

BLUNT

FAN -
ZINE

NO 6



SHORT
STORIES

POEMS

REVIEW

INTERVIEWS WITH
WHITE CROSS
CROWN OF THORN
DISTANT LOCUSTS
+ MUCH MORE



EDITORIAL

Oh, gee whiz, it's that time of year again. Xmas, New Year, I mean don't you love it, the time when one sees their relatives that they might see once a year, receiving accolades for a job well done, or getting propositioned with 'what are you gonna do now your exams are over Mary'.

Yes, readers, to help you forget the end of this most unfamous waste of a year, 1988, we at Blunt have helped compiled another issue.

In it contains interviews with local band Distant Locust, and 2 known Melbourne bands, Crown Of Thorns and White Cross.

If people were a bit concerned of Blunt being off the road don't. We are not going to die of any causes just yet. We plan to get Blunt out onto the street in a much bigger way. Through that we plan to put less amount of input into the mag, making it a bit smaller, yet having a larger amount for distribution. So please any punters still hoping to send us contributions do so, don't forget the address is 18 Pemmell St. Enmore, 2042. TATATATATA.....

R.P. PUDDLE

ATTENTION READERS

Blunt Fanzine is releasing a cassette compilation to be titled 'Voices From The Cellar', containing tracks from The Bats, Living With Robert, Distant Locust, A Happy Family, Burroughs Wife, Wash Daddies, The Believers, Ministry Of Love, The Good Chamber, Stone Ruppets, plus more surprises as well. Check it out in local shops over the New Year, at gigs, or just send donations to 18P Pemmell St. Enmore.

Distant Violins Hhas re emerged and can be bought at local shops at the mere price of what I believe is only 0.75c. By the way if your not familiar with D.V. it is a fanzine released by D. Nichols & Co. and was first found in shops back in 1982. At present it is ready to release its 26th edition. The 25th one which I got nicely posted had int. with Straight Jacket Fits (N.Z.), and Disband (Syd.), some great cartoon, and a rather complete review on Sydney live music over the past few months. More info. please contact D. Nichols thru P.O. BOX 219 NEWTOWN 2042...

BLUNT mourns the semi retirement of the Murderess. Look for a great Fred & Barney special in the new year inc. the 1988 Rockout awards.

Don't forget Radio Skid Row is getting evicted as of April 1989 and at present needs your support in any way. Get yourself a shift, donate some money, its 30 dollars for the waged, ten for the unemployed or student and five dollars for the person under eighteen. Help Johnny Ace Junior and Tommy Tripper from the Strippers of Christ, help aboriginal radio, c'mmon don't just talk about cos' you think it's rather trendy, do it.....

KILLJOYS, HONEY'S CHAD'S TREE...

JUNCTION OVAL (11/9/85) ST. KILDA VICTORIA.

This was a benefit organised by 3PBS held at what was once the changing rooms of the St. Kilda Football Club's home ground until they moved to greener pastures in Moorabin in the early '60's I think, and later it was Fitzroy's ground till '86. The last benefit held here apparently raised \$9,000 and was part of the 'save St. Kilda' push, but this one was for themselves.

The Killjoys sound great on the wireless. Their song, 'shifting sands' has got a really confident and seductive female vocal. It's a sweet medium paced, melodic pop song with a vibraphone solo or two, and it just bounces freshly along. Visually the confident and seductive voice turns out to be a blond-haired woman dressed in black with a black guitar draped over her. The other members look like they're in line for a gig at Jazz After Dark or something. They didn't drink themselves stupid, they didn't fall over, they didn't talk, they didn't even break a string or a stick. It was a nice sound though, combining vibes, guitar and trumpet as solo instruments, and yes, all right, they did cover a Seekers song, but I think they promise good things.

The Honeys played next, and I wondered why I had waited till Sunday to see these fellows. They started with what I gather is referred to as Blue's guitar wank, or something. I don't blame him for getting excited (if he does, when he plays, because he is used so sparingly. He played harmonica on 2 songs, I think. A little more would be good. The Honeys have rambling country songs like 'insecurity express' (I think) and gentle, acoustic things like 'woods for the trees' and countless others (I don't have the album, sorry). On a song named 'run, run, run' the singer swapped her guitar for a second bassguitar which didn't transform the sound much, which I found peculiar. Another thing that struck me was Bruce's voice. I always get a little embarrassed for him when he sings, but maybe he likes singing. It doesn't look like it. Sometimes their harmonies are fantastic though, and it was a shame the hall was only half-full and that so many were sitting down.

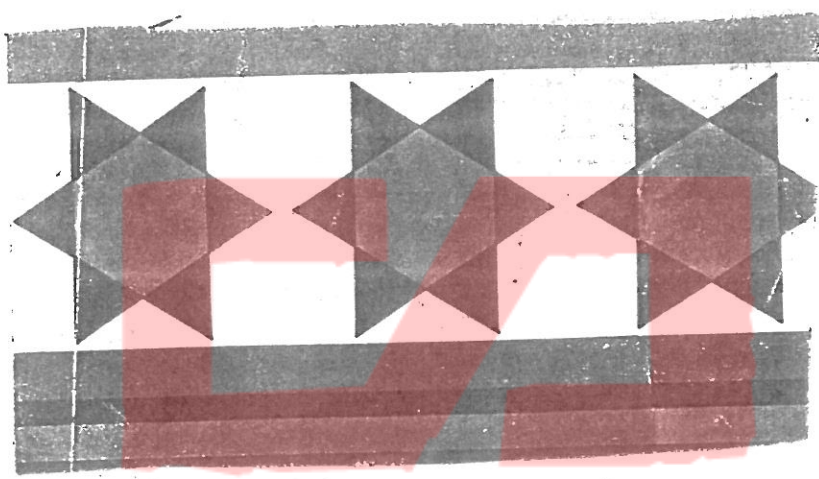
Finally some more people came. This was the biggest crowd I'd ever seen at a 'tree-show, and they made quite some noise which was pleasing.

WHITE CROSS



White Cross are only a few years old, yet have secured definite crowds in Sydney, their hometown of Melbourne, and around the country. Their music has an almost ethereal quality to it, an emotionally strong sound, tempered with poetic lyrics. They have just released a single, "Don't Break Their Hearts"/"Lonely Man", that keeps in line with the White Cross sound, yet also grasping a progressive and developing style.

On a cool Sunday night, I ventured out beyond my heater to have a chat with Peter Mather before White Cross were to play the Kardomah. Sitting in a seedy bar littered with old men, Skyrock and the sounds of sirens outside, I began the basic questioning...



White Cross appear in Sydney every two or so months, are you happy with the audiences?

It's been pretty consistent, and that's been good. We can only hope to do another record, a decent record, and the crowds should pick up again. You reach certain levels, they stay at that point, and then they jump up again. I think that's the way it goes.

Where else do you play other than Melbourne and Sydney?

We've been to Adelaide, to Brisbane, Canberra last time we came to Sydney, and to Perth a few times, but Sydney's the main one obviously. As you go through the year you should be able to get to places a couple of times and when you add it all up we tend to keep ourselves pretty busy.

Do you like the audiences you're getting?

It's a nice crowd, a comfortable crowd, but there could be another hundred people and that would be ideal...just to lessen the financial worries, it's really hard to come up and break even.

Do you still play in Melbourne a few times a week as you did a while ago?

We're breaking off from that, trying to sort of spread it out a bit so that the gigs become more special. When we get back we'll be playing twice in two weeks and that's unusual for us at the moment.

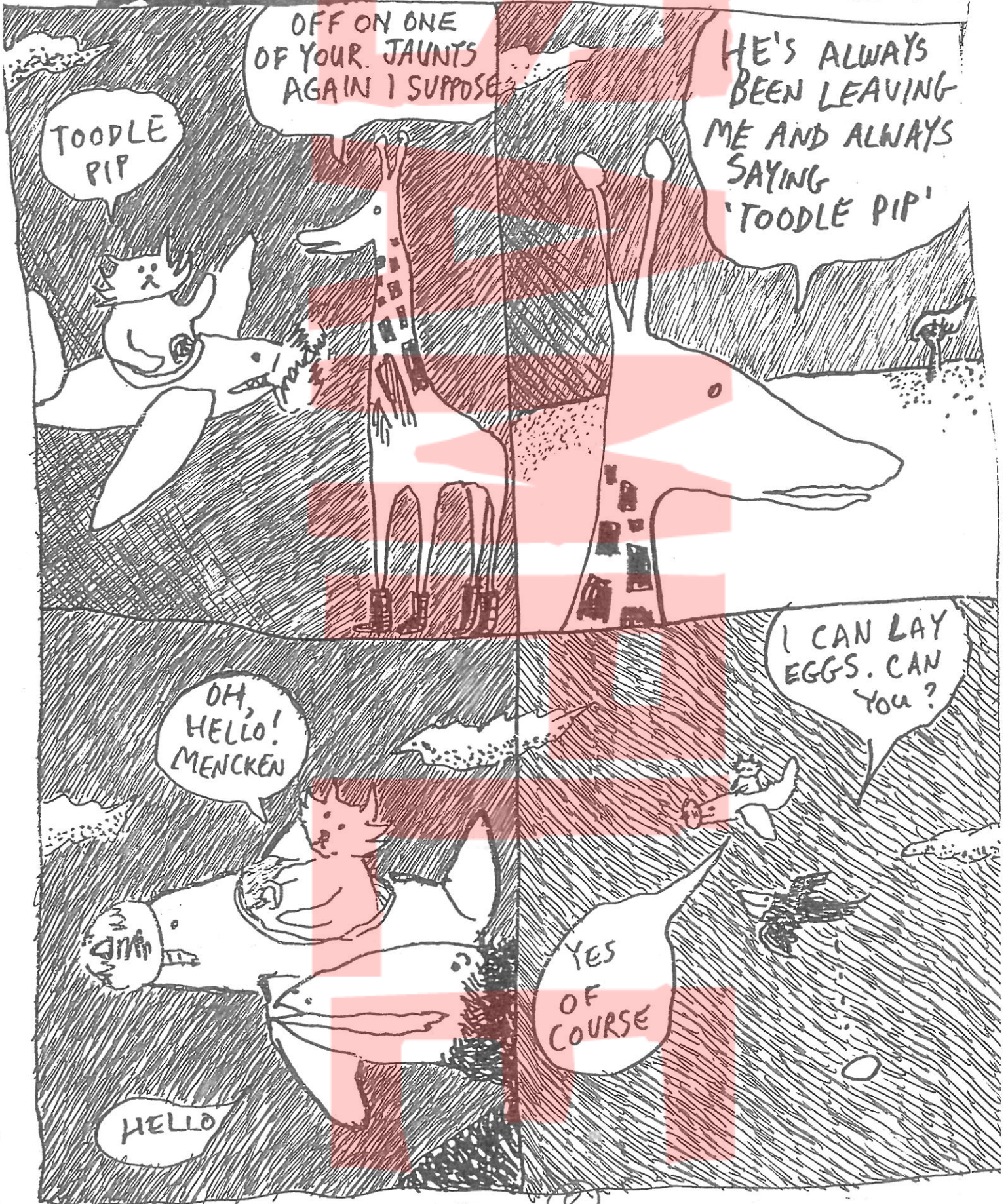
Is there any sign of a new album? When?

As soon as possible. The new single was recorded in February with Rob Younger and Alan Thorne and I like it, it's a big improvement on anything we've done.

Any drastic changes, writing-wise? Do you feel you've come a long way since "When The Fabric's Torn"?

I think so, personally, in writing I've noticed an improvement with the new songs, even though they aren't as polished as they might be in the future. I think there seems to be something a little bit stronger about them. I do feel better about them anyway.

MEET YOUR NEW



Crown of Thorns



Personnel

INTERVIEW

Chris Wilson
Vocals, Acoustic Guitar, Harp
Barry Palmer
Electric Guitar
Chris Roddy
String Bass

Matthew Liotta, of Radio Skid Row, recently interviewed Chris Wilson from Crown Of Thorns. Here's what happened....

Matthew: Chris has been the harp player from Harem Scarem. so now you've formed your own band "Crown Of Thorns" and put out a six track mini lp called "Gnawing On The Bones Of Elvis." This Elvis thing's always popping up, all the time, I don't know why...

Chris: It's bizarre, isn't it? Now looking at a magazine the other day and it was saying "Elvis sighting!" He's like the Loch Ness Monster now, he popped up, he was crossing the street, it's just weird. The name comes from a song "Gnawing On The Bones of Elvis", and it's not so much about Elvis but it was just about these other bands I'd played in, and I just thought, well, it was just thought at the time we were just gnawing on Elvis' bones really, just trying to have this so called spirit of rock and roll.

DISTANT



Distant Locust describe the word 'image' as being unprintable.
S:I mean Brian for example is the MOST DAGGIEST PERSON to heart, so
I suppose in that way he has a very striking and original presence.
Like some of the clothes he wears can make you just shudder. He's not
dressing up to please anyone except himself and his mother.

B: So what do Distant Locust want out of this

S: Definitely not mega stardom, we've got our own opinions on that
subject. Outdo the Beatles, be bigger than Rod's rod, who knows? To get
@S I think is what we really want.

M: I want us to be able to get louder through using bigger PA'S, and
also to be able to put records out at random.

S: Yeah, when we get bigger PA'S we want to see blood on the back wall.

-FINAL ESCAPE

THE TYRANNY OF PERSPECTIVE
A SOLITARY POINT
THE MIND BECOMES INTROSPECTIVE
DEATH BECOMES MERE FLIGHT
FROM REALITY OF CONCRETE
THE DARKNESS OF THE LIGHT
THE FEELING OF BEING ALONE
DEATH OVERCOMES THE FRIGHT
OF FOREVER BEING UNKNOWN
JUST ANOTHE NAMELESS PLIGHT

ALL THAT REMAINS
SHALL BE A WHITE WOODEN CROSS
ON A MOUND THAT BARES NO NAME
LYING BELOW SO QUIET,
MY BODY, NAKED WITHOUT SHAME
AS THE DIRT NEGATES THE BLAME
AND WORMS CALL ME HOME
I'LL LIE THERE EYES OPEN
WATCHING DIRT DISSOLVE MY SKIN
THE CLAY FERMENTS MY BODY
DRY WHITE WINE ABSORBS MY SOUL
AND I'LL SIP THE HOLLY WATER
AND WATCH MY STORY BEING TOLD
FROM WHEN I WAS VERY YOUNG
TO WHEN I WAS VERY OLD
I WILL HAVE ESCAPED THIS HUNGER
I'LL NEVER ESCAPE THIS HOLE
BUT I WILL HAVE AVOIDED SINNING
UPON THE HOLIEST OF HOLES

DID I AVOID THE NEEDLES?
THEIR MARKS WILL NO LONGER SHOW
I CAN'T AVOID THE BOTTLE
IN WHICH REALITY DOES CROW
NO I CAN'T AVOID THE BOTTLE
OR THE DEATH THAT ONLY MY MIND KNOWS

written by Greg Luckman