

# RAID Times

DECEMBER '89



The Four Triple Zed Subscriber Magazine



# Editorial

As space is relatively short in this issue, I will keep this brief. The third issue of Radio Times this year, which is probably a bit of a record in the past few years, is a bit of mish mash of ideas and topics. The date of some articles may be a bit apparent but such is life and as always contributions would be nice but that would be asking a bit much wouldn't it. So I hope you enjoy this issue and fingers crossed you will be seeing another issue early in the new year. I wouldn't lie to you now would I.

*This bit is bigger so you will read it. When you submit something make sure it is legible (hint hint).*

*From: The suckers who ended up with this job*

*Losercorp proudly presents .....*

## A Quiet One At Home, Because No-one's Invited You Anywhere

Live  
This Weekend  
Your Place

4ZZZ's December Radio Times page 2

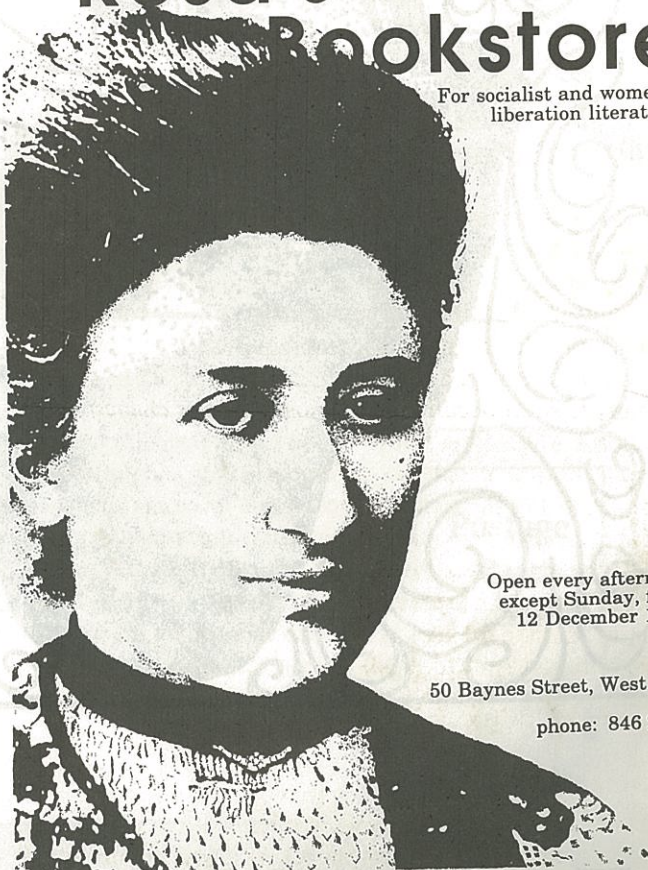
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plus reviews, articles, black blobs, paper and much more.	

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# 4ZZZ: 1 year on, 14 years later!!

In early December 4ZZZ will celebrate two anniversaries. Both have created a lot of interest in Brisbane and been the cause of change with their effects still being felt, both at Triple Zed and in Brisbane generally. On the 8th 4ZZZ will be fourteen years old making it the one of Australia's oldest public broadcasters. Over that time lots of things have changed and lots of things are still the same. This Radio Times is one in a long line stretching back to the original broadcasts in 1975. Though the format has changed a few times the Radio Times still remains as the station's expanded programme guide and of course still seems to be as irregular as ever.

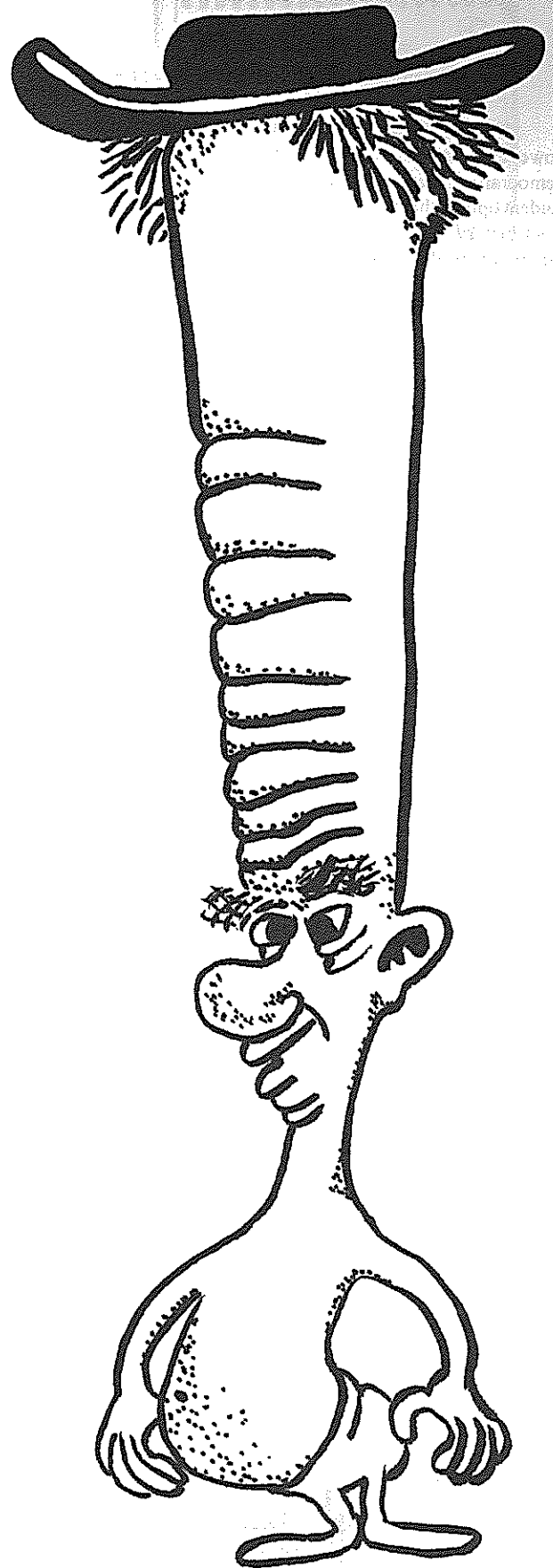
Much has changed, originally the station broadcast strip programming more or less all the time. Today the 4ZZZ boasts a number of specific block programmes. But at the same time the original block programmes "The Brisbane Line" and "Through the Looking Glass" now Megahertz still remain as valid comments on society as they were when they started.

Every person who has listened to 4ZZZ over the years will probably have their own observations on what has changed. Some comments will probably not be very flattering, hopefully an equal amount (at least) of comments are complimentary. The fact that 4ZZZ is still broadcasting (something a lot of people thought would never happen) is the best compliment that Brisbane could give. While television programmes based on alternate music have come and gone 4ZZZ's format has remained unchanged, this is partly due to 4ZZZ's other activities including it's independent news-gathering and band promotions but nonetheless a format that has withstood the test of time (and much criticism).

That other anniversary occurs only six days later on the 14th. As the first anniversary, no one reading this Radio Times will be at a loss to identify it. The question is what did the dawn raid achieve? The station seems unchanged, the predicted reliance upon sponsorship hasn't occurred, the format has remained unchanged and the neglect of student affairs has not occurred. The most physical change is the station's address but this seems to have brought a positive response. More people are coming in to help and the day-to-day running of the station seems to be a lot smoother than it used to be. But there are always critics unfortunately those critics never express their concerns to the right ears preferring to belly-ache to themselves or friends. Criticism is one way of keeping the station vibrant and fresh but if constructive criticism isn't forthcoming the station must either remain static or "freewheel". I suppose time will eventually tell.

So without becoming bogged down in self-congratulation or self-flagellation, my point is that 4ZZZ is still with us and it seems that no matter what occurs it will endure. So on the 8th and 14th think of celebrations, why you could even come and help us celebrate by subscribing or re-subscribing.

Don't be a . . . .



Subscribe ! ! !



# C H I N A

## 1 - The historical and philosophical background

Nobody knows just how old the Chinese civilization is, but however many its millennia, it has never been in any sense democratic. In a recent interview after the massacre, a Chinese PhD student opined that the 1989 uprising was really about human rights - yet history has shown time and again that the only chance of a safeguard for those lies in a vigorous, passionate and well-structured democracy, with a free press and a population that insists on worrying about that. Even then, the results are less than perfect. Dictators always murder large numbers of their citizens; yet the survivors share the guilt of the murders by failing to stop them, by failing to fight the tyranny, by colluding in the surrender of power to the immoral. As the conservative philosopher Alexis de Toqueville put it, the price of freedom is eternal vigilance.

Up to 1911 China was ruled by a succession of ruthless imperial dynasties which governed brutally for a few hundred years at a time, wielding without compassion the power of life and death over their subjects. Eventually the dynasty would dissolve into a period of civil war through which one or other warlord would emerge as the dominant power and impose his sovereignty on the vast country, usually accompanying his accession by suitably impressive massacres of those who backed the losing contenders. The very fact of his success was seen as proof that his rule had the mandate of heaven. His descendants would continue in the vicious tradition until the ruling house became effete and

decadent, lost control and was overthrown by a violent rebellion, and the cycle began again.

The consent of the people to this sad state was traditionally coerced by several factors. Firstly, none of the millions of peasants knew any other possible system; it seemed natural, and had the sanction of practice since time immemorial. Secondly of the three dominant philosophies, Confucianism, in a political distortion of the essentially spiritual message of Chufu-tse (not unlike the hijacking of Christ by the late Roman Empire) stressed the duty of obedience to parents, ancestors, chieftain, government and emperor; obedience even unto death, and death to the disobedient. The bloody sacrifice of youth on the altar on the egos of the aged is nothing new in China. The "legalist" philosophies that alternate with Confucianism and were ultimately absorbed into its mainstream stressed the letter the letter rather than the spirit, but gave rise only to codified repression rather than bills of rights. Taoism and Buddhism stressed the irrelevance of unalterable, illusory external things to the sole reality of the spirit, and in siphoning off the seekers, laid more heavily the capstone of the fatalist society.

Foreign travel was discouraged by imperial policy and by the vast national ego: the very name Chung Kuo means Central State under heaven, a version of the "chosen race" idea in which the Emperor was seen as next to God if not an Incarnation, and all foreigners were inferior and owing tribute to the imperial son of heaven.



Chinese governments have always been paranoid about their hold on power. Apart from the destructive dialectic of authoritarianism per se, which breeds defiant resistance - in the anarchist dictum, all exercise of authority corrupts, all submissions to authority humiliates - there are the divisive factors of China's great size, varied and often mountainous terrain - full of guerilla strongholds, as very many discovered before Mao - and several different languages. Local loyalties, by clan, language and dialect group, close kinship or region of origin, cut across the vertical relationship to the Emperor; and a weak ruler soon sees local barons slipping from his grasp, building their own power base and rebelling. Since civil war has always been the result, everyone fears, when stability erodes, that there will be decades of war, slaughter and famine - as was the case from 1916 onwards, and may still happen in the aftermath of the bloodbath of Tienanmen square on the 4th of June.

Next issue: the nineteenth century and defeat by the long-nosed barbarians.

Jason Copeland has a BA in International Relations from Sussex University and produces and presents 4ZZZ's weekly foreign affairs review *The Big Wide World* (Fridays 2pm)

## Skinny's Records

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# 2RB

2RB is a pirate radio. Australian legislation which allows for the creation of public radios means that much of the unpleasantness associated with England's alternate, pirate broadcasters does not exist. However even though public radio are not subject to the whimsies of advertisers and ratings they are bombarded with a banned song list, a certain code of behaviour and a wide variety of bureaucratic requirements to fulfil.

2RB, currently a low-powered AM station has avoided all this. Any imposed control is the result of a particular announcer's self-regulation. The only strict rule is one of secrecy. The Commonwealth government's view of unlicensed broadcasting is a rather dim one, a view which could land those responsible in jail for multiples of years.

Despite this constant threat of prosecution, 2RB has big plans including their own conversion to the FM band and the possibility of boosting their power to increase the number of people who can receive this different band of radio. There is talk of repeater station's and using all sorts of very unusual methods to get that radio signal out.

As always, with any new radio the biggest problem is getting equipment but the number of enthusiastic people ensures that something gets to air on a pretty regular basis. When you travel into the darkness that is Northern N.S.W. keep your ears open for a chance of catching what may be Australia's only pirate radio.

You can make donations at the Rainbow Cafe in Nimbin.

We've printed the log of 2RB's first (and second) broadcasts to give you an idea of what pirate (and public) radio is all about. The occasional black lines cover the broadcast locations and the names of those responsible.

## Australian Pirate Radio

1st TRANSMISSION ①  
RADIO. 2.R.B.  
RADIO BUS.  
LIVE SAT. 23RD  
OF SEPTEMBER  
STARTED TRANSMISSION.  
• 8.20AM. WITH  
MOTOR MOUTH  
SMALL PROBLEM AND  
HASSLE NO MICROPHONE  
12 VOLT TUNABLE NOT  
EARTHED. BUZZ.  
PETER TOSH HOUR  
BETWEEN 12pm AND 1pm  
NO TALKING (NO MIKE)  
5.30pm. DESTROY  
TELEPHONE FOR MICRO  
MIKE

HAS HER SAY  
LOVE LOVE COSMIC.  
PEACE STUFF 15 MINUTES  
SUNDAY 24th SEPT.  
TAKE OVER D.J.ING  
FROM 12AM TILL 4AM.  
NEED MORE COFFEE  
OR BETTER HOURS.  
LIKE HIS REGGAE  
BOB MARLEY.  
PETER TOSH. ETC.  
4AM. TAKES OVER  
NICK AND EASY MUSIC.  
BLAST THEM BUTT  
SURFER  
STYLE

4pm. ②  
ADVERTISE OVER A/WAVES.  
REGGAE PARTY AT THE  
YERT BRNG YOUR  
INSTRUMENT + GUNGA  
RUSTAS VOICE  
4.30pm.  
TRIBAL FEAST COME  
ONE AND ALL FEASTING  
AND MUSIC DOWN AT.  
THE ALL ONE FAMILY  
TENT. COME EARLY GET  
YOUR FILL ALL FOODS.  
DONATED AND COOK BY  
THE FAMILY ARE ORGANIC  
NO SMOKING IN THE  
EATING AREA. AS WE  
HAVE CLASSIFIED THE  
AREA TOXIN FREE

③  
O.K. THIS IS LATE NIGHT  
RADIO HEAR ON YOUR  
RADIO STATION. 2.R.B.  
WE'LL SLOW IT DOWN  
A BIT. HERE A BIT  
PINK FLOYD, ANIMALS  
6.30am.  
PUBLIC ANNOUNCEMENT.  
ALL IN ONE FAMILY.  
WORKSHOPS FOR TODAY  
8am. BREAKFAST WITH  
9am. RELAXATION AND  
BREATHING.  
11am. ANGER WORKSHOP  
2pm. NATURE WORK.  
AND SHARING

④  
SO CALLED DOWN AT ABOUT  
SUNSET AND FEEL THE  
VIBRATION OF LOVE A  
SECURITY.  
MICROPHONE SOUNDS.  
TINNY & 12 VOLT TUNABLE  
STILL BUZZING.  
SOLUTION. KEEP FOOT ON.  
EARTH WIRE A BIT OF  
STRETCH BUT IT SEEMS  
TO WORK.  
PARTY IN THE 7.30pm  
STUDIO COME A HAVE  
YOUR SAY ON  
PUBLIC RADIO THIS.  
2RB. PUBLIC ACCESS RADIO.

⑤  
6. MORE COFFEE.  
UB40. WAKE UP  
BREAD. MUSIC.  
DONOVAN;  
BEATLE  
8.30AM. ANNOUNCE  
WE'LL BE PULLING THE  
PLUG AT ABOUT 12pm.  
MUSIC. (TAPED)  
TRANSMISSION TIME  
27 HOUR 40min.  
THIS IS  
RADIO 2RB PULLING.  
THE PLUG. SEE SAME  
BAT CHANNEL NEXT  
WEEK BUZZZZ


2ND TRANSMISSION (7)  
 SATURDAY 30/9/89.  
 5 PM. STARTING TIME.  
 PROBLEMS (TESTING).  
 11 PM. SATURDAY 30TH.  
 TIL. SUNDAY. LATE  
 APPROX TRANS TIME 380003  
 COMMUNITY ANNOUNCEMENTS  
 DRUG ACTION GROUP. A  
 GROUP OF CONCERN ~~THE~~  
 NIMBIN CITIZEN MEETING  
 EVERY FIRST THURSDAY  
 IN THE MONTH AT  
 NIMBIN BOWLS CLUB.  
 STARTING 7-30 PM.  
 IF YOU INTERESTED  
 ABOUT DRUGS BE THERE  
 2 R.B.  
 2 RADIO RABBIT.

3RD TRANSMISSION (9)  
 7TH OCTOBER. 1989.  
 ON AIR AFTER A NIGHT  
 OF HASSLES.  
 8 AM OFFICAL (SORT OF) START.  
 AERIAL UP EARLY AM.  
 CROSBY STILLS AND NASH  
 PLAYING FROM YOUR VERY  
 OWN RADIO STATION 2 R.B.  
 NOW WE HAVE CHEAPTRICK.  
 HEAVEN TONITE = COME AND  
 CHECK US OUT. 1.25 PM.  
 2.30 PM. SORY.  
 ASTRAL PIRATE (WITH  
 SOUND AFFECTS. ( ))

(10)  
 4.30 PM. PINK FLOYD AND  
 OTHER WEIRD STUFF.  
 7 PM.  TOOK OVER

(8)  
 12 PM.  GIVE   
 A BREAK TIL 5 PM  
 MUDMOUTH  BACK  
 ON AIR  
 COME ON ALL YOU REBBEA-  
 FANS TUNE YOUR RADIO IN  
 AND TURN IT UP FULL FOR  
 A WHOLE HOUR OF REBBEA.  
 (PETER TOSH ORKO.  
 BOB MARLEY)  
 MORE COFFEE  
 THIS IS 2RB HERE YOU  
 ENJOY US.

A pre-Fitzgerald Inquiry compen-  
 sation of Brisbane bands, called *Music  
 From The State of Corruption* will be  
 released next week. Some of the bands  
 included, such as Peso Kim and  
 Pineapples From the Dawn of Time,  
 filtered south, but others never made  
 it. For those who want to go to  
 Queensland but don't think they'd get  
 a visa, it's a must. On cassette only,  
 from independent record stores, or by  
 mail from Canberra: PO Box 1595,  
 Woden 2606, ACT.



HAVE YOU FORGOTTEN TO RE-SUBSCRIBE?

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 YOUR ADDRESS \_\_\_\_\_  
 YOUR AGE \_\_\_\_\_ OCCUPATION \_\_\_\_\_

TO 4ZZZ P.O. BOX 509 \$40 WORKERS  
 TOOWONG Q 4066 \$25 STUDENTS  
 UNEMPLOYED  
 PENSIONERS



# Bits and Pieces and Odds and Ends

Public broadcasting in Australia and Internationally is a subject has taken on a new importance over the past year or two. Not only has the Australian Broadcasting Tribunal taken more interest in the form of never ending questionnaires and the occasional inquiry, the general public, the people this is all about have risen to the occasion. There have been a number of groups showing their hand and declaring themselves to be aspirant broadcasters, including the four Brisbane groups applying for the single S class license on offer this year.

Two have been heard from before they are; Family Radio and the University educational consortium. In addition the Qld. Distant Education College, part of T.A.F.E. and The Murri group have also applied. Without prejudging the decision of the Tribunal it seems the "race" has already been a bit of a bun fight and the final winner will certainly not please everybody.

This addition to the plethora of Brisbane radio will not be the last. JJJ Sydney's ABC funded youth station is due to be launched into Brisbane in the last half of 1990. The supposed competition to 4ZZZ won't cause as many sleepless nights as it seems to be already causing in a certain Brisbane commercial FM station. For those still skeptical try and have a listen to the JJJ before it gets to Brisbane and judge for yourself. Of course the conversion of 4BK to an FM station in the near future and the reshuffling of station frequencies on the FM band will

also be a large marketing problem for the "home" of rock'n'roll. The current intelligence is that all the Brisbane FM stations will be spaced at 0.8 Mhz from each other with FM104 moving to 104.5, work out the new frequency of your favourite radio station from there.

If you live in an outer suburb of Brisbane chances are you will also have a new station on your dial in the near future. The A.B.T. is currently looking at issuing a C class license (4ZZZ is an S class servicing Brisbane and surrounds) to service the Redlands area and the Caboolture area, this follows the licensing of Radio Logan last year.

With public media-land in Qld about to expand, 4ZZZ has been attempting to bring together all the stations under the mantle of a single association. So far the attempts have been just that, but there is always hope.

4ZZZ will be undergoing it's own form of flagellation during early 1990 with the station's license up for renewal. All the documents say that the 31st of January 1990 is when the license expires and the forms are all lodged with the A.B.T. so it is only a matter of time before the nitty gritty happens. You can help to smooth this process by writing to the station with your compliments or constructive criticism. When you are moved to call the station and compliment an announcer, do that, but also put your thoughts to paper and send it in.



But if you thought Australians were the only people silly enough to get behind the idea of public radio spare a thought for KPFA in California which is celebrating its fortieth birthday this year or the English pirates who will finally be able to apply for licenses, maybe. The New Zealand campus radios have released a compilation of their local talent and in a country of 3 million, running six stations all on a similar basis to 4ZZZ in a population equivalent to Sydney is no mean feat.

And finally, it seems 4ZZZ is not alone anymore at the bottom end of the alphabet. Melbourne recently gained a new ethnic FM station with the call sign 3ZZZ. Despite numerous attempts to track down the perpetrators and swap call signs

we've had no luck, perhaps next year.





# What Future Import Records?

If you are one of the many people who have turned to the import record stores to experience the better side of overseas music be warned you mightn't be able to do so for much longer. The multinational record companies are making moves to prevent these imports and it doesn't just affect alternative music but also jazz, blues, dance and classical. Not only are you forced to pay the highest prices in the world by these record companies, but now they are aiming for total control of the record market, and your freedom of choice in music, in a market in which they already have 95% control. How are they going to do this? By taking the import shops to court using outdated sections of the Australian Copyright Act.

Import record shops exist because the multinational record labels, (EMI, CBS, WEA, BMG, Festival and Polygram), don't cater adequately for everybody's taste. In fact only 20% of all overseas releases by these labels overseas are released locally. The reason for this? The marketing reps of these labels explain that there is "no vibe" or "chart action" for these products here.

The labels do provide an import service. You can, if you want to wait for six months, request that they import a record, this is sometimes met by a polite "get stuffed, we can't be bothered", sometimes not. Demand for this service is relatively small because of the quality of service and the extremely high costs involved.

This farcical service is one of the justifications the labels use for not changing the Copyright Act as recommended by the Copyright Law Review Committee in a report released in September 1988. The Australian Copyright Act (1968), sections 37, 38, 102 and 103 state that it is a criminal offence to import records for commercial purposes without the copyright owners permission. Other reasons given are that the protection given by the Copyright Act allows the labels to invest large amounts of money locally in record production, manufacture, promotion and marketing of overseas releases and also with the substantial returns from this they can subsidise the local artists and music industry.

They also argue that there could be wholesale dumping of import records on the Australian market undercutting the prices of the labels locally. Once a record has spent its chart success overseas the record companies dispose of their remaining stock through wholesalers at reduced prices. The spectre of pirate recordings, rife in Singapore, Hong Kong and the Philippines, flooding the Australian market is also raised.

The import shops agree that these areas of the Copyright Act should be maintained because they recognize the advantages it does have for the Australian music industry and they also have no desire to encroach on these labels market for this reason. All they want to be able to do is import records, that these labels don't release within a reasonable time of their overseas release, without fear of prosecution. Currently these imports account for 5% of the market and this isn't expected to increase with the recommended changes.

The import shops also point out that Australians pay the highest prices for records, released by these labels, when compared to the US, UK and New Zealand. Comparisons with New Zealand

show that government duties and the shop takings are almost the same, so "someone" must be taking the difference. What do you get for these prices? Unfortunately inferior records. This is illustrated by the recent local release of "Doolittle", the Pixies latest, comparison with the UK product, which contained a twenty page booklet, high quality sleeve and pressing, is disappointing.

The Copyright Law Review Committee, which was established to examine...

"...the quality of Australian records and their covers, availability of overseas records, adequacy of service provided by the major record companies in relation to the importation of records which they own or control."

bears out the complaints of the import stores with recommendations that the Copyright Act should ...

"... allow the importation and sale of imported sound recordings without the license of the copyright owner in Australia where ... the recording ... is not available from the copyright owner or his or her licensee or agent within a reasonable time."

while restrictions should continue to apply to ...

"... parallel importations of sound recordings as well as to importation of pirated sound recordings."

These recommendations are currently on the desk of the Federal Attorney General, Lionel Bowen. When asked for comment on what action was being taken spokesperson, Ben Ainsworth, replied...

"No comment, there are still some issues under review."  
... when asked what these issues were?

"No comment."

... who is reviewing these issues?

"No comment."

... will the recommendations ever be implemented?

"... couldn't say."

Jacqui Riva of the Australian Record Sellers Association, which represents the import shops, says that the only way these recommendations will be implemented and your freedom of choice in buying records maintained is through pressure on Lionel Bowen to take some action rather than procrastinating on this issue. This can be done by writing to Bowen, your Federal MP and to the Department of Consumer Affairs which incidentally is investigating the price of records in Australia due to this issue.





# Programme

## GUIDE

SATURD SUNDAY

MONDAY TUESDAY WEDNES THURSDAY FRIDAY

6 AM

BREAK  
FAST

SHOW

9 AM

M  
U  
R  
R  
I

UNEMPLOYED BREAKY

SHOW  
MURPHY

Z  
E  
D

12 PM

NEWS

3 PM

50% of

6 PM

8 PM

DEMO  
SHOW

PRISONER

GAY  
WAVES

NON  
INDIGEN  
OUS

N  
Z  
Show

9 PM

NEW  
IMPORT  
RELEASE

BLUET

JAZZ

ROCK  
'N'  
ROLL

10 PM

REQUESTS

Latin  
America

BRISOL  
LINE

MEGALL  
SHERZ

BLACK  
BEAT



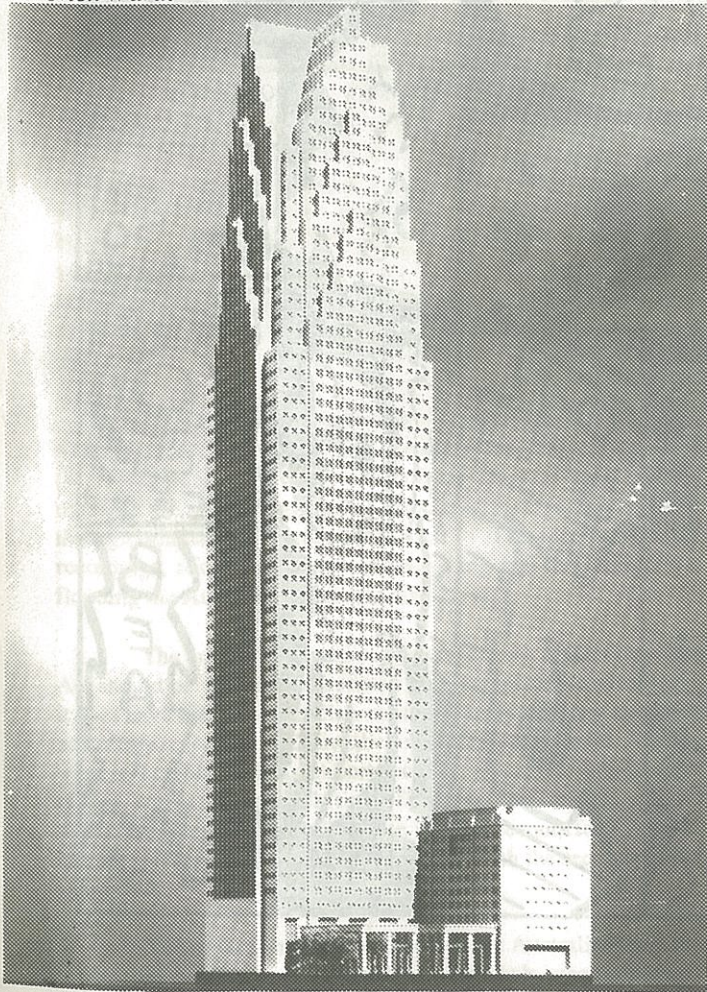
# GAY MARCH

A New Era Begins for Gay Queenslanders

Afternoon traffic on Alice St in the City was met by a fine and rousing sight recently: Brisbane's first rally for gay law reform. Held on Thursday August 31st the rally began with a march of the three hundred crowd up Alice St from the river to Parliament House followed by an open forum outside the annex. Marchers were vocal and inspired as they made their way up the footpath with chants of "Gays Rights Now!" and "Say it Out and Say it Loud, We are Gay and We are Proud". Protestors were addressed by leaders from all areas of the community, including the Queensland association for gay law reform (who organised the rally) and the Queensland Council for Civil Liberties.

The day was indeed memorable to all who were there. The many heterosexual participants were heartened by the knowledge that they were publicly supporting that much avoided fight against the injustice gay people face, while for those of us who were gay it was a moment of real pride in who we are. The silence had been broken, and it gave us a perception of the new direction which we must take, one of openness and strength.

Nick Ward.



Kern's vision for Brisbane.?! New Zealand

4ZZZ's December Radio Times page 10

# Σ.Θ.Υ.Ι.Δ.

SQUID EXPANDS ITS TENTACLES, ZED EXPANDS ITS TECHNOLOGY.

The events at the Commonwealth Bank site had special significance for your public radio station. It was the first time since 4ZZZ started broadcasting that the "wonders of modern technology" came to you via the 4ZZZ news room.

That technology being a live to air outside broadcast from the old bank building, literally as the action was taking place! Delivering the action blow by blow (as it turned out). And with the promise of more exciting live to air, outside, mobile, on the run broadcasts, especially with the state election and other issues, it promises interesting radio days ahead. Stay tuned...

Friday, November 10th was open day at the Commonwealth Bank building in Brisbane. The open day was declared by SQUID - Squatters United In Desire, following a proposal announcing that Kern Corporation would demolish the historic bank building and replace it with a 60 storey concrete edifice, resembling the Republican Bank in Houston, Texas.

In a multi-million dollar trade off, Kern offered to complete the GPO clock tower, abandoned in the 1800s due to lack of funds, in return for permission to demolish the Commonwealth Bank building.

SQUID wants to turn the old building into a youth and community centre, with provisions for a non profit cafe, artspace and activities, permaculture and city farming and an organic fruit shop.

The Commonwealth bank was built in the 1930s, and is recognized by the National Trust as being a significant historical site.

But according to Kern corporation, the building is "virtually a stereotype of buildings of its time". Kern says the style of architecture is not in danger of extinction.

According to SQUID, demolition of the interior part of the building has already begun. SQUID fears that the building will be declared derelict, and demolished before the public has a chance to protest. During the demonstration, one SQUID activist was attacked by a construction worker wielding an sledge hammer. Police were called, but there were no arrests. Members of SQUID unfurled streamers and balloons onto the street as the public wandered throughout the building.

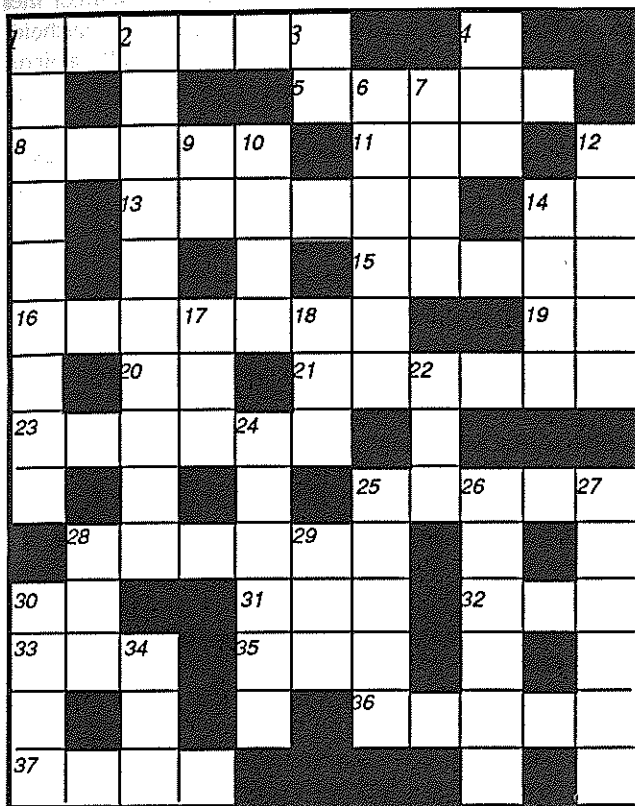
"We hope to get people to join together, organise, and participate in every day life to prevent this sort of thing from being presented as a fait accompli", a SQUID activist said.

"People working together, can use their power to change this place. All it takes is working together." "Lets take the power away from the people who hoard it and give it to the people who need it to be free, to play, let us live real lives in a world that is ours not someone else's democracy.

For more information, contact SQUID, BRISBANE SQUATTERS COLLECTIVE P.O. BOX 332, NORTH QUAY, Q 4000.



# Oh No, not another Crossword!



## ACROSS

- 1: Rent-a-crowd
- 5: Non-alcoholic
- 8: Scum
- 11: Dance
- 13: Not single
- 14: Otherwise
- 15: One source of oil
- 16: Of this world
- 19: Like
- 20: Opposite of don't
- 21: Place of going out
- 23: A place of small religion
- 25: Not a child
- 28: If it's not on, it's not on
- 30: Leave
- 31: Tart in the sky
- 32: Go deaf with..
- 33: X/X =
- 35: Radio pus, Gold Coast
- 36: Not thin
- 37: Multiple of 34 down

## DOWN

- 1: The musty bit of the library
- 2: What rot
- 3: And
- 4: Small serve of alcohol
- 6: Not round
- 7: Not Easter
- 9: ...and fro
- 10: Almost silent
- 12: Necessary in the city
- 14: Multiple reproductive cells
- 17: Not bottom
- 18: Long, thin and slimy
- 22: Not blue
- 24: To pass away
- 25: Not behind
- 26: Not tied
- 27: Unrelaxed
- 28: Family star
- 29: Knotted
- 30: X-rated
- 34: On the left side of your head

The first three correct entries received at the 4ZZZ studios will win a new Zed T-shirt.

# University Bike Shop

Western suburbs leader in bicycle  
sales and repairs.

Open Saturday mornings

*At the Qld. Uni*

*next to the Commonwealth Bank*

870 2542

# Zephyr's



RECORDS COMICS,  
BOOKS T-SHIRTS,  
GNOMES AND MORE.



ELIZABETH  
ARCADE  
ELIZABETH ST.



## Reviews

Poetry and Gender Editor: Brenda Walker and Daviol Brodles

UQP Studies in Australian Literature have produced a winner in Poetry and Gender. A collection of statements and essays, ranging from the theoretical to the anecdotal, from wide surveys to close examination of particular poems. Over 27 writers have contributed in bringing to life this notion of gender in poetry.

Vivid statements put together by the hands, minds and hearts of Australian writers leave us feeling the androgynous nature of the so-called serious poets of the past. Through poetry we are encouraged to express our maleness or femaleness in a way that certainly was not taught in school.

This book breathes with endless sighs and exasperation that can be heard regardless of whether you have an active interest in poetry or not. "With these words I write the learning process I struggle for words to rise to say what I have known but not said" - Berni Janssen.

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The Life and Crimes of Harry Lavender Author: Marele Day

In "The Life and Crimes of Harry Lavender", Marele Day has combined suspense, intrigue and romance to produce an entertaining and quick paced thriller. The novel concerns the exploits of Claudia Valentine, a Sydney based private detective.

Mark Bannister, author of the best-seller of the century is found dead at his computer - natural causes or the perfect murder? Claudia's determination to find the truth is matched only by the killer's determination to leave the details buried with the body.

Her investigations lead her behind Sydney's glossy facades to a shadier world where she finds murder, intimidation, corruption and drug addiction. But none of this phases karate champ Claudia as she tip-toes, runs and kick boxes her way along the sticky trail.

If you enjoy light reading like this book provides, you might enjoy Shirley's Song - her other novel, or some of her short stories.

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Stripminers : Stripminers E.P. (Community 3)

Angry, agitating music. Stripminers give you seven brief exercises in melodic furor. From Rochester in New York, they blend deft guitar manipulation with frantically rapid rhythms. The front cover depicts an earthworm molesting a predatory crow with a minute machine gun while on the back (amidst thanks to Sonic Youth) is an appropriate indictment of industrialism: a distorted, emaciated person against a background of CBD malaise as an inconspicuous tool of demolition crashes towards this person's head. Very stark.

Side one is brutally fast. All songs appear to have a thematic orientation, which compliments the antagonistic direction of the sound. "Mole Man", in particular, documents the retarded domesticity which can develop from frustrated subjugation to middle class rituals. "I am a mole ... man" constitutes the chorus and fortifies your disgust at this tepid submission.

*Reviews continued on the next page.*

## WAXHEADS !!

So you are worried about the environment, congratulations to those of you genuinely concerned and piss off to those who see it as the latest trendy thing. Remember the seals in Canada, the Ethiopians in Ethiopia and apartheid about the time of "Artists United against Apartheid", a bit of bloody bad luck for all those people if you don't.

Mind you being concerned about your surroundings is one step better than re-gurgitating Corona in the gutters of Albert St after a "raging" night at Transformers, but that is a different story entirely. Then there isn't much green stuff, that is trees and grass, in the city anymore. The only thing left in the city that is remotely green or even grey is Mike Higgins on a good day. Whereas there are plenty of people vomiting Corona all over the place on a Friday night and at \$6 a pop someone probably doesn't give too many tosses about polluting blue stuff, that is water which is usually found in the sea.

You may wonder what it actually costs to get Corona wholesale. If you are lucky it works out to be a little less than \$2 a go. Not a made mark-up for opening the top of the bottle. And the final insult, the bottles aren't recyclable. You can always hope and pray that the lid is reusable.

You always have the option to hit the black stuff, the road, and head for the beach, that is usually yellowish. Summer, that is the hot bit of the year, is one of the worst times to go to the beaches with acres of pustulant flesh frying under litres of oil. Avoid that and encounter overloaded cars of waxheads, they are the ones with their brains dangling between their legs, whistling at any person of the opposite sex including, I suspect their sisters and mothers. How can they drive kilometres of roads each day without the slightest consideration to the petrol, that is a petrochemical and tastes awful, burnt with no thought to the ozonosphere, that's the big invisible thing that everyone is shitting about.

Inside that typical ice cream shop, big white and multi-coloured decor, there are tens of tens of brats shitting, farting, burping, sweating and pushing half melted globs into the nearest strangers hands, in other words read your hands. The weirdest feeling is the noise pollution. The ice cream seems to be dead, well it is not moving at less and that keeps the waxheads away so the noise must be coming from somewhere else. Perhaps the kids, but then everyone knows what bleating brats sound like. I have a personal theory that ice cream shops are an outlet for the sound of the universe. That is why kids hang out there waiting for that early maturity so they can hit the cars and practise their repitire of guttural expressions.

So climb back in the car, the thing with four wheels, rust and probably by now numerous scratches. A return to the city and marvel at the lines of advertising billboards, the big flat things and no not the road. I bet the billboard advertisers don't even use recycled paper it would ruin the bright smiling teeth on the insipid 12 year old pre-pubescent models. With such large areas of space why can't people make some use of it, advertising lung machines, gnomes or recycled fax paper.

The world isn't like that though, is it?



# 4ZZZ Promotion's "Things"

Lots has been happening on the promotions front of 4ZZZ. With the closure of Triple Zed's Euphoria a new channel of energy was opened in the form of a live venue named "Backstage". At long last there is an alternative venue where Brisbands can display their unique form of entertainment in an appropriate setting, the basement of a hotel. Many, if not all of the bands found in the Zed band book have been given the opportunity to play at this venue. Any band that hasn't played here should contact the station for an opportunity.

On the international and interstate scene this year, Triple Zed has been fortunate in presenting such bands and artists as Billy Bragg, Sonic Youth, The Skolars, Plug Uglies, Porcelain Bus, The Widdershins, Dinosaur Jr, The Triffids, Venom P. Stinger, The Headless Chickens and the list goes on. Mind you we also have experienced many difficulties and amusing situations in trying to bring these loved bands to the depths of the banana republic. Such as the cold feet experienced by a large promoter leading to last minute cancellations, accusations of bands scarring off and throwing up whilst entertaining patrons and you can imagine the difficulties in getting people to accept a band called The Headless Chickens (explaining that sudden venue change). But in all 1989 has been a great year for Zed promotions. A warning though, keep in touch with your favorite radio station because things aren't slowing down.

Rumours of bands about to tour includes The Pogues, They Might Be Giants, The elusive Phantom gig (with The Deadly Hume, Even as We Speak and others), The Jesus and Mary Chain, Rat Cat, Violent Femmes and Mudhoney (possibly for the radiothon next year) who may be gracing us with their presence.

Another thing to look out for are the two live albums that Triple Zed will be releasing in the near future. One will include the local talent of the moment and you will be able attend the recordings by going to the Zed "Summer Bummer" gigs. The first release will be of the Joint Effort concert held in Sydney at the start of this year. On this album the line up will include The Painters and Dockers, The Falling Joys, The Sparklers, Tall Tales and True, The Honeys and the mysterious Black Assassins. Wow, what a gig it was.

Triple Zed marketing, the capitalist side of 4ZZZ, will soon be assailing your senses (and pockets) with such marvels as new t-shirt designs, a 1990 diary, caps and some different mugs and keyrings. Well all I can say is keep tuned and get involved.

*Cheers*

*Anita Greenhill*

## Reviews Cont.

Side two is almost melodic and two tracks ("Ready to Go" and "Last Time Again") incorporates the clarinet of all things. But it doesn't sound peculiar, it merely punctuates the finesse with which these songs were constructed.

Mixed by hip sound man Wharton Tiers, this E.P. will appeal to those of you who relish cynical "rock'n'roll"

Band of Susans : "Blessings and Curse" E.P. (Trace Elements)

Meticulously formulated and arranged, "Blessing and Curse" constitutes Band of Susans first release. No number of superlatives can relate the style and prestige this record emanates. Produced by guitarist, songwriter and lyricist Robert Poss "Blessing and Curse" gravitates beyond the point of feedback, driven by a possessed desire to splinter the wall of noise. Three guitars negotiating an intricately layered cacophony which is adamantly reinforced by a typically savage rhythm section. Pushing, perverting and taunting the barriers of sound.

There are four songs: "Hope Against Hope", "You were an Optimist", "Sometimes", and a vitriolic five minute instrumental "Where have All the Flowers Gone". To pore over the esoterics of each song would be futile, suffice to say that each and every song on the EP is of a calibre Above excellence. It transcends that: sublime racket. Personnel for this experiment explains the rather obscure name. Susan Tallman, Susan Lyall and Robert Poss give you guitar aggression/sophistication, Susan Stenger plays frenzied (albeit nonchalant) bass and Ron Spitzer flings his Big drum sticks most adeptly. Even pettily, if that's not contradictory. Alva Rogers also contributes some fractured backing vocals.



**HOT  
100**

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**BROADCAST  
From midday 1/1/90**



# RAMONES I/V.

## RAMONES INTERVIEW

Park Royal Hotel, Sunday November 12 th. 1989.  
(Only hours before the concert)

The right people at the right place... in the wrong room.

The spidery figure of Joey Ramone hunched over door 529, trying to jam the wrong key in the wrong lock. Maybe it's a new key, "oh here we go, its open".

The four of us spilled in. But there was a fifth person in the room, someone asleep in bed. It was CJ, bass player for the Ramones.

"Wow you guys, I'll just get my pants on."

And this is how we found the "real cool" Ramones...

ANTHONY: Ramones were formed in 1974 in New York, what was the musical scene like then in America and your perceptions of it throughout the world?

JOEY: Well it was the beginning of disco music, Donna Summers and all that crap. It was the beginning of corporate rock, bands like Boston, Journey and Foreigner, and it was also the beginnings of the southern sounds, like the Doobie Brothers and Linda Ronstadt. And we were CBGB's. Basically it was just a shun bar, initially it was just a bluesgrass bar. We decided to play in there as often as we could and we were the only band that did. A couple of other people were Patti Smith, she was reciting poetry, that was before she hooked up with Lenny K, and the Stilletoes which were pre Blondie and that was about it.

ANTHONY: What can you tell us about CBGB's, what was it like, what was the atmosphere around it, what was it all about?

JOEY: It was just a bar, but it had a real cool atmosphere, it was really perfect for some kind of a come to take place. We tried to encourage as many people as we could to play with us but a lot of people wouldn't play there. Well, no one going to play there anyway but it had really good acoustics, and a really good atmosphere, it was a good homey kind of bar, you know. Originally we just started playing to nobody, the bar tender and his dog, then it was by word of mouth. We got more of the arty crowd, first the Warhol types then Danny Fields was hanging around who we hired as our first manager. We were excited by him because he discovered and managed Iggy and the Stooges, and MC5, he discovered Jim Morrison, Lou Reed, Nico, Jonathan Richmond, you know, the coolest people in rock and roll, and then Lisa Robinson came down, who's a really well known writer and she said that we changed her life. More and more people started coming down and eventually all the kids were coming down, we were getting write-ups and there was a big festival, like more and more bands were playing and that's when we were liked, more or less tagged punk rock in that period, '74 - '75, because of our sound and style and attitude, and nobody was doing anything like what we were doing. Around '75 we started getting a lot of write ups, more people started coming around and the place was packed and then Hilby who was the proprietor had a festival of the best 40 bands. Also in New York, nobody was being signed in New York because of the failure of the New York Dolls, sort of had a black cloud upon it or something, and so then we were the headliners of this festival and after we played that night we were hailed as like the best of it, sort of stole the festival. We got write ups in, Melody Maker, NME, The Voice, and then we signed with Sire records in 1975 because we felt that somebody understood what we were doing, where we were coming from and we didn't want to get lost in the shuffle of a major label. Our album came out in 1976 our first in England, and we went and did 4 shows over there which were very much heralded shows, it was the Queens Jubilee, it was Bicentennial in America, we did 3 sold out nights at the Roundhouse and we played to 9000 kids.

ANTHONY: What was it like working in Phil Spector days, and also Graham Gouldman from 10CC?

JOEY: I enjoyed Phil Spector, it was insane, but it was totally unique you know, it was pretty wild the whole thing, you know that he came out of retirement to produce us. He got off on the fact that we were both like pioneers in our own right you know, it was pretty wild, I mean there is no way you could explain in words what went down it was like really nuts but I liked it. It was difficult working with him but it was totally different in the way we worked ourselves, where as we could knock off nine basic tracks in one night, with Phil it was taken a song at a time with all kinds of craziness in between. The Graham Gouldman album; no one was really crazy about working with Graham Gouldman to tell you the truth. We wanted to produce the album ourselves but we were told "forget it" by the record company. What happened with Graham Gouldman was that he was in a car accident with Eric Stewart, and he was going to have a lot of time with nothing much to do. I guess he was chosen because he's written a lot of great songs for a lot of great bands, like the Yardbirds and the Hollies.

ANTHONY: Joey, is it true that you got your name from a Paul McCartney pseudonym when he was in the Silver Beatles, when he called himself Phil Ramone?

JOEY: Yer well that's a secret but I guess you know (laughs all round). Actually Dee Dee was calling himself Dee Dee Ramone, that's where he got it from.

ANTHONY: You have been variously described as getting your influence from bubblegum and surf music, what would you have to say about that?

JOEY: Well we've been influenced by millions of things and its not just music, its living and experiencing life and adventuring, its everything all of us have absorbed, and the output is what makes us unique. You know its not just musical influences I mean, musical influences aren't just narrowed down to anything, because there like thousands of really great things that have influenced us, songs, artists, what have I I think everything that goes, that dates back to the '50s, you know, the inceptinal rock and roll, the Stooges, the Kinks, Slade, T-Rex, so much, as well as just living and experiencing, and that's sort of absorbed and the output is us.

ANTHONY: Marky's experience with Richard Hell and the Voidoids; does any of that influence come out through the Ramones?

JOEY: Everything comes out through the Ramones. That's good, I mean not good, but great you know and unique.

ANTHONY: Do you see yourselves as being at the vanguard of a new musical movement these days, like perhaps you were in the late '70s.

JOEY: Yer because now the bands that are coming out like Metallica, Guns and Roses, Anthrax, we're directly responsible for them. They're big fans of ours, they come to see us when we play, you know the areas where they live like San Francisco. Its exciting, its real cool.

It makes you feel good.

ANTHONY: "Brain Drain", your new album, what would you like to say about that?

JOEY: I think its one of my favourite albums, I think its a real strong album. We brought in Bill Laswell, he's a real intense person in his own right, but he's very down to earth and he doesn't do anything he doesn't want to do or doesn't like, he like the Ramones, and we share a lot of the same influences, well not so much influence but I guess some of our favourite bands like the Stooges. It was really easy to work with him because he sees things along the same lines as we do, and has not out to change you, just to enhance you, you know what I mean, hes not trying to soften you up or make you commercial or some shi like that, hes just trying to enhance what you got, and you know his credentials lately with Motocore and Iggy, he's very worldly, he's worked with Funk bands, he has the right sensibilities basically.

ANTHONY: Ceejay - What's it like being in the Ramones?

CEEJAY: Ah, my wildest dream come true, I was a big fan of the Ramones for a long time, its still a big shock for me even to get up on stage. I've done I guess in excess of 15 gigs, but its still kind of weird to get out on stage with them. Theres times that I'll be talking with them like in a normal conversation and think, my God I'm talking to Joey Ramone, somebody I've been going to see play for so long, now here I am in the band, its a big thrill.

ANTHONY: How many musical influences have influenced you strongly over the years?

CEEJAY: The Ramones definitely are probably one of my biggest influences, Dee Dee was one of my favourite bass players, I thought that he was really unique and his lyrics were great and he was aggressive. I was also influenced by a lot of the earlier British punk bands, the Pistols, The Clash and the Damned and earlier than that was Black Sabbath I liked a lot, the typical heavier bands that were out then.

ANTHONY: Where do you see music going now in the '80s and the '90s just generally?

CEEJAY: I don't know, I don't think music is changing that much, I think that its regressing if anything, I think its getting back to its roots, bands like Guns and Roses, they're just taking the older rock and roll and I guess they're taking it a step further, but music, I don't think its changed that much anyway, except for things like thrash metal, that's definitely something great that's happening, but you know, I don't see it changing much. There's bands coming out now that you can still hear heavy influences of earlier bands, like the Ramones that have been around for 15 years, and you can still hear some of their style in these other bands, so I don't really see it changing much.

JOEY: I think its healthier today, only about 5 years ago, it was still very techno popish, now everybody's playing guitars and drums, things are a lot healthier I feel than back then, you know like Ceejay said, I don't think things have changed drastically that much you know. Definitely it was the older bands that really knew what was good, and nowadays everything is so conservative that nothing can be really much good because there isn't anything. I mean what can kids be influenced by now like Poison or Bon Jovi whatever the fuck, you know the reason I like Guns and Roses, I like their attitude, basically their sound is a combination of like the Ramones and the Ramones attitude and the Rolling Stones, at least they've got guts. You know I admire people with guts that are outspoken who are individuals. Years back, everybody wanted to be unique and individual and have their own identity and be outspoken, nowadays with everyone its like a herd of sheep, everybody wants to look just like everybody else the same hairspray do's, the same clone guitars, the same everything, you know musically image wise, everybody's a clone of a clone you know its sickening, I mean the whole idea is to fucking be yourself and be unique and original, I mean people want, and are looking for heroes, people they can look up to you know, they want something. People are looking for something to believe in you know.

SUSAN: Why do you think its gone like that?

JOEY: Well I think a lot of it has to do with the total conservatism that's going on in the world, in the countries you know. Where as people used to be more radical minded, it doesn't seem to be that way at all any more and yer its true a lot of people just want to jump on the bandwagon, they just want to make the money, they're not interested in really giving anything original to rock and roll or being anything original you know, they're just into kissing ass and compromising, and being like everybody else. I mean to me Rock and Roll was about being unique, whether it be in playing music, or being a DJ or being an artist or whatever you are in life, I always thought the whole idea in life was to be unique, and it doesn't seem to be that way any more.

ANTHONY: What have the Ramones got in the pipeline for the future with regards to new songs, or any albums, anything like that coming out?

JOEY: Yer well, we have a new video that's going to be shot when we get home, "Merry Christmas I Won't Fight Tonight". Also we have a home video that we're putting together for next year in America, I guess it will come out everywhere. They're gonna put out back to back CDs, every month, like the first Ramones album will be on one CD with additional unreleased Ramones material from '74, a lot of it was probably demos and that sort of thing.

ANTHONY: Unreleased material from the Ramones?

JOEY: Yer, the period from the first two albums on the one CD, there'll be unreleased tracks that were recorded before and didn't come out on our first album. Theres a lot of stuff that's not been released that didn't get to an album, just early recordings that were done. And on the home video will be TV shows, live performances, interviews, old footage also it'll include all the videos so it'll be kind of cool.

ANTHONY: What's happening in New York these days, energy wise, with music, with people?

CEEJAY: A lot of new good bands in New York.

JOEY: Its a real feral environment now for like bands and all kinds of creative situations.

SUSAN: Which bands?

CEEJAY: Joey's brothers band, they're really good, they should be getting signed soon, they're called Tribe 375. Joey puts on shows down at CBGB's, I mean shows where a lot of bands that are up and coming in New York, and his brothers band played one night and they were outstanding, they were really good, so hopefully they'll be putting an album out soon.

JOEY: Dick Manitoba and Andy Sherman, from the original Dictators, they have a band called Manitoba Wild Kingdom, they're really great and like a lot of character personality in songs. Also the Lamachicks, Psychochicks from Hell, Raging Slab, Pink Flux, the original guitarist from the Plasmatics is in the band.

ANTHONY: 1980 you were out here in Australia, its now '89, 9 years later do you see any differences in the people and the way society and music are going?

JOEY: I like Australia a lot. Back in the old days to tell you the truth, it wasn't the best time for myself, but now I realise, rock and roll is a bit more in its infancy, like people get a lot more excited about the scene in Australia you know, like the local scene, and I think the public radio here is really good, really strong, its not like in America. I realise you know you guys are a bit behind us but I think that's good. I think its got really out of hand back in the States with radio, and where I notice here a lot of stations are more subscriber kind of stuff and government funded radio kind of stuff, theres a real good kind of creativity where you're not trying to compete with the major stations, I couldn't see why anybody would want to, but in America that's how it is, the college stations compete with more commercial stations and I don't know why but to me radio real fresh here, just a really good enthusiasm, and the local scene is good, its refreshing actually.

SUSAN: What Australian bands do you like?

JOEY: On our tour here, our promoter, Vivian Lees has been having like about two different bands per night, the better up and coming stronger bands. I heard about a band called X that played with us, they didn't do very well that night, but I heard they were good. Celeste Rifles played with us, the stuff you hear at home, but usually they're a little bit down the line you know.

CEEJAY: The Space Juniors are really good too, I met the bass player while we were in Sydney and got a chance to listen to their stuff, I really liked it. I could hear some definite Ramones influence there, so its kind of funny to listen to a band that's influenced by a band you play for, well its funny for me, I just stepped into the situation.

JOEY: I always liked the Saints.

ANTHONY: Local Brisbane band the Saints, from this town.

JOEY: Oh yer? Oh cool! They played with us back in the '70s at the Roundhouse I think.

ANTHONY: What do you think of Iggy Pop and the influence he's had on music?

JOEY: I love Iggy Pop, I love the Stooges, and I'm real happy for his success now. I guess when people say what do you listen to these days, I guess one of my ultimate staples is the Stooges. The thing that I like about Iggy so much is that he's a primal type, that's how I feel. I am and the Ramones are. I get off on really taking it all in, just absorbing everything, everywhere you are, just for the moment, that's what I got out of his music and person, and all that, he's just very unique.

After offering the three of us a "candy", Joey and Ceejay departed for a sound check. The concert was wild!

By the way, the right people at the right place in the wrong room were Anthony Harford, Chris Parry and Susan Bryce.



A Ramone (C.Jay)



*My cherished  
loved ones,*

The time has come to spread the word, to preach the gospel and allow others to experience the pot of gold. You, my subscribers, are the lifeblood of me, the foundation from which I flower. There are many, like you, who share the wealth of being part of me, but the battle has only begun. I command you now to go forth and tell your neighbour, your milkman, you garden gnome, your local police station and mechanic of the existence and the fruit of myself. I am in a watershed, a transition between playful existence and wondrous expansion. I have much to offer, but can do it only with thousands linking arms. By word of mouth, my chains can be broken. Tell the world of me. Then you and me and the world will be as one.

Incestuously,

*Triple Lead  
Stereo*



## RADIO TIMES

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