

BLUNT issue 17

Public Hanging

PHLEGM

PSYCHO MOTOR

KEV CARMODY

Obtuse | Profuse

Baby SUGAR LOUD

Short Storys • poetry • reviews



editorial

So, here we have it, another issue of BLUNT, in fact, it issue number 17, the second of '93, and the umpteenth piece of propaganda since our humble beginnings in 1986. This issue takes the form of stories on local bands such as noise merchants Public Hanging, the ever so delicate Phlegm back from a healthy tour of the U.S and Japan, new hellraisers Psycho Motor, Baby Sugar Loud and the wild and woolly Kev Carmody. Apart from this musical feast you also get live reviews, topical stuff, and other gritty forms of art to divulge for Chrissie and the New Year. We are committed in keeping Blunt an ongoing thing so if you wanna contribute or just help out, raise letter contact with us c/o RADIO SKID ROW, BLUNT MAGAZINE, HUT 23/142 Addison rd Community Centre Addison Rd, Marrickville NSW or by phone on (047) 516 003. Contributions will be accepted on the basis that they do not discriminate sexually or racially against the community we wish to reach. Also if you are interested in any back Blunt issues, including cassettes or the record, see the catalogue for details.

NEWS:

*Tempest Moon, purveyors of some fine blend of psycho-hillbilly thrash have been put on hold no thanks to the departure of their drummer and keyboard player.

*Ed Clayton Jones, formerly of the Wreckery, recently played at the Hoey with the Good Men Down. The band has since broken up!

*Ba-Ka are one down - bass player Jasmin has departed.

*Radio Skid Row recently conducted its annual radiothon. News from Danny is that the station raised somewhere between 50 and 80k, well up on last years score. For the best informative community radio in the inner city keep tuned to Skid Row on 88.9fm megahertz. To subscribe and keep thet station on air, its only \$30 if you are a wage earner, \$10 if you are a student, and \$5 if you are under 18 - money can be sent to the above address where BLUNT can be found.

*If you are thinking about getting a booking agency to help you out, think and choose carefully. A high profile band recently stated that they don't even allow you, the band, to choose who you wanna play with. Its a case of agencies controlling their clients creativity so they can progress financially. Agencies can also fuck up the live music scene by demanding high overheads for their clients and themselves - the recession doesn't quite deal with such demands. More in the next issue.

*The wonderful Feedtime, are reforming for shows soon.

*Randall of Nice, has recently returned from a trip to the States where he played as support to Chris Knox in Chicago. Randall's other band, Ashtray Boy, who played at the launch of BLUNT 16, are releasing an album through Ajax, which should see light of day very soon.

*When in the A.C.T Fugazi prefer not to stay in CIVIC. After a recent show there, the band were quite pissed off when cleaners awoke them early, after they had been told that they could sleep in by management.

*Be careful not to be swayed by venue bookers who vest their own money interests in their positions. DON'T BE SWAYED LIKE OTHER CORPORATE DUMBFUCKS!!!

*Anyone heard from HALF, MONROES FUR, or MESMO. Keep us posted.

*HOME BREW is a collective which works on the Australian Independent Music Show on 2RSR 88.9FM every Thursday between 10pm and 1am. Recent interviews include Disneyfist, Lunarcide, The Leftovers, Public Hanging, and Freudian Trip.

*Icarus Theatre group are doing lots of busy things of late including preparation for 10 performances during the Sydney Festival. Icarus include a collective of jugglers, fire dancers and clowns, and featured in the Mayday rave party at Sydney Park in May.

*The Dungeon is a new venue for Jellyhead rave parties. It's located up on the cnr of Regent and Cleveland st in Chippendale.

*Carbunkle Shacke are no more.

*Paul Gormack from Peg has gone to China.

*Check out a band from Bathurst called Cattleprod who will support Feedtime later this month.

* Rudy of the ex Amused and Celibate Rifles notoriety, is playing in a band called Bologna. Only recently the rythm section were dumped as Rudy attempts to get things off the ground with some new players.

*Lunarcide are looking for a new drummer over the new year./ For info. contact Andy on 02) 5162538.

*Who is not to say that the Big Day Out won't be another promoters dream when Sydney's second version of the Royal Easter Show takes stage on the EMBARRASSMENT DAY weekend of late January. Buy your SMUDGE showbags cheap!

*Eddie the magazine has finnally been cool enough to launch a music issue to go with their special brand of art. With the issue will come a fab. compilation CD

1993 BLUNT



AWARDS!

BEST BAND - A TIE BETWEEN AZMODEUS AND THE BACCHANTES

BEST VENUE - MAX'S PETERSHAM INN AND LEWISHAM

WORST HAIR *- TUMBLEWEED

NICEST SMILE - DAVE SLADE FROM MEDICINE SHOW WHEN SOBER

BEST ALL-ROUND OUTFIT - KIM SALMON

BEST ALL-ROUND PERSON - BILL GIBSON

THE WORST BAND IN SYDNEY - SMUDGE

MOST DERIVED BAND IN SYDNEY - TUMBLEWEED AND SMUDGE

BEST RECEDING HAIRLINE - RON PENO FROM DIED PRETTY

BEST BANDANNA - DAVE SLADE FROM MEDICINE SHOW

BIGGEST LIE OF 1993 - THE BIG DAY OUT

BIGGEST ROCK STAR IN THEIR OWN MIND - TIM ROGERS FROM YOU AM I

FUNNIEST LOOKING HEAD - TEX DEADLY PERKINS

MOST SOMNAMBULATE MUSICIAN - DAVID BYRNES ex Moffs

BIGGEST COP OUT - EDWIN GARLAND OF FORMERLY THE WAXWORKS NOW
SELLING AMWAY !!!

MOST EXPOSED MUSICIAN - RODDY RAYDA - we've seen the photos
from the last nite at the Hopetoun

FAVOURITE BAND - VELVET UNDERGROUND

THE
NOAH
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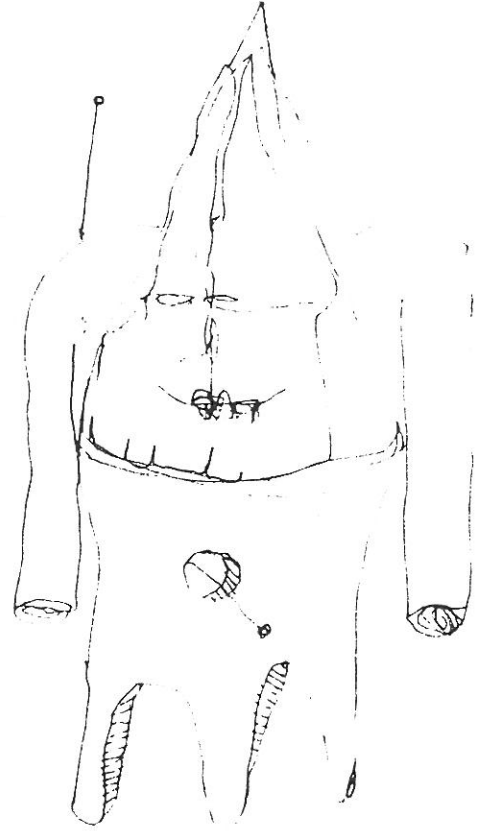
interview:-

FAVOURITE COLOUR - BLUE

MAIN MUSICAL INFLUENCE - LINK WRAY

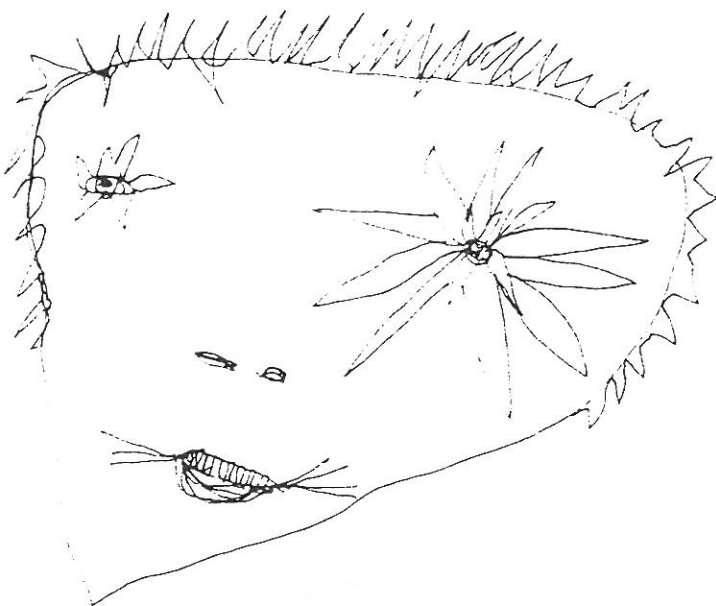
recorded by Chesh at Kinselas Dec.'93

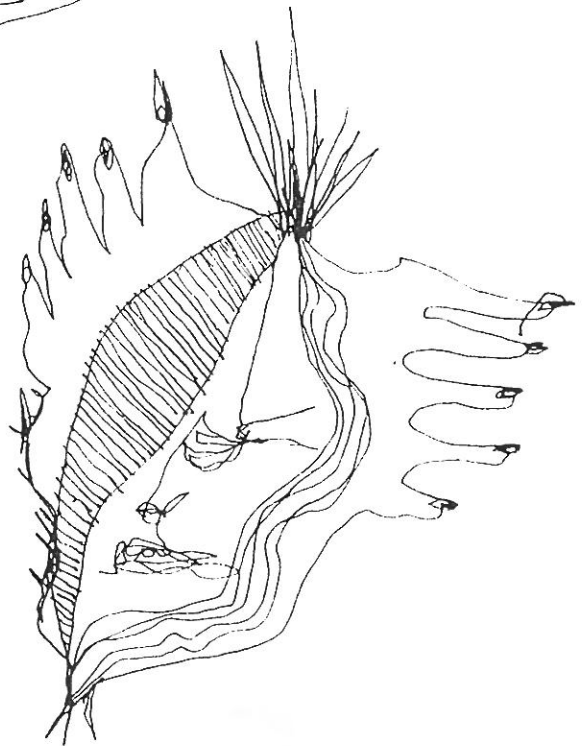
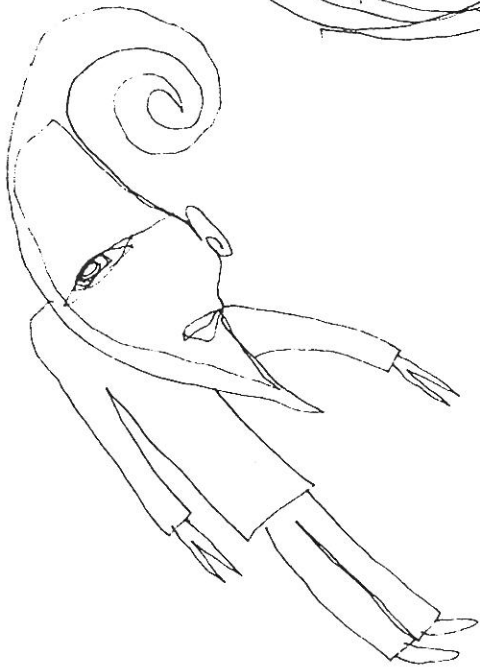
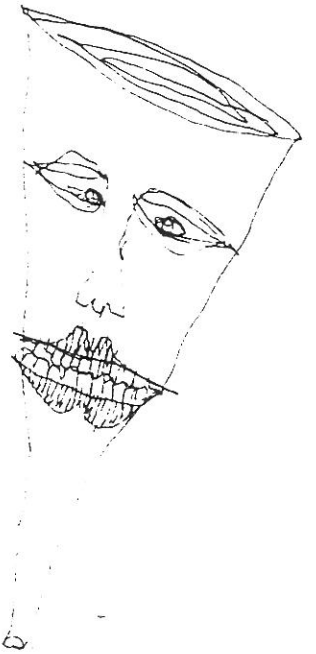
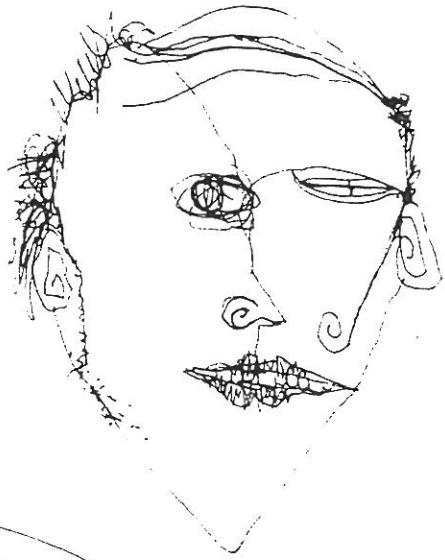
Drawing by



Peter

Mire





Welcome to Phlegm, a rather non-conventional entity that uprooted itself some years back. By the way, the band are as follows; Nick on bass and voice, Oren 'the best fuckin guitarist in Sydney' and voice, and Rob on drums. Furthermore, Phlegm would like it known that they do not seek to be a concept band, they are Phlegm, and enjoy being so.

The story began when Nick met Rob and Oren at Deadspot and Irrational Music shows, bands which R & O were both involved in. I guess Nick was a knid of fan of their musical direction. This ultimately lead to what they are into now. Which is?

ROB: The Rondoodee!

NICK: Yeah, the Rondoodee! This was probably the strongest influence at ther time co's we were all then listening to the Rondoodee! I could not believe it. They asked me what I was into and I said the Rondoodee 3rd album just killed me.

According to Nick, and you'd better believe it, The Rondoodee have got 17 albums released and were basically which created Phlegm.

According to Oren.....

OREN: Rob and I sort of grew up together. We met Nick from the Post Office/gig connection, we feel in love, we now wear each others underwear, that was it, and the rest is history.

The mechanincal nature of Phlegm is very much a stripped down version of the standard conventional r & r form. A band that likes listening to Naked City, Mamas and the Papas, Painkiller and Peril, would hardly wanna recreate Detroit, funk, West Coast Seattle or cutesy pop, like every other fuckin dick in Sydney town.

OREN: What Phlegm do is not really a concept. It's what we like. there is a lot of revenge in what we do. Especially towards guitarists.

BLUNT: You could say the guitar you use is?

OREN: Modified!!

ROB: It's a zogrified model with 7 strings.

OREN: Much more adulterated. Its got 5

strings on it at the moment. Nick here, has a theory about strings on the bass, don't you Nick?

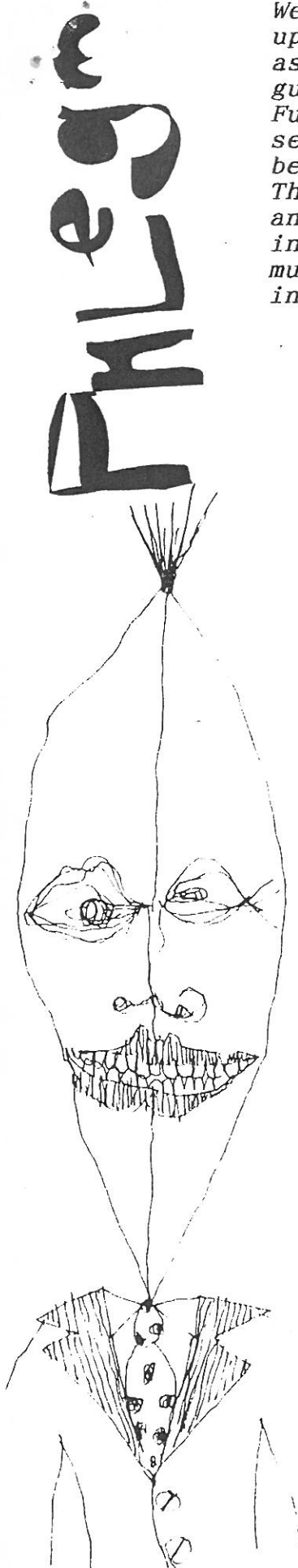
NICK: My theory is that I plan to master the bass and when i have manged to master a section of it I remove it. There is no longer a D string on my bass co's everthing that has possibly been done with a D string has been done. It's become this obstacle which I don't need anymore. Now I've got three strings to go and the E and the A look likely to go at the same time.

All this brings me to propose that very favourite question of what is the real essence of a Phlegm show?

NICK: We aspire to nothing. Basically Phlegm have tota freedom in what we do, co's we don't really give a fuck. I have freedom in that I'm not self conscious in how I look or what I do on stage. i really feel that other bands worry too much about themselves. Once you heckle them, they get even more defensive. That's generally co's they've got something to hide. I want it to be funny. People have gotta laugh. It's the best emotion ever. I want what I do to be painful, embarrassing, yet honest.

OREN: We are a totally delicate band in an intese brutal kinda fashion. We do it all in a very lovely manner.

Phlegm, undoubtedly have been subjected to their fair share of hecklers. I hear what they have to say



about it ^{it} is rather amusing
and typical of the rather
straight conservative
factions one lives in.

LEWISHAM - 'shut up ya
fucking dickheads'

'the worst band
I have seen in 25 years'

MAX'S - 'they are loud,
they suck'

LANSDOWNE - 'you fuckin
make that noise once more
and you are never playing
here again' re: owner in
beautiful Red Hot Chilli
Peppers T shirt.

Despite the heckling,
Phlegm will never change
their attitude for anyone.

NICK: I wouldn't chnage it
in anyway. I couldn't play
in a normal band, at least
I can't imagine doing so. i
try not to care too much
about the audience when I
perform. i have no

preconceptions of what they
want from me. I don't even
look at them.

BLUNT: Your opinions on
music here?

NICK: There is the American
thing, the venues, the lack
of good radio - it's all
one big monopoly. Blah,
blah! It's as if one record
store says, here it is,
come and get it, and they
do!

The first Lubricated Goat
album was legendary stuff.
Anything Paul Kidney did
with the Southern fried
Kidneys or Monroes Fur was
good as well. The Nu-Mesons
are a great band - Jamie's
wacked, he leaves the
planet. He's real.

And I guess, that's what
Phlegm are. They are
Phlegm. They are real. They



are only obscure co's you
think they are.

*A recent trip to New York
by Rob and Oren for John
Zorn's 40th birthday
festival was a real treat.
The bass player from Peril
filled in, and from New
York they reached Japan
where they wowed Japanese

businessmen drinking
cocktails.

News is that Good Ole Dr
Jim, the record label in
Victoria responsible for
stuff from Dumb and the
ugly and Christbait, will
release some Phlegm
material next year. Over to
you.

ON YER BIKE

It began after Saturday "vegie" shopping at what was Paddy's Markets near Darling Harbour. I chose to cycle across a short piece of tarmac but my progress was impeded by a character in an open-necked, light blue shirt. He was signalling that I should veer left onto broken ground.

I kept on course, and as I drew closer, realized that I was confronted by some kind of security guard; it was already too late.

The guard insisted that I go left. As it was only about seven metres to Harbour Street, I said, "You're joking!" He persisted, so I did turn left, muttering "jerk" as I went.

I was then dragged off by him and four of his cronies, who told me they were S.R.A. police. My cycle was locked in a rusty container and I was hauled into their office, where a search of my backpack revealed vegetables and fruit. Looming over me while fondling his nightstick, one asked, "Do you shoot?" I replied, "NO, I just happen to be wearing a shooting jacket." My attempted apology was ignored. I felt like a criminal!

A voice from the next room enquired: "Are you C.J. McIlwain of Dunn Street, Lower North Adelaide?" I answered, "I did live there for about six months, seven years ago."

"Right! You're going out the Bay," was the response. I asked, "What for?". Unpaid traffic fines. A phone call was made, and I was bundled into a van and shuttled off to Central Police Station.

The police at Central were almost apologetic about my predicament. They suggested that I could stay in the lock-up over that weekend and my fines would be rescinded. I pointed out that I wasn't directly responsible for the fines; that I had never held a motor vehicle licence or driven a car. I explained that my wife had always done the driving, and although I might share some of the responsibility, she had left me in 1977; so any fines imposed since then were hers!

At this point, my girlfriend's brother (whose title is Dr) rang the station and convinced them that a mistake had been made. The sergeant told me that I was free to leave.

After my 8 hour stint in the lock-up at Central I went straight back to Darling Harbour. I was told that my bicycle had been impounded, and when I asked by what right, I was shown a warrant card.

Again,, a voice from the next room asked, "Who's that?"

"It's Mr McIlwain and he wants his bicycle back."

"Tell him to fuck-off or we'll thump him!" The intimidation worked; I left, feeling very angry.

It took four days of intense hassling to retrieve the bike and this should have ended the story; but there is more.

A few months later I received a summons. The S.R.A. had charged me with trespass and abusive language. The duty solicitor reckoned that the case would have been laughed

out of court, if I'd had the money for proper legal representation. I pleaded guilty.

A week after appearing in court, I paid the fines, \$10 each! A good example of the stupidity of our legal system.

So, off I went on my bicycle, down George Street I got as far as Goulburn Street, where some person in a white Laser decided to turn against the red arrow. The fact that I will never know who collided with my bike still disturbs me. It somehow leaves things incomplete. That collision not only smashed my hip in five places and broke my leg in two places; it also finally shattered my illusions of invulnerability.

Although this narrative may appear to have travelled full circle, there is a post-script.

A piece of hardware called a Zimmer pin and plate was implanted to reconstruct my mangled lower left side. It took two weeks of hospitalisation to see me up and running once more (on crutches).

I returned home to a panic stricken girlfriend who had decided that our relationship was in dire need of change: it was time to cease cohabitation. This wasn't exactly what I wanted, but I had to accept it.

A couple of weeks later (while I was convalescing) the unrideable bicycle was stolen from the landing of my flat. This incident was yet another part of a story that I wanted to end.

I wrote to the Attorney General regarding the traffic fines and they were waived. I had begun the long winded process of suing while in hospital. It took five years to settle the case. I guess the money was some kind of compensation.

Craig McIlwain.



Nick Galt 03



Andy WARHOL Portraits

21 NOVEMBER 1993
- 6 MARCH 1994

■ MUSEUM OF CONTEMPORARY ART ■
Circular Quay The Rocks

Andy Warhol Joan Collins

pop with andy

by Lisa McKenna

Pop? Popular? Plastic? some call it boredom, others call it the twentieth century, but no one else seemed to capture the wide-ranging paradoxes and the importance of image like Andy Warhol.

With the current retrospective of his portraitive works at the Museum of Contemporary Art in Sydney, Australia has been given its first comprehensive look at the work of one of this centuries most seminal artists.

Images silkscreened to immortality include: Dennis "professional psycho" Hopper, fellow artists Georgia O'keeffe and ManRay, through to the silicon induced likes of Dolly Parton and Joan Collins.

The prints ranging from 1971 to 1986, encompass the last decade of Warhol's life and help to further enstate the fact that Andy was now just as much of a celebrity as those he had captured.

(12)

The technique he used , consisting of a polaroid camera, masking tape, and a silkscreen sums up perfectly the idea of re-creation and mass-production which is a cornerstone of his work.

The use of fluroscent colors smoothed onto the face of the willing sitter produces a almost x-raying effect revealing a face peeled back to negative status, before the real meets the image maker.

Warhol's subject matter, les terribles ce'le'bres best emphasizes this.

The series on Mao Tse-Tung falls somewhere between the surreal and the ultra-real appearing as a leader turned cartoon character concocted in some twisted publicist's nightmare. While the dyptich on Dolly Parton, reduced to a blonde wig and standout lips in this reviewer's memory, shows a self-created horror.

The museum itself serves as a perfect backdrop to Warhol's work. Highlighted by glaringly lighted white, it is just on the rightside of falling into the architectural mode "postmodern-pretentious".

The exhibition works far better here, than it would have, if held in the New South Wales Gallery, where it might have been slightly overshadowed by the concurrent exhibitions usually running there.

At the MCA it features as the centrepiece of a gallery devoted to more multi-media pieces, complimenting it nicely.

The warhol exhibition demonstrates through the chronological placing and choice of works the artist's ability through often lurid colors, to reinforce the idea that one's perception of realism, can be just as manufactured as the images we choose to represent it.



Public hanging

INTERVIEW

The history of Public Hanging began ^{one} with the obligatory sharing of similar childhood experiences as well as musical likeness. Two, namely Glenn on guitar and Brett on bass and vocals, both went to school in Wauchope, affectionately known to some as 'Timbertown' in Northern NSW. According to Brett, growing up in Wauchope was a rather hellish experience, a country town full of redneck culture and lots of depression.

Both Glenn and Brett latched on to drummer Paul (originally from Coffs Harbour) at a Dumb and the Ugly show earlier in the year when Paul spotted Glenn wearing a S.W.A.N.S t-shirt. Remarks were exchanged and not long later all three put together a band under the name of Control Habit which was later dumped in favour of Public Hanging.

So, here we have it, three country boys venting their rather repressed and frustrated upbringings out on Sydney audiences with their special brand of early S.W.A.N.S, Head of David, Prong and Big Black kinda thing.

Bassist Brett sees coming from the country as having its advantages over Sydney bands.

BRETT: There is a lot of anger and intensity in what we do.

Maybe the fact that we come from the country positions us in such a way that we are vent that anger in a more intense way. It gives us some advantage over city bands. All 3 of us had pretty fucked up upbringings. The christian family thing. It all leads to an angry band.

Well, anger, is very much a part of a Public Hanging live show. They voice it in a rather brutal fashion going about their way writing music that relies more on repetition rather than harmonies or time changes. The result can at times be more a body experience rather than an external thing.

The mechanics are simple. Paul relies a lot on the toms, Brett plays a lot of discordant stuff on bass, while Glenn comes up with pure rock stuff on guitar.

BRETT: Basically what we do is rock music slowed down a little with an industrial edge to it. It is not as categorised as those who have been quick to label us as Australia's answer to GODFLESH.

BLUNT: How do you feel about that?

BRETT: It doesn't worry me. It's part of the typical reaction where people always feel the need to feel safe about labelling a product. There is always going to be people that are willing to accept overseas music as their own and for that reason it's always going to be a

little difficult to get away with not being categorised.

Public Hanging are attempting to foster some sort of innovation in a rather stale minefield of Detroit

rock, rehashed punk, and cutesy pop. The band is conscious in that they work within a directive that leans

towards progression rather than regression.

BRETT: A lot of bands are still regressing. There is so many bands out there who are blatantly going back to the past rather than moving on. I mean, that's not to say that we aren't drawing influences from the early eighties 'cos we are..

BLUNT: Well then?

BRETT: What Public Hanging wants to do is inject some energy into local music. The music we play may be derived and may be not so new in places like o/s, but I feel it's new in the context of here.

BLUNT: Who else would you like to mention?

BRETT: I guess there is us, Phlegm, Ba-Ka, and DODO (now defunct). We all share the same directive in that we want to provide a fresher outlook on music, rather than replicating what has already been done. Ultimately you've got to try and move on. Fundamentally what Public Hanging are doing is rock music, but in a fairly non-conventional form. We really bludgeon all conventional forms.

And compel forcefully they do! Public Hanging strike away maniacally at their

instruments in a rather powerful and aggressive manner. It is that aggro.. that effectively internalises one into a state of hypnotism. It can also piss the average punter off as well!!!

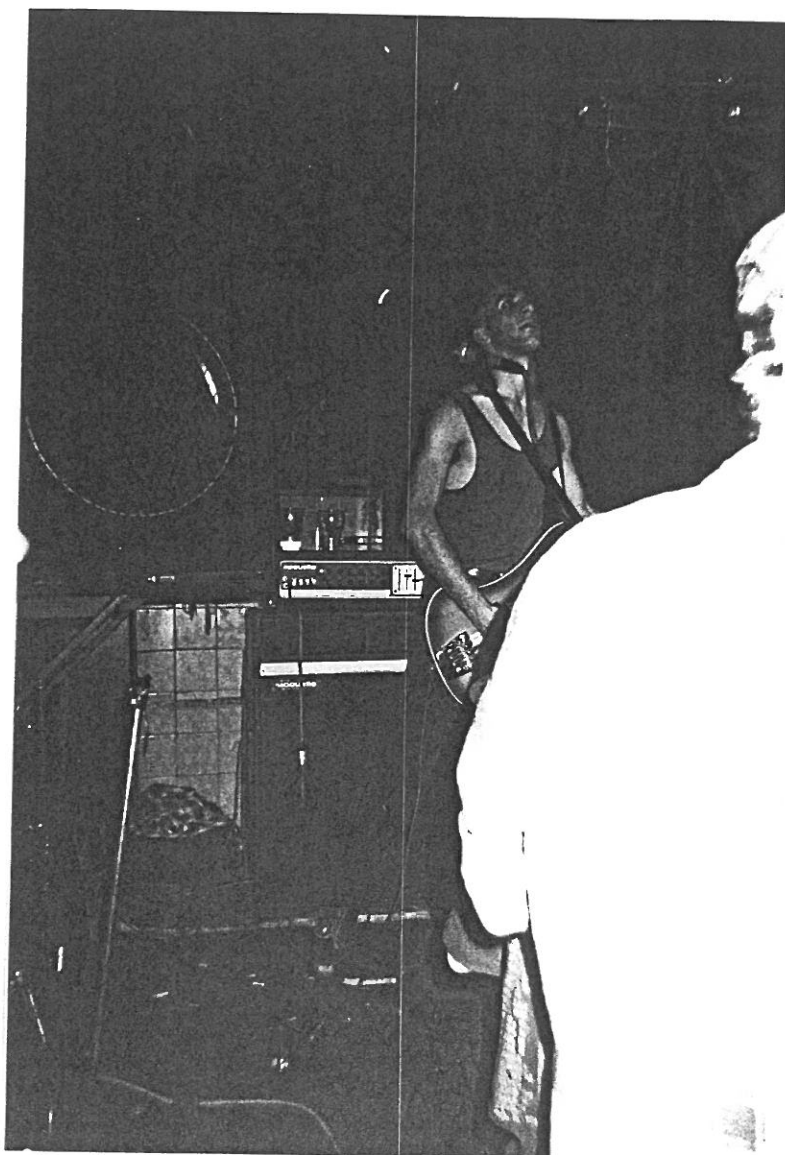
BRETT: Sure the negative aggressive bit in our music is clear, but at times it is rather misconstrued. Some guy came up to me at a gig recently and questioned me as to why I was so angry. He noticed how my neck was so tensed up while I sang. I was quick to tell him that I wasn't angry. Then some one told me that we had a kinda hypnotic effect on them. Guess the answer to it all is that because we are an aggressive band we come across as being an angry band as well. I like that kinda music and it's that kinda music that I want to play.

BLUNT: Do you feel that such an approach can be kinda self-indulgent????

BRETT: No not at all. We don't wank on 'cos there is no real improvisation in what we do. We play to a structure that does not enable us to be an indulgent band.

Judging by their rapid development in the last 6 months or so, Public Hanging can't be pissing off too many people with their special brand of noise. In fact they've been playing to all kinds of audiences, having recently played at a special DEATHMETAL festival in the A.C.T.

BRETT: That's the one thing I love about playing what



we do is that people have been generally receptive as to what we've been doing. The death metal grindcore thing was great and we plan to do more of that sort of stuff.

NB/ Upon the recommendation of that hellraiser JOHN MURPHY, Public Hanging have secured a spot on the Dr Jim label in Melbourne, and look likely to release early '94.

OLYMPIC OPINION

I'm sure we all remember where we were that fateful day- "Sid e nee" (echoed endlessly by Steve Vizards around the land). Hooray! Hooray! The streets were filled with teary eyed Aussies, demonstrating loud and slurred that patriotism does indeed exist in this great country of ours. And what if Oz had not won the games? Sorry folks, go home? More likely the party would have gone ahead anyway- any excuse to get pissed.

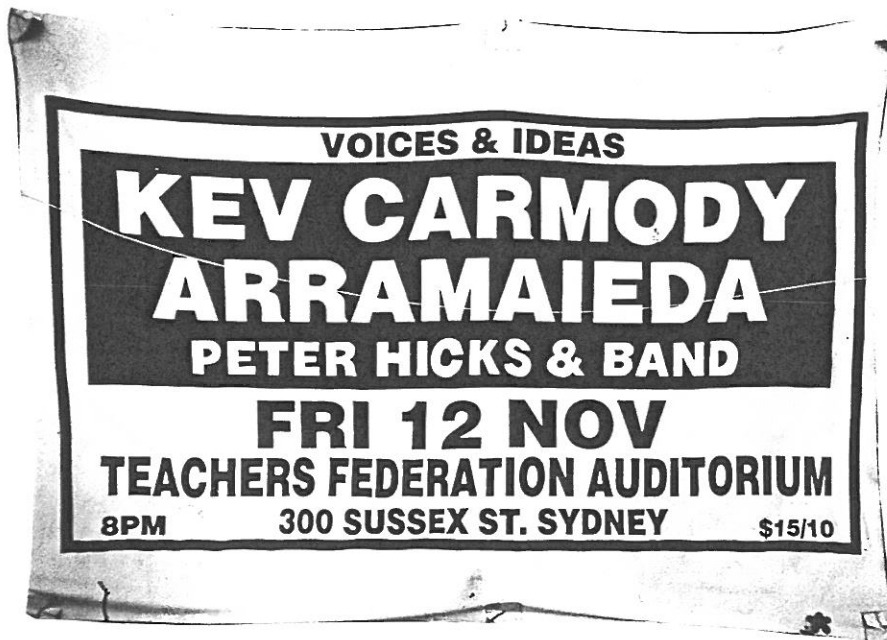
And now what- A spurt of temporary relief from unemployment, an unnecessary boost to our already over inflated sense of racial superiority, a concentrated reinforcement of the myth of national identity? The latter can be taken a step further to propogate the facade of a classless, happy, healthy society. How can this image of Sydney be reconciled with its true components: Redfern, Surry Hills, the old man in the trench coat who wanders Broadway, the woman with the bags and the towel round her head at Railway Pde, the needle exchanges, the queues at Social Security, the Festival of Light and the Fat Cat fiasco?

Quite clearly, the bid for the Olympics is really a weak bid for national pride and cohesion. As usual, it is not about building the self esteem of the real people who live here, or helping to change the true nature of things, but about putting up an appearance, a front that all is hunky doory in the land of opportunity and if we were really all that clever we would have fought against the multi-million dollar expense incurred with this kind of thing and seen the true priorities.

But, enough preaching and moralising like some deranged left commie socialist, I like a good piss up as much as the next bloke. And the best bit was when Beijing thought they had it, only to discover moments later that they were wrong. Did you see those kiddies crying? (Thanks to channels, 7, 9 and 10 we all got to see it several times). I don't know about you, but I think our coverage of the event alone certainly proves the maturity of a nation ready to host the Olympics- the games of true good will and international friendship where its not whether you win or lose, but how much money you spend on the uniforms and how many sponsors you can cram onto one Olympic-fit, lycra sleeve.

Kev Carmody

A rare sight occurred this year on a national tour for the Cruel Sea and Dave Graney. Murri, Kev Carmody, appeared as the opening act for both bands. What's rare about this is the amalgamation of Aboriginal performers with Anglo-saxon performers. For how many times, especially in the mainstream, is there a division between white and black. Ben Hession of 2VOX FM, chatted to Kev about the industry with a capital I, his recent album and the general state of music for indigenous people.



BLUNT: How hard is it to survive within the financial constraints of the industry?

KEV: Bloody hard. We've been skating along thin ice doing hundred dollar shows. 40% of our shows tend to be benefit gigs, which is great. We do lots of community gigs and they are really the best shows. You don't get paid, but that's par for the course.

BLUNT: Why do Aboriginal acts find it difficult to travel around Australia.

KEV: You can tour alright through the community areas, no trouble with that at all. But then again getting into the mainstream area is really hard coz once most promoters find out it is a black gig they go bang and shut the door. There are venues which we can get, but it's not like the mainstream. There is so much resistance there.

The tour with Graney and the Cruel Sea proved pretty hectic all round. It was pure rock and roll living. The tour process was short and sharp, you'd play, you'd pack your bags, and you'd be in another capital city the next morning.

BLUNT: How do you see your music changing?

KEV: People will observe it as changing album by album. The first one was put in the folk category, the second as country rock coz of Paul Kelly and the Messengers, and this third one is all sorts of musical

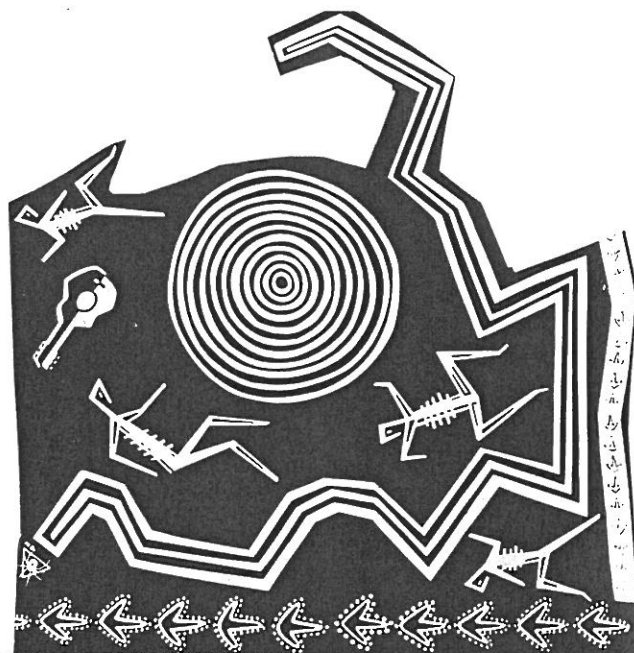
styles, reaching stuff from classical to experimental. The fact is that I've always been interested in all styles of music. music is bloody music to me. it looks like I'm changing from folk to experimental, but 17 years back i did a fully year university degree in experimental music. The first recording i ever made was on a 6 mode synthesiser - a 20 minute piece called Genocide.

BLUNT: What do you think of acts like Yothi Yindi setting the stage for other Aboriginal acts?

KEV: Well, they've put black music on the agenda in this country. If you were to look at mainstream music, the only Kooris and Murris I'd heard before on a commercial level were Jimmy Little and Lionel Rose. Yothi Yindi have busted the mainstream, and maybe a few of us will follow, ie, Mixed Relations, Coloured Stone, and Scrap Metal, will follow if they the mainstream actually listen to it.

Kev is rather cynical of the music industry. To him, it's a relationship based around a stand-offish thing where 'they need us and they're trying to make out that we need them'. Kev does not in any way deny their necessity, firmly believing that it is important that you keep control.

KEV: You lease the album to them and that way you don't have handcuffs around you.



BLEEDING

STUART

dry.....

As most journalists know, one should be ready for an interview- the recorder ready, tape on the spot, and one more thing: the batteries. Yes, they should be recharged or at least have a spare. Seeing as I am no journo I wasn't quite ready. Stuart from Baby Sugar Loud didn't mind when I told him a quarter of the way through the interview that the batteries had run out. In a nonchalant manner he said "Don't worry, do it by memory!" (seeing as I've talked to them enough).

BSL are a three piece band who first started playing together in the grounds of Fort St. High School. Justin (guitar) Ben (vocals and bass) and Stuart (drums and backing vocals) only started playing seriously in the last year or so. Before this they were playing at school assemblies and parties. One can see by talking to Stuart that the pivotal point in their flourishing musical careers was when they came back from an outback tour of Australia in year eleven. This government funded expedition took the guys on a three month tour of Aboriginal settlements, jails and small towns. "The teenage roadshow takes out artists and musicians to small country towns who never really get music." For this aberration they sacrificed one term away from the education system. On their return, they were more focused and played more seriously.

They are steadily building up a following in the depreciating live band scene. This didn't stop them from releasing their first EP *Let Me Bleed* and launching it last month. "I am quite pleased with the production. David Price done a good job mixing... the launch was good too" stated Stuart. About the EP, I asked Stuart about the Beatles thing in *She Goes*. Being a Beatles thing it can be accepted but when I first heard the

EP, it sounded to me like the typical R'n'R cliché of the oooh aaaah shit in most songs. He justified (if you can call it that) "it was done a year and a half ago. I'm not sure why. We were mucking around... we just threw it in. It wasn't planned." Sitting there for a split second debating whether I should question it further, but who am I to speak against artistic integrity?

On the EP there is also the infamous slow song which was a shock to me seeing as I have seen them live many times (with the same set) and have never heard it so the obvious question was why? "We decided not to do it because it is really an intimate song. It is really mellow. We prefer someone to hear it in their lounge room." This I thought was a reasonable comment, one doesn't go to see a live band to be put to sleep by the slow song.

The band right now are touring with the Divinyls (moving up in the world). You can catch them on Christmas Eve at Selinas.

written by Cecilia Ballesteros



LET ME BLEED- BABY SUGAR LOUD (REVIEW)

"Let Me Bleed," the first EP from this up and coming band is one worth listening to once you get it started. With my copy (and hopefully only mine) it just wouldn't play. It wouldn't allow me to enter the realm of Baby Sugar Loud but once this problem was rectified I entered.

All bands have succumbed and become victims of comparison so why should BSL be different? In an interview I read they were compared to Lymyrd Skynyrd, Billy Thorpe and Sky Hooks (?) But to me and many I have conversed with they have the Seattle Sound. All comparisons aside, this band is one which is "raw and honest." They do have an individual feel about them with strong influences from Hendrix.

My favourite song on the EP is *Up In the Sky*. In this, as in all the others, the Hendrix influence comes out loud and clear. *Let me Bleed* is catchy, gutsy. *She Goes* is the only one I can really criticize. The little Beatlish harmony bit is slightly nauseating and smacks of the rock 'n roll cliché. It's worth noting that this is not how they play the song live. *Sweetness* is the inevitable slow song, but it does show off Ben's voice.

This EP is a polished version of BSL. They are raw and honest but until you see them live you can't appreciate and recognise the supremacy of this band. A song like *Coloured Flags* is one which just gives you a glimpse of their energy.

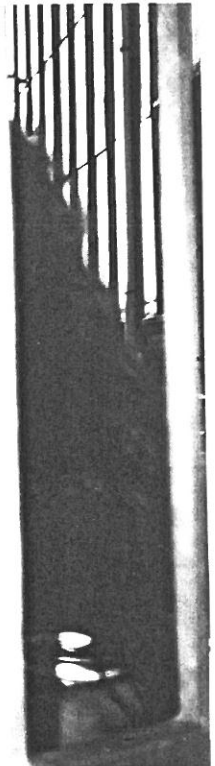
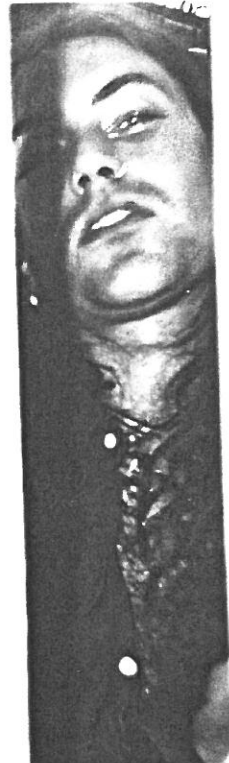




PYSCHO MOTOR

Introducing new hellraisers Psycho Motor. In fact, they're not that new at all when considering both guitarists Daddy Dog and Hurricane Steve did time in Casualty, with stickman Carlos Vegas featuring in the reincarnated version of the infamous Driptray, and not long later in DODO.

Tagged unmercifully by Gavin of Zen Promotions as the 'Spinal Tap of Deconstruction', Psycho Motor played their first gig at a party at Gracelands, a few months back. Their drummer at the time was the salubrious and rather phenomenal Brett Ford, who was once in Lubricated Goat.



DADDY: Steve and I axed Brett for Carlos Vegas. The greatest drummer in Sydney gets axed for Carlos Vegas from Driptray and DODO. In fact, Carlos had five minutes to learn the songs at that party.

CARL: I was on a nowhere musical treadmill.

DADDY: The sad motherfucker was doing nothing for a day and happened to be in the wrong place at the wrong time.

BLUNT: What was the story behind DODO breaking up?

DADDY: Gavin left and ruined the whole thing.

CARLOS: And Chucky Jones went on to making chips in the aquarium at Bondi. It all fell through.

Both Hurricane and Daddy spent their time doing a learning experience in Casualty. The treatment they received in that band made them rather bitter and ultimately lead to them writing music together and the birth of Psycho Motor. They are not particularly happy with what happened with Casualty.

DADDY: It was a bit like how far the human ego can take things. Especially for something that's gonna go nowhere, you'd expect they would give credit to someone like Steve who wrote half the material, instead of saying Steve played guitar on tracks one to five!

STEVE: I treat it more like a learning experience of being in a band. The irony of it all is that we wouldn't have met and

Psycho Motor would not have happened. Daddy came along to one of our practices looking somewhat shocking. I went up the street to get something and I saw this guy carrying a bass and thought 'who the fuck is that?' and I come home and he's sitting in our lounge room.

CARLOS: What did he leave his nits and dandruff on the floor?

DADDY: No, I was clean in those days, relatively speaking that is.

STEVE: From there we got together and 18 months later Psycho Motor happened.

Psycho Motor share pretty much a communal approach to their songwriting. They are not about to let someone dictate terms.

CARLOS: I like to rearrange all the songs.

DADDY: The dreams and the urinal.

STEVE: We are all pretty agreeable.

DADDY: Well, we were. I think our music speaks pretty much for itself. There is a lot of extremely heavy music right down to extremely soft music.

STEVE: I mean we listen to everything from Slayer to Metallica.

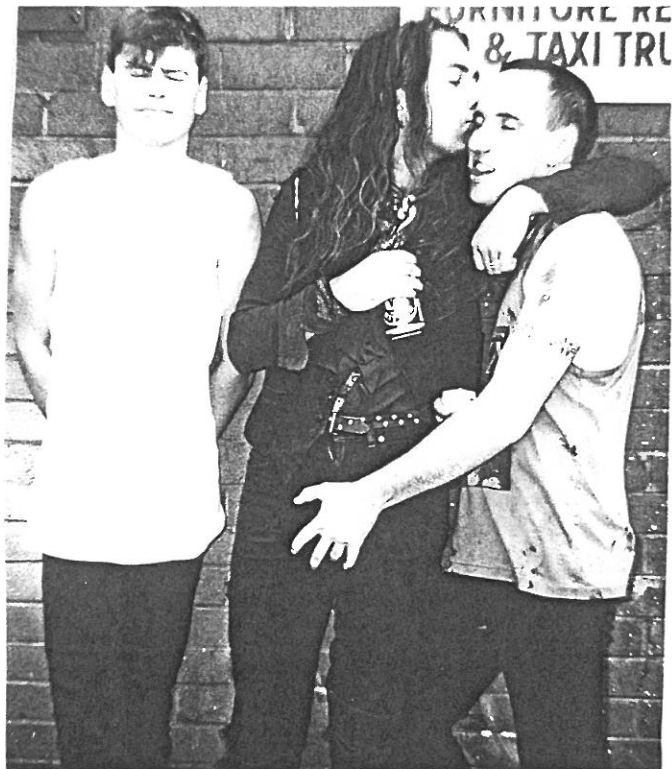
DADDY: To Slayer. Seriously we do like a lot of fucken music. We try to put the soft and hard ones together without being all over the place. I guess you could say we rely a lot on dynamics.

CARLOS: Dynamics? What are they?

DADDY: Carlos is yet to learn the word. It's got a D in it Carlos!

In plain words, Psycho Motor write their music around the parameters of diversity. They all ~~inputting~~ in various influences into all aspects of their style. The arrangements keep to a structural level with room for spontaneity. According to DADDY Psycho Motor 'is everything we like about music... we try and fit something into everything... There is a certain place where we can do whatever we like within a certain time. As Carlos Vegas puts it;

CARLOS: We're like one of those santiago hydroponic light globes. It's a very broad spectrum. In DODO there was a skeletal form which we managed to butcher quite well.





DADDY: If not too much. Carlos is fantastic at deconstruction. The worst thing I thought about DODO was that you never did the same thing twice. It was all on the moment which I though was a bummer. I remember practicing next door to you and you were doing the most fantastic heavy thing and then you'd change it and never do it again. With Psycho Motor we don't varyate to the point where people think we are fucked.

BLUNT: So you are not an arty concept band?

CARLOS: No, we are a very arty band.



DADDY: But we are still groovy death hippies to the end.

BLUNT: From when?

DADDY: Last year when we first listened to Ba-Ka.

BLUNT: What do you like about them?

DADDY: They're bent! They're all pretty sexy! And I like all girl bands for that value.



The comparison to Faith No More is completely unavoidable. Mike Patton Mike Patton Mike Patton. It had to be said because if you close your eyes at a Def Rhyme gig (and you may opt to do this simply to avoid looking at all the drunken yobs up the front) you can easily imagine you are listening to the aforesaid esteemed musician rather than an up and cumming local band. Despite their lack of originality, Def Rhyme are definitely a band worth seeing because they do their stuff very well indeed. A tighter outfit would be rather hard to find (a tighter skirt on the lead singer hardly worth looking for). As far as the music goes, you leave feeling very satisfied- the show is powerful, highly energetic and for once, a set of forty five minutes isn't long enough! The songs are sufficiently separate from one another to prevent the usual boredom that sets in after the first half hour and Def Rhyme have the uncanny ability to combine melody with rhythm, a powerful vocal style, and an angry performance. I guess you could call it aggressively melodic with an overpowering beat. Perhaps Def Rhyme are only following the latest trend in hard funk style that's been made so popular by American bands recently, but the undeniable fact is that they do it very very well, and for my money (a mere six dollars) it's certainly worth the physical experience.

②

LIVE REVIEW

100% BEEF

live review of The Beefs, The Bridge Rozelle, 30/10/93

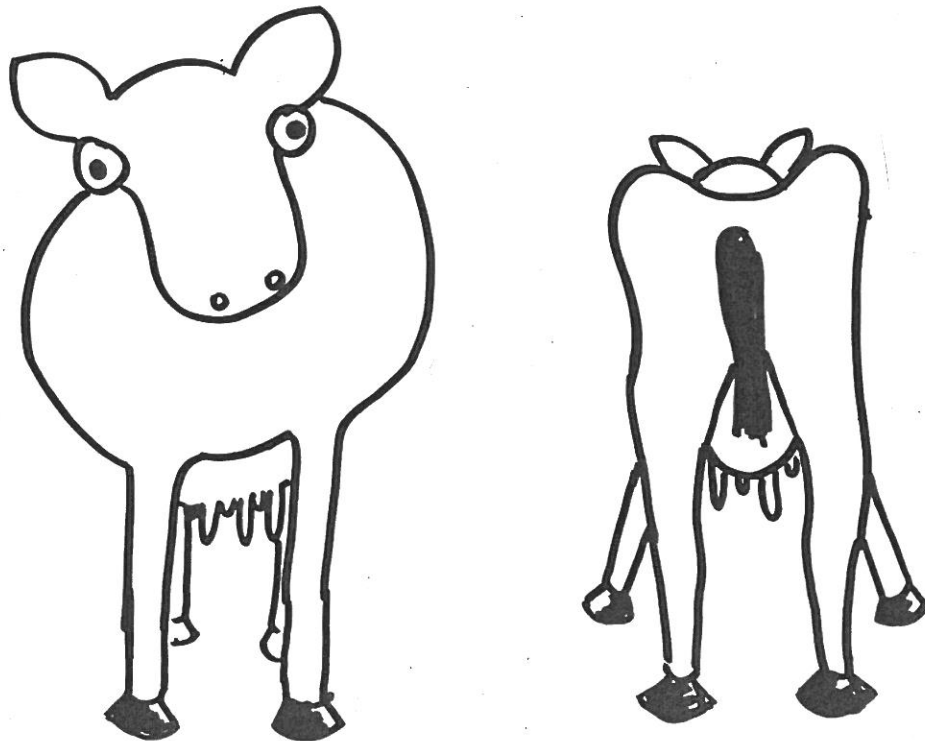
This evening at the Bridge there was no opening or support. It was just 100% Beef. That's the Beefs- one band I believe would go places (if they stay together).

They were recording their live CD this night. The songs ranged from original pieces to great renditions of classics such as Hard To Handle, Jealous Guy, plus many others. You know when people do covers of great songs and they think it sounds great but you know better. Well this doesn't apply to the Beefs.

The Beefs consist of five members- a keyboardist who generated crowd participation, a drummer with powerful rolls, two great guitarists and a bass player/ singer. Alex's voice is extremely remarkable. It can be compared to the greatest singers, present and past. The night went on and on and on with punters being a bit hesitant at first to get into the groove, but, looking at their feet they were tapping away, itching to get into it.

Some songs had to be done twice but the audience didn't mind, they could have went all night. This was also the night/ morning of daylight savings so we lost one hour in the moment of excitement but it didn't really matter.

Hopefully they will have a launch before the CD release. Then those who missed out will be able to get between the buns and spend a night with the Beefs!



LIVE REVIEW

CROW - SANDRINGHAM 26/11/93

They just get better and better each time!!! CROW don't need to refine their sound to win more friends. Their distinctive brand of discordant frenetic rock was actualised in their early performances and continue to head five years later. Tonite they gave us three hours of wealthy material, 1/2 old and 1/2 new, each one holding firm ground with their following. Crow pierce through your anatomy, unlike many other bands who just go over the top of you. CROW are a body experience. For you old bird, it's time to go O/S where you'll be appreciated for what it's worth. IT'S TIME!!!!!!!!!!!!!!

LUNARCIDE/ATTACK GOOSE - BAT AND BALL 16/11/93

A small comfy space which rests on the corner of South Dowling and Cleveland in Surry Hills - a perfect replacement for the long lost Hoey! Stop your fuckin whingeing and get out and support local bands before there are no more venues. With old rooms come new ones, and today the Bat & Ball was the space for those Tuesday Rock Against Work gigs and it's Lunarcide and Attack Goose who provide the perfect lauch for these newfound occasions.

Attack Goose are fronted by two long hairs and a enigmatic tiny drummer who does all the keeping in time. The long hairs rock, as all long hairs do, but they rock with a sense of style, out doing the cliched 1970 thang, and replacing it with a little tongue in cheek for what it's worth. In fact they reminded me more of King Snake Roost or Feedtime than a MC5/Stooges band and that was pretty much due to their energy, variation and power.

Next were those wacky dudes, Lunarcide, described by Mark Mordue as Sydney's death metal variance of the Cruel Sea, but known to friends as our own post pubescent grand 5 and devoted bunch of soccer players. Lunarcide are adept at chaos and delicacy, giving the audience today a special dose of discordance, cocky vocals, and tight rythms. They're young, they're not innocent and they rock with flamboyance.

Their bass player won't be back from o/s till mid-Jan. so till then you'll just have to wait!!

FUGAZI - WOOLONGONG YOUTH CENTRE 18/11/93

Hats off to those punk rockers from Washington who decided to do a national tour which incorporated the kids as well. Goes to show just how bleedin obvious it is that r & r just aint gender discriminatory but that there is also an age conspiracy going on.

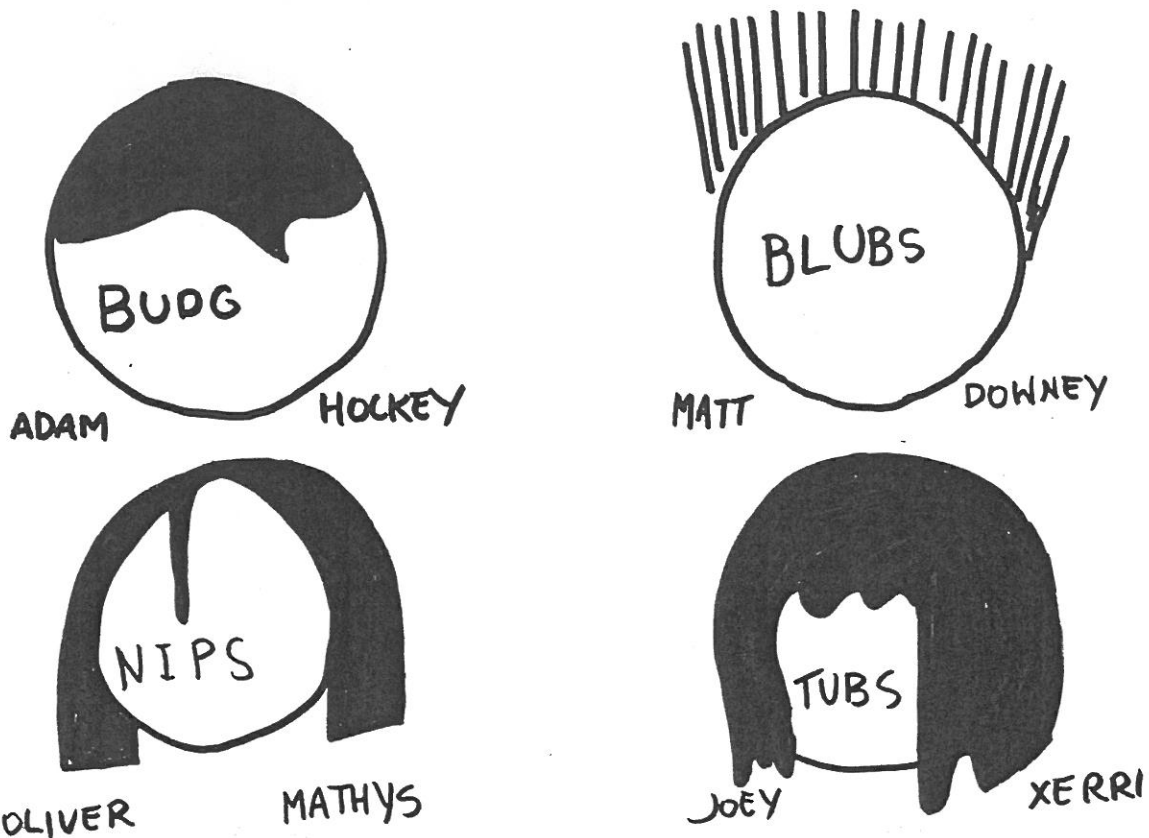
Down south they had replaced the local gallery with a youth centre for the kids of the Gong. After the bands had finished their vegan get together, local kids Slobplant rocked on stage to joyous applause from their schoolfriends, mums and dads, and local pub goers. A 4 piece, these kids had loads of energy directed in the thrash metal department. Loud, energetic and fast, Slobplant might not set new creative boundaries, but they sure did set the Gong youth centre alight and buzzing in anticipation of Fugazi.

Gold Coast rockers Fur followed. I watched in anticipation after just hearing that they along with the fab. Magic Dirt and budd had been signed to the Fellaheen stable. Except for one or two notables, Fur did little to extend my concentrations. Like many of their counterparts, they seemed locked in that US west coast guitar sound which, when you've heard it once before, the following ten bands who try to replicate it do little to justify its initial creativity. Anyway, Fur do have youth on their side, so I guess they'll change somewhere along their road to pop rock glory. Fellaheen should see to this!

On to Fugazi, the true movers of passionate intense punk rock - all those assets which so many try so hard to encapsulate. They straight away launch into an instrumental which displays the anger of a bull gritting at the teeth for a feed. Fugazi roar, Fugazi rock, Fugazi do it better than all who try to follow. They apparently wowed Melbourne and Canberra. To say the least, Fugazi put on one of the most inspiring one and a half hour sets I'd laid my eyes on for yonks - it's been that long that I can't remember when the last was. I'm not going to indulge any further in any kind of literate wank 'cos that'd just destroy my vision of this one night in November. Just buy the fuckin album.

Vicious Hairy Mary - Annanadale Hotel, November

A bunch of virtuoso's this lot. Circus music gone wrong. There is not an abundance of this type of stuff. That's not to say that they are completely original or not, challenging is probably a better word. They keep you guessing all the time with their stop start fragmented bits, delicate one minute, brutal the next. Maybe they are fans of Chopin or Strauss, who knows? Mr Bungle & Gong is probably a better guess. They seem to have a devoted following who turn up at the beginning of the show and leave as soon as it finishes. Check them out and look for their impending release on Troy Horse.



cd REVIEW

SPLIT SCEEN: Rockin' Up A Storm- Volume 2
(original artists/ original hits)

Most important are the sounds that come out of the pretty disk when you press play on the CD player.. indiepoppunkgothalternate? Who knows? Who cares? Words that come to mind are: powerful, absorbing, thought provoking, hypnotic, even eloquent: "I was in the middle of penning the lyrics for a song called 'breath' when a stench ridden looser with the intellect of oven cleaner spat at me. that's when 'breath' becomes 'spit'..." (*Spit*, 3/93).

There is virtually nothing I could write to make you know what this song is like except that I am sitting on the floor of my parent's lounge room listening to it again and I feel like the walls are spinning and the outside is rushing inside and the feeling of being surrounded by a million people is simultaneous with the knowledge of being utterly and totally alone. This is *Spit*.

The most outstanding piece on this bit of plastic is *Trip*. "Few consistant lyrics, designed to be as unpredictable as its namesake." One long flashback.

These Disposable Chords : "When you realize that every chord you ever strummed has been played a zillion times before." At least Split Sceen aren't deluding themselves. Perhaps nothing is new and the seemingly endless search by reviewers everywhere for a new sound is a fruitless one, but Split Sceen come close enough to fuel the myth. Any way, enough rambling. Buy the CD. Listen to it. Get blown away. (Goodnight Arabia)



INTERNATIONAL LANGUAGES

Monday

7.00 italian
carmello, mario
in contra italiano

8.00 spanish
marco
spanish migrant forum

9.00 persian
janshid, ali
voice of iran in exile

Tuesday

6.00 filian
lingi

7.00 italian
carmello, mario
in contra italiano

8.00 spanish
orlando
latin union

9.00 armenian
vahram
voice of tekeyan

Wednesday

6.00 hungarian
tibor

7.00 hindi
peter

8.00 greek
elias, sophie
radio nxi

9.00 indonesian
jaddy

Thursday

6.00 arabic
hassan, wally

7.00 croatian
li-ke

8.00 macadonian
lilian

9.00 serbian
milan

Friday

6.00 tanzan
osai

8.00 itanian
orlando
peace and freedom

9.00 various indian
kashan
indian multicultural

Saturday

3.45 filipino
eliecer
radio ketayay (box 11 g)

9.30 spanish
juan, gracia
latin american unit

Sunday

10.00 indonesian
jaddy

Thursday

6.00 arabic
hassan, wally

7.00 croatian
li-ke

8.00 macadonian
lilian

9.00 serbian
milan

Friday

6.00 tanzan
osai

8.00 itanian
orlando
peace and freedom

9.00 various indian
kashan
indian multicultural

Saturday

3.45 filipino
eliecer
radio ketayay (box 11 g)

9.30 spanish
juan, gracia
latin american unit

Sunday

10.00 indonesian
jaddy

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monday	tuesday	wednesday	thursday	friday	saturday	sunday
6.00 burnt toast dj sonic alt. music, reviews, info 9.00 wake up to intelligence djs jaimie & mikel music, topical discussion	6.00 independent breakfast show dj finn alt. music, reviews, info 9.00 bio rhythms djs red, green ambient music, health and birth stories	6.00 fresh fish djs cyntia & danny fresh music live to air, fresh events, reviews 9.00 morning sickness djs severin & daniel elect. & ambient soundscapes	6.00 lex luthor dj lex luthor electronic, aust indie dance 9.00 koori radio dj ray country music	6.00 wake up sydney dj mane music, news 8.00 up the crack since dawn dj cyntia & mr squiggle r&b, raves & topical phoneins 564 2771	4.00 nox aeternus dj shadow alternative 8.00 koori radio djs ray & christine country kooris play country and western	6.00 inner city joy various djs eclectic music, news 9.00 radio solidarity various djs social issues
11.00 koori radio djs cathy & lee black issues, black music, interviews	11.00 koori radio djs papa george & aunty agnes black music from around the world	11.00 koori radio djs michelle & matthew new koori and int. black music, news, interviews	12.00 koori radio dj christine country music	11.00 womens collective various djs 12.00 koori radio djs blakustis dance, soul, r&b, koon news and information		12.00 africa connection various djs african music and culture including news from the pan african congress
2.00 my world dj paul thusi jazz, gospel, african news 4.00 city slang thrash, grunge, interviews 5.00 rockford dj john music, news	2.00 tranceaddiction dj quest trance, dance 4.00 hybrid moments djs iain & vav film and new music 5.00 you're on djs jo and veronika indie music, whats on	2.00 crucial cuts dj lili reggae, world, jazz / hip hop grooves, news, info 5.00 iuff raw & regga rap, rap, requests	3.00 koori radio dj vanessa new koon music	2.00 womens collective various djs womens music news, arts, reviews of events 5.00 mainly voices one chant djs heika, karen migrant womens show	4.00 totahitanga djs jim music news and culture from aotearoa	3.00 graffiti various djs current affairs
6.00 n.o.s.c.a dj karen overseas students 7.00 various ethnic programming	6.00 various ethnic programming	6.00 various ethnic programming	6.00 various ethnic programming	6.00 various ethnic programming	6.00 what's on dj yeaus 7.00 wild gals djs himb, glennia, nicole, mana, don gay and lesbian news & culture	6.00 prisoners request djs misty & russ 8.00 various ethnic programming
10.00 oxford babylon djs brett, wanda punk hardcore 11.30 anardica djs sub bass snarl, biomorph veard electronic shit 1.00 roadbeats djs chris m, jeff new dance	10.00 intensified willo, itie, big w, rocksteady boss ska, rocksteady 11.30 booney tunes dj biz e experim & hard techno 1.00 outland dj gary g trance, techno, house	10.00 black routes dj gil blues r&b, gosp. 11.30 radio belgium dj patrick h a f acid, hardcore 1.00 jump 2! dj marry b hip hop, rap 3.00 necropolis djs carl and andy gothic, alt.	10.00 homebrew djs alex, suse, finn, danny, grieg, billi australian independent music, interviews 1.00 terrinus djs matt, dom, sharon, mark new and eclectic oz and o/s indie	9.00 inside into prisoners and ex-prisoners show 12.00 crank djs bill & greg industrial, experimental, alternative, independent 1.00 phuture movement djs ding, black & hi-shock cyberbeat, trance, acid	11.30 radio trek marrickville various djs alternating weeks.... 1.00 mind therapy hardcore techno 1.00 white noise eddie india	

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BLUNT CATALOGUE

Want some back copies of Blunt? Recently we dug into our stockpile and came up with copies of the past twelve issues, including the two BLUNT cassettes, and the BLUNT LP, so we can now make them available to you at a more than reasonable cost.

ISSUE 1 - MARCH 1987

Interviews with Not Drowning Waving, A Happy Family, Southern Fried Kidneys, poetry, art, reviews, and worse stuff than that.

ISSUE 2 - SEPTEMBER 1987

Interviews with the Moff's, Space Juniors, Ed Kuepper and the Yard Goes on Forever, Defenestration from Melbourne, an O/S account from Norm Nutcase, poetry, short stories, and more garble.

ISSUE 3 - JANUARY 1988

Interviews with Scattered Order, Even As We Speak, Craven Fops, more short stories, poetry, a cartoon, and I forgot what else.

ISSUE 4 - APRIL 1988

Interviews with Tall Tales and True, The Cannanes, Living With Robert, the Angelo Tsakos story, cartoons, pictures, drawings, poetry and reviews, etc...

ISSUE 5 - JULY 1988

Interviews with the Plunderers, the Bat (New Zealand), inner city community radio with 2RSR, fashion guide and the usual best of the rest.

ISSUE 6 - JANUARY 1989

Interviews with White Cross and Crown of Thorns (both from south of the border), Distant Locust, plus the usual.

ISSUE 7 - MAY 1989

Interviews with the Waxworks, Black Eyed Susan, Bondi new music youth wave, the Ministry of Love/Filth, High Tech. layout and the expected Blunt thang.

ISSUE 8 - SEPTEMBER 1989

Interviews with the Celibate Rifles, Las Empaladoras, the Mr T Experience from the U.S.A., Cosmic Conspiracy Productions, some special literature, the Aftertaste, etc, etc....

ISSUE 9 - JANUARY 1990

Interviews with Crow, Toys Went Beserk, Vrag, the Melvins (USA), poetry, reviews, etc....

ISSUE 10 - JULY 1990

Interviews with Died Pretty, Dave Graney and the White Buffaloes, Mark of Cain, Flame Fortune (USA), the Godbotherers, John Murphy, record reviews, poetry and short stories.

ISSUE 12 - JUNE 1991

Interviews with Straitjacket Fits, Kiss My Poodles Donkey, a story on the Celts, great cartoons, stories, etc....

ISSUE 13 - SEPTEMBER 1991

Interviews with Captain Sensible from the Damned, a historic interview captured with Johnny Thunders three days before his death, the Verlaines, WIPE (), the OBTUSE and the PROFUSE!!!!

ISSUE 15 - AUGUST 1992

Interviews with Peg, Whopping Big Naughty, Caligula, record reviews, stories, cartoons, flannelette shirts, etc....

ISSUE 16 - MAY 1993

Interviews with Lunarcide, Massappeal, Medicine Show, story on King Street, alternative culture plus reviews, etc....

BLUNT CASSETTES

* VOICES FROM THE CELLAR - MAY 1989

A hotchpotch of neglected artists from the likes of Distant Locust doing a hot version of I Feel Love, the Bats live from New Zealand, Ministry of Love, the Cannanes practising in their lounge room, good ole Living With Robert, weird bloody Lester and his Good Chamber, Even As We Speak, and more....

* PLUCKED FROM THE BOWELS OF MEDIOCRITY - OCTOBER 1990

The tape which launched the Nineties, and so aptly titled by Crow's Peter Fenton. Hot new local talent on the tape with Nunbait, Crow, Aftertaste, The Plug Uglies, Wallflowers, The Moles, Monroes Fur, Slub, and much much more. Comes with Blunt magazine featuring interviews with all bands.

BLUNT RECORD RELEASE ...

featuring 22 local bands, which include Lunarcide, SPDFGH, Frenzal Rhomb and a host of others.

*Kiss My Poodles Donkey have a new drummer in Nat from Herschm and Methrapunge. Their advertising has reached the excessive loaded language style - JUST FUCKIN BUY IT !JUST FUCKIN BE THERE! Good on ya blokes.

*Get off Mordue's case and go back to your velcro shells Messrs Danielsen and Mueller.

*Big cheers to Al and Gav from Zen Promotions who have got the Vic. and the old Vulcan off the ground.

*James Scanlon is heading an entourage to Tasmania in an effort to avoid the Olympics in 2000.

* Woolongong has a fab. new off the press publication called the Woolongong independent music monthly. It covers music that's going on in the Woolongong and Illawarra area. Press, reviews, and interviews are more than encouraged and can be reached through contacting GOMER PRODUCTIONS c/o 40 Wigram rd Austinmer NSW 2515.

Poetry

Sometimes
I laugh a little too loud
Creak my bones at
strangers and friends
without forethought.
eat my meal and
milk with mouth open
and hands outstretched
And other times
I writhe in
sleepful discomfort

by Claudia Waters

PERSEPHONE

it is only a passing thing
when the cave
or maades
swallows the spring
and trills the
tepid bones
with chilling
bellan wind,
but it changes all others
and breeds the long
and lucid dreaming.
to heave sigh swoon
in greeny black boots
how to be rich, rich and languid,
in five easy lessons.

by Claudia Waters

Jokes '93

Q. WHAT DO FUGAZI AND FELLAHEEN HAVE IN COMMON?

A. THEY ALL SOUND AMERICAN !!!

Q. HOW MANY RON PENO'S DOES IT TAKE TO CHANGE A LIGHTBULB?

A. HE CAN NOT REACH THAT FAR!!!!

Q. WHAT HAPPENS IF YOU DO NOT CLEAN YOUR UNDERPANTS FOR TWO DAYS ?

A. SMUDGE !!!!

Q. HOW DO YOU MAKE YOUR BATHROOM ANGRY?

A. DECORATE IT WITH BOSS TILES !!!!

Yes, there are still copies around my loft!! Thanx to the main media press one can obtain this via postage (see details) cheaply and receive tracks from the likes of Wipe (), Even As We Speak, the Cannanes, Crow, Dumb and the Ugly, Monroes Fur, and Mahatma Propagandhi.

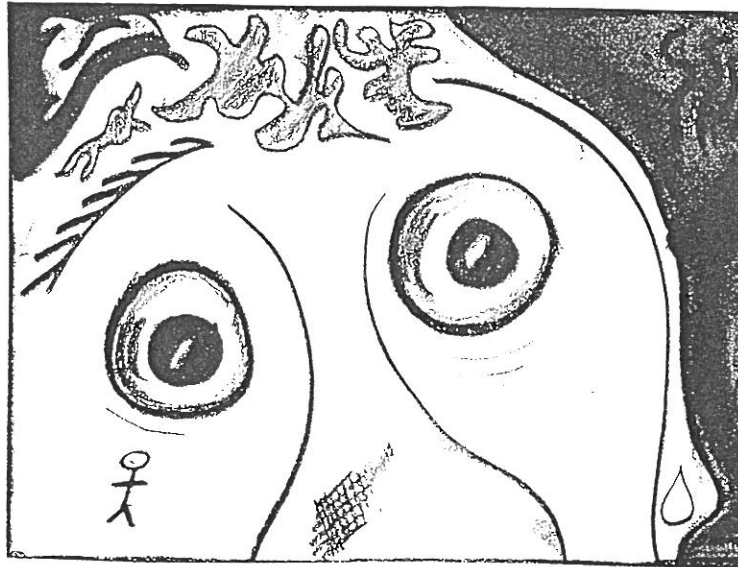
PRICES:

* Straight Blunt issues will cost you \$1 (BLUNT 12 is \$2) plus 50 cents for postage and handling.

* Voices from the Cellar cassette costs 5 dollars plus 2 dollars for postage and handling.

* Plucked from the Bowels of Mediocrity cassette plus zine will cost just six dollars plus two dollars for postage and handling.

All cheques and money orders to be made payable to BLUNT. Send payments to Blunt Magazine, c/o 78 St Georges Cresnet, Faulcanbridge 2776 NSW.



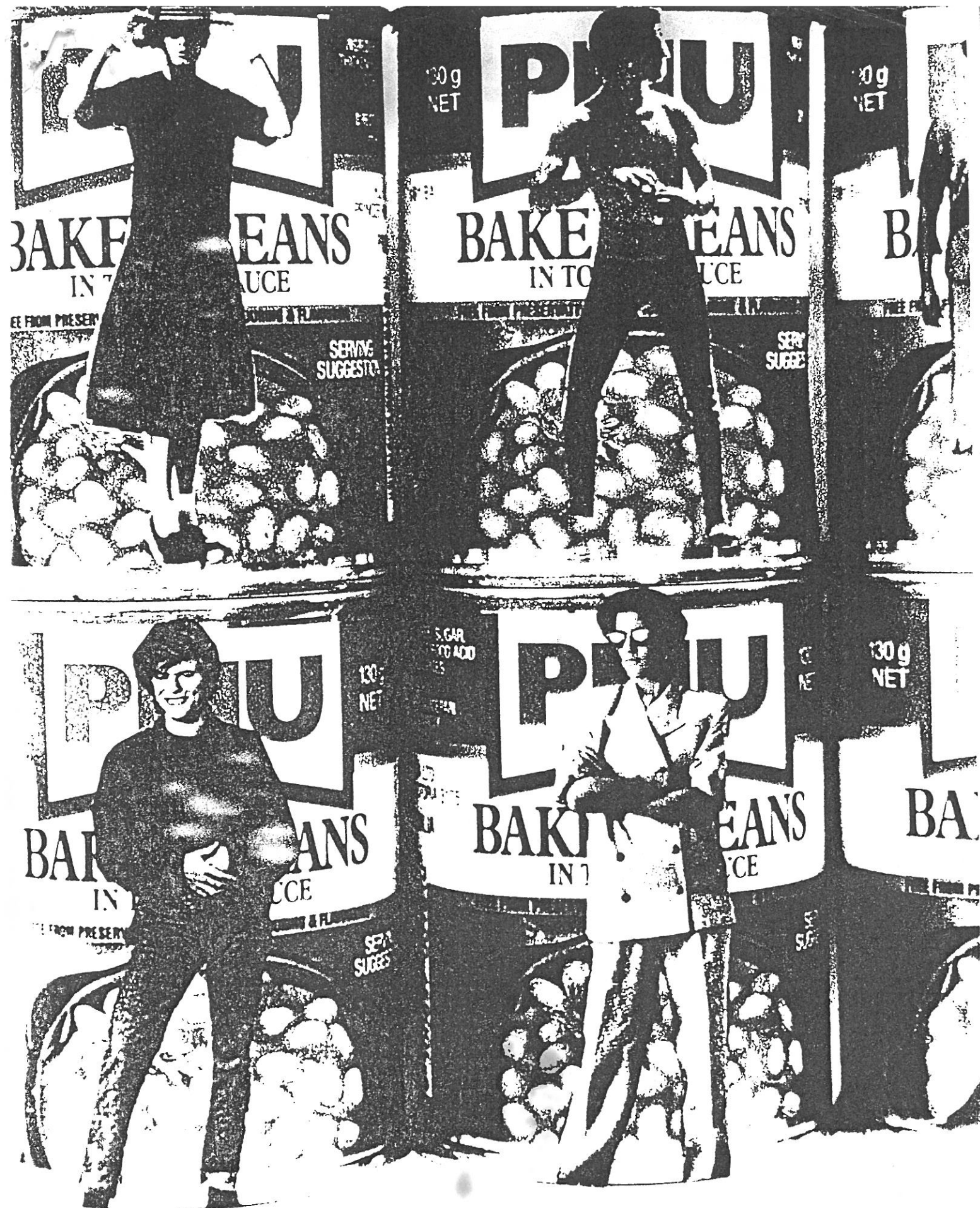
THANKING YOU

A big fat sloppy smooch must be sent out to those who have helped make this issue possible. They are Mariella, Cecillia, Voula, Maria, Craig McIlwaine, Mark Mordue, Gavin and Al from Zen Promotions, Iron Stone Thorn, Max's Petersham, Public Hanging and Brett, Phlegm and Nick and Tina, the Post office, Sully and Won, Claudia Waters 1993, Lorraine, Carl and Psycho Motor, Baby Suigar Loud, Lisa McKenna, Darcy, Ben from 2VOX, Kim Waters, and Chuckles. No thanks to those who supposedly hold some sort of allegiance towards supporting local music. You know who you are!!!!!! Also thanks to Nick Potts,



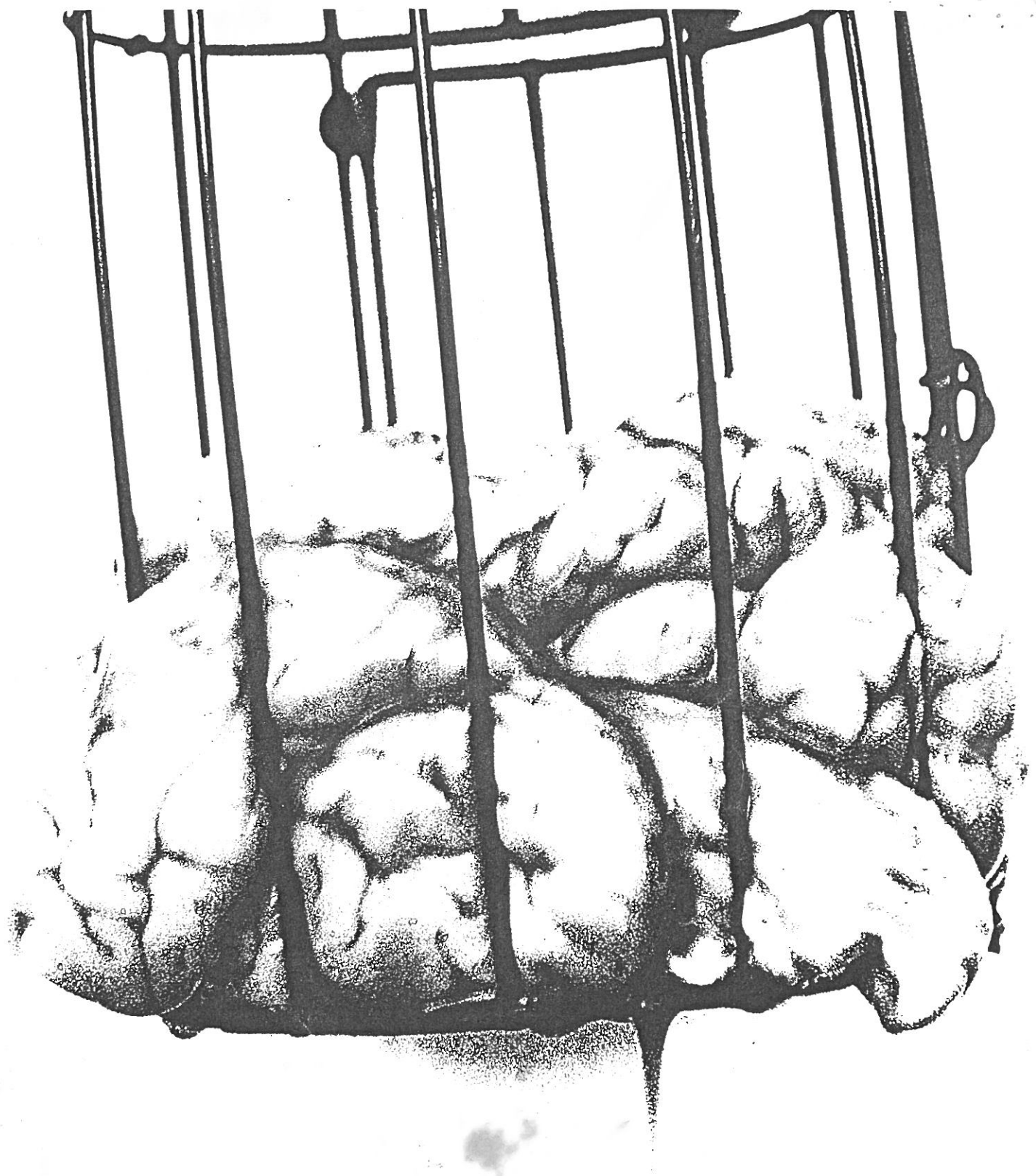
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C.H.S.H.

3



On the shelf

Cecilia Ballesteros



Pol ants a cracker?

Genita Bailesteros