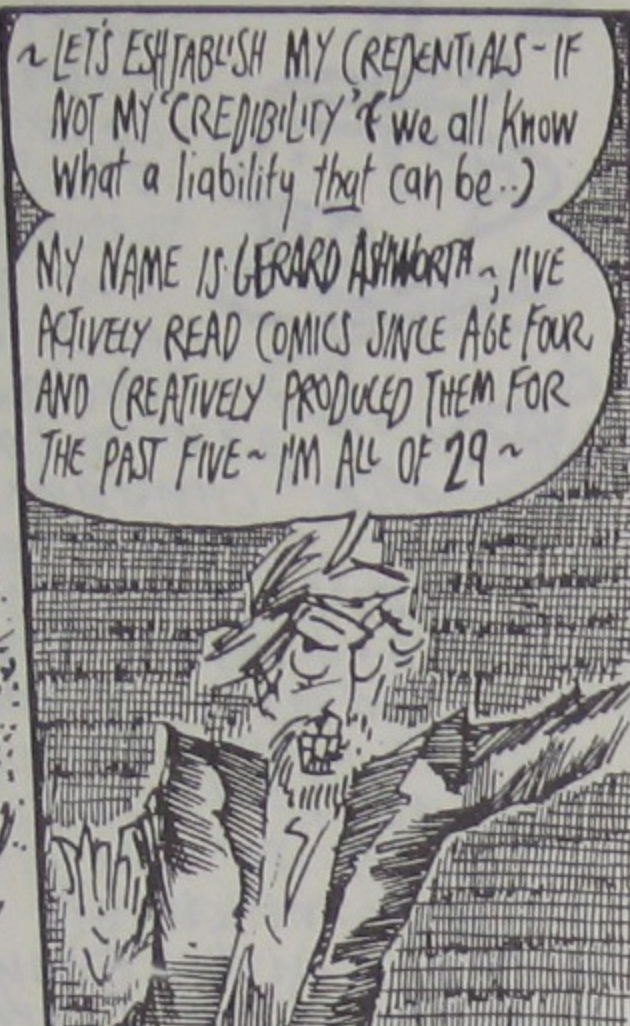
Lots of odds 'n ends and frightening soundscapes. Another low budget experimental release. IF YOU LIKE REPETITIVE SNARLING & SILLY NOISES - THIS IS FOR YOU - HARRY

-and NOW~ SOMETHING ABOUT~ SIGH~ COMICS~ FERRET FILE #12 GERARD ASHWORTH #92



SO~ LET'S GET TO IT, SHALL WE?

ACHING MIND! PULPITARY APPROP.



~LET'S ESTABLISH MY CREDENTIALS- IF NOT MY 'CREDIBILITY' (we all know what a liability that can be...)

MY NAME IS GERARD ASHWORTH, I'VE ACTIVELY READ COMICS SINCE AGE FOUR AND (CREATIVELY PRODUCED THEM FOR THE PAST FIVE~ I'M ALL OF 29~



~AND~ IT'S TOO~ LATE~ TO~ GO~ BACK~ I'VE GOT A BUG~, Y'SEE~ and it's GROWING~ LIKE THE FACILE FLESHPODS WHO'VE INFILTRATED THE FIELD~

HEY~ YOU DISMAY ME?

INTO ALL MAJOR LEAGUE BASEBALL CARDS!



~I SENSE BLANK LOOKS. ALLOW ME TO ENLIVEN YOUR DISINTEREST... I'M OF THE OPINION THAT A GREAT DEAL OF THE 'COMIC BOOK' FIELD HAS PHASELOCKED.



WITH BOTH READERS AND PRODUCERS ALIKE IN A STATE OF PERPETUAL INCEST, BREEDING NEW STRAINS OF MONGOLOID FICTIONS- WHILST INSANE 'COLLECTORIST' DISEASES SPREAD AMONST THE MORE REGRESSED SOCIAL LEPERS~ I MEAN, -YOU GO INTO A COMIC SHOP AND STAND IN LINE WITH CREATURES FROM THE SILURIAN EPOCH~



YOU, YES YOU SIR! LOOK AT ALL THOSE LITTLE SPERMWASTES!! ~LOOK AT ALL THE MINDDRIBBLE FANCIES THEY COLLECT~ I WEEP!!

GET-YOUR-HANDS-OFF-ME

EXHIBIT A-VICTIMS.



YUP~ REALLY BUGS ME! 'GUILTY MEASURES' ARE FINE -I READ A COUPLE M'SELF~ BUT THIS EXPENSIVE REINFORCEMENT OF MEDIOCRE INPUT WILL NOT BE TOLERATED AROUND ME!

AND I'D START QUESTIONING MY VALUES IF I READ 'THE PHANTOM' NOT GOOD PEOPLE!!!



~SO WHILE I'M CLEARING THE FIELD OF THE WASTE OF TREES~ WE'LL SEE IF WE CAN SOME BRIGHT NEW GROWTHS IN THE HAZE...

GEEK SNAKE EYE! HATE DRAWN AND QUANTITY! CONCEPT



FERRET FILE #2

AH! I'LL GET TO SOME GOOD STUFF IN A MOMENT FOR ALL YOU CASUAL COMIC READERS- but I-I-GOTS TO DO THIS~



~AND INSIDE THEY GENERALLY LOOK LIKE ~THIS~

WHAT A THRILL



ARTWORK © 92 BY- OB. JESUS- WHO CAN BLOODY TELL??



GOTTA GET RID OF THIS MOUNTAIN POLLUTION OF THE ATMOSPHERE!

I KNOW ALL ABOUT ALL THE BIZ ABOUT CARBON AND BURN OFF, ECO FREAKS- BUT A BURIAL IS NOT SO SATISFYING TO STUFF LIKE ~



Let me put some perspective on this~



WHEN YOU- AS A 'C.C.R.' WANDER IN TO THE LOCAL COMICS SHOP YOU SEE THE USUAL GAUDY COVERS. MOSTLY MAD VEL. LAST YEAR, A BUNCH OF YOUNG TYROTWEARWAYS SWANKED AWAY FROM BIG ALMIGHTY 'M' - AND, WITH AID FROM THE MAL'BU COMICS GROUP-

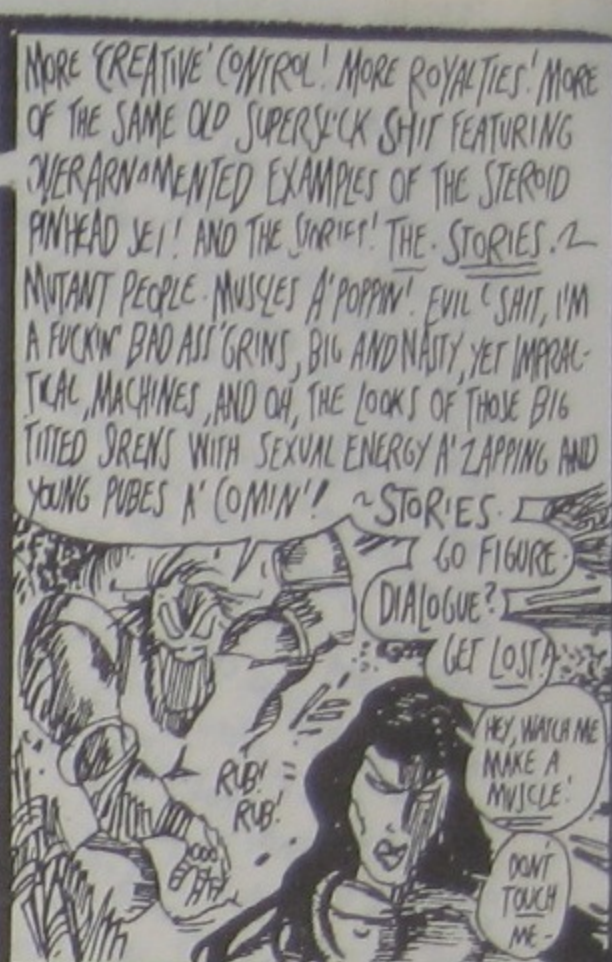
MAGE COMICS WUZ A BORN!



YOUNG BLOOD! SAVAGE DRAGON! (CAN I GET?) ROY LIEFIELD! ERIK LARSON

SPAWN! TODD M'FARLANE WILCATS! JIM LEE.

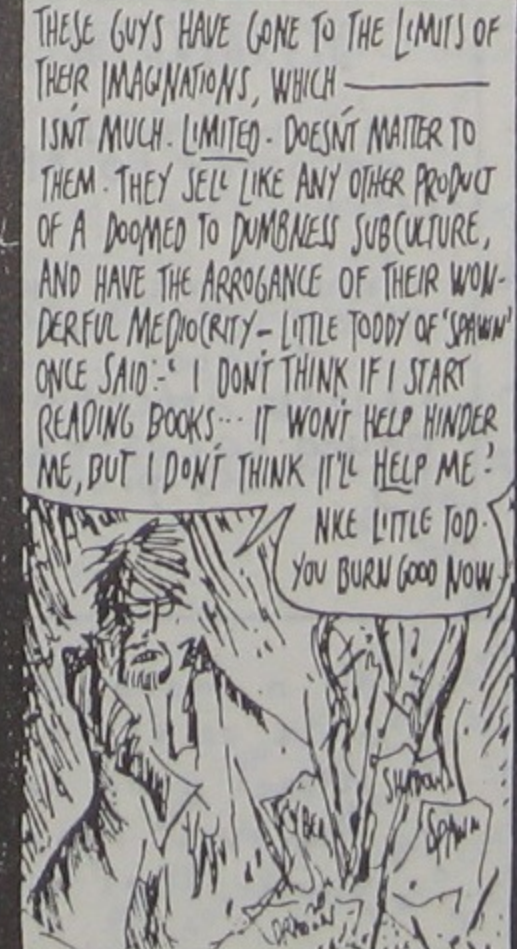
CYBERFORCE JIM! YOU COULDN'T AFFORD ME! LEE. SHADAWHAWK! JIM VIKENTWO



MORE 'CREATIVE' CONTROL! MORE ROYALTIES! MORE OF THE SAME OLD SUPER-SUCK SHIT FEATURING OVERORNAMENTED EXAMPLES OF THE STEROID PINHEAD SET! AND THE SHRIEK! THE STORIES~

MUTANT PEOPLE- MUSCLES A'POPPIN'. EVIL SHIT, I'M A FUCKIN' BAD ASS GRINS, BIG AND NASTY, YET IMPRACTICAL MACHINES, AND OH, THE LOOKS OF THOSE BIG TITTED SRENS WITH SEXUAL ENERGY A'ZAPPING AND YOUNG PUBES N' COMIN'!

STORIES. GO FIGURE. DIALOGUE? GET LOST? HEY, WATCH ME MAKE A MUSCLE. DON'T TOUCH ME.



THESE GUYS HAVE GONE TO THE LIMITS OF THEIR IMAGINATIONS, WHICH ISN'T MUCH. LIMITED. DOESN'T MATTER TO THEM. THEY SELL LIKE ANY OTHER PRODUCT OF A DOOMED TO DUMBNESS SUBCULTURE, AND HAVE THE ARROGANCE OF THEIR WONDERFUL MEDIOCRITY- LITTLE TODDY OF 'SPAWN' ONCE SAID: 'I DON'T THINK IF I START READING BOOKS... IT WON'T HELP HINDER ME, BUT I DON'T THINK IT'LL HELP ME.'

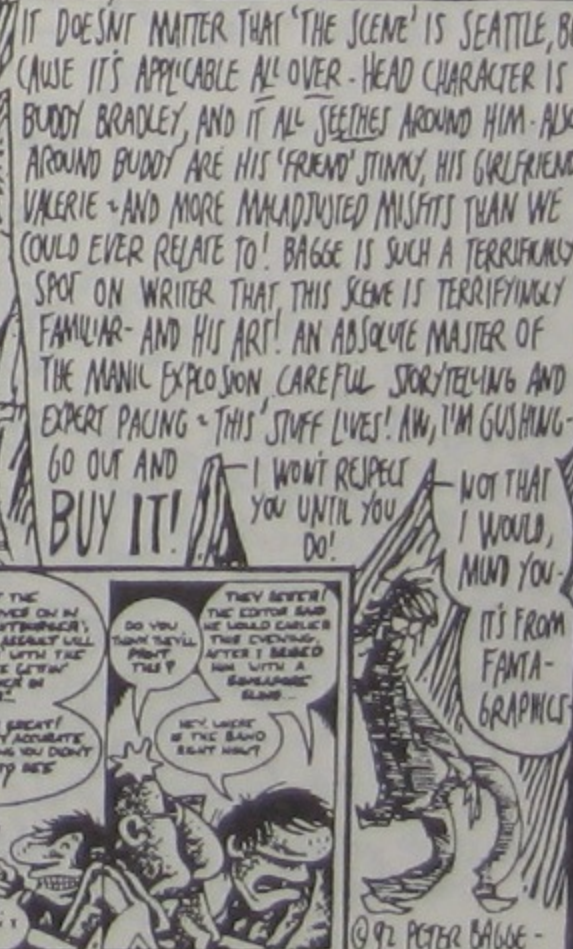
NKE LITTLE TOD- YOU BURN GOOD NOW



AND NOW- SOME REAL HATE! PETER BAGGE'S 'HATE' IS HARD TO OVER-RATE WHAT IS THE FUNNIEST 'CONTINUING CHARACTER' GOING - BECAUSE IT IS! BECAUSE I'M RIGHT! I WILL BROOK NO DISAGREEMENTS!! THIS COMIC WILL DRIVE ANYONE WITH MORE THAN A PASSING ACQUAINTANCE WITH 'THE SCENE' INTO CONVULSIVE HYSTERICS!

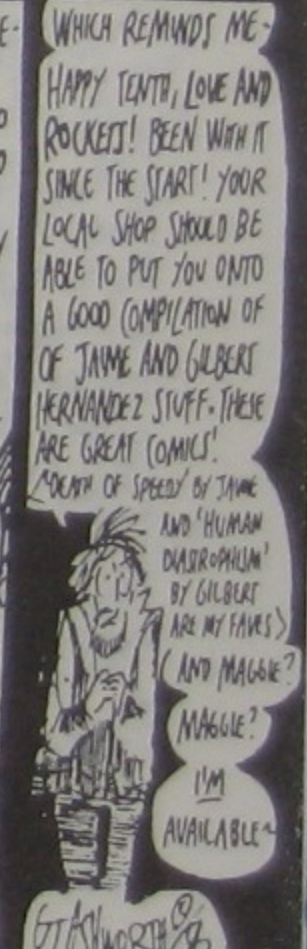


© 92 PETER BAGGE-



IT DOESN'T MATTER THAT 'THE SCENE' IS SEATTLE, BECAUSE IT'S APPLICABLE ALL OVER- HEAD CHARACTER IS BUDDY BRADLEY, AND IT ALL SEETHES AROUND HIM- ALSO AROUND BUDDY ARE HIS 'FRIEND' JIMMY, HIS GIRLFRIEND VALERIE - AND MORE MALADJUSTED MISFITS THAN WE COULD EVER RELATE TO! BAGGE IS SUCH A TERRIFICALLY SPOT ON WRITER THAT THIS SCENE IS TERRIFICALLY FAMILIAR- AND HIS ART! AN ABSOLUTE MASTER OF THE MANIC EXPLOSION CAREFUL STORYTELLING AND EXPERT PACING - THIS STUFF LIVES! AW, I'M GUSHING- GO OUT AND BUY IT!

I WON'T RESPECT YOU UNTIL YOU DO! NOT THAT I WOULD, MIND YOU- IT'S FROM FANTA-GRAPNICS

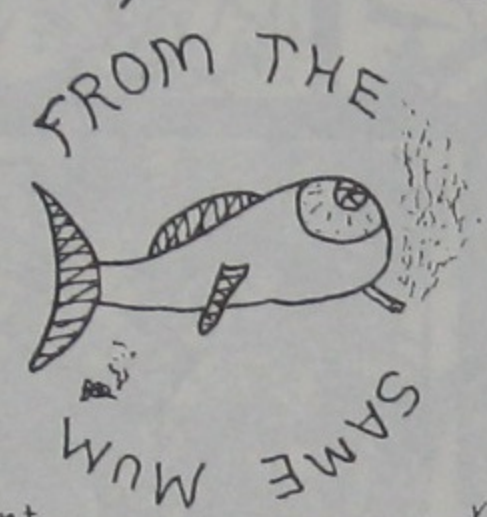


WHICH REMINDS ME- HAPPY TENTH, LOVE AND ROCKETS! BEEN WITH IT SINCE THE START! YOUR LOCAL SHOP SHOULD BE ABLE TO PUT YOU ONTO A GOOD COMPILATION OF OF JIMMY AND GILBERT HERNANDEZ STUFF. THESE ARE GREAT COMICS!

'DEATH OF SPEED' BY JIMMY AND 'HUMAN DASTROPHUM' BY GILBERT ARE MY FAVS! AND MAGGIE? I'M AVAILABLE!

one of the few areas of (dis)organised alternative musical efforts still maintaining any efforts independence are tape labels - as one of the only affordable and widely available mediums cassettes are often used by bands doing stuff too weird or uncompromising to attract the interest of increasingly mainstream "indie" labels. tapes can be dictatorial and wanky, but then since they're so cheap musicians tend to take risks and the results are often wonderful - a whole series of labels, bands and non-profit distribution services have grown up around producing cassettes including K, Xpressway, greasy pop, the dead C, the triffids and beat happening - many of these maintaining an experimental, shambly feel well into their record days - australia has a whole bunch of ongoing and budding D.I.Y. tape labels and distributors making music more affordable - here's what a few of 'em are about.

# tape magic



- friends totally incompetent garage band (ii) find some nice silly pictures or paint one yourself for your cassette cover (iii) find a cheap or free photocopier and copy away your cassette cover (iv) depending on how many copies you want you can do it on a nice double tape player or get it copied at a cassette copying centre (v) hassle your friends to buy it off you cheap (tell them you'll slip a macdonalds burger into their stomachs next time they drop a tip, if they dont) (vi) go to hip record stores and get them to sell it (vii) do some nice posters, get an add in a hip magazine (promotion is the most important tool for the economy) (viii) sit back and wallow in the success story you've become

<advantages and disadvantages of tapes > 3 >>	
ADVANTAGES	DISADVANTAGES
<ul style="list-style-type: none"> <li>• Cheap</li> <li>• total artistic control</li> <li>• You Can have limited RUNS (L.P/C.D Limit is 500)</li> <li>• Portability</li> <li>• Any one can do it</li> </ul>	<ul style="list-style-type: none"> <li>• A low profile compared to Albums/C-D's</li> <li>• hav'nt got a nice shiny reflection on tapes</li> <li>• Little Attention is payed to cassettes by radio programmers.</li> </ul>

<< 7 why release stuff on cassette? >> just look at the advantages, oh and the need to slap my creativity into other people's ears and warped genius. << 8 how do people get in touch? >> they can write to 58 Andrews st Windsor or write to your esteemed publication.

<< 1. so julian whats happening with F.T.S.M. ? >> from the same mother has been very moody lately. the move of home base from perth to melbourne almost demolished the thin line of motivation, but thanks to encouragement by other nice individuals, ive decided to go with it once more. a new release "biscuit sludge" is a hotch potch of stuff from former releases, plus a few more for the eastern states market. << 2. what bands have you released? >> gee, so many legends have been associated with my historic (and slightly zany) label. "grin", "raw sewerage" "the good band", "dog action", plus yours truly have featured our seven or so releases. all these bands were incredible people pullers. we used to have them running through the turnstiles in every direction. oh gee i nearly forgot the biggest legend of them all "the stoned posers". how could i have left of my tattered ramshackle brain forget them. << 4. do you see a lot of bands doing stuff on cassette only as reflecting a certain type of attitude (experimental, loose, weird etc)? >> on my goodness yes. there's a lot of loose, zany, weird people out there who realise the cassette medium is fast, cheap and by golly you can do what ever you like and not have to get a cushy job to pay off the bill for the c.d.

<< 5. where can people get tapes done in perth? >> quick copy is a place i used. i also used shelter in wanerwo, which is good, but you have to have a car to get out there - its in the bush somewhere. also planet studios do a good service (olive st subiaco). there must be atleast three more, so its not hard to get good copies. << 6 tips on putting together cassette releases? >> (i) get some foul hideous recording of your



of australia's longest serving indie mutants having done over 30 issues of "distant violins" (a few on cassette and run the largely tape based "frock records" (featuring the "cannanes", "crab sticks", "matrimony" and fungus brains). we thought he'd be worth writing to but he didn't. question one: whats happening to "frock"?

i gave it to my brother michael nichols and danny butt. i dont know what they'll do with it but i hope they have more fun with it than i did. it would n't be hard.



question two: why have you choosen cassettes for many of your releases? i choose tapes...? i didn't choose tapes, what are you talking about? i have cassettes, they are just an excuse to wank on for an hour or so... no one uses them responsibly - they could be great, but they're just indie excess. also you cant find the track you want un-like lp's cds or dats - they're dictatorial. i think your talking to the



wrong guy if you think i have any interest in tape labels, because i genuinely doubt. the only good thing ive heard on cassette in the past 25 years is the "ah-club" through "toy town". the "ah club" are the future of rock. question three: is there any particular type of music reflected by many tape labels? particular genre? - yes "shit house", except "ah club".



question four: do you have any tips for people who want to do stuff on tape? tips for people? just dont send it to me! question five: do you know of any cheap places to run off tapes? living room



question six: have you done any fanzines? i have done three issues of distant violins on tape - but they weren't very good. how can people contact you? they cant!

frock



for those of you who may want to check out the excellent releases on frock write to michael c/o po box 219 newtown NSW 2042 - ask for the catalogue!

who and what are spill? spill mail order is a list of music releases by a bunch of friends and acquaintances mostly with some sort of past in brisbane; though some exceptions notably melbourne. there is some quite old stuff, but mostly quite recent. occasionally someone actually writes to make a purchase - the rest of spill is just an excuse to let people know we exist and we've been around for a while. who? myself (ian w.) pat and deborah, on occasions when we've held market stalls (a rare event) and greg who is doing "spill things in melbourne". thanks also to mark our man in ansett and owner of the brisbane P.O. B. <<2. why use tapes?>> tapes are the easiest medium if you dont have a budget to speak of, dummy! <<3. advantages and disadvantages of cassettes?>> they are cheap, can be run off when required, most people have cassette players, on the other hand they are easily destroyed by crappy equipment, improper attention to electromagnetic environs... also it can be a trying experience (too late usually) to find that your friendly cassette duplicator

only advice is if you can afford it, give stuff away or sell direct to people you bump into. distribution can be a fruitless effort sometimes. <<6 where's a good place in brisbane to run off cassettes?>> willow tree recorders (now in valley) are cheap, plus they duplicate in real time <<7. what bands have you released?>> some bands... "small world experience", "holy ghosts", "wondrous fair", "he dark age", "chyme", "volvox", "newwaver". have you seen the compilation we just put out? some of those things haven't existed for a while. some have never been "live acts". some start and stop for reasons unknown and some change name/lineup likewise <<8 how can people contact you?>> write to spill c/o PO box 1076 fortitude valley 4006 or GPO 2637 melbourne 3001 <<9 anything else?>> they're a few compilations out in brisbane lately apart from spill, bruise I and bruise II out on stone groove. there is also a tape out from "malignant" includes latest offshoots "mortis" and "tripods". and there is also a vinyl L.P. from "splurt" called "freak".

# S P I L L

has given some hiss that could have been avoided and made your music sound curiously dull, after you've done everything you could to avoid just that. <<4 do you see a lot of tape labels as reflecting a particular genre?>> sometimes... i guess there is a certain multitude of genres evolving in the world of people who put out tapes. the term "cassette label" does bring to mind families like Xpressway, extreme, terse tapes... i dont know about anyone all consuming pigeon hole though. <<5 have you any advice for people putting out tapes?>> advice? its advisable to get public radio entertainment guides and import stores to acknowledge your existance. i suppose, more important, let serious magazines and fanzines (eg forced exposure, party fears) in on the secret. think global too!, m<sup>2</sup> sold more records in benelux countries than australia: apart from that, my

## Other Labels

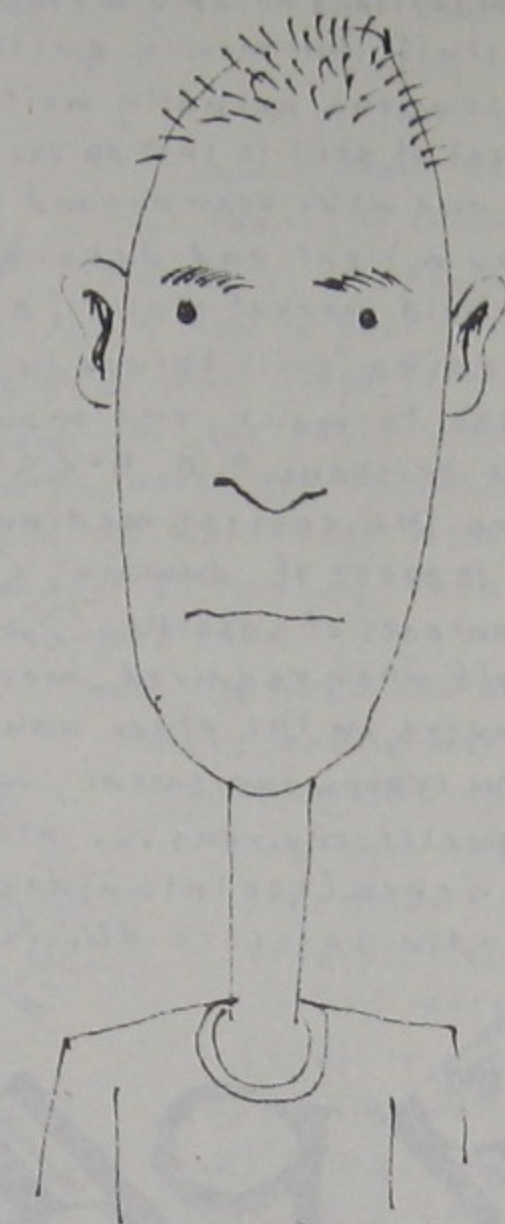
here are some other australian tape labels and distributors we know of. your standing on my hoola hoop productions - home to zoeen magazine and a stew of wonderful compilations are contactable at POB 233 leongatha victoria 3953. "black cross" distribution sells "profane existance" in australia plus a whole bunch of demo live and benefit tapes from hardcore and anarcho acts c/o a. dove 3 florence place, tweeds head n.s.w. 2485. "spiral objective" are a very cheap australian and overseas distributor (especially as well as putting out great music received) get a copy of their catalogue! P O B 126 oaklands park s. a. 5046. "toy town" are really friendly as well as putting out great music when writing we suggest including a SAE, money or stamps to insure a speedy reply.

# THE MANIC PIZZA

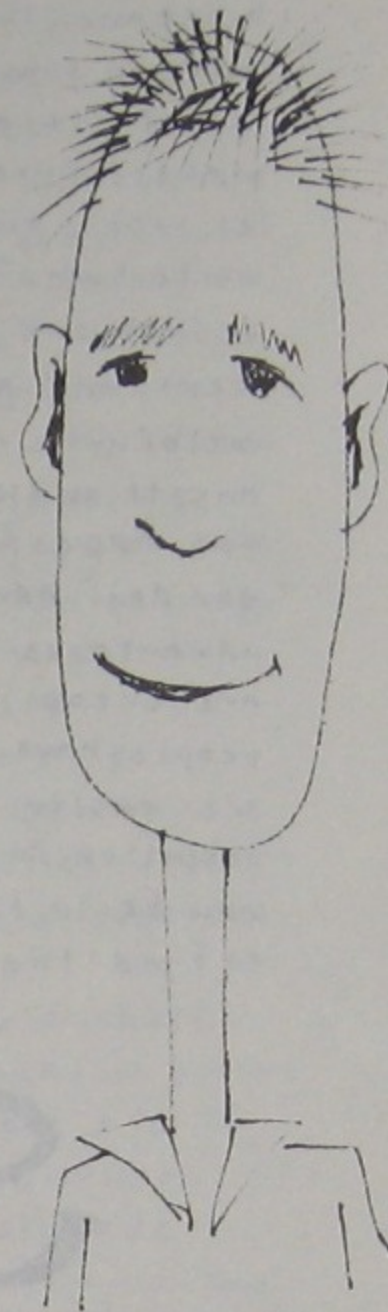
storey

Manic Pizza are a 3 piece band who have been around for about a year, give or take a few hours and days.

There's been some sad moments, but mostly it's been uphill and we've seen a few line-up changes over the year and even a "sound" change. We've had 4 bass players. A cowboy called "Dave New wave", An alcoholic called Simon, a vegan called Lora (who served the Longest time and many thanks and kisses respectfully) and now a total Prune called Julian. (No, he's actually quite smart). We used to be hardcore, now we play popier songs.



The guitarist is none other than Mr. Gareth Edwards. He likes to spend his spare time hating any form of hardcore and mixing among friends. He has a wonderful girlfriend called Pamela and he works at True Value Hardware in Ballaclava. His favorite bands are Smashing Pumpkins, Buffalo Tom, Hüsker Dü and a few more but I can't remember now.




Cameron, The drummer, is a bit of a dork who spends his time among friends, talking about 'the band' a lot and trying to find a job. He likes to hear anything that isn't a bad song but his favorite food is chocolate. Who cares? He doesn't play the drums loud at all and no-one gets annoyed.



Julian, the Prune and bass player extravaganza, is an odd creature. Apart from talking too much and being a real dork, he listens to lots of quirky pop and NZ bands, much to all his friends' annoyance. But he writes good, in fact brilliant songs and has an edge to him that reminds you of an insane character, or like an artist on the road.

# Amazing! WIN A COP COMPETITION

Yes!! You too can have your very own cop in the comfort of your very own lounge. All you have to do is to put the following descriptions of cops in order of aptness.

A COP IS 

- |   |   | FILL                     | IN                                  |
|---|---|--------------------------|-------------------------------------|
| A | A walking robot with a frightened individual inside   | <input type="checkbox"/> | <input type="checkbox"/>            |
| B | An object obsessed with its own power to turn others into objects.  | <input type="checkbox"/> | <input type="checkbox"/>            |
| C | Someone who humiliates you "for your own protection"  | <input type="checkbox"/> | <input type="checkbox"/>            |
| D | One who's greatest pain is for someone to ignore their authority.   | <input type="checkbox"/> | <input type="checkbox"/>            |
| E | The keeper of the peace in the world of obedient, good little citizens  | <input type="checkbox"/> | <input type="checkbox"/>            |
| F | A servant of the community of isolated individuals keeping them well apart in order to ensure the smooth running of the exploitation community. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| G | The personification of the state on your street corner, keeping you safe and secure in the knowledge that you have no control over your life.   | <input type="checkbox"/> | <input type="checkbox"/>            |
| H | One who is responsible for itself that it will declare as bravely as the Nazi's did at Auctswitz, "I'm only doing my job!"                      | <input type="checkbox"/> | <input type="checkbox"/>            |
| I | A state paid gangster with the warrant to main and kill on the street, your home, or in custody.  | <input type="checkbox"/> | <input type="checkbox"/>            |

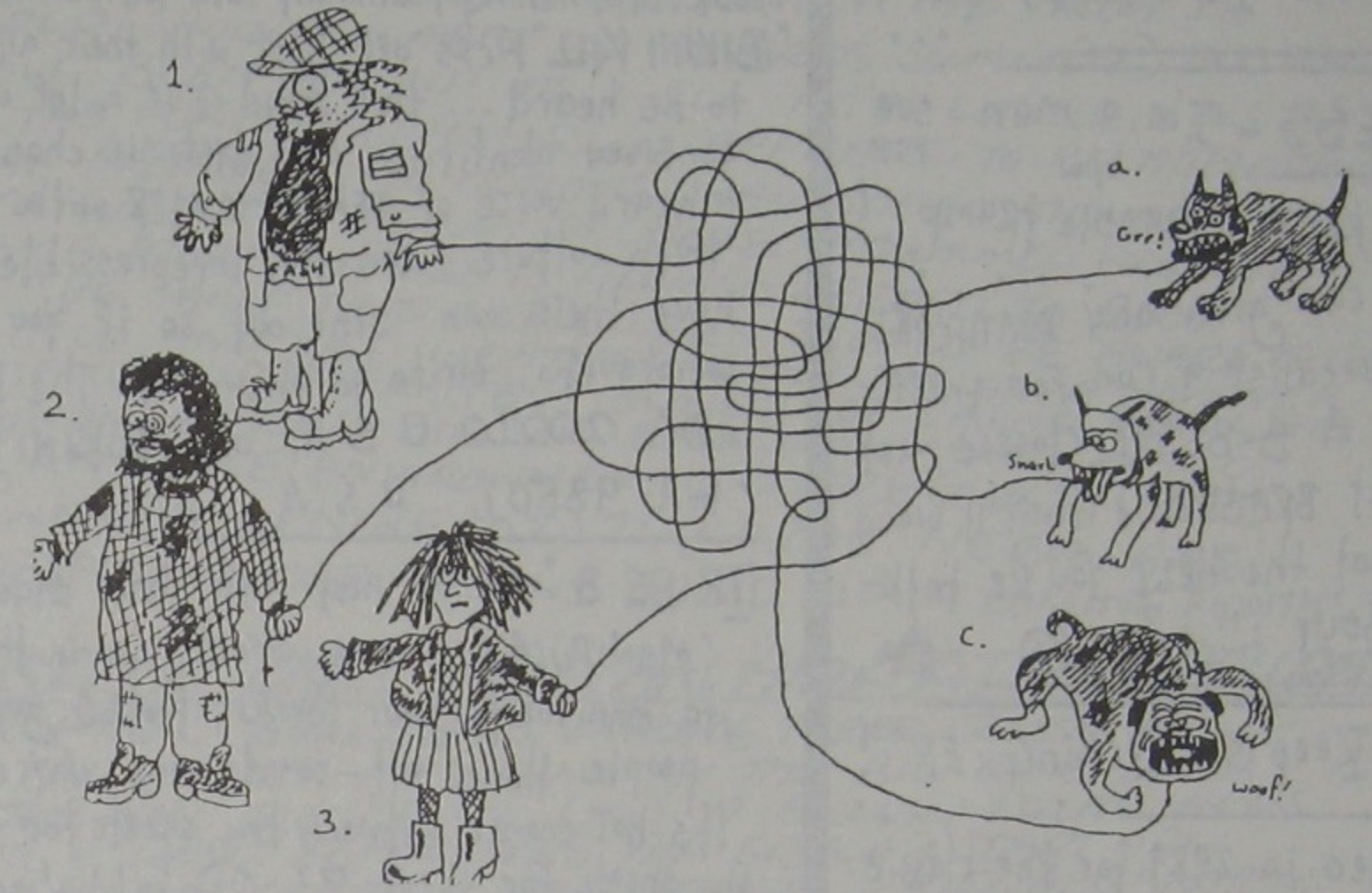
LOVE FROM

After filling in the boxes on the right, complete the following sentence in not more than 20 words, "I LIKE COPS BECAUSE ....."

Now write your name/alias/ addresses/ falsie in the box provided and wrap your answers round a brick and throw it thry your nearest cop shop window.


★ DR FLUFF.

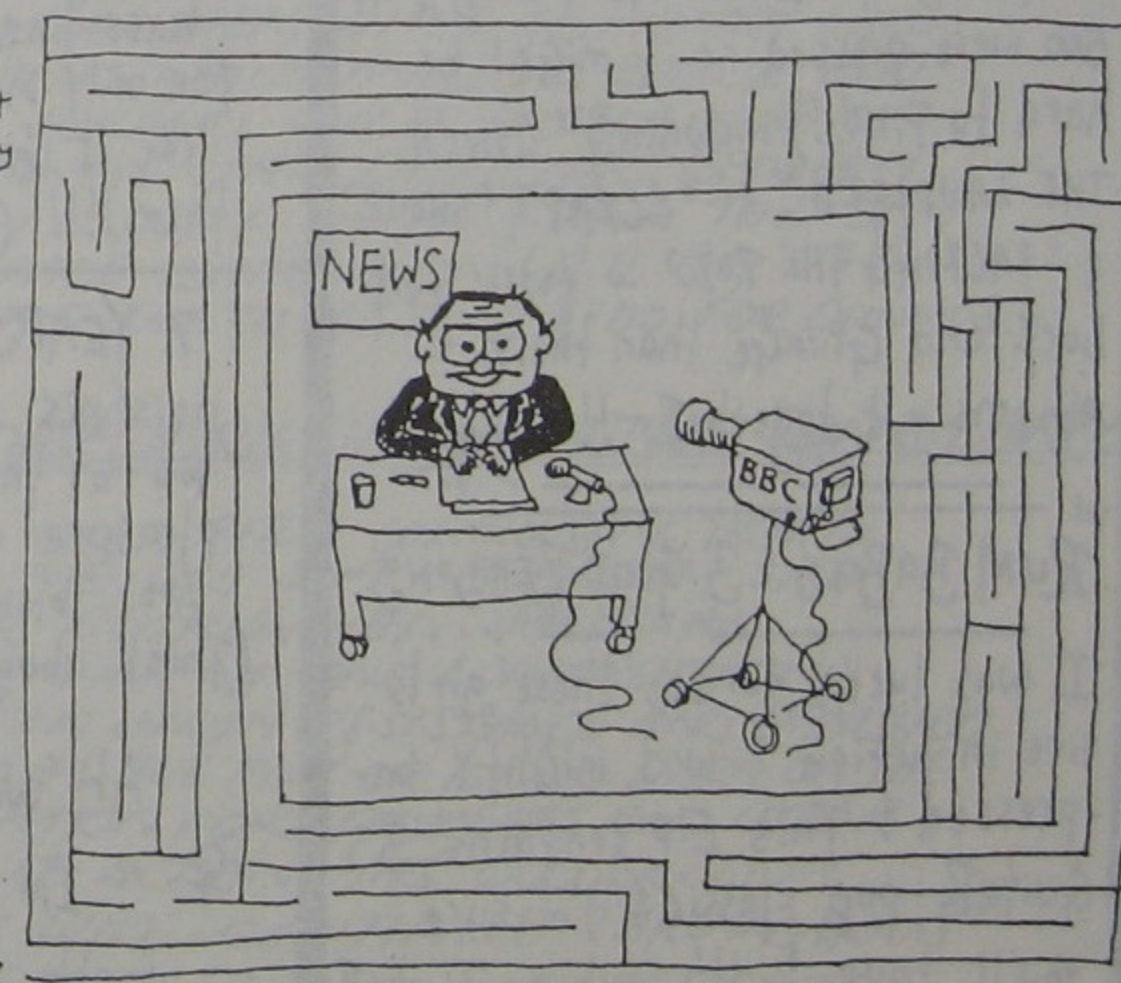
Which stereotyped Hackney Squatter is attached to which dog ???



A group of situationist revolutionaries has invaded the television centre to disrupt normal T.V. viewing, attack the commodity and media spectacles and demand social revolution. Can you help them find the news room?...



start here 





GIRL MONSTAR - Monster @:  
Get it ... before Delici @:  
it GETS YOU !!!!

DICKLESS - I'm a man SUB POP  
b/w  
Singer Kelly: SADDLE TRAMP!  
Canary can give any DEATHCORE  
bands' vocalist a run for their  
money! A SUB-POP classic, ask  
for it at BRASHES & they'll wond-  
-er what the HELL you're talk-  
ing about !!!

L7 - Keep On Rocking EP!  
Recorded in 1989 for the classic  
John Peel sessions, this 7" E.P.  
contains 4 'L7' masterpieces (only  
500 were pressed so it might be  
hard to find!) including 'LYNCH  
THE LANDLORD' & 'SCRAP', 'SHOVE'  
& 'PACKING THE ROD' - more Feed-  
back and Grunge than their 3  
albums put together !!

THE RUM BABAS - 3 GOOD REASONS  
I was lucky to see these girls  
live in action & was mighty im-  
pressed! This E.P. contains 3  
Guitar-pop classic's I'm sure  
you'll love! It's out on Timber  
-Yard and they're from SYDNEY,  
(but someone told me that they've  
SPLIT-UP! (sob sob sniff sniff) !!!

# ♀ REVOLUTION GIRL STYLE NOW ♀

'THERE'S A DYKE IN THE PIT': '92 by dlice D (♀)

Four Frighteningly brilliant RAW bands make up this 7" compilation!  
'BIKINI KILL' kicks off first with their all-time classic 'SUCK MY LEFT ONE', a must  
to be heard... this band Give a lot of credence to ideas about Gender equality,  
confused identities, and systemic change. Bikini Kill blends the still-relatively-  
unheard voice of FEMALE ANGER with the still-more-positive voice of politics,  
youth culture, and the irrepressible 'esprit de punk rock'. The Girls even  
have their own 'zine out so if you want a copy or want to subscribe or  
whatever, write to them c/o The Embassy, 3217 19th St. NW, Washington,  
DC 20010 U.S.A, OR BIKINI KILL, 1023 S. ADAMS # 1196 Olympia  
WA 98501 U.S.A

'TRIBE 8' are up next with their chaotic ode to S&M! ☺ ♀  
'MANIPULATE' is a direct slap-in-the-face grunge masterpiece about wanting  
to manipulate your lover, feeling guilty but not really caring about what  
people think all-round, and why should they ??? It's fun being a social reject...  
It's HOT enough between the sheets for me... but it depends... are you hot enough between  
the sheets for them ??? ☺ ha! ha! ha!

'LUCY STONERS', their slow melodic tune 'SOILED PRINCESS' has a catchy  
bass line and very sad lyrics that remind me of someone I live with!  
The only melancholy song on this compilation, but not to worry you folks who  
like it grungy (like me!), it's a great tune and I'd like to hear more of  
them!!!! ☹ ♀

'7 YEAR BITCH' last but not definitely not least, these hard-rocking  
noisters have a lot to offer, their song 'DEAD MEN DON'T RAPE' grabs  
you by the throat and tells you just that! So you guys out there that get  
pleasure out of a woman's fear, think twice about stepping out 'coz we'll  
just blow you away and not think twice, 'coz 'dead men don't rape'!!!  
(Think about it) ☹ Write to: 2034 FRANKLIN East, SEATTLE, WA, 98102

Ah well, this concludes MY REVIEW OF 'THERE'S A DYKE  
♀ IN THE PIT', if you want a copy of the single (well ♀  
worth a listen!) it's at all 'GOOD' record stores or you ♀  
CAN WRITE TO: 'OUTPUNK' P.O. BOX 170501 SAN FRANCISCO  
CA 94117 U.S. OF A !! ♀

THE MUFFS - I Need You  
This is their 3rd single to date,  
(this time on SUB-POP); the MUFFS  
formed about a week after Kim &  
Melanie quit 'the PANDORAS' (remem-  
-ber them?) and have been rock-  
-ing on since! IF you like the  
MUFFS... tell them, PO BOX 1852  
ORANGE, CA, 92668 U.S.A

THE PANDORA'S - Hot Generation!  
(1984) (Vox)  
This single has been in my collection for years!  
(but I thought I'd review it anyway!)  
IF you like beach-party-surfie-type-  
music then this is for you!!!  
Not released on any of their albums  
I'd say it would have to be one of  
their best songs! The PANDORA'S don't  
exist anymore 'coz quite sadly their  
singer/songwriter/guitarist Paula  
Pierce passed away last October!  
(augh- the price of rock 'n' roll!!!)

KILLER BOMBOS - Chained Down  
I saw these wild women live in action  
too! And all I can say is that they're  
RAW... LOUD & GRUNGY, it's about  
time Australia had a band like this.  
(they're from SYDNEY!)! ♀  
Damn... there's so many I'd like to  
write about but have run out of ♀  
space... Stay tuned next issue ♀  
For 'Revolution Girl Style Now!' ♀



LOOKING FOR SUN, FUN AND ADVENTURE  
WANT TO MEET EXCITING AND NEW  
PEOPLE - WELL FUCK KONTIKI AND  
BY THE SPRING 1992 WOOLZY  
ACTION GUIDE.

### ① MUMMEL FREE STATE IN BEAUTIFUL NORTHERN NSW

AFTER LAST YEARS SUCCESSFUL BLOCKADE AT CHAELUNDI AND THIS YEARS ACTION AT KILLEKRANKIE THE NORTH EAST FOREST ALLIANCE TAKES ITS BATTLE TO HALT UNSUSTAINABLE LOGGING AND SAVE AUSTRALIA'S REMAINING OLD GROWTH TO THE NEW ENGLAND TABLELAND AT MUMMEL GULF. ALTHOUGH THE AREA IS EXTREMELY COLD (SHOULD WARM UP TOWARDS SUMMER) TWO OWN BLOCKADES HAVE BEEN SET UP AS WELL AS A LUXURIOUS TEE PEE VILLAGE. THE FORESTRY COMMISSION APPEARS TO BE ATTEMPTING TO OUTWIT THE PROTESTORS SO ACTIONS MAY SPREAD THROUGHOUT THE AREA UTILIZING THE NEWLY DECLARED "MUMMEL FREE STATE" AS A BASE CAMP. MORE SUPPORT IS ALWAYS NEEDED TO BOOST NUMBERS IN THE CAMP AND TRAVELLERS SHOULD BE AWARE OF THE NEED TO TAKE COLD AND WET WEATHER GEAR. THE AREA HOWEVER IS VERY BEAUTIFUL AND DEFINITELY IN NEED OF SAVING. MAPS AND INFO ARE OBTAINABLE FROM - BIG SCRUB ENVIRONMENT CENTRE (066) 213 278, ARMIDALE ENVIRONMENT CENTRE (067) 711 155, N.S.W. ENVIRONMENT CENTRE (02) 247 4206. NEFA ARE BOUND TO HAVE PLENTY MORE ACTIONS LINED UP IN COMING MONTHS TOO.

### ② STOP AEROSPACE 1992 - AVALON AIRPORT, MELBOURNE

WHILST AEROSPACE'S ADVERTISERS PARADE THEIR GLOSSY ADVERT AND PARENTS BRING THEIR KIDS TO WATCH THE BIG WARPLANE FLY BEHIND THE "TOP GUN" HYPE LIES A BILLION DOLLAR ARMS INDUSTRY. FOR 4 DAYS BEFORE THE AIR DISPLAY START ARM DEALERS BOTH FROM AUSTRALIA AND OTHER "FRIENDLY" NATIONS SUCH AS INDONESIA, THAILAND, PAPUA NEW GUINEA AND MALAYASIA WILL BE BUYING AND SELLING AIR BASED WEAPONS TO BLOW THEIR OWN AND OTHER NATIONS PEOPLE UP. THE REALITY OF TODAY'S AIR INDUSTRY IS THAT MOST OF THE MONEY SPENT ON AIR EQUIPMENT WILL BE FOR WASTEFUL MILITARY PURPOSES WHILST MILLIONS STARVE AND SUFFER. SO COME DOWN TO AVALON AIRPORT FOR A PROTEST AGAINST THIS CONTINUING MILITARY-ENVIRONMENTAL DISASTER. BETWEEN OCTOBER 21ST AND 25TH - ITS ONLY A HALF HOUR FROM THE CITY CENTRE! CONTACT THE STOP AEROSPACE CAMPAIGN (P.O. BOX 222, FITZROY, 3065) OR FRIENDS OF THE EARTH (03) 419 8700 FOR DETAILS.

### ③ BREWERY SITE PERTH - MORE DARK DEEDS IN THE SUNNYLAND!

AFTER YEARS OF THE ABORIGINAL AND WIDER PERTH COMMUNITY TRYING TO STOP THE REDEVELOPMENT OF THE OLD SWAN BREWERY SITE WHICH SITS ON A SITE OF MAJOR ABORIGINAL SPIRITUAL SIGNIFICANCE, THE W.A. STATE GOVERNMENT AND CONSTRUCTION COMPANY MULTIPLEX HAVE BROKEN UNION RESISTANCE AND BANISHED ABORIGINAL HERITAGE LAWS, LOCATED AT THE FOOT OF KINGS PARK ON THE SWAN RIVER IT IS A PERFECT LOCATION FOR PROTESTS AND OTHER CREATIVE ACTIONS - THE MAJORITY OF ACTION HAS OCCURRED IN RECENT WEEKS, BUT PROTEST WILL CONTINUE THROUGHOUT THE SUMMER. CONTACT THE PERTH ENVIRONMENT CENTRE (09) 351 5942 OR GO DOWN TO THE SITE ITSELF FOR INFO AND ENLIGHTENMENT... THIS IS ONLY A SMALL EXAMPLE OF WHAT'S GOING ON - SEEK OUT THE REST OR COME UP WITH YOUR OWN IDEAS!

# the Ergot Derivative

WOOLEY: THE ERGOTS ORIGINS?

J: The band existed for two years just recording demo tapes as a 'lounge room' band, first us two (with Anthony), then us three. Then a lunatic New Zealand woman said "Come and play in Kyneton", and we thought how the fuck do we do that and literally grabbed the people around us, so the configuration was completely random. Silly instruments like bits of wood and recorders came in cos my Mums a Schoolteacher and we did studio recordings with lots of silly primary school instruments, so we kept using them cos they were a bit different.

WOOLEY: IN YOUR LIVE SHOWS YOU USE SLIDES, JUGGLING ETC... DO YOU THINK IT ADDS AN EXTRA DIMENSION?

M: I guess so. We wouldn't do so if we didn't think so. (Laughter)

A: We make a conscious effort to get away from the fact that we're complete idiots. I don't understand why people come and see us.

J: We want to get people to do more, but at the moment it's happening at a slow rate. We have to hype up our slide show cos two years ago there weren't any. Now there's quite a few.

WOOLEY: WHATS HAPPENED TO YOUR DRUMMER?

M: She doesn't like the idea of playing in noisy, crowded pubs.

A: You missed smelly.

M: Yeah smelly. It's where we're at at the moment and I like playing more than not, and she doesn't so she's leaving.

J: She's fairly busy and all the waiting around, unpack the car, pack the car, wait around, get confused, get hot, get cold business isn't really appealing to her anymore.

A: It's annoying, she's a really good drummer and a nice person too.

WOOLEY: SO YOU'RE GOING TO FIND A NEW DRUMMER THEN?

J: Yeah, which will be good because I've been going out with the drummer and that's a real pain. Feel free to tell anyone who reads this that you should never go out with someone your playing in a band with. Bad Karma.

A: It's like never moving in with your girlfriend as well

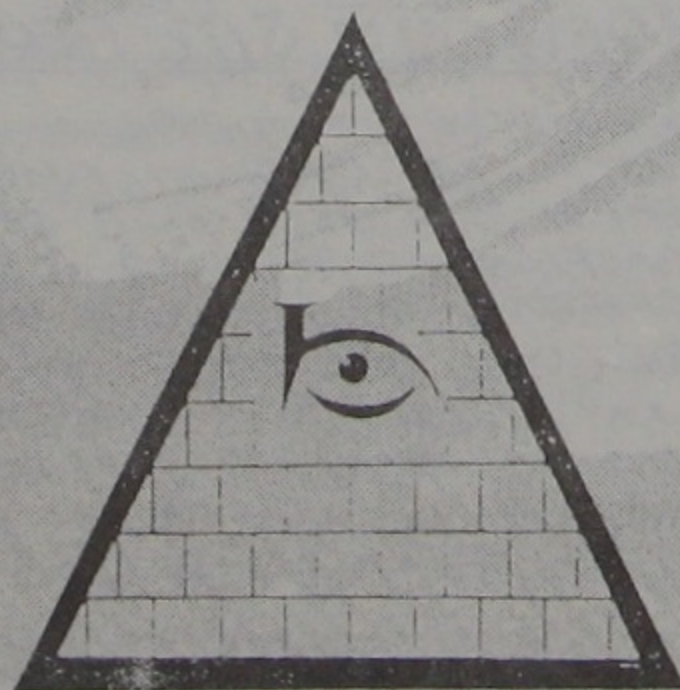
WOOLEY: ANY MORE HOT ERGOT LOVE TIPS? (LAUGHTER)

A: I'm sure Micheals got one, c'mon.

M: Don't fuck animals.

J: Or eat them.

ONCE THERE WAS A HOUSE CALLED HELL. FROM HELL CAME THE 'ERGOT DERIVATIVE'. ONCE UPON A TIME THERE WERE THESE PEOPLE WHO NEEDED TO DO SOMETHING WITH ALL THEIR INNER-SUBURBAN PARANOIC ENERGIES, YOU KNOW, THE KIND THAT INSPIRE SCIENTISTS TO DO STUPID THINGS LIKE SPLITTING THE ATOM AND INVENTING ELECTRICAL APPLIANCES FOR FAMILIES WHO HAVE EVERYTHING IN THE WAY OF ELECTRICAL, PLUTONICALLY CHARGED 'ONE HUNDRED AND ONE OTHER USES' KITCHEN APPLIANCES. WELL SEEING HOW THESE PEOPLE WEREN'T VERY LINEAR, AND SEEING AS HOW THEY LIKED GIBBERING AND A-YELPING, THEY DECIDED TO FORM THE 'ERGOT DERIVATIVE', AND DURING ONE PARTICULAR BAD BOUT OF SELF-PITY, THEY STARTED TO PLAY. WOOLEY VENTURED TO HELL HOUSE NUMBER TWO (A DOCTORS SURGURY) AND SPOKE TO MICHEAL (M) (Violin, Vox) JAMIE (J) (Gtr, Vox) AND ANTHONY (Harp, Vox) (A). OTHER MEMBERS ABSENT ARE ERNIE (Keyb, Vox), NIK (Drums, Vox) AND GARATH (Bass, Vox).



WOOLEY: FLU REMEDIES?

A: You need cookies. Cookies with rum and milk.

J: Cookies with about six to seven grams of crushed up, melted down leaf in them or four grams of head. Have one of those in the morning and drink tea all day and sit somewhere with a piece of paper and scribble or watch t.v or stay in bed.

A: Then you find someone really nice to sleep next to, and then you do it all again

WOOLEY: WITH YOUR NEW C-D AND GENERAL AFFAIRS YOU'RE SELF MANAGED, WHY?

A: We've got no money.

J: And no one else would do it.

A: They would if we asked them, but we don't have much money and the last people we went through were idiots.

J: It's a situation where a lot of people like the band, but don't find it that marketable so they're not going to put a lot of money on the line.

WOOLEY: ERGOT DERIVATIVES PERFECT WORLD?

A: Deurbanised, decentralised.

M: Don't believe in it. As soon as you attain a state which you call perfect it no longer becomes perfection.

J: Same as it is, but more action toward a new order with people waking up to the fact it's been totally fucked, rather than creating a false consciousness that if you buy detergent bottles with dolphins on them, everything will be alright. Because that creates this belief that you change things by being politically active when you've got to get to the core of it, which is as well as saying "Yes Mr Bush and governments, you've been greedy and fucked and everything". People need to become responsible. Once upon a time you could kill your own cow, now they're going to McDonalds and not taking responsibility for the event waves created by what they're doing.

They'll probably say "That's fine, I can live with that" - Though (Laughter). That's what some of the songs are supposed to do, not be didactic and say "You are a bastard, I don't like you", but to give another point of view. If you walk up to people and say "This is wrong", they tend to get threatened, if people can arrive at their own illumination so to speak, it's better. You've got to have faith in conscience and a basic, basic sense of morality and all have a different view of that anyway so it probably won't work.

A: I disagree. You have power groups like I.B.M or General Electric. They make nuclear triggers, assemble minute-man missiles. They employ a quarter of a million people and you've got a massive diffusion of responsibility. It doesn't work, they'll →

(Ergot's perfect world Ctd)  
Just say "I just turn the screw," "I just push the button"-bullshit. People have to realise what power groups they align with and realise what their power grouping is doing in real time and what the ramifications are. It's very difficult.

M: It's difficult when we're so centralised and urbanised.

A: What you need is the mind fuck and the mind fuck is O.K. This is what's happening. Live with it.

WOOLEY: SO WHERE'S EVERYTHING GOING IN YOUR OPINIONS?

M: The biggest problem we're facing is not employment, but being worried about employment; worried about having more time. Because if we look say fifty years ahead, it might be people are only working ten hours a week or something like that. The problem is the huge shock from working all the time, to working very little and it just breeds a malaise and self-hatred in people when they can't fulfill this expectation which they have of themselves and society has of them as well.

A: Big dick syndrome.

M: Everyone's solution to employment has been to create more jobs, rather than saying what we can do instead.

(DISCUSSION GOES INTO CONSUMERISM. THE LIKELYHOOD OF CHANGING PEOPLES ATTITUDES)

J: The order and the attitude has to change.

A: It's like swallowed lines - science is good, positive growth is good. Appropriate application of science and technology is good, the inappropriate application is fecitious....

M: It's never considered. It's always the case there is technology there, it will happen because it can - that's the only reason it needs, rather than we need it, or it will be usable for the benefit of all.

J: There's a lot of apocalypse imagery in our songs, not necessarily the christian apocalypse, it's looking at what's fairly inevitable unless it can be redirected in some weird way.

M: The other thing is that throughout human history, there's been a feeling of - this is the last days and the apocalypse is just around the corner. There's always been heavy shit going down as well, so who can say? Civilizations do fall and ours is no exception.

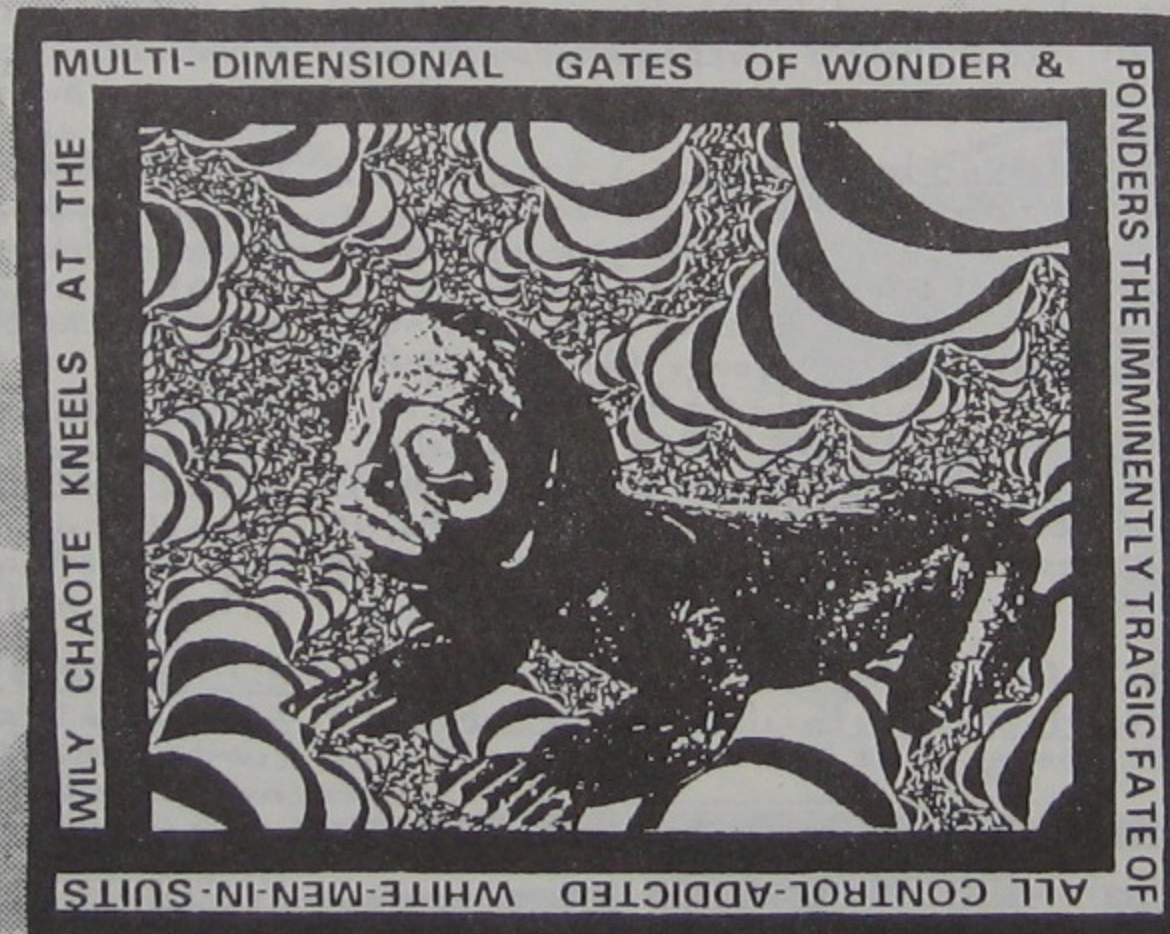
## ZOID

I went to see the professor man / I heard that he knew all about / whatever it was, exactly that, precisely what / whatever you wanted to know / He knew about Soliloquy, the history or philosophy, and rhetoric and sophistry, and exactly what makes the hair on your armpit grow.

I said "Howdy to you professor man / can you tell me exactly all about / why I'm a space cadet, and why I haven't found me yet / and why I cannot see inside my head?"

I went to see the preacher man / I thought that he could help me find / who ever I was, where I was at, and exactly what I was supposed to do with my life / I walked right in, he smiled at me, handed me the collection plate, told me I couldn't avoid my fate / and I'd better repent before it was too late.

I said "Howdy to you, you old preacher man... repeat 1st chorus....."



## THE ERGOT DERIVATIVE

Jamie Saxe: Plays guitar, sings and yelps a lot and bounces up and down like Estrogen on speed for some reason. He writes music, angsts about the Fortitude of the 'now' and is a compulsive gibberizer. He has never, and will never advocate the use of illegal substances in order to produce perceptual distortion, as entertaining as this activity may be, and was.

ANTHONY MACLEOD: Plays harmonica, yelps a lot, sings a little and stands around like a disinterested corpse when not doing anything. He likes to go around telling people things they don't want to know and ignoring things like formal time. He has never, and will never advocate the use of illegal substances in order to produce perceptual distortion, as entertaining as this activity may be.

Michael Johnston: A confused young dementoid from Aetearoa who likes smashing the instruments of mass media (ie television sets) and making stupid noises at the moon. He has never, and will never advocate the use of illegal substances in order to produce perceptual distortion, as entertaining as this activity may be. He also plays violin and yelps a lot.

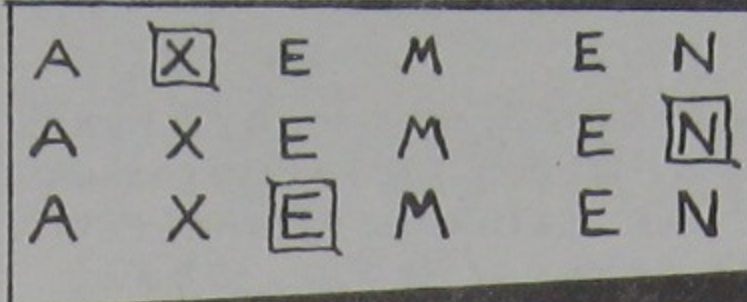
GARATH SKINNER: Do you ever get your index finger and third finger stuck between your nose? I mean really stuck? I save and collect old chewing gum and cigarette butts and build log cabins. I never have, and never will advocate the use of illegal substances in order to achieve perceptual distortion, as entertaining as this activity may be. Does bass.

Ernie Chow: Plays keyboards. Generally. And piano. Theoretically. Often found in a state of advanced indigestion. Very poor night vision. Communicates subliminally. Has not and will not advocate the use of illegal substances in order to produce perceptual distortion, as entertaining as this activity may be.

NIK DAWSON: Plays drums and she is most protective where nice moo cows in Mr Death burgers are concerned. Her existence is currently defined by her insatiable desire for Toblerone (only the dark kind). Has spent way too much time at school. May possibly advocate the use of illegal substances in order to produce perceptual distortion, among other things.....

# the Ergot Derivative

# BOTT-MEN



ing any say in how it's bands are sold and distributed ie Festival has final say in how many CD's, tapes etc. are pressed-and



**AXEMEN**

NEWZEALANDS AXEMEN HAVE BEEN GOING STRONG ON THEIR OWN SELF SUFFICIENCY TRIP FOR ALMOST TEN YEARS NOW ON THE WAY THEY'VE HAD TWO HILLARIOUSLY GOOD ALBUMS ON FLYING NUN, PLUS MANY PROJECTS ON THEIR OWN SLEEK BOTT LABEL. MY QUESTIONS ARE ANSWERED BY A-MAN LITTLE STEVIE McCABE.

**Q: Over here in AUS we've heard about the NZ govt reducing welfare in an attempt to save money. How has this helped/hindered being a musician?**

Stevie: Dole money still (just) covers VERY basic living expenses and not much more-the astute musician/beneficiary sees this as a challenge to his/her resourcefulness and a chance to test budgeting/management skills on a personal level and not resort to Govt-bashing especially when you compare the situation here to that of musicians in the US where there is a larger potential audience and higher chances of personal return but also a much higher risk factor meaning many bands face being in a pay to play situation or just not getting off the ground at all due to work commitments, high overheads or the general imbreeding inherent in the 'scene' with the same groups playing the various different venues for months on end. Overall, we have here more of a chance of actually surviving artistically with integrity intact and less threat of complete and utter disillusionment and cynicism towards the whole biz-a symptom I ended up having pretty badly after living in San Francisco for three months. For me to complain about the Dole would be naive; it's not that bad.

**Q: Made any good home brew lately?**

I've been on the Wagon for almost a year but to avoid accusations of Wowserism I'll divulge my closely guarded and ultra economical CARROT WINE RECIPE: take about 1 kilo of carrots, chop or slice 'em up small and boil the shit out of them for about an hour; strain the juice into a large homebrew barrel (approx. 20 litre capacity)-the carrots can now be put in a stew or whatever, it's the JUICE you want. Add to this 3kg sugar and fill the barrel with jug after jug of boiling water until the liquid level is 4-5 inches from the top. Cool to a temperature where you can comfortably put your finger in without burning it - IF THE WATER IS TOO HOT TO PASS THE 'FINGER' TEST IT WILL LIKELY KILL THE YEAST-and sprinkle about 4 tablespoons normal bakers yeast (granulated) on top of the liquid. Cover with a tea towel or preferably an air lock set-up if you have one. Place in a warmish place and bottle into CLEAN bottles after approx. two weeks: the wine is drinkable after another week but strengthens considerably with age. Remember to keep things CLEAN when attempting home alcohol production!!!

**Q: After the struggle you had getting Flying Nun to put out DERRY LEGEND are you going to use them to put out new stuff?**

A bit of a sticky point at the moment. From our investigation and analysis of FN's corporate intent it appears they are committed to so many different acts that their base capital is perpetually tied up i.e. there's neither time nor money to properly support and promote all their artists plus the fact that any of their acts which do become "big" immediately sign to other labels viz. Chills, bats, Verlains etc., meaning the big money is siphoned off because of their smalltime low-budget first album do it yourself mentality. Not putting them down, their intent is sound-to put out heaps of NZ music-and they have a good enough reputation overseas to help attract otherwise negligible interest; this is valuable in itself but in terms of progressing past the low-budget first album do it yourself stage... they lose their appeal a little. They still play a big part in the music scene here and they just compressed 3 VIRGINS and DERRY LEGEND into an edited C-D, PETER WANG PUD, which was probably a good move considering the decline of vinyl so they have some of our interests at hand. But whoever does want to press our new recordings will have to foot our studio bill which isn't excessive but will require a commitment from the label. The new stuff we're doing is sounding incredibly bloodyyy good and it's up for grabs to any record company prepared to make the deal.

**Q: Is it getting harder or easier to live in NZ?**

It's O.K, it works for me. There's a good postal service but still a general smallmindedness towards local things but it's getting more positive-there's lottery money being allocated to touring grants for bands and t.v license money being channelled into subsidising local programming including NZ-made music videos, so that's a good thing. Still, Kiwi bands are getting on the charts and on the telly but money in general is at smalltime sub-professional levels. Still, you don't have to sweat about paying bills, rent and getting groceries every week so long as you don't leave your house, take a bus, go to the pictures, the pub....

**Q: What do you think of Flying Nuns situation with Festival? Can you see any other labels emerging to fill the gap left behind?**

The FN/festival link seems to tie FN's hands as far as have-



Festivals conflict of interest (their letterhead proudly announces- FESTIVAL-PART OF THE MUSHROOM GROUP OF COMPANIES!) leaves no doubt as to where their loyalties. Witness the low key marketing of PETER WANG PUD: Jimmy Barnes was touring NZ at the time and Felched our late night t.v spot, he introduced one of our videos though. FRISBEE RECORDS in Auckland is a label to look out for. We're recording at their studio on 8 track at the moment and their basic approach is practical and positive. Z, bob, Frisbee's founder, has an exiting and exitable attitude towards self sufficiency, fierce independance, no compromise credibility-laden recording and retailing of local product. The set up is this: he rents out a large car park building in central Auckland, subdivides it into six rooms-a bedroom, lounge, recording studio, maintenance room complete with in house technician and two fully fledged rehearsal rooms are rented out to pay the rent and subsidise constant up grading of the other studios. When releases are sold, once recording and production costs are covered, any profit is split between Frisbee and the band. This simple but effective strategy means it's simply a matter of time until Frisbee become's a major NZ name as a sound and viable production-house. For more information on current projects/releases (there's always something going down) try writing to them at: FRISBEE RECORDS, BOX 8282, SYMONDS ST, AUCKLAND, NEW ZEALAND.

**Q: Hows SLEEK BOTT GOING?**

Currently undergoing a boom period. Eight new releases this year and the decision to "GO CHROME" meaning all new releases from 1992 on, including back copies of earlier releases, are available on chrometape with dolby B noise reduction resulting in a cleaner sounding final product.

**Q: Tell us about your recording technique?**

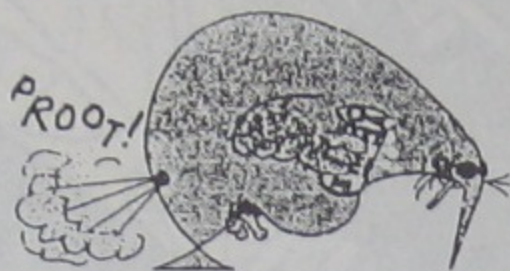
Apart from DERRY LEGEND which was recorded on a 16 track (write, Wellington, recently gutted by fire) most of our recordings have been onto 4 track. Our usual technique has been write song, record drums and guitars onto two tracks, overdub and bounce vocals, guitar solos, bass, keyboards etc. until song sounds like a concept in our heads. Our recent 8 track sessions have made this process a little more sweatless. In the case of the 4 track stuff the final assemblage is mixed through a very graphic equaliser into stereo onto 1/4" reel to reel tape from which cassettes are mastered. Sleek bott: currently uses chrome tape and dolby B noise reduction. The Frisbee 8 track sessions allow, with track bouncing, roughly 14-16 separate tracks into stereo and DAT mastered to be sold in due course to some lucky →

Record company and released for your listening pleasure.

Q: The Axemen are NOT JUST a rock band-You have your fingers in other Pies, so to speak. Whats happening in the Axemen Universe?

We're currently working on a couple of new Videos for our new recordings. Bob and myself are churning out a mammoth Slickly-typset book of selected Axemen songs for easy reference and we've set up the FAXMAN FAX-FAX whereby the ardent fan can directly fax Axemen with requests, tape orders or a simple giddy mate. Fax us at (NZCODE 09-357-0462). Other projects include expanding our wardrobe tenfold. Costumes are playing an ever more prominent role in our live performances. my wife Linda has been appointed full time Axemen costumer, conceptual visualiser and thematic interpreter, Designing costumes for gigs and video to suit the needs of each particular Song. This has enabled us to incorporate our Audience more fully not only into the aural aspects of our songs but also suggests some aspects of our mind-pictures in performance. Upgrading recording techniques, computer graphics, all night photo sessions and direct mind to computer dabbings (experiment at this stage but interesting results. Hopefully the first fruits of these activities will be available for public consumption later this year.

# SLEEK BOTT



## SLEEK BOTTS 1992 RANGE

### AXEMEN

Dirty Den Sessions .....	\$ 10
Recliner Rocker .....	\$ 10
3 Rooms (elton john covers) .....	\$ 10
Ghost of Elmer Fudd (cassingle) ....	\$ 5

### EMAXMEN (Axemen with syths and sequencers)

PopeyeProot Chunk (4Songs) ..... \$ 7

### 'LITTLE' STEVIE M'CABE

Houndstooth .....	\$ 10
Rock n Roll hound dog .....	\$ 10
Lindy Lou .....	\$ 12*

### BOB BRANIGAN

I, Robert .....
 \$ 10 |

\* in special cardboard cellphone packaging.

Postage inclusive prices in Aussie Dollars.

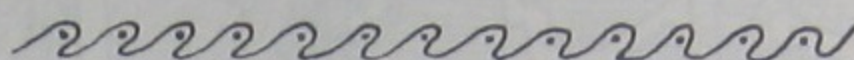
Cash postal order or cash only.

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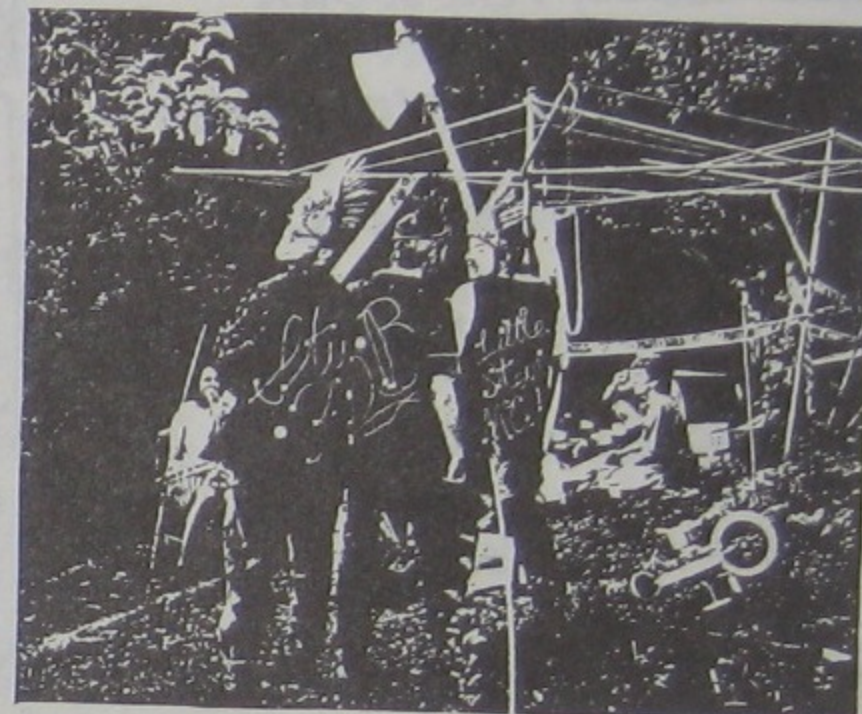
Q: Any Last Comments on Your World for us poor impoverished Australians?

Don't move here at once, keep the Faith, take carrot wine in moderation and only under a physicists supervision. Support FRISBEE, SLEEK BOTT and AXEMEN as leading independant music innovators of 90's Australasia.

Drop us a Line. Write c/o SLEEK BOTT.



AXEMEN

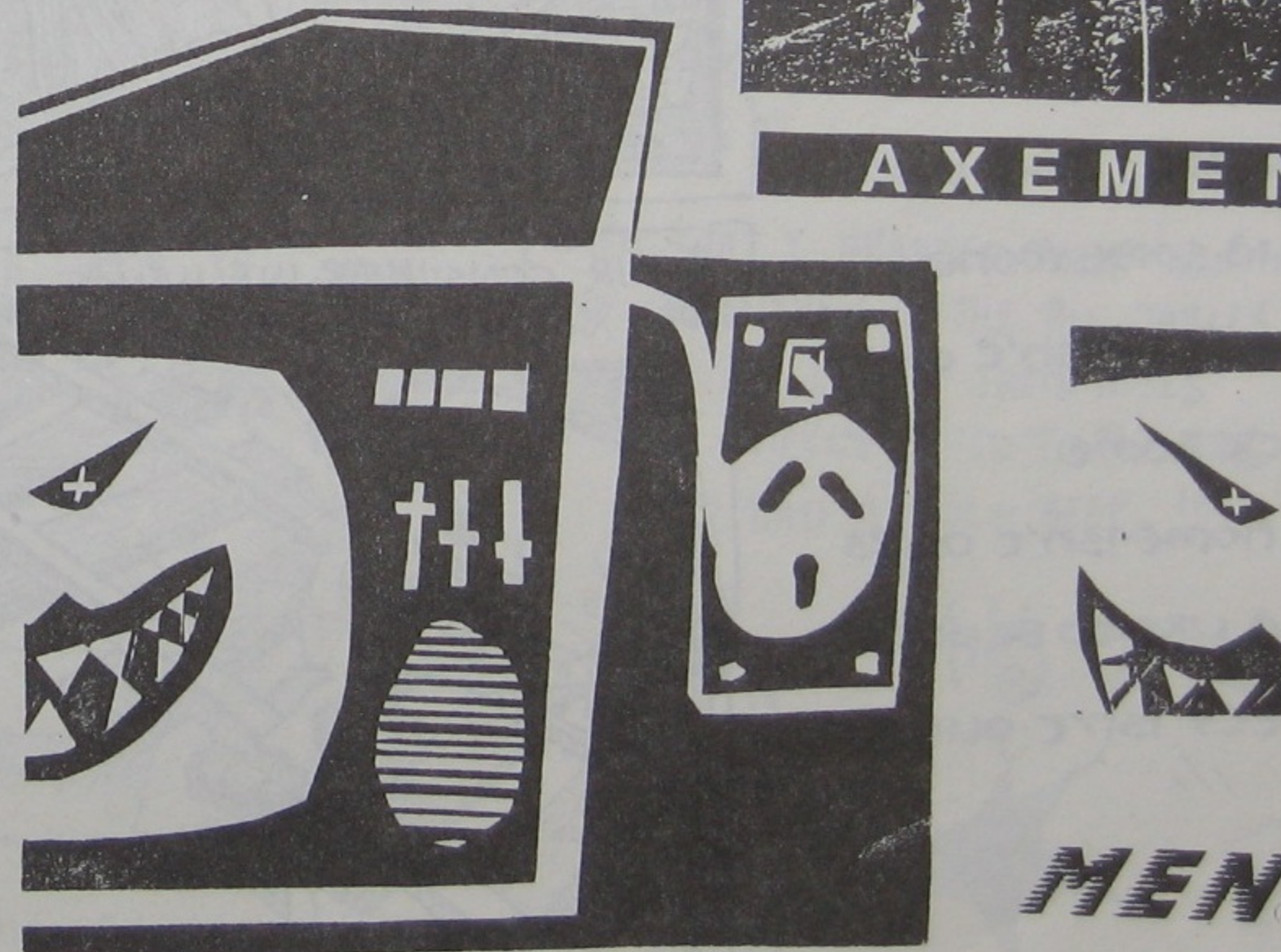


AXEMEN



Q: Axemen have been going for some time now- can you see an end to the Axemen dream, or are you going to become mad musicians with artificial hip joints etc?

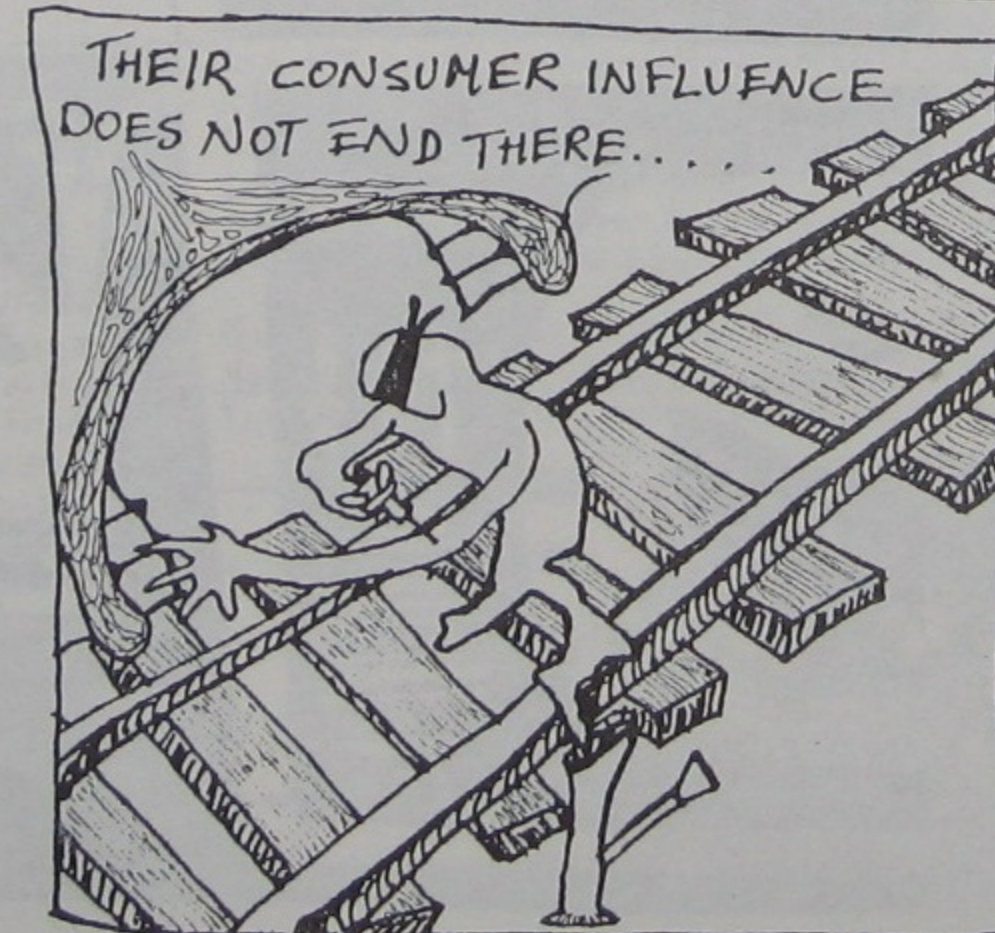
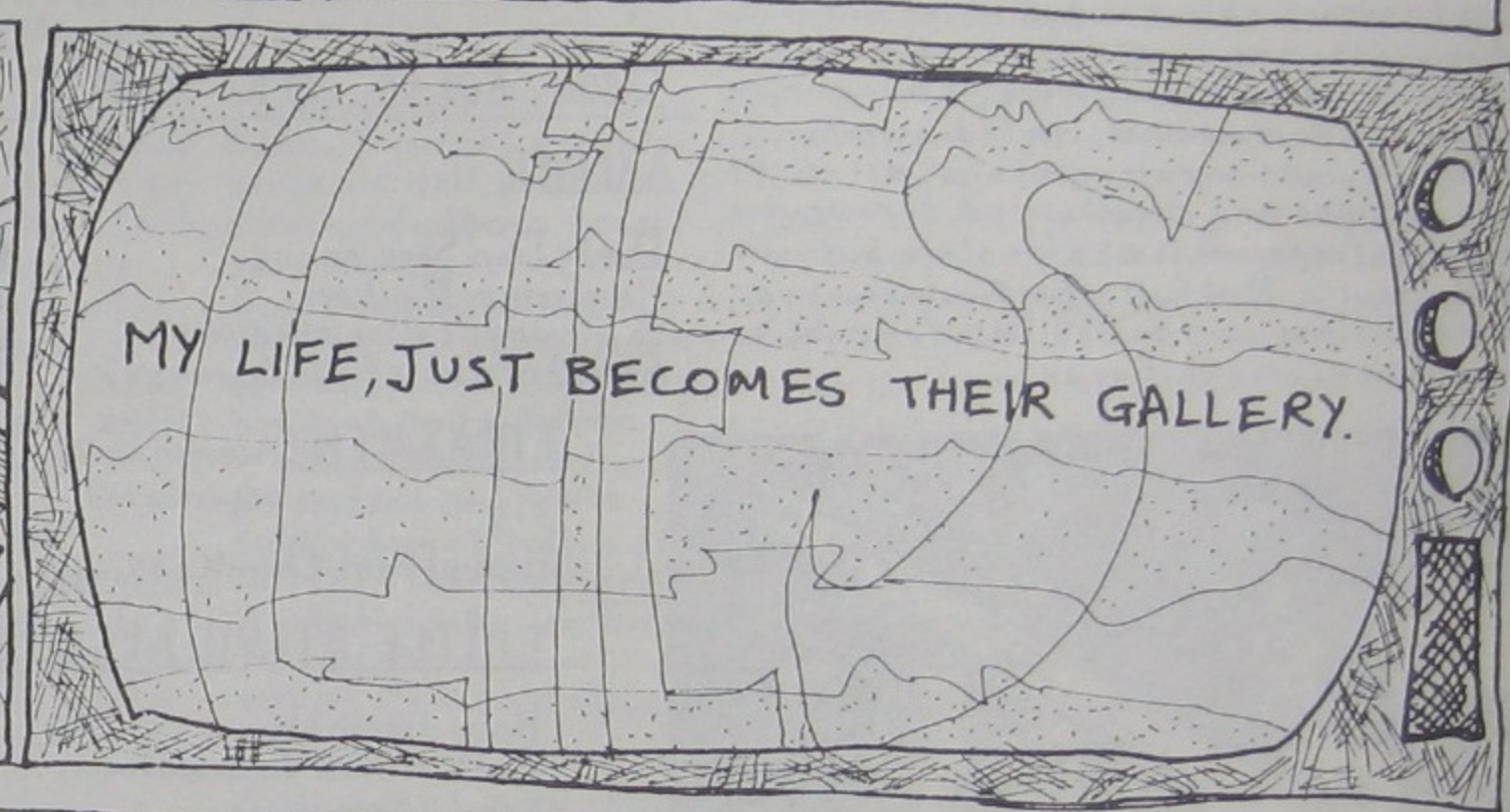
We can conceive of a world in which Axemen don't play a vital and integral part. The song flow is going well and the sharp astack's mind-wheels are rolling like finely-honed train wheels on never ending tracks which will eventually loop into the time-space continuum.



MEN...

# ALIENATION

WE GET UP IN THE MORNING  
BUT THE MORNING ISN'T OURS  
WE GET READY FOR WORK  
BUT THE WORK ISN'T OURS  
WE GO TO THE WORKPLACE  
BUT THE WORKPLACE ISN'T OURS  
WE WORK ALL DAY  
BUT THE DAY ISN'T OURS  
WE PRODUCE A LOT OF WEALTH  
BUT THE WEALTH ISN'T OURS  
WE GET PAID SOME MONEY  
BUT THE MONEY ISN'T OURS  
WE GO BACK HOME  
BUT THE HOME ISN'T OURS  
WE WOULD LIKE TO BE SOCIAL  
BUT SOCIETY ISN'T OURS



Went to the pub to see what I could score  
it's the chowmein of existence



A bubbling pot of human kind  
lounging against the bar was this ratty  
hippy with colourful clothes and dreamy  
eyes You know the kind ...

Beard down to their knees and Fleas  
leaping about in delight

He talked to me in cosmic codes about  
the Fate of human kind Explained to  
me his philosophy which put him above  
me + the rest of human kind.

You see he was in NIMBIN in 1972 and  
where the fuck was I? He asked ... a  
slick smile of arrogance written over  
his decaying face ... I told him I was  
seven and probably playing with my  
cars in some shit-filled sandpit  
where broken glass invaded my tender  
knees ... He looked down his wobbly  
nose & threw me conceited looks of  
dismay then spoke to me with what was  
supposed to be a tone of immense profound-  
ness that should of brought me to my knees  
"AAAAHH NIMBIN '72 IF YOU WERE THERE YOU  
WERE JUST SO COOL ... THE WHOLE WORLD  
BEGAN ANEW IN NIMBIN '72 WHEN THE BEST  
MUSHROOMS GREW + THE HEADS WERE SO  
STICKY THEY CLUNG TO YOUR FINGERS ...  
EVERYONE FELL IN LOVE WITH EVERYONE IN  
NIMBIN '72

WE WALKED AWAY WITH U-D + A WHOLE NEW CONCEPT  
OF TIME PLAYED THE GUITAR ON STAGE + INVENTED  
THE TERM 'NEW AGE'  
OOOOH IF YOU WEREN'T IN NIMBIN IN '72 YOU'VE  
NEVER BEEN ALIVE THE WHOLE WORLD STOPPED IN  
TIME + EVEN THOUGH IT'S 1992 I'M LIVING IN THE  
TIME OF NIMBIN '72

I DROPPED AN ACID TRIP IN HIS DRINK AND HOPED  
HE'D LOSE HIS MIND... I JUST DON'T HAVE TIME  
FOR THE KIND OF PERSON WHO CONDEMNS YOU  
BEFORE YOU SMILE. MOVING RIGHT ALONG I  
HEADED FOR THE BAR BUT TWO MARXISTS  
INTERVENED AND NAILED ME TO THE WALL  
STUFFING 'DIRECT ACTION' UP MY NOSE THEY  
BEGAN TO BERATE ME FOR THE EVILS OF THE  
WORLD ...



At this crucial stage of the game,  
the God of Pool decided to leave him...

WHILE THEY RAN THEIR SLEAZY HANDS THROUGH THE  
POCKETS OF MY COAT, LOOKING FOR SOME MONEY FOR  
THEIR STUPID MAGAZINE ... I TRIED TO SAY A  
WORD OR TWO IN MY DEFENCE BUT THEY WOULDN'T  
LET ME FINISH ... THEY HAD A POSSESSED ZEAL  
SPRINGING FROM THEIR EYES ...

THEY HAD ME IN A CORNER + STARTED HITTING  
ME WITH LENINS GLOVES, I SLOWLY STOOD UP  
LOOKING AT THE 'SKINHEADS' + THEIR DANGER-  
OUS PHILOSOPHY... I BEGAN MY SERMON...

"I CAME HERE FOR A DRINK ABOUT AN HOUR  
AGO... I'VE WORKED ALL FUCKIN' DAY AND ALL  
I WANT IS A BEER ... MY THROAT FEELS LIKE  
A DUSTY ROAD AND MY HEAD IS LIKE A HAMMER  
... BUT ALL I'VE GOT SO FAR IS A PILE OF  
FUCKIN' SERMONS FROM A BUNCH OF STUPID  
PRICKS WITH NOTHIN' BETTER TO DO... NOW  
I'VE HAD ENOUGH OF YOUR CRAP ALL I WANT  
IS A FUCKIN' DRINK SO WON'T YOU LEAVE  
ME ALONE" ...

WITH THAT I GRABBED THEIR SHINING HEADS  
AND STUCK THEM IN THE POOL TABLES POCKETS  
RAMMED THE CUE UP THEIR ARSES  
THEN QUICKLY MOVED TO THE BAR  
AND HAD A COLD BEER !!!



HANS 1992



ex-ballarations, the mavis's talk to  
woozy about melbourne, music and...

mache rolls

when did you leave ballarat?

matt: about a year ago

becki: and its great

whats ballarat like?

b: its sort of good but bad...

m: because there is lots of nice people  
but lots of jucky people too. we kept  
in a small group of people - all the  
other people that played music and stuff.  
besides that its pretty rough

do the mavis's do well in ballarat?

m: yeh we still go there every month or so

b: they take us seriously now

m: there are lots of uni students who  
probably think were from melbourne  
or something.

best and worst aspects of being a band  
in melbourne?

m: the best is that you dont have to  
play at just two pubs.

b: they're more people

m: they're more food

b: bad things.... parking fines

are you self managed?

b: we've taken on two new managers

oompa lumpa management

m: we did it before that but we weren't  
very good at it.

b: so now we can concentrate on

m: playing music, writing songs...

b: having fun

so you are brother and sister? whats  
that like in the band?

b: its great coz we can do good harmonies

m: sometimes we get confused over who's  
voice is who's

b: we fight all the time

m: we can fight and forget about it...

b: if we weren't brother and sister and  
fought in a band we'd probably break up -  
but we're allowed to coz we brother and  
sister.

whats your favorite childhood  
experience?

m: our father dragging me and beck down  
the hall to see the B52's on count down

... and abba

b: drawing the B52's

m: playing lost in space and pretending  
we were in the land of the lost and  
pretending i was in genie's bottle.

they're a lot of childlike energy  
in the band - were do you think  
this comes from?

m: i suppose we still act like kids

b: i suppose we do

m: we like cartoony things

b: wigs and things

m: we like dressing up and being stupid  
and stuff in our normal lives.

mavis's utopia?

m: we've got a song about that. going to  
another planet and the big space ship  
comes down - i dont know - there is a perfect  
world

b: lots of food and wigs

m: paper mache rolls and air brush skies

whats the treehouse song about?

m: a jumble of things - lots of songs are  
about a jumble of things - when we were  
little and used to go to nanna and  
granpa's house and there was a mummy  
and a daddy tree. the mummy tree was  
sort of tangly and mysterious and the  
daddy tree was big and tall. they were  
our special trees and we used to climb  
up and pretend things

recordings/releases?

m: the next thing will be a track on the  
live at the 'empress' compilation cd

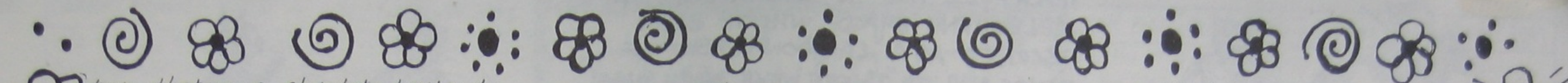
b: which is squirm

m: we recorded a few other songs that  
night so we might release them too

whats squirm about?

b: a few things mixed together but bits of it  
are about when i used to do these  
sandwich rounds. and there were these





men that were absolute bastards  
 we used to call them the chicken men  
 coz they used to complain there wasn't  
 enough chicken in their sandwiches and  
 bits are about someone else - can't remem-  
 ber - who makes me sick

the mavis's  
 wig out

matt: voice/guitar    nick: guitar    keith: bass

jamming with him  
 m: we heard about this droid and went  
 along to his house and loved all the  
 records he had. all these records we  
 just dreamed about having. he forced us  
 to play. told me that i could play  
 b: he pushed us to practice - we'd  
 go over songs again and again and then  
 realised we could play them

**favorite food**

m: yum - avocados  
 b: hummus, falafels, soy drinks

m: we eat all different foods  
 is the band a pretty full on thing in  
 everyones lives?

b: yeh? - and to everyone in different  
 ways:

**why?**

b: we just sang all our lifes - cant think  
 of anything else to do

m: and andrea has been with us all the  
 way - i dont know its the only thing  
 we can do

b: when you write good songs you want  
 everyone to here them

m: growing up, the way songs affect you  
 can change your life

b: loved the B52's and thought it  
 would be good to be a good band

m: i think you attracted to people like  
 yourself - like bands coz you think  
 they're similar to you

**so what are your favorite bands?**

m: i still love the roaches, throwing  
 muses, raincoats, slits, breeders.

b: too many different things - nothing i  
 love at the moment... i like cindy  
 lauper she's my idol, ive met her

**when?**

b: when i was 15 and then again in 1989  
 and she remembered me

**whats good about her?**

b: ive always loved her, i love her  
 voice her personality and everything  
 and she's sort of influenced me in a way

**the andrew crow connection?**

b: i met him through a friend in  
 ballarat and matt and kath started



becki:  
 voice

andrea:  
 drums

**how long ago?**

m 1987

b i was 16 and matt was 17

**who writes the songs?**

m: who ever brings songs

b: but everyone gives suggestions to  
 everyone

**quirky weird beats?**

m: never meant to be quirky - just  
 ended up that way.

**are you in anyother bands/projects**

m: im in another band called the  
 "boxing tostaddas". its a reggae, junggly  
 ska-ry type band

b: and they're really popular in places  
 like bendigo and dialsford - theyve good

m: used to have a big skinhead following  
 and that got a bit scary so we stopped  
 playing in me'bourne

b: our bass player keith is in "clowns"  
 smiling backwards

**how do you wind down after a gig?**

packing unpacking etc - usually we  
 have a bit of a gathering or a  
 party or something

**favorite t.v.?**

m: prisoner, i dream of genie, lost in  
 space, land of the lost.

b: genie, gilligans island

**who drew the the thing - the man**

m: its not a man its an androg-  
 ynous monster

b: everyone looks at it differently  
 m: it was inspired by moroc an  
 art...





PEACH FUZZ ARE A RELATIVELY NEW MELBOURNE BAND WHO'VE BEEN DISCRIBED AS A "CARTOON VERSION OF DINOSAUR JR." THERE MUCH MORE THAN THAT THOUGH, AND LORA CAUGHT UP WITH SINGER/GITARIST STEPHAN TO GET THE LOW DOWN ON THE TRIALS AND TRIBULATIONS OF PLAYING & LIVING IN THE WINDY CITY.



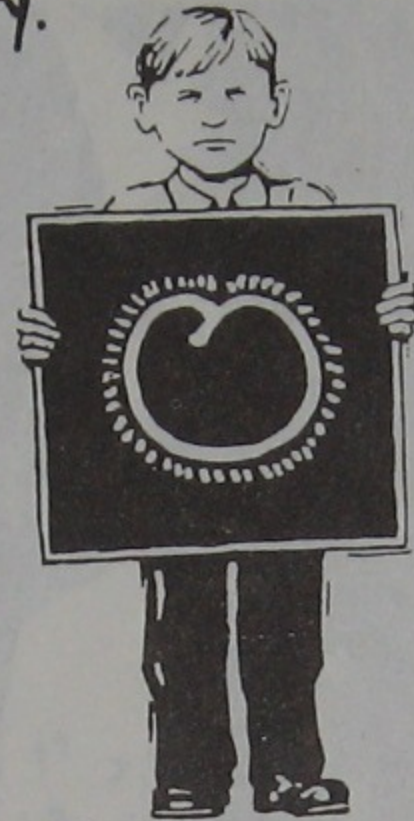
**WOZZY**-WHAT'S IT LIKE STARTING OUT AS A NEW BAND?

**STEPHAN**-THE WORD TO DESCRIBE IT WOULD BE DAUNTING BECAUSE MELBOURNE IS FULL OF BANDS AND THEY'RE ALL TRYING TO GET A BREAK ALL OF THESE LITTLE DROPS IN THE BIG OCEAN OF THE MUSIC SCENE, THEY'RE ALL GOING "ME, ME, ME," AND ITS LIKE YOU NEED SOME RIDICULOUS GIMMICK TO GET KNOWN. BUT THEN THERES THE OTHER SIDE TO IT, YOU'VE GOT A PRETTY VIBRANT SCENE TOO AND LOTS OF PEOPLE WHO ARE INTO IT AND DOING IT AND YOU DONT FEEL ISOLATED BECAUSE THERES LOTS OF PEOPLE IN THE SAME BOAT AND STUFF. IT'S DIFFERANT TO AMERICA WHERE YOU HAVE TO PAY TO PLAY, HERE YOU CAN STILL GET PAID VERY LITTLE, BUT AT LEAST YOU DONT HAVE TO GO TO THOSE EXTREMES.

**L**-PEACH FUZZ'S PERFECT WORLD?

**S**-IT'D BE A WORLD WHERE PEOPLE RESPECT EACH OTHER AND LITTLE FURRY ANIMALS GO WANDERING EVERYWHERE AND ARE PATTED. FRUIT ARE RIPE AND FALLING FROM THE TREES AND THERES GOOD COFFEE EVERYWHERE YOU GO, AND LOTS OF PEOPLE HAVE LOTS OF FUN. NO PARKING INSPECTORS AND NO RENT EITHER. (LAUGHTER)

**L**-WHY DO YOU THINK MELBOURNE HAS SUCH



# PEACHFUZZ

**A STRONG SCENE?**

**S**-WELL THERE ARE 2 CITIES IN AUSTRALIA, SYDNEY & MELBOURNE. ONE IS TOO EXPENCIVE TO LIVE IN AND THE OTHER ONE, WHICH IS MELBOURNE, HAS A REAL PUB CULTURE. WE DONT HAVE ANY DECENT BEACHES HERE, THE WEATHERS LOUSY AND SO EVERYONE GOES TO THE PUB INSTEAD. ALSO MELBOURNE HAS GOT ALOT OF OLD PUBS AROUND AND I SUPPOSE, IN SYDNEY ALOT OF INNER CITY PUBS HAVE BEEN KNOCKED DOWN, MELBOURN IS A BIT OF AN ARTY PLACE TOO.

**L**-FAVORITE CHILDHOOD EXPERIENCE?

**S**-WHEN I WAS COMING UP IN GERMANY PICKING

BLACKBERRIES IN THE ALEDA FORREST, IN HANOVER. I ALSO WENT SKINDIVING WITH JOHN FARNAM'S BROTHER IN PORT LINCON, THAT WAS DEFEATELY UP THER, T.V. AS WELL

**L**-DO YOU THINK THERE IS A CONRE OF FOOD RELATED NAMED BANDS FORMING?

**S**-YES. IN THE 70S THERE WERE LOLOURS- DEEP PURPLE, PINK FLOYD ECT. FOOD IS THE LOGICAL EXTENTION OF LOLOUR.

**L**-ANY RECORDINGS OR UPCOMING RELEASES

**S**-WE'D LIKE TO HAVE AN E.P. OUT, WE'VE JUST FINISHED RECORDING ONE WITH SIMON GROUNDS, WHO ENGINEERED THE 'UNDER-GROUND LOVERS' L.P. WHICH WON AN ARIA.

BUT THERE IS A DIFFERANCE BETWEEN HAVING A TAPE IN YOUR HAND AND PAYING FOR A C.D. RELEASE. SO WE'RE GOING TO TRY AND GET A DEAL FOR IT. IF IT DOSNT HAPPEN WE'LL HAVE TO SELL OUR BODIES TO GET THE MONEY. WELL, I WONT, STEVE OUR BASS PLAYER WILL. HE DOSNT KNOW IT YET, BUT HE WILL.

**L**-WHO IS DALLAS AND WHY IS SHE SO SPECIAL?

**S**IT WELL DALLAS IS OUR TORTISESHELL CAT. SHE DRIBBLES WHEN SHE GETS EXCITED AND SHE'S GOT REALLY WIIRD LOOKING EYBROWS, LIKE SHE'S INBRED OR SOMETHING, THAT SONG IS DEDICATED TO HER UNIQUE PERSONALITY.



**JOHNNY KANNIS - KING OF THE SURF / PUSHING TOO HARD**

One for the Birdman fans since it's the band minus Younger's backing former Em-Cee Kannis on a couple of Garage classics. I've never been a fan of the Hitmens corny Detroit nostalgia, but HEY! this one rocks!!! (DOG 028)

**HOSS - YOU GET NOTHING L.P (DOG 034)**

Throw in Sabbath, MC5, Grand Funk and God in a blender, whirl 'em around + out comes THIS!!! as you'd guess it's nothing amazingly new, but Joel Silber's 'Spinal Tap' meets the 'Stooges' still leaves me smiling. Sink piss, smoke bong, eat chips, listen to Hoss

**CHEATER SLICKS - DESTINATION LONELY (L.P)**

Garage weirdness from the planet LOOZA! A brilliant example of how LO-FI recording, a baaad, sad attitude + primitive riffing wins out over slick, soulness techno wizardry anyway! Lots of feel, these guys obviously live their music... WEIRDOS! DOG 032

**RED PLANET ROCKETS - HEAVEN EXPRESS / it's gonna be a day**

Heard a lot about these guys live power and whilst this single's got its moments I guess I've heard a little too much psycho/rockabilly stuff for this lifetime + this isn't different enough really to grab me. IF that's your bag though, look no further than this 12 barre ballad + it's hectic twin!!! (DOG 040)



H  
O  
S  
S

you get nothing.

# DOGMEAT

DOGMEAT IS A GREAT MELBOURNE BASED LABEL THAT HAS BEEN CHURNING OUT GREAT PUNK AND GARAGE RECORDS FOR SOMETIME NOW.

FOLLOWING IN THE TRADITION OF BOMP!, SYMPATHY AND SKY DOG, DOGMEAT HEAD HONCHO DAVID LAING HAS COTTONED ONTO SOME OF THE BEST AND RAREST OVERSEAS AND AUSTRALIAN GUITAR BANDS AND RECORDS IN THE KNOWN UNIVERSE.

WE THOUGHT WE'D BRING TO YOUR ATTENTION SOME OF THE LABELS MOST RECENT AND REVERED RELEASES . . . . .



**LAZY COWGIRLS - THIRD TIMES THE CHARM AGAIN (DOG)**

And the charm is working. Few of those following in the 70's punk tradition (Ramones, Saints, Dolls etc) manage to get much past third rate imitation. However the LAZY COWGIRLS definitely raise the corpse to life in their own special way. About a million reviews have hailed these guys brilliance so I won't harp on anymore except to say this CD has a swag of top notch cuts just waiting to unblock your ears!

**ORIGINAL SINS - NOWHERE TO GO / Can't Get Over You**

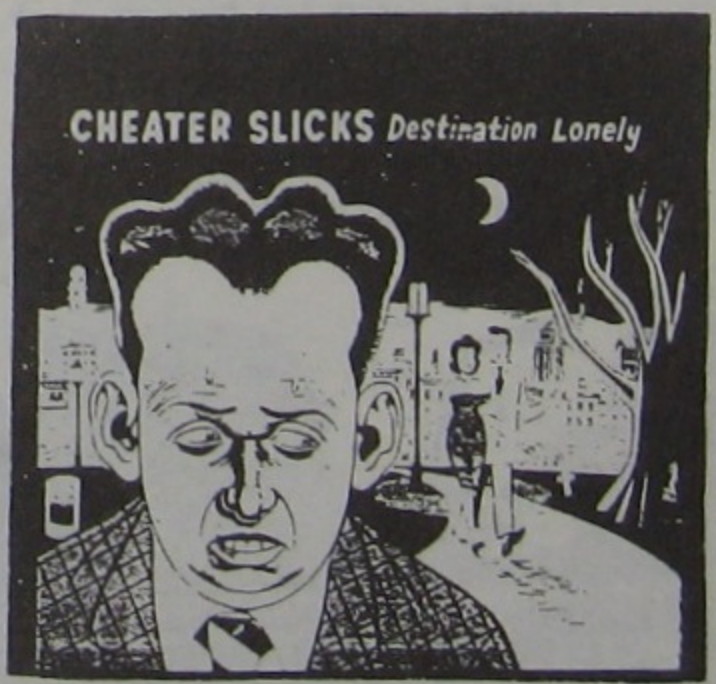
First track is what you'd expect pretty much from the Original Sins - High Powered Garage rockin' party music. The Flips a bit more unusual though, a slow acoustic ballad, not unlike Perth's Mari-Golds or Summersons! (DOG 023)

**POWERTRIP - DEMONS 7" E.P. (DOG 025)**

a blast from Jeff Dahls past. 4 very, very lo-fi live recordings from '82 with the roughness giving the proceedings some extra edge. The songs both reflect the times with 2 Fast Samoan style numbers + Dahls ongoing obsessions with a stooges cover and the ROKY style 'Demons' EXCELLANT.

**VARIOUS - GROIN THUNDER L.P (DOG 026)**

24 bands (DWARVES, MUFFS, BORED etc) do their best to relive + recreate the Troggs heyday. 2 or 3 years in the making this one's a cut above most tributes with few duds + overly faithful covers. The badge cover is a real standout!



**Hurdy**  
Make Pop the way  
Influenced by every decent American Guitar band there's ever been. Iain and Lora watched the rain from the warm confines of Spin Managements office, where they spoke to Mark (GTR, VOX) Other members are Eva (BASS, VOX) Tom (Drums) and Andrew (GTR)

**gurdy**  
it should be.



Iain: HOW DID THE TASMANIAN TOUR GO?  
Mark: It went pretty well, except one night we were kinda promised by a music writer that was trying to crack onto Eva that we would get a colour photo and a 3/4 page article. "No worries love, I'll come and see ya and buy you a beer. So we turn up to play our big headlining show in Launceston on the Friday night and we weren't in the gig guide and there was no mention in the local paper at all, whereas everyone in the Karaoke bar down the road got huge front page headlines, colour photos of dancing girls and stuff, and then we went up to Hoddlestown (?) on a Saturday and played. On Sunday we were sickening tourists and went out to the mountains and hung out. We had 8 people in a little room and we

Were feeding all these obese possums and doing all the Touristy things. We got hold of the local paper and there was this big article on Hurdy gurdy with a colour photo, 2 days after the gig. So (LAUGHTER), a small town paper just fucked up. But let me point out that we ended up getting heaps of people, that's the sort of popular band we are (LAUGHTER).

LORA: AND WERE PEOPLE DANCING IN THEIR SEATS?  
MARK: Yes! Yeah! yeah. The promoter said (DEEP VOICE) "That's one of the best shows this place has seen". And cos we were so desperate to put on a good show, that day we'd spent all our hard earned cash at the op shop and bought silly hats, so we were all wearing them. I had a very becoming tissue box holder on my head.

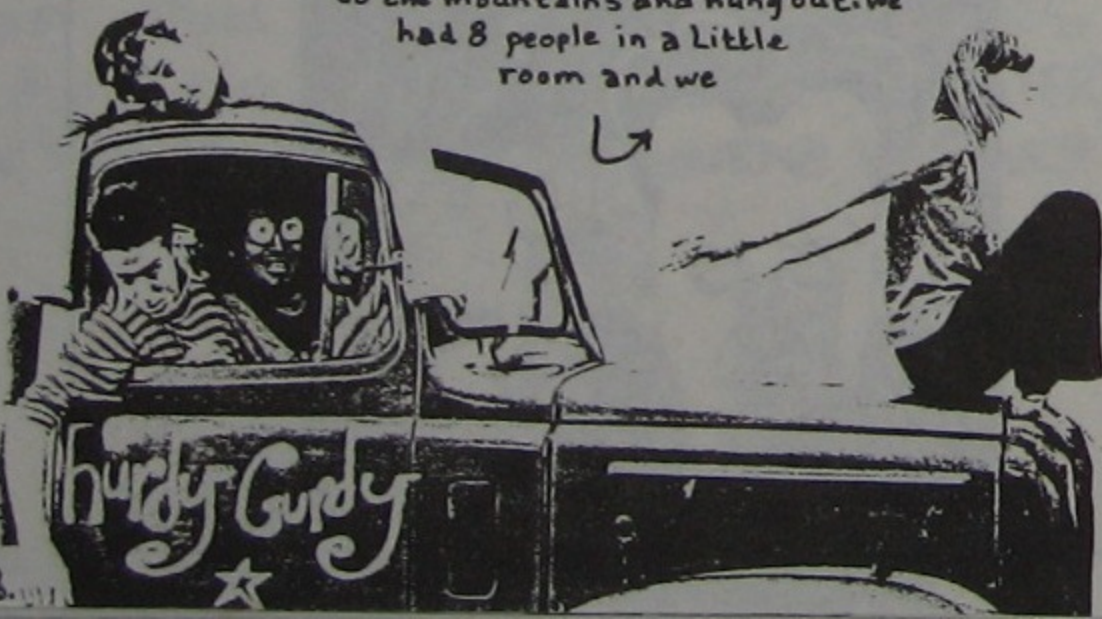
LORA: WILL WE SEE THAT IN MELBOURNE?  
MARK: You might see

it, but I might not pull my hair up through where the tissues go (LAUGHTER). and Hobart really went down well. We did four nights in a row, and a night at the doghouse (?) Unlike Melbourne they were smiling and dancing. I always find Melbourne audiences are really appreciative, but they've got so much to choose from that it's kind of watching T.V. now, all the bands are a bit of a blur. I'd recommend any Melbourne band to go to Tasmania and go there without a rock'n roll attitude and be Tourists and have fun cos you make a bit of money. Even if you don't make money, you can be sickening tourists and write the loss off as a holiday.  
Iain: WHERE ELSE HAVE YOU TOURED?  
Mark: We've been to Perth, not as Hurdy Gurdy, pretty much the same line-up though. Perth was wonderful, it was

the hottest day in white settlement history when we got there. It was 46.5 degrees and we thought that we were just stressed; that's why we were sweating so much, but it was actually really, really hot and the gigs were well received. We were awful, but no-one cared. We were just like BASH, BASH, BASH (LAUGHTER). I remember Leslie Hinton looking at us, just shaking his head. We got off and asked "what were we like Leslie?" Well you've got a bit of improvement to do, but you'll get there I'm sure (LAUGHTER).  
Iain: WHERE ELSE?

Mark: We've been to Adelaide, that was fabulous; really great. Adelaide's a good place for bands to go. At the moment, there's a Thursday night down the coast at a place called seacliffe (?) and you can stay at the Exeter hotel. They've got a great payment system for bands at two pubs in the city.

They gave us accommodation for as long as we were there cos they have a room just for bands which is a big cost for bands and a good way of paying them. They gave us \$150 up front and 20% after \$700 taken on the bar, and it's free to get into the pub, so the pubs aren't doing this big door charge and making more - I hate that.  
Iain: SO TRAVELLING IS A PRIORITY FOR THE BAND?  
MARK: It's the only priority for me. I think the idea of making a lot of money out of our music is something we'll work towards, but not something we'll aim at. You know we'll do all the right moves, but we won't put all our eggs in one basket. The basket we'll put our eggs into is travelling and hopefully writing good songs, and affecting people. Y'know I want to write happening songs. I want to do what the meanies do, go into the



**Hurdy Gurdy**

take our vocals off  
and sing in Japanese.

Iain: WHAT WAS IT LIKE PLAYING AT  
JACKIES FESTIVAL IN TASMANIA LATE LAST  
YEAR? That was our best gig so far. It was ex-  
tremely well organised. Y'know, for a bunch of hi-  
ppies they really had their shit together (LAUGHTER)  
I was expecting a really loud generator beside the st-  
age going DUKA-DUKA-DUKA-DUKA (LAUGHTER) and  
a really shitty p.a. We got out there and  
the P.a was like something from the star-  
ship Gallactica. Like this humongous P.A  
with L.E.D readout, 31 band graphic  
s on every thing you know. IF you  
wanted one on your left shoe you  
could have it. And the stage was  
15ft in the air and it was so  
fucking cold, it was february  
and it was so cold, and it  
was like the middle of  
summer-supposedly.

LORA: THERMAL  
UNDERWEAR?



MARK: Yeah, thermal  
underwear, a big trendy item  
at the moment. It was like fog com-  
ing out of my mouth and there were 3 to  
400 people with fog coming out their mou-  
ths (LAUGHTER). We had 300 crazed hippies  
dancing to us cos it was really cold and they had  
to keep warm - that's why. (DISCUSSION GOES INTO  
PEOPLE GOING TO TASMANIA, BRISBANE AND SMALL  
CITIES GOING AHEAD OVER TOURING BANDS DUE TO SE  
EING THE SAME LOCAL ACTS WEEK AFTER WEEK)  
Iain: THE BANDS SELF MANAGED. DO YOU HAVE ANY  
TIPS TO GIVE, OR I GUESS YOU MIGHT BE WORRIED  
ABOUT GIVING TOO MUCH AWAY.

MARK: No. The thing is I'll give anything away, cos  
if tho-  
ugh there are lots of  
bands in compet-  
ition, so called  
competition  
if there  
are

# Hurdy Gurdy

enough people to go  
around, and if your bands  
good and theres another band  
playing similar music and they  
're just as good, then they're not  
going to steal your crowd, or sell  
more C-D's.

Lora: PEOPLE ARE GOING TO BUY BOTH.  
MARK: So the more people buying  
independant C-D's, the better. That's  
why Nivama and Ratcat are making  
it big. Even Sonic Youths "Dirty" and  
stuff. Its becoming exiting cos it  
means that all the independant ba-  
nds are gonna sell a lot more C-D's. So  
I'll tell anybody that the best thi-  
ngs to do is not play at all and ring up  
hurdy gurdy and give them the best gigs  
(LAUGHTER).

LORA: SO HOW DO YOU FEEL ABOUT DO IT Y'R  
SELF? IS THAT THE WAY TO GO?

MARK: No, its probably not, but  
its safe and I enjoy



it. There's always  
a new challenge, but with  
managing a band its usually not  
a long term thing, it's usually a spurt of  
activity that lasts a couple of days. You get  
it over and done with and it stops. The record  
industry are wary of self managed bands and  
you've got to watch out for that and present a  
proffesional face that's not going to fuck them  
around. But if you find a good manager and you only  
have to pay them fifteen percent, go for that. But I can't  
find a good one.

Iain: WHATS YOUR ADVICE FOR BANDS TRYING TO GET  
GIGS?

MARK: I think the Idea of gett-  
ing a demo tape and send-  
ing it round to venues  
is a waste of time. I  
think the best  
way to get gigs  
is just, if  
youre

gonna  
make a tape  
, send it to bands  
and go and talk to  
bands after a gig. Have  
a drink with them, play pool,  
walk their dogs. The only way to get gigs is to get supports,  
and that way you can play any venue without having  
to deal with booking agents. Also get product out as  
quickly as possible and make it as interesting as poss-  
ble.

Iain: FLUREMIDIES?

MARK: Celery, carrot and apple juice. Eat well, get  
lots of sleep, lots of exercise, lots of dancing. All  
the things no-one ever gets, that's why we've all  
got flu's

Iain: WHATS HURDY GURDIES PERFECT WOR-  
LD?

MARK: I think I'll just quote Lora.  
She summed it up for me ear-  
lier that all the co-or-  
erative

aspects of melbourne,  
which melbourne has a lot of  
planted extra sandy beaches which  
no one surfs on a beach break, where  
wave temperatures warm and there are  
no sharks or jellyfish (LAUGHTER).  
Where travel doesn't include the threat  
of being shot down or catching strange  
deseases.

## HURDY GURDY ARE ON THE "LIVE AT THE EMPRESS" C-D COM- ING OUT SOON

## THEY'RE ALSO BUSY WITH RECORDING THE- IR DEBUT C-D

## CATCH THEM LIVE COS THEY KICK OUT THEM THERE RIFFS

© . © .



### The Madcap Laughs / SYD BARRETT (harvest 1970)

THIS IS A JOLLY FUNRIDE ON THE BARRETT ROLLERCOASTER. YOU CAN STOP AND SEE THE CLOWNS OR THE ACROBATS. SYD'S WORLD IS CHILDLIKE AND SOMETIMES NONSENSICAL. THE ALBUM IS SPLIT BETWEEN SONGS WHERE SYD JUST PLAYS GUITAR AND SONGS WHERE A WHOLE BAND IS EMPLOYED. RIGHT FROM THE FIRST VERSE OF THE FISHY 'terrapin' WHERE SYD SINGS 'Oh baby my hairs on end about you', TO THE LAST BARS OF 'Late Night', SYD MAKES US LAUGH, SMILE AND FEEL HAPPY. THIS ALBUM COULD PROBABLY HAVE THE POWER OF MAKING MOST GOTHS STOP THINKING ABOUT SUICIDE AND ACTUALLY CONCENTRATE ON LIFE. SOME SAY THAT SYD HAD ALREADY FRIED HIS BRAIN ON L.S.D AT THIS POINT OF HIS CAREER. IF THATS SO, IT CERTAINLY ADDS AN IRRATIC EDGE TO THE MUSIC. SYD'S SOLO CAREER LASTED TWO ALBUMS. ALSO AVAIL- ABLE IS AN OUTAKES LP. ALL ARE WORTH PAYING OUT THE BUCKS.

### A Beard of Bees / THIS KIND OF PUNISHMENT (Self Released 1983)

THIS IS AN OBSCURE ALBUM, BUT WELL WORTH SEARCHING FOR. FOR MY MONEY I THINK ITS THE BEST RECORD TO COME OUT OF NEW ZEALAND ( BELIEVE YOU METHERES BEEN A FEW CLASSICS). THE LINEUP FOR THIS LP IS CHRIS MATHEWS (Gtr, Vox), JHONNY PIERCE (Bass) PETER JEFFRIES (Vox, Drums, piano) AND GRAEME JEFFRIES (Violin, Gtr, Vox). FOR THE MOST PART THIS LP IS QUIET AND ATMOSPHERIC, WITH GREAT USE OF VIOLIN. EVERY INSTRUMENT IS USED SPARINGLY AND AT SOME POINTS IT HAS A BEAUTY THAT CAN'NOT BE EQUALED. THE LYRICS ARE PERCEP- TIVE AND THEY CONVEY A DETACHED FEELING. THEY UNCOVERED EMOTIONS I NEVER THOUGHT I HAD 'Sleepwalker' SUMS IT UP BEST. "I wouldn't give you the time of Day, but you come to take it anyway." PETER JEFFRIES HAS NOW GONE SOLO, GRAEME JEFFRIES FRONTS 'The cake Kitchen'. MATHEWS AND PEIRCE WENT ON TO FORM 'The headless Chickens', BEFORE PIERCE'S DEATH IN 1987. THIS KIND OF PUNISHMENTS FINEST HOUR.

### Deciet / THIS HEAT (These Records 1981)

FROM SHEFFIELD IN ENGLANDS NORTH CAME THIS HEAT. THIS THERE SECOND L.P IS LESS EXPERIMENTAL THAN ALBUM NO.1. DECIET IS PROBABLY ONE OF THE BEST ANTI WAR/NUCLEAR ALBUMS MADE IN THIS REVIEWERS OPINION. THE LYRICS ARE RIGHT ON THE BALL. "We were told to expect more, now we've got more, we want more". THE MUSIC GRATES, SPITS AND FLOATS OUT OF THE SPEAKERS AT YOU. "Cenotaph" POINTS TO THE SHEER ABSURDITY OF WAR. "S.P.Q.R" DEALS WITH THE ROMAN VALUES WHICH HAVE BECOME THE ANGLO-SAXON IDEALS. "A new kind of water" SAYS ALL THAT NEEDS BE ABOUT THE NUCLEAR AGE WE LIVE IN. THE ALBUM TOUCHES OTHER SUBJECTS LIKE MASS HYPNOTISM, GREED AND POVERTY. A MUST FOR ANYONE WITH A BRAIN.

## Great Albums To Buy Grandma For Christ MAS



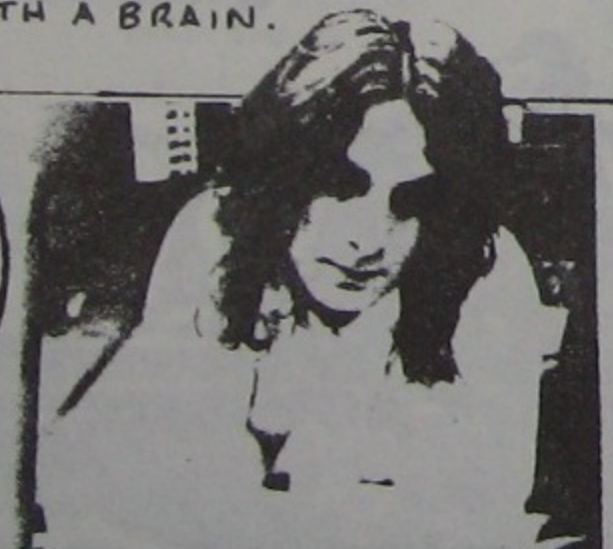
### Big Star 3 / Sister Louers (BIG STAR) (Aura 1977)

ANOTHER EXAMPLE HOW BEING TOTALLY FUCKED UP CAN CREATE SOMTHING SPECIAL. ALEX CHILTON WAS A DRUG FUCKED ALCDHOLIC BY THE TIME IT CAME TO MAKE A THIRD BIG STAR ALBUM. IT STAR- TED AS AN ATTEMPT OF MAKING A COMMERCIAL ALBUM, AND SONGS LIKE "Blue Moon", and "For you" WERE PROBABLY RECORDED EARLY ON. HOWEVER, THINGS FELL APART ALL TOO QUICKLY. THE ALBUM BECOMES CHILTONS PROCESS OF RIPPING OF HIS SCARS OF PAIN, AND PEERING UNDER NEATH. THERE ARE JUST TO MANY SENSATIONAL MOMENTS. "holocaust", "Kangaroo", "Dream Lover", "Big black car", and "Take care" ARE JUST A FEW. THIS IS LIKE ON MISTY DREAM WHERE EVERYTHINGS SLOWED DOWN. YOUR SO NUMB YOU JUST CANT FEEL ANYTHING. SURELY ONE OF THE BEST RECORDS EVER MADE.

### Doc at the Radar Station / CAPTAIN BEEFHEART AND HIS MAGIC BAND (Virgin 1980)

I'VE READ SOMWERE THAT DON VAN BEEFHEART BELIEVES THIS TO BE HIS BEST EFFORT AND I HAVE TO AGREE WITH THE OLD FART. THIS ISN'T A SUBTLE DISC AND IT DEMANDS MUCH LISTENING BEFORE IT CAN BE ENJOYED PROPERLY. IT GOES FROM DON VAN POP "HOTHEAD", TO DON VAN ATMOSPHERICS "a carrot is as close as a rabbit gets to a diamond", TO DON VAN FAIRO "sue egypt". ITS CERTAINLY ONE OF BEEFHEARTS BACKING BANDS. THE WONDERFUL JOHN FRENCH PLAYS JUST ABOUT EVERYTHING, AND THE AMAZING JEFF MORISS TEPPER PLAYS GUITAR. "Sheriff of hong kong" IS ONE OF THE BEST BITS OF SONIC MAYHEM YOU'LL EVER HEAR. NOW THAT THE CAPTAIN HAS GIVEN UP MUSIC FOR ART, ME THINKS YOU SHOULD BUY THIS RECORD.

← ALEX CHILTON in studio 1975



# Living in a Poser World

is what ive been doing for the last 9 months since that trio of fun loving funsters "the stoned posers" disappeared from the postmodernist depths of suburban perth. unlike so many local bands who have hopped on the hairy hardcore techno funk bandwagon to success, the corporate body of the stoned posers have sunk into the obscurity of elephant funk raga blues. science that fateful day in february 1991, when after a week of intensive preparation, writing and rehearsal - jon "hippy" young (guitar, vox, bass, chord #49), jain "weenstar" mcintyre (bass, vox, metal solos) and sarah "moe" wilmo (furious rhythms and laughter) hit the stage of the world famous actors centre. i have been a woman possessed. they moved from there to rock like fuck with hastily and often spontaneously created sets on stages from the shenton park through to scarborough, alienating rock critics (oh when will they learn to see the talent and creativity and masses drawn into their happy sad serious and flippant presence.

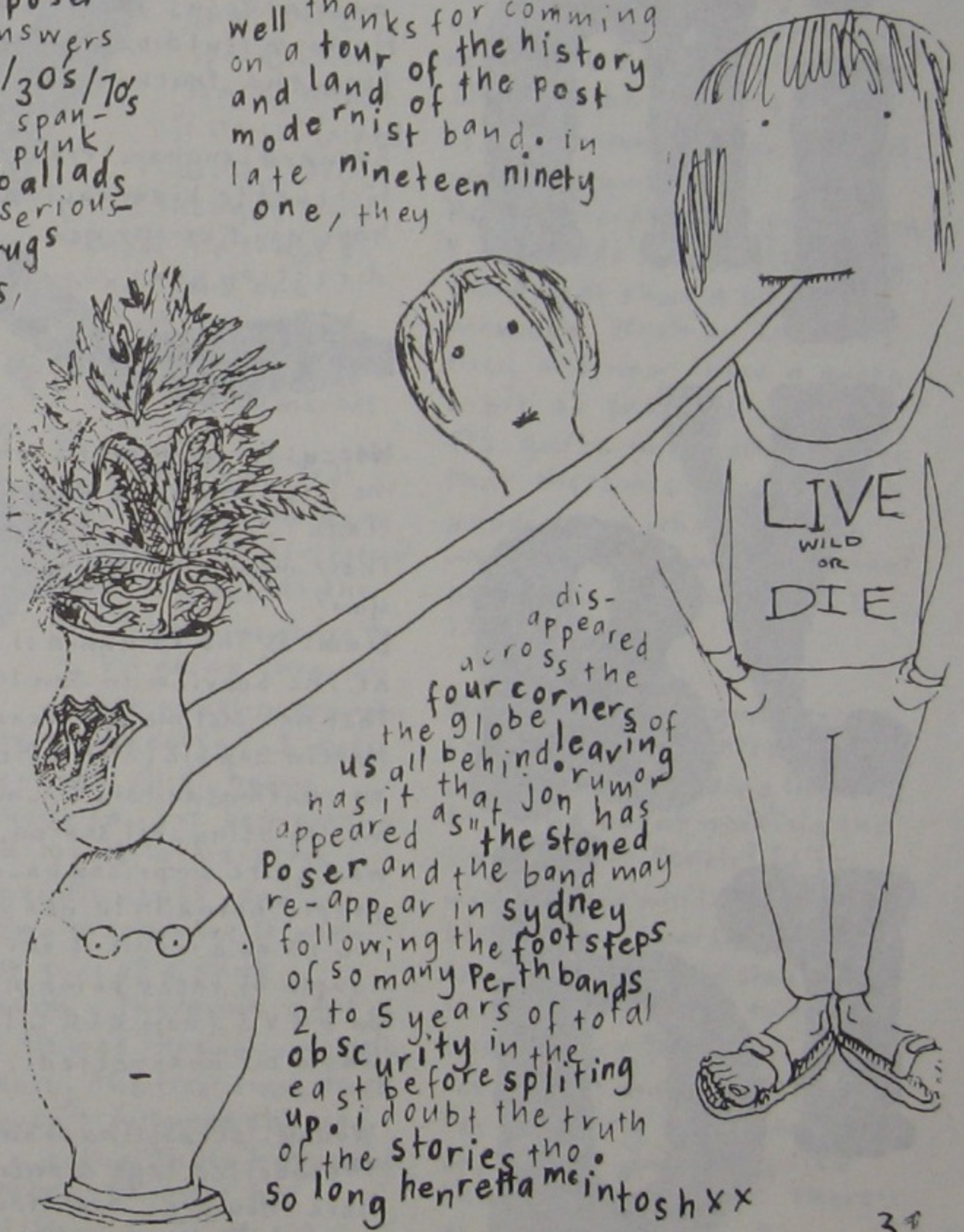
on several occasions when sarah said "no" to a gig jain and jon would delve into the heady world of side projects. ill never forget seeing "grocers of despair" folk and tin can punk (with mark "mini deluxe" radan on recorder and tin drum) shock perth's art community or joining in with the "mcintyres" on an all acoustic audience jam and "louder than god" (the boys, sarah and the entire universe) at any of their freak outs. perhaps my favorite occasion was witnessing "flush" (with laughing joramacfarlane on drums) narrowly lose to national campus band victors "storytime" in their heat, on to go on and blast away a tiny crowd of 'fortunates' (twelve) at the "white sands" some nights later.

but what did the "posers" sound like you ask? what did they write about and what kept them sane in a world of such terrible indifference? what were their hobbies and favorite colours? why didn't they play better? where can i get a copy of their tapes? well as president of the stoned poser international fanclub © i know these answers and much more. they had a 20's/60's/30's/70's 80's sound in a distinctive 90's style spanning weird pop, NZ style drones, garage punk, synth symphonies, chaos white noise ballads and more all with a perplexing lack of seriousness. most of the time they sing about drugs (fav more than they take them), art nazis, brett woodward, the impact zone, daniel 'zeta' acoust (the brown buffalo), underwater velvet, gulf war madness and much more.

who are they? well in a crapzine interview they said they were dennis hopper and peter fonda, cheach and chong. how but i think they're cheach and chong. critical they stay sane in the face of such indifference, ill never know, but many similar greats, such as the "stooges", the velvets and dog action have suffered fates and come out on top. their hobbies when i last checked were fucking up on stage, arguing at rehearsals, taking drugs, getting drunk, being cute, doing flyers, and zines and their favorite colour was technicolour playing competence. well it has been said "they cant play and they're not funny", but who ever said that is missing the whole point (which is not to play properly or be funny. besides incompetence is competence, something the oh so "professional" music world has to learn.

well lastly you can hear the "posers" on the F.T.S.M. "dirty sheets" compilation, live on the "forest frenzy" tape or get their long playing cassette "lob sang rampa" cave of this very zine.

well thanks for comming on a tour of the history and land of the post modernist band. in late nineteen ninety one, they



disappeared across the four corners of the globe leaving us all behind. rumour has it that jon has appeared as "the stoned Poser" and the band may re-appear in sydney following the footsteps of so many perth bands 2 to 5 years of total obscurity in the east before splitting up. i doubt the truth of the stories tho. so long henretta mcintosh xx



# Liam in Ya rd

The Rainyard's new 8-track C.D "Let it Speed" should hit Melbourne indie stores... hwoo, any moment soon. You've probably heard their rather unrepresentative roo Art release "Technicolour Blind" and written them off as (yet) another tedious guitar "act" with baggy shorts and a Jesus Jones fetish. Nothing could be further from the truth.

Bernard Langham (Freatzine) listened to Liam saying "I hope you like our new direction..."

Woozy: for most musicians the first time they stepped on stage is indelibly branded in their memory, how about you?

Liam: As The Rainyard it was at the Seaview in Jan 1989. That was just me and Brad and Martin Gambie (Stolen Picassos) on rhythms guitar. I remember mostly being shit scared. I was quite surprised because people actually turned up to see us as a result of our first couple of tapes being played on BUVS (now RTR). That was a bit unexpected.

Woozy: (scrabbling around in the bootleg tape drawer). And here they are. "Your Way Mr Leary", "Night Unkind" and of course "So Happy Now". Pop classics all.

Liam: I ripped off the chords to "Night Unkind" from a "Rattles" (Beatles satire) song "Cheese and Onions" - and added a few other bits.

Woozy: do you do that sort of thing often?

Liam: All the time! Well, until reasonably recently, I suppose. Whatever I'm into at the time basically. In the past it was just the Byrds, The Beatles and The Who etc. More recently... I don't know. I haven't consciously ripped people off for quite some time. But I certainly have no problem with it. It's a worthwhile thing to do while you're developing your own style.

Woozy: and after that...

Liam: Our first recording. "Ice cream overdrive" came out in October '89 through Thundering Heart (8 tk studio) run by Glenn Shuttleworth. We were the first band on his cassette label... No hang on it might have been the second. Thundering Heart's fallen by the wayside, now unfortunately. I think Glenn's studying Cosmology or something strange at the moment. He's giving music a big miss altogether... We also put "So Happy Now" as a cassette. We sold all of the 200 or so copies that we pressed up (of both releases). We've had letters from overseas people who've liked it... It's plagued us for a long time.

Woozy: what precisely made you think you were in a rut and that you ought to change direction?

Liam: In a nutshell, "The Stoned Roses". It's easy to be

right off them now, in hindsight, but at the time it was a fact that they changed the face of English indie-pop music, merely by assimilating dance sensibilities. Plus the fact that they were a great pop band. It was a very exciting time. I went over to England just after that, which is what clinched it for me. The scene over there was so different to what was

happening in Australia, and I could see that was going to change as well.

Woozy: So... after "Hell Bent Suicidal Over You Baby" you started hunting around for a record signing.

Liam: We made compilations of the recordings we had done, got out the Music Directory out and started sending them off to every



record company in Australia and receiving rejection slips. We probably aimed a bit high in the beginning. We were as naïve as anyone in the same situation. Eventually we sent one to roo-Art, for "Youngblood 3" compilation and it got accepted which was weird to say the least. I got a series of phone calls from their lawyers, and they were faxing over contracts basically to put into writing that we no longer owned the song that's going on the record and that we'd never make any money out of it. They wanted us to re-record the demo over there. We said that we could n't afford to, and it was lucky that we put our foot down then and there, because we ended up getting this guy flown out and doing the recording in "Planet" (Perth's \$120/hr studio). I really think we got a better sound out of "Planet" than we would have got anywhere else, really. We had this 96-FM (Perth's adult rock station of which every city has at least one) type dude doing the engineering, putting in his two bobs worth, his little suggestions... Then here was this guy from Sydney...

**Woozy:** Tell us about the gang from roo Art

**Liam:** They were just like the turds that I'd met in first year University. They were just all these yuppie type wankers running a "hip" record label.

**Woozy:** I understand roo-Art was actually set up by

INXS' management and its sole purpose is to generate an enormous loss for tax purposes out of Mike Hutchence's surplus profits?

**Liam:** I believe so. I'm not quite sure how it all operates, but I'm fairly sure that they're not doing it out of the kindness of their hearts for the Australian music industry.

**Woozy:** How did roo-Art react to the Rainydays grand tour of the east coast?

**Liam:** Not very well. They said we were unprofessional, and that we hadn't polished up our stage act.

**Woozy:** What did they think they were getting when they asked you to fly over?

**Liam:** Some sort of Jesus Jones clone; you know, some kind of guitar dance "act". That's actually how we did "Technicolour Blind" initially. It's a bit of a Jesus Jones pastiche - I guess. Then we played them all these indie-pop songs, and they were horrified...

**Woozy:** so your on your own now having given roo-Art the flick, and your shortly to release your own c.d. "Let It Speed".

**Liam:** Kim Williams, who runs House of Wax (Perth's only groovy as shit record store) has agreed to put it out on a c.d. through his own label "House Of Wax" records. We've recorded it a poohead (Poonthead) were mixing at the



moment, and if we're lucky it should be out by the end of September. If we're unlucky, the end of October.

**Woozy:** How much does it cost to put out your own c.d.?

**Liam:** about \$1500 / \$2000. We've (also) got to pay for recording, which'll probably come to another \$1500. It's taken a while. They're going to be six tracks

mainly new songs, including "Let It Speed" (title track) "What's It Worth" (acoustically) "Die", "I Thought You'd Know" (a track of Brads) and one called "Downward Rise". There's also an instrumental.

**Woozy:** Tell us about your new direction?

**Liam:** At the moment we're going through

yet another dramatic change of direction. I guess you could call it heavy psychedelia. I've been getting into a lot of late sixties psychedelic stuff, and I'm wanting to combine it with almost sort of a punk approach. There are a lot of other things thrown in as well. It's really the first time that we haven't followed the lead from a scene that's happening elsewhere. It could be interesting... It might work.

**Woozy:** do any of the songs

on the c.d. exemplify this new direction?

**Liam:** No, they're ones we did about six months ago. The stuff we're doing now will hopefully be out next Feb if we do another c.d.

**Woozy:** What do you think of the Perth live scene at the moment?

**Liam:** I think it's as alive as it's ever been... there's a lot of good bands in Perth right now that I personally enjoy. "Cinema Prague" are to my mind the best band in Perth. It would be a fucking crime if they never have any sort of popularity over East. The "Mars Bastards" are a great band. "Violet Slide" are a really young band that show a lot of promise. "Wash" or "Lurid" as they are now show a quite a bit of promise as well. It's quite interesting to see that there are young bands popping up who are doing what is to my mind "relevant" pop music. Yummy Fur I like (too).

**Woozy:** what do you have to say to Eastern States bands who might be reading this and thinking about making the trek over to Perth? Is it worth their while?

**Liam:** No. 'Course it fucking isn't. They should stay where they are. I'd like to go over there myself. I don't think Perth's got much to offer as far as being "the new pop capital" or anything like that. I don't think there's any sort of "scene" fermenting here. ★★★

The City of Angels is burning with the fires of hell. President Bush goes right on TV to tell Americans that the Rodney King verdict proves their justice system still works. The blacks of South Central say 'Fuck justice, let's burn some shopping malls. Let's burn the whole fucking city, clear to Beverly Hills!'

Moments like these, by clarifying existing reality, always bring out an unusual lucidity on all sides. The LAPD defence attorney tells the jury that they have to see the beating of Rodney King through the eyes of the charged officers, not through the amateur video. To understand that the police were scared, that they thought they were dealing with a man who was dusted. And isn't that how all us whites (in whatever country) fear the black populations of our cities? If it isn't PCP, heroin or crack, it must be petrol, glue or prog.

And that was some truth the anonymous white juror spoke when she said that Rodney King controlled the situation at his beating - white people know that blacks always get exactly what's coming to them. We can only be glad that Bryant Gumble broke in, asking at what point King surrendered control on the ground. He speaks for us all, wondering how the hell this King guy could have let such a simple arrest get so out of hand.

The blacks respond, for their part, by giving white folk some real fear, beating people who were dragged from their cars when passing through the neighbourhood. CNN recorded an image that will be played over and over as a reminder that Rodney King got what's coming to all blacks.

Rioting, burning their own neighbourhoods, looting consumer goods, fighting turf wars over choice pieces of white suburbs - nasty stuff, a liberal nightmare. Unrecuperable by the right (which doesn't want them anyway) and the liberal left (which can't stomach them).

A meeting of five thousand gays and queers in L.A. condemns the verdict; young latinos and whites join in the rioting, a really fearful alignment for the straight whites of middle - World - twin spectres riding up in a day-glo jeep to haunt them, an epidemic in one hand and an Uzi in the other. White people sure have some scary fantasies.

In this country at least we are spared the agony of seeing our justice system lay itself bare, because the police would never have been charged. And they wouldn't have stopped beating. But blacks in Australia will no doubt be comparing notes, and marauders everywhere will be stoking the fires of their rebellion for another day or two of carnival yet.

Attitude. 1 May, 1992.

Weird Dancing in all-night computer-banking lobbies. Unauthorized pyrotechnic displays. Land-art, earth-works as bizarre alien artifacts strewn in State Parks. Burglarize houses but instead of stealing, leave Poetic-Terrorist objects. Kidnap someone & make them happy.

Pick someone at random & convince them they're the heir to an enormous, useless & amazing fortune - say 5,000 square miles of Antarctica, or an abiding circus elephant, or an orphanage in Bombay, or a collection of alchemical mess. Later they will come to realize that for a few moments they believed in something extraordinary, & will perhaps be driven as a result to seek out some more intense mode of existence.

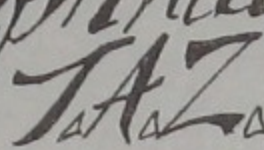
Bolt up brass commemorative plaques in places (public or private) where you have experienced a revelation or had a particularly fulfilling sexual experience, etc.

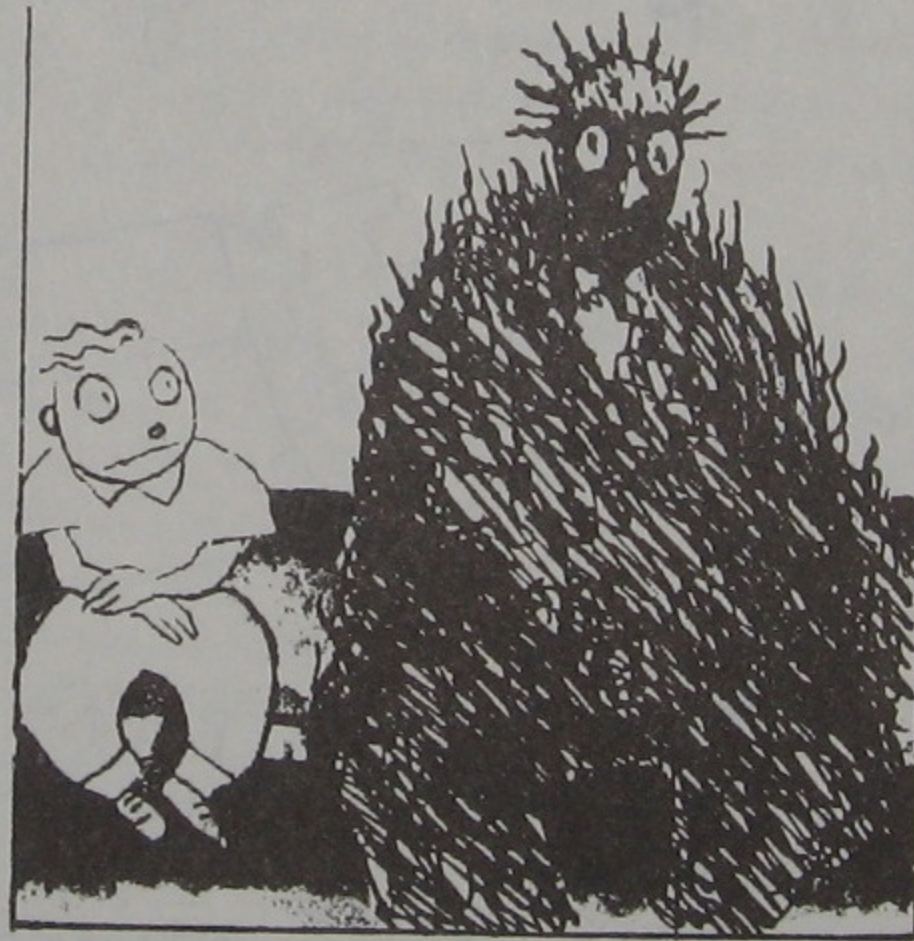
Go naked for a sign.

Organise a strike in your school or workplace on the grounds that it doesn't satisfy your need for indolence & spiritual beauty.

Graffiti-art loaned some grace to ugly subways & rigid public monuments - PT-art can also be created for public places: poems scrawled in courthouse lavatories, small fetishes abandoned in parks & restaurants, xerox-art under windshield-wipers of parked cars, Big Character slogans pasted on playground walls, anonymous letters mailed to random or chosen recipients (mail fraud), pirate radio transmissions, wet cement...

# Poetic Terrorism by Hakim Bey

reprinted from:  published by  
T.A.Z. autonometia



Wess up. Leave a false name. Be legendary. The best PT is against the law, but don't get caught. Art as crime & crime as art.

The audience reaction or aesthetic shock produced by PT ought to be at least as strong as the emotion of terror - powerful disgust, sexual arousal, superstitious awe, sudden intuitive breakthrough, dada-esque angst - no matter whether the PT is aimed at one person or many, no matter whether it is "signed" or anonymous, if it does not change someone's life (aside from the artist) it fails.

PT is an act in a Theater of Cruelty which has no stage, no rows of seats, no tickets & no walls. In order to work at all, PT must categorically be divorced from all conventional structures for art consumption (galleries, publications, media). Even the guerilla situationists tactics of street theatre are perhaps too well known & expected now.

An exquisite seduction carried out not only in the cause of mutual satisfaction but also as a conscious act in a deliberately beautiful life - may be the ultimate PT. The PTerrorist behaves like a confidence trickster whose aim is not money but CHANGE.

Don't do PT for other artists, do it for people who will not realize (at least for a few moments) that what you have done is art. Avoid recognizable art categories, avoid politics, don't stick around to argue, don't be sentimental; be ruthless, take risks, vandalise only what must be defaced, do something children will remember all their lives - but don't be spontaneous unless the PT Muse has possessed you.

# Jelly-Heads soya-milk recipe.

2★

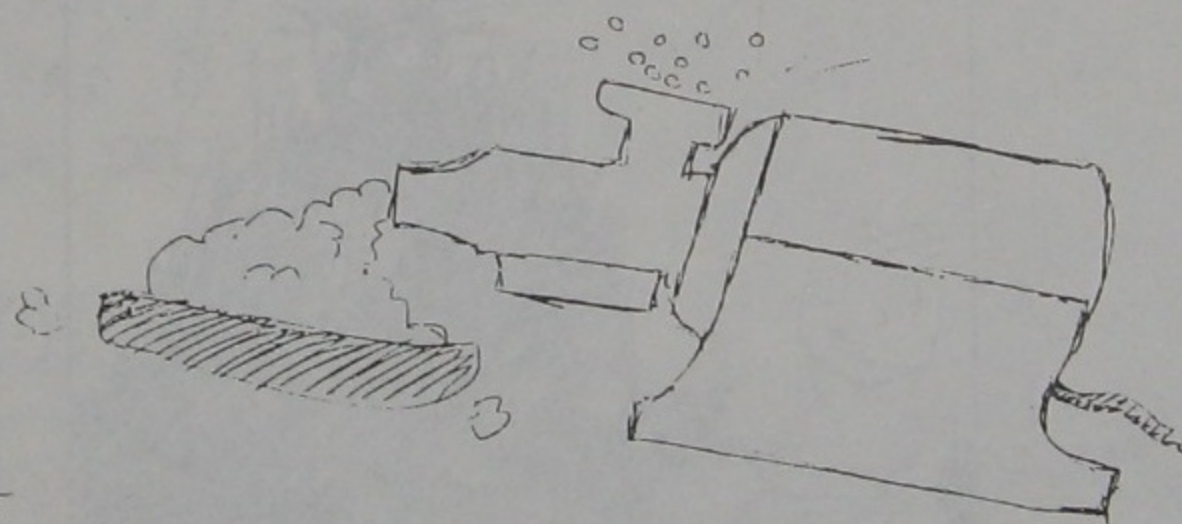
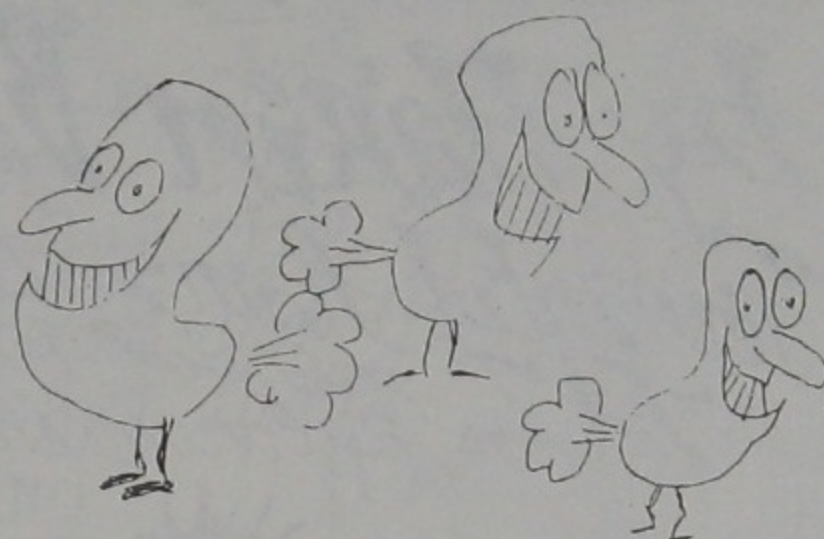
RINSE THE BEANS WITH HEAPS OF RUNNING WATER YOU CAN NEVER WASH SOY BEANS TOO MUCH AT THIS STAGE AS THIS GETS RID OF THEIR FARTING POWER

3★

FEED RINSED BEANS INTO THE HOPPER OF THE CHAMPION JUICER (MAKE SURE YOU HAVE THE JUICER SET FOR GRINDING NOT JUICING) USE THE PLASTIC BLANK NOT THE WIRE SCREEN — GRIND BEANS

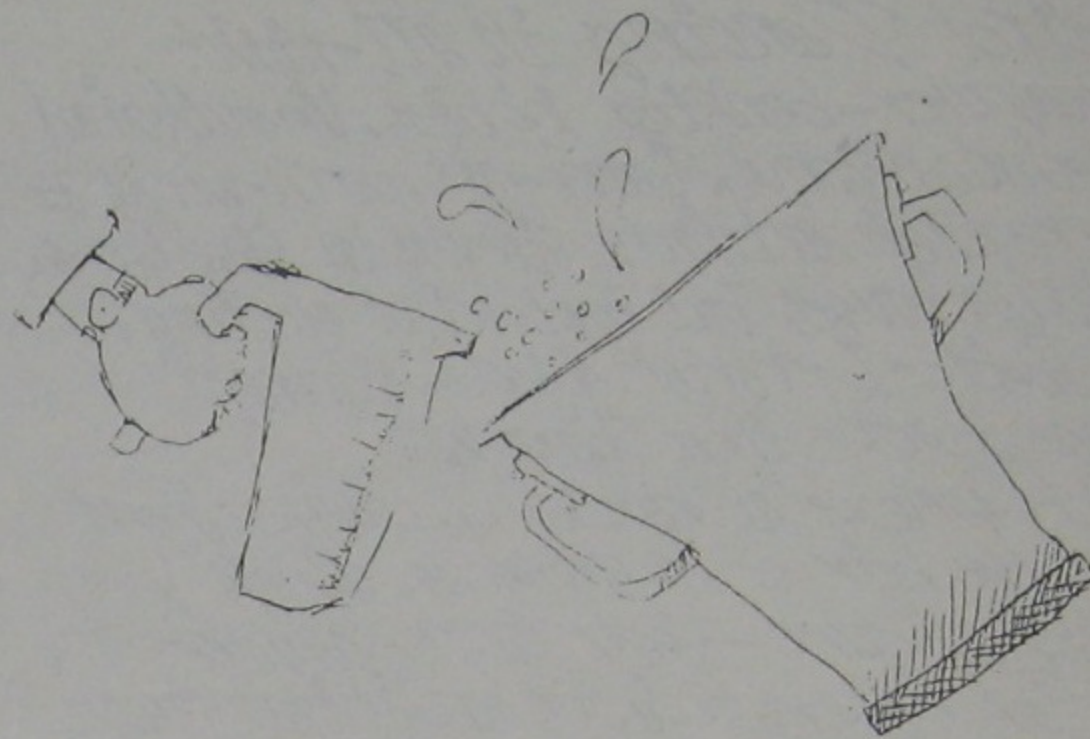


1★ SOAK BEANS FOR APPROX 8 HRS IN BUCKET OF WATER (COLD) USE A 2 LITRE CONTAINER FULL OF BEANS TO A BUCKET (DRY BEANS)



4★

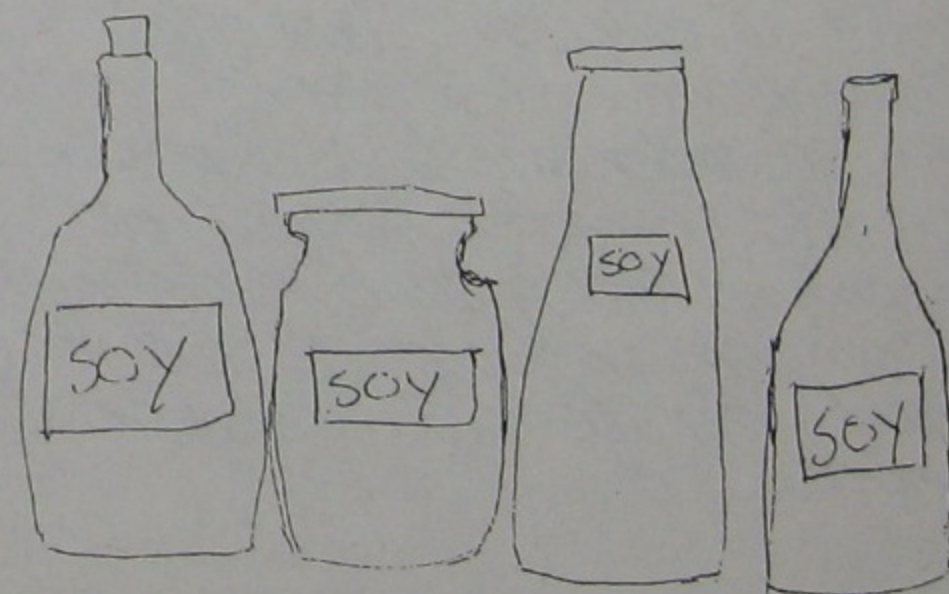
ADD GRINDED BEANS TO ONE BUCKET OF BOILING WATER BRING BACK TO BOIL AND SIMMER FOR AT LEAST 20 MINS STIRRING OCCASIONALLY TO STOP IT FROM STICKING & BURNING



5★

STRAIN HOT MILK & BEANS THROUGH A COLLANDER & MUSLIN CLOTH. LET MILK COOL, BOTTLE & THERE IT IS, FUNKY SOY MILK

N.B. \*WHEN MILK IS COLD TRY ADDING A LITTLE SEA SALT & BARLEY MALT OR RICE MALT TO REMOVE SOME OF THAT BEANY TASTE & SMELL



**MARCY - WINTER 1992 (44A4 PP \$2.50, AUSTRALIAN)**

A Fairly Good Australian version of a lot of American Hardcore zines (Suburban Voice, Conflict, Flipside etc). Interviews with Jonestown, Nunbait, TAR, Dogmeat, Copshootcop and more... It's Good to see the DEAD getting a mention, but Am. Rep's Tom Hazelmeier comes off as a reactionary jerk. DR Aidan's Peckinpah retrospective is a Film buffs must!  
13 BAMLETT ST: KELMSCOTT, 6111, WEST AUSTRALIA

**FROM THE SAME MOTHER #1 (12A5 PP, FREE, AUST.)**

A VERY cute effort from the Great label of the same name. Features HILARIOUS interviews with the SEA HAGGS and MANIC PIZZA as well as reviews and a pitiful comic. You might still find one around locally!

**ARMCHAIR #2 (16A4 PP, \* UK, ZIRCS)**

"SHIRKERS OF THE WORLD UNITE"! Not Your usual anarchist zine this one - Plenty of Humour, FUNNY comics, puzzles, stories & articles on SEGA Games, the British election and more! Inspirationally different. 'DEMOCRACY IS THE OPIUM OF THE CONSUMER' - FOLDER 19, 30 SILVER ST, READING \*

**THE HARVEY #3 (42A4 PP, \$2.90 AUST.)**

The 3rd issue from these text heavy Perth critters - Literally thousands of words on + with RIDE, THE CHURCH, PAPERHOUSE RECORDS, FEENDS, DAVID McCOMB + other pop Goddesses / Gods. Lots of depth + humor too. Only letdown is that every page looks identical afterwhile. - 331 STIRLING ST PERTH 6000 W.A.

**BURNING ISSUE #4 (12A4 PP FREE AUST.)**

The voice of the MELB. ASF continues with anarcho-syndicalist perspectives on community and o/s issues including public + sport, Footy, unemployment demo's + more in a Great 'WHAT IS GOVERNMENT' poster cover. IF You've read Rebel Worker + didn't like it... Give this a Go instead!!  
- PO BOX 199, E BRUNSWICK 3057 VIC, AUST.

**LOOKOUT #36 (32A4 PP, \$US3, USA)**

This is Lawrence Livermores 'zine which as one would expect is a lot like his columns in MRR - Very personal stuff and Great Berkeley / Big Mountain Orientated... Great articles on THE MYTH OF science + a heart felt story MAKE this an interesting trip through someone else's world! - PO BOX 11374 BERKELEY, CA, 94701 U.S.A

**RESISTANT HARMONEY #5 (74A4 PP, \$6.00 AUST.)**

alright! It's been a long time coming, but worth the wait!! A mix of excellent + ancient interviews with NIRVANA, SIM CAIN, HOSS, ANTISEEN, GREEN BEAVERS + MORE plus scene reports, photo pages + scott's raves on slamming, taxi drivers, etc! Comes with a free single (Nursery Crimes, Stone Circus, Killing Time (MANTISSA!)) which I found a bit flat, however, the bored European tour diary which I'd rate as a classic of the Genre! - GPO BOX 3222 MELB, 3000.

# ZINE SCENE

Fanzines + other small press publications are a great alternative source of information, laughs + entertainment for those sick of the mainstream media industry. This is just a glimpse of what's around, if you want to find out about more publications check MRR, FLIPSIDE, or FACTSHEET FIVE - an American zine dedicated solely to reviewing small press publications, videos, alternative records etc (\$us4, PO BOX 8026, ATLANTA, GA 30306-0026 U.S.A) A lot of the stuff reviewed here is free so send them money for postage if you write to them! IF you want to save \$\$\$ try ordering direct or from SPIRAL OBJECTIVE mailorder (PO BOX 126 OAKLANDS PARK, S.A. 5046) Sydney readers should check out BLACK ROSE BOOKS (583 KING ST NEWTOWN, 2042) as they sell at many titles at 1/2 the the price listed here due to their now profit policy - others can write them. Anyone who wants to send us stuff for review please do, so we'd like to expand this column and send you a swap!!

**AUSTRALIAN ANARCHIST REVIEW '92 (54A4 PP FREE AUST.)**

54 pages of reviews + dissections of anarchist situationist + environmental publications both new + old. an excellent guide to what's around!  
clo JURA BOOKS, 110 CRYSTAL ST PETERSHAM 2049 Aust.

**MAXIMUM ROCK 'N' ROLL #111 (136A4 PP \$6.50, U.S.)**

along with Flipside this is one of the longest running + best American hardcore / punk fanzines. After 110 issues it's still an excellent digest of information + commentary on music, politics + the world. As with every month there's the usual dearth of info on bands (This issue FLUX, SUPERCHUNK, COSMIC PSYCHOS, SHELLEY'S CHILDREN + more). But it's always the letters, columns, news, Graphics + articles that grab me. IF you can get a hold of the recent 'totally queer' + 'punks over 30' theme, do so - They're an inspiration!!! PO BOX 460760, SAN FRANCISCO, CA 94146-0760 U.S.A.

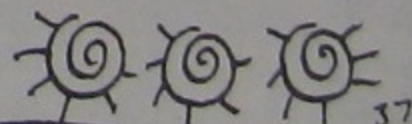
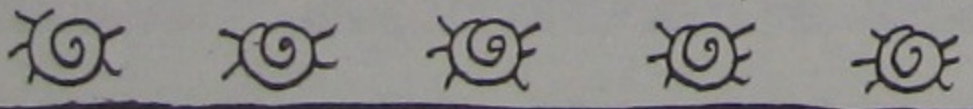
**UNDERCLASS RISING #1 (12A4 PP FREE AUST.)**

IF you're on the Dole, sickness benefits, single parents or any other benefit then check this zine out for laughs, plus handy news + info. It's put out by the Unwaged Workers Movement, a Melb. mob of work resisters who aren't afraid here to sidestep theory + go for the jugular / Funny bone with SS Speak (A dictionary for understanding what all those orders really mean!) where politicians come from + reports of resistance to budget cuts, Youth wages + all manner of other nasties. (1st Floor 67 InKerman St, ST KILDA 3182 AUSTRALIA)

**FLIPSIDE #49 (100A4 PP \$7, U.S.)**

Recent issues of this have been essential with the Jolly Rogers dastardly 'how fo's' + William Coopers conspiracy theories beefing up the massive amounts of punk / hardcore material. This issue weighs in with Pavement, Red Aunts, Cheater Slicks, Psycho + many other band interviews + the Jolly Rogers on the Bomb making plus the usual slew of scene reports, live / record reviews, raves etc  
- PO BOX 66790, PASADENA, CA 91116 U.S.A

**This concludes 'ZINE SCENE', watch out next issue of 'WOOSY' for more!**





THERE IS NO NEED TO TRY AND DESTROY  
THIS SOCIETY, IT HAS NO HEART ANYMORE  
SO IT DESTROYS ITSELF, JUST AS A PERSON  
WITHOUT HEART WILL KILL THEMSELVES AND  
ALL THAT THEY TOUCH SO OUR SOCIETY  
TRIES TO KILL OUR WORLD.  
YET IT IS A PEOPLE WITHOUT HEART THAT  
PERPETUATES A SOCIETY WITHOUT HEART AND A  
HURT TO ONE IS STILL A HURT TO ALL.  
THE CONNECTION WE HAVE TO EACH OTHER & TO THE  
EARTH IS UNDENIABLE, SO FIND YOUR HEARTS  
AND FACE YOUR PAIN, ANGER, DENIAL AND FEAR  
FIND THE GRIEF THAT HEALS THROUGH TEARS  
THAT CLENSSE THE SOUL THAT YOUR HEART  
WOULD RECOGNISE YOU AND RETURN, FOR  
IN OUR HEARTS IS THE BETTER WORLD  
THAT WE MUST BUILD....

HERMES TRISMEGISTUS