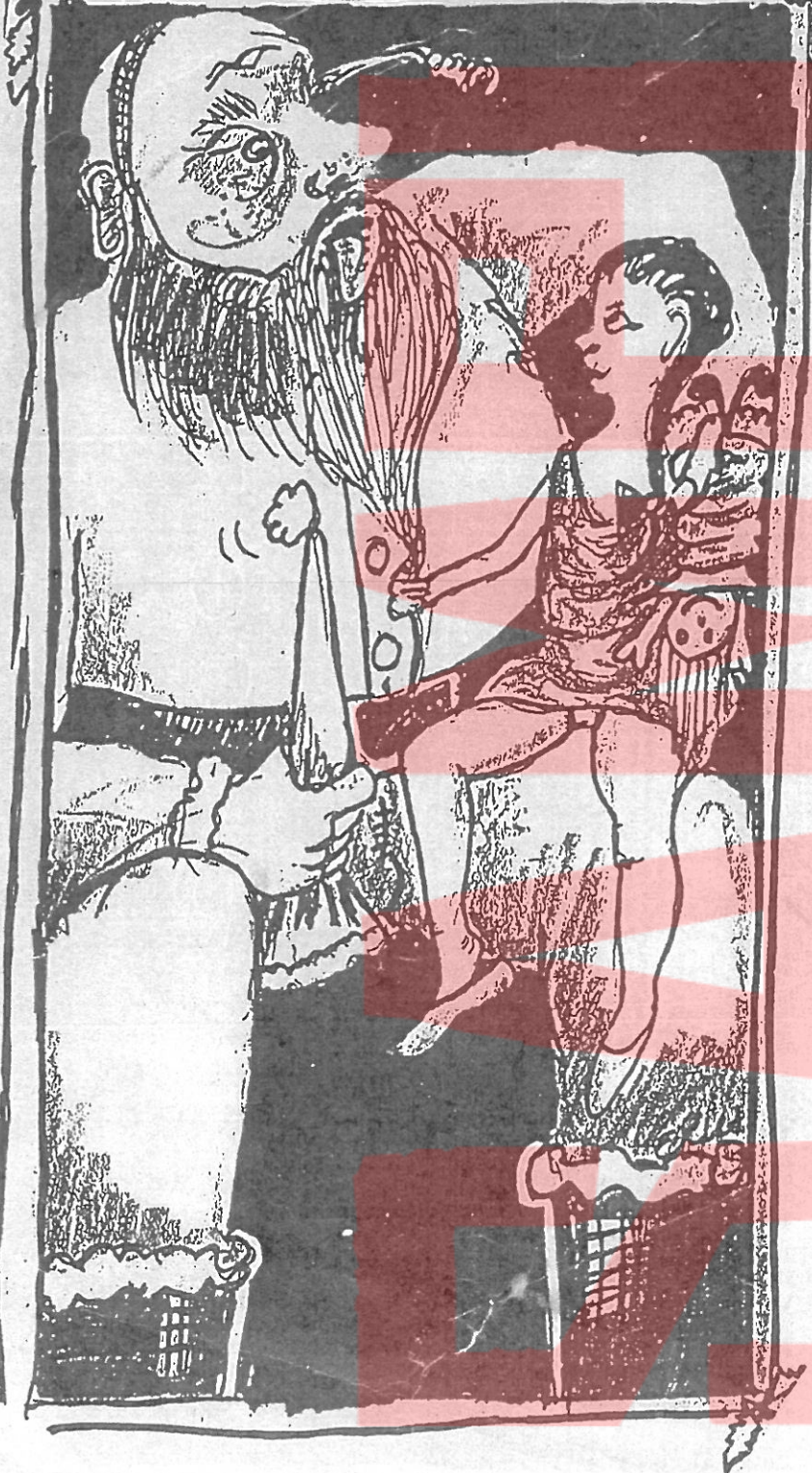


6 MARCH 88

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# BLUNT!



INTERVIEWS  
WITH  
SCATTERED ORDER  
EVEN AS WE SPEAK  
CRAVEN FOPS  
TOM RYAN  
PLUS  
MORE!

# EVEN AS WE SPEAK

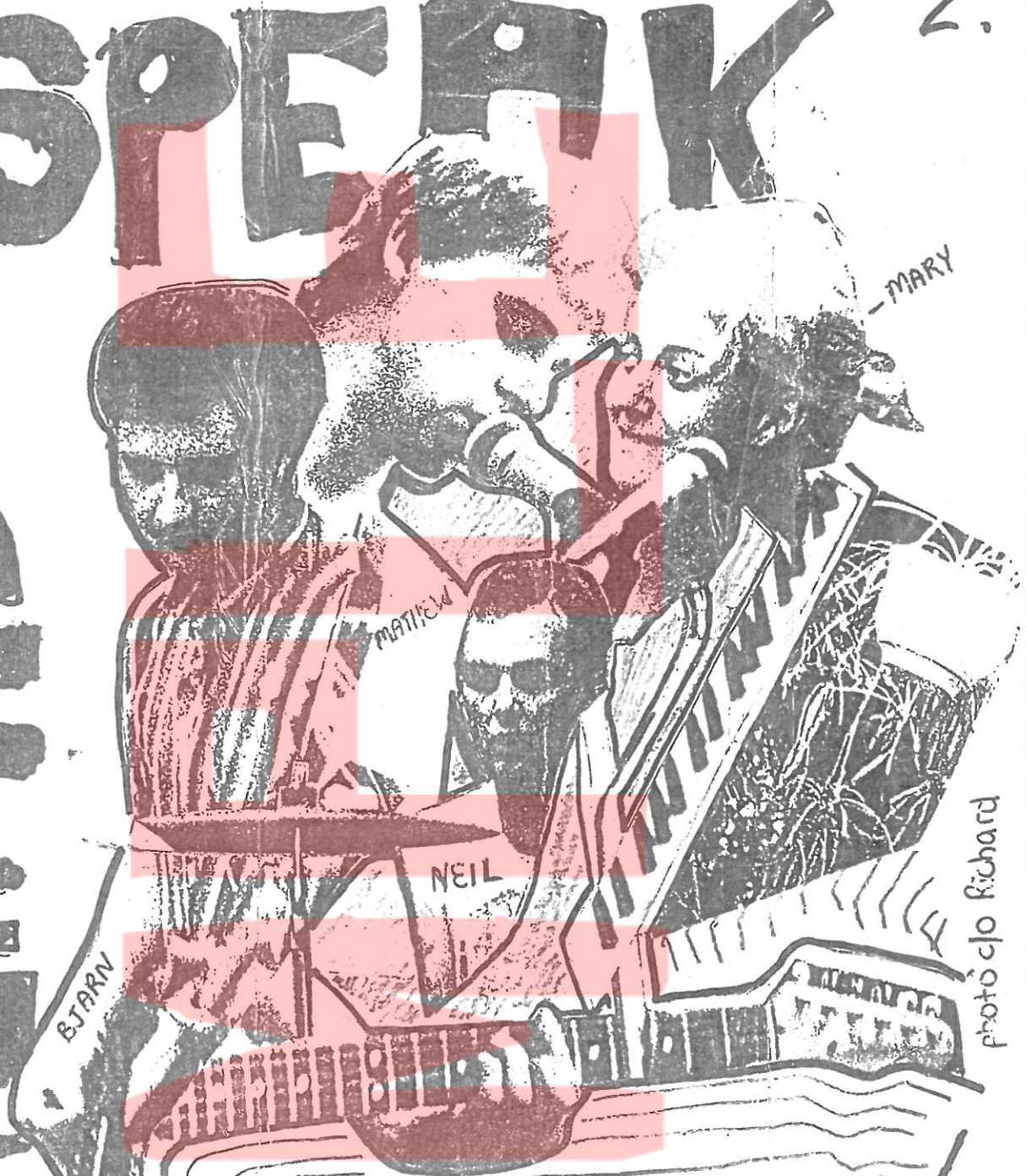


photo c/o Richard

## WARNING!

Even As We Speak are a band as yet undecided as to who they really are - by way of title, that is. In late 1985 the abovementioned name was used in desperation before their first gig and has remained ever since. By the time this article is released the band will probably be under a different name, so those of you who remember Even As We Speak should read this with great interest.

This interview took place within the walls of a typical Newtown terrace house on a Sunday afternoon in November, just prior to the band's second single release. Matthew (vocalist/guitarist) and Mary (keyboards/guitar/backing vocals) joined R.F. Puddle for a bit of a natter about the life of an independent band in Sydney. Neil (drums) and Bjarn (bass) were not available to comment.

# A BLUNT SURVEY - The Results

6




















A Blunt Survey was a poll of attendants of the BLUNT issue #2 Fanzine Launch on the 24th September 1987 at the Gaelic Club. Sample size approximately 50 responses. No censorship.

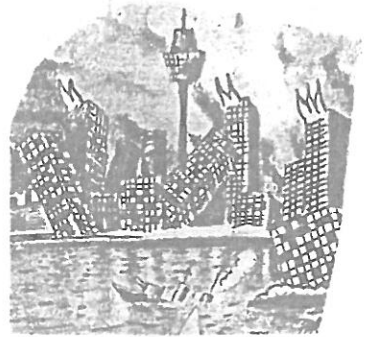
Responses to Question 1. "Do you take any drugs (cigarettes & alcohol included)?"

Yes [32]

No [5]

Responses to Question 2. "Tick your favourite live music venue(s) (from the list below)"

- [15] Sydney Trade Union Club 
- [14] Palace Hotel 
- [14] Hopetoun Hotel 
- [12] Harold Park Hotel 
- [9] Picadilly Hotel 
- [9] Maxes Petersham 
- [8] Graphic Arts Club 
- [6] Gaelic Club 
- [6] Cunthouse 
- [4] Kardomah Cafe 
- [4] Hip Hop Club 
- [4] Tivoli 
- [4] Sutherland Hotel 
- [3] Manly Hotel 
- [3] 'parties' 
- [2] Mosman Hotel 
- [2] 'My place, home' 
- [2] Bobs' House 
- [2] Seven Hills Inn 



# FRED AND BARNEY'S ROCKOUT



\*Dob Pluck is starting up his own record label to be called PLUCKLIKE RECORDS

\*Go and see Jim Jarmusch's latest film DOWN BY LAW featuring John Lurie and Tom Waits. It's worthwhile. While you're at it buy Tom Waits' new album "Frank's Wild Years", it's marvellous.

\*S.W.A.N.S.O.C. starting in 1988 at Macquarie University. The S.W.A.N.S. Appreciation Society of Sydney will be the biggest force in the world of new music. Contact box 34, Students Council, Level 0, Macquarie University for more details.

\*S.W.A.N.S. and Lydia Lunch (who is fat) are touring in February, and are being supported by Drip Tray.

\*Drip Tray debuted to an enthusiastic crowd at the Palace Hotel on Dec 10th. The audience cheered, clapped, and at times were left open mouthed at the spectacular sights and sounds.

\*More Drip Tray news. The band have been recording and will be releasing a mini-album in March.

\*Even more Drip Tray news. The Drip Tray video is currently being filmed around various locations in Sydney. The band have enlisted the help of video artiste extraordinaire Lloyd Sharp who said the partnership between those fun-loving crazy musicians and himself: "We work well together", "the songs are great," "the band look great", and "I'm really enjoying it."

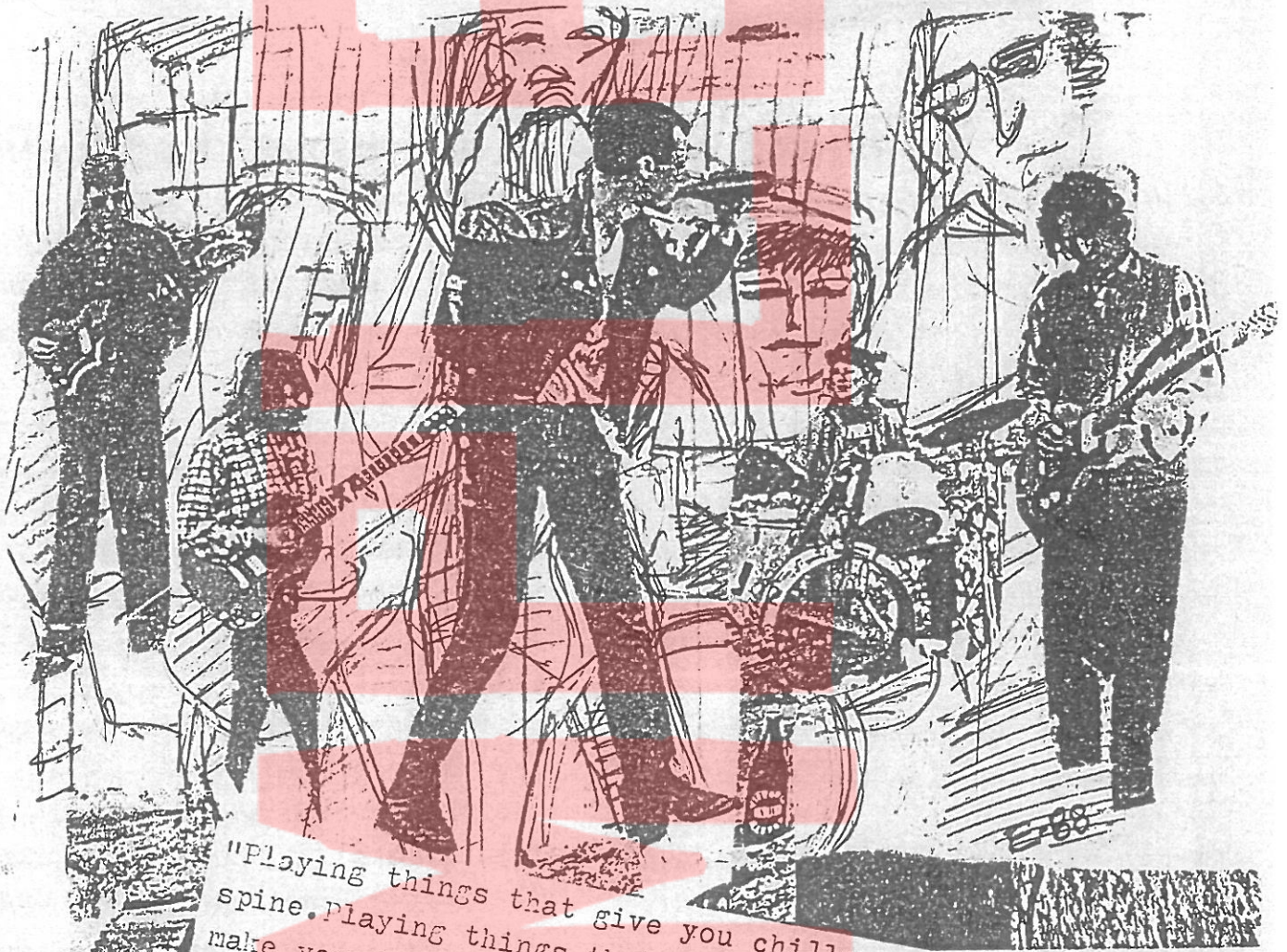
\*Fred & Barney's ROCKOUT is now published in three (3) magazines: PASSING SHOW, ARENA and BLUNT.

\*ROCKOUT SCOOP!!!! The recently released "long last" 1st annual report by Throbbing Gristle is not. It is in fact a calculated hoax. So if you purchase it beware of this fact.

\*The new Hafler Trio double album thanks the Church of Scientology in its credits.

\*ROCKOUT COMPETITION. Can you guess what Goose (lead singer of Box The Jesuit) used to be called before he decided on the silly name of Goose? The first person to enter the correct answer wins a copy of Drip Tray debut cassette "DRIP TRAY EATS OUT." Just send your answer to Fred & Barney, c/o BLUNT magazine, 251 Denison Street, Newtown 2042.

# Craven Fops



"Playing things that give you chills up your spine. Playing things that make you think or make you feel."

-Daniel

The night's getting crazier, and we're at the Palace Hotel. We squat in the corner amidst talk of relationships and all sorts of melodrama while the Craven Fops rage and plunder in the background. Then we're driving somewhere around Darlinghurst in the back of a van, bouncing around on bits of drumkit and amplifiers, and some tarted-up disco boy steps out onto the road in front of us. "No brain and all fashion sense", swears Daniel as he hits the brake and I'm just about catapulted off my perch. Almost another Oxford Street casualty?

A bit later R.P. Fuddle and The Murderess end up with the Craven Fops in the warehouse/livingspace shared by Daniel (vocals) and Brian (bass), somewhere in that tangle of little back lanes behind Oxford Street. Pelinda (drums) was also there, and a little later James (guitar) turned up to participate in what turned out to be the following interview.

it?"

DANIEL:"I think the audience's idea of a really good song in the suburbs is a bit simpler than our idea of a really good song."

BLUNT:Your songs generally seem to have "underlife" themes,songs about sleazy things.Like 'Derro' or 'Mustard' for example.

DANIEL:"Mustard' is not sleazy at all.It's about childhood and innocence.'Derro' is about the derro in us all.When you go out on a binge and you don't come home and you stay out late-

BELINDA:"And you vomit everywhere!"

DANIEL:"And you end up talking to some creature of the street who you don't even know and there's all these hallucinations you go through, like 'everyone's against me,no one likes me!' and it's about authoritarianism as well."

BELINDA:"Everyone can be a derro if they try!"(Hmm...sounds pretty sleazy-B)

The Craven Fops got together about three years or so ago,after they all got drunk one night "so we decided to go into a rehearsal room and pretend to be a band."In those days the sound was much looser,the songwriting more spontaneous.

DANIEL:"We used to get really stoned and practice.That does wonders for your spontaneity.Someone would just start doing something and someone would do something else and someone would do something else and it would end up a really good song-like 'Epic Merriment' started up with Brian-

BRIAN:"Sending up something I'd heard on the radio,actually."

BELINDA:"My Sharona!"

DANIEL:"Brian just did this bass thing and I did this vocal thing and it came from two seconds of good stuff."

As time went on the songwriting became more structured.It is still a pretty communal effort,with most songs being written in the rehearsal studio,although occasionally an individual will bring in a complete song.

BLUNT:Are the lyrics as important as the music?

DANIEL:"I think the lyrics are important if you can hear em or if you can read em.The music is much more important.The lyrics are there if you can hear em,and that depends on the PA.I don't write really basic lyrics.There's hidden stuff in them, and there's stuff you can listen to time and time again and not really get until you hear every line of the song."

BLUNT:So you can interpret them personally?

DANIEL:I'm sure people interpret them differently."

The Fops have gained a lot of confidence in their live performance, and it shows.

BRIAN:"We used to get stoned a lot more in the early days,but we're more confident now.People say its somehow cleaner and more ordered than what it was.

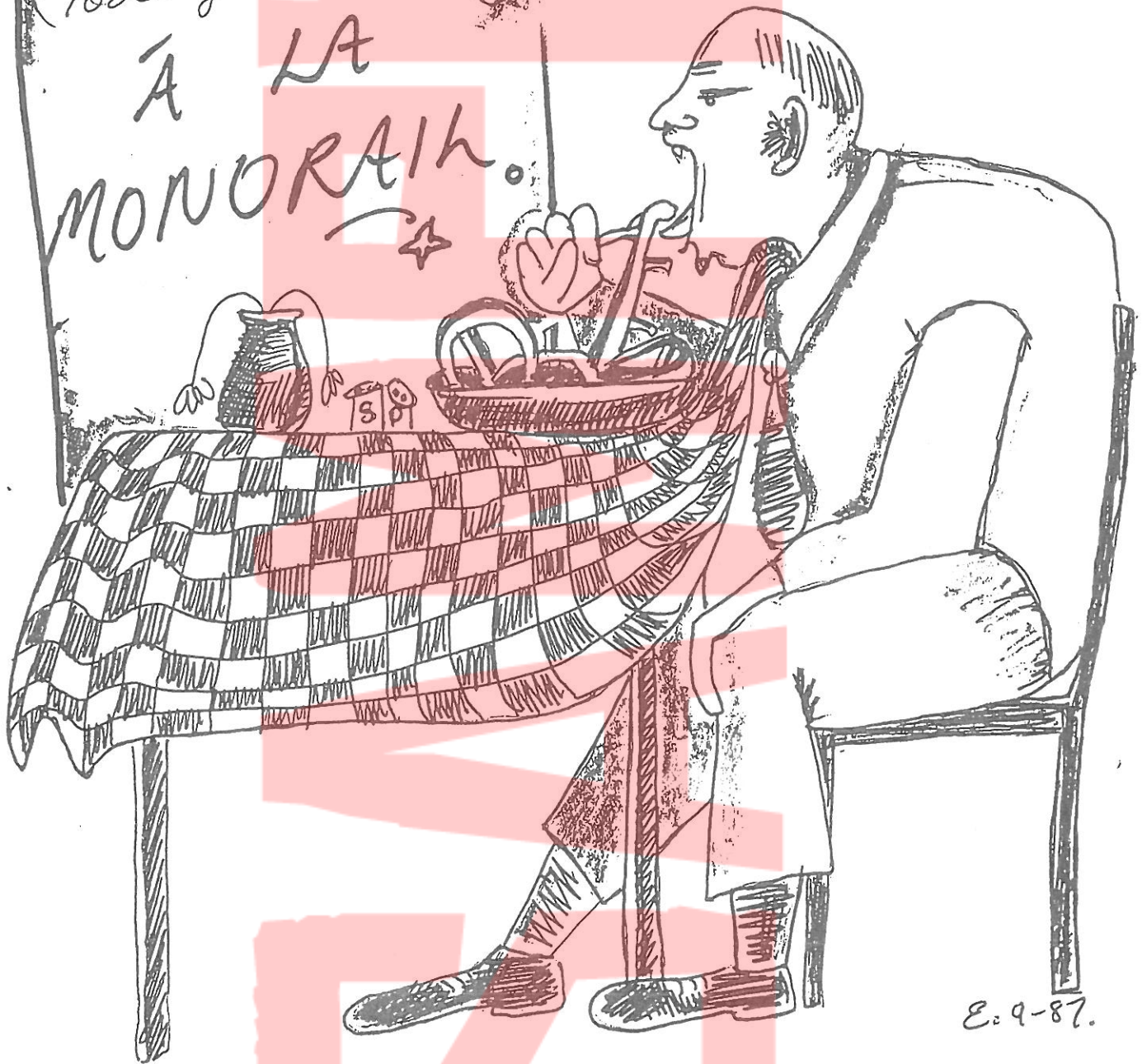
DANIEL:"There's polishedness and there's madness.We still try to put the madness into it but we're obviously getting better at our respective instruments."

The original drummer was Kit,but she left the band earlier this year to pursue her ambition in film work.

# LUMPIIT CAFÉ

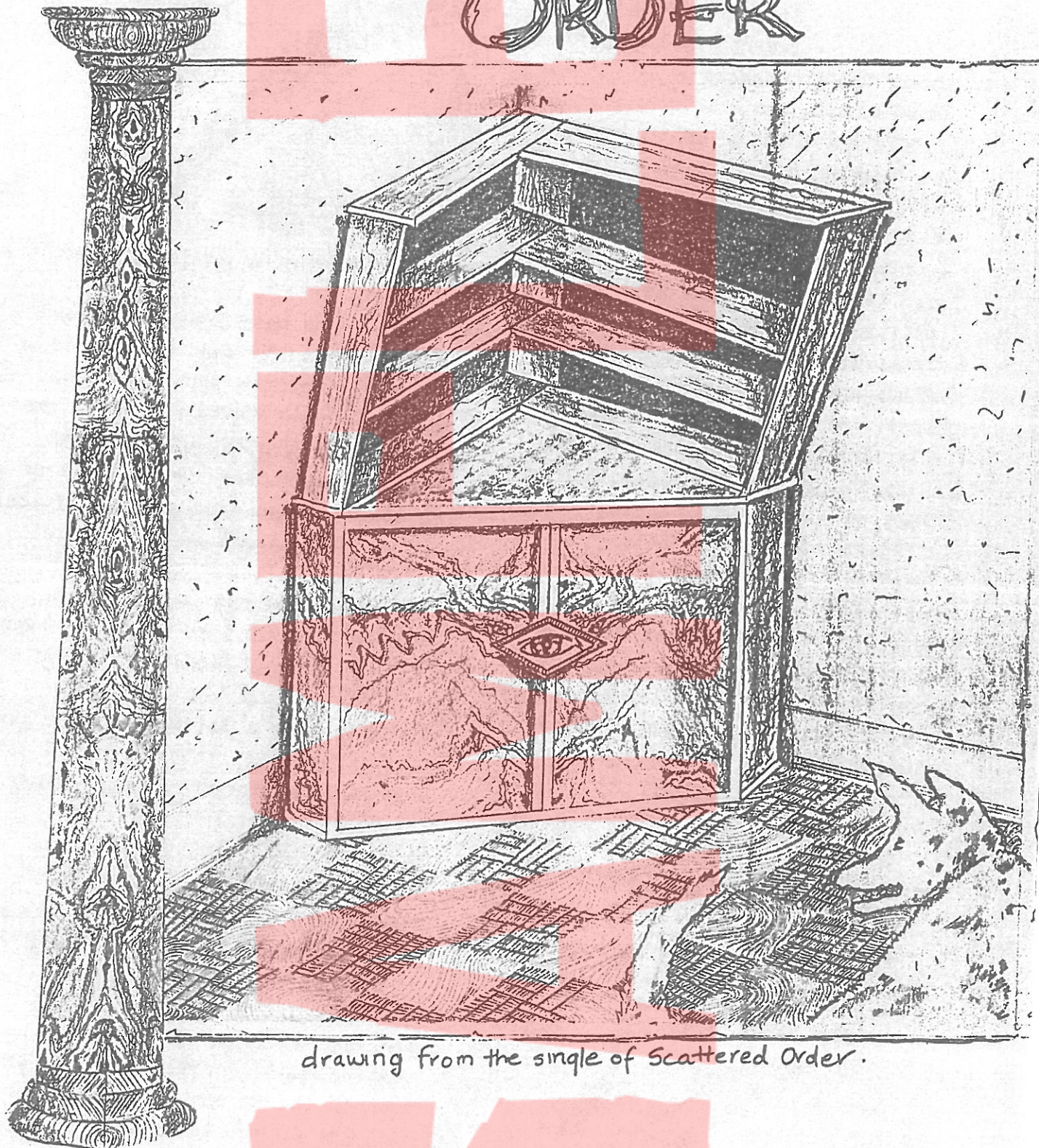
where you eat what you're given . . . .

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# SCATTERED ORDER



drawing from the single of Scattered Order.

You could say Scattered Order are somewhat of a legendary cult band who have experienced the highs and lows of what making and playing music is all about. You could also describe them as four revitalised individuals returning from the dead to please audiences with their revamped attitude to music. Please yourself. Lead vocalist, Mitch Jones (creator of the band and innovator of the M<sup>2</sup> record label in the early eighties), and his wife/Scatts keyboardist Drusilla shaped up to a few questions about Scattered Order on a hot London radio show in November with Mark Nutcase and P. P. Puddle.

BLUNT:Your association with the record label 'Volition' came about how?And has it resulted in a change of attitude within the band?

MITCH:When I worked with Fel Mel I met Andrew Penhallow who was looking after the production side of that band.We signed to Andrew's label prior to "Dancing Foot".He liked it and has continued to have faith in us.In regards to a change in attitude it has most definitely had an effect.

The quality which "Dancing Foot" and "Career" had helped us grow in confidence.The faith that Volition has in us has made us realise that someone out there believes that we can get better which does a lot for our confidence and enthusiasm.

BLUNT:Back in the early eighties the independent music scene had a lot more bands along the same lines as Scattered

today are more wary of what record they're buying which makes it much harder for exposure,where is the good thing is that there are more labels making it easier for an independent band to gain support, without having to do it all by themselves.Today,it all boils down to battling for the music listeners ear.

BLUNT:Who controls most of the song-writing?

MITCH:The lyric content revolves around Dru and I.Before Dru even joined us she was writing lyrics for Scattered Order.

BLUNT:Do they specifically project an underlying theme?

DRU:I think the lyrics I write compared to Mitch's ones are more specific with his being more generalised.As far as themes go its what-

I'm as nervous as hell playing live....I feel people shouldn't have to be looking at us to enjoy what they're feeling and listening to.  
-Mitch

Order than what there is now.What was it like then,for a band like yours as opposed to now?

MITCH:Things have definitely changed, for the good and the bad.Then it was much easier to walk into a shop and find a single box of independent releases with about ten different bands in it.Less bands meant reduced competition,making it much easier to sell 300 albums then now.People were able to buy a record cheaply,take it home and listen to it,sometimes without even hearing the band before they purchased it.Also,the cost of making records back then was a lot cheaper as the importance of record quality was not there.You could put something out on four-track and it awas consider

ever you want to read into it.

MITCH:Without being specific,you could boil them down to raw emotions -love,hate,dread,whatever!

DRU:There's definitely no push for listeners to think in some specific way.I think it is important to write lyrics that are not trite,but also important not to push too heavily on what one's writing on.

BLUNT:Would you say the composition of the music has changed,being less spontaneous and more structured?

MITCH:These days it is more like a normal band situation with the music being less spontaneously arranged,yet still having spontaneity in its power.Members,I feel have a clearer idea of what is going to happen which lessens the chance of

# SPACE JUNIORS

## HOT PROPERTY

at Max's Petersham Inn Oct. '87.

Another Blackeye record label bout, this one billed as "In Conjunction With Duncan" and featuring the talents of local labelmates Hot Property and the Space Juniors, alias "Mickey Roth and Carl band experience."

A barrage of noise, distorted feedback, three dancing girls and customised(?) costumes eg wigs and painted faces reminiscent of WISS (maybe they're trying to set another trend?) were HOT PROPERTY. Fronted by a tall spindly entity in the shape of Greg Perkins, Hot Property dish out covers of old seventies and early eighties commercial faves such as "My Sharona", "To Cut A Long Story Short" and good ol' "Dirty Deeds Done Dirt Cheap", the ACDC fave (rumoured to be touring in Feb 88). The way this band play is extremely lighthearted, basically being a pisstake of what shit arose from the last two decades. And very bloody funny they are too. What goes on in the minds of these Adelaide (Brisbane) people?????

Around 2am the weary-looking SPACE JUNIORS trouped onstage. The Juniors had played earlier in the night down the road at the Landsdowne so it was easy to see where the jaded look came from. Despite this the band played quite well, even giving us a double helping of their hit "Yeah" (oh yeah!), which went down well with the 'zoogered' audience. "Monorail", "Farout" and their standard opener "Juniorville" were also included in the set.

Hot Property and the Space Juniors represent light-hearted fun with a good sense of humour that attracts smiling faces, a bit of a rarity in these times.

Another Review by R. P. Puddle.

