

# WOOZY SIXZY



# URBAN

Autonomy - anger - activism - anti-whatever - alternative reality - appropriate technology - armed love - **B**usking - bootlegs - bush tucker - begging - buffo inaction - bicycles - barter - black bloc - bolo bolo - bulletin boards - blaggers - back to the land - benefits - bush walking - billboard revision - **C**reativity - cave clan - coffee - child care - counter institutions - critical mass - collage - couch surfing - cooperatives - collective chaos - consensus - communes - crash pads - contraception - comaraderie - **D**irect action - dirt into dreams - dodgers - drumming - distro services - do it yourself - d locks - democrazy - dumpster diving - destroy! - **E**co defense - ecstasy - euphoria - earth first - **F**are dodging - free food - freak out - free festivals - free school - fuck shit up - forgery - food not bombs - freeganism - free box - freight hopping - **G**row yr own - grass roots - giveaways - genderfuck - guerilla theatre - **H**erbalism - hitch hiking - home births - hunt sabotage - home tatoos - hacking - hobos - homebrew - hilarity - **I**mprovisation - igloos - info shops - immediatism - illegal entry - improvised munitions - **J**ust us - **K**ids liberation - kick it over - knitting - kop killing - kill yr television - **L.E.T.S.** - lock picking - legal aid - lo fi - live lightly - land rights - **M**utual aid - meditation - magick - mail art - martial arts - masturbation liberation - **N**aturopathy - now make a film - networking - nomadism - never pay! - **O**p shopping - occupy! - **P**ermaculture - patches - pay the rent - play dont compete - pranks - paganism - pen pals - proletarian shopping - psychogeography - prisoner support - punk fucking rock - public transport - primitivism - poetic terrorism - pirate radio - public access t.v. - **Q**ueercore - **R**esist, refuse, revolt! - road wrecking - revolution - riot grrl - **S**quatting - steal this magazine - self sufficiency - small press - sea sponges - skate boarding - schmolitics - shoplifting - self help - sharing - sperm donation - subversion - smuggling - screen printing - solidarity - story telling - scavenging - solidarity - safe sex - scams - smash woozy! - syndicalism - soup kitchens - self defense - **T**ipi villages - take back the land - travellers - teenage kicks - temporary autonomous zones - time to organise - turn it around - **U**nderground - **V**eganism - **W**holism - welfare - wreck the roads - workers control - welding - we never sleep! - **X** marks the spot - xeroxcracy - **Y**ippie - yoga - **Z**ines - zenarchy.

# SURVIVAL

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WRITER FOLLOWS TITLE, AND PERSON FOLLOWS IN BRACKETS

SUB-CULTURES ARE A MASK... WHY HIDE SUCH A PRETTY INDIVIDUAL



PUT WHITE POWER IN THE GAS SHOWER

# WOZZY IS...

A ZINE THAT COMES OUT ROUGHLY... VERY ROUGHLY QUARTERLY AND INCLUDES WHATEVER IAIN OR LORA ARE OBSESSED WITH AT THE TIME.

NON PROFIT. ALL MONIES RAISED GO TO FUTURE ISSUES OR PAYING OFF PRESENT ONES. WHO MAKES ANY MONEY OFF ZINES ANYWAY?

COMPRISED OF OPINIONS NOT NECESSARILY HELD BY THE EDITORS. UNLESS OTHERWISE STATED, THE OPINIONS ARE THOSE OF THE WRITER OR INTERVIEWEE.

PRINTED ON 100% RECYCLED PAPER BY "PULP & PIGMENT" (03) 417 7100. IF YOU LIKE THEIR WORK... GIVE EM A CALL. WE STRIVE TO MINIMISE OUR IMPACT ON OUR ENVIRONMENT.

MADE POSSIBLE BY YOU BUYING IT AND COMMING TO OUR BENEFITS AND LAUNCHES. OF COURSE, THE BANDS AND PERFORMERS WHO PLAY THESE ARE VITAL TOO.

VERY HAPPY TO RECIEVE CONTRIBUTIONS FOR FUTURE ISSUES (CHECK WOZZY NOTICE BOARD FOR THEMES - PAGE 27) WE LIKE TO GET PRESENTS, (TAPES, ZINES, RECORDS ETC) & WILL DO OUR VERY BEST TO REVIEW THEM AND SEND YOU A WOZZY IN RETURN - UNLESS IT'S OF THE CRAP CORPORATE CALIBER OF MUCH OF THE STUFF WE'VE BEEN RECIEVING.

BASED ON A DESIRE TO COMMUNICATE, ENJOY LIFE, SPREAD IDEAS AND MAKE A LITTLE TROUBLE.

ANTI-COPYRIGHT UNLESS INDIVIDUAL ARTISTS STATE OTHERWISE. PLEASE CREDIT US AS YOUR SOURCE.

PUTTING OUT WOZZY #7 - WAZOO, OUR HOLIDAY EDITION REAL SOON... NOW! WE'RE ALSO STARTING A MUSIC LABEL SO KEEP AN EYE.

## THANKS.

ALL CONTRIBUTORS PAST AND PRESENT, ALL BANDS AND PERFORMERS WHO HAVE PLAYED WOZZY GIGS, KATE - RUSSELL. PETER - PAVEMENT. JULIAN - CAMERON. DYLAN - LISA. BITTERSWEET. JADOB. GREG SPILL. SALTY. DELICIOUS. SIMON. FLY. ARMCHAIR. CHICKENFACTOR. CHRISTINE. DAVE MET. GROT GRRLS. NICK. BEN. MEGAN. SLEATER KINNEY. THE ALL-SKAZS. PAINTSTRIPPER. CLAG. EITHERWAY. RICAIN. THE CANNANES. NEW WAVE. SCRABBLE. RRR. 3CR. SUWASHOW. COSHG. KEITH. 3PBS. PLUS ANYONE WHO HAS PUT US UP ON OUR TRAVELS, BEEN A GOOD PAL OR EVER HELPED OUT THE WOZZY FAMILY.

GOD IS A BABYSITTER... TAKE CONTROL OF YOUR OWN LIVES... TODAY!!

### WOZZY'S 10 MOST HATED THINGS

1. INDUSTRY ATTITUDES, ESPECIALLY IN THE 'INDIE' SCENE
2. CASE MANAGERS AND OTHER COPS.
3. BEING SICK
4. "BLAME THE VICTIM" BULLSHIT
5. WUSSES WHO DONT STAND FOR WHAT THEY BELIEVE.
6. THE ENTIRE POINTLESS P.C DEBATE.
7. SEXIST SHITHEAD PROMOTERS AND MIXERS.
8. RUMOUR MONGERS
9. PUBLIC MEDICAL SYSTEM
10. THE MAN.



PLEASE, SIR, IF YOU DONT GIVE ME ANY MORE, ME AND MY 300 MATES ARE GOING TO BURN THIS SHIT-HOLE DOWN.

### WOZZY'S 10 MOST LOVED THINGS

1. JOLT COLA
2. MATES
3. MUSICAL INSTRUMENTS.
4. TEMPE & HOMOYS.
5. MIGRAINE BOY.
6. KEEPING ON THE MOVE, PHYSICAL AND OTHERWISE.
7. DONT IT OURSELVES.
8. TATOO'S AND FOUND PHOTO'S.
9. FOSSICKING FOR BEATEN UP OLD JUNK.
10. THE KIDZ.

# URBAN SURVIVAL

OR

HOW THE FUCK DO WE GET OUT OF THIS MESS ????



The term "urban survival" conjures up images of street kids, grim post nuke survivors & beleaguered urban citizens battling it out daily. For me though I see urban survival more in the context of Doing It Ourselves and gaining more control over our lives, there-by escaping the limited choices this society offers us. In the long term urban survival can only mean creating a world that can transcend the current fucked up state of affairs and fulfill our desires equally and sustainably ▽



## Self Sufficiency

Yep that olde hippy ideal of doing yr own thing, growing yr own shelter, repairing yr own food and fixing yr own clothes still holds true. However its important to remember that self sufficiency isnt just about rural communities its also about squatting, scavenging, home brewing and any other activity that increases your ability to provide for yourself. Not only are you saving \$\$\$, learning valuable skills, etc. but also increasing your independance from the mainstream economy. Permaculture, alternative energy and naturopathy are all forms of diy culture that are making a come back in the 90's and for which info can easily be found. If any criticism of the self sufficiency movement can be made it is that perhaps it tends to be too individualistic and ignores the fact that corporations and governments already have the info and resources to enable us to become self-sufficient on a grass roots scale and that we do need to direct energy towards liberating these resources. ■ ■

## The Way Things Are...

It isn't saying much to point out that the current patriarchal/capitalist/whatever system we live under at the moment sucks or that things are getting intolerably hard for lower income folks. It's also obvious most of us have little to say in the way things happen though we tend to go along with them anyhow. The last few hundred years have seen the development of a culture of dependance -: on the boss or state for money/food/shelter, dependance on the experts for healthcare/spirituality/education, dependance on heirarchy for guidance, etc., etc. The processes which have deprived us of our land, skills and traditional forms of community continue throughout the world and indeed accelerate in the west as mechanization and cheap labour make many of us increasingly redundant. The effect of this and government attacks only seem to push us further apart and into demanding reforms from a system that either will not grant them or only do so in ways that make us more dependant than we are now.

## SELF @ HELP



The current self help movement has grown as a result of people with a variety of medical and social complaints becoming fed up with relying on cold, distant "experts" for help. Its also a reaction to the "doctor knows best" ideology. Self Help means people with problems in common working together to educate and heal each other and to empower themselves for when they do have to deal with experts,

Okay, okay, enuff of the standard anarcho ranting. You already know things are crap and that demanding more jobs/social workers/whatever is a dead end. Anyhow this issue is supposed to be about alternatives so lets examine some of the ones that are in existence right NOW...

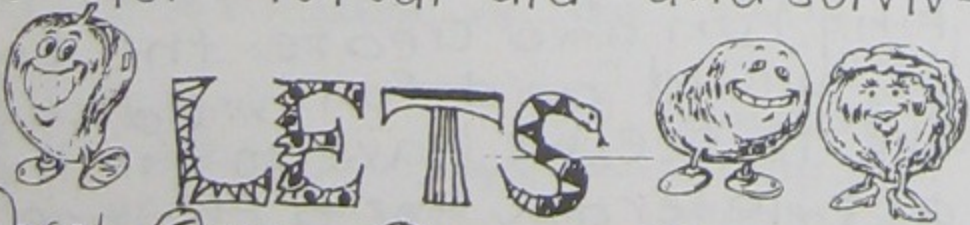
CONT.

CONT. **URBAN SURVIVAL** or What if the aliens don't come!



Self Help continued

they often take the form of support groups. There are loads of supporting self help groups, ones for nearly every imaginable issue from cancer to squatting to loneliness. Most major cities have directories of self help groups or organizations like C.O.S.H.G. in Melbourne who can help you start up your own. Since self help is about grass roots problem solving it is a radical **alternative** one that is often ignored, but many groups in their narrow focus have their problems. Most groups don't go far enough in challenging or exploring why the medical/social work/welfare state doesn't provide for them or undermines individual power and choice. Also if we can work together to solve one or a few problems that we hold in common why not look to working together to solve other shared problems such as poverty, inequality, etc? If self help groups can start doing this then they truly start to become an alternative focus for mutual aid and survival.



or **Local Energy Transfer Schemes** as they are known in Australia. And the **International WOOFER Assoc.** (Willing Workers On Organic Farms) are two groups that work on a system of exchange, where money is foregone in favour of barter. L.E.T.S. schemes, which are varied from one community to another, basically attempt to

LETS CONT.

set up an alternative to cash economy where by you register your skills in a weekly/fortnightly or monthly newsletter, work for other folks, pay no tax and earn points, which you can spend buying services from acupuncture to bike and mechanical repairs or furniture and food from other members in your group. LETS encourages the development of local skills networks, attempts to eliminate the need for centralized workplaces and gives people an alternative to paid work and the dole. In some places you can survive solely through the work you do in LETS. These schemes have really taken hold in places like New Zealand where the dole has been savagely cut. The WOOFERS work similarly whereby you join the assoc. and receive a newsletter listing nationally, organic farms that receive workers in exchange for foods and accommodation. BUT talk to people before you turn up to a farm because some conditions can be quite scabby whilst others can be amidst paradise. Most farms accept kids & dogs as well. Its a good opportunity to learn about permaculture and eco-farming and live with the land. It is quite extensive throughout Aust. & N.Z., not so much in Europe. You can usually contact both of these groups through your local environment centre. My token whinge is that it can just mean working for lots of different bosses rather than just one and doesn't really address the differences in power and resources that each member holds.



CONT. ■ ■ VAL  
S  
U  
V

## 2 activism

Although all the ideas mentioned can help us free up our time, take control of our

lives and develop alternatives to the current state of affairs the overriding problems of state attacks on our life styles and the general ogre of the capitalist economy ain't gonna just wither away on its lonesome. Already in a number of countries with LETS schemes government have tried to tax them out of existence and establishment attacks on naturopathy and alternative medicines continue unabated. Besides having to defend ourselves there also remains the fact I mentioned earlier; that if we could gain more access to the information and resources that are already in existence we could solve a lot of our problems very quickly. Besides ordinary people have slaved for years to create these things why shouldn't they have equal access to them. Other than the need to take back what is rightfully ours we also need to be active in our communities as the problems of sexism, racism, homophobia, etc are ones that endanger many of our lives. Urban survival isn't just about providing food and shelter it also needs to be about ensuring a safe life for all. Now like most of the solutions I've suggested here this is a lot easier said than done particularly for a lot of us so called "alternative" types who'd rather hide

in our own ghettos. Working with others is often hard and not something we're encouraged to do in non-hierarchical ways, but since we all share common problems our solutions have to be found commonly too. Given all this my main problem with most activists is not just their (and my) narrow mindedness, but the fact that they often fail to acknowledge the need to create alternatives NOW and not after the perhaps mythical revolution.



THE FUTURE???



I guess what I've been trying to do here is outline vaguely some methods of Urban Survival that are in existence right now and that you can get involved in. Hopefully I've also gotten across the view that none of these things are purely solutions in themselves and that we need to employ a variety of strategies. Only by both actively creating alternatives whilst fighting for more control of our environment, land and world can we hope to survive in the long run and create the kind of world and fun we'd all like to see. We have to think and act laterally for a change, so come on groovers get down to it.



- Earnest Iain.



# THE CANNANES



Interview by: **BEK...**

**BEK:** How long have you guys been playing?

**STEPHEN:** A little over ten years.

**BEK:** What sort of line-up changes...?

**ST:** When we first started off we were two different bands. One was called the CANNANES and one was called the NEWTOWN SOUNDS. Neither band had their act together really, but when we fused it was briefly called THE CANNANES MEET THE NEWTOWN SOUNDS. The NEWTOWN SOUNDS was: Sibhan, Steven O'Neill, Fran and Ben Donaldson. It was more of a concept I guess, but it became a reality in the end, and anyway we melded with the original CANNANES line-up which was: David Nichols, Michelle, and Anabel. When we fused a few weeks later, the line-up was: David, Michelle, Annabelle, Fran and Me. Not long after we added Sue on Violin. David went overseas for a year and we had another drummer called Foxy.

**FRAN:** One of our friends had a dream that Foxy was a drummer in a band where the drummer was up the front and we decided to make that come true. Foxy wasn't a drummer, he had never drummed before. He did a good job though!

**STEPHEN:** In David's absence, Randall Lee joined. When he (David) got back there was a bit of a reshuffle. Annabel left, Michelle stopped playing, Sue re-recorded with us and played live once or twice. Randall joined... we went through a shrinking period. We were a four piece, then we stopped playing for a while. When we started playing again we were a three piece: David, Fran and myself. Then we had Nic Kidd on French Horn and Bass. Gordon joined then left. Gus joined and left and the Francesca joined and that was it.

**BEK:** You've favoured vinyl 'till recently. Why is that and what prompted the recent change to C.D.?

**STEPHEN:** What happened for a long time was we financed our own records and in 1988 when we did our second album it was really hard to get anyone to distribute it and shops to take it. People just didn't seem interested in vinyl anymore. We sold quite a few copies of the first album but the vinyl version of the second... didn't sell very well in Australia.

**BEK:** You've been on a few U.S. Indie labels over the years. Which ones?

**FRAN:** Stephen knows Calvin from Beat Happening and that's how we got on 'K RECORDS'. This complete asshole in Chicago put out a couple of things on a label called 'FEEL GOOD ALL OVER'. I guess it was nice to put them out but it took years and years and years and he never gave us any money for them so he's not in the good books at the moment!

**STEPHEN:** We were pretty annoyed. We rushed to get the 3rd album out to coincide with our '91 tour of THE STATES. We had it finished six months in advance and he still couldn't get it together to have it out by the time we were there. It came out at the end of '93 and we were pretty annoyed about that!!

**FRAN:** 'AJAX' too! Tim Adams has put out the last 2 CDs and we're still doing stuff with him - he's fantastic!

**BEK:** How'd the 'TOUR' go? Where'd you play and who with?

**STEPHEN:** We played around quite a lot. We did about 20 shows in one month. We played San Francisco, New York, Cincinnati, Chicago and Nashville. A backyard in Olympia... it's a long story! It was good though.

**BEK:** What was the reaction like compared to gigs here?

**FRAN:** Much better. They're really polite and interested and they like hearing you talk with your accent and they think Australia is fantastic - or they did then, I don't know about now. and the places you play are really good to you and give you meals and free drinks and the sound equipment is all much better.

**STEPHEN:** This is from our experience. Other bands might have had totally different experiences.

**FRAN:** I think a lot of pubs here have an attitude where they think they're doing you a favour by letting you play, whereas over there it is the opposite and you're doing them a favour.

**BEK:** You already had some records out and distributed in the States before you played there. How much of an effect do you think that had on the shows?

**FRAN:** It definitely helped but it wasn't like there were millions of people there to see us play. The big cities (N.Y. & Chicago) were fine, but the smaller ones... in Nashville there were 2 people there! But that's fine. I mean, how often do you get a chance to go to Nashville?!

**BEK:** Do you still hope to be playing music in 10 years time? Are THE CANNANES going to become legend old rockers like The Rolling Stones?

**STEPHEN:** I'm going to keep playing music 'till I die on stage!

**FRAN:** I think some of us will. I'm sure Stephen will die on stage or somewhere in the vicinity of a stage. And David, I don't know about him. He's doing a PhD in history next year so he'll be Dr. David.

**BEK:** What's your view on the current Australian live scene?

**STEPHEN:** Well, Sydney is pretty quiet venue-wise at the moment. Brisbane and Melbourne appear fairly healthy at the moment, particularly Melbourne. Flywheel are a good Sydney band.

**BEK:** What prompted the decision to have two Bässes in the Cannanes line-up?

**FRAN:** Well she (Francesca) is a Bass player and I play as well! When we were a three piece, I played all the Bass, and we've always wanted to do some stuff with two Bässes. So, when Francesca joined The Cannanes, we were finally given the opportunity to do it.

**BEK:** Do you think it's important for a band to be tight when they are playing live?

**STEPHEN:** No!

**FRAN:** Quite often I've found that the tighter they are, the worse they are. People who spend too much time worrying about their tightness usually make pretty horrible songs.

**STEPHEN:** There are some exceptions to that...

**FRAN:** Micheal Jackson. He's pretty tight!

**BEK:** What's your favourite place in the world?

**FRAN and STEPHEN:** SYDNEY!

**FRAN:** I came from Canberra 10 yrs ago and Sydney was a wonderful discovery, and it hasn't worn off yet. I'm still entranced by the dirt and filth and pollution - it's great!

**BEK:** What's your favourite food?

**STEPHEN:** I eat a lot of spaghetti. It's easy, quick, cheap. I drink anything.

**FRAN:** Water and hotchips.

~ THE END.





# WASTE PRODUCTS?

## SOLIDS!

Julian Williams, From the same Mother head honcho and general NZ freak and musicologist has finally gotten a new band together. One of Melbourne's more unconventional and therefore interesting bands Solids utilises a 70's analog keyboard, severely detuned guitars and tight mechanical drumming to whip up a drone fest fit for all. Iain chatted with Jad (ex Magic Christians) and Julian around the dinner table.

Iain- Whats the general concept behind Solids?

Julian- Estoeric, mind bubbling sort of twang...I want to get the twang coming through. I'm tuning the guitar as low as i possibly can to get it more springy. Just whatever, theres no concrete plan yet... I sort of formed Solids to annoy as many people as possible, but its not really working yet.

Jad- I think that its if grand wizard (Jads proto-stoneage metal band) rocks you back, then Solids is rocking you forwards (laughter).

Iain- Where did the idea come from to use the keyboards?

Julian- Just a conversation between me and Jad. We were just talking about this handy little toy Greg had. The analog keyboard's classic. The thing i really like about it is the broken key...

Jad- That lets you know where you are (laughter).

Julian- Anyway Jad said lets do it and I'd already had a few jams with Greg who wanted to take up the drums again.

Iain- And is Greg truly the human drum machine?

Julian- Well don't tell anyone I told you this, but one time i went round to visit him and noone was home, but the door was open and I stumbled in and there he was a glowing green thing sitting in a metallic tank and suddenly he went swssssshhhh and leapt into his Greg skin. So I think he's been taught by the digital masters of thee universe (laughter).



Iain- Have Solids been influenced by Kurt Vonnegut?

Jad and Julian- No!

Iain- When I saw Solids the other night there was hardly anyone there, do you always play to such small crowds?

Jad- Yeah pretty much (laughter).  
Julian- We seem to be popular with tasmanian expatriates for some reason.

Jad- The time we played at the Evelyn was funny. We started playing and there was a few people in there, like say 4 or 5 people...and they left and they'd previously obscured this couple who were sitting on the only pair of chairs there, like the chair and table facing each other. And so we were only playing to them and it was pretty beautiful (laughter).

Iain- Solids plays for lovers.

Julian- It doesn't annoy me when people don't come, I always seem to play better when there's only a few people there. Its just a fun thing to do...

Jad- I never have played to a large crowd (laughter).

Iain- Jad I believe your working on another shampoo master...

Jad- Yeah, this ones called the Double Action Shampoo master and it keeps cracking and its very fragile. Its light blue and its going to have a fret board attached to the shampoo master body with a whammy bar which will be the bottom of the shampoo master because it swivels. So that where the bridge is connected to so it'll go from really slack to really loose. It'll be a LES 20 instrument (another of jads band).

Iain- How do you find people in Melbourne?

Julian- They're a bit strange really, they all seem to have these fetishes like Cindi Lauper fetishes and Greg Kihn fetishes. They just take this tacky person and idolise them along with the Breeders and all these new so called AL-Ternative bands.

Iain- Why have you decided to give up sugar Julian?

Julian- My theories on sugar are that I seem to work better without it and everything seems to taste really amazing. Sugar seems to nullify alot of things. So I'm just eating fruit and its tasting ten times better.

Iain-Whats happening with from the same mother at the moment?

Julian- Stasis really. Its a bit like that Doctor Who episode where they go up in space and everyone's freeze dried- thats FTSM at the moment. But there is a few things happening I guess- the Small World Experience tribute tape is slowly coming together. It was something started by the guy from Wank Engine in Brisbane who lost enthusiasm and so now we're getting it together. There should be a Double Chin and Solids split single at some point.

Iain- You record most of your rehearsals and live shows, whats the idea behind that?

Jad- So you can fill a box.  
Julian- So we can have a tape for each day of the month to play to our grandchildren. "This is March, notice how we'd progressed" (laughter) and that sort of thing.

Iain- You guys have some songs about UFOs...

Julian- Three, lets be clear about this, three songs.

Iain- Why the obsession about UFOs?

Julian- Well i read alot about them.  
Jad- I read alot of Science fiction, not good Science fiction, more the sort of books you find in Op Shops.

Julian- And as I said before, Greg is Science Fiction (laughter). My favourite Solids song about UFOs is one sort of about the theory that UFOs have been interfering in human history, helping us along, that they were around in Egyptian times and if thats so, thats a good thing.

Iain- Helping humans along to what?

Julian- Becoming Super Solid State beings that can be packaged and sent to every part of the Universe in purple velour packaging.  
Iain- Do you think that this theory is true?

Julian- I don't know... half the time the main thing is that it just gets you thinking that life is nothing compared to what it could be.

# The Bicycle

It's the cheapest, most reliable, form of transport. Bikes can go places cars can't, and bikes run when you want them to, unlike public transport, which leaves you feeling like Cinderella-of midnight to catch the last tram home. Riding it enough, though the extra pollution you'll breathe benefits.

often the fastest, and certainly the most ecologically correct running away from the pub at the stroke a bike can also make you fit if you do on the road tends to offset the health

There are many things you can buy or make. By law all bikes must have a bell, and all riders at night, you are also required to have a white light at the front and a red flashing light at the rear. Most cops I spoke to or just plain didn't know the bike laws, except for the helmet. Bike helmets are extremely daggy, and most riders will want to with some creative additions. A wide brim can easily be cut off an old sunhat and glued on to your helmet - some people have (jokingly?) suggested that the helmet laws are there to keep bikers from getting adequate sun protection - if we all die of cancer there'll be none of us clogging up the roads. I managed to get a look at the book of tickets police carry with them to throw at bike riders and others who annoy them. The gist of it is - they are the cops and "misuse of a bike"

Does this apply  
There is an agency for the promotion of bike riding and the rights of cyclists. Bicycle Victoria is a government sponsored organization - which you nonetheless must pay to join. They lobby government to provide more bike paths, better treatment for cyclists and promote safety. Recently, the insurance for extended to non-moving opens their car. Formerly, these fault.



try a brim

to enhance your enjoyment of the bike. must wear a bike helmet. If you ride at front of your bike seemed pretty blasé and lights at night. spruce their helmet up

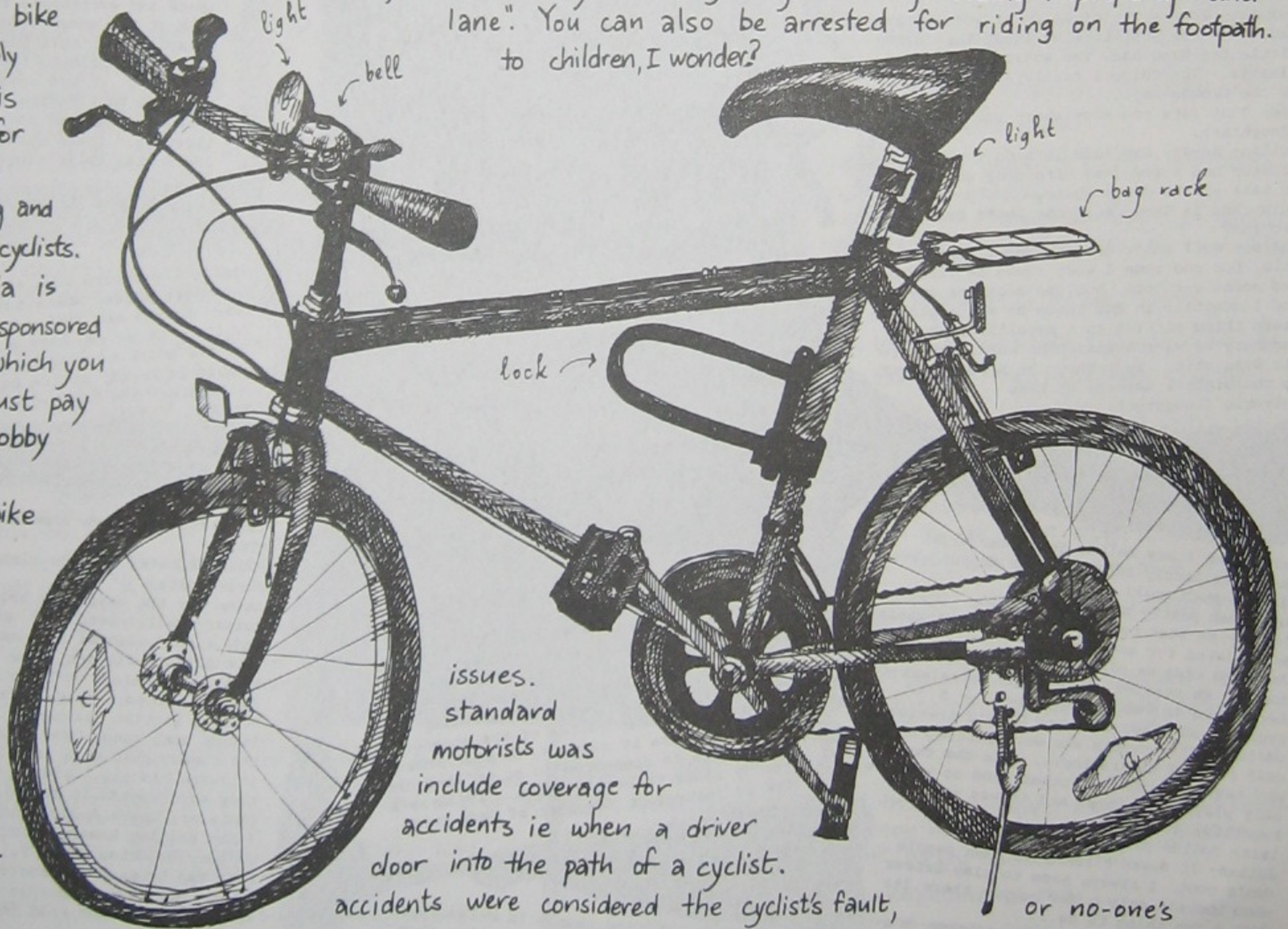


try reflective decals



try bunny ears

they can arrest you for anything, including "riding improperly" and "lane". You can also be arrested for riding on the footpath. to children, I wonder?



As far as I know there are no really radical bike rider's groups in Victoria, but maybe they are just underground. Bicycle Victoria organizes Bicycle Users Groups or B.U.G.s, and they will put you in touch with your local BVG if you join.

Bicycle Victoria - 328 3000

# THE DIY NO

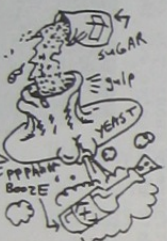
LET'S FACE IT..... CORPORATE BEER AND WINE SUCK! THEY SUCK YOUR MONEY FROM YOU. THEY POLLUTE YOUR NEIGHBORHOODS WITH SEXIST ADS, BREWERS' SOCIETYS, BESIDES FOR BEING FAT RICH MEN MAKING MONEY OFF OF ALCOHOLISM, DONATE TO UNISECTION and FIELD (read "BLOOD") SPORTS. CORPORATE ALCOHOL IS FILLED WITH CHEMICALS (especially in the USA). OFTEN, THEIR CASK-CONDITIONING INVOLVES FISH SCALES. SOME ARE RUMOURED TO INVOLVE EVEN MORE DUBIOUS INGREDIENTS ( BLOOD,

## WHAT YOU MAY NEED:



AND STEAL SOME:  
 ▶ WINE YEAST  
 ▶ PECTIC ENZYME  
 ▶ CAMDEN TABLETS  
 (- Citric acid)  
 (- wine nutrient)

BEEF EXTRACT, who knows what?). I SAY IF YOU'RE GONNA DESTROY BRAIN CELLS AND DIVERT ENERGY FROM THE GLOBAL VEGAN REVOLUTION, YOU MIGHT AS WELL SAVE HEAPS OF MONEY BY DOING IT YOURSELF. AS FOR BEER, THERE'S A GOOD ARTICLE IN THE SOY NOT OIL COOKBOOK IN WHICH JOEL WALKS YOU THRU THE WHOLE PROCESS, AND SIMPLE BEER KITS ARE PRETTY SELF-EXPLANATORY. IF YOU'RE TOO LAZY TO GO OUT AND GET A LIBRARY BOOK ON WINE-MAKING... HERE'S A QUICK LOW DOWN:



THE SCIENCE behind getting fucked-up is incredibly simple. Yeast, originally naturally occurring on the skins of grapes, likes to eat sugar and shit ethyl alcohol. Wine making, then, is a question of keeping a suitable environment for the yeast colony to live in while keeping other cultures (airborne molds, fungi,) from gaining access to this yeasty utopia.

Therefore, keeping all equipment STERILE will pay off in the long run. Thus your highly anticipated strawberry wine does not turn out to be grey fuzz surprise. Sterilizing all equipment with boiling water should do the trick, but experts advise the use of CAMDEN TABLETS (sodium meta-bisulphite) both on equipment and in wine itself.



▶ STERILIZE THE DEMIJOHN  
 ▶ PUT SMASHED/JUICED FRUIT IN IT  
 The ratio is up to you..... the amount of fruit can vary to taste. The taste will change according to how much, how long, and of course what.

ACIDS IN FRUITS  
 • CITRIC - lemons, oranges  
 • MALIC - apples, chard  
 • TARTRIC - grapes,  
 (the best ratio is 2 parts citric, 2 parts tartaric, 1 part malic)

most fruits will ferment well, but the proper acid balance will make your wine that's less likely to go bad. Citric helps speed fermentation, so I suggest that. (It can be found @ most drug stores).

OTHER STUFF YEAST LIKES:  
 TANNIN - can be found in tea... brew 1/2 cup and let it steep until cold and add  
 NUTRIENTS - can be obtained pre-made for wine; grapes have alot of what you need... consider dumping raisins/sultanas into all your wines as common practise.

- ▶ ADD BOILING WATER (fill demijohn half-way)
- ▶ ADD 1kg of SUGAR (in the US, vegan sugar alternatives may have to be sought)
- ▶ STIR UNTIL DISSOLVED  
 - New experts would tell you to add 1 CAMDEN TABLET and some PECTIN-DESTROYING ENZYME. In fruit, pectin's in the cell walls and if not dealt with will promote hazes in wine.

Some even say sugar inhibits PECTIC ENZYME'S ability to do its job and suggest adding sugar after the enzyme. Regardless, if the enzyme IS added, you must wait 24 HOURS. Keep it covered or fitted with an airlock.

- ▶ ONCE MUST (the word for your wine in-process) HAS COOLED TO 16-21°C (61-70°F), ADD WINE YEAST.  
 (for best results START yeast in a cup of sterile water @ same temp. and add to must once foam is seen on the water-meaning yeast is alive)
- ▶ STORE IN PLACE WITH STEADY WARM TEMPERATURE (16-21°C)  
 • for first 1-3 days allow air to enter demijohn (yeast needs oxygen to breed). Fasten a paper towel over opening with a rubber band.

- ▶ then fit with AIRLOCK
- ▶ FRUIT MAY BE REMOVED ONCE WINE IS SUFFICIENTLY FLAVOURED.  
 Rotting material will make wine taste more and more like shit. (Muslin) Cloth may be used to strain all

fruit matter from the must, leaving only the water, yeast, nutrients, acids, sugar, and the particular flavour.

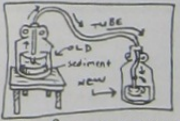


ONE WEEK should be long enough for the fruit to imbue the must with its stink.

- ▶ FILL DEMIJOHN ALL THE WAY UP WITH WATER
- ▶ STORE UNTIL NO BUBBLES PASS THRU AIRLOCK (maybe one month) when no CO2 is produced, either the alcohol content is so high the yeast has died, or your must is "stuck" (= add nutrients or move to better climate.)
- (▶ ADD 1 CAMDEN TABLET per 1 GALLON WINE)
- ▶ STORE IN COOL (10°C or 50°F) PLACE  
 SO SEDIMENT MAY SETTLE  
 Dead yeast cells and bits of other useless junk will settle to the bottom. Once you get a good amount of sediment, it's time to "RACK" your wine.

## ▶ RACKING

If you want yummy wine feel free to rack your wine whenever there is a sediment build-up. Like decaying matter, sediment can add unwanted flavours to your wine. Run a tube from your current demijohn (careful not to disturb the sediment or suck my or it up) to a newly sterilized one. Sucking on the tube will start the wine running. If the old demijohn is raised to a higher level.



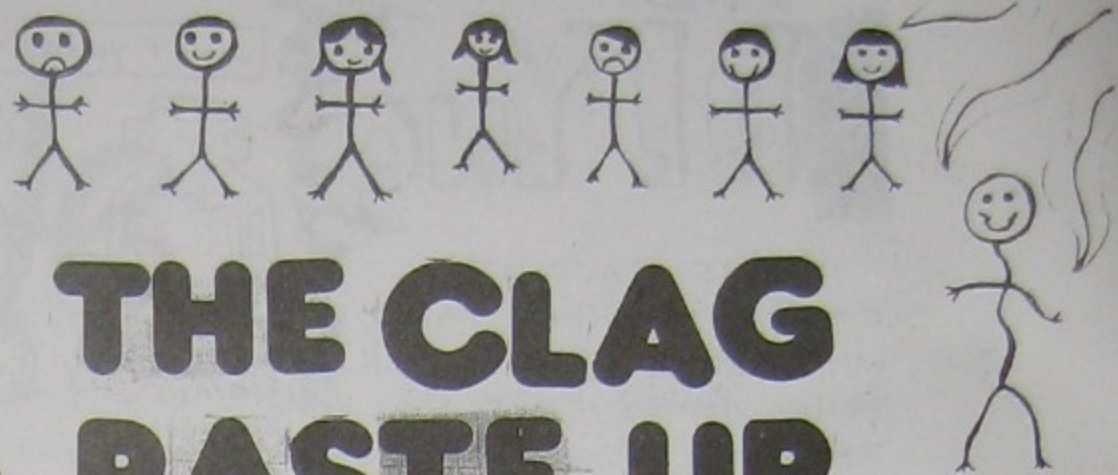
▶ HURRY UP AND WAIT  
 At this point it's a matter of patience. The longer you leave the wine, the better it tastes. Snobs tell you 3 months to several years, drunks tell you 5 minutes. It's best to siphon the wine (once totally cleared of sediment) into individual bottles. Cider bottles work well + have screw-on air-tight caps.

I hope this will be of use to beginner home brewers and that some day we can share our banana boom.

What can you say about clag-the former apprentice quirkers from brisbane have now set up shop in gods own boogie wonderland of melbourne. Their kiddy pop crawls deep into your marrow, and if I'm supposed to draw a comparison, it would be something like this-new zealand pop, circa 1986 meeting a bunch of female daniel johnsons... funny, quirky, dinky, narly, chinky, shrinky.....



alison bass



# THE CLAG PASTE UP

WOOZY: What was it like playing with the cannanes in sydeny?  
BEK: It was unreal. Theyre legends. they were nice to us too, i thought they were going to deride us.

WOOZY: what did you think of chrissy g's performance behind the kit at the bungalow tapes party last year?  
MICK: not as good as his one in front of the kit, pushing you (the interviewer) over and breaking guitars. just running amok.  
BEK: chrissy g's a legend.

WOOZY: Whats so scary about 134 scum manor?  
BEK: It's inhabited by evil spirits.  
MICK: It's inhabited by christians.  
RACHEL: It's got nothing to do with the song at all.  
BEK: There's ghosts and stuff.  
MICK: forces beyond our control and understanding.  
RACHEL: Supernatural forces that contaminate your soul.



bek voc

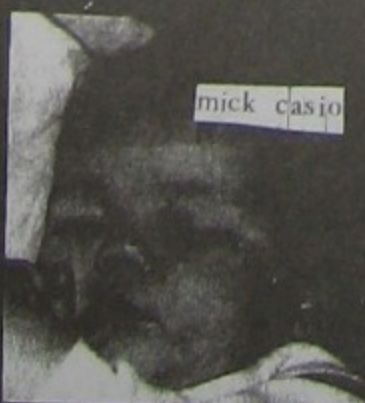
WOOZY: What do you think you'll be doing in ten years time?  
MICK: not much. sitting reading a comic.  
BEK: smoking cigarettes, thinking I should get a job.  
MICK: i'll be looking for work and getting a career.

WOOZY: whats for dinner?  
MICK: I don't know yet. (laughter).

WOOZY: Is it true that there is some interest overseas in releasing clag?  
BEK: theres a guy in germany who wants to do a seven inch, and we might be doing a split seven inch hopefully on the split and a half label australian pop series.

WOOZY: FAVOURITE KIDS PROGRAMME?  
MICK: There's so many. It changes every year.  
RACHEL: Sesame street.  
BEK: Delgrassi junior high.

WOOZY: what made you want to play music?  
BEK: Rachel made me.  
RACHEL: do we play music?  
MICK: to become famous I guess. be rock stars, be in smash hits.  
BEK: we want free drugs.  
AGREEMENT FROM THE REST OF THE BAND.  
RACHEL: we're still waiting for the free drugs.  
CONVERSATION GOES INTO RACHEL BEING UNABLE TO REMEMBER THE PREVIOUS NIGHTS GIG, EXCEPT FOR HEAD BUTTING SOMTHING.....



mick casio

WOOZY: Where would you most like to go in the universe?  
ALISON: a black hole (laughter).  
BEK: I'd like to go to the sun cause it's the hottest place in the world, and you die straight away. I'd like to go to titan as well.

WOOZY: Whats clag's philosophy on life?  
BEK: it does'nt matter how crap you are. nothing matters. if you wanna do something, just do it. It does'nt matter if you fuck it up cause it's bound to happen anyway.

WOOZY: You played the queen tribute night awhile back. what does queen mean to you?  
BEK: crap.  
RACHEL: stress.  
BEK: queen suck.  
RACHEL: they're not even bad enough to be funny.  
MICK: we did'nt realise they were musicians.  
BEK: richard asked us to play and we did'nt really think about it, and we said yes. when we tried to work out the songs we realised that queen have probably written some rock operas.  
RACHEL: they did. all their songs are like rock operas.

WOOZY: Ever thought of writing a rock opera set in pre-school?  
RACHEL: Strangely enough no.  
BEK: I don't think we've got the talent to write something as full on.



rachel gtr

WOOZY: WHAT WAS YOUR FAVOURITE WINDOW IN PIAY SCHOOL?  
MICK: the round one.  
ALISON: the arched one as well.



lora drms

# Dole Changes

In 1995, you will cease to be a person and become a "case" whenever you walk into a Commonwealth Employment Service office. If you're unemployed you must have "problems" in which case a friendly "casemanager" will work these problems through with you. Then you'll sign an activity agreement which will keep you too busy doing training courses and licking bosses' arses to ask why no jobs are available (and those that are on the boards aren't worth taking). The case manager will really be an employment cop, to stop you having an income if you don't waste your time obeying government orders.

As our community "progresses", there's only deadend jobs available for young people, and because they pay next to nothing a new kind of cop (ie case manager is needed to force people into them).

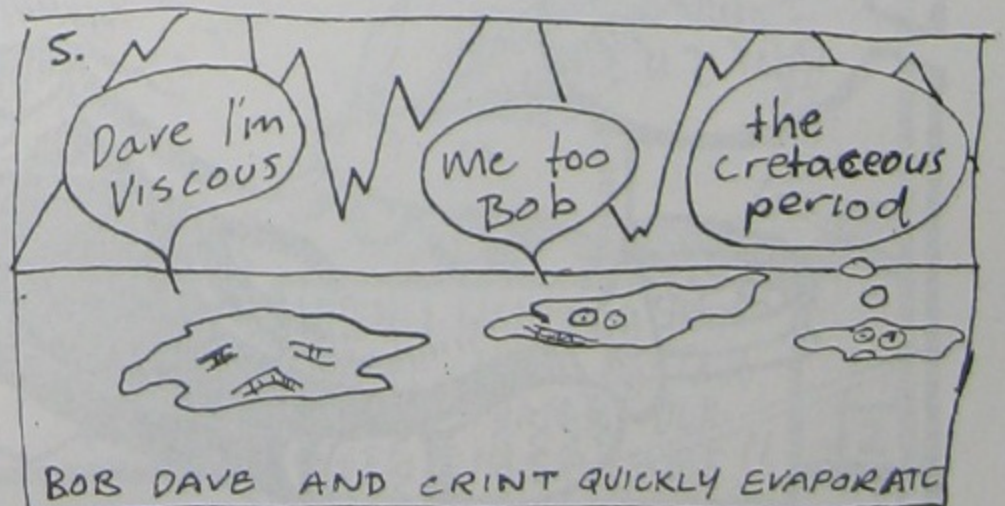
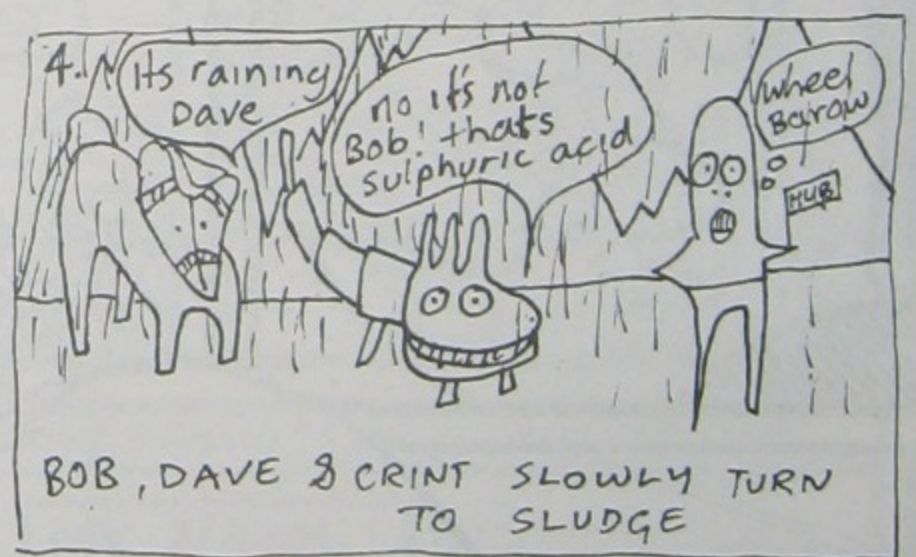
The new trainee wage will be less than you've ever earned before, and you'll be lucky if the job lasts 9 months. Then when the govt. subsidy runs out the boss will sack you and some other conscript from the C.E.S. will take your place.

You can be forced into Leap, NEI's, Jobskills or New Work Opportunity schemes anywhere in Australia. If they produce one of the nine month special jobs out of their hats, you can refuse if its more than 90 minutes away by public transport (in one direction). If your the kind of anarchist who causes trouble you'll find yourself pretty quickly in a Leap scheme west of Broome.

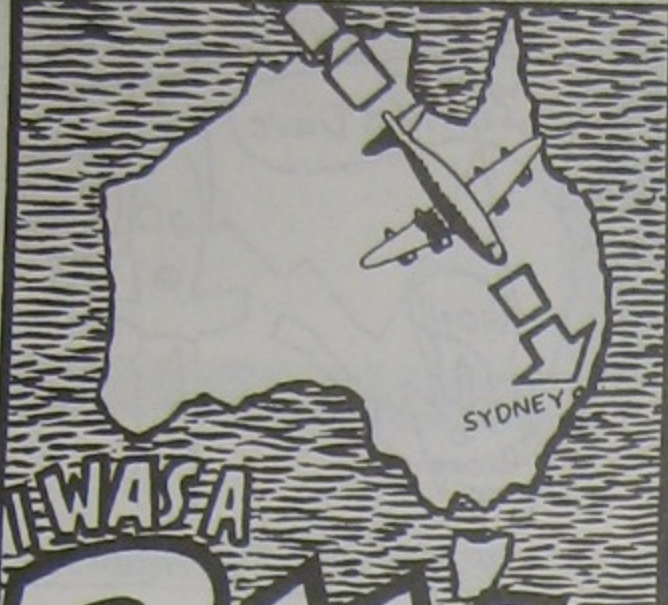
Ways out? If you change C.E.S. offices often enough, you can confuse them. If you've too many "problems" to work, you can have a long guided tour of social work agencies, or we can all get together and smash the system. Anything's better than "casemanagement". As the C.E.S. case managers handbook says, its proved successful in prisons and mental hospitals.

FOR MORE INFORMATION CONTACT OWEN  
AT THE VICTORIAN SOCIAL JUSTICE COUNCIL  
PH 525 8834

# BOB, DAVE & CRINT "IDIOTS NOWHERE" NUMBER 2. BY JAD L.



IN MAY 1990 I ARRIVED IN AUSTRALIA



I WAS A

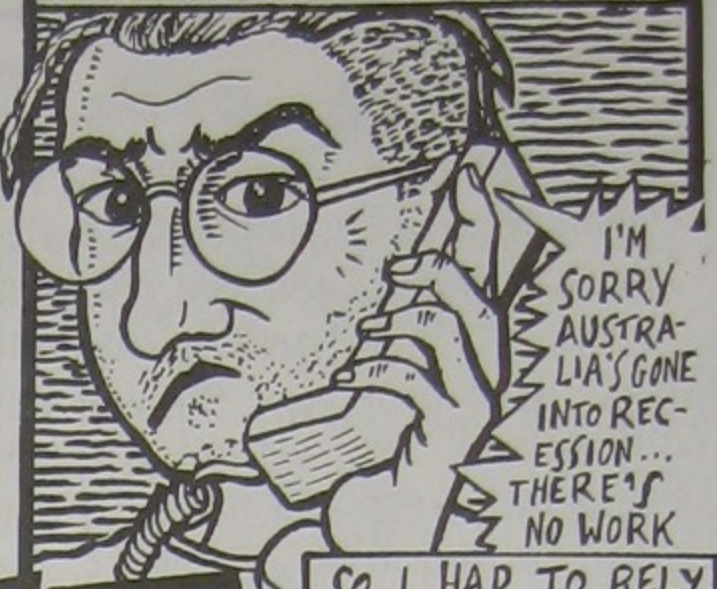
I ONLY HAD £30 (\$60 AUS) ON ME...

WHERE'S YOUR RETURN TICKET?



PLEASE DON'T ASK TO SEE MY FUNDS

NO ONE HAD A JOB TO GIVE TO ME



I'M SORRY AUSTRALIA'S GONE INTO RECESSION... THERE'S NO WORK

SO I HAD TO RELY ON MY FALLBACK "PROFESSION"

# PAVEMENT ARTIST

I STARTED OFF AT PADDINGTON MARKET BUT...

IT WAS NO DIFFERENT AT REDFERN



YOU'RE DEFACING PUBLIC PROPERTY!



YOU CAN'T DO THAT HERE

WHY NOT?

'COS I SAY SO!



BUT THEN, I DISCOVERED CIRCULAR QUAY...

AND TOURIST GOLD!!



WELL, \$15-30 A SESSION ANYWAY



WEIRD!

I DREW COPIES OF TIBETAN DEMON AND HINDU DEITY PICTURES THAT I FOUND IN INDIA

VOODOO!

YOU SHOULD BE FAMOUS

OR TOURISTY CRAP LIKE THE OPERA HOUSE AND THE HARBOUR BRIDGE

THAT'S NICE BUT WHAT IS IT?

THAT'S SO LIFELIKE

I WAS THE SUBJECT OF MANY A HOME MOVIE

BUT THE ILLUSTRIOUS DIRECTORS NEVER GAVE A SINGLE CENT

I WAS HASSLED BY EVERY FUCKING WEIRDO IN TOWN ABOUT MY PICTURES

AHH-GANESH, AND WHO DOES LORD GANESH WORSHIP - LORD KRŠNA

WHAT A SURPRISE

BUT FROM TIME TO TIME I'D GET COMMISSIONED BY AN ART HUNGRY PUNTER

I WANT SIX PAINTINGS OF ASSORTED HINDU GODS

I'LL GIVE YOU \$200

I SAT UP NIGHT AFTER NIGHT PAINTING IN THE CORRIDOR OF MY SHITTY ROOMING HOUSE (SO AS TO NOT DISTURB THE SEVEN OTHER PEOPLE SLEEPING INSIDE) TRYING HARD TO FINISH THE JOB ON TIME...

BUT I STILL MANAGED TO SCREW IT UP A BIT!

YOU FORGOT TO PAINT THEIR HALOES YOU BLOODY FOOL!

I FOUND AN ART SHOP THAT HAD ALL THE RIGHT SUPPLIES

Wow - AN ENORMOUS ROLL OF PAPER - NOW I CAN SELL MY DRAWINGS AT THE END OF THE DAY

THE CHALKS WERE PERFECTLY PLACED TOO

THESE ARE SO LOW I CAN JUST STUFF THEM INTO MY TURN-UPS!

OH NO, THEY'RE WORKING THEIR WAY UP AS I WALK OUT THE SHOP!

AFTER 3 MONTHS IN SYDNEY I HITCHED UP TO BRISBANE - WHERE I WAS NICKED! \*

C'MON YOU SCROUNGING BASTARD - MOVE!

SOD THIS, I'M ON THE NEXT PLANE HOME

\*FOR BUSKING NOT STEALING CHALK

ONE THING REMAINS FROM THE WHOLE EPISODE...

MY NAME!

THIS STRIP WAS BROUGHT TO YOU BY Peter Pavement

WHEN I WANTED A PEN-NAME, WHAT BETTER CHOICE THAN MY OLD AUSSIE NICK-NAME!!

fast talking, fast moving, fast rythems

# TRICAMING

LORA AND BEN MET THE MASTERS OF WINNER-CORE ROCK

**BEN:** SO WHY DID YOU LEAVE PAINTSTRIPPER NEIL?  
**NEIL:** WELL, THE SHORT STORY IS BECAUSE WE WERE GOING IN DIFFERENT DIRECTIONS MUSICALLY AND WHILST WE AGREED IN PRINCIPLE WHAT WE WANTED PAINTSTRIPPER TO BE, MY DEFINITION AS OPPOSED TO THE OTHERS WAS DIFFERENT IN HOW TO GET TO THAT PLACE. IF I HAD STAYED WITH THEM, I COULD HAVE BEEN 70% HAPPY... BUT I THOUGHT WHY NOT BE 100% HAPPY AND DO MY OWN THING.

**LORA:** WHAT'S THE SONG ON THE SINGLE ABOUT?  
**NEIL:** LYRICALLY, ITS ABOUT THE AUSTRALIAN MEDIA AND HOW PUBLIC RADIO FALLS TO THE FEET OF ANY AMERICAN TOURING BANDS WHEN I WISH THEY'D FALL AT THE FEET OF AUSSIE BANDS... OR TO PUT IT MORE SERIOUSLY, THEY SHOULD PUT IT INTO PERSPECTIVE AND ASK HOW GOOD ALOT OF THESE BANDS ARE? THEY'RE GREAT AND I LIKE ALOT OF THESE BANDS BUT I DONT THINK THEY SHOULD BE FAWNED OVER AND I'D LIKE TO SEE A SIMILAR AMOUNT OF INTREST GIVEN TO LOCAL ACTS.

**LORA:** WHY DO YOU THINK THIS SITUATION IS?  
**NEIL:** I THINK IT COMES FROM THE CULTURAL "CRINGE" THING AND BECAUSE AUSTRALIA HAS BEEN DOMINATED OVER THE DECADES BY POP CULTURE THAT HAS COME FROM THE U.S AND IM SURE THAT HAS ALSO BLOWN INTO THE ALTERNATIVE SCENE. ITS THE "AMERICA IS GOOD" THEORY THATS A BIT HARD TO DEAL WITH WHEN YOU'RE OUT HERE, TRYING TO DO YOUR OWN THING.

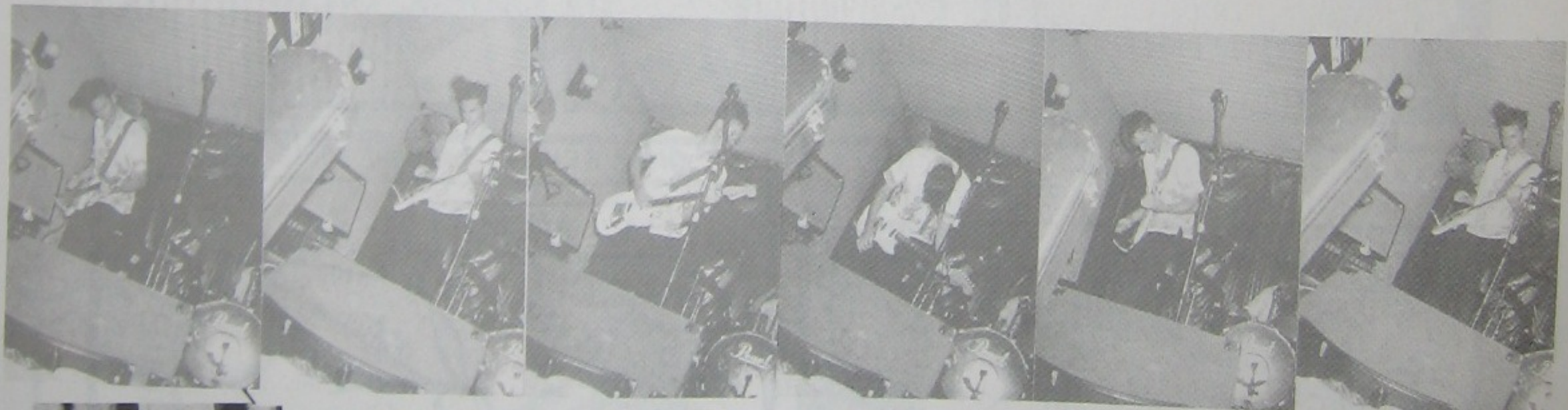
**BEN:** ON THIS GENERAL AMERICAN CULTURE THING, WHAT DO YOU THINK OF THE WHOLE GENERATION X, SLACKER THING?  
**NEIL:** I THINK ITS DISGRACEFULL (LAUGHTER) WHAT A HORRIBLE THING TO CELEBRATE... BEING A LOSER (ALOT MORE LAUGHTER) WE'VE GOT A SONG CALLED "HEY SLACKER" OR "WINNER-CORE" THATS ABOUT THE WHOLE THING.

**LORA:** SO ARE RICINE "WINNER-CORE"?  
**NEIL:** FUCKING OATH!! (LAUGHTER) RICINE IS PRO-ACTIVE, RICINE IS GET OUT THERE AND ROCK, DONT SIT IN YR BEDROOM PULLING BONGS AND DOING NOTHING WITH YOUR LIFE.

**LORA:** HOW DO YOU FEEL ABOUT THE MELBOURNE BAND SCENE?  
**BRETT:** I THINK ITS THE BEST IVE SEEN IN THE WORLD. MORE STUFF IM INTO COMES OUT OF HERE THAN ANYWHERE ELSE, IN ANY GENRE AS WELL. WITH SO MUCH GOOD STUFF COMING OUT OF MELBOURNE, ITS CRAZY BANDS DONT GET MORE EXPOSURE.

**NEIL:** MELBOURNE'S A FANTASTIC PLACE TO LIVE AS A MUSICIAN, JUST THE WHOLE SCENE IN TERMS OF HOW MANY VENUES THERE ARE, JUST PLAY IT REALLY HITS HOME WHEN YOU TRAVEL TO OTHER CITIES EVEN IN AUSTRALIA, HOW LUCKY WE ARE TO LIVE IN MELBOURNE, THATS FURTHER ENFORCED BY THE NUMBER OF BANDS MOVING OVER FROM SYDNEY, ADELAIDE, BRISBANE, PERTH, SO, SO.

**BEN:** WHAT DO YOU THINK ABOUT MELBOURNE IN TERMS OF THE INDUSTRY SIDE?  
**NEIL:** YOU'LL GET ME INTO TROUBLE HERE... WELL CERTAINLY THERE'S THE BIG BOYS CALLING THE SHOTS AND I WOULD'VE THOUGHT THAT SIDE OF THE INDUSTRY WAS PREVALENT EVERYWHERE IN THE WORLD. IT WOULD BE NICE TO WORK IN A MORE DEMOCRATICALLY RUN SCENE, BUT WHAT ARE YOU GOING TO DO? THERE ARE CERTAIN VENUES THAT BANDS ARE GOING TO WANT TO PLAY AT BECAUSE ALOT OF PEOPLE GO THERE AND ULTIMATLY IT COMES DOWN TO ONE OR TWO PEOPLE BOOKING THOSE VENUES AND HOW DO YOU GET AROUND THAT? I DONT KNOW...



**LORA:** WHEN YOU WERE AT SCHOOL, DID YOU PREFER KISS OR THE VILLAGE PEOPLE?  
**BRETT:** KISS!!  
**NEIL:** YES TOTALLY! I SAW THEM LAST WEDNESDAY AND I WAS IN THE FOURTH ROW AND I WORE MAKE-UP AND IT WAS THE BEST EXPERIENCE IVE EVER HAD IN MY ENTIRE LIFE. I EVEN CAUGHT PLECTRUMS, ONE OF PAULS AND ONE OF GENE'S AND WERE JUST SCREAMING AND IT WAS FANTASTIC. I CANT TELL YOU HOW GOOD IT WAS.

**LORA:** YOU'RE DOING A SPLIT-SINGLE WITH BASEBALL, CAN YOU TELL US A BIT ABOUT THAT?  
**NEIL:** GIVEN THAT THE LAST VINYL PRESSING PLANT IN AUSTRALIA CLOSED DOWN LAST NOVEMBER, WE'RE ACTUALLY GETTING IT PRESSED IN NEW ZEALAND. WE ARE GOING TO DO ONLY 100, LARGELY AS A PROMOTIONAL DEVICE. ONE TRACK OF OURS ON ONE SIDE, AND AN "INDUSTRIAL SOUND SCAPE" I GUESS YOU'D CALL IT THAT ON THE OTHER. BASEBALL IS BASICALLY CAMERON POTTS FROM PEACHFUZZ AND A MILLION OTHER BANDS...



# Interview with A. Loser

Ben and Lora chew the fat with Greg of Spill and New Waver

B: So Greg, where do you actually come from?  
Brisbane. I moved to Melbourne in 1987, when I was 24.

VitaWeat

B: And what did you do in Brisbane?  
Well, after school, I went to Qld Uni, and I did maths, and then I converted to Computer Science. The two major nerd subjects you can do. But also, while I was in the last year of school I started playing in bands, so ... I kind of tended to neglect Uni and play in bands for years.

L: So what bands have you been in?  
Ahh, quite a few really. Probably none that you would have heard of, from that period, in Brisbane, except perhaps, ahh, Small World Experience predecessors, Pat's early bands, I was in one of them for a while. Probably half a dozen bands in that kind of, cause I was just a drummer or a bass player, you know, and so, as you might know too if you're a drummer you tend to play in a lot of groups.

L: Yeah. B: Weren't you in a band with Tex Perkins?  
Yep.

L: What was that called?  
The Dum-Dums. We started that in, 1982? ... and, we played in Brisbane, and then, we did a sort of weekend tour of Sydney late in that year and then we moved to Sydney, in early the year after that, but I only stuck it out for about three months, and went back to Brisbane.

L: Ok, tell us a bit about Losercorp.  
Well ... I guess that's my, personal art project ... I sort of stopped playing in bands in about 1984 really and just became an office worker for years and years, and I guess accumulated all the ah, loserdom that you can accumulate in that kind of life, and when I moved down here, I'd never really, looking back, I'd never, from just being a drummer and so forth, you know, never really expressing any sort of original idea of my own, and when I came here I just got this urge to do a magazine, and I'd started becoming obsessed with the word "loser", for various sort of philosophical reasons, you know, why are there losers, and even started using the pseudonym "A. Loser" and so forth, more or less as a joke I suppose. And so I thought "oh yeah well, let's have a magazine called Loser Magazine", and did about five or six issues I think, between then and the last issue came out in 1990. It was pretty productive really, sort of did lots of things, not just clippings and stuff, also wrote stories, made lots of stickers, fake posters and leaflets and just stupid things, all under the same kind of theme, you know.

L: And you wrote a novel? *Diary of a Cold*?  
Yeah, that was the last printed thing I did, I might do some more, but I haven't for a while.

L: Right so, linking to this loser stuff is the band you're presently in, *New Waver*, that kind of relates to that philosophical tradition.

Yeah, it's the same, I mean initially, I started doing, you know, music doo-dah things, around sort of 1990 or so, and we put out, or I put out I guess, a *New Waver* tape in 1990, and really it was just like a

variation on the magazine theme, a kind of a multi-media thing, (laughter) I mean have it in music as well as print. But then as it's turned out I haven't really done any print stuff since that time, whereas, I've done heaps of music stuff and I've just kept using the name *New Waver*.

L: So why did you pick "New Waver"?  
Oh well it's kind of um, it's kind of an in-joke going back to um, like early 80s ...

L: *New Wave*?  
I'm not sure what it was like in other cities, but in Brisbane the sort of "punk rarrk" thing, was very very small in terms of the amount of people who were into it, and you know you basically risked death if you, if you even looked like you were vaguely into it, and the general, you know, population's word for someone who was into something a little bit kooky like that was a "new waver". (adopts accent) "Hey are you a new waver mate?" (laughter) "You're not going to the footy this weekend?" And so we sort of, um, you know, started to adopt that term in an ironic way, just to describe people, you know, "are they normal or are they a new waver?" you know, just, I guess the term you'd use now would be ... an "alternative" person or something like that.

L: Yeah, "alternate".  
That's basically what it means, and so with even more irony I called my own band when I was sort of, you know, office worker by day, eight-track bedroom doodler by night, just called it "New Waver", it just seemed to suit. Perfectly. (laughter)

L: Is *Spill* a loser label then?  
Oh that's, that's, I wouldn't comment on that. (laughter) Historically, *Spill* is um, around the time I moved here in fact, sort of mid late 80s, my brother, and Pat, and a few other people, generally Brisbane people, just decided that here we are you know, we've been in bands for years, and everyone puts out their cassette or their single or something like that, and you put out something and then, it's just dead you know, six months later or twelve months later, you can't buy it in a shop any more coz who wants to stock something that sells one copy a year? And so, we thought, you know, let's try and get something which is not really so much a label, but just a way of, you know, getting a whole bunch of things, basically *Spill* for years and years was really just a list of stuff, you know, a mail-order catalogue, we left copies of it lying around the place, and, you know, it was just that, so, records that you sort of released and were sitting under your bed you know, you could still keep in the public eye to some degree ... and, I really wasn't really much involved at first, although we tried to get a compilation happening in about 1990 and the idea was, cause I was working, and the idea was that I would pay for it, and Ian would sort of get it together, and ...

L: That's a fair division of labour. (laughter)  
I don't mind that division of labour, it's fine, you know. It was all Brisbane stuff, because we didn't really know people outside of Brisbane, and it was almost done, it was going to be a twelve-inch vinyl, there wasn't cd then, but at the last minute it sort of fell through. But then, in 1992, when I was doing a Master's thesis and I just, I just sort of got sick of it, and I thought "I'm going to do something different", I thought "right, let's get a compilation happening now", so just basically asked everyone I knew for stuff, which at that point included more Melbourne people, and spread the word around a bit, and, did that. So that's really when I started being involved. I mostly do the compilations.

L: Yeah cause the first contact I had with *Spill* was the *Spill* cassette, and I think it was free, somewhere I went it was free, and obviously that's appealing to us, um, X-generation slacker scumbags and dole-bludging types. (laughter)

Well everything else I did was always free, you know all the Loser mags were always free. I was just, I was in a really bad way that year (laughter), that's what it was about, and um, the cassette was put together on this sort of, intense drunken weekend, you know, I was basically becoming a sort of drunken recluse for a few months there, so I put this thing together and thought, I'm not going to try and sell this, and just, got it run off and gave it away, over a period of about 24 hours, just left it in shops and forgot about it sort of thing. I was having a strange time. I think it's a good tape though.

L: So, you're up to *Spill* three now.  
Yep, and it's nearly done.

L: And it will be done by the time this is released.  
Yes. If someone is reading this interview they can go to the shop and buy it now. It's hot.

L: What is the aim of *Spill*?  
Well it's a means of propogating, you know, the word "indie" is justly dis-used now and I think "do-it-yourself" is coming in, and that's the kind of music that, I've been into that music for 15 years, everyone I know is doing it and so, you know, here it is, you chuck it on a cd and, you know, people all over the world can hear it.

L: Yeah. B: What do you do during the day?  
I'm a PhD student.

B: And what do you study?  
Ah well I'm flogging a theory which involves a sort of dietary theme (laughter). Um, I'm trying to say, it's kind of various things at once, but the basic thrust is that, ah, cereals, which since, you know, not that long ago ...

L: Post-war? Post world war two?  
I was going to say um, ah about eight thousand years ago.

L: Ah. I thought you meant breakfast cereals.  
There's a sort of, if you've done any anthropology you'll know that one of the big things in anthropology is agriculture, you know, why did agriculture start, and that happened, you know, eight to ten, maybe twelve thousand years ago. And, the interesting thing about it is that it involved cereals - people went from what they were eating before, and they didn't start growing grapes or something else like that, well they did eventually but the big thing was cereals, and there's evidence around now to show that cereals can have an opioid-like effect on you when you eat them - very mild, but perhaps strong enough to have some kind of effect. So I'm trying to argue that part of the motivation for us making that sort of, change in diet, was a sort of drug effect, just, I mean, basically, if you ask why do people start growing tobacco, then there's no question, it's for the drug that it contains, so what I'm saying is that the reason we started growing wheat and other cereals was for the drug in them. And that it's affected our social structure and stuff. So, I don't know if anyone's ever going to believe it, but that's what I do.

L: And like *New Waver* have a song, "Addicted to Wheat".  
Yeah, it's good to make fun of your ideas in that way. But, as I was saying to someone the other day you know, I sort of crap on and on and on in, you know, in writing this endless thesis about all this stuff and I think that song sums it up better than anything I've written.

L: So, is *New Waver* "generation X"?

We're too old! (laughter)

L: That makes you generation W?  
W, yeah.

L: So is Fitzroy ... Fitzroy is not a very loser suburb. It's a bit of a cool suburb really. (laughter)  
How do you explain that one Greg?

Um, when I first came to Melbourne I moved into, well I lived in South Melbourne for a while but then came to Fitzroy and I've lived in Fitzroy for years and the most, the main reason I lived in Fitzroy was because it's the closest you can live to the city. I used to like to walk to work. I liked to be close to work because I used to work very long hours, and, for a long time, I used to work until about 7pm - I won't say where in case, legal (laughter), but it was in the city - and I'd come home and eat dinner, and, because I was very tight money-wise in those days, for about a year I had potatoes for dinner, and then I went back into town (laughter throughout this tale) and worked through till about 10pm, and then came back home and went to sleep and got up the next morning. Cause I was, sort of a bit crazy in those days, and I was a very severe workaholic. I like to be busy and close to things - walking distance.

L: So tell use about the present line-up of your band Greg.  
Um, I'm on vocals, Peter's on organ, and Dave Met plays his sampler which has got voice samples on it - phrases, people saying things ... Adam was our first voice-man. But he didn't have a sampler, he did it on a cassette player.

L: Where did he come from?  
I met Adam in the public service ... that's why he was such a great, you know, it was great to get him in the band, sort of five years after occupying adjacent desks with him, it was pretty appropriate. He left working there about the same time I did.

L: Are you going to release anything?  
Well, it's about time we did something else ... What we're working on at the moment is a, so-called "instrumentals" album, where, you know how in all our tapes there's the silly covers, but there's also these things where there's no actual singing and they're not ripoffs of other songs, they're just kind of music, with samples, and so, I was teeing up with Wank Engine in Brisbane to put out a tape where one side's *New Waver* and one side's the Engine, and it's all sampled sort of, you know, people speaking over the top of music, cause that's what Wank Engine do too, like tapes of people talking about things. I've just done one to put on *Spill*-3 - I don't know if it'll go on because we're running out of space on *Spill*-3 - it's an interview with a, with a mental patient, a paranoid person, who's just going on about how they're out to kill him, and how they sneak into his room and operate on him and stuff like that. You know what I mean, just anything that's kind of interesting in that way. I'm calling that "The Realist" (laughter), because I just think that, that paranoid people aren't sick at all, they're just more realistic than most of us.

B: Oh no.

*If you feel lonely or depressed, you do not need to suffer in silence. Airing these feelings can be a great relief and can put them into perspective.*

**ADMINISTRATIVE OFFICERS WHO UNDERSTAND THE IMPORTANCE OF QUALITY SERVICE**

# 3DS in the MIND



After a technical nightmare gig, the 3'ds could have rightly got smashed and not talked to anyone. But they quite happily agreed to speak with us. David S. and Domenic answered our questions, and you wouldn't believe they could be so friendly. Questions fired by Julian and Lora...



**Woozy:** how come you never changed your name to the 4'ds?  
**Domenic:** We never got to know what the Fourth dimension was.  
**David S:** If we were going to call ourselves that, we'd have to know what we were talking about.  
**Woozy:** Don't you play in the Fourth dimension?  
**Domenic:** We're looking for it. I don't think we've found it yet.

**Woozy:** Do you like living in Dunedin?  
**David:** To a degree. There are some really good things about Dunedin and some really bad things. It just gets a bit boring after three or four years.  
**Woozy:** What are the bad things?  
**David:** If you go out and see bands, it's the same people who are there every night. It's not a bad thing, it just gets a bit boring after three or four years.

**Domenic:** You can't walk down the road and get really nice food like you can in Melbourne. We live in pretty rural areas as well. If you want good food, you have to slaughter a sheep and drag it home.  
**Woozy:** Where did you guys buy up in the country?  
**Domenic:** I was bought up on a farm in West Auckland.  
**David:** I spent three years on a farm in my childhood. So yeh we have a rural background.

**Woozy:** Where did you meet David Mitchell?  
**David:** I actually went to school with him. He was four or five years older, but he looked the same as he does now.  
**Domenic:** Denise was bought up in an institution for wayward girls up until her late teens.

**Woozy:** You seem to be away from home a lot touring. How's that been?  
**David:** In the past six months we've only spent four weeks in Dunedin. We've done America once and Australia/New Zealand about a hundred times.

**Woozy:** Who's idea was it to do 'babys on fire'?  
**David:** We've done a few other covers. I don't know if we've recorded any others. We've done America once and Australia/New Zealand about a hundred times.  
**Woozy:** After playing with the lemon heads, what's the inside gossip with Evan and Kylie?  
**David:** Kylie took us out, and Dom's got a few photos of him and Kylie, just Kylie and Dom.

**Domenic:** She wrote on my t-shirt as well. To Domenic with love.  
**Woozy:** Was that the highest profile tour you've done?  
**David:** We played with U2 last year. We don't know why they chose us. We played in front of sixty thousand people in two shows.

**Woozy:** Domenic, you've got a really stripped back kit. What gives?  
**Domenic:** It's cause we're such a poor band. By the time we did the last records, all my toms had broken and all the songs got written without them. Because we were playing all the songs off the album, I kept it like that.

**Woozy:** What's the best city you've been to this year?  
**David:** Woolloongong.  
**Woozy:** Why?  
**David:** I don't know. Good marijuana. Brisbane was the worst because we had to play on New Year's Eve and we had a really bad time.

**Woozy:** There seems to be a lot of new Zealand bands popular in the U.S. at the moment. Do you have any idea why?  
**David:** There's a few. I think it's starting to happen. We've been very lucky to have a lot of interest from America with New Zealand music. I don't know why. I think they think we're exotic.

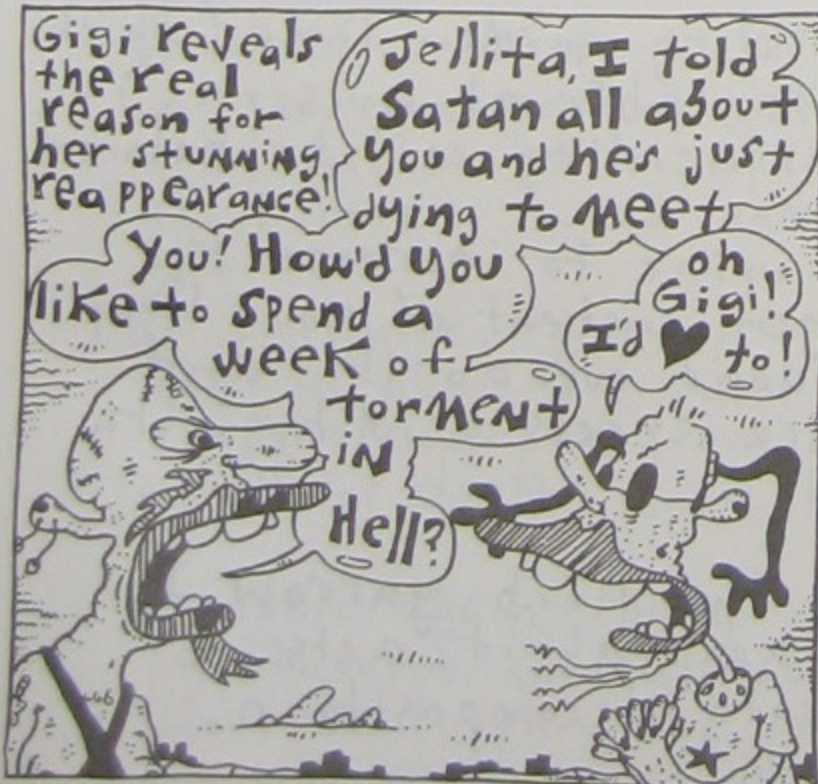
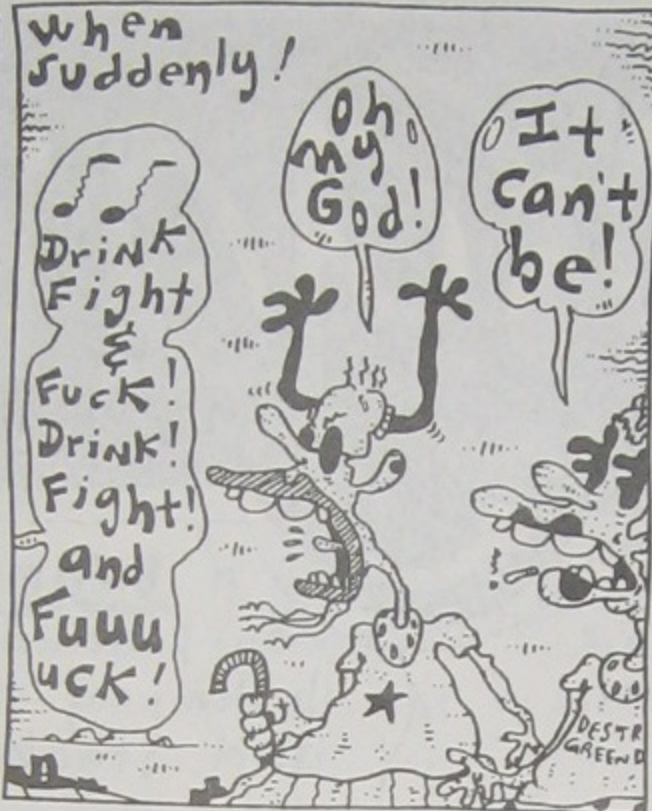
**Woozy:** Favourite guitar pedals?  
**Domenic:** The elron expander (laughter)  
**David:** My favourite is the Ibanez Flying Pan but you've gotta have the hot cake as well.

So the chat continued, amongst the noise of the crowded pub. Emotions rose like hot air balloons and the deep South New Zealand accents sounded like angels with broken wings. We left the pub with the feeling, "What is it about New Zealand musicians that makes them totally approachable?" We cruised into the night...





You fight with the one you love, and it just goes on + on. Then one terrible day someone else comes along and takes that love away and only then do you realize how much it all meant. Heartbreak is just a small part of the pain of being:  
**Queen of the Scene!**



# Composting

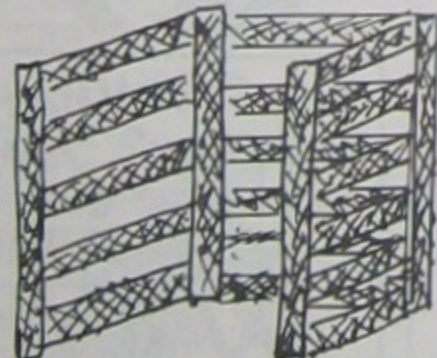
is one of the few life-affirming gestures left to us forlorn kids of generation-X. and hey, it adds more depth to your vegan-based credibility but even the most hardcore types have been heard to complain at the sour stench of compost that just won't rot down, claiming that you can't compost in inner city areas.

but aren't the tiny concrete-lawned inner-city "backyards" the places most desperately in need of a growing medium.

yes! so here's some tips to make your compost the sweet smelling pride of the neighbourhood.

1 please, please, please don't bother with those crappy black plastic bins. they are a complete rip-off. i can't believe people pay \$25-\$40 for them because they don't work!!! the compost doesn't get enough AIR and turns acid.

2 instead - just make a heap, or, to save space grab a few forklift palettes from outside a warehouse and build an enclosure. the spaces between the slats allow good air circulation!



3 add LAYERS of different materials - food scraps, shredded newspaper, ash, seaweed, straws - so the heap has an open texture encouraging air circulation!

4 turn your heap at least once a week with a spade or fork to ensure good air circulation!

(don't you just love the condescending emphasising of certain "keywords".)

## make your own <sup>organic</sup> liquid fertilizer



grow lots of comfrey and yarrow. let the leaves sit in a bucket of water until rotted down. (add some cow, horse or sheep manure if possible) its ready when it stops stinking. when applying dilute 10:1 to avoid burning the roots.

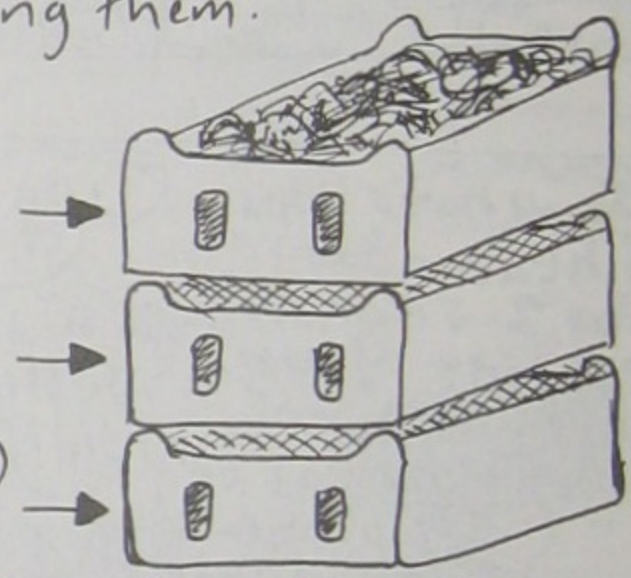
# Organic

a Worm Farm can be made by punching extra holes in the bottoms of polystyrene fruit boxes and stacking them.

raw scraps

worms in mix of scraps and degraded compost.

castings (manure) collects at the bottom.



5 don't add citrus fruits as they are too acidic which discourages living creatures from eating it.

6 by adding garden lime (which is available at nurseries) excess acidity can be balanced.

7 add urine to increase the nitrogen content of your heap. but don't overdo it! and balance excess acidity with lime.

8 add the herb yarrow to your heap as it acts to accelerate decomposition.

## no dig

gardening allows you to create your own soil in boxes or on top of concrete by laying down layers of organic material which rots down.



mulch

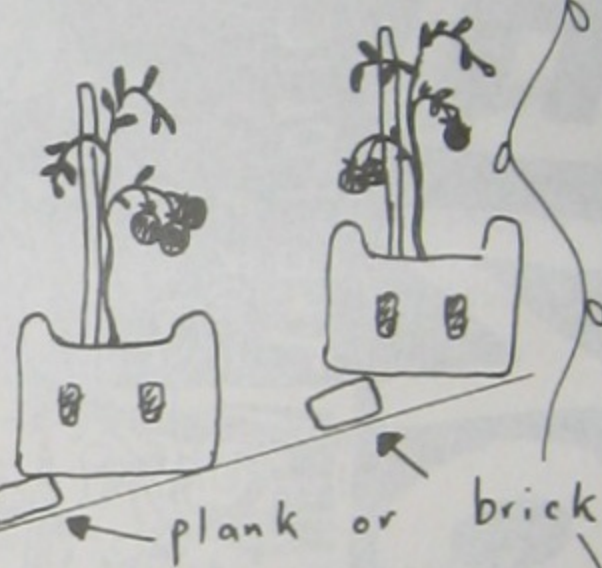
shredded newspaper.  
garden soil  
saw-dust  
completed compost  
builders sand  
incomplete compost  
carpet underlay



# gardening

**Mulching** is putting a layer of organic matter on top of the soil (see the "no dig" diagram). This retards weed growth and helps to retain moisture. Overlapped cardboard or thick slabs of newspaper are good for the weeds. Pea straw on top holds moisture. Carpet underlay is also very good.

**roofs** are wasted urban space which you can utilise to grow vegies as long as it isn't too windy. flat ones are best but its easy to use gently sloping ones but creating a "terrace effect" using think planks of wood or bricks.



imagine the hours of satisfaction you'll experience making your own **organic pesticides** (kill, kill, kill.)

here are 3 simple types:

👉 blend or grind chilli, garlic and onion with an equal part of water. strain and dilute about 10:1. spray as a deterrent about once a week. add soap to last longer.

👉 bug juice - not for hippies and vegans. same as above but using the dead bodies of pests collected from garden - the smell of death scares them away(?)

👉 same again, only use the herb pyrethrum which you can grow from seed. this one poisons pests already on the plants and wont act as a deterrent.

another way to deter pest and improve plant health is **companion planting**

too involved to fully explain here basically this means putting plants that help each other next to each other and keeping those which don't apart - simple! some give off chemicals which affect other plants, some make nutrients available by drawing them up, some deter pests. get a book about it!!

finally, its best to use **Non-HYBRID** seeds as, unlike hybrid ones which are marketed commercially, you can collect the seeds and they will germinate. ask for "eden" or "phionex"!

# !POWER!MONEY!FAME!

IN DOCTRINE NATION THERE WAS A FORMAL PANCE

WHATS UR SIGN \$

FOR MAIL MAIL

STOP GO

HAPPENING INNA BIG HALL

THOUSANDS OF PEOPLE WERE LINED UP OUTSIDE ON A WIDE STARE CASE

I'VE GOT THAT FOGGY FEELING

ENTER & ABANDON ALL THIS!

IS

PEOPLE WERE GETTING TIRED

PISSED OFF

So they started THROWING BANANAS AT EACH OTHER

I SAW A GUY IN Square GLASSES

HE PUT A GUN TO A WOMAN'S HEAD AND THEN

HE BLEW HER AWAY!

EVERYONE!

HIT THE FLOOR

I DIDN'T TELL ANYONE THAT I HAD SEEN WHAT HAD HAPPENED

THE POLICE TOOK AWAY FIVE GUYS IN SQUARE GLASSES

I REALIZED THAT THEY WERE ALL ACTUALLY THE SAME

GUY

IT WAS JUST 5 DIFFERENT ASPECTS OF HIS PERSONALITY

MEANWHILE MORE POLICE CONTINUED TO ARRIVE AND I REALIZED IT WAS A CONSPIRACY

THE POLICE HAD BEEN HIRED ONLY TO FILL UP ALL EMPTY SPACES

SOME THING HAD TO BE DONE

I STARTED HOLDING UP SIGNS THAT SAID

POWER MONEY FAME

I STARTED CHANTING POWER! MONEY! FAME!

I GOT THE COPS TO START CHANTING

SOON THEY WERE ALL CONVINCED THAT THEY WERE IN AN IMPORTANT DEMONSTRATION & THEY MARCHED OBEDIANTLY DOWN THE STREET CONTINUING TO CHANT...

POWER! MONEY! FAME!

POWER! MONEY! FAME!

POWER! MONEY! FAME!

UNTIL THEY ALL DISSAPPEARED



# ZINE SCENE

**SALTY AND DELICIOUS #2** (Aust, 44 A4pp, \$3)  
Another installment from the chapter music empire, and a damn good one. Smudge, Cannanes, Mouth, Mustang! and Molasses all get a hearing, as does our very own Lora. Great artwork by Dylan of Fangzine. Guy's rant gets a bit parochial, but this is a minor quibble. Get it!  
ADDRESS: PO Box 949, Nedlands 6009 WA

**PACIFIC MOUNTAIN WILDCAT Vol 2 Issue1** (U.S. 20 A3pp, donation only, Cheques payable to League of Wilderness Defenders)  
Not a zine: the broadsheet of Pacific Mountain Alliance. Produced primarily for rural people of the region, but heaps of info of interest to anyone who gives a shit about environmental issues.  
ADDRESS: Pacific Mountain Alliance, HCR 82, Fossil Oregon 97830

**ANARCHY 2084 #2** (U.S. 38 A4pp U.S. \$5)  
Great. Another misogynistic comic. What is it with these guys? Jeff Steen's stuff ranges from the sci-fi horror genre to the more cutesy (and coherent) Ruebarb strip. Also includes interviews with Pandora's Lunchbox and "pom superstar" Ashlyn Gere.  
ADDRESS: 2008 S. Nye Place, Seattle WA 98144

**WOLLY BUGGER #1** (US 48 A4pp US \$1.50)  
Very text heavy effort, with a few too many reviews (in the end, who cares?) but eminently readable and obviously well connected. Features interviews with Mountain Goats and Yo La Tengo. Great name, too.  
ADDRESS: 505 Garrison St NE, Olympia WA 98506, U.S.A.

**GOGGLEBOX #3** - 58 pages - U.S.A.  
A personal zine by Jen G. Box; letters, primary school scene reports from her younger siblings, some NYC cults, stories about sex, some general ranting, and the longest most fabulous road trip story in this month's collection of zines. Highly Recommended.  
Write to: Milton Bradley Zine Division, PO Box 250402, Columbia College, New York NY 10025-1536

**MUD FLAP #5** - 38 pages - U.S.A.  
A zine about wheels, the people powered kind, with a punk/anarchist bent. J-church interview, hopping the train to LA, chopper bikes (as in pushbikes), some cool cartoons, BTU bike racers club interview, how to quit smoking, obscene cover art.  
Write to: 628 Hampshire, San Francisco CA 94110

**ROCKTOBER #9** - 22 pages - U.S.A.  
This is a music fanzine that doesn't take itself or the music scene too seriously. Flaming Lips, Chuck Berry, Motorhead, Screaming Jay Hawkins, Guitar Wolf, Zillions of music reviews, some great comics, including a bonus 12 page insert on the theme "the worst concert I ever went to". The small type lets the editors cram lots on every page- fantastic.  
Write to: 1507 E. 53rd St. # 617E, Chicago IL 60615

**DO OR DIE #4** a voice from earth first. U.K.  
In depth report on direct actions against the M11 link road, the UK crime bill, reports on EF! and direct action around the UK, Europe and the Northern Hemisphere, news from Chiapas, Animal Liberation, biodiversity, prisons/the law, letters and more. It's huge.  
Write to: DS4A, Box 8, Greenleaf Bookshop, 82 Colston St Bristol, Avon BS1 5BB

**DISEASED PARIAS NEWS #8** - 41 pages - U.S.A.  
In their own words "of, by and for people with HIV disease (and their friends and loved ones.) Crammed with useful information on food, drugs and sex for the HIV positive, this technological marvel of a publication is dripping with sarcasm and the kind of gallows humour for which medical workers and the terminally ill are well known. AIDS Barbie, poppers, nutrition for HIV+ vegetarians (with recipes), naked men, the dead boyfriends society, Red Ribbons and more. You don't have to be a gay man to enjoy it.  
Write to: c/o Men's Support Center, PO Box 30564, Oakland CA 94604

**TALES OF BLARG #6** - 54 pages - U.S.A.  
This personal zine is a smorgasbord of comics, stories and cutouts. The stories are well written and interesting, and the comics are well done, too. Lots of time and creativity went into crafting this highly satisfying and funny zine.  
Write to: PO Box 4047, Berkely CA 94704

**SPACEGIRLS #2** - 18 pages - U.S.A.  
This zine is further proof that the midwest is the weirdest place in the U.S.A. Spacegirls is about U.F.O.s, aliens, pyramids, the loch ness monster and other mysterious phenomena - you have to believe!  
Write to: Spacegirls, PO Box 49, Muncie IN 47308

**ANTI @NTI #B** (Aust, 16 A4pp)  
All Australian; rather hastily put together anarcho zine from Perth that features interviews with Stump Mittens, Rupture and Solemn Assembly. Good interview with Acid World lost in shoddy layout, featuring obligatory McDonalds logo, etc. C'mon guys, you can do better than this!  
ADDRESS: 4 Nunn Close, Bateman 6150, W.A.

**BITCH NATION HEADQUARTERS** (Canada, 10 A5pp Canadian \$1)  
Catalogue for Hide Records and Tapes - Fifth Column, Yo Yo Gang, Queercore and Grrl zines. Available is Zuzu's Petals featuring Bruce La Bruce of No Skin Off My Arse fame - excellent.  
ADDRESS: Hide Records and Tapes, PO Box 55, Station "E" Toronto, Ontario Canada, M6H 4E1

**DEJAPOO COMIX #1** (Aust, 40 pp, \$3.50)  
Anal fixated smutty and grossout sexist scribbling (Hugh Jass - get it?) for the most part, but kudos for Rachel's excellent artwork and you do get a free t-shirt transfer.  
ADDRESS: PO Box 1097, Camberwell 3124 Vic.

**RALPH #1** (Aust 8 A4p)  
It seems like there's pages missing from this but I couldn't find them. Oh Well.  
ADDRESS: PO Box 65 Clifton Hill 3068 Vic

**SCREAMS FROM THE INSIDE #3** (U.S. 20 A4pp, U.S. \$1)  
The opinionated Carissa has six pages of editorial - fortunately she has some interesting thing to say; about racism, sexism, AIDS and the US punk scene ( what is sxe exactly? ) Contains interviews with Green Day, Anvil and Naked Aggression. An intensely personal zine, which is intriguing.  
ADDRESS: PO Box 13044, Minneapolis MN 55414  
E-mail: clar0043-gold.tc.umn.edu

**EVIL EYE #8** (U.S. 4 A4pp)  
Short and sweet: articles on 13th Floor Elevators, Richard Brautigan, US Supreme Court, plus reviews. And that's it.  
ADDRESS: c/o Grogan, 3 Tulip Court, Jackson NJ 08527

## RUSSELL

Penii 3  
Interviews with New Waver, Clag, Lawnsmeil, Big Electricat, plus the very funny Doctor Penii and A-batoir (sic) of Love columns.

Arnie 6  
Yes! An anarchist zine with a sense of humour. Full of pants pissingly funny comics (plus a couple of not-so-interesting interviews). Came with a poster of 'Subvert Man' (slogan-"He's been on the cider and He's pissed off!") Highly recommended.

Lemon 16 1/2  
After the hugely stupid (although very funny) media circus surrounding the whole Lemon/Club Hoy thing, it's almost surprising that there's any Lemon at all- but it's back, smaller but cheaper. No 7" (what do you expect for a dollar?) but lots of interviews and Perth slugging.

## BEN

**LIAR #3** the power of pussy - 22 pages - U.S.A.  
Danielle tells it like it is - the Chicago punk/anarchist scene, turning 21, why all ages shows are good, and includes lots of raves about her favorite things, as well as the usual music and zine reviews; the pet page is a unique touch- send a photo of your dog or cat.  
Write to: Danielle Bastian, 1916 W Evergreen Ave, Chicago Il 60622

## KATE

# CERES 8 LEE ST BRUNSWICK

Ceres is a kind of permaculture disneyland in East Brunswick. It was started in 1982 when some interested local residents leased the former tip site on the banks of Merri Creek from the Brunswick council. After many years of hard work, the site now boasts a native plant nursery, low energy house, community gardens, African villiage, animal farm, chooks, a windmill, a cafe and bar, and displays on composting and possible futures for melbourne. Ceres gets no direct government funding, but does get some funds from people involved in L.E.A.P. and Jobskills programs. Ceres also gets money from schools who use the facilities to educate children about the environment. Ceres is run by a group of autonomous collectives, with each collective being responsible for one area or activity. Courses on permaculture are available throughout the year; a twelve week session costs \$375.00, some concessions are also available. Jazz under the stars and other "family" entertainment evenings are held as fundraisers during the warmer months. Call them during the day on (03) 387 2609.



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for 1 hour of work per week you get a 20% discount on bulk food and the lower, member's price on deli food. A wide selection of bulk dry goods like beans, museli, teas, spices etc, some bulk wet goods-oil tamari, dish soap and the like. Also lots of lunch food + cakes for busy hungry students. Bring your own coffee mug  
10-4 Mon - Fri

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You need to join Friends of the Earth (a \$20 annual membership) and to get the 15% discount, work one four hour shift per fortnight, or one per month if you work Saturdays. The co-op has a huge selection of bulk wet + dry items, a large dairy case with organic, bio-dynamic + rennet free choices, as well as a fruit + veg section, generally organic +/or biodynamic. Not much take-away deli stuff, but some, just enough to snack on while you shop.  
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### AND NOW ANOTHER CRAP STORY FROM ARMCHAIR

Despite the fact that the unemployment rate had just jumped over the seven million mark Max had somehow managed to land himself a job at the tallest office building in Croydon. It was the first job he'd had in two years and he was working as a temporary assistant in the photocopying room on the top floor of the Musty Fusty and Dusty corporation building.

Max had only been working there for a few days but he already felt bored and hated the job. The work was mind-numbing and he was at the bottom of the pecking order, just a dogsbody on lousy pay. To make things worse the boss of the firm, Sir Henry Brampton Realestate Bealknap Grumpy, was a total miserable git and he was making Max work all sorts of rotten hours. This particular evening Sir Henry ordered Max to stay behind after five o'clock, after he and everyone else had gone home, and do three hours compulsory overtime. What a bastard!

Well Max was really pissed off and he felt he couldn't let this pass without putting up some kind of token protest. For each one of the three hours he was going to be imprisoned at the top of this depressing office building he swore to commit one act of defiance to get revenge on Sir Henry and the Musty Fusty and Dusty corporation. For the first hour's protest he had the brilliant idea of dropping his pants and doing a mooning out of the window! This would be a great way of ruining the company's corporate image, he thought, as this architectural monstrosity of a building also served as a grand advertising symbol, expressing the prestige of the corporation. The people of Croydon would be outraged at the sight of his backside staring at them out of the office windows and they wouldn't buy the company's products anymore. Who knows maybe a crowd would gather, cause a rumpus and the police would arrest him. For the price of a small fine he could denounce the company in court. "Just imagine the scandal!" Max thought. Max turned his back to the window, bent over, lowered his trousers so all the world could see, and then waited....



It's a farce!

Unfortunately Max had got it wrong. There was still plenty of hustle and bustle in the centre of Croydon, workers on their way home, late shoppers, people just hanging around, loads of traffic, but nobody could see what Max was doing. Being at the top of the tallest building in Croydon meant that from the street Max's posterior looked no bigger than the rear of an ant! And anyway people in Croydon are a moody lot and they tend to walk round staring at the pavement so nobody could see. Nobody noticed the full moon shining out of the Musty Fusty and Dusty building, nobody at all. Nobody that is.... except for one individual.

Five miles away on the top of the hill in Brockwell Park stood Bartholomew Copernicus Galileo Name that Constellation Tresillion, a keen active member of the South Brixton and Herne Hill Amateur Astronomy Society. He was testing out the lenses on his brand new high powered telescope and he set up the apparatus pointing south... straight in the direction of Croydon.

"By Jupiter, that's amazing, how incredible!" Bartholomew exclaimed as the full cheeky display came into his view. As it was winter it had already grown dark, and all the lights in the office buildings had been switched off apart from the one in the photocopying room where Max was. As a result all that Bartholomew could see was an illuminated pair of buttocks suspended in the sky just above the horizon. "I know what that is," said Bartholomew, "it's the Great Arsehole's comet. It has finally returned after four hundred years. What a discovery! I must tell the rest of the society at once." And he rushed off to the nearest public phone box to reveal his discovery to the astronomy society president. Abigail Gemma Stardust Stockwell Electrickettle.

Now Abigail had her own theory about the sighting of this celestial behind. She thought it might be some sort of spacecraft from another planet. In order to get to the bottom of things she consulted with her friends in the East Clapham Paranoid Backstabbers Debating Society (of which she was also a member). They were quite disturbed by the news and they were convinced it was

the mother ship for an invasion fleet from Neptune. Next Bartholomew phoned the astronomy society treasurer Beverley Galaxy Tesco-Superstore Dispenser and told her of what he had seen. She immediately told all the people she knew in the Fatuous Dinosaur Spotters Club, Brixton branch (of which she was also a member) and they were convinced it was the lost planet of the dinosaurs. Then Bartholomew phoned the astronomy society publicity officer Arthur Asteroid Heavenly Body Duxford Bacon and told him all about the cosmic bum he had spotted. Arthur discussed the matter with his comrades in the Marinus Van der Lubbe Young Hegelian Firebombing Society (of which he denied he was a member). They reckoned it was some sort of secret weapon being used by Lambeth Council to zap the brains of poll tax refusers and rent strikers with microwave beams.

Within fifteen minutes a mass of frenzied rumours were circulating throughout the whole of Brixton and



the surrounding area. They soon coalesced into a sort of "There's a huge comet in the shape of a gigantic pair of buttocks populated by dinosaurs hurtling through space towards Earth and it's being directed by radio signals from the council." An angry crowd started to gather in the centre of Brixton and they began to beseege Lambeth Town Hall demanding answers to their perfectly reasonable questions. Seeing that something akin to a public disorder situation might be developing, the chief constable, John "I'm not political but I like my waffles buttered on the fascist side" Smithson, decided to experiment with his latest counter insurgency techniques. He ordered his riot officers to line up at the top of Brixton Road and move on the crowd with their new issue cotton wool truncheons and feather duster tickling sticks. This only made people more angry and a full blown riot broke out. The crowd headed off south picking up momentum as it went.

Meanwhile back in the photocopying room Max had finished his mooning and he was a bit disappointed that no-one outside appeared to have noticed. It was now past six o'clock and Max was into the second hour of his overtime. He decided for this hour his protest would be more practical, he would throw all the company's fax paper out of the window. Max reckoned this would cause some real disruption as no modern office could operate properly without a fax. The following day the company might lose some important orders and lose profits. They might even make him redundant as a result, so he could sign on again in comfort without losing money! So Max went round the office, collected all the slippery fax paper in a big pile and threw the lot out of the window.

By that time a very strong wind had started blowing and as soon as the fax paper emerged from the top of the building it was picked up by a powerful gust that lifted it and carried it for several miles. The fax paper came down all over the railway tracks at Clapham Junction! Now we all know that southern region trains can't run when the wrong kind of leaves are on the tracks. So when the wrong kind of paper is on the tracks the southern region network is very rapidly brought to a complete halt and the trains all came to a stop.

On the station platforms mean minded bourgeois suburban commuters (precisely the sort of miseraboids the "citizens charter" was invented for) started to blame porters and other station staff for the delays and began attacking them with their umbrellas. Likewise, on the trains, the drivers and guards started coming under attack. This was more than they could take and at Clapham Junction and stations all down the line railworkers staged an instant walkout. They had put up with too much already and now they were on wildcat strike against harassment, against privatization and worsening conditions, against Lloyd Grossman and Cilla Black! In fact against everything and anything. They coordinated their action using their telephones and radios and straight away organised a strike meeting outside Clapham Junction station. They knew that if the strike was to be a success they had to immediately spread it to other workers in other sectors, but to which workers? and in what sectors?

"How about sending a delegation to the nearest art college to win the support of all the deconstructionist art students?" suggested Cyril Bottleruck Kropotkin Lighthouse Brightidea, a track cleaner. You could hear a cricket chirping in the background. "I know," said Dulcie Astrid Boudicca Sinead O'Connor, the station announcer "let's send a flying picket to Croydon bus depot and call a general strike." Now this sounded like a better idea, so they commandeered a fleet of vehicles and set off in a

convoy singing The Internationale and headed in the direction of Croydon.

Meanwhile again, back in the photocopying room Max was feeling mildly pleased with himself for his rationed

headed piece of economic sabotage. It was now passed seven o'clock and for his third hour's protest Max wanted to make a symbolic iconoclastic statement. Down below he could see the boss's spare limousine had been left parked in the small parking space just beside the entrance. He got the hot drinks machine and pushed it up to the open window. He angled the nozzle of the machine aiming at the limousine below. Then, using a screwdriver to jam the control mechanism in an 'on' position, he pushed the 'tea' button and waited for two buckets worth of tea to pour all over the boss's car.

But hadn't Max forgotten something? Since when did drinks machines ever do what you want them to do? Have you ever worked in an office where the drinks machine worked properly? If you point the nozzle straight down and put your cup directly underneath where does the drink normally go?.... Yes that's right, it comes out at 45° and splashes all over the floor! So when Max pointed the drinks machine nozzle at the boss's car where do you think the tea went?... can you guess?... It poured straight into a cup being held in the hand of a certain Lancelot Icarus Handyman Barrabus Quall, a vagrant extraordinaire, who just happened to be sitting on a bench on the other side of the street.

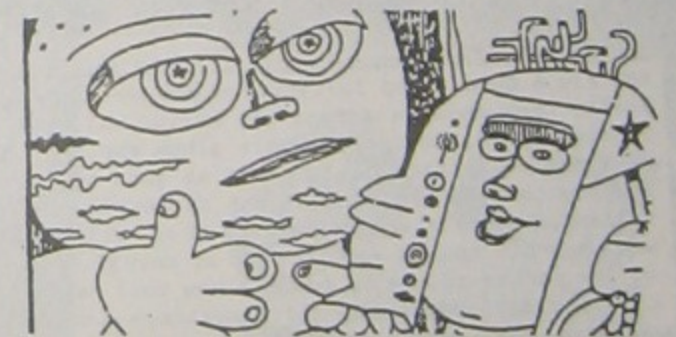
Lancelot had just finished drinking a cup of tea he had purchased for thirty pence (inflation) when he was surprised to find the cup all of a sudden filling up again. But he wasn't going to complain, particularly when the cup began overflowing and the fresh tea still kept pouring down as a free gift from heaven. Now Lancelot was one of those street-persons who, when he finds something in a rubbish bin never throws it away because he knows it will one day be useful. Lancelot remembered that somewhere in the numerous carrier bags he pushed round with him in his shopping trolley with a broken wheel (an essential accessory for modern living) he had

numerous cups and containers. He quickly rummaged around in the plastic bags and pulled out an old plastic cup, filled it up and then pulled out another... and another. Within three minutes he was surrounded by one hundred plastic cups, three cracked teapots, several mugs and an old urn containing the ashes of his late grandmother, now all containing fresh hot sweet tea. Like honey is an instant magnet for bees so free cups of tea are an instant magnet for every street-person, beggar, dossier, busker and self respecting drifter who happens to be passing.

A crowd of tea connoisseurs quickly gathered to sample the free cuppas. "What lovely tasting tea," said Marjorie Starre Demo Chant Leader Dorothy Barbecueerellish, a visiting traveller from Teddington as she drank from one of the plastic cups. "Ugh! what disgusting tasting tea," said Wat Tyler Freeman Squatterlot Landofplenty, a village idiot from Somerset who had come to Croydon to seek work, as he drank from the urn. Just then Croydon's public health officer, Herbert Ethelred No 11 Bus Zebedee Grindecob, pulled up in his car. "We can't have this, you don't know where that tea has been, it might be full of germs. I'm banning all these cups of tea!"

"Oh! You can't ban my cup of tea, I know my rights." retorted John Ball Bubonic Plague Lendustwentypence Calcot Tilehurst, a stropky itinerant from Ipswich. The crowd began chanting "free cups of tea... free cups of tea..." It looked like another of those public disorder situations was breaking out.

.....Talking of which, the riot that had begun in Brixton had made its way down from Brixton Hill, passed through Streatham, Thornton Heath and Broad Green and was now spilling into the centre of Croydon. At the same time, approaching from a side road was a huge convoy of vehicles full of railworkers, some carrying red



and black banners and many with a hoarse voice as by now they had reached the hundred and eighth verse of The Internationale. A host of struggles were simultaneously converging at one critical point. An historic triple alliance of the intelligentsia, the lumpen proletariat and the aristocracy of labour was spontaneously forming in the centre of Croydon. A general strike was declared and a mass assembly filled the street demanding the end of work, the end of shopping and free cups of tea for all. The crowd celebrated as they declared the creation of the Croydon Commune. So happy was everyone that one of the normally dozy inhabitants of Croydon (whose name is too long to list here) looked up from the pavement and looked skyward. "Hay what's that light on up there in that building?" he shouted, and the crowd looked up. "There's somebody up there and he's... he's... it's disgusting... he's WORKING! Shame on him."

Meanwhile yet again, back in the photocopying room Max was totally oblivious to what had been going on below. He thought the tea had just blown away in the wind. It was now five minutes to eight. Max tidied up, clocked off and switched off the light. He came down in the lift and walked to the front entrance. He came through the door and stood at the top of the steps, in front of him he saw a tumultuous throng, a huge assembly, a revolutionary soviet! For a fraction of a second the crowd fell totally silent as if expecting a speech from their revolutionary leader. Then all at once they began shouting: "S - C - A - A - A - B!F...."

Erik.T.V.

# WOOLLY MUSIC REVIEWS

## WOOLLY REVIEW POLICY TYPE STATEMENT

Previously we've had the policy of trying to review everything we've been sent, but since we did the last issue what with the "zine revolution" (ha ha) and major labels/scam indies hustling for band cred we've been sent such an incredible amount of commercially oriented AL-ternative nation type hackneyed crap that we just can't do it anymore. One more Industry press release along the lines of "A huge breathing organic machine with a persistent intensity of a galley full of rowing slaves on a Roman warship. They are automatically unselfconscious and as solid as a black T-Shirt" and I'll fucking scream! So take note indie scam, major label wannabe types- please stop cluttering up our post box. For all the rest of you musical folks who are still putting in alot of time, creativity and energy into your works, showing some independent spirit and doing it for the joy of doing it alone- you're the reason we spend so much time on this thing so keep giving us hope and inspiration and show us yr out there!

### Paintstripper- Self Titled (Aust).

Never afraid of the hard ball, paintstripper deliver four quarters of excellent footy. there's none of that Peter Sumich fancy-pants rubbish here- just a good hard tackling and a willingness to put the body in and give 100%. Funny game, rock 'n roll.

-Ben.

### Dub Narcotic Sound System- "Hands on the Dial" Cassette (K, US).

Bring back dub! Especially funky punky dub stuff like this. Six tracks mostly about monkeys, why? I don't know.

### Womnal- Stupid Dumb Fuck Sucker Fish CD (AUS).

Can I invent a grindcore flavour? I'll call this one progressive grindcore. Its like standard vanilla grindcore only... progressive. Just like prog rock, only grindcore. Go and see them live to appreciate the true rock majesty of Womnal- 2 drummers, 2 bass players, cello, blah, blah, blah...dumb CD title.

### Various- Abridged Perversion CD (Shrimper, US)

Shrimper is a cassette label that is part of a global network for people who like it nice cheap and simple. this compilation is drawn from eight of their previous releases, going back five years. Its a fine aural soundscape of nice middle class types playing around with mum and dads hi fi system. Lots of acoustic guitar, lots of lo fi mesh tape hiss. Never dull in its ambition to entertain- a great introduction to the delights of Shrimper.

### Various- Fuck the White Race CD (Malignant, Aus)

In Brisbane its hard to keep your balance all the sweat dribbling off you and malignant comes along once more to prove me right. Compilation number 2 makes it onto CD and as it says on the sleeve they're leading the race in faulty technology. Its hard not to see a nod in the Xpressway direction. Strontium Dog, Queer and the Invisible Empire inhabit that at the docks lo-fi charm and are mighty impressive. On other tracks theres lots of wobbly guitars that sit like a bag of snakes with intestinal trouble. maybe Australia is heading out of boogie wonderland and into the future.

-Julian.



Marion from Dog Faced Hermans.  
Photo by Karla Olmedo

### Small World Experience- Shelf Life CD (either way, Aust).

SWE are a Queensland institution and now they're about to get the praise they deserve around the world, while probably still being ignored in this country. this album exposes the myth that stuff recorded on 4 track can't sound as good as anything else. its a journey through the mind of pat ridgewell, driving around in his valiant, losing it while choosing it and writing about acquaintances who veer off to the wobbly side of normal. you just have to look at the photos of him to realise how cool he is, but if you play it too, you can sample the juicy northern landscapes.

### Dog Faced Hermans- Mental Blocks For All Ages CD (Project A-Bomb, US)

Are you tired of reading NME and puking at the latest British crap act? The Dog faced Hermans hail from Scotland and they're so good they decided to leave the cesspit that is Britain for Amsterdam. Its hard to pin their sound down- a rhytm section that kicks holes through concrete, angular guitar spasms, trumpet playing that brings back a few laughing clown memories and angelic singing. one of the best CDs I've heard in a while (as is their newie-ed).

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-Julian.

### Built to Spill- Joyride 7" (K, US).

"Joyride" as the title would suggest is just that- a cruisy, joyful indie-rock anti anthem thats a cut above most in its cynical virtuosity and witha catchy B-side Built To Spill make a welcome addition to the burgeoning K International Pop Series.

### The Halo benders- God Don't Make No Junk CD (K, US).

The halo benders are another side project for Beat Happening's Calvin Johnson and many of his trademark characteristics are retained and featured here. as a result this is a well sustained, consistent piece of work, but with few memorable tracks. What could have been for the most part a cliched laden, unexceptional album is almost saved bythe halo benders occasional glimpses of inventiveness, evident on the cuts- "Canned Oxygen" and "I Can't believe its True" with their contagious moods and interesting guitar lines. One for the Calvin fans.

### Various- Too Much Ash Cassette (Chapter Music, Aust).

Opening with the relentless melodies of Molasses and Small World Experience, Too Much Ash demonstrates the great variety and talent this label is home to. Put together by guy delicious this contrasts the liting of Sulk and the country/cabaret of blue tile lounge with the bizarre trash of O! and electro-pop of Stinky Fire Engine with alot of talented individuals inbetween. However with all the virtues of this compilation, the sheer power and beauty of Lost's "Velvet on Orange" all but overshadows the others and is easily one of the greatest tracks I've heard in a long time.

-Andy.

### Pencil- Skanktron CD (US)

American college radio has alot to answer for.

### Sandpit- Self Titled cassette (Aust)

Other than running a tie with Sickbay for name of the year Sandpit come up trumps on the Woolly music-o-meter for harmonies, tunes and general rocking-ness and don't sound too much like anyone else whilst they're at it.

### Dub Narcotic Soundsystem- Fuck Shit UP (k, US).

The latest of Calvin's home recordings sees him busting the funky grooves and rapping loud telling it how it is for the punker generation. The tunes are some of the best dub/soul/funk stuff i've heard in a while. Destroy and Annoy.

### Rodan- Rusty CD (Quarter Stick, US)

Goes from a mellow Slint like opening into a collection of heavy riffage and jangle that rivals that band and Bitch Magnet for greatness. Given the extreme amount of crap we've been sent in this genre this stands out head and shoulders above the rest. rodan prove that it takes more than stock riffs and alot of angsty shouting. Give heart, soul and atmosphere any day over "workmanlike".

### Various- Asparagus Milkshake cassette (Chapter Music, Aust).

Another great lo-fi compilation from the Chapter kids proving that the most interesting stuff in Australia seems to be seeping out of the bedrooms of Brisbane and Perth rather than the beer barns of the Industry capitals. All the stalwarts of the Aussie underground pop scene (Cannanes, New Waver, Sea hags, Solids, etc) plus quite a few new names for me. Get a hold of this and you'll know what we've been raving about.

### Gus- It's Gus cassette (Chapter, Aust).

Gus play mellow indie Sunday afternoon BBQ and feelin' just fine type ballads. Gus probably recorded this on one such afternoon. Gus feature members of Sulk, Clag and Small World Experience. Gus make for pretty fine listening.

-Iain.

NO. 11

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Nude Rain, Sea Haggs, Bittersweet and Kirsty Stegwart  
all rocked loud and hard to launch the inaugural  
FEMROCK. FEMROCK II happened on Jan. 5th, 1995 at  
the Panthers Club. Featuring Old's Gravelash, Foxforce 5  
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dispelled well and truly the myth that women can't  
thruah!  
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The following infoshops and bookshops are excellent places for finding cheap books, zines, records, T-shirts, badges, stickers, etc at anti-profit prices as well as getting alternative information and viewpoints on a range of subjects from permaculture to anarchism to indigenous rights to DIY culture and beyond. Infoshops also provide an alternative base for grassroots action and mutual aid in the face of government and corporate attacks. Some of these places are also contactable via the internet.  
**Black Rose** - 583A King St, Newtown, 2042, NSW. (02) 519 9194. (Moving soon, contact for details)  
**Jura Books** - 110 Crystal St, Petersham, NSW, 2049. (02) 550 9931. (Also has Anarchist resource center and library).  
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## Bittersweet Recipe

~~~~~ Date-Oat tart ~~~~~

~Base~

100gm unsalted butter  
 1 cup milk  
 2 cups rolled Oats  
 100gm raw sugar  
 1 tab. Spoon Unbleached White Flour

~filling~

250gm. pitted dates  
 1 cup orange juice  
 1/2 cup water  
 grated rind of 1 orange

Heat butter in milk until melted. Add raw sugar and remove from the heat. Stir in oats and flour. The mixture should be thick. Pour into a buttered pie dish and bake in a medium oven for 10 minutes. To prepare the filling combine orange juice, dates and water in a pan. Cook gently, stirring constantly until the dates puree. Remove from heat and add orange rind. Remove the base from oven and press to form tart sides. Spoon in the filling, flatten it on top and put it back in the oven for 20 minutes. You can eat it whenever you like. Its nice with cream or some sour cream.

~~~~~ The end ~~~~~

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# Pavement

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# surviving as an ARTIST

Interview with Cameron Tausky of the Elixir Artist Group

*Cam Tausky is a young visual artist who has been working in studios in the Melbourne City for the past 3 years. He works with canvas, paint, bones, metal, anything that he can get his fangs on. From his studio high above Flinders Lane I look out upon a group of construction workers throwing back VBs and factory farm steaks at a lunch time barbecue set in the hollow shell of a new office block. Jackhammers rattle, police copters fly by, Cameron SPEAKS.*

**JAMES:** How do you survive financially as an artist?

**CAMERON:** It all has to do with cost you know. Like ART MATERIALS ARE JUST SO EXCESSIVELY PRICED THAT YOU START TO THINK WELL, FUCK YOU. You know, I'm not going to feed your jacked-up price over the counter sort of thing, so D\_\_ and me have started to borrow things permanently to cut costs. D\_\_ last year was right into the rush of stealing things from big executive buildings and plush houses and then defacing them - cutting and grinding and assaulting them in the way he wanted to. Now not only is the process in doing the work, but the actual gathering of materials is just as much a process. So he was right into the rush of stealing signs and shoving them into his car.

(D's work reflects the materials found about him, being made of a mosaic of cut up street signs, spattered in paint. A picture of two red coated rabbits humping stands in the centre - the logo of Peter Rabbit crockery so Cam tells me. What a crock.)

**J:** How do you survive financially as an artist?

**C:** I have a part time job on Saturday and Sunday which leaves every weekday or weeknight free so my working pattern isn't broken up. I can earn my cash on the weekend and have a whole slab of days to get the work happening. Which is important cause if your'e right into it and then you have to piss off and go to work it breaks up your pattern.

**J:** And what do the other artists in the studio do to survive?

**C:** Out of 6 of us here, three of us work part time, or are on the dole. 2 people here have a mural business - they're consciously trying to eventually get a good business going, by doing murals around the city so they can complement their main practice, which is painting, by doing something that they really like.

**J:** Are they making enough money to survive off the mural business?

**C:** No.

**J:** Do you have a group name in this studio you work in?

**C:** No. We had the Elixir painting show, that everyone in the studio was involved with last year, that we had in our space. We self-funded and had control over our show.

**J:** So the only time you come together as a collective is for group shows?

**C:** We function as a group throughout the year and definitely in flunce each other's work. We do have in mind a group show to show what we've been doing as a group. We're going to invite 2 or 3 other people outside this studio space to participate. Again that'll be all self-funded, self organised and hopefully in a big basement space with a adungeon vibe. On last year's Elixir exhibition we used half our studio space and rented a room overlooking Flinders Street, which had been vacant for a couple of weeks. I liked the fact that we could use some of our working space as a showing space. We had a dance performance with a slide show. At an opening we wanted to incorporate other art forms



- I find other openings a bit restrictive.

It's very hard to get your foot in the door. Gallery owners won't take on people who don't have a reputation... so the young artists are sort of saying, "well, fuck you, we'll do our own thing."

**J:** Has that been the way the art scene has been in Melbourne over the past 20 years or so?

**C:** Yeah, for 20 years. In Sydney in the early 70's there had been quite a few groups who'd formed their own groups.

**J:** Is that a thing that's gaining strength at the moment?

**C:** Yeah definitely. There's a space in Collins Street which is all self funded. They have group shows once or twice a year, and also curate other shows... I know of others who are organising their own shows - as with dance too.

**J:** When you have an exhibition, where does the money come from for that?

**C:** Well obviously you have to save money for the exhibition - on the last show I made a bit but you've got to come up with the cash first of all.

**J:** What other options are there for you to exhibit?

**C:** There's a few so-called 'wasted' window spaces in the city and it's a good idea by the council to allow artists to fill the spaces up, so yeah, the Regent theatre has some nice window spaces, people are always using that. It's a good idea, cause it's art that is straight in your face on the street level, whereas some galleries, commercial galleries, are up on the third floor of a building or down an obscure laneway so your'e not going to know about it unless you're in the know. Whereas the business sector, the briefcase, 3 piece affair walking up Collins Street... it's there... whether they look at it or not.

**J:** Do you get money for showing in these spaces?

**C:** No.

**J:** Sources of material?

**C:** Working in the city for the past 5 years you can't help but be influenced by it, and as a method to cut costs and as a conscious decision to get away from the standard oil on canvas... there's a lot of building construction and destruction going on around Flinders Lane, so there's always material around there. Now we've got this waste bin out the front and not always, but maybe once a week, you'll get an absolute gem like this! (shows a piece of silver heating duct tubing) Though you're not looking for it, it'll just surprise you. And through that I've started to get into power tools, like a symbol of construction and reconstruction. I've been getting into drilling, rivetting, nuts and bolts, grinding, the jigsaw; really getting into power tools. It's not as though I'm a power tool fiend or anything but I do use them in a way to give the work a bit more of an industrial quality. You're working in your studio, you hear a lot of power tools, a lot of sirens, I am quite influenced by the surroundings.

Cam uses layering of images, organic materials, leaves, hair, perspex squares, plastic peanuts... "everything I paint or attach, I have an affection for it. Sometimes I just attach things and then think of what they have to do. I do want my imaginary side and material side to connect and work. There is nothing shrouded there, no mystery, there what you see is what is there, I don't like intellectual art, the most important thing is the methodology."

## SOME QUOTES

"Here's a no standing sign, you wouldn't know it because I've ground it back."

"Here's a church grille I taxed from the waste bin."  
"We didn't want it to be a direct in your face statement that 'yeah, we're city slickers' - we want to incorporate imagery side with your reality side - bolts etc."

# frutitarianism. By Greg

Fruitarianism is the (fairly silly-sounding name given to the practice of) living on a fruit only diet. Few people know about it, yet it is interesting and can have significant benefits. That's why I'm writing this article - to help spread the idea around. I have experimented with frutitarianism, on and off for about four years - well more off than on, but enough to be able to give you a reasonable idea of what it's like, why you may want to try it, what advantages you can expect if you do, what problems you may encounter, and where to go for more information.

The basic idea behind frutitarianism is that humans are frugivorous species. That is, our natural diet - the one we ate for millions of years, and to which we are physiologically best-suited - is something like that of our close relative the chimpanzee: about 80% raw fruit, and the remainder seeds,

disease. Though ten thousand years sounds impressive, it's a drop in the ocean by evolutionary standards - the argument is that humans have not evolved significantly in this time, and do not have metabolisms that consume cereal/meat based diets without succumbing to a variety of short and long-term illnesses, ranging from common ailments like colds, lethargy and headaches to serious diseases like arthritis, schizophrenia, heart diseases and cancer.

To some extent the idea is in the air already. Many people now accept that there are items in the 20th century diet that are not good for our health: fat, sugar, caffeine, additives and so on - and that there are benefits to eating natural, organic food, as was eaten before 20th century food-processing methods were invented. But frutitarians go further than this, by going



Eating  
the juicy  
Saba florida  
fruit.

BURGER AND FRIES, like many popular foods eaten in the U.S., bear little resemblance to the fruits and leaves most primates have emphasized since the inception of our order. Early humans, too, are thought to have consumed large quantities of plant foods. Hence, modern diets often diverge greatly from those to which the human body may be adapted.

shoots, leafy greens, and occasional meat from insects or small animals. (Frutitarians tend to exclude the latter "non-fruit" items, particularly meat, and this is reasonable - chimps for example tend to eat this stuff only when fruit is not available).

What makes the idea that humans are frugivorous interesting is that virtually no-one eats this way today. We, as a species, adopted our modern diet, starting in various places around the world about ten thousand years ago, when agriculture began to replace foraging as a means of subsistence, and a diet based largely on cereals - wheat, maize, rice, and so on - and other cultivated foods, became the norm. Frutitarians argue that it is this modern diet which is the cause of most

back to pre-agricultural times when defining "natural". They include in the "unhealthy modern food" category almost everything that people eat today: meat, cereals, dairy products, most vegetables, anything that needs to be cooked or processed in order to make it palatable. Further, while the medicine and food industries are just starting to accept that the human body is not some kind of universal eating machine, and that some disease may be caused by eating the wrong food, frutitarians argue that all or most diseases, rather than just a few, have a dietary cause. This is contrary to most nutritional dogma which tells us to eat a "balanced" meat/cereal/vege based diet, while simultaneously postulating a germ, virus, or some other unseen enemy as the cause of every ailment and selling us medicines

and antibiotics to kill them with •

Scientific references that support fruitarianism are scattered. For every paper in favour of human frugivory you'll find many that support older nutritional teaching. This may be because of scientific inertia, and perhaps also because nutritional research is mostly funded by meat, dairy and cereal producers. However the idea is starting to take hold, at least in the scientific/anthropological (if not the scientific/nutritional) literature. For example, Katherine Milton at U.C. Berkely says: "The human gut and its digestive physiology have been shaped through a long evolutionary history. Relatively recent changes in diet eg. cooked foods, strong reliance on domesticated cereal crops - may, in an evolutionary sense have occurred so rapidly that the gut has not yet adjusted. Many serious health problems faced by humans in modern technological societies stem from factors related to diet, which strongly suggests that the foods we eat may be inappropriate for our needs."

Many people find starting and sticking to a fruit diet difficult. You may get "sick" during the first few days, as your body, given its first opportunity in years, starts to unload toxins in large quantities. You may become very thin for a while. On the other hand there are things, such as bad digestion and diarrhoea, which people associate with fruit eating and think it will happen, but in fact won't. These happen when you put fruit in your stomach at the same time as other stuff like bread or dairy products - they react and form gases and so on. But if you don't mix fruit with other items, and don't mix different types of fruit, you won't get these problems. So if you eat other stuff (whether you're fruitarian or not), give it time to digest before eating fruit. And don't overeat, or treat fruit like magic pills: the important thing is not to "eat lots of fruit", but rather "don't eat other stuff" •

If you live in a cold climate you may miss hot cooked food on these wintry nights. Socialising is difficult at first if you're used to doing it over a meal or a drink. I find it hard to do "by the clock" activities (eg study, paid employment) when only eating fruit. That cup of coffee and greasy lunch seem extra-attractive when you're at work. If you're having difficulties of this type don't sweat it, just compromise when you need to and let things happen in their own time. Most of these problems go away. Many fruitarians have the occasional (or not so occasional) junk food binge - after a while unhealthy seems less attractive, you get used to having an orange juice at the pub or cafe,

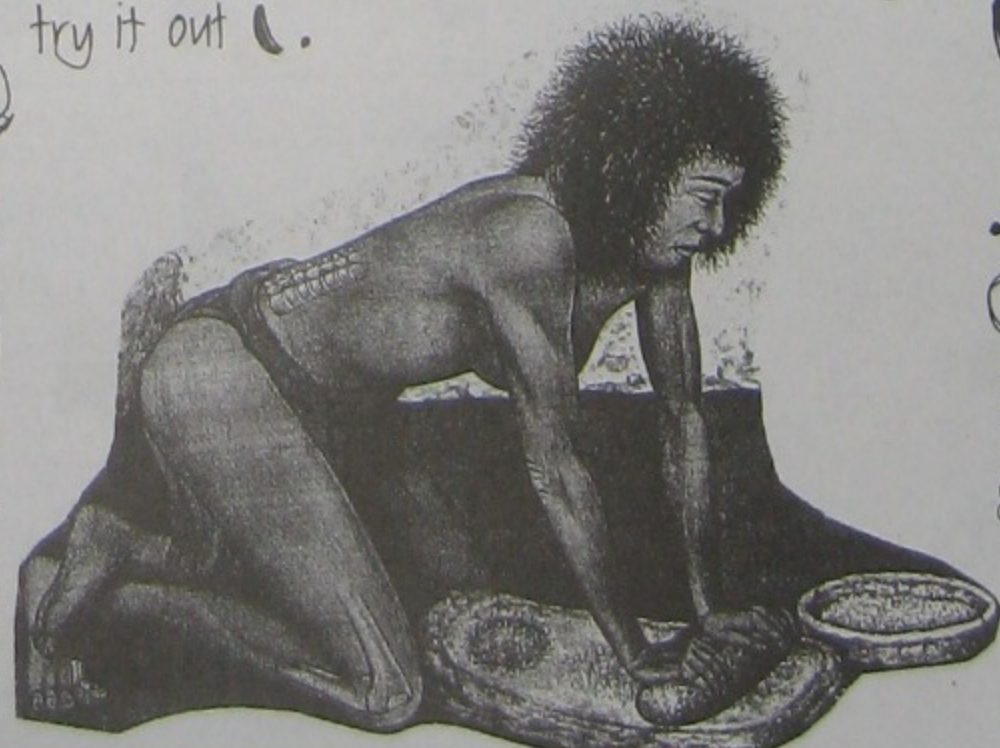
and most of the time you'll feel sufficiently happy that you won't want to burden your body with crap. Some people go the whole hog, go on a fast to detox quickly then straight into a fruit-only diet. If you're not that motivated or are worried about it, or find it difficult, do it easy - just substitute an orange juice for your usual breakfast, or have a few days on fruit every now and then when you're feeling sick. It's not an all-or-nothing thing - everyone can make use of it in their own way •

There's not much of a "fruitarian scene" - I mean restaurants, magazines, lobby groups or anything. One exception is the

**FRUITARIAN NETWORK**  
PO BOX - 293 TRINITY BEACH  
NORTH QLD.

who can give information, advice, suggest reading etc. There are books around which are useful if you want to read other fruiterers' tales, or if you have a medical condition that you're concerned about or want more scientific evidence. "Improving on Pritikin" by Ross Horne is a good, clear, overall discussion. The "Fit for Life" book by Harvey and Marilyn Diamond are good (the first series contains practical compromise diets if you don't want to go 100% fruitarian), "Why do I feel so awful?" by David Collison has good information on food and chemical intolerance, and "Cancer and Vitamin C" by Ewan Cameron and Linus Pauling is worth a browse •

Well, that's fruitarianism in a nutshell. What I've written here is based on my own experience and that of other people I know who've tried it, and may not reflect the beliefs of all fruitarians (though it should be pretty close). There's not that much to it really, and no religious dogma to follow - just eat fruit diet when you can and you'll get the benefits automatically. So if you're interested in fruitarianism can do it for you, try it out •



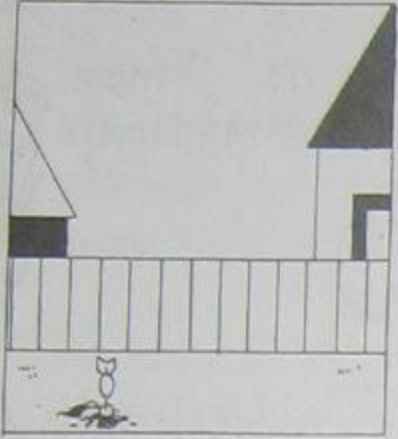
# MIGRAINE BOY



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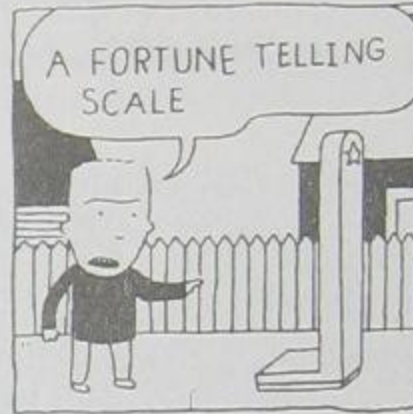


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Pornography pervades the rape/death camps in which Serbian fascists forces have interned Muslim and Croatian women in order to rape and kill them. Women in those camps report that what they see done to women in pornography being made of the sexual atrocities committed against them. They also report pornography about what they're doing. They can use Mothercare catalogues and holy people who commit sexual offences have fantasies to be pornography. They can look at pornography and it won't turn them into rapists. You can't say that pornography on its own will turn an innocent man into a raging sex monster. But we know that most abused women were abused as children, and most serial rapists and paedophiles were abused as children.





Just another day!



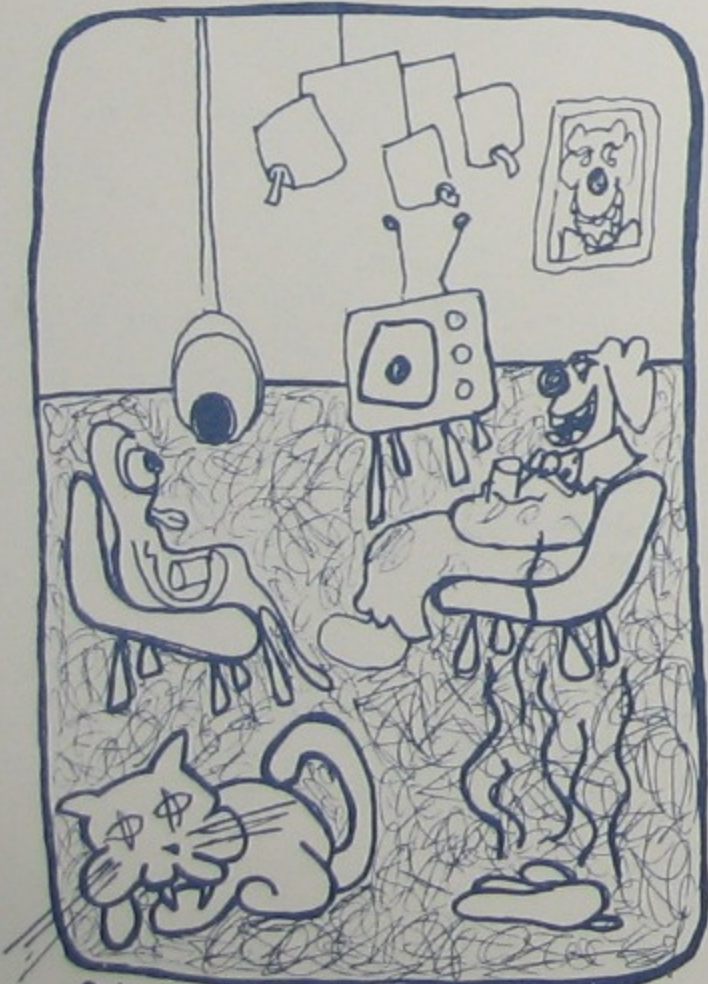
Veeno has an unusual experience.



Veeno has an abnormal experience.



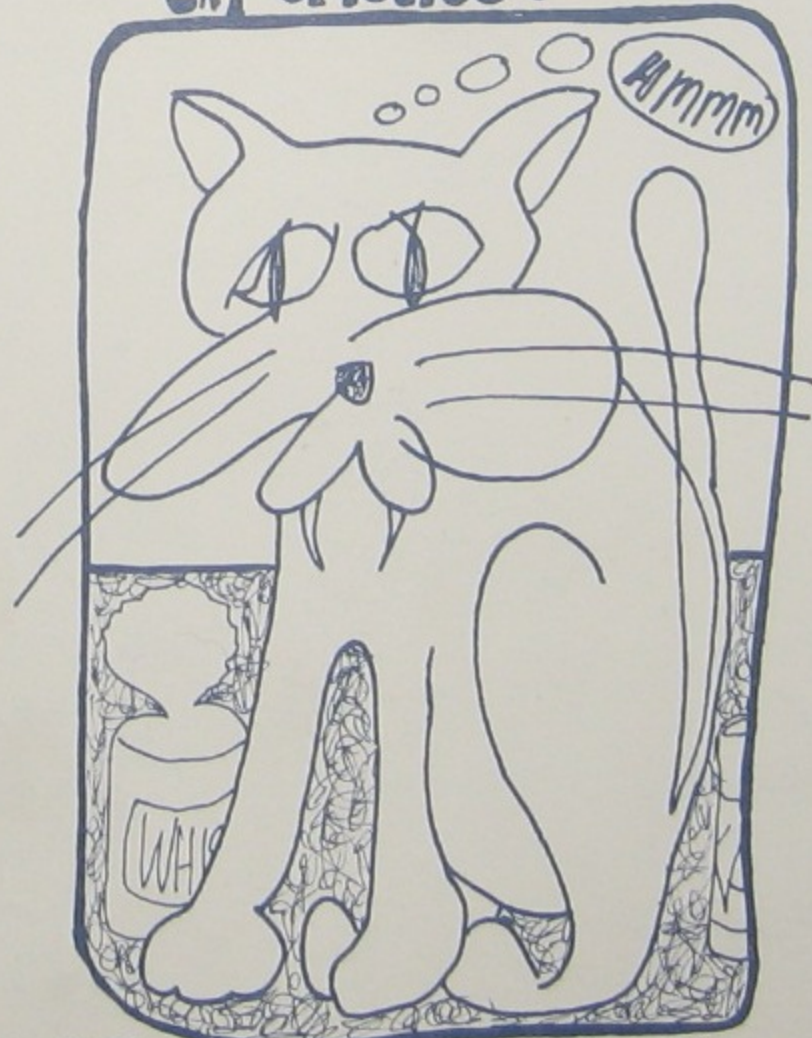
Veeno has a normal experience!



Relaxing with his new friend, 'What'. The Cat decides to get away from the smell...



The Cat ventures out into another world!



The Cat sees things it wants to understand!



It goes to discuss this with Veeno.