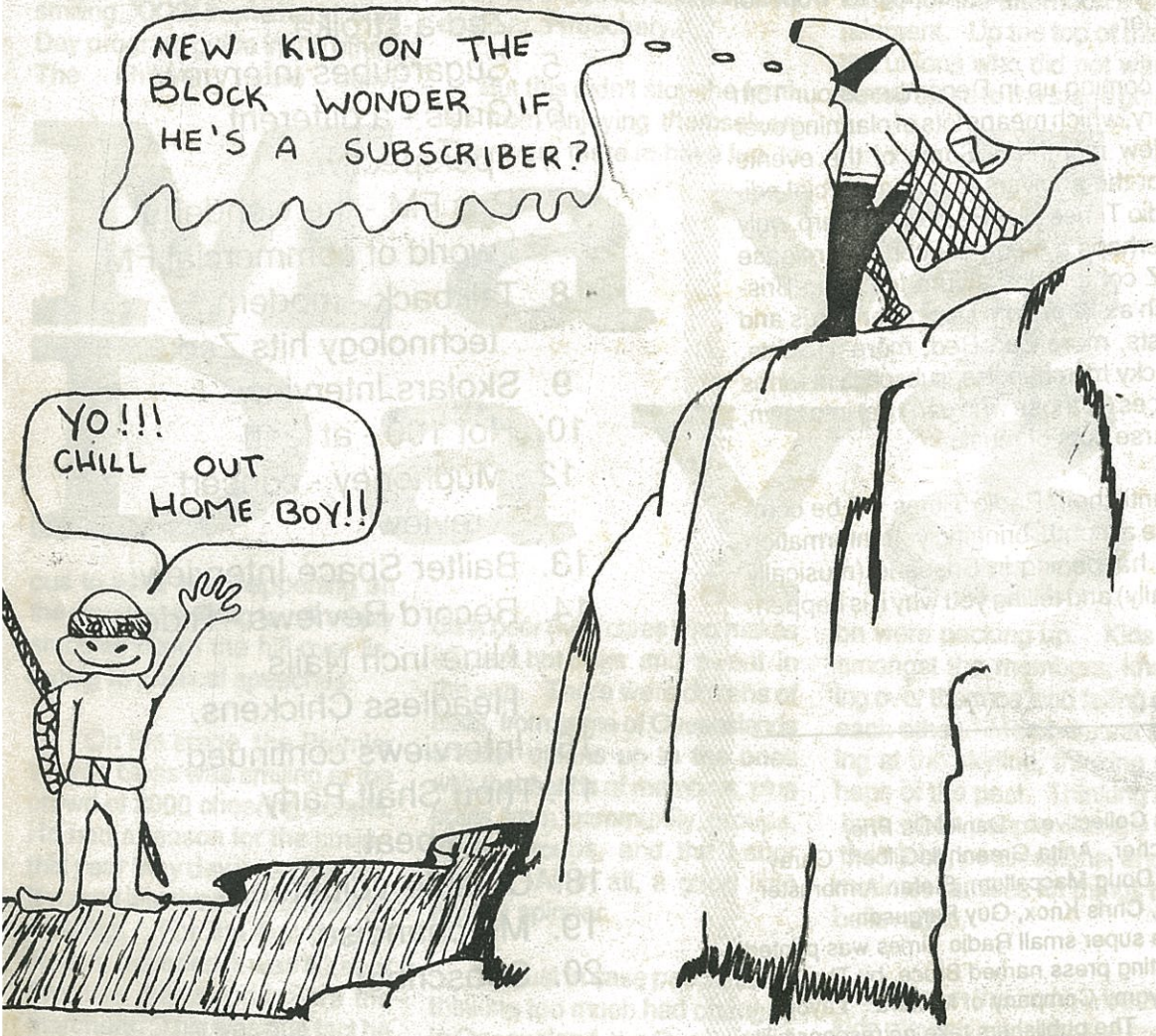


May 1990

RADIO Times



inside M in Brisbane	May Day	Skolars Interview Record Reviews	Bailter Space I/V Mudhoney
-------------------------	---------	-------------------------------------	-------------------------------

Zeditorial Contents

This is the first in a new series of Radio Times, coming at a time when 4ZZZ is undergoing a lot of change. For a start, the new premises are still being adjusted to, and there is the continuing trouble of Australia's oldest working transmitter not wanting to work for much longer.

And coming up in December is our 15th anniversary, which means lots of planning over the next few months. Some of the events planned for the anniversary are a special edition of Radio Times (like Radio Timewarp, only bigger), perhaps a mega-concert, the release of the ZZZ compilation album featuring Brisbands such as Strontium Dog, Alien Virus and Holy Ghosts, more Zed Red, more T-Shirts, stickers, tacky merchandise, subscription forms at post offices for those who can't get into town, and of course, lots of music.

But until then, Radio Times will be coming out once a month, bringing you information on what is happening in Brisbane (musically and politically) and telling you why it is happening.

Radio Times Collective : Daniel Du Prie, Gordon Fletcher, Anita Greenhill, Gilbert Garay, Pat O'Brien, Doug MacCallum, Stefan Armbruster, Danny Watt, Chris Knox, Guy Ferguson.

This 20-page super small Radio Times was printed on a red printing press named Bruce, by The Drowning Pygmy Company of Makara. Layout by felixprod. The publishers take no responsibility for anything said, and laugh at anyone upset by it.

Radio Times, May 1990. Copyright

2. Editorial

3. May Day 1990 - the Late March.
4. Zed-a-stroika
5. Sugarcubes interview.
6. Gnus - a different perspective
7. Bris FM - the wonderful world of commercial FM.
8. Talkback - modern technology hits Zed.
9. Skolars Interview.
10. Hot 100 - at last!
12. Mudhoney - concert review.
13. Bailter Space Interview.
14. Record Reviews - Ride, Nine Inch Nails, Headless Chickens.
16. Interviews continued.
17. Thou Shalt Party, Blackbeat.
18. Outside Volunteers
19. Merchandise.
20. Subscribe!

mayday mayday mayday

The Late March

The children were happy playing in the dirt. One child spent his time running up and down a steep embankment, daring his older sister to follow him. Nearby, their father sat smiling, XXXX in one hand, May Day program guide in the other. The children were obli-

announce that SEQEB workers would be paid their superannuation. There was very loud cheering at this point, but not from all sectors. Several Union members were not overjoyed at the announcement, feeling that the payout was too little, too late, and that it was tainted with dirty deals and treachery.

But this didn't stop the families from enjoying themselves. They were there to have fun, to

of course). To add to the unfurnished presence, Boy Scout ran around grabbing half-empty beer cans from half-drunk marchers.

At around three, the speeches were over, and the MMM crowd were starting arrive for the afternoon's entertainment. Up the top of the hill the unions who did not want to be too close to the stage going

May Day

ous to what was happening on the stage, preferring to roll empty stabbies down the hill over listening to political speeches.

On the stage, the Premier Wayne Goss was smiling at the crowd of 2000 cheering people. He had a reason for the smile - this year May day was different. It wasn't just the new suit he was wearing. For the first time in several decades, it was a Labor Premier that stood before the marchers. This was one fact he wasn't going to let the crowd forget. Just to make sure everyone know what had preceded him, he let Industrial Relations Minister Nev Warburton

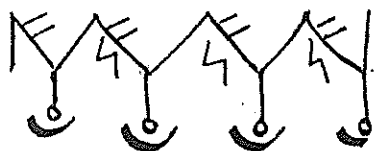
drink beer (who cares who makes it?), eat hot dogs and sweat in the sun. There were dozens of stalls, from some of Queensland's smaller unions up to the ones with thousands of members, plus stalls from community groups, ethnic groups, and the Labor Party. All in all, a good little money spinner.

And just in case people were thinking too much had changed in Queensland, the Queensland Police Force were there too. Forty officers plus the odd paddywagon, just in case the workers decided to have a revolution (after the MMM-FM104 concert,

on were packing up. Kids ran amongst the members, knocking over thermos' and falling over each other. Members sat staring at the skyline, thinking perhaps of the past. Thinking of time when people willingly lost their jobs, possessions, and sometimes families for things they believed in.

But down the front, where the kids played in the dirt, the crowd was happy. A good day's entertainment.

"Zed-a-stroika"



The 14th 4ZZZ Radiothon and the first based off-campus, ho hum heard it all before. The 4ZZZ radiothon has always had a reputation for being different with that touch of relevance to the "real" world. 1990 proved no exception with the month/week-end being dubbed "Zed-a-Stroika".

In hindsight, with the Lithuanian, Latvian and Estonian independence movements becoming topical, the name might have been a bad decision. But with all the posters, handbills, ads and T-Shirts made, there wasn't any time to change it. Typical, social movements never occur when you want them to, and when they do, they happen just on the wrong weekend.

Anyway, this Radiothon was a lot like all the others - lots of people running around having breakdowns, yelling at other people and losing callers who wanted to donate a hundred dollars by hanging up before pressing the hold button. As usual, there were the free pizzas donated (after several pleading phone calls) by such bastions of wholesomeness as Pizza Hut. Then of course there was the Mudhoney gig, with noone at Zed knowing where the band

was an hour before they were due to go on.

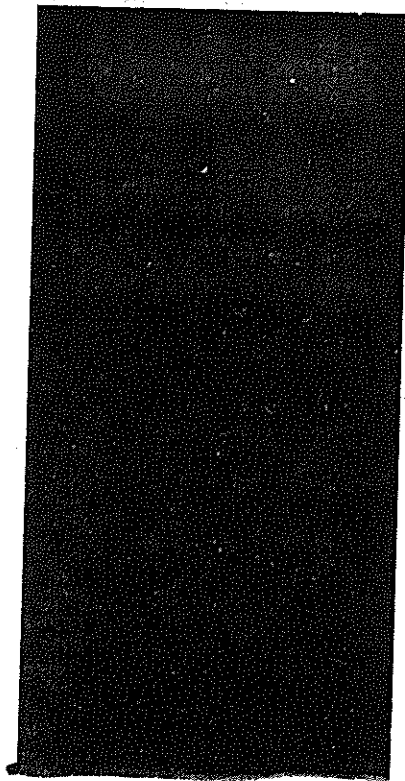
But the Radiothon did not just happen by itself with no work before hand. There was the usual round of poster-runs with the design pinched from Russian art books, handbilling cars and getting berated by Toowong Village security guards wearing bow ties for having the audacity to put leaflets in their carparks. And there were the weeks before where announcers planned out their shifts, some even down to every word, the production of radio plays, ringing up really famous people (ooooh aaaaah) such as Annette Chun Wah to ask them to give us station IDs.....



Anyway, the radiothon exploded into life at 6pm on Friday March 10th amidst lots of cheering and alcohol, with the first pledges mounting up within minutes. On Saturday, there was the annual Market Day with Brisbane bands Alien Virus, Strontium Dog and Airborne Toxic Virus playing in the Paint Factory. They were being recorded for the live side of the ZZZ

compilation album to be released later this year. Hundreds of people diverged upon the clothing, book and ginger beer stalls, sifting amongst the endless Jim Morrison records for the elusive early Chills record.

By midnight Sunday over 23-thousand dollars had been pledged, and it was time to wait for the money to start rolling in. Because ZZZ is a subscriber run public radio station, it is weekends like these that make or break us - without your support we cannot continue to bring you the best sounding music in the world - in stereo.



the SUGAR cubes

In 1986, a group of 6 young people from Iceland formed a company, Bad Taste, to produce books and records. Several months later they formed a band, The Sugar Cubes, and continued the Viking tradition of telling stories in their songs.

"People would spend their evenings sitting aside with candlelight, knitting their sweaters and telling stories," explains lead singer Bjork. "And sometimes they would chant them. I think Icelanders were the first rappers of the world."

Bjork doesn't see her lyrics as a means of changing the world. Instead they just have a meaning for her.

"Birthday means loads of things. They are memoirs."

This isn't to say, though, that they'll stay the same, especially if Einar (trumpet and vocals) has something interesting happen to him. Bjork says that Einar often sings different lyrics live, relating to a separate event, but still maintaining the same meaning.

"The version on the record is just one of the versions."

All of which is irrelevant if they sing in Icelandic.

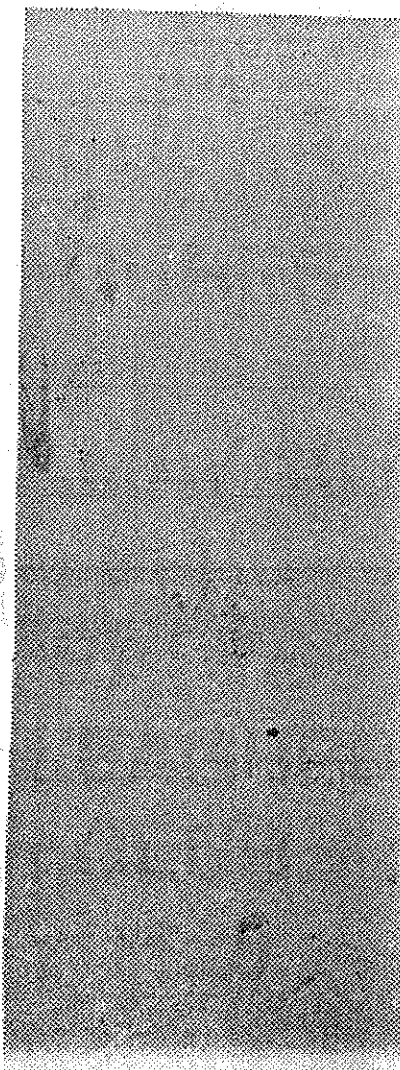
"Firstly all the lyrics are written in Icelandic. And we put out records in Iceland with Icelandic words. But abroad, we prefer people to understand us. So we translate the lyrics."

Even though they are translated, Icelandic versions are often released. This is because they want everyone to know that they are primarily an Icelandic band, and normally their songs are in Icelandic.

The Sugar Cubes were discovered by a writer in the Melody Maker. Which was lucky. Because apart from Buppi, the Bruce Springsteen of Iceland, it's pretty hard to be in a band. Most bands have to hire venues when they play and their own records - hoping an overseas record label will pick up on it.

So all of us should smile when we realise that fortune was kind to us by allowing The Sugar Cubes to be heard around the

world. Look for another album this time next year.



GnUS

4ZZZ news has always aimed at providing listeners with an alternative to the mainstream media's news. As a result, we often do not cover the "major" stories such as the recent "horror train smash" in New South Wales.

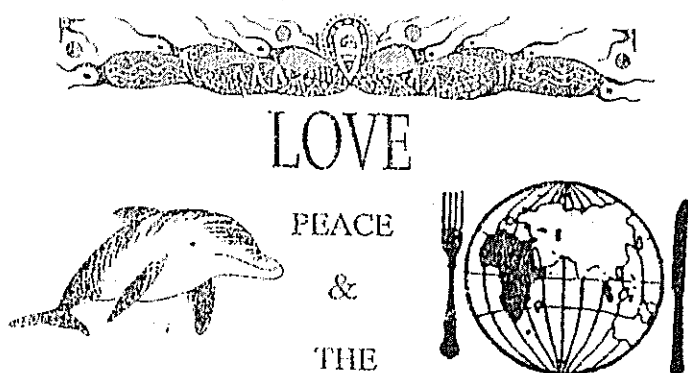
Instead, we try to look at the

stories that affect people as a whole - things like new laws, the cutting of the dole and, of course, AIDS. At present, ZZZ news is structured with 4 news shifts a week - Tuesdays having industrial issues, Wednesdays the peace and environment show, Thursdays a general news shift with Amnesty and Animal Lib-

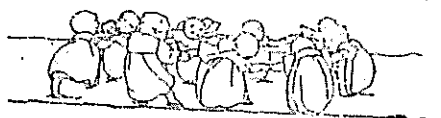
eration coming in regularly, and on Friday there is also the Arts show. Also on Thursdays there is The Big Wide World, a show concentrating on overseas issues. All the shifts are in the midday to 3pm bracket. And on Monday nights from 6 to 7 there's Murri news.

We use a lot of stories pre-produced in Sydney by other public radio stations, however, with our production studios being finished recently, we will soon be changing the news service around with a 5:30 to 6pm slot with a lot of news produced here.

Since we are a public radio, we are always happy to have people come in and learn how to use the production studio, and to assist in news preparation. Anyone interested can visit us at 2/621 Coronation Drive, or write to PO Box 509 Toowong, 4066.



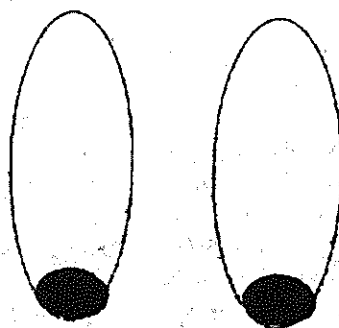
ENVIRONMENT



ON

PUBLIC RADIO

4 ZZZ Wed. 12 - 3pm



BRIS

Has Brisbane suddenly woken to the importance of radio? Or is the proliferation of promotions for the "best radio" imply a hip pocket nerve re-ex?

A cynic would argue the second point and unfortunately they would also appear to be correct. Until this year Brisbane had only three FM stations, the Gold Coast one, 4CRB, low-powered Christian station and Ipswich none.

As if the suffering inflicted in Brisbane since 1980 by Triple M hadn't been enough, we now have two clones of the original concept masquerading under the American inspired B105 and 4FM. B105 or 4BBB or 4BK paid the government \$17 million to churn out the same material that Triple M had been using as its mainstay for years. The only identifiable difference seems to be the number of ads and the problems B105's producers are having producing stereo I.D.s.

QFM's problems seem to be even harder to overcome. As a new station no-one has heard any previous AM sound to use as a reference and even though its signal is meant to cover western Brisbane, the only sign

that QFM is operating is the expensive poster campaign throughout Brisbane. Admittedly, QFM is an Ipswich station and supposedly targeted for that audience, but if that is the theory QFM's marketing people are using why promote yourself in Brisbane? As advertising revenue is the predominant purpose of commercial stations, particularly in metropolitan centres, QFM seems to be seeking recognition from advertisers by the poster campaigns, but you do need listeners nonetheless even if only to keep the people inserting the dollars into you continually happy.

And while Brisbane's (and Ipswich's) new commercial FMs work out which side their bread is buttered on (the listener or the advertiser) 4MMM seems to be quite metaphorically pooping itself. A rash of sillier and sillier promotions and the continual nosing around in areas they had previously ignored, such as the Mayday gig and a proposed Queensland Day gig with the likes of "Riptides", "Go-Betweens" and "Ed Kuepper" indicates some uneasiness about the previously unheard concept of competition.

4MMM faces the uneasy

prospect of actually being taken from number one in the ratings, a situation which would make the extravagant advertising prices hard to justify.

Into this melee comes the advent of the community broadcaster. Until recently Brisbane public stations serviced groups rather than geographical areas, but after the Sydney model the Australian Broadcasting Tribunal has licensed a Caboolture and Logan City station, both are licensed to service their communities as a whole rather than specific areas. The biggest question is are they financially viable without becoming pseudo-commercial pseudo-ABC stations

So what else is there? 4JJJ's inaugural transmissions have been delayed until December this year and the networked station has been allocated the unattractive dial position at 107.7 beyond the wastelands of ABC-FM and QFM. However when the awaited arrival does occur it may very well have the cat among the pigeons effect for the commercial stations, particularly on those listeners who like the sound of the commercials but detest the incessant commercial breaks. The compromise is

BRIS Talk back

cont.....

tween incessant commercials and incessant national time calls might be easy to come to terms with, but the continual changes in format at JJJ may be a little harder to accept.

And Brisbane will soon have another public FM station. The Australian Broadcasting Tribunal classified the license as Aboriginal and Islander, the main stumbling block to this station at the moment appears to be the High Court challenge to this decision which has been instigated by the Christian group, Family Radio Ltd.

About the only thing that hasn't happened to Brisbane FM so far is a request from one of the Gold Coast FMs asking to broadcast into Brisbane. Don't lose sleep over it, that will happen, it is merely waiting to formulate itself in the brains of some marketing consultant who is slightly sun-burned, snorted just a little bit too much coke and drunk one too many Margaritas after lunch.

It was 3:30am and the cords were all over the floor. They snaked around the legs of the chair, through boxes of other wires and over the primitive mixing desk. The microphone hung on to its stand by several strands of sticky tape, and one of the chairs balanced precariously, due to a bent leg. On the other end of the phone, ZZZ's first talkback caller was talking about the virtues of public radio.

Despite large technical difficulties, ZZZ lurched into the era of talkback on a cold November morning last year. As part of a government grant to do a series of stories on AIDS, we were required to have talkback facilities. Despite objections on the grounds that talkback was a predominantly commercial and often pointless exercise, we decided to go ahead and build a talkback facility.

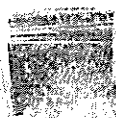
Just one week before the first show was due to go to air, it seemed certain that it would not be ready in time. The Australian distributors of a vital component were slowing things down, and it did not look like the part would be in Brisbane on time. Besides

that, noone had ever been trained how to use talkback and its 7 second delay system. But when late Friday afternoon arrived, so did the part and Scott, our tech, shoved it on a couple of boxes in the newsroom and plugged in the telephone. A "Talkback workshop" was arranged for 2am the next morning.

One thing we didn't even think about was the callers. We assumed that there would always be people willing to call, but on reflection, it was probably an unwise decision. When, at half past two on Saturday morning, we announced that we were ready for calls, it came as a surprise when nobody called.

So after an hours waiting, when a person rang up to request, of all things, a Smiths song, it did not take us long to persuade him to become "ZZZ's first talkback caller and a media personality all in one foul swoop". Within two minutes he was chatting about public radio.

Since then, talkback has been used to do live-to-air from market days, building occupations and election tally rooms. As yet there are no plans for a Rod Henshaw style talkback show, but the facilities are there, and who knows what lies in the future.



SKOLARS

What have The Skolars got in common with many popular alternative bands, besides struggling for years? They're now defunct. They're the most recent to go after The Widdershins and The Go Betweens, and were in Brisbane recently for their farewell tour. Matthew Myerscough, The Skolars songwriter/lead guitarist came to the 4ZZZ studios for a quiet interview before their final show.

The history of The Skolars goes back to the early 80's, but now they bear little resemblance to those days when they were ska oriented. They released **Something** in 1982 which gained them national exposure on alternative stations like 4ZZZ. This format didn't last long and soon they'd changed direction, playing melodic guitar pop with a slight country and western influence, which determined the sound for the remainder of their releases. They signed to Waterfront Records who faithfully released single after single, each making a dent on the alternative charts but never really achieving the success they hoped for.

Is that when they started playing ABBA's SOS? Matthew laughs and mumbles something about how that keeps on catching up with them. On a more serious note, he attributes their failure in the independent stakes to not being like

the Died Pretty's of this world with a huge indie following but a small strong base. Also the nature of their music 'not being left enough' for the alternative audience could have played a factor. This is a strange attitude considering The Skolars' songs focus on issues like domestic violence in **No Room For Happiness**, and the high rotation airplay they received on alternative radio stations in Sydney.

Since the alternative market was only offering them limited success after close to eight years, they signed to Ruse, a subsidiary of BMG/Possum records, who were responsible for offering more dance-oriented music, S-Express, et al.

Their commercial push began with an appearance on Countdown Revolution and cursory airplay on Triple M in Sydney. In hindsight, Matthew thinks that this might have been a mistake, the band not being quite at a stage where they could do this successfully, and as a result, was a factor in the breakup.

Matthew cites the reasons for the breakup as Madeline,

the lead singer and occasional guitarist, frustration, 'being si of it', but not wanting to dwell that, also the frustration that many bands feel from lack of support from an overly conservative music industry. Ruse had promised them big things using the BMG muscle, but when it came down to it they showed no commitment.

To add to the frustration Ruse acted as though The Skolars had let them down.

Their prospects of going overseas didn't eventuate either, though Matthew says it was a matter of getting to a certain stage - which they did not reach ... "but had we made it to England it would probably have been different because of what makes up the independent scene there".

So where do The Skolars go from here? "We'll continue making music in one form or another, the band'll stay together in one form or another, but The Skolars are finished". The Skolars were more a musical apprenticeship and, being the right side of thirty, there is still a musical concern in the offering. "The most important consideration is keep going as long as you enjoy it."

continued page 16.

HOT 100

1 Freakscene	Dinosaur Jr.	25 Goodbye Little Boy	Triffids
2 Expecting To Fly	Headless Chickens	26 Sensual World	Kate Bush
3 Monkey Gone To Heaven	Pixies	27 Hang On	Snapper
4 Debaser	Pixies	28 Touch Me I'm Sick	Sonic Youth
5 Teenage Riot	Sonic Youth	29 Say No Go	De La Soul
6 Here Comes Your Man	Pixies	30 January	Dutiful Daughters
7 Jump In The River	Sinead O'Connor	31 2541	Grant Hart
8 Sick Of It	Darling Buds	32 Harold and Maude	Batswing Saloon
9 Gone Away	The Honeys	33 Deanna Nick Cave And The Bad Seeds	
10 Gigantic	Pixies	34 O Salvation	Celibate Rifles
11 Everybody Moves	Died Pretty	35 La La Love You	Pixies
12 Another World	Purple Avengers	36 Self	Fuzzbox
13 Blush	Hummingbirds	37 Alice D	Luvs E Blur
14 You're In A Mess	Falling Joys	38 Free World	Kirsty Maccoll
15 Where Is She	Skolars	39 Jan Brady	Lunachicks
16 Just Like Heaven	Dinosaur Jr.	40 Flow Of Cash	Small World Experience
17 Kim The Waitress	Green Pyjamas	41 Last Of The International	
18 Security	Small World Experience	Playboys	Morrissey
19 Alimony	Hummingbirds	42 It's The End Of The World	
20 Ana Ng	They Might Be Giants	As We Know It	REM
21 Regina	Sugarcubes	43 Interesting Drug	Morrissey
22 Made Of Stone	Stone Roses	44 Leaves	Small World Experience
23 *Crash	Primitives		
24 Def Con One	Pop Will Eat Itself		

1990 Hot 100 as played on January 1st 1990 by Pat Josephine David Anita
Gordon Anita Nigel (except when the needle slipped off on This Corrosion).

95 Saturday Night Palsy	TISM
96 Die Yuppie Die	Painters And Dockers
7 Eardrum Buzz	Wire
98 She Sells Sanctuary	Cult
99 Hindsight	Hummingbirds
50 Addicted To Love	Ciccone Youth
51 Info Freako	Jesus Jones
52 The Body Is Dirt	Plug Uglies
53 The Man Who Was	
Through With The World	Honeys
54 Take The Skinheads	Camper Van
Bowling	Beethoven
55 Waiting For The Great	
Leap Forward	Billy Bragg
56 The Mercy Seat	Nick Cave
	And The Bad Seeds

Statistics on 1989 Hot 100

percentage of Australian Songs : 38
percentage Female Vocalists : 30
percentage of Top 10 that are Pixies Songs : 40
percentage of Brisbane Bands : 12
percentage of previous number ones : 4
percentage of New Zealand bands : 4

7 White Knuckle Ride	Danielle Dax
8 Birthday	Sugarcubes
9 Wuthering Heights	Kate Bush
0 Return Of The King	Widdershins
1 Pop Song 89	REM
2 Wise Up Sucker	Pop Will Eat Itself
3 Johnny	Celibate Rifles
4 Flower Web	Screaming Trees
5 Voodoo Ray	A Guy Called Gerald
6 Yeah Yeah Yeah Yeah	Pogues
7 I Say Nothing	Voice Of The Beehive
8 Winterland	Died Pretty
9 She Bangs the Drums	Stone Roses
0 Stab Stab Stab	Luvs E Blur
1 This Corrosion	Sisters Of Mercy
2 Waking Up In The Sun	Adult Net
3 She Speeds	Straitjacket Fits

74 Devil's Root	Throwing Muses
75 Benefit Of The Doubt	Crystal Set
76 Forty Years Then Death	TISM
77 Buffalo Stance	Nenah Cherry
78 Do The Right Thing	Redhead Kingpin
	And The FBI
	Ramones
79 Pet Semetary	Throwing Muses
80 Dizzy	Cult
81 Firewoman	REM
82 Orange Crush	Triffids
83 I Kicked A Boy	Lightning Seeds
84 Pure	Honeys
85 Monster	Spacemen 3
86 Revolution	Boxcar
87 Freemason	Cowboy Junkies
88 Sweet Jane	TISM
89 Apathy	Goats In The Machine
90 Postcodes	Jackson Code
91 It's Been Too Long	God
92 My Pal	Parameters
93 Pig City	Goats In The Machine
94 Ride My Llama	REM
95 Stand	They Might Be Giants
96 Don't Lets Start	Honeys
97 Against The Elements	Bats
98 North By North	1313 Mockingbird Lane
99 Battledress	Go Between
100 Streets of Your Town	



Mudhoney

On Saturday, March the 10th, at the height of ZZZ's radiothon, USA band Mudhoney played at Easts to 600 people. But exactly one week earlier, at one of New South Wales' cultural centres, Newtown, they had played to a different crowd. A ZZZ subscriber was there and sent this report of the concert...

It was March 3rd and Mudhoney, the band who single-handedly made Sub-Pop the most collectable label on Earth for about six months, were playing at the Newtown Community Hall. Upon entering I noticed a disturbingly large number of people in "Metallica" and "Iron Maiden" T-Shirts, who had obviously read the mainstream media reports that Mudhoney were a heavy metal band.

Proton Energy Pill were on first and started poorly, thrashing out tuneless songs, but doing it fast, which kept the stage divers happy. They were also beset by technical problems. The second half of their set, however, left me converted. Their new J.Mascis-produced single, "Spend", was a highlight, and their last song, "Buzzkill", evoked memories of Das Damen and pre-SST Dinosaur. Great stuff.

Mass Appeal were next, and this was obviously the band the stage divers were here to see. Suffice to say that the band's slogan is "Nobody likes a thinker", and both band and audience took it to heart. Progressive as a Led Zeppelin cover band.

While waiting for Mudhoney to appear, I noticed strangely familiar sounds emanating from the speakers. It was the unmistakable sound of Sonic Youth, but nothing I had ever heard before. I quickly accosted the sound person:

"What's this?"

"Sonic Youth"

"I fucking know that. Where did it come from?"

"It's the new album"

"I'll give you \$50 for it"

"Sorry, can't"

Frustrated, I made my way back to the front of the stage to sulk in a corner.

Mudhoney quickly cured that. I braced myself for 90 minutes of power and intensity, and I wasn't disappointed. I confess to being skeptical of the "dirt-rock" scene

currently happening with Amphetamine Reptile and, until recently, Sub-Pop, but this show renewed my faith in rock & roll. You can cite all the usual influences (Stooges, MC5, etc.) but Mudhoney are light-years ahead of their "competition". It's not just their sound, or their smidgen of "Sonic" psychedelia, they've merely got a collection of shit-hot songs.

Mark Arm's stage theatrics would have put Jimi to shame, at once paying tribute to and parodying the "classic poses" of guitar heroes past. "Mudride" was (predictably) a highlight, as was "If I think". But even the songs of their disappointing new album gained new life in the live show. "Get Into Yours" and the classic "Magnolia Caboose Babyshit" rocked out very nicely indeed.

But they saved the best for last. Mudhoney finished their second encore with "Touch Me I'm Sick", then their already brilliant cover of Spacemen 3's "Revolution" was raised to new heights, the endless riff-o-rama leaving me drenched in sweat and emotionally exhausted, with only pleasant memories of the experience.

It was, as David would say, a "mighty fine" show.

BAILTER SPACE

For many years in New Zealand The Gordons were considered one of the more progressive alternative bands. Songs such as 'Coalminers Song' and 'Machine Song' were examples of their forays into emerging musical forms. Needless to say, when they broke up there were many disappointed Flying Nun devotees.



However, in 1989 a band comprising two members of The Gordons and Hamish Kilgour from The Clean started playing the New Zealand circuit. When Hamish stayed overseas after a tour, yet another former member of The Gordons joined them. So the band that now call themselves Baiter Space and recently toured Australia is little more than a rehashed Gordons. Just before they arrived in Brisbane for their Buffalo Club gig, ZZZ spoke to Alistair Parker about how different it is playing in Baiter Space to playing in The Gordons

"Well it is different, because at the time, but creatively it seems

to be just as intense, and it's similar in a lot of ways."

"Do you think you're more creative in Baiter Space than in The Gordons?"

"No, but I think maybe that what we're doing here is a little different, an ongoing thing, it's not one nor the other, it's a continuation thing in a way. With

the songs that we're writing now, it's not as if we're trying to be The Gordons, it's more like we're just writing these songs that we feel happy with."

One major influence on Baiter Space's sound last year was the effect of guitarist Hamish Kilgour. But Baiter Space don't seem to miss his individual style, saying that they prefer playing with Brent McLachlin, The Gordons former drummer who helped produce a previous LP, Tanker.

Baiter Space's Australian tour preceded the release of their new LP, Thermos, a studio recording made in just under two

weeks. Alistair says that they don't want to overdo the live scene, concentrating for the moment on studio recordings.

But he says there is always the possibility of a live album being assembled in the next few years.

"It could be bits and pieces from all over the place, we're compiling a few interesting live snippets, and we'll see what we end up with. It should be really good - our live performances are a little different from what we do in the studio, it's sort of a thing in its own right."

Their music does not receive a lot of alternative airplay, perhaps because some stations have classified them as too experimental. But Alistair disagrees,



continued page 16.

REC

Head Like A Hole Nine Inch Nails TVT Records



Nine Inch Nails (Trent Reznor) are the latest craze in the American dance scene, currently sitting at number 1 on the American dance charts. Along the lines of Nitzer Ebb, Gary Clail et al., the title track (Head Like A Hole) is one of the most impressive, i.e. catchy tracks I've heard in a long time. You get our remixes of Head Like A Hole, two mixes of Terrible Lie plus another track called You Know Who You Are - a club remix of the soil mix of the title track - simple really.

The good thing about this record is that the remixes are actually remixes, not just rearrangements of the basic song structure.

The record was produced by Flood who has worked with such famous boring people as Santana, U2 and Depeche Mode.

The A-Side consists of the shorter radio mixes of Head Like

A Hole and Terrible Lie while the B-Side contains the longer dance mixes.

Another plus to this record is that it is free of that gigantic dance monster called 'house'. It is very refreshing to hear something different again.

The main emphasis is on the beat rather than instrumental arrangements (I mean beat as in 'beat', not the weak sounds that pass for house) and Head Like A Hole continues the progression of dance music that you can actually listen to, not just take ecstasy to.

Nine Inch Nails are distributed by TVT records, 59 W.19th St., Suite 5-B, NY 10011

Gascrankinstation Headless Chickens

Flying Nun records



Ten months after recording Gascrankinstation, the Headless Chickens have finally got it together to release the song on a single. As is the usual case with Flying Nun bands, it was well worth the wait. The hypnotic beat of Gascrankinstation

is typical of the Headless Chickens' style, often at right angles to other Flying Nun bands.

The single seems to indicate a move away from their recent slightly commercial/ pop song phase, indicated by 'Expecting To Fly'. This work draws the listener in with its tale of a no-hope garage attendant, and is similar to 'Do The Headless Chicken' in its social statement.

Both 'Gascrankinstation' and the reverse side, 'Crash Hot', were played when they visited Brisbane almost 7 months ago. However, there is a rumour that they will be releasing an LP later this year. And now that Flying Nun are using Festival as their distributors in Australia, you no longer have to wait six months for the single then pay about six dollars for it. It's available as a 12" single or you can just get the normal single for \$2.99 in Kents, Skinny's and Rockinghorse.

GPO Box 489, Auckland, New Zealand.

4ZZZ



SKOLARS I BAILTER SPACE

The Skolars gig that night was sad, in the emotional not pathetic sense. To anyone who had seen The Skolars before, it was obvious their enthusiasm had gone. They raced through their repertoire faithful to their recordings, barely raising a smile. No sharp or witty comments from Madeline and I didn't stay around to see if they'd play SOS.

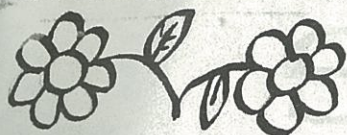
For those who never had a chance to purchase The Skolars' older material, a compilation album is on the way that will probably make them more popular than they were while they were together.

continued

"Yeah, I think we have a large experimental element sure, but I don't know if we classify ourselves as a total experimental band as such."

Industrial noise is one area that Bailter Space are looking at as a future direction, but not without a balance. They find parts of industrial noise very exciting, and other parts abhorrent. But one sure thing is that while Bailter Space exists, there will never be only one style of music that they'll play.

		MON WED THU FRI				SAT	SUN
		L N K S D H R R					
6.00		Breakfast					
9.00	MURRI RADIO	UNEMPLOYED				MURRI	MUSIC
12.00		NW	P+E	ZN	ART	MURRI	MUSIC
		EW	E. show	EW	ART		
3.00		MUZAC				NEW	LATIN
		ZED STYLE					
6.00		PRISONER	GAY	VULGA		DANZE	M H
		Show	WAV	BINDY			
7.00			EZ	U.Z.	DA	SQUASH	G A
				Show	N		
8.00	DEMO				ZE	SQUASH	B E
9.00	IMPORT	BLVEL	TALZ	ROCKN		SQUASH	BLACK
				ROLL			
10.00						SQUASH	BLACK



One may be inclined to believe that an aspect contributing to our present distance from an ideal world is the conservative prohibition of one's right to consume any chemical inebriant that we wish.

But does one consider the possibility that the law makers, the big bosses and top dogs is and or are inclined to believe that our present distance from an ideal world contributes to one's ability to define a point of balance, a line between pleasure and pain, an equilibrium of give and take.

Perhaps laws of prohibition are installed to protect one from her or his own lack of morality and in doing so prevent any individual from disturbing universal karma.

If one permits oneself to induce a state of enlightenment; to experience BIG FUN, to chemically alter one's perception of reality and in doing so allow oneself insight of varying degree as to the significance and relevance of all that one may wish to contemplate; it is advised by those, who are considered by some to be "in the know" that one should keep in mind your obligation to give back to the system of "good time" as much as one has taken.

Just another good reason to subscribe to 4ZZZ.

Thou Shalt Party

Blackbeat

While the rest of the the radio industry continued to play traditional top 40 pop music. 4ZZZ-FM was formed to give Brisbane its choice of alternative music.

4ZZZ's Blackbeat show has provided lovers of soul and funk with their choice of music. Every Sunday night from 8 till 10 pm you can hear announcers Gilbert or Izard playing nothing but the best and latest in soul and funk. Gilbert was born in New York's South Bronx and has been pre-

sented Blackbeat for five years. His reason for doing Blackbeat was the lack of his type of music on commercial radio.



Up until the end of the 70's, Brisbane's airwaves were starved of alternate music to cater for those seeking sounds that weren't available on conservative commercial radio stations.

Outside Volunteers

On the weekend of the 21st and 22nd of April, 4ZZZ held a 'Future Of Zed' meeting in an old church hall in West End. Besides lots of coffee being drunk and lots of bits of paper being stuck to the wall and written on, a number of points were raised that needed addressing.

They included -

- A strong volunteer base
- A more comprehensive news service
- A stronger image in the community
- Strong ties with external bodies
- Regular surveying of opinions

A temporary (but potentially permanent) solution that could tackle all of these problems in one go is the idea of outside volunteers.

Outside volunteers would consist of subscribers who can't directly work at the station but are keen to help. This would solve the problem of transport, with many of our workers having difficulty getting to and from the station in Toowong.

A list of possible tasks was devised that outside volunteers could participate in (depending

on time and commitment). Some of them are -

1. "Stringers" for news, similar to newsgathering methods used by the ABC, where people ring in details of a story if they hear of or see something that is interesting happening in their suburb. If 4ZZZ could receive that information our news gathering services could increase without putting much more stress upon the newsroom.
2. Distribution of promotional material. This would include taking posters, handbills, etc. to the corner store or school or wherever they would be appropriate. This would (hopefully) increase attendance at gigs, thus raising more money for 4ZZZ. It would also increase 4ZZZ's profile on the street (yeah! increase our streetcred!) and in the shops the leaflets are put.
3. On the street contact. One on one contact in the local neighbourhood, to collect survey information or simply to hand out leaflets. Again, this would increase our profile (more streetcred!).
4. Introducing friends, relatives and small furry creatures named Edward to the idea of outside volunteers and 4ZZZ in general.

5. Introducing sound businesses (what's sound business you cry) and shops to the idea of 4ZZZ discount outlets.

This would be brought together by holding workshops (possibly in the suburbs), and printing information sheets. Overall, the concept would be similar to that used by the Phantom Club. For more information, you can write to Outside Volunteers, 4ZZZ, PO Box 509, Toowong, 4066.



Merchandise

-Shirts Shorts Caps

can you say about
thing as famous as the
-shirt? Short and long-
es, comes with 4 holes
ow greater vision and
movement.

Due to an inventory error, ZZZ
has dozens of very ugly yel-
low banana shorts - 100%
Mambo! \$25/30

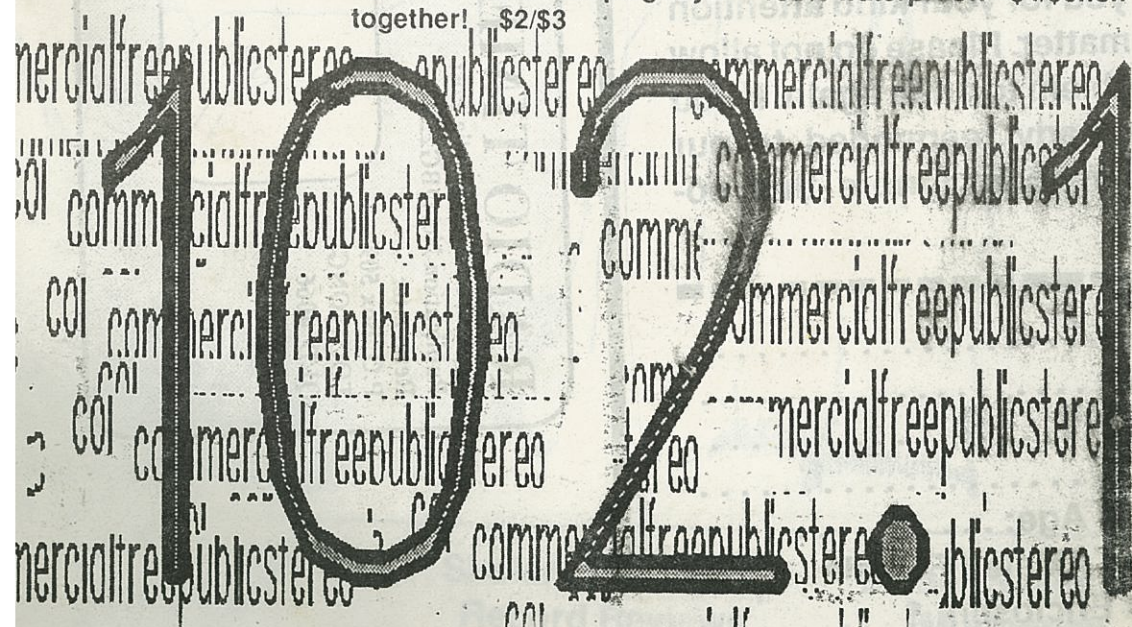
In these days of dying ozone
layers, wear some protection
\$4/\$6 non-subs

Keyrings Mugs

e envy of groovy silver-
100% cotton, 7 designs.
12 for non-subs

Latest device for keeping keys
together! \$2/\$3

100% waterproof! - \$4/\$6 non



Department of Transport

Transport House,
The Valley Centre,
230 Brunswick Street,
Fortitude Valley, 4006.

In reply quote this number

It has come to our attention that your fees for this year, 1990, have not been paid.

Prompt payment of this account would be appreciated or we will be forced to refer this matter to an outside collection agency.

Please complete the details on the form below and forward this information, along with the due amount via the mail to P.O. Box 509 Toowong 4066. All cheques are to be made payable to 4ZZZ.

Thank you for your kind attention to this matter. Please do not allow this problem to arise again. If you have already responded to our prior demands, ignore this notice.

Name:

Address:

.....

Phone:

Age:

Male / Female

Amount Enclosed: \$



Postage
Paid
Australia

RADIO TIMES

Registered by Australia Post

Publication No. QBG2207

Return to:

P.O. Box 509

TOOWONG

QLD 4066