

Woolly

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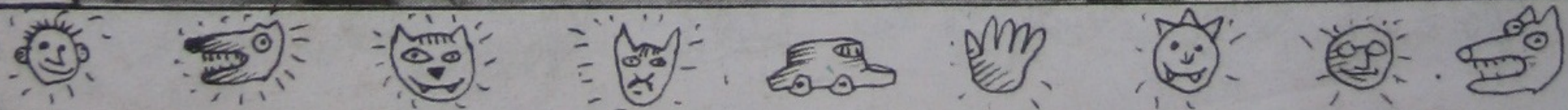
Comix

Resizers

Sonic Youth
Disposable Heroes
Scarecrow Tiggly
MAGIC DIRT
Subgenius
Clowns smiling
BACKWARDS
and lots more!

Ve gan recipes

Notes etc.



Nothing written
 for pay is worth
 anything; only
 what has been
 written against the
 market. There is
 nothing so **INTERESTING**
 as earning money
BIG cheques and god
 think you have done
 something and 2 years
 later there is nothing
 wot bloody to show for it

Contents

woozy is a magazine that comes out every 3 months or so and is thrown together by iain and lora and a gang of others *

non profit: all monies raised go into future issues or present issues

comprised of: opinions not necessarily held by the editors unless otherwise stated the opinions are of those of the writer interviewee *

*printed on recycled paper 100% to minimise our impact on our environment *

*made possible by you buying it and coming to our benefits and launches, and by bands and performers volunteering their services for free *

*the next issue may include advertising due to our overheads, but corporate

creeps need not apply * we are looking for contributions of any kind, plus books, tapes, zines, c.d.'s to review * if writing or

producing something send it to us and if we review/print it you'll get a free copy of the issue you're in * join the ever expanding woozy family *

*woozy is based on a desire to enjoy life and communicate ideas if you want to get in touch or order a copy of woozy (\$43) write to PO BOX 4454 MELBOURNE UNI PARKVILLE VICTORIA 3052 (and no were not uni students)

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* I lay-out person in brackets

STEVE SHELLY INTERVIEW

INTERVIEW AND PHOTOGRAPHS FROM THE PERTH BIG DAY OUT BY GUY, YOUR PERTH CORRESPONDENT

This interview was recorded at the end of the Big Day Out in Perth on January 30th. It was interrupted at various times by Nick Cave and Matt Lukin from Mudhoney having a wrestling match, Lee Renaldo grabbing hold of the microphone and screaming his lungs out and the Disposable Heroes of Hiphopism bursting in and attacking everyone with water pistols. I didn't mind...

WOOZY: Why is 'Dirty' better than 'Nevermind'?

STEVE: Because you hear most of the songs off 'Nevermind' on the radio for free? You might as well spend your money on something that isn't on as much. I mean 'Nevermind' is a great record too, but it did get to a point where we had all kind of heard it a lot. Nevertheless, it's a great record.

WOOZY: Do you think that each of your side-projects, like Kitten, the Dim Stars and Mosquito, have helped keep the band together for so long?

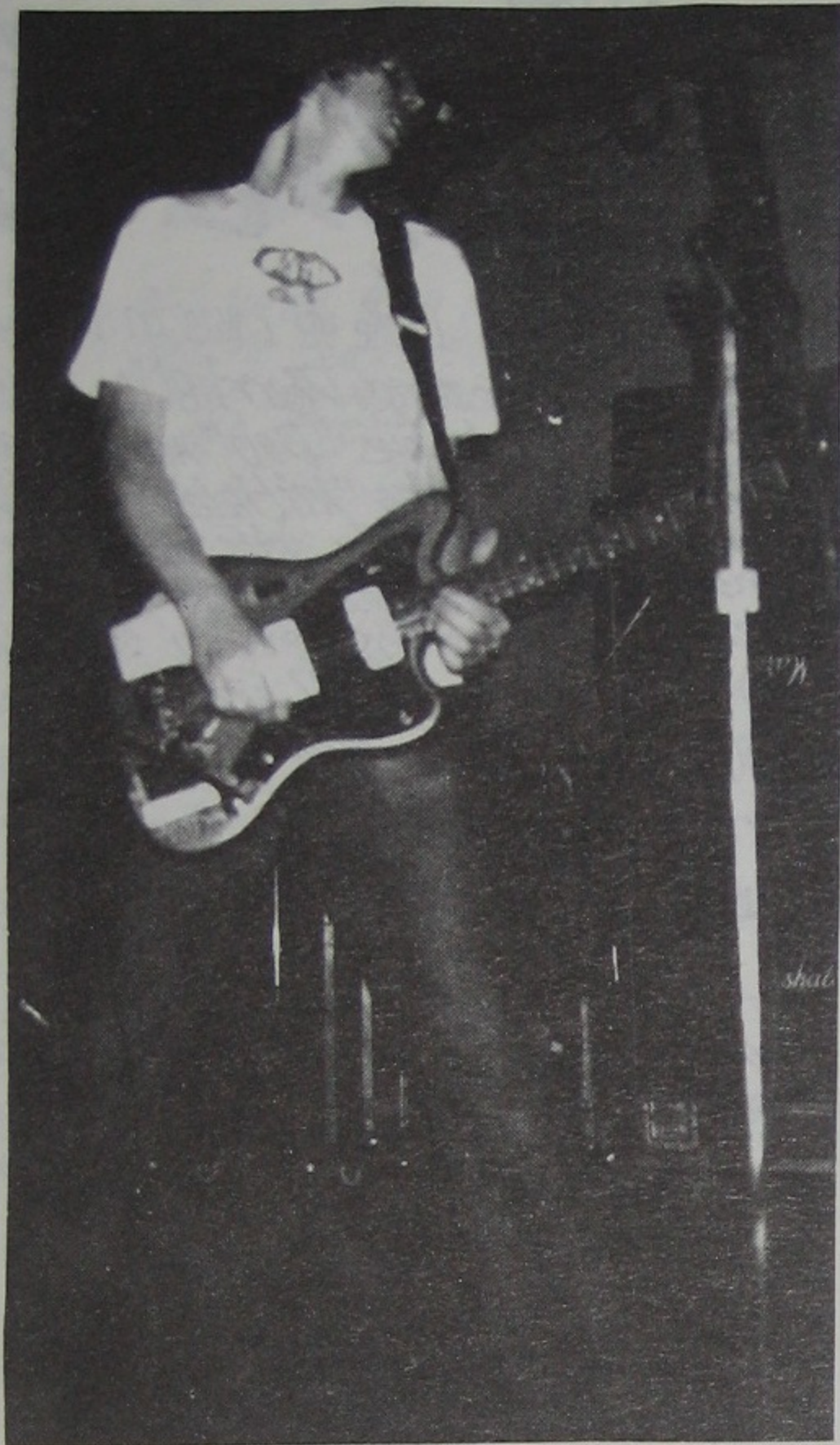
STEVE: Yeah, they definitely have. It's good to be able to go off and play with other people and get away from the people you usually play with. You learn a lot, you discover things that maybe you wouldn't come across when you're in a familiar situation. It definitely adds a lot of new life to the band.

WOOZY: How do you think this acceptance of "underground" bands by major labels will affect the small indie labels all these 'next big things' are being taken from?

STEVE: I think it's going to clean them out for a while, cause it's true in a way the majors have taken all the hot indie bands, hoping to make some money off them, but I think ultimately it'll be good.

A lot of the bands will be taken in a new context, some of them will succeed a lot of them will fail and break up, take the money and run, that sort of thing. But again, ultimately, it'll be really good for the indie scene, in that a new unknown thing will happen there - like in the States right now, we have bands like Sebadoh and Pavement and Royal Trux. They're really great bands, and they don't show any signs of being on major labels just yet. It's still a healthy scene indie-wise, there are good bands on major labels now, and there are still a lot of good bands that are still too far out for the majors.





WOOZY: Well, it's obvious at the moment that all the majors are looking to the indie labels now for the wonderful shining next big thing, but all they're taking on board are more Nirvana-like and Sonic Youth-like.

STEVE: Yeah, well those will also be the worst discoveries, the next Sonic Youth and the next Nirvana. It's the next band that you didn't expect, that's what's going to be great.

WOOZY: Is America a sick place?

STEVE: Yes. Sick and beautiful.

WOOZY: How do those two qualities come together?

STEVE: Well, they don't. They're like opposites. It is sort of so perverted in some ways that it's beautiful, if you have a perverted sense of humour, or a sense of irony.

WOOZY: What do you think, then, when you play outside of America and see people jumping around blindly to your songs which seem so obsessed with this American sick beauty?

STEVE: It probably means something different to us, but we're not writing just for New Yorkers, or just for Americans even. The music is for anybody, and hopefully everybody

gets something different from it.

WOOZY: You seem to be one of the few bands who haven't suffered a big backlash after their transition from credible indie to major label status. Why do you think that is?

STEVE: We did in a way. Maybe not here, because we haven't been here as much, but in England they gave us a lot of baloney. They're real hypocritical there about the major label thing. All the indie bands there are signed to majors in the States, so they all like to have it both ways. There is a bit of a backlash. I don't think we necessarily deserved it. I mean, we still make records like we want to and tour how we like to. We're always doing things our way.

WOOZY: What's the happiest song Sonic Youth have ever written?

STEVE: Happiest song? 'Teenage Riot' is one of them maybe. That's a pretty up beat song.

WOOZY: I've heard that you're all talent spotters for David Geffen now.

STEVE: Yeah, we signed this band Cell, who are coming out here real soon, and this band St. Johnny. It has always happened, with all the labels, like when we went to SST we brought Dinosaur and the Tar Babies with us, and when we went to Blast First Dinosaur followed us there too. We turned Paul Smith onto Big Black and The Butthole Surfers. We've always been bringing bands that we like with us, and now it's just a little more official, like if we sign someone we actually get something for it, which is cool. Also Thurston and I are putting out records by other people all the time. My label's called Smells Like Records, and the first record is by Lon Barlow from Sebadoh, and the record is a Jaded Fair single, from Half Japanese. ★

The following interview took place between WOZZY and Australia's only official representative of the Church of the SubGenius: Rashauni Archaeopterix and L. "Ron" Dunning.

Woozy - Could you explain the origin of the Church of the SubGenius and shed a little light on your own involvement?

Rashauni - The Church was founded by J.R. "Bob" Dobbs in 1953 after he was contacted by superior beings from the Planet X, or "Xists". Their supercomputer MWOOMY (which is as big as the average star system and uses a complex arrangement of still-living but tormented brains torn from the skulls of lesser creatures as its database), had predicted that a series of great catastrophes would befall Earth in the 1990s. "Bob", being the compassionate, wonderful man he is, decided to devote the rest of his life to teaching people how to tap into their Hidden Powers so that the Xists would recognise us as a race worth saving from disaster. This great work still continues today.

L. "Ron" - That's right. Of course "Bob" is also a great salesman, ready to capitalise on the gullibility of weak minded fools. Most people such as these change their minds after they have visited DobbsTown, our spiritual "refining" centre located very near the Australian Continent. Because of its nature, the Church also attracts outstanding and unusual people to its ranks, of which Rashauni and I are examples.

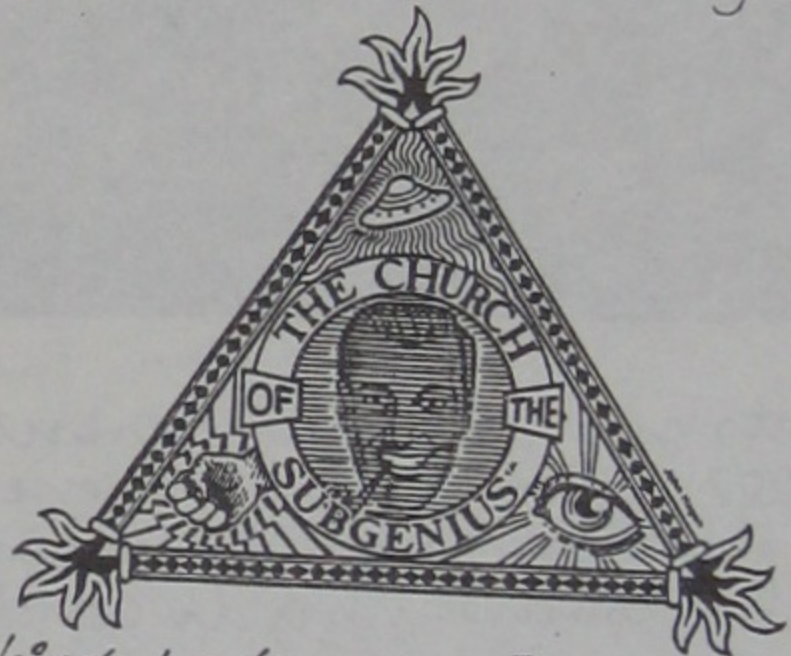
Rashauni - Yes. I spent nearly a year in DobbsTown being cleansed of my conspiracy programming and learning the meaning of Slack. This would have been back around 1982, 83. I used to be a total Conspiracy dupe. I mean, I had a job, and I went to church regularly every Sunday, and I believed the television news... I even thought in my heart of hearts that "Bob" was nothing more than a stupid cartoon face with a pipe! I would never have been "saved" if it hadn't been for the efforts of the SubG Love Through Coercion team. They kindly took me to a dark cellar and lovingly forced me to ingest drugs until I

the Church

passed out. When I woke up I was in DobbsTown. By means of Acubeating, Diarrhetics, and sheer pain I learned to love "Bob" over the next 11 months. Then I was "initiated" by "Bob" himself and his lovely wife Connie for ten consecutive nights, and returned home a new person with an endless choice of Short Duration Personal Saviours to call upon.

Woozy - How does the notion of Short-Duration Personal Saviours work?

Rashauni - We have Short Duration Savs because "Bob", as saviour of the SubGenius Race, is too busy to be a personal saviour to any individual. So instead we worship an endless, ever-changing sequence of Guardian Objects. They can be



anything: toasters, cars, leaves, soft drinks, mapping pins, dogs, neon signs, clouds... even people. I'm currently worshipping a lady who gives belly-dancing lessons in my area. She doesn't know she's a Short Duration Sav, but that doesn't matter. And it has to be temporary; if you want to worship somebody permanently, you might just as well become a Christian.

Woozy - Who are the Pink Boys and how can they be dealt with?

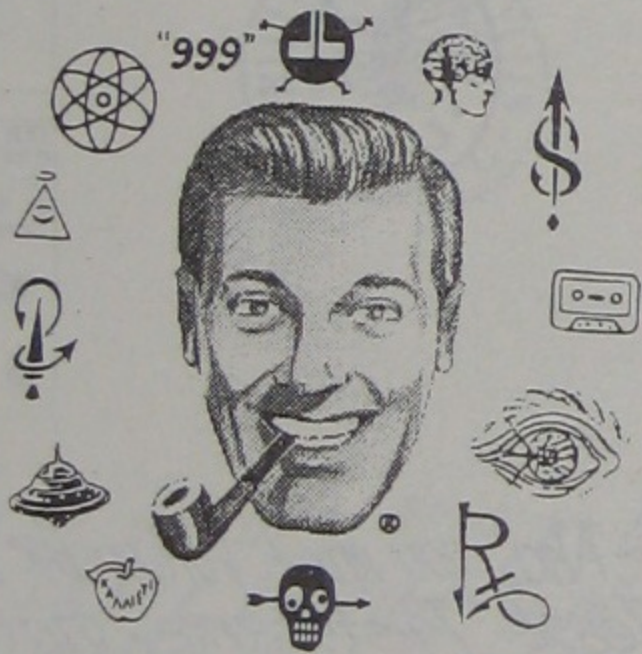
Rashauni - The Pink Boys - and Pink Girls - are the Normals of this world, the poor fools who are forever slaves to the Conspiracy without even knowing it exists. They can never become true SubGenii, no matter how much money we let them donate to the Church.

of the SubGenius

L. "Ron" - No, and when they DO donate money and think that they're Subla they're called "bobbies". These are people who try to be Subla because it's HIP! A true SubGenius is someone who is Subla because they couldn't possibly be anything else. As far as "dealing" with Pinks - "Fuck 'em if they can't take a joke!"

Woozy - How does one organise a proper Revival?

Rashauni - Well, actually the term "a proper Revival" is misleading. Abnormality is a prerequisite for SubGeniushood, and our only orthodoxy is heresy, so every Revival is different from any other one. But there are some things you must have. First of all, a real ranting and raving SubGenius preacher to preach the Gospel of Slack and



perform holy ceremonies: Memory Editings, Bebrethe Heatings, the Launching of the Head, etc. (If you're lucky, he or she might even become possessed by the Spirit of Dobb's right there on stage!).

Secondly, music. The Church is strongly anti-music because music is a wicked mind-trap engineered by the Anti-Bob Himself! So you must get the WORST POSSIBLE bands to play at your Revival: C&W, thrash, folk, old-time dance bands, pop, New Age hippie bullshit... have 'em all play at once and make up hymns to "Bob" as they go along. Make a noise to cause the Pinks' braincells to RUPTURE. REAL Subla "Doktormusik" causes bugs to fall from the air dead. If you can't

get live bands, play a lot of DEVO. They're a SubGenius group.

Thirdly, drugs. "Bob" has approved the use of certain mind relinquishing substances such as "Frop" and "Dr Dobb's Pills (tm)" for Revivals. If you have difficulty getting supplies of these, use whatever local substitutes are available.

Fourth, audience participation. Encourage people to come forward and give rants, testimonies, and denunciations. You might like to stage a Mass Suicide like the Rev. Jim Jones did, but this is only a good idea if you have guaranteed media coverage. If not, make 'em drink Kool-Aid and tell them it's poisoned. Apart from that, do whatever you want. If you're a SubGenius at heart, it'll come naturally.

Woozy - Australia is renowned for its lack of UFO sightings; how do we fit in with the coming "End Times"?
L. "Ron" - I'm sorry, but you have been misled by the Conspiracy on this one. There are millions of UFO sightings in Australia every year (mostly Xists doing a bit of advance scouting, or Nazi Hell Creatures) but the Conspiracy-controlled media just covers it up or explains it as "swamp gas". It is thought by most Church intellectuals that Australia will be a staging area for SubGenius rescue on X-day.

Rashauni - John Spencer's "UFOs: The Definitive Casebook" has a whole chapter on Australian UFO activity ranging from 1942 to 1988. Look it up! The Bass Strait is famous for UFOs. Haven't you heard of the Valentich case? The Nazi Hell Creatures who live beneath the surface of our world have a major exit point at the South Pole. Their standard flight-path to Washington via Canberra takes their saucers right over the Bass Strait and South-Eastern Australia. The Church maintains a tracking station on the Ross Ice Shelf just to keep an eye on the bastards.

Woozy - Who is "Bob" Dobbs? How does he fit into the Church and how does his death affect it?

Rashauni - "Bob" is the Living SlackMaster. He is our High Ego, our Primal, our guide to surfing the Luck Plane, and the only existing Sex God. His death in 1984 - he was shot by Doug Marwood

Atwell, one of his closest friends - had the effect of splitting the Church into several splinter-groups. There were the Reconstructionists, who believed that "Bob's" death signified the end of the Church era and that the conspiracy had won, yet maintained belief in their own Abnormality. There were the Seekers of "Bob" who thought that "Bob's" death was a ruse to test their Slack or to fool the conspiracy like the "Deaths" of JFK, ELVIS,

waves from their stereo, my Psychiatrist is a secret Scientologist who keeps giving me dangerous medication in an attempt to neutralise me, my house is being watched by Men in Black armed with thought probes, and the Green Energy Archdemons want to trap my soul while I'm asleep... so the last thing I need is people accusing me of being PARANOID!

Woozy - Why don't you guys practice what you preach?

Rashauni & L. "Ron" (in unison) - BECAUSE WE'RE NOT THE KIND OF PEOPLE WE'RE PREACHING TO!!!

Woozy - How does one become a SubGenius?

Rashauni & L. "Ron" (in unison) - SEND "BOB" YOUR MONEY!!!!

DO YOU THINK THAT LEE HARVEY OSWALD KILLED JFK WITH AN OLD ITALIAN RIFLE?



THEN THINK AGAIN!



YOU'VE BEEN DUPED!



AND THAT THE GOVERNOR-GENERAL DID WHAT HE DID JUST FOR THE GOOD OF THE NATION?



THE PEOPLE REALLY IN CHARGE WANT YOU TO BELIEVE THEIR LIES WHILE...



...THEY TAKE YOU FOR EVERY THING YOU'VE GOT!



OR THAT THE POLICE ARE ALWAYS HONEST?



THE POLITICIANS AND THE MILITARY COME AND GO, BUT THEIR BOSSES STAY IN POWER BEHIND THE SCENES.



and Walt Disney. They vowed to spend the rest of their lives hacking him down. I myself belong to the Re-Erectionists. We were proved right in 1985 when "BOB" arose from the dead with a hard-on the size of a Taser-cannon and proceeded to fuck some much-needed neoSlack into all of us.

Woozy - Don't you think you're being a little bit paranoid?

L. "Ron" - No, a lot. The gods have a name for human consciousness. They call it paranoia.

Rashauni - Look, I have enough to deal with without that sort of thing. I have to direct our Mission to Worthless Scum singlehanded. I'm High Priestess of this Clench, and one of "Bob's" concubines. My neighbours are test agents trying to fry my brain daily with VLF

Rashauni - Also, you must follow the Eightfold Path of Least Resistance, quit your job for "Bob", develop your Abnormality Potential, seize the reins of evolution, achieve Slack, and be born with the extra "scorn chromosome" that only true Subgenii have. Or Kill Me.

Woozy - What is SLACK and how is it to be obtained?

L. "Ron" - This is a difficult question to answer. Slack is NOT money, power, love or sex. Any yet in a way it is all of these things. Slack is: the sound of one hand working; the use of time critical to avoid THEIR traps; that which remains when all that is not-Slack is.

removed. The Conspiracy would deny you slack because THEY want you to play THEIR games and THEY don't want you to know that it can get any better!

Woozy - What are the basic beliefs of the Church?

Rashauni - ... I'm sorry, but I can't answer that question. Our basic beliefs, known as "The Prescriptions" are too esoteric to be discussed publicly.

What if some poor normworm or Pink were to read this? At best he would suffer myriad microscopic wounds as the conspiracy-implanted germs in his body reacted to the influx of Bob's Truth and Bored

mislead. If you show the normals how dull fake-subG and fake-slack are, they might be fooled into thinking that REAL subG and slack is like that! The sacred scribe Reverend Stang has been approached with dubious movie offers by several Hollywood "producers". They think THEY can make the whole of "Dobbs" story into one ninety minute fun-for-all-the-family film! They won't allow us to do a subGenius TV show because THEY say we're profane.

Profane? The Church of the subGenius is so fuckin' holy it makes the Catholic Church look like a daisy chain fuck in a leper colony! Death to Pinks, down braindead normals down with - -



their way to freedom through his living flesh, leaving a million necrotic trails of suppuration as they went. At worst, he might start thinking! No, we can only reveal our beliefs to those who are prepared to take the risk, and show it by sending us two dollars for our introductory booklet, "The World Ends Tomorrow and YOU MAY DIE!"

Woozy - Have there been many attempts to infiltrate and destroy the Church by the Conspiracy? If so, how have you responded?

L. Ron - We suspect the so-called "devival" at the Hellfire Club was an attempt to infiltrate and

L. Ron had to be forcibly restrained at this point, when his rant picked up full swing and the froth from his mouth threatened to choke him.

Rashauni - Sorry about that; he really gets worked up over Conspiracy Infiltration matters. It's OK, L. Ron. Here, have some Pills (tm). Look, the Doctors are have now

The interview ended here, as two men in dark glasses and white coats entered and escorted L. Ron Dunning out to a black limousine with the grinning face of Bob painted on its doors. As she got in beside them, Rashauni Archaeopterix turned and said, "Tell your readers to send two dollars and a large SASE to us at PO BOX 6531 East Perth WA 6892, if they want to survive the End Times."

A FEW GOOD BOOKS

DO IT! - Jerry Rubin (1969/7?) (36A4 P Boot Leg)
STEAL THIS BOOK - Abbie Hoffman (1971) (48A4 PP) (Both \$4 Aus PP)

The Yippies were the kick ass end of the American hippies in the late sixties/70's. Combining cultural and political revolution and organizing and inspiring drug fuelled riots, guerilla theatre, Rallies, "Be ins", E.T.C. Combining a sense of the Absurd with a hatred of Authority the yippies fought generational warfare against a repressive system to create one of the most inspiring and hilarious movements of the times. Although largely ignored by the mainstream media today in favour of the more commercialized Flower power trend Woozy considers (apart from occasional sexism) the yippies definitely worth remembering. We've gotten a hold of a stack of bootleg copies of two of the best booklets of the time, written by two of the most famous yippies, Jerry Rubin and Abbie Hoffman and are making them available at no profit.

Rubins DO IT!

Follows the rise of the yippies from student protests and the early Berkley counterculture to the Levitation of the Pentagon and the Chicago riots and beyond. All the famous pranks are detailed here with force and hilarity (including throwing cash into the stock exchange and running a pig for president). Rubin also outlines the basic tenets of yippiedom (Fun + Drugs + Rock'n roll + Revolution) and the encroachment of boring Liberals and hippy capitalists who along with the F.B.I. strangled any possibility for more than a change in fashions and record charts. A great story.

Rubin sold out badly, but not the late Hoffman and in 1971 wrote the archetypical scammer and yippie survival manual, STEAL THIS BOOK, banned by many booksellers and by not a few foreign countries in its time. Steal this book, although outdated in some respects is still a great manual for getting by on nothing, ripping off big business/the state and generally being a political troublemaker. Like Do it! its chock full of ideas so get a hold of it and get working.

FUCK OFF!
 WE AIN'T
 GOING
 NOWHERE!



OH MY GOD!
 WE'RE DOING
 IT.... WE'RE
 FUCKIN' DOING
 IT....!!



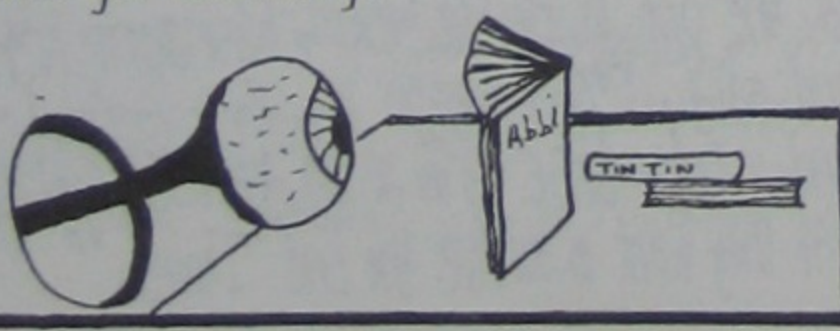
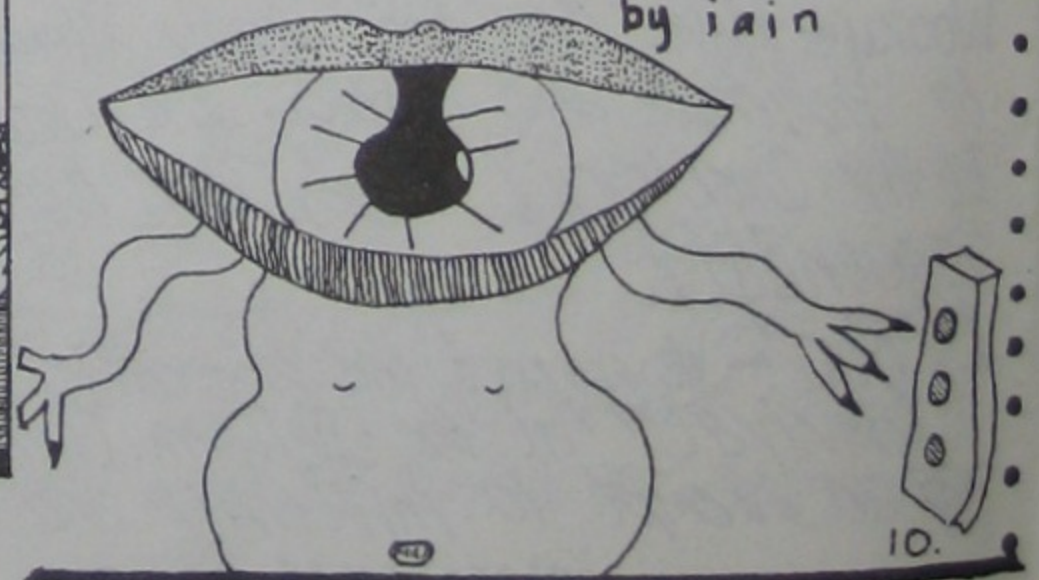
POLLTAX REBELLION - Danny Burns (202 A5 PP, ATTACK International) (Aus \$10) (1992)

A brilliant and inspirational book chronicling the British revolt against the polltax. Utilising the Voices of people involved as well as his own research and experiences, Burns details how a massive movement involving seventeen million at its peak broke a tax that most could not afford and brought down Thatcher with it. It discusses how a multitude of tactics from riots and bashing sheriffs/bailiffs to boycotts, rallies and petitions worked together to succeed rather than counteracting each other. It also shows how this was accomplished at the community level without the aid (and in fact with attacks from) of political parties and unions plus without the leaders or hierarchies socialists tried to impose. What is remarkable about this book and the whole struggle is that it shows how ordinary people can and have organized in their own communities to fight exploitive taxes and resist cutbacks, which is heartening to see in this time of wagecuts, property taxes and rightwing backlash. Easy to read with inspiring photos, Polltax rebellion is available at low profit from Jura Books.

THE ADVENTURES OF TIN TIN: BREAKING FREE - Jack Daniels (176 PP, ATTACK International) (Aus \$5)

Tin Tin like you've never seen him before - rioting, fighting yuppies, shoplifting, looting and helping organize a strike that eventually topples the British State. Based loosely on "THE FREE", this book wrests Tin Tin from original author Herges' pro-fascist fantasies into an anarchist future. One of the best comix I've read, both on the level of out and out subversive pissstake and as inspiring radical fiction. A few years old now, the British gutter press had field day with it even implicating Russian spies in its creation. Grab it from Jura. Bloody funny, but where's snowey?

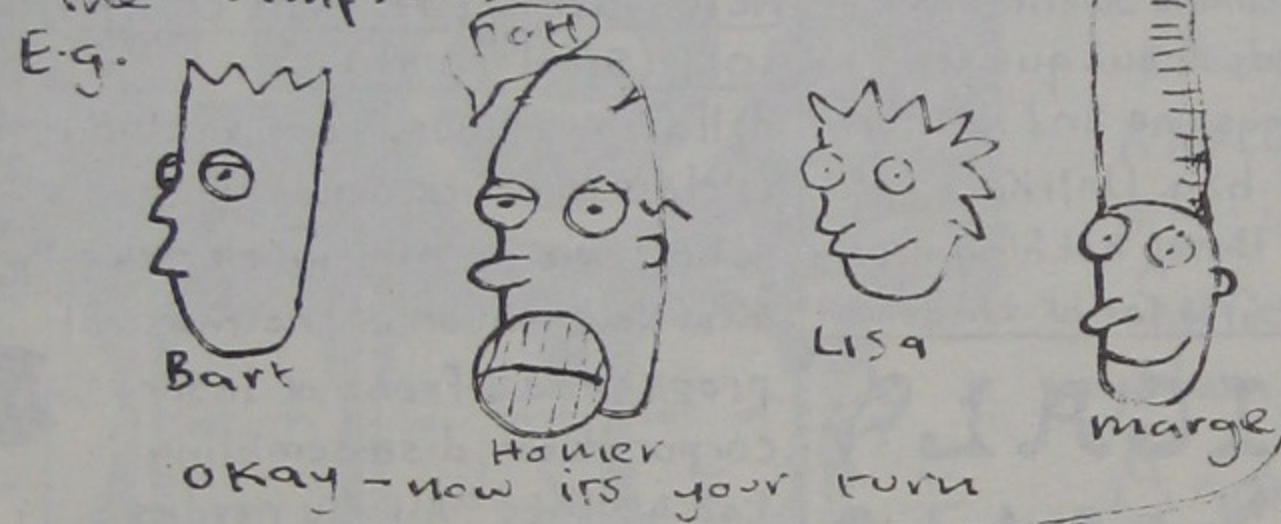
by iain



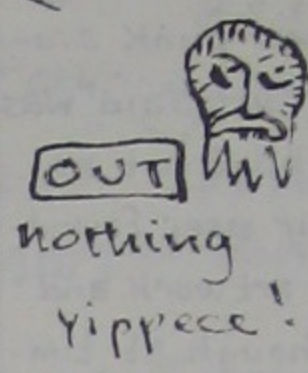
Delicious Yum. Fangzine Fun Page

Yee Ha

Okay so your living in Melbourne and your unemployed, you've lost your self esteem, your motivation, you can't find religion in Fred tiegros drawings and your white, middle class honkey, well dont despair, this page is for you. While your here try this fun game with your pals. Its GOOD FUN and you might even learn something about yourself. Without any reference points try and draw the family members of the Simpsons.



- IN**
- roller blades
 - fun
 - funk
 - food
 - shaving your head
 - getting tattoos
 - hot mag

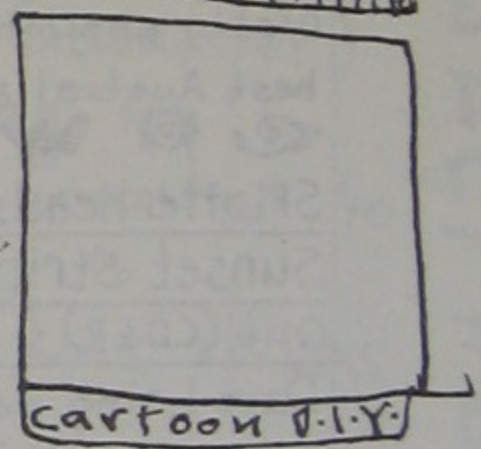


now after the tears + laughter subside lets play game #2 Its called "what is the name of Homers boss" the game is as easy as the name suggests..... or is it!

Send your wackiest results to this here zine. Best one wins a free Rob Mould 'Look-a-like' haircut.

ZINE TIPS

Give away prizes so people write to you then keep the prizes + forget to write back



ZINE TIPS

If you always wanted to start a zine but werent sure how to do it, this columns for you. Each issue, Fangzine gives hot zine tips. Hot zine tip #7. "Make cute popular culture icons into radical subversives"



TOP LIVE 5 of 92

In no particular order

- Superchunk - ever wonder why strain rhymes with pain? Ever wonder why Tumbleweed rhymes with Deep Purple playing Dr. D. Well, Superchunk blasted their way through a raucously brilliant blast of pure punk power pop adrenaline, unparalleled this century.
- Handstand Beard - androgynous minimalist folk monsters. Slink crossed with Cole Porter. "Melbournes best kept secret, so good they'll go nowhere"
- Dave Graney - Acoustic, soft and sexy, Australias only true shining star in a galaxie of black holes, All have the intoxicated genius of this mans unrained brilliance.
- Hurdy Gurdy - The countrys best Pixie-poppers bar none.

RAISE GIANT FROGS BIG DEMAND



MILLIONS USED YEARLY!
Good prices year round! Breeder lays up to 20,000 eggs yearly. Nation-wide markets waiting for all you can ship. Get ready now for next spawn. New book tells how! Small pond starts you. Men and Women send for my illustrated FREE folder today. Do it now!
ALBERT BROEL-7
P.O. Box 506. New Orleans 1, La.



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NOVELTY MART, 59 E. 8th St., New York, N. Y. Dept. 376

ROVER THE SMOKING DOG
is the newest Scientific Novelty that will fascinate you and your friends for hours. Just insert cigarette in his mouth and watch Rover puff away, he even blows Smoke Rings. Comes complete with pack of cigarettes. You get 2 for \$1.00 postpaid. Write for

Sheer aural lucky dip of bananas and sherbit fizers. Gareth Edwards supporting underground lovers. This man is God.

J Church - This Song is (7" E.P)
For Kathi (BROKEN REKKIDS)

J Church is the new band for Lance and Aaron of CRINGER and so far they've pumped out two great singles of the best high energy political poppy power punk around. Their first E.P "She Said" was great and this one whilst not as good maintains their user friendly standards. Great artwork and great tunes although at times Lance tries to fit too many words into one sentence.

Christbait - Yeast (CD) (DR JIMS)

A fantastic debut. Equally as good as their amazing live shows with world class production and songs. Christbait are about as metal as HELMET, but that's the label they get tagged with. Slow intense and grinding this CD is full of enough dynamics not to get repetitious and the buildups are fucking brilliant. A couple of early NAPALM DEATH style thrashers round this out nicely enough to make it my best Australian CD of 1992.

Splatterheads - (reissue CD)

Sunset Strip - Scrape it out (CDEP) (Dog Meat AUST)

Dave Laing has really outdone himself with these two. Both are classic examples of Australian bands being influenced by O/S stuff, taking it, mixing it up and giving it their own hard edged flavour. The sunset strip are down to two original members plus friends. It's about time somebody took Joel Silbersher and teamed him up with a song worthy of what is one of the best gravelly, detroit style voices around, because his output since GOD has been a bit too predictable for me. The two versions of 'scrape it out' are excellent and Warwick Browns take on DINO JR "Sooner than you think" is similarly impressive. As a bonus you get the original 1986 version of

"The Rising Wind"
If you've heard the Splatterheads before you'll know what to expect from this reissue of their first couple of E.P's and "Helen the Viking". If not, grab this and get ready for some of the best Australian garage driven HUSKER DU/DETROIT thrash around. High energy and aggressively catchy with great off key harmonies and vocals the splatterheads particularly power on the "Ink from a madman's pen" part of the release. New albums are due out from both bands soon.

Various - Seditious Fire (Dog Meat)

This tribute to the Scientists certainly made it out quicker than the troggs one and is a bit of a mixed bag. Unlike a lot of tributes there's nothing really awful here, but a lot of the tracks

MUSICAL REVIEWS

do little more than send me scrambling back to the originals. Some of the bands probably could've played around more with their covers, but in the case of CHEATER SLICKS, LAUGHING HYENAS and MUDHONEY'S versions why bother fixing something that ain't broke.

Screenfeeder - Flour (Survival) (Aust)

Everytime this Qld outfit trek down to Melbourne I get pretty excited and this CD's no let down either. Screenfeeder follow in the tradition of other post DINO JR/NIRVANA/HUSKER DU guitar acts, but rise above pure idolatry with a bunch of really classy, angst ridden tunes.

Various - Spill comp (Spill)

If you read about the virtues

of tape labels in our last issue then here's a good example of them. Spill distribute cassettes for a wide variety of Australian and overseas acts and here you get a little sample of a whole whack of them encompassing pop, experimental and other genres though there's a noticeable lack of thrashy stuff. Sounds like Spill has either a remarkably good catalogue or chose the cream of it because there is next to no shit here and some real corkers. From CRABSTICK, SMALL WORLD EXPERIENCE, NEW WAVE AND others.

New Waver - Low self opinion (Spill Aust)

Hilarious tales from an underclass of office nerds, high school wimps and wheat freaks. New waver is the musical propaganda front of loser corporation, disassembling top 40 hits "All you need is pain", "I'm a loser" into loser anthems and odes to the power of wheat as well as penning their own sampler driven odes.

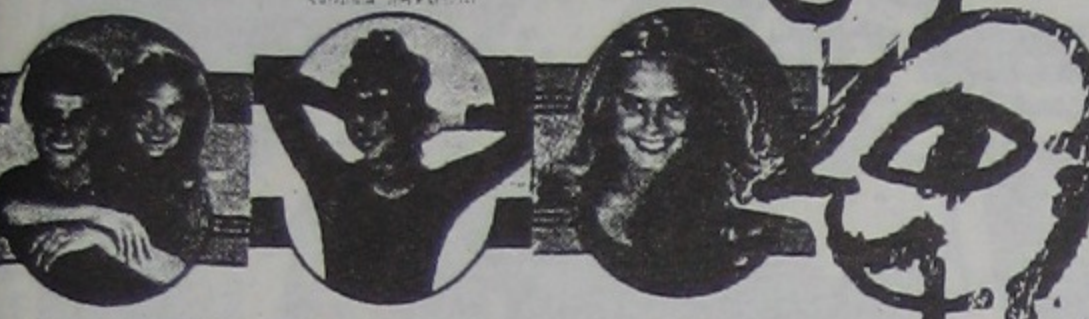
This is really, really funny stuff

Bailter Space-Robot World (Flying Nun)

These guys have been around for over ten years now creating crunchy sonic barrages. Robot World is their third LP and is much more lush than the denseness of their last "Thermos". It's also more lyrically developed. At first I was taken aback by the difference in the sound, but I now see the light. There's plenty of humour there too. The lyrics of 'Robot world' say it all "When I think about a robot world / All the love taken away / no it's not for us / not for us today". Bailter Space rank with SOVIC YOUTH as the Jedi Knights of post modern discordant pop. A classic kiwi thingi.

Good LOOKING

The Sweet Dreams Love Book The Sweet Dreams Body Book The Sweet Dreams Beautiful Hair Book The Sweet Dreams Fashion Book



SCARECROW TIGGY



Make the most of yourself



INTERVIEW.

Scarecrow Tiggly are -
 Perri Kenrick - Vocals, sax, musical oddities
 Mark Johnston - guitar
 Simon Ayton - Drums
 Andrew Gunn - Bass.

Woozy: What got everyone into playing originally?
 was it the desire to be rock stars..

ALL: YES!

SIMON - The need to carry drums on my back.

mark - I copied my brother. He was playing so I wanted to play too. Not that I quote him as a source of musical inspiration (Laughter).

Simon - I always liked the idea of playing music generally.

Andrew - Well I always wanted to be a Rock Star! (Laughter)
 I was 12 and singing along to "Sweet and Sour", and wanted to be a star.

The first band I was in it was a Disco Band in School.

When I was 15 and we had all these backing tracks and just did the singing and played at the school fete (laughter).



THIS WAS THE BEGINNING AND THE END OF IT

HAVE YOU HELD A DREAM SO PERFECT IT BLINDS YOU FROM SEEING WHAT SHOULDN'T HAVE BEEN?

Perri - I think what got me into music was discovering there was more to life than top 40, An Alternative scene & the sex PISTOLS and Punk music. IT seemed angry and messy and anyone could do it.

I've always liked taking that attitude to music.

My first band was Delicatessans - it was an assortment of 14 or 50 people depending on how many turned up.

You weren't allowed to play an instrument that you could play. - There were always a fight on stage as to who was going to play what next.

It was a sent up of the ridiculousness of the music industry, we were originally going to get famous without playing a gig, but something happened & we played shows. The claim to fame there is NICK CAVE walking out on our version of "shivers" (Laughter).

W - WHAT ARE YOUR LYRICS ABOUT?

P - A mixture of things. The first song "Stingray" came from a nightmare, so some dream images come into it. There's a lot of emotionally based lyrics...

S - Tension. Very Emotional.

P - Sometimes its thoughts that connect to each other that have nice images to them. Some of it is semi-political like "Mute" which is about how people like Kennett, people in positions of power to lead so called democracies don't really listen to what the average persons position is, so most people are Mute aren't heard. "WITCH" is about women and oppression and images of women in magazines - the absurdity of the imagery of women. Then there's the ones about relationships (Laughter)...



You're floating in the sun at the edge of the clouds you're watching the sun, the sun at the edge.... you're floating free, free of the world. 14.

Where DO THE EXTRA INSTRUMENTS COME INTO THINGS?

P- I guess that's what I was talking about before. For me, the idea of the punk era, that if you like something you just do it. I like the discord you can put into it. You don't worry about whether you can play or not, you just pick up an instrument and do it. Sometimes we're fairly sweet and nice and it's like we need to put some discord into it, create some tension within it. And it's boring to just stand on stage and sing, I enjoy picking up another instrument and getting some melodies out of it.

YOU DID A T-SHIRT GIVEAWAY A WHILE AGO, HOW DID THAT GO?

P- The T-shirt and the first single were done as giveaways and other giggle stuff has been too. I think it's an effective way to get your music out to people and people love it.

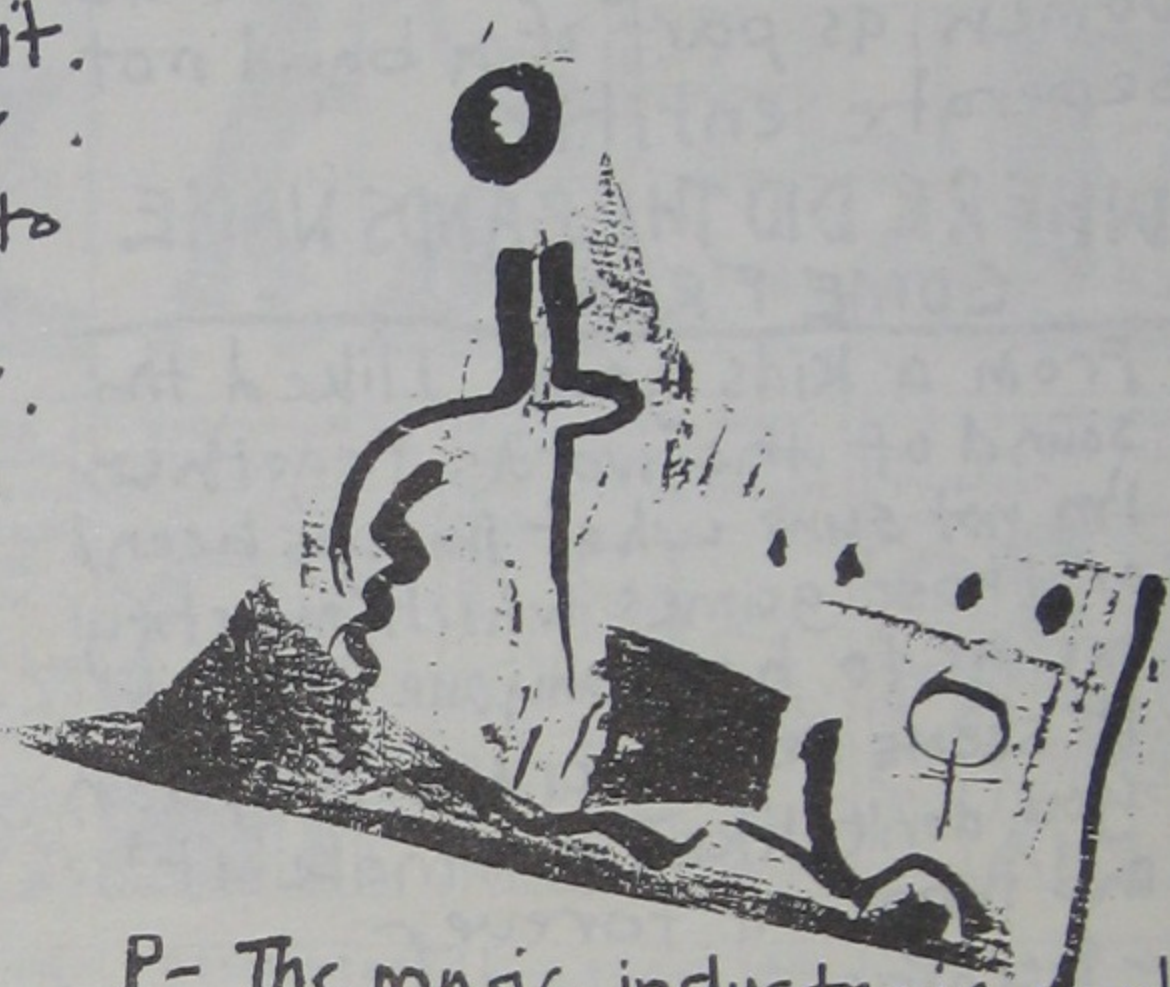
A lot of people turn up and don't even realise they're getting something. It's such a classic that people have 490 records sitting under their bed for the rest of their lives.

If you can get 2-300 people to your show you're overnight moved 300 copies which is fantastic. It sits in people's lounge rooms and most people live in share houses so you really far more people. It's more down to earth.

WHAT DO YOU THINK THE EFFECT OF MORE WOMEN PLAYING IN BANDS IS HAVING?

A- It depends on what they do, if they're a drummer or a bass player, it's "oh yeah, you're pretty good for a woman!"

S- It's still really patronising, it's a strange attitude.



P- The music industry is male dominated and has been for ever. You don't see boys wanting to be like some women guitarist, I mean there's barely a women guitarist I could name, where as it's like "I wanna be like Hendrix". There are all these male role models and not many female ones. Which is not to say there aren't women who can play as well, they're just not in the lime light.



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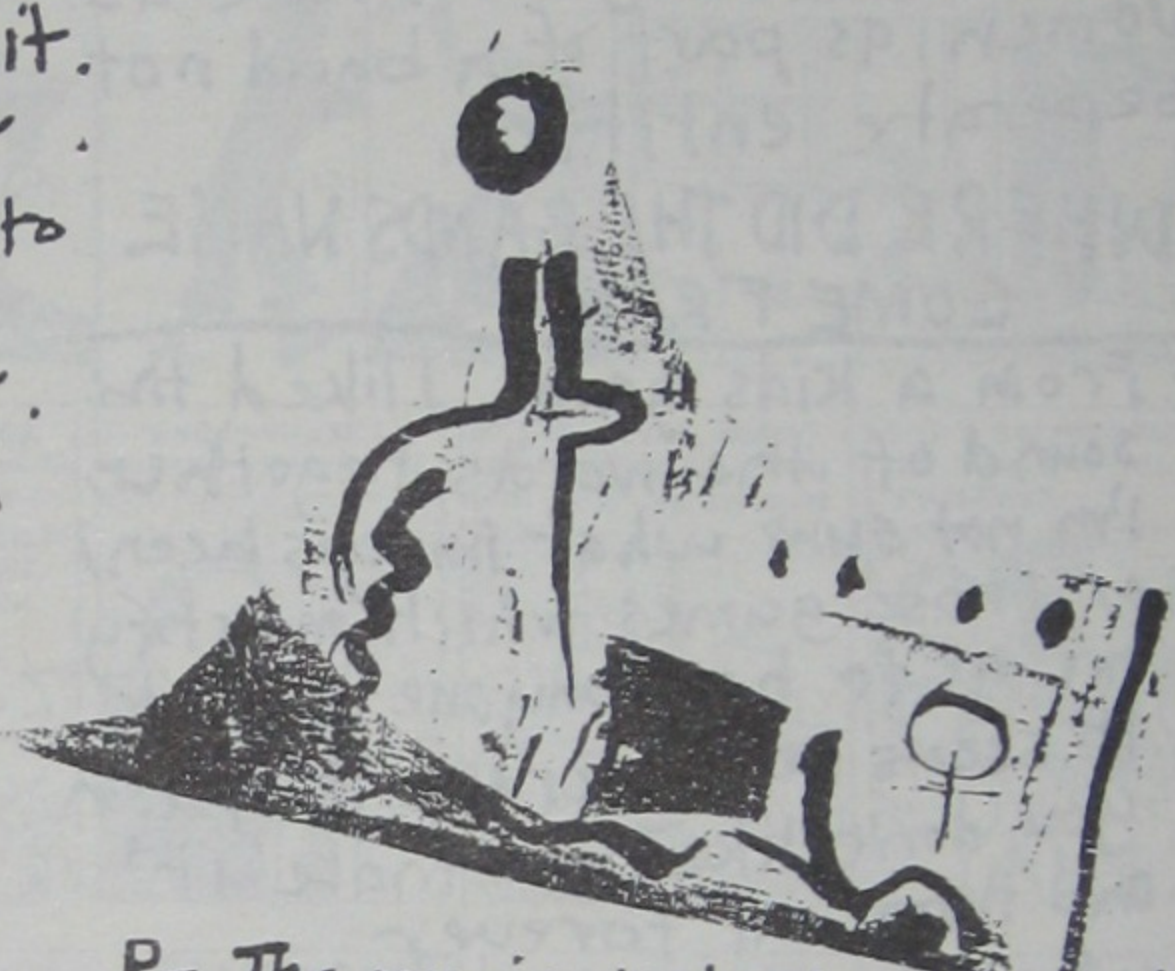
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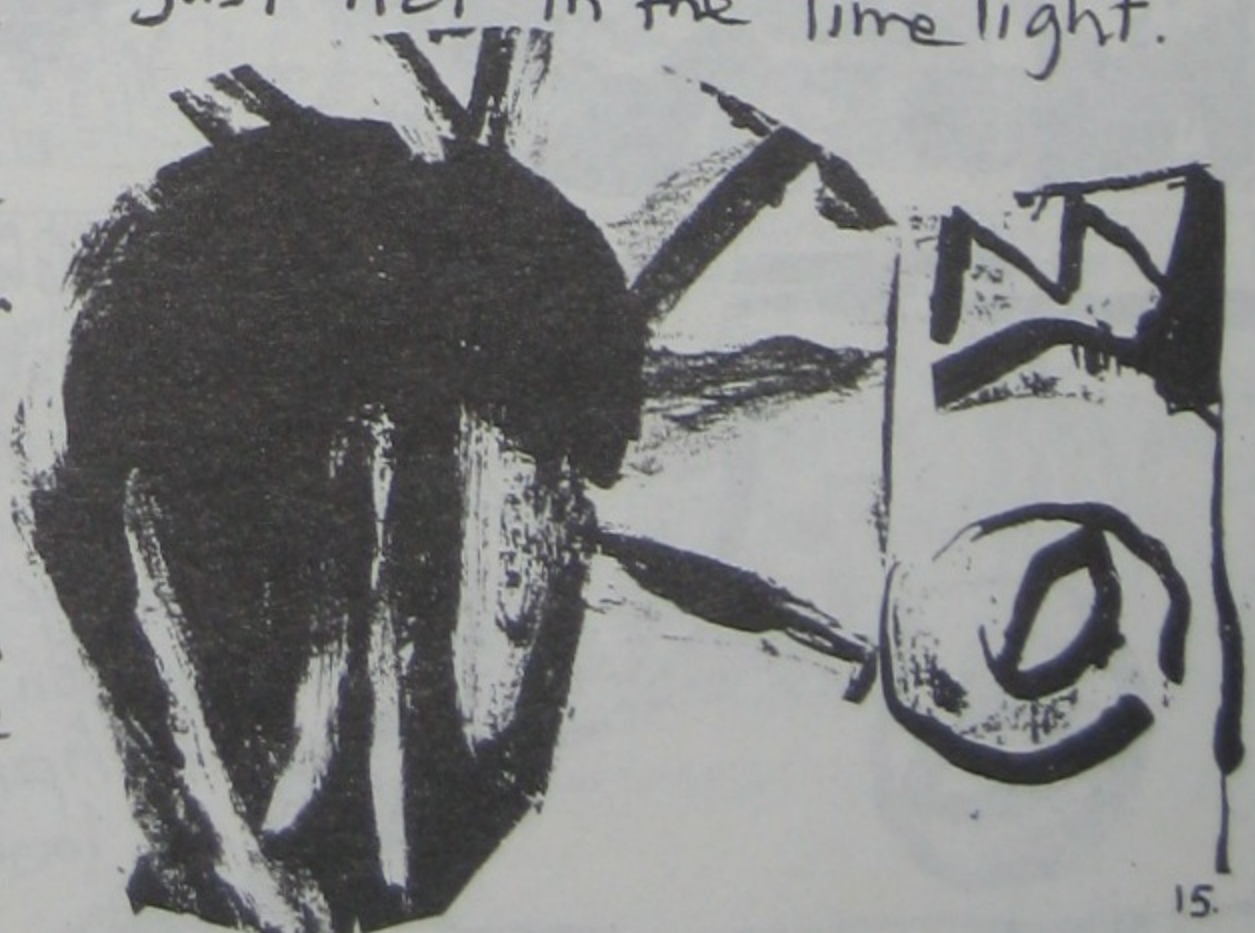
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W - DON'T YOU THINK THAT'S CHANGING NOW WITH L7, CLOUDS, ETC?

P - What I think is good is that film clips, often women get used as sexual objects, whereas now they're not dressing women up so much, though that continues, their allowed to wear what they wear. Bands like the clouds, I noticed were just there as women, as part of a band not separate entities.

W - WHERE DID THE BANDS NAME COME FROM?

P - From a kids game. I liked the sound of the words together, I'm not sure what images been, or those games which mystify me as to how anyone wins it. It seems really cruel. The person you don't like, you make 'it' and trap it forever.....

A - Because noone wants to crawl through their legs to set them free.

M - It sums up our childlike attitude towards the music..... (laughter)

W - WHATS HAPPENING WITH THE ALBUM THEN?

A - Its finished and it called "GhostFish" It's got all the incarnations of ScareCrow Tiggly, so its like a greatest hits.

S - You mean un-greatest Hits (laughter)

ScareCrow Tiggly can be contacted at P.O. Box 1064, Collingwood, Melbourne Australia, 3066.

Interview By IAN - Layout - Biff. illustrations

SCARECROW TIGGLY began a few years ago in Melbourne as just Perri and one song. Since then the band has gone to include 4 members and a whole stack of unconventional originals. Having survived a series of line up changes, the Tiggly's Debut Album of sonic Distortion & Moody, Quirky Pop is due out in April. It's called "GhostFish" and look out for it on Giggle Records. 16



The Adventures of Tintin

IN PATRIARCHY IS OUR PRISON...

TAKE A LOOK AROUND YOU... WHAT DO YA SEE?



... WEALTH ...



... AND POVERTY!



THE RICH ARE SHITTING ALL OVER US...



... AND DESTROYING OUR WORLD!



WELL, I'M FUCKING SICK OF SITTING BACK AND TAKING THIS CRAP!



IT'S TIME TO FIGHT BACK, TIME TO START TAKING BACK CONTROL...



CAN I JUST STICK MY NOSE IN AND SAY A FEW THINGS ABOUT POWER AND CONTROL...



... A LOT GOES BACK TO WHEN I WAS A KID, GROWING UP IN FEAR OF ME DAD...



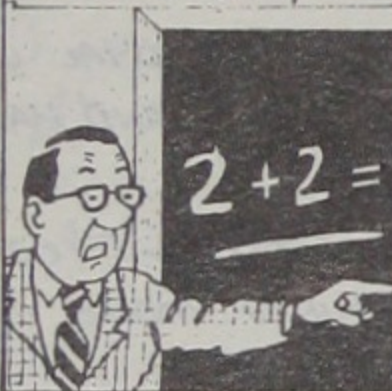
NEVER SEEING MYSELF, OR THE WORLD, THROUGH MY OWN EYES.....



... AND ALWAYS SCARED OF MY GAMES, MY DISCOVERIES, MY EXPERIMENTS, IN CASE "DADDY" DIDN'T LIKE THEM...



AND THEN IT WAS ON TO SCHOOL, AND "TEACHER" INSTEAD OF "DADDY"....



... ANOTHER FATHER-FIGURE AND ON AND ON WITH TEACHERS WITH BOSSES, EVEN WITH FRIENDS...



... EVERYWHERE I TURNED, AUTHORITY!



SO I'VE NEVER REALLY BEEN IN CONTROL OF MY OWN LIFE - OR MY OWN BODY...



AND I SUPPOSE THAT'S THE FAULT OF ALL MY "FATHERS"...



THEY TOLD ME THAT IF I KEPT QUIET AND DID AS I WAS TOLD...



A DANCE OF MEN, A MERRY-GO-ROUND OF POWER....



SOMEWHERE ALONG THE LINE, "I" GOT LOST...



I LOST MY BODY, I LOST MY SELF... AND I LOST A LOT OF MY FEELINGS...



... I BECAME TOUGH, LOGICAL, COMPETITIVE, DOMINATING, VIOLENT, SELFISH... A REAL MAN!...



THE ONLY WAY I COULD GET TO FEEL IN CONTROL OF 'MY BODY' WAS BY GETTING CONTROL OF OTHER PEOPLE'S BODIES WOMEN'S BODIES....



ALWAYS LOOKING TO WOMEN FOR SEX. FOR SUPPORT. FOR LOVE...



... AND ALWAYS SCARED TO DEATH OF MEN... MY RIVALRY.



THEN, WHEN MY MATES STARTED TALKING ABOUT "REVOLUTION" INSTEAD OF ABOUT "PULLING BIRDS", NOTHING REALLY CHANGED THE SAME OLD RIVALRY, THE SAME OLD HIERARCHY....



WITH WOMEN STILL AT THE BOTTOM. AND WITH MEN STILL NOT DARING TO LOOK AT THEMSELVES, OR AT EACH OTHER....



WE'RE AS TRAPPED AS WE'VE ALWAYS BEEN - FRIGHTENED OF "LETTING GO". FRIGHTENED OF OUR OWN BODIES.



WHEN IT COMES DOWN TO IT, WOMEN WERE THE FIRST SLAVES IN HISTORY. AND I GUESS THEY'LL BE THE LAST...



WOMEN HAVE BEEN FIGHTING BACK FOR YEARS - IT'S TIME WE STARTED TO HELP THEM CHANGE ALL THIS SHIT...



... WE CAN'T GO ON TALKING ABOUT "LIBERATION" WHILE WE'RE LIVING OFF THE BACKS OF WOMEN...



HOW ARE WE REALLY GONNA "SMASH THE STATE" WHEN US MEN ARE STILL TOO SHIT-SCARED TO LOOK AT OUR OWN PRICKS!...



MEN FIGHTING PATRIARCHY ISN'T ABOUT GUILT... IT'S ABOUT RESPONSIBILITY, ACTUALLY TAKING OUR LIVES INTO OUR OWN HANDS!



YEH! WE WANT TOTAL REVOLUTION! CHANGING SYSTEMS IS USELESS UNLESS WE CHANGE OURSELVES AT THE SAME TIME....



AND WHO KNOWS? MAYBE A WHOLE LOAD OF FUN LIES AROUND THE CORNER!



THE ASTROLOGY OF

JIM HENSON

ARIES ♈

NOW LETS GET DOWN TO BASICS. ANIMAL IS WILD, IMPATIENT AND ENERGETIC, HE ACTS FIRST AND THINKS LATER. LET'S FACE IT, ALL ARIEANS CARRY A LITTLE BIT OF ANIMAL AROUND WITH THEM.

TAURUS ♉

THE WAY TO A TAUREANS HEART IS THROUGH HIS STOMACH. THEY ARE ALSO LUSTY CREATURES AND THE WAY COOKIE MONSTER PASSIONATELY EATS THOSE COOKIES! WOW!

GEMINI II

YOU GUYS ARE INTELLEAGENT AND FICKLE. ERNIE IS ALWAYS PLAYING MIND GAMES WITH POOR BURT.

CANCER ♋

YOU ARE REAL WORRIERS, YOU ARE ALSO MOON RULED SO YOU ARE BOUND TO BE LOONEY. SCOOTER IS BOTH THE ABOVE, HE IS ALSO VERY IMPRESSIONABLE

LEO ♌

YOU ARE SHINING STARS. MISS PIGGY HAS ROYAL LEO CHARM AND EGO TO MATCH. SHE LOVES BEING CENTRE STAGE AND HAS A FIERY TEMPER.

VIRGO ♍

BURT IS VERY VIRGISH WITH HIS PAPERCLIP COLLECTION. THE COUNT IS A VIRGO TOO, WHAT AN ANALITICAL MIND! MANY VIRGOS ARE ACCOUNTANTS.

LIBRA ♎

ARE DIPLOMATIC, AND ARE SAID TO BE REAL CHARMERS. AFTER KERMIT ASKED YANA WENDT IF SHE WAS INTO INTERSPECIES RELATIONSHIPS WE ALL SAW HIS TRUE LIBRAN COLOURS. THAT COLOUR IT ISNT "EASY BEING" (GREEN) IS LIBRAS COLOUR.

SCORPIO ♏

ARE MYSTERIOUS AND SEXY. DOCTOR TOOTH IS AN INTENSE AND PASSIONATE PIANIST. HIS WATERS RUN DEEP.

SAGITTARIUS ♐

ARE HONEST, PHILOSOPHICAL AND ADVENTUROUS. REMEMBER SUPER GROVER? JUST LIKE SUPER GROVER THEY CAN BE VERY CLUMSY.

CAPRICORN ♑

YOU ARE GRUMPY AND SYNICAL JUST LIKE OSCAR THE GROUCH. BUT THE TRUTH IS YOU ARE REAL SOFTIES UNDERNEATH. CAPRICORNS ARE AMBITIOUS AND ARE OFTEN FOUND DOING DIRTY JOBS NOBODY ELSE WANTS TO DO.

AQUARIUS ♒

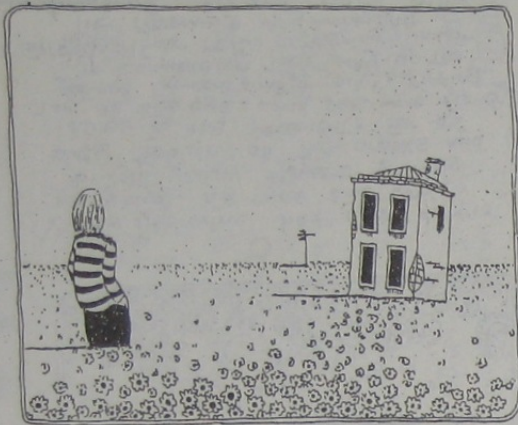
GONZO. WHAT SORT OF CREATURE IS HE ANYWAY? HE IS VERY WEIRD AND THE CHICKEN FETISH IS A DEAD GWE AWAY FOR AN ECCENTRIC AQUARIAN.

PISCES ♋

YOU ARE GENTLE AND MYSTERIOUS, WITH MANY EARS AND PHOBIAS. SNUFFALUFFIGUS IS ATYPICAL PISCEAN. HE IS HUGE, YET NEVER SEEN BY ANYONE BUT BIG BIRD. THIS SUMS UP PERFECTLY THE MYSTERY THAT SURROUNDS PISCES.



SOPHIE WATT AAAC



In Fitzroy,
the flowers grew
so high.

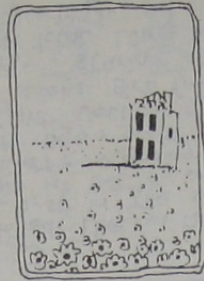
By Cameron Potts.



2

All his friends were mean
to him. They never took him
seriously and refused to treat
him with as much intelligence
and respect as he'd wanted.
He solved this problem by not
saying as much when he was around
them, now he doesn't see his
friends at all.

14.



for my family
and friends

written and
illustrated by
Cameron Potts.



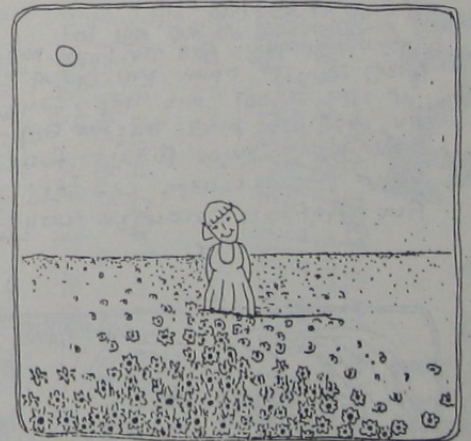
3

One day while dreaming out
his window, a cool breeze
sweeping through the backstreets
and small lanes, he saw a
giant vision of a really nice
person in his head. The boy
closed his eyes for a clearer
picture to form in his mind.



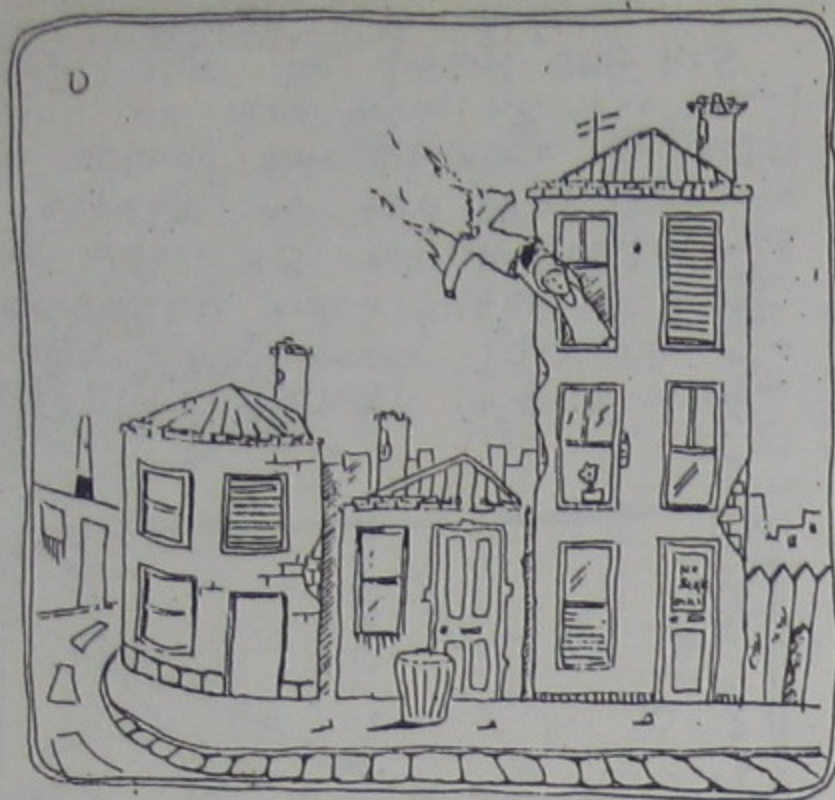
1

There was a boy who
lived in a 3 storey house on
the 3rd floor. Every day, he
leaned out of his bedroom window
and stared across the streets
and tin roofs of Fitzroy, to the
soupy haze of the suburbs and
wished that he could fly.



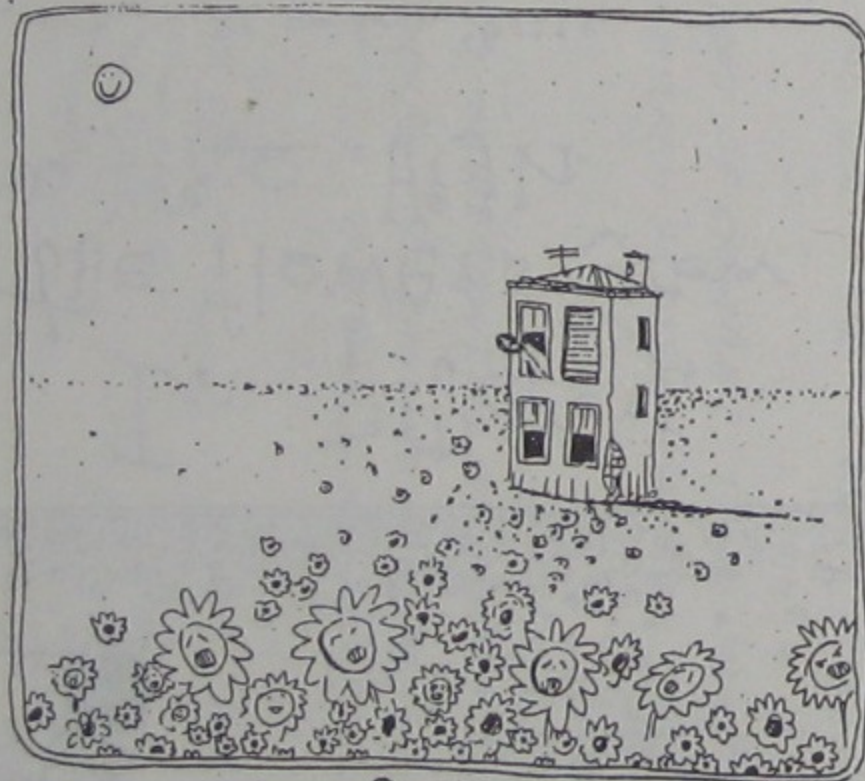
4

It was a pretty girl, with
long hair, bathed in sunlight,
waist high in a field of
flowers far as far as the
eye could see. She stood and
smiled at him with gorgeous
warmth.



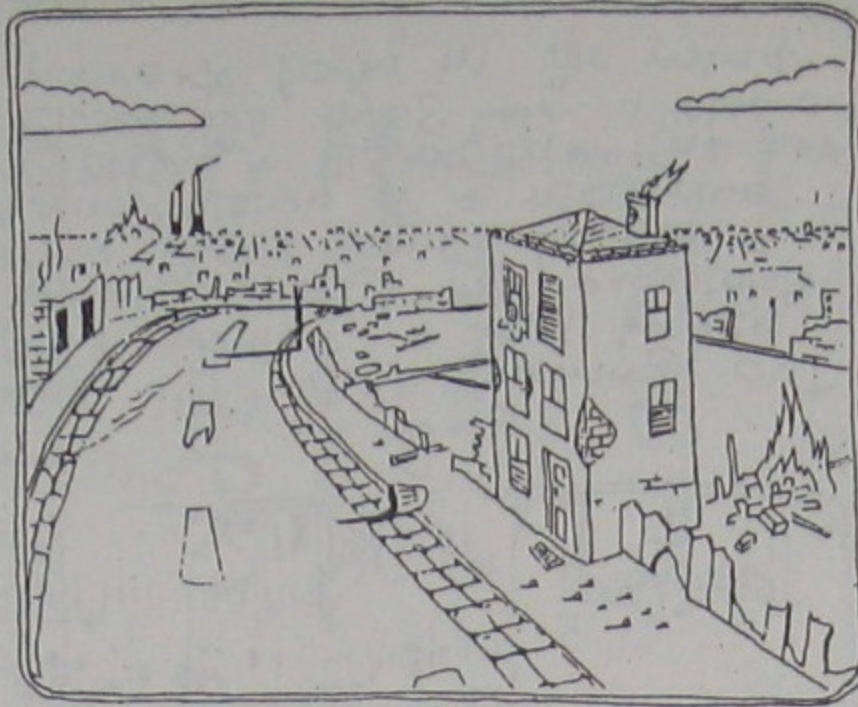
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He was touched so much by this warm vision that his jumper began to catch on fire. He quickly snapped out of the dream and took the jumper off and threw it away.



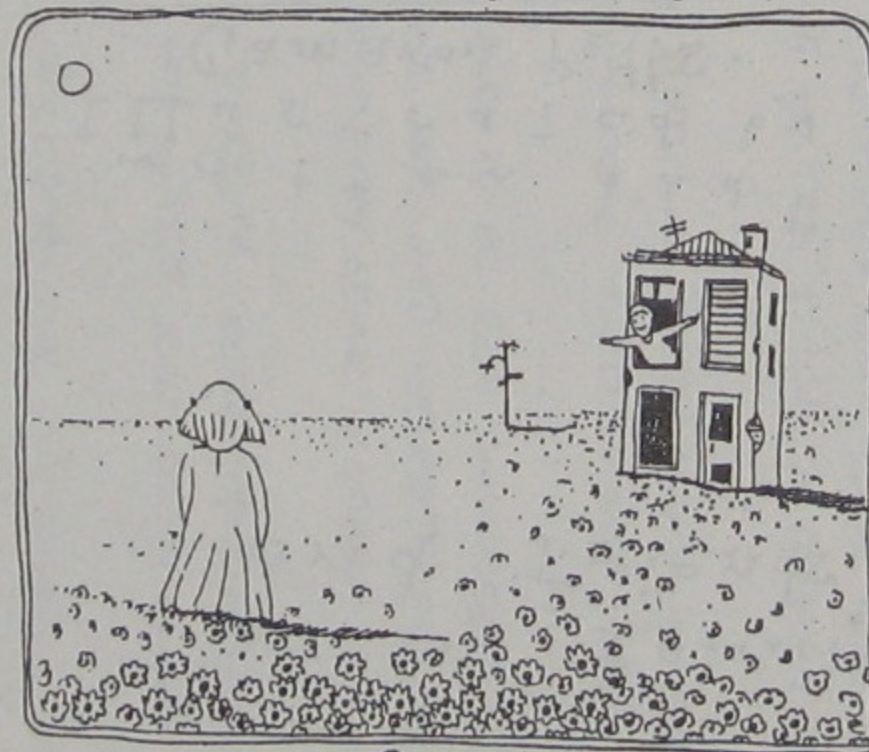
8

When the wind had died down, he opened his eyes and saw bright yellow flowers growing wildly through all the cracks and holes in the pavement. For as far as the eye could see were flowers growing un-controllably quick, ripping up concrete on their way up to sprout, their roots creeping under the pavement and wrapping themselves around each other.



6

It fell to the street below him and very quickly began to leap into flames. From his window, he saw the fire grow bigger. The flames caught onto every tree and house and fence and car for miles. The boy sat at his window, unmoved and strangely entertained by the burning and destruction of the outside world around him. The fire grew so big that soon everything around him, except for himself and his little red bricked house was a smouldering black mess below the grey asphalt sky.



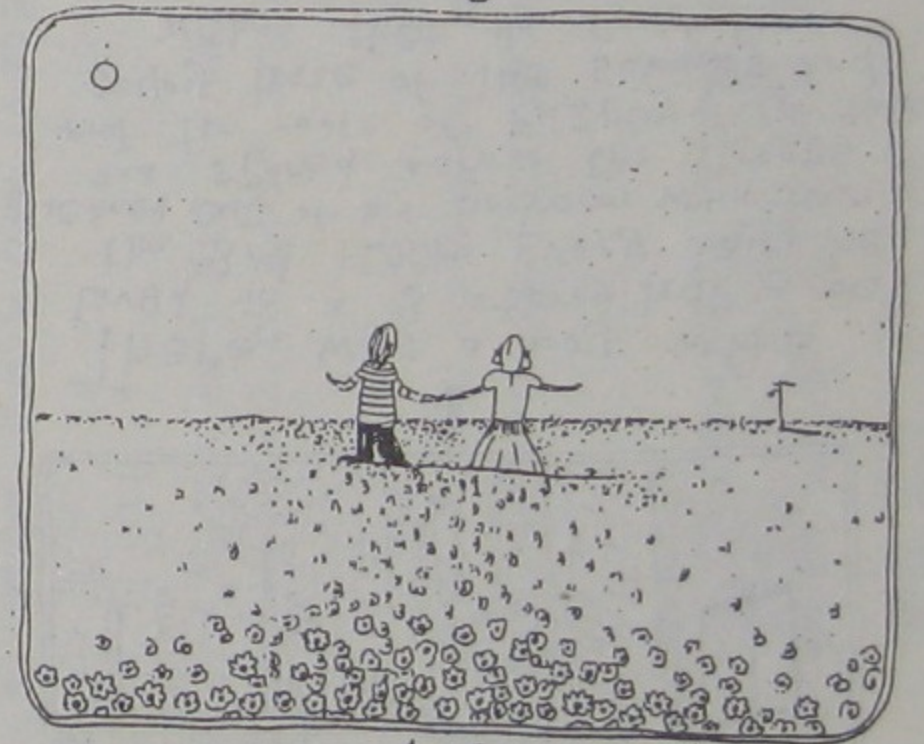
9

The boy smiled. The sun quickly found a nice spot in the sky and all the flowers let out a small sigh of relief. Standing in all the middle of this, waist high in big bright yellow flowers, was the lovely girl from the vision, staring at the boy with total love and purity.



7

Then, without hardly any proper warning, a very strong wind swept over the entire land and blew all the ash and loose bits of brick and wood off the ground and into the sky. The boy quickly put his arm up to protect his eyes.



10

The boy finally decided that this had to be the right time and place to start a new life and meet someone new. It was a big enough hint, so he didn't pass up the offer when he jumped out of his window and ran up to his new friend and said hello. She took his hand and they began to skip happily through the flowers into the beautiful distance beyond...

CATCHERE

MAGIC DIRT

HAILING FROM THE DETROIT HEAVY SCENE OF GEELONG, MAGIC DIRT PLAY AN ORIGINAL STYLE OF GUITAR SCREECH THAT COMBINES THE INFLUENCES OF PATTI SMITH, SONIC YOUTH, GRAND FUNK AND COUNTLESS OTHERS INTO A SOUND THAT LIKE THE BEST AUSTRALIAN BANDS! IS ALL THEIR OWN, CHECK THEM OUT SOON, THEY'RE CERTAINLY ROCKING MY WORLD!

WOOSY: Why did you change your name from the JIM JIMS?

DEAN: We didn't make that up, Dave Thomas did 'coz we did a cover of "HEROIN" for his compilation CD. (CHECK THIS ACTION) and kept hassling us to give him a name, so he gave it to us. We tried to get rid of it for awhile but it stuck!

WOOSY: You're from Geelong, which has pretty much a Detroit rock scene, how does your sound fit in?

DANIEL: We've got a pretty Detroit sound? (laughter)

ADALITA: We're very guitar orientated, we always want the guitars to be louder than anything else. Also Dave's got a lot to do with everything and a lot to do with us, so that's how we fit in another way. We just fit in, 'coz you have to, everyone knows everyone in Geelong.

WOOSY: How did the SONIC YOUTH haven't played around

DEAN: We did a gig in Melbourne MAGNET PRODUCTIONS and they

WOOSY: What was it like playing

ADALITA: UNREAL!!!!

DEAN: It was easier to play to 10 people, 2 might like it, 100 will and they can



support come about considering you much?

once and someone saw us and told rang us to offer us the gig to that many people?

that many people because if there's but if there's a 1000 then maybe make a LOT of noise.

WOOSY: What are your songs about?

ADAM: We get this question every time and we don't know (laughter)

ADALITA: We never answer it right... Well, they're not just a beginning, middle and an end and they change all the time so we haven't worked out a song completely ever!

DEAN: They're evolving, changing all the time.

ADALITA: And if the words don't change, the feeling changes.

WOOSY: What rumours would you put around about yourself?

ADAM: That we supported METALLICA!

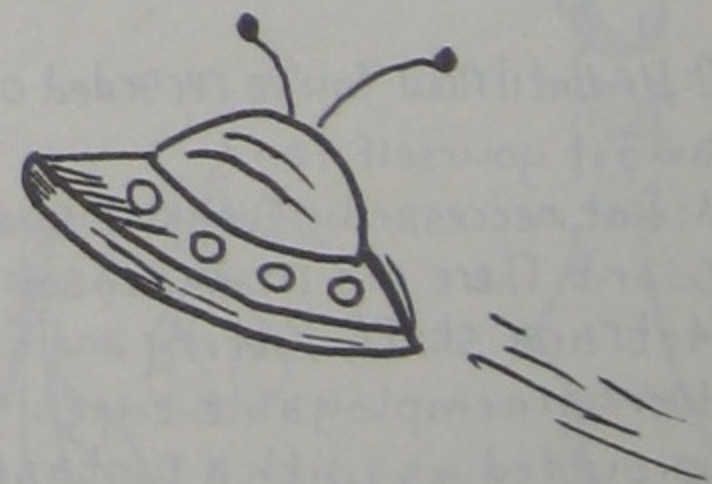
DANIEL: That we reckon SONIC YOUTH should've supported us!!!

WOOSY: What do you think will happen by the year 2000???

ADALITA: Either evil will take over or go backwards or something... I don't know, the bubbles

DANIEL: The ^{got to burst!} Barwon club will inbreed 'til it's mutant, like a Big Blob, One big mass of 17 bands!

DEAN: Dolphins will rule!!!



MAGIC DIRT

interviewed by iain

SMALL WORLD EXPERIENCE, a sadly ignored pop phenomenon from QLD have put out the odd masterpiece here and there. They've also had a few ups and downs. Pat Ridgewell S.W.E guitarist and singer extraordinaire talks about the bands past and present.

Q: What are Small World Exp. doing at the moment?

A: We're getting ready to do our first gigs for a long time. Building up those Amp lugging muscles. Hoping our dreggy old gear will somehow update itself. Spreading the word a bit. The line up is Ian on bass, Gail Hargraves on drums, and me on guitars/singing. Gail is a newcomer to our twig of the Brisbane band family tree (or flowchart for anyone that way inclined)

Q: How's the Qld Music Scene at the moment?

A: It seems to be more self-sustaining now or something. Bands don't move away anymore, maybe that cultural cringe is evaporating. It's interesting to hear Robert Forster's moved back here. Everything has loosened up a little since the govt changed it seems.

Q: Any new recordings/releases planned?

A: We've made the big leap to 8-track. In a studio too! It's quite cheap at "VIBRAFEEL" and we're going to keep doing two songs at a time. We've done four so far. Hopefully we'll release a C.D on 'SPILL', soon, when it sounds like a good idea. Mick at the studio is good to work with and it has a nice live sound, so we'll be doing more there I think.

Q: The "Too Far Gone to Sell It" tape was recorded on your lonesome with a drum machine. What's the story?

A: The band floundered in 1990 and we weren't makin' any music and then Ian went to Melbourne and Rod went to S.E. Asia and I thought, HMMM, I might do some recording! then Ian got back and

We mixed it. I'm only annoyed that I didn't get Ian to drum.

Q: Are you sick of mangoes yet?

A: This wasn't a very good year for mangoes locally, I mean trees in the city. Northern ones in the shops are probably the same as you get in Melbourne. Brisbane is full of mango trees. During a

good season you see piles of them in gutters. No, I didn't eat as many as I'd like to.

Q: The songs I've heard sound as though you've known some strange people. Are they written from personal experience?

A: It seems so.

SMALL WORLD EXPERIENCE

Q: Have S.W.E any plans for world domination?

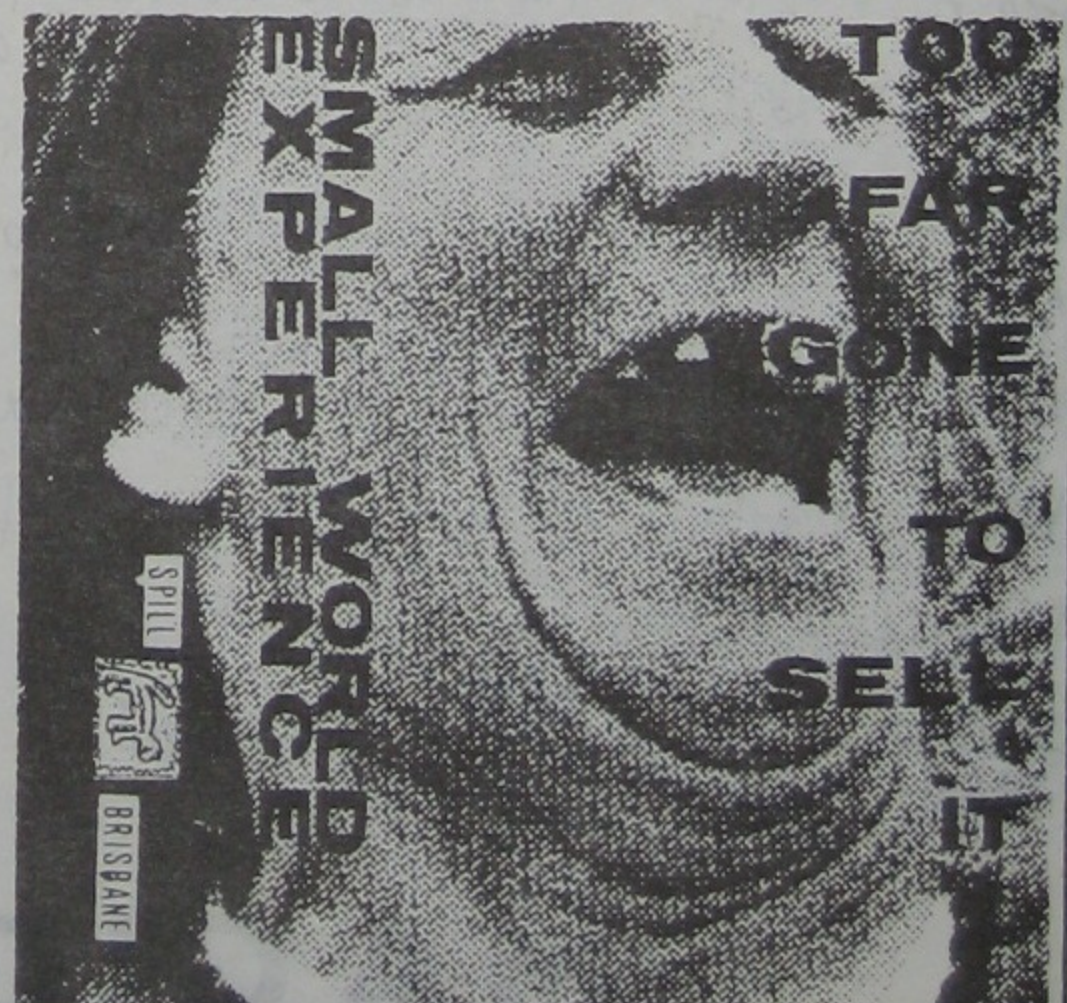
A: Well, I don't have plans to move away from this general area but I like the idea of travelling to some nice spots. The main thing now is to keep the band going for more than a few months every couple of years.

Q: Up until now you've recorded on a 4-track machine. Are you a do it yourself fan?

A: Not necessarily. Everyone should do things the way they want. There are many reasons why we've done so much 4-track stuff, poverty and convenience among others. We're unemployable types. Greg Wadley basically provided us with a portastudio to use. I used to have a reel to reel 4-track which I sold and bought a dodgy old Valiant. Me and Ian have done heaps of recording over the years, together and separately, including lots of other bands, mostly 4-track and some 2-track. A few things have been vinylised.

Q: Any last words?

A: No, except that I've got a feeling we'll come and play in Melbourne sometime this year. See you then.



int by julian w.

Vegan Lasagna from Mutiny

- 1 block of tofu mashed
- 1 large onion chopped
- 2 medium carrots chopped
- 2 medium zucchini sliced
- 4 cloves garlic crushed
- herbs (basil, marjoram, oregano)
- tomato paste (fresh or canned)
- instant lasagne pieces

for sauce:

- 600 mls vita soy
- 100 gms nuttelex
- $\frac{1}{4}$ cup of flour (plain or whole meal)
- salt, pepper

* fry onions, garlic, carrots in oil * add tofu and cook for a few minutes * add tomatoes, tomato paste, zucchini, herbs and then simmer till thick and yummy * now cook the sauce * melt nuttelex in saucepan, add flour stir till smooth, add soya milk and salt/pepper and heat until thickens. (add more flour if necessary) * now put it all together layer upon layer in baking tin * finish with a layer of tofu sauce, cook in oven till soft through then add final tayer of sauce and cook until golden brown *

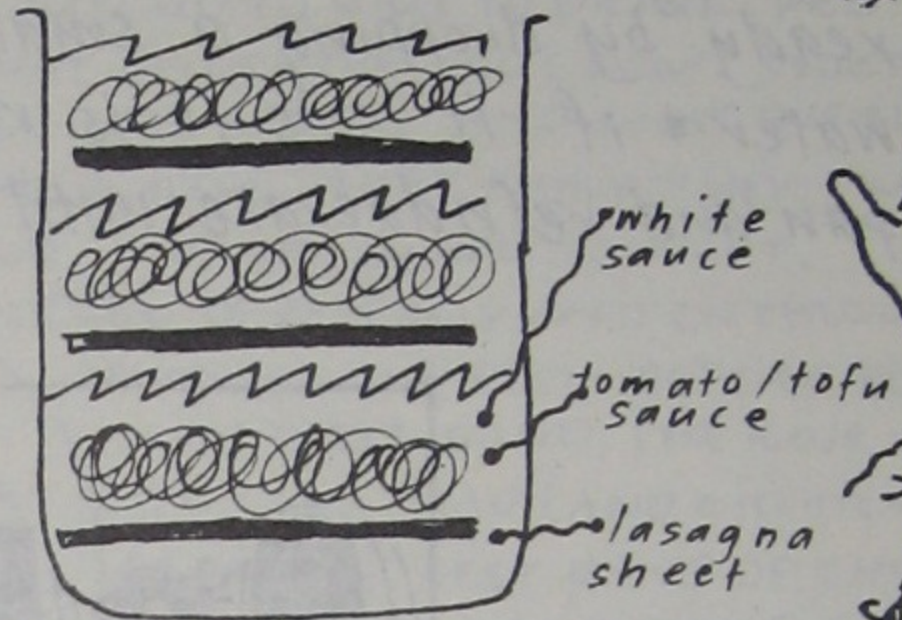
Garlic Fudge from Jane McCracken

- 4-5 cloves of garlic (peeled and halved)
- 1 425 ml tin of evaporated milk
- 2 cups of brown sugar
- 50 grams of butter

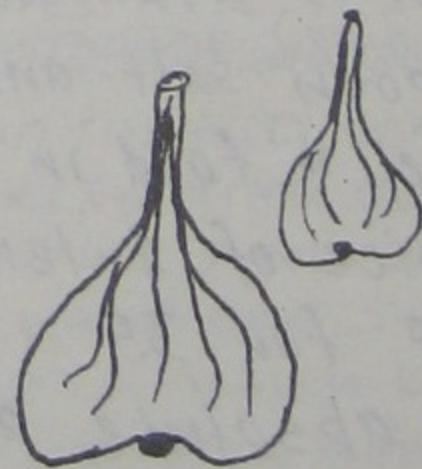
YAY!

(cont over)

* listen to 'the levellers'
"the devil went down to georgia"



↑
the all revealing
cross section *



* melt butter in pan * add sugar, garlic, evaporated milk and stir on mild heat for approximately 10-15 minutes * remove garlic cloves and bring to a rolling boil * without stirring leave on the boil for approx 25 minutes or test if ready by dropping a small amount of mixture in cold water * if it sets it is ready * when ready, pour into pan and refrigerate until it has set * eat and grow fat *



Vegan Poppyseed Cake by Shrieking Violets

* add 1 cup poppyseed to $1\frac{1}{2}$ cups soya milk, heating to boiling * remove and let stand for 20 minutes * cream $\frac{1}{2}$ cup of margarine with 1 cup of sugar (brown is best) until light * beat in arrowroot mixture (which is 4 teaspoons of arrowroot mixed with 4 teaspoons of water) * sift in 2 cups of wholemeal flour, $2\frac{1}{2}$ teaspoons baking powder $\frac{1}{2}$ teaspoon salt and 1 teaspoon of bicarbonate of soda * mix well * fold in poppyseeds and milk do not over mix * add juice of 1 lemon * put in cake tins and cook at 350°F for 35 - 45 minutes (180°C , medium heat) * tastes absolute ace with tinned peaches *

Mosh Matinee: Club Original

I REALLY LIKE ALL AGES GIGS. IT'S GOOD TO SEE PEOPLE WHO AREN'T AFRAID TO GET UP AND DANCE TO A BAND THEY'RE ENJOYING, INSTEAD OF JUST TRYING TO LOOK COOL, STANDING AT THE BACK WITH A VB, OR MAYBE HAVING A NICE SIT DOWN, PERHAPS TAPPING A FOOT NOW AND THEN. I KNOW I'M JUST AS GUILTY AS ANYONE ELSE.

THAT'S WHY IT WAS GREAT TO SEE MORE THAN 400 KIDS MOSHING THEIR HEARTS OUT AT THE MOSH MATINEE A FEW WEEKS AGO. THESE PEOPLE ARE STARVED OF LIVE GIGS - THEY WANT TO SEE LIVE BANDS, THEY DON'T JUST GO TO GIGS TO DRINK. PROMOTERS AND VENUES HAVE THIS DUMB IDEA THAT UNDERAGE GIGS DON'T WORK, THAT IF YOU CLOSE DOWN THE BAR, YOU'LL LOSE MONEY. AND MOST OVER 18'S SHUN ALL AGES GIGS NO TEENYBOPPER 16 WELL PUCK THEM, I SAY.

AT THIS GIG WAS UNLIKE LOCAL BANDS. FROM THE MARY BEADS, REDDIE WERE SO - THE BEADS WERE PROB- NIGHT, WITH A GREAT POPPY- PROBABLY COMES FROM TWO ONE OF PERTH'S BEST EVER THE ROSEMARY BEADS ENOUGH ROOM ALONE DANCE,

ADDED ATT- HAVE HEARD THEM LIVE, SO

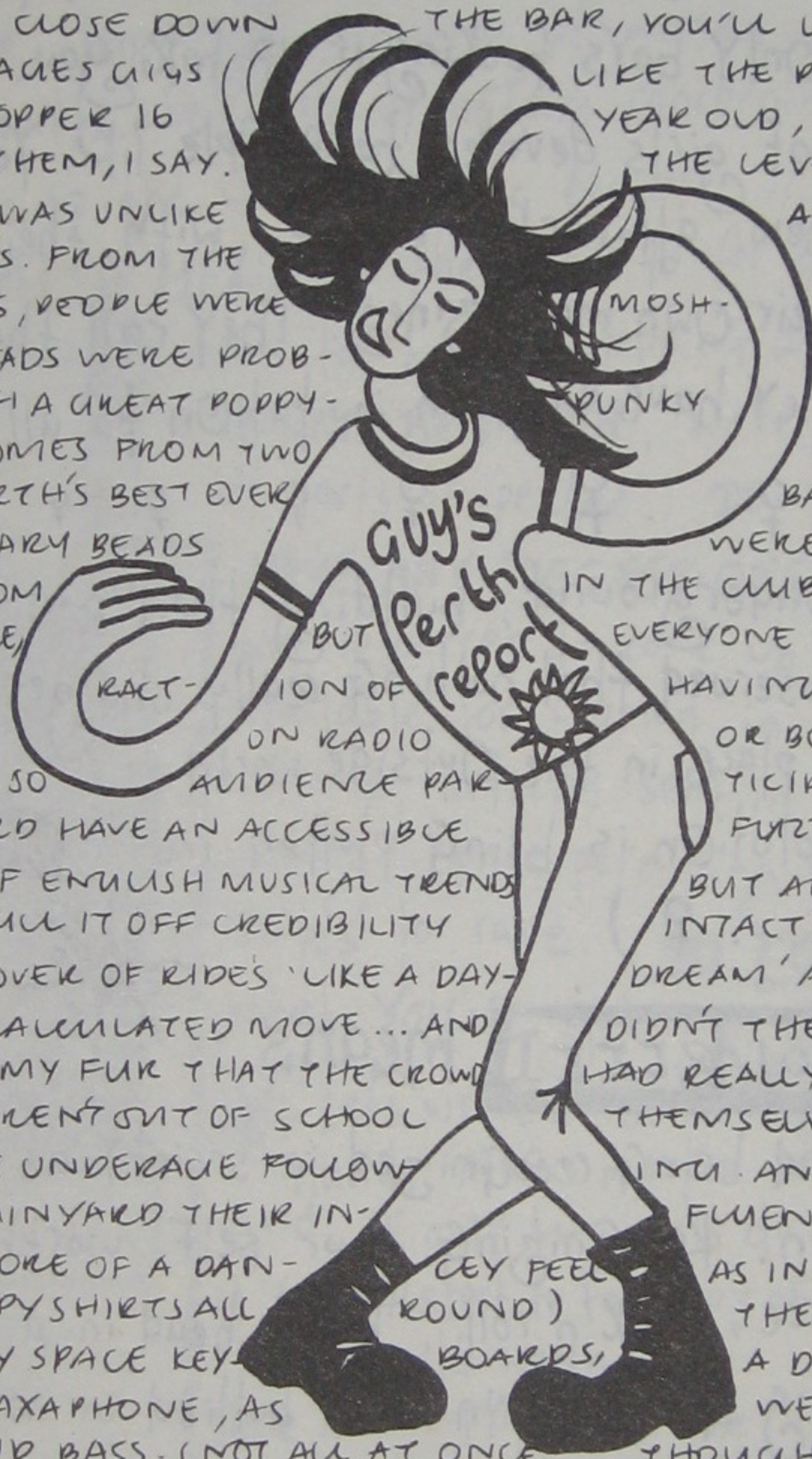
THE RAINYARD HAVE AN ACCESSIBLE ELEMENTS OF ENGLISH MUSICAL TRENDS SOUNDS TO PULL IT OFF CREDIBILITY PLAYED A COVER OF RIDE'S 'LIKE A DAY- CLEVER, IF CALCULATED MOVE ... AND IT WAS YUMMY FUR THAT THE CROWD THE BAND AREN'T OUT OF SCHOOL HAS A HUGE UNDERAGE FOLLOW- LIKE THE RAINYARD THEIR IN- FUR HAVE MORE OF A DAN- PETS. (STRIPY SHIRTS ALL WITH BUDDY SPACE KEY- PLES AND SAXAPHONE, AS DRUMS AND BASS. (NOT ALL AT ONCE BLES ON STAGE, BUT THEY PULL IT OFF, UM, SOMETIMES. WELL, IT'S FUN TO WATCH, AND NO-ONE WAS DISAPPOINTED TONIGHT.

LIKE THE PLAQUE. THEY THINK "HEY, I'M YEAR OLD, I'M NOT GOING TO THAT."

THE LEVEL OF ENERGY AND ENTHUSIASM ANYTHING I'D SEEN BEFORE FOR VERY FIRST BAND, THE ROSE- INU LIKE MAD (AND MIGHTM ABLY THE BEST BAND OF THE FEEL, AND A CONFIDENCE THAT MEMBERS HAVING BEEN IN BANDS, THE NORTHERN LIGHTS) WERE GREAT. THERE WAS HARDLY IN THE CLUB TO BREATHE BY NOW, LET EVERYONE TRIED. THE RAINYARD HAD THE HAVING SOUNDS THAT THE KIDS COULD OR BOUGHT ON CD BEFORE HEARING TICIPATION WAS PRETTY INTENSE. FUZZY-POP SOUND HAPPILY BLENDING BUT ALSO THANKFULLY WITH ENOUGH INTACT (IF NOT UNDAMAGED) THEY DREAM' AS AN OUTKRO AND IT WAS A VERY DIDN'T THE KIDS JUST LOVE IT. HOWEVER, HAD REALLY BEEN WAITING FOR. MOST OF THEMSELVES, SO THIS 6 MAN/BOY OUTFIT. INU. AND THEY'RE HAPPY CHAPPIES TOO. FUENCES ARE ENGLISH, BUT YUMMY AS IN HAPPY MONDAYS/INSPIRAL CAR- THE LARGE LINEUP ADDS DIVERSITY A DRUM MACHINE, BAZOUKI SAM- WELL AS THE USUAL GUITARS, THOUGH!) IT'S OFTEN A BIT OF A SHAM-

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LAST WEEK CINEMA PRAGUE, AND THE CROWD HAD THINNED SOMEWHAT, WHAT WITH LAST BUSES HOME AND ANXIOUS MOTHERS WAITING OUTSIDE IN THEIR CARS. I DON'T MUCH LIKE CINEMA PRAGUE, THEY'RE A NOVELTY JAZZ FUNK VIRTUOSO SHOWOFF BAND, MUTATED FROM A HARDCORE THRASH TRIO WHO SPENT TOO MUCH TIME AT THE CONSERVATORIUM ACTUALLY LEARNING TO PLAY THEIR INSTRUMENTS. IT'S A PITY THEY DIDN'T LEARN TO PLAY MUSIC TOO. IT'S JUST WANK WITH BIGGER DICES. BUT, THE KIDS WEREN'T TO BE DETERRED FROM MOSHING BY ANYTHING NOW, AND THE BAND ARE ACTUALLY QUITE FUN ON-STAGE, AND WITTY TOO. MAYBE I GOT THE JOKE THIS TIME. THE MOSH MATINEE WAS A REAL SUCCESS, BOTH FINANCIALLY AND MUSICALLY. THERE JUST AREN'T ENOUGH GIGS LIKE IT. THEN AGAIN, IF THERE WERE, MAYBE THEY WOULDN'T BE AS FUN.

REVOLUTION GRRRL STYLE NOW!

Yvette Pusser
+ Sam Chimiri

GRRRLBONDING!!!!!! - Hit it or Quit it!..... GIRLS! You wanna be in a band? You feel restricted, uncomfortable, kinda ignorant somehow? DON'T. It's ONLY boys fucking it up for you. RiGht now, there's a whole movement of girls devoted to peOple like You, who are determined to ForGe a new alternative culture, with their own style, with their own bands, their own maGazines! They call themselves RiOT GRRRLS and they have an open invitation to all of you out there.



(Riot Girls prefer to stay underground, building their own world. Perhaps they've observed that nothing really changes when pro-girl activity takes place in the Outside world where men rule. So the revolution is being plotted in teenage girls' bedrooms..... ♀)

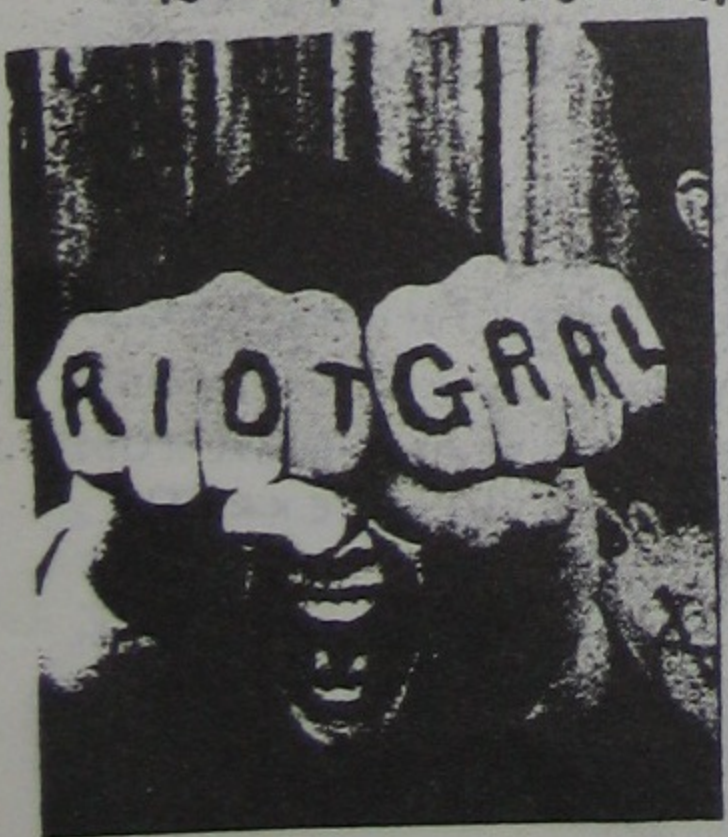


Julie Doucet's 'Dirty Plotte'



Being a riot grrrl means:

Supporting other women and being recognized in society as a strong independant intelligent person. Recognizing your self-worth and talents whether it's in the workforce, rock'n'roll, being head in a co-op, collective or political group. Not being Ground down and bullied in work or Giving into sexual discrimination, racial or emotional. Supporting the POWER of women in numbers, in rallies, demonstrations, marches and meetings. Showing the world you're a productive and worthwhile person in society who has a brain and is worthy of contribution to the masses in the form of music, speech, community work and counselling. Being aware of the changes you can do if you want them to, and attacking problems such as sexual violence, rape, the fact that women don't feel secure on the streets →



in ANY town or ANY city ... this MUST change. Being a **RIOT GIRL** means a sense of worth, a sense of unity and dedication to getting some changes happening about such injustices not just whining about them to yourself! **YOU NEED TO ACT!** Action speaks louder than words. Being a riot Grrrrl means being proud of who you are, what you are, whether you're straight or gay, a punk, a boogie, a hippy, a yuppie, a druggie - **WHO NEEDS LABELS ANYWAY?**

RIOT GRRRLS welcome any race, religion or colour to come take part in an active, happening collective of women who are disillusioned and disenchanted with the state of affairs concerning womens rights, women in politics, women in the workforce etc etc etc ... They're a bunch of people who are going to **RAISE HELL** if they have to for awareness on issues concerning women which everyone seems to be side-stepping and whitewashing and toning down in the media! We're **GONNA BE MEDIA**, we're gonna be out there distributing to all kinds of places, all sorts of people. **DO YOU CARE? ARE YOU INSPIRED?**

HAVE ANY SUGGESTIONS? Pitch in + donate some time and resources to come up with the best fanzine available for women in Australia. Suggestions welcome, articles sent in must be legible, (subject to editing - space permitting) but the topics can range from recipes to rape. **SO COME ON GRRRLS**, show us what you've got!

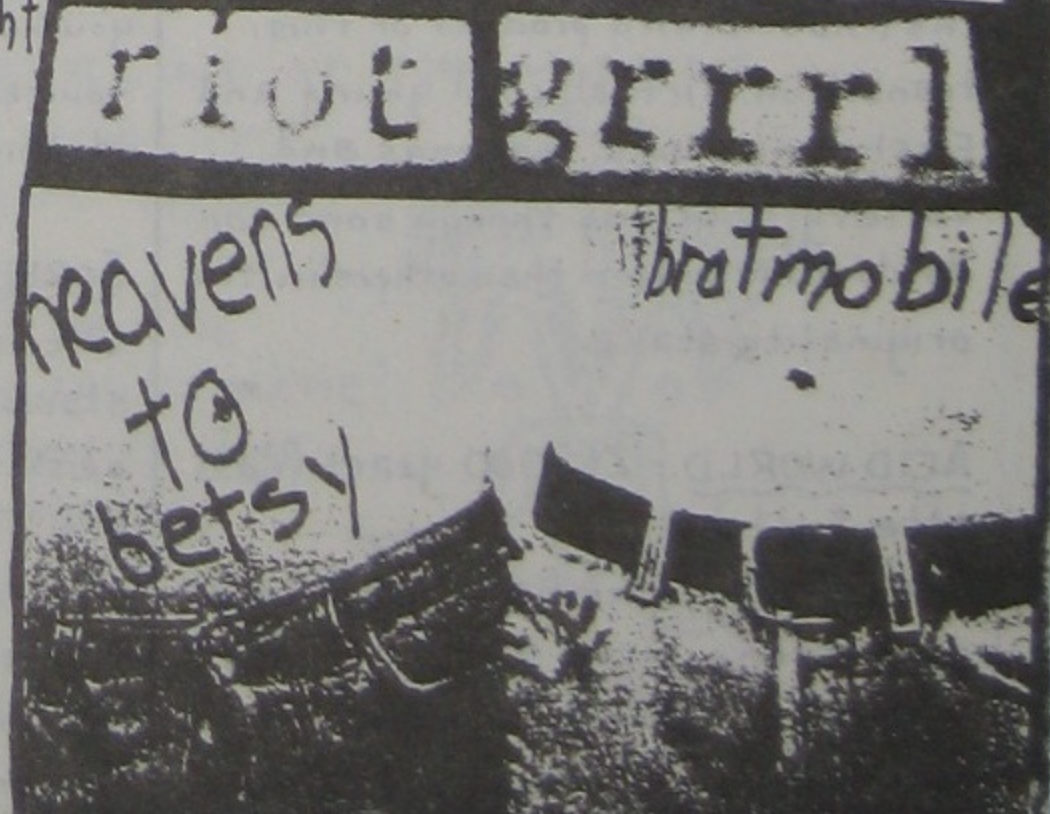
★ Let's write on our hands. Magic marker works good. IF only two girls do it + they start to talk cuz of it ... then it's worth it! There is no copyright on the name so if you are sitting there reading this + feel like you might be a riot grrrrl then you probably are, so call yourself one - **GIRL GERMS**

the GROT GRRRLS
 'clo WOOLZY' xxxo ♀
 P.O. Box 4434
 Melbourne University
 Parkville, VIC Australia
 3052



- 10 COOL GRRRL 'ZINES**
- GUNK (New Jersey skatgirl' zine, written by 16-year-olds)
 - FANTASTIC FANZINE (NOT a playful 'zine. From Arlington VA)
 - QUIT WHINING (Massachussets schoolzine)
 - JIGSAW (Bikini Kill's Tobi Vail's essential 'zine)
 - GIRL GERMS (Bratmobile's original 'zine)
 - BIKINI KILL (the BK 'zine)
 - BITCH NATION (humourzine with essential interviews from Toronto)
 - HIT IT OR QUIT IT (Jessica's bratzine)
 - ROLLERDERBY (Lisa Suckdog's personal 'zine)
 - ACTION TEEN (Interviews, pin-ups and exposés)
- (Write to Riot Grrrrl, PO Box 11002, WDC 20008, enclosing SAE, for more information: British contact address to follow soon.)

some excerpts taken from melody maker. we'd like to thank them! LUV the **GROT GIRLS.** xxxo



MUSICAL REVIEWS (Cont.)

SCROUNGERS - Your taxes at Play (Cassette, Aust)

The tape that inspired a thousand dole cheats. Raging anarchoi punk at its funniest with totally vicious class concious lyrics guaranteed to have you rolling with laughter (Especially "USE YUPPIES NOT LAB RATS" and "DOLE CHEATS RULE OK"). Recorded primitively for extra distortion and power-punk D.I.Y. at its purest.

ADDRESS: P.O BOX 356 BRUNSWICK VICTORIA 3056. AUSTRALIA

FUDGE - Girlwish 7" (U.S SuperFly)

Could have sworn this was a british band. Like Australias 'EARTH-MEN', Fudge have picked up solidly on the "Indie rock" thing and made it their own.

Here you get one side of heavyness and one with the catchiest chorus I've heard in a long time.

ADDRESS: 4311 Coventry Road, RICHMOND, VA, 23221 USA.

MUTINY - Demo tape (AUST)

A great tape to whack on during your next vegan Feast or before bricking your local butcher. Inspired anarchist "FOLK PUNK FOR PUNK FOLK". As the band says "Never get caught"!

VARIOUS - Bright lights, small city (Cassette, Aust)

In perth around 1990 a new breed of more contemporary and fuzzed out young bands pushed aside the older sixties jangle poppers and this tape covers some of the bands that have been a product of this transition. Virtually all young and first time bands, the songs and variety is strong though some bands do a lot better than others in the originality stakes.

ACID WORLD - 24,000 years (cassette, Aust)

One of the better bands from QLD punk scene. Acid World turn in a tape comprising half studio and half live tracks. Melding tribal

rhythms and hardcore riffs with right on political statements, Acid World prick up the ears and inspire the mind. Comes with a great booklet and a condom. ADDRESS: P.O BOX 666 INDOOROOPIILLY, QLD. AUSTRALIA

-Iain

RAINYARD - let it Speed (House of Wax CD, Aust)

More perfect pop from those sadly ignored perth janglers. 5 tracks of some of the best indie / U.S style power pop around and boy those rhymes rhyme every time!

- Harry

CLOWNS SMILING BACKWARDS Pulse/Black 7" (Giggle, AUST)

Yes its the "Giggle sound." Instead of

VARIOUS - KILLING CAPITALISM WITH KINDNESS (CD or 4x12" boxed set)

Xspressway are now the premier label in N.Z thanks to Flying Nuns corporate demise. This compilation from the label has plenty of D.I.Y spunk and is pretty impressive despite a few bad moments.

Sandra Bell, Alistair galbraith and peter Jeffries are such great songwriters and you also get such great slabs like "Telecom south" by TRASH, "Frank" by David merit and the extraordinary folk ode "Macquarie Island" by George Henderson and A Gaibraith. Great listening from lots of stange Kiwis.

THE AH CLUB - Just add love to every thing (Toytown cassettes)

What do you do when you're bored in cincinatti? Start up a band and thank god the Ah club did. Who says using samples is for morons with expensive haircuts, IN THE RIGHT HANDS they can be magical. They also pepper the tape with the odd ballad reminding me of the beat happening/go team Kinda thing. Highlights are "Rainydays", a hazy ethreal journey. Watch the rain trickling down the window pain. "Eightball and Rock backs" are very funny rap piss takes. The rest of the tape has a bit of Reggae and a bit of the wizard of oz. magic and theres a newie due out soon so DO IT! NOW! - Julian

SUPERCHUNK - The question is how Fast (US, Hippy Knight)

The "Question is how Fast" is probably the best and most infectious Superchunk E.P to come out in a while. Powerful, energetic and incredibly melodic the band totally smoked during their Melbourne shows last year. This Hippy Knight E.P thankfully sees them back at their best with three Fast and poppy tunes leaving the duller, mid paced stuff alone. A great taster for the new L.P.

-Iain

WHAT MAKES AN 18 YEAR-OLD SUDDENLY BREAK?

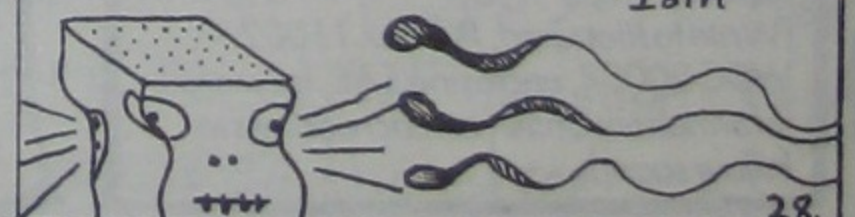
\$3 per hour

Give to Schizophrenia Research. 0055 12567

the "Manchester sound" we could have "the Collingwood" sound. Pulse fits well with the wimpie winging pommie sound, and boy you couldnt say it sounds like RIDE or anything. Black is better with its folky accoustic mantra and a grungy version too. It has an excellent silly tape at the start. Not bad stuff from the 'Clowns' who show more of what they're made of live. As a bonus you get a closed groove at the end of PULSE, no good for lazy bums cause you have to get up and turn it off yourself. C.S.B. will keep you fit with this one.

SCREECH - Hunting Rabbits (cassette)

When a sixteen year old perthite starts the tape rolling with his barr-etish type songs this is what you get. Tales of love, angst, artistry and vegetarianism. Nod bad although a wee bit naive, but when i was sixteen I was a real dork so I can't say anything.



CINEMA PRAGUE

DON'T WORRY, BE SNAPPY!



CINEMA PRAGUE

• WOOZY: BEGINNINGS?

GEORGE: I SUPPOSE TIM AND REX STARTED THE BAND, THEN I JOINED DURING YEAR 9 (1986).

REX: WE HAD OUR FIRST JAM ON LABOUR DAY.

TIM: ARBOR DAY?

REX: ARBITRARY DAY 1987.

(there were various line-ups with various members before emerging as the three-piece we see today)

• WOOZY: GEEK-CORE?

GEORGE: SOMEONE SAID WE WERE GEEK-CORE BUT WE NEVER CALLED OURSELVES THAT. WE CALLED OURSELVES SNAPPY-CORE FOR A WHILE COZ IT'S SORT OF HARD CORE BUT IT'S GOT A SENSE OF HUMOUR.

• WOOZY: SO YOUR SOUND HAS CHANGED?

REX: DEFINITELY.

GEORGE: I THINK IT'S REFINING AT THE MOMENT.

REX: IT'S GROWN AS WE'VE GROWN.

• WOOZY: YOU HAVE BEEN AROUND PERTH FOR QUITE A WHILE - HOW HAS THE PERTH MUSIC SCENE CHANGED?

GEORGE: I THINK THE HARDCORE SCENE HAS GONE TO GOSNELLS.

TIM: IT'S GONE SPEED METAL AS WELL.

GEORGE: A FEW YEARS AGO THERE WAS QUITE A FEW PUNK BANDS; 'PESTILENCE', 'RESOLUTE', 'CONTROLLED BY FEAR' ETC. STARTING UP.

REX: THEN EVERYONE MOVED ON - MORE INTERESTING THRASH.

TIM: IT WASN'T THE TYPICAL "I'M SO FUCKED ON DRUGS I CAN'T PLAY MY INSTRUMENT!"

GEORGE: 'PINK FLUFFY BUNNIES' WERE PROBABLY THE FIRST BAND OUT OF THE HARD CORE SCENE THAT TOOK TECHNICALITY SERIOUSLY.

REX: FOR A LOT OF BANDS THAT MEANT THEY BROKE UP.

GEORGE: THERE'S A NEW SORT OF UNDERGROWTH JUST RISING AT THE MOMENT, I HAVEN'T HEARD THAT MUCH OF IT. I THINK IT'S MORE OF THE MODERN CRUNGE SOUND THAT'S GOING DOWN AT THE MOMENT.

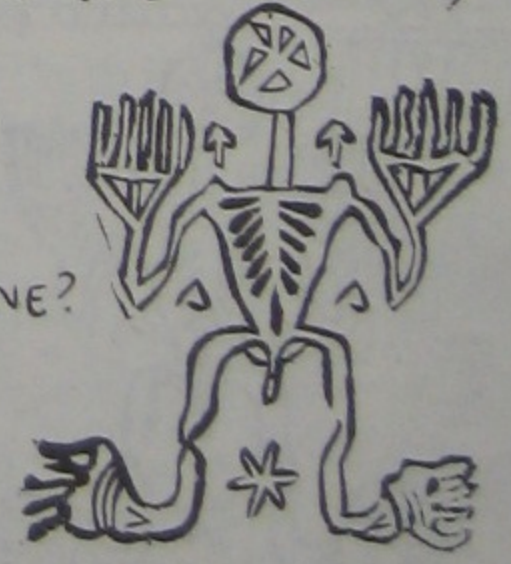
• WOOZY: WHAT DO YOU THINK COULD BE THE BEST THING TO HAPPEN TO THE PERTH MUSIC SCENE?

REX: FOR PEOPLE TO START RECOGNISING THE VALUE OF ORIGINAL/INDEPENDENT MUSIC.

THE COVER BAND SCENE PULLS SO MANY BECAUSE PEOPLE ARE TOLD THEY ARE GOOD, SEE BIG ADS.... SOMEONE SETTING UP A CLASSIC



CINEMA PRAGUE



CINEMA PRAGUE



CINEMA PRAGUE

NEW VENUE THAT GOES OFF.

TIM: IT WOULD HELP IF BANDS, COVER OR ORIGINAL, JOINED THE UNION AS SOON AS THEY STARTED BEING ABLE TO AFFORD TO. IT DOESN'T DO MUCH BUT THAT'S ONLY BECAUSE NO-ONE'S IN IT.

REX: FOR EVERY BAND THAT REFUSE TO PLAY WITHOUT A MIXER - THERES ANOTHER 20 BANDS WHO'LL STEP IN.

GEORGE: WE'VE BEEN THINKING ABOUT UNIONS - IT'S JUST LIKE 20 PEOPLE IN A ROOM ARGUING. IT'S ALMOST POINTLESS I RECKON.

REX: MAYBE IT SHOULDN'T TAKE A UNION TO GET THAT TYPE OF MOVEMENT GOING, IT SHOULD BE THAT EVERY BAND GOES "NO WE ARE NOT GOING TO PLAY IT."

• WOZZY: SO YOU'RE AT 'POONS HEAD' RECORDING A C.D.?

REX: WE HAD BEEN IN THERE FOR OVER 2 YEARS SLOWLY NUTTING AWAY, BUT ONE THING OR THAT STOPPED US RELEASING BEFORE OUR MUSIC EVOLVED AND SUPERSEDED THE MUSIC WE HAD RECORDED. SO WE FLAGGED AND WENT ON TO SOME NEW MATERIAL.

GEORGE: 'MUSHROOM CLOUD' AND 'WALKING SONG' (CASSINGLE) WERE OFF THAT SESSION - THE CROWD FAVOURITES. WE WENT BACK INTO POONS HEAD 5 MONTHS AGO TO START ON THIS ONE. WE RECORDED ABOUT 17 SONGS OF THAT, ONLY USED 2, BECAUSE THE PERFORMANCE WASN'T GOOD ENOUGH, SO WE'RE ABOUT TO GO IN AGAIN.

• WOZZY: WHAT HASSLES ARE THERE RECORDING IN PERTH?

GEORGE: ONE OF THE HASSLES THAT URAMT (POONS HEAD) BROUGHT UP IS THAT YOU'RE SO FAR AWAY FROM THE MASTERING PLACE THAT YOU'VE GOT TO WAIT 2 WEEKS TO HEAR WHAT COMES OUT OF THERE. IF YOU WERE IN MELBOURNE OR SYDNEY YOU COULD BE THERE IN FOUR HOURS.

REX: MORE IMPORTANTLY YOU COULD SUPERVISE THE MASTERING, MAKE SURE YOU AREN'T BEING SHAFTED.

• WOZZY: WHEN IS THE CD DUE FOR RELEASE?

REX: NOT TOO SURE.

GEORGE: I RECKON IT SHOULD BE OUT BY ABOUT MAY/JUNE.

• WOZZY: SO WILL YOU GO TOURING?

GEORGE: YEAH, WE'LL DEFINITELY HAVE TO GO TOURING THE EASTERN STATES - THAT'S WHERE OUR MAIN MARKET WOULD BE.

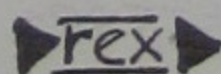
REX: IT WOULD BE GREAT TO GO TO EUROPE. WE WERE GOING TO GO TO AMSTERDAM BUT DECIDED TO CHANNEL THE MONEY INTO RECORDING INSTEAD.

TIM: AND ONCE WE'VE DONE THAT WE CAN GO ANYWHERE. ★



CINEMA PRAGUE

interviewed by lora



CINEMA PRAGUE



JUST WHAT WAS OBLAGON? ANYWAY??

A GOOD QUESTION! OBLAGON MEANS?

IT MEANS... IT MEANS... MEANS...

OH WOW! I CAN'T FIND IT! MYSTERY SO!!

AND LET'S HOPE THE COMIC STAYS THERE... THE COMIC?

YES - THE COMIC MISS THE BLESSED EVENT, DID YOU? HOOOOOO KAY - BACKTRACK -

IT'S LEADING UP TO THE FIRST OZCON

WHAT FUN THAT WAS ANYHOW~

'OBLAGON' WAS GOING TO BE THE BRAINCHILD OF A BUNCH OF HOWDY DOODY ANIMATION WHIZ KIDS WHO CAME ON HYPED ON THEIR OWN TALENTS ~ AND WHY NOT?

THIS WAS GOING TO BE A HIGH CLASS PRESTIGE GLOSS AUSCOMICS OF THE DECADE... AND ANYONE ELSE WHO'D BEEN QUIETLY WORKING ON THEIR OWN COMICS - DIDNT COUNT -

IT CERTAINLY SAYS SOMETHING WHEN YOUR UNCTUOUS EGO IMMEDIATELY MAKES EVERYONE DESPISE YOU ~ ACTIVELY.

NOW I KNOW SOME INNOCENTS ARE IN MY RANGE OF FIRE HERE, AND OUT OF POLITENESS I SHOULD OFFER YOU A BLINDFOLD OUT OF ~ ROUTE NELS - BUT YOU'VE PROBABLY ALREADY GOT ONE ~

AND GOSH, I DONT WANT TO ENCOURAGE YOU TO USE IT!

SHOOT TO KILL!

WE CAN DO ANYTHING

WE'RE AMMUNITION!

CLASHY FOLK!

DISAPPEAR.

I HATE YOU SLACK MINDED NEO-HACKS WITH YOUR MIND DRIBBLE FANTASIES PUSING OUT OF YOUR JUNKYARD PULP CORRUPTED BRAINS. I HATE THE SMUG SUPERIORITY OF THE INANITIES YOU SCRAWL ACROSS A PAGE, THE FOUGHTS OF YOUR PITIFUL ESCAPIST TOSH FOREVER LIMITED BY YOUR EXCREBLE LACK OF IMAGINATION AND SENSE OF PROPORTION ~

YOU - GUYS

CAUSE, I'M SPEAKING FOR MYSELF, BUT I'M SURE ANYONE WHO IS DILIGENTLY WORKING IN THE FIELD AT THEIR CRAFT/ART WOULD BE NO LESS THAN IMMENSELY PISSED OFF BY THESE TRIVIAL LITTLE SELF IMPORTANT NON ENTITIES. I KNOW I WAS...

SHOWS, HUH??

SO - AFTER MANY MONTHS OF OZCON MEETINGS PUTTING UP WITH AN INDULGENT HYPE LEVEL THAT WOULD SHAME ANY MARVEL REP SUCKWEAEL, THE 'BLESSED' EVENT ARRIVED.

CHRIST THAT'S IT?

HARD TO READ TITLE ON ROTTEN AIRBRUSH

IT'S SHODDYNESS OF PRESENTATION, LOUSY COVERS, AND WOEFUL PRINTING STOOD OUT -

IT SEEMED TO SHINE WITH ROTTENESS. AFTER ALL THE PROPAGANDA, THIS - WAITE OF TREES ARRIVED - (CONSUMMATE 'FAN'ART ~ BUT THE EDITORIAL - AAAH - THE EDITORIAL - Lend an ear, me backat ~

(SPEAK!

YOU NOW HOLD A COPY OF THE LATEST AND GREATEST AUSTRALIAN COMIC BOOK AVAILABLE TODAY'... NO FALSE MODESTY HERE, YAH??... BLAHBLAH BLAH - AH ~ 'THE HISTORY OF AUSTRALIAN COMICS IS A LONG IF SOMEWHAT UNDISTINGUISHED STORY DESPITE THE FACT THAT AUSTRALIANS ARE AMONGST THE GREATEST CONSUMERS OF COMICS PER HEAD IN THE WORLD...'

I WILL NOW PAUSE THAT JUNK IN? SOME RESEARCH?

ALL TOO OFTEN IN THE PAST LOCAL TALENT HAS BEEN LOST IN THE RUSH TO GRAB THE CHEAPER US OR BRITISH IMPORT - WITH OBLAGON THIS DEPLORABLE SITUATION HAS COME TO AN END. - YUP. SO DID OBLAGON

IT WAS SUPPOSED TO BE QUARTERLY AINT SEEN JACK SHIT. NONE A' THOSE NEAT-O-KEEN T-SHIRTS THEY PROMISED. NO GORGEOUS PRINTS TO DISPLAY - OZCON, WHERE THEY ANNOYED MOST WITH THEIR ARROGANCE, WAS THE LAST OF IT. I'M NOT RUINING OUT FOLL PLAY. - I WISH

~ ALL I KNOW OF IS THAT THE GROUP SPOUT - UJAL UJLESS EGO GAMES OF THE MEDIOCRE, I SPOSE. NO BIG LOSS - ONLY TO THE COUPLE OF LOST SOULS WHO SAW IT AS THEIR CHANCE. CHANCE AT WHAT, I DUNNO... SOME FOULS SHOULDNT GAMBLE

MY OWN PERSONAL ENCOUNTERS WITH TWO OF THE PERPS OCCURED - WHY, MERRY ME - TWAS THE SAME DAY - I HAD TO GET SOME SLIDES DONE FOR OZCON - WHILE WAITING TO GET INTO THE PHOTO LAB, I STRUCK UP A CONVERSATION WITH THE GUY WITH ME. I TOLD HIM I SAW O'. HE ASKED ME MY OPINION ~

GODDAM CLUMSY COVER AND - THAT EDITORIAL - I RESENTED THAT - AND ALL THIS - AMATEURISH DRAWING - AND THE WRITING! JEEZ, I

MISTER CRITICAL SENSE!

I'M ONE OF THE WRITERS -

WHAT DID YOU WRITE?

YOU CAN TELL ME - IT'LL NEVER LEAVE THIS ROOM.

YOU'RE STRANGE, YOU'RE ODD - YOU'RE EXTREMELY ODD - I - I I'M NOT SITTING NEXT TO YOU - YOU'RE STRANGE. AND UP POPPED HOWDY #1 AND RUSHED AWAY FROM ME

DOOKEE YA - LEE

HE OBVIOUSLY TOLD HOWDY #2 BECAUSE WHEN WE FINALLY GOT THE LAB, HOWDY #2 TOLD ME HOWDY #1 WOULDNT COME IN WITH ME IN THERE. AND HE WENT ON LINE -

COME ON GEAR-PARD

GET YOUR ACT TOGETHER - GEAR-PARD

TIMES WAITING GEAR-PARD

YOU'RE NOT WORTH IT, YOU SMALL CRAWLING THING

WIMPA SLEBLE LIL PRICK, EH?

AND THAT'S THE OBLAGON STORY. BUT ~ WHAT IT MEAN??

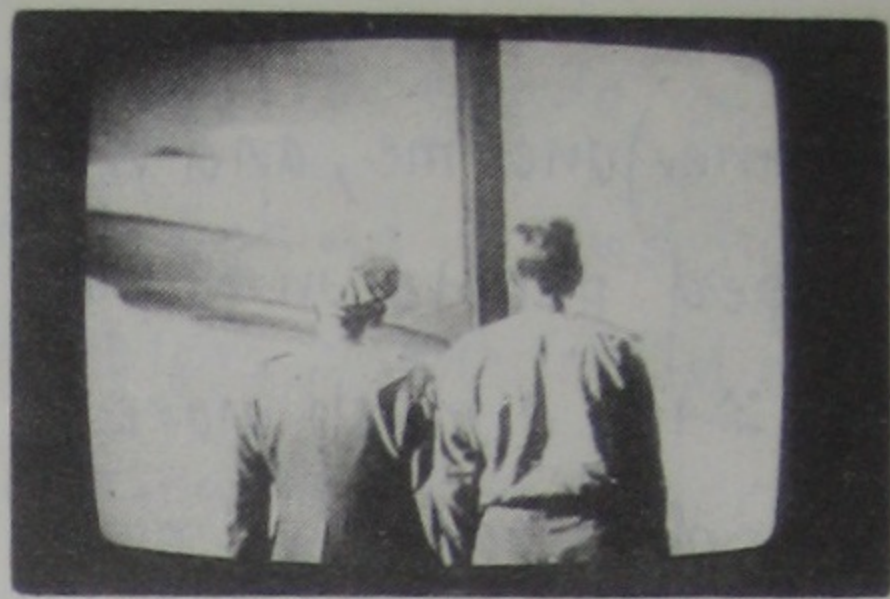
TELEME TELEME

I KIN TAKE IT

I'M NOT FEMININE

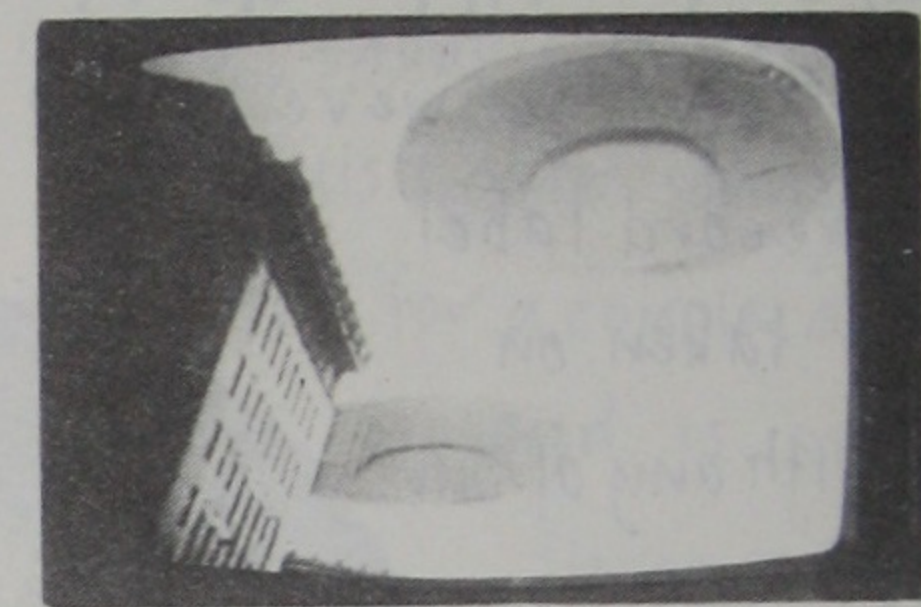
TIP A TIK LAF TO P. RIBEC!

clowns smiling backwards
has just turned 5: woozy
talked to bo and steve about
past and present manifestations
of the band:



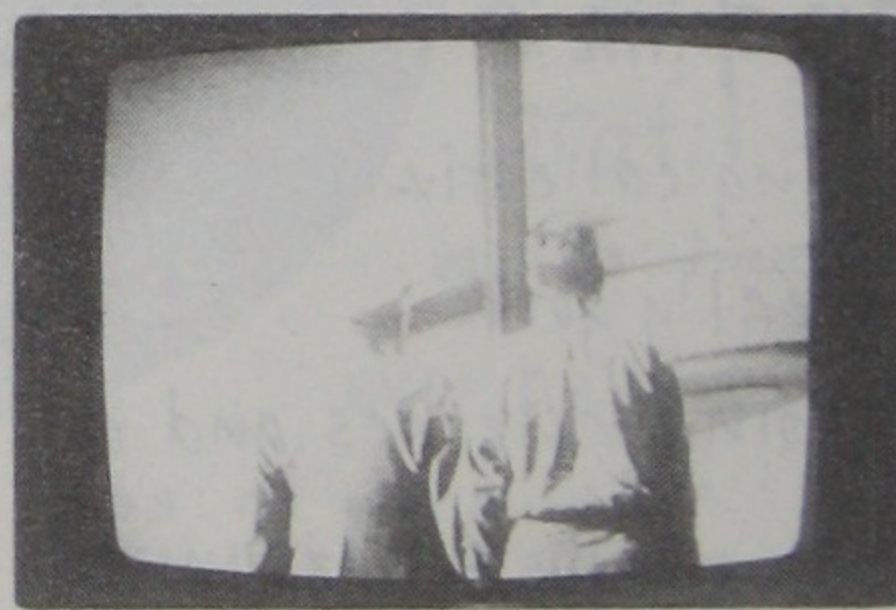
2 n w o | c

how has melbournes
music scene changed
in past 5 years?



bo: 5 years ago it was a lot
easier because the recession
hadn't hit as hard and venues
were a little more open to
something new: they're more
interested in bands that can
pull a crowd... money \$\$\$, so
playing live in this town is
ludicrous if you're anything
left of centre *

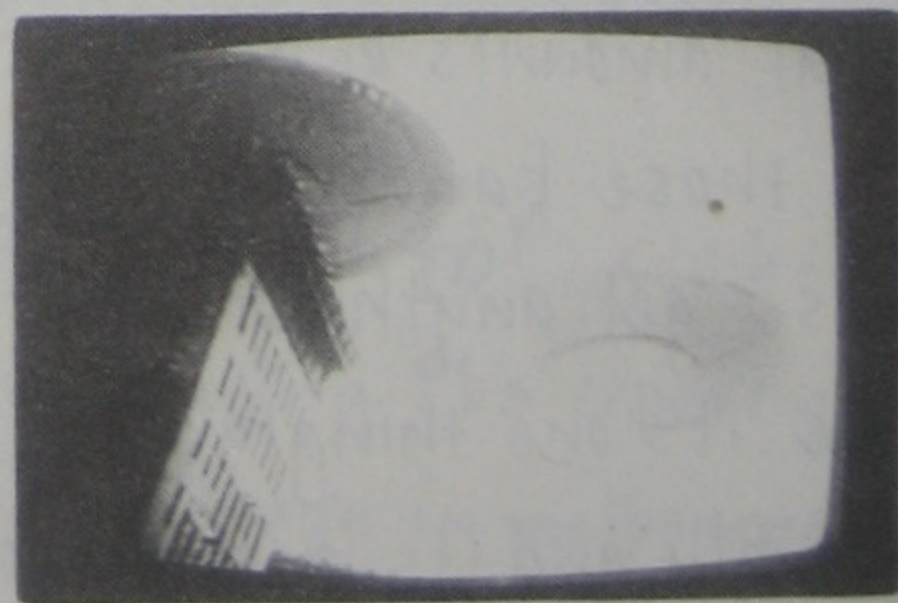
8 n i l i m z



line ups    ?

2 b r p w k p d p d

bo: 8 bass players, 3 drummers
(that's pretty good), guitar... i
play guitar and dave jetson who's
now in "melt" used to, and steve
plays keyboards, french horn
and trumpet: for a while the
band just whittled down to 2



rob (drummer) and me, and we just roped people in to play on songs: its a much more free form of a band: we swap instruments too *

so are you into "do it yourself"? bo: we've had to be: no record label has ever taken on c.s.b. with any of our releases *

collective:
^{Pos} + and ^{neg} itive 's

bo: working collectively, is a really good way of doing releases and a necessity really: "screaming at the mirror", "made in melbourne", "red tape", all have a similar thing of bands putting up equal amounts of money: a lot of those bands would n't otherwise get anything out: of course its one thing to talk collectively and its another for it to actually happen: a lot

of people don't know whats involved in putting your stuff out: they might be great musicians but thats where it ends: there's a lot of ego's in the way

giggle records

bo: it started off as "ticklish

tapes" - tapes of bands i was involved in/ with ("too much bbc", "turn around") : the idea of a compilation cassette came when perri (scarcrow tiggly) and me started "phantom tollbooth"



(recording studio): "screaming at the mirror I" was done by getting bands we liked: from that we tried to put out a vinyl one collectively (the bands putting up half the money, perri and the studio the other half (S A T M II) [there is also S A T M III on cd] weve been a catalyst for other bands to put out their own stuff [including "practical

folk music, "pray tv", "glass", "the mavis's"]*

5th birfdae single : pulse / black ^{split} _{single}

bo: we are one of the few bands that have been around for 5 years and still trying new things and haven't compromised :: we probably would be better off saving the extra \$1000 and releasing a c.d., but vinyl is a piece of history :: you can do things with vinyl you can't do with c.d.'s :: like "pulse" has an endless groove at the end and the other side has a double groove (so you don't know what song you're going to get) even the engineer had creative input*



visuals? bo: we've always avoided basic rock'n roll lighting and done things like have lots of candles on stage or

interviewed by lora and yvette

backdrops or having an artist work behind us, and having sparklers :: but lately we've realised you can be creative with just basic lighting :: and lately we've run into a few different people who make video's, shoot film etc :: we have also done soundtracks

for a couple of films and is something that is always on the cards*

grafitti?

woozy: have you ever been busted?

bo: no we're good

woozy: they're lots of "screaming at ..." the rest unfinished

steve: "run away", "run away"...

bo: it's just to keep people guessing*

look out for c.s.b. on forthcoming: Pbs experimental compii made in melbourne c.d. :: v.u. covers album :: "maze" c.s.b.'s own album ***

SQUATTING ...

HOMELESS? UNEMPLOYED? POOR? CAN'T AFFORD TO PAY RENT AND FEED YOURSELF? WELL, SQUATTING COULD BE JUST THE THING FOR YOU.

THERE ARE THOUSANDS OF EMPTY HOUSES, FLATS AND WAREHOUSES TO BE FOUND ALL OVER MELBOURNE. OBVIOUS SIGNS OF AN EMPTY CAN BE OVERGROWN GARDENS, JUNKMAIL OVERFLOWING FROM THE LETTERBOX, BOARDED UP WINDOWS OR BLINDS ALWAYS DRAWN, MISSING ELECTRICITY/GAS METERS. ONCE YOU ARE CERTAIN A BUILDING IS EMPTY GET INSIDE AND CHECK IT OUT. YOU MAY HAVE TO BREAK IN BUT CLEAN UP AFTERWARDS AND DON'T EVER ADMIT TO HAVING DONE IT - IF ANYONE ASKS SAY A DOOR WAS OPEN.

IF YOU DECIDE TO MOVE IN YOU CAN FIND OUT WHO THE OWNER IS BY DOING A SEARCH AT THE LAND TITLES OFFICE OR COUNCIL RATES DEPARTMENT. YOU MAY WANT TO CONTACT THE OWNER BEFORE YOU MOVE IN TO FIND OUT WHAT THE PLANS ARE FOR THE BUILDING AND NEGOTIATE STAYING THERE. BUT MOST PEOPLE CHOOSE TO MOVE IN FIRST AND WAIT UNTIL THE OWNER FINDS YOU THERE - THIS CAN TAKE DAYS, WEEKS, MONTHS OR EVEN YEARS!!

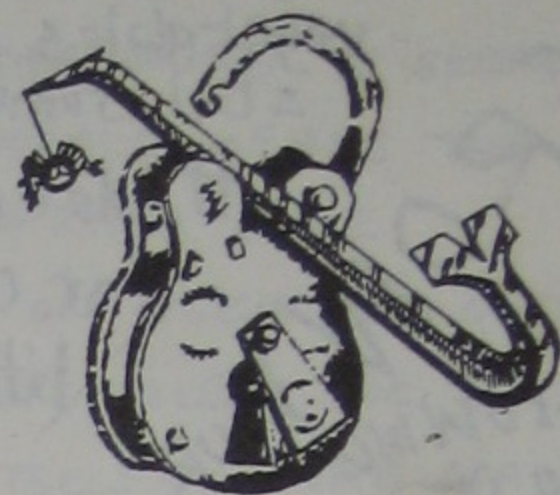
SQUATTING IS A BIT OF A GAMBLE REALLY. YOU MAY SQUAT A HOUSE AND BE EVICTED WITHIN DAYS OF MOVING IN, OR YOU MAY BE LUCKY AND FIND A HOUSE THAT LASTS FOR MANY MONTHS OR YEARS. A LOT OF PROPERTY OWNERS WHO LEAVE BUILDINGS EMPTY ARE SELFISH AND UNREASONABLE AND WILL EVICT YOU AS SOON AS THEY FIND YOU THERE, BUT SOME WILL BE HAPPY TO FIND YOU LOOKING AFTER THEIR PROPERTY AND YOU CAN NEGOTIATE STAYING THERE FOR FREE OR BY PAYING A MINIMAL RENT.



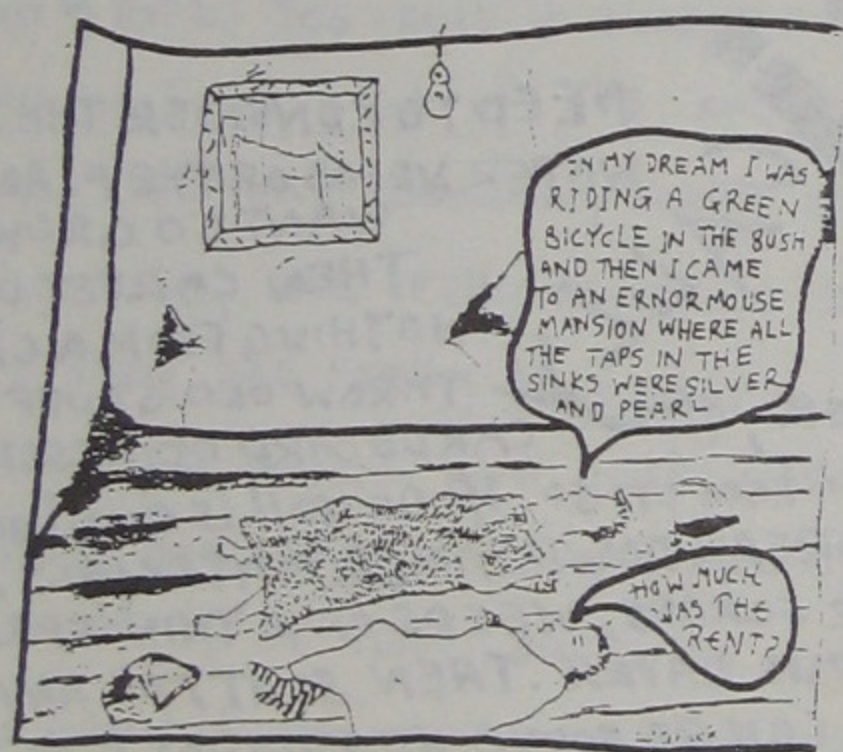
MOST EMPTY HOUSES WILL BE IN SOME STATE OF DISREPAIR, SO YOU'LL PROBABLY FIND YOU NEED TO DO A BIT OF WORK TO MAKE THE PLACE INTO YOUR HOME.

GETTING WATER, GAS, ELECTRICITY AND TELEPHONE CONNECTED CAN BE AS SIMPLE AS MAKING A PHONE CALL, BUT IF METERS/PIPES/WIRING ARE MISSING OR FAULTY YOU MAY NEED TO GET A TRADES PERSON IN BEFORE SERVICES

CAN BE CONNECTED. YOU DON'T HAVE TO TELL PEOPLE YOU'RE SQUATTING. (PARTICULARLY NOT GAS & FUEL OR ELECTRICITY DEPARTMENT AS THEY WILL MAKE YOU PAY A BOND TO HAVE A SERVICE PROVIDED) IT'S A GOOD IDEA TO KEEP A RECORD OF ALL THE WORK YOU DO ON THE BUILDING AND MAYBE PREPARE A LETTER TO GIVE TO THE OWNER WHEN SHE/HE APPEARS, EXPLAINING YOUR SITUATION, BENEFITS OF YOU BEING IN THE BUILDING, ETC. YOU MAY CHOOSE TO TALK TO NEIGHBOURS AND/OR PREPARE A LEAFLET ABOUT SQUATTING TO DISTRIBUTE IN YOUR AREA, AS COMMUNITY SUPPORT MAY BE HELPFUL AT EVICTION TIME.



ALL SORTS OF PEOPLE SQUAT AND THERE ARE MANY DIFFERENT ATTITUDES TO SQUATTING. SOME PEOPLE THINK ANY SQUAT IS AN OPEN HOUSE WHERE ANYONE SHOULD BE WELCOME TO STAY AS LONG AS THEY LIKE. BUT REALLY EACH SQUAT IS DIFFERENT AND HOW IT OPERATES AS A HOUSEHOLD SHOULD BE DEFINED BY THE PEOPLE WHO SET IT UP AND LIVE IN IT. YOU DON'T HAVE TO OPEN YOUR HOUSE TO EVERYONE WHO KNOCKS ON YOUR DOOR AND SAYS THEY HAVE NOWHERE TO STAY - JUST AS YOU HAVE TAKEN THE INITIATIVE TO FIND A HOUSE AND SQUAT IT SO CAN ANYONE ELSE.



ALTHOUGH SQUATTING IS NOT ILLEGAL, SQUATTERS HAVE NO LEGAL RIGHT TO REMAIN IN A BUILDING AFTER THE OWNER HAS TOLD YOU TO LEAVE. SOME OWNERS WILL GIVE YOU NOTICE OF EVICTION WHILE OTHERS WILL SIMPLY SEND THE COPS AROUND TO GET YOU OUT. IF YOU BELIEVE THE BUILDING YOU'RE SQUATTING WILL REMAIN EMPTY AFTER YOU'RE GONE, YOU MAY CHOOSE TO RESIST THE EVICTION.

THERE ARE DIFFERENT WAYS OF DOING THIS INCLUDING GATHERING COMMUNITY SUPPORT, TELLING YOUR STORY TO THE MEDIA AND BARRICADING YOURSELVES IN.

THE SQUATTERS' INFORMATION NETWORK HAS BEEN SET UP BY SQUATTERS AND EX-SQUATTERS TO PROVIDE INFORMATION AND ADVICE TO SQUATTERS AND PEOPLE WANTING TO SQUAT. WE KEEP A LIST OF EMPTY BUILDINGS SO IF YOU FIND ANY IN YOUR AREA DOB THEM INTO US. IF YOU WANT TO GET INVOLVED WITH THE NETWORK OR WANT MORE INFO ON SQUATTING CALL US ON 6505442 OR DROP INTO 3RD FLOOR, ROSS HOUSE, 247 FLINDERS LNE MELBOURNE ANY FRIDAY BETWEEN ONE AND FIVE PM.



by margot

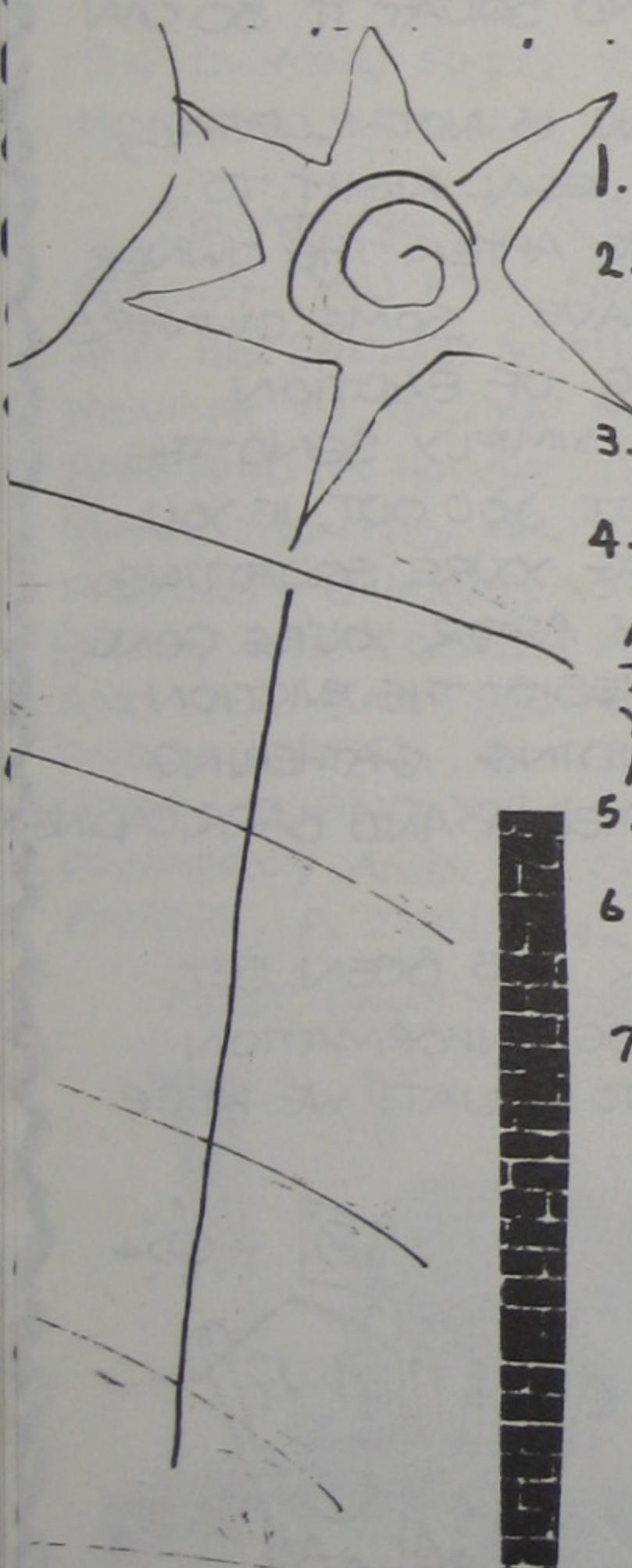
Imagine all the concrete, around your house producing fresh organic vegetables or growing native plants. To do this you first need to produce soil, something which only take and hour of easy labour to do. It doesn't take much space to produce all the herbs required for cooking and there are lots of vegetables that take up little room.

GROW YOUR OWN
 THE FOLLOWING METHOD OF GARDENING WORK JUST AS WELL ON DIRT OR CONCRETE. IT IS EASY SO ANYONE FROM KIDS TO THE ELDERLY CAN DO IT.

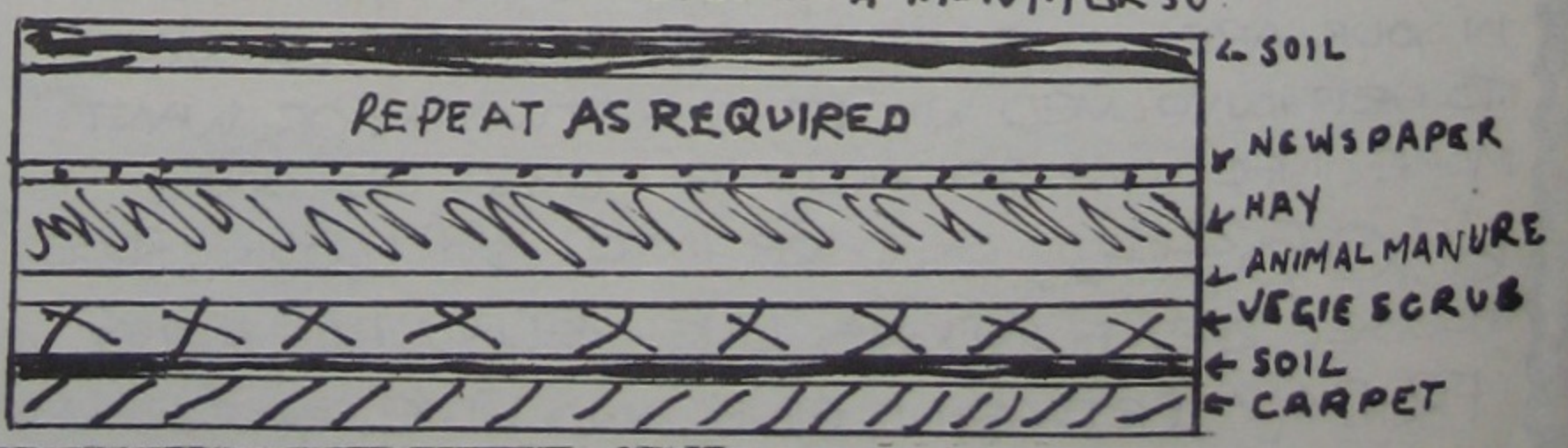
GUIDE TO BUILDING A NON DIG GARDEN SOIL

By growing your own organic vegies, herbs and native plants you are helping to create a healthier planet and body. When you buy vegetables from a shop they are already several days old, have been bombarded with poisons and travelled huge distances. All this creates a dependency on oil and coal companies for power, storage, fertilizer and pesticides to poison us, petrol for transport. Organic gardening reclaims wasted urban space and helps to break the cycle of destructive farming.

Organically



1. FIND YOUR SPACE. YOU NEED TO CONSIDER THE SHADE, TEMPERATURES, SPACE & WATER NEEDS OF THE PLANTS YOU WANT TO GROW.
2. LAY DOWN SOME CARPET, BOTH CAN BE OBTAINED FOR LAYING COMPANY WHO USUALLY THEN CARPET UNDER NOTHING FROM A CARPET ALTERNATIVELY USE NEWSPAPER, THROW OLD STUFF OUT CARDBOARD OR HESSIAN BAG
3. NOW ADD A THIN LAYER OF SOIL - 1cm OF SO. IF NO SOIL IS AVAILABLE DON'T WORRY, BUT IT HELPS BREAK DOWN OTHER MATERIALS.
4. NEXT THROW SOME VEGETABLE SCRAPS, WEEDS OR A THIN SPRINKLE LEAVES ON TOP OF THE PREVIOUS LAYER. THEN SCATTER ANIMAL MANURE OVER THAT. MANURE CAN BE FOUND AT FRIENDS PLACES IF THEY HAVE CHICKENS, AT HORSE RACING TRACKS OR SLAUGHTER YARDS (YVK!!). SOIL, ORGANIC FERTILIZER OR WORMCASTING CAN ALSO BE USED.
5. NOW PUT DOWN 10-30cm OF HAY PADS (CUCENE, PEADOR CROP STRAW OR SEAWEED). THEN ADD A THIN LAYER OF PAPER & WATER THE LOT.
6. REPEAT STEPS 4 & 5 UNTIL YOU HAVE AROUND 2X THE SOIL DEPTH REQUIRED FOR GROWING THE PLANTS YOU HAVE CHOSEN AS THE MATERIALS WILL SHRINK AS THEY BECOME SOIL.
7. NOW ADD 10cm OF SOIL COMPOST OR WORMCASTINGS. YOU CAN NOW PLANT MOST SEEDLINGS, BUT SOME MAY HAVE TO WAIT UNTIL THE SOIL PROCESS IS COMPLETED IN A MONTH OR SO.



PEOPLE GENERALLY GO INTO PUBS TO GET DRUNK AND DEAFENED. IT SEEMS THE LOUDER THE GUITARS, HARDER THE DRUMS, WILDER THE VOCALS MEANS THE LARGER THE AUDIENCE AND POPULARITY. HOWEVER NUDE RAIN HAVE COMPLETELY TURNED THINGS AROUND. INSTEAD OF RELYING ON ELECTRIC GUITARS AMPS AND A DRUM KIT THEY PERFORM SOLELY WITH THEIR VOICES. THE FACT THAT ALL FOUR MEMBERS ARE FEMALE IS A WONDER IN ITSELF IN THIS MALE DOMINATED PUB MUSIC SCENE. HERE'S EMMA AND RAZ (intro by Kerry)

Beginnings?

EMMA: The actual group started about 4 years ago. There was 7 people (3 in the present line-up). Raz joined after a year. We went from 7 to 3 to 4 to 5 to 7 then finally settled on this combination about a year and $\frac{1}{2}$ ago.

Explain the name?

RAZ: I think it was Sue Lin (one of the original members). When she originally heard the harmonies for one of our songs, said it was so beautiful it was like running around in the rain naked - so it was like "nude rain".

EMMA: And nude rain became a catch-cry for good things ...

All female members - has it always been like that?

EMMA & RAZ: Yes and it always will be.

You perform a lot of f's only shows

EMMA: Without sounding really opportunistic it is a really good market for us because they are really receptive audiences.

RAZ: They are really fun gigs.

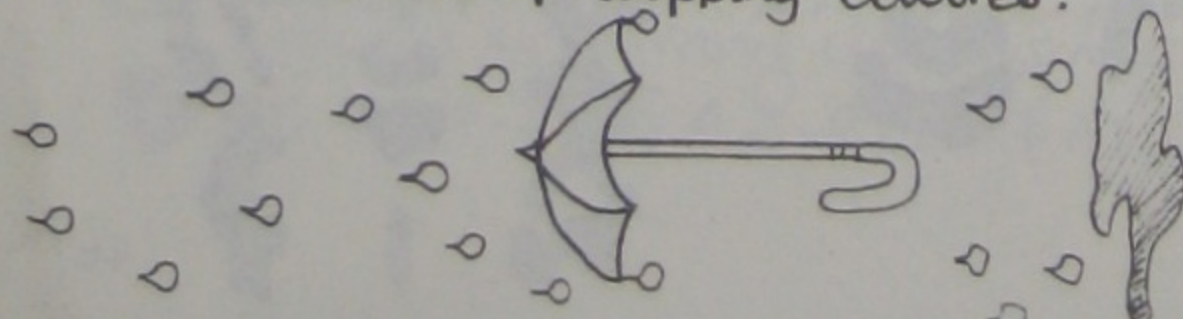
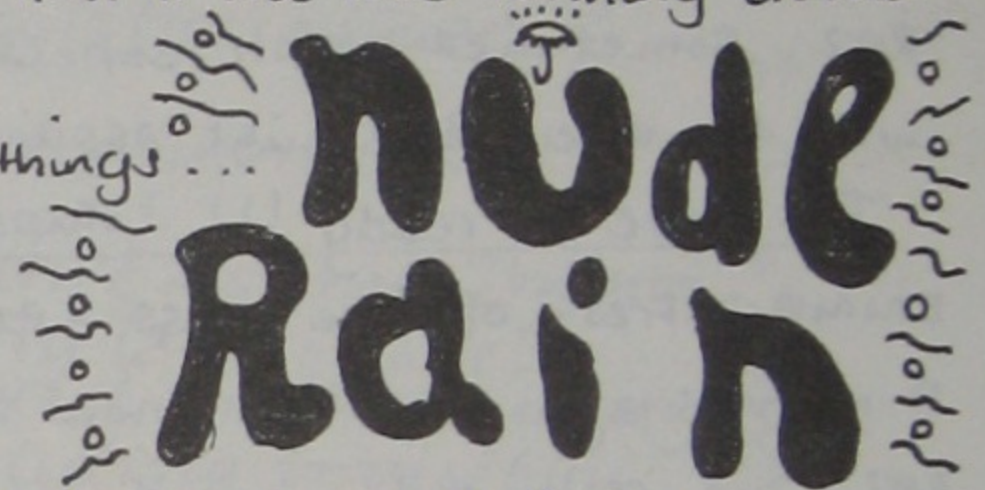
EMMA: Our music isn't just politically about women - our music is very broad - but still there are songs that are specifically about womens issues.

RAZ: All of us have our own view point on this so its kind of hard to speak as a group - but I think basically we all believe in f's only gigs. There is a definite need for them as they provide something good for women

but at the same time its also frustrating when guys have wanted to see us - and sometimes I find that within myself its a bit of a conflict sometimes I get frustrated and feel its kind of separatist ...

What other places have you performed?

RAZ: Different places like uni's, art galleries lots and lots of pubs and functions and launches. ... oh and shopping centres, we have done lots of shopping centres!



ABISexual Story

Not Lesbian

BISexual

Not Heterosexual

↳ BISexual: The label sneers, it tells me I am confused, undecided, experimenting, promiscuous, sick homosexual in the closet, hiding in heterosexual privilege spreading AIDS

↳ just trying to be a politically correct feminist heterosexual in the lesbian closet, not a real or true ...

↳ "INSERT LABEL X"
 ↳ BISexual: If there is a better word to describe my sexuality I would certainly use it. The word is sterile, technical, and insufficient to describe my life accurately enough, it does not tell enough about my politics, values, actions.

↳ Womyn-identified, strong-vulnerable heterodyke woman.

↳ By the way, don't assume I'm gay, don't assume I'm not, don't assume I am conforming to any label - labels that don't FIT. I am sick of being quiet and not belonging to a label accurately enough, sliding invisibly down into the chasm of lack of identity.

↳ BISexual: I am capable of loving lovely people woman or man either both

↳ I am telling you now I am not sick, confused, gay, straight I am not joking, I am not just creating a fuss about nothing, this is a political issue

YOU DO NOT KNOW ME

I SAID

I HAVE LOVED WOMAN FUCKED WITH WOMAN

I SAID

I HAVE LOVED MAN FUCKED WITH MAN

I WITH WOMAN, I WITH MAN AGAIN

I AM WOMAN WITH STRAIGHT FRIENDS WHO DON'T WANT TO KNOW OR THEY TRY TO UNDERSTAND WHY I LOVE THIS WOMAN

I AM WOMAN WITH DYKE FRIENDS WHO DON'T WANT TO KNOW OR THEY TRY TO UNDERSTAND WHY I LOVE THIS MAN

NOT LESBIAN "YUK BOY GERMS, SHE'S"

•BISexual.

NOT HETEROSEXUAL "STRANGE, DID YOU KNOW SHE'S"

•BISexual.

AM I WRONG TO YOUR MIND?

WE'LL LIVE ON IN NARROWMINDED ALIENATION,
 OR BREAK FREE FROM RESTRAINTS

CONFORMITIES

STRUCTURES

STEREOTYPES

• INTO REALITY. AND WHILE YOU'RE AT IT DON'T BE PART OF THE OPPRESSORS WHO SNEER AT, HATE, KILL, DEGRADE PEOPLE, BECAUSE OF THEIR SEXUALITY, WHICH IS NOT ANYONE ELSE'S BUSINESS. OPPRESSION IS MY IS YOURS IS OUR BUSINESS.



THE DISPOSABLE HEROES OF HIPHOPRISY



THE FOLLOWING INTERVIEW IS AN EDIT VERSION OF ONE CONDUCTED WITH RONOTSE (AKA VITAMIN C) BY KAREN LENG AT 3RRR JUST PRIOR TO THEIR AUSTRALIAN TOUR !!!!

WOOSY: It's interesting that with the song "TELEVISION", both the Original with the Beatnigs but more particularly with the recording by the DISPOSABLE HEROES that you've attracted so much airplay. It seems you've struck a real nerve with that song.

RONO: YEAH, I think that everybody can identify with "TELEVISION", whether it's in America or Melbourne or New Zealand. Television plays really strong roles in our lives and we may not know it. I'm a TV junkie you know and I think it's important that we understand that television is just technology and that it's here to stay and it's not bad, but that all stations especially in America are controlled by private corporations, they don't give you different views on things and big companies like "SHELL", an oil company, wouldn't sponsor say, a show on saving the Ocean from oil spills. It's important that we understand what we're watching and that when we do have access to directing and programming that we put out different views and ideas.

WOOSY: Did that song receive much commercial airplay over in the states? For instance, did MTV pick it up and if they did do you think they caught onto the irony of it?

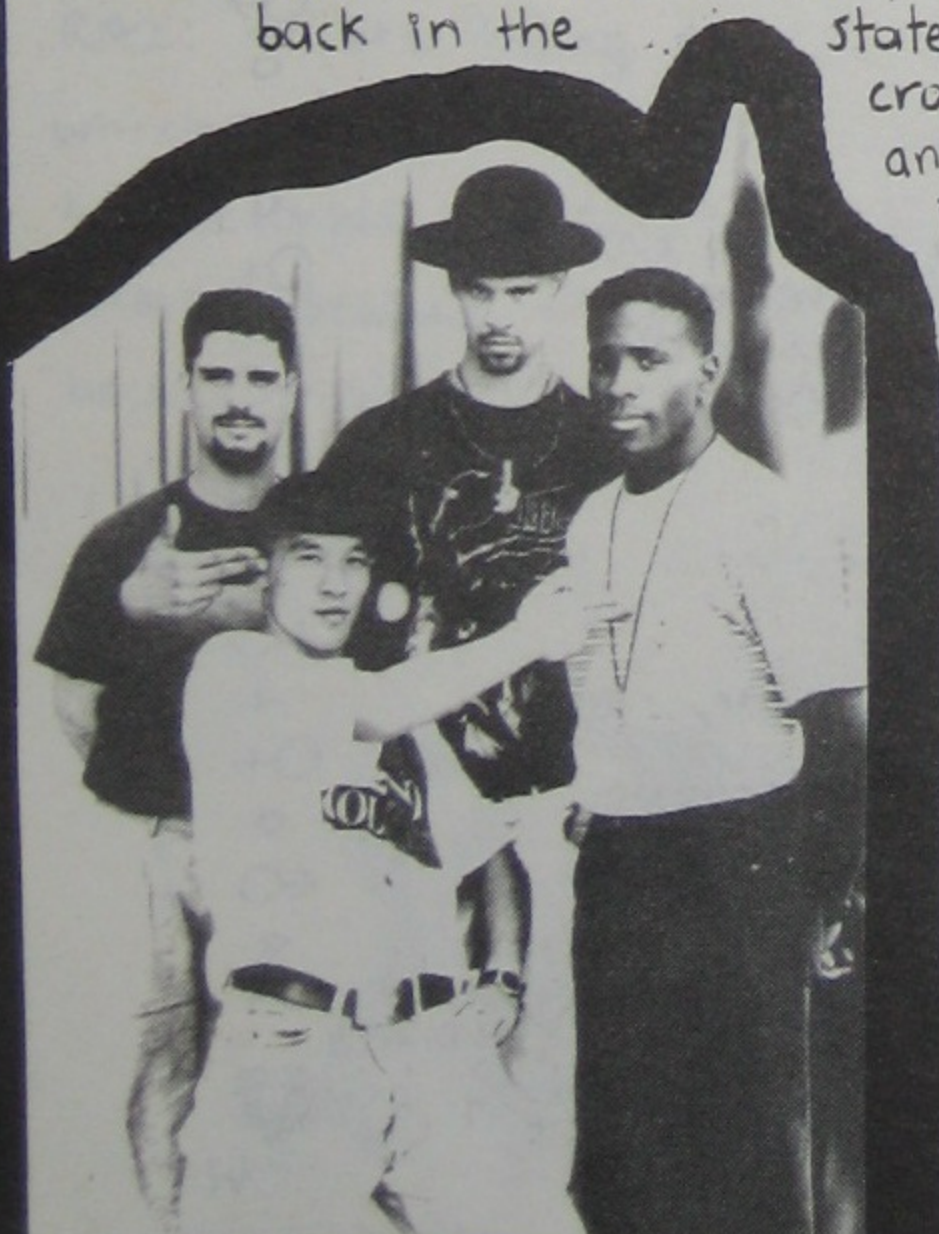
RONO: Well MTV have their own agendas and ratings. Yes they caught onto it, but it wasn't played in mainstream time or pushed. Our whole album in America is not being played on mainstream radio stations and that's how America is. Radio stations are very segregated and unless you play a hit song, it won't be played!

WOOSY: I get the impression that both you and Michael have arrived at the kind of styles you're working with in HIPHOPRISY - broadly a dance/rap style, but you seem to have come from a unique angle in that with the BEATNIGS you seemed to be fuelled as much by hardcore and punk as by black musical tradition.

RONO: Well, the BEATNIGS come from our own experiences. With punk, we weren't in it, I wasn't involved with the punk era 'coz I grew up with a lot of black kids that listened to straight hip-hop or soul and R&B music. With HIPHOPRISY, my agenda and the reason why I'm doing it is I love music, but there's a lot of my friends who aren't doing too well back in the states. A lot of them are selling drugs or dead 'coz of crazy stupid violence and I want to reach these people I know and the only way I can do this is by making music they can identify with, that they can groove to the music that's in their heart and their spirit, so HIPHOPRISY has its own vision and direction as to where we should put our music too, but different rappers like ICE CUBE, ICET even TRIBE CALLED QUEST, they have their own and that's what's great about rap music. It's such a large area across music that you can't pinpoint in to one single rapper!

WOOSY: How do you ensure though that your kind of music is heard by those you want to hear it most and not by a bunch of middle class white kids at universities??

RONO: (LAUGHTER). There's nothing wrong with white kids, yellow kids, orange kids, green kids listening. I think everyone should listen to music and enjoy it, but I think that everytime a group of people feel they need to reach THEIR people. I think the way to do this is



not just doing concerts, but also going to schools, the communities, the people you grew up with - You speak with them about everything, not just music, but history, the future, what's going on. We're here for such a short time and we don't communicate enough and that's why you see a lot of violence in America 'cos half the time the brothers there don't even understand what's going on.

Woosy: To what extent do you think music can address these problems though?

Rono: It's limited in 1 way when you're just dancing and having a good time. I think that's great and that's what music should be - it's a spiritual and emotional thing. But if you want to go deeper into it and raise some questions and help the brothers out I think we have to follow up with different discussions. To set up organizations where you can get these people to come in and speak with one another. If we can identify with the music then I think we can identify with other types of issues!

Woosy: So what's the response been to this album in general in the states? I notice you had an address in the C.D. to which people can send comments, have you had much response to that?

Rono: YES! We've had lots of feedback, ranging from "I hate your music" to "Right on everything you're doing I agree with", and it's been really good. People have been really supportive of what we do and I think it's good to have a communication line with the people who are buying your work and you need to know what they think of it!!!

Woosy: What sort of response have you had outside of America because in many ways this record is very culturally specific.

Rono: Outside of the U.S. people are more open minded. They don't shut off right away. People in Europe and New Zealand have been really supportive of what we do. Our music is growing constantly, we made that record a year and a half ago and the new music I've been writing has new beats that will make people dance. I think one of the things that has been criticized about our music is that it wasn't really danceable for our audience.

Woosy: What's your role in the band, you're credited as a percussionist and dancer, can you elaborate on that??

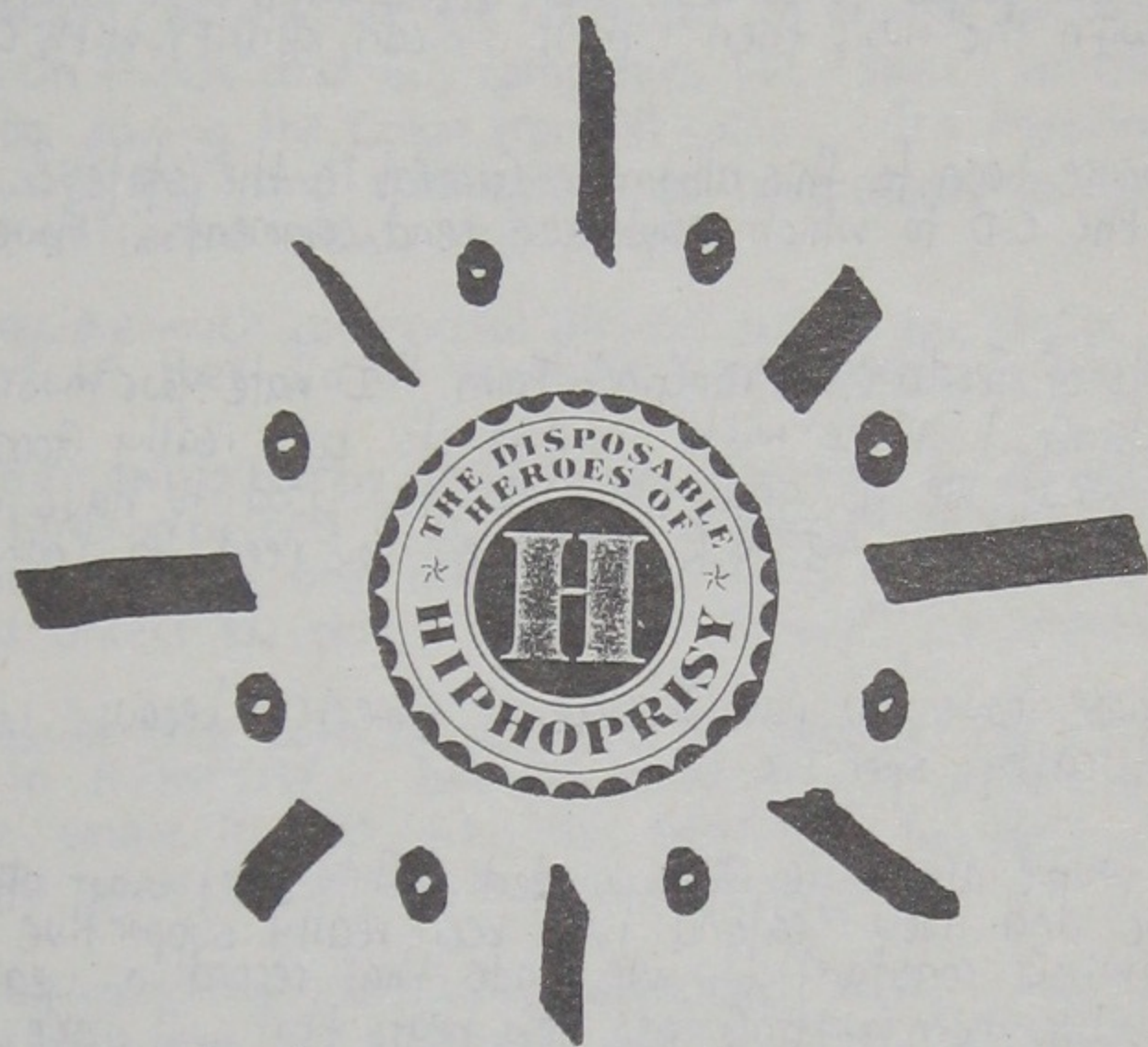
Rono: I run around on stage going crazy, I try to stay in control, except for tax time (laughter). I try to hype up and pump up the audience, I add certain phrases to the lyrics, I'm constantly flowing with what's going on. I make a lot of instruments out of tyre rims, out of found objects. I have a grinder that I make sparks off for theatrical excitement. I do a lot of Hip Hop dancing because I love dancing - I've been trying to apply a lot of West African and Haitian dancing because that's where Hip Hop and all music came from.

Woosy: It sounds like you're a bit of a scavenger, do you go around to various junk yards in the towns you're in and find more junk metal to play???

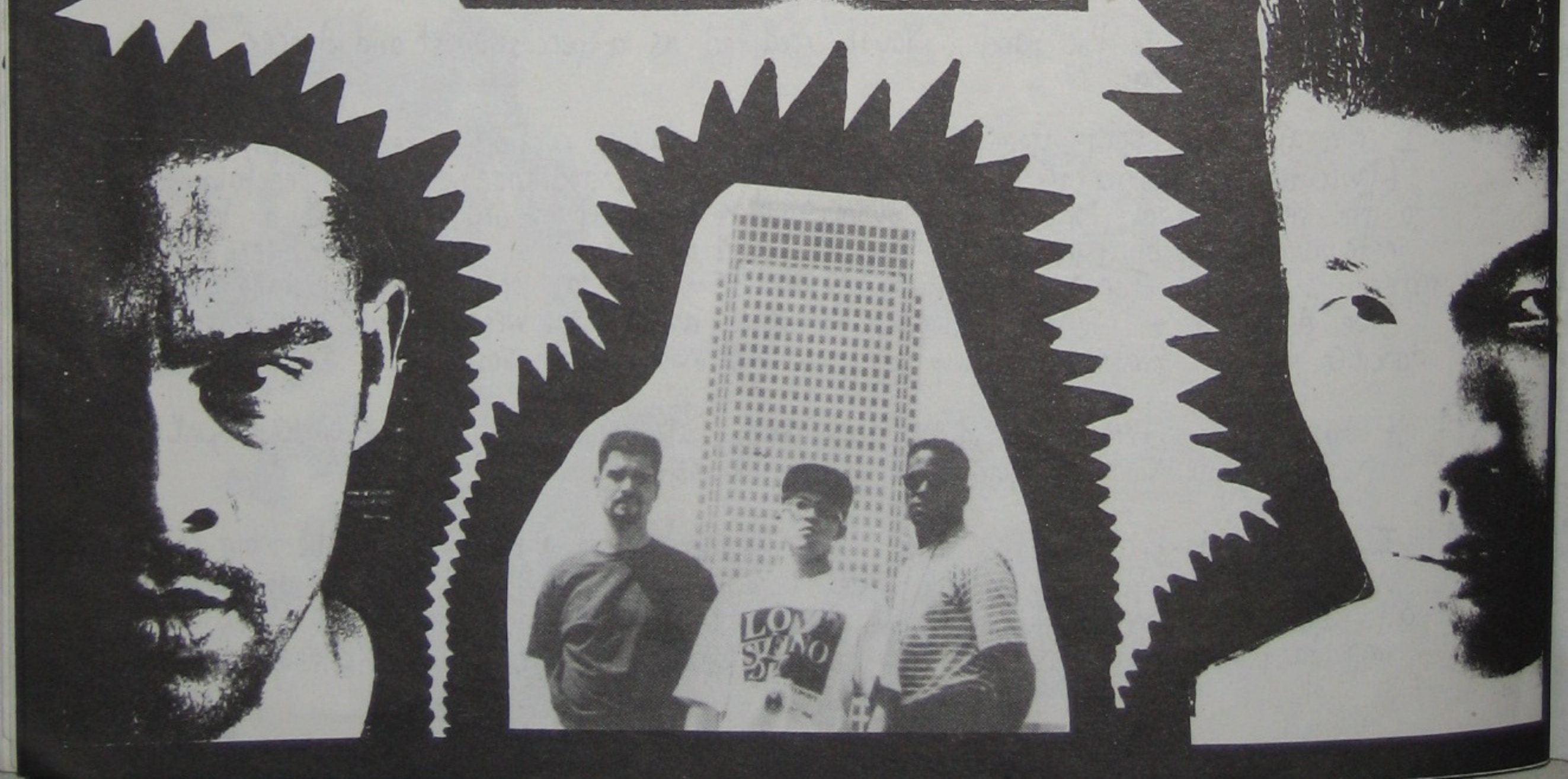
Rono: I used to do that all the time, but I don't have a big crew and the more stuff I get the more the crew members get upset at me. But one thing I do do is meet all the DJ's, meet all the people doing music and exchange ideas and that's one important thing that as an artist and a human being I can do is exchange ideas.

WOOSY: How do performers like say ICE CUBE and the Kind of aGendas and at times violence they're pushing sit alongside the philos phies of the DISPOSABLE HEROES because one might assume they're pretty different really?

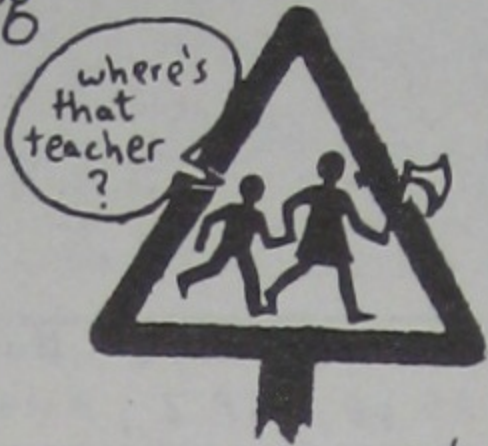
KONO: Well, I Grew up with a lot of ICE CUBES, a lot of ICE T's, I myself was a very violent person and I can relate to a lot of brothers out there and what they're doing, but the thing is we can't go out and say there's Only one method, Only one way of reaching young brothers. Everyone has to do their jobs. People might criticize the muslims for being to militant, but they're reaching to people we might not reach. We should criticize each other, but at the end of the day we're trying to save lives and make people come together, have good health, have good education and these are the basic things we need to survive in America and this World!



HYPOCRISY IS THE GREATEST LUXURY



Psychogeography is the study and mapping of urban environments based on emotion and atmosphere, or ambience. It has nothing to do with the distribution of psychopaths in a given neighbourhood, although maps telling us where psychopaths live would indeed be useful; we could then make sure we did not move in next door to them.



gothic monoliths of a city centre business district to a quiet, sunlit street with unimposing little houses, may actually be fatal for the average person if he or she enters the sunlit street too suddenly.

A psychogeographical map would lead the person from one area to another without drastic shocks, so that moods can be maintained, or modified at a rate which does not cause unnecessary stress on the heart.

Most people will be aware that different parts of the urban landscape evoke different feelings in the person passing through the area. A tree lined street, blocks of flats, a shopping precinct, an administrative or business district, abandoned docksides, or run down industrial areas - all these places convey a different feeling. It is the same of all



Quayside or river bank

Unfortunately the pioneers of psychogeography are now all gone and only a few of their maps remain. Psychogeography never looked likely to become part of the school curriculum, however, as it basically advocates a subversive approach to the city, that is; wandering through it in a thoughtful and critical manner.

Psychogeography

these feelings that really describes an urban environment, a psychogeographical map would tell us far more about the mood of a place and the moods of the people who inhabit it than a conventional, two-dimensional street map.

On a psychogeographical map physical distances are abandoned in favour of emotional distances. What may be 'round the corner' on an ordinary street directory may well be a great distance on a psychogeographical map due to the shift in emotional state caused by the different area. Turning the corner from the dark mysteriousness and



Pedestrian crossing

Psychogeographers abhorred waged labour, paying bills, town planners, and meaningless existence, they dreamed of turning our living spaces into areas for play and useful work.

I recently tried to follow one route on an old psychogeographical map of Oslo, but after only twenty minutes I found myself hopelessly lost inside a large public toilet. Since then I have stuck to using conventional maps and the public transport system.

MAXIMUM ROCK N' ROLL No. 118
(148 A4PP, \$A6, US)

The Grandparent of all Hardcore Zines. Chock full of reviews, columns, scene reports, letters, classifieds and interviews. Along with Flipside, its an essential guide to whats going on around the world punkwise. This issue focuses on Tsurami, The Long Beach Scene, Charred Remains and more.

DIRTY ON THE SHOVEL #3
(20 A4PP, \$A1.00, AUST)

A charming little Newtown zine that focuses on the weirder, quirkier aspects of pop and pop culture. On this occasion the PC 7-S crew visit the set of Ernie Sigley, talk with Adelaide's wonderful Scribbin write about Daniel Johnston's musical career and generally get pretty silly.

Available through Froon.

PROFANE EXISTENCE #16
(24 A3 PP, \$A 2.20, US)

The Profane Existence crew have a reputation for being some of the most pissed off, rusty, politically correct punkers around. Well, P.E. lives up to that, but it's also one of the funniest and most hard hitting anarchist zines around. This edition looks closely and intelligently at the issues of cars and collectives as well as featuring bands, news, views, reviews and home brews. Available through Black Cross Distro. (see Woogy Users Guide)

LEMON #15
(48 PP, \$A 6, AUST)

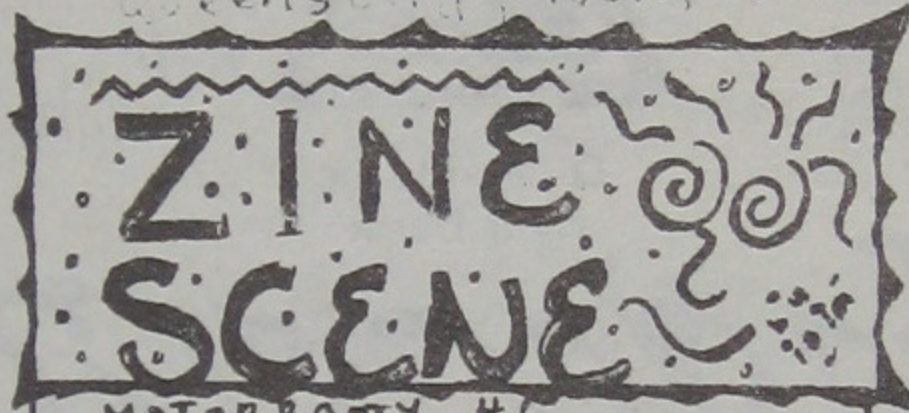
A step way ahead of earlier issues, this issue of Lemon kicks. Loads of

interviews with the likes of Pray IV, Kim Salmon, Sugar Coffin, Break, Meanies (brilliant), Alice Donut and more. The standard fare of reviews, letters etc here too with funny hand top's rounding out their best issue and Fresh 7" (Cosmic Psychos, Empty set, Hog, Understudies) yet.

ELECTRIC FERRET #15
(36 A5 PP, \$A 2, AUST)

You will have seen Gerard Ashworth's graphic output in this issue of Woogy and the last. As a result you'll have noticed his combination of incisive wit with a very original art style. With Electric Ferret you get more of a good thing.

7/10 Queenscliff Rd,
Queenscliff, NSW, 2096



MOTORBOOTY #6
(64 A4PP, \$US 3, US)

Consistently hilarious from issue to issue with this one no exception. Last issue they turned the slow torch on Detroit Rock'n Roll worship, this one they choose what they call "The Motor Booty generation" of hip inner-city youth. Severely takes the piss out of indie rock, tattoos and other sacred objects, whilst also featuring Firesign Theatre, Blowfly (porno funkster) and the history of contemporary American towns. Very highly recommended.

YOUR FLESH #26
(154 A4 PP, \$US 4, US)
CHEMICAL IMBALANCE, Vol 2 #3
(140 A4PP, \$US 6, US)

Two mega fat US zines exploring music and art with C.I. tipping the scales toward art and Y.F. toward music. Both feature

great cover art (Y.F.'s fluoro manga style graphics particularly striking), great writing, originality and page upon page of reviews and criticism. Both new issues include too much to go into, but are equally worth an eye and mind opening look.

ARMCHAIR #3
(A6PP, \$A3, U.K.)

A Mega mini issue this time around, Armchair again looks at issues of unemployment and wage slavery with insight and a tongue planted firmly in the cheek. The "Why They Won't Shoot Us, But Starve Us Slowly" opening article is particularly eye-opening, and the rest features the familiar, naive style humour. Easily the best Anarchist zine to emerge in a while.

THE GOOD FIGHT #2
(A4PP, \$A 2.50, AUST)

A fucking boring zine that ranks alongside the good weekend feature in most daily papers in its irrelevancy. David Nichols' attack on the English Language provides the only value here and if it wasn't for the involvement of a certain Triffid noone would give a shit about this.

BURNING ISSUE #6
(12 A4PP, free, Aust)

Another issue from the Anarcho-Syndicalist Federation. A brilliant proto cover of last November's Anti-Kennett Demo wraps around more info. on what's happening in unemployed, workplace, community and overseas news. Could do with some newer graphics + I preferred their old poster long article reporting style. P.O. Box 129, E. Brunswick, Vic. Aust. 3257

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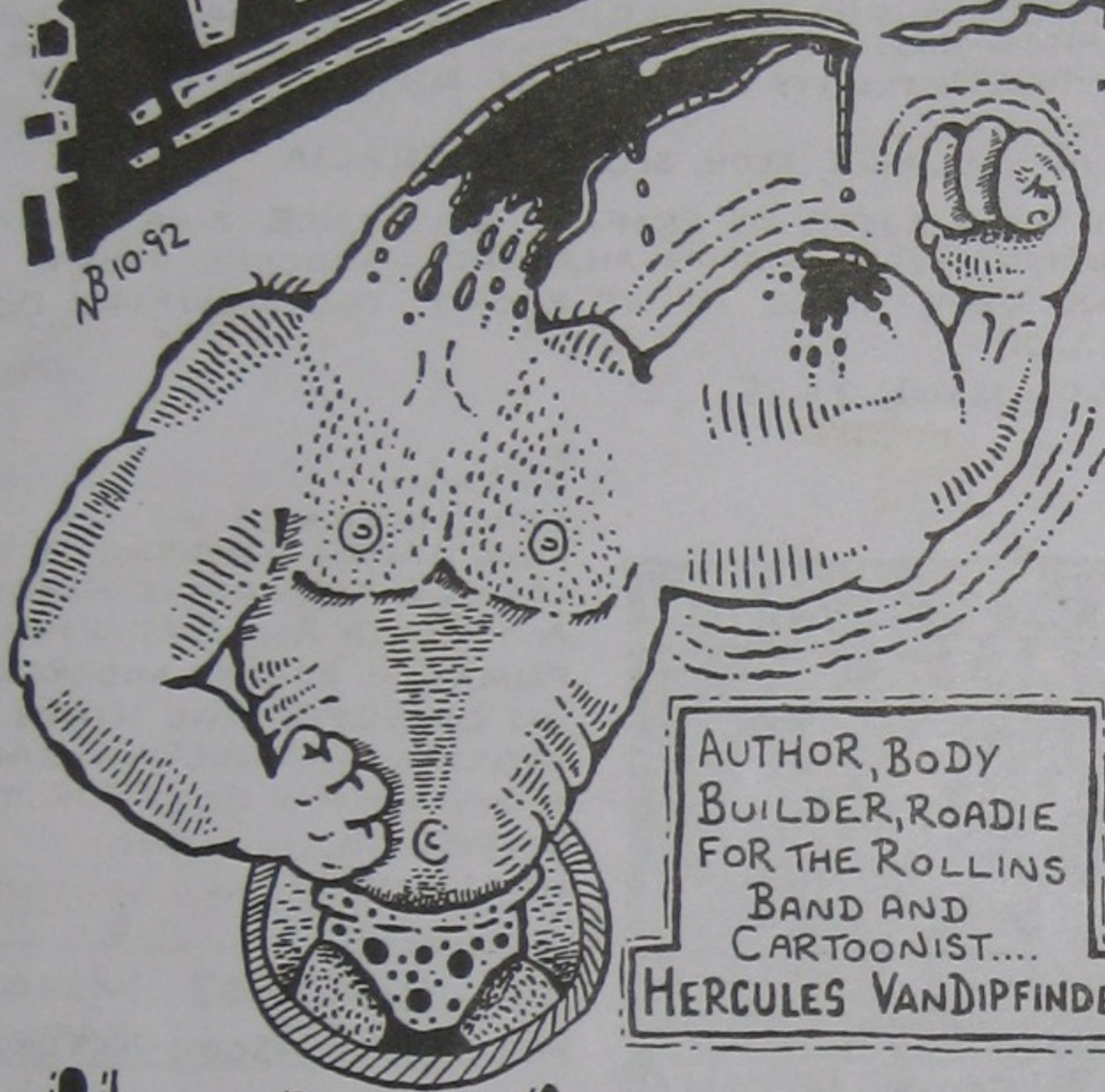
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