

Image: Dusty Anastassiou

Matt Earle: Breakdancethedawn is an exhibition curated by Pat O'Brien, presented by Liquid Architecture and BLINDSIDE for Sound Series 2019. Supported by City of Melbourne. Big thanks to all who contributed to the object you are now looking at. Those within the pages and those who are not. Design and layout help from Henry Pyne.

We also would like to acknowledge Aboriginal and Torres Strait Islander people as the first sovereign owners of this unceded country. We pay our respects to their Elders, past, present and becoming.

Great insights have been had through anti-virtuosity – Jean Dubuffet's (who coined the term art brut) musical experiments in the early 1960s aimed to put him, "...in the position of a man fifty-thousand years ago, a man who ignored everything about western music and invents a music for himself without any reference, without any discipline".

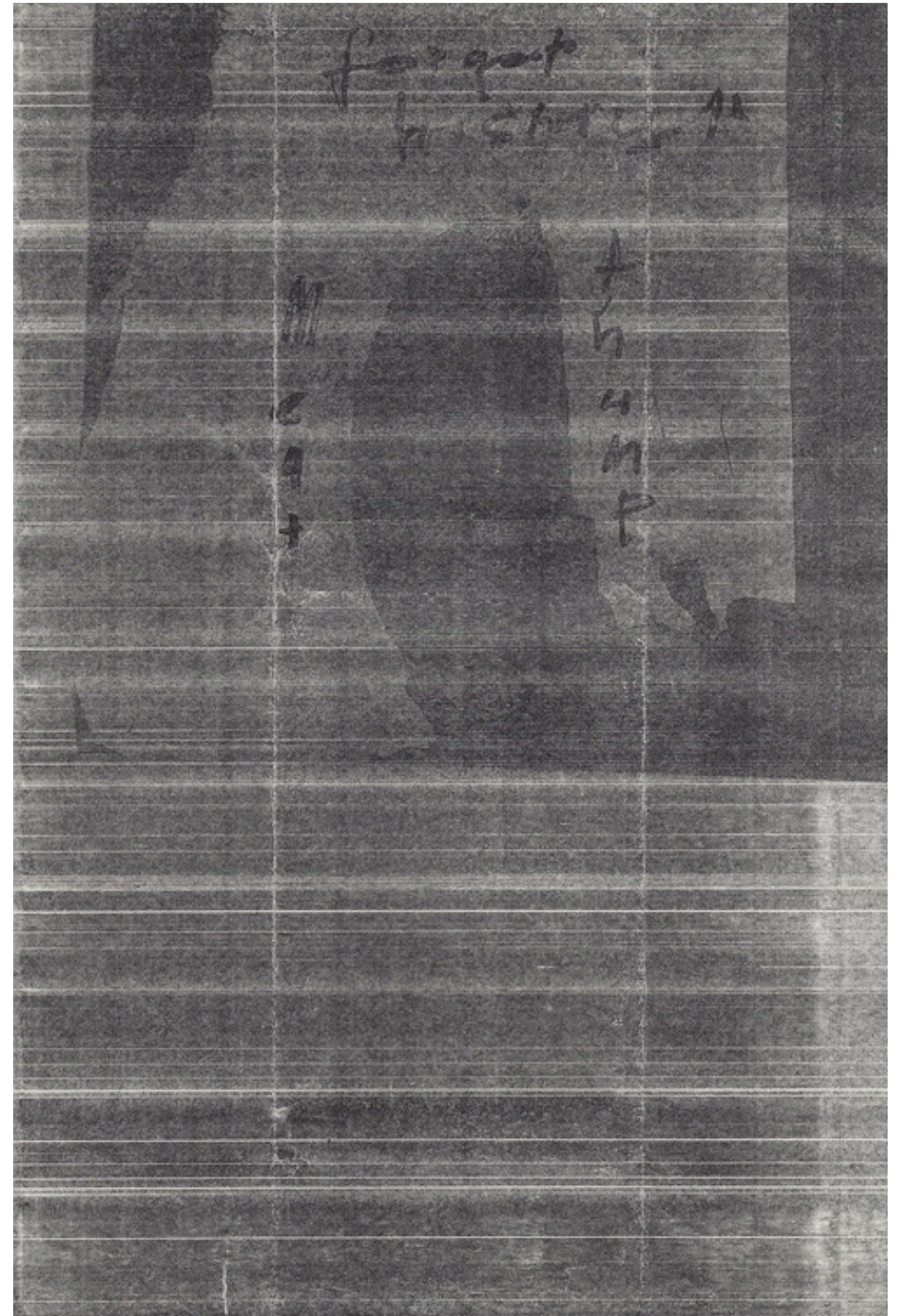
Experimental music is awash with tonal, rhythmic and formal systems that are understood intuitively – that are unmeasured. If anything, 'tones' these days are generated by the physics of feedback, which is entirely site-specific, and so chaotic that we can only predict and approximate – kinda like the weather. Here i'm thinking of Matt Earle's relationship between body, guitar, amp and time/space which generates storms of vertical frequencies. He also drums, his drumming a loose wash in a sort-of-feel – his fluidity is the exact opposite of the precise, measured predictability we expect from percussionists.

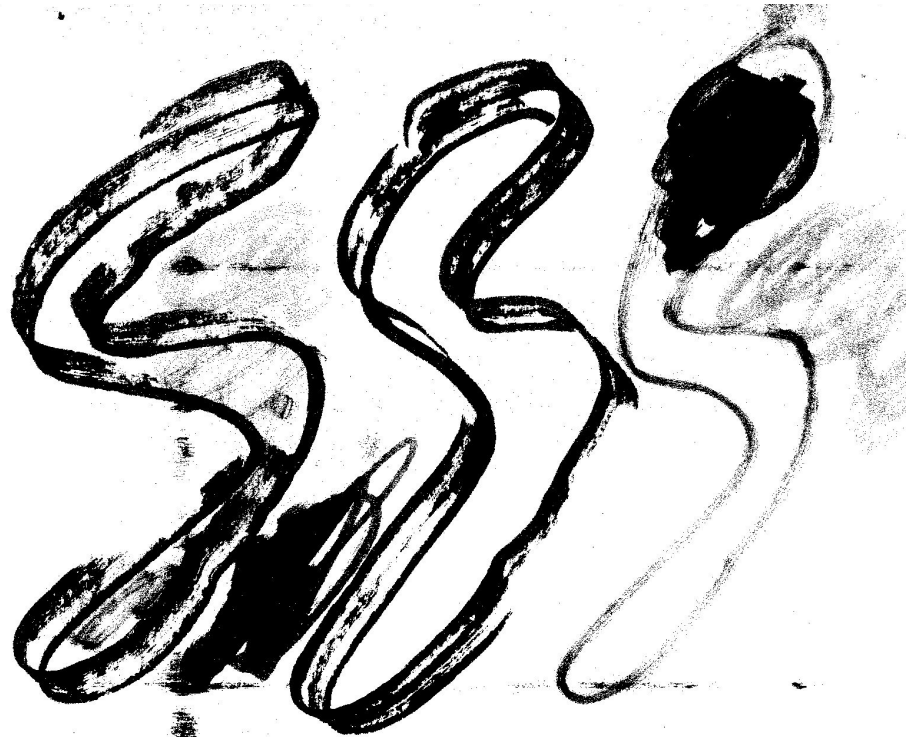
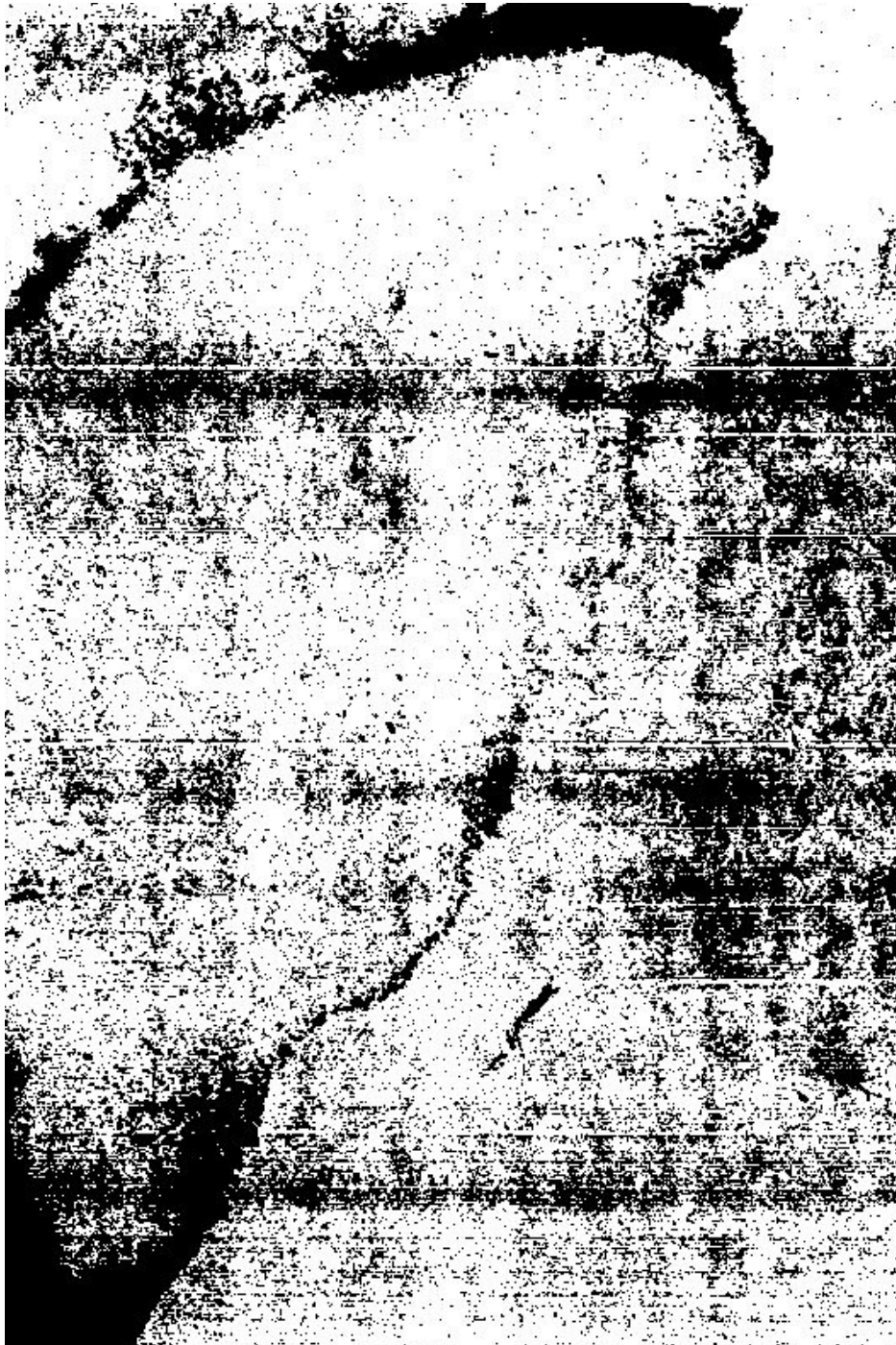
Whatever instruments he uses, Matt embodies anti-virtuosity – his drumming and guitar have no hint of conventional technique, his dance all looseness and probability. His work with electronics has gestural stillness and composure – almost zen-like, his body leaving dance to electrons.

Matt's sonic revelations bring me closer to Dubuffet's utopian re-wilding than anyone I know. In contradiction to Dubuffet he's achieved it through playing and listening over decades – discipline isn't the right word but certainly commitment feels appropriate – no easy way out of clichés?

Matt's commitment to unmeasured, fluid complexities, has given multiple generations of sound makers, explorers and listeners deep hope.

- Jim Denley





out into the air for whoever's ears might happen upon them. The haphazard aesthetic that BDTD embodies is something that makes me jealous as an artist - the confidence that one must possess to allow music to be so raw and unedited, artwork so unmanicured, everything about the product so unaffected by the norms and standards beaten into a tired industry. So few artists have ever successfully employed such an aesthetic because, for one, few would dare, and for another, even fewer have the sort of genuine disposition required to manage such a feat. And that's just it with Matt: it is so apparently genuine, so obviously the manner in which he approaches the whole world that is reflected in his work.

In my one sheet for Alpha-Gal I used the word divisive to describe the release and I would take that notion a step further to describe Earle's work in general. It is divisive to the world of music, divisive to the world of art, divisive to the world of free expression and divisive to the world at large. It throws caution to the wind and conventions right out the fucking window. And I, for one, can't get enough of it!

- Stefan Christensen

Matt Earle has existed as a central player in Australian underground culture for over 25 years now. That's why you've probably never heard of him. Matt, with friends and collaborators alongside him, are not trying very hard to be noticed. They are simply doing what they do. If you want to find them you can. But there will be no promotion or letters or press releases explaining what is going on or who the artist was influenced by. There will only be recycled cassettes and CD-R's wrapped in photocopied black and white labels. (Which is interesting to me, as this is art made of a very Australian experience).

I place Matt and his breakdancethedawn label - which he started back in the mid 90's with a garbage bag of recycled tapes that had previously been used to hold audio-readings for the blind - closer to the tradition of folk music and folk culture than anything we recognise as the music industry. I define "folk" simply as things that happen with the purpose of serving folk and not the market, largely unorganised and undocumented things that are there as a result of humans simply being there. People come together to play music, share time, eat curry and drink booze. Fuck the market. Fuck your career and however many hits on your youtube channel. Matt's work doesn't resist attention but it certainly doesn't go begging for it, as most things are designed to do in an economy so competitive and desperate that if you're not on the take your validity is questioned. The fact that most music focused community radio in this country doesn't know of this label's existence is somewhat disturbing to me as, you guessed it, 90 percent of the broadcasting very unimaginatively, serves, the, market. Is that all there is? Clearly not. As everyone in this publication would note, and very importantly, Matt is not merely an important conduit for creativity in community, he also very much has a very sweet touch and great understanding of what works in sound, music and performance. But I doubt that Matt is losing any sleep over it. He exists in a community that are in a lot of ways richer for their obscurity. Scenes crumble under the ambition and entitlement of individuals who feel special.

The 263 releases (to date) on Matt's label, Breakdancethedawn, do not all include him in the role of musician, but he was in the room recording most of them. There was a period of approximately 10 years, when Matt was living in Moorooka, a part of Brisbane known as a starting

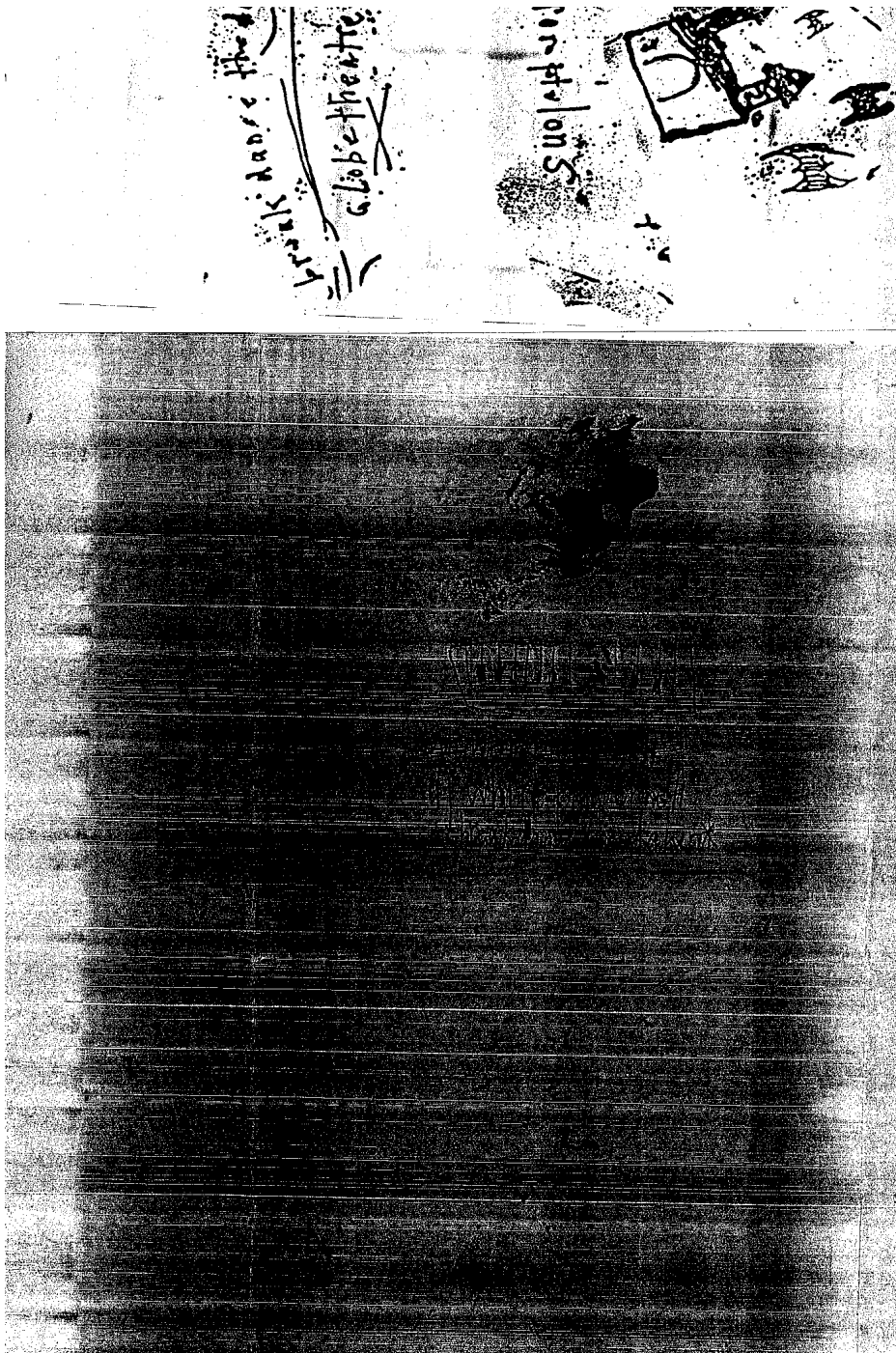
point for refugees, and a 1-mile stretch of car yards known as the Magic Mile. This is where Matt lived in a dilapidated old Queenslander that apparently used to be a brothel, right at the beginning of the Magic Mile. Not a popular part of Brisbane for musicians and artists, but it did have a railway station pretty much right behind the building. The space was called Real Bad or Real Bad Music. I got to play there a couple of times, (including being invited to play with Brisbane's legendary Perfect Lovers), but more importantly, got to see a couple of amazing shows there. My memory of who played is hazy, but that doesn't bother me so much. With no neighbours to disturb, it existed for many years making virtually no money but housing a lot of culture that existed entirely for the joy of people who were there. Matt was eventually forced to give up the space because of the landlord raising the rent on the white-ant infested building one too many times. Just as well really. The place burnt down about a year later.

The music on breakdancethedawn is largely made by people who know Matt personally. Most of whom you would not be able to find out much about from looking at the releases themselves. Some of the players on these releases would be off anyone's radar anyway, with a few exceptions. I'll leave it to you to discover who's involved with what. It's too hard for me a lot of the time, but then again, it hardly seems important. A lot of Matt's recordings (of himself and those made of others by him), are recorded on a microphone in the room. Sometimes directly to an old boom box tape recorder which lends itself well to a lot of the raw material captured to tape. I've never felt comfortable with the term lo-fi as it implies a lack of faithfulness (to the sound), or exactness is lacking in comparison to hi-fi recordings. As I see it, the isolation of a high-tech studio environment actually produces a less REAL documentation. I've always been interested in field recordings, and I guess I'd be comfortable describing a lot of the releases on BDTD as such. But there is also something else going on here of course. Why do we listen? The catalogue taken in its entirety is a diverse psychedelic soup of homespun weirdness. Noisy in the harsh sense, sometimes but not always. Noisy in the loose sense most of the time. Sometimes very much rock derivative, but often way outside that. Some of the releases on this label are undeniably beautiful too. Some sweet and some swimming in a deep melancholia. Who doesn't like a sad song?

I first came into contact with Matthew Earle's work over a decade ago. Siltbreeze was on the comeback trail, and I was excited to check out each new release on my now-revived favorite label. Up to that point I had been at least somewhat familiar with the new generation of Silt-artists, but then came a name that was brand new to me and beyond befuddling... xNOBBQx. I had grown up in punk and hardcore and cringed at the mere sight of Xwhatever bullshitX band names - the mark of varsity jackets, and sweatpants, and Nikes, and the unfortunate legacy of my home state's Hardcore heyday. But xNOBBQx? Vegan straight edge? Joke band? On Siltbreeze? Sunshine Of Your Love? Purchasing the record didn't seem to clear up any of my confusions. The reckless noise assaults that scraped across the two sides of wax were utterly unrestrained and nearly unintelligible. Despite my ears' disorientation at the madness they were receiving, Sunshine Of Your Love kept making its way back to my turntable.

In the years since that introduction I've had the distinct honor of releasing music from xNOBBQx, XWave and The Sha and have become familiar with a great many more Earle projects: Love Chants, Girls Girls Girls, Stasis Duo, Club Sound Witches, Muura, and more and others, etc, etc. After releasing Alpha-Gal I mentioned to Matt that I was interested in releasing music from XWave and The Sha. I didn't get much response to the idea, but a few weeks later I received a package with 10 or so Breakdance The Dawn cassettes in it. Along with those tapes were two case-less generic tapes - one had 'XWave' scrawled on it, the other 'Sha.' I listened and knew right away these tapes were great. But were they unreleased? Was this his response to my idea? Were these BDTD releases that he ran out of artwork for? Was I supposed to release these? I emailed Matt and about a week later he informed me they were intended for me to release. I was thrilled but had no artwork. Again I emailed him and about a week later he said "ok." I kept waiting for art but increasingly it seemed I would just keep waiting. Finally I decided to take action and make my own. I sent over my creations and about a week later Matt said they looked good. And so the tapes went into production and once again I was thrilled.

That sort of cryptic communication was typical in my experience working with Matt and seems to be the overarching style of how he releases music. From half a world away it has always appeared to me that Earle is just chucking releases



There is always something exciting about a new batch of BDTD releases. You may recognise a name or two but you never really know what you're going to get.

It's Matt's artwork you see on most of the releases, black and white photocopied over or under exposed pen and ink drawings often scribbled down. Crude by anyone's standards but very consistent. There are exceptions of course, sometimes artists provide their own artwork. But everything is finally reproduced through one of Matt's old machines, giving a run of reproductions a sweetly organic inconsistency, the way a species of tree is always identifiable, yet always unique. Everything looks very much like a Breakdancethedawn release. I'm usually not a fan of labels opting for a generic consistency of design throughout their catalogue (Room40 and Touch come to mind). BDTD transcends this in the same way that music made with unpredictable equipment does. Matt understands chance, employed as a tool, and used very effectively. FREE MUSIC FOREVER!

- Patrick O'Brien

ORIGINAL COPY

GOODS DELIVERY

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FROM

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TO

A.B.N. (Of Recipient)

THE FOLLOWING ITEMS IN GOOD ORDER AND

Club Sound Witches and Muura were always the most special to me; everyone has their memories and these are mine. It was 2012 and Nicola Morton and Matt Earle as Club Sound Witches have been making techno it could be reported. It was like that, but nothing like that of course either. I didn't know how they did it - even the most amazing sets would be recorded, but on playback the magic had been completely inverted. It was untranslatable (but of course that gives way to other things). For 'real' Club Sound Witches sets, what was required was an in-situ installation of gear in the space, at Real Bad, completely enmeshed and inseparable from their living situation, operated and manipulated with great care over the course of at least a week before the 'gig', whenever that actually began. There was the fable of the 2011 Brisbane floods caking the gear and giving rise to the specific qualities it required. Bubbles in mud. A base with a thin jet of air sitting idly above. These were the sounds of the now in the way that now could be remembered, if only we could tell each other that in the moment. James Grant and I did once, so I'm content with that.

Muura was something else. It was just Matt. The recordings were never like the sets. The sets were that guitar - that once-guitar, now something else - over a broken crockery of spare drum parts, skins and assortments approximating a drum kit form. There would be a mixer and a microphone. If the set was working and good, you would have to hold your breath. You would find yourself doing that too involuntarily. The music floated, Matt was just bringing out the bare minimum of what the collected items wanted to whisper and in that way you couldn't ask for anything else. The moments shined in their own fading light each time like a globulous organism revealing patches of crystalline light within its core as it fumbles forward; it would only be a matter of time before each speck of sublimity would have to give way to the unsustainable mechanics of the operation, so you learned to savour it all. It was the barest of something out of nothing so it was a treasure each time. It seemed to be breathing too, a light scalpel on the possessions Matt knows and trusts the most - instruments that have been in his inventory for who knows how long. They are part of the family now. And with an open call for whoever and however wants to add to the din, Matt (and Nicola and Mel and everyone) would always make you feel that way too.

- Andrew McLellan

First saw Matt Earle do anything in the closing smoke of Audio Pollen Social Club. After APSC there were Sunday night gigs and film screenings around the corner opposite West End Primary School. Mel Simpson and him had just moved to Brisbane I'm quite sure. So maybe the end of 2008 or start of 2009.

Was it Craft Bandits I first saw him in (with Mel)? Have seen many configurations over the years with different people. Maybe too many to write about but more importantly too many to remember: Love Chants, Muura, Club Sound Witches, Foreign Stiffs, Bitter Defeat, Stasis Duo, X-Wave, xNOBBQx, Girls Girls Girls. How many one-offs, two-offs? Sprawling jams that were never named. How many still to come? Did we ever play a gig as Mary Immaculate? Or did Matt just hand me a CD of the one jam we had in early 2011? Breakdance The Dawn was the label, Real Bad Music was the space (I even had an extra lease on life when Matt and Nicola's Life Groove Cafe popped up in Annandale shortly after I moved to Sydney. I didn't need to skip a beat).

Between the label and the space, it's hard to separate space from output. If anything the 'out-' should be removed, the 'in-' nullified too. Just '-put'. Just like the idiosyncratic bleeds of ink and mysterious coagulants each CD, tape or the like moved onwards with, they always connected palpably to a space that was at once communal, open, domestic, dank and irritatingly alive. I remember Matt was happy for people to jam at Real Bad any night of the week, the last legs of a house next to Moorooka train station towards Brisbane's horizon-like south: "Better than listening to the radio". For someone that spends a life recording everything, Matt reminded me how bodies-in-space were the priority. The recordings were little if not for these bodies and their composite mandala of memory, intention, dream and haze. If anything, especially given the brick-like ambience Matt goes for in recordings, playback of these vessels are supposed to reconvene those bodies in realtime, never to conjure the polish expected in presentation. The microphones were always up, always on recording to the PC somewhere in the room. The rafters would be falling down. The floorboards would be rotting through. All these would be replaced and fixed in time of course (through some benevolent working bees). I'm not going to over-romanticise the detritus or the vulnerability of the architecture, other than to say what was there was worked with and functioned to remind everyone that even a virus requires upkeep to continue.

I vividly remember the first time I encountered breakdance the dawn cassettes and then the Real Bad Music space. The 'derro' quality of Matt's art speaks to me with the graffiti inspired lettering, and emblematic drawings like our club sound witches logo, the black and white photocopies the plastic baggys etc. I think it fit in well with the dolewave phase of Australian Underground Music. There's this thing that even though we got no money we can still make some cool shit. Matt's art is really open, a lil bit dangerous, and ecstatically messy. - Nicola Morton

April Fonti is the author of Travels in a Veil, she comes from a musical family, her brother being in punk band Mass Appeal, she was also Matt's partner when he started Breakdance the Dawn.

Nicola: April, what was it like when Matt came home one day with a garbage bag full of tapes and started the label? Did he have that crazy look in his eyes :-) What did he say he was doing?

April: I do remember the day he came home and said he was going to start a record label. Of course he had that wild look in his eye. He was pretty excited. I knew Dreamweaver so I helped him build the site. It was a very entertaining process because of course he didn't want any styling at all. He wanted it to look like an MS-DOS command.

I think he found the old educational cassettes from the Royal Blind Society during a trip to Reverse Garbage a while before. He ended up buying a huge box of them that day. It was only later that he decided to start using them for the first b.d.t.d recordings.

N: Did you ever help Matt out with graphic design? I know you have helped with a few Pulled Out vinyl covers.

A: I knew Adobe programs back when that wasn't so common and had an eye for these things, so I ended up helping out with some layout. I don't think I had any direct influence on his aesthetic. We were living together however when he first started experimenting with the designs and I just really encouraged him because I thought they were special.

I was studying art therapy at the time too, so i guessed that might have reflected my attitude of total acceptance

to anything weird or scrawly that he did, even if i didn't understand it.

This was sometime around 2006-2007 and it had just started getting a bit cheaper to produce slick looking DIY projects that looked mass produced. People were always trying to make their CDs look really professional and still spending a bit of money on them. In contrast of course was Matt, this lovely gentle person who was hand making these whimsical things in isolation and being really quiet about it. Instead of trying to save money like others, he just accepted where he was and put his energy into making music. I remember selling some of his cassettes at gigs and a few people laughing, although they had a lot of respect for him. I thought it was fairly obvious that the unique hands-on quality of his projects would make them things more and more special in the future.

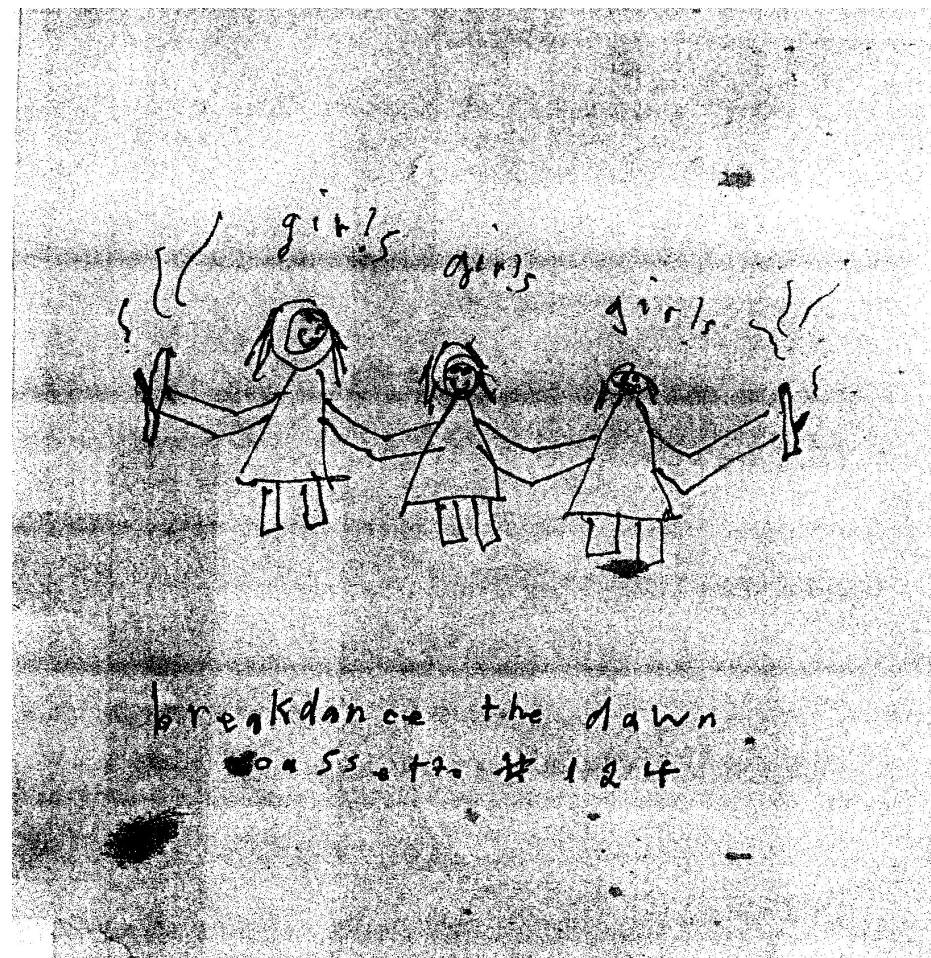
N: Matt and photocopiers? Any interesting stories?

A: Matt really wanted a photocopier because he was absolutely outraged that it cost 15c for a single photocopy. The drama! Anyway, he needed one to start his label, but didn't have any money. I found a secondhand one on ebay for \$1. It was located hours away. Anyway, he agreed to drive out late one night to get it. There was something lovely about taking this slightly eccentric long journey into country NSW in the growing dark to buy a \$1 photocopier.

N: You've told me that Matt always builds a community around him, how did the community build at Akemi?

A: Matt didn't seek out a community at all when we moved to the mountains. He would have been happy to just make music on his own and catch up with Adam Sussman every now and again to play in Stasis Duo. I was more interested in setting something up because I had been living with Clayton Thomas when he and Clare built up the NowNow. I liked the community aspect of it all and thought it would be great to do something outside of Sydney. I think we were all a little freaked out by moving to the burbs and wanted to make sure we kept making stuff. Maybe not Matt so much. He had absolute confidence in just doing his thing.

Around this time I became friends with Rivka Schembri who was making these beautiful little sculptures from wire salvaged from tvs and such. She wasn't an art student, exhibiting or

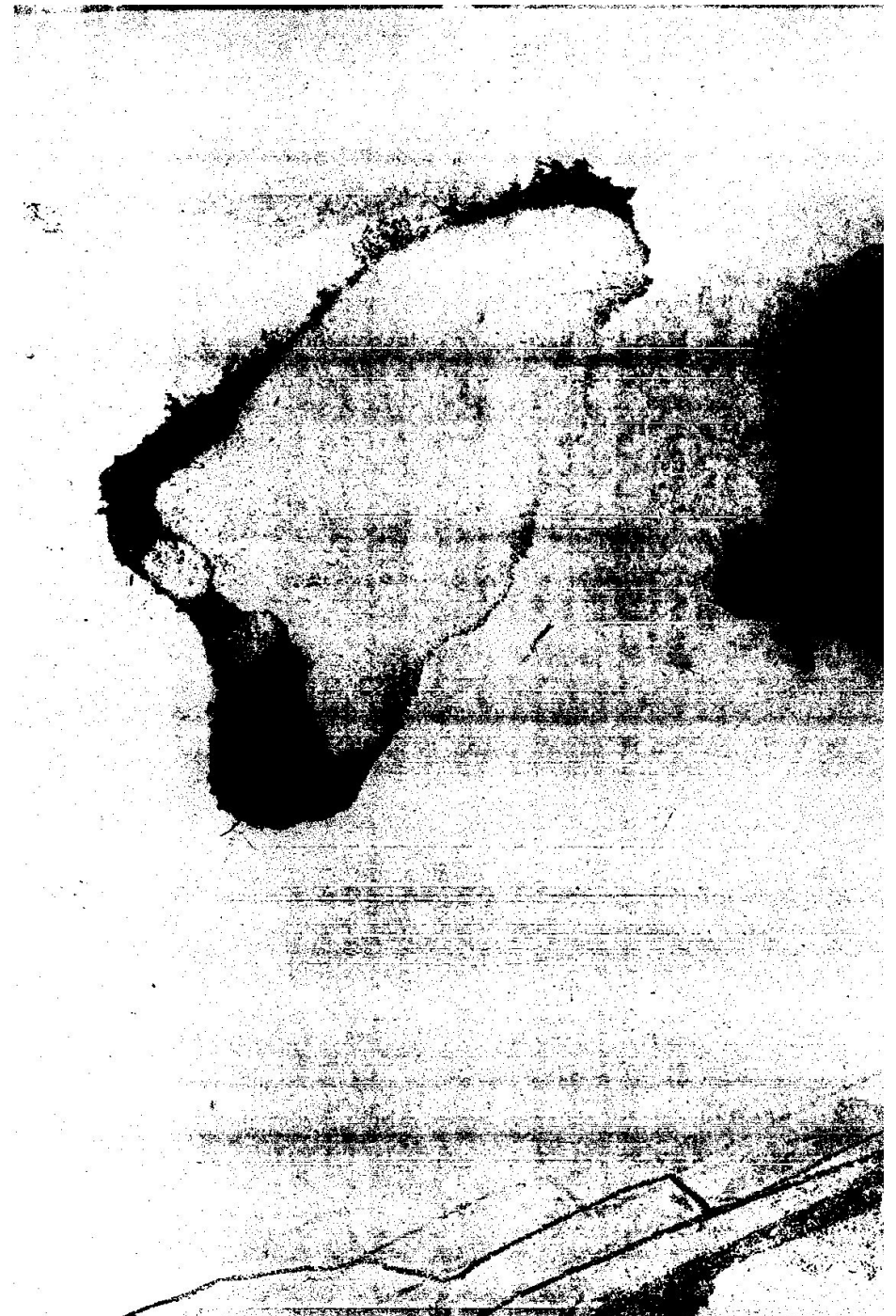


Sussmann) when I did back in 2001. I feel bloody lucky to have had the chance to make a bucketload of music with Matt over the last 17 years, and to have had him be a sounding board for all of the ways the NOW now came into being over those first 7 years. In addition to the first meetings of Splinter Orchestra, and the first incarnation of Hammeriver, we did late night Radio Alice live-to-air on 2SER, an odd early morning residency with Jim Denley and Rosie Dennis, and set up to play with random whoever whenevers while sharehousing together in Newtown in the early 2000s.

Matt is always up for (and set up for) play. These moments always feel like slices of something larger, longer, historically cumulative and therefore immune to the aesthetic metrics by which we would usually assess the value of a piece of music. Both immune and also proposing new metrics that argue for the being together (at all) over time.

Coopers green in hand, on lips, nodding, sucking, swallowing
Finding good, odd spaces on common ground, again.

- Clare Cooper



anything, she was just making these really carefully produced weird things on her own. Anyway, she had just moved into this space in Medlow Bath that had a shopfront. We decided on the name, organised a couple of meetings with the guys and set it up for gigs. She was really the impetus for it all. Melanie Simpson, lived in the space too and she had started doing activist movie nights too. They set up the space, designed flyers and got the gigs happening and we passed a critical mass point after the first Winter Tragic. I seem to remember actually hassling Matt a little about getting involved with it all. He was really really introverted back then and barely spoke to people. But of course, he played, ended up inviting people to come and play with him, then quite naturally others were inspired by his focus on just constantly making stuff. People gravitated to him and it grew from there.

N: When and where was the last time you saw a breakdance the dawn cassette? What motivates you to listen to them?

A: A few years ago I came across a stash of cassettes that Matt asked me to store. I rarely listen to them, but usually enjoy his music. I didn't come to any of this as a fan of underground music and I knew almost nothing of the context of what he was doing at the time.

I just instinctively loved the quiet delicate sounds that didn't impose a mood on you and allowed you to dream in a way that didn't have to belong to anyone else.

There are plenty of people who take pride in delineating what they make from what others make. In carving out a niche, or a name for themselves. There are others who are vital to the lifeblood of play and of making-no-matter-what. Not in any kind of save-the-day way. But this deeply-must-make-just-cos activity oxygenates the ego-driven would-be cardboard spectacles around it. It helps us to see (and hear) farce.

I was on a ferry tonight. Full moon. I climbed the stairs from car freight and heard Matt, or a crackling announcement speaker on standby. You'll realise that you can hear Matt Earle-ish everywhere. I'm not sure he even makes music, so much as taps into sonic activity somewhere else in the solar system. He has connections. All wavelengths are welcomed.

Nodding, nodding, smiling and disagreeing
Finding a new way in.

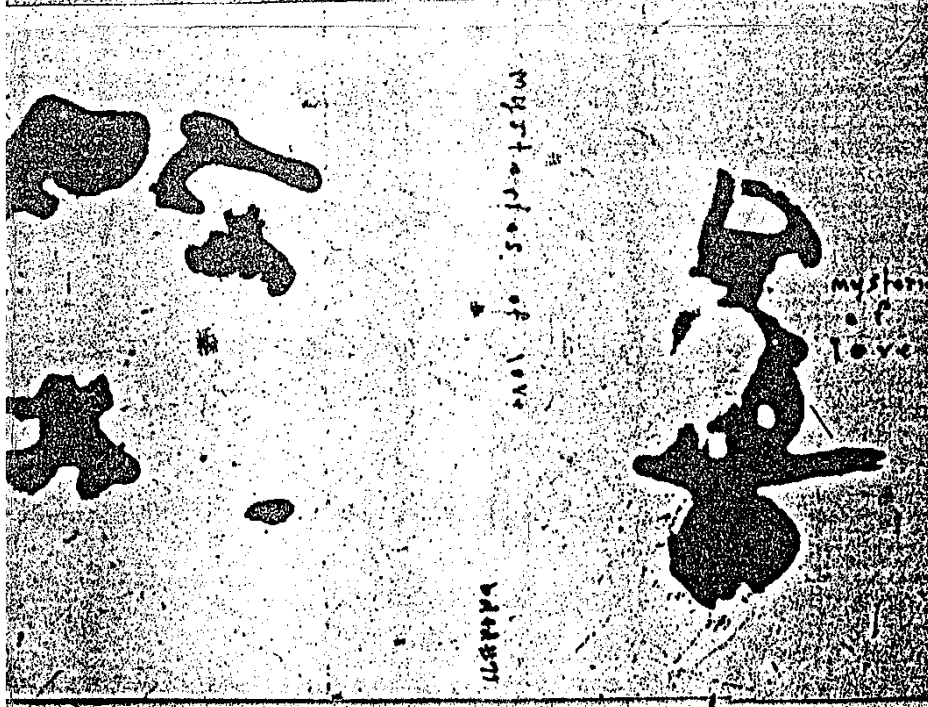
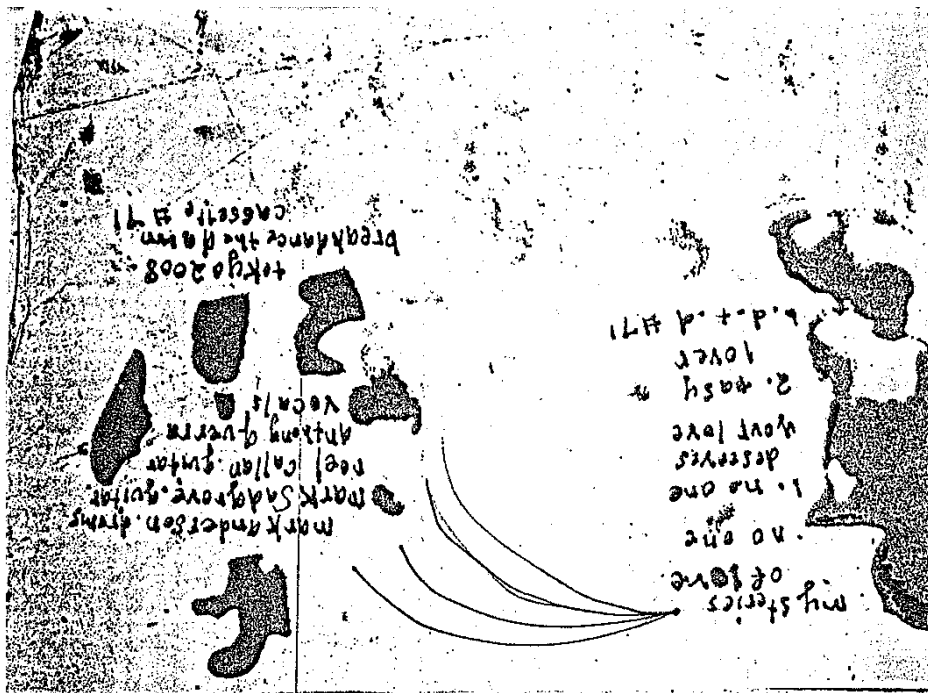
I feel embarrassed to write about Matt as any kind of heroic figure, but I can't write about him without saying what a profound effect he has had on me and many others making music in Australia. This guy would show up with a broken cassette recorder and profoundly contribute to collective compositions using only hiss volume, clicks and duration. Silences were always better when Matt was in the group.

The best teachers have super powers of inclusion. New knowledges, textures, sounds, loud silences flood in whenever Matt is playing. He has a way of levelling all playing fields – a fancy theatre; a rock; a darkened garage – the same.

Nodding, nodding, smiling, "yeeeeaaaah but,"
Offering an angle you hadn't considered.

Matt Earle is a consistent and persistent member of a longer conversation about connecting through sound. One that started long before he started making music, and will continue long after he stops. This conversation takes many forms, and one of the most special forms is to simply play.

I feel bloody lucky to have heard Stasis Duo (with Adam



- b.d.t.d 001. the minerals - the gem
- b.d.t.d 002. nylstoch - housing project
- b.d.t.d 003. muura - SBA
- b.d.t.d 004. mosweintraub band -mossaisly mosseisley mosseisly
- b.d.t.d 005. xnobbqx - sunshine of your love
- b.d.t.d 006. antipan
- b.d.t.d 007. tofu tron - we are your djs
- b.d.t.d 008. stasis duo - whitenoise & burnouts
- b.d.t.d 009. mac tempel - rollin
- b.d.t.d 010. mosweintraub band - still photos melting on ice
- b.d.t.d 011. your intestines- live
- b.d.t.d 012. antipan - 2
- b.d.t.d 013. james heighway - polyunsaturated
- b.d.t.d 014. the white petunias - the last resort
- b.d.t.d 015. x wave - wassted single
- b.d.t.d 016. seventh sister - seventh sun
- b.d.t.d 017. xnobbqx - roast spit sessions
- b.d.t.d 018. stasis duo - music 2
- b.d.t.d 019. xwave - heartbraker
- b.d.t.d 020. impromptulons - mentha
- b.d.t.d 021. dj white pimperl
- b.d.t.d 022. xwave - hangin on
- b.d.t.d 023. mosweintraub band - bondi's finest
- b.d.t.d 024. Sun of the Seventh Sister - seventh sun seventh sister
- b.d.t.d 025. the minerals
- b.d.t.d 026. your intestines
- b.d.t.d 027. muura
- b.d.t.d 028. tetRMplex - edgephone
- b.d.t.d 029. c.g.o.d - in kingswood
- b.d.t.d 030. the minerals/muura - 'life'
- b.d.t.d 031. abu tucker - master builder
- b.d.t.d 032. mosweintraub band
- b.d.t.d 033. tetRMplex - AAAA
- b.d.t.d 034. xwave - blacktape
- b.d.t.d 035. Sun of the Seventh Sister - einegoshishta 6Xc60
- b.d.t.d 036. 2779 - the complete 2Xcdr
- b.d.t.d 037. ora(ra) - under the pine trees
- b.d.t.d 038. Sun of the Seventh Sister/wine bar band
- b.d.t.d 039. Sun of the Seventh Sister - sedition
- b.d.t.d 040. amanita band - arris twine
- b.d.t.d 041. muura
- b.d.t.d 042. mosweintraub band
- b.d.t.d 043. francis plague - 'subdivide & never stop
- b.d.t.d 044. abu tucker
- b.d.t.d 045. the sha - sweet jane 2Xcdr
- b.d.t.d 046. anthony guerra - needless
- b.d.t.d 047. sun of the seventh sister - tsuji giri
- b.d.t.d 048. RASheed - gold
- b.d.t.d 049. xwave - cities on flame
- b.d.t.d 050. tsuji giri - nite club volume 1
- b.d.t.d 051. stasis duo - c12
- b.d.t.d 052. arkligh - it looms in the vassell
- b.d.t.d 053. ora(ra)
- b.d.t.d 054. xwave - xola
- b.d.t.d 055. 2779 - toowong village
- b.d.t.d 056. stasis duo - 101007
- b.d.t.d 057. amanita band
- b.d.t.d 058. xnobbqx - people all over the world

b.d.t.d 059. Sun of the Seventh Sister
b.d.t.d 060. the minerals - woodberry st
b.d.t.d 061. xwave - birds in my head
b.d.t.d 062. bong/SSS split
b.d.t.d 063. c4 - 'b4'
b.d.t.d 064. blank realm - holy gasp
b.d.t.d 065. craft bandits - zzz
b.d.t.d 066. craft bandits - merry, panic, dust picnic
b.d.t.d 067. craft bandits - 'III' tables and chairs
b.d.t.d 068. mosweintraub band - into the light 2xcdr
b.d.t.d 069. xwave - rumors 2xcdr
b.d.t.d 070. RASheed
b.d.t.d 071. mysteries of love - no one
b.d.t.d 072. fantastic doug and the cupcake club
b.d.t.d 073. ovaries - naked is better
b.d.t.d 074. kardo - rats love
b.d.t.d 075. pier - freegments
b.d.t.d 076. craft bandits
b.d.t.d 077. dj white pimperl
b.d.t.d 078. cupcake club/emotional about the rainbow split
b.d.t.d 079. xwave
b.d.t.d 080. sun of the seventh sister
b.d.t.d 081. craft bandits - bits and pieces
b.d.t.d 082. backyard flaws
b.d.t.d 083. G.S.C
b.d.t.d 084. xwave - heart to heart
b.d.t.d 085. sunof the seventh sister
b.d.t.d 086. cupcake club
b.d.t.d 087. red pinkos
b.d.t.d 088. muura
b.d.t.d 089. 2779 - kedron bowl
b.d.t.d 090. mysteries of love - wasted love
b.d.t.d 091. impromptulons - at globe theatre
b.d.t.d 092. craft bandits - love starts with
b.d.t.d 093. xnobbqx - mad on picnics
b.d.t.d 094. untitled
b.d.t.d 095. plantation
b.d.t.d 096. plasterless
b.d.t.d 097. sun of the seventh sister - live club consolodor
b.d.t.d 098. pen noise trio
b.d.t.d 099. sba - petal
b.d.t.d 100. the minerals - new like that
b.d.t.d 101. Lewis Oleary - eating the afterbirth
b.d.t.d 102. SPROT
b.d.t.d 103. 2779
b.d.t.d 104. red pinkos
b.d.t.d 105. xno bbqx - osaka
b.d.t.d 106. spROT video //
b.d.t.d 107. muura
b.d.t.d 108. e.a.t.r
b.d.t.d 109. antipan - at sedition
b.d.t.d 110. MT
b.d.t.d 111. SSS
b.d.t.d 112. e.a.t.r
b.d.t.d 113. the spiders - dead doors
b.d.t.d 114. mmn
b.d.t.d 115. greg boring - shit life 2
b.d.t.d 116. sprot - tough call

6majik9 put on a show at a Toowomba RSl, and Joel Stern got mos eisley on the bill. This must be around 2004. Earle , Sussman and friend played a minimal set that threatened to explode but never did. They left into the night back to blue mountains with intention of jamming roadside using car battery. Real characters. Felt a kinship with them. They were musical outsiders but had the rural disfuck that we had. Suspicion of metropolis, a quiet resistance against established scene politics and an abstract take on guitar rock music. Way out , they seemed like a satellite tribe of weirdoes making weirdo fucked up music and recording it obsessively. Like us.

We then collaborate in various forms, our two bands morph at early days of real bad and Sixevennine is borne. A multipronged fuckstorm of musical improvisation, characters and Otenger induced oblivion. Matt puts first sesh out on BDD, then Donnelly puts out a double cdr of second sesh.we continue to collaborate at frak.

Earle deconstructs rock n roll guitar into squalls and subtlety, a mourning of histrionics and a humble echoing of nature and intrinsic exploration. Perhaps more important is his habit of creating new environments and situations for group musical improvisation in unlikely places and spaces. In that sense he is a catalyst for the myriad of projects that bloomed from the moorooka wastelands of real bad and everything that landslid out of it since then , so there is that. Cultural impact. Ottenger really is the king of beers for outsider musicians. It is cheap, strong and doesn't taste like shit.

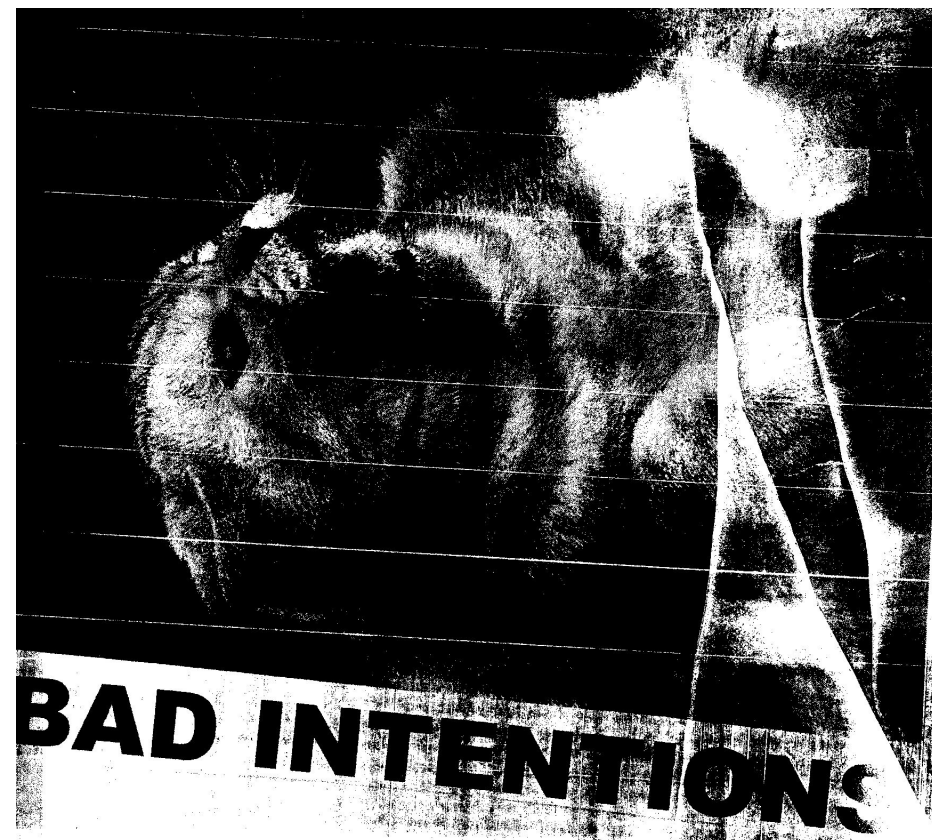
- Greg Charles (Charles Curse, 6majik9, Mansion, Smoking Ruins, Blonde Cobra, Ex Catholics etc)



club
Sound
Witches

- b.d.t.d 117. xwave - unbearable
- b.d.t.d 118. stiiiffs - sweat it out
- b.d.t.d 119. psychward
- b.d.t.d 120. meat thump - forget history
- b.d.t.d 121. sun of the seventh sister
- b.d.t.d 122. sky needle - live tape
- b.d.t.d 123. sprot - dont break my heart
- b.d.t.d 124. girls girls girls - borsh
- b.d.t.d 125. mmn - tecnovisionmampa
- b.d.t.d 126. stag - live at real bad
- b.d.t.d 127. sun of the seventh sister
- b.d.t.d 128. stiiiffs - valintines from moorooka
- b.d.t.d 129. greg boring - I am
- b.d.t.d 130. the lost domain - I need a pony
- b.d.t.d 131. songs of the minerals vol 1
- b.d.t.d 132. xwave - at the tote
- b.d.t.d 133. songs of the minerals vol 2
- b.d.t.d 134. xnobbqx - we ate it
- b.d.t.d 135. girls girls girls - around town
- b.d.t.d 136. respado reposado
- b.d.t.d 137. wardenburger - live at real bad
- b.d.t.d 138. old growth cola - live at real bad
- b.d.t.d 139. bv-id
- b.d.t.d 140. ace tempo propaganda unit
- b.d.t.d 141. RASheed
- b.d.t.d 142. mactempel
- b.d.t.d 143. bitter defeat - cdr/VHS
- b.d.t.d 144. stiiiffs
- b.d.t.d 145. sixevenine - 2 X c122
- b.d.t.d 146. orara
- b.d.t.d 147. RASheed
- b.d.t.d 148. the sha
- b.d.t.d 149. blank realm - live at real bad
- b.d.t.d 150. girls girls girls
- b.d.t.d 151. bitter defeat - c122/ 4cdr box
- b.d.t.d 152. greg boring
- b.d.t.d 153. cured pink
- b.d.t.d 154. xwave
- b.d.t.d 155. club sound witches
- b.d.t.d 156. big cups - dogs diner
- b.d.t.d 157. wonderfults - at real bad
- b.d.t.d 158. xnobbqx - outdoor living
- b.d.t.d 159. love chants - first sessions
- b.d.t.d 160. down the range - leos' bar
- b.d.t.d 161. xwave - victoria
- b.d.t.d 162. meat thump - forgot history II
- b.d.t.d 163. bitter defeat - welcome
- b.d.t.d 164. gallah gallah gallah - patantick
- b.d.t.d 165. club sound witches - csw
- b.d.t.d 166. tracey - s/t
- b.d.t.d 167. no barbeque - green fingers
- b.d.t.d 168. RASheed
- b.d.t.d 169. xwave - communication breakdown
- b.d.t.d 170. kitchens floor - at real bad
- b.d.t.d 171. girls girls girls
- b.d.t.d 172. club sound witches
- b.d.t.d 173. gravel samwidge
- b.d.t.d 174. songs of the minerals - iv

b.d.t.d 175. meat thump - assorted traxsh
b.d.t.d 176. dj white pimperl
b.d.t.d 177. xwave - new market
b.d.t.d 178. bad intentions - over
b.d.t.d 179. paul kidney experience
b.d.t.d 180. mermaids video // vhs, cdr.
b.d.t.d 181. xnobbqx - bbq bbq
b.d.t.d 182. sun of the seventh sister - shrine on brisbane
b.d.t.d 183. goods van - wonkey woo
b.d.t.d 184. the sha - safe house
b.d.t.d 185. club sound witches
b.d.t.d 186. squiding
b.d.t.d 187. bad intentions video // vhs, cdr
b.d.t.d 188. stasis duo - smoking cones
b.d.t.d 189. scrabble - live at real bad
b.d.t.d 190. xnobbqx - blood and bone
b.d.t.d 191. offerings - mustang bar
b.d.t.d 192. galah galah galah
b.d.t.d 193. your intestines - live 107
b.d.t.d 194. RASheed
b.d.t.d 195. muura
b.d.t.d 196. bad intentions
b.d.t.d 197. squiding
b.d.t.d 198. scissor/shrodingers hell/anhar nevhar
b.d.t.d 199. dusty anastassiou - live at real bad
b.d.t.d 200. e24k - live
b.d.t.d 201. pluto - pluto is a place
b.d.t.d 202. blend 42 from out of space
b.d.t.d 203. toilet roll doll - live at real bad
b.d.t.d 204. dry mouth - imm8rtal
b.d.t.d 205. girls girls girls
b.d.t.d 206. this imperial can
b.d.t.d 207. spROT
b.d.t.d 208. club sound witches
b.d.t.d 209. des threts
b.d.t.d 210. sixevenine
b.d.t.d 211. bitter defeat
b.d.t.d 212. dream jobs
b.d.t.d 213. james heighway - skeleton keys
b.d.t.d 214. aktion unit - cat fish
b.d.t.d 215. sun of the seventh sister
b.d.t.d 216. a band called life
b.d.t.d 217. Xino
b.d.t.d 218. sixevenine
b.d.t.d 219. nylstoch
b.d.t.d 220. life groove orchestra
b.d.t.d 221. dream jobs
b.d.t.d 222. the blinding
b.d.t.d 223. 2779
b.d.t.d 224. SAL
b.d.t.d 225. sun of the seventh sister
b.d.t.d 226. vavage
b.d.t.d 227. club sound witches
b.d.t.d 228. mmn
b.d.t.d 229. spROT



He's one of those connector types...functions within a broader field to facilitate the evolution of the culture while maintaining humility and shit...good stuff

- Michael Donnelly,, Brothers of the Occult Sisterhood, 6magik9, Terracid, Unwar, Musicyourmindwillloveyou, Hashram tapes