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# RADIO TIMES

Four Triple Zed Subscriber Magazine

Dec/Jan 1988/89

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Dec.-Jan.  
1988-1989

We had to come at 4 o'clock  
in the morning so you  
don't get VIOLENT!



What's the Union up to this time? See PAGE 3.



# Editorial

## 'Why are we Public Radio?'

- \* Because the music industry will not support local bands.
- \* Because this country's indigenous people are discriminated against.
- \* Because women need non-patriarchal radio.
- \* Because gays and lesbians need a non-heterosexual voice.
- \* Because prisoners need someone on the outside to fight for their rights.
- \* Because mainstream media doesn't tell the truth.
- \* Because we're independent of Bond or Murdoch.
- \* Because we are accessible to anybody.
- \* Because they don't play your music.

'Which minority are you?'

## A PLEA FOR HELP

Triple Zed is moving. Our landlord, the Student Union, has given us a three weeks. If we don't move, we won't survive. We need a lot of money and a lot of help from our friends. Without it, we won't be able to provide any of these services. If you've got any skills in building, electronics, or just a strong back, we need you. Most of all, we need as many enthusiastic and dedicated people that we can fit through the doors. Public radio depends on the public supporting it. Ideas for fundraising, and the people to carry those ideas through are vital. If you can help, don't hesitate to ring or drop by. Don't let those fascists beat us down.

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Thanks to Charlie, Merino Litho, for production of this filth...

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# ZED: NEVER SILENT



## NEVER SILENCED

At 4:17 am, on Wednesday the 14th of December, 4ZZZ received an early Christmas present from our beloved Student's Union - an eviction notice. Four Union officials, including Victoria Brazil, President, and Cameron Spenceley, acting Secretary, burst into the station accompanied by five hired rent-a-pigs. The announcers were cut-off mid-song (REM's 'Orange Crush') and were told to vacate the premises. The two graveyarders were quick-witted enough to grab some equipment and important files on the way out. The union raiders then locked all the doors and posted guards. Important files were taken and the studio was made inoperative.

The two graveyarders raced to the nearest phone and rang all the station workers. Dave Lennon, Anita Earle, Gordon

Fletcher and Alan Herriman sped to the Mt Cootha transmission tower and pieced together a make-shift studio, which initially broadcast a tape calling on all listeners to go to the St Lucia studios and support the station. Triple Zed was back on air.

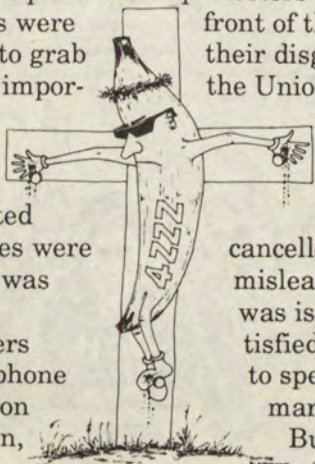
By 9:00 am more than a hundred supporters had gathered outside the locked and guarded studios. Confusion reigned. The protesters placed placards on the front of the station and voiced their disgust at the actions of the Union. The Union finally scheduled a press conference for 10:00 am, however in their infinite wisdom they cancelled. Instead a trite and misleading press-statement was issued. The rally unsatisfied, decided they wished to speak to Victoria. They marched to the Union Building only to find that Victoria was un-

willing to speak and had police present to ensure this. However, unfortunately for Brazil, she was locked in with a Triple Zed reporter. He said that far from triumphant, she looked nervous and flustered. Obviously she had underestimated the extent of Triple Zed's support.

The supporters barred from seeing her, took matters into their own hands, climbed the walls of the Union Building and into her office. She locked herself into another office and fled at the first chance, surrounded by a wall of Queensland's finest while hundreds of Triple Zed supporters chased her off the campus.

Supporters met and decided on tactics. All media outlets, unions and community groups were contacted. Legal advice was sought. Many ideas were floated. Finally, the decision was made to reoccupy, by any means necessary.

A side entrance to the station





was found, opened and a tide of supporters moved in. The rented security guards were hounded out. The front doors opened and supporters retook the station. The cheers were deafening. The atmosphere euphoric. The first song to be played was the first song ever broadcast on Triple Zed: 'We want get fooled again.'

The Union attempted to stop transmission again by cutting off mains power to the station. Mt Cootha emergency broadcasting took over until the station could set up a generator. Then a Triple Zed staff member and sympathetic University lecturer found the switch to the mains to turn the power back on.

Negotiation started between the Union and Triple Zed. At this stage the situation was confused legally, both in the short and long term. The Union offered the possibility of relocation grants and months of time to move. However these offers rang hollow.

The celebrations at the station and the Mt Cootha transmitter ran long and hard into the night. Hundreds of people packed the station, a mini-radiothon was held, and donations poured in. Over \$3000 in the first day. People paid up to \$100 to hear

their favourite songs. Hundreds of calls of support came in locally and



interstate. Bands turned up and played. The station sold a large portion of its merchandise. The quote of the evening came from a worker from the 'Touch of Class' massage parlour, who while donating fifty dollars said, 'Don't worry loves. We're the last massage parlour in Brisbane, and they tried to close us down last week.' Solidarity. The real celebrations however, seemed to be up on 'Mt Debauchery' where the crew at the transmitter station had been receiving donations of

their own, with which to while away the hours.

The collective hangover the next day was large and ugly. But other problems cleared heads quickly. Negotiations continued, soon to break down. The Union remained adamant that Triple Zed leave and we weren't going. Legal advice suggested that the eviction notice was illegal as insufficient notice was given. Also the Broadcasting Act may have been breached by the Union as they without warning forced a public radio station off the air.

A fundraising gig at East Leagues was rapidly being organised. All the bands and the venue were offered free of charge. New t-shirts printed with Sean Leahy's cartoon depicting Brazil's raid on the station were designed and over 200 of these were sold in the next few days. Money, support and food came from all parts of the community. Even a fridge was donated. And another one a day later. But with nothing to put in them, we asked for more food donations to maintain the vigil. In a few hours we had food coming out of our ears.

## BERLIN, 1939...

RIGHT... THE PLAN... FIRST WE GET RID OF ANY UNSYMPATHETIC PRESS, THEN APPOINT OUR OWN MINISTER FOR INFORMATION... THEN WE ANNEX THE SUDETENLAND, AND INVADE POLAND OVERNIGHT... IF THEY TRY TO FIGHT BACK, WE'LL TELL THE WORLD PRESS THAT POLAND IS IRRELEVANT AND BEHAVED UNREASONABLY, AND REFUSED TO COOPERATE IN OUR MORALLY CORRECT VISION OF EXCELLENCE FOR POLAND AS A PROVINCE OF THE THIRD REICH...



## BRISBANE, 1988...

RIGHT... THE PLAN... FIRST WE GET RID OF THE SEMPEREDITORS, THEN APPOINT CAM HERE AS EDITOR-IN-CHIEF... THEN WE BUY SOME SECURITY-GUARDS, AND INVADE... UH, SORRY, 'EVICT' 4222 OVERNIGHT... IF THEY PUT UP ANY RESISTANCE, WE'LL TELL CHANNEL 9 ETC. THAT 4222 IS IRRELEVANT AND REFUSED TO COOPERATE IN OUR MORALLY CORRECT VISION OF EXCELLENCE FOR 4222... AND IF WE DO IT IN THE HOLIDAYS, NO-ONE WILL KNOW UNTIL IT'S TOO LATE...







# University of Queensland Union

TELEPHONE: 371 3411  
CABLE: UNISTUD BRISBANE

UNIVERSITY OF QUEENSLAND  
ST. LUCIA, QLD. 4067

## NOTICE.

To the Directors, Managers, Servants, Agents and Employees of Creative Broad-asters Limited and of Media Facilities Pty. Ltd. and to all persons associated with Radio 4ZZZ.

Whereas the University of Queensland Union is in lawful possession of the Union building situated at the University of Queensland at St. Lucia,

I, Victoria Brazil, President and Chief Executive Officer of the University of Queensland Student Union, do by this notice prohibit any person from entering that part of the Union Building currently known as "The offices of Radio 4ZZZ."

Any person acting in contravention of this prohibition will be trespassing upon the property of the University of Queensland Union and will be made the subject of civil proceedings at the suit of the University of Queensland Union.

*Victoria Brazil,*  
VICTORIA BRAZIL  
President.

14 December, 1988

Saturday was perhaps one of the most hectic days Triple Zed had ever experienced. By 7:00 pm that evening we had to have Easts set up for the benefit with eight bands playing and the new t-shirts for sale. By 5:00 we still didn't have a Public Address system and the t-shirts were still wet. But, only an hour late, the gig started - despite all the hitches. The event was successful, we raised over a thousand dollars. One of the most successful and speedily organised promotions this year.

The following week negotiations continued. The Union veiled its political motivations, ie. those of the National Party, with excuses concerning the health and safety 'risks' of the station. The station is no more a fire or health risk than the rest of the Union complex. Alternatively they alleged a debt of \$300,000. How-

ever the only real debt between 4ZZZ and the Union is mortgage debenture of \$63,000. All other monies paid by the Union over the years were part of fee for service contracts and constitutional allocations. None of these constitute debts.

The Union has misled the media and the students concerning the financial situation. Their real reasons for shutting down Triple Zed lie

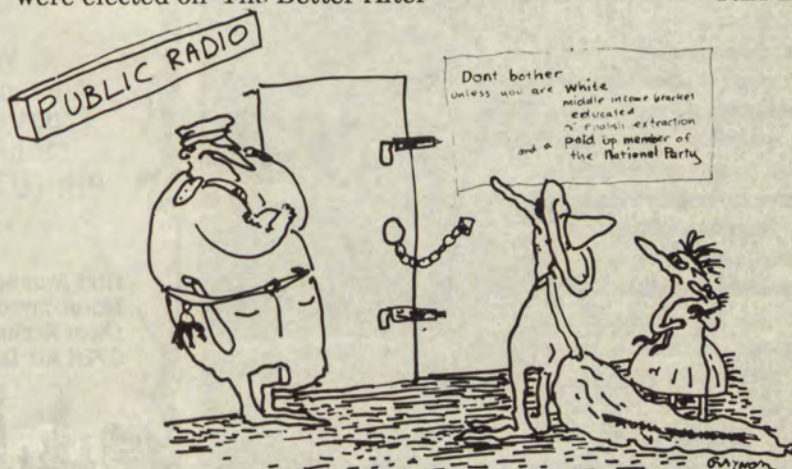
in their hatred for public access radio - radio which is critical of their political affiliations. They are determined to shut us down for these reasons alone. Needless to say negotiations with the Union broke down mid-week and Cameron Spencely stated, 'We'll see you in court.'

This year's Union Executive were elected on 'The Better Alter-

native' team. Their platform stated that Triple Zed was secure and would not be attacked. However they disguised their extreme right-wing political affiliations with a sham, moderate, non-political stance. Now in power, President Brazil has no such inhibitions concerning her politics. She's been quoted as saying she believes in 'right-wing economic policy', and does not believe in 'the welfare state'. This flies in the face of the prime purpose of any student Union - to provide cheap services to the students without aiming to make profits.

On Thursday the 22nd the Union showed its true colours, and a second eviction notice was served. No fake excuses this time, just four weeks to leave the premises. So in its thirteenth year, in the midst of puberty, Triple Zed is leaving home. The station is desperately looking for new premises. The next few months will show how public we are, depending on the support we receive from you. We need thousands of dollars to relocate, and ideas on how to do this. If you can help, please do. Think of Brisbane - the boring commercial media, the corruption, the police state, the voice of the jackboot - think of it without Triple Zed.

**Paul Butler**  
**Nik Douglas**





# 4ZZZ

# the station you're a part of...

Public radio 4ZZZ FM has survived the last thirteen years of National Party rule in Queensland providing a real voice for the young and dispossessed of this city. Bjelke-Peterson may be gone but the atmosphere that fostered his attacks on the Left continues.

Now a small group of young Right-wing ideologues has taken it on upon themselves to close down a public radio station. The important word here is public. 4ZZZ has never been solely a student radio station, despite how we are portrayed in other media. Just as students only make up a part of the public, they only make up a part of our audience..

ZZZ broadcasts for all members of the public—murriss, ignored by other

media; the unemployed, deprived of any input into the society that condemns them; women, constantly portrayed as objects in all other media. These are just a few of the groups 4ZZZ serves as a public radio station.

Students too are catered for—Campus Roundup in the mornings gives a guide as to what's happening on Brisbane campuses; Accommodation Notices provide many students with a place to live; and the Triple Zed offices are always open to students who wish to get involved.

Make no mistake—this is the just the latest in a series of attacks by the vandalistic Executive of the University of Queensland Union. They want a Women's Rights department that

caters only to the middle class; they want a Semper that reflects their own conservative bureaucracy; they want murriss on campus to have no support. They want Triple Zed stripped of any political consciousness and social responsibility. And they will succeed just as Bjelke-Peterson did in his attacks on unions. They will succeed unless all supporters of free speech rally to the support of Triple Zed and other bodies under attack.

That means students and non-students, employed and unemployed, subscribers and non-subscribers. Keep listening to 102.1 to learn how you can help. Triple Zed has always relied upon your support, now more than ever.

## WE WANT BANANAS NOT BRAZIL NUTS

(by The Friends of Triple Zed)

### CHORUS

We want bananas  
We want bananas  
We want our radio station back.  
Four triple-zil nuts  
Four triple-zil nuts  
We want our radio station back.

### VERSES

Early in the morning of December '88  
The Union came and knocked at the door.  
We know you're in there  
So don't try to hide.

We're gonna kick you out  
We've got the law on our side. (chorus)  
They've been out to get us  
For a couple of years.  
Because we don't say what  
They like to hear.

Because we're a force  
And because we're a threat.  
Because we tell the truth  
And we never forget. (chorus)  
We've got to struggle  
If we're to survive.

We've got to make a stand.  
We've got to organise.  
The threat from the right  
Won't go away.  
We've got to speak out,  
And we've got to say. (chorus, then repeat)



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# RU Relevant?

'We want accountability and accessibility' came the cries from Dirk Moses as he perched precariously above hundreds of angry protesters. '4ZZZ is not relevant to students.' These naive statements were heard with disbelief by the many past and present students from various tertiary and secondary institutions around Brisbane, gathered in the Union Building earlier this year when the decision to cut funding to 4ZZZ was brought down by the right-wing Union Executive in what has now become their trademark - 'The Midnight Meeting'.

The illustrious (I use the term loosely) President declined repeated offers to 'come down to the station for some warm inner glow'. No doubt he was daunted by the prospect of approaching the front desk (and the possibility of ruining his new decksiders on the carpet). But let's face it - it isn't the most friendly looking place (at least on the surface). What with the various human beings in a severe state of disrepair (second only to the couch), due to large doses of miscellaneous mind-altering chemicals. And the large packs of Biafran guard-dogs fighting over the rat's leftovers. No wonder the 4.17am raid team were fitted with AMA surgical masks and gloves.

But once past the cultural, political and sociological hurdles at the front desk, not to mention the deeply disturbing insight, one is struck with a hive of 'accessability and accountability' and, lo and behold, 'relevance to the students. Recent polls show that over 90% of 4ZZZ workers are either past or present tertiary students. Just taking a walk around the station finds journalists in the News room preparing articles for the daily news reports - many somewhat reminis-

cent of Hunter S. Thomson. Financial geniuses in the finance room suffering from computer induced RSI and sporting dollar and cents signs (more often cents) where there eyeballs once sat. Engineers and technicians uttering strange incantations over tangles of wire. Musicians, producers - the

'relevance to students' is the fact that 4ZZZ is relevant to everyone. It holds and S-class licence which, despite the popular misconception, does not stand for 'Student' but rather 'Special', whereby it is a non-profit organization aimed at providing non-sexist and non-racist (two popular Student Union platforms), news, views and information. And no, 4ZZZ was not set up by the Student Union, but by an army of students and volunteers whom had the common goal of providing and alternative media outlet for the public. Which includes students, murries, gays, prisoners and anyone with the

incentive to come down to the station and say, "Hi - I want to help out."

Victoria Brazil's motivation behind her Union's attempted closure of the station was supposedly because of its 'Dirty and untidy' state. But then I never did see her there helping to clean up the shit.

A.J.D.  
(Andrew J. Dent)



list just goes on. If you can't see the relevance here then your father grows peanuts (or Brazil nuts). Many of these skills, and I'm not talking about growing nuts, are not provided by the very theoretically-based courses offered at the institutions such as the University of Queensland, and provide a practical supplement to such courses.

But of more importance than

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# SEMPER UNDER

## *The Media Attack*

In her presidential policy statement Victoria Brazil stated: 'I firmly believe that you should not only be allowed but actively encouraged to take part in Union decision making.' Hard as it is to believe, this was the same person who, without consulting the Union Executive, Council or even the students, attempted to evict 4ZZZ. The Better Alternative (TBA) relied on this kind of misinformation to win such a landslide victory in the elections this year.

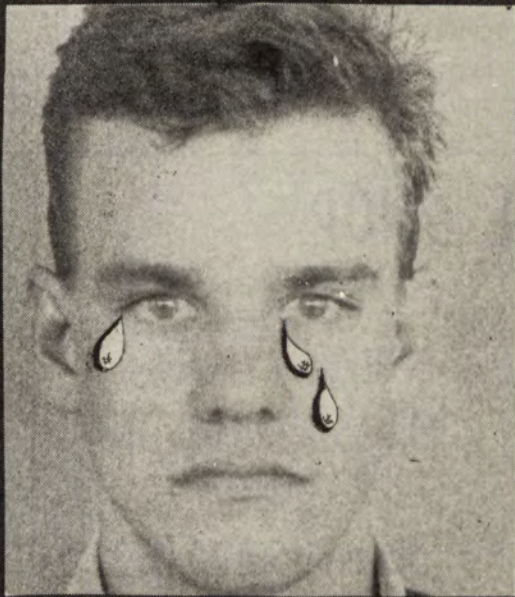
How is it that University students could elect a National Party member to be their Union president? One reason is that the TBA ticket, collection of Liberal, National and National Civic Council members, did not openly disclose their political affiliation during the elections. The other teams were seen as either Left or Right, while the TBA ticket was falsely perceived as moderate and occupying the middle ground. This facade of moderateness has been exploded by the actions of the TBA executive in their first week of office.

Although students did vote overwhelmingly for TBA, when it came to the Semper vote they rejected the right wing candidate Cameron Spenceley. From this voting pattern it is obvious that students wanted a watchdog press, one that was independent of the Union administration.

This independence of the press is now under attack. Although the Semper editors have only been in office for two weeks and not yet published any material, sections of the Union executive have seen fit to undermine their position. An extraordinary meeting of council was convened for Wednesday 21st of December to consider drastic changes to the regulations of the constitution.

These proposed changes involve sacking the editors from their full-time positions, making them part-time and appointing Cameron Spenceley - the student from the right-wing faction who ran for the position of editor and was rejected by students - as the editor's supervisor with ultimate editorial control. This action shows a complete contempt for the wishes of students as expressed at elections, and destroys any independence of the press on campus. If these amendments to the Constitution are passed, the student newspaper would be controlled by whoever had the majority on Union Council, and not the directly elected editors.

So what do all these actions mean? Although the executive seems to enjoy their dawn raids and undemocratic sackings, these people are dangerous and appear serious about destroying the Union. Obviously the attacks on Semper and 4ZZZ are linked, part of a plan to silence any criticism of their actions. As with many right-wingers, Victoria Brazil and her friends don't appreciate anyone disagreeing with them. In appointing Cameron Spenceley they are also indulging in the corrupt activity of 'jobs for the boys'. This also occurred when Scott Minehane - another



**CAMERON SPENCELEY - the Union's most powerful, least elected member.**



# ER FIRE

## Attack Sequel

member of the right wing who ran for president of the SVU and received only 200 votes - was appointed to the paid position of budget officer, a position that has never previously existed in the Union.

These people are arrogant, politically motivated and intent on pushing the National Party agenda on campus. It has already been announced that they intend to abolish the Gays and Lesbians Collective on campus, the Aboriginal and Torres Strait Islanders Committee, and the Women's Rights Area. They seem bent on destroying every progressive force that has existed on Queensland University campus for more than a decade.

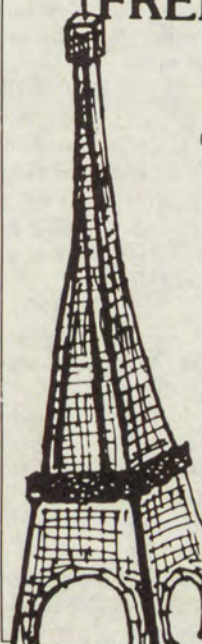
We can, will and must fight these attacks. A student union exists to provide the resources for all students to organise collectively. A student union also exists to provide support for those groups that are under-represented and oppressed on this campus: gays, blacks, women, handicapped people, to name just a few. A student union does not exist to fuck over its members and push a right-wing minority political agenda such as that of the National Party, on campus.

It is important to remember that the National Party does not enjoy majority support. It is only the undemocratic gerrymander in this state, and the political use of the police as revealed in the

Fitzgerald Inquiry, that have allowed them to rule here for so long.

In fighting for freedom of the press, for an alternative media voice in a country with perhaps the worst concentration of media ownership in the western world, we are fighting a popular battle. This campaign against those extreme and aggressive elements in the student union will succeed. By their dubious and morally outrageous actions, these people have dug their own grave - we need merely to push them in.

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# VOX Pops

**JOH:** I suppose they'd thought that you'd had a fair go and un ah ah um they must've been in in em some position of control ..... Well, you had a pretty good run for a long time haven't you. I'm not saying anything about anything.

**HARE KRISHNAS:** We're right beside you.

**FLO:** That seems like sudden death doesn't it ..... That's a bit quick and you know, they should let you know what they're going to do beforehand.

**YUPPIE AT IPILLY SHOPPINGTOWN:** I don't listen to Triple Zed but I like to think it's still there.

**2SER ANNOUNCER:** We know how important you are as a critical alternative voice in the Brisbane media. Come on Triple Zed listeners, lend your support right now and keep Public Radio going.

**CANE TOAD TIMES:** Nuts to Brazil, Nationals not funny, Unhand that radio station.

**200 TRIPLE ZED SUPPORTERS OUTSIDE THE BRAZIL NUTS OFFICE:** National party off campus, free speech now.

**JIM BEATSON:** (one of the founders of Triple Zed) Keep up the struggle.

**2RSR-FM, SKID ROW RADIO:** We find the Student Union's actions in interfering with 4ZZZ's broadcasting service deplorable and totally unacceptable. Community broadcasters around Australia cannot afford to let this organisation proceed with this eviction unchallenged. The strongest efforts will be made at a national level to have action taken against the Student Union to ensure the situation is resolved with due process

and proper procedure. We condemn their actions as a politically motivated attack on progressive groups in Brisbane. Their actions in illegally interrupting a broadcast from a Public Radio station will not be tolerated. Back off!

**CAROL FERRIER:** ...absolutely disgraceful ... this is one of the few voices for a whole range of groups in Brisbane to put a different kind of politics to what you

get out of the commercial radio or out of the other media. It's provided a really important source to thousands of people.

**ANONYMOUS:** I haven't seen this many people so angry about one issue. I think it's a really good chance to take things by storm. It's not just affecting students. It's affecting people outside campus. It's affecting the whole of Brisbane and a lot of oppressed groups - aborigines, prisoners, women....

**WAYNE GOSS:** I think the attitude of the student union is one of trying to dress up a blatant political move .... I am urging all young people to support Triple Zed in this rather absurd and ridiculous battle with the union... You better send me a subscription form.

**ARTHUR GORRIE, AJA:** The whole idea of media freedom is people in the community can make up their minds about what is extreme... and they're entitled to have a diversity of information.

**VICTORIA BRAZIL:** I think it's a regrettable action. Not at all in the light of what's happened since but I think .... I don't like to walk into radio stations ... It's not something I do every day ... walking into radio stations at 4 am and saying goodbye.

**UQ STUDENT:** This is part of a whole range of attacks. When we get back to University, there's going to be attacks on Women's rights, attacks on the Aboriginal and Islander Commission .... all those things are going to be attacked. People are just going to have to fight back.

**STUDENT:** I'm supporting the radio station and I think it's completely undemocratic to remove anybody from premises without prior notice.

**CITIZEN:** Arrest her for a federal offence.

**RONALD REAGAN:** Nancy says not to comment, but I've always seen 4ZZZ as tool of the evil pinko Empire.

**MIKHAIL GORBACHEV:** Hello, this is Moscow, can I speak to Gordon?

**MARGARET THATCHER:** What, ZZZ evicted? Gung-ho!

**ALAN BOND:** 4ZZZ? How much?

**TONY FITZGERALD:** I don't know really, but I do cheap, cut price Royal Comissions if you are interested?

**GENGHIS KHAN:** She's got style.

**SALLYANNE ATKINSON:** My children listen to Triple Zed. I do too sometimes, unintentionally. I believe it's very important to maintain that alternative voice in Queensland... Keep on keeping on!





# HOUSE STYLE...

"Aceeeed", the catchcry of Acid House is still heard reverberating through London's Acid House clubs and parties. It has spawned an industry and like all subcultures it has a culture around its music. There is the Acid House uniform, some of the accoutrements include ripped 501's scissored at the knees, red or blue paisley scarves, fluorescent colour, denim overalls, a no.1 or no.2 haircut, Smiley badges, baggy T-shirts, and clumpy shoes, preferably DM's. London's Covent Garden and Camden Markets are hard pushed keeping up with the supply of all the right accessories.

The Acid Music is a derivation of Chicago House which was initiated several years ago by Frankie Knuckles, DJ at the popular Warehouse nightclub in Chicago. He plays very little Acid, preferring the funkier vibes of Garage or Deep House for his regular Friday night stints at the The World nightclub in Manhattan.

The UK has taken Acid House from its US exponents, like Phuture Fabtasy and transformed it into a highly eccentric and idiosyncratic sound, that is often called 'British' in the UK's pop culture magazines like The Face and ID. Like Chicago House, Acid House is still 'meta-music', defined by Stuart Cosgrove as

'music referring outwards to other sounds past and present.'

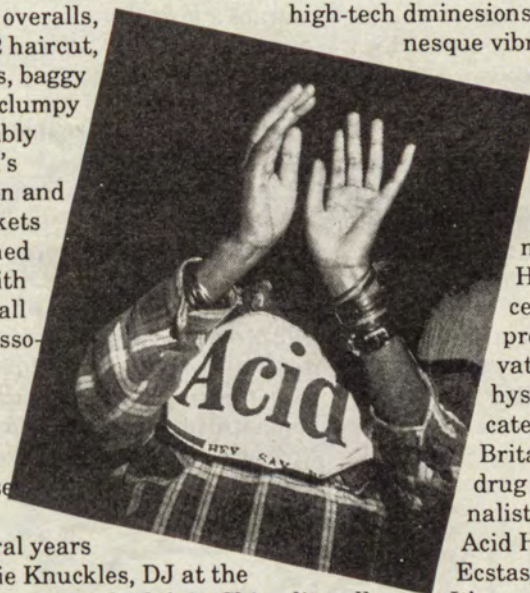
Baby Ford's popular Acid dance track 'Oochy Koochy' was recorded last December, well ahead of its time. Its slapdash approach characterises other UK acid tracks like Hithouses 'Jack to the Sound'. These two tracks are particular instances of the mutant House, extended into paranoid high-tech dmnesions. The popcornesque vibrations are now

a convention of Acid and are overt, constant and hallucinatory.

Unfortunately, Acid House has received a lot of bad press. The conservative media has hysterically implicated Acid House in Britain's growing drug problem. Journalists have labeled Acid House as 'Pure Ecstasy' and quite

literally too. It's a cult where clubs like 'The Trip', 'Spirit of Ecstasy' (recently closed), 'Spectrum', 'Bang' and others have taken on connotations and images of mind warping hallucinatory drugs - with eye and smiley face motifs, oil lamps, pounding strobes, apple scented smoke machines and fluorescent colours. In many respects it is not too dissimilar to Hippydom.

Pardoxically, very little Acid music actually refers to Ecstasy or LSD or any other forms of 'devience' for that matter. Britain's drug prob-





# HOUSE STYLE...

lem is all too real and Acid House has been a convenient and timely scapegoat. These drug problems have more to do with youth-culture's backlash to a firmly entrenched and growing conservatism reinforced by the Thatcher government, the problems of unemployment, class and colour segregation, the increasing costs of living, exacerbated by the credit society which seduces more and more youth into debt. Acid House has thrived in the UK's culture of alienation, and the iconic Smiley badge signals a swing to serious fun, smiling in the face of this adversity and coping with the all pervasive anxiety in this age of AIDS.

Acid House has colonised Australia. Brisbane's clubs in the Valley are pumping out D.MOB's, 'We call it Aceeeeee', the unofficial anthem of Acid House. There is heaps of frantic dancing and a growing swing away from alcohol to other drinks. Ribena is the official Acid drink in the UK. The fashion craze of Acid has hit, with local designers churning out Smiley threads, paisley scarves, and ripped jeans are proliferating. Acid House is the def summer attitude.

Speculators have pronounced

P.Funk (from Minneapolis), Deep House and Garage (New York) as the new cults to replace the electro-cybernetics of Acid in 1989. 'Rare Groove' was the hit of 1987 in the UK and was quickly replaced by Acid as the new groove. The media hype quickly guaranteed its success. Many music journos and critics and Acid Housers themselves have been surprised at the success and unusual longevity of Acid House.

Acid House is a cult and like all cults it will pass but not without making a significant impact on the mainstream society. Clearly it's a music phenomena with which youth-culture readily identifies. It has put serious dancing on the public agenda and importantly it has reached the mainstream popular music industry with everyone from Yaz, Boy George

and Shriekback producing Acid mixes of new songs.

Hopefully, for countries like Australia, these music imports will enrich and extend the music industry and disrupt some of the stultifying sameness of our Rock scene. Ironically, it is this very type of sameness that will undermine Acid House itself, after all, it is pretty fucking repetitive.

Paul Andrew





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## ACID FUR



**DETECT IT  
THIS WAY:**

Try this now. Run your tongue round your mouth—do you notice it... a rough woolly feeling? That's acid fur, staining and spoiling your teeth; acid fur, the hidden enemy which starts decay.

**RID TEETH OF ACID FUR**



# NEW WAVE Argument Starters

We've been in with the New Wave for quite some years now, and believe me it doesn't tickle us to kick a sick dog. But the bastard's been barking outside our house again. The pus-detectors on our batsuits have been ringing like Mrs Mangel's doorbell since sometime in '82, and since it's time we scraped our ears clean of all the shyte accumulated since. Thankyou Radio Times for the paper to wipe it on.

Now, where were we? Credentials - she saw the Stranglers and XTC at the Queens, I saw the Gobies, Clowns and the Birthday Party in St.Kilda, 1982. She was arrested at the Star Hotel, and I roadied for the two worst bands in the history of the local business (a moot point - Rabbit and Redhouse). The night we met, Chris Bailey puked on her jacket. We've been there.

So we've picked a dozen of the worst cases, not the hopeless wallies like Simple Minds or The Cult; we've gone for the ones most wrapped up in the 'credibility' routine, the alternative guerilla-suit that still sucks in so many cultish simple minds.

the SEX PISTOLS - Ok, they made one great record, but forgiving them all because of 'Bollocks' is like forgiving Fraser because he can't stomach Apartheid. McLaren thieving around the globe like some undead Brian Epstein, compilation albums full of out-out-takes still being released today, and an ongoing passion for frenzied self-abuse in the spirit of a murderous berk like John Ritchie. "A pimply boy with flatulence and a Bic."

P.I.L. - Ever had the feeling you've been swindled? Twice? Twenty bucks for a metal box and you end up keeping roaches in it and using the record as an ashtray. All Lydon ever had was a smart mouth, crack mercenaries like Levine and Laswell and an anally-retentive music press. "An ageing filmstar, kept around for pith-value by talkshow hosts."

the DOORS - Pray God he's out there

somewhere. Dead. All the Lizard King wanted was to write poetry - too bad it's worse than John Laws or Pam Ayres. Keyboards like the tackiest ride at the Goondinwindi Fair. Manzarak on the beach - 'Far out, maan Jim really pushed it to the edge' - too bad he couldn't climb out of the bathtub. "The biggest dinosaurs were always frozen in ice."

the CURE - Prevention is better, and so are most diseases. The pudgy bloke in the bear suit is a sex-symbol for those who sacrificed their gender to Ziggy in the seventies. Couldn't pin them down



with a staple gun. "Yuppies on ecstasy, painting make-up on glass."

the CRAMPS - How can the blues sound so tacky? Three chords, a video- nasty and ten grammes of smack. The death cult was big in the 14th century too, y'know? "Lux just shat his leather pants - you're the tour manager, do something!"

the CHURCH - I won't say Steve is pretentious, but he's had private lessons in how to say 'Van Gough'. Firstyear uni students trying too hard, fake accents and shitty paisley. "Worst solo albums since Kiss."

KATE BUSH - If she's got such a wide range how come she always sounds the same? The acceptable face of white girl rock. "Don't tell her she can't have sixteen thousand screaming pigeons in the mix, the woman's an artist!"

STING - If you're smart enough to rip off anybody, right? 'We Work the Black Seam Together' - the rich underground of black music, right Gordon? "Pseudo-reggae, pseudo-funk, pseudo-jazz, pseudo."

PYSECHEDLIC FURS - Put on the worst gig ever by an international act at Festival Hall, blown off stage by the local support band. So out of key you think his headphones must be broken. "I saw a psy-fur at St. Vinnies, with matching flares and clogs."

JOY DIVISION/NEW ORDER - 'So you've got blue eyes/ so you've green eyes/ so you've got grey eyes.' - you mean you spent hours getting depressed working out the lyrics of 'Closer', to end up with what sounds like Molly interviewing Bros? Then again it was Partyboy Curtis who penned 'Can't go alone against all the odds/ you'll just follow behind like all the other sods'. "Turn on the band on your way out, will ya Barney?"

THE REST - The Fall cover the Kinks, the Damned cover anything, and U2 suck. Husker Du split. And why do the bores always rise to the top in local bands? Look at James Freud and Greedy Smith. But Rhonda reckons we should end on a cheery note and, as she puts it, for every CBS there's an SST. Well, almost. For every Curtis there's a D.Boon, for every New Order you can carry around a FIREHOSE. Next time you hear Sting, think 'Tom Waits'; for Bauhaus read Sonic Youth. For every Bush there's an Anderson, a Dax, a Sugarcube. Change the Church to the Chills, forget the Cramps and dig real gone psycho-country like the Meat Puppets, the Deadly Hume or Huge Euge Chadbourne. The Cure is leprosy itself next to Prince, or even the Cinematic Cliche from Psycho. The Doors of Perception lead to the palace of . . . well, Died Pretty maybe, if Our Ron's having a good night. For every Public Image there's a Public Enemy. For every hopeless bunch of derivative, backward -thinking wanky 'white' boys, there's a possee of appallingly modern, 'eliminate punks cut 'em up in chunks' technochewing 'black' flydudes. There's always the Triffids or WOMAD or the Verlaines or those Georgia boys. Just don't call it New Wave, ok?

**Tyrone and Rhonda Borgnine  
Somewhere in the Forties.  
Radio Times 13.**



# THAT'S NOT FUNNY

*Brisbane's female comedians find that not everything goes in the world of one-liners...*

"What about . . . why can't you masturbate with these two fingers?" she asks, holding up the index and middle fingers of her right hand. He looks worried.

"Because they're mine," she says. "That's a girl's joke," he says as he shrugs and turns away.

"What about . . . she says: make love to me. He says: why? She says: I want to boil an egg."

"That's not funny either," he says.

No matter how funny you are sometimes your audience just doesn't get it. Mandy Nolan's pretty funny

and she keeps at it and now there's whole groups of men who seem to understand what the reverse strip is all about. But things aren't always so good for this stand up comedian.

One dark and patriarchal night, Mandy performed at the FM104 Club. She was booked as "The Wacky Feminist Comedian". It was 11 o'clock. There were four or five hundred people. Eighty percent were men.

"I went on after bands with women in mini-skirts and black tights. I dressed down as usual,

jeans and t-shirt. I didn't really think about it because

I thought of myself as a performer. As soon as I went on stage, there was this catch-cry - show us your cunt, show us your cunt,

show us your cunt. At first I got a really bad fright. I didn't show them my cunt. then I realized, it was obvious. Because I went on stage as a woman, I was there to be assessed

sexually.

"I tried to ignore them, just go on with my menstruation piece and then instinct took hold. I scrapped the material, turned on them and started throwing things back. My friends were happily brawling at this stage.

Eventually, I yell out 'show us your cock' and this man came out of the audience, stands in front of me and pulls his pants down and shows me his cock, which was ah, disgusting. I couldn't stop laughing. I just got this incredible

laughing attack and just about fell over."

So, there's a difference. Women laugh at different things. As Mandy says, "men make jokes about their own penises all the time because there's this size thing, but women's humour doesn't tend to be that kind of obvious sex comedy. Women don't tend to do comedy about men that they find desirable . . . you know . . . they may."

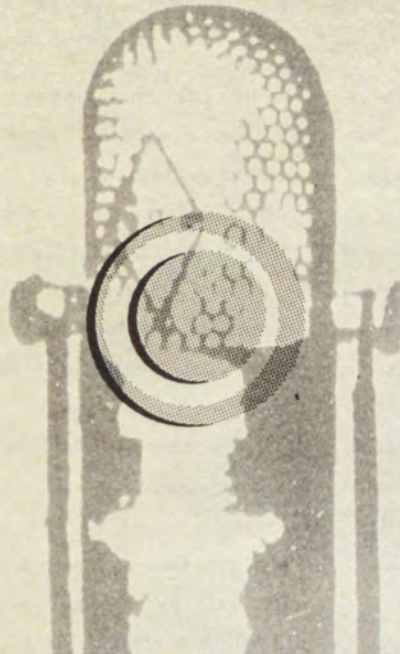
*'Why did  
God  
invent men?  
Because  
vibrators  
can't mow  
lawns...*

**BLONDES**  
have more fun...



...and then your  
roots fall out..





Women's humour, because it's not obvious, doesn't rely on one liners and coming to a great climax at the punch line, is often compared to their orgasms, subtle, strong and continuous. It's often introspective and they laugh at all the terrible things that happen to them, like that poor woman in the Mary Leunig cartoons.

Still, people just don't expect women to be funny. Even Pamela Stephenson with the sort of face that looks like she bought it in a shop, had a hard time at first. She just looked too 'dizzy blonde' to be clever and funny. Because Mandy's tall she feels she can take the audience by force if necessary. She just stares at them as she tells stories about girls who forget to shave the back of their legs, failing the work test at the dole office when you haven't even got any work, and figuring out where the tampon goes.

Genevieve Thackwell-James used to run around Expo in a wedding dress. Crying and carrying on, she ran after six stalwart young men marching along in white y-fronts,

bonds singlets and black socks. The usual response from the watching crowd was - she must be

pregnant, which one did it to you love? Geez can't you see, they're all gay, or go on one of you buggers, marry her! It was actually supposed to be a feminist piece, but most women in their mid 20's would say - well it's really silly ... what is that supposed to mean? But she was a mime artist so she didn't argue.

When asked if she does like to make a statement, give the audience something to take home, she said "yeah, condoms. That's why we (The Great Boozby Sisters) did 'Condoms are a Girl's Best Friend' and at the end we throw condoms into the audience.

Leah Cottrell, blues singer around town, just wants her audience to



have a good time. She used to do stand up. Remember the electric frock? She wore a beautiful light-emitting gown and, underneath, speakers at her knees. She sings because there's more money in it. As she sings, 'wild women don't worry, wild women sing the blues'.

None of these women have gone to Sydney yet, but they're tempted.

Genevieve was last seen in Paddington wearing a flowerpot on her head, still mute. Mandy and Leah are still working hard, giving a lot of people pleasure and making them laugh.

As a final shot, why did God invent Man? Because vibrators can't mow lawns. Thankyou and goodnight....



# Am I ALIVE?

With Maud Shanks



I have been raised from the dead.

When I was alive it would've taken 50 000 volts to get me out of bed before midday. But I, like so many of you, have been jolted into an unprecedented bout of activity by the attempted military coup at ZZZ. I was granted special leave by the Government of Hell to ascend from Hades and walk, undead, on the streets of Brisbane. Mephistopheles himself was so appalled that his Brisbane head office had been shut down by the UQ Union Junta that he signed my visa personally.

So here I am sitting on the grass outside the studio after the most hectic week any deceased person has ever been through! I'm not the only one feeling the strain. Even the most hardcore minimalists have been forced to take a stand on this one .... people who, until this week, knew just enough about radio to flick the 'on' switch of their

ghetto blaster ... people who thought "student politics" was some kind of yuppie board game ... people who hadn't been exposed to daylight for over eighteen months ... we're all here, rushing about, talking about "transmitters", "the Australian Broadcasting Tribunal", "press releases", "spots" and "panelling". Fuelled by a gnawing hatred of Brazil, Spenceley and all the other feeble fascists-in-training up in the student union, we have abandoned immobility to save the one radio station which has never played Johnny Farnam or advertised perfumed sanitary napkins .... ZZZ.

Personally, I'd like to ram the heads of those "Young Nationals" down a garbage dispenser unit. But we're being calm, we're being rational. We're smiling for the cameras, talking nicely to the Jana Wendt clones, vacuuming the studio, complying with fire regulations, not saying "Fuck" or "Bottom" on air. I wanted to broadcast a message of solidarity from the folks back in Hell but the collective decided it would be bad PR if we let it out that there was Satanic support for the cause ... so I let it drop.

It's kind of nice being back in town. I'm lucky to have missed Expo. That must have been awful for you ... all those revolting Americans and god-

dam fireworks! Swampies must have felt absolutely terrorised! Perhaps that's why our kind seems to be dying out even faster. Summer makes it difficult, I know, to withstand the pain of those baked-on Lees and lace-up boots, but it'll be over soon. At least this incredible humidity makes it easier to remain motionless ... unless of course you're out here on the ZZZ barricades with us. Think yourselves lucky you don't have to put up with the Hellish temperatures I've been suffering since my death.

My visa expires next week. I want to see those yuppies well and truly vanquished before I go. It's given me a great deal of pleasure to see them whimpering and hiring

personal security guards all over the place, but I want to see them apologise for their complete lack of intelligence. Born-to-rule bastards like those prats deserve nothing

less than public humiliation. Brazil has already laid herself open to a good helping of ridicule ... admitting to having Margaret Thatcher and Harrison Ford as her heroes for chrissakes ... she must be waking up in the middle of the night in a drenching sweat crying "I am not an idiot, I am a human being, I am, I am ..." Lovely.

Anyway, keep up the good work. While ZZZ listeners are still willing to creep out of their crypts (so to speak) in defence of the station no-one will be able to close us down. When all this is over we can get back to some serious moroseness .... but until then, keep fighting.

Just remember, Hell is on your side.





# Is This SERIOUS MUM?

## An interview with YAHOO SERIOUS

IAN: Why call yourself 'Yahoo Serious'?

Is your real name that offensive?

SERIOUS: No, No. (He laughs). It's a creative act I guess, just something different. It lets people know what you are about.

IAN: I believe there's a story behind the original idea of Young Einstein.

SERIOUS: Oh, yeah. (He rolls his eyes, and laughs - a little embarrassed). It all started when a few friends and I were floating down the Amazon river in a kind of supplies boat. I mean, the scenery gets pretty boring, nothing but jungle and trees and stuff, so we drank .... and drank - until the ship ran out of booze. Anyway, the captain figured he could make more money selling us the booze than getting his cargo in on time so we put in at this little outpost to get some beer. One of the natives that was helping load the beer was wearing this T-Shirt with a picture of a seventy year old Albert Einstein poking his tongue out. The images just hit me. (He gestures wildly). In 1905 he discovered the theory of relativity, in 1906 he discovered rock 'n' roll. Einstein just went bang! I had the concept in a day.

IAN: What was your background in film?

SERIOUS: Well originally, I'm a boy from the bush. I always used to get into trouble at school for joking and stuff. Anyway, I left school and became a tyre-fitter. I used to like painting, so I studied at night and got into art school at Sydney.

IAN: Art school? What did you study there?

SERIOUS: Yeah, it was fun. (He smiles wickedly). I did painting and film. It was terrible though - I set out to do a serious documentary on coal-mining and it would turn out to be a comedy. Awful! But what

could I do? Anyway I got kicked out in the end. That's what seems so odd to me now. People are celebrating the things now that I used to get in trouble for!

IAN: Is 'Young Einstein' autobiographical?

SERIOUS: Not intentionally, but Einstein was a bit of a rebel. (He looks down at his gaudy attire). I guess I could be classed as a bit of a rebel.

IAN: Why did you do all the roles - acting, directing, writing ....

SERIOUS: Writing was easy. I had to direct. It sort of comes naturally to me. I somehow got into acting because I was the only one prepared to do all the stunts. The only time I acted before was in a school play years ago. Even then I only had a bit part....

IAN: What's next for Yahoo Serious? More films?

SERIOUS: Yes, more films. I kind of like the big canvas, you know? I've already got another two scripts and the bosses in America would like to start right away... I think I'll have a bit of a break through. (He smiles).

IAN: What will the next film be like?

SERIOUS: Different, yet the same. I don't want to sell out - use technique and stuff like that.

IAN: What were some of the funnier moments in making the film.

SERIOUS: Oh yeah. Well, we were always struggling financially. The whole cast and crew slept on the floor at my place, and my mum and sister cooked and look after us. The cockatoo was funny as well. (He kicks out on the sofa, imitating the birds antics). It kept on competing for the camera's attention. The whole film was just one comedy error after the other. (He grins widely). It was great.





# INCIDENT AT SOUTH BRISBANE

(an interview with Paul Kelley, Aug 1988)

TONY: How is your Australian tour going?

PAUL: So far, we actually seem to be bringing rain everywhere we go. After the Hunters and Collectors tour finished in Melbourne in late July, we headed off on our own to Perth. We did four shows in Perth that went pretty well, then we drove up the coast to Broome. We were meant to play outdoor shows in Port Headland, Caratha and Newman. Those three shows were cancelled by rain even though they said it never rains in the Pilbara this time of year, somehow it rained!... so we played a lot of poker. Finally we got to Broome and it was 36 degrees and clear, so we played outdoors at the Broome Turf Club, under the stars. People were dancing in the dust, we swallowed some dust, got it in our eyes. That was a really good show. From Broome we passed through Darwin without playing and flew straight to Brisbane where we've done a few shows, here, at the coast and at Toowoomba. Toowoomba was our favourite show of the South East Queensland section of the tour.

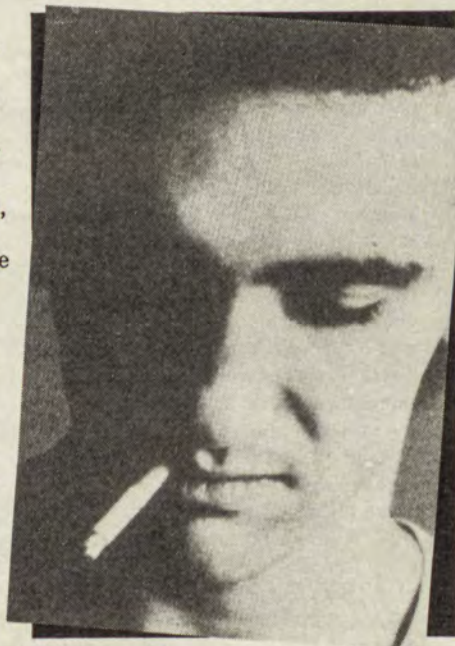
TONY: So where's Chris Wilson on this part of the tour? I know he started out with you but you seem to have lost him half way along the line somewhere...

PAUL: Well, he has got several commitments in Melbourne. He's a teacher and also he's got his own band, called Crown of Thorns. They've put out a mini album and have just recorded a full length album—about to be released—so he's a busy boy. He also did his first tour to Sydney last week with Crown of Thorns. I think they went down really well.

TONY: Moving onto another point, apparently there was an article in the Courier Mail that you were a bit annoyed about.

PAUL: I could talk a lot about Expo

and the so-called Bicentennial ('B') activities this year. I think maybe, in some ways, Midnight Oil did the right thing in getting out of the country for 1988. Inadvertantly we've been involved in a couple of B.



"events". One, we were included on a compilation record called "Celebrate '88" without our permission. Also we were approached to do Expo in February, after thinking about it, I didn't automatically knock it back. The approach that we've had to B. "events" had been to look at just each one individually. Just because someone has B. money in it doesn't mean I'm necessarily against it. We played at the Melbourne Music Show this year which had some money from the B. Authority in it. I thought that that was a good thing to play at because the criterion I use is that it's something that is ongoing passed 1988 and it's not promoted in such a way that it ties in the theme of Celebrate

'88. I think it's fine to do. We looked into that and we did it. I also appeared on Impa Television which is Australia's only aboriginal run T.V. station, out at Alice Springs. That has \$2.5 million of B. money in it. So I got criticised for playing at the Melbourne Music Show, which I thought was unwarranted criticism. Just because there is B. money in something doesn't necessarily mean it's a bad thing. Jack Davis' plays were helped with B. funding. Lot's of events have been going on this year that have B. funding in them.

So we looked at Expo. Again Expo is something that has gone on long before '88 and it's going on every four years somewhere, but the way that Expo was tied in so closely to the how notion of Celebrate '88 I think that the way that it is has been put on here in West End, with two thousand evictions and the fairly roughshod manner of the Queensland Government, we wanted to stay away from it for that reason. So we did, but unfortunately through some misunderstanding between our booker and the people promoting it up here, we were advertised as playing long after we cancelled. Well we hadn't even cancelled. We just knocked it back in the first place. The first thing I knew about it my brother rang up and said "You're playing Expo?" And I said "No we're not." I got onto our agent and they said "Okay we'll fix it up." Evidently we were advertised until the day before to play here, which is pretty upsetting for us because we never wanted to play in the first place. A fellow from the Courier Mail spoke to me and said "Did you pull out in protest at Expo" and I said "No we didn't pull out. We were never booked as far as I was concerned." And then when he wrote the article it implied that we pulled out in protest, which I think is a stupid thing to do—you just don't do that in the first





place, which was our intention so he wrote that article which implied that we would have been quite happy to do Expo, but it was just a booking messup. So I just wanted to make it quite clear that we definitely do not want to play at Expo, we haven't played it and we won't play it.

TONY: Ok. Do you think that it's important for bands to play some songs that at least are socially relevant/important like your 'Bicentennial' song or 'Maralinga' rather than just play all love songs?

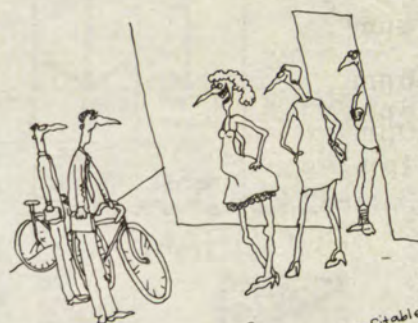
PAUL: I wouldn't tell any other bands how they should go about their business. Generally most of my songs aren't direct political statements. I like to have the characters tell the story rather than be didactic in the way I write. There's the odd song that I write that is more overtly political than others. I think all songs are political. I think that we're a political band, but not in the same sense as V.Spy.V.Spy or Midnight Oil perhaps...

TONY: Are you worried about the number of new Australia bands that aren't being recorded, besides the ones that are being recorded on Independent Releases such as "Young Blood". Does this direction in recording or broadcasting by the major labels and stations worry you?

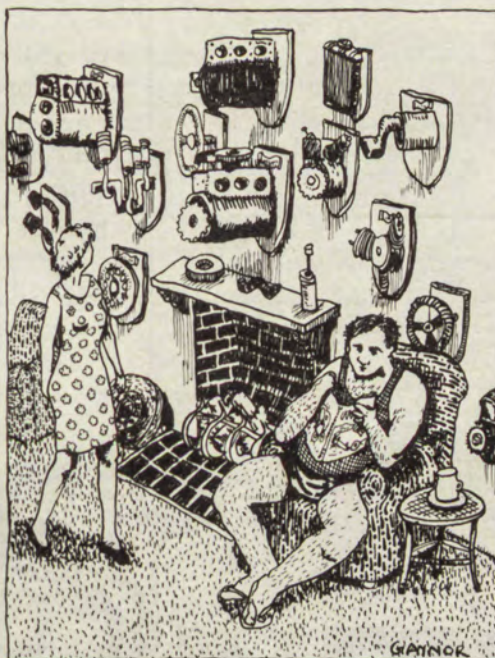
PAUL: Yeah, I think it's a very bad direction. This trend to either classical radio or light radio. There's a trend to light all over the world—light beer, light chips, light radio. It's very hard for new bands or even more established bands to get new songs played on the radio. I don't know whether it just a cycle—whether it'll get better or it's getting more and more tied up. Ever since I can remember, people have been complaining about radio. The nature of commercial radio is conservative. That's the nature of the beast.

Interviewer: Tony McGrath.

# GAYNOR'S



Save my virginity?  
interest accumulated isn't nearly as profitable  
as Capital Gain



Ooh, my eyes are NAKED!





|      | mon                 | tue            | wed       | thu            | fri         | sat          | sun        | mon                 |
|------|---------------------|----------------|-----------|----------------|-------------|--------------|------------|---------------------|
| 2am  | muSiC               | muSiC          | muSiC     | muSiC          | muSiC       | muSiC        | more muSiC | muSiC               |
| 6am  | ↑↑                  | kvAk           | ↑↑        | ↑↑             | ↑↑          | ↑↑           | ↑↑         | muSiC               |
| 9am  |                     |                |           |                |             | MURRI        |            | muSiC               |
| 12pm | MURRI               |                |           |                |             | RADIO        |            | MURRI               |
| 3pm  |                     |                |           | NEWS           |             | CONT.        |            |                     |
| 6pm  | RADIO               | PRISONERS SHOW | GAY WAVES | NON-INDIGENOUS | JUST 2 DEF  | REQUEST SHOW | MEGAHERS   | RADIO               |
| 8pm  | DEMO SHOW           |                |           | NZ SHOW        | LIVE TO AIR |              | BLACK BEAT | DEMO SHOW           |
| 9pm  | NEW IMPORT RELEASES | BLUES          | JAZZ      | ROCK'N'ROLL    |             |              |            | NEW IMPORT RELEASES |
| 11pm | muSiC               | muSiC          | muSiC     | muSiC          | muSiC       | muSiC        | muSiC      | muSiC               |
| 2am  |                     |                |           |                |             |              |            |                     |

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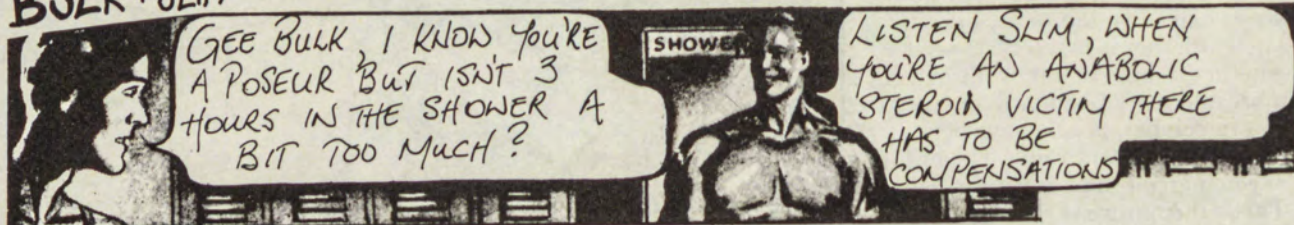
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BULK + SLIM





# The Look is YOU!

Mainstream media is never slow to provide advice to aspiring yuppies wishing to commodify their ever-expanding disposable incomes. The filthy rich are invited to join Club World to glamorise their working life, collect antiques to glamorise their spare time, have a deep and meaningful relationship with the latests V6 luxury vehicle, and spray aerosol eloquence around their loungerooms to combat those third-world household odours. The promotion of materialistic consumer values in mainstream commercial media comes as nothing less than insulting to growing population of urban poor. As usual room is left for public funded media to provide information for people who wish to achieve an interesting and fulfilling lifestyle without starving to death.

## THE LOOK

The look is summer, the look is Wintergarden, the look is expensive. The look doesn't quite look like you or your budget, then a quick run round the local secondhand clothing stores will show you you're not

alone. All the good stuff barely hits the tables before it's gone. So how does your average socioeconomic woodenspooner avoid becoming a terminal dag? Simple. It's all a question of "attitood" (that's American movie talk for 'attitude'). Just think what hip fashion guru Andy Warhol would have remarked if you glided by in silver glitter boob tube and bamboo venetian blind sarong ("Oh wow, check out that groovy combination Lou. That kid's really got his/her/its shit together").

The truly creative fashion mind is not limited by conventional concepts of the good, bad and the ugly, the appropriate or the political. What might at first appear about as attractive as the inside of Joh Bjelke-Peterson's mouth can, with a little lateral thinking, a pair scissors, and a handful of mulberries, become the highlight of any summer wardrobe. In fact

fashion, being the total head-concept that it is can be achieved without ever changing ones clothes, hair or accessories. The liberated trendsetter need only awake each morning with the firm conviction that what they fell asleep in is the most incredibly stylish potpurri of sight, sound, taste, touch and

this attitude can simply follow as a result of intense personal introspection and evaluation, others may require a central nervous system lesion or a Vulcan mind meld. The financial advantages of the wholistic fashion approach are obvious, enabling the redirection of funds from secondhand clothing binges and bus fares into the more essential staples of life (eg. a can of baked beans and a stick).



and (smell becoming more and more a dominant modality as years go by) that they have ever cast their bloodshot swollen eyes on. For some,





# THUNDER BOARDS ARE

# GO!!

Absolute power and a fascist ideology had corrupted Lady Penelope Peru, el Presidente of the Union for Dumping on Struggling Minorities. And to make matters worse for her there were people in her Union Palace's dungeons who were alive in spite of all her efforts. These people had banana-grins, broadcast banana music on their public-banana radio station and even dared to suggest that that Lady Penelope was not correct in everything. But what infuriated her the most was how untidy they kept the dungeon, how they made fun of her name, and how they never wore the Union uniform designed by the steward Membrey.

So one sultry night after plotting for many hours in the Union Palace's Dark Tower, she and her court jester, Camwine Densley, burst into the banana-radio station, against their wizard's astrological advice, and threw the banana

Young Nationalist's Party) began to munch on the station, a distress signal reached International Surf Rescue, Bribie Island, where the Thunderboards Team waited tensely for such emergencies. Virgil stubbed out his joint and said to Brain, 'This looks like a job for the Thunderboards, Brain.' Brain replied, 'F.A.B. Virgil. Thunderboards are go!' Virgil often wondered why Brain said 'F.A.B.' all the time, and why he smiled, walked and talked like a stoned zombie. If it wasn't for his real gone style on a malibu Virgil would have put Brain down as a grommet.

The pair raced down to the Thunderboards hangar. The hatches beneath the ISRHQ fell open and Virgil and Brain dropped into the surf, on their 12 foot International Surf Rescue banana-flavoured Thunderboards. They paddled for a while passing up the small waves, waiting for the wave that their

announcers out into the cold black moat/carpark.

As the toothy moat monsters (all members of the

'surfersense' told them must be coming. Then, on the horizon, a long shadow approached. It raced towards them, growing to loom like a mountain range. It was the wave they had been waiting for... it was the Wave of Public Support.

They hung-10 on this wave all the way from Bribie, across Moreton Bay, up the Brisbane River to the Union Palace's moat. Most of the Young Nationalist moat monsters and the Palace's Dark Tower were wiped out as the Wave of Public Support dumped them. The banana-people cheered and made a rad re-entry into the station chasing the last of the warty Young Nationalist moat-monsters out the front door. Lady Penelope (with 3000 pairs of shoes) and her court-jester Camwine, fled in their chlorofluorocarbon-powered combie-van hotly pursued by the still growing Wave of Public Support and the mighty Thunderboard Surfriders.

STAY TUNED for the next week's adventure when Lady Penelope and Camwine try to take over the Peruvian telephone network and the Thunderboards are called out to battle them once more.

Nik Douglas



# HOT 100

1988

- |    |                              |     |                            |                     |
|----|------------------------------|-----|----------------------------|---------------------|
| 1  | CRASH                        | 74  | DESPERATE HOURS            | DIED PRETTY         |
| 2  | BIRTHDAY                     | 75  | BYE BYE PRIDE              | GO BETWEEN          |
| 3  | I SAY NOTHING                | 76  | UPLIFTING                  | SOULS IN ISOLATION  |
| 4  | DON'T LET'S START            | 77  | THE REVOLUTION WILL NOT BE | GILL SCOTT-HERON    |
| 5  | DON'T CALL ME BABY           | 78  | BOILING POINT              | BOXCAR              |
| 6  | ORANGE CRUSH                 | 79  | TASK FORCE                 | RAZAR               |
| 7  | THIS CORROSION               | 80  | I'M STRANDED               | SAINTS              |
| 8  | UNDER THE MILKY WAY          | 81  | HOLIDAY IN CAMBODIA        | DEAD KENNEDYS       |
| 9  | SIDE WALKING                 | 82  | BENEFIT OF THE DOUBT       | CRYSTAL SET         |
| 10 | BATTLEDRESS                  | 83  | RAILWAY                    | WIDDERSHINS         |
| 11 | IT'S THE END OF THE WORLD AS | 84  | SONG IN G                  | CUT                 |
| 12 | HAROLD AND MAUDE             | 85  | BUZZSAW POP STAR           | VAMPIRE LOVERS      |
| 13 | LIT BY THE FUSE              | 86  | RIGHT HERE                 | GO BETWEEN          |
| 14 | STREETS OF YOUR TOWN         | 87  | GOING UNDERGROUND          | AJM                 |
| 15 | WINTER MOVING IN             | 88  | PRIVATE IDAHO              | B52'S               |
| 16 | SAFE SEX                     | 89  | JUST SKIN                  | DIED PRETTY         |
| 17 | I WANT YOUR LOVE             | 90  | SUPERFLY GUY               | S-EXPRESS           |
| 18 | CYCLONE HITS EXPO            | 91  | I'VE GOT A FEELING         | SCREAMING TRIBESMAN |
| 19 | REPTILE                      | 92  | CODEINE                    | WIDDERSHINS         |
| 20 | ALIMONY                      | 93  | BACHELOR KISSES            | GO BETWEEN          |
| 21 | WAITING FOR THE GREAT LEAP   | 94  | HINDSIGHT                  | HUMMINGBIRDS        |
| 22 | NORTH BY NORTH               | 95  | LIVING KIND                | UPS AND DOWNS       |
| 23 | I WALK THE EARTH             | 96  | PRIME MOVER                | ZODIAC MINDWARP     |
| 24 | GIGANTIC                     | 97  | THE TRAVELLER              | MOFFS               |
| 25 | DEF CON ONE                  | 98  | LEE REMICK                 | GO BETWEEN          |
| 26 | SUEDEHEAD                    | 99  | THIS WOMAN'S WORK          | KATE BUSH           |
| 27 | DIE YUPPIE DIE               | 100 | I'M INTO APATHY            | THIS IS SERIOUS MUM |
| 28 | MOMENTS AWAY                 |     |                            |                     |
| 29 | PIG CITY                     |     |                            |                     |
| 30 | WUTHERING HEIGHTS            |     |                            |                     |
| 31 | 77 SUNSET STRIP              |     |                            |                     |
| 32 | BIG ROCK CANDY MOUNTAIN      |     |                            |                     |
| 33 | WINTERLAND                   |     |                            |                     |
| 34 | CACTUS CAT                   |     |                            |                     |
| 35 | THEME FROM S EXPRESS         |     |                            |                     |
| 36 | LUCRETIA MY REFLECTION       |     |                            |                     |
| 37 | SHE SELLS SANCTUARY          |     |                            |                     |
| 38 | CHRISTINE                    |     |                            |                     |
| 39 | RITUALS AND HABITS           |     |                            |                     |
| 40 | PINK FROST                   |     |                            |                     |
| 41 | NOTHING CHANGES IN MY HOUSE  |     |                            |                     |
| 42 | CHEMICAL WIRE                |     |                            |                     |
| 43 | DEATH ROW ROAD               |     |                            |                     |
| 44 | PINK FROST                   |     |                            |                     |
| 45 | WRESTLE WRESTLE              |     |                            |                     |
| 46 | I'M GONNA BE                 |     |                            |                     |
| 47 | STOP KILLING ME              |     |                            |                     |
| 48 | WAY BEHIND ME                |     |                            |                     |
| 49 | DEFECATE ON MY FACE          |     |                            |                     |
| 50 | DESIRE                       |     |                            |                     |
| 51 | ANARCHY IN THE U.K.          |     |                            |                     |
| 52 | OUR SUMMER                   |     |                            |                     |
| 53 | UNGUARDED MOMENT             |     |                            |                     |
| 54 | THE ONE I LOVE               |     |                            |                     |
| 55 | VICTORIA                     |     |                            |                     |
| 56 | AGAINST THE ELEMENTS         |     |                            |                     |
| 57 | OUT OF MY HANDS              |     |                            |                     |
| 58 | I'M YOUR PUSHER              |     |                            |                     |
| 59 | COLD SWEAT                   |     |                            |                     |
| 60 | LOVE WILL TEAR US APART      |     |                            |                     |
| 61 | TOO MUCH ACID                |     |                            |                     |
| 62 | THE ONLY WAY IS UP           |     |                            |                     |
| 63 | BLOOD RED ROSES              |     |                            |                     |
| 64 | NEMESIS                      |     |                            |                     |
| 65 | DREAM BABY                   |     |                            |                     |
| 66 | MY PAL                       |     |                            |                     |
| 67 | BLUE MONDAY                  |     |                            |                     |
| 68 | WILDFLOWER                   |     |                            |                     |
| 69 | COLOURS                      |     |                            |                     |
| 70 | DON'T MOVE TOO FAR           |     |                            |                     |
| 71 | PUSH IT                      |     |                            |                     |
| 72 | SPOT THE FLYING CAT          |     |                            |                     |
| 73 | FORTY YEARS THEN DEATH       |     |                            |                     |
|    | PRIMITIVES                   |     |                            |                     |
|    | SUGARCUBES                   |     |                            |                     |
|    | VOICE OF THE BEEHIVE         |     |                            |                     |
|    | THEY MIGHT BE GIANTS         |     |                            |                     |
|    | VOICE OF THE BEEHIVE         |     |                            |                     |
|    | REM                          |     |                            |                     |
|    | SISTERS OF MERCY             |     |                            |                     |
|    | CHURCH                       |     |                            |                     |
|    | JESUS AND MARY CHAIN         |     |                            |                     |
|    | 1313 MOCKINGBIRD LANE        |     |                            |                     |
|    | REM                          |     |                            |                     |
|    | BATSWING SALOON              |     |                            |                     |
|    | UPS AND DOWNS                |     |                            |                     |
|    | GO BETWEEN                   |     |                            |                     |
|    | POST NO BILLS                |     |                            |                     |
|    | PAINTERS AND DOCKERS         |     |                            |                     |
|    | TANVISION VAMP               |     |                            |                     |
|    | CHOO DIKA DIKA DIKA          |     |                            |                     |
|    | CHURCH                       |     |                            |                     |
|    | HUMMINGBIRDS                 |     |                            |                     |
|    | BILLY BRAGG                  |     |                            |                     |
|    | BATS                         |     |                            |                     |
|    | VOICE OF THE BEEHIVE         |     |                            |                     |
|    | PIXIES                       |     |                            |                     |
|    | POP WILL EAT ITSELF          |     |                            |                     |
|    | MORRISEY                     |     |                            |                     |
|    | PAINTERS AND DOCKERS         |     |                            |                     |
|    | UPS AND DOWNS                |     |                            |                     |
|    | PARAMETERS                   |     |                            |                     |
|    | KATE BUSH                    |     |                            |                     |
|    | RIP TIDES                    |     |                            |                     |
|    | MOTORCYCLE BOY               |     |                            |                     |
|    | DIED PRETTY                  |     |                            |                     |
|    | LOOK BLUE GO PURPLE          |     |                            |                     |
|    | S EXPRESS                    |     |                            |                     |
|    | SISTERS OF MERCY             |     |                            |                     |
|    | CULT                         |     |                            |                     |
|    | HOUSE OF LOVE                |     |                            |                     |
|    | 1313 MOCKINGBIRD LANE        |     |                            |                     |
|    | CHILLS                       |     |                            |                     |
|    | ED KUEPPER                   |     |                            |                     |
|    | FIRE HOSE                    |     |                            |                     |
|    | HOTEL BRESLIN                |     |                            |                     |
|    | WHO'S GERALD                 |     |                            |                     |
|    | WHO'S GERALD                 |     |                            |                     |
|    | PROCLAIMERS                  |     |                            |                     |
|    | PRIMITIVES                   |     |                            |                     |
|    | PRIMITIVES                   |     |                            |                     |
|    | THIS IS SERIOUS MUM          |     |                            |                     |
|    | U2                           |     |                            |                     |
|    | SEX PISTOLS                  |     |                            |                     |
|    | ALL ABOUT EVE                |     |                            |                     |
|    | CHURCH                       |     |                            |                     |
|    | REM                          |     |                            |                     |
|    | FALL                         |     |                            |                     |
|    | HONEYS                       |     |                            |                     |
|    | DIED PRETTY                  |     |                            |                     |
|    | ICE T                        |     |                            |                     |
|    | SUGARCUBES                   |     |                            |                     |
|    | JOY DIVISION                 |     |                            |                     |
|    | PINEAPPLES FROM THE DAWN     |     |                            |                     |
|    | YAZZ                         |     |                            |                     |
|    | BELL JAR                     |     |                            |                     |
|    | SHRIEKBACK                   |     |                            |                     |
|    | X                            |     |                            |                     |
|    | GOD                          |     |                            |                     |
|    | NEW ORDER                    |     |                            |                     |
|    | CULT                         |     |                            |                     |
|    | ICE T                        |     |                            |                     |
|    | HAPPY HATE ME NOTS           |     |                            |                     |
|    | SALT N PEPA                  |     |                            |                     |
|    | ACT                          |     |                            |                     |
|    | THIS IS SERIOUS MUM          |     |                            |                     |

## LIVID FESTIVAL

BRISBANE UNDER THE BIG TOP

UNI of QLD  
SAT 21<sup>ST</sup> JAN  
1989 x 130PM  
TILL LATE

THE GOBETWEENS  
CHRIS BAILEY  
UPS & DOWNS  
DIED PRETTY  
GREAT CEASARS GHOST  
STALLS x MARKETS  
RECORD FAIRS x  
MUSIC MEMORABILIA  
AUCTIONS x  
VISUAL ARTISTS x  
CRAFTS PEOPLE

x STREET ARTS  
XUGLY SISTERS  
x THE KRONIES

\$19<sup>PER DAY</sup> \$25<sup>PER DAY</sup> \$22<sup>CON.</sup>

4722

TICKETS THROUGH ROCKING HORSE, SKAVVS, KENT, STUDIO B, MUSIC JUNCTION 4722.

Radio Tim 23



# BANANA BOLO



BANANALAND  
GOOSE STEP

WE BIG THINGS MUST STICK TOGETHER.



THINK YELLOW, THINK VEGETABLE, she said and handed me the banana suit. Octobanana's when ZZZ's fruit fetish is uncloseted, bananas everywhere. So with no escape possible I set forth, armed with banana smoothies, banana paddle pops, I squeezed the financial juices out of the massing throng of banana junkies.



WHAT IS THIS BANANA THING ANYHOW?



BANANA CHIC.



UNKNOWN BANANA JUNKIE WITH LARGE STASH.



CANNIBALISM WAS NOT UNCOMMON.



INFAMOUS BANANALAND MAFIA SHOWED NO MERCY.



# CRUSH AND SWEATING:

The Jesus and Mary Chain Play Brisbane



I arrived at Easts Leagues Club on Thursday, 15th September eagerly awaiting the sweet, thrashing sounds of The Jesus and Mary Chain and their worthy support, Died Pretty. And so, it seemed, were the rest of the groovers. An hour before Died Pretty were scheduled to play, the area in front of the stage was packed with a variety of people. Everyone from yobboes and skinheads to Addam's Family look-alikes were impatiently waiting. Many were trying to reach the most envied position—the front. Even so it was still comfortable, no crush and no sweating.

At last Died Pretty started their set at 9pm. The crush and sweating also started. Like a huge amoeba, the crowd moved to the energetic beat. Lead singer, Ronald S. Peno, pranced about the stage like a gnomish Mick Jagger. His feet moved faster than the eye could see. The crush and the sweating grew steadily, and it got a bit too much for some. A girl next to me promptly passed out after claiming 'I can't breathe!' She crumpled to the floor and was quickly whisked away by a friend. I wonder if she was conscious for The Jesus and Mary Chain? Anyway, the crowd responded generously to Died Pretty's hour long set and would have been more enthusiastic if they could have moved their hands trapped by their sides.

By the time the stage was ready for The Jesus and Mary Chain, the place was like a sauna. Hair stuck to foreheads and clothes stuck to bodies. The large number of leather jackets magnified the heat. And what I thought was impossible happened... the crush intensified. The crowd chanted for their idols, 'Mary Chain', to start performing. Excitement ripped through the audi-

ence as Jim and William Reid and company appeared on stage under the cover of thick smoke. The dulcet tones of Jim Reid's voice mesmerised and frenzied the audience from beginning to end. And Will Reid, looking cool wearing black sunnies, almost blew the crowd's eardrums with his guitar's feedback.

Jim sang songs from all three albums, everything from 'Just Like Honey', 'Happy When it Rains' to 'Side-walking'. He also sang two of the songs that William performs on the 'Darklands' album - 'Darklands' and 'Nine Million Rainy Days'. It was very much the Reid brothers' show. The other three band members hid comfortably in the smoke, while Jim toyed with the audience. The crowd reached out to touch him whenever he sat on the edge of the stage. He actually sank to the stage floor often, much to the crowd's delight.

Not a word was spoken by the band, despite the audience pleading 'Speak to us Jim or William!' A very cool band who weren't worried by the fans clambering on to the stage and launching themselves into the crowd before the bouncers could catch them. Finally, the band wandered off stage and William left his guitar churning out feedback. But the crowd wanted more... and they got more. The Jesus and Mary Chain played three more songs to conclude their memorable one and a half hour set. Again they wandered off stage and again William left his guitar pulsing with raucous feedback.

The exhausted, sweaty and bruised audience were reluctant to leave and they still wanted more, but... no go. It was a truly momentous performance for this young, good-looking Scottish band.

Rachel Peterson



**'ROCK STAR'**  
**JACKIE COLLINS.**  
 1988 Heineman (too many  
 pages)

How do you write a novel about sex, drugs and rock'n'roll without even trying? Just ask Jackie Collins. Not that she's likely to tell you, but this need not necessarily matter. In point of fact, it doesn't.

'Rock Star' must note as one of the most boring and pointless pieces of contemporary 'literature'. It's so bad that anyone (even a National Party supporter) could probably write on the same subject after spend-

ing half an hour thinking of names for characters and some silly plot outline. The absolutely breathtaking gall in having this tripe issued in hardback, and charging gullible fans (just imagine what a Jackie Collins fan would be like - probably Ms Brazil), charging them \$25 a copy is unreal. Like H.L. Mencken once said 'Nobody ever went broke underestimating the taste of the general public.'

To write four hundred odd pages and somehow leave out humour entirely is no mean feat. Collins does it with ease. She has obviously hung around

with extremely boring rock-stars.

The dreaded disease AIDS must be making life difficult for Jackie as the huge doses of sex which dominated her earlier books, have subsided to very occasional measures in 'Rock Star'.

This may not be a bad thing as she is forced back on to her (admittedly meagre) talent to think of some other way of filling up her book. Well you budding authors, parody this mindless cynical airhead style, put a bit of content into it, and you will be laughing all the way to the bank.

**Hugh Maxwell.**

# ooks

Alma del core  
 Fairnest adored

English version by  
 Everett Helm

Tempo di Minuetto

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**GET LAID**

**A SEARING COMEDY FROM THE MAKERS OF 'MY BEAUTIFUL LAUNDRETTE.'**

|                             |                          |
|-----------------------------|--------------------------|
| <b>FRI-TUE 6-10 JAN</b>     | <b>WED-THU 11-12 JAN</b> |
| 5PM AU REVOIR               | 4.30 MATEWAN             |
| 5.30 BABETTE'S FEAST        | 5.15 HOUSEKEEPING        |
| 7PM SAMMY & ROSIE           | 7PM BROADCAST NEWS       |
| 7.30 JUDITH HEARNE          | 7.30 WISH YOU WERE HERE  |
| 9PM UNBEARABLE L.B.         | 9.15 WALL STREET         |
| 9.30 LAW OF DESIRE          | 9.30 MERMAIDS            |
| <b>SAT-SUN 7-8 JAN</b>      | <b>WED-THU 18-19 JAN</b> |
| 3PM WHALES OF AUGUST        | 4.30 MATEWAN             |
| 3.30 MY LIFE AS A DOG (SAT) | 5.30 HOUSEKEEPING        |
| 3.15 GRANDE CHEMIN (SUN)    |                          |

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# Zed 219779

## OUTRAGE

Dear 4ZZZ staff,

I support

4ZZZ. This is an outrage that the Student Union could stop you broadcasting.

We need your 'freedom radio'. We need your announcers who are not under the corporate thumb, and who sound like real people. We need your variety and entertainment and the voice for minorities.

We need 4ZZZ on the AIR!

**Dave Chapman**  
(early morning milkman), 14/12/88 6.00 am

## FAR AND WIDE

Dear 4ZZZ,

Is it true? Is it so? Heard some bad, bad news on Melbourne radio the other morning - 'eviction of 4ZZZ'. Tell me it can't be so!

Anyway - let it be known

ZZZ has supporters from far and wide and long ago. Here's \$20 hoping it keeps the 'voice of freedom' etc on air and untouched by raving loons.

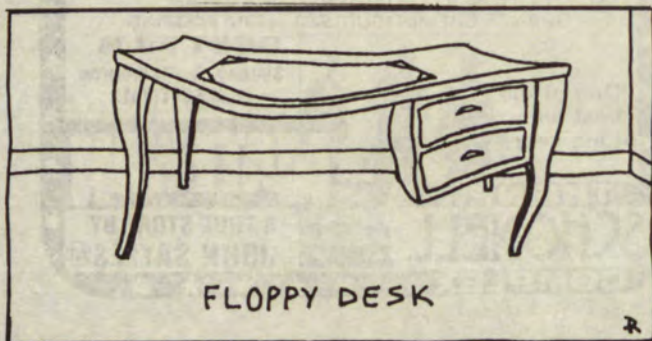
Sincerely,  
**David Blake.**  
Melbourne.

## WOMYN'S

Dear 4ZZZ,

We are shocked and disgusted at the treatment you have received from the U.Q. Student Union. The Womyn's department and the Phillip Institute Technology Student Union are listener sponsors to Melbourne's community radio 3CR and would like to offer our support to your struggle to maintain public radio broadcasting in Brisbane. We are pleased to enclose a donation from the Womyn's Department to help your campaign.

In solidarity,  
**Karyn Sassella**  
Womyn's Department  
The PIT Student Union.  
Victoria.



FLOPPY DESK

## POINTLESS AND DULL

Dear ZZZ,

We, dedicated supporters of 4 Triple Zed, have donated much time and money to the keeping of ZZZ on air here at St Lucia. If it was taken away from us we would do anything we could to get it back, as life without it would be pointless and dull.

**Jimmi,**  
Somewhere in Brisbane.

## DISAPPOINTED

Dear 4ZZZ,

After arriving in Brisbane from Kingston, Jamaica I tuned into 4ZZZ. I thought it was the grooviest thing I've heard since

the hot sounds of the seventies show on the Jamaican version of Triple Zed, 'Government Controlled Youth Orientated Noises.' When I heard you were taken off the air, I personally sacrificed half a dozen chickens on cane toad entrails as part of an ancient voodoo curse which now hangs over the head of the student union. They can expect the twenty foot killer pink elephant within days.

**Happy Cursing,**  
**Vivian Tosh.**  
(voodoo consultant to the gentry)



## THE UPSTAIRS ROOM

C  
L  
O  
T  
H  
I  
N  
G

NEW AND 2nd HAND  
CLOTHING FOR  
YOUNG GROOVERS



ph 2524758  
101 Brunswick Street  
Fortitude Valley  
(Spring Hill End)





## MEDITATION PART 1

stare into fridge to collect thoughts



# FAMILY SNAPZ The Day Aunt Vick and Uncle Cam Came to Visit!



Life.Be out of it











Let's look up  
and Smile...

ZZZ-FM



## RADIO TIMES

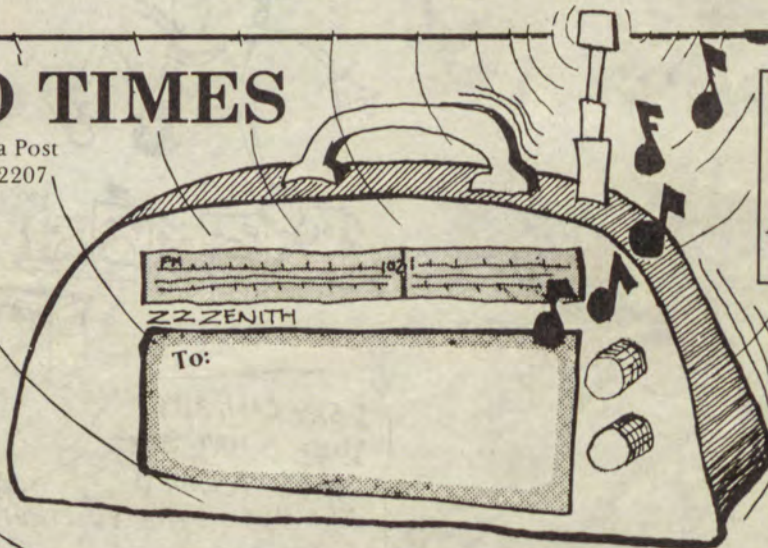
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