

Page 1.

the Studio One Fund.

**RADIO TIMES** 

TAKE FEES LYING DOWN? NO WAY



prove that ZZZ can remain free from the clutches of the media magnates. This year we hope to raise fifty thousand (and we want all pledges paid this time!) dollars to keep free radio alive in Brisbane.

As well as three days of on-air hype, caffiene over doses and outa control announcers, don't forget the markets on Saturday. It will be crammed with free ent-ertainment: bands, TV smashing, live theatre and of course AM radio throwing comp. and not to mention surprise activities - you won't know which way to turn. from takeover bids and keep subversion on the airwaves. And while your hands are in your pockets don't forget

Ta - RT Collective.

Last year the Federal Government introduced a two hund-red and fifty dollars Higher Education "Administrative" Charge. They can call it what they like, this is the return of Charge. The tertiary fees. As another Radio Times finds its way to your disadvantaged groups like Aborigines, people from low inletterbox ZZZ is gearing up for 'Malice in Media Land'. come families, women migrants and people with disabilities. This years Radiothon on the 13, 14 and 15 March is to This means an even more elitist education system and soc-This means an even more elitist education system and society.

STUDENTS AND STUDENT UNIONS ARE FIGHTING BACK

For many students it's a case of boycott or drop-out they're boycotting regardless or what their unions are doing, They've got no choice.

People at: University of Queensland, Brisbane College of surprise activities - you won't know which way to turn. As everyone knows Radiothon is the perfect time to subscribe and donate as there are heaps of prizes for ogy, Adelaide, Flinders and Curtain are guaging support for those who need extra incentive to do so. So get the hammer to your piggy bank!!! Ensure that ZZZ is safe from takeover bids and know subscribe on the size set organising other forms of protest and supporting boycotting campuses.

If you want to get active in the anti-fees campaign, con-tact your student union. Most campuses will have antitact your student union. Most campuses will have anti-fees committees or free education groups you can help organise the campaign from, some will call general meetings around the issue where you can participate in decision making. Organise yourself and your friends to take part in Free Education week, 9th - 13th March on your campus. There will be a rally on Thursday 12th on each campus, and a central 'Rock against Tertiary Fee' dance on the Friday. Make your own banners, placards and t-shirts, and make your own protest lown protest.

The more people who get actively involved in the campaign, the more likely it is we can END FEES.

wanna buy

newspaper ... heap.

Amanda Jay.



Radio Times is a collective publication. If you want to helport, call 371 5111.

All thanks to John Carey Linda Carroli Dime For, Claire Grenet, Ro Hansen, Tom Maginnis, Doug M Callun, Jo-anne Oches Tom Charlie Scandrift Harley Stumm, Tanea Saul + Patrick Whitman



of the Daily Newspapers .... Curtain opens .... Stage is set for a prolonged Board meeting .... empty glasses lie on their sides, ashtrays overflowing .... the remnants of dinner are scattered over the table and the Several figures are asleep floor. slumped in chairs .... a figure stirs sits bolt upright, gazes around in fright, then settles muttering......

Herald Slime skips into the room to the sound of dreamy music. It is clear that he is not quite real. He moves around the boardroom, peering at faces and giggling quietly when he recognises someone he knows. He goes up to the head of the table where he sits, puts his feet on the desk and lights a cigar.

Suddenly!!! The arch villain enters, and swirls his cape with a sinsiter laugh. While he poses for the audience, bowing, etc... Herald Slime leaps up and dives gracefully through the window. In doing so he narrowly misses the safety net which has been laboriously constructed by the Fairnecks Found-ation with the intention of luring him into captivity.

Slime picks himself up and saunters off down the street whistling. He doesn't notice the courtly looking man in a trench coat, who leaps out from behind a lamp-post, makes a grab for his coattail. misses and sprawls across the road. As the man falls he drops the suitcase he is carrying, which falls open and scatters what seems to be paper He smiles appealingly to money. the crowd but no-one notices as they are too busy scrambling for the money which turns out to be from a well known board game.

Slime continues down the street and finds himself in a flea market. 'How strange', he thinks. 'I'm 'sure this wasn't here last week. 'I'm Oh well...

At the market, Slime is offered riches beyond his wildest dreams and marriage to the fairy princess, who as everyone knows will inherit the earth and all its riches. He turns away in confusion....only to be offered a magic pen which will draw wonderful pictures of the world in black and white, if put in the hands of a true believer.

As Slime is about to accept, the pen is snatched from his grasp. He turns and is confronted with the Fairnecks Foundation, all grinning evilly.

Page 3.

And that's not all. With them are

cleaner from the Foreign Investment Board who both look incredibly threatening.

Things are starting to look really gly, but our hero 12 unexpectedly saved by the arch villian in the cloak. The villian parachutes down grabs Herald Slime, throws dust in the eyes of the traffic inspector and completely fools the cleaner with a 'I Love Australia' t-shirt which he produces from the folds of his cape. The Fairnecks Foundation dissappears if by magic.

Everyone gasps in amazement as he flies off with Herald Slime and the magic pen, which he saved from the clutches of the market by pro-mising to draw big pictures that everyone in the world would be able to see. Most people thought this was a good idea, since now everyone could enjoy them and not just a few. But there were others who didn't like the pictures that were drawn and thought that they didn't have to be so defined. Some people even thought that other colours could by used. It was whispered that some extremists actually wanted to colour things

red The arch villian knew that he had to act fast before too many people started to think about what the colour people wanted. So he drew pictures which showed the colour

pulling down the flea market and putting up one big shop instead where everyone had to hand in their monopoly sets at the door and were issued with regulation ideas as they went out again. He suggested that once you entered the big shop you often couldn't get out again and that rather then wanting lots of different pictures that included everyone, whether you were rich or poor.

Sorri

legal

I'm alreade

Most people who watched the pictures regularly were horrified by this idea. They liked black and white. It was so definite and there was no chance of misunderstanding since things were drawn so clearly. They agreed that it was more important for one person to do all the pictures, especially since he was very trustworthy....didn't the pictures say so? Lots of different pictures would only lead to confusion and besides if you didn't like the black and white ones you could go down to the flea market and see for yourself what was going on.

The coloured people continued to talk about different colours and other types of pictures but since they weren't included in the special world black and white pictures and therefore couldn't be important, nobody listened to them.

The pictures said everyone lived happily ever after and who are we to judge? Why not tell tales?



RADIO TIMES

EVERYTHING YOU EVER WANTED TO KNOW ABOUT HOW BANDS GET WORK WITH ZZZ



On March 13, 14 and 15, 4ZZZ will be holding its annual Radiothon. This is Triple Zeds major fundraising event for the year. We hope to make \$50 000 to ensure the continued operations of the station. We say that every year. Well this time we mean it. The stations finances have hit rock bottom or at least that's what the little red figures in our bank book indicate. Throughout the weekend listeners are invited to

ring the station and pledge donations and subscript-Like other Radiothon's, this one has a theme, we

came up with 'Malice in Media Land'. The focus of the Radiothon will be show up the inadequacies of the mainstream media be examining (both seriously and satirically) the concentration of media ownership in Australia and to highlight the importance of the maintenance of public radio as a form of alternative and independant expression.

What would you do if Murdoch made a takeover bid for Triple Zed?

### RADIOTHON PROGRAMME

Friday, March 13 Radiothon kicks off at 6.00pm sharp.

## Saturday, March 14

11.00am - 5.00pm

7.30pm

Over 40 stalls . . . . Live music and entertainment . . . . AM radio throwing competition . . . T.V. smashing . .

MARKET

Auction . . 12.00 - 12.45 'WONDEROUS FAIR'

2.15 - 3.00 'KREMLIN'

4.15 - 5.00 'GROOVY THINGS' 7.00 Live to air broadcast of CRIB SEX

Sunday, March 15

BILLY BRAGG THE SLAUGHTERMEN East League Club.

The phones at 4ZZZ will be staffed 24 hours a day for the whole weekend. Give us a call sometime, or forever listen to FM 104 . . . .

Well, it's that time of the year again when we sit down and put pen to paper and try to inform you of the working mechanisms of Zed promotions. There seems to be an excess of bands and an amazing death of venues in Brizbane, particularly with the recent

closure of the Love Inn and the Fringe. At present, inner city venues are getting pulled down faster than the dust can settle. Thus our existing problem of finding a local inner city venue continues to worsen. Without a local venue we are placed in the position of only being able to put local bands on as supports for interstate and overseas acts.

Consequently Zed promotions finds itself with the unfortunate problem of not being able to give the ever-increasing amount of local bands regular, quality gigs. Tension has mounted, to say the least, and tempers have frayed as Brizbands ponder over the live music scene. Zed promotions wants to remind local bands of ZZZ's continuing concern for and support of alternative, independant and local performers. Contrary to any rumours/shit sheets/bad press etc, ZZZ for as long as it continues to operate, will endeavour to support and provide as much work as we possibly can for the local music industry.

So yes, please stay in touch with us and remember the following points - they help us to maintain the Brizband link.

If you are a new band - do contact us - provide contact names and phone nos. 2. Try and get a demo tape recorded - this lets us know what you sound like - and Zed has a weekly demo show

which it can be played on - it also helps us to promote you when you play a gig. Remember to update contact info - we can't offer З.

you work if we've only got dead-end out of date phone nos. of people that don't really seem to exist !! 4. You might also like to write a short history of your band

current line-up; when you formed; particular musical influences/styles etc. This doesn't need to be any more than about a page and it is useful for us to have the extra info. So Brizburgers, don't lose faith in ZZZ - communi-cate with us. Resentment is not constructive - it's destructive and doesn't do a thing for anyone. To

destructive and upession: modify a coined expression: 'LET'S KEEP THE ZED AND BRIZBANDS BACK ON TOP'

P.S. Things are looking pretty exciting in the near future ... BILLY BRAGG.....Radiothon concert 13





Broadcasting in Australia is divided into three sectors: Commercial (ones that have ads), Government (the ABC and SBS) and Public Broadcasting (that's us!). Each of these sectors have their own industry organizations which represent their interests to government bodies and So far the industry or dangoes. ganization r ing Public Broadcasters has been the Public Broadcasting Association of Australia (P.B.A.A.) The number of Public Broadcasters has been increas-

ing over the past few years and will continue to do so. There are a host of organizations involved in how, when, and where public broadcasters go to air. First of all there's the Australian Broadcasting Tribunal which issues licences and keeps tabs on what is broadcast and investigates complaints, regulates advertising/sponsorship/ ownership and generally insures that stations do not breach laws regulating to broadcasting etc. Then there's the Department of Communications (what's up D.O.C.) This is a government body that impliments and interprets policy made in federal parliment. Not to mention a plethora of writhing bodies such as A.P.R.A. and the P.P.C.A.

Anyway back to our story...... It costs quite alot of money to belong to the P.B.A.A. and in return they the collective interests of all Public rs. As well the P.B.A.A. operate an represent Broadcasters. independent national news, current affairs and pro-gramme service, (N.P.S.). The P.B.A.A. is also linked with the Public Broadcasting Foundation (P.B.F.). Are you still awake? This organization gets money from D.O.C. and distributes this to Public Broadcasting stations around the country.

OK, so where is all this leading? 4ZZZ in conjunction with 3CR and 3RRR (Melbourne), 2XX (Canberra) and Radio Skid Row (Sydney) have formed the Progressive Radio Association.

BECAUSE four of these stations have been established for ten years or more, the needs and interests of these stations are just not catered for in an organization like the P.B.A.A., which is dominated by newly formed largely non-metropolition stations that are, for the most part suffocatingly conservative. The Progressive Radio Assoc-iation's priorities lie in the directions of programme making. Aboriginal programming around Australia has been developing rapidly over the last few years and is a vitally important aspect of Public Broadcasting and as such should be supported by a national Public Broadcasting organization.

ZZZ, CR, RRR, XX and RSR all percieve that the P.B.A.A. is not capable of addressing issues which are paramount to Public Broadcasting in this country, given the developing climate of general conservatism and giant mega-media monopolies.

Page 5.

Cynthia.



RADIO TIMES

The 1986 The 1986 HOT 100 was the most diverse, and the most time consuming HOT 100 4ZZZ has ever had. Diverse because there were a lot of different songs voted on. Over 3500 all up. Over 2000 of them only recieved one vote each. This made work on our end very difficult, but it is good to see that our listeners are actually thinking of music, and not just voting on the most predictable 'ZZZ type songs'. However you still prob-ably noticed the old favs like Dead Kennedys, Sex Pist-ols, and The Cure, still tagging on in the HOT 100, as they have since their first release. Not that I'm suggesting that it is a bad thing. It's obvious that those songs still mean alot to many people. One aspect of last year's HOT 100 which is remarkably different to previous years is the content of Local or X local bands. There were 21 Brisbane bands, or formally from Brisbane. Five of these being in the top ten. It's good to see that listeners support local music, because lets face it they need all the support they can get. The most important aspect of the HOT 100 concept, is that 4ZZZ can find out what our listeners like. However the HOT 100 is only one way of listener feedback. Another important form is through the mail. We don't just throw mail away, we read it and put it on the notice board so others around the station can read it. So please keep read it. So please keep in touch. Tell us what you think.

> Vaura 1-

_	Yours in progressive musi David Lennon	c
	1. She Sells Sanctuary	T
	2. Living Kind Ups and Downs	
	3. Two Hands I Am Vertical	
	4. Walk This Way	1
	5. Panic The Smiths	
	6. Nemesis	1
	7. Pig City	
	8. Battle Dress	3
	9. Tears Me In Two	
	10. Too Much Acid Pineapples from the	
	Dawn of Time	
	11. 77 Sunset Strip The Riptides 12. Joh Must Go The Revolutionary Chorus	
	12. Jon Must Go The Revolutionary Chorus	
	<ol> <li>Happy Hour Housemartins</li> <li>Throw Your Arms Around Me Hunters</li> </ol>	
	and Collectors	
	15 Wuthering Heights	
	15. Wuthering Heights	
	17. Rules and Regulations We've Got a Fuzzbox	
	(And We're Gonna Use It)	
	18. Song to the Siren	
	19. Serpent's Kiss	
	20. Anarchy in the U.K	
	21. Know Your Product	
	22. Say Goodbye Hunters and Collectors	
	23. Six Months of Summer Dog Fish Cat Bird	
	24. Date With a Vampire Screaming Tribesmen	
	25. Some Candy Talking Jesus and Mary Chain	
	26. Can Your Pussy Do the Dog The Cramps	•
	27. Cities in Dust Siouxsie and the Banshees	
	28. Move Me Woodentops 29. Perfect Crime Ups and Downs	
	29. Perfect Crime Ups and Downs	
	30. Heartland	
	30. Heartland	
	32. Language is a Virus Laurie Anderson	
	33. Dirty Old Town The Pogues	
	34. Bad Moon Rising The Reels	
	35. Unguarded Moment	

-	1	
	36	Kundalini Express Love and Rockets
	37	Love is War
	38.	London Calling
	39.	Revolution
	40.	Defecate On My Face This Is Serious Mum
	41.	Holiday in Cambodia Dead Kennedys
	42.	Before Too Long Paul Kelly and the
		Coloured Girls
	43.	Tantalized
	44.	Big Mouth Strikes Again The Smiths
	45.	Walk Like an Egyptian
>	46.	Sun City Artists United Against Apartheid
	47.	Igloo Screaming Tribesmen
	48.	Free Nelson Mandela Special A.K.A.
	49.	Running Up That Hill Kate Bush
	50.	Left of Centre Suzanne Vega
	51.	Going Underground
	52.	Spring Rain Go-Betweens
	53.	Wild Blue Yonder Screamin' Blue Messiahs
	54.	Don't Want to Know if You're Husker Du
	55.	Pretty in Pink Psychedelic Furs
	56.	
	57.	Springtime Lighthouse Keepers
	58.	Love is a Poison President's XI
	59.	Temple of Love Sisters of Mercy
	60.	E.S.T Alien Sex Fiend
	61.	A New England.
	62.	Betty's Worry (Or the Slab) Hunters and
		Collectors
	63.	Ocean Liner Lighthouse Keepers
	64.	
	65.	
	66. 67.	
	68.	
	69.	
	70.	
	71.	
	72.	
	73.	
	74.	Driving Away From Home It's Immaterial
	75.	Don't Leave Me This Way Communards
	76.	Man Overboard Do Re Mi
	77.	Bachelor Kisses Go-Betweens
	78. 79.	Never Understand Jesus and Mary Chain
	79.	Private Idaho
	81.	Marlene on the Wall Suzanne Vega
	82.	Wallies
	83.	Just Like Honey Jesus and Mary Chain
	84.	Yummer Yummer Man Danielle Dax
	85.	Another Girl, Another Planet Only Ones
	86.	Snakedance March Violets
	87.	How Soon Is Now?
	88.	Hungry Town
	89.	Hungry Town Big Pig Who Needs Esperanto Thanks for the Fish
	90.	State You're In Post No Bills
	91. 92.	Mutiny in Heaven Bithday Party
	92. 93.	Everything's on Fire Hunters and Collectors
	95. 94.	E = mc2Big Audio Dynamite
	95.	Just Like Fire Would
	96.	Rain
	97.	Dead Heart Midnight Oil Buzzsaw Popstar Vampire Lovers
	98.	Black Fella White Fella
	99.	Boys Don't Cry
		Brave New WorldNew Model Army
-		- Anny Model Anny

14.44

Lissa Ross - Drums Genivieve Faber - Bass, vocals **Oren Siedler - Violin and Percussion** Deborah Thomas - Guitar, vocals

ET'S GO

Let's Go are a band that are sparking interest both in Brisbane and the northern part of New South Wales. Based in beautiful Byron Bay, their music and preentation reflect the energy and vitality of their surroundings. The roots of the band stretch back into the golden years of Brisbands, with Lissa and Deb being involved respectively in the early years of the Go-Betweens and Xero. They are the only 100% original band playing in the area, and have played to enthusiastic crowds at Byron, Lismore, assorted parties and the last Do Re Mi gig in Brisbane for ple Zed. Their diverse influences 111 and the catchy modern sound of Oren's violin give them a widespread appeal, that will be spreading as far as Coffs Harbour and Bellingen in the near future. They have twenty completed songs in their set and half as many again being readied, and once their repetoire is complete they plan to record a single and a demo tape. As Gen pointed out, they do not style themselves as a girls band they are good musicians who are women and who do it the way they want to. 'Let's Go' are a band not to miss, whether it be in their own idyllic habitat or in a larger metropolis.





1. large. rythmical. ameaboid. melody. dynamic. sonic miasma. purple void. dance. tweed. Mingus. weaving. strawberries. cooking, speech cubes. Wasp Maelstromb, Dingo fence, lakka sleep, bounce. Scolopendromorph. agiation. Saxaphonic. B flat. driving. turn ya fucking amp down. soinic sandstorm. mindwarp. tickled synopes. cholera. Rameses rock. chords. vamp. nerves. superglue. out sight. out time. skullcaps. epilttis. what's the next chord? solar boat. bananas. death. sustain. stomata. vicarious. pusillanimous. Oh Jim shut up with that crap. benthos.

2. The Ceramic eggplants have been together, in one form or another, since May 85. The present line-up with the exception of the saxaphone which was added later that year, has been playing since Feb 86. The line-up: Carmela sings, Colin drums. Mark pounds the organ and electric piano, Cameron: guitar, Geoff: saxaphone and John on bass.

3. The name came from a film about Myers were similarly inlawnmowers. spired into eggplant spode.

4. Mutual ambitions are to dominate the world via the use of silly putty and to have the word wettex' abolished from the English language.

5. For a description of the music see point 1 or else come along and see the group play where you'll get the best idea about where they're 'comin' from'..... (cause we sure don't).

1313 Mockingbird Lane had their beginnings in a recording collective. Working under, Helen names (Cemetary Girls, Helen Back, Seaside Swingers), the coll-ective released a cassette 'Torn Be-tween Love and Horror'. Three of the people involved in the form a collective decided form collective decided to form a band, despite the fact that they had scant idea of how to play instruments. Mark (bass), Julie (guitar), and Rebecca (vocals) and a drum machine set about writing songs and practising and soon were playing around Brizbane as 'Faded Flowers'. Next step was to find a drummer. In keeping with their from musicipation their 'non-musician' stance, Maureen who had never played drums before) was recruited. After more practice they debuted Love the Inn as 1313 Mockingbird Lane about 8 months

1313

INGB

ago. Since then they have played most of the venues around town, been included on the State of Emergence album and made no. 8 on the Hot 100. 1313 Mockingbird Lane play all orginal songs and plans for the fut-

ure include an independant single. You can see 1313 Mockingbird Lane supporting the Damned at Easts on the 28th March.









**RADIO TIMES** 

Page 10.

#### WE SIT BACK PASSIVELY



Triple Zed is an active voice. Its radio with a reality. We try to identify and not isolate, activate not alienate, politicise not sermonise, affirm rather than negate.

Turn on your radio, but don't expect a hip, alternative version of Des and Kay. We don't have the answers but we keep questioning. We try to give access to a diversity of community, not one voice but many voices.

People continue to level alot of critisism at ZZZ about what we're doing and how we're doing it however their absence on a participatory level is noted. Its a lot harder to maintain creative and Its a lot vital radio now than it was a few The climate is dramatyears ago. ically differnt.

Our greatest resource is you - the people. You need to share in the responsibility of Triple Zed. If you can't come up with the goods then nor can we. There'll be no resurection if we die. No-one will again have the necessary money and the Government of '75 comes once in a lifetime.

BACK PASSIVELY YOU SIT DUMB until

- You get active. B - Your guardian angel taps you on the shoulder and says What the fuck are you doing with your life'. C - You rot in your own apathy.

Don't sit back and take part in the spectacle unfolding before our eyes. 'Agitate Educate Organise.' (Brother Dee and the Collective PARTICIPATE' Effort). AND

4ZZZ's licence expired on January 31 this y ear. Unlike other year the Aus ralian Broadcasting Tribunal did not call an inquiry into our licence. There are several reasons for this. The major ones being that no public submissions were received contesting the licence renewal and that we really hadn't done anything that warranted a slap on the wrist. However, more significant is the goings on of the private media sector. The rather limited resources of the Australian Broadcasting Tribunal were required to sort out the Bond/Channel Nine and now the Herald and Weekly Times/ Murdoch takeover.

Now that our licence has been renewed for a full three year period, we can all breathe a sigh of relief and not worry about bureaucratic ceremony until next time and then give thanks for small miracles like Bond, Murdoch and free enterprise. (We always knew they were good for something.)

However, what remains to be seen is that we should have had a hearing. Hearings, while tedious and traumatic, do provide a forum in which our public accountability can be affirmed. It is a recognition of the roles and responsibilities we take on as broadcasters.

The fact that we did not have a hearing is a direct outcome of the underresourcing of the Tribunal and indicative of the priority (or lack thereof) that the Federal Government has placed on broadcast and television regulation.

Such phenomenon certainly suits the likes of 4ZZZ but it also suits the likes of Murdoch and Bond. The Broadcasting Tribunal is rendered inpotent and its activities are reduced to little more than a formality or a rubber stamp than anything to worry about. After all, public broadcasters really have little to worry about in terms of their licences. We never really do anything wrong and what we do is defensible. It is the capitalist media that have cause to worry, whose activities are on the most

part questionable. 4ZZZ's licence was renewed through series of letters and submissions. While Australia Post did a roaring trade, 4ZZZ's Station Co-ordinator was furiously trying to keep up with the writ-ten requests of the Tribunal and the Tribunal was delaying the process and not giving us any information about where we stood.

August 1986 - 4ZZZ received notification that it was to log all programme material for two weeks and that an application for licence renewal was to be completed by mid-September. December 1986 - The Tribunal advised that it would not hold an inquiry into

the licence of 4ZZZ. The Tribunal forwarded a request for further information about programming, staff levels, accounts and sought our comments on the four breachs of the obsenity provis-ions of the 'Broadcast and Television Act' January 1987 - 4ZZZ is advised that the three year period. February 1987 - 4ZZZ receives the Trib-

unal's Reason For Decision and our actial licence. Thanks to all those who showed P.S. their concern for Triple Zed by sending letters of support.

### PROMISE OF PERFORMANCE

In the course of the licence renewal, 4ZZZ re-examined its Promise of Performance. It was seen as a necessary step in redefining the activities of the station so as to encompass and recognise the political and social needs of our listeners.

1. 4ZZZ-FM recognises and will abide by the P.B.A.A. Code of Ethics. 2.(a) 4ZZZ-FM acknowledges the role of Public Broadcasting as distinct from the role of commercial broadcasting and government broadcasting. In doing so 4ZZZ-FM will compliment, supplement and not seek to compete with pro-grammes provided by the commercial and government sectors. 4ZZZ-FM will attempt to signif-(b)

icantly increase public awareness of the role and potential of public broadcasting. 3. In accordance with 4ZZZ-FM's lic-

ence, it will seek to provide programmes of music, news, interviews, reviews, comment and information of relevance to a widespread audience, but of spec-ific relevance to the 13 to 30 age group. In doing so, 4ZZZ-FM recognises that listeners are members of various communities and interest groups within the service area.

4ZZZ-FM will provide program-4.(a) mes on cultural, social and political issues in an attempt to facilitate awareness and understanding of these issues so as to enable lateral communication and interaction between 4ZZZ-FM, individuals, communities and listeners.

(b) 4ZZZ-FM will present diverse and thought-provoking viewpoints and shall be sensitive to their presentation and scheduling. 5.(a) 4ZZZ-FM will encourage the pro-

duction and presentation of programme material by Australians.

(b) 4ZZZ-FM will comply with the Australian content provisions determined from time to time by the relevant broadcastinauthority.

6. 4ZZZ-FM does not support pro-gramme material of a sexist, racist, classist, imperialist or colonialist nature.

4ZZZ-FM is and will remain publicly accountable through the processes instituted by the relevant broadcasting authority and government department. 4ZZZ-FM will have station meetings frequently and will encourage audience and community involvemnt in the decision-making process.

This has been Jane Prune and Brian Gumby for 'See the World Today'

# A Man's Best StoogE

'The dogs are under control at all times, and are not allowed to apprehend a person unless the handler directs the dog to, or the handler himself is threatened. The dog is trained to release the person being apprehended either on command by the handler, or when the person being apprehended submits. There is a misapprehension that we use vicious dogs. You noticed when the dog was doing that exercise, the tail wagged at all times. purely game.' It is a -Sergeant in charge of Dog squad at Police Week display in King George Square, May 1984.

There's a guy lives in the house back of ours who's either a cop are a private security guard, we're not sure which. That I don't mind. It's his dogs I can't stand. Bored, aggro, living off fear. I've thought of killing them. Stupid really - he's the villian of the piece. But then again, I suppose somewhere there's something that feeds and trains him too. And they're all just doing their job.

But these things don't run through your head when you're minding your own business, watering the back garden, and a bloody great Alsatian sticks its head through the gap in the fence and lets loose with the barking. You tend to think, as I did, that it's right behind you, ready to rip your throat out. So you spin round and turn the hose on it, which of course only makes it madder. That's when you realise it's only the psychological barrier of the fence that keeps those dogs in - if they wanted to, they could ram a hole in the rotting fence with their heads. Or just jump over it.

That phrase 'rip your throat out'. It kind of stuck in my mind when I heard it used by this crazy I knew.

So savage dogs always remind me of Bowser and Richard. Richard was a biochemistry student. Some people called him Fester on account of his acne scars. He smoked Black Russian Sobranies, read Ayn Rand and Milton Friedman, and liked to listen to this tape he had of Nazi marching songs - 'Deutschland Uber Alles', 'Horst Wessel', stuff like that. You might not believe it but once I saw him singing along, wistfully gazing at the photos in one of his dozen or so books about Hitler's Germany. The room was lit by a single candle, throwing wierd shadows on his pock-marked face and hissemi-nakedtorso.

Richard believed the Holocaust was Hitler's worst tactical error. 'He should have stopped after getting rid of the commos,' he told me one day. 'Then the British could have teamed up with him to

smash the Bolshies." He was brought up in a British colonial outpost in East Africa. But he had none of the sentimental attachment to Queen and Empire of the old guard Imperial



To him, the monarchy was a Britian. useful and clever tool. The Falklands three months of anxiety and was exultation for him. He would eagerly

scan the day's news, and crow over or explain away the latest developments, pass judgement on the latest tactical gambits. admired the 'Argie' But he secretly generals for their whole-hearted comm-

itment to law, order and free enterprise. One day their methods might be needed in Australia. For the moment though, he was content to work within the National Party, helping to cleanse it of the old fashioned 'agarian socialist element' and bring it up to date. But he generally voted Labor, believing that ALP rule would bring about disillusion with socialism, and open people's eyes to the crying need for a benevolent dictatorship - the dictatorship of the marketplace. He called philosophy 'New his Libertarianism'.

I have a theory that cars bring out the essence of people and of whole societies. Driving in Richard's car would be pretty high on my list of my ten most horrifying experiences. He drove a datsun which had aged beyond its years. Two previous cars had been thrashed to the scrap heap. He had a habit of slowing down from his city cruising speed of about eighty clicks, the corner-turning speed by simply changing into second gear. Brakes? Ha!.

The roads became a battlefield as Richard fought for supremacy with likeminded drivers in a frenzy of lane-changing and tactical manoevres. The only bright spot for me came when someone yelled 'Take it easy, mate! You don't own the roads!' I laughed, but Richard was speechless with fury. The veins on his forehead stuck out. He went half a mile out of his way -'to run him off the road', he said later.

Once when Richard was drunk, he described the end of the world to me. He was like a delirious, feverish speed freak. He spoke of what life would be like when he ruled the world. But his New Libertar-ian paradise would be spoiled by a few pig-headed communists, whose propaganda would fool the gullible masses and lead to uprisings.

Richard would go into his bunker to plan his counter-attack. 'Finally', he said softly, rising slowly in a kind of a trance, 'I leave the bank of radar-screens, and pour myself three finger's worth of cognac.' He squeezed the last drops from the wine cask. 'I light a Black Russian Sobranie, my last. I return to the data centre and punch in the code for my preprogrammed last grand gesture. I sink into my leather armchair and sip my cognac, as I watch my missiles arching off into the sky.' He pauses, staring into space, a half-smile on his lips. Then, with

Page 12.

a slight shake of the head, 'What a shame I only have eight minutes to contemplate the awesome grandeur of it all.' He turns abruptly. 'I drain my cognac. I stub out my Sobranie.' His voice is louder, but still trembling. 'I open the top drawer of the bureau and my hand closes over the ebony and pearl butt of my trusty Walter P. 38 Automatic. One minute. I doublecheck the missile programme. All is in order. I release the safety catch. Ten seconds. I raise the .38 to my tem-He sways gently, eyes closed and ple,' forehead glistening, thumb and forefinger cocked at the side of his head. His voice drops to a whisper. 'I can hear the roar of the missile targeted on my own bunker as I squeeze the trigger and .....' He makes a noise like a boy with a toy gun, staggers and falls to the floor. I look on, not quite sure what to do . I assume he's passed out.

A full minute later - his timing was perfect- he props his head on his elbow and laughs, the kind of laugh you hear from villians in old horror movies. He always laughed that way, even at jokes. People who knew him would try to imitate it. He didn't notice me leave the room ten minutes later. He was still curled up on the floor, laughing uncontrollably.

I think it was actually a couple of months after that that he explained how he would seize global power through rational argument, backed up by an army of super-dogs, specially bred with a pathological hatred of lefties. He planned to develop a pure gene pool by cloning Bowser. I tried to picture him hunched over seething test tubes in the dead of night, his laughter echoing round the Biochemistry labs ...... 'The fools! The pathetic fools! They said I was mad!"

He was addicted to quoting Davros, the evil genius who commanded the daleks on 'Doctor Who'. Davros was a withered torso topped by a wrinkled latex head, connected by numerous wires to a kind of wheelchair-cum-tank-cum-computer. He was forever giving orders, in his irritating metallic whine, to EX-TER-MIN-ATE obstacles to his conquest of the universe. Richard adored him. He was fond of saying to people, or if no-one would listen, 'EX-TER-MIN-ATE!

EX-TER-MIN-ATE!' over and over again, each time faster and higher-pitched till it was incomprehensible. Then he'd go back down the scale, giving a fair rendition of the death of the computer, HAL, in 2001. The day that his Davros doll went missing was probably the only time I ever saw him visibly upset. But maybe I'm exaggerating.

Davros and cloning and the rest of it were just jokes of course. He'd play it up to outrage me, and I was always

### **RADIO TIMES**

happy to be outraged. But Richard was deadly serious about Bowser. 'Bowser is trained to kill - or die - on order'. Once he had been walking down the street and was bitten by a small fluffy dog, a terrier or something similiar. 'It was a horrible little excuse of a dog, yapping away at me."

So what did you do?'

'I had Bowser rip its throat out,' he said, as though he'd swatted a fly. Of course I didn't believe him , but I

'Wasn't the dog's owner played along. upset? Yes, but I told her to forget about it or I'd have to do the same to her kid.



It was just another of Richard's stories that I'd repeat at parties. Until the day, a couple of months later, that I saw Boswer for the first and only time. It wasn't much to look at - just an old dog. Until you saw its eyes. I couldn't look it in the face, they were so sullen, and cold, and full of hate. Bowser kept between me and Richard the whole time, and watched me. If I moved, he growled. And I shivered. Biocidal, Nigel reckoned. 'Hating and/or capable of killing all life. Richard just sat there and drank in my fear like blood. I realised later he'd been waiting for that moment for months. We'd have arguments all the time, and I'd nearly always get the better of him. It wasn't hard, he was such an easy butt for sarcasm. I guess that was why he created his fanatical four-legged security blanket in the first place.

I never saw Richard do anything physically violent. He wasn't like the skinhead thugs you find in the National Front. He could be cruel and cunning, but he could also be, as he was fond of saying, an amiable sort of chap. In fact, to look at him he could pass for a dec-

ent human being. He had a crazy fascination with violence but he shrank from using it himself. Besides, he was the visionary behind New Libertarianism, not one of its foot soldiers. But the last time I saw him - three years later- he'd replaced his childish, bizarre fantasies of power with something more boringly realistic.

It was at the Sheraton Hotel, where the National Party was holding its annual conference. He was now a paid organiser for the Party, and a member of the Young Nationals executive. 'I can't understand why an intelligent person like you still believes in these outdated socialist ideas,' he said, shaking his head theatrically. 'The Party needs people like you,' he told me for about the hundredth time. I told him to get stuffed, for about the hundredth time, and he laughed in his supercilious way.

'How's Bowser? Ripped out any throats lately? The laughter froze on his lips. 'Bow-

ser's dead. 'Did you save any tissue?' A shake of the head mystified. 'To clone him. You know ..... your army of super-dogs ... global

power....missiles arcing off into the sky, and all that.' He looked pained, and slightly sheepish, and remembered he was late for a seminar. He stepped onto the escalator, earnestly talking to a couple of well-dressed business-men, and I stood watching them glide out of view. His laughter drifted down from on high.

I'm often reminded of that laugh by the barking of the dogs next door. don't suppose their owner has trained them quite the same as Richard trained Bowser. But they're certainly not treated like pets. I've never seen him play with them, or pet them, or speak to them with affection, they look like guard dogs. But why does an ordinary worker in a modest house in a quiet part of a quiet city need three big guard dogs? I guess he just likes guard dogs.

They've nothing to do. They pace the yard, ready and willing to deal with any threat to their master's life and property. None comes, so they bark at anything that moves.

Like the people in the house next to them, who can't go into their own yard without facing three sets of slavering jaws, snarling over the fence almost at eye level. The other day I saw their daughter of about five playing in the garden, until the dogs appeared and she ran crying, into the house. Her father scolded her. It took a single word from the security guard to call off the hounds, but he just stood on his back landing, watching, till it was almost over. I have no idea why.



### RADIO TIMES



The Cryptic Triple Zed Crossword - a test of your canniness and general lateral knowledge not only will this little construction delight and defy you, it could also win you six records from ZZZ's prize pantry. Every correct answer received will go into a barrel or similiar receptacle, one will be drawn and its architect rewarded with THE BIG PRIZE. Keep listening for details on when the prize will be drawn. And in the meantime, happy pencil-chewing!

### ACROSS

- 1. HOH number 68. (6,3,4) 9. Initially, try using nautical answers.
- (4) 10. The vehicle is cute, when it can't
- see. (3) 12.
- These brothers with secret handshakes founded The Reels. (6)
- 14. Grab a handl and sing goodnight. (5)
- 15 and 4 Down. "Carry On" gang's favourite two monosyllables -
- there. (2,2) 16. Stash anything suspicious when these limey Rambos visit. (1,1,1)
- Learn how to do this in the ship of fools. (4)
- Andrew Rees? (4,6)
- Crossword

RADIO TIMES

- 25. Umberto's initial error caused odium. (3)
- 26. Keirhs. (10)
- 29. An acronym for a sot. (1,1)
- 30. What they call obscenity in Westerns. (4)
- 32. Rugby League or real life? A rather lax answer. (1,1)
- 33. A Doctor Who, an Australian ten-
- or player or a pastrycook? (5)
- 34. A mixed-up eel pod spells what viewers wish royals had done. (6) 36. My French friend cleans dishes.
- (3)37. Frankenstein offsider. (4)
- 39. Ice for making a McManus disc. (4, 2, 7)

# DOWN

- 1. HOH number 82. (8,5)
- 2. Steer towards the visual alternative to billboards. (5)
- 3. A cultish album makes a tennis score. (4)
- 4. See 15 Across.
- 5. A song, a smoke, or a figure. (6) And backwards it spells gene-6.
- stuff. (1,1,1) 7. The mixed-up cab shack is the
- promise of chain letters. (4,4)
- 8. The whereabouts of Zanzibar, Nairobi and Mozambique. (7,6)
- a bit. (4)
- 5. 12. 17. 22. 20. 23. 25. 28. 31.
- The senile lose their first direction and get 8 Down's waterway. (4) Willy the Shakes much about no-thing - what a fuss! (3)
   A policeman with a bullhorn, or George O's Napoleon. (5,3)

Page 14.

- 21. In the middle of a sewer one finds a ruminant. (3).
- 22. If you got this in the mail, you're it. (3)
- 23. Every ego clash starts in the Old World. (1,1,1)
- Mersey loses an eye and she's hitched. (3) 24.
- 27. A ship's bod from the home of the HMs. (4)
- 28 and 33 Down. A mixed-up UFO blinked and found Miles at his best. (4,2,4)
- 29. What Gano used to be before he embraced the Gospel. (1,3) OK, a pitiful answer - but that 31.
- African animal is in there somewhere. (5)
- 33. See 28 Down.
- 35. Is to publicity what the voice is to the microphone. (3) 38. This ancient god was really amazing, initially. (2)

