

WOOPY

№5



GOD IS MY CO-PILOT •
TED TEXAS • PAINT STRIPPER
SAN JOSE COW MUSAK • EMMA
GOLDMAN • MUTINY • JAMES BROOK
X-RAY SPEX • RAINCOATS • CAVE
CLAN • DAVID GERRARD • HECATE •
COMIX • REVOOS • RECIPIES AND
MUCH MORE

woozy is...

PO BOX 4434 MELB UNI
PARKVILLE VICTORIA 3052

- ⊙ Anti profit zine dedicated to fostering and reflecting the do-it-yourself and grassroots political and cultural scenes. All profits go back into the production of the zine not into anyones' pockets.
- ⊙ Composed of a variety of opinions, not necessarily those of the editors. Unless other wise stated, opinions are those of the writer.
- ⊙ Printed on 100% recycled paper to minimise damage to our environment. Printed by pulp and pigment (03)4177100
- ⊙ Made possible by you supporting us and by bands and other folks working at our launches
- ⊙ In need of contributions. If you are a writer, an artist etc get in touch. Sexist racist, heterosexist and other discriminatory opinions can be sent elsewhere or better still destroyed altogether.
- ⊙ Happy to review whatever is sent, but bear in mind that sometimes things fall into black holes (either due to the post or us) Generally we will send you a copy of the issue your release/publication is in. One page zines etc. may not always get a trade due to postage costs.
- ⊙ Edited by Laura and Iain.

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WRITERS NAME APPEARS AFTER TITLE AND LAY-OUT
ARTIST APPEARS AFTERWARDS IN BRACKETS.

THANKS TO ALL CONTRIBUTORS PAST AND PRESENT ALL BANDS WHO HAVE PLAYED LAUNCHES AND BENEFITS. CAMERON. COSHG. NICK. BEN. KAY. JULIAN. TOM. LAWRENCE. MEGAN. SEBASTIAN. NAOMI. GROTGRRLS. NEALE. TONIA. GERARD. XTINE. BERNADETTE. EMPRESS. RICHARD & PUNTERS CLUB. MARY & EVELYN HOTEL. 3CR. 3PBS. 3RRR. PAUL MORRIS. SALTY AND DELICIOUS. SPILL. JASON THE PURPLE SPACE MAN (PHOTOGRAPHER). MELBOURNE UNI ACTIVITIES CENTRE. NATASHA. JARED. JAMESBROOK. MONTY. EDDIE. POLYESTER. MISSING LINK. NATALENE. SHARON. JENNY. YEAR ZERO. BLACK STAR CLUB. BOBBY IS FRED. [MACKA. HAINZY. ACID WORLD (YOUR STUFF WILL BE IN NEXT ISSUE)]. PAINTSTRIPPER. RED TEXTAS. SAN JOSE COW MUZAK. THE SEA HAGGS. ANYONESE?



• GREG "1" the 'tease' •



• GREG "2" half dressed •



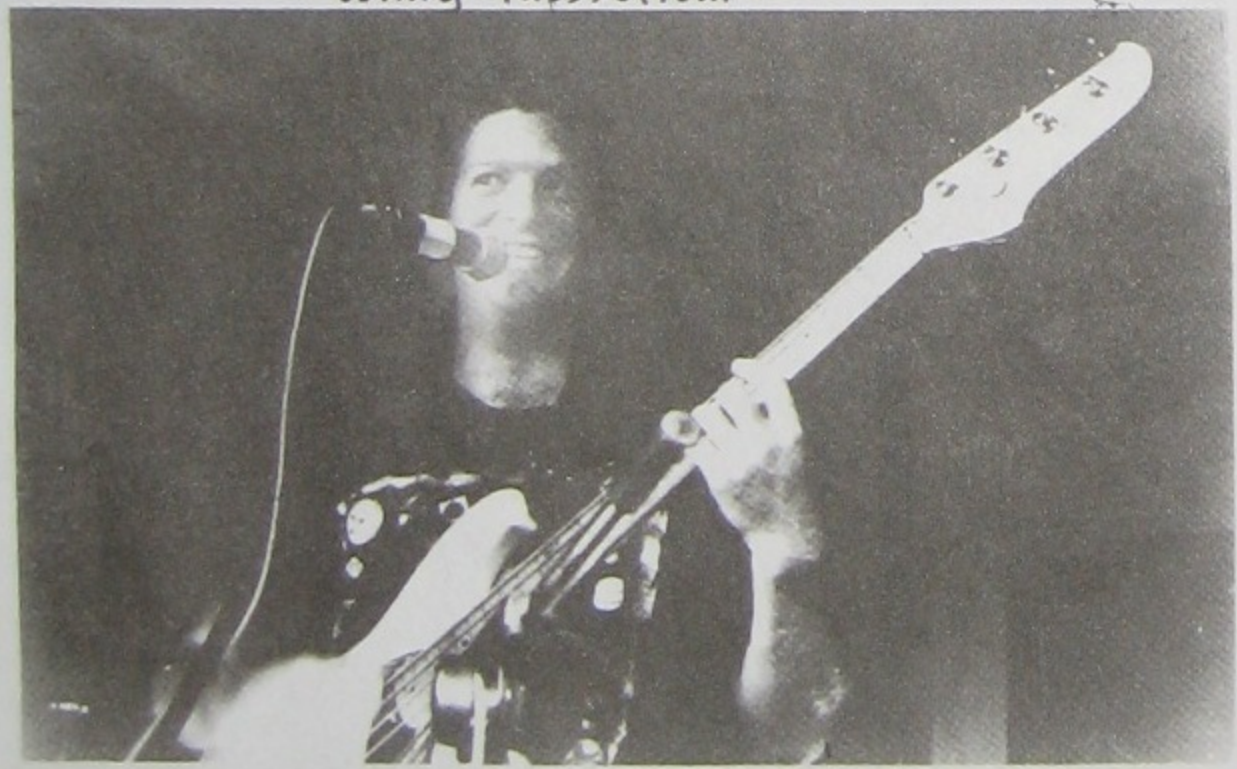
• GREG "3" nude (page 3 man) •

WOOZY LAUNCH No 4

Held at the Evelyn Hotel the launch of Woozy # 4 and the Woozy couch-finder compilation tape was attended by 350 happy Woozy supporters. Hecate, Clowns Smiling Backwards, New Waver, Swell and the amazing Johnny Pussbottom all played brilliant sets much to everyone's enjoyment and the first 100 payers went away with a free tape and zine

PHOTOS BY JASON THE PURPLE SPACEMAN PHONE - (03) 419 7415

• Johnny Pussbottom •

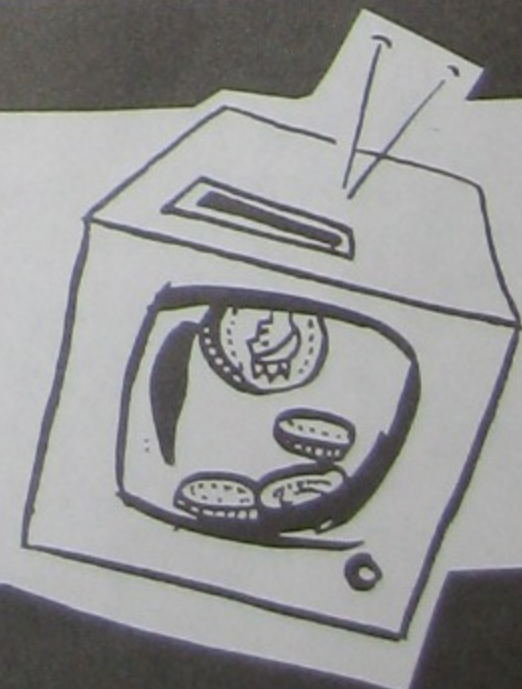


• Clowns Smiling Backwards •



WOOZY PO BOX 4434 MELBOURNE UNIVERSITY, PARKVILLE VICTORIA, AUSTRALIA 3052

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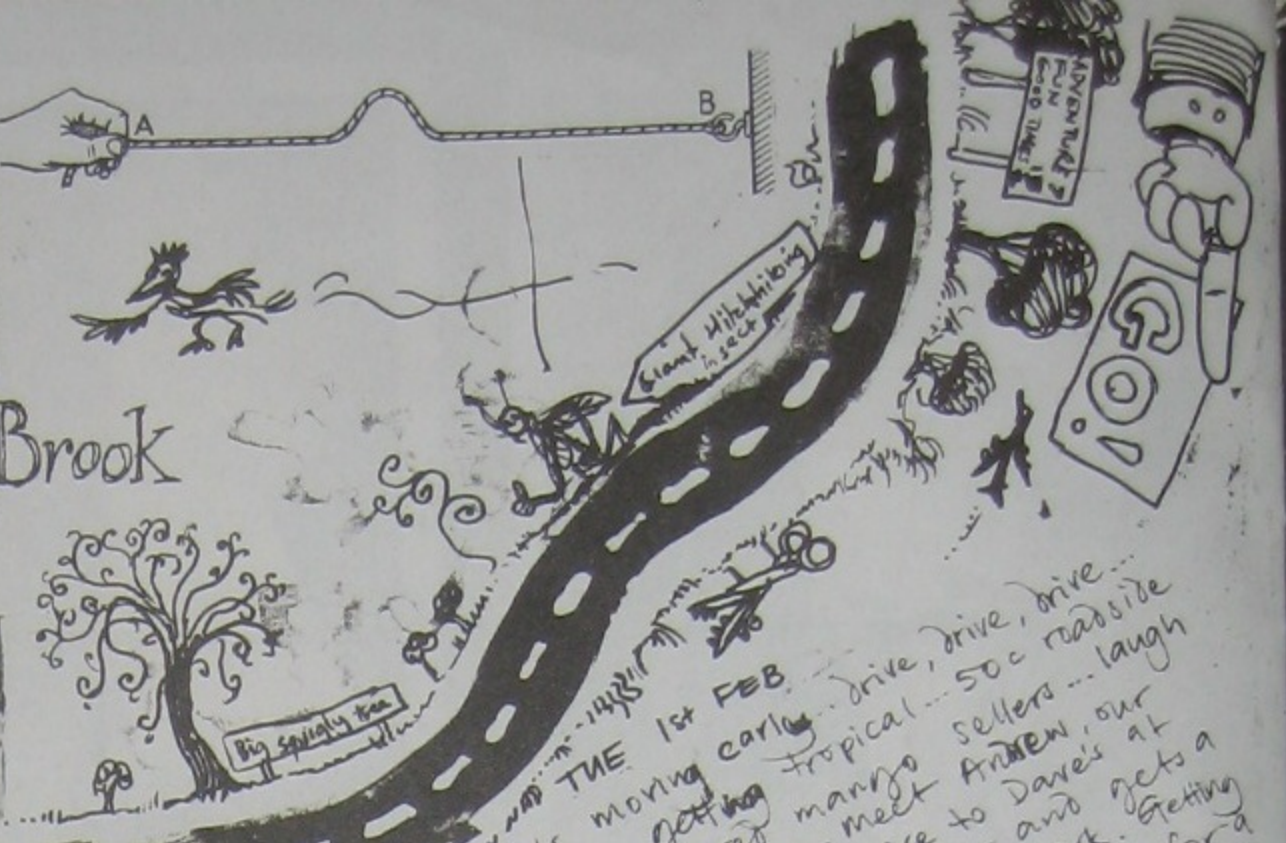


Mutiny & James Brook

"ANY WAY WE CAN"

...tour diary.

FOR KITH AND KIN



TUE 28th JAN
Two cars full of gear and people (and a dog) leave Fitzroy - the plan -> near North, play gigs ... can't go wrong. Little car we know that James would overheat that arvo. Bring broke the arm of a plastic St Christopher statue, and that seemed to fix the problem. Got to Canberra 10 hours after departure.

HUMERUS BONE

SAT 29th JAN
Awake to find ourselves in an amazing house with friendly folk, a treehouse, a huge back yard with sunflowers and ducks... and this was an inner suburb! We played to a packed Phoenix Bar crowd... guinness on tap (and why is that guy shouting Chris triple vowels?) A good night to be sure.



SUN 30th JAN
Left Canberra, we were meant to meet in Mittagong but James, Luca & Co. drove straight past it! ... the rest of us got to sharpen our friebae skills. We meet up in Sydney & eat kibbi rolls. YUM!

MON 31st JAN
Spend most of the day on the road. Derobe and tun into the beach. Sleep on the beach. BEAUTIFUL!



ALL WORLD OLD



THURS 3rd FEB
Go to Lismore... I discover pokies, it's all in the double-up button! Play at the Tatts with Acid World... groovy! Post-gig party down the road. Jump for mangoes or trees... where's Dan and where's the car keys?

Wake early and go to look under mango tree... the keys are there! Phew! ... find Dan... continue to win on Pokies. Go to water hole at Terania Creek... Paus through Nimbin 'you wanna buy som fitts?' - James shreds his fingers and trunming in blood. caking his day a memorable gig rnk & drum!!

TUE 1st FEB
Get wheels moving early... drive, drive... things are getting tropical... 50c roadside mangoes... Drive - meet Andrew, our Coast promoter... drive to Dave's at Paradise Point. He's a ranger and gets a house on a National Park as a perk. Getting comfy when Bam were off to Brisbane for a live-to-air on 422

WED 2nd FEB
RIOT NIGHT!
The Gold Coast at night - so much neon, it could be Las Vegas! We're supposed to play at a trendy club called Echo Beach, but things start on a bad foot when another band is booked as part of some organized Pub Crawl. Then when James is playing, the bouncers started hauling a woman for sitting on the floor! A friend of hers interceded and got thrown across the room - an all-out brawl nearly erupted - then she pub crawl arrived... lots of yuppies dancing to 'killing in the Name of' and a team of bouncers, who helped the Echo Beach bouncers throw people they didn't like the look of out (violently!) Fuck this! We took our gear and the P.A. outside... which was no safer because the cops arrived and arrested some of the folk the bouncers had just beaten up!... Welcome to QLD!

ECHO BEACH... SO FAR AWAY IN TIME

JAMES B.

SAT 5th FEB
We pack to leave our hotel rooms, why are there huge holes in the sheets? ... Apologize to management and split the scene. On the road again, then to Dave's, then to Acid World's, me to the Zoo... this place is ace! ... an upstairs warehouse space with murals, a bar, 20c pool tables (yep, even cheaper than the Punter's) Not a great P.A. though, this was the gig to end it all... James sounded great, Acid World were excellent, and when a huge mob of folk stomped, jigged and sung along (thanks to a ton of 222 airplay), we felt like rock stars! (a dream fulfilled!)

ONE POUND THE ZOO



yeah yeah!

Emma Goldman

Emma Goldman was impatient and cantankerous like most anarchist women who notice the infuriating unrealised potential of human beings on this planet and the things that are getting in the way. She wasn't an intellectual wanker and she wasn't a vacuum of pathetic excuses full of smug and slogans. She actually lived her politics and she didn't give a fuck if you didn't like it. She isn't in the category of stuffy old irrelevant men from 100 years ago, the things she had to say about so many issues are relevant and said simply. I wish she didn't have to spend so much time of her life stating the obvious about men and women, but she did it so well. She wrote about militarism, terrorism, prison, economics, jealousy, police violence, state murder, institutionalised boredom (education), religion as well as the emancipation of women.

Emma hated

- prison, but she always took a book to rallies in case she ended up there
- Lenin, who's greatest claim to fame was that she abused him.
- strike breakers
- president McKinley
- boys who use the word 'bitch' to women in tones of hatred
- hypocrisy
- men who said they were in favour of women's emancipation but who demanded gravy without lumps.
- the Marxist version of the Jehovah's Witnesses as much as she hated the Jehovah's Witnesses.
- people who never laugh from the bottom of their stomachs or fart in public
- authority of all kinds, political, intellectual, economic and emotional.

This power of authority, she said, always impedes the freedom of individuals to change and grow and ruins the possibility of being safely open to the power of inspiration, change, hope, love. She politicized love as being the right to have the high points of life and she saw political, economic and emotional authority as being the tyranny from which we must constantly struggle, and love as being the integrity, the trust and the determination that brings revolutionary politics into practice. She wasn't talking, soppy romantic love but the surge and rush of strong energy that doesn't want to kill or maim or dominate, she was talking about an exchange, a gift, not dependence and vampirism.

Through all her speeches and writings, which any person calling themselves an anarchist must read, you find eye rolls and foot tappings and the voice of a woman saturated in courage. She had an integrity that has punched its way into history due to its rarity, frankness and its longevity.

But she didn't want to be worshipped either she certainly wasn't the great one lone anarchist feminist of her time, but she glowed.

She died an inspired, albeit drained, revolutionary anarchist woman who didn't settle for groovy wallpaper and a public service job, or any comfortable habits, she kept going and going and going articulating and doing the unrelenting work of trying to make a change happen in a fucked world.

While she was angry and incensed at the injustices and transparency of capitalism and male domination, this anger was not the full stop at the end of her sentence, it was not the disillusioned end but the clarity that comes with the absence of illusion.



Emma

continued

She was a skilled worker, she got away from her duckhead father and Russia when she was 20 and went to America. She met some friends for life but not the democracy and freedom she expected. The excited spit of public speaking frenzies landed on Uncle Sam's cheek and offended him, so he deported her to Russia, where she aimed a thick spit in Lenin's face and told him his socialist revolution was a ridiculous farce. She was in Spain in '36 and did speaking tours and wrote till her death in 1940.

She was especially hated by men. Men in suits, men with power at the job, men with power in the home. She challenged the defensiveness of men who called themselves revolutionaries but who couldn't quite get it together, to give freedom to her, or women's sexuality or her voice. But she didn't ask, she demanded and took the freedom to express her sexuality in different ways and to speak the truth as she saw it at the time no matter what the audience. She slugged off the middle class feminists who thought that the vote was a swell idea, and for this the women hated her too. The dream she had is still a dream and that's what makes her so relevant; because the dream she had was an intention that people after her have built upon, the union of the political and personal elements, an awareness that things don't have to be this insane way. Her belief in human beings is yet to be proved right on an even small scale. The dream she had was that women and men could inhabit a world 'emancipated from authority and the belief in it.' These are some of my favorite quotes.

'Some day', she wrote, and that some day has not yet arrived, but it 'some day men and women will rise, they will reach the mountain peak, they will meet big and strong and free, ready to receive, to partake and to bask in the golden rays of love. What fancy, what imagination, what poetic genius can foresee even approximately the potentialities of such a force in the life of men and women. If the world is ever to give birth to true companionship and oneness, not marriage, but love will be the parent.'

Salvation lies in an energetic march onward towards a brighter and dearer future. We are in need of unhampered growth out of old traditions and habits. The movement for women's emancipation has so far made but the first step in that direction. It is to be hoped that it will gather strength to make another. The right to vote, or equal civil rights, may be good demands but true emancipation begins neither at the polls nor the courts. It begins in a woman's soul. History tells us that every oppressed class gained true liberation from its master through its own efforts. It is necessary that woman learn that lesson, that she realize that her freedom will reach as far as her power to achieve that freedom reaches. It is therefore far more important for her to begin with her inner regeneration, to get loose from the weight of prejudices, traditions and custom. The demand for equal rights in every vocation of life is just and fair, but after all the most vital right is the right to love and be loved. Indeed, if partial emancipation is to become a complete and true emancipation of woman, it will have to do away with the ridiculous notion that to be loved, to be sweetheart and mother, is synonymous with being slave or subordinate. It will have to do away with the absurd notion of the dualism of the sexes, or that man and woman represent two antagonistic worlds.

Pettiness separates, breadth unites. Let us be broad and big. Let us not overlook vital things because of the bulk of trifles confronting us. A true conception of the relation of the sexes will not admit of conqueror and conquered. It knows of but one real thing. To give of one's self boundlessly, in order to find one's self richer, deeper, better. That alone can fill the emptiness and transform the tragedy of woman's emancipation into the joy, limitless joy.

N.Z. SHONK

Anyone who knows me, will very quickly learn of my Infatuation With New Zealand Music. I've loved in Rand R. lots of Sup-
 to me - much of the music from those Isles embodies all I've ever loved in Rand R. lots of Sup-
 osidly substandard four track recordings, quirky sensibilities and a healthy do it yourself
 stance is much represented in N.Z. Music. I have chosen four individuals who have INFL-
 me and provided my record player with countless hours of Joy ● I MEAN RECORDS (NOT CD-VINYL RULEZ)

WAYNE ELSEY

Wayne Elsey first came to my ears as a member of the Combo "STONES". In April 1981 they played one of the
 ir first gigs at the Otago university requiem paradise, along with THE VERLAINES and THE CHILLS. These three bands
 became quickly popular and all are represented on the Dunedin Double 12" E.P. (Flying nun: 1982). It is said
 that the "STONES" one ambition was to have THE CLEAN support them. They also claimed to be the premier
 dunedun surf Combo (it takes quite a lot of wetsuit protection to surf in the icy south island waters). 'STONES'
 took little seriously. Their contribution to the above mentioned e.p. included the hilarious "Surfs up" and
 "down and Around" which is one truly amazing thing, and my fave on the record. 'STONES' also got around to
 putting out the "Another disc, another dollar E.P." before their demise. Insiders say these discs fail to rep-
 resent their power live but that's all we have now. They did two national N.Z. tours (one with new order of Fall
 people) before splitting in April 1983... Wayne got together with Shayne Carter (ex. Bored Games, now head ho-
 ncho of the straight jacket fits), and a drum machine called herbie fuckface to form the "DOUBLE HAPPIES". Shayne
 pop goth odes mixed wonderfully with Wayne's swamp, gangle, nasal thing. Herbie was soon put into retirement
 to be replaced by real person John Collie (now a Straight Jacket fit), and the "DOUBLE HAPPIES" released the "Doub-
 le B side 7". Elseys song "Anyone else would" is perhaps the best he ever wrote, like pulling your hair out
 till there's nothing left. Next the band released the "Cut it out" E.P. which balances Carter's and Elseys out
 perfectly. It also points to the direction Carter would travel with the Straight Jacket fits. Tragically, while
 on tour and returning home from Auckland, Wayne Elsey lost his life in a freak train accident (Elsey
 lost his head when he stuck it out the window of the train, just as it went into a tunnel). His death sent
 Shayne Carter into shock. With Peter Jeffries he managed to write probably his best song 'randolphs going
 home' in memory of Wayne Elsey.



PIDDLE, PIDDLE, PIDDLE WITH "STONES".....

MICHEAL MORLEY

'WRECK SMALL SPEAKERS ON EXPENSIVE STEREO'S' was a partnership between Micheal
 morley and Richard Ram. Formed in the early eighties, W.S.S.O.E.S dabbled in drum machines, cheap
 Crappy Keyboards and guitars to make some of the most challenging experimental music at the
 time in N.Z. Another aspect was Micheal Morley's great songwriting ability. Songs like 'Rain' and
 'Oh and from the beach' overflow with wintery images. W.S.S.O.E.S released three cassettes on Robert
 Scotts EST Tapes: 'Over my skull' (1984), 'Cave' and 'World falls apart' (both 1985). Xspressway released
 a retrospective tape 'A child's guide' in (1989). Also 'W.S.S.O.E.S' had an e.p 'River Falling Love' on flying
 nun (1987) (Just re-released on Ajax). Micheal also spent some time in somewhat of a dunedun
 Supergroup 'THE WEEDS', with among others, Shayne Carter and Robert Scott (Clean, The bats,
 electric blood). Releases include 'Soundtrack to the story' and 'pay it all back' (both 1985) on es.t
 tapes, plus a seven incher 'wheatfields' on flying nun (1986), which Micheal's schlang tang whiskey fed voice goes through a
 country song from hell... From the end of the eighties, to this very day (wrecking many ears in the process), Mr Morley has been one third of
 'THE DEAD C'. Fueled on homebrew and marijuana the band has a simple recording philosophy. (A) play a song (B) recorded (C) next time you do the
 Song, play it completely different. To quote fellow member Bruce russel "we were laughing hysterically at our first practise, when we realised the
 Three of us could make this particular noise" which optimised everything we'd ever loved about music". Micheal Morley usually sings. Listen to his
 hipster mutant midget sexyness on 'Bone' and you'll find it hard to keep still. 'THE DEAD C' HAVE had 4 LP's out: 'DRSO3', 'Eusa kills', (both flying nun), 'Clyma est
 more' and 'harsh seventies reality' (Both on U.S indie Siltbreeze). A new one called 'operation of the Sun' is due out soon. They've also released the cassettes
 'max harris', 'Dead Live', 'Trapdoor fuckin exit' and 'rundown', along with many seven inchers. Mr Morley also spends some time working on other kinds of torture as 'GA'
 anyone that can sit through both sides of his 'Guitar' LP (majora), write to woody and you can have a free appendige of your choice.



FEED THE WEEDS-DO THEY KNOW IT'S CHRISTMAS?

m. morley.

BRUCE BLUCHER

The Legless E.P. (1986), is definitely one of my favourite flying
 nun records ever. Bruce Blucher played guitar and sang in the band
 responsible 'THE ALPACA BROTHERS'. I know little of Bruce's origins
 before the 'ALPACA'S', but since then, Bruce has been a trailblazer in
 nasty, but incredibly tasty music. I still after all these years work
 out the Alpaca's instrumental 'Zither', its truly bizarre, and if 'The
 Lie' isn't one of the best pop tunes ever, I'm an extra terrestrial.
 Since the 'Alpacas' broke up, Bruce has dabbled in four track tech-
 nology. In 1986 Bruce, Paul Cahil (gtr) and some friends recorded
 lots of four track stuff under the name 'TRASH'. These were
 augmented with other studio stuff, and as the years went by,
 enough stuff for an L.P. surfaced. That monster LP called 'Grits
 and butts' was released in 1993 on belgium Label turbulence.
 This disc kicks like a foot on speed. The title track and the
 tune 'Frosted Limp talk' rip my guts out every time. Since about
 1989 Bruce has been a member of the nasty but nice beast
 'CYCLOPS'. The line up is: Bruce on (gtr, vox) - Kathy bull (Bass) (ex
 Look blue go purple) - Andre Richardson (Vox), Peter Jeffries now
 sits on the drum stool after replacing an earlier fellow. 'CYCLOPS'
 have released two seven inchers 'Simpleton' on Feel Slow all over,



ALPACA BROTHERS LEGLESS

and 'Light' on New World of Sound. They also have an L.P. due out
 any day (I can wait) A description of their sound: trashy, noisy,
 but melodious dirges of crunchy guitar angulations with great
 words over the top written by Bruce and Kathy bull, and screamed
 out like a grandmother with a snake up her dress by Andre Richardson

NOTES (and addresses)

- ▲ the actual full title of the E.P. is 'great sounds great, good sounds good, so so sounds so so, bad sounds bad, rotten sounds rotten'
- * 'ALLEY OOP' was a magazine emanating from N.Z. in the late eighties, early 90's. Along with 'GARAGE' and 'THE CAPTAINS Fanzine', it gave the world some kind of info on kiwi music.
- * 'STURGEON' is a magazine and mail order music thing run by expatriate Aussie Danny butt. It focus's heavily on Xspressway related artists. ADDRESS: P.O. BOX 5822, MORAY PLACE, DUNEDIN, N.Z.
- MICHEAL MORLEY/PRECIOUS METAL TAPES: 19 Grey St, PORT CHALMERS, N.Z.
- † BRUCE BLUCHER-TRASH: 8 Vogel St, DUNEDIN, N.Z.
- FLYING NUN RECORDS: P.O. BOX 1170, AUCKLAND, NEW ZEALAND

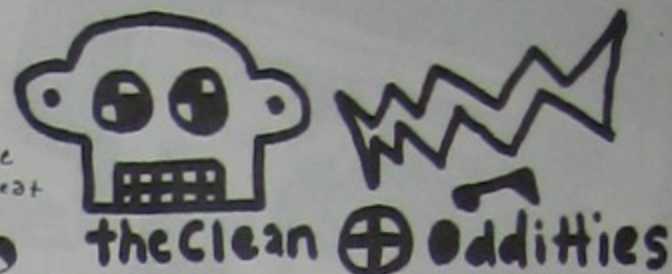
DAVID KILGOUR



David's 'aircraft hanger Drone' guitar style and his vocal work with 'THE CLEAN' is legendary. Formed in 1979 with Brother hamish (Vox and then Drums),
 and Peter gutenidge (Bass) [went on to be in PUDDLE, GREAT UNWASHED, SNAPPER]. They took their influence from the only punk band playing original
 music 'THE ENEMY'. Gutteridge soon left and Robert Scott joined. They were around originally for just three years, but their influence on
 N.Z. music is huge (Bands like 'The Chills' started after seeing 'The Clean'). Roger Sheppard was excited enough to start a record label called
 Flying nun, just to get the clean out. They released a seven incher called 'Tallyho' (reputedly recorded for just fifty bucks) it became a top
 ten hit in N.Z. and the Clean found themselves as pop stars. It is said that live, David's guitar would sound like six aeroplanes in a hanger going all
 at once. You could see its influence in the next crop of N.Z. bands to pop up. In 1981 they came up with the 'boodle, boodle, boodle' E.P. which
 had their anthem 'point that thing somewhere else'. In 1982 their sound got more organ orientated as shown on their 'great sounds great'
 e.p. 'Beatnik' was the first Clean song I heard and boy did I laugh with my mouth wide open in awe. Their 1983 swansong was the killer
 single 'Getting older'. Their influence still today can be heard far and wide. David and Hamish then retreated into their bedrooms with a
 four track and certain substances. Under the guise of the 'great unwashed' they came up with the 'Clean out of our minds' LP. It has many great
 moments. 'Obscur Hy blues' sounds like big star/sister lovers period mixed with the Seekers. The brothers joined up with Peter Jeffries and
 more and 'THE GREAT UNWASHED' became a proper combo. They released the singles double 7 in 1984 (hand painted splashed cover in gutteridge once
 by the guys themselves). The band toured around but quickly disintegrated (They can be heard in all their glory on the oddities 2 cassette, done
 went on to join 'baiter space'. He now lives in New York and is in the band 'mad scene', while David layed low for a while, just recording stuff at home
 before he put together 'Stephen'. Other members Alf Danielson (former goblin mix) on Bass and Jeff Hoani (Drums). 'STEPHEN' was another great
 For McKilgour's guitar playing and songwriting talents. Meaty yet mellow, gangly and sparse, 'Stephen' released the dumb e.p. on Flying nun in
 1988, which showed the band in all its moods captured in a big studio. The record is slick by David's standards but that guitar
 sound dominates over one boiling rhythm section. 'Stephen' would enlist a fourth member (Stephen Kilroy, Gtr) before

David takes a bath

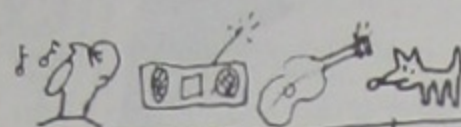
disbanding. Also in 1988, all three members of the Clean were in England and they decided to do a reunion gig. It was recorded and surfaced as the 'In a Live' EP. The Clean once more decided to stay together for a big world tour. Not content to play all of their hits, the band wrote fifteen new songs in a month. Most of these surfaced on the Vehicle LP (Rough Trade, 1989). According to Chris Knox (travelling with the guys), The Kilgour brothers soon started arguing and the Clean 'reunion' was thank fully short. In the past few years David has tried his luck solo. An LP 'Here come the cars' came out in 1992 (only you guessed it) flying nun, (he has a new one out soon). It shows David getting older, maturer and mellower - great bedtime music - you've only got to listen to songs like 'getting older', 'slug song', 'windy day', etc, and you know the man writes great pop songs. The man's influence goes on.



The WOOLY users guide to distribution services, Bookshops, tape labels & other sources of cultural enlightenment.

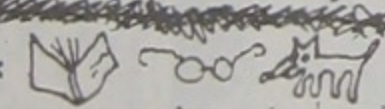
All listings are groups dedicated to non-profit & grass roots principals & to bringing TRUE alternatives to mainstream/corporate culture to you.

* MUSIC *



- **SPIRAL OBJECTIVE** - Specialises in a huge variety of hardcore & punk records, t-shirts, C.D.'s, tapes & zines from around the world. The equivalent of MRR's Blacklist mailorder but for Australia.
Address: P.O. Box 126, Oakland Park, S.A. 5046. ☞
- **SPILL** - Spill is a mail order service run by artists primarily recording on cassette with a bent to the weird, wonderful and experimental. Have just put out an excellent compilation C.D.
Address - GPO Box 2637, Melbourne Vic, 3002 ☞
- **SOUTHERN BLACK CROSS DISTRO** - Australian distributor for Profane Existence stuff & other Anarcho-Punk efforts, including benefit tapes, booklets, t-shirts & zines.
Address - P.O. Box 154, Tweed Heads, N.S.W. 2485 ☞
- **TOYTOWN** - The gem of Aussie tape labels with a swag of indie odds & ends on the Toytown label plus cheap distro for K, Simple Machines, Frock & other local & o/s pop giants
Address - P.O. Box 295, St KILDA, Vic 3182. ☞
- **FROM THE SAME MOTHER** - The low-fi pop noise underbelly of Melbourne with heaps of tapes to choose from & the ever popular 'From the Same Mother' zine.
Address - 10 Allowah Street, Richmond, Victoria, 3121
- **SEA OF SIDEBURNS** - A wide variety of tapes & magazines from around Australia with a particular bent towards metal & experimental stuff. Also do a radio show.
Address - P.O. Box 16, Scullin A.C.T ☞
- **BRIZ POP** - A bunch of popsters in Brisbane setting up a mail order service for local bands.
Address - P.O. Box 510, Spring Hill, Qld 4004. ☞
- **BLIND CONFORMITY** - Home to the zine of the same name, also distribute locally made informational stuff & benefit tapes (next few are for 'Black Rose' & 'Burning Issue')
Address - 16 Heatherlea Park-Way Leeming, W.A. 6147 ☞
- **MALIGNANT** - Distributor & label for Aussie oddities & other bits & pieces. Kind of an Oz equivalent to Xpressway. Address - 609 Robinson Rd, Brisbane 4034. ☞

* BOOKS *



- **BLACK ROSE** - This resilient book store has jumped back into action following an attempted arson attack last year. Wide selection of anarchist, feminist, situationist & other books, t-shirts, records etc... virtually at cost price. Holds a regular vegan fundraising dinner. Address: 583 A, King Street, Newtown N.S.W 2042
- **JURA** - The other Sydney Anarchist bookshop & gateway to cheap readings on a huge variety of topics (not just Anarchist inspired). Generally more theoretical stuff than Black Rose, with a wider selection of books.
Address: 110 Crystal Street, Petersham N.S.W 2049
- **HOLUS BOWLS** - Brisbanes own Anarchist bookstore carrying a similar variety of books & other stuff to the two places listed above. Address - 190 Boundary Road, West End, Qld, 401.

* FOOD CO-OPS *

- **MELBOURNE UNI** - member controlled & non-profit, the co-op sells a range of cheap, non-packaged & organic dry foods ranging from coffee & carb-pods to bread, snacks, hot-food & more. Yum. Membership consists of just one hour a week work in exchange for a 20% discount. Anyone can shop there. Address: 1st Floor, Student Union Bldg, Melb Uni, Parkville. phone (03) 3478716.
- **FRIENDS OF THE EARTH (F.O.E.)** - Similar to above co-op but only paying members can shop there. It stocks dried produce in bulk or smaller lots as well as fresh organic vegies. F.O.E is part of a larger food campaign as well as campaigning for a variety of other environmental & social justice issues which members can get involved with. Volunteers who do a few hours work a week get a 20% discount. Address: Smith Street, Collingwood, Vic. 3066. ph (03) 4198700

* MUSICIANS CO-OP *

- **ENLIGHTENMENT ENTERTAINMENT** - A Melbourne co-operatively run incorporated association dedicated to providing work for artists & performers of any creative bent (contortionists, singers, poets etc... you name it). The group is putting out a directory to distribute to any prospective places of work as well as organising their own spectacular events. Contact: Wally 4194838 (03), or Nick (03) 4863357

SUPPORT NON-PROFIT & NON-CORPORATE GROUPS

The



The Raincoats are one of those bands that should go down in history as one of the first to break all the rules and create strange and fascinating music. They are still greatly unknown and sorely underrated. They split up over ten years ago now but paved the way for the women musician/song writers of today who want to do their **OWN** thing. They were among the first to break out of stereotype roles women had seemed to play before in music.

The Raincoats began when two Punk fans Gina Birch and Ana Da Silva met at Hornsey Art College in 1976. It was a time when Punk was beginning in London and a new "Do it Yourself" attitude was spreading.

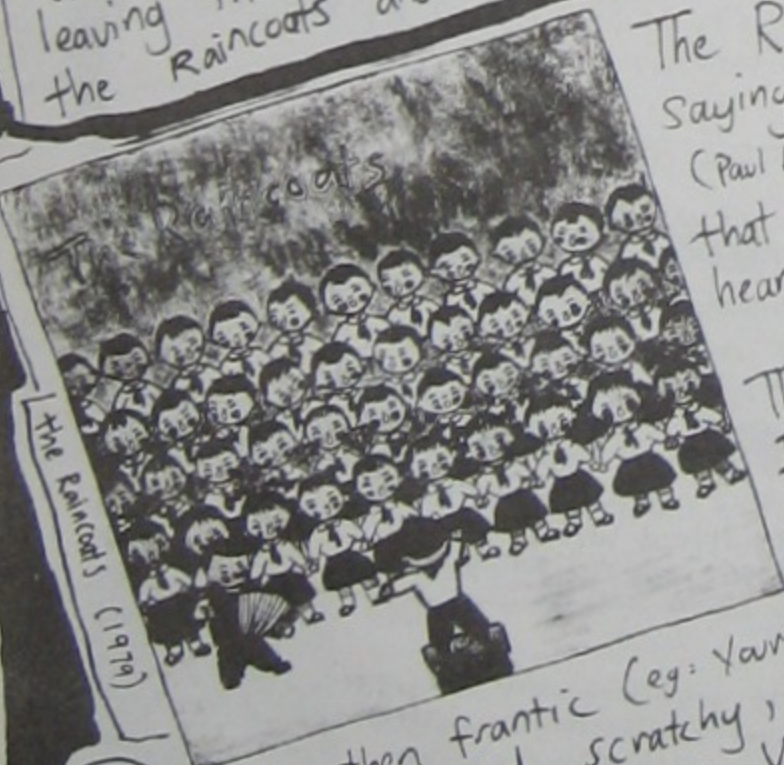
People that had never played music before were now taking to the stage in excitement, anger, and with a fresh view to possibilities. As Gina said, "It wasn't out of any great desire to play bass, coz before I couldn't ever hear the bass on records anyway. It was just that drums were too expensive" NME (1979). They were very inspired by bands such as **The Slits** (first all female punk band), and **Patti Smith** (Punk had already been around in New York earlier). More and more women were taking to the stage and playing music that challenged years of a male dominated music world. Vicky Aspinall (violin, vocals, guitar), joined **The Raincoats** a year later and had previously played in feminist band "Jam Today", which also included Mary from "The Mekons" also on violin. Vicky had been playing classical violin since the age of ten, but was fed up with the rules and limitations, and so joined a rock group. **Pamolive** (Drums), joined the Raincoats after leaving the Slits and recorded a single and an album before then leaving the Raincoats and going off to India.

They have left us with music that to this day still sounds new and refreshing. Many bands since the Raincoats. Make one day they will be truly acknowledged as a groundbreaking band.

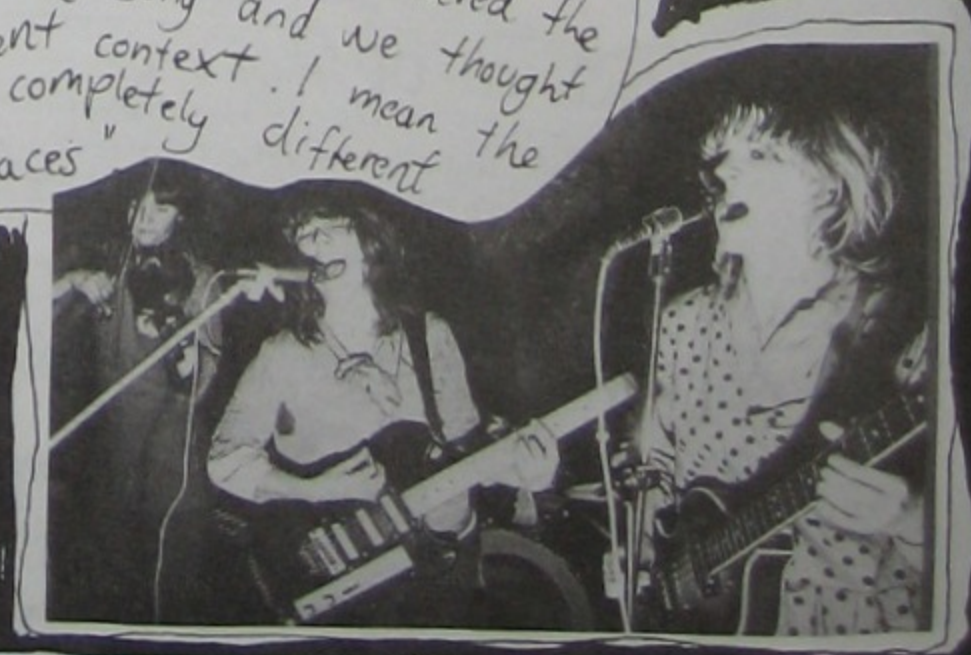


The Raincoats first album was greeted with reviews saying "They will not remind you of anything" (Paul Morley, NME Apr 28th 1979), and "It made me realise that it's taken 27 years of listening to music to hear a women's rock album" (Vivien Goldman). The record is feminine sounding.

That does not mean it is soft and sweet. It is dark, happy, harsh, frantic, mysterious, angry, sad, moody and fresh. Songs can change within themselves sometimes, and can be both a clashing vocals, soaring and droning guitar. They also covered the song "We really liked the song and we thought putting it in a different context. I mean the line 'I've never ever kissed a woman before' has a completely different meaning now. The shocks come in different places".



Melancholy then frantic (eg. You're a million). Says Vicky "We really liked the song and we thought putting it in a different context. I mean the line 'I've never ever kissed a woman before' has a completely different meaning now. The shocks come in different places".



Raincoats

Live reviews described the Raincoats as four Witches making powerful magic. Their sound being described as beauty emerging out of apparent chaos. People were shocked and excited at their disregard for being tight musically. They were also some- times compared to the Velvet Underground

THE RAINCOATS



ODYSHAPPE

Odyshape is a word coined by the Raincoats to describe the feeling women have about their bodies. That they are odd or misshapen. Odyshape also describes their music too Gina Says.

by Matt Thomas

ODYSHAPPE (1981)

takes yet another completely different journey and even sounds like nothing but the Raincoats. The rhythms are even more delicate and vocals shift from whispers to wailings. There is less use of a full drum kit on "Odyshape" mainly by the young Ingrid Weiss (pantomime left). Each instrument seems to weave and wind with wobbly unpredictable basslines and eerily beautiful prickly guitars and cello.



INGRID GINA ANA VICKY



MOVING

MOVING 1983

The Raincoats third and final album is yet another drastic musical change. It is a lot more polished in comparison to the first two albums. Influences seem more apparent in this eclectic mix of African beats and funkier rhythms. They mix this with tighter vocal harmonies, some piano and her violin still features prominently. They are joined by various drummers they could never seem to keep them) and some male vocals by Richard Pudunski (one of the drummers). Gina seems to do most of the singing now also. She has an interesting nasally sweet voice. Their singing sounds a lot less rough than the first record. Actually, quite different really.

After more gigging and releasing the now quite rare tape "The Kitchen Tapes" (a live recording in New York), the Raincoats split. It was now 1983 and the spark of the late 70's had gone. Where the Raincoats were once praised for doing exciting new music, it seems they were now hung up on pegs and left to dry out. They were disappointed. Said Vicky in August 1982 "There's an awful lot of women just decorating groups again, "Bananarama" with "Fun Boy Three" and "The Human League" girls, just providing decoration backdrops. It's a reversion to how it was" All three albums have now recently been released on CD for the first time (with bonus 7" tracks) Treat yourself to the Raincoats some time



of a n g o s c e n e

WRITE TO FANG AT 62 PELHAM ST CARLTON 3053



Bad girl cutting her friend's plaits off

Bad girl eating a dirty worm



Bad girl stealing jam



Bad girl who won't wash herself



Bad girl crying for nothing



Bad girl pulling pussy's tail



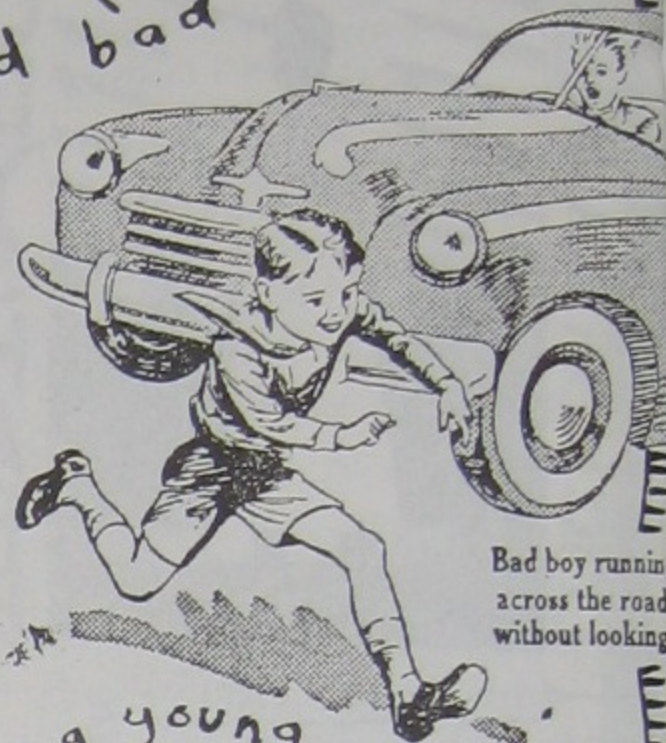
Tape of the Issue ★ MILK MOUSTACHE "New Dough Rising"

Milk moustache are the brainchild of ex-Manic Pizza frontman Garth 'Steady' Edwards. It seems the old pizza recipe got mouldy so a name + lineup change (not to mention Gareths ever increasing songwriting talent) have resulted in a departure from the break neck screaming eardrum pummeling of pizza to a more relaxed and mature (urgh) style where you can actually hear the lyrics and chord changes. O.K. I cant be bothered describing their sound but I'd have to say Melbournes best unsigned ↓ without a band.

FREE SEBADOH

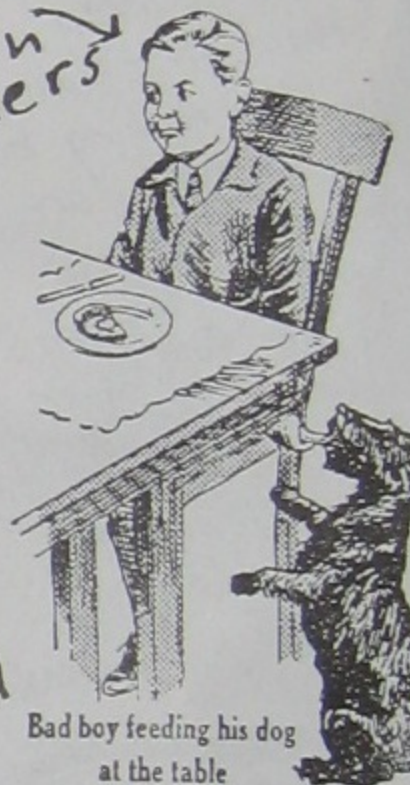
Thanks to those lovely people at SHOCK records Fang have 3 copies of the new 10 song Sebadoh release "4 songs" WACKY WACKY! To win, all you gots to do is send a drawing executed with your eyes closed of "Lou Barlowe hitting J. Mascis over the head with a guitar" Start choppin and send all entries to 'Sebadoh vs Mascis' 62 Pelham St, Carlton, 3053.

bad bad



Bad boy running across the road without looking

a young old man withers



Bad boy feeding his dog at the table

bad



Bad boy painting a chair with glue










boy being cruel







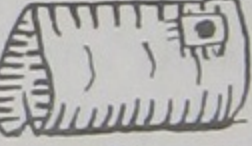




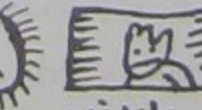


ORDER FORM

MUSIC TAPES

MAIL ART

- ①  "Dead Mens Suits" These poor twisted fiends from Adelaide will "kick-start your Beefheart" and leave you retching for more with this snazzy jazzy fungus filled fourtrack.
- ②  "Texas book suppository - "Grassy Knoll" The Texas book suppository wont leave you guessing who did it! Their assassination of popular music aims straight for the head but still leaves a smile on your face.
- ③  Deathrow Toll - Death row fang out with an inspired set of Coltrane influenced acoustic industrial mirthcore.
- ④  Carlton Karaoke - Careless whispers A neighbour of mine left this tape of herself singing along to a Karaoke tape in her dust bin. Her pain is your gain.
- ⑤  Paul, Andrew, Tym + Dylan - "Butcher" Perth Prankster 'pop corn' from Western Australias most mysterious band of bedroom guitar heroes.
- ⑥  Enrigitment Lachker - "19.5.93" A real treat this one. Lachker treats us with a collage of found sounds, crappy pop songs and farm animal impressions
- ⑦  Rais Aarabe arigve - "020" Rais will have you on the Marrakash Express with his Kiff Riff devil dirges. Get down and dirty. Aziza - 'self titled'
- ⑧  Let Aziza rock your casbah tonight. Mekness's favourite son lets loose with this brilliant set of traditional Moroccan - roll!! (15)
- ⑨  The Stump Mittens are a band "Parr-excellence". Check out their twisted pop outs and dizzy Please mark flop outs. (15) "Parr-ther" e.p 6 songs.

- ①  Collection of drawings and lyrics by the Texas Book Suppository Art Collective (10 only)
- ②  mail order vegetable (20)
- ③  - Hellavision phunkadelic fiend glasses (10)
- ④  Mystery Telephone number on a piece of toilet paper.
- ⑤  Mail order to order song complete with lyrics + chords for guitar. Specify Topic.
- ⑥  An ink drawing by Dylan, Chad Mat, Paul or Diane (Specify)
- ⑦  mystery (5 only) parcel
- ⑧  Lucky dip smell in a jar. (7 only)
- ⑨  Mud from Morocco (10 only) (use as shampoo)
- ⑩  Mystery (50) plastic toy
- ⑪  Postcard (12) from Spain
- ⑫  Drawing of a Simpson character draw with my eyes closed.

	1	2	3	4	5	6	7	8	9
MUSIC TAPES	↑	T	*	8	⊗	⊙	⊕	⊖	⊗
MAIL ART	□	◀	⊙	⊖	⊙	⊙	⊙	⊙	⊙

Do not send money, simply return the order form with anything at all e.g. a drawing, a piece of dirt e.t.c. to 62 Pelham St Carlton 3053 % Dylan. ★
 ← mark box WITH AN X

I doubt there are many people in Melbourne who haven't at least heard of the Cave Clan. Their stickers cover walls of buildings, trains, trams, traffic lights and anything else that stands still long enough. They've appeared on various current affairs programs as well as mainstream, local, independent and student newspapers. Still, many people are curious as to what they actually do. Here is an interview with 2½ year member Clown to try and give you an idea of what they're all about.

W = Woozy C = Clown

W: An obvious first question, what does the Cave Clan do?

C: We explore underground places. Mostly stormwater drains, but also army tunnels, mines, old railway tunnels, bridgerooms and anything else dark or underground.

W: What's the fascination? Why do you do it?

C: It varies for different members. Some do it for adventure, others to defy authority, or because they find it genuinely interesting. Some do it out of boredom.

W: What sort of things are to be found in drains?

C: As far as structure goes, there are waterfalls, stairways, large rooms + chambers, gridded areas, waterslides, and many unexplored side tunnels. Some are very maze like with new sections constantly being found. Anything that can be washed away in streets can be found in drains, including money, clothes, even cars.

W: Have you had any hassles with Melbourne Water?

C: Not really. A few close shaves. I don't think Melb. Water are really worried about us going in drains, they're worried about us influencing younger children to go in drains. The media coverage is

W: What sort of people does the Cave Clan attract?

C: All sorts. The average age is 21, and ranges from 18 through to 48. Mostly males, although there's a few female members. Most are either unemployed or students, probably because they have the time.

W: How many people explore a drain at any one time?

C: It depends on the person. Some like to explore alone, so they can go their own pace. Others explore in groups. Two or three is the ideal size, as large groups are hard to organize, and people disagree, argue, lag behind etc.

W: How long do you spend up each drain?

C: It varies from drain to drain, usually between one and three hours. Some drains are longer than others. How far one goes up

a drain depends on how far they want to go. Some walk up a drain until they reach the highlight (eg. a waterfall), then return. Others keep going until the tunnel becomes too low to stand up in. Others go even further, crawling up two foot high tunnels clogged with sand and half full of water.

W: How long has the Clan been around?

C: The Cave Clan is now in its eighth year. It was formed by three people who met at high-school. We've now got about 150 members.

W: What's the average drain like inside?

C: They range from 5ft to 20ft high. Shapes include round, square, keyhole, arch, mushroom, plus lots of really weird ones. Most of the newer ones are cement, though older ones are built with bricks, bluestone, sandstone, even plastic.

More information on the Cave Clan → Write to...

Cave Clan (Melb)
P.O. Box 268
Abbotsford 3067

Cave Clan (Adelaide)
P.O. Box 351
Hindmarsh 5007

Cave Clan (Sydney)
P.O. Box 649
Hurstville 2220



bad in some ways as it gives kids ideas. Before the media took an interest in us, Cave Clan's growth depended on a word-of-mouth network, it would have been harder for kids to find out about us. The youngest member of the Cave Clan is 18 and we don't really encourage anyone younger than 16 to explore drains. You have to be mature and have common sense.

YOUR CARMA RAN

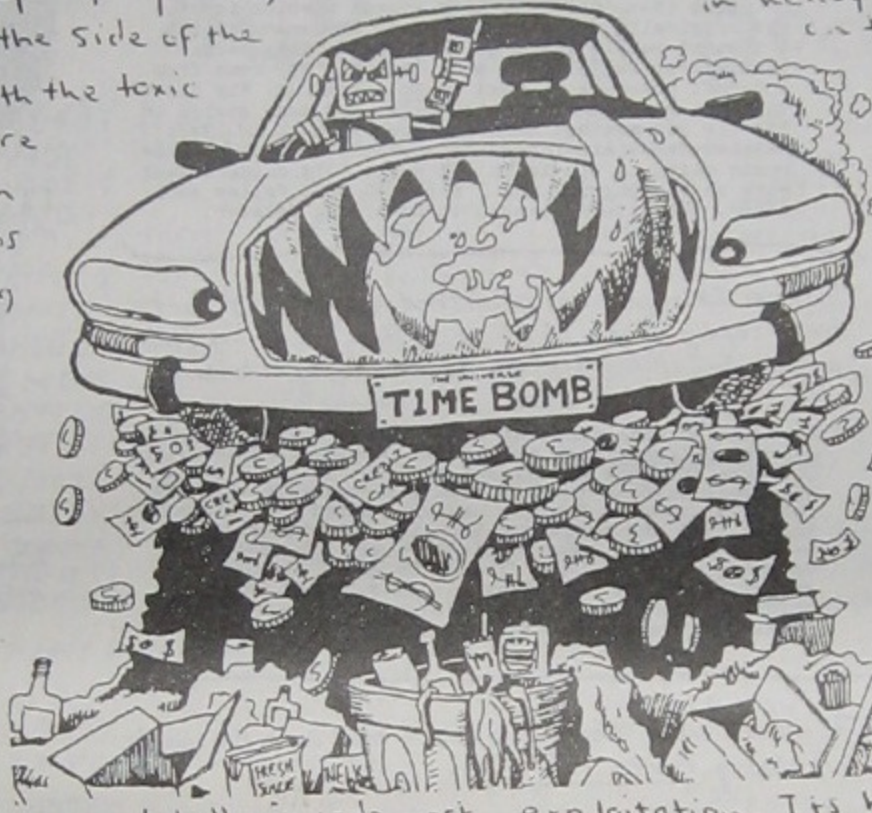
OR THE NEED TO FIGHT AUTO-OCRACY.



"When you spend 8 hours a day standing by an assembly line making cars, and then you have to walk a quarter of a mile past 200,000 unsold cars to your own car, and you sit in a traffic jam for an hour on your way home to where you live, which is by a noisy motorway in an environment poisoned by exhaust fumes, all so you can pay the installments on the car and buy consumer goods, which make it possible for you to forget what a hellish job you have, then isn't really so strange, is it, if sooner or later you react against the insanity of it all?"
 -TRADE UNIONIST, CHRYSLER(UK) FITOS

of bourgeoisie ideology and social domination into the lifestyle of the working classes. The "democratisation" of the motorcar has taken the form of a war which has, and continues to have, a devastating effect on our biological communities. The war itself is very real one, with the danger of physical injury or death through direct co-fractionation with cars, or poisoning by toxic chemicals from exhaust fumes and petrochemical refineries.

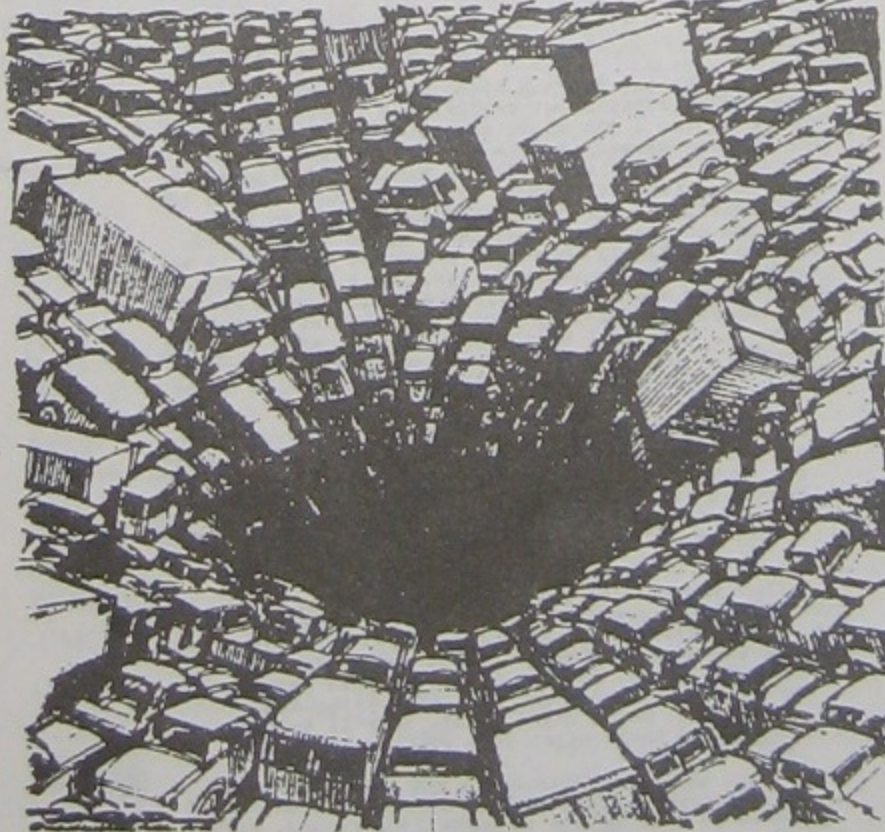
In America commuter groups of cyclists, sick to death of being shunted to the side of the road, harassed and forced to breathe the toxic fumes of self-interested motorists, are taking to the streets at rush hour in "critical mass" bike rides. The groups of up to several hundred riders, moving at their own pace in safety, take control of the streets away from the motorists in an action that is fun, confrontational, and practical for the commuting cyclists. They are part of a wider movement that is challenging the encroachment of cars and roads and the destruction they bring to the environment, including our communities and neighborhoods.



The battle lines are clearly laid out. A study in America of several neighborhoods with different levels of traffic revealed that those living in heavy traffic areas spent less time on the street, and had less contact with neighbours than those living in lighter traffic areas. Their sense of community space was also diminished, with the foot path being regarded as 'no man's land'.

As a cyclist and pedestrian, the way cars totally invade most public space making it habitually intolerable and physically dangerous is infuriating. Its made worse by the fact that this situation, which is quite literally an invasion, seems to escape the conscience of most motorists who are quite content in believing that ownership of a car gives them the right to fuck up the enjoyment of public space for others. The issues involved in the confrontation between car and pedestrian are wide-ranging and I am not oblivious to the fact that simply being anti-car is politically naive and ignorant of class and gender issues. However, the point is when and how cars are used, issues of practice that need to be challenged and changed.

The car fights a war with its environment, it does not co exist. Outside the cities, where the environment is the local eco-system, the war is fought against the forests and wildlife by loggers clearing the highways, opening up tracks of old growth forests for more logging and exploitation. Its hard to clear forest without cars and roads. But the sense in which we are fighting a war has another level than its immediate physical effects. Ultimately the battle is fought by the big automotive, oil and petrochemical companies in pursuit of profit. In this game cars mean big bucks. The oil industry has many spinoffs, from plastic food packing to pesticides, computer components, toothpaste and asphalt. The more people who own cars the better. No Matter if there is no need, the need can be created. Today, suburban sprawl and poor public transport means that not having a car is becoming increasingly difficult. It can even set you apart as a separate class, affecting how you interact with your environment, where you live and work, how you shop and how visible you are to police for harassment etc.



When cars were first designed and introduced onto the market, they were little more than an expensive, very impractical, curiosity to occupy the bourgeoisie imagination. Advances in technology and engineering eventually gave the motorcar greater speed than horse drawn transportation, and the bourgeoisie gained a mode of transportation that marked them out as a superior class. At this stage the most important social question was who had access to cars and who didn't? as technology allowed cheaper production, capitalists were not slow to realize that a whole economy could be built around the motorcar and sold with universal appeal as a demonstration to bourgeoisie privilege. However, the process that took place which involved designing and selling cars to the masses, was not a levelling of bourgeoisie privilege, it was rather an extension of it through society, and so affected a

infusion from providing free health care and education, should be to provide a car pooling service, free public transport and bicycle support services. This way reliance on an oil economy could be reduced, cutting emissions of toxic pollutants and greenhouse gasses. Communication and sharing within communities could be increased and neighborhoods redesigned organically for the people inhabiting them rather than the cars.

OVER MY DOGGMA

David Gerard, through his zine **PARTY FEARS**, has been comprehensively and cuttily chronicling the ups and downs and associated hi-jinks of the Perth independent scene since 1985. As a fourteen-year-old suburban boy, *Party Fears* gave me one of my first notions that something better lay outside the confines of the crappy commercial press and music industries; and, along with *B-Side*, *DNA* and overseas zines like *Forced Exposure*, it opened up a whole new world of music for me and, no doubt, many others.

Although in recent times issues have been few and far-between, *Party Fears* is soon to return, with a new issue out later this year. In the meantime, we thought we'd catch up with David to grab his thoughts on zines, Perth, the Universe and everything. His answers appear in the typeset of his trusty and weary typewriter.

Fourteen? Are you sure about this, Iain? Nice to know I'm corrupting youth, tho'. Away we go ...

1. What were your original goals in starting up a zine? Nearly ten years on, to what extent have you fulfilled them?

My original aim with *Party Fears* was to get a life -- socially-inept virgin dweeb with large and growing record collection wanting to do something "cool". Edited the school student rag in yrs 11/12 and worked on the UWA paper *Pelican* in '85, so a zine looked the go. So I did *PF#1* in Dec '85 and underwent a sudden and gruesome transformation into the dashing, witty, flamboyant cynical-old-man-about-town I am today.

When I started the zine, I declared to myself that it would have to be my individual idea of a good magazine. That's it. That's the bottom line. As it happens, that's just about the definition of a zine.

I find these days that one of the happier things I can do is write and produce zines. The publishing functions (particularly getting money out of semi-criminal shops and distributors) and transcription are mainly an arse-pain, but the writing is ace fun. Social analysis is such a great Generation X pastime.

2. What role do you think *Party Fears* has played in the Perth independent scene?

a. Standing up, pointing at bullshit and shouting. "THIS IS BULLSHIT!" is one I quite enjoy when the opportunity arises.

b. Spreading the word that pure music-first art-Nazi ideals exist. If it's not art, KILL IT.

c. Documenting the bands as they happen. The power of the press lies in using interpretation to shape people's perceptions -- first one to the article writes the first draft of history. (As if anyone else bothered. I guess it's an open field then.)

d. Being there. The kids are so grateful (the ones that remember ... aging ones) when a new *PF* comes out. You watch: a new one after two years and it'll be like I was never gone. (If I was there.)



3. Since you started *PF*, Perth has gone through successive waves of different bands and scenes -- is there anything that's linked all of these people together? Is there really such a thing as the "Perth sound"?

Perth has a propensity for throwing up little bastard bands that aren't quite like anything anywhere else; because there is no effective market/industry, there is no point even trying to sell out (unless you're a born loser), so bands develop in their own weird way. Then the weird little bastard bands cross-fertilise to whatever extent. Then they get pissed off and split up or leave town. The present "scene" does exist as a distinct entity and has done since punk days. The *Stems* and *Mustang!* are from this planet; the *Jackals* or *No Flowers No Wedding Dress* are not.

The "Sound": whereas bands previously suffered gratuitous *Triffids* comparisons for not sounding like a "rock" band, they now suffer gratuitous *Dinosaur* comparisons for not sounding like a "pop" band. A lot of it is just the feel of the place (as above); on the other hand, that isn't to discount any band's individual efforts towards a world-class sound of its own. So my answer is "sort of maybe".

In the modern-day cyberculture, information flows world-wide with disconcerting ease, so the sense of mind-numbing isolation is lessened as compared to the '70s or early '80s; but Perth is still the sort of place you basically make your own fun and can't be much of a consumer. Most "Perth is boring" whinges come from those brought up by television.

4. A few years ago, you changed *PF*'s format to more of a regular newsletter. What were the advantages of that, and why did you wind up dropping the idea?

Advantages were immediacy, it creates a buzz, opportunity to publicise real music and the fact that it is encouraging to see! I started it as a "howdy" newsletter and it worked so well I decided to do it for all of 1991. Then I got a full-time job. This left me with no time, but enough money to make up for it. (Sorta.) What a rollercoaster ride that year was.

The trouble with working was no time to chase ads, which is why #16 and #17 are eight pages each; the zine was becoming a money-pit and I was getting exhausted, so I took a break and #18 came out in April '92 with a \$1.00 cover price. This issue wasn't available outside Perth because shops and small-major "indie" distributors are total pricks to get your money out of when you're thousands of miles away. Which is completely fucked, but that's life.

I still think a freebie is a tremendously good idea. If it can be supported. *BUMS* (Bris) came out fortnightly. (And went much broker. But still.)

6. In the last few years, production of *PF* has slowed down to a trickle of often hilarious and damning one-pagers. How come things have slowed down and what are your future plans for the zine?

I'll answer this one out of sequence as it follows on. #16 (Nov '91), the *Rock Awards* special issue, was originally a letter to Robert Brokenmouth, but I thought people might be interested. They were. (See answer 2c. above.) #18 (Autumn '93) came from internal pressure of need to do something. Why did the zine slow down? I got a life; had fun; stayed in bed for six months; didn't answer my mail in 1992; watched television; read books; didn't listen to new music much ... #19 is in the works (I'm doing actual work on the bugger) and I hope #20 will follow soon after. I basically expect to be zining forever.

5. Ross Chisholm has published a variety of Perth band family trees in *PF* -- is he still doing them and is he still talking about doing a book?

Yes and yes. The next one in *PF* (#19) will be the *Jacuzzi International* collection (*Mustang!*, *Baked*, *Ol' Worm Farm* and so on) and will conclusively prove the *Stool Pigeons* to have been the band with the most potential ever in Perth's history, weird and disgusting as that may seem. The book is still in progress -- Ross has just about decided on all the trees he wants to do and is now filling in gaps, fixing errors, proofing, updating ... it's one of those things you don't ask when it's going to be FINISHED. "Finished" is a relative term in such cases, anyway.

7. What have been the best and worst aspects of doing *Party Fears*?

Best: meeting people, getting mail/records, doing something worth doing, being a social moth, expressing my opinions in public, stirring shit and that people still care two years after anything's come out. Which is sort of sad, but you knew Perth was sad.

Worst: gathering ads, collecting on bills, transcription, Macintosh access -- the pigshit-shovel-ling. But it's basically pretty cool; even transcription is okay done straight into the computer.

8. A few years ago, you had a run-in with the Perth music industry at their WAMI awards. Can you briefly tell us the story again, for those readers outside Perth who wouldn't have heard what happened? Have you suffered any repercussions as a result of pointing out to those people what sort of parasites they are?

You mean the pig-fucking kind? I think this is too long ago to worry about really, but if you care to ask me ... I got up to accept a Golden WAMI Award (to *PF*: for service to the industry?) and said a few words on what the industry had done for music in this town. Yep, felt good. Not sure the story can be told briefly -- our Original Music Awards in 1986, collapse of the cover-band industry in 1987, my own time on the *WAMI* (now *WAM*) committee 1988-90 (I was one of those responsible for getting a *Rock Awards* up and running again from '89), the judging room for the '91 awards just happening to be stacked with scene-sters ... that if I hadn't let rip with what I really thought, I'd have been lying by omission ... I refer *PF#17* (available for an *SASE*) if anyone really cares.

Will I ever do lunch in this town again? The only repercussion I heard about was that *WAM* couldn't get sponsorship for the '92 awards from the six major labels -- as "punishment" (that was the word used) for having let me say what I had to say. But you know freedom of speech doesn't apply in owned environments.

What you have to remember is that there is a bunch of ripoff cowboys who have branded themselves the "Music Industry" as if a collective name gives them social cachet. They are pimps and their aim is to whore music out, letting music have ten per cent of the take in exchange for its life. Without the Music Industry, music might exist. They'll do lunch with anyone if there might be a buck in it.

Most annoying "opinion" I get is from young semi-industry folk who tell me it was a "real stupid thing to do." If my aim is to build a resume, maybe ... unlike them, I don't think the truth is relative to my position in the music machine. Fuck 'em.

All this is a non-issue by now; it's 2+ years ago and I should have to do something new to get attention, like a great new issue of *PF* or something.

9. Tell us the best and worst gigs you've ever caught in Perth.

Ever? There's way too many to say. I've been to millions of great gigs and millions of sucky ones. But even at my advanced age, my favourite reason to leave the house is still to see a band.

10. What interview are you happiest to have done and who would you most like to interview?

Favourite: I was quite thrilled to interview Tom Killard (#17) as I've been a *Severed Heads* fan since whenever. The long *Kim Salmon* one (#10) was cool. *Dave Graney* too (forthcoming).

Most-wanted: I've always thought *Mark E. Smith* would be good value, if we spent a day or two. And I had the complete *Fall* lyrics to prepare with.

11. What are you up to nowadays musically?

Was jamming with someone in 1993, but he was more into hangovers; good rehearsal tapes, though. Haven't found that guitarist yet. Music-playing isn't currently a high priority, but I am still interested.

Party Fears

12. How do you feel about the encroachment of major labels/big business into the independent scene, both in Australia and overseas?

The bottom line is the effect on the music itself: too many cooks involved in the broth -- that there are way too many people with a say in the record, all of whom care much more about their mortgage than your music. See above re: pimp-cowboys. Beware, though, 'cos indies can be even bigger cowboys; and indie crooks are even more objectionable than major crooks because they do understand what music can be. The same obstacles are everywhere. * credit to *Dave Lang* (Year Zero) on this one.

13. Who would you cite as your major influences/inspirations writing-wise?

B-Side: the first music magazine I ever read that was pure music without social conscience, politics, Smash Hits-style pop silliness or any other bloody thing mixed in. Incredibly refreshing.

DNA: One Saturday in November 1985 I bought *DNA* #44 and 45, and they showed me that presentation is zero -- it's all in the content. *DNA* is pure information with no layout, but it works fine.

ZigZag: a monthly magazine with extreme enthusiasm for the music it wrote about. Which was sucky goth, but that's not the point.

Forced Exposure: for putting that art-Nazi vibe purer and clearer than I'd ever seen it before: defining a point and securing it. Inspirational.

In-Press: the joy of writing for them in '88 and '89. There's nothing like getting home at 1:00am pissed out of your brain and having to turn scrawled notes into a gig review right there and then (while you still remember what little you do of the show) for the deadline next morning, finishing the second draft (no more, 'cos if you do anything subtle or sensible the editor will fuck it up anyway) and driving out to the office around three to stick it under the door (there's no way you'll get up at eight to get it in first thing) for building up those writing muscles. And then having them not run it and hence not pay you so it was all pointless for building up those "fuck-you" muscles. Though I'd presently be happy to whore my pen out to anyone who'll pay on time and not piss me around (S. Howlett, M. Dwyer).

I'm real glad I didn't see any Lester Bangs until I got the book in 1990, by when I'd developed my writing style; and that I'd read a ton of bad *Coleyisms* before I sighted a *Forced Exposure*.

14. What advice would you give to future generations of fanzine creators?

"Don't confuse yourself with someone who has something to say" -- *Mark E. Smith*. If you know why you're doing it, you'll never go wrong. Putting forth an individual vision (or a number of individual visions) is the point of a zine. Don't let anyone else tell you what you "should" put in your zine. Every good new zine only strengthens the field.

Get ideas from any zine at all. Find a good format and steal the bloody thing! You'll develop your own style soon enough. *Persiat* is the watchword.

You don't need a computer, but that's no news to any *Woody* reader. Content first every time. If you have anything to say of value, it'll be apparent.

A photocopier is a distinct help -- if you don't have friends or relatives with access, universities and TAFE's have good copying cheap or at-cost. (Learn peak times, though.)

Don't be an asshole. Don't piss people around. Maintain your integrity. Don't even be a deadshit.

25% of cover is the going rate for shop's cut; that's what newsagents get on magazines, that's what shops get on *Party Fears* or *Lemon*. Any shop demanding more for any reason are ripoff agents. (Any shop disagreeing is welcome to write and argue.)

Crap zines are way too easy to do. Don't do a zine -- write for *Juice* or *In-Press* instead like you really want to.

Anyone wanting the whole *PF* available-back-issue pile should write to me at PO Box 89, Northbridge 6865; A\$5 postage on the lot (US\$5 overseas). *PF#19* out soon or now, but I don't know the price yet. It (and I) may even get out of Perth. Cheers.



PAINT STRIPPER

“ace was god”

WOODY: how many drummers have you been thru now?
 ANDY: Just the one... @ (uno) (first number of many millions).
 WOODY: The one that looks like Warwick Capper?
 ANDY: I thought NIGEL TUFFNEL myself. Young adrian left when he realized we weren't going to do the entire K144 thing.
 WOODY: Are you from Ballarat?
 ANDY: No, Tonia is (bass and voice too) were an Enaugural brunswick band.
 WOODY: What's good about brunswick?
 ANDY: fuck Geelong, brunswick is the seattle of Australia.
 WOODY: So you changed yr name?
 ANDY: Yeah we thought people were taking us far too seriously with a name like Murray Cod Peace.
 WOODY: What were your other names come to mention it?
 ANDY: EGG Litter...
 TONYA: (enter tonia) Cheese Grater.
 ANDY: had to be something or other ending with "eeer"
 WOODY: Name changes are often a point of contention in a band...
 ANDY: A solid three weeks of everytime we saw each other fighting. Everytime we came up with a name, we'd find out some band in the arse end of america had it.
 WOODY: Why is a name so important?
 ANDY: A name is the first impression of a band. Murray Cod Peace labelled us... "Joke band"
 WOODY: What about the synchronized stage moves?
 ANDY: Ace, adrian showed me too many manowar videos.
 TONYA: I think you've got to have an energetic show. There's too many shoe gazzer's in this town.
 WOODY: What's your favourite thing about playing?
 TONYA: We're just trying to enjoy ourselves.
 ANDY: and causing trouble.
 WOODY: When did you start playing music?
 ANDY: definatly with Gene, Ace and the guys converted me to the Les Paul.
 TONYA: I started piano when I was 10, and picked up bass a couple of years ago.
 WOODY: Did you have this K144 make-up?
 ANDY: No, just the Dolls.
 WOODY: favourite member of K144?
 ANDY: Ace. Eric clapton wasnt god, Ace was god.
 WOODY: Tell us about the recording?
 ANDY: Its distributed thru Mod's we wanted a little pressure to sell, but with-out the discronics mastering fee up front.
 WOODY: Where did you record it?
 ANDY: Dave Nelsons... Where else?
 WOODY: Tell us about some of the tracks on the CD?
 ANDY: The opening track is a bit of celebration of shayne, you know the guy with the long hair that mixes bands at the ARthouse. Its about his vibrant personality.
 WOODY: What's it called?
 TONYA: Just ee SHAYNE?
 WOODY: And the next song?
 TONYA: Lawnmower. Its about me trying to sleep in the bungalow and the Lawnmower man comes. Its always the day after a gig when I've been up late.
 WOODY: Who writes the songs?
 ANDY: Tonia and Tonia do.
 WOODY: So you have a secret track on the cee dee?
 TONYA: Its actually called "Hidden track"
 WOODY: What do you think of hidden tracks in general?
 TONYA: Its a good idea to begin with, but its gone a bit too far - thats why we called it hidden track.
 WOODY: Is that all the songs?
 ANDY: No, there's nine - theres also "Arc welder" which is basically the sound of an arc welder.
 WOODY: Best and worst gig?
 ANDY: Too many shit ones. Maybe the corner hotel to one person. The worst gig with tonia would be at the toto.
 WOODY: And the best?
 ANDY: Waterstock. Open air sounds great. You have space and nobody gets cluttered - fang on Paint Stripper.



X-RAY SPEX

although incredibly influential in their time nowadays have become one of the lesser known bands of 70's punk. Formed by a teenage POLY Styrene in late 1976 & recording their debut after only 3 gigs XRAY Spex were one of the most vital and challenging bands of the Punk movement, both for their unconventional style & their music.



Growing up in working class LONDON with a multiracial background Poly already had more than a few obstacles in her way before she even got started in the male dominated music industry. In order to escape the racial tensions of Brixton she ran off from school hitchhiking around the country on her own & in her own words "travelling round & living in harmony with nature". These experiences were to leave a major mark on her later anti-consumerist stance.

On her 19th birthday Poly caught the Sex Pistols playing on Hastings Pier & was immediately caught up in the first wave of Punk. "I just wanted to do something that was fun. I wasn't planning on making a huge business out of it... You see other people in your age group doing things & after that you get all sort of things together to compete. I liked the way they were writing about their surroundings; it was definitely a change in consciousness. It was painting the world to be ugly, which it is from a certain point of view: there are some horrific things happening why whitewash them." Placing an ad in Melody Maker looking for "Young punks who want to stick it together" she soon found Jak Air-

Paul Dean, BP Harding & most importantly 15 yr old saxophonist Laura Logic and subsequently XRAY Spex was born in late '76. Making their debut in early 1977 with a residency in the basement of the 'Man in the Moon' pub. XRAY Spex were to have an immediate impact both for their intelligent and energetic music & their non-conformist stance and lyrics. By early to mid 1977 punk had largely in the public eye come to denote 4 angry young men playing sped up rudimentary rock'n'roll riffs. Whilst the Spex were certainly heavy & energetic, the use of saxophone and the role of two very forthright & outspoken girls certainly broke the mould both within punk and the larger rock industry. In both her image and actions Poly had attempted & in some part succeeded in rebelling against the rock industry and teen mags demands for a female performer to be either the submissive girl or seductive vixen. For her generation Poly's refusal through style (DAY GLO clothes, HUGE teeth braces, wild hair, etc) and the space offered by punk to explore it was a major breakthrough for female in music! XRAY Spex central appeal and focus concentrated on rejecting materialistic society & the alienation of life that flowed from it with series of witty, concise songs attacking the persuasions of the advertising world, a world of pre-packaged foods & synthetics. This send up occurred firstly with their clothes and image which incorporated the more outrageous and gross excesses of modern life and extended into the bands surreal lyrics. It was an original & brilliant attempt by Poly and the band to both critique and transcend the society around them, "My thing was consumerism, plastic artificial living, there was so much junk there

I clambered up the miles and miles of Polystyrene foam/Then fell into a pool filled with fairy snow? I wrenched the nylon curtains back as far as they would go/ Then peered through perspex windows at the acrid orange glow? I drove my Polypropylene car so far wheels of sponge? Then pulled into a Wimpy bar to have a rubber bun/ The Day the World turned day Glo/ The day the World Turned Day Glo/ Oh-Oh"-The Day the World Turned Day Glo.

In 1977 the band appeared on the 'LIVE AT THE ROXY' LP and then released their quintessential moment 'OH BONDAGE UP YOURS'. A roaring punk anthem, 'OH BONDAGE'S' screaming lyrics can be barely made out and indeed were misunderstood by many at the time. The BBC thinking it was an ode to bondage banned it and the music press salivated over it as a pro "bondage and discipline"! The song was hardly that starting out with the cry of "They say little girls should be seen and not heard, but I think Oh BONDAGE! UP YOURS!", and rather was a song, "about being in bondage to material life. It was a call for liberation. It was saying - bondage? Forget it!"

more over

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more over

some also believe the song was also an attack on the early exploitation by WESTWOOD and McCLAREN of punk fashion which in Poly's eyes was merely a repetition of the establishment attitude of decree and cash in rebellion.

Bind me tie me chain me to the wall/i wanna be a slave to you all/ Oh Bondage Up Yours!/ Oh Bondage No More!/ Oh Bondage Up Yours!/ Oh Bondage No More!/ Chain store Chain smoke I consume you all/ Chain gang chain mail I don't think at all/ Trash me crash me beat me till I fall/i wanna be a victim for you all/Oh Bondage Up Yours!/ Oh Bondage No More!/ Oh Bondage Up Yours!/ Oh Bondage NO MORE!"



The brilliant 'Oh BONDAGE' quickly broke the band and they followed it with extensive touring and were the first British band to fly over to the States and sell out CBGB's. Leaving VIRGIN due to Poly's refusal to record cutesy little girl ads for the first single they signed with EMI in early 1978 (there were very few independent labels at the time) and became the first punk band to establish their own subsidiary label, ART-I-FICIAL records thereby ensuring their independence. Around this time the band also began to play benefits for Anti-Nazi and Pro-choice causes including a massive ANTI-NAZI League outdoor rally numbering around 100,000 people.

By mid 1978 the "GERM FREE ADOLESCENTS" LP was out featuring nearly all the songs they had released. Although securely cemented in their role as one of the forerunners of punk, cracks began to show in the band. Unable to formularise, be content with being just another fad or conform to an industry which was now incorporating punk's rebellion, POLY began to splinter. Unable to transcend the image making industry which was now incorporating her, Poly shaved her head and avoided the media. She also felt punk had become too negative, celebrating it's own underclass position rather than threatening it. POLY attacked this cooption of punk's threat on 'IDENTITY'

"I know I'm artificial/But don't put the blame on me/I was reared on appliances/ In a consumer society/ When I put on my make up/ the pretty little mask not me/ thats the way a girl should be/ In a consumer society/Identity is the crisis you see."



By the time the song hit the TOP 30, Poly was under both massive internal and external pressure and the end was near.

Having just finished a British tour where she was plagued with depression and hallucinations POLY was sitting in a hotel when she had a vision of a UFO which cast out an energy which damaged her body for days. Taking this as an Omen she knew she had to break up the band and rethink everything she was doing.

Shortly after she broke down she then travelled through Europe for a number of years before reappearing in 1980 to record the mellow 'TRANSLUCENCE' LP for United Artists. A few years later she was to join the Hare Krishnas. Laura Logic meanwhile went on to form her own band 'ESSENTIAL LOGIC' and play with such innovators as The Red Crayola and The Raincoats.

Although it is a tragedy that such a resourceful and rebellious woman as Poly would wind up in a sexist freak cult like the Hare's, her influence with XRAY SPEX cannot be under-rated.

Not only did the band produce timeless and intelligent songs that literally drip with energy, but they challenged sexist stereotypes in the music industry and helped inspire other bands to create a forum and platform for alternative and innovative music and views outside of the confines of the mainstream industry

- IAIN

(Info for article largely nicked from Jon Savage "England's Dreaming", Julie Burchill & Tony Parsons "The Boy Looked at Johnny", Sue Stewards "Sign, Sealed & Delivered" & Liz Thomsens "New Women in Rock" books plus old magazine & zine articles.)



Worship of the chief accountant by the general accountants
with a sacrifice of babies.

GOODBYE TOMORROW

A nation of accountants, to administer a nation that accounts for no one.

Capitalism as opposed to caring. The value of a human as opposed to human values, who's bought, who's sold, and who pay's the price?

In a society where the trains all run on time: why is it that the only place you can take them to, is no where that you want to go?

Working to live is very different from living to work. All in all; we all want to live more, but that means that we have to decide what's worth living for.

Would you rather spend your life spending time so that you can spend your life spending, or spend your time helping others knowing that yours is a life well spent?

What price are we paying in our attempts to put a price on everything? For the price of a society with economic stability seems to be a society of economic slavery! Isn't this a price to high to pay and isn't it time to take some time to set our priorities straight, or is it that time is money and the price is to high? Is this a good bye?

WE'VE SOLD TODAY

ACCOUNTS DUE!



The left more right than the wrong

THE LEFT, MORE RIGHT

IF FREEDOM IS THE CHOICE BETWEEN
TWO DIFFERENT OPPRESSORS

On the left we have the right and on the right we have the wrong in the middle we have the followers who just want to get along.

So the left is right and right is wrong,
~~yet the wrong~~ can be left and the left can be right so what is right and what is wrong is what is wrong with me
~~wrong~~ is right and right is left and this leads me to those who think that they know best, who talk of consensus and group involvement.

They tell through their actions, consensus works best uncorrected, so long as we do as we are directed,
It's the ideology of control and when the ideology of control becomes the control of ideology freedom becomes an illusion.

If we should spit the dummy after baulking at our confusion they tell us stop being funny, they tell us that we are pains that we should just play along, well we've seen where that goes
the eternal excuse

I was just doing my job...
which shows that the right or the left whichever label fits best are two ends of the same old stick.
and that stick is used to beat us.

THEN I'D RATHER NOT IMPLICATE MYSELF

THAN THE WRONG!

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Squatting



SCORPIO is sleeping on the couch in the kitchen. He had little to do for the afternoon, the rest of us were out. We'd agreed that someone should mind the house at all times for the first few weeks. The sun shines in, through smog the colour of iodine. It's evening. He wakes, uncertain why, stands and looks bleakly out the window.

TWO uniformed cops are in the backyard, one just lowering himself over the brick fence while the other moves towards the house. They see Scorpio as he sees them. He's twenty, committed to food combining, fighting to save our dying forests, creating a new life, squatting. They are over-muscled, meat-eating, T.V. fed, comfortably macho guys, with very important jobs, narrow outlooks and a variety of lethal weapons at their disposal. It's on. With the streets of San Francisco theme playing in their heads, the cops run at Scorpio.

WHAM! He slams one window shut, locks it, goes for the other. Too late the cop thrusts his torch through the window yelling "Get up against the wall or we'll beat you! We're on the Queen's business!" Straight out of the training manual, good one boys. Scorpio is scared shitless and backs off as the cop starts to force his bulk over the window ledge and into the remains of last night's dinner in the kitchen sink. There is nothing else he can do. Scorpio lets them in, is questioned while they search the house. We must leave by ten that night or they'll be back. End of our first squat.

THERE were three of us; me, Scorpio and Pan who at the end of summer found ourselves with nowhere to live, big senses of adventure, and very little money. We knew about squatting from friends who had done it for years and who had cleared up, at least in my mind, many of the misconceptions that are often present about squatting. They told us of finding deserted houses, moving in, changing the locks, putting on power, gas, water, living normally. The house they presently live in has been theirs for a year, the owner not caring about their presence, in fact being happy that someone was looking after his house. Squatting seemed to make sense given our circumstances, and it certainly took a lot less time to find a house than the many weeks of house-hunting I usually experienced when trying to find a decent place to rent or a room to share.

WE started off by checking out fairly methodically the inner city suburbs where we wanted to live: Carlton, Fitzroy and Collingwood. Just by walking around and looking at the state of houses from the outside we were able to find a surprisingly large amount of empties. Some would have gardens well overgrown (not always a sure sign of lack of occupancy), letter boxes full of junk-mail, or even boarded up windows, and in one case - open doors. We got into quite a few places, sometimes having to force open windows or doors, cut padlocks or rip out corrugated iron boardings. Usually the houses were very easy to enter, not requiring anything more than confidence. Some were fascinating inside, having been derelict for some time and full of old TIME magazines, (dated versions of the Paris '68 riots and 'hip' and patronising descriptions of flower culture) and old family photos etc.

ONCE we had a selection of possible houses to choose from we bit the bullet and went inside our prime candidate to change the locks. It lasted maybe 15 minutes as we had failed to check the back garage where it turned out the owner was living. He was a bit shocked at our presence, but I spoke with him truthfully and calmly and we split while he ran inside to check his property. Our next house (called Boeing, since it was numbered 747) lasted a couple of days. We celebrated cleaning it of renovation debris with focaccia, sun-dried tomatoes, halva and olives, since the owner, judging by his mail and the classy calendars on the wall, was of Mediterranean origin. Maybe the big party on our first night there didn't help to improve our relations with the neighbors - not many people like listening to Barnsey covers sung in loud, drunken voices, accompanied by a ratty guitar. Well that was when the cops played Bodie and Doyle with Scorpio. We got out of there. The owner obviously appreciated the car we'd taken out of his property as he stacked our possessions neatly on the front porch and even moved them out of the rain when we didn't pick them up straight away.

OPTION three is our present home and is going well enough. We managed to turn on the water and gas immediately, and after some repairs to the floor and doors we had a comfy home with a medieval atmosphere that only candlelight can provide. Friendly and sympathetic neighbors added to our sense of security. Then came the feared day... the owners arrived, asked us to leave, and wouldn't consider negotiating rent. Wednesday - our appointed time to vacate - came and only the gas man came to remove our meter. No gas, but also no request to leave. Legally, now, we have been asked to leave and so are trespassing, and the owner has the right to ask the police to evict us. But as we are finding, every house must be played by ear and there are no rules in the school of house piracy. Our house has been empty for more than three years, and has been squatted in irregularly in that time. The owners have no money to renovate it and the chances are it will be empty another three years. Maybe the owners prefer to have us here since it is obvious we are caring for their property, and their warning was just covering their arses legally? Who knows? For us a camp stove provides cooking equipment and cold showers are bearable for the moment. With the knowledge that as every week goes by we are saving the \$60 plus we used to spend on rent, we're happy.

MORE & MORE PEOPLE ARE GETTING INTO SQUATTING - I KNOW OF AT LEAST FIVE HOUSES IN THE INNER MELBOURNE AREA AT THE MOMENT. IT'S NO MORE HASSLE THAN FINDING A RENTED PLACE AND A FUCK OF A LOT CHEAPER! FOR MORE INFO RING SQUATTER'S SERVICE, FRIDAYS 1-5, ON 03 419 7180.

'ME, SCORPIO & PAN'

We've copped a bit of shit lately for the fact that like most zines we review some releases negatively. A few things (which seem pretty obvious) should be made clear therefore before you read on- (a) These reviews are the views of the individual writer only, (b) These reviews are hardly the last word on anything, (c) If bands want a guaranteed positive review of their release and not an honest one then they should send a copy to the mainstream street press and place an ad- that'll get them one.

photo - The Mavis's
unless credited reviews
by Iain, Laura, Naomi.

Charlatans "Up To Our Hips" CD (UK, Beggars Banquet).

Although never really approaching the greatness of their obvious influences these keyboard powered "Manchester" survivors manage to gather together a relaxed and easy late '60's feel on this, their third album. Taken separately I couldn't really name any tracks of particular note, but if its that easy summer "couldn't really be fucked getting up" feeling that yr after in these angsty times then the whole caboodle manages to hang together fairly well.. Those who are interested in such things might like to take note that the L.P. is produced by Steve Hillage, former member of the wonderful Gong and a more than slightly obsessive 70's keyboard overkill in his own right.

Schlepprock CD (US, Last Resort)
Out of the various "pop core" style releases we were sent this issue this one would have to be the best. Equal parts thrashing hardcore drums, speedy bass, melodious geetar and harmonic vocals this is a most vigorous band in an increasingly tired genre of music.
Address-P.O. Box 2986, Covina, CA 91722, USA.

Plot Plot "Live in the Studio" CD (Aust, Plot)
People either read a review if they like a band and are interested in what they are doing or they hate 'em and want to see someone slag the off for some smug form of amusement. (Well that's one theory anyway- editors). Well I really like Plot Plot and I reckon this is the best thing they've recorded so far. being live its got a sound that sometimes gets lost in production (the "Old Mac" is an awesome enough song in its own right, but a version including a Kazoo?- I was veru happy. Other highlights include "Box of Gods" and the brief, but enchanting "Bottle of Beer". I think this CD is only available from the band, but its really worth getting.
-Jane.

Red Texas- Mary CD (Aust, MDS)
Pop songs from one of Melbourne's best live bands. Clean CD production doesn't quite do justice to the edge and energy of this band can evoke in live performance. Inspiring chords make for an excellent first CD. I really liked Mary, Bernadette and New Order.

MUSICK REVIEWS

Mutiny- "Take A Chance" CD EP (MDS, Australian).
I must have seen this local Anarchy powered folk punk band about 30 or 40 bands AND I'M STILL NOT SICK OF THEM. A tasty little release. Buy it. 'Nuff said.

Gone- The Criminal Mind CD (US, SST Records).
Gone are a 3 piece instrumental band based around ex-Black Flag guitarist Greg Ginn. after a three year hiatus, Gone (Ginn) have returned from the void with album No 3 hot in hand. Deceptively simple, yet complex beyond belief, Gone rock on a level all of their own. not as speed oriented as in earlier days, Gone now focus on a spaced out yet definitely not psychedelic heaviness. 17 tunes ranging from Good to Great. gone may sound thin to the more wimpy of listeners, but believe me, this is a contender for album of the year.

Various, "The Atomic Turn On XYZ" Tape (From The Same Mother).
A great documentation of just some of the better Aussie D.I.Y. bands around at the moment. Bands more concerned with fun, innovation and doing their own thing than with image, record contracts and copying that Nirvana/Napalm Death/Ride riff for the upteenth time. Bands include Woozy faves Crank, Clag, Julian Williams, San Jose, Sally and loads more. Australian music beyond the cultural cringe.

Mavis's- Poseidon CD EP (Aust, MDS)
First thing that grabs you about this CD is the artwork by Garth Horsefeld. Kind of Brunwick meets Jurassic Park. As for the music- really strong, spunky pop. The CD features a interesting harmonies. Swirling pop superior to the reworking of "Squirm" which is far superior to the one on the "Live At The Empress" CD and "Rocketing" and "Delight" are laced with infectious melodies- get them stuck in your head.

All- Breaking Things CD (US, Cruz Records).
Joe Carducci reckons The Descendants were a great band, "they played fast and hard, but their rock had the hooks and melodies of pop". All being descendants of the Descendants keep the same formula as their ancestors, but with lesser results. this CD has three good tracks (the first three), but I reckon it falls flat for the rest, much of this material sounds the same and I swear I heard this album back in a bong haze in 1985. I wasn't impressed then either.
-Anthony.

Erqot Derivative- "In Fear of A Flat Earth" CD (Aust, Discordia)
Heaps of songs on this one- 14 in fact. Pleasantly not too slick actually capturing alot of the raw live energy this band have. Its hard to explain their sound- kind of carnivalesque half the time and 60's style bluesy the other half. good use of instruments which are usually orchestral. Zimbanana is a hot song.

HoneySuckle Madness- "A Happy Man's Carcass" CD (Aust, CD)
Cute innocuous acoustic guitar pop thats ultimately a little bland. The overly slick production on such an acoustic sound creates an overcompressed effect that's taken any light and shade and makes for controlled, over simplified pop.

GOD IS MY CO-PILOT

PILOT

Singer
Guitar
Player

CRAIG
Interviewed by
DAVE

New York's revolving-line-up superstars, God Is My Co-Pilot, as the old cliché goes, are THE sound of the '90's, and in my non-humble opinion, one of the most amazingly exciting and inventive bands around today. They're chaotic, pissed off, humorous, cynical, clever and musically inspiring. They also ain't into the whole dumb "rock 'n' roll" scene, so you can forget about that shit. Anyway, although having only released their first 7" back in 1991, they've certainly managed to make quite a name for themselves in the American underground, having released many 7"s, EPs, LPs and CDs since, having toured Europe in mid '93, and...umm...having had a little article on them in the godawful Spin magazine, of all publications, but hey, that's a whole different story, and whatever the case, they're one of the few bands around today getting a heap of publicity that actually really deserve it. Seriously, GIMCP's utterly brilliant fugged-up jazz-skronk racket (think of a more retarded no-wave version of Half Japanese circa Loud and you're almost there), along with vocalist Sharon Topper's beautiful raging howl, is a true breath of fresh air in a world clogged up by Led Zep/Nirvana wannabe's, and if yer lookin' for a real soundtrack for the neurotic '90's (as only a New York band could), then check out any of their works, a few of which are recorded on their own label, The Making of Americans, and mostly available through Ajax mailorder (PO Box 805293 Chicago IL, 60680-4114 USA). A band I hold very dear to my heart.

This interview is a few months old, and as GIMCP are an extremely active and prolific band, it could be a touch out of date already, but who the hell cares, YOU? Probably not.
One last thing, there is a GIMCP "fan club" that's not officially connected with the band, who publish a magazine for members only and have released a 4 song EP called "Pissing & Hooting" which you get with your \$6 membership, or \$12 outside of the US. Fan Club: PO Box 479 Prince St, Station NYC 10012 USA; or write to GIMCP at: PO Box 490 Cooper Station NYC 10276 USA.

WOODY: IS GOD IS MY CO-PILOT PUNK ROCK?
CRAIG: Yes we are punk rock the way I imagined it when I first heard about punk. It was 1977 and there were new records from Triumph and Asia and the Rolling Stones had just gone 'reggae'. Music was in a dismal hole. Oh and Peter Frampton and The Bee Gees, and the soundtrack from "Grease". I was reading this stuff about "punk" and it sounded exiting. Imagine my deep disappointment when I finally heard the Sex Pistols/Damned, etc and it was just the same old bullshit... tired three chord rock copped straight from the Stones and The Who. I'd thought the message was TEAR DOWN ROCK MUSIC! PICK UP A GUITAR YOURSELF!... but you can figure out the rest of the story: by the time I realized that "punk" was supposed to be the same old shit in a new package. The damage had been done. I had my expectations set a lot higher than that, and chose not to settle for the exploited G.B.H. I wanted music that mattered, but that's just for my part, other people in the band probably have something of their own to say on the topic of "punk". I do know when we started playing (1989) we had very little musical experience. (I first played guitar at our first rehearsal) and NO DESIRE AT ALL to master existing musical forms. If that's not punk, then neither are we

WOODY: WHAT ARE THE DYNAMICS OF THE RELATIONSHIP BETWEEN YOURSELF AND SHARON TOPPER? I'VE HEARD THAT YOU'RE BOTH MARRIED, YET SHARON IS A LESBIAN. IS THIS TRUE?
CRAIG: Yes dear readers, all of this is true and far more! I hope no-one thinks that any relationship, working or romantic (and this one is both), can have its dynamics summed up in a paragraph... How boring life would be. Gee I don't know, um, listen to the songs, uh.

WOODY: IS GOD IS MY CO-PILOT A POLITICAL BAND?
CRAIG: Yes, please. Just being in a band is a series of political decisions. Especially with a band that doesn't fit well into an established scene or musical genre or economic niche (like "wedding band", "bar band", "college indie rock type band", "rap band", etc.)... then if you want to keep your initial "vision" or impetus intact, you are obliged to do it YOURSELF, which is a political decision by default.

WOODY: GOD IS MY CO-PILOT ARE CERTAINLY "PROLIFIC"; HOW DO YOU ACCOUNT FOR THAT?
CRAIG: Laziness on the part of every other band makes our prolificacy? Prolificacy? Lack of free time? That much more obvious, this is our life. We are constantly preoccupied with music and playing. From the very first time the band formed (with no hope of breaking even on our rehearsal space, or even playing gigs, we thought at the time) we've played constantly, usually rehearsing three or more times a week. Our musical ideas tend to lead us in every direction, so we always have more to do. Since we first played once a week, out in public, we've done so on an average of little more than once a week. At first it was a kind of point of pride that we wouldn't play a show without doing at least one new tune, and overtime that's become a really integral part of how we work... Too many bands settle far too soon on some idea of what their capacity is - what works for them and what doesn't, and what they think are their strengths and limitations. For that matter, most bands seem to put together one set of songs, play them live for a year, make a record, tour for six months, and then start the process over again. I guess we just plain have the attention span to work that way. We rehearse and play often. Our rehearsals are very focused, and we just follow our momentum.

WOODY: WHAT'S IT LIKE LIVING IN NEW YORK?
CRAIG: The nice thing about it is that there's always something going on. Also, in New York there are so many different cultures and ways of life right on top of each other that you can't help getting your head turned around every day and being exposed to new things. It's the perfect place for information overload types like me.

WOODY: WHAT ARE YOUR FAVE BANDS?
CRAIG: * DAWSON From Glasgow: the ultimate tight live angular stop/start adrenalin rush. the true heirs of GANG OF FOUR, BIG FLAME, MINUTEMEN.
* CAT POWER From New York: Singer/Guitarist Chan Marshall and band play mesmerizing, powerful songs. Low key, but unrelenting.
* BORDOMS From Osaka: it was a sadness for us that the FALL '93 GOD CO/BORDOMS tour was cancelled, but we felt cheered up a little when drummer/singer Yoshimi joined us in the recording studio (August 93) * DOG FACED HERMANS * THE EX

WOODY: G.I.M.C.P CERTAINLY HAS CONNECTIONS WITH SEVERAL NO-WAVE "CELEBRITIES" (RICK BROWN, ELLIOT SHARP): DO YOU CONSIDER YOURSELVES RATHER "NO-WAVE"?
CRAIG: As Sharon points out, she'd never heard DNA, TEENAGE JESUS, MARS, E.T.C., E.T.C., until she kept reading about them in our reviews, and thought maybe she should check them out. Rick and Elliot were early fans of our band and played with us a different points. Siobhan left the band our first year and was replaced by Rick ("replaced by" is an odd expression, especially when two people have such different playing styles). Later, Siobhan played with us again, then didn't again. Now she's part time. No we don't consider ourselves no-wave, but it's not an insult. No one but people who write about music believe there is such a thing.

WOODY: DO YOU TAKE DRUGS?
CRAIG: No. Drugs have nothing to do with our music.

GOD IS MY CO-PILOT
Sharon Topper, Laura Cronwell
Craig Flanagan



Alex Klein

Christine Bard

Why look to bad goddesses

for inspiration? These deified females represent many things - ultimately a source of hope and anger against a patriarchal world which still holds most of the political, religious and social power. It is not so much to solely valorise the destructive side of women's power for its own sake, but to see that is an integral part of reclaiming a whole voice. The notion of the dual good girl/bad girl is becoming increasingly hazy - the virgin/whore dichotomy wears thin as we move into an integrated means of existence.

This oppositional system of defining women was at the heart of the Judeo-Christian beginnings, a period which also marked the attempt to annihilate all traces of the multi-faceted goddesses. Eve, a symbol of the last defiant stand was punished by bearing the blame of human falling, which then conveniently gave early patriarchal societies justification for preventing women from acting independently of men, making their own money or having worldly power.

The need to redeem women from their own wickedness was established. Prior to this there was an acceptance of the relationship between the creator, destroyer and preserver aspects of women.

Embodying this thought was **hecate** -

one of the oldest Greek versions of the trinitarian goddess. Ruling heaven, earth and the underworld, she was worshipped at places where three roads met, especially in rites of magic, divination or consultation with the dead. Her images guarded three-way crossroads for many centuries; thus she was Hecate Trevia, or Hecate



of the Three Ways. Sometimes she was part of the Queen-of-Heaven trinity: Hebe the Virgin, Hera the Mother and Hecate the Crone, and like all other forms of the triple goddess, she was associated with the moon in all three of her aspects.

Legend often depicts Hecate walking the backroads of ancient Greece, accompanied by sacred dogs and bearing a blazing torch. Occasionally she stopped to gather offerings left by her devotees where the three ways crossed, for this three-

fold goddess was best honoured where one could look three ways at once. Sometimes this developed into Hecate as a three-headed deity - supporting that of a dog, horse and serpent. While Hecate walked outdoors, her worshippers gathered inside to eat suppers in her honour, gatherings at which magical knowledge was shared and the secrets of sorcery whispered.

Hecate was also considered identical with Diana Ilithyia, the Moon goddess as protector of pregnant women, and it is interesting that during the Middle Ages, when Hecate became known solely as Queen of the Underworld, she was diabolised by Catholic authorities who said the people most dangerous to the faith were precisely those whom Hecate patronised - the midwives. During this time, Hecate's threefold power was reassigned to the male deity by priestly writers who gave the Father, Son and Holy Spirit dominion in heaven, hell and earth. Ancient goddesses' myths and secrets were actively buried, and replaced with the good/evil paradigm which contemporary goddesses and bad girls can challenge!!

* Walker, Barbara G. *The Women's Encyclopedia of Myths and Secrets*
* Monaghan, Patricia *The Book of Goddesses and Heroines*

Red Textas



Jon Richard Anthony

The Red Textas are a Melbourne 3 piece that have just released their first C.d. "Mary". Richard (guitar, bass, vox) Jon (bass, guitar) and Anthony (drums) reveal all to Woozy...

INTERVIEW BY LAURA

Woozy: So how did you all get started in music?

Richard: I started playing drums and played that for ages in various bands so I'm a novice guitarist now I guess.

Anthony: I started drums too. I just like smashing things.

Jon: I can't play music so I joined a band.

Woozy: What were your musical and non-musical inspirations?

Anthony: I love the sound of carnivals. The chugga chugga and the screech the music and the sound of the machines. I got rhythms from that.

Richard: I once heard "Never Mind the Bollocks" by the Sex Pistols and thought this is just the best rawest thing I've ever heard. Soon after that heard some early Beatles recordings. It's just the rawness of it - the energy I thought it was absolutely ace. I wanna do it.

Jon: The Murray River... I went there for holidays as a kid for years and years. It was just so quiet and I loved the place. I'll go there for the rest of my life.

Woozy: You do a lot of instrument swapping?

Richard: That came about from more the way we write stuff. If Jon writes a song on guitar then he plays guitar on it. And it works

the other way around.

Woozy: Your Cd. "Mary" has just been released. There is so much focus on a band having a Cd. out. What do you think about this?

Richard: About 4 years ago to get a Cd. out was considered quite a large thing, now heaps of little bands are putting Cds out. Makes you think what the next step will be.

Anthony: Like now people say "Oh we won't listen to you unless you've got a video."

Do you think that's a good thing?

Jon: No it's a crappy thing.

Anthony: I think so too.

Richard: It's an expensive thing. That's sort of the problem. And I hope with our next recording - that it's done relatively cheaply and relatively quickly. Get the thing out and put them out in quick succession.

You've got a video out as well. Are video's becoming more accessible for smaller/independent bands?

Jon: It depends who you know to get it done cheaply, otherwise it can cost a fortune.

Richard: Just with the previous question and this one - the good thing

about it is smaller indie bands doing stuff and it's a lot more hands on: So as opposed to a record company saying "Oh push the good looking one up the front etc. everyone has a go and the bands personality comes through more."

Do you think that music videos are one of the few ways to convey a visual image of your band overseas, considering it's hard for an Australian band to tour overseas?

Anthony: Yeah it's really important because they have all those all day/all night video programmes.

Richard: It depends on how much access a small band from Australia has got. Coz I can't imagine the Red Textas video being played on MTV. It's pretty much run by record companies. So I just really hope there are programmes over there like 'Rage' that are independent of the industry.

Is Melbourne a good place to be in a band?

Richard: Yeah. It has more venues than any other city in Australia and I reckon the best Public Radio in the world.

Tell us a bit more about the cd?

Jon: There are 6 songs and it goes for 20 minutes

maximum.

What are the songs about?

Richard: There's a few about girls. Sort of running away and stuff like that. The music reminds me of running away. Not a conscious thing.

All time favorite record?

Jon: they change so often. Probably My Blood Valentine.

Anthony: Mine has to be my all time favorite single of all time "There coming to take me away" Warner Bros thing and on the 'b' side was the same thing backwards.

Richard: Can I have two? One of them is of course "Never Mind the Bollocks", and the other is this other bizarre record called "Mutant Pop". And it's of all these bands in England and in about 1977 and it's got really early Human League, Mekons and Gang of Four and all that sort of stuff.

Best Gig?

Richard: The one with the Clouds.

Jon: Banjos.

Anthony: The thing about Red Textas as opposed to other bands I've been in is you can't predict what's going to happen. You can go to a gig and it will be great or it might be a total nightmare. And I think that's a good thing. Even we don't know what's going to happen.



"I made a camera out of a skull I found in the desert. I have turned the camera toward the chamber of overdoses: the shifting sands of SUZY, LUCKY BINGO and the serpent sobs. A bridge of infected fur, the body is a labyrinth of gutters and streams, small moths flitting against the dirty retinas o"



What made being an artist so difficult and addictive at the same time was the heavily undeniable influence of two people whose work often rubbed shoulders with each other, but without a sad loss of identity to both: the early films and soundscapes of DAVID LYNCH and the perverse, morbid and dynamic eroticism of photographer JOEL PETER WITKIN.

And here, a world that is not of my own, but might one day be, is opened enough for one to feel something of a realized and realistic fear. And even in this time of ours now, there are certain elements in place, foisted strongly enough to lead these artistic predictions to eventual and disturbing reality.

The dark and hopelessly grim industrial landscape that set DAVID LYNCH's first film "ERASERHEAD" is in some ways, not as far fetched and extreme now, compared to the time it was released in 1977. In a short 16 years, a mere breath in the face of History, some of the elements that shocked and unsettled audiences back then, are a part of our normal existence today.

The claustrophobic and deformed portrait settings of JOEL PETER WITKIN's photographs are more like horrid disasters in a suit of elegance and normality. Drawing from a heavy reminiscence of 19th century portraits of indigenous Indians and aboriginals. In many ways, Joel Peter Witkin puts the emphasis on his subjects just as dark and descriptively. Diseased, mutated, ineffective to do or be anything, like a sorry casualty of a "What the fuck happened" post era or war.

And that, like the early works of DAVID LYNCH, lies a disturbing hum of eventual reality. Beneath the purely artistic and surreal surface, there's something that doesn't seem all that weird anymore, that might possibly be real. If, between now and "then" and without an unlikely forced change in the social and political structure in the world, it may well be ourselves staring back at us in these pictures. And yet, between both artists and an entire family tree of people who express in much the same way, we find similar characteristics and one growing mind itch...



how much of their world already breathes in ours, and how much longer before there isn't a difference between them?

Cameron Potts



52 Good Reasons to take a Sickie

Sick of school or work? Got better things to do with your time? Here's an excuse for every week of the year to take a day off. (taken from the 1982 Sickies)

- SUNBURN - skin red and sore.
- BRUISED COCCYX - due to fall, pain on sitting and climbing.
- ELECTRIC SHOCK - Pale, clammy skin, faint, giddy, shallow breathing.
- EARACHE - Pain when jaw moves.
- KIDNEY INFECTION - Dull ache in loins or under ribs, see doctor.
- HOUSE ROBBED - wait for police.
- CONJUNCTIVITIS - Sore, red, wet eyes.
- WHIP LASH - Acute painful stiff neck.
- SEVERE HICCUGHS
- BROTHER/SISTER INJURED ON MOTOR BIKE - Compassionate leave.
- OVERCOME BY SPRAY PAINTING FUMES - Pale, sweating, faint.
- ACUTE DYSPEPSIA - Headache, vomiting.
- REDBACK SPIDER STING - Red, swollen area, nausea, and fever.
- FRACTURED TOE
- CYSTITIS - Bladder pain, desire to urinate, burning sensation.
- TOOTHACHE
- GENERAL MALAISE - Pale, tired, feeling ill, muscular aches.
- MIGRAINE - Throbbing head with distorted sight, ill.
- FURUNCLES - Boil on buttocks.
- HOUSE FLOODING/BURST WATER PIPE - wait for plumber.
- PET HIT BY CAR - Take to vet hospital.
- GASTROENTERITIS - Nausea, diarrhea, vomiting.
- ACUTE SCIATA - Tingling in leg, then acute back pain.
- SADDLE SORES FROM HORSE RIDING
- BRONCHITIS - Dry barking cough accompanied by pain.
- SISTER/BROTHER HIT BY CAR - Compassionate leave.
- SPRAINED ANKLE - wear ankle strapping.
- RINGWORM - Round red patches on skin, highly infectious.
- ASTHMA - Breathlessness.
- PAINFUL EYES - Slept with contact lenses.
- ACUTE NOSE BLEED
- TONSILITIS - Difficult to swallow, fever, sore throat.
- ADVERSE REACTION TO VACCINATION
- FINGER HURT IN DOOR - Especially typists.
- DYSMENORRHEA - Acute menstrual pain, women only.
- ACUTE LUMBAGO - Painful stiffness along back.
- HEAD LICE - Highly contagious.
- INFLUENZA - Common cold, congestion, backache.
- CONCUSSION - Following blow to head, pale, clammy skin.
- ALLERGY REACTION - eg-food, drink, pollen.
- MOVING HOUSE - Special leave.
- SEVERE TINIA - Bleeding toe joints.
- SINUSITIS - Severe headaches with cold.
- CAR BREAKDOWN - wait for tow truck.
- DOG BITE
- CRABS - mite infestation, contagious.
- MOTHER HAS STROKE - Compassionate leave.
- MIGRAINE - Throbbing headache.
- STRAINED BACK - from heavy lifting.
- FOOD POISONING - Fever, nausea, diarrhea, headache.
- TONSILITIS - Difficult to swallow, fever, sore throat.
- TOOTHACHE
- ERYCTOPHOBIA - Fear of work.

COMICS

HERE'S THREE INDI
COMIC STRIPS WORTH
A MENTION. A
COMPILATION:

ALL THAT JAZZ TOO

do loc 328 Casina 4152 QLD

Features the work of eight Australian comic artists, including Melbourne mini guru, Neale Brandon, and two great women artists, Tonia Walden and Louise Parker.

Tonia Walden's strip, **Maxwell the Demon** is drawn in the old world classic style of "Phantom" and is set somewhere up the top of the corporate ladder, and has quasi (great word) Biblical references and involves soul selling yum. Matthew Schfield writes/draws the 7 deadly sins of comic book culture and has a dorky dig at the dweeby comic book shop hauler **OFF PLANET'S**

INSPECTOR GRIMKEY
toyland crime files
by JT Priestley

066 planet 29 kulwer st longford TAS 731

Mmm... smutty boy jokes redeemed by ridiculous "crime file" scenarios touched up with some healthy cynicism and making fun of the **TOYLAND'S** police force - features Raggedy Anne, Gumby, Humpty Dumpty, stars from the Magic Roundabout and "Need" from Bill & Ben squashed up bubbly artwork makes it fun to read - it's good to see some sickly irreverence

B+S inc. by
Dean Tarjawaara
avail. from Half a Cow in
Glebe NSW
Canberra comic artist.
this compendium from
1986 to Now is **GREAT**

**(MY FAVES): THE
astounding true
DREADLOCK conspiracy -**
poor old crusties who
have their dreads nicked
and they end up on
Lenny Kravitz's
LIFE'S FUNNIEST DEATHS:

bizarre suicide attempt
"Sue Scott tried to beat
herself to death with
a tennis ball..."

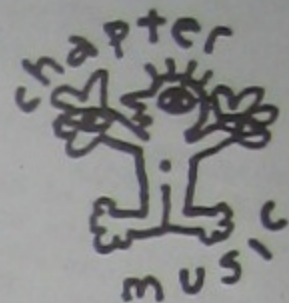
Mary Appleby tried
to drown herself in a
glass of water!...



this book also
includes short
stories with stupid
plots and dry
punch lines.

ACE messy artwork

CHAPTER MUSIC!



☺ It's the voice of a new generation!!

Since 1992, Chapter Music has been releasing quality music that has touched the hearts of thousands... now is your chance to join in the fun and excitement by becoming part of the Chapter Family! Buy now.

BACK CATALOGUE STUFF:

(we don't have any copies left, but we can make up some more if we have to)

CHAPTER ONE: Bright Lights Small City

16 Bands (Mustang!, Benji, Andrew Crow, The Wooden Fische...) 60 minutes of shit that shines. Or maybe just a dated cario. \$5

CHAPTER TWO: Kill Yr. Idols

Perth, Melbourne + Brisbane bands all have a stab at their fave Sonic Youth song, with varying success - featuring O!, Clag!, Julian Williams, Sulk + more. \$6

AND AVAILABLE NOW:

CHAPTER THREE: O! - Scared of Scary

Perth's bright young guitar heroes unleash an LP length cassette full of blah, blah, blah. Read the review. \$10

CHAPTER FOUR: Salty and Delicious #1

You're soaking in it! \$2.50

CHAPTER MUSIC DISTRO!

Not only have we got our stuff, but we've got other people's stuff too!

CLAG: Manufacturing Resent 7" EP

From Brisbane's Either Way Records, six purple vinyl songs of kindergartenesque riot grrl blech! \$5

FROM THE SAME MOTHER: Camp

Julian Williams' hit picks, with O!, Baked, The Cannanes, and more. Cassette Heaven. \$4



P.O. BOX 949 NEDLANDS
6009

Boss Fuel- Just Like Anyone Else Would 7 inch (US, Loaded).
A fine slab of hard rockin' Boston (?) Raunch 'n Roll thats not totally unlike the New Bomb Turks or our own Splatterheads, albeit at a tad slower pace. Rockin' and catchy would be the terms that come to mind. (Available thru Spiral Objective).

The Veins. "Self Titled" CD E.P. (Sheet Electric Records, Aust.).

Unfortunately the execution fails to live up to the promise of the premise- distorted 12 string acoustic guitar and melodic female vocals. Also the CD refusing to play the CD didn't help (oh for the days of analogue).

Burma-A.F.M. tape (Aust, Blind Conformity. Could it be that Burma have a bit of Volvox magic waved their way? They crackle, clank and smash anything that sounds good and in a small way they have that Volvox edge. experimentation with some good melodies thrown in. the evil spawn child of Thou gideon has a name and it is Burma.
(Address- See users guide).

Baked- solar power/lead (Aust, Jacuzzi international).

Perth's baked have sunned themselves on the great Slacker-power pop U.S. underground. Yeah, this is orgasmic pop that does something in between loins. their long hair straggles and sways in the sun- a great talent.

Wreck Small Speakers on Expensive Stereos- "River falling Love" CD (NZ, Ajax).

Long name, but a great reissue of a dead and buried flying nun E.P. On top of that we get five extra tracks. Quite unlike anything I've heard WSSOES used cheap drum machines and keyboards with conventional instruments to produce the best experimental "head music" since german band "Faust" and thats recommendation enough.

Magic Dirt- "Signs of Satanic Youth" CD EP (Au go go, Australia).

Wow, probably the first Au-go-go artifact that I've ever owned. magic dirt live leave a nasty trail of buzzing intensity and its a bit hard to expect that on record you'll get the same. Some songs work better than others in this medium, "Redhead" and "Eat Your Blud" are better versions, still I'm a bit picky. Overall, this disc is a mighty one from a monster combo and will have to be one of the Aussie releases of the year (as for the 36 minutes of crap at the end, I just don't get the joke).

Clag- Manufacturing Resent 7inch EP (Aust, Either Way)

Six amazing tunes with one of Brisbanes finest bands hugging their teddy bears and thinking they're 10 year olds- yippee! You get odes to Goldfish, security men, barbarella and a great rockin' number called "Chips and gravy" which sounds reminiscent of early Fall. Yeah, yeah- even Mum likes it. (Available through Spill).

Spill Compilation Two CD (Aust, Spill).
The weird, wonderful and highly diverse Spill label has finally released its second compilation this time on CD. Whilst we're highly biased towards Spill around here both due to their fine selection of innovative bands, their independence and the fact a few of our pals are on this I'd have to say that at \$10 for 29 bands this is pretty amazing value. Sounds tend towards the experimental and atmospheric with pop and industrial also represented and bands include Small World Experience, san Jose Cow Muzak, Blairmailer, Clowns Smiling Backwards, devotion, Volvox, Thou Gideon, Clag, new waver and much, much more.

Heavenly- "P.U.N.K. Girl" CD EP (UK, K Records).

Praying indies Heavenly deliver early 80's Sarah records style girly pop with the verve and energy missing from the overwhelming majority of that insipid labels bands. "Atta Girl" comes about as close to a Human League riff as you could get without being new Romantic whilst "Hearts and Crosses" delivers a pretty heavy rape message in the deceptively sweetest of ways. A fine, fine release doing orange Juices memory more than justice.

Various, "Run your fingers through the Shagpile" (Shagpile, Aust.)

Disappointingly average compilation. Okay-ish pop core (No Comply, Rootbeer) and average metal (Mass Appeal and Suiciety). Highlight: Lizard Train "Feel The water", Lowlight: Crent "A World Peace Council of Indigenous Elders"

Tiger Trap- "Sour Grass" CD EP (US, K).
Stylistically similar to Heavenly (minus the organ), but not quite as good this still has moments of that "throw yourself around the bedroom in teenage abandon" girl pop greatness. Very cute artwork and band photo too.

The Blue Aeroplanes, "Broken" CD E.P. (Beggars Banquet, UK).
For a moment there I thought I'd put on TT fm. Oh dear.

MORE MUZAK REVIEWS

Charta 77 and Kottgrottorna "No Limit" CD EP (Burning Heart, Sweden).

"Theres no limit, no reach for the sky, no valley too deep, no mountain too high"... Yes it is that 2 Unlimited pop tune. Yes it is a hard riffin' punk rock version. Yes it is very good!

Skinwalker, "Still Life In A Jar" CD EP (Temptation, Aust.)

Lets run this one through the prejudice-o-meter (copyright and TM applied for). "Nice" (copyright and TM applied for). "Nice" inoffensive artwork- check. Cute band photo- check. sensitive New age lyrics- check. Uninteresting hookless challenge free indie pop songs- check. The prejudice-o-meter wins again. -Ben.

Manic Pizza- "Everybody Talks About You" Tape (Aust).

Listening to these extremely familiar songs brings back alot of memories about one of the few great bands to emerge from the late 80's/early 90's Perth original scene. Obsessively influenced by Husker Du and taking on a range of bass players over there two year lifespan the Pizzas went from high speed crash and burn hardcore to cruise control pop, noisily guitaring all the way. Unfortunately very few people ever seemed to ever appreciate their deliciously distorted pop- too concerned no doubt with the latest King Crimson (Perth) or Nirvana copies. Don't be one of them.

AMERICAN SCAM INDIES

Lately I've been pondering the proliferation of scam indie labels. It seems like every major label has started on. (see chart below) At first it seemed odd that they would get involved in this. I couldn't imagine why they would start little businesses that made miniscule amounts of money. After a while though the fog began to clear, and I learned what was going on.

MAJORS ARE RUNNING SCAM INDIES FOR 2 REASONS:

- ① It gives them covert access to the indie buying underworld (ie-cool hipsters they see as making up the 'underground scene') This is useful as a marketing tool.
- ② It allows them to acquire "talent" (ie-bands) at cheaper prices. Major label accountants point out that the costs of signing unknown bands and marketing them through scam indies are less expensive than having to buy talent from say, Sub Pop or Luig. Also with scam indies they can spread costs out over several baby bands at once and hope that two or three hit. If it works it beats the shit out of making a half a million dollar bet on one horse.

This independant label really belongs to This company.

Scam indie	Major
Thirsty ear.....	Sony
Waste land.....	Radioactive
Seed.....	Atlantic
World domination.....	Capitol
and in AUSTRALIA	
Aurora.....	Mushroom/Festival
Regular.....	Mushroom/Festival
White.....	Mushroom/Festival
Larrikin.....	Mushroom/Festival
Volition.....	Sony
Id.....	Poly gram
Half a cow.....	Regular → Mushroom/Festival
MXL music.....	Mushroom/Festival
Massive.....	EMI
Redeye.....	Poly gram
Raw.....	Sony
Roo Art.....	Warners
Ra.....	Roo Art → Warners
Survival.....	Sony
Temptation.....	Mushroom/Festival

NOTE 1: I know most of 'em end up with mush/fest but thats the way it is

NOTE 2: Rupert Murdoch owns almost half of Mushroom Thought you'd want to know (as if you didn't already)

There are probably more examples out there. Atlantic seems to be fairly successful in this area. Besides creating Seed, they've formed a strategic alliance with Matador and bought out Mammoth. These smaller labels in a way represent preformed 'packages' of indie talent. Also, matador's image adds nicely to Atlantic's profile. So does Bad Religion.... In fact if the price for Sub Pop wasn't so high they'd probably buy that too (or is Sony first in line?)

In the end, even if a major loses money on a startup scam indie, that's ok. Most majors probably expect to. The money lost is seen as a necessary cost of marketing bands in today's 'alternative' music environment. More than anything this is the precise reason that scam indies should be reviled by anyone who believes in what used to be called independant music. Majors have very deep expense accounts. Their ability to lose money on scam indies is a cut throat strategy. It pulls in bands that would otherwise go to the future Touch and Go's or Am Rep's or even Sub Pops of the world. It also clogs the arteries of independant distributors. By soaking up the talent pool at the lowest levels and by muscling in on independant distribution, major labels are pushing the little guys out of the game.

Sometimes I think that money and power have so corrupted everything that big companies now want to own all forms of art and music that can be used for commerce. Even if they can't own the music, they will always want control access to it

-This article is part of a much larger rave that originally appeared in the excellent Bobby Fred Newsletter (address - P.O. Box 25656, Los Angeles, CA 90025, U.S.A) Australian table by Ben.

SAN JOSE COW MUZAK

WISH YOU WEAR HEAR!!

JOSE

AIRLINE AS CAN JOSE



CLEVERLY DISGUISED AS ANACHRONISTIC STEWARDESSES AND A QUIANT MEXICAN IN PLAID TROUSERS, THE 'MUZAKIANS' CROSS THE BORDERS OF AURUL CURIOSITY WITHOUT PASSPORTS! COME~ A SPLEENED GOAT OF A WORLD AWAITS!!



Christine Thirkell (saxophone, vocals, wild gestulations) and Richard Van Hosen (guitar, DAT sound, vocals, the straight man) are two true innovators in a time when "experimental" is fast coming to denote a style of music as generic as any three chord thrash band. Like similar innovators The Sun City Girls, God Is My Copilot, etc these two suffuse a love of noise and improvisation with a variety of crosshatched rhythms and musical styles from around the world. Currently the two are at work playing live and recording as San Jose Cow Muzak, but both continue their involvement with a variety of other projects including Sally, The Tale of Ruby's Spleen, Of Goat and more. Iain caught up with them in early March....

"This was in the days when everyone was playing Dinosaur Jr imitations and stuff like that and I thought "forget that".

Woozy- So how long has San Jose been going?

Richard- San Jose first erupted when I went to South America in 1989 and came back from San Jose. In a very short space of time there was myself and a wide variety of bassplayers, none of which could hack the pace. In the end it worked out with Dan Person, who is somewhere in Turkey now I think and I don't think they'll accept him there either, but he played bass for a while. Did a fair few live shows in 1990. The idea was to really get into riffs and grooves, sort of hard guitar grooves, push some really solid industrial sampler beats then layer lots of found film scores and dialogues and cut up tapes over that. Really hard hitting stuff. Then we decided we'd get away from just the "boys" feeling, so I thought we better stop drinking so much and find someone else, so we found Christine. Besides neither of us could sing very well so we brought her in...

Christine-Who had never sung before so I don't know why they asked me (laughter).

Richard- So we got Christine to do some sax and vocals and cut back a bit on the tapes and got into melody and ended up on one of the screaming at the mirror compilations. Then we took a break for a while and I went to South America for a while and what inspired me there was I bought this little casio keyboard with chintzy beats and I wrote some ditties over there in Peru and

came back with this idea that we should be a keyboard band and lay the guitars to rest. This was in the days when everyone was playing Dino Jr imitations and stuff like that. I thought forget that- so between Chris, myself and Irena Kral who plays in Ruby's Spleen we invented this Cabaret synthesizer act where we were all just playing keyboards and doing this Cabaret number where we had big props and cut out Taxis, bobbing to and fro across the stage.

Christine- That was pretty diverse that sound, we had all kinds of ditties.

Richard- Ranging from sampled Cajun stuff with us singing square dance lyrics over the top to chilled out Wurlitzer hippy take offs to semi Liza Minelli cabaret numbers- all on synthesizer. It was rather different to what we'd done before. We put out a tape called "Cuentas Exoticas"- alot of short tracks.

Christine- Hence ditties. Then Irena and I had a break and walked away and flipped out in general. Said no more and had a break for a bit.

Woozy- How many performances did that line up do?

Richard- Two (laughter).

Christine- It was only two wasn't it.

Richard- And the XMas show in 1992. That was fun, that was the highlight. It was outrageous. We did some wonderful tunes- "Rudolf the Red Nosed Reindeer", "The Little Drummer Boy"- all of our all time favourites, all with samplers, rednoses and rubber gloves on our heads for antlers. Everyone knew the lyrics, but noone knew what we were up to, we threw in some 70's stuff too.

Woozy- So this was San Jose too?

Richard- Yeah, but somewhat incognito. It changes every year which is what confuses us and everyone else. Every year is something different.
Christine- Yeah, well he goes away every year and comes back going, "This is it, I've got it, it's this one!"
Woozy- So you get alot of inspiration from going to different countries and checking out their music?

Richard- Well yeah. You take a step back and getting away from whats around you gives you perspective on other things that you want to try. Its very easy if your in Melbourne or in any city to just keep on doing what you're doing, but if you remove yourself and especially go to other countries which have nothing in common with the culture you're used to you get to think that there is more to it than just this.
Woozy- So when did this line up start?

Christine- Around 1992. After I had gone to the country and didn't do anything. Came back and started again.
Woozy- With the new style which I guess is a mix of the other two.
Richard- Yes, I guess, a coming together of the other two.
Christine- But more dippy. I want to become a good shower singer.

"I started wanting to do music, because I was pretty unhappy with the sort of music I was hearing"

Richard- I currently like the idea of mixing 3/4 waltz type stuff and grungey guitar and if people get into that, it would be nice to put some of it out on disc sometime. What we've mainly been doing before is putting our stuff on compilations because thats a nice way of getting it out to people without spending \$1000's of dollars.

Woozy- What is your connection to the Spill label?
Richard- We're not part of the Spill group that decides what goes on compilations, but we've been kicking around with them for a while, swapping equipment and gigs and stuff.

Christine- Yeah thats a group of people Greg (of New Waver) knows who are from Qld and Sydney and all managed to congregate in Melbourne and I bumped into them one day and they all played music I like- improvisation, noisy music and fun stuff like Greg's Loser things and who like to use tacky organs and sounds and tapes. They're all into that.

Woozy- There seems to be alot of offbeat stuff around right now?
Richard- Not just straight guitar rock bands. I think part of that is to do with pubs, maybe the pub scenes changed a bit too, but bookers are loosening up. Two years ago all you saw was straight, conservative thrash, but now more stuff is happening.

Woozy- Tell us about the night you're organising at the Punters Club?

Christine- Thats for the kind of bands who often complain of having to play with the run of the mill kinds of bands who don't really suit them- they're too way out for an audience going to see Rock'n Roll. So the idea was to get them all together so people would see that variety rather than being isolated. It'll be the first Wednesday of every month and will be called Finger Mill. Some bands will be more nice than others, some techno, some will be improvisational with "strange electronic sounds going down man".

Woozy- So what got you started playing music?
Christine- I started wanting to do music because I was pretty unhappy with the music I was hearing. I thought maybe I'd give it a go and get somethings happening the way I like them to sound, a bit wobbly which I suppose is my particular taste. I was a relative late comer, just started in 1989 with a Country and Western band that didn't know how to play C&W called The House Of Beryl. Really sloppy renditions of country music. Then i went to The Tale of Ruby's Spleen because I thought "time to get some girls together"- I was sick of those C&W hicks. Then that started easy and took a while to get some order from all the chaos.

Richard-What! There's no control there!
Christine- There was! You listen to our tape there's a certain degree of structure!

Woozy- What's happening with the Tale of Ruby's Spleen now?
Christine- Well we broke up on the same night I left SJCM, but recently Janine and Irena and I decided to get it back together and we found Laura who is the perfect extra member and we're trying to work around what is happening now. Give it a few months or so.
Woozy- And when did you start Richard?

Richard- I guess in High School I started mucking around with alot of found objects including acoustic guitars. It was the usual thing, you make alot of racket, find you feel good whilst you're doing it and not so good when you're not doing it, so you keep doing it.

Christine- Thats right we used to have nights banging pots and pans.
Richard- See you started alot earlier than you think. Christine and I go along way back all the way to Highschool. We went to Mulgrave High.
Christine- Out in the sticks near VFL park.

Woozy- What was it like growing up out there?
Christine- Great we used to hang around the Milk Bar and light up farts, I remember that.

Richard- Throw bubble bath in the fountains at John Nelson Monkhouse place. Ride skateboards.
Christine- Do a bit of Anarchist graffiti, bumped around with anarchist punks out in the suburbs for awhile.

Richard- I guess that was abig influence- New Wave. Because we were pretty influential at our age in 1980- at that age where you get influenced in a big way by whats around. We must have got a big dose of punkrock in our veins back then- set us on our course to an extent. i started doing all sorts of rattling- sending bits of metal down the pipes and getting in trouble with the neighbours all the time. then in the mid 1980's I started doing 4 tracking and working with robin who i have consistently played with since in Sally. Thats been a project that starts and stops for the last five years.

"It was the usual thing, you make alot of racket, find you feel good whilst you're doing it and not so good when you're not doing it, so you keep doing it."

Woozy- Sally is another band that seems to radically change it's sound year after year...

Richard- Well Sally started more as Robin's project because he started as a bassplayer back in the punk rock days and then started playing noise guitar later on with a drummer and bass player and I came in and replaced the drummer with a sampler and guitar riffs on keyboard. It all had that big heavy drone sound. Then our next line-up decided to go for a more poppier feel. Usually these things would go for a year in one direction, then take a half years break while people head off to wherever they want to go then come back anew. The last line up was with Paula and Tim and had more ambient spots, but was still noisy- Robin has always played noisy guitar.

Woozy- I've noticed a real Germanic dancehall influence in yr music.
Christine- Yes well we both love GERMAN 'OOMPAH' music and are both into German experimental music from the 70's and 80's, stuff like Faust.

Richard- I go to alot of Second hand markets and really go through all the Bavarian beerdrinking stuff, I've got a reasonable collection of it. Its good to sit back here and have a laugh at, but also to sample it and totally rework the ideas. I've had alot of fun turning these traditional musics inside out a bit.
Woozy- So what do San Jose sing about?

Christine- Mass murder, being broke, hard times with the law...
Richard- Doing tap dancing in front of nightclubs to get a bit of money to get home. About being 50 and having a cat that doesn't want to miaow no more, a woman who doesn't want to dance no more and hitting the booze...

Christine- A cow that doesn't want to milk...
Richard- A muzak that doesn't want to muzak...
Both- And dishes!

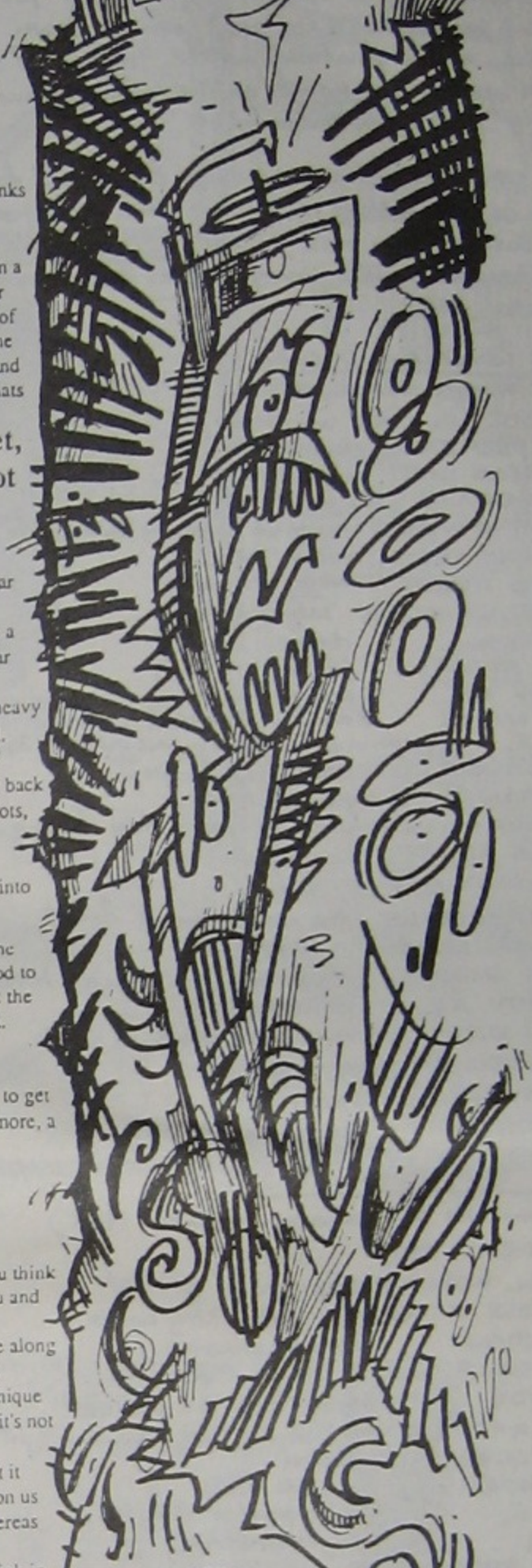
Christine- Its a hard grind, boy do we hate dishes, our pet hate...
Woozy- Getting back to what we were talking about earlier, how do you think growing up in the suburbs rather than the hip inner city has affected you and your music?

Richard- Thats an important point to make because I think when you're along way removed from what's going on in the world you get away with alot without having to look at it very carefully. I think we've used that technique in our music because we don't want to look at what's going on because it's not very pretty and we just do what we do instead.

Christine- Which often is not pretty either, but we don't have to look at it either (laughter). Shopping mall music could have had a big influence on us too- hanging around shopping malls, getting that kind of influence, whereas around here you would've got the Black cat cafe instead.

Richard- Thats where we learnt the subliminal technique of letting it sink in slowly- you don't have to have people listening to get into their system. We take advantage of that because when they're having a beer at the pub and talking to someone we try to get in without them noticing too much. Then they wake up in the middle of the night sometime humming waltzes (laughter). They don't remember seeing us and we don't remember seeing them.

"MUZAK FOR HUNGRY FROG WRESTLERS!"
"OOMPAH!"



SAN JOSE MUZAK CAN BE CONTACTED VIA SPILL!

SAN JOSE MUZAK / SALLY / TALES OF RUBY'S SPLEEN DISCOGRAPHY

- San Jose Cow Muzak
- 1992- "Crosstalk" on the Screaming at the Mirror Number 3 CD Compilation (Giggle Records).
- 1992- "Quenta Exotica" on the YANMOUINI 3PBS Benefit Tape (3PBS)
- 1993- Cuenta Exotica 21 Track Cassette L.P.
- 1994- "Hero King Beate" on the Spill Number 2 CD Compilation (Spill).
- 1994- "Mrs Bronson's Favourite" on the Atomic Turn On XYZ Compilation Tape (From The Same Mother)

- Sally
- 1991- Four tracks on the Present Records CD Compilation (Present).
- 1992- "Hit the Ground" on the Screaming at the Mirror Number 3 CD Compilation (Giggle Records).
- 1992- "Will She Take Me Back" Video Clip (Sally).
- 1992- "Great Pretenders/Elvis Elvis/Mr Pan" 7" Single (Dr Jims).
- 1992- "Kafelied Song" on the YANMOUINI 3PBS Benefit Tape (3PBS)
- 1994- "Bus Catcher" on the Spill Number 2 CD Compilation (Spill).
- 1994- "Tell Her" on the Atomic Turn On XYZ Compilation Tape (From The Same Mother).
- 1994- "I Am Donut"- Best Of/Compilation Cassette 90-94. Soon to be released.

- The Tale of Ruby's Spleen
- 1992- Self titled Cassette L.P.
- 1992- "Lounge Discounter" on the Spill Number 1 Compilation Cassette.
- 1993- "Suburban Housewife" on The Live At The Empress Compilation CD (Empress).

ADDENDUMS

- A1- SAN JOSE etc - 'HONEY FOR THE FLIES' ON THE INDUSTRIAL AND ELECTRONIC PBS COMPILATION (PBS) 1992
- A2- SALLY- ONE TRACK ON THE INDUSTRIAL + ELECTRONIC P-B-S COMPILATION (PBS) 1992.

G.J. ASHWORTH/94

GROOVER GRAMPS

Spill brings you new music from around Australia and elsewhere. We've released two compilations, and maintain a permanent mailing address, so you can contact musicians you like, buy their stuff on mail order, or send them stuff of your own. Write to the address below for our free catalogue, for more info, or just for the hell of it. None of these people are contracted to Spill in any way: if you want to release their stuff on your own label or compilation, write today! If you like, put their name on the envelope and we'll pass it on unopened.

The compilations are available from Spill for \$10 each (postage included: - send money order, or cash at own risk). Spill-2 is available at independent music stores in most Australian capital cities.

Spill Compilation One (100 minute cassette, released April 1992)

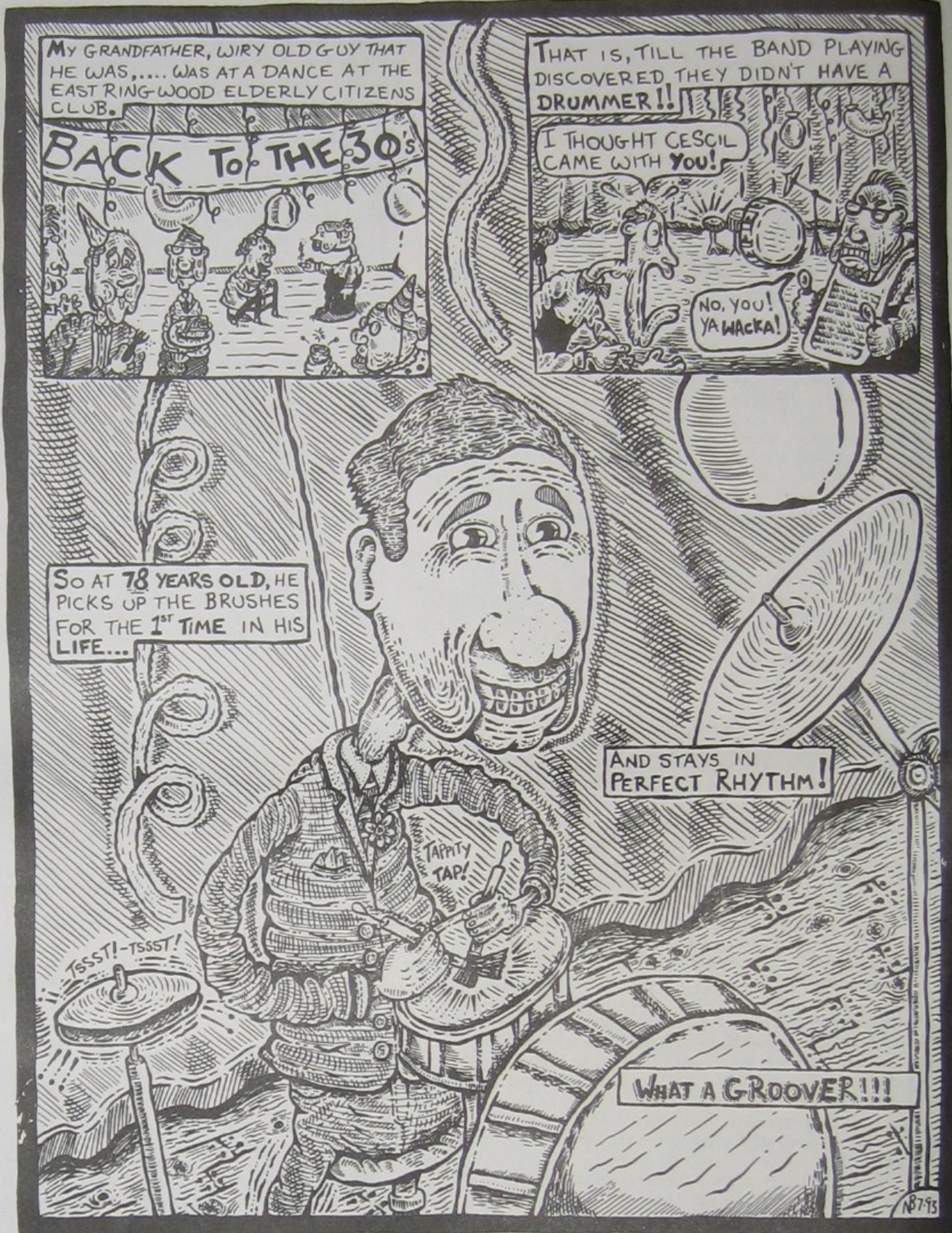
VOLVOX	def whitlam
THE DEEP END	glowing dark
WONDRIOUS PAIR	dying frame
ME DARK AGE	the gayblay fryouts
PARFISIS WEXLE	whist we pathandly await your ^{dance}
THE HOLY GHOSTS	million miles
RUBY'S SPLEEN	lounge discounter
THE BLACK ORCHIDS	sally's dynamo
CHYME	chyme
LOVE SOURCE	shoked
INSIDE OUT	another day
NEW WAYER	addicted to wheat
D.N.E.	composition for saxophone and guitar #34
SMALL WORLD EXPERIENCE	too far gone
DEVOTION	everything's true
NEIL ARMSTRONG EXPERIENCE	last light in my eye
TRIPLE BEAN	blood in my eye
THE HOORAY HENRYS	spin out
GOBBLE-GOBBLE	the disenchantad forest
THE GATEKEEPERS	happy still
WANK ENGINE	dial tones that changed history
NEGATIV KIL	xzloktz
ALIEN VIRUS	turning of the sun
WILL ROBINSON TRIO	the gulf
CRABSTICK	speed kills
PUPPENSPIEL	accordion melody

Spill Compilation Two

(76 minute CD, released December 1993)

WONDRIOUS PAIR	poor
SMALL WORLD EXPERIENCE	get lost
SAN JOSE COW MUZAK	have king beadle
DEVOTION	death to america
THE SUMP	creed and filth
VOLVOX	theme from 'the potatoes'
NEW WAYER	if you're the one that wins the fight
THOU GIDEON	wheel
THE WORMS	nazca lines
D.N.E.	interpreter (no. 43)
LEM	psychometrist
ARCH BIKIIS	the parthenon
INVISIBLE EMPIRE	country blues
BLAIRMAILER	faxed
CLOWNS SMILING BACKWARDS	emulsion
NIL BY MOUTH	as is
CAPTAIN'S LOG	my electro-dangers batteries have ^{gone flat}
THE SEA HAGGGS	car trouble
PLATE 6	folding an icing bag
THE GOOD CHAMBER	borne by the wings of poodles
RAMON STRAPADO	HANDSHAKE achtung
CLAG	barbarella part one
JULIAN WILLIAMS	Bogu
SALLY	bus catcher
WINKY WANKY WOO	anotherother brain
CARCHESIO/HOOPER	untitled (no. 9)
THE GATEKEEPERS	forever almost
SURGE GUARD	and now you have to go
AS SUGGESTED	tune from rachael

S P I L L
GPO box 2637 Melbourne 3001
PO box 5656 West End, Brisbane 4101



INSTANT Bedroom Thrash Tips

1. You Need A bedroom. Preferred bedrooms include:
 - a. A Sweaty one with Lots of Smelly Socks that are so hard they hurt.
 - b. One with Lots of Insects, Cracks and Peeling Paint.
2. You Need Something to thrash on. Musical instruments are good but make sure that they're dirty. Never clean with brasso. Cheese graters and other kitchen impliments are good.
3. You Need A Brain. That has: Lots of gaps and mould in it, Become prune like and has forgotten to hand in the dole form (once again)

SPILL

SILLY WHAT

© 95 JAMEN WOODS.

I BEAR THE SIGNS BY WHICH YOU JUDGE ME.



IT'S FOR YOU I DRESS IN THIS UNIFORM.



I FEEL IT CHAFE AND SOMEHOW CUT,

MY REALITY, FOR LORN. YET THE BUCKLES SHINE AND THE BUTTONS ARE TIGHT.



(I'LL BE ALRIGHT AS LONG AS MY BUTTONS ARE TIGHT.)

'CAUSE IT PROTECTS ME AND KEEPS ME STRONG. WITH YOU DEAR UNIFORM, I CAN DO NO WRONG.



BUT IF AFTER A FEW DRINKS MY STOCKINGS RUN OR IF THE WEED CAUSES MY FLY TO BECOME UNDONE.....

... DONT BLAME ME.



- THIS IS MY BURNING CROSS MY VAINITY, EGO, GOLD EMBOSSED.

FOR YOU DONT SEE ME, I'LL MAKE SURE OF THAT...



... AND FOR YOU TO KNOW ME, I MUST REMOVE MY SILLY HAT.

BY DOROTHY PARKER AS PERFORMED BY HARPIC

RAZORS PAIN YOU...

RIVERS ARE DAMP...

ACIDS STAIN YOU...

AND DRUGS CAUSE CRAMP...

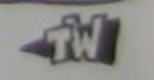
BURP

GUNS AREN'T LAWFUL...

NOOSES GIVE ...

GAS SMELLS AWFUL...

... YOU MIGHT AS WELL LIVE.



Zine Scene

Zines provide us with an alternative, accessible and more personalised form of media than currently exists in the mainstream. They also take loads of effort and commitment to create and we applaud any which actually get to the printing stage. For a wider source of zine reviews read and write to the following- (a) Factsheet 5- P.O. Box 170099, San Francisco, CA 94117-0099, USA, (b) ByPass- C/O 21 Cave St, Oxford, OX4 1BA, UK, (c) Alternative Press Review- P.O. Box 33109, Baltimore, MD, 21218, USA, (d) Slab'O Concrete distro- P.O. Box 298, Sheffield, S1yu, UK.

Alarm #9 (4 A4pp, US\$10 per year).

US Earth First publication. Strong US focus as you'd expect and has a strong sense of humour unlike alot of Eco stuff. A particularly short issue, usually alot longer.

Address- PO Box 804, Burlington, VT 05402, USA.

Salty and Delicious #1 (40 A4pp, Aust, \$A3)

...and damn tasty too! An excellent Perth zine covering all things Indie rockin'. Great interviews with Chris Knox, Nick Potter, Fugazi and one with Chris Knox which covers the bits Forced Exposure missed. More hilarious comix and well thought out reviews too plus a great rant from Guy on the pitfalls of being gay in a very straight/closeted zine.

Address- P.O. Box 949, Nedlands, 6009, W.A.

Catharsis #3 (40 A4pp, Eire, \$US3)

Zines give anyone access to expressing themselves and this can sometimes lead to very boring reading and simplistic sloganeering, but this zine displays neither of those two unfortunate qualities. Whilst a bit short on presentation Catharsis is verrry long on quality writing. Excellent articles on visiting Cork, the Swedish squatter city Christiana, Sex and porn (particularly good) and on how to make and run a pirate radio station (the editors themselves are doing that). Also reviews and columns. The writing here is about as fresh, personal and non cliched as it gets for a politically influenced zine- Profane Existence, etc. please take note.

Address- 4 Nortons Ave, Phibsboro, Dublin 7, Eire.

Love and Rage, Mar 1994 (24 A3pp, US, \$US1)

Their best and most vital issue yet this one is split between articles on Feminism and Revolution (with plenty of food for thought) and the most extensive coverage of the Mexican revolt in Chiapas that your likely to find anywhere. Get a copy and avoid the media black bans.

Address- P.O. Box 853, Stuyvesant Station, New York, NY 10009, USA.

Sydney Anarchist Newsletter #4 (8A5pp, Aust, \$5 subscription per year).

This handy little networker comes out roughly quarterly and lets you know what's happening in the Anarchist scene in Sydney. This issue has info from Jura Books, Black rose, Angry People and the newly opened Anarchist Media (read resource) Room plus a calendar of upcoming events and a contact listing.

Address- c/o Jura Books or Black Rose (see User Guide).

Cheese Loq #6 (56 A5pp, US, \$US3).

These kind of zines are usually my favourites- put together by people with a basic desire to actually have some fun, communicate and simply fucking write, not merely grab a piece of the scene pie for themselves and outcool their fellow Jane/Joes in the process. Fresh and breezy, but not so cheezy Brooke and Emily's little zine includes an interview with Words and Smiles zine, an L7 set list, some insights on teen modelling, answers to the burning question of "What is Ska" and two cute interviews where the editors interview one another.

Address- P.O. Box 802, Fairport NY 14450, USA..

Sorry if you sent a zine and it didn't get reviewed, look out for it in the next issue.

Hoax #5 (64 A4pp, UK).

Building on the example set by the Research pranks book and the Fortean times Hoax is dedicated to inspiring, discussing and documenting the many hoaxes and pranks people use to get a laugh, get revenge and generally make life a little more liveable. Well written and researched this issue includes articles on Orson Welles War of the Worlds upheaval, bananas throughout history, drug scams, the Lochness monster, anti shopping mall/apartheid actions, grafitti, billboard revision and a whole heap of prank related news clippings from around the world. Hours of entertainment and inspiration.

Fatuous Times #2 (28 A4pp, UK, \$A3).

The "Liberate the theme parks issue" from these situationist influenced, humour induced anarchists. Good to great articles on stickering, the city as theme park, anticopyright postering, priesthating, the Sisters of Perpetual Indulgence and more plus a bunch of really funny Euro Disney/Misery influenced graphix. A good insight into politics for pleasure.

Add- P.O. Box 406, Stoke on Trent, ST1 4RN, UK.

Pig Meat #6 (12 A4pp, Aust, Free)

Hilarious cartoons (Charles Penis and Frig and Frug especially). Fascinating article about bubbles in beer. This probably says more about me than the zine, but i found it hard to get past the pants pissingly funny article about sheep fucking to the interviews- Tumbleweed (ech!) , Diem and Stump mitten. Good Crowley demystification too.

Add- c/o 19 Sheahan Way, marmion, 6020, WA, Aust.

Chickfactor #5 (40 A4pp, US, \$US2).

Girl powered indie rock seems to be the focus here and the Chickfactor editors cover there genre with style and wit. This slickly laid out edition includes interviews with Lois, The Spinanes, Jale, mercury Rev and others as well as Shawn Belschwender's masterful cartoons and a whole heap of bands dream gigs.

Address- 245 19 Street #12T, NYC 10003, USA.

Snipehunt #18 (68 A3pp, US, \$US4).

We got sent some really good zines to review this issue and this is definitely one of the best. Big, fat and colourful (the cover is beautiful) Snipehunt is a free music and comic centred mag coming out of Oregon, USA. If only Beat and InPress were this good and came with a 20 page comics liftout. Well worth getting this issue includes Unrest, Tiger trap, Pain Teens, Godhead Silo and heaps, heaps more.

Address- P.O. Box 3975, portland, OR 97208, USA.

Anarchist age Weekly Review (6A4pp, \$10 for 10 issues).

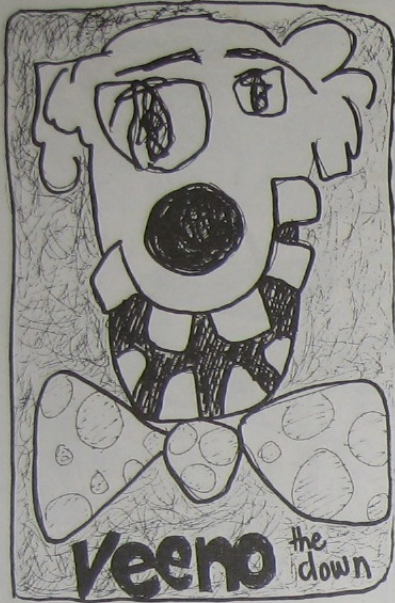
Weekly news roundup from the Libertarian Workers. Generally interesting, but a little didactic at times.

-Address- PO Box 20, Parkville, 3052, Victoria, Australia.
-Ben.

I, Yeast Roll #78 (24 A5pp, US\$1).

Superb, really superlative. The Born against tour diary made me cry (well, almost). The Ben Hamper interview and the article about a punk kid making a prank call to kill Reagan and then getting busted for it were the other highlights.

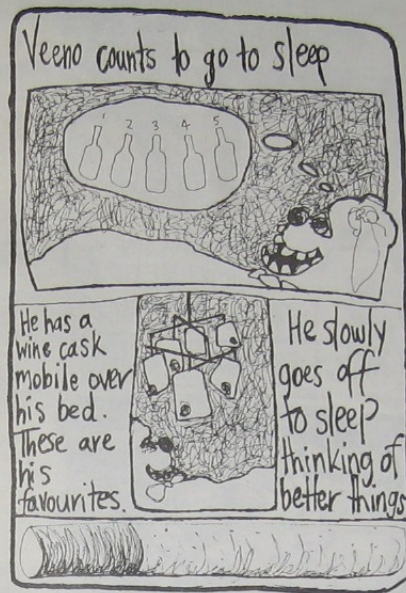
Add- PO Box 12065, Richmond, VA 23241, USA.



Veeno the down



Veeno looks around the house. It looks very nice.



He has a wine cask mobile over his bed. These are his favourites.

He slowly goes off to sleep thinking of better things



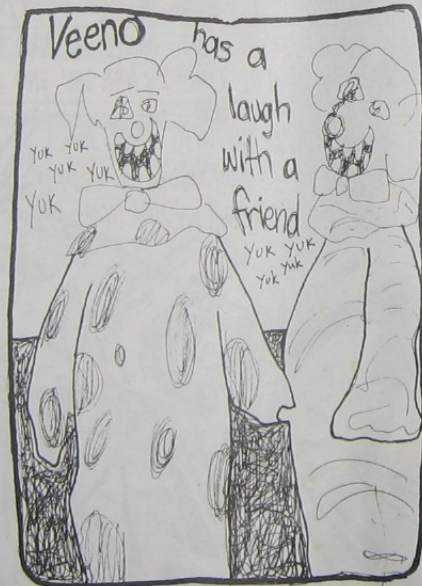
Veeno spansks the cat for

doing a POO on the floor



Veeno likes to watch T.V.

Then he goes to bed again.



Veeno has a laugh with a friend



Veeno brings a friend home



Veeno drops his friend off

then he goes to work.