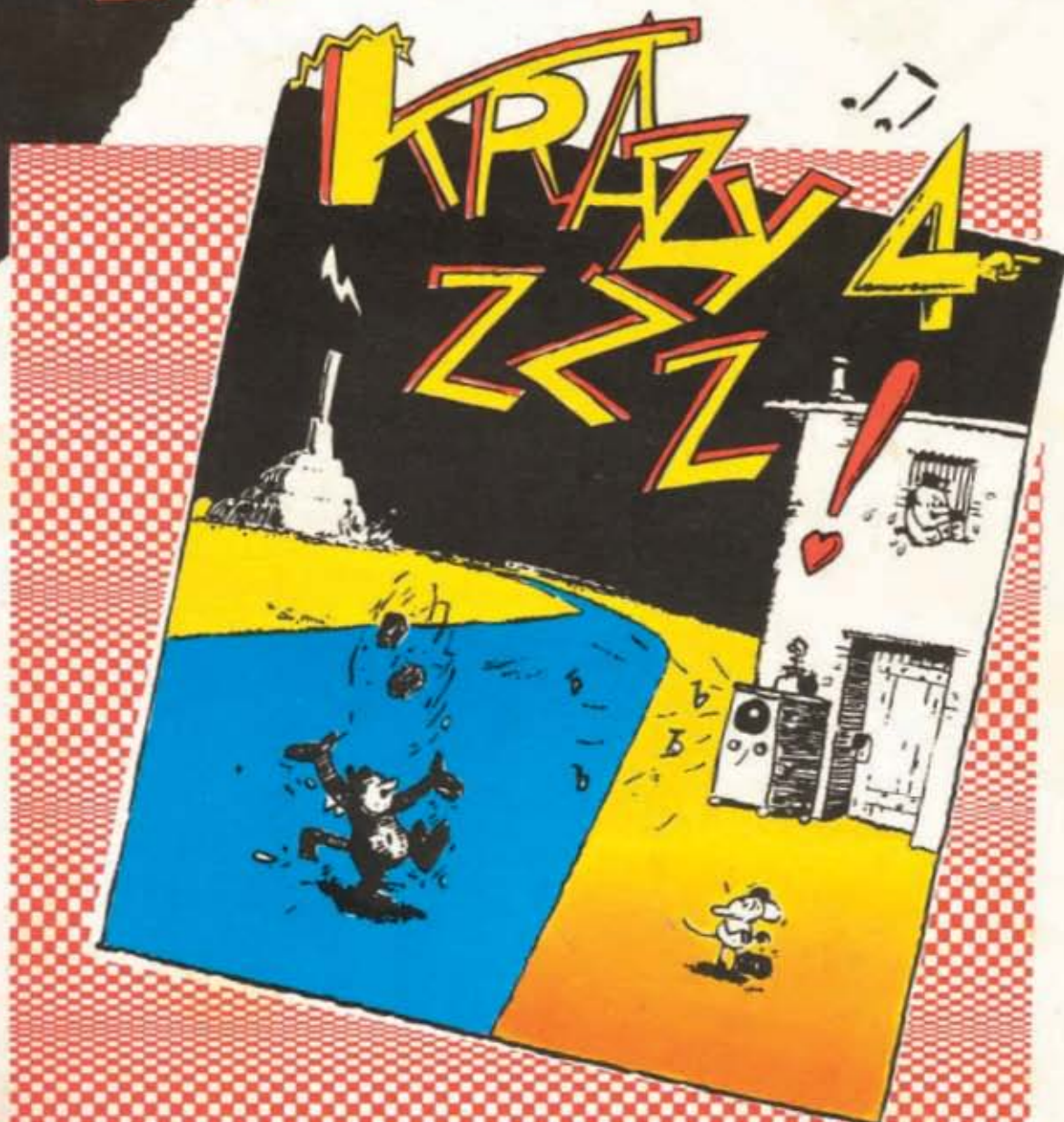


Radio Timewarp

DECEMBER 1985
THREE DOLLARS



TEN YEARS OF INDEPENDENT RADIO IN BRISBANE

SPONSORS

A whole lot of fabulous people helped with the production of this artefact. We're talkin' cold hard cheques, here! Thanks to you all, and everyone else for your support over the last 10 years.

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- Australian Telecommunications Employees Association
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- Grin And Tonic Theatre Company
- Amalgamated Metal Workers Union (Queensland State Council)
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- Amalgamated Metal Workers Union (Brighton Branch)
- Amalgamated Metal Workers Union (Nundah Branch)
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Printed by Merino Lithographics
 (07) 393 0082

Published by Creative Broadcasters
 PO Box 509 Toowong 4066

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For ten years, 4ZZZ-FM has provided Brisbane with an extra photon of electro-magnetic radiation.

After a hundred thousand songs and fifty thousand community notices, what can you say about 4ZZZ?

- * It has been the soundtrack for life on the edge in the Sunshine State
- * It has won a lot of awards while operating on a shoestring and paying lousy wages to its always burnt-out staff
- * It wouldn't exist if it wasn't for the volunteers
- * It has presented news unobscured by the myth of objectivity
- * It has got under the skin of the smallest-minded conservative government in Australia and stayed there, despite their best efforts to destroy it
- * It has proved that collective action works, not perfectly, but much more enjoyably than having a boss

All this without ads, supported only by subscribers and the station's own entertainment promotions.

We don't expect Triple Zed to make it into the history books, so this is our own incomplete account of the first ten years.

Who knows what the future holds? Certainly no one at ZZZ, but when it gets here you'll hear about it first on 4ZZZ-FM.

They said it couldn't be done.
They did everything they could to stop it.
But Triple Zed is still here . . .

Construction Demystified

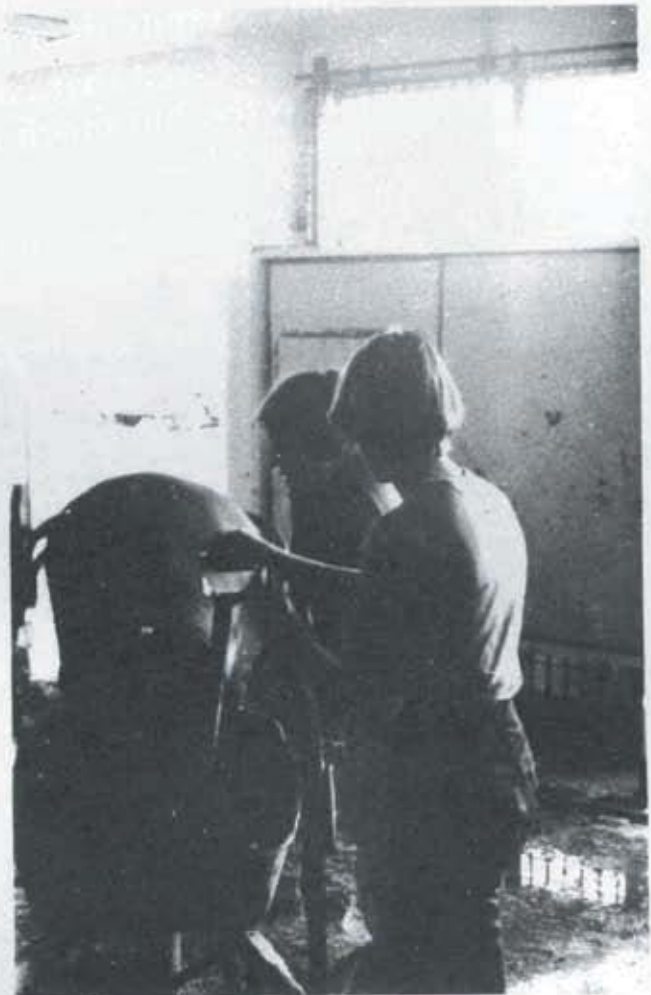
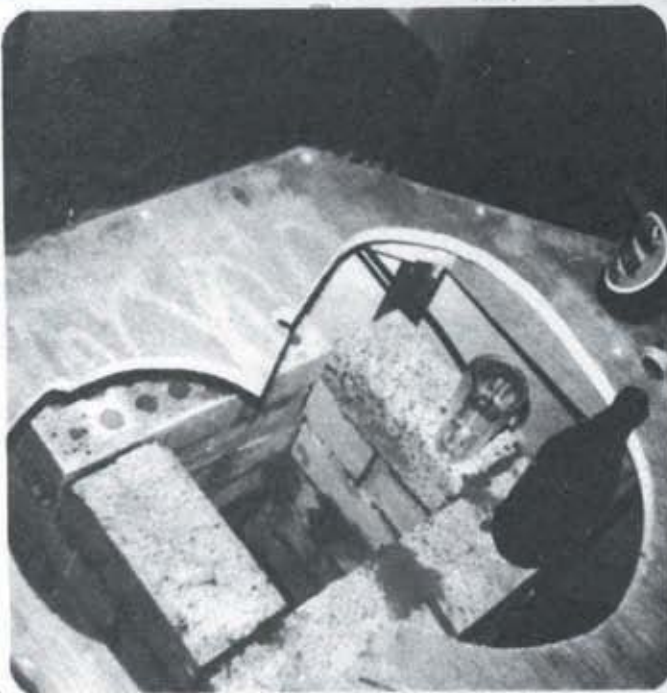
I think for people who were involved in the early days, the construction phase was the most amazing one. It was so incredible that it almost outweighed the importance of being on air. It took us about six to ten weeks of absolutely constant work, a massive team of people.

There were two major things. One was bricks, we moved thousands of bricks in almost legendary brick lines. There was a cavity brick wall, coated with bluestone. It was a couple of feet thick, and we had to knock it down. And the rubble . . . it was heavy, bulky and too expensive to shift. We borrowed a front end loader from nearby, and attractively arranged the rubble in a mound type edifice, reclaiming some of the car park outside the station. We brought in topsoil . . . this was all done by Bill Michael . . . We then laid turf over it, called it landscaping. When everybody from the student's union got back from Christmas break, they found an attractive piece of landscaping where half the car park used to be. And that also became very useful, apart from not having cars parking almost inside the station but for radiothons, barbeques and fundraisers etc.

None of the people who built the station had any building experience, we had a couple of jerry builders, like Kevin Hayes, who was an architecture student . . . He really demystified building . . . We had some organizers from the Building Workers Industrial Union, people who'd been brickies before they were union officials, and they came out and laid some bricks . . . They were pretty impressed there were a few women laying bricks.

It was incredible, all this building going on while we were finalizing the licence and doing test transmissions of the radio.

— JOHN STANWELL





Rona Joyner, Queensland morals campaigner, warns of imminent alien takeover (ABC radio, 1976)

Rona: Their station is there to promote the alternative lifestyle. They are doing it to destroy the lifestyle that the majority of taxpayers have striven for, and have worked up, and are wanting to see continued.

They're advocating abortion, they're advocating pro-Marxist forces overseas, or aiding in the propaganda that they're churning out in favour of the pro-Marxist, Communist forces, which we in Australia are not in favour of, in the majority of cases.

I mean every life that's led astray or destroyed or led into a life which'll end up in drugs . . . And I mean this alternative lifestyle has shown that . . . That it does lead to drug addiction in the end and destroyed life . . .

Question Interrupts: What, Triple Zed?? 4ZZZ is doing this??

Rona: It's only a segment of the forces that are encouraging an alternative lifestyle, every segment I believe is one segment too many.

Question: You said Triple Zed is peddling an alien ideology . . . Where is it coming from?

Rona: Well, the Marxist Feminist group is promoting the alien ideology. They're all for destroying life . . . They advocate abortion. They send them to Children By Choice, or similar organizations which will arrange abortions for them. Their setting on a lifestyle which that will see no harm in destroying human life, and this, to me, is not to be promoted in our country.

Anyone can listen to it and hear what's coming across, especially in the mornings when it's run by a Marxist Feminist her own . . . She's self-confessed in her own leaflets that I have here . . . As a Marxist Feminist. Well, we saw what happened in Canberra when the Marxist Feminists were here in Australia last year.

If the Minister for Post and Telecommunications decides to cancel their licence, which is a temporary licence up till the end of March. If he decides to cancel that licence then we'll have no more problems.



Won't Get Fooled Again

It was almost noon and John Woods cleared his throat.

John, then 29, had been a journalist, announcer and newsreader for commercial radio and television.

Now he was working six days a week as a morning announcer, copy writer, record librarian and sometime telephone switch operator for \$70.50 after tax.

"I don't like the commercial stations. They play ratshit music and serve no meaningful function," he said as he cued up the Who's, "Won't Get Fooled Again".

It was December 8, 1975. John Woods was taking a new and unique radio station to air. In the capital of ultra conservative Queensland, listeners were about to get an uncompromising mix of rock music and current affairs.

"I saw a Triple Zed ad in Rolling Stone calling for an announcer," John Woods said. "I sent a letter off that day, telling them that if they wanted me I could be there within twenty-four hours. They wanted me."

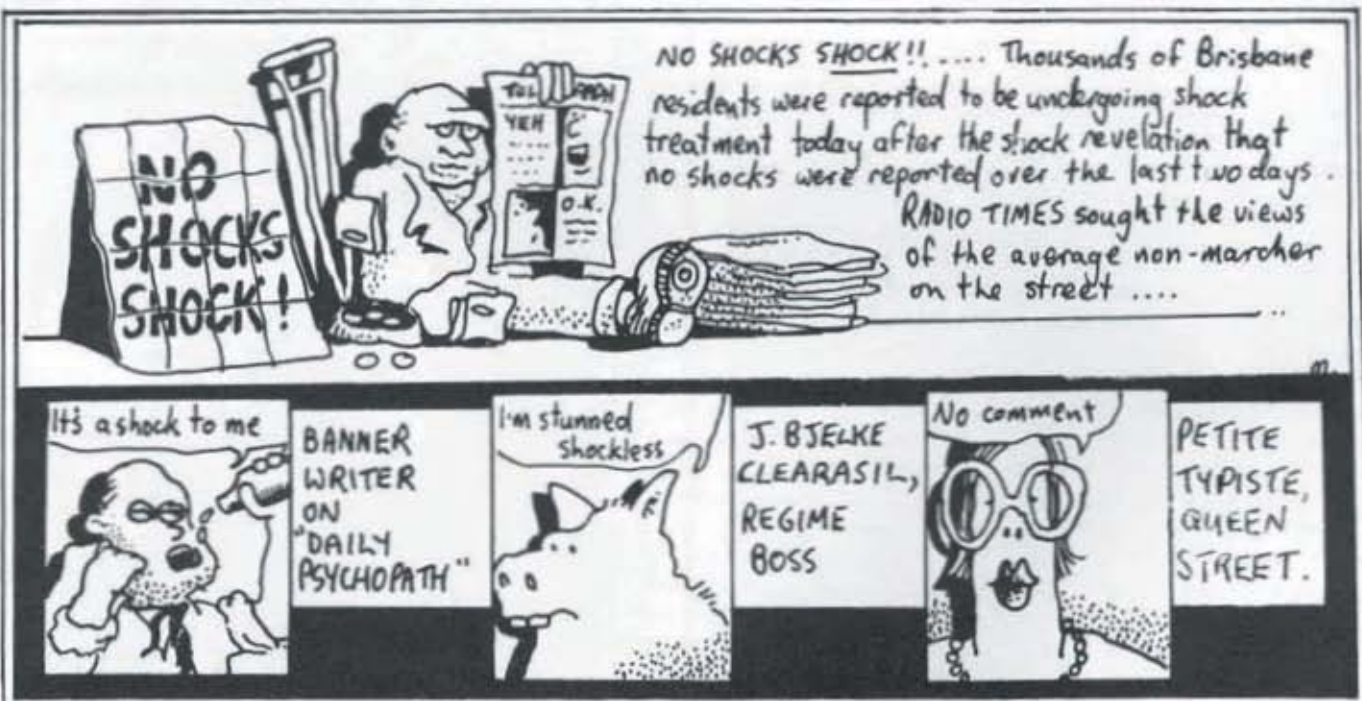
RADIO SHOCK PLANS

"When I arrived I got a bit of a surprise, because the building hadn't even been finished. The first thing they asked me was whether I could lay bricks . . . which, of course, I could," he said.

It took six weeks of frantic work by the on-air staff, volunteers, and a single trades workers to convert the beer stained students union cellar into a radio station with two studios,

a recording room, a newsroom, offices and a record library. Furniture and equipment had been begged, borrowed and otherwise acquired. An aerial had been erected on top of the Schonell Theatre. It had a one kilowatt e.r.p. transmitter, behind the theatre stage, housed in an old steel cabinet used in the original television tests. Some kids in the theatre doing ballet lessons had disrupted transmissions by poking the transmitter with a stick. But it worked. It broadcast beautiful stereo rock music loud and clear to most of Brisbane.

4ZZZ-FM was the child of the Queensland radical student movement. The students had been increasingly active since 1967, when more than three hundred of them had been arrested in Roma Street for demanding the right to hold political marches. In the years between, they had been arrested for protesting against then Vietnam War, resisting conscription, demanding free, safe abortions and calling for an end to the rigged electoral system which guaranteed power for the ruling



-Matt Mawson

Country (National) Party.

The rise in student radicalism coincided with access to offset printing which allowed mass production overnight.

In 1968, the technology was stretched to its limits to produce a radical newspaper, "Brisbane Line".

Sales were slow . . . and were hampered by a lack of positive publicity and often active police harassment. The attempt by "Brisbane Line" to export ideas and information off campus collapsed under its own weight.

In 1971, the students mobilized to oppose a tour by an all-white, South African Springbok Rugby Union Team. They saw parallels between the apartheid system and the way the Queensland government treated aborigines under its control. The Queensland Premier, Joh Bjelke-Petersen, also recognized an affinity and invited the Springboks to come and see him. Rugby Union has always been the sport of wealthy Queenslanders, and student radicals had always been portrayed in the media as the enemies of order, if not democracy.

When they marched this time, the Premier declared a State of Emergency, suspended civil liberties, ringed the rugby field with barbed wire and called up more than 600 police from country areas. The protests were to be broken up by force. Plain clothes police in jeans and leather jackets infiltrated the demonstrations to pick out ring-leaders. When one group tried to make it to state parliament, they were cornered on the edge of the steel spiked fence around the Botanic Gardens and beaten, trampled and crushed by the uniformed police. Arrests went on all week, but the demonstrators would not give up. To avoid confrontations, they changed tactics and chose instead to gather peacefully on the footpath opposite the hotel where the Springboks were staying, the Tower Mill. The sang, "We shall overcome". The police waited until dusk when they called in the riot squad to baton charge the anti-apartheid demonstrators off the hill. A correspondent covering the tour for the London Times reported that people were kicked and punched by police as they tried to escape. The local media carried State government news releases praising the police.

The tour had been a public relations gift to the Queensland Premier who had been seen by some as a stumbling, bumbling yokel who had acquired the leadership through the

unexpected death of the colourless, Jack Pizzey. But Petersen had acquired ABC political reporter, Allan Callaghan, to spruce up his image.

Petersen seized the time. He took to television as the defender of law and order. It mattered little that his claim of traffic being more important than political rights of assembly flew in the face of democratic wisdom. It seemed even less important that his compliments to the police for

Somewhat disillusioned, many radicals began thinking about how to get the truth out. Students like Jim Beatson started thinking about radio.

We experimented with counter culture and talked of promoting politics through youth culture.

I had this idea about using pirate radio to broadcast information during periods of peak political activity. When Whitlam was elected at the end

4ZZZ, why is it here? What do they think they are doing? Who had the absolute gall to actually give this bunch of shiftless degenerates a radio licence? One time 4ZZZ journalist and now News Director at 2JJJ, Alan Knight has had the experience and now he has the time to mull over these questions. Here is his pseudo-historical account of how and why the station got its act together.

"restraint" defied reality. In a burst of hyperbole, which has since become familiar, Joh claimed police had been opposed by "trained agitators, radicals and militant union leaders". The public, particularly the important ones in the gerrymandered country electorates assessed events through the media . . . and the media didn't particularly like student radicals.

of 1972, Jim argued that we should seek a proper licence for a proper radio station. We argued that it should be on the yet to be introduced FM band, so we could wrap rock music around the information. Jim wouldn't let the idea go. He started forcing himself to listen to rock music.

In March 1973, we called a meeting at my office at the student news-

Apartheid and Nazism

"We stand for Christian Nationalism, which is the ally of National Socialism (Nazism). In Italy it is called Fascism, in Germany National Socialism, and in South Africa Christian Nationalism."

-- Statement by the founder of apartheid, the late South African Prime Minister, Balthazar J. Vorster, who was jailed in World War II for his traitorous pro-nazi activities.

And now the Springbok team are described as "ambassadors for South Africa," and thus ambassadors for apartheid!



There is only one answer to this anti-working class repression by the State Government and its big business supporters: - UNITED ACTION BY WORKERS AND STUDENTS. We call on workers to take Industrial Action against this reactionary attempt to keep politics out of unionism.

SUPPORT THE BUILDING WORKERS, WHARFIES, RAILWAY WORKERS AND OTHERS WHO OPPOSE APARTHEID AND THE EMERGENCY POWERS.

STRIKE ON WEDNESDAY 21st JULY.

call for a general strike

IF YOU WERE A BLACK SOUTH AFRICAN YOU WOULD LIVE UNDER A STATE OF EMERGENCY 365 DAYS A YEAR, FROM THE DAY YOU WERE BORN UNTIL THE DAY YOU DIE.

The above is taken from leaflets published by the Student - Worker Alliance during the Springbok tour, 1971

paper, Semper Floreat, to form a Student Union Media Committee to work towards an FM station. I had put up handwritten posters all over the campus. By this time, Jim and I looked like identikit radicals . . . long hair, skinny, disintegrating jeans. We were confronted by a group of the most conservative looking men I had ever seen. I mean these blokes had white short sleeved shirts, shorts, long socks, beards and brief cases. One of them was an electrical engineer called Ross Dannecker. He appeared to think that an FM radio station was the biggest and best Mechano set imaginable. We had our technical expert. It was only a matter of time before we had a radio station.

GETTING THE LICENCE

The Whitlam government seemed to want to introduce frequency modulation broadcasting, but it didn't seem to know how to go about it.

While the federal Media Minister, Doug McClelland dithered over whether to disturb the comfortable club of newspapers which still own most of Australia's commercial radio and television stations, others began to act. A Senate Committee set up under Diamond Jim McClelland to investigate the introduction of colour television was also taking a look at FM.

In January 1974, Jim Beatson, Ross Dannecker and science teacher, Stuart Matchett authored a ten page submission to the Inquiry. It suggested that while Australians were of a diverse ethnic, political and geographic origins, the concentration of the ownership of the Australian media was the second highest in the advanced world. The concentration of private media ownership was correspondingly higher in Queensland than in the rest of Australia.

"With the exception of the small offset printing press, technical advances in the media over the past seventy years have favoured the capital intensive media industry, to the detriment of small but important groups, lacking capital . . . Radio is one of the few media capable of being developed and used at relatively low cost. Under the licensing policy of the Australian Broadcasting Control Board, this has not happened.

The issuing of only a very small number of licences has led to these stations becoming grossly overcapitalized, as ever larger profits are made from lowest common denominator material," the submission said.



Tower Mill, July '71. One of the first tastes of lawn order, Petersen style.

"The major feature of commercial radio stations is their similarity across Australia. Any differences are the variation in emphasis on either open line, pop or easy listening formats. This similarity is illustrated by the near identical programming within and between larger cities (station identification jingles often being identical between capital cities).

"Open line programmes claim to be opening lines of communications for listeners, yet their format of 'radio announcer as expert' tends towards manipulation of listeners, trivialities presented as major issues and the suppression of viewpoints which do not conform to what station owners believe their listeners should hear.

"Easy listening or middle of the road programmes are designed to provide background sound or muzak which is not to impinge on the listener . . . Pop music forms the bulk of commercial radio programmes and here restricted playlists, restrictions on the length of records, censoring of songs containing political or social comment, and the promotion of selected artists or records . . . have led

to an ideal format consisting of ten identical two minute thirty second records which appeal to 10 to 15 year olds," the submission said.

So much for the commercials. What about the public access model?

"Users of public access equipment, having to share the equipment and time periods with other groups find it difficult to establish an identity for themselves and an audience for their programmes. For instance, in a period of one week, such a disparate collection of people as a vegetarian group, a capital punishment lobbyist, a Marxist liberation group, supporters of the Guru Maharajji, a fundamentalist sect, and the abortion law reformers could all use public access facilities. The station might quickly become known as the ragbag station with casual listeners, while serious listeners would be likely to only be selectively interested and would therefore require detailed programmes.

"An FM station has to provide fresh voices for broadcasting, not high fidelity versions of the existing voices," the submission concluded.

Just to make sure those fresh voices were heard - at least by the government - Beatson contacted all of Brisbane's student unions, as well as dozens of local community groups asking them to write to the government indicating support for the project.

The letters piled up as Doug McClelland vacillated.



Before he could make up his mind, Rubber Dougie lost his job in a Cabinet reshuffle to a left wing Victorian MP, Moss Cass. Beatson fired off a desperate letter, pleading that the key staff were being offered jobs elsewhere, while the Queensland University students union was getting nervous about its investment in the project.

"Cass recognized, as everyone did, that Labor would ultimately get the arse and something would have to be done urgently," Beatson said later.

Cass replied on July 21.

"I must say that the reasons you submit in your argument are convincing. I appreciate the urgency of this matter and shall certainly consult with the Postmaster General, as soon as possible . . . I am impressed with the preparations you have made," the Minister wrote.

The following month, the Minister announced that VHF FM licences would be granted to 12 non-commercial stations, including what was then 4ZZ-FM.

While Telecom and the Australian Broadcasting Control Board bureaucrats considered how this might be done, the government fell.

A Country Party conservative, Peter Nixon, was appointed caretaker Minister. He rubber stamped the Cass decision. On November 28, he advis-

ed the Media Committee they had their licence.

4ZZZ THE BEST THING IN BRISBANE SINCE . . .

Unlike other on campus stations, ZZ later ZZZ, was never under the direct control of the University authorities. It was owned and operated by two companies . . . Media Facilities which owned the equipment, and Creative Broadcasters which holds the licence.

In practice, decisions were made at weekly station meetings which included all the full time workers and as many part time/volunteer workers as could attend. Unpaid volunteers ran the late night shifts and provided back up for the newsroom, which from the very beginning had two full time journalists.

Marian Wilkinson was one of them.

"I wasn't interested in radio at all at first," she said.

"But the potential of having a radio station outside the control of the usual narrow group of conservatives was enormous.

"The station has a role in demystification. It should challenge the sort of restrictions placed on the flow of information in places like Queensland.

"We should expose the way politicians and so-called personalities use the airwaves.

"We should try to show how certain information is quite consciously not exposed," she said.

Stuart Matchett was an announcer.

"I was involved in radical street theatre groups in the sixties because it seemed a way of getting a message across to people turned off by rallies and demonstrations and leaflets," he said.

"I've always been interested in radio ever since I was a small child.

"I'd like to see this station break with the bad practices of the commercials where all the announcers sound the same. Some people here have what are considered to be terrible voices . . . but we do things differently.

"When we were in street theatre, it was a matter of trying to appeal to people, hold them, entertain them and inform them . . . that's what we are trying to do here," Stuart said.

And then there was the music.

"We'll play album music, not top forty," Jim Beatson said.

"We'll try to cater for wider tastes than the commercials by playing hard rock, progressive rock, rhythm and blues, the blues proper, country and western and even Jazz.

"We'll play local music and try to promote the local groups ignored by the big music companies," Jim said.

But then it was up to John Woods to read the station's manifesto when 4ZZ-FM went to air on December 8, 1975.

"4ZZ-FM is not only Queensland's first stereo FM station. It is also a public broadcasting station, non-commercial and non-ABC, a product of the Labor Government's initiatives in the field of the media.

"These initiatives have created a host of new stations, 2MBS-FM, 3MBS-FM, 2EA, 3EA and expanded the role of 5UV, as well as giving a further twelve licences to a number of institutions, one of which is 4ZZ-FM.

"As a result, the Australian public is receiving a more diverse variety of programme sources.

"All of the stations mentioned have proved enormously successful within the groups to which they have directed themselves.

"The previous government also allowed for the ABC to expand, with the opening of rock station 2JJ in Sydney and the access station 3ZZ in Melbourne.

"Similarly 2JJ and 3ZZ have met with unprecedented success and res-



TERRY-DEAR'S CONCENTRATION!

Bah! Humbug!
..10 TH BIRTHDAY

WILLSTEED • COLLINGS

Hi! I'm a ZZZ volunteer, and I just love cleaning up vomit at Joint Efforts. But when do I get a shift?

1



a. WHY DO THE BOY'S TOILETS SMELL SO BAD?
b. WHY DO THE GIRL'S TOILETS SMELL SO GOOD?

2



ANSWER: WHEN YOU CHANGE YOUR NAME TO 'TIN CAN', PROMISE NOT TO PLAY 'LESBIAN FUNK', AND MAKE A BONG OUT OF A MADONNA ALBUM.

ANS: 'COZ THEY EAT LUNCH IN THE TOILET, STUPID!
'COZ GIRLS DON'T GO TO THE TOILET.

The Holy Trinity:

3

WOODS • MATCHETT • BIGGS.
Now, which one won't end up in the ABC?



How many directions have we taken in the last ten years, HM?

4



5

How many live-to-air have there been?



ANS: FRICK QUESTION - THEY ALL WILL!!

ANS: ONE STEP FORWARD - 2 STEPS INTO THE RED!

ANS: WHO KNOWS, NO ONE WAS LISTENING THAT DAY.

JE + A.C. 85

CEDAR BAY

Drug Horror Rampage

(from *Radio Times*, Nov. '76.)

More than two months after the raid on Cedar Bay, the issue is still very much alive. No one who was in Cairns when the first rumours of the search and destroy mission drifted down would have thought that a drug bust, even one so extraordinary as this would be a major issue in both state and federal politics. Up that way people are lackadaisical, mistrustful of any politics, stoically used to being put upon by the police. But this time the rage ran a little deeper.

To many people Cedar Bay has been home, to hundreds of others it has been a holiday paradise, to literally thousands it is a symbol of the type of life that one can lead beside the Coral Sea. So, when the police destroyed part of the Bay, they bit off more than they could chew.

Two factors combined with this ire to generate the drive which first brought Cedar Bay before the people. For the first time in this correspondent's experience, there were several people who were willing to organize in a mass political sense. In Cairns, and Cooktown, they co-ordinated the people who were concerned about the raid; they guided lawyers and the media into the inaccessible bay; they convinced mistrustful hermits to talk to lawyers and the media who for years had been considered as being part of the system and therefore, regardless of motive, to be avoided. And these organizers introduced the media to Cedar Bay. The media, in turn, was outraged by the raid, charmed by the bay, bemused by its residents. Above all, the media brought something of the charm and beauty of the lifestyle to the public who were only too willing to accept the escapist fantasy embodied in the lifestyle of Cedar Bay.

At the centre of the media campaign that has taken the issue this far was Triple Zed. We were bloody lucky in the first instance to have someone in Cairns, but the station later became the central media resource of the campaign, feeding information from Cairns, Cooktown and Cedar Bay to the rest of the media. For the first time, other sections of the media were coming to us for news: we were getting the stories first; our accuracy was given more credence than the other Cairns sources. Triple Zed became the central organizer of the broadly-based campaign that included groups as disparate as the people of North Queensland and the state ALP.

I was holidaying in Cairns when the first rumours leaked out. I'd finally weasled my way out of Triple Zed about a week this state of madness. The last thing I wanted to know about was hippie-bashing by a bunch of uniformed louts. But somewhere between fishing and the public bar one afternoon, I heard the first reports of the burning of houses, food, baby clothing. Some people were left destitute. The punishments handed down by the magistrate in Cooktown seemed unusually harsh. The police had mishandled some of the people they had arrested. I was frankly sceptical. Rumours do the rounds in the North every fortnight or so. Anyway, I wanted to play pool, not cub reporters.

The next morning a friend had a good whinge about how the police were able to get away with things like this. They sure as hell wouldn't do it in St Lucia, would they? So I promised her



Burnt-out house, post-raid

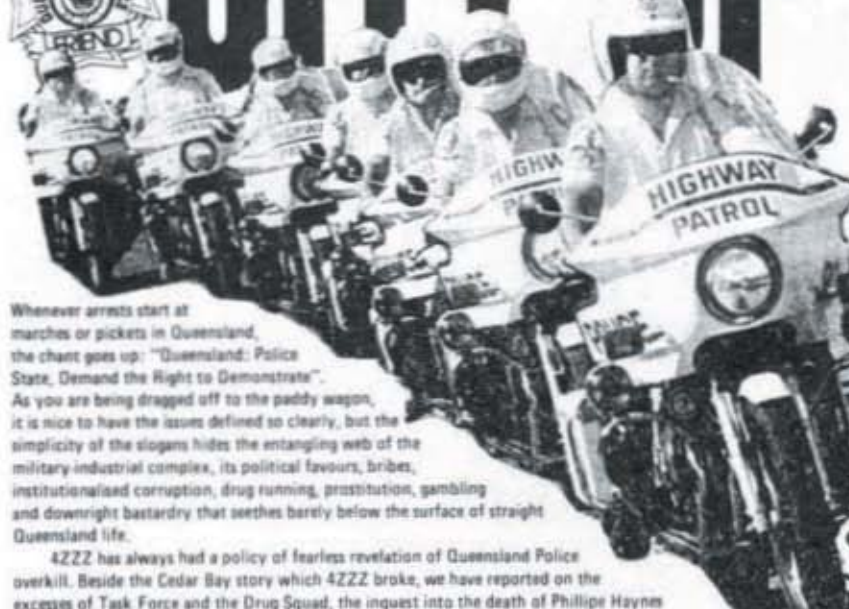
that I'd follow up the rumours. A bad mistake: the next four weeks are a blur. We found two people who were witnesses to the raid and rang Denis Reinhardt so that he could interview them. He mentioned that *This Day Tonight* was interested so I asked if he could get them to ring Cairns for the story too. At this stage it seemed that we just might be able to get the ABC to run a story on it so we were all jubilant when they said that they would send a crew into Cedar Bay.

Next morning, we left Port Douglas in two open boats to skim the 50 miles North. That afternoon the filming began. The next evening at around dusk we started back to civilization again with the film in the car, this time punching into a three foot headswell under a forbidding sky of scudding clouds, the driver of the boat muttering "the reef's around here somewhere, where's the bloody reef?" Then again he only had one leg, so he probably had more to worry about than I did. Six plunging cursing hours later, we arrived, drenched stiff and tired.

But the story would be flown to Brisbane the next day and the campaign for justice that would be known Australia wide had started.

— Steve Gray

CITY OF FEAR



Whenever arrests start at marches or pickets in Queensland, the chant goes up: "Queensland: Police State, Demand the Right to Demonstrate". As you are being dragged off to the paddy wagon, it is nice to have the issues defined so clearly, but the simplicity of the slogans hides the entangling web of the military-industrial complex, its political favours, bribes, institutionalised corruption, drug running, prostitution, gambling and downright bastardry that seethes barely below the surface of straight Queensland life.

4ZZZ has always had a policy of fearless revelation of Queensland Police overkill. Beside the Cedar Bay story which 4ZZZ broke, we have reported on the excesses of Task Force and the Drug Squad, the inquest into the death of Phillippe Haynes by police bullet, and the sleazy and absurd activities of the Special Branch.

We have paid the price in terms of police harassment. A lot of long-term 4ZZZ workers carry their drug convictions with pride ... it's an occupational hazard and nothing to be ashamed of anyway.

PIGCITY



if you go downtown just beware there's a demonstration in the square the boys in blue are everywhere

see the blacks in the park near the doors slam, hear the dogs bark they're keeping the city safe after dark

the blacks at surukun have to go to keep big business on the go while job gets shares in comatco

the minister for corruption's working late here come the boys in action in race 8 who was the bagman, who was the hitman who were the front men, who were the big men in the national scam

hello, hello, is that you dear? what's that clicking noise I hear? walls have eyes and phones have ears

go to a dance to have some fun here come the boys with their dogs and guns they don't like punks, run, johnny, run

who's that knocking at the door at 6 a.m. it must be the law right, you know what we're looking for

a state of emergency for the 'boks then to show the workers who's boss you think you've got rights, they're already lost

so you don't want to know, you've heard it before but if you cop this lot, you'll sure get more where to now from '84?

(Above) ZZZ worker's house. Interior decoration courtesy Qld police



Cop stories. Everyone's got at least one, that they can tell at parties when you can laugh about it or at least not feel as shit-scared as when it happened to you.

Lots of people ring ZZZ with their story, some of them for legal advice while its happening to them. 50 one Sunday, in April 1984, Prisoners Action Group and ZZZ organised a Drug Bust Phone-in. Heard the stories, compiled stats. As below.

- *Half (of 33) searched in 'privacy' of own home.
- *Nearly all thru infamous 'Health' Act
- *13/33 not told powers of search. 8 of these asked, told to piss off
- *20 had been to court... all but 2 pleaded guilty half refused legal representation
- *85% had specific complaints, e.g. guns drawn, assault, abuse, 're-decoration', intimidation.
- *None complained to 'Terry Lewis' Police Complaints Tribunal. Wonder why?



Terry Lewis, now Commissioner, led baton charge at the Tower Mill, 1971. (see p7)

Whose Radio is it Anyway?

"In those days there was a sort of access component, round the middle of the day. They were either educational style programs, or programs run by some of the campus feminists.

"What happened was ... Jim Beatson had always been critical of the idea of access. His position was that it disrupted the program flow of the station, that it wasn't properly integrated with what the rest of the station was doing, and it was often badly produced and, dare I say it, very boring.

"Carole Ferrier's position was that it was their control of airtime, and Jim was trying to dictate to them what they did. My position was, I guess, that without heavy input by volunteer staff, the talk component of the station would fall dramatically.

"There was also a problem with a personality clash between Jim and Carole, and this built up at the weekly meetings from a discussion to a screaming match. The way Jim countered it was by gradually rallying the fulltime staff, so that by '76 you had the fulltime staff and a couple of the volunteers against the volunteers. So the volunteers lost the numbers and the programs were abolished.

"So this led to a lot of bad feeling, and Carole said she didn't want anything more to do with the station and left with her friends and supporters. That led to a perception that the station was anti-feminist, which of course had never been the case. I see that split as being the result of the personality clash between Carole and Jim.

"The split sealed off any idea of having access on 4ZZZ, and the station became controlled by the fulltime staff. It meant, however, that the station maintained its political line, so that didn't change. It just meant that some groups couldn't have free airtime - it became much less like 2SER and other community radio stations, and much more unique.

"Now the station's problems are physical ones, rather than intellectual ones."

- Alan Knight, October 1985

Like any 'alternative' enterprise committed to some form of what is blandly called 'social change', people at 4ZZZ have always agonised over just what their objectives were, and how they might be achieved.

Everyone agrees the station is there as a voice for the powerless. But just who is that? And in what form should that voice be heard?

Rational debate has at times broken out into power struggle, from the very beginning, when a new counterculture was replacing the dying one. Here's a few bits and pieces from that on-going debate, a debate which has never really been publicly aired. The question is, can the different strategies be fused?

sing-a-revolution

Comrades,

The comment that 4ZZZ is becoming "a 4IP with albums and stereo" (Semper Floreat 14 Setp) merits a reply.

In particular, the assumption that political analysis can be usefully be bought to the masses by radio is highly questionable. Radio is the worst possible medium (except, of course, for TV) in which to present intellectual ideas. The fleeting word washes over the passive listener, echoes, and fades without trace. While radio is ideally suited for the presentation of the human interest side of political events (witness the Cedar Bay interviews) it cannot transmit the hard facts on which personal ideology must be constructed.

Radio's power is in its ability to modify cultural values; and as cultural values change, so our political opinions are forced to follow. I lived in Ipswich when 4IP wasn't even into pop—the best thing that ever happened to my head was their discovery of commercial rock. OK, it wasn't your heavy metal, but it was a celebration of unbridled hedonism compared to the rest of the stations, and it copped a lot of

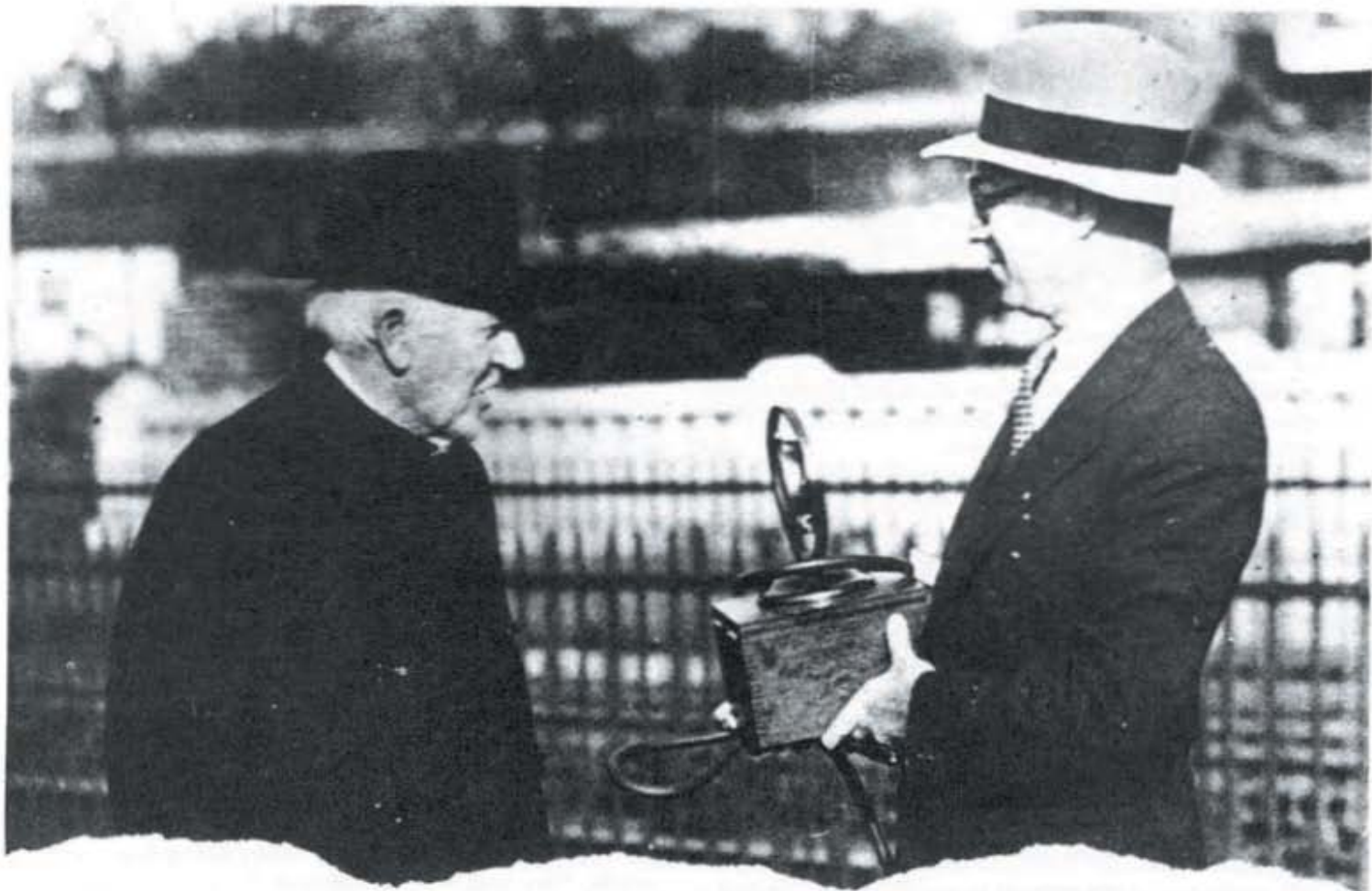
flak from the neanderthals that still run Queensland. 4IP didn't create a revolution, but it did give rise to some degree of generational solidarity that is bearing its first fruits today.

Revolutions are created by historical situations, not words. Revolutions are won by solidarity, not by critiques. The task for 4ZZZ is to let the kids know they aren't alone, that there is an extraparliamentary opposition based on sex, dope, rock and roll, and the celebration of life itself.

If proof is needed, compare 3ZZ (access radio) and 3CR (community radio) in Melbourne with 2JJ in Sydney. None but the converted listen to 3ZZ; and 3CR with its Irish folksongs and heavy CPA(M-L) raves attracts even fewer. Everyone in Melbourne is trying to pick up 2JJ among the whistles and hisses at the top of the dial. And when you're in Sydney and tune in you know you're among friends. With its rock albums, satire, and community service announcements 2JJ has created a powerful cohesive social force. As some yippie once said, "Don't forget kid, while you're smashing the state, keep a song in your heart and a smile on lips."

Paul Francis Perry
Melbourne

letter to Semper, 1976



"Some of our stuff was probably only accessible to students, mainly because of the lack of resources. Most of the paid workers were the ones who were really into the rock music and did the announcing. The people who were more into the access and the political and educational stuff were just mucking about doing it in their spare time and that was part of the problem.

"We were too inexperienced, and I don't think we knew how to make entertaining programs. Also, most of us weren't that familiar with the sort of music that the announcers liked. So there was this great gulf, and they used that to depict us as just wanting this boring continuous talk, and we depicted them as just wanting this boring continuous music. It was polarised in this really silly way. I think we fell into that and just allowed ourselves to be wiped out.

— Carole Ferrier, October 1985

Below are excerpts from an article by Carole Ferrier, published in *Hecate*, November 1976.

The original concept of the station was that it would be a genuine altern-

ative, presenting material on local, Australia-wide and overseas developments that the establishment media would either be uninterested in or actively opposed to running. This concept also involved using methods that would confront the white, male, bourgeois bias of the establishment media, and the distortions which they habitually present as professional, "objective" journalism...

From the beginning almost all the "talk" programs were produced by women, paid or volunteer, though the "news" department remained solidly in male hands...

One of the two feminists on the paid staff ran the morning program in a magazine format, interspersing records with interviews with people involved in various topical issues and events. The second feminist was responsible for producing specials, and her work included *The Joh Show*, a Vietnam special and a scoop on the Italian General Election. These programs were some of the most exciting that the station put to air. Volunteer feminists were responsible for organising the educational program, which was after a few weeks renamed *In Depth*, and incorporated interviews, discussions and music into its original format of half-hour talks... This program al-

so attracted the handful of co-operatively minded men left in the station. The only program which consistently put specifically feminist material to air was *Through the Looking Glass*, [see p.18] which was produced by groups of women working together... on such themes as abortion, women's health, migrant women, women's poetry, women and the election, rape and many others, with frequent participation of women who had been involved in these areas but not been on the radio previously...

The other regular talk program was started several months after the inception of the station by a male journalist volunteer worker; it was called *The Brisbane Line*, and had as announcer a politically-committed female volunteer who was subsequently purged from the station in her absence after she had gone on holiday for two weeks...

[*In Depth* and the morning magazine program were taken off air in 1976.]

The real elitism of the ruling male clique was expressed in their repeated assertions that "people have a low concentration span" and are "bored" by any discussion lasting longer than five minutes.

At the Crossroads ...

by TONY COLLINS

I guess you're providing an alternative media prop. You're backing up people's lifestyles. You're backing up the way they think. You're backing up their opposition. They can get up in the morning and turn on *their* radio station, which reflects *their* views, and they don't have to feel like they're alone in this fucking capitalist monstrosity. Because there's not only a lot of people across Brisbane, there's a radio station that sort of connects them all. If any place in Australia needs that kind of thing, Brisbane needs it, and that's probably why it happened in Brisbane.

What stations like Triple Zed and Radio Skid Row can do is put the people who are most disadvantaged by the media monopolies in a position of power, in front of the microphone. But that hasn't really happened to large extent at Triple Zed, because the emphasis has always been on having a really "listenable" sound.

When you get people in from the community who are busy working in their own struggles, they don't have time to be full time professional broadcasters. So the quality of the output often goes down and less people listen to it because it's often not very accessible.

The challenge there is to provide a facility, the kind of access that will give people not only the power of having a microphone in front of their face, but will also give them an audience on the other end. That means the people who are paid to run the station have got to ensure that 'that' sound is still there. And that's a really delicate balance to strike, and it takes a lot of work and maybe some 'bad' radio to get there. So you need dedicated listeners, you need committed and skilled producers to facilitate it, and you need to find the people in the community who have the time to go away from their campaigns for a while. Once they acquire a certain level of radio skills the producers can then just do the back-up work and leave that person in the position of power — with the microphone.

That's real community radio. I think people at Triple Zed have got to make a conceptual change in their own minds about what they're doing there, and that involves realizing that they're not necessarily the best people to sit behind the mic; that by them being there, somebody else is not there.

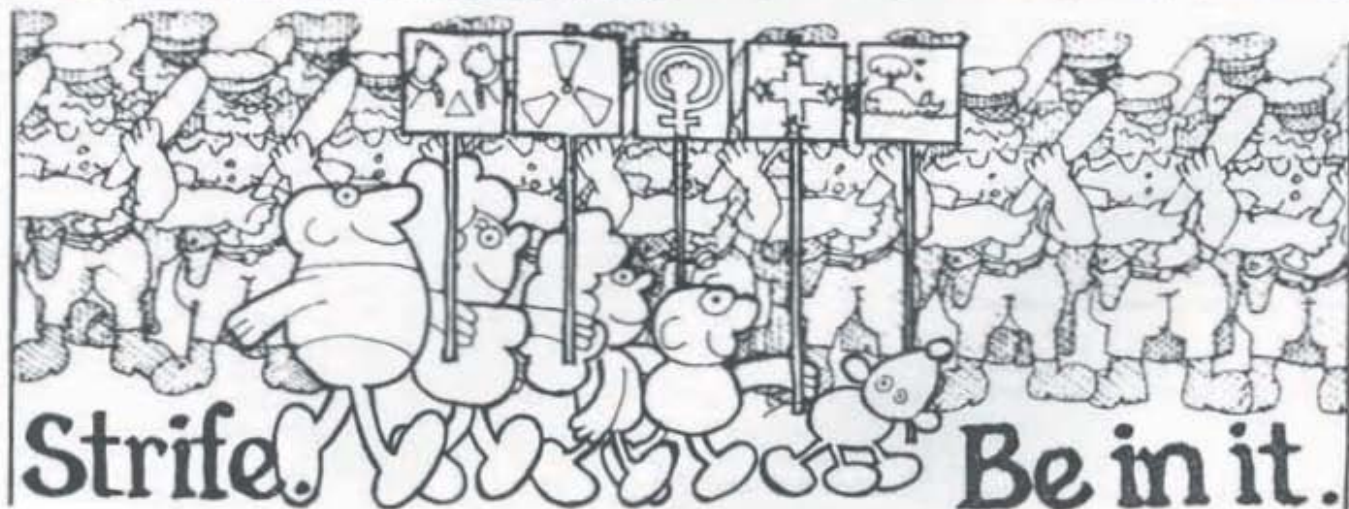
And that somebody might know more, might have lived that experience much more strongly than they have. The staff should see their role not so much as telling the audience what they know what is going on in society, but to go out and find those people in the middle of it and bring them into the radio station.

It's a totally different kind of radio. Triple Zed's really entrenched that idea of having those professionals there to keep the sound "good" and to keep the audience listening. But it hasn't had the faith that other people in the community can make good radio. People have to realize that you can make effective, exciting radio by using a whole lot of "unprofessional" people. All those people need is a bit of guidance and technical help.

I don't know what it will take to get people to make that kind of change, but if Triple Zed is going to go anywhere, and if it's going to continue to be a radical alternative, and is going to have any kind of effect then it's going to have to change its direction, to go in that way. It's going to have to step out of that mediating role, and get behind the community and push them up front.

People have to have a creative imagination to make different radio, the sort of radio that's never been heard anywhere in the world before. That's just waiting to be done. All sorts of radical radio's gone down in lots of different places of the world, from the fucking jungles of Cuba to the streets of Bologna, there's been radical radio pumping out into the ears of oppressed people; radio that's an integral part of the struggle. Triple Zed has been doing it one way for a long time and I think it's sort of burnt out that whole kind of approach. It really needs to make that change because in some ways it's blocking the way between the community and the audience.

Sure, you've got to be careful. You can make mistakes and totally lose that audience. But at the same time you can't keep denying people access by saying "Well, we're in here, we're professionals, we can do it better than you can. We can tell the people about you better than you can". Because it's just not true. People telling their own stories is the only way you give meaningful access to oppressed people in society.



Through the Looking Glass

WOMEN'S RADIO IN THE SEVENTIES

From Radio Times, January 1976 —

This is an experimental, feminist orientated programme which aims to discuss prevailing attitudes and expectations of importance to women . . .

The major difference between Through The Looking Glass and conventional shows lies in the method of production. Each programme is a collective effort between several women without an authority figure or figures.

This format brings its problems, of course. On-air studios tend to be small and consequently the studio area becomes overcrowded while we are working on a programme. Also because we prefer the spontaneity of live interviews and discussions (as opposed to taped and edited ones), the space problem is compounded when guests arrive for interviews.

The on air effect of our co-operative method is (we hope) to breakdown the concept of the authoritative "disk jockey" concept of the all knowing figure behind the microphone, expert on all topics, that is cultivated by some programmes on the commercial stations.

The "collective process" calls for the co-operation (and a sense of humour). The concept is a viable one, however, and we are hopeful that this format will influence those other programmes where the announcer is the sole authority figure.

EQUAL PAY/EQUAL OPPORTUNITY . . . IF YOU'RE
EQUAL TO ME, BABY Semper, 1976

Triple Zed operates with a core of 12 paid workers and a large number of volunteers. As in straight media women are underrepresented as paid workers at ZZZ, but needless to say, are better represented in the volunteer category.

Women get more of a chance to become involved with ZZZ as volunteers — or unpaid workers. Of course this is a position which women are used to i.e. working for "love" rather than money.

But even here the male hegemony maintains control by continuously attacking women who oppose the evergrowing rock content by using the slur of technological incompetence. It can only be seen as blatantly sexist to use stereotypic assumptions as to the inherent capacities of the sexes to maintain control and subvert the confidence and creativity which some women have attempted to achieve with the equipment. That the attacks on these women for technical incompetence never come from the only paid technical worker at the station speaks for itself.

For a woman to survive as a paid worker, a volunteer or a listener to 4ZZZ (the large majority of subscribers are male)

"Joh couldn't tell the difference between me, Nicola, and Jane Singleton from Nationwide, cos we were all women under 40. It was like we were aliens."

—Lindy Woodward

means submission to programming and employment policies which are male-determined and overtly sexist in nature.

From Radio Times, March 1979 —

But believe it or not, women have a sense of humour and Through The Looking Glass tries to entertain as well as inform.

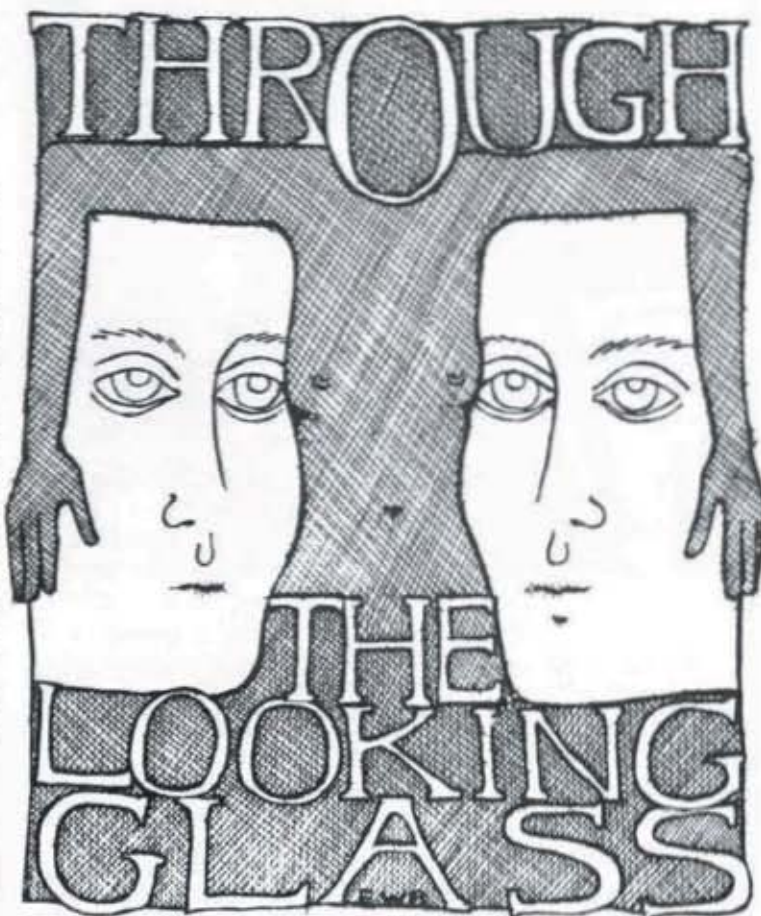
. . . We think it's necessary to present another image of women, than that given by the conservative media.

. . . By the way, in case you're wondering about our name Through The Looking Glass, when Alice in Wonderland looked through the looking glass, she saw a different reality: we see a different reality, perhaps in our looking glass you'll see it too.

"They used to stare at my hairy legs. It was really difficult being a female journalist in Brisbane. I really notice that now being back amongst the Sydney media . . . It's much easier to be a girl and not look sort of beautiful."

— Amanda Collinge

Artwork: Elizabeth Watson-Brown



♀ RADIO COLLECTIVE
MEGAHERZ
 5:00 PM TUES



**THROUGH THE
 LOOKING GLASS**



Megahertz, ZZZ's present women's radio collective, has been around since June 1984. Megahertz gives women the chance to become involved in Triple Zed in a supportive group, as it's often intimidating for women who want involvement to feel confident and comfortable and to find a place to fit in.

Megahertz works by meeting about once a month to plan programs, and has a weekly timeslot on air; 7.30pm on Tuesday nights.

So, if you've always wanted to become involved in ZZZ and you're a woman, why not get in touch with the station and come along to the next Megahertz meeting.

Alice in Radioland

Now, boys and girls in Radioland, from the deepest, darkest unconscious of 4ZZZ's history emerges another perspective of women's history on the airwaves. More dreaded than the CIB, three times more feared than the boys in blue, and monitored from all sides ... women at 4ZZZ.

The history of women's participation at 4ZZZ, like a lot of women's history, is diverse and hard to pin down. What is documented is often only the extreme arguments of any one side which probably contain very little of what was going on at the time.

While I'm sure that every woman's experience at 4ZZZ has been different, there are common points which carry through about women's access to radio and technology.

In the early years, at 4ZZZ there were very few women in paid positions and equally few women's voices on air. Luckily women's participation at the station has increased over the years, thanks to women working at Triple Zed actively encouraging and training women from the community. Like that scratched record women persistently keep appearing on the airwaves.

Just as persistent is the vocal minority (and I wish I could say they were all men) in the audience and within the collective who have actively campaigned against women broadcasting in a style other than an established 4ZZZ identity. Triple Zed over the years, while offering an alternative to commercial stations has entrenched itself in a style which is based in a subculture stemming from white, male-dominated, broad left politics.

Most men's attitudes to women and access get very close to "sure you can broadcast", so long as you aspire to the same sound as they do; so long as you have and respect the same musical knowledge. I am still surprised that a more diverse and unusual musical knowledge is often put down by certain mainstream (alternative?) broadcasters as being ignorant, rather than respected as different.

Some people appear to still equate a plea from women for respect and equality, with wanting to emulate everything that "alternative" men have held up as good.

Maybe, except that a lot of women want equality and want to maintain their difference as well. Basically, what women, labelled feminists, are asking for is respect for their difference, for their ideas about alternatives to traditional roles and finally for the space to explore new alternatives.

Women are different politically and culturally from each other, but as a group, women are different from men.

Just because there are set up structures and styles of broadcasting, that does not mean that is the only style and form broadcasting should take.



Some of the audience appears unable to cope with women who broadcast in a discussion style, conversing on air and putting across more than one opinion in diverse voices. It just doesn't fit in with their idea of there being a right line. Women broadcasting in this style are often accused of sounding as though they are gossiping over a kitchen sink.

Maybe to some people, women still belong, represent, the private sphere of existence. Women on air, are uncontrollable voices invading (pervading) into their very own living rooms. I guess, hence the complaints that roll in from a vocal contingent that they are sick of hearing women's issues on air. Does this mean that they expect Triple Zed to cater for an all male audience all of the time? Or maybe some people would rather keep women's difference suppressed, private, anywhere except reaching out to engulf them.

Women's voices sound different on air, and while most other radio remains totally male dominated our audience is bound to notice this difference on 4ZZZ. In the last year, 4ZZZ had a policy of playing 30% women's music, hardly radical considering that 50% of the population are women.

The issue of women on air becomes so confused that many people attack women announcers for playing too much women's music. Considering the amount of men's voices on air, how could any one person play too much women's music — especially in the context of one four hour shift in 24 hours?

This criticism is very strange considering that women's music is so diverse it covers a range from the Slits to Madonna. The only similarity between them is that they are women and unashamed of their sexuality.

Unfortunately, most women who survive as journalists or announcers on radio (and most media for that matter) quickly learn to adapt their voice . . . drop it to a lower key, become homogenized to stop block the criticism — it becomes bliss to blend in rather than have to continuously justify our right to difference.

JULIA TRESIDDER

LOOK AT LIFE THROUGH DIFFERENT EYES SETTLE DOWN TO A NEW WAVE BREAKFAST

The people who set up the station had just spent so long getting the license and the studios and the transmitter going that they suddenly found themselves in the situation that they had a bloody radio station, and now what do you do with it? They'd been totally taken up with where to get the bricks or the carpet or the sound-proofing or what equipment to put in — all of those decisions, that had to be made quickly on a limited budget, and finally it was all wired up and they could go to air, but what do you do once you go to air? Nobody had any experience really, other than they all hated what other radio stations did, which I guess was the unifying factor.

I had very little political consciousness whatsoever, at first. Then I came here, and there was a bunch of free thinkers and genuinely fun people talking about women's rights and how aboriginal people should be given a fair deal, and the young are pretty oppressed in Brisbane, and thought patterns and ways of seeing alternatives are heavily quashed, and I sort of thought, Huh? Then I looked at my life and what I'd done in Brisbane and thought, 'Yep! Shit, they're absolutely right'. And that was when I started realizing there were certain political aspirations in this broadcasting. It wasn't just playing rock'n'roll music.

My first contribution to the station was washing coffee cups; the hundreds of coffee cups that'd be used in a week and never be washed until the weekend. Then I started doing on-air work, and a few months later there was a full time announcer's position going. Announcers don't just announce,

you have to be able to pick the music. You have to be able to present it. You have to be able to keep your mouth open a lot. You have to be able to sit in a ten by ten calico-walled room for four hours a day and talk to a black thing in front of you and pretend you're actually communicating with human beings, all of which requires a fair stretch of the imagination. And after that you have to do any of the routine office work, any of the routine promotions work, any of the production spots, any of the upcoming specials, interviews, all of that stuff.

So I said, OK. If you're stupid enough to put me on I'll give the breakfast show a shot. No one else wanted to do it because they did things at night, with their friends. I had no friends.

I lived in a house up the road for a few months and used to run down to the station every morning. After that, we left the house because of the landlord and I moved into what is affectionately known as the black hole of Calcutta, which is a brick room about four feet by fifteen feet, just out the back of the studios. There's a shower in there now. I lived in that room for maybe four, maybe six months. Right here on the premises, so the graveyard announcer just had to wander out to my room and say, 'Hey you, shithead, you're on in ten bloody minutes!'

Eventually I moved out of the black hole, because people were saying that you really shouldn't live on the Triple Zed premises, because you'll die.

So then I used to run five and a half miles to the station.

GOING TROPPO ...

In mid-December, 1982, one Saturday morning, Andy Nehl and I began the long and treacherous hitchhike from Sydney north along the Pacific Highway towards Security City. Arriving Sunday night, we went straight to see John Cooper-Clark at the New York Hotel. By 9am the next morning I was in the Triple Zed studio broadcasting to an unknown tropically infested city. The airconditioning had gone limp in the heavy heat so the claustrophobic studio smelt of Steven Stockwell's armpits after breakfast . . . and I said to myself, 'Welcome to Brisbane'.

Triple Zed — potentially a thriving symbiosis between this sunshine city and the frequency of 102.1MgHz. As radio it can afford to take risks, subliminating difference to oppose that mediocre wall (paper) of sound churned and turned out by the neighbours along the FM dial. If

radio is to in any way effect change, the question of 'form' has to be addressed.

Being a full time announcer at the station means on air four hours a day, five days a week, a most unique situation in Australian broadcasting. The record library is a veritable Tutankhamen's Tomb (with a few heavy metal mummies), in which a curious announcer can while hours away sifting through the ruins of lifetimes of musicmania, preparing 'the shift'. You choose what you like. You choose what you think other people want to hear. You mix them up. Sometimes, lots of times, bands would arrive and you let them choose the music for their interviews, setting the context as they play out their image-fictions.

As an announcer, I tried to remove myself from the process as much as possible. This is something many of the female

announcers do unconsciously, not presuming the same kind of ego as some 'Rock Jocks' who feel they are standing on a radio-soapbox while 'on-air' (albeit, thin air).

Of course, as an announcer one is continually present in the choice of music, timing, and methods of linking the music and information. Everybody has a different way of presenting radio and if you listen you can read the choices made to gain an understanding of the sensibility of the person in the studio. It is this possibility of endless difference, of giving voice to the quiet as well as the loud that will make Triple Zed NEVER a monotonous security blanket, to suffocate the audience in a blank sludge — which is the strategy employed by other stations. Hope the next ten years are as good.

LINDA WALLACE

And after that, having arrived at the studio doors, you knew that nothing that could happen in the next four hours could be any worse than that. So that's how I could supply the people who were getting up with the feeling that nothing in their day could be any worse.

Musically, they were really gruesome days back then. There wasn't a lot of new music around that was any good. There's a frightening top ten list of albums of 1976, that is so much American West Coast Rock it's not funny. We used to rely on J.J. Cale and some of the older English stuff, say some of the strange Roxy Music stuff, and Eno, and The Who and early Rolling Stones.

Every week we'd get 75 requests for "Stairway To Heaven", 42 for "Smoke On The Water", 35 for some other deadbeat dinosaur song from that era and it just got on your wick after a while. That was when I started insulting people.

And then punk began . . .

Ross Creighton, who was the Programme Co-Ordinator to start with, went over to England and worked for some of the independent record labels. He sent me records of punk bands direct from England before they were even out to the English consumers. So Triple Zed was the first radio station in the world to play a lot of those early English New Wave singles.



Michael Finucan takes the piss out of breakfast programming

So I was just getting them, listening to them and deciding they really were okay. There was quite a bit of contretemps at station meetings, because at that time there was still quite a heavy Neil Young/Pink Floyd type hangover. A lot of people said we were alienating people with the music, you know, three minutes of loud raucous three chord trash, what do they say? The sound quality's terrible.

But the Saints first single, "I'm Stranded", everybody said, that's a Brisbane band and that's pretty raw rock'n'roll - dunno what they're saying or where they're coming from, but I guess we have to play that, and The Saints played for us once or twice. There was some kind of disagreement at a Saints concert and they didn't play for us anymore because they didn't like us any more.

At that point nobody had ever really bothered to do anything creatively obscene. There were words in common use amongst our peer group that were really no-no's on the radio as far as the Broadcasting Tribunal was concerned. And blaspheming was out . . . You know, blaspheming! Christ! Who thinks twice about blaspheming? So we had to

think seriously about whether we were going to push those limits, and when I say think seriously it took us probably half an hour to decide, bugger them! That's their rules. Let's see if we can get away with breaking them.

I guess I offended quite a few people in the three and half years I worked as an announcer. One thing I remember was the time that John Andrew Stuart died inside Boggo Road Prison. The Queensland police has decided that Stuart and James Finch had bombed the Whisky Au Go Go Nightclub, killing a lot of people.

Stuart always maintained he was innocent. He used to eat pieces of wire, and was generally a pain in the butt for the prison warders. Just took absolutely no shit whatsoever, must have been hard as nails. Then suddenly he's found dead in his cell.

So I did a spot called "The Suddenly Dead Quiz", which posed the question: "How could a fitness fanatic under 24 hour maximum security observation just up and die in his cell?" First time I played it I got a phone call saying "I'm a prison warder, and frankly I'm outraged by the allegations . . ." So I said, "There's no allegation there, I'm just asking, 'How did he die?'" All he said was, "You'll be hearing from us . . ."

The next time I played it I got a phone call from the Prison Officers' Union who said they were quite offended. They told me Stuart had managed to amass a hundred pills, secreted them all in his cell and gobbled them all up at once. The next day I played it again and we just got the straight anonymous phone-call that said I was going to be dead over the weekend. So I thanked him and said there's probably a lot of listeners out there who'll thank you very much once you've killed me, pal. But I wasn't too worried.

I think if you make people think, that often surprises them. There's a certain type of person that doesn't want to think. They're probably happy with whatever they've got, which is probably the average weekly salary and a house they're paying off and a car. But at bottom line, in those days we were pretty hard line about all that and thought, "Bullshit! It's bullshit! They're living and we should let them know that it's bullshit. And what's more you don't have to live that bullshit, there's other ways you can live that's just so much better." That was what we were on about, a much better system than the supposed democracy in Queensland.

MICHAEL FINUCAN

4ZZZ FM PRESENTS

QUEEN'S HOTEL

ROCK AND ROLL VENUE

Coming

I wonder how many people realise just how significant a development ZZZ's association with the Queens Hotel is. In the belief that not many do, I will outline the important principles involved.

Firstly, probably everyone realises the social significance of the pub in Australian life. So as a foundation for any evening out, the pub is a good place to use.

EVERY WED & SAT 7:30 - 11:30 PM
TICKETS Exchange Hotel QUEEN ROOM



TODAY... THE QUEENS... TOMORROW... THE WORLD!

Australian National Hotel
East's Leagues Club

Brisbane Hotel
New York Hotel

Rock 'n' Roll initially was a live phenomenon, an atmosphere. The concerts and performances were always more important than recorded works.

Then in the late sixties, the Beatles changed that with whizzo production and concept albums until it had reached the stage in mid seventies when production had grown to be a gross milestone, with people putting hundreds of overdubs onto, and hundreds of stupid hours into their records.

A great distance was left between the L.P.s and their few live performances, indeed to a very great extent.

Rock 'n' Roll most of us know something about. After a period of distancing between "stars" and record buyers the wheel has turned around again back to the basics.



BIP
MAY 24 1978
TO
MARCH 14 1979
CMB

GRAND OPENING
THE RIFF
ROCKETS
LIVE LOVE



Souths Leagues Club

British rock band, The Stranglers, walked off stage after only 35 minutes of their act at the Queens Hotel last night, causing uproar among about 1000 fans.



Valleys Leagues Club

The N...
Amyl's Nitespace
Hotel



All in all everybody stands to gain from the success of the Queens Hotel as a ZZZ promoted venue. So I would urge you to get into (or back into) the habit of seeing and supporting live bands. Tell all your friends who can't hear ZZZ what bands are playing and when. Keep rock alive - listen to it live. Any Wednesday to Saturday in town at the corner of Creek and Charlotte Streets.

"What Brisbane produces is a bunch of cynics, but also collective action, it encourages people to fight. There's been a whole range of progressive political, cultural and social activity... The Foco Dances at Trades Hall in the late sixties... Some really powerful street theatre... a group called Harpo, or how about resisting powerful organizations. They ran *Wholefoods*, printed a newspaper, and put on dances that were the precursors of Joint Effort."

AT THE New York Hotel - John Stanwell

WILDLIFE Documentaries
KING COBRA
SOUTH DOCUMENTARIES
Artistic Freedom



MARCH 15th, 1979. THE QUEENS IS DEAD.

attractions

Brisbane FM radio station, 4ZZZ, believes that they are being victimised by the Licensing Commission and have had to postpone their pub rock circuit.

"The first Joint Effort was in Orientation Week, February, 1976. Actually, we ran two of them, two nights running. Every night we had 120 volunteers working. We had five bands on, films in another room, food and beer.

"It was great to see all these people together, having a good time in Brisbane town.

"We cleared about nine or ten thousand dollars for the station in those two nights."

— Buck Samrai



The End
Mystery of 80's

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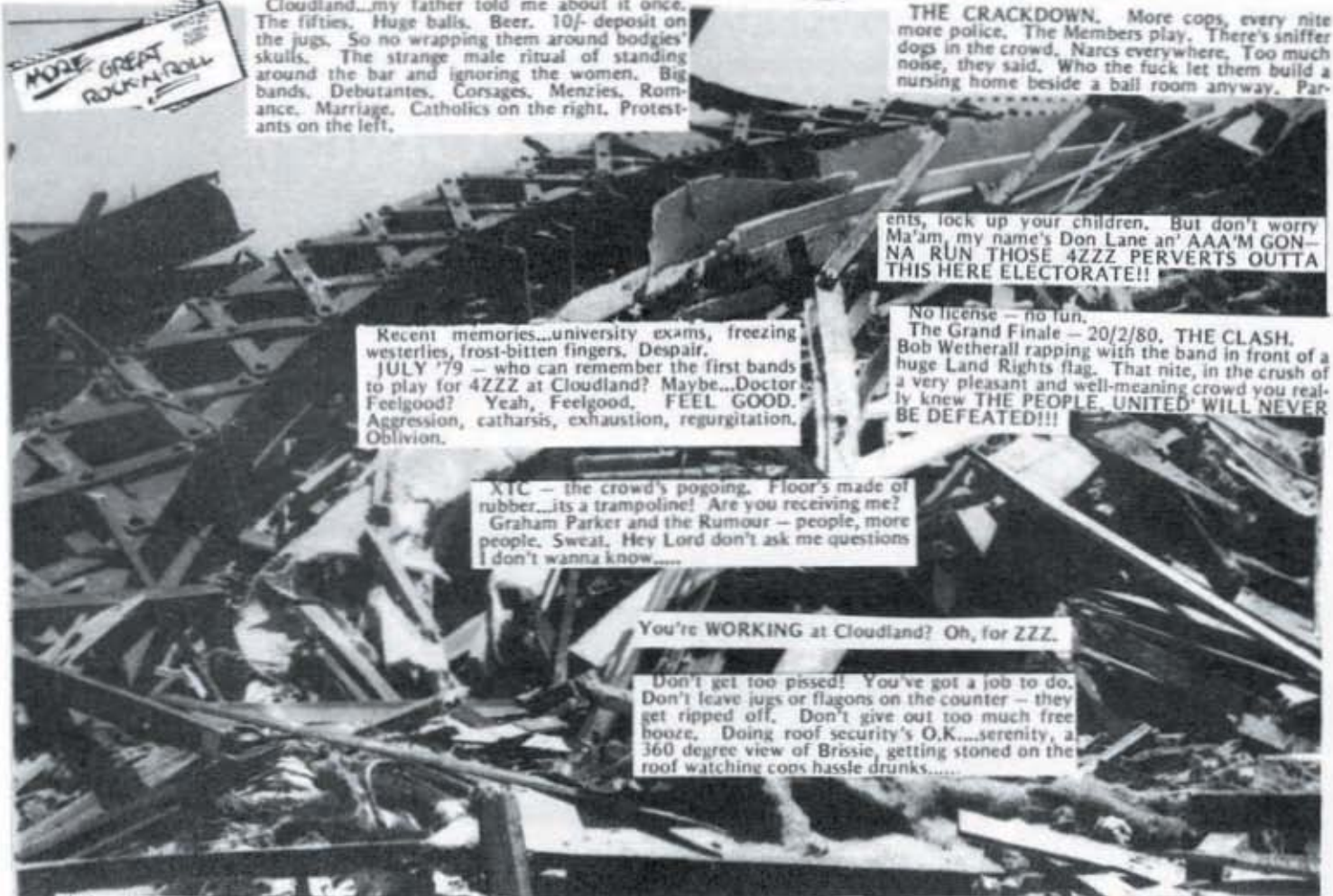
BRISBANE IS THE LAST OUTPOST OF THE PUNK MOVEMENT.

Live rock's tragic death

MORE GREAT ROCK N ROLL

Cloudland...my father told me about it once. The fifties. Huge balls. Beer. 10/- deposit on the jugs. So no wrapping them around bodgies' skulls. The strange male ritual of standing around the bar and ignoring the women. Big bands. Debutantes. Corsages. Menzies. Romance. Marriage. Catholics on the right. Protestants on the left.

THE CRACKDOWN. More cops, every nite more police. The Members play. There's sniffer dogs in the crowd. Narcs everywhere. Too much noise, they said. Who the fuck let them build a nursing home beside a ball room anyway. Par-



ents, lock up your children. But don't worry Ma'am, my name's Don Lane an' AAA'M GONNA RUN THOSE 4ZZZ PERVERTS OUTTA THIS HERE ELECTORATE!!

Recent memories...university exams, freezing westerlies, frost-bitten fingers. Despair. JULY '79 — who can remember the first bands to play for 4ZZZ at Cloudland? Maybe...Doctor Feelgood? Yeah, Feelgood. FEEL GOOD. Aggression, catharsis, exhaustion, regurgitation. Oblivion.

No license — no fun. The Grand Finale — 20/2/80. THE CLASH. Bob Wetherall rapping with the band in front of a huge Land Rights flag. That nite, in the crush of a very pleasant and well-meaning crowd you really knew THE PEOPLE. UNITED WILL NEVER BE DEFEATED!!!

XTC — the crowd's pogoing. Floor's made of rubber...its a trampoline! Are you receiving me? Graham Parker and the Rumour — people, more people. Sweat. Hey Lord don't ask me questions I don't wanna know.....

You're WORKING at Cloudland? Oh, for ZZZ.

Don't get too pissed! You've got a job to do. Don't leave jugs or flagons on the counter — they get ripped off. Don't give out too much free booze. Doing roof security's O.K....serenity, a 360 degree view of Brissie, getting stoned on the roof watching cops hassle drunks.....

clashgrahamparkerandtherumourmentatasanythingdoctorfeelgoodnumbersimplemindsangelechoandthebunnymenrichardclaptonub4 dragonsportslobbyloydandthecolouredballsnewsriptideskevincoyneanduryandtheblockheadssplitenzub40 rockpilextcmembersjimmyandtheboyscoldchiselflowersicehousejojozepandtheblaconsjohnmayallandthebluesbreakersandcountlessbandsnowhistorycantremember

Pre-Punk 1976

1. GOOD VIBRATIONS (Beach Boys)
2. JUMPING JACK FLASH (Rolling Stones)
3. HEY JUDE (Beatles)
4. SUNSHINE OF YOUR LOVE (Cream)
5. STAIRWAY TO HEAVEN (Led Zeppelin)
6. WON'T GET FOOLED AGAIN (The Who)
7. ALL ALONG THE WATCHTOWER (Jimi Hendrix)
8. SUBSTITUTE (The Who)
9. MAGGIE MAY (Rod Stewart)
10. SMOKE ON THE WATER (Deep Purple)
11. SATISFACTION (Rolling Stones)
12. IMAGINE (John Lennon)
13. BOHEMIAN RHAPSODY (Queen)
14. BLACK MAGIC WOMAN (Santana)
15. LIGHT MY FIRE (Doors)
16. RIDERS ON THE STORM (Doors)
17. HOUSE OF THE RISING SUN (Animals)
18. SHINE ON YOU CRAZY DIAMOND (Pink Floyd)
19. I GET AROUND (Beach Boys)
20. LET IT BE (Beatles)
21. WHOLE LOTTA LOVE (Led Zeppelin)
22. MY GENERATION (The Who)
23. WALK ON THE WILD SIDE (Lou Reed)
24. SPACE ODDITY (David Bowie)
25. MR TAMBOURINE MAN (Byrds)
26. LAY LADY LAY (Bob Dylan)
27. MONEY (Pink Floyd)
28. GET OFF MY CLOUD (Rolling Stones)
29. BLACK DOG (Led Zeppelin)
30. PIANO MAN (Billy Joel)

'Hot Hundreds'
compiled from listeners' choices

Post-Punk 1980

1. ANARCHY IN THE U.K. (Sex Pistols)
2. PSYCHO KILLER (Talking Heads)
3. GOD SAVE THE QUEEN (Sex Pistols)
4. HOLIDAY IN CAMBODIA (Dead Kennedys)
5. MONGOLOID (Devo)
6. PRETTY VACANT (Sex Pistols)
7. WATCHING THE DETECTIVES (Elvis Costello)
8. MAKING PLANS FOR NIGEL (XTC)
9. WALK ON THE WILD SIDE (Lou Reed)
10. (I'M) STRANDED (Saints)
11. ROXANNE (Police)
12. PUBLIC IMAGE (PiL)
13. ORGASM ADDICT (Buzzcocks)
14. MY WAY (Sid Vicious)
15. ANOTHER GIRL ANOTHER PLANET (Only Ones)
16. GOING UNDERGROUND (The Jam)
17. KNOW YOUR PRODUCT (Saints)
18. SONG FROM UNDER THE FLOORBOARDS (Magazine)
19. HEROES (David Bowie)
20. GERM FREE ADOLESCENTS (X-Ray Spex)
21. SHOT BY BOTH SIDES (Magazine)
22. SUFFRAGETTE CITY (David Bowie)
23. FRIDAY ON MY MIND (Easybeats)
24. MY GENERATION (The Who)
25. STAIRWAY TO HEAVEN (Led Zeppelin)
26. BECAUSE THE NIGHT (Patti Smith)
27. ARE YOU RECEIVING ME? (XTC)
28. OH BONDAGE UP YOURS (X-Ray Spex)
29. SUNSET STRIP (Riptides)
30. LONDON CALLING (Clash)

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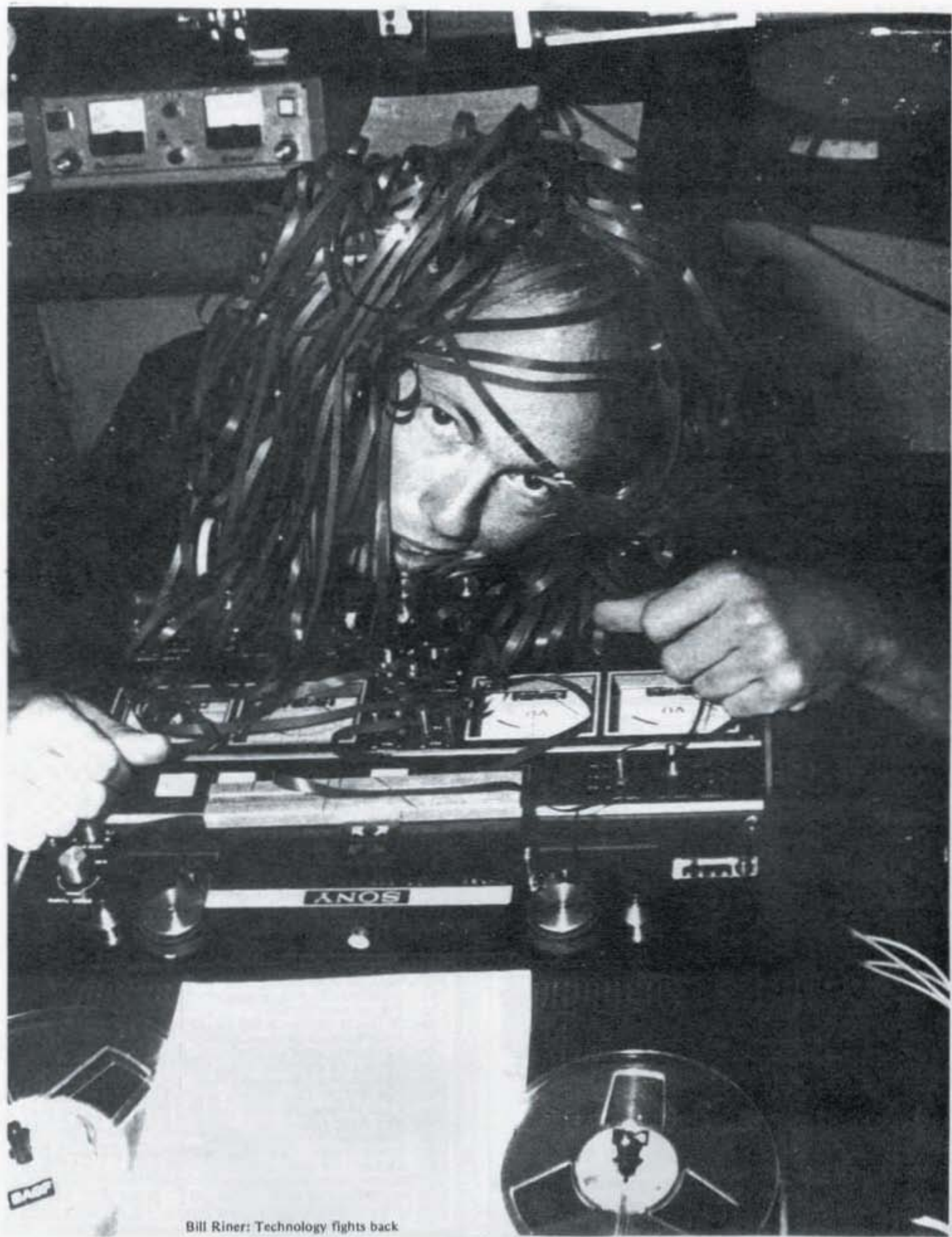
HOT 100

1976 HOT HUNDRED (continued)

31. CROCODILE ROCK (Elton John)
32. CRIME OF THE CENTURY (Supertramp)
33. TEACH YOUR CHILDREN (Crosby Stills Nash and Young)
34. HYPERDRIVE (Jefferson Starship)
35. WITH A LITTLE HELP FROM MY FRIENDS (Joe Cocker)
36. REBEL REBEL (David Bowie)
37. KILLER QUEEN (Queen)
38. YESTERDAY (Beatles)
39. HURRICANE (Bob Dylan)
40. TIME (Pink Floyd)
41. CALIFORNIA GIRLS (Beach Boys)
42. A DAY IN THE LIFE (Beatles)
43. BROWN SUGAR (Rolling Stones)
44. ROCK 'N' ROLL (Led Zeppelin)
45. WITHOUT YOU (Harry Nilsson)
46. SOUTHERN MAN (Neil Young)
47. MOONDANCE (Van Morrison)
48. HEARTBREAK HOTEL (Elvis Presley)
49. SONG DANCE (Pavlov's Dog)
50. THE IN CROWD (Bryan Ferry)
51. JAILHOUSE ROCK (Elvis Presley)
52. IN EVERY DREAMHOME A HEARTACHE (Roxy Music)
53. WHITE ROOM (Cream)
54. STRANGE KIND OF WOMAN (Deep Purple)
55. STARMAN (David Bowie)
56. SAILING (Rod Stewart)
57. LOVE HER MADLY (Doors)
58. VOODOO CHILD (Jimi Hendrix)
59. KNOCKIN' ON HEAVEN'S DOOR (Bob Dylan)
60. BACK IN THE U.S.S.R. (Beatles)
61. ROADHOUSE BLUES (Doors)
62. US AND THEM (Pink Floyd)
63. LUCY IN THE SKY (Beatles)
64. HOCUS POCUS (Focus)
65. ANGIE (Rolling Stones)
66. HONKY TONK WOMEN (Rolling Stones)
67. BAD COMPANY (Bad Company)
68. ROCKY MOUNTAIN WAY (Joe Walsh)
69. RIVER DEEP MOUNTAIN HIGH (Ike and Tina Turner)
70. MIDNIGHT AT THE OASIS (Maria Muldaur)
71. TAKE IT EASY (The Eagles)
72. REELIN' IN THE YEARS (Steely Dan)
73. BLOODY WELL RIGHT (Supertramp)
74. ME AND BOBBY McGEE (Janis Joplin)
75. WHEELS ON FIRE (The Band)
76. YOU'RE SO VAIN (Carly Simon)
77. BENNIE AND THE JETS (Elton John)
78. HOUND DOG (Elvis Presley)
79. SKY PILOT (Eric Burden)
80. CAPTAIN JACK (Billy Joel)
81. WHITE PUNKS ON DOPE (The Tubes)
82. BAND ON THE RUN (Wings)
83. CONQUISTADOR (Procol Harum)
84. BORN TO RUN (Bruce Springsteen)
85. AFTER MIDNIGHT (J.J. Cale)
86. RIKKI DON'T LOSE THAT NUMBER (Steely Dan)
87. LAYLA (Derek and the Dominos)
88. LISTEN TO THE MUSIC (Doobie Brothers)
89. IT DON'T COME EASY (Ringo Starr)
90. SLIPPING AWAY (Max Merritt)
91. THE REAL THING (Russell Morris)
92. THE BALLAD OF JOE HILL (Joan Baez)
93. CHICAGO (Crosby Stills Nash and Young)
94. MR TAMBOURINE MAN (Bob Dylan)
95. BARBARA ANN (Beach Boys)
96. EVIL WAYS (Santana)
97. THE JOKER (Steve Miller)
98. EIGHT DAYS A WEEK (Beatles)
99. HARD RAIN (Bryan Ferry)
100. CRAZY MAMA (J.J. Cale)

1980 HOT HUNDRED (continued)

31. I SEE RED (Split Enz)
32. SATISFACTION (Rolling Stones)
33. SPACE ODDITY (David Bowie)
34. JUMPING SOMEONE ELSE'S TRAIN (Cure)
35. ALISON (Elvis Costello)
36. BLANK GENERATION (Richard Hell & the Voidoids)
37. NIPS ARE GETTING BIGGER (Mental as Anything)
38. PROTECTION (Graham Parker)
39. SEX & DRUGS & ROCK 'N' ROLL (Ian Dury)
40. ETON RIFLES (The Jam)
41. EAGLE ROCK (Daddy Cool)
42. LOLA (Kinks)
43. TASK FORCE (Razar)
44. BORN TO RUN (Bruce Springsteen)
45. RIDERS OF THE STORM (Doors)
46. ECHO BEACH (Martha & the Muffins)
47. EVER FALLEN IN LOVE (Buzzcocks)
48. A FOREST (Cure)
49. ASHES TO ASHES (David Bowie)
50. WHITE PUNKS ON DOPE (Tubes)
51. GOOD VIBRATIONS (Beach Boys)
52. HANGING AROUND (Stranglers)
53. WON'T GET FOOLED AGAIN (The Who)
54. HOUSE OF THE RISING SUN (Animals)
55. ONE STEP BEYOND (Madness)
56. WHITE RIOT (Clash)
57. GAMES WITHOUT FRONTIERS (Peter Gabriel)
58. I'M BORED (Iggy Pop)
59. PUMP IT UP (Elvis Costello)
60. FICTION ROMANCE (Buzzcocks)
61. HIT ME WITH YOUR RHYTHM STICK (Ian Dury)
62. CALIFORNIA UBER ALLES (Dead Kennedys)
63. WILD THING (Troggs)
64. BEASLEY STREET (John Cooper Clark)
65. LEE REMICK (Go Betweens)
66. TAKE A LONG LINE (Angels)
67. A DAY IN THE LIFE (Beatles)
68. ALOHA STEVE AND DANNO (Radio Birdman)
69. SHEENA IS A PUNK ROCKER (Ramones)
70. NICE AND SLEAZY (Stranglers)
71. ROCK LOBSTER (B52s)
72. FREEDOM OF CHOICE (Devo)
73. KILLING AN ARAB (Cure)
74. MESSAGE FOR YOU RUDY (Specials)
75. I DON'T LIKE MONDAYS (Boomtown Rats)
76. SULTANS OF SWING (Dire Straits)
77. HOTEL CALIFORNIA (Eagles)
78. WHO LISTENS TO THE RADIO (Sports)
79. GENO (Dexy's Midnight Runners)
80. BOYS LIGHT UP (Australian Crawl)
81. GLORIA (Patti Smith)
82. LIFE BEGINS AT THE HOP (XTC)
83. IMAGINE (John Lennon)
84. COMPUTER GAMES (Mi-Sex)
85. FIRE IN CAIRO (Cure)
86. HEARD IT THROUGH THE GRAPEVINE (Creedence)
87. ROADRUNNER (Modern Lovers)
88. LOVE WILL TEAR US APART (Joy Division)
89. TEENAGE KICKS (Undertones)
90. DAMAGED GOODS (Gang of Four)
91. COCAINE (J.J. Cale)
92. CALL ME (Blondie)
93. HEY JUDE (Beatles)
94. SUBURBAN BOY (Dave Warner)
95. JONESTOWN SUICIDE (Nasty Nigal & Teenage Hellcats)
96. SMASH IT UP (Damned)
97. SUNDAY PAPERS (Joe Jackson)
98. HARDER THEY COME (Jimmy Cliff)
99. LIKE A ROLLING STONE (Bob Dylan)
100. LAYLA (Derek & the Dominos)



Bill Riner: Technology fights back

HOT 100

1985

1. SUMMER VACATION (President's Eleven)
2. PRIMARY (The Cure)
3. THROW YOUR ARMS AROUND ME (Hunters & Collectors)
4. LOVE WILL TEAR US APART (Joy Division)
5. PIG CITY (The Parameters)
6. ANARCHY IN THE U.K. (Sex Pistols)
7. HOLIDAY IN CAMBODIA (Dead Kennedys)
8. PUBLIC IMAGE (Public Image)
9. MAN O SAND TO GIRL O SEA (Go Between)
10. IGLoo (Screaming Tribesmen)
11. AVERAGE INADEQUACY (Machinations)
12. THAT'S ENTERTAINMENT (The Jam)
13. SMALLTOWN BOY (Bronski Beat)
14. ETERNALLY YOURS (Laughing Clowns)
15. GOING UNDERGROUND (The Jam)
16. FIRE IN CAIRO (The Cure)
17. GOO GOO MUCK (The Cramps)
18. LONDON CALLING (The Clash)
19. KILLING MOON (Echo and the Bunnymen)
20. SWAMPLAND (The Scientists)
21. ANGELS OF DEATH (Cry Conflict)
22. BUZZSAW POPSTAR (Vampire Lovers)
23. PRETTY IN PINK (Psychedelic Furs)
24. KNOW YOUR PRODUCT (The Saints)
25. BLUE SHIRT (The Colours)
26. DEAD EYES OPEN (Severed Heads)
27. STAND UP (My Three Sons)
28. SWIMMING IN THE MIRROR (No Dance)
29. BLISTER IN THE SUN (Violent Femmes)
30. U.S. FORCES (Midnight Oil)
31. NEW YEARS DAY (U2)
32. HAPPY BIRTHDAY IBM (The Models)
33. SUNSET STRIP (Riptides)
34. SONG FROM UNDER THE FLOORBOARDS (Magazine)
35. LEE REMICK (Go Between)
36. A FOREST (The Cure)
37. WHAT DIFFERENCE DOES IT MAKE? (The Smiths)
38. CATTLE AND CANE (Go Between)
39. BIG BOSS GROOVE (Style Council)
40. SHORT MEMORY (Midnight Oil)
41. LOVE CATS (The Cure)
42. RESCUE (Echo and the Bunnymen)
43. CALIFORNIA UBER ALLES (Dead Kennedys)
44. HAWAII 5-0 (No Nonsense)
45. HONG KONG GARDEN (Siouxsie and the Banshees)
46. THIS IS NOT A LOVE SONG (Public Image Ltd)
47. SMASH IT UP (The Damned)
48. NEW ENGLAND (Billy Bragg)
49. WHITE LINES (Grandmaster Flash / Melle Mel)
50. TEMPLE OF LOVE (Sisters of Mercy)
51. RED PONY (The Triffids)
52. RAINY SEASON (Howard Devoto)
53. BLUEPRINT NUMBER 9 (Catchcry)
54. UNCERTAIN SMILE (The The)
55. I WANT YOU BACK (Hoodoo Gurus)
56. SHIVERS (Boys Next Door)
57. GONE DADDY GONE (Violent Femmes)
58. DEVASTATE ME (Eleven Eleven)
59. POWER AND THE PASSION (Midnight Oil)
60. THE CUTTER (Echo and the Bunnymen)
61. HARD TIMES (Strange Tenants)
62. SHE'S LIKE HEROIN TO ME (Gun Club)
63. ANOTHER GIRL, ANOTHER PLANET (Only Ones)
64. SPELLBOUND (Siouxsie and the Banshees)
65. JACK (Machinations)
66. OH BONDAGE! UP YOURS (X-Ray Specs)
67. I HEAR MOTION (The Models)
68. HEARTS AND FLOWERS (Riptides)
69. LEILANI (Hoodoo Gurus)
70. BOYS DON'T CRY (The Cure)
71. (I'M) STRANDED (The Saints)
72. PRETTY VACANT (Sex Pistols)
73. MONEY GO ROUND (Style Council)
74. SOUND OF GOD (Watusi Now)
75. EIGHTIES (Killing Joke)
76. PRIDE (U2)
77. MONOCHROME EMOTION (I Am Vertical)
78. BE MY GURU (Hoodoo Gurus)
79. SWIMMING HORSES (Siouxsie and the Banshees)
80. HOW (This Five Minutes)
81. GOLDEN BROWN (The Stranglers)
82. BELA LUGOSI'S DEAD (Bauhaus)
83. TALKING TO A STRANGER (Hunters and Collectors)
84. UNGUARDED MOMENT (The Church)
85. I BELIEVE (Buzzcocks)
86. I WILL FOLLOW (U2)
87. IT'S OBVIOUS (Au Pairs)
88. CHRISTINE (Siouxsie and the Banshees)
89. SURVIVING (Ironing Music)
90. GHOST SHIPS (The Saints)
91. PSYCHO (Beasts of Bourbon)
92. TEMPTATION (New Order)
93. HEARTBEAT (Psychedelic Furs)
94. ATMOSPHERE (Joy Division)
95. SOUL KIND OF FEELING (Dynamic Hepnotics)
96. BIGGEST MOVIE EVER MADE (Tangled Shoelaces)
97. MY BABY THINKS SHE'S A TRAIN (Triffids)
98. STORM THE REALITY ASYLUM (Rip Rig and Panic)
99. WHERE'S CAPTAIN KIRK (Spizz Energi)
100. KINKO THE CLOWN (Ogden Eds)



Artwork: Peter Skinner

GO AND DON'T LOOK BACK

The Problems 4ZZZ has with History

I have this photo in front of me as I write. Taken almost 10 years ago and published in the first issue of *Radio Times*, it is a group of 16 people in front of a small sign that says 4ZZ-FM. They were part of a group who began the radio station. Invariably they have all moved onto other interests, and are no longer involved in the daily running of what is now 4ZZZ-FM.

It's a remarkable accomplishment. Ten years is a very long time for a public radio station so tenuously grounded to survive. On the other hand, it's a peculiar view of history that privileges this idea of "surviving a decade". I don't agree with it, but I'm writing this anyway. It's not much different from five years or fifty, and I would argue that there is much of 4ZZZ that didn't survive — lost in music, years ago.

Ten years is also the time when revisionist historians begin selectively editing the past, a process I fear is happening even now. The result isn't history, but folklore — a good story we all want to remember. It largely ignores prolonged periods of bitter infighting about policy, programming and direction, absolutely necessary in the development of public radio.

There are conditions of history unique to 4ZZZ. Nearly no primary sources exist — the radio is not tangible, cannot be collected, and is a phenomenon that must be experienced either by producers or listeners. Sure, there are tapes selected from the archives, but these are just moments from a larger continuum of time.

This means that all conclusions have to be drawn from secondary sources. The most consistent of these is the *Radio Times*, an ongoing, if irregular, subscriber magazine. Another source is personal experience, and this is where problems are found.

Awareness of its own history has long been a companion force to



4ZZZ's development. It began with an article called, *The 4ZZ Story*, in the second issue of *Radio Times* (Jan, 1976), subtitled, "A sometimes necessarily boring history of 4ZZ-FM so that future historians will appreciate the early days of public broadcasting in Australia". This continued in March and April, 1976, with a subsequent update in December 1979 by 'a longtime staffer'.

By not quoting the authors' names I draw attention to the first problem of 4ZZZ's history. It is constructed mainly around the activities of certain individuals and their relationship to specific events. This was referred to briefly in a *Radio Times* article, *A Few Comments On 4ZZZ-FM And Its Future* (July 1979). The author was commenting on the failure of the volunteer system of participation.

Essentially the 16 full time staff are quite busy running the station, fairly close socially, and don't really need any more friends. Only the most determined stick with us and actually get their names remembered.

The comings and goings of full time staff were fairly closely noted, particularly the eleven original full time

staffers. This contributed to a fairly difficult schism — the distinction between 'full time' and 'volunteer'. It is not so simple as who gets paid and who doesn't. Some volunteer's participation far surpassed some full time employees.

It was apparent that 4ZZZ was controlled by an 'inner circle' acknowledged as such in an article noting the departure of a full time announcer — *Radio Announcer Flees State — End Of An Epoch* (*Radio Times*, April 1980) written by a 'self-appointed station Biographer'.

... let alone amongst the Triple Zed inner circle who are re-knowned for late night excess and late morning rising.

The second problem, stemming from the first, is in the reconstruction of history based on these alliances and friendships.

A history that flows from an 'inner circle' is misleading, tending to eulogies leading an outside observer to the conclusion that at most only a handful of people ran the radio station. In this situation the tendency is for the contributions of volunteers to be misrecognized or misattributed.

The third problem is linked to the first two, and extends beyond the domain of the station. In a radio station with a misleading history, what happens when history, constructed as it is in the citation of names, leaves with the individuals?

This was a problem experienced by a wave of arrivals in the early eighties, people who previously had worked with other public broadcasters. Popular mythology had established that there was no other radio station quite like 4ZZZ, but whether this was because of the parochial nature of politics in Queensland, or an eclectic self-construction was not readily discerned.

A certain resistance to outside influence was encountered similar to a



ZZZ, 1975 — It wasn't really as laid-back as it looks!

situation that exists now within public broadcasters in Sydney to people trained at 4ZZZ. Their ignorance of this folk history had left, there was little opportunity to recoup lost knowledge. New histories were about to be created, new alliances formed resulting in a destabilization.

The reasons for leaving are as diverse as the attractions of joining. Some people left to 'further their careers'. Some were taken into the media in other forms using skills acquired from their stay in 4ZZZ.

This, and the tendency to be swallowed up in large government instrumentalities established 4ZZZ as a training ground for future positions within 'establishment' hierarchies. This both repudiated and capitalized on 4ZZZ's 'alternative' image.

Others returned to their original or acquired positions outside the media because of different aspirations. Public radio became personally untenable of sustaining further interest or commitment.

Unfortunately, the accreditation of history lies with the first group. The implication is that a stay in public radio is no more than a rite of passage, no longer a desirable commitment in itself except for a purpose that lies beyond. This effectively left 4ZZZ without a major sense of direction, an ongoing criticism of its short history. Attempts were made to counter this by implementing a committee structure aimed at refining questions of policy and programming, but neatly avoiding major issues of direction and viability.

After ten years, the real history of 4ZZZ is 'somewhat dislocated', lost somewhere between its physical presence and its temporal reconstruction in the citation of names and stories. Such history is too involved with memory to be of value, and is useless to the people who now have to sustain 4ZZZ. It is merely personal recollection.

It is not until the weight of this misrepresented history can be disregarded that any progress towards viable public radio can be achieved. Perhaps this publication is a good way of beginning again. You can't run a radio station on memories.

ALLAN MARTIN
SYDNEY, OCTOBER, 1985.



Not all ZZZ workers go on air. Long-time technician, Dave Aberdeen at transmitter site, wilds of Mt CootTha.

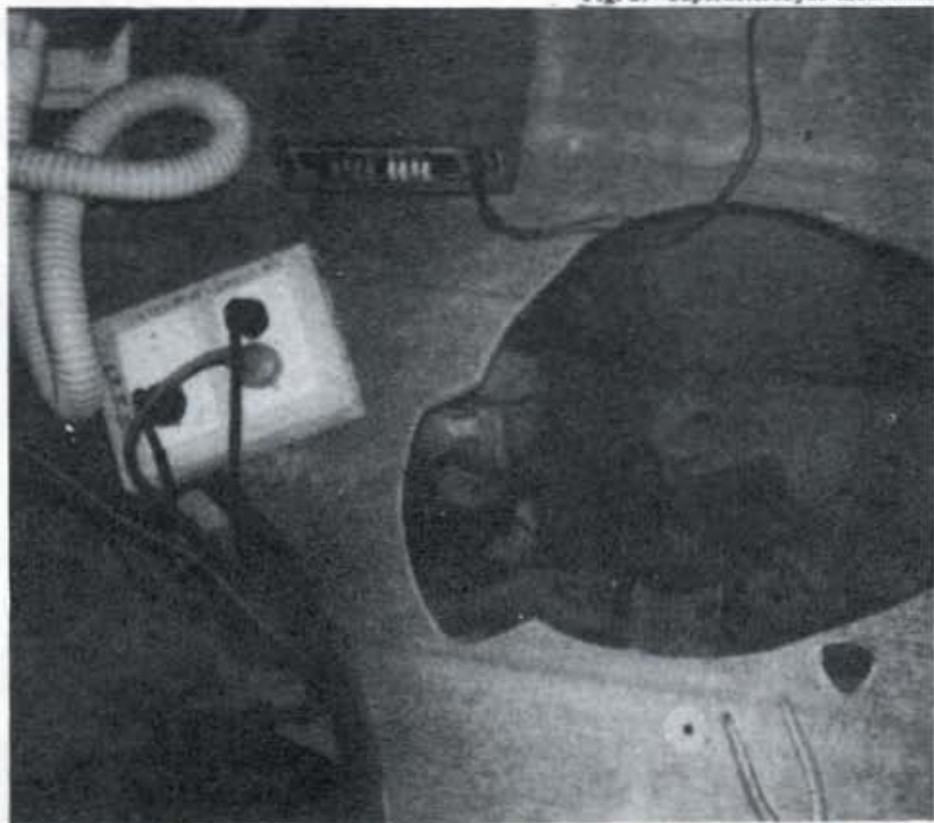
We have the Technology



From the safety of a Sydney suburb, the agonies and efforts put into keeping a radio station on air seem far away. The issues that seem so pressing in Queensland today have the urgency of more serious matters than anything we were involved with. Maybe it's just the distance, but to me Queensland has become in many ways the state we feared in earlier times. Sydney radio has not shown the innovation of getting a station like ZZZ on the air, let alone keeping it there for ten years. Most public broadcasters here run block programming with little coordination or cohesion; the ABC's JJJ rarely gets out of its occasionally left, white, middle-class male attitudes despite having both money and facilities.

Which brings me back to ZZZ, and to money, and to facilities. I somehow doubt it's much different now, but these two must have been our biggest problems. Never having enough money to get much past the operating bills, always left little money for growth or the type of facilities a station like ZZZ needed. When I joined we had a lot of overworked equipment, some blatantly broken down junk and a staff with a great myriad of ideas just buried in a mountain of enthusiasm. Perhaps nothing's changed. Problems somehow, we isolated, solved or circumnavigated to the best of our collective abilities.

Memories of a pile of carpet squares appearing when needed; of people who would gladly work all night; of fifty or so people sitting around on a Sunday afternoon agonizing over 'station philosophy' (did we ever solve that one?); and of individuals like a commercial audio design engineer, who not only magically appeared when we needed him to design Studio 3's control desk, and then accepted a pittance for his work. That, I feel, typifies what ZZZ was to a lot of people — there was enormous amounts of political and physical energy required to get and keep the station on air.



Studio 2 under construction

There were many times when it all seemed stacked against us, as the University Senate/Student Union/Liquor Licensing Board/Rock Promoter hung us up, or simply just changed the rules. Or even as we ourselves tried to get our personal and collective acts together, and realize some of our political and practical goals.

Technically, Triple Zed has always been innovative, if not exactly perfect. There was only one other FM station in Australia when ZZZ was started, which meant that the technicians before me built everything, including transmission equipment, from the ground up — learning and succeeding/failing at the same time. It may not have been beautiful but it did work and made the station viable, at least in a technical sense. However, not being able to afford regular replacement of worn and heavily used equipment, meant there was a real temptation to fix up problems 'just for the moment'.

I have memories of the News department who for ages struggled with complex news stories on tape equipment that was just not designed to last that long or work that hard.

The FM medium is not very forgiving of poor technical equipment, and the facts were (and probably still are), that there was not enough money to set up a 'professional' radio station, technically speaking. Even more so these days when so-called 'state-of-the-art' equipment outstrips the standards of stereo transmission on FM. Our production work load was often limited by the lack of technical facilities, which hindered but never stopped us from functioning, and it shouldn't hinder or stop you in the future. That the station is there, and is operating, is by far the most important issue. Congratulation on making ten years, and may the next ten years be a little easier.

LAURIN MCKINNON

attractions

Redbank Plains Tavern
The Glen Hotel
Grand Hotel Southport
Mooloolaba Hotel
Caxton Sreet Hall
Griffith University Refec
Festival Hall
Surfair International (Sunshine Coast)
Cleveland Sands Hotel
Mayne Hall University of Queensland
Q.I.T. Campus Club
Rialto Theatre Variety Club
PUNK UPROAR
PILE WONDER



Rocking Horse Records

and TRIPLE ZED



... ten years of unshellfish devotion to the claws

Congratulations ZZZ from
ROCKING HORSE RECORDS
158 Adelaide Street, Brisbane

Coming

4ZZZ.FM

Almost Planetary Alignment
Joint Effort
J.E. No. 2. FRIDAY... MARCH 5TH, \$5 and \$3
WITH

DYNAMIC HYPNOTICS
JFK AND THE CURANCRISIS
SOLID CITIZENS

RADIOTHON Joint Effort
SATURDAY MARCH 12TH, \$5 and \$3
J.E. No. 3

MIDNIGHT OIL
ROWS BAND

Australian music couldn't do without ZZZ. In Brisbane, young bands would have no opportunity at all. A lot of bands that come up here from Sydney and other places just couldn't make it up here...we're the most "credible" booking agents we've ever met.

4ZZZ MAY

- 2. ROUTINOS, KINGSWOOD SOLID CITIZENS \$5/3
- 7. Richard Clapton THE 3B2 Section 8 \$5/3
- 9. ALL NITERS THE END THE MINESWEEPERS \$5/3
- 11. Grace Jones T. \$13.90/12.90
- 16. LAUGHING THE CLOWNS PARTICLES OUT OF NOWHERE \$5/3
- 23. Elvis Costello \$14.90/13.90
- 30. Fleming Hands Mouliax TIP TRUCK \$5/3



WRONG SIDE OF THE ROAD 4ZZZ presents

NO FIXED ADDRESS

Thursday 27th Mar GATTON CIVIC CENTRE
Friday 28th Mar QT CAMPUS CLUB
Saturday 29th Mar Entertainment Bar BATELLE
Sunday 30th Mar THE PLEASANT LODGE
Friday 1st June Sunshine School Theatre
Saturday 2nd June School Theatre (NI) with "WRONG SIDE OF THE ROAD"
Friday 7th June School Theatre (NI)

102.1MHz 4ZZZ PRESENTS

The New York Hotel

40T. 20th - CLOUDLANDS
CASH AND METAL
PARTY ICE \$5 AND \$3
MOULIN ROUGE \$3
THE SCREAMING TRIBESMEN
TANGLED MOELNES
THE CRACKJACKS \$6 AND \$4
LIMITS \$4
YE-RO \$6 AND \$4
SCATTERED ORDER \$4


— Rosemary Blight

ZZZ has "broken" heaps of bands, lots of them are now really significant and we were the first to play their records and demo tapes. A lot of these bands forget that. We got INXS for four hundred bucks once. When I was there I found out how much they would cost us — \$25,000.

... bzztt. ↘

WEASEL GOES

THE PO



Counter culture meets punk culture at Triple Zed ... Geoff Wood explains —



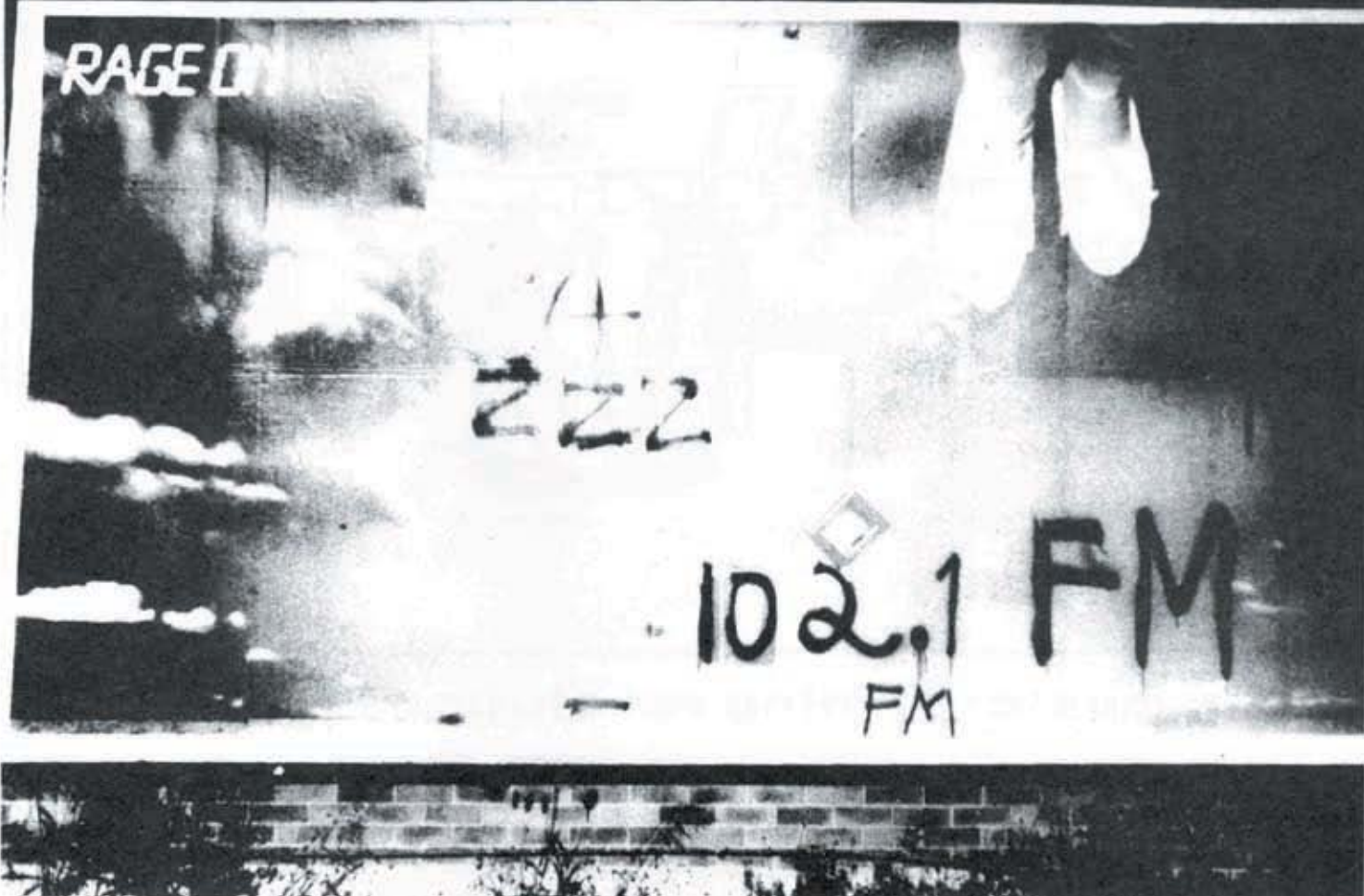
While 1985 slips into senile dementia, the music in the land is sounding none too healthy. The drum-machine beats like a pacemaker; the video-clip rolls like a wheelchair while its patient, pop culture, smiles weakly and waves.

Go back ten years and we find a very similar occurrence: the corporate sloth rock of the likes of The Band, Eagles, Genesis, and the glam-rockers dropping with brain cancer. Meanwhile, in the same year (1975), the New York Dolls, the London SS, the 101'ers, and an embryonic Pistols were ushering in another rebellious sub-culture, soon to be called punk.

In a wider context, this period marked the point when the counterculture — that blend of alternative middle class youth cultures, the hippies, flower children, and yuppies that grew out of the sixties — stiffed at last. Its opposition to the mainstream ideology of a puritan, racist, sexist and warring society had

been nurtured to a peak in the years between 1968 and 1970. It had been articulate, young, and angry, both politically (rallies, protests manifestoes, Vietnam, the New Left) and culturally (drugs, fashion, morality, music as well as communes, co-ops, the Underground Press and free universities). The counterculture had been just what its name implied, an attempt to reform society by reforming culture.

Culture in this sense meant what people did everyday in their lives. Popular culture for millions of young people in the sixties was a whole way of life aimed at altering what was normal or 'square'. Pop(ular) culture wasn't necessarily pap culture. But it didn't have to be an agitprop culture either. As it turned out, political action seemed to be less a matter of class or mass action, than of personal development. Drugs and psychedelia and music opened new vistas and ways of thinking. Timothy Leary and John Lennon became the



Radio Ten billboard embellished by unknown graffitist

archangels pointing the way through the doors of perception to a new world, if only you could get your head together.

And so taken to its sanitised, commercialised crass extreme, the counterculture left the bus and became the Me Generation of the seventies. Jefferson Airplane landed, Steeleye Span reigned, the Who became the Had, and the Eagles gave us 'laid back'.

And so back to 1975. Unemployment had replaced dropping out, racism grew in desperate times and replaced peace and harmony. Hendrix and Joplin gargled vomit and their dreams tasted the same way, so instead the first spikey tops were learning to gob and pogo. To a largely working class youth of Britain, and later Australia, punk brought with it the amphetamine-charged energy of frustration and rebellion at a society gradually standardising itself and all it could reach to the level of consumerist morons with a 4/4 rock beat as background hum; ho hum.

By contrast, punk was a subculture in the tradition of most post-Hiroshima youth subcultures. It was abrasive, noisy, questioning, spikey and snotty, and white, and mainly male, and for the first time, definitely nihilistic. The basis of previous subcultures had been resistance through style. Teddy boys, bodgies and widges, rockers, mods, rudies, skinheads and glam for example had all projected rebellion through fashion and music, through a selective youth culture which had politics added as a postscript, if at all. Punk was no different in this way; it suffered the paradox of popular youth culture in that the staple ingredients of rebellion, outrage, individuality, could be promised endlessly if only the kids would look hip. To be fair, punk always insisted on the politics of dancing, of buying, of singing, of talking. But what these politics were exactly was hard to pin down. The old Left was a failed god, and the new Left of the counterculture had disappeared up itself.

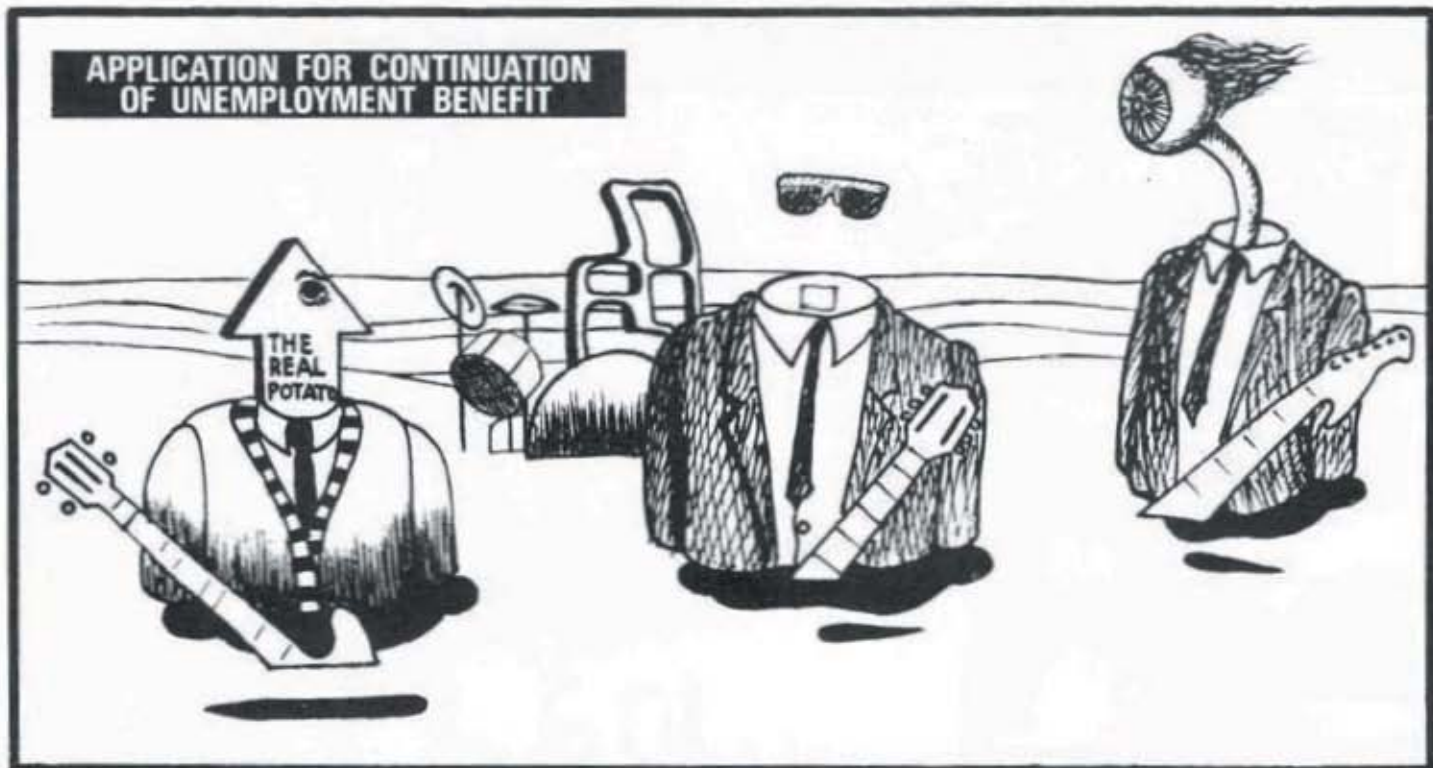
Anarchism appealed, though it meant in reality a slogan for anti-authoritarianism.

In 1975, 4ZZZ arrived in Brisbane. It soon found itself the child of two different parents. Bred in the nursery of the aging counterculture, it cut its teeth in the backstreets of punk. Peace signs and earrings met at an early age.

What I'm trying to say, with some kind of historical perspective, is that triple zed began life as a subcultural force with a loud and persistent voice, but a voice that has never held one particular tone. And among the reasons for this have been Triple Zed's role as an expression of popular youth culture, as well as an active maker of popular culture in this land through music, politics, talk, humour, obscenity, etc.

Continued

**APPLICATION FOR CONTINUATION
OF UNEMPLOYMENT BENEFIT**



Pop music: turning revolution into style

Two traditions, then, meet and join. One is the punk insistence that what people do themselves is important and vital. *People* make culture, it isn't handed down from somewhere on high. The other tradition is the lingering counter-culture belief that popular culture is not trivial, that it is not the disposable pap of a fast-food generation. But that its the expression of a host of subcultures wanting to confirm their own current morality and politics, celebrate their achievements, shout their anger and pain, and confront the deadshit stereotyping of an aging society.

Triple Zed as a media facility has voiced the dissident questioning of a variety of subcultures, (and has itself been questioned, by punks and skins, and by feminism, for example) whose common ground is dissatisfaction with a geriatric puritan exploitative authoritarian society. Queensland. Australia. The world. And it's been carried out within a social conformism that seeks to reduce everything to the political and musical equivalent of 4BC, FM104. White sugar for a cancerous existence. So that the station itself has become more and more part of the subcultural rebellion that has tried to bypass/expose/ridicule the morality of power and money, the maggot pile of exploitation we live in.



Congratulations
to A 222
on your 10th Birthday from
all at EMI RECORDS.
May there be another
10 successful years!



UNION BOOKSHOP

Low Cost
Stationery
Second Hand
Textbooks












**UNION
CALCULATOR
SHOP**

**UNION SHOPPING ARCADE
STUDENT UNION BLDG.
UNI of QLD
371 1510**

4ZZZ PROGRAM

• 24 HRS • MUSIC • COMMUNITY NEWS AND INFO

MON DAY	6-10 AM BREAKFAST SHOW	10-30 AM ACCOMMODATION NOTICES	12 NOON TRIPS NOTICES	1-3 PM MURRI PROGRAM	7 PM NEW RELEASES	7:30 SOL E
TUES DAY					6-7 PM MON-FRI NEWS	7:30 MAGAL WANDY DADY
WED NES DAY					6 PM HEADLINES	7:30 MAGAL WANDY DADY
THURS DAY	NEWS HEADLINES 7:30 AND 9 AM				6:30 PM MON-SAT BRISBANE GRAFFITI	7:30 MAGAL WANDY DADY
FRI DAY				12-1 PM NZ SHOW	ENTERTAINMENT GUIDE	7:30 MAGAL WANDY DADY
SAT UR DAY	10-12 NOON MURRI PROGRAM	10 AM ACCOMMODATION NOTICES				7:30 MAGAL WANDY DADY
SUN DAY	10-11 AM G. KING'S ORIGINAL ROCK N ROLL SHOW					3 PM BRIS 2 HRS CURR

AM GUIDE • 102.1 MHz

AND INFORMATION • FEATURE INTERVIEWS

<p>7:30 PM SOLIDARITY RADIO</p> 	<p>9~10 PM • DEMO SLOWO</p> 	<p>10PM • IMPRT NEW RELEASES</p> 	<p>2~6AM TRAPPED IN THE GRAVEYARD</p> 
<p>7:30 PM MORGANERZ WOMEN'S RADIO</p> 	<p>9~10 PM • BLUES •</p> 	<p>10PM~2AM • MURRI PROGRAM</p> 	
<p>7:30 PM GAY RAVE</p>	<p>9~10 PM • JAZZ •</p> 		
<p>8:15 PM</p> <p>REPEAT ACCOMODATION NOTICES 0 0 0 0</p>	<p>9~10 PM • THURSDAY NIGHT SPECIAL •</p> 		
	<p>DANCE DANCE DANCE</p> 		
	<p>6~10 PM • REQUEST SLOWO</p> 		
<p>10M • BRISBANK LINC CURRENT AFFAIRS •</p> 	<p>8PM • BLACKBEAT • REGGAE FUNK/ SOUL AFRICAN</p> 	<p>10PM~2AM • BOB OR EDDY READS POETRY • PAN / AFRICAN MUSIC</p>	

DESIGN • LISA SMITH

QUEENSLAND'S
NUMBER 1 AGENCY



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4th FLOOR,
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THE LARGEST ENTERTAINMENT AGENCY IN QLD.

WITH THE LARGEST LIST
OF BANDS, D.J.'s AND ARTISTS.
FOR ALL OCCASIONS, PLUS
EXCLUSIVE QLD. AGENT FOR
AUSTRALIAN TOP ROCK AND
ROLL RECORDING BANDS.

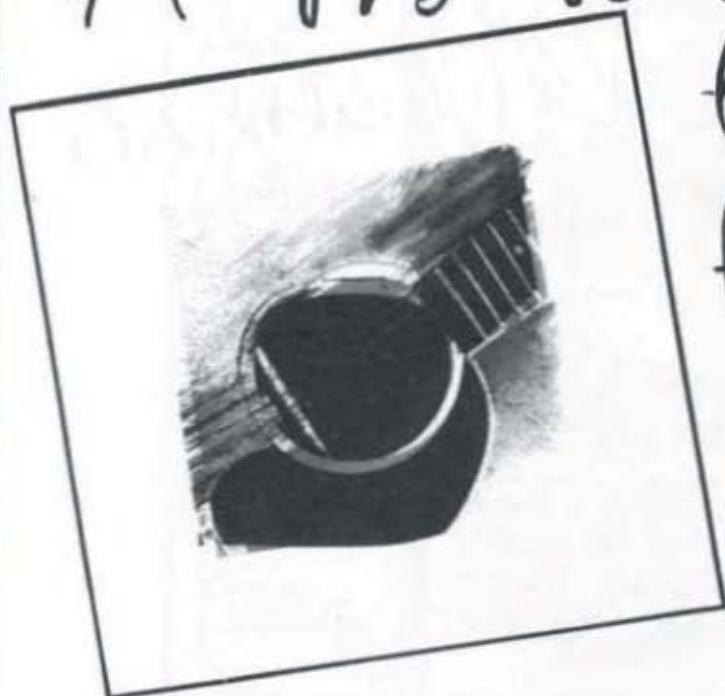
What Ever You Require we CAN Supply!!!

24 hr Service - 7 days a week.

Happy Tenth Birthday

to 4222

from Polygram Records



PolyGram

Out now -

GangGajang's
debut album

Lloyd Cole &
the Commotion's
"Easy Pieces"

Level 42's
"World Machine"



Searching back through the ever growing numbers of tangible pieces of this radio station's history that have been re-surfacing in the quest of the tenth year celebrations, I came across a newspaper article entitled "A new hum on Brisbane's airwaves". The story was of a new commercial FM radio station going to air later that month - August 1980.

What follows is not just another trite dig at FM104's programming and ideological stance. Nor is it to worship 4ZZZ as the great holy broadcaster incarnate. I'm using their radical difference to make for easy and familiar illustration.

So back to the 'hum' - a new hummm even. Within it there's something to please everyone, nothing to offend. A social, asexual, apolitical video background radio hummm. All music, voices, commercials converge to create that smooth faultless aural texture, that has pervaded the hearts and minds of close to half of the population of S.E. Queensland (aged 18-35). You *know* you are not alone. How could you be, listening to anything but "Brisbane's best rock in stereo"? This is the radius of the eighties.

Go down the dial 2 MHz - where the hum of the "other" FM station is about as constant as its financial graph. Where music styles clash and diverge, where social/sexual/political issues are constantly aired for discussion. Those voices, male and female and as varied as those you hear every day...the aural texture, exciting as it is rough. Listening to this radio is a risk, because sometimes, just like in real life, you are alone. This is the radius of reality.

Both of these stations and their ilk work in the rather undefined realm of popular culture. One of the most obvious components of pop culture is pop (ular) music. And pop music is controlled by a huge industry - whose largest and most lucrative advertising outlet is the 24 hour radio station. The recording industry is not about music, and radio is not about personal choice.

In Australia, every week of every year, each major record company (E.M.I., C.B.S., Festival, Polygram, W.E.A., and



Stuart Matchett: Lean and Hungry

Of Dreams and Dirt

R.C.A.) release surprisingly large amounts of product (black, vinyl, round - some people call them 'records') to the unsuspecting public. Now since everyone knows that consumers could not possibly decide what they think would be personally satisfying/pleasant music to listen to, the record companies have taken all that nasty decision making away from them. People can listen to

The latest young hopeful signing...
That cute-arsed girl singer...
That boy with the great.....(insert anything but talent)...
The theme song from that great film/TV show/TV ad...
That band that sounds just like....
(insert current flavour)...

Continued

Continued

That song (what was it called again?) with the great video...
.....'s (name of some famous person) daughter/brother/cousin/next door neighbour...

...and so on.

So once the great decision of what people will listen to has been made, the product passes to the advertising outlet, and attempts are made to convince the program managers that this product is worthy of the highest accolade possible for any product on radio — *high rotation!!!*

Yes, high rotation. The most utterly reprehensible practice of commercial radio. No song ever written, be it the most disposable pap or a great work of art was meant to be played 8 times a day for its chart life. Many a classic pop song has been doomed to the 'trashy commercial shit' basket because of this advertising tactic. But high rotation does the job. It gets the units moving.

I spent a year liasing with the major record companies on behalf of triple zed. An interesting learning experience, that. If nothing else, I found out what each company was trying to push that week.

They say it doesn't happen, but I've lost count of the number of times I would sit listening to commercial radio and hear the Festival half hour, the WEA quarter, or whatever label's product being thrashed exclusively in that time. Of course this practice is totally unethical, but who would know it was happening without the inside dirt from

"A NEW HUM ON BRISBANE'S AIRWAVES" (Unit, 24/7/80)

The projected image of radio 4MMM-FM is trendy and elitist, and it's an image that General Manager, Robin McKay, doesn't deny...

Already attracted to these richer pastures is 4ZZZ expatriate, Bill Riner, who in Mr McKay's opinion forms the basis of the station's on-air mould.

"Bill's presentation typifies 4MMM. He has great professionalism, in fact the only professionalism 4ZZZ ever had.

"But 4ZZZ can afford to be amateurish, because they've got no shareholders waiting for returns on their investment."

"Our advertising will be in keeping with the general tone of the station. We're going to make love to our listeners, we're not going to rape them."

"4ZZZ have been responsible for many people seeing FM radio as a sort of commie, leftist, university four-letter word medium."

"The downfall of 4ZZZ was the advent of the Sex Pistols."



each company each week. This is what I learnt from 'the record rounds, and I'm still trying to live it down.

So its no wonder that broadcasters like 4ZZZ, who totter on the jagged edge of the music industry are treated with suspicion bordering on incomprehension by those entrenched in the muck in the middle.

We, who play a lot of music and accept no advertising (and therefore have no need of Third Reich-like programming policies) are of little use to record companies. I'm sure the reps I dealt with still haven't really grasped the concept of 4ZZZ, and I could never guarantee them that their precious product would even get near a turntable.

That is up to our thirty or so blissfully commercially unaware announcers who don't realise, or couldn't care that this band/singer is on the last record of their contract, the drug habit has got out of hand, and if these bastards don't recoup their losses on this last album, then they'll have to do a tour, and that needs huge promotion, and whose idea was it to sign them anyway, etc etc etc. Here, we just listen to the music.

But ZZZ needs record companies. There is no budget for our record library — no budget. If we don't get our records for nix, we don't get 'em at all. Nice little hold they have on us there — so why do they keep on dealing with us?

It's that good old risk factor again. We take *their* risks. We play the untested, untried product, and if one record out of every hundred (or even thousand) takes off saleswise — fine — ZZZ created that. And for no messy bribes, no tiring

sales patter, no free records for each announcer.

INXS, Talking Heads, Mental As Anything, Midnight Oil, Icehouse...the list goes on. (Maybe we should apologise!) For their companies, these bands are a safe commercial proposition at last.

But hey! Music is an art form, a form of communication and entertainment. Its been around since long before the first share certificate in a record company was even a sapling. Its always flourished, and will continue to, regardless of whether the elite think it is good product.

Music speaks for cultures — for generations — for individuals. It is politics, is sex, it is history, and no recording or advertising contract can change that. It is an element of popular culture that we don't trivialise.

Instead, we expose the mass culture of the dollar by ignoring a lot of that product that 'everyone else' plays; by breaking records in half, on air, because they don't deserve to exist. By finding other sources of music — by talking with musicians, with independent and small record companies/distributors, with import shops and looking in our own loungerooms. Its all there. And even more we haven't found yet! We present to you the aural texture of the pop culture as is — not smooth and faultless, but spontaneous, noisy, angry, happy, energetic, quiet, mellow, grating. The rest of our siblings within the industry — they shake their heads — we can never make a profit out of it.

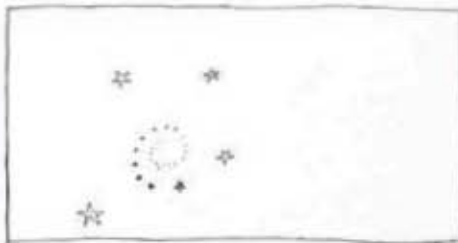
So here we are — ten years of purveying this radio to you. Love it and/or hate it. As long as you react.

— Liz Willis

The history of modern, progressive music has seen more than a few quantum leaps. But its roots go back before the Sex Pistols, The Who and even Chuck Berry. And it's always interacted with other musical traditions, other cultures, to varying degrees. Musics such as the Blues, R 'n' B, Jazz, Reggae, Funk, Soul, African, Folk, Country and even Classical have all been played on 4ZZZ, and from time to time have featured in specialist programs, along with Geoff King's Original Rock 'n' Roll Show, and the Independent Demo Show.



Artwork: Terry Murphy, Peter Skinner, Elizabeth Watson-Brown, Matt Mawson, Dave Tyrer



The Courier-Mail

Our liberty depends on the Freedom of the Press
and that cannot be limited without being lost. —
Jefferson.

WHOSE LIBERTY?

... and what the heck does "Independent Alternative Radio" really mean?

With few exceptions, broadcasting in the western world has remained the preserve of privately owned commercial interests. To the individual or corporate owners, a radio station is capital investment, its output a cultural commodity to be flogged off at a decent profit. The first media magnate, Lord Thompson of Fleet reckoned a TV station was "a license to print money".

Just what that means to your average media mogul is hinted at by the recent claims that Robert Holmes A Court proposed bringing down the not-exactly-terrifyingly-revolutionary government in Western Australia. The reason? Premier Burke has threatened the Court—Alan Bond stranglehold on the Perth teevee market with a third commercial license. Not a radical station. Not even a disorganized liberal public broadcaster. Another commercial radio scam.

Couple of points there. First, and obvious, the link between the economics and politics of radio. Second, while things like that shock allegation, and the media war against the Whitlam government are the most glaring examples of just which side the media's "objectivity" is on, they are not the most important.

Most so-called media analysts spend hours calculating how many column inches the different political parties received last week or last year. They speculate on the short term effect of that story or this. But rarely do they look as the effect of a lifetime's exposure to nauseatingly consumerist advertising hype . . . To the patriarchal values of soap operas . . . To the ideology of "objective news" which excludes all but two viewpoints, Tweedledum and Tweedledee . . . To the unchanging subtext amidst the chaos of "This is true . . . this is important . . . Life is good . . . You are happy".

Commercial media is not truth with the odd ad. In the hands of one class, media is itself advertising for a lifestyle, a system . . . *their* system.

So, what's the alternative? Across the globe, radio has been used decisively by popular liberation movements — in Latin America, Africa, Asia. Technically bodgy, perhaps. Intermittent, sure. But when it happens, the airwaves are mass information/education . . . a sense of community . . . a strategic organizational tool. Radio, not media.

Pirate radio has also developed in many European countries. In some, you don't need a license to have a radio station. The quality and the politics vary widely (see "Radio Alice", page 74) In England, there's just the BBC and the pirates, many of which are tolerated by the authorities as they do little more than commercial radio.

Sure it's a long way from the jungles of Cuba to the suburbs of Brisbane. There's been experiments in pirate radio in Australia, including Brisbane, and even a pirate TV station run by aboriginal people in the Northern Territory. But most energy has been put into the public broadcasting movement (or sector, as its bureaucrats now call it).

This system has parallels in the USA and soon in Great Britain.



"Freedom of the Press' is the freedom
of the rich to buy it"
— Lenin

In Australia, licenses are issued and regulated by a government appointed body, the Australian Broadcasting Tribunal. There are some fifty or so stations, ranging from straight classical to 3CR's direct community access, to 4ZZZ's blend of alternative popular culture and politics.

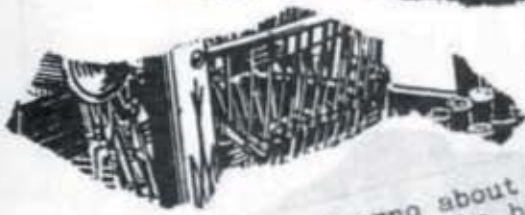
Thanks to pitiful government funding, many stations, particularly those in rural areas have little choice but accept on air sponsorship to legalize their current, grossly illegal practices. Only a handful of stations, 4ZZZ included, survive solely on listener subscriptions and off air fundraising. And for various reasons, most stations are politically quite conservative, or do not see themselves as having a political role . . . with exceptions like Skid Row and 2SER in Sydney, 2XX in Canberra, 3CR in Melbourne, 5MMM in Adelaide, and 7THE in Hobart.

But in spite of that, every public station is an advance on every commercial station in Australia. However much we might like them to be more "correct line", the bottom line is that they are not in the hands of capital. While at times they may adopt the worst conventions of the commercials, they are staffed and used by real people for real human communication.

Before we get carried away, though, it doesn't happen without sweat and toil. And any truly challenging organization is a candidate for the swift kick, delivered via funding boards, or agents provocateurs . . . or even military force (for examples, see pages 72 - 78).

— Harley Stumm

news from the gnus' room



Ask a ZZZ journo about the station's news and they probably go into PR mode, talk about the big things like Boggo Road, the Games, Cedar Bay. But keep listening, or ask someone else, and they might try to pinpoint just how its different...the absence of screaming death horror, the informality, chats with people, ordinary people on their own terms...the zzz cynicism that laughs or rails at the figures of power that depress us all so much. And at the same time, undermining/cutting the truth-power of the 'news' itself, and the very idea of 'news'.

Demystification of the production process, to put it another way. 'Alternative news' is a lot more than news written like the Courier Mail except with a left perspective. That's important -- to drop the hypocritical objectivity bullshit. That instigative reporting. And a whole lot of 'alternative' issues censored, or trivialised/ sensationalised by the super-media. So much depends on what's firing the station's news has always been different, in different ways. Patchy, sure. But when it fires... Maybe the challenge for now is to bring in the rest of the community. Maybe the challenge of those peaks into the the excitement, the power, the co-operation of those peaks into the news -- no, call it information -- every day. And break down more myths.



-- a herd of gnus



The stuff that I'm probably the proudest of is fairly boring. We started out looking at really suss pieces of legislation, put a beginner's guide to them on the radio, called The Queensland Acts. It became a never ending series. Every weekend on the Brisbane Line we'd have another piece on some law that affected people's lives daily, whether it be the Traffic Act, Tenancy laws, or the various methods that the Drug Squad use to get into your home. And there was a shoplifter's guide to the law...all really practical things.

-- Lindy Woodward



One of the best things that happened to me in my time there was at one of our shopping centre 'get into the suburbs' nights. We were out at Brookside and this teenage woman told us about a police raid on her home where she'd put into practice our 'know your rights' info that the news-room pumps out. When she said 'I'm saying nothing till I see my solicitor', that threw them. They asked her if she was a law student. That conversation at Mitchelton made all the energy you put in seem worthwhile. It meant the process was working.

-- Ray Moynihan



Current gnus and views.
3-5 pm Sundays - From the jungle
that is the Triple Zed newsroom...



THE FRIENDLY GAMES



'We believe the Aboriginal people of Australia never ceded sovereignty over the continent, nor the rights to any of its resources - we firmly believe that the land was illegally seized by a colonial settler state.'

This statement, by Les Collins, of the North Queensland Lands Council, outlines the basic tenet of Aboriginal demands for land rights. There is a two hundred year history of resistance to white invasion. The most recent point in their struggle is the demonstrations that took place during the Commonwealth Games. With the whole world watching, it was a chance to express their need for inalienable freehold title; a chance to say that only this would prevent the further destruction of their culture.

The opening ceremony of the Games: while the Commonwealth was watching in awe as the Giant Matilda gave birth to two hundred tiny patriots, the first illegal black protest took place. A march intended to go from Garden City to the QEII, to protest the opening ceremony, was obstructed by police. The protesters sat down, using, for the first time, the peaceful-resistance tactic that resulted in many arrests, but successfully avoided violent confrontation. Thirty-nine people were arrested. The police went straight for those black people who had been most visibly active over the previous week.

The strength of the Games land rights campaign had been building for a week before the actual Games opening. Aborigines from all over Australia had started arriving in Brisbane on Thursday 23, September, to attend a Land Needs and

Economics Conference being held by the National Aboriginal Conference (NAC). On Saturday 25, A Rock Against Racism concert was held, outdoors at Souths Football Oval. One and a half thousand people watched a total of three white and three black bands, with an atmosphere of reunion, as the blacks who had come from all over met, and met each other and their white supporters. The march the next day, from Roma Street Forum to Musgrave Park, strengthened this feeling - perhaps it was a growing confidence, or hope; whatever - it took root and had, as its base, the tent city in Musgrave Park.

For the time of the Games, this was not Musgrave Park; but Aboriginal land. The tent city was at first a spontaneous solution to the lack of organized accommodation. But it became a true



community-based organizational centre; a centre for black bands to provide music every night; and a centre for decision making. A National Black Unity Committee was formed. There were three hundred people camped in the Park from many different areas. Regional differences were resolved through the camp-based committee.

The land rights protests at the Commonwealth Games had a big impact here at Triple Zed. The newsroom had organized to send three daily reports to other public broadcasting stations all over Australia; including the Aboriginal station, CAAMA, in Alice Springs. The usual, quite comfortable, three person space in the newsroom expanded to accommodate public broadcasting help from the south, and ended up a frenetic non-space of eight journalists and a team of local volunteers. From the time we first received a phone call on Thursday 23, explaining how two hundred black people were arriving in Brisbane with no accommodation waiting, we knew the action had begun and committed ourselves to positive action. This came not just from the newsroom. At the request of Bob Weatherall, from FAIRA, we held a land rights appeal that raised \$4000. Initially, this was planned to provide food in the Park, but it was destined, instead for the government coffers, in the form of bail money.

The atmosphere generated by Musgrave Park was infectious. It was obvious during this campaign that black and white were communicating on a strong level of trust and understanding was building up. The action that Triple Zed took was a part of this trust.

During the Games, a total of about three hundred and fifty people were arrested. Money for bail came in from everywhere, to a total of \$25,000. Aboriginal people were building up a strength and unity that brought the ultimate gain of land rights closer than ever before.

The Premier can no longer claim a separation in needs and desires between urban Aborigines and those living on reserves. The separation never existed, but now the Advisory Council can no longer be used as his sitting example. And the protests must have made white people even the slightest bit more aware of the true nature of Aboriginal demands.

There is no doubt that the two legal street marches, with crowds of up to two thousand people, and the three illegal protests, with nearly as much support, were carried out with sincerity and effectiveness. The reality of black needs and demands, the outrage at what the Commonwealth Games Legislation signified to even white people - these

combined in a cry of anger that captured the attention of both the world and the national media. And, as this is what the blacks set out to do, despite the arrests and the loss of money, the protests were a success. But as Aboriginal spokesperson, Marcia Langdon says, this is just one point in Aboriginal History.

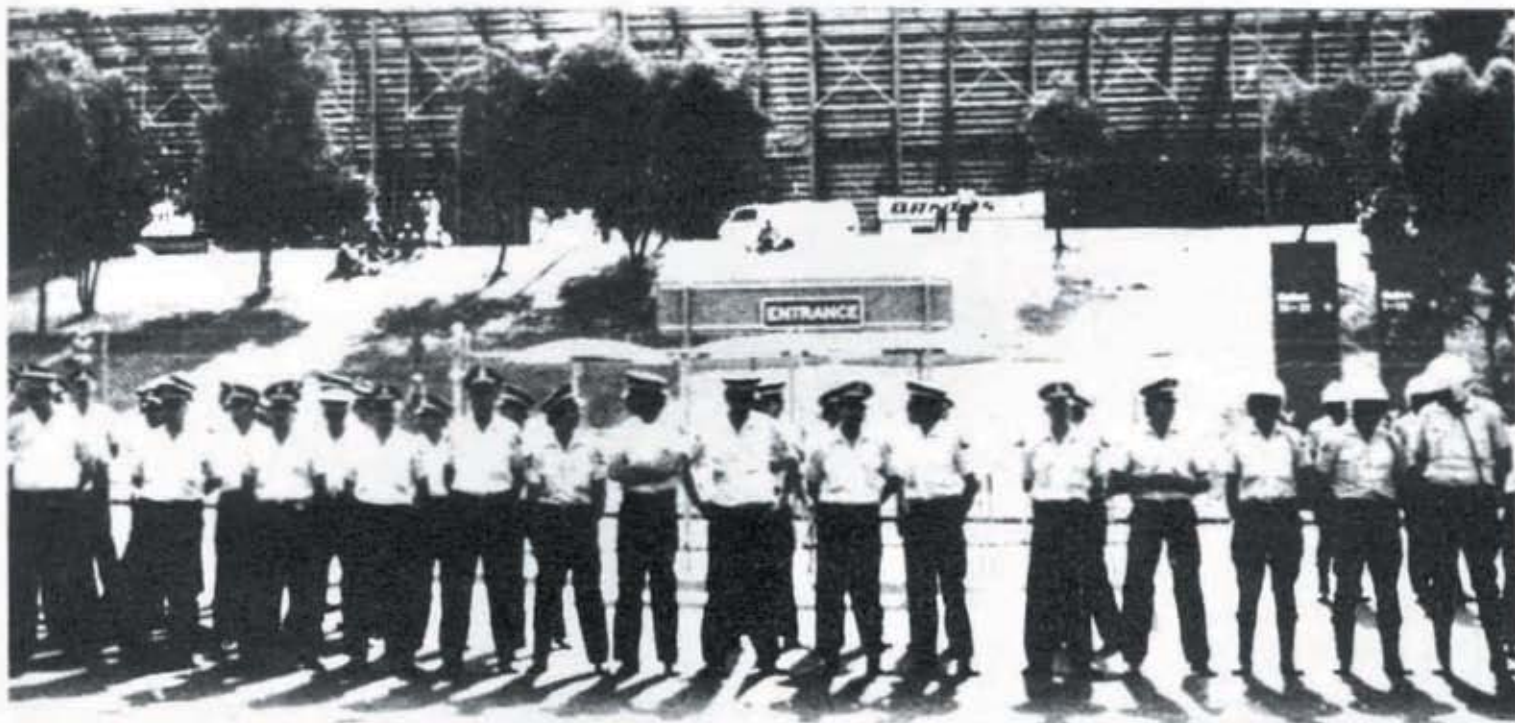
LOUISE BUTT

Radio Times, November 1982

At the Tent City in Musgrave Park there was a great feeling . . . very similar to what it was at Alice Springs when the Rock was handed back then leased. Everybody coming together was a great high for everybody at the Commonwealth Games and after that people didn't want to leave each other, just wanted to stay with each other and keep on fighting.

There were similarities with the Aboriginal Tent Embassy in Canberra in 1972, where people came from right around Australia. The Games protest did get our message across to European people . . . I think it scared a lot of white people at the time too.

We had to grab the world media be-





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679 Sherwood Road, SHERWOOD.
117 Brighton Road, SANDGATE.
Valley Centre Plaza, Wickham St., FORTITUDE VALLEY.
Southpoint 7 Arcade, Nerang St., SOUTHPORT.
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All other Bank of Queensland branches are staffed by Union members who are paid award wages.

cause of the amount of world media that was here at that time, to announce our discontent with the governments of Australia. It was the main thing we had to do was let the rest of the world know outside Australia that this isn't a European country that it belongs to the indigenous people, Black people, Aboriginal people, whose basic human rights and civil liberties had been taken away from them by colonialist governments.

Triple Zed's involvement was very, very important . . . It played a major role . . . with the advertisements it had with the appeals for money . . . Not just for bail but for food and tents and generators. Triple Zed played a very big role, right beside FAIRA at that time.

Triple Zed was there most of the time giving us a lot of coverage. Triple Zed would talk with lots of aboriginal people . . . Not just the spokespeople. They'd talk to other people like people from reserves for example . . . about conditions on reserves . . . things like that . . . bringing that to light. It proved very successful at that time.

You even had people like The Clash coming around in the lead up to the Commonwealth Games. Foley went on stage with them down in Sydney and when they arrived here, Triple Zed organized it with me, and I went on stage with The Clash in Brisbane.



Photo: Penny Tweedie

The Games protest did threaten the Queensland government in the sense that they did make changes to the Queensland Aborigines and Torres Strait Islanders Act, and then brought in the Deed of Grant in Trust. Black communities didn't want Deeds of Grant in

Trust. They wanted inalienable freehold title.

The struggle hasn't stopped and it's not going to stop until people receive justice and the recognition of prior ownership and the rights for self-determination.

— Bob Weatherall



Photo: Bob Weatherall

It was a bit like Boggo Road . . . Triple Zed suddenly became useful to the straight media. We knew aborigines and where they lived. We knew when demos were going to happen, so we were useful. I think in that case they used us fairly cynically, and they weren't much help to us at all afterwards.

The overseas media used Triple Zed as a source of information a great deal, the BBC especially I think realized what was going on with the land rights protest and realized that Triple Zed knew a lot and would come to ask us for information. But also Triple Zed compiled an information kit for overseas journalists about the background to the Games, about the commonwealth Games Act and about the situation for aboriginals on Queensland reserves.

—Lindy Woodward



MURRI

ROSS: From my own experience, I think the Games in '82 was when the station itself became involved with the community. It wasn't individual to individual any more, it was like triple zed made a lot of time for us. They had people at just about everything we did. They put in a lot of work. They put a lot of work into organising the Rock Against Racism. Then we started getting messages from triple zed like "Hey you people should start doing a program here."

MURRI BROADCASTING IN AUSTRALIA

GREG: CAAMA (Central Australian Aboriginal Media Organisation)...that's all operated totally by Aboriginal people. They broadcast in English and in Pitjantjatjara too I think. They produce a lot of stuff. There's a lot of Murri bands that do their production up there too.

HEDLEY: There was another radio program going, that I was working for. It was totally controlled by the Department of Aboriginal Affairs. Its supposed to be a Murri program but the fine screening is done by one of the assistant directors of public relations up there. It's not a Murri show, it's not what the people want to hear. Anything against the department, or any government department, or whoever in D.A.A. - it's deleted from that programme. With the Murri Hour on Triple Zed it comes from the grassroots people, it comes up instead of coming down from the top of the hierarchy. It's a community thing...there's community input, the whole community gets in there.

Working for the D.A.A. I was a puppet, and that's the difference.

ROSS: People are talking about setting up their own broadcast studio in Sydney, and they're doing their own broadcasting already from that studio at Radio Skid Row...then eventually going for their own radio licence.

HEDLEY: They've also got another station they go to air from, 2SER. There's two groups of schoolkids, it's totally produced by them.

At the moment there's a pirate TV station operated by Murriss up near Alice, don't know if its legal or not...but its there. Its the only pirate TV in Australia, maybe anywhere.

MURRI BROADCASTING ON ZZZ

HEDLEY: Tuesday nights on zzz is a mixture of things. If someone wants to come in and talk about Ayers Rock or Land Rights, they do. If someone wants to come in and have some fun...say hello to their friends, then they do. Saturdays, the street kids put a program across. We're working up to training these kids to produce and put across a live show on their own. That's one of the aims, teaching our kids. That's the first part of Saturday's program. In the second hour its aimed at other members of our community...who we call the elders...someone's grandmother...a respected person in the community. We do a profile, get that person in and talk with them. They're the prominent people in our community.

RADIO

ROSS: The Monday show is going to develop as the land rights update. We'll try and develop it as a program which gives an update on things happening around the country, and things happening here. Education is what we see as our responsibility, from our law...that's still strong. I mean we've been trying to teach white people for two centuries how to relate to the land properly...they're slow learners.

HEDLEY: Well that's eight hours a week now...so our next step is to take over triple zed! (laughs)

IS THERE ANYONE OUT THERE?.....

ALFIE: There's been a couple of times when we've had really good response over the phone. A few people have been giving us feedback that the show is going really well, that's good to know. It assures us that people are listening.

GREG: We've even got calls from Stradbroke Island, from all over the place. Sometimes you get Murris listening who are just visiting from other parts of Australia.

HEDLEY: I've never had anyone come up and say it's a shit program. I have had really good constructive criticism, pinpointing where the program might be improved.

I think what the Murri community realises is that radio is a real powerful medium, and used properly, we can use it for our benefit. We've spent all these years listening to criticism; now, we can use this media as a voice, and explain our position here.

ROSS: Some people want to come in and talk very hard, talk very strong...and some want to come in and just have a laugh, have a good time. We try to make all that a part of it.

GREG: It's one of the only outlets we can get things out...like what happened at Aurukun, at the school, the commercial media wouldn't give a shit about that. We get the truth across.

ROSS: And the Murri music...as far as I'm concerned, we've got the best music. I get more of a buzz staying at home listening to the program than I do from being out here...I'm rapt in it.

GREG: One of the things I find, listening to Murri Hour is... I've lived in a white environment and when I hear that it makes me feel better...people I can really relate to. I sit there and feel a part of it. It's not like a normal program that talks at people...it's us talking to our own people.

GREG: It'd be good if we could get our own station started. Something like CAAMA.

ROSS: Once we can set up a production studio and spread these skills amongst us a lot more...then we'll start lookin' to set up a broadcast studio.

Pirating is not such a traumatic thing for us...it's something that'll be considered in a couple of years time, it'll be no big deal. A lot of things we do now anyhow, according to the law, are pretty close to illegal, just because we're Murri. We'll go through the right channels and if they say NO, they better have a good reason.



There's a Riot Going On Strategic Radio and Boggo Road

Brisbane would be fucked without 4ZZZ. But then I'm not saying anything new. A lot of people know that. Either to love or hate or to want to know what's on, what's happening, or to know that something's going to happen, or remember that things happened, and sometimes to find out why things happened, even if only by comparison with our other sources of information. Just to know that there has been an "other" for ten years, that's important in the shadow of the tower.

In the nuts-and-bolts, madhouse euphoria of day-to-day public radio, there is a consistency that simply stays, can't be erased, can't be avoided in the long term shuffle of different temperaments and minds that operate and produce that radio, whoever whenever. That consistency in the case of 4ZZZ is that it has remained a voice. As well as a radio station.

Another voice, different. The others? Essentially they are all just one voice, intentionally one voice. Hello, I'm Capital they say, and therefore so are you. ZZZ at its best says Hello fuck you pleased to meet you (fart) I don't really know (shit) but I'm (a smart arse) pissed off (delighted) because I just have to talk but I'm going to find out why so I don't give a shit listen to this (fart, belch, sniff Hello. . .

It's different, it's not entirely sure how, wobbles a bit all the time but will try time to time sink its teeth into something and not let go. Unlike the multi-million dollar dogs of war, it goes for the local rats, wouldn't think of running in pack with them. Though at times it has been known to get confused and piss off down the road after the rat-dog pack trying to catch up in the ratings race, or some other illusion of validity.

This different voice, this fact, this major consistency is also the major strategic fact of 4ZZZ.

We don't need ideology or even anti-ideology to know there's something wrong in the state of Queensland, in the state of the world, but our fervent wish that this were not so is the feeding ground of the corporate entities. They could live forever on our capacity for self-delusion. But if in the middle of this dream comes a jarring anomaly, people will wake up and hear and listen.

This jarring, the active strategic position ephemerally occupied by 4ZZZ, that of a voice of people not property, has surfaced loud and clear many times. One of those times was the Uprising at Brisbane Maximum Security Prison, "Boggo Road", from November 21st to 26th, 1983, the longest penal uprising in Australian history.

BOGGO ROAD BURNS

ZZZ carried a Prisoners Action Group program, "Inside Info", from February 2nd, 1983, reported on prisoners' issues, carried the warnings from many sources that there would be trouble, reported on the Uprising itself and followed up since, and to date.

The state has always denied any validity to prisoners' claims and appeals, to their stories. They're just bloody crims. And when the Uprising occurred, the government lost no time in tarring ZZZ with the same brush.

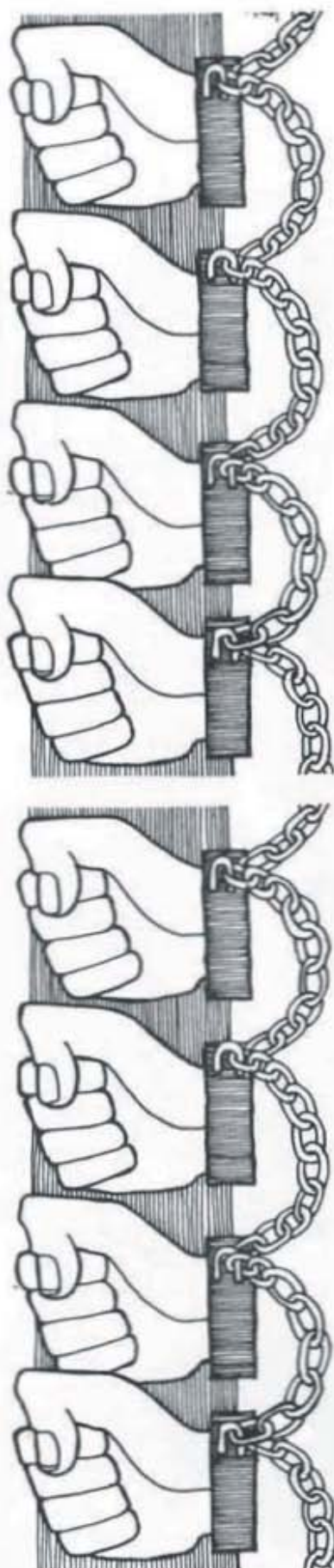
Of course the State has been known to attack anything that moves, like a cut snake, but this time it was a cut snake. The increasing pressure within in, the natural implosive consequence of increasing state control, was being felt at the bottom of the pile, in prison, where the face of the State is at its most naked.

Prisons are the logical extreme of a power built on isolation. In the effective prison, there must be no link, no bond, no solidarity amongst prisoners or with the people outside.

In 1983, this was there - for a moment. People had power, and they put a spanner in the machine, whether they knew it or not.

All that had happened as far as the station was concerned was the prisoners, thru "Inside Info", had gradually found a voice, and had heard themselves speak to the outside world, and so began to realize the enormity of their oppression. And they saw they had a right to do something about it.

As soon as the Uprising had begun, the Machine hit back, everywhere. Inside, it was with batons and boots.



Artwork: Terry Murphy



THE GREAT FOOT AND MOUTH SWINDLE

Courier-Mail

**DISEASE
TERROR
THREAT**

FRIDAY

Courier-Mail

**EXTORT
BID: JOH
TOUGH**

MONDAY

-53-

Outside, accusations flew from the government press corps that 4ZZZ and P.A.G. had engineered the whole thing. Of course it was bullshit, and for once their propaganda probably worked in our favour. They'd spent so long telling people we were insignificant and trivial they couldn't bring any clout to their sudden serious stance. It only made them look stupid, crude and nasty, especially at Ministerial press conferences.

The special security debriefing report made childish and petulant claims against ZZZ: that prisoners' radios had been used as transmitters (within prison, an impossibility), that there had been conspiracy between the station and prisoners. But the same document, despite itself, concludes this....

"At approximately 5.00pm, news broadcasts which included comments from the Minister to let the prisoners starve were heard by the prisoners. It was at this point that the disturbance began."

With their nose out of joint and an unruly public who were becoming too vocal on the question of prisons, flooding the media with pro-prisoner opinions, the new National Party Government was conveniently confronted with THE FOOT AND MOUTH SCARE. The scenario was that a prisoner had sent letters to the government, threatening to release Foot and Mouth virus unless demands over prison conditions were met.

The sheer comic absurdity of this spectacle was lost on the private and state media. Their hysteria was all the government needed. A prisoner was brought to trial, a troublesome bush lawyer who had also managed, from time to time, to get information to the outside world. The case was dropped when evidence was found to be rather thin on the ground. But there were no more pro-prisoner outbursts from the public. An almost faultless exercise in the use of media as a tool of social control.

But its not all over, not by a long shot. Stuart Creek Jail in Townsville has since erupted several times. The secret is of course that there'll always be uprisings in prisons because they'll always grind down. It's prisons that are no good, that create crime, support a whole industry that uses people as its raw product, that are used to brutally control and direct our society. The only way out for a hardline government, which is only deeper into trouble, is to build harder, tighter prisons. And that's just what they're doing.

Continued

Radio stations named in prison riot debrief report

A REPORT on the Prisons Department debrief concerning the November, 1983, Brisbane Jail riot contains allegations that the Prisoners Action Group used radio station 4ZZZ to organise hunger strikes leading to the riot.

The report also says "close liaison between the emergency squad and members of the police special branch have established connections between the PAG, the Marxist-Leninist Anarchists, Spartacus, Ananda Marga, Anti-War Organisation, Circle A, 4ZZZ and 4TTT".

RECEIVER BECOMES TRANSMITTER

ZZZ has no power in itself. Its only real power is an absence of power. It represents, it leaves a space for another power, the one that haunts the dreams of all auto-crats, the knowledge of the real power that could unseat them in a moment if it became too informed, too well-organised, began to understand too much — the power of the massive majority. This is the station's strategic point, a channel for the expression of the majority, or parts of it. Though the degree and means of access will always be argued about, it is through any access that the receiver does become transmitter; not electronically but politically. The radio then is truly much more than an end in itself. And the system is short-circuited at these moments.

So, 4ZZZ. Whatever its shortcomings, its wonky organisation, its poverty, its fashion slumming, its careerists, its crazies, its

maximums and minimums, despite and because of all this it has sporadically spoken for ten years, not hummed everyone to sleep 24 hours a day. The people who've spoken run the whole range of ordinary, not high gloss, and when they're broadcasting more and more non-operators speaking their minds — that makes radio into voice.

MUSIC . . . FADE . . .

Interruptive.

Helps you think, contemplate.

Nothing may seem to have changed yet, but the struggle goes on and while ZZZ survives it will voice at least parts of that struggle. All we can hope and work for is that it will speak in more and more voices until the Executive Tower of Babel crumbles away from our skyline, no longer believed, no longer listened to, no longer TRANSMITTING

— KERRY O'ROURKE

*Grey Saturday summer Brissie arvo. Or 26/11/83 if you prefer.
Drizzle on embers of jail.*

Prison officers/shotguns watch from tower and elsewhere.

Press Conference Venue: Window ledge in 2 division wall, 30 feet above ground.

Sound: Traffic rush, helicopter swoops in and out.

Chant: THE WHOLE WORLD'S WATCHING! THE WHOLE WORLD'S WATCHING!

Don Nowland (Chicken Man): Youse aren't allowed in here, so we've come up here to let youse know what's going on. There's been a lot of bullshit . . . a lot . . . over the media. They give you what they want you to see, not what we want you to see. When I make the statement, it'll be on behalf of everyone in here. We're all one.

Jon Baird (4ZZZ): Have you been able to keep in touch with what's been happening outside?

Don: Only through the radio.

Jon: What've you been listening to?

Don: 4ZZZ! Subscriber number 12359! Hey, I've had me subscriber card stolen!

Jon: Keep the contact going! Don't let 'em take the radios off yez!

Chant: DROP THE CHARGES, STOP THE BASHINGS, FULL INQUIRY NOW!

Jon: We heard it was all quiet in there till Monday night, when Muntz said, "Let them starve". Is that right?

Don: That's right. It was supposed to be a two day peaceful hunger strike. But C Wing was destroyed, and that was only a warning as to what will happen if they don't start changing things in here.

We want the place to get back to normal, with a bit of fuckin' extra . . . a bit is extra something for us. It wasn't done for nothing, this. This place . . . it's been going on too long, far too long. We're here as punishment, not for punishment. This is what its come to. You can't do anything by sitting in here and writing letters. They won't listen. You've gotta make a mark, so they can see all this. We're human. We expect to be treated like humans. IT'S JUST NO GOOD!!

DAILY Sun

BOGGO

ROAD

RIOT!

Power Struggle

This isn't a detailed analysis of the SEQEB dispute, Queensland's longest and bitterest industrial campaign for many years. There's not the space, and I'm not the person. It's really more of a look at our role in it, how our relationship with the sacked workers and the support movement developed.

From the start, we've tried to put the strike in a political and economic context, rather than focus on the superficial public spectacle of Industrial Commission/city without light/what Joh said today/lawless picketers. The power structures of a society and the real intentions of its powerful people usually become lost in the unrelated jumble of "allegation", chronology, sideline and isolated events with no apparent cause or effect. Of course, Queensland Newspapers Pty Ltd aren't in the business of explaining the capital/labour dialectic.

Just as importantly, though, we were able to bring humanity to what sounds like a recipe for dry, if valid, tirades. As an earlier article points out, people telling their own stories is the most powerful and accessible way of communicating ideas, even complex ones.

We began by chatting/interviewing workers at pickets, meetings, over the phone, wherever. Talking to the people in the middle as well as to their representatives, the union leaders. At first, we'd say "I'm from ZZZ, which is an independent...", as most were pretty suspicious of any media. Before long, station workers got to know many of the strikers personally. Everyone felt more at ease. Which made for more effective radio, as well as contributing in a small way to the attempts by many others to make the strikers feel they aren't alone. Many of them tuned into ZZZ, perhaps for the first time.

This also gave us an understanding of the conflict within the labour movement. Many of the strikers were unhappy with the mild tactics adopted by their leadership after the big blackout in February. Some felt betrayed, sold out. The private and State media ignored or weren't aware of this.

To Radio 4ZZZ and all the staff.

I am the 75-year-old widowed pensioner who spoke to one of your staff last evening.

I was so incensed at the action of this reactionary government, in arresting one of your journalists, that I decided, there and then, the only practical manner in which I could assist your fearless freedom-fighting radio station, was to enclose this cheque for \$50 to allow you to continue your good work.

Democracy and civil liberty have almost disappeared from this state, but your voice can still be heard - I hope for many years to come!

Best wishes for the future.



Picketer 'subdued' outside New Farm SEQEB depot, April 1985

There's another dimension to this story. It wasn't just an issue for the journos at ZZZ. We publicised meetings, pickets, marches. Station workers were actively involved in the movement. And we held a Radiothon fundraising appeal for the ETU Strike Fund on May Day, raising \$2500. Ten hours of working class and radical music, solid info on different aspects of the struggle and its context; dozens of strikers and some union officials at the station all day - talking on air, answering phone calls from listeners, talking, laughing, drinking with station workers. A memorable experience for a radio whose roots lie more in youthful rebellion than in working class culture and struggle.

From this has sprung a weekly program, Solidarity Radio, produced by an autonomous group of people from that campaign. And a closer relationship with unions and their members, including more direct involvement in other areas of the station. Unfortunately, as often happens in Queensland, the strength and solidarity has faded away somewhat as the feeling of defeat sinks in once more. But let's hope it's that much stronger to fight the next onslaught by Petersen and his kind. It's as inevitable as the continuing economic collapse that made this one necessary for his supporters. And let's remember, Queensland isn't ten years behind the rest of Australia any more. It's five years ahead.

- a herd of gnus

A FEW SHORT WICKS IN PARADISE excerpts from Order By Numbers' political cabaret

GAVIN: The Electricity Commissioner came round to our house the other day, and told me I had to fix a power line. I said I didn't know how to fix any power line...He said 'All right, I order you under section such-and-such of the Continuity of Supply Act to fix that power line, and if you don't do it within the prescribed time I'm gonna fine you a thousand dollars.'

NAT: So?

GAVIN: So I fixed the power line.

PENNY: Well how'd you manage that, Fruitbat?

GAVIN: Easy, I reversed the polarity and made the power flow in the opposite direction.

NAT: So...you had to climb the telegraph pole...?

GAVIN: No. I had to petrol-bomb the Electricity Commissioner's car.



DISCEARNING

JAY



HAPPY BIRTHDAY → ZZZ

ZZZ

listeners
always
tune to

JJJ

when in
Sydney.

Wofes

131 Honour Ave, Chelmer 379 5898

Chelmers

**Ewen Charles
No other HAIRDRESSER like him
in the world**

Bottom of the Harbour

This is a bunch of words serving to explain a bit about the financial side of Radio 4ZZZ. This is also a plea for compassion and sympathy from the finance section of Radio 4ZZZ. When people start talking at you about positive and negative cash flow, profit and loss, accounts, debits, credits etc., then there is a universal and quite understandable tendency to let one's eyes glaze over, whilst looking fervently for a means of escape. With this fact in mind, I will just quote a meager collection of fiscal facts of life.

First, the good news! Due to—

1. the wonderful generosity of station subscribers and supporters, particularly at Radiothons;
2. the success of some of the local and interstate bands which 4ZZZ has promoted (which in turn is due to public support);
3. large slicings of good luck and blessings rained upon us by the gods, spirits and other non-entities who support us in our struggle against the tyrannical governments and react-

(Below) Early subscription ad by D. Alighieri and Allan Martin. Please note: this engraving is hundreds of years old — subscription rates have changed since then.



DONT LET THIS HAPPEN TO YOU

SUBSCRIBE OR RESUBSCRIBE, NOW AND AVOID YOUR VISION OF HELL ... TO 4ZZZ-FM

SEND \$20⁰⁰ TO P.O. BOX 519, BENDONG, 4066 OR PHONE 371 5111

THEN WE MAKE THEM LISTEN TO COMMERCIAL RADIO FOR 24 HOURS SLOW.

WITH APPROVAL TO D. ALIGHIERI AND C. D'AVANTI

ionaries that blight our existence (this might be construed as public support, too);

4. maybe a teeny-weeny bit of good management by station workers (anything's possible) —

4ZZZ has actually received more money in 1985 than it has spent. That's right, positive cash flow!

Now, before you all say "good, they aren't poor anymore so I don't have to resubscribe", let me remind you that 4ZZZ spends over \$3000 a week, more than half of which is in wages. Moreover, the period from September to the next Radiothon is traditionally the period when the station comes soul-sappingly close to complete extinction, and fulltime workers have a tendency to be taken off wages, which makes them cry (and no-one should have to cry, even in less than the best of all possible worlds). Even more to the point, if 4ZZZ did lose its eternal struggle for survival, there would probably be a lot more than twelve fulltime workers who would cry, and a large body of evil people who would feel glee stirring in the festering pits where their hearts should be.

So, what role can you play in this? Well, you can try to persuade as many people as you know to subscribe or support the station as best they can. Even just telling people you know that there's another FM station a little bit to the left of FM104 which they might find more pleasurable or fulfilling to listen to on occasion. You can become involved in working with the station as a volunteer or, if you have anything which you think may be of interest to us in our search for material from our past, then please contact us.

Back to finance and glazed eyes. Because we run on a shoestring budget and shoestring staff, and use shoestrings to fix up all our aged technical equipment, we need continual support. Spending most of your time trying to stay alive leaves one somewhat less than eager to do all the other things that need to be done to create the best of all possible worlds and provide all the services that listeners and the community expect.

Triple Zed needs more time and money to provide the services that people want, buy better equipment to help make for a better sounding radio, and maybe one day pay the staff more than \$140 for forty or more hours of labour, five or more days a week. It is this which makes me persist in a job which makes the eyes glaze over and the spirit go numb, and causes creativity to crumble beneath the weight of tedious bureaucratic paper shuffling, bill counting, fiscal analysing, account balancing, budget forecasting and other assorted appalling ghastly abominable and odious tasks. If more people don't subscribe, I promise that I will inflict upon you the complete Financial Report of 4ZZZ.

— Andrew Bartlett



RADIO TIMES

'BORN AGAIN' ISSUE...



57.84

Artwork: John Travis

Come early March, the students are back in the institutions and the coffers at ZZZ are bare. It's time for the Radiothon: three days of blatant, direct and over-the-top appeals for cash. Most of the year, ZZZ tries to ignore the ugly realities of the commercial world but once, or if necessary twice, a year we go gaga in the search for every loose dollar in our listeners' lives. People work on spots, radio-plays and songs for weeks. Friday night is the Launching, and maybe a Joint Effort. Saturday is the Market, a huge coming-together of the Brisbane alternative scene with live music and the AM Radio Throwing Competition. On air, the noise is incredible: two or three people shouting over the top of each other, with a couple of records and the spot machine going at the same time. By Sunday night, you might find thirty people packed into Studios One and Two, with all the mikes open and all the machines going. It's chaotic, it's crazy, and people love it to the tune of anything up to \$50,000.





RADIO MAGNETISM

"Triple Zed was really something that was cohesive, as far as holding a community of people together in Brisbane . . . People that were slightly progressive or aware or not exactly rednecks from Kingaroy or fat businessmen in tall buildings in town. People that were basically young, unemployed or students or hippies or punks or drug takers, people like that who generally liked the idea of freedom. Triple Zed provided a community feeling for those kinds of people. It provided a link that communicated a culture around to all those people and created a unity amongst those people."

— Andy Nehl



It's Our Collective ... and we'll cry if we want to!!!

Brrr-brrr. Brrr-brrr.

Hello, Triple Zed.

I'd like to speak to the Station Manager.

We don't have a Station Manager.

Well (exasperation), I'd like to speak to someone in charge.

We don't actually have anyone "in charge".

(Silence, confusion, disbelief...)

What are you calling about?

I'd like to talk to someone regarding blah, blah, blah



ANARCHY IN THE U.K.

Lots of people have no idea what is meant by a collective. Lots of people have varying ideas about what a collective is or should be. How on earth is a radio station run collectively – for ten years?

Collectives are strange creatures; Triple Zed's collective was established when alternatives were new, refreshing and exciting. Ten years later, is it an anachronism?

The theory of collective operation sounds ideal. Everyone participates, has an equal say. The opportunity is there for volunteers and staff to have input into decisions.

WORKING IN A COALMINE

Working as a collective does not just happen between 6.15 and 9pm (approx), Tuesday nights. It is a constant variable: a contradiction.

A collective which consists of full time paid staff and volunteers is a combination with particular problems. There are regular volunteers and there are the people who wander in for a couple of weeks and disappear again. Then there are those who only come along when they have a particular gripe. There is the nitty gritty of running a radio station on very little money. Constantly being short of tape, editing tape, razor blades, headphones, cartridges (not to mention pens, liquid paper and paper), operating on a bare minimum and below while keeping up the standards of broadcast and production quality an audience, as well as ourselves, have come to expect.

BLACK AND BLUE

Everything gets done without an army of support workers. There are no typists, secretaries, receptionists, clerks or cleaners. Just 11 or 12 workers who get paid not a great deal more than the dole, and work a minimum of 40 hours a week – but most work much more than that (screams of exploitation).

Working in a collective means that people help each other. It means that everyone does their own shit work. Some people cope with the concept of working collectively better than others. It's an attitude, it's having certain expectations, it's also



having a commitment to persevering and going through the processes.

The advantages are that there is no boss or board of directors telling you what work to do, and what you can't do etc.

Initiative and self-motivation are crucial for getting anything done. Each person works at their own pace, as much or as little as need arises.

Volunteers work whenever their interest, skills or ability lead them. It's also difficult for a volunteer to slot in and have their labour valued as much as a full time staff member. This is largely because of the arrangement of the workplace more than anything else.

(I'M) STRANDED

The dynamics of the collective depend a great deal on who is participating. Personal relations figure more dominantly than they would in a workplace that is hierarchically arranged and where job limits are clearly defined.

Then there's the darker side of collectives.

The same qualities which make a collective a good place to work in also leave it open to abuse.

I NEED TWO HEADS

Station meetings are "open". In practice they are open to those who have the knowledge to participate in the decision-

GOING HOME TO WORK



Cartoons: Damien Ledwich, Matt Mawson

BURNING UP



VACANCY WANTED
EXECUTIVE PERK PACKAGE
GUARANTEED NON-ERGONOMIC WORKPLACE
ASBESTOSIS
VARICOSE VEINS
RSI
RESPIRATORY DISEASES
SHORT TERM MEMORY LOSS
LIVER DEATH
INDUSTRIAL DEAFNESS
STATE SCRUTINY (POLICE HARRASMENT)
NIGHTMARES
MANIC DEPRESSION
MALNUTRITION

The hours are long the pay is low but the
JOB SATISFACTION IS HIGH!!
 The successful applicant should possess a well-developed
 martyr complex.
 Reactionary arseholes need not apply!!

making. One cannot expect people to hold an opinion on some thing they know nothing about. In order to participate fully in a collective, individuals must have knowledge about what is going on. In that way, the collective is closed to those who do not have that knowledge. How does someone gain knowledge? By becoming involved.

Another contradiction.
 Not having any formalized structure means that there is room for informal structures to arise. These are harder to deal with because it's difficult to pin down and point at amorphous structures. Some examples of this are mateship and old boys networks.

EVER CHANGING MOODS

Having an understanding of how power manifests itself in a collective is essential for side stepping problems.
 Knowledge = Power
 Being articulate also equals power. Collectives do favour men as they are generally more confident about expressing their viewpoint. Often a contribution from a woman will be ignored

only to be stated by a man five minutes later and "wow, what a great idea!!"

To be seen as credible, a woman must be very sure of herself, articulate and able to talk just as loudly (but not aggressively), as a man.

It is important for collectives to be aware of this and allow for *everyone* to express an opinion. Soliciting opinions by going around the room one by one is about the most effective way to ensure this.

Collectivity over such a long period of time can make change difficult. A decision can be made about one thing at four consecutive meetings, and with a different conclusion each time. Decisions are also lost in the ebb and flow of personal changes.

Triple Zed is one of three public broadcasters in Australia, (perhaps the world) that is run collectively. It's not perfect. It has its problems.

Ultimately, it is up to the ever changing collective to take decisions and enact changes, however long and painful that process.

—Cynthia Irvine

**FAMILY
PORTRAIT**
November 1985



Photo: Liz Willis

ACTIVITIES

What we've got these services ARE available to you for a pittance!

Screenprinting,
DARKROOMS, Pottery,
t-shirt printing facilities,
P.A. hire, kiln hire.

Plus workshops in: radio
production, photography,
SCREENPRINTING, drawing,
script writing, CAR AND
bicycle maintenance, AND
MANY MORE.

Activities - Upstairs AND behind
4ZZZ Ph. 3711611 ext. 223.

**ORDER BY
NUMBERS**

ORDER BY NUMBERS (who gave you 'A Few Short Wicks in Paradise') has received money from the Theatre Board of the Australia Council to devise a new show. Work is already underway ... the group has started writing another political cabaret show which will be seen around Brisbane in March, before going to the Adelaide Fringe Festival.

Order By Numbers is looking for an ADMINISTRATOR to work full-time for about 13 weeks, starting mid-January. The successful applicant must be able to work in a collective-type situation, have good publicity and media-liaison skills, as well as theatre administration ability.

This position pays \$300 gross per week. (It's cruel but fair.)

Applications close December 31st.

For further information, contact Dee Martin on 371 1611 ext 223.

ORDER BY NUMBERS. P.O. BOX 90, WEST END.

HATCHET FIEND SLAYS RADIO STATION

"I don't think the material is acceptable to the community, either morally or politically. I believe a lot of it is subversive and sub-standard."

So said Eric Robinson, Fraser's Minister for Posts and Telecommunications, on the death of Access Radio station, 3ZZ. But Robinson, being a Gold Coast boy, had style. Not for him the messy, ugly bloodbath. The real reasons for the closure of 3ZZ by the Fraser Government in 1977 were hidden in a cloud of bureaucratic budgetspeak, and the claim that the station duplicated the services of ethnic radio.

The station hit the airwaves in May, 1975. While funded and staffed by the ABC, its organisation and programming were more akin to public broadcasting. It was Australia's first total access station, providing to its users not only the airtime, but also the staff and resources to make meaningful use of it - to any group except political parties and commercial interests. These included Aboriginal broadcasters, the Bing Crosby Society, the Women's Liberation Radio Group, the Anti-Fluoridation Society and dozens of migrant worker communities.

The sheer excitement of this experiment in radio was one of the unifying forces in a body of user groups which were wildly disparate in their politics. 3ZZ differed from 3CR, a community station whose policy excluded programs considered anti-working class, racist or pro-imperialist. Yet it was a long way from the government-controlled ethnic stations like 3EA.

One staff member, Joan Dugdale, explains why 3ZZ was valued so highly by its users, and the thousands of listeners who rallied to its defence.

What they valued was the opportunity to speak for themselves rather than submit to the good offices of a professional



Dear 3ZZ,

I listen to your station every night. I go off to dreamland from your station. I am sorry it closed down.

Love from
Alice

interviewer or producer... The professional, because he or she is expected to be neutral, is obliged to stand in the middle ground, yet at the same time to extract the maximum interest or entertainment from the program topic.... Obviously, the synthesis and overview which a professional can bring to controversial topics is necessary, but it does not satisfy the need of every group in our society for the opportunity to put its own point of view without hindrance. (Dugdale, Radio Power, 1979)

Little wonder the government and its media friends felt threatened. And little wonder the tediously conservative ABC management co-operated in the knifing. What if those ideas were to spread elsewhere in the ABC? And from there?

The order closing the station came on June 30, 1977. But staff and users occupied the studios, continuing to broadcast and rally support. The ABC Staff Union did little, but other unions and many other groups took action. 3000 people attended a rally in defence of 3ZZ. And 2000 angry telegrams flooded the Ministerial waste paper bin.

Stiff shit, Robinson said, as he sent in Commonwealth Police to lock out the workers once and for all, sixteen days later. The next day, Telecom engineers shut down the transmitter, and 3ZZ was silent.

Dugdale writes that "with every day of our suspended sentence, doubts grew in the minds of the middle ground and right wing users about the propriety of continuing to support a station which the government had clearly condemned. The Left knew no such anxiety. They were convinced the government had acted immorally and even illegally, and were therefore prepared to fight back..."

"It was certainly tragic, because we were now all caught by the very pluralism we had worked so long and so hard to build. The government, it seemed to us, had won in its chief aim: to cause the breakdown of a unique solidarity."



Radio Alice

Since the abolition of a state controlled radio in the mid-seventies, Italy has been crisscrossed with hundreds of free radios. Radio forms the most important communication medium in the country.

Radio Alice was run by a group called "Gatto Salvaggio" (Wild Cat). The collective which ran the station was involved in the development of a theory and practice of revolutionary communication.

Free radios broadcast information regarding the whereabouts of police during demonstrations. In 1977 in Milan, 5000 women took to the streets after hearing, on a free radio, that a woman had died after a doctor had refused her a therapeutic abortion.

Radio Alice went beyond the broadcasting of information.

FRIDAY, MARCH 11, 1977

Some trouble between left and right wing groups at the university. Police are called. They arrive with wagons, jeeps, trucks and grenades.

They start firing and shoot dead one person, a leftist. Radio Alice broadcasts news of the death.

By late afternoon, 8000 people attended a violent demonstration.

The police occupy the street where Radio Alice broadcasts.

There is no demonstration in that part of the town.

Radio Alice's crime: Opposition to the historic compromise of the PCI (Communist Party of Italy). Radio Alice promotes a refusal of any work ethic, communist or other – a refusal to work along with the compromise.

The police close all bars and restaurants, seal off the street with tear gas and attack Radio Alice studios with guns. Radio Alice transmits an account of the attack until the police rip out the microphones and arrest those present for instigation to delinquency and subversive association.

What follows is a transcript of the final broadcast of Radio Alice.

Do you have the warrant?

Yes.

I want to see it.

OPEN UP!

We want to see the warrant.

(Tele:) Alice...

I'm ringing off – the police are at the door.

(Tele:) Hello, Alice Yes

The police are here. If you find anyone from the legal defence collective, call them here at once.

If we don't see the warrant we won't fucking well open up.

Attention all comrades who are listening to us. Keep us in touch with the lawyers of the legal defence collective.

Damiela, are you on the phone? If you are on the phone, well, on the radio, be quiet ... ARE YOU CLEAN?

Again, an appeal from Radio Alice. Radio Alice has police at the door. All comrades of the legal defence collective please rush here to the Via Pratello.

Is no-one answering?

No-one answering? Attention, attentiona – This is Radio Alice. We are still waiting for the lawyers to come. We won't let the police in until they do.

OPEN UP!

(Tele:) Hello, listen. The police are at the door. They're trying to break in at this very moment. Can you hear the knocks on the radio?

(Tele:) Hello, yes, who are you? Yes, the police are here. They're trying to break in with guns pointed. I'm refusing to open. I've told them that if they don't put the guns away, if they don't let me see the warrant – they're not putting their guns away, and so I told them that we don't open up until our lawyer comes. Can you come please? Urgently please. They have guns, they've got bullet-proof jackets – what a load of balls. Come to the Via Pratello. OK, we're waiting.

TELL HIM, MAURO, GET DOWN.

The lawyers are coming. One moment, the lawyers are coming.

(Tele:) Alice. Yes, listen. We have the police here at the door. Put the telephone down please.

OPEN THE DOOR!

(Later, when the lawyers come –)

Attention. This is Radio Alice, Radio Alice. We have the police outside the door. We have the police outside the door. God, what a fuck-up.



They've got bullet-proof jackets, they have guns in their hands. What bullshit. Our lawyers are waiting. We refuse absolutely to let the police in until our lawyers come.

I don't know ... because they have guns pointing and stuff like that. We just cannot accept this.

All right,

Please, comrades of Radio Citta if they are rebroadcasting, as I think, our programme, please can they let us know via radio. I'm listening to them.

All comrades. Calling all comrades. Be in the Piazza Maggiore before midnight without fail.

Radio Citta, please call here at Radio Alice. Radio Citta, please call immediately. Or let us know if they are listening and if they are relaying all this on transmission.

We are listening but we don't know if they are getting through on the relay. Please, Radio Citta, let us know something.

Radio Citta, we are waiting.

(Tele:) Hello. Yes madam, we are just waiting for the lawyers.

The situation is quiet — the police are still outside the door. They are waiting to break in. They have still got their bullet-proof jackets on, and guns pointed.

They've said they'll break down the door and all that. Please, all comrades, anyone who knows our lawyers, ring them up, tell them to come, and tell them we are just waiting. We are besieged by the police here. It's just like ... have you seen that film?

Oh, what the fuck's the title of that film (laughs). That one of Berkler about Germany. Hell, Katerina Blum, that's it. The same identical helmets, the same identical boots and jackets. The Beretta pointed and all that ...

It's really absurd. It's really incredible.

Look, we are waiting. Have you got the number?

It's really like a film. I swear that if they were not knocking on the door here outside I'd think I was at the cinema.

I haven't got the number, not here. Listen, doesn't anyone know Radio Citta's number?

We are still waiting for some of our friends to come. There are four of us here at the station. What? No. There are four of us, doing our job of counter-information.

Here we are, waiting for the police to see what the fuck they are going to do.

(Tele:) Hello, ... well, at the moment they seem to be quiet. No, they are not making such a din. They're quiet. They have stopped trying to kick in the door. They must think it's too strong. Well, give me a record. Let's, for chrissake, put some music on.

(Tele:) Alice. The telephone here is going all the time, really all the time. Here's some Beethoven. Yeah, OK. Oh hell.

(Tele:) No, Calimero has gone away.

Christ, what a fucking mess, what a mess. No, listen, the police are here bashing the door. (Piano plays a few notes.) Some music in the background. We are waiting for the lawyers.

(The piano fades away.)

No, I don't even know if I'm going to sleep tonight. Come on, go and tell them that we are waiting for the lawyers. Come on, the police have begun battering at the door again.

OPEN THE DOOR!

The lawyers are coming. Wait five minutes. They're already on the way. (Confused babble.) The only comment is ...

Christ, OPEN UP!, stuff like that. (YELLS.) They've come in. They've come in. They've got in. We've got our hands up. Yes, we've got our hands up. Yes, they're tearing at the mike.

HANDS UP!

Right, we have our hands up. They're ripping away the mike. Look, this is a place ... Have you got the warrant?

SILENCE

ZZZ, RADIO TIMES, NOV., 1978

Members of the collective are pursued into France under anti-terrorist agreements.

It is difficult to understand more of Radio Alice without understanding the socio-political and economic climate as well as the culture of Italy where the communist party participates in government and, along with the Catholic church, forms the main pole of social organisation.

The historic compromises, the assassination of Aldo Moro,

the Red Brigades — a different country and a different culture.

Us outsiders looking in, what do we hope to learn from the knowledge of this Radio Alice? Shut down because of the threat it posed to the communist government and administration. Radio Alice was part of an opposition to the "reduction of life to a wage payment". Most importantly, it was perceived as a threat because Radio Alice was actively a part of a political movement.



RADIO SKID ROW

... didn't get the name for nothing, you know!

Radio Skid Row is a 'C' class (community) radio station in Sydney. It has been broadcasting for a mere two years and has already a full and somewhat ugly history.

It started as a landline operation broadcasting to CYSS Centres, Long Bay Gaol and Drop-In (or should I say 'Out') Centres. In 1983, it received a licence to broadcast to the inner city municipalities of Leichardt, Marrickville, Botany and Sydney City. It was primarily set up for unemployed people.

Right from the start, it was controlled by Radio Skid Row's Board of Directors, who were unrepresentative of the people who worked at the station. The Board's tendency towards hierarchy and their hostility towards truly alternative ideas about radio was, and is, common to many of Australia's fifty-odd public broadcasters.

The Board comprised of twelve people, all of whom were businesspeople except for the token station worker.

By the beginning of 1984, people were employed at the station on various grants such as wage pause schemes and community employment programmes. There was a trainee technician, journalists, a group of people who formed a community information team and an overpaid 'station manager' who was employed by the Board.

There were always disputes between the Board of Directors and the station workers. The Board wanted to sell all of the air time so they could make money. Station workers wanted the station to be strip programmed, which would mean music all day with news and information slotted in. The Board also paid the Station Manager four hundred dollars a week and expected unpaid station workers to raise funds to continue the lifestyle to which he had become accustomed.

Towards the middle of 1984, Skid Row began to explode. The station workers started fighting the reactionary Board when it began enforcing and creating more rules to reinforce its position of power.

The Board and the Manager began making surprise programme changes and even went as far as banning two station workers who were vocal about the mismanagement of the station.

On June 12, 1984, the situation erupted when the Board hired carpenters to make the small studios and offices of Skid Row even smaller by dividing the station into small and unusable rooms — again without consulting the workers. The station workers were violently opposed to this and one station worker even had to resort to violence. Board members also resorted to violence because they wanted to 'control' the workers.

The result was the banning of some station workers from the station premises.

The Board of Directors then began holding closed Board meetings which were supposed to be open, and verbally attacked the station representative present.

Then, on a dark and grim afternoon, a few selected Board members decided to hold a secret meeting. One of the Board members, Michelle Wearn, said that the meeting "just happened. I got a phone call to say we were all going to meet and discuss the problems over coffee and we ended up with that decision ... to close the station."

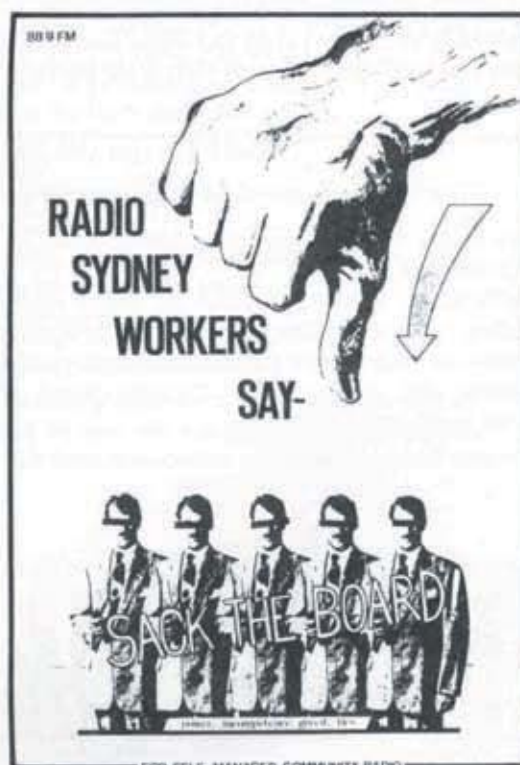
"That decision" was to close Radio Skid Row to the community. The group of Board members didn't consult the station workers, community groups who used the station daily or the station representative on the Board.

On Sunday, June 24, a three hour tape was put to air and the station was boarded up with planks of wood. Armed security guards were hired with money that the station workers had raised. A notice was pinned to the locked doors of Skid Row saying it was closed because of management problems and "to allow more community groups access to the station". Station worker representative to the Board, Nicola Joseph, said that "no one has ever applied for access and been refused".

None of the station workers realized the station had been closed until the air waves were dead. They immediately held a meeting to work out strategies and decided on holding a rally the next day, Monday.

That night almost every station worker stayed up most of the night ringing supporters in the community to inform them they'd been locked out, and to tell them about the rally. Press releases were written, banners made and placards painted.

Skid Row radio 'off the air to cool down'



FOR SELF-MANAGED COMMUNITY RADIO

Hundreds of people rallied to hear station workers, representatives from various community groups and musicians offer their support and explain the events that led up to the shutdown of the station.

The demands of the station workers were to re-open the station, open up the membership of the company Radio Skid Row Ltd which, at the time, was limited to 200, and to sack the Board of Directors and the Station Manager because of their mismanagement.

It was an illegal lock out and the Australian Broadcasting Tribunal was not informed.

A public meeting was held a few days after the rally in which four hundred people discussed ways the station could be re-opened. Board members were invited to this meeting to explain their actions but they didn't turn up.

For three weeks, the station was closed to the community. After a lot of struggling, meetings, sleepless nights and negotiating, the station was finally re-opened – but for only twelve hours a day instead of twenty four. None of the problems had been resolved and the Board still had control.

Within the first week of going back on air, the Station Manager made a pirate broadcast by hooking up a tape player to the transmitter because he didn't want the workers to go on air.

More meetings, sleepless nights, and struggling.

The annual general meeting of the company Radio Skid Row Ltd was due to come up in a few months and the workers stuck to their demands of opening up the membership of the company and sacking the Board, and Skid Row meant so much to one of the station workers that he died before that annual general meeting.

The Board of Directors decided to open the membership the company to 1000. The station workers asked members of the community to stand in the election for the Board.

Members from the Aboriginal community, Prisoners Action Group, the Migrant community and station workers were elected. The old Board was sacked – but the station was still in chaos. The station's finances were in a total mess because of the previous Board and structural changes took place with the Board leaving the running of the station to the workers.

Radio Skid Row is now back on its feet – and on air – again twenty four hours a day. The station is run by volunteers (except one paid producer) who do all the work including announcing, production, daily news, administrative work and fundraising.

It has a new world news round-up every week day in several different languages, including english. It also has the most amount of time given to Aboriginal broadcasters after the Central Australian Aboriginal Media Association in Alice Springs.

Radio Skid Row is now looking at new premises and further funding for new equipment (which it hasn't got much of).

The workers at Skid Row have fought for two years to give the people in the community a voice and to present alternative music and news, and to inform the public what's happening in the real world of unemployed people. Skid Row didn't get the name for nothing, you know.

Claire Grenet

WELL!

Watchout for the drop they heard the cry
But they didn't listen they had no reason to
Just went the same old way
Following the path they were told was right

Didn't think for themselves these mindless people
Were told what to do and they just did
They never saw the drop down below
Like countless before them it just goes to show

There was no togetherness in bodys and souls
Not one bit of unity no aims no goals
Going through life looking after no one
Look where it got them look what its done

Watchout for that last step it could
Mean your end
It is no use to go on thinking that the
State's your only friend
Because it will chew you up and spit
You out when it don't need you
Don't step into line with a growing mass of fools

SHAUN

Radio station closed after workers clash with management

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ON THE OFFENSIVE

(If you're easily offended, switch off)

ZZZ is pledged to providing programming relevant to young people, and sometimes that means that realistic language must be used to communicate the reality of an event or an emotion. Radio verite. Unfortunately, section 118 of the Broadcasting and Television Act (1942, of course) prohibits a radio licence holder from broadcasting anything deemed by someone or other to be 'blasphemous', 'offensive', or 'obscene'.

And so ZZZ's license has been on the line more than once as we sorted out exactly what we could get away with.

Blasphemy hasn't been a big problem ever since god died. I mean, *blasphemy!* Christ! Who thinks twice about it? (see Rona Joyner, p.4) How could they bust us for blasphemy when *Life of Brian* was doing such good business?

The Broadcasting Tribunal seems to accept that you can avoid being offensive by picking your time, and giving a warning before offending. Which we do, with a few accidental exceptions.

But obscenity's the problem. This is the sort of stuff that tends to deprave and corrupt the young ones - the very same rap they sent Socrates down on.

It's a pretty vague charge, to say the least. How can we deprave or corrupt anyone with music and words when there are huge advertising corporations out there bending the minds of generations? How can they whinge about people talking openly about sex when violence against women is routinely presented on television without comment?

So where do you draw the line? For the moment, it seems to be somewhere between *The Penis Program*, and Marianne Faithful's *Why'd Ya Do It*.

They were the things that most threatened that official piece of paper in 1981, but the attached list of unwarned offense was a pretty good back-up.

In the end the Tribunal decided they could handle the



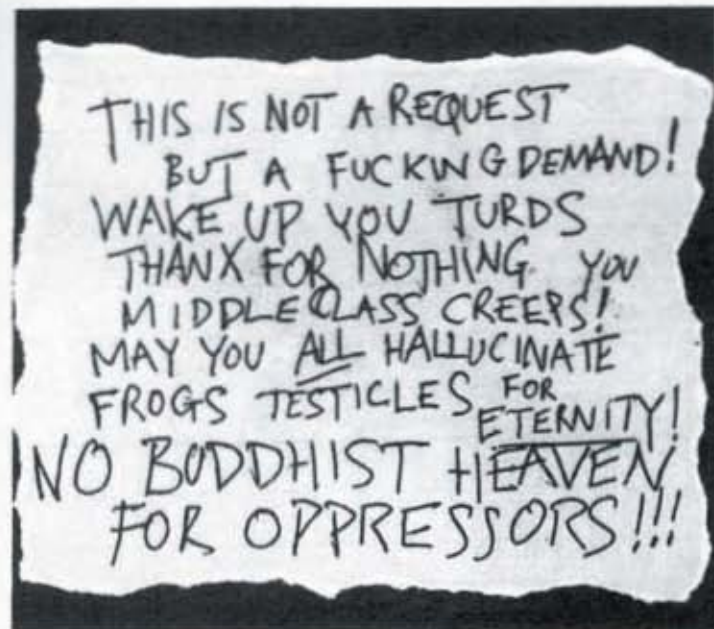
-Matt Mawson

SERIOUS YOUNG GERMS ON THE RADIO

dry academic style of *The Penis Program*, but they couldn't quite hack the raw female emotion of betrayal that Marianne evoked in *Why'd Ya Do It*. A woman singing freely about real feelings in real language was just too likely to twist the kiddies.

Obscenity is still determined on a case-by-case basis, however, so we keep exploring the limits in the interests of a free and unfettered media. Or something.

- Stephen Stockwell

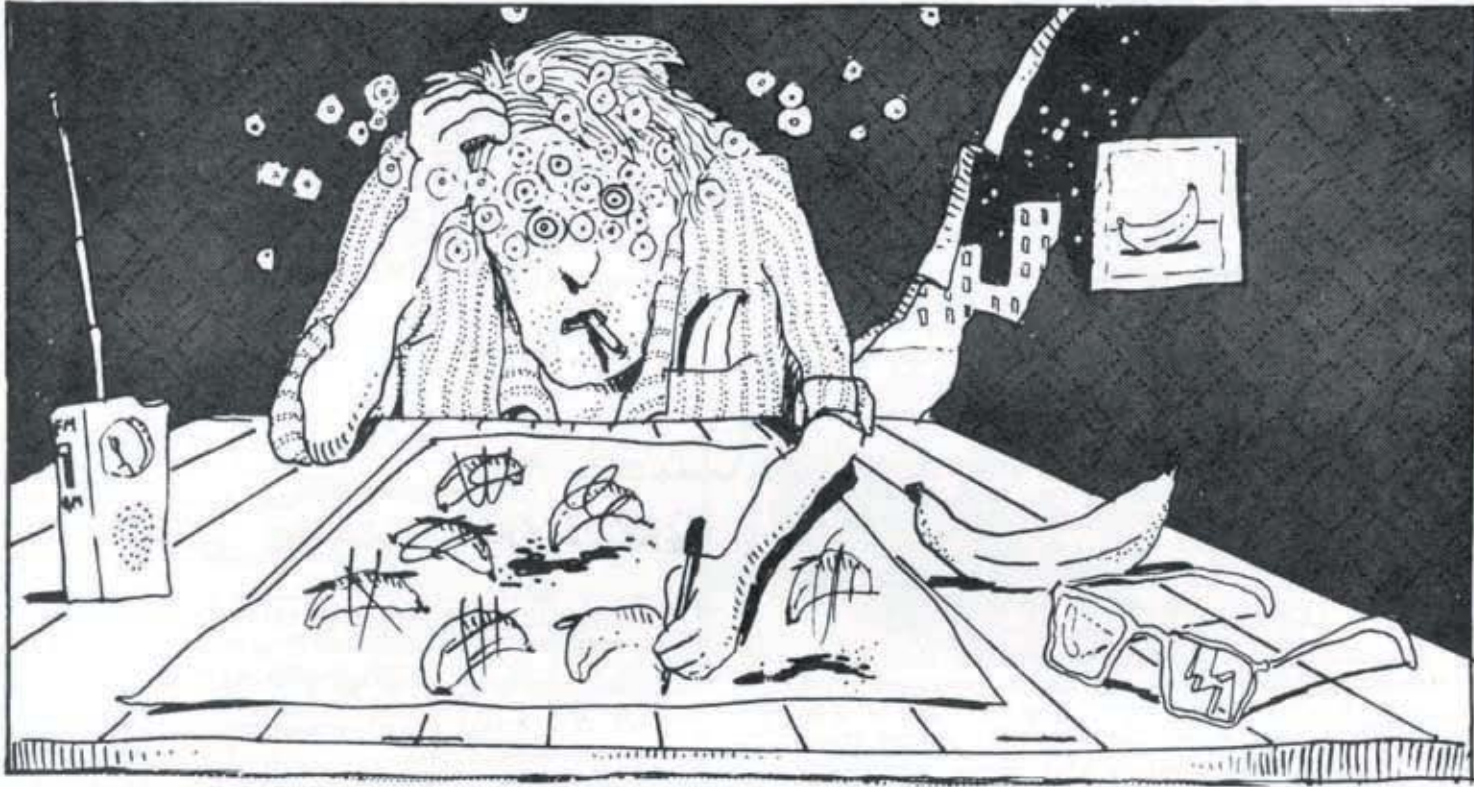


One of many letters of support for ZZZ addressed to the Broadcasting Tribunal, 1980.

COMPLAINTS ABOUT 4ZZZ PROGRAM MATERIAL RAISED BY THE AUSTRALIAN BROADCASTING TRIBUNAL

- 18/11/78 - (Announcer: Phil Cullen) - Use of the word 'fuck'.
 - 14/3/79 - (Michael Finucan) - Announcer stated during news bulletin in relation to a woman who phoned a Melbourne community access station and explained how she suffocated her own child, that "she didn't even get any money for the spare parts" (of the child).
 - 23/3/79 - (John Woods) - The words 'Those Tight-Arsed Bastards' used during an appeal by 4ZZZ for funds.
 - 25/3/79 - (Announcer unknown) - Announcer referred to the 'ratshit' policies of the Liberal government and also extended an invitation to interested parties to a 'campus piss-up'.
 - 3/12/79 - (Haydn Thompson) - Broadcast of tracks from 'Pete and Dud Ad Nauseum' album, regarded by Tribunal as obscene.
- In addition, it is understood that the following complaints were raised directly with the station by members of the public -
- 13/10/78 - (Michael Finucan) - An announcer referred to a Mr R.J. Hinze as 'a racist swine, and a candidate for cancer'.
 - 29/10/79 - (Announcer unknown) - The use of 'four letter words' during a description of a 'punk-rocker'.
 - 3/3/80 - (Barry Weston and Michael Finucan) - A conversation between two announcers about their weekend activities which included comments about 'ruptured cists etc.'

BANANA TIMES



BANANA-RAMA DING DONG
Some Radio Times covers
featuring ZZZ's banana mascot
by 'nana fiend Matt Mawson



RADIO Times

The first issue of Radio Times was published in December 1975, and for the next five years it was an almost regular monthly magazine, distributed free to ZZZ subscribers.

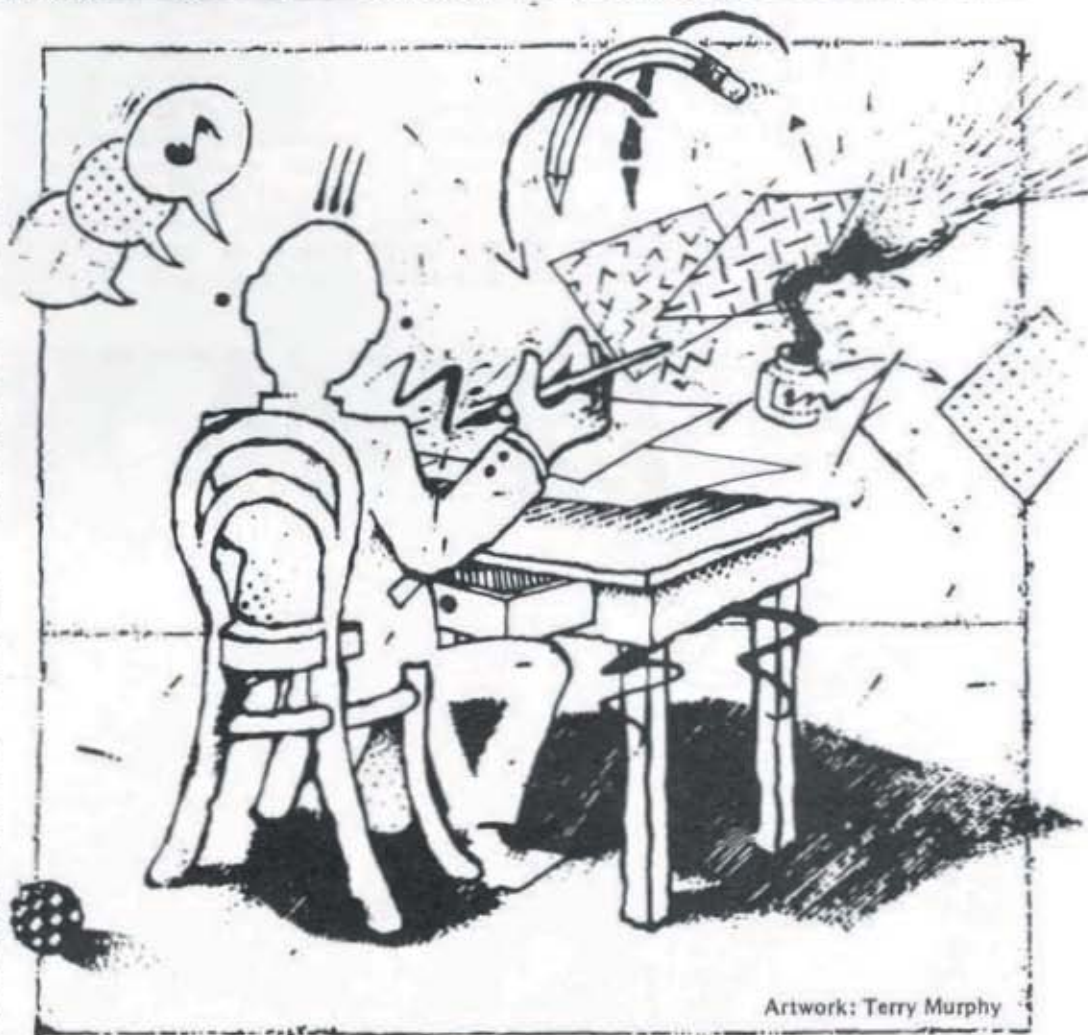
In that period it had a number of editors – Jim Beatson, Damien Ledwich, Terry Murphy, Alan Martin. Damien was the first paid editor. The first issues were printed on an old press at the station. Under Terry Murphy it became a professionally-printed magazine with two-colour covers. It was never profitable.

After 1980, full-time editors were no longer employed. Radio Times started coming out every two months. It gradually lapsed, becoming less and less frequent. At the moment, Radio Times is undergoing a revival.

In its heyday, Radio Times was a very original magazine with a unique, handdrawn style. The articles were interesting and the graphic quality was high.

Matt Mawson delivered his first graphics in the dead of night. There was hardly anyone at the station at the time. Jim Beatson was the editor of Radio Times then and Jim phoned Matt the next day to ask him to do more work for the magazine. Matt had previously contributed to a number of Melbourne-based 'counter-culture' magazines – Living Daylights, Something Else – and he was looking for a Brisbane outlet for his work.

Damien Ledwich remembers those early cartoons: "These wonderful drawings started appearing at the station as if by magic – spirited in by elves. Matt was very accomplished, a full-blown cartoonist with a developed style. Matt influenced my development – his taste,



Artwork: Terry Murphy

his interest, his stylistic decisions."

In a period of four years, Matt did about 40 covers for Radio Times. Only about five of these do not feature bananas. (The banana obsession grew from the original station logo, which preceded Matt's involvement with ZZZ.) On his first cover, a group of bananas danced round the brim of W.C. Field's hat. The pattern was established. The symbolism of the banana is perhaps a contentious issue in some circles but I

would have to give the cake – the banana cake – to Matt for the most inventive use of the banana in contemporary popular culture for that series of Radio Times covers: Stanley Kubrik 2001-style neanderthal bananas discover a mysterious radio monolith. Across this puzzling message from the stars the words 'ZZZ' are written; Howard the Banana (trapped by a deadline he couldn't meet) battles time itself to deliver Radio Times; Mona Lisa listens

A Graphic Equaliser

to 4ZZZ on her headphones while eating a banana. Delighted by such pleasures, she smiles ... enigmatically. The covers are a beautiful graphic celebration of 4ZZZ's old logo - the banana.

What Matt remembers about Radio Times then was the amazing atmosphere of experimentation. Like everything else at ZZZ, Radio Times was a joint effort; the cartoonists who were involved in Radio Times were drawn together by a sheer enthusiasm for graphics. Internationally it was an exciting time for graphics. The first English language versions of the great French graphic magazines like Metal Hurlant were just starting to appear.

Locally, it was an exciting time too. The first of the Cane Toad Times started being published in Queensland.

A new group of Queensland black and white cartoonists were emerging.

Damien Ledwich became involved with ZZZ in 1976 when he and Terry Murphy started doing posters of the station. Damien was eventually employed under a federal government grant to edit Radio Times. There was a group of architecture students - Damien, Terry Murphy, Peter Skinner, Elizabeth Watson-Brown, Anne Jones, amongst others - who became involved with Radio Times then. Damien also remembers this as being an exciting time. ZZZ was unique. It provided an independent media view - something which hadn't existed in Brisbane up till then - and Radio Times reflected this.

Working for Radio Times more or less forced Damien to develop as a cartoonist; to pay for typesetting, he

started to do cartoons for the student newspaper, Gamut/Semper. Ever the perfectionist, Damien considers many of his cartoons from that period as being clumsy and rough. "I don't like them now," he says. "I think some of them are rubbish." His present work can be seen in the revived Cane Toad Times.

The group of cartoonists working on Radio Times was also involved with Tim Low, Bill Thorpe, Robbie Wyatt, Ross Hinkley and others in the original Cane Toad Times. A unique Queensland black and white style developed. There was no movement or manifesto but they were all familiar with each others' works and stylistic values.

The existence of independent collective media like 4ZZZ and the Cane Toad Times was important in this. People were encouraged to develop their own style of communicating. They encouraged the notion that people could control their own media. "Previously," says Damien, "the media existed, but you had no control over it. Then ZZZ happened. There were all these people putting energy into making their own media. The example was there. It was a matter of choice. You could control the media if you wanted to."

When Damien left for a period in England, Terry Murphy became editor. Haydn Thompson, who was station co-ordinator, encouraged Terry to get Radio Times professionally printed at Planet Press. It became a folded A3 magazine with two-colour covers.

As well as producing Radio Times, Terry did the posters and handbills and the promotional material for the Queens and Cloudland. He even painted a backdrop for the Queens - with the same palm trees and lettering as the original Queens poster. Terry also considers some of the things he did were too punk and heavy-handed. He remembers being very young (a mere year older than Kid Finucan), and feeling overwhelmed by the older people, like Haydn Thompson, at the station. Of the cartoons from that time, he likes the series that Peter Skinner and Damien did - 'The Dilemmas of Dwayne' and 'Neville, Son of Ink'.

- John Jiggins



Artwork: Damien Ledwich

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