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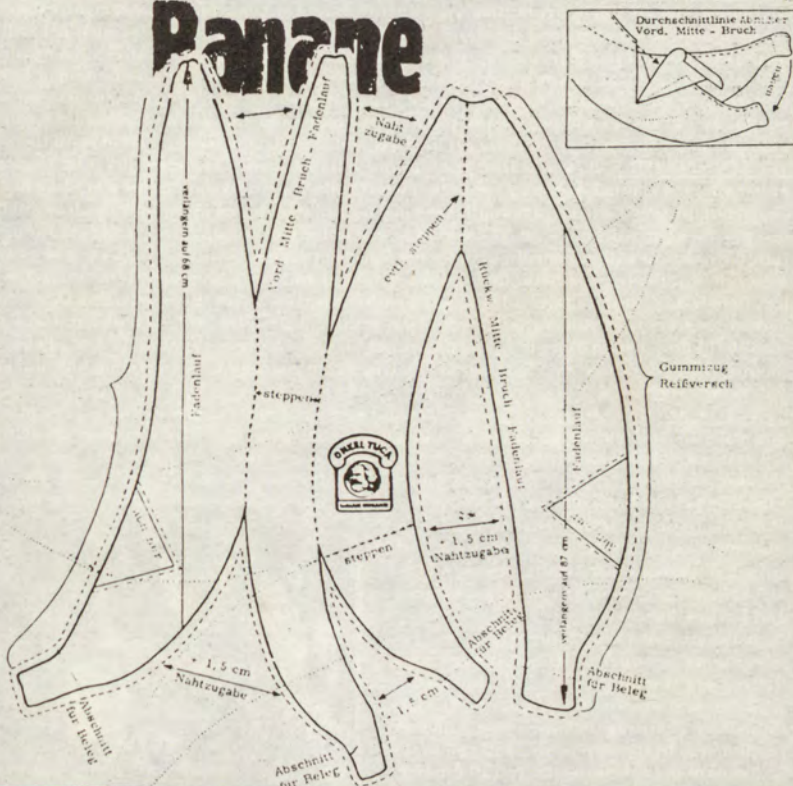
# RAD Times

MARCH 93 EDITION OF 4ZZZ'S SPORADIC JOURNAL \$2.02

**INSIDE**  
\*\*\*\*\*  
**4ZZZ** neuz  
**HOT 100**  
**REVIEWS**  
**Northern**  
**Ireland...**  
**doin' the**  
**HEADLESS**  
**CHICKEN.**  
**SLAMGIRLS**  
**subscriber**  
**benefits.....**  
**& much more.**

о советско-чехословацких переговора

## Schnittmuster für eine Banane



**КОММЮНИКЕ**

**FEATURES**

**butoh,**  
**breakdown** **and**  
**body piercing**



# EDITORIAL

This editorial has become more of a notice board than an editorial. There was too much to say; and when we already felt like we had hand typeset and cut and pasted the Calcutta white pages, this traditionally self indulgent space for media hacks' personal disclosures seemed the appropriate/available space to get the info off our chests. So....

**RADIO TIMES** - this is the first issue for a very, very long time, and certainly the biggest ever produced. Radio Times is an excursion into the print medium by a radio station that is hard enough to run by itself. It is mailed out free to subscribers, who get this magazine at a steal. It is an informative, humorous, political and wide ranging magazine. We love it. We love you. We love each other. We are perverse enough to love you all till your libidos are crumbling and crawling across the condom/dental dam/strap-on strewn floor. **READ THIS MAGAZINE BY YOURSELF, WE'LL BE WITH YOU.**

**THE FUTURE OF RADIO TIMES** - interesting question. We hope to have at least four out each year, possibly even six (though they'll want to be smaller). The next issue will be out around to coincide with a day. In further issues we hope to have letters to the editor, more band and music reviews etc., but this time around there was a real shortage of writers, something we hope will change as you start to send us your poems, stories, articles, reviews, criticisms, death threats, etc. We also want to see more work from local artists, particularly cartoonists, so get working on sending us stuff for future issues.

**THE FUTURE OF THIS PAGE** - it will end with an obvious re-touching of the 12th National Soviet Congress, holding aloft their subscriber cards. Even the thugs of stalinism thought they'd get credibility by association with 4ZZZ. But they were wrong. You can only get credibility from your own actions, so don't sit around trying to get it from us. We have none. We won some once in a raffle but we put it out with the trash. If you get it, worry.

**4ZZZ IN GENERAL** - we are a radio station. we are a public radio station. we broadcast on 102.1FM. we are open to the public and community. we are run by a collective. we are glad to have you come and volunteer with us. we do not pay any of our staff. we are political. we are mind-blowing (on good days) and "interesting" when we are not. we are not nice to sitting politicians, commercial media, police, media exaggerated pop stars or stupid, anally retentive right-wing conservatives. we are nice to feral anarchist pirates, drug gobbling rathbags, rabid polygamous poly-perverse creative beings, and people who give us money. but we won't take it from corporate scumming bastards. we are constantly caught between being commercial or getting caught in some self-indulgent counter cultural alternative ghetto. we put stories and people and community groups and views to air that would never get broadcast anywhere else. we are your radio station. you can own us if you get involved. there is no other station like it in all the world. we are sorry if you missed your bus.

**4ZZZ IN SPECIFICS** - do you realise just how much it costs to run an electric dryer let alone a radio station? no you wouldn't. you take everything for granted. you are a spoilt brat who thinks the world should just work like that, with no thought to me, puffing my little signal out my very sick and potentially terminal transmitter. do you know how much one of those things cost? and my house, i can only just pay the rent, working with NO help from you or the government I might add. and you just waltz in whenever you feel like it and turn the radio on without one thought for me. you can't even subscribe, or help me when I work for no money and even less love. You are a selfish, abusive, apathetic, unhelpful, ungrateful, rude and completely ignorant sod. when I was young, we didn't have fm radio to callously disregard, and we had to make do with radio plays and beatles remixed on zorg synthesisers and commercial after commercial and announcers with voices so slick you'd swear there were suffocating seagulls in it and all we did was work and buy and die. You wouldn't know a good thing if it jumped up and bit you. you've got eyes in the seat of your pants. were you born in a tent? Shut your mouth while your chewing. Shut your mouth when your consuming. Shut your mouth and your mind and the door to the fridge before you get the right idea.

**THE FUTURE OF MARKET DAY** - as you would no doubt be aware, many citizens presented at last October's Market Day to see bands and stalls and old friends and get terribly out of it and fall over. Well, just when you thought public parks were a place you could make a good clean wholesome christian tv advertisement, it happened again. Radiothon: we begged, pleaded, cajoled, threatened, extorted, give everything away etc etc, just to get your subscription or a pledge of some money. these things keep us on air and your support is vital. market day happened on the 13th of March. We were told to beware the ides of march. beware arriving two days late and getting stabbed. beware the bands that would be playing. beware all the food and drink and trinkets on sale from the stalls, beware all the alcohol, beware people laughing and singing and hurling themselves from the edge of a semi trailer/stage. A sumptuous banquet of entertainment and debauchery was laid at your feet. And all the while Australia was performing its democratic delusions choosing between the hideous reactionaries of the opposition and corporate selloouts of the government. And all through that glorious market day, the few wise people in the crowd threw their cares with reckless abandon to the rock riven air, knowing that come monday morning, the only way to stop Australia becoming completely fucked was if they could take to the streets and lynch the bastards.

KIMBA  
the  
WHITE  
LION



Who's got their subscriber card?



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~CREATIVE~  
~HUH!?



## Tranny Tragedy and the Quest for Karma Cash



In 1970 some technicians wheeled a 6 x 4 x 4 foot coffin-like box out of a production room somewhere in mid-America and gave it to their sales people to "move". The sales people must have been getting ripped off rather badly on their cocaine deals because it sat around for four years before they could sell it to one of the first FM radio stations in Australia - us. Thus did the multi-layered curse of the Syntronics transmitter cross many waters and come to rest in a place called Mirrumbul on top of Mt Coot-tha.

About sixteen years ago it was plugged in switched on and turned on, and it has only been off for more than a few hours once or twice in those intervening years. When Vince Lester started walking backwards, it hummed. When Syd Viscious died (so?), it hummed. When they started putting instructions on matchboxes, it hummed. And as you read this article it's still sitting up on Mt Coot-tha humming away in its bunker like an octogenarian soldier who thinks the war's still raging on outside.

As you might be able to deduce from the above, or failing that, work out by turning on your radio, we need a new transmitter. A brand new NEC 10 Kilowatt transmitter isn't going to make us any louder, but it will provide a very strong stereo signal to a much much larger area than we presently do. It will also take away the nightmare that a major transmitter failure is. It's the only one of its kind in Australia, so when a part blows it's either out to the army disposal stores for simple bits or \$4000 cheques to USA for the tricky bits. With a lot of our income tied to the transmitter in the form of subcarriers, a day off air can end up costing close to \$10,000. Since the radio station has an average bank balance of about \$2000, every time an announcer forgets to play a song or turns one off accidentally, our technician has to take yet another sleeping tablet.

So unless you have shares in Roche, please try to think of ideas that can get us a transmitter - if you know someone who works high up in NEC, hassle them. If you know someone who works in the sales tax department, hassle them. The sales tax alone on a new transmitter is about \$12,000. Or if you've got any surefire ways of earning us \$70,000 that won't end us up in any jails anywhere, please tell us. Otherwise there is the inevitability of waking up one day to a nasty hiss instead of Neubauten, as entropy doesn't ignore public radios.



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INTO THE '90s BACK TO KING ARTHUR

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HAVING IDEAS OF THEIR OWN SEEK PROFESSIONAL ADVICE -

SEEK PENDRAGON AT

**RIVERSIDE MARKETS** - EVERY SUNDAY



# THE WILD ONE

# Queer Radio

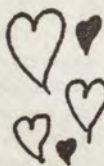
RIDE 'EM QUEER



A  
DEFINITION  
OF SOUND,  
HISTORY,  
DE'NUFORMAT  
& UPDATE



**World's Greatest**  
**Impersonators**  
Lavish Revues Nightly  
**ELTON PARIS**  
"Sophisticate of Song"  
SHOWS  
9'til 2  
**Pinocchio's**  
506 BROADWAY SAN FRANCISCO



QUEER RADIO-4ZZZ Wednesdays, 6-9pm. (alternates with the LESBIAN show)

QUEER: (adj) differing from the 'normal' or usual in a way regarded as odd or strange; feeling dizzy; non-heterosexual. (n) word reclaimed by homosexual men, lesbian woman, and those of sexual expression which does not conform to socially and culturally defined 'norms'; covers the scope of sexualities eg; lesbians, bisexuals, transsexuals, transvestites, asexuals, and homosexuals; often associated with eccentric behaviours, viewed by the misinformed with suspicion. (v) to advocate proudly on behalf of those "invisibilised" by 'the 90%

QUEER RADIO began life as GAYWAVES- a show devoted to allowing gays and lesbians prime airspace during a hostile and conservative regime which had little tolerance for those who existed outside the dominant hetro/christian/country/national party ethos. Z itself, was often under attack during this time, as was the show; but typically they both weathered the storm and continued to agitate and educate and organise. the decision to change the title and format of GAYWAVES came at a time when there was increased involvement in the programme, of people dedicated to gay and lesbian politics, and in particular, the concept of a 'queer' community. This notion is not new. the lesbian and gay communities have had to struggle for recognition to avoid them fading into insignificance.. and with the acknowledgment that more people are identifying as non-heterosexual comes the belief that we are here to entertain and enlighten a broader audience than was reached through gaywaves. And its working. the new format has brought with it new ideas and inclusions to allow greater expression of queer culture and lifestyles. We are aiming to educate our communities about their rights; to agitate them into knowing that they have the same rights as their hetro counterparts and that they are O.K.; and to organise them into action ...to create validity for those of us who live lives that aren't conformist, aren't ordinary, and will not bow to be 'normal'- by whatever definition. In the words of Queer nation - WE'RE HERE, WE'RE QUEER, GET USED TO IT. Listen to a show that is for you...especially if you've ever wondered about your sexuality. Join the team and spread the word. CONTACT Jeff\*8465709, or Gai\*3691942, for more information, or phone on air Wednesdays, 6-9pm-2521555. Queer Radio alternates with the Lesbian Show thrice weekly, the format being QR, QR, LS. There are special shows monthly, dealing with Queer specific issues eg: parenting, youth, bisexuality.

HOW TO GET THE QUEER RADIO

There should be a unifying set of fundamental concepts that all birds and higher mammals "understand."





# FROM THE NEWS DESK...

AGITATE, EDUCATE, ORGANIZE  
- is 4ZZZ's slogan  
and philosophy, and has been since  
we kicked off in 1975.

What makes ZZZ the unique  
station that it is? ... quite a few things

We don't have playlists nor  
controlling management for a start.  
All policy decisions about the  
directions we take are made by  
station workers and subscribers  
themselves through weekly  
collective meetings.

Also we are not owned or  
directed either by any political  
party, group or commercial interest.  
Which brings us to one of the most  
significant differences - the  
information content of our radio  
programmes.

On 4ZZZ you'll hear news  
from all around the world as well as  
coverage of local events, that other  
media just won't touch. Often events  
of quite startling importance are  
given no time at all on TV and radio.  
If an article is going to be of  
embarrassment to the owner of the  
commercial TV or radio station or  
even to the government itself. It is  
given no coverage or is  
misrepresented. News coverage is  
not fair or informative if it is selective  
in this way.

For Queensland people,  
4ZZZ is now one of the very few  
locally based news gathering  
services. You will have noticed that  
all commercial TV stations have in  
recent times axed completely or  
slashed to a minimum their regional  
news units, preferring instead to  
have one "national" news broadcast  
prepared in Sydney or Melbourne  
with little or no local content. A  
small section is tacked to the end,  
dealing mostly with the more  
sensational car smashes or crimes  
and lost dog stories. Mostly  
motivated by budget, commercial  
radio stations have fared no better.

Triple Zed is however in the  
position to do a lot better.

Throughout the week, you'll  
find block programmes dealing with  
specific issues such as Peace &  
Environment, Women, Gays,

Murri's, prisoners and art.

And twice a week, from 12:00  
to 3:00pm, you'll hear the news  
shows; international news on  
Thursdays, and local and national  
news every Tuesday, broken into  
digestable chunks with music.

## A FEW EXAMPLES:

Triple Zed had the most  
comprehensive coverage of the huge  
trade union rally in Festival Hall in  
November protesting the actions of  
the Kennett government in Victoria.  
You heard informative bits of  
speeches from the rally and  
interviews with activists such as  
Mary Kelly, President of the Qld  
Teachers Union, and with workers  
who attended. We give updates on  
this important issue as they happen  
and on how it affects us in  
Queensland.

Lilliana Castillo is the head  
of the Chilean organization fighting  
for the release of political prisoners  
who are still in prison or missing  
(possibly tortured or dead) from the  
time of the military junta in Chile  
from 1975 to 1990. Ms Castillo took  
time out from a national tour to  
speak on this issue live on the news  
show. This group's visit to Australia  
was ignored by other media entirely,  
as were Domingo Collicoi (a  
Mapuche Indian) and Frederico  
Gomez (a Mayan).

Demonstrations like the one  
in early January in King George  
Square to protest the USA & allies  
bombing of Iraq are reported like  
nowhere else on your dial or screen.

The conflict on the island of  
Bougainville has recently drawn  
international criticism particularly  
of the actions of the Papua New  
Guinea Defence Forces in bombing  
civilian areas and slaying of  
neighbouring Solomon Island  
villagers. (Locals are fighting to  
secede from PNG -

But anyone relying on the  
mainstream media to hear about  
this issue and Australia's  
clandestine involvement would  
have been very disappointed. 4ZZZ

news, however, reported the conflict  
as it's most recent scenes unfolded  
from last August and was even able  
to present statements from the  
outlawed Bougainville  
Revolutionary Army to balance  
press statements or non information  
from PNG and Australian  
governments.

4ZZZ was the only attendee  
at the Ananda Marga press  
conference in mid January and  
presented immediate information  
about the aims and activities of this  
group. This has been a repeated  
experience - groups outside of the  
mainstream receive very little media  
attention unless it is sensationalist -  
except from Triple Zed.

In East Timor, hundreds of  
arrests were made in November to  
try to curtail any protests on the  
anniversary of the "Dili Massacre"  
when up to 300 East Timorese  
civilians were machine gunned to  
death by the Indonesian army when  
they attended the funeral in Nov  
1991 of a resistance worker. The  
people of East Timor, a former  
Portugal territory have been  
fighting to regain their  
independence since Indonesia  
invaded and annexed the island in  
1975. Triple Zed has reported in  
depth on events in this area,  
including the arrest during  
November of Xanana Gusmao,  
leader of the East Timorese  
resistance movement and will be  
following up on his trial expected to  
be in February.

The work done by the  
newsroom has always been a  
valuable contribution to the  
airwaves, has worked to expose  
injustice and contributed to social  
change. Triple Zed has received  
several Golden Reel awards from  
the Public Broadcasting Association  
of Australia, including one for the  
coverage of the Boggo Road "riots".  
The investigation and presentation  
of this issue resulted in other media  
involvement, wider recognition of  
the needs of prisoners and  
eventually led to broad changes.

In the glorious past, Zed  
enjoyed the luxury of a newsroom



## FROM THE NEWS DESK... 2

which contained several journalists, some of them even full time paid workers and adequate equipment.

As a radio station which is now only funded by your subscriptions and our own money raising activities (like market day and sponsorships), newsroom facilities and workers are very limited.

In fact, when is a newsroom not a newsroom? - perhaps when it contains only two staff, Peter and myself, Keryn (voluntary workers like all of us here at the station).

Despite this limitation, we have made considerable advancement in this last year to improve the quality of content and sound of the news shows.

Information on many issues (particularly international) is now obtained by access to an international computer based news network, known in Australia as Pegasus. News stories are fed into this network from regional organizations (eg United Nations, Greenpeace) and news services around the world. We will soon have to find a way to fund our subscription to this service.

This service gives us the ability to report immediately on events as they happen wherever, in Europe, the Pacific, Latin America. Every country you've ever heard of, and plenty that I hadn't, is covered.

Also, when news staff access Pegasus, we record the stories on a local computer file which can be read and used by any announcer during their programme.

At the moment, we are working on getting new production facilities for the newsroom. Most of the equipment was bought, after all, over 15 years ago and is dead or ailing. Several unions have already helped us towards this with subscriptions and, need I say it, any

donations will be welcomed.

So the two of us collect the news from many sources; by personally attending and reporting on protests, meetings and events, by interviewing activists, by compiling or editing information received via the Pegasus network and from local, national and overseas newspapers and periodicals. We also make use of taped articles produced by other (more financial) public radio stations and the Public Broadcasting Association of Australia. Some of the block programmes, notably the prisoner's show, also useful compile news reports.

If, as a listener you think you can contribute to the news show please contact us at the station. Perhaps you have reliable specialist knowledge of an issue or country, you can provide us with reports or articles, or keep us informed on developments.

When you're listening to the news, hopefully you'll see that we attempt to give the complete story, unbiased by any any brand of underlying personal or political agenda. Apart from reporting events as they occur we try to provide listeners with information to help them understand the meaning behind mainstream "newspeak".

To educate and agitate... we do our best... the rest is up to you.

Peter and Keryn  
4ZZZ News



Whatever you do, or dream you can do, Begin It.  
Boldness has genius, power and magic in it.

Goethe

Raptis Plaza, Cavill Av. Surfers Paradise Ph 922 717



# ON THE NEWS - junk language terms

these pieces of language abuse are quotes from several candidates during the recent united states presidential elections

poorly buffered precipitation .... acid rain

consensual non-monogamy ... means ... adultery

cliches .. are now

.. a previously enjoyed sound bite

drug addicts and alcoholics  
.. the sobriety deprived

lobbyists .. are..

legislative leadership advocates

educational terms include:  
achieving a deficiency .. instead of failing

homeless .. are the .. underhoused or involuntarily undomiciled

sadomasochists ..  
looters .. are .. non-traditional shoppers  
the aged ... alternative definition ... experientially enhanced individuals  
are now referred to as ...  
the differently pleased

homewoners .. are .. the non-vagrant homed

lie ...  
has a separate term for all occasions:  
eg. a categorical inaccuracy,  
a counter-factual proposition,  
a strategic misrepresentation or  
a terminological inexactitude

toxic-waste dumping

.. now described as

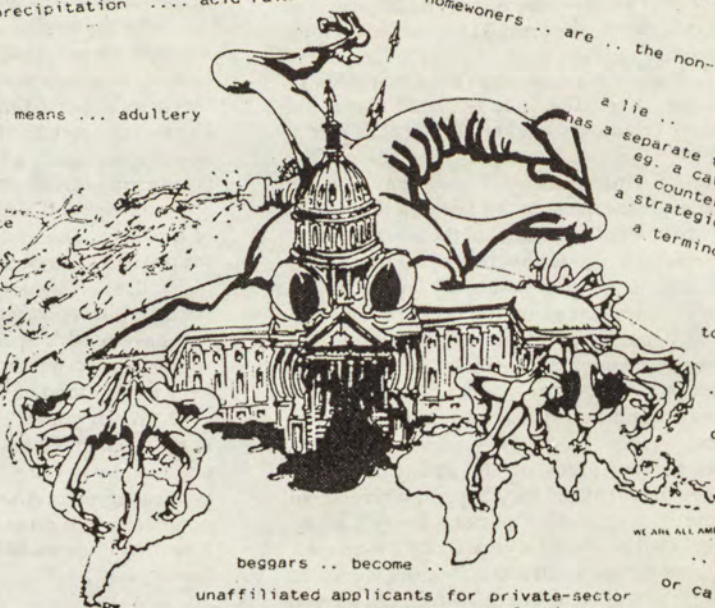
deep-ocean placement

beggars .. become ..

unaffiliated applicants for private-sector funding

the corrupt .. are now .. ethically different or morally challenged

WE ARE ALL AMERICANS hunger .. is a  
.. nutritional short fall  
or calorie insufficiency



# RUBBER BUG



debut cd  
out feb

144 ADELAIDE STREET CITY



PH:2291265 DOWNSTAIRS



## **R**omper Stomper has

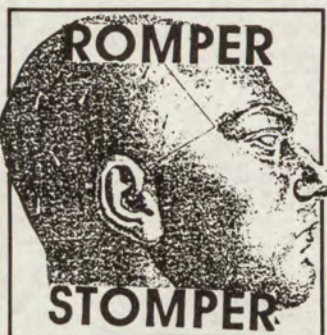
generated commentary across the board, from the major newspapers through to the street produced fanzines. Some of this discussion has focussed on the film in its significance as an Australian film and upon what it says about the local film industry. Others have focussed upon its quality (or not) as a piece of cinematography. More reactionary, hysterical commentators have taken the films subject, warning of the reality of skinhead culture and its dangers to our society, drawing sketchy and rather tabloid parallels with the rise of neo-Nazis in Europe. The Age even ran a story in which the Footscray Local Council complained of the films depiction of Footscray as a violently tribal war zone, complaining that people were leaving the cinema with the impression that Footscray was not a nice place to bring up your kids.

The fact that Romper Stomper pitches along between social realism and romanticism is common in Australian cinema, and the confusion between its function as art and its function as journalism is understandable. But beyond the topicality of "skinheads", there has been little discussion of the films politics; a serious oversight given that the film threatens "cult status" and deals with a very topical subject. This is not, a review of the film, being as it is a story of a particular group of skinheads in a particular situation. This piece is rather a comment on its subject matter. In a film which easily crosses from fiction to non-fiction in peoples minds, some attention needs to be paid to what sort of reality the romance is constructing.

The film's treatment of a youth subculture swathed in 'tribal violence' is not uncommon. West Side Story, Quadrophenia, Suburbia, The Outsiders and Do the Right Thing all work with the material of youth subcultures and violence. Most of these films deal with sub cultures as though they occur in social vacuums, at best only using socio-economic factors as dramatic background and never taking any real interest in the actual cultures themselves. Romper Stomper is no exception, and one gets the impression that "yobs" or any gang-style group could have been

substituted for the skins without much alteration to the story. A story of love, betrayal, tragedy and violence only needs a setting and context, and racially bigoted skinheads certainly provide this in a sufficiently contemporary way to keep popcorn sales up.

Romper Stomper is not about skinheads. Skinhead culture is complicated and diverse. It evolved amongst working class youth in England and where it was political, it was largely socialist. A variation of this politics was a radical nationalism that expressed racist feeling not unlike the politics expressed by Australias Jack Lang back in the thirties. The subsequent rise of neo-Nazi ideology and organisation came much later and proceeded unevenly through the skinhead culture. This was never universal however. Skinheads are as likely to be racist right wingers as they are fashion victims or members of the left; SHARP



(Skinheads against Racial Prejudice) being a case in point. The culture of skinhead is equally complex, with a range of musical styles, rituals, behaviours and literatures involved in their lifestyle. Not all skinheads are racist, right-wing, male, predatory, unemployed, young or good looking. Romper Stomper is not at fault politically with glorifying the culture, nor is it at fault for not condemning the culture, but rather because it does neither and ends up giving a stereotypical and shallow account.

While the film misrepresents the culture as a whole, the politically active and violent aspects of that culture are also dangerously misinforming. The film does show that a great deal of skinhead violence is erratic and gutless, (in a case in Brisbane, a group of some 15

skinheads were teasing a man in a wheelchair and then near beat to death the solitary man who attempted to stop them). The film however shows a concerted reprise attack against the skins, and it is only ever rarely that anyone fights back, and certainly not in the concerted manner the film presents. In another artistically licensed segment, the self awareness of their politics is expressed by Russell Crowe in a poignant and earnest manner with the flag of the Reich behind him, which severely overstates the coherence with which many of the neo-nazi skins operate.

The film is politically clumsy. When the Asians respond to the attack in the pub, we see them, unknown face after unknown face rushing across the screen. These characterless Vietnamese were made to virtually swarm around the squat, dangerously playing with the idea of an unknown mass of foreigners swamping our country, or in this case, the characters we had come to "know". The emotive response to this segment of the film lends itself to a fear of the attackers, placing ones sympathies with the skins. Then again, in the police shooting, much sympathy is evoked, and a few choked tears belies the fact that in both the Australian and overseas experience, the police end up harassing the anarchists, communists, punks etc. more than the ultra-right.

The final collapse of the group was not caused, as it often is, by internal disputes or by the skins settling down and having families and mortgages, but by a confused and malicious woman from outside the group. This use of a woman as the evil/tragic element was unnecessary, and seemed only to lazily borrow from a sexist stereotype in order to move the story.

Its not really fair to be so hard, it is, after all, just a film, and it had to be kept entertaining. However, the film presents itself as a view into a darkside of Australian culture, and as such should offer more than a skin deep tabloid version of that situation, and should have more sense than to recourse to cheap sexist and racist images for dramatic effect. Lets hope people only take it as seriously as Strictly Ballroom and not turn it into a pathetic display of the Dogs in Space syndrome.



# ADRENALIZER

## N Y (E) Dance Party Review

DE' SPACE : Deep space lower valley west side Manhattanz  
5 000 000 gallon fishtank

DE 'TIME : On d' eve of E niver nu year (& even if U only  
have 1 nitelike 2-nite U know it's been a  
(Ebaneezzzer) goodeyear

DE' TRAIN : 2 FIND ...2000 others also off the rails & on  
track 4 nu adventures ... the culture of the  
"surfers of mind" in the fashion zone rise to the  
(tidal) wave of goodbye 2 9.T.2. (termin8 er')  
but in style of course ....4000 litres of sweat  
just add bodies!!!

Towering columns of d' gods  
dwarf U as U duck the laser ,BIG toys, rubber boys  
bounce on video walls, dance crrrrrowd! mesmerize  
2 z' surround sound pound 2 B found al' round &  
fully wound , til' U come down'n'off the show 4  
another GO so.....(stay tuned for d' next Ad-  
renalin Pt E..now U R cleared 4 takeoff.....

## THE DANCE Report

... WITH  
PETER MOGG  
~~~~~  
DANCE  
SHOW  
4ZZZ  
4~6pm  
EVERY  
SATURDAY...

----- DANCE THROUGH THE 90'S-----

Since the acid house days of 88, 4ZZZ has brought you the latest dance sounds via THE DANCE MUSIC PROGRAM every saturday afternoon. In the last four years we have seen a plethora of sounds and styles come and go. With the advent of reasonably inexpensive computerised technology and a higher profile in the music industry for the D.J. come artist, dance music has become one of the most innovative D.I.Y. sounds of the 90's.

As we approach the year 2000 with an increasing acceptance of computer technology in the home, dance music will enjoy an ever increasing popularity amongst the young and young at heart. And rightly so. With it's uplifting funky rhythms, mixed futuristic electronic bleeps and samples, this music provides an excellent panacea for todays stress related maladies.

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- 1 Jesus built my hotrod MINISTRY
- 2 100% SONIC YOUTH
- 3 \* Welcome ACID WORLD
- 4 Leave them all behind RIDE
- 5 Safari BREEDERS
- 6 Twisterella RIDE
- 7 Nwo MINISTRY
- 8 Youth against fascism SONIC YOUTH
- 9 Say it CLOUDS
- 10 Tearing me... ROLLINS BAND

- 11 For love LUSH
- 12 \* Acid again GRAVELRASH
- 13 \* Contaminated fluids ACID WORLD
- 14 Low self opinion ROLLINS BAND
- 15 Taillights fade BUFFALO TOM
- 16 Love your money DAISY CHAINSAW
- 17 Pretend we're dead L7
- 18 \* On the night DREAMKILLERS
- 19 Helpless SUGAR
- 20 Black bandages FALLING JOYS

- 21 \* Fright SQUELCH
- 22 Fait accompli CURVE
- 23 \* Rats arse CREATURES DOWNSTAIRS
- 24 Jesus christ pose SOUNDGARDEN
- 25 Horror head CURVE
- 26 \* Bedford CUSTARD
- 27 Sheela na gig PJ HARVEY
- 28 Grey cell green NEDS ATOMIC DUST BIN
- 29 Television DISPOSABLE HEROES..
- 30 Straight to you NICK CAVE



- 31 Bruise violet BABES IN TOYLAND
- 32 \* Epic dream SQUELCH
- 33 Suck you dry MUDHONEY
- 34 Smells like teen spirit NIRVANA
- 35 Drive REM
- 36 Bluff CALIGULA
- 37 \* Father can you help me DREAM KILLERS
- 38 Teenage whore HOLE
- 39 Soon MY BLOODY VALENTINE
- 40 \* I can see everything SEA MONKEYS

Mmm is it a Hot100? No. JJesus is it a Hottest 100? No. It's the original 4ZZZ 18th annual Hot100, and this years Hot100 is arguably the best ever. The presentation on New Years Day certainly hotted up nicely with the all day simulcast at the Zoo cafe, it created a real party atmosphere. Gone are the old 70s classics that other so called Hottest 100s haven't seemed to progress from. In their place is the hottest alternative sounds from the 90s. The following is a result of typing 4414 songs into the 4ZZZ Hot100 computer programme. 29% of the Hot100 are local songs, 37% Australian, and 22% female artists.

Please note songs featuring a \* represents local bands.



#### ROBOTIK

- 41 \* Stress CREATURES DOWNSTAIRS
- 42 Shitlist L7
- 43 Skinflower YOUNG GODS
- 44 \* Scaleen SPLAT ACROBAT
- 45 It's a shame about ray LEMONHEADS
- 46 \* I'm broke BLOWHARD
- 47 \* London paris bracken ridge ONYAS
- 48 \* Napalm sticks to kids ALIEN VIRUS
- 49 Accidentally kelly street FRENTE
- 50 Vapour trail RIDE



- 51 Adoration CRANES
- 52 Starlust LUSH
- 53 \* 7 11 SCREAMFEEDER
- 54 Bang BLUR
- 55 A forest CURE
- 56 \* Hold SPLAT ACROBAT
- 57 I had a dream joe NICK CAVE
- 58 Girly CREATURES DOWNSTAIRS
- 59 \* Rusty cage SOUNDGARDEN
- 60 There goes the neighborhood BODYCOUNT



- 61 Not too soon THROWING MUSES
- 62 Doubt STEREO LAB
- 63 Velvet roof BUFFALO TOM
- 64 Dress PJ HARVEY
- 65 \* More bees SPLAT ACROBAT
- 66 \* Bring back the bodybags ALIEN VIRUS
- 67 \* Empire DREAM KILLERS
- 68 One METALLICA
- 69 \* Frozen man SPLAT ACROBAT
- 70 \* Eggplant MELNIKS



- 71 There's no other way BLUR
- 72 Dirty boots SONIC YOUTH
- 73 In the meantime HELMET
- 74 \* Purple purple laces MELNIKS
- 75 Sowhatcha want BEASTIE BOYS
- 76 Die die die CHAPTERHOUSE
- 77 \* Haze DREAM POPPIES
- 78 Male monster from the id CHILLS
- 79 \* Ain't seen ugly FRED BAND
- 80 \* Chill out America CHOPPER DIVISION



- 81 Ordinary angels FRENTE
- 82 \* Living breathing mistake DREAM KILLERS
- 83 Waterfalls GLIDE
- 84 This is not the way home CRUEL SEA
- 85 If you don't mind WHIPPERSNAPPERS
- 86 \* Dave CLAG
- 87 Peep HAMMERHEAD
- 88 Mousetrap RIDE
- 89 Teen angst CRACKER
- 90 Goodbye SUNDAYS

- 91 Never lose that feeling SWERVEDRIVER
- 92 Chase the dragon BEASTS OF BOURBON
- 93 Sir VELVET HAMMER
- 94 Everyday I start to ooze NO MEANS NO
- 95 Debaser PIXIES
- 96 Something good UTAH SAINTS
- 97 Everglade L7
- 98 Karmadrome PWEI
- 99 Concept TEENAGE FAN CLUB
- 100 Good sister bad sister HOLE





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 • PANGAEA •  
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# S.L.A.M. GIRL'S BY BEK.

Dream Poppies, Squelch, Screamfeeder, Feral Cats, Hot Potatoes, Gravelrash, Acid World, Clag, Airborne Toxic Event, Cow, Prodigal Leap, Creatures Downstairs, Fur, Meldashake, 10 Billion Babies, Yummy Fur...

What do all these bands have in common? Women. Not token "girly vocals" but women who make the bands what they are. It seems that Brisbane has finally realized that women can play musical instruments. They do not just have to stand on stage looking pretty and occasionally letting off a "la la la".

Gone are the days of comments like "they're alright for girls", now there are just too many genuinely good female bands, playing a variety of music for women in the Brisbane scene to be written off in that way.

Of course there is still the male contingent who will go and see a band because it has women in it. These are the wankers who stand at the back making comments like "show us your tits" or "wouldn't mind a bit of that one" or my personal favorite "you sound like a bunch of girls".

These are the things that male bands do not have to deal with. How many women do you see at a gig standing up the back saying things like "show us your dick". I know myself I do not find it flattering to have someone yell obscenities at me whilst on stage.

However it is important to not just think of women who play in bands. There is also a large contingent of women working in a more behind the scenes way in the Brisbane music scene. There is of course Adine Barton, who not only created and ran BUMS magazine but also manages Custard and Midget, gives a helping hand to Chopper Division, and is seen doing the door at numerous gigs. Belinda Mac Pherson, who is currently editing Scorch magazine, but has previously managed bands and worked in the capacity of promotions co-ordinator here at Zed. Monique Shepherd one of Brisbanes only female mixers, who with Morris co-ordinates and mixes Zed's live to air, as well as mixing for other Brisbane bands.

The list of women in the Brisbane music scene is endless, and no doubt some may be offended that I have not included them, however were I to mention all this would be a 10 000 word essay... Finally I hope more women enter the scene to balance things out a little more, and the boys club that was Brisbane music continues to disintergrate into equality.

*Bek*



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(SUNGASSES, LIPSTICK & MESS...)







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**15**



Whether a person is fighting for their life against death squads in Guatemala, or if they are involved in an ongoing military struggle in Palestine, if they stand up to protect any of the unique areas on our planet which are not commodities to be bought sold and decimated, when they band together with other members of their community to ensure that humans have the right to engage in the decisions about how they live and work, perhaps they may stand together to protect the various gains they have accomplished, even when in isolation people may have the courage and determination to make themselves heard when they perceive dishonesty and treachery. Such people have common aspects in their characters. Put simply they are perceiving and confronting some form of oppression.

There is nothing new or peculiar about these behaviours. They are as old as humanity itself and they are as diverse as the myriad forms of human groups. There are many who fight oppression by following the tenets found in ancient scriptures which were in turn handed down through oral traditions for many thousands of years before some of these scriptures were transcribed.

All who have fought oppression are aware of the need to firstly identify the form of oppression which constitutes the major threat. If agreement can be reached on this point it then becomes necessary to formulate an effective and robust system of maintaining this fight against oppression which will be difficult, often alienating from the mainstream of society, and perhaps cruelest of all can often end up creating and perpetuating a form of oppression more ruthless than the injustice which was the original perceived wrong. This makes it necessary

for any serious attempts to fight tyranny and injustice in their many forms to base their theory and strategy on an honest attempt to look closely, carefully, and critically at the many previous attempts, successes, and failures.

We don't have to read 'Das Kapital' to realize that the narrow class analysis of economic theory put forth by Marx, Engels, Lenin, and others then and now and adhered to so rigidly failed dismally when the most important aspect, namely the abolition of slavery and tyranny were neglected in favour of the new forms of dictatorship by the Workers Parties in various countries.

## NATURE OF OPPRESSION

Similarly it is not necessary to read Germaine Greer or Ita Buttrose to understand that a society based on human aspirations and needs will not spring forth when women suddenly have the same right to exploit or be exploited as wage slaves just like their male counterparts. There is no evidence to suggest that Margaret Thatcher had a more enlightened attitude towards the needs of the poor and oppressed in Gt. Britain than John Major does.

The third so called source of oppression is racism. Most of us have some knowledge of the policies in Nazi Germany, Fascist Italy, Stalin's U.S.S.R., the long standing hatred in many parts of Europe towards Jews, Gypsies, Turks, Africans, Asians, and so on not just in the fascist regimes

of this century but the pogoms and persecutions that had cropped up over the centuries. How closely do we have to look at enlightened countries such as France, Belgium, Poland, Spain, Germany, and England in our weekly news bulletins to see ample evidence of so called cultured Western Europe creating political parties which are rehashing the racial hatred used to such appalling affect throughout the history of Europe.

This is an article for readers of Radio Times. It is not an essay for university assessment so please forgive my brevity and the absence of a bibliography. It is not my desire to bamboozle readers with political dogma. 4ZZZ started out nearly 18yrs ago with a motto that reads AGITATE, EDUCATE, ORGANIZE..

The people who had the vision necessary to put this station to air also had a commitment to circulating new, progressive, and challenging ideas. They also had a commitment to seeing the station play a part in working towards change in a repressive political climate. We are fortunate to have seen the end of the Bjelke-Petersen govt but that does not mean we anaesthetize ourselves and become fashion victims.

There is a lot of work to be done and people doing little more than playing records doesn't cut the cake with the station motto we all claim to be so proud of.

Many people who come in to subscribe and volunteer at ZZZ are curious about what the station politics are. In the days of Joh it was easy because we all opposed Joh. Some voted for the Labor Party, some didn't vote at all, but there was that bottom line. Times have changed over the last few years in state politics but many people young and old see the need to involve themselves in social/cultural/political activity.



During the 60's, 70's, and 80's in Europe various groups of people saw that one way to create social change was to rob banks etc., assassinate military and industrial figures or kidnap them for ransom, and predictably had numerous shootouts with the police. Many of these people were far removed from the typical criminal scene and were often highly educated and the products of well to do families. Virtually all had high ideals.

Many are now dead or doing long prison terms. None of them ever came close to realising their revolutionary goals. Some of these people have kept in touch with associates both in and out of prison and have had up to 20 years to reconsider their revolutionary theory and practice. Due to access on the gen. anarchism conference on Pegasus Networks we have been able to spend quite some time looking at the many and often lengthy articles and discussions these people have devoted towards generating a comprehensive revolutionary theory. Don't get me wrong. I certainly don't see these people as the revolutionary brains of the world but they do produce some interesting stuff.

To cut a long story short they have come to the conclusion that the practice of violence didn't bring them any closer to their ideals. In fact it was more in line with their fascist enemies. The theories they espouse now are based on the notion that you will never be liberated if you think of nothing but the class struggle. Likewise you cannot achieve liberation if you think only of the gender war. Finally, you will not achieve liberation if you look only at the issue of race.

True enough some individuals will be affected by some hassles more than others. A young female office worker may suffer more from sexual harrassment. A Turkish worker

in Germany will perhaps be more affected by issues of race. A retrenched German steel worker may be more affected by class issues.

People who are motivated towards taking part in political/cultural/social activities, those who would like to contribute towards a saner and more equitable world should all be able to see that we face a global system encompassing endless strategies so that in the end people are chewed up and spat out. Until then they will remain the individual pieces of snot on the footpaths of the cities where they enjoy no meaningful rights at all. And Brisbane is just a cog in the multinational wheel.

AGITATE EDUCATE  
ORGANISE

but pick your own nose first.





# KAFFEINE KULCHA

The tradition of the Coffee House or Cafe began with the Augustan poets, entertaining their friends with snuff, coffee and conversation. An English merchant returning from Smyrna with a taste for coffee and a servant who brewed it opened the first cafe, The Angel, in Oxford in 1650.

When coffee was first introduced to the west, it was seen as a drug. This new drug inspired many writers and poets, Pope wrote: 'As long as Mocha's happy tree shall grow, While berries crackle, or while mills shall go; While smoking streams from silver spouts shall glide, Or China's earth receive the sable tide, While coffee shall to British nymphs be dear, While fragrant streams the bended head shall dear, Or grateful bitters shall delight the taste, So long her honours, name and praise shall last.

Movements such as Impressionism, The Lost Generation, Surrealism, Rock Culture, Existentialism and the French Revolution were all inspired by people who had found support in the cafe's of their day. The cafe has always held refuge for artists, writers and revolutionaries. Young artists would frequent the coffee houses in the hope of meeting Wilde, Addison, Picasso, Freud or Lenin.

The trend of the cafe soon spread to France, and it was the French who grasped and moulded atmosphere that set cafe's apart from the Inn's and Restaurants.

The Revolutionaries in France found that cafe's were the perfect place to meet. It was from the Cafe de Foy that Camille Desmoulins led the attack on the Bastille.

In the 1830's in Paris came the myth of Bohemia. Artists such as Baudelaire, Courbet and Murger, reacting against high capitalism and feeling exiled from society, met in the Brasserie des Martyrs and found companionship. Amid the tangled lives of those who went to the Brasserie des Martyrs the pattern for Bohemian Artists of the future was developing.

The Cafe Guerbois was home to a varied mix from the radical and destitute to the bourgeois like Manet, but these artists were able to work in harmony.

It was toward the end of the 1800's that the dream of Collective Effort, so carefully nurtured by Boudin, Monet, Pissaro and Van Gough started to fade. The value and beauty of Cafe life was completely shattered by the second world war. Anais Nin of The Lost Generation wrote at the end of the war 'Fini cafe life, fini.' Of course after the war the cosmopolitan cafe scene continued but the old days of the Bohemian legend were over.

It was in the sixties in Greenwich village that cafe life blossomed, but this time something new was happening in those strange days when Dylan wrote 'There was music in the cafes at night and revolution in the air.'

Only when the red and blue neon lights came on and the cafes began to fill did the village look alive. The streets were a collection of the bizarre. Kids in cowboy

suits and jeans on the run from the nine till five, old gurus left over from the forties jazz scene, looking slightly worn and seedy and all those who flocked to the village to find it.

In the cafes it was easy to find friends or make a few bucks with a guitar. Like a teenager who arrived at 'The Cafe Wha?' one night in 1961. 'Just got here from the west. Name's Bob Dylan. I'd like to do a few songs.'

And so the fledgling American bohemia came to rest in the village, inspired by the familiar anti bourgeoisie and its fake imported romance. An old Bohemian, Ada Clare wrote 'The Bohemian is not like the creature of society, a victim of rules and customs.'

The cafes became known as 'The Universities of the Ghetto,' and Kundansky said of them 'people feel free, act independently, speak as they think, and are not ashamed of their feelings.' Conversation flowed. One person would explain that Tolstoy was a puerile philosopher, while another that big corporations were a prerequisite of socialism. Apart from its own attractions, this kind of conversation had its own value for insomniacs who had to return to a cramped, noisy hall bedroom. As always in the cafes throughout history there were artists, writers, poets, musicians and revolutionaries.

The story of the Bohemian coffee houses is submerged in the history of the village. After the war many young girls finding their freedom opened small basement cafes like 'The Mad Hatter', 'The Purple Pup' and 'The Pirate's Den'. At the Hell Hole, Bohemians lined the bar while infamous gangsters brooded in a back room. Slowly these post war dens developed into the folk culture which arose in the sixties. The Bohemians developed into the 'hip'. Hipsters were less earnest and had a more spontaneous rejection of the bourgeois life, as in the Beat culture. An improvisatory music laced with social protest was the finest art form for a culture that aspired to spontaneity.

For Dylan, the cafes were a fertile place to work. The other musicians provided a peer group who helped and criticised and allowed a style to develop. One night at The Commons in '62, he found himself involved in a long discussion over the failure of America to fulfil its promises on civil rights. He jotted some notes which became the civil rights anthem, 'Blowin' in the wind.'

It would seem that this generation of Bohemia has also died. But in these days of multi national corporations, corrupt governments and the many social problems we face, now is the time to get back to a new, '90's Bohemia.

Alternative cafes will always survive and if we look at the lessons from the generations of artists and revolutionaries who have gone before us, will see that the cafe is the place to be.

C., The Zoo.

# KAFFEINE KULCHA



# PHANTOM



**JUKE SAVAGES** - "Juke Savages" CD 8-trks (Phantom PHMCD-20)  
Formed by Chris Masuak (ex-Radio Birdman, Hitmen, Screaming Tribesmen), Brad Fergusson (ex-Hitmen, Screaming Tribesmen) and Paul Larsen - (ex-Celibate Rifles), they herald a new generation of genuine house-rockin' bands celebrating the authentic tradition of rhythm & blues, injecting it with their own gritty brand of melodic pop sensibility. Deniz Tek of Radio Birdman guests on guitar and vocals. **R.R.P. \$14.95**

## THE WASH



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## STRANGE ALCHEMY

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**STRANGE ALCHEMY** - "Fractal Fairytales" 11 trks - (PHCD - 18) Strange Alchemy are one of the most sophisticated and refreshing pop bands to emerge for some time. Their superb debut album "Fractal Fairytales" has some of the most wonderfully sublime female vocals you'll ever hear; it's confident, mature, it's awash with pristine melodies galore. Crystal clear production, embellished by the inclusion of flute, cello and mandolin creates an object of aural perfection. **R.R.P. \$27.95**



ON MESSIAH COMPLEX

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## SUNNYBOYS

live August 1991



The Official Bootleg

Jimmy Orlay  
Alfred P. P. P.  
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CD and cassette are available through EMI.  
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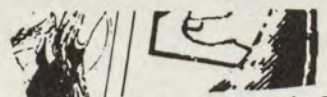
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TWELVE til THREE P.M.

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NINE til TWELVE A.M.

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AUNTY deBRAS Night CAP

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TUESDAY

MONDAY

PROGRAMME GUIDE

SIX P.M.  
Graffiti

WEDNESDAY

SEVEN P.M.  
ACCOMODATION  
NOTICES

102.1 MHz

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HE IS 35



AND LOOKS 60

HE IS 60



AND LOOKS 35

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The JAZZ hour

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Queer RADIO

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THREE til SIX P.M.

the Peace AND environment show

TWELVE til THREE P.M.

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BRISband BREAKFAST  
NINE til TWELVE P.M.  
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THE CELLuloid Void  
SEVEN til NINE P.M.  
THE NEW ZEALAND SHOW  
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the ROCK and ROLL SHOW  
COLINS TURN AGAIN  
TEN til TWO A.M.

UNDAY

24



judith  
TWELVE til THREE P.M.

w e i r d o s r e v e n g e  
THREE til SIX P.M.  
MegAHERS (WOMAnS rAdIO)  
SIX til SEVEN P.M.  
thE LaTIN american show  
SEVEN til EIGHT P.M.  
THEMeTAlShow

EIGHT til TEN P.M.  
blackbeat (SouL and funk)

TEN til TWO A.M.  
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HOURS  
TWELVE P.M.  
TRIPs NOTICES  
MUSIC INFORMATION  
Saturday  
Friday

TWO til SIX A.M.  
bringing UP baby  
SIX til NINE A.M.  
funkin GRUUnGGYY mannn  
NINE til TWELVE P.M.  
oz INDIGENOUS Soundz  
TWELVE til TWO P.M.  
pink rok  
TWO til FOUR P.M.  
brisbane Line (current Events)  
FOUR til SIX P.M.  
the DAnce DAZE  
SIX til TEN P.M.  
the REQuest Show  
TEN til TWO A.M.

TWO til SIX A.M.  
simons IMAGINARY shift  
SIX til NINE A.M.  
fascinating and tunkv flakes for breakfast  
TEN:THIRTY ACCOMODATION NOTICES  
NINE til TWELVE P.M.  
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TWELVE til THREE P.M.  
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THREE til SEVEN P.M.  
DON'S WORLD  
SEVEN til TEN P.M.  
FUCKING SHIT hot Radio With tony AND Rus  
TEN til ELEVEN P.M.  
KATCH THE Hip hop  
ELEVEN til TWO A.M.  
jeromeDOME

THE incredible  
shrINKING talk BACK Session  
NINE til TWELVE A.M.  
rollover WITH rollos BREKKy  
SIX til NINE A.M.  
THE NeUromANTIC gRAveYard  
TWO til SIX A.M.





Expand your mind..





PIERCING BODY

Below is an outline of some of the more common piercings and tips on care.

The most socially accepted form of body piercing is the ear piercing but these days you never do really know what other body piercings someone may be sporting under their clothes. Nipple, penis, labia and navel piercings are adorning many bodies and we thought it was about time for a few tips on safe piercing.

It's important that piercing is done by experienced people who know the anatomy of the body and can place piercings properly so there are no complications. Some body piercers advertise in the local gay newspapers, and it's important to talk over the procedure with your piercer and make sure you have confidence in them.

confidence in them. Some piercers use local anaesthetic to numb the site before they pierce and place the jewellery. Whatever piercing method is used it is absolutely necessary to use new sterile needles to prevent infections especially hepatitis and HIV. The area to be pierced must be cleaned thoroughly with a mild antiseptic such as Hibiscen to remove bacteria. It's also good to apply some Betadine solution to the area and leave it to dry for a few minutes before piercing.

Jewellery used for piercings include rings, "D" rings and small barbells studs. The metal the jewellery is made from is very important as some people have allergic reactions to certain types. In general, high quality surgical grade stainless steel is the best but may be hard to get because its difficult for jewellers to work with. Low grade stainless steel may cause problems because of allergy to nickel or other trace metals in it. 14 to 18 carat gold is usually fine but gold plated jewellery shouldn't be used as the plating wears off. Silver and

brass jewellery should never be used as there is a high probability that the body will react to it.

The jewellery should be cleaned at the time of the piercing by soaking it in antiseptic or alcohol for 10 minutes.

Aftercare of a piercing is also very important to prevent infection. While the area is healing lymph comes out of the piercing onto the jewellery collecting bacteria as it hardens. This matter needs to be cleaned from the jewellery otherwise it can scratch and infect the healing area inside when the jewellery is moved.

Every piercer has their own cleaning recommendations however a good routine is to remove crust from the jewellery twice a day with Hibiglen and a cotton bud. Jewellery can then be moved in the piercing after a little antibacterial cream has been applied for lubricant. 'Never remove the ring before its properly healed or it will close over. If you do have a problem with your piercing come on down to KRC and we'll have a look at it for you.

The Prince Albert was originally used in the Victorian era so that the penis could be firmly secured in either right or left pant leg of the tight crotch-binding trousers that were in vogue then. Today penis piercings function as an erotic act to intensify the sexual pleasure of the wearers and their partners.

**ear cartilage piercings:**  
Piercing through the outer cartilage rim of the ear is becoming increasingly popular. It is usually done with a piercing gun and most people recommend that studs are used for the initial piercing and left in until the ear is properly healed. Because of the poor blood supply, healing of these piercings may take 2 - 3 months and infections are relatively common.

Nove piercings.

These piercings: nose piercings can also be done with a gun. If the septum in the middle of the nose is pierced, one must go through the skin below the cartilage. It can be difficult to clean and perhaps the best piece of jewellery to wear is a nostril screw. These initially came from India and have a small post with curled piece on the end. They fit snugly into the nose and don't require a back piece to fasten them.

Nipple piercings:

Nipple piercing has been going on since Caesar's boy guards, the Roman centurions, wore nipple rings as a sign of courage and virility. Nipple piercing usually enhances the sensitivity of the nipple and can quite often make the nipple more erect. Nipple piercings must be placed carefully, especially in women, so that the holes don't interfere with future breast feeding.

Healing normally takes place within 6 - 9 weeks and is faster when a straight post is used rather than ring.

Navel piercing:

In ancient Egypt a navel piercing was highly prized as a sign of royalty. Not all navels are suited to piercing as the piercing is usually done through the flap of skin above the opening and will tend to grow out unless the navel is fairly deep. A ring is best for the healing period which takes about 6 weeks. It's important to avoid wearing any clothes which cut across the navel during this period as they will irritate the new piercing.

Genital piercings.

There are many different exotic and erotic genital piercings. In general, genital piercings heal quickly because of the good blood supply to the genitals. In women, piercings of the labia and clitoral hood are the most common. It's not a good idea to attempt clitoral piercings as you may damage the nerve supply and decrease the sensitivity of the area.

Penile piercings should always be done professionally as placement is especially important to avoid disrupting the blood flow which erections depend upon. The most common piercings are the Prince Albert which goes through the urethra at the base of the penis and the ampallang where the piercing is done horizontally through the head of the penis above the urethra.

PAGE...

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Butoh has no definition. The Western need to explain the confronting leads to its classification as a "dance". Others console themselves in placing it in the realm of "performance art". The bodily

The suppression of individualism comes through performing naked, protected only by a coating of white body paint, and a complete removal of body hair. The Butoh body is the victim of the concept of the grotesque, and is too often

few moments in an audiences mind, a moment of pure and unrestrained freedom. The Butoh performer is in constant expectation of a being to burst out of the Butoh body, to tear apart the physical body and be freed from its

neglected world. There is a group of Brisbane Butoh mediators now preparing for a short showing of their work, in May at the Cement Box Theatre. Butoh is unique. Don't let the opportunity to see it pass you up.

"There is no philosophy in Butoh, but a new philosophy may emerge from it." - Tatsumi Hijikata (Butoh Master)



"When I begin to wish I were crippled - even though I am perfectly healthy - or rather that I would have been better off crippled, that is the first step towards Butoh" - Tatsumi Hijikata, Butoh founder

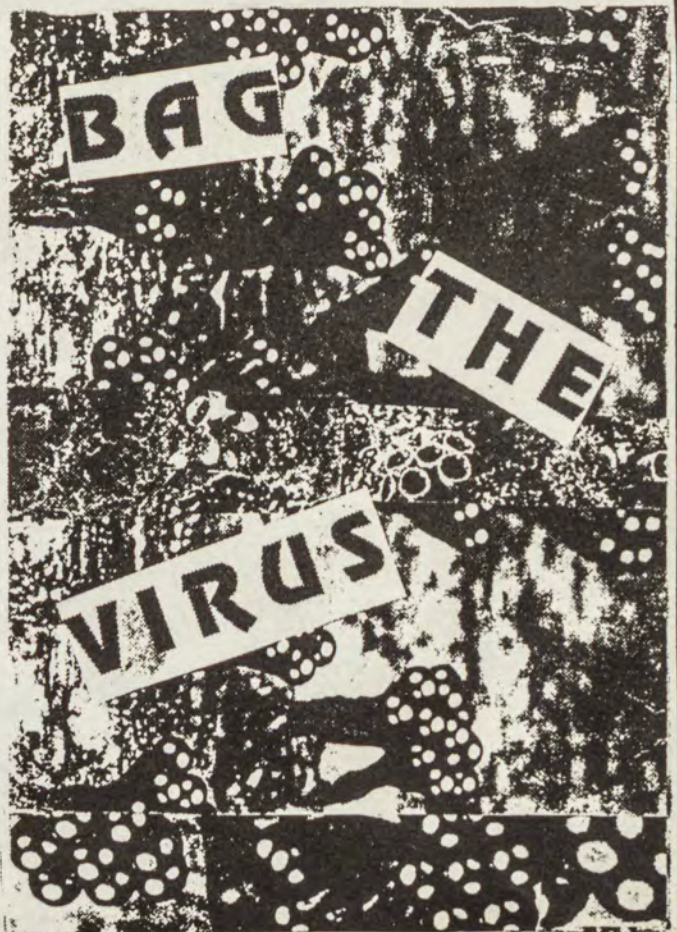
movements that characterise Butoh are only a reaction by the performer to the sense of being in Butoh. The expression is the performers only means of coping with a force of sensitivity normally repressed. Butoh is inversion of the self, in a cry for help without expecting any. It asks any who listen for an understanding. Not an understanding of a solid ideal or reference, for Butoh transcends the political, but a simple understanding without knowing. The understanding, unknown to reason, that stems from the universality of being human.

Butoh came from the post-2nd World War trauma of Japan, one of the most socially repressive cultures in the world sliced open by a defeat not just of the military, but of the psyche of pride. The original presentation of the Butoh body has remained the same until today's performances, though the movement changes dramatically with each group of performers, and each performance. Butoh expression is vulnerable, and demands conformity.

mistakenly judged on an aesthetic basis. In Todd Brownings "Freaks", choice plays no part in the existence of the "grotesque". Butoh is to be intentionally grotesque, and gives a Butoh participant an absolute feeling of release, freedom and the revelation of Butoh.

The body has become an instrument of the mind, and, to a lesser extent, the concept of the heart. Butoh is an overdose of spiritual confidence, giving each limb a temporary independence. An empty shell is demanded, and the Butoh movements are struggling always to keep the shell from collapsing internally, and from sacrificing themselves to the mind. Butoh demands a removal from what I can only term as the Om. The Om is the everything, what Buddhists strive to be more aware of. The Butoh drains the Om from bodily pores, the Butoh body the only absence, anywhere at all, of the everything.

Butoh is a transient state, an outcry against gravity. It is like a lifelong prisoner shackled but for a





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### THE FILLS

'Seahorse Smiles'  
Another band not scared to dispense with formulas. Saxophones and female vocals and wayward guitars meet and melt together.



### THE MADISONS

'Doin' Just Fine'  
Debut EP for Wayne Tritton's New Band.  
Features Dave Steel (ex-Weddings, parties, Anything) Clyde Bramley (ex-Hoods Gurus). Five guitar driven country-pop classics.



### WILD PUMPKINS AT MIDNIGHT

'Sending A Vampire'  
The ARIA-winning Tasmanians are back from Europe - where they played to packed houses and recorded most of this. Tasty.



### E

'Mind Infection'  
E must stand for 'eclectic' if this fine EP is anything to go by. Rock, pop, psychedelia, funk and jazz ... it's all here.



### THE PLUMS

'Au Revoir Sex Kitten'  
Melbourne's pop sensations. Triple J favourites. Throwing Muses meets Blake Babies meets Patti Smith. Awesome.



### DEF RYME

'Style Curlee'  
An amazing live band and an EP of power and intensity. Good tough grooves a la the red Hot Chili peppers.

**PLUS** GENTLE PERSUASION 'A New Rhyme', PLAYGROUND 'Surreal', THE RELIC OF MARY LOU 'Gravity's Feel', TLOT TLOT 'Old Mac', THE ROSEBUDS 'Play The Passion Revue', DEF FX 'Blink', THE WENDELS 'Talent Pili', GLIDE 'Pretty Mouth', PAINTERS AND DOCKERS 'Hickory Dickory', PAINTERS AND DOCKERS 'Nervous 90s'

**MDS**

AS HEARD ON ZZZ

25



## NORTHERN IRELAND:

### AND THE FIGHTING GOES ON

As we enter the new year, the first victims of protestant death squads in 1993 have already died. Protestant or Loyalist murder gangs were extremely active last year and it is an established feature of the North that deaths of suspected Republicans (more commonly innocent Catholics) by Loyalists, now far exceeds IRA killings of security force personnel or protestant para-militaries.

Only two years ago the story broke about the extent of security force complicity in supplying such loyalist murder gangs with information on suspected Republicans, Sinn Fein, and IRA members. The previous 'shoot to kill' scandal of the early to mid eighties had obviously embarrassed the security forces and made their undercover activities much more 'newsworthy', hence the move into defacto control of the nationalist population by their traditional oppressors, the loyalist murder squads supplied with information (very often extremely inaccurate) supplied by police and army sources. Nonetheless, although many Catholic civilians have become victims of this campaign, it seems that Sinn Fein, the political wing of the IRA are bearing the brunt of the attacks. Upwards of 20 Sinn Fein members have been shot dead or wounded in Loyalist attacks in recent times.

This, in turn, is in response to Sinn Fein's attempts to become more involved in community politics at a street level, resulting in the establishment of neighbourhood advice centres dealing with the problems like housing, social security and legal hassles. These advice centres act as a substitute for official government agencies.

Sinn Fein's showing at the most recent British general election last April was worse than expected with the president of Sinn Fein, Gerry Adams, losing his seat. Conversely, Sinn Fein have increased their representation on Northern Irish urban councils in areas like Belfast, Derry, and Newry. After a long-term policy of abstention from both northern and southern Irish politics, Sinn Fein, have adopted a policy termed 'the armalite and the ballot box' - namely full-on backing for the IRA's armed struggle at the same time as pursuing electoral support. Such a program has had mixed results and it has been especially hard for Sinn Fein to get its message across in a non-violent way following the ban instigated by the conservative Thatcher government so that now Sinn Fein face effective censorship both north and south of the border.

Sinn Fein's military wing, the IRA, enters 1993 perhaps stronger than at any time since the early '70's. Still targeting members of the security forces and protestant para-militaries, it has embarked upon a campaign of bombing commercial targets in both North Ireland and the British mainland itself that has seen the commercial heart of Belfast hit by some of the biggest bombs since the so-called security force personnel in 'search and deter' operations and to force the British Government to pay the highest possible price for its continued occupation. On the British mainland, at least two or perhaps three IRA active service units (ASU) are reckoned to be operating and in the last few months of 1992, the disruption to London's transport services and commercial activities was extensive. The members of these ASU's seem to be unknown to the security forces and they have so far operated in the British capital and the English midlands with relative impunity. The frustration this has created for the authorities is reflected in the fact that the long-term head of the Metropolitan Police Anti-Terrorist Squad was recently transferred to another position. Another development which occurred last year, and which again reflected the inability of the authorities to halt the latest IRA mainland bombing campaign, was that MI5, the British domestic secret, were given the primary role, over and above the police of gathering intelligence on the Provisional IRA. This development only formalised MI5's long-term involvement in the conflict in the North of Ireland. Civil liberties organisations in the UK have been critical of the Security Services' role in the so-called 'anti-terrorist' struggle, as officially MI5 do not even exist and accountability of its activities by Parliament or the people is virtually non-existent.

Perhaps the greatest impact on the British public regarding Irish affairs recently, has been the series of court cases, including the Birmingham 6, the Guildford 4, the Maguire 7 and last year, the Judith Ward case, where people convicted of IRA related offences in the early to mid 1970's were freed on appeal after prolonged campaigns by their supporters. The number of people involved in such cases now totals almost twenty, some of whom served nearly that many years in prison before being released. The sheer number of such cases has tainted the British criminal justice system and exposed the extent of anti-republicanism and on a baser level sheer anti-Irish racism on the part of the establishment. The backlash from such cases as the Birmingham 6 has meant that juries are somewhat more reluctant to convict, in Irish political cases, on the word of police officers alone.

So what will 1993 bring to the North of Ireland? Undoubtedly, as has already been



witnessed, a continuation of the murder campaign by loyalist para-militaries. The British Governments' response to last years spate of such killings was to ban the UDA, the Ulster Defence Association. However UDA killers now operate under cover names such as the Ulster Freedom Fighters and the Ulster Volunteer Force, so the ban has had little effect. Another concession by the British Government to the nationalist population last year was to abolish the hated Ulster Defence Regiment, the locally recruited and overwhelmingly Protestant unit of the British Army. In Ireland it's now been merged with regiments recruited from the Irish Republic. Given the role of the Dublin Government, through the Anglo-Irish Agreement, in assisting Britain's colonial occupation of the North, this will have little effect in changing the Catholic population's lack of confidence in impartiality of the State. Meanwhile the nationalist community enters 1993 still fully engaged in the struggle against British rule. Sinn Fein's deepening involvement in community politics has strengthened its ties to the people at a local level and its military wing, the IRA, is still an extremely effective force as evidenced by the

extensive recent bombing campaign in London. Given the fact that the British people themselves have expressed, in poll after poll, a majority desire for the withdrawal of troops from the North, the IRA will no doubt continue its mainland campaign hoping to erode the will of British Governments to continue their colonial policies. After all, as the IRA have always put it: 'one bomb in London is worth a hundred in Belfast!' The on-again, off-again process of discussions on the political future of the North has recently degenerated into little more than a joke with constant disruptions by Unionist politicians who object to any role by the Irish Republic in Northern affairs. However, any process which doesn't involve all parties in such discussions is doomed to failure, and while Sinn Fein remains excluded by the British Government from any non-violent contribution it follows that Australians, in the coming year, will hear little else about the North of Ireland but the tragic details of death and destruction.

*John Baird works in the 4ZZZ Neuz Room and has just returned from the U.K where he was involved with 'Troops Out, an organization fighting for justice against British Imperialism in Northern Ireland.*

## YOU ARE BEING DECIEVED

You are being deceived.

We are planting trees between the roots of destruction.

We are recycling garbage and old ideas.

The environment; a convenient controversy to occupy our quiescent minds.

We consume popular media and the rest of the world.

We do "our bit" for humanity by greening our little bit of Burkes backyard, without looking over the fence at the vast landscape of urgent political and ecological crises.

The real issues: the ecology, the nuclear nightmare, peace and violence, our human rights and the rights of all creatures.

The media and politicians shout Economy! and Environment! while the generals talk.

251 million dollars worth of damage was done by the Gulf conflict alone.

7 times that of the Third Worlds annual development fund.

5 times that needed to implement all of the recommendations of the Rio Earth Summit.

So as we dread the earths ocean rising Two metres due to the Greenhouse Effect, a tidal wave of military madness floods our rights and ecological and economic systems.

KEEP LISTENING TO 4ZZZ'S PEACE AND ENVIRONMENT SHOW. EVERY WEDNESDAY 12PM



# BREAKDOWN

..Yeah, I'm the Butch Bondage Bitch from Hell!  
Cause you KNOW baby,  
I like having something warm and hard between  
my legs, too,  
And it isn't a man's 'nice' supposedly-BIG  
two inch cock:  
- It's a girl's 18 inch pink panting tongue  
- It's a girl's clenched knuckle duster fist  
(oh so tight!)  
(Oh so fast!)

- In and out... In and out... In and up!  
Up my arsehole.  
Her ruby enshrined fingers,  
Tracing oh-so delicately  
The contours,  
Of my sugar coated, sweet smelling cunt.  
CUNT  
(That oh so 'nice' 4 letter word,  
Created, styled by and used mostly by men).  
Because that small, small region of a woman's body,  
Is the sought after area of male occupation;  
Of supposed male supremacy.  
Of penetration.  
Of possession.  
- Those shit bloated, pin striped,  
arsehole capitalistic patriarchs,  
Who prove they're 'real' men,  
By wankin' and jerkin' off and leakin' their sperm,  
(You'd need a high powered microscope to see 'IT'  
- And I'm NOT talking about their sperm  
Into vegemite bottles,  
Behind closed girlie magazine papered closet doors.  
So that their shit clogged, brain-dead,  
frigid society wives,  
Can become impregnated,  
In-between COCK-tail parties and fund-raising,  
For the death, dumb and blind wannabees,  
Of our country.

After all,  
A woman MUST become a mother,  
To give herself some 'identity'.  
In this severage-stratified society.  
She MUST be FUCKED by a MAN,  
And bring another,  
Into this God-fucked world.  
To experience as much physical and mental PAIN,  
As aesthetically possible,  
As artistically plausible,  
Until our time fortunately comes.  
The Total Escape.  
The freedom of the rotting,  
Bacteria-drenched soul.  
The decaying flesh.  
- It is her role.  
- Her only role?  
For home is where the heart is.  
For home is where the heart is.  
For home is where the FUCKIN' HURT IS!

But, 'My Beloved' -  
Back to SEX...  
- Vaginal, Oral and Anal Sex.  
A Double-Adaptor baby.  
I'm just cumin' and cumin'.  
After all, I'm just one of the boys.  
Yeah.  
I'm the leader of the pack.  
I'm the leader of the Ku Klux Klan.  
I'm the leader of S.G.U.M.  
I'm the founder.  
I'm the conspirator:  
Of penis envy anonymous,  
And I'm just waitin' for ya.  
So I can sink my chemically-whitened  
time tarnished teeth and whips in ya.

A posthumous pout.  
A posthumous passport to the gateways  
of embryonic hell,  
(And it don't get much better babe).  
Cause remember:  
I'm just the Back-Raped, Bondage Queen,  
Emotionally-Bandaged, Butch Bitch  
Dyke from Heaven,  
And Lord, deliver me from Temptation:  
- Deliver me from YOU - You COCK-SUCKING,  
NICOTINE-YELLOW FINGERED, VOMIT-ENSHRINED,  
MAN-MADE, MAN-FUCKED GOD!

Trying to,  
PENETRATE,  
My blood and bones existence;  
My blood and bones sanity.  
- But only TRYING.  
Never,  
Quite,  
Succeeding.  
(She could ALWAYS do 'IT' - So much BETTER!)  
Her digging-into-my pellid skin,  
Nails and teeth and fingers of darkened  
sinister morbidity.  
- And she doesn't leave stains  
on the candy-striped sheets,  
Of,  
MOTHERFUCKIN' EXISTENCE!

Breathing...  
In,  
Out.  
In.  
Out.  
I'm just a walking abortion on two hairy legs.  
Until one day the tyrannical sperm-induced-puke  
SHIT  
Of 'life'  
ENDS - 'Thank Goddess for those 16mg Marlboro  
- And then you're set free...  
To masturbate,  
The Genius of death.  
- A BROKEN-NECKED FUCK.  
After all,  
We MUST ALL  
Keep up with the Jones's...

Oh Annie,  
- GO GET YOUR GUN!

Michaela A Costigay

## Portrait of a housewife I once knew

Crouched in corner,  
tear stained flannel clenched tween teeth.  
Haunted gaze darting, darting, this way and that.  
The stench of urine and excreta;  
permeating the atmosphere,  
unacknowledged by this shadow entity.  
Hair matted with filth, once golden,  
now tufted and festering scalp is all that remains.  
Once supple thighs,  
wasted away by eons of inactivity.  
Soul empty and void of hope,  
yearns for the bliss of oblivion.  
She strains at the leash as she hears the step of  
the Tormentor.  
A shudder of revulsion racks her rickety frame,  
as the mate enters its chamber.

Denis Mc Ardle

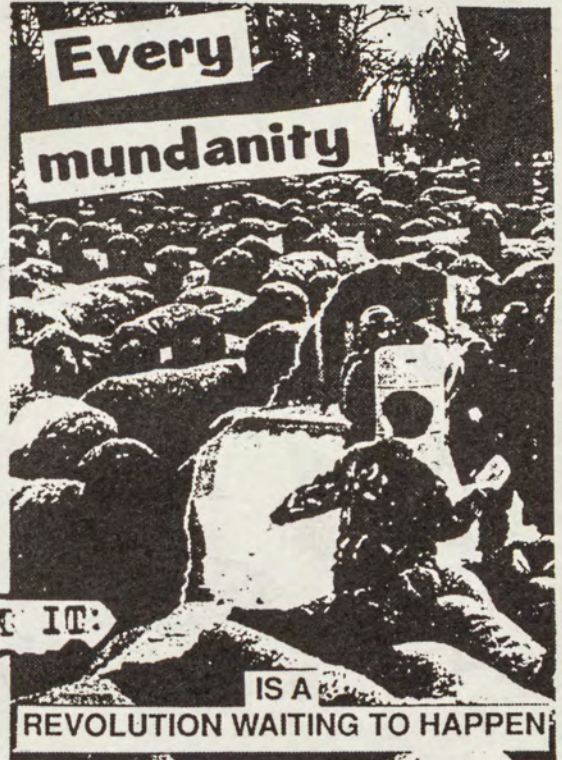


Drudgery is a secret.



UNLOCK IT:

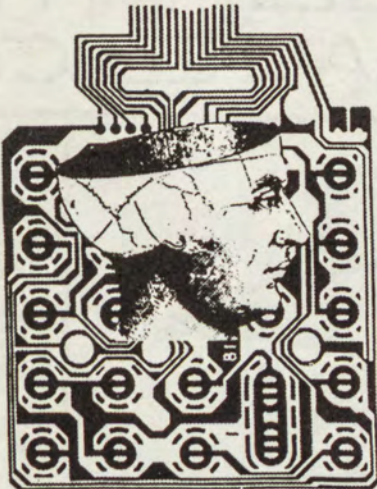
Every  
mundanity



IS A  
REVOLUTION WAITING TO HAPPEN!

23

EVERY MIND



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MENT IN EXILE

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extraordinary...



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world in your hands!





**COOL JUNK**

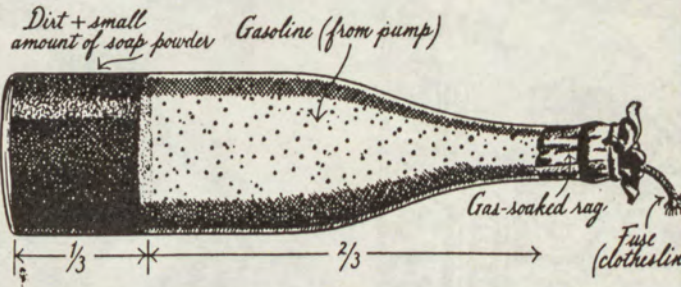
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rocket**

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THEIR WEALTH  
ON ARMAMENTS.  
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CITIZENS.  
SO WILL WE.



THEY PREVENT THEIR  
PEOPLE FROM KNOWING  
WHAT THEY DO.  
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WE WILL NOT LET  
OUR ENEMIES IMPOSE  
THEIR EVIL WAYS  
ON US.



WE'LL DO  
IT FOR  
THEM.



STEIN  
MADE IN THE  
U.S.A.



# Doin' the Headless Chicken

## The New Zealand Show

In September this year, the Aotearoa show (or the New Zealand Show to the uninitiated) will celebrate its 10th anniversary. This is quite a feat in the world of public broadcasting.

The show began in humble fashion as a 30 minute spotlight nestled among others making up a magazine block Wednesday lunchtimes back in 1983. Due to the single minded belief in the music, not to mention a lot of hard work and fast talking, the shows creator and mentor, Lindsay Eadon has the highs and lows of radio over the years with many personnel and timetable backflips and upheavals. It wasn't until just over three years ago that the show settled into its present two hour format on Thursday evenings.

The New Zealand Show these days consists of a three person team working to continually improve our range of contacts and confidants throughout New Zealand in order to provide a continual supply of new and unusual independent music and information to the shows listeners.

In the past, the show may have been mistaken as a sampler for the Flying Nun (New Zealand's world famous Indie label), such was the proliferation and quality of materials being released. In more recent times however, attempts have (and still are) being made to diversify the sources of material so that a more representative cross-section of New Zealand independent music can be showcased every week. Efforts to establish a regular flow of

music and information from campus radio stations in Auckland, Hamilton, Wellington, Christchurch and Dunedin is just one of current projects being undertaken by the New Zealand Show team.

Relations with Flying Nun have also been developed to the extent where many of the labels new releases are sent directly to us which bypasses the sometimes lengthy and frustrating delays experienced in new material being released by Australian distributors.

The ultimate aim of all this being to present to listeners the cutting edge in brand new alternative music from many different sources as well as lots of news and information. Naturally, classic releases from by-gone eras are not forgotten so listeners can expect to hear masterly performances by The Chills, Bats, Clean, Straight-jacket Fits, Verlaines, Look Blue Go Purple, Headless Chickens, and the Gordons, stacked in along side music from new and exciting young bands.

In late February the show will experience something of a facelift and a new format will be introduced. With reluctance, I cannot volunteer too many details at present so listeners will have to eagerly await the grand unveiling. We believe our new format will enable us to present as much of everything as is possible without glossing over some things that our listeners are probably entitled to hear.

Basically, we are looking to make the most of those 120 minutes every week. we hope you like it.

The New Zealand show is diversifying in other ways as well. In November last year we presented "Ruby and Rata" a new release New Zealand film at the Schannel. Although presold figures didn't stimulate much excitement the attendance on the night was impressive enough to give us confidence to attempt something in the future. The most pleasant part of the evening though was to enable the listeners and presenters to get together afterwards. There is nothing more valuable than listener feedback first hand. Thanks to those who turned up and supported us on the night. New Zealand Show merchandise came into existence in 1992. We have had two "editions" of NZ show T-shirts and are set for a third run. Hopefully stickers and other merchandise will be available soon.

Other developments are also underway in 1993 but I, sworn to secrecy on those at present. Lindsay will be in NZ in late Feb-early March so listen in for his weekly report.

Weather you may be a regular listener or a potential new one we thank you for being groovy enough to subscribe to 4ZZZ. You can catch the NZ show every Thursday evening 7-9pm. See you at market day.

David Yaxley.





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## ART THERE SOMEWHERE!!

Welcome to the Radio Times blurb for 1993's new improved art program - Art There Somewhere, the show that aims to leave the evaluation and definition of 'art' in your (dear listeners) capable minds. If you haven't partaken yet, Wednesday 3-6pm is the time where reviews, interviews with artists, actors, photographers, sculptors etc., excerpts and the odd free ticket for subscribers, are interspersed with music to 'lift the lid' on arts in Briz.

Those of you who have tuned in will no doubt be lying dazed and gasping at the volume and variety of arts activities last year (or is due to pre-election rhetoric...). One of the aims of the program is to be accessible to artworkers whose work, experiences, opinions and perspectives are largely ignored by other media outlets - at a rough guess, over 100 people came in on the show last year.

Apart from some fine seasons from visiting luminaries eg. The Bell Shakespeare Company, Sydney Dance Company, Dance North, Steven Berkoff Company, local companies also produced excellent shows. Long time players in the Brisbane arts game La Boite endured an uncertain year in 1992 to emerge as a fully professional company, presenting along the way everything from acrobatics - Rock 'n' Roll Circus, to opera - Australian opera "Horroritorio" from the Lyric Opera.

Street Arts were kept busy strutting their stuff amongst us for the Liveable Streets Project and then at the Jaggera Arts Centre for their sociologically challenging but disappointingly attended "Through Murri Eyes".

RQTC presented yet another polished season, ranging from

flavour-of-the-month 17th century "frock shows" to Australian black comedy from Patrick White and featuring Hannie Rayson's award winning play "Hotel Sorrento", questioning our concepts of Australian cultural identity and family loyalty.

Perhaps most encouraging in 1992 was the emergence of several new companies. A.C.R.O.N.Y.M., Metaluna, Footloose and Pandemonium draw on performers whose talents and experience range from mainhouse regulars to uni students, and everyone in between. The interest shown in these companies perhaps indicates the 'dawning of a new age' in Briz theatre (well, perhaps not) - either way, it is a sign that an increasing number of people are not content with (and simply can't afford) the mainstream fodder.

Equally encouraging is the level of activity on the visual arts scene, flooding the mailbox with information on exhibitions, performance art projects, installations, workshops, forums etc.

New galleries opened - Boulder Lodge also proving versatile enough to support a local band club, while others have moved to bigger and better locations. Space Plentitude, Omniscient and M.O.C.A. are all increasing their attendances through premises that allow artworkers to reach a broader public. The Institute of Modern Art presented a wide variety of events from French sound poet Henri Chopin to selected speakers and installations from the TISEA (Third International Symposium of Electronic Art) conference, held in Sydney earlier in the year.

1993 is shaping up to be eventful, with the Fringe Festival in May/June showcasing local and interstate arts, and BEMAC's World of Music Weekend in October promising delights of an aural nature.

Listen in for more details!!

Jeanette and Amanda.  
Culture Junkies.

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# EXPLOIT YOURSELF NOW! ...AND ENJOY the RUSH!

Statistics are good. you can say whatever you like with statistics and sometimes they impress people. For instance, since mid 1989 when we glided off University Campus with hordes of aspiring career bureaucrats smiling in our wake, 4ZZZ has spent nearly 90 thousand dollars purely on office rent - that's 3600 unemployed people subscribing purely to pay for three years upkeep on a BMW in Brunei. (Our studios in Toowong were owned by a millionaire from Brunei called Lau Suk Kee who, rumour had it, owned the property purely to satisfy Australian immigration laws that grant residency to people who own property in Australia for more than a certain period.)

Statistics like that can be depressing for the volunteers who work at Zed - I mean, why spend a Saturday night sitting in the dark behind a table missing an international band just to sell three T- Shirts that will make us about \$15 - just enough to pay for three of the spokes on a mag wheel on a BMW in Brunei. It calls for subtle wording when calling for volunteers to do a tedious task. But slowly ZZZ is digging itself out of the financial mire of the late 80s. Our biggest aim at present is to purchase our property at St Pauls Terrace for several reasons - to save an enormous portion of our budget going nowhere in the form of rent, to guarantee us a place to be in five years (we only have a four year lease), and to allow us the freedom and finance to follow up projects that we've been wanting to do for years. Noone has been paid a wage for more than a couple of weeks at Zed since 1988, and the result this has had on our position in Brisbane is blatant. People often ask why ZZZ doesn't have people working full time organising concerts, designing posters, putting out records and generally being as active as we were a decade ago. The answer can't be put down entirely to lack of money, but I'd say it accounts for 90 per cent of the problem.

What I personally think ZZZ needs is 6 or 7 talented and motivated people who are prepared to follow their own initiative, work with out pay for at least 6 months and have the ability to maintain a positive outlook despite setbacks. For instance, one job that could generate ZZZ an extra \$30,000 a year (30 per cent of our current income) would be a subscriptions coordinator/official scam merchant. We recently had a subscription drive week when we gave away a free record, a safe sex pack, a sticker and concert tickets and we got 50 subscriptions that week - nearly three times our normal level.

It didn't cost us anything for any of the giveaways, all it took was the idea and a little organising. If someone were to come along to Zed and say that they'd like to spend the next six months doubling our subscriber base, we'd welcome them with open arms/doors/books. There are many other areas that a motivated person could wreak a lot of good havoc in - all it requires is confidence in yourself and lots of good ideas. Brisbane can't be as dead as your friends say, so if you do want to volunteer in any way ring us on 252 1555 or better still come along to 291 St Pauls Tce in the Valley and start working here tomorrow. It can't be worse than typhoid because that kills you.





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TIME THAT I'D

LIKE  
TO HEAR  
FROM  
OUR

LOVELY  
LISTENERZ



BUT NO REALLY !!!



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## ALBUM REVIEWS

**Pantera - 'Vulgar Display of Power'**  
(Atco)

This would have to be one of the best heavy releases of '92. As the name suggests, this is an hour of pure, raw power. Guitarist Diamond Daryl provides a steady line in heavy-as-fuck but catchy riffing, and frontman Phil Anselmo shows a surprisingly versatile vocal range, from his usual gravelly scream ('Mouth for war', 'Rise') to some very tuneful singing ('This Love', 'Hollow'). The production was handled skilfully by Terry Date and drummer Vinnie Paul, with aid by the rest of the band. This album successfully covers many bases, including hardcore and thrash, and the guitar tone is something any death metal band would be proud of. Big surprise track is 'Hollow', a touching ballad about Anselmo's best friend, who was left a vegetable after an accident. The display of anger, pain and raw emotion is intense.

This album is an essential addition to any heavy music lover's collection. Rating: \*\*\*\*\*

Best tracks- 'This Love', 'A New Level', 'No Good (Attack The Radical)', 'Hollow'

**Alice in Chains - 'Dirt'**  
(Columbia)

It would be easy to pass Alice in Chains off as just another Seattle band, but this issue is not quite so cut and dry. Certainly, this will appeal to the lovers of that particular style, but the chunky guitar and filthy harmonies could just as easily pull in anyone willing to listen with an unbiased ear. The second album from this four piece, 'Dirt' is a logical progression from their debut 'Facelift', following a similar style without making the mistake of recording a clone album. The powerful vocals courtesy of Layne Staley enhance the dirty guitar grooves provided by Jerry Cantrell and the hard driving rhythm section, at times reminiscent of early Black Sabbath. Lyrically, 'Dirt' can be brutally honest and often poetic, but nonetheless very easy to listen to.

A very intense and diverse album, well worth giving a listen.

Rating: \*\*\*\*

Best tracks- Impossible to choose, they're all great!

**Love/Hate - 'Wasted in America'**  
(Columbia)

This is the second album from this L.A. based hard rock group, and unfortunately does not live up to the expectations of those who loved the predecessor, 'Blackout in the Red Room'. However, there are some good hard rocking tunes on this album, if not anything quite as memorable. Opening with the title track 'Wasted in America' was a good start, the band have kept with their unique guitar sound. Lyric-wise, I must say it's a shame that so many of these bands still feel that they have to sing about blonde bimbos, but on the bright side, there are some socially aware lyrics on this album ('Don't Fuck With Me', about racism and social prejudices) and they more than make up for the mindless ones.

This is an album that will grow on hard rock fans, but it takes a little more time than some.

Rating: \*\*\*

Best Tracks- 'Wasted in America', 'Spit', 'Miss America', 'Cream', 'Don't Fuck With Me'

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the Banana  
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Fawnia  
The Zoo  
and all the fantastic contributors

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horizons horizons

Now where were we. we.....

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