

Feb '79

RADIO TIMES

FOUR TRIPLE ZED EFFEM SUBSCRIBERS' MAGAZINE

Radiothon, 1979 . . .



Hopefully the three new Otari professional standard tape recorder (approximately \$1,800 each) which replace our clapped out old Sony domestic recorders will raise the technical standards of our pre-recorded material. Engineers and carpenters are currently rebuilding Studio 2 to bring it in line with the standard of the Otari's. 4ZZZ's 1979 Radiothon is being scheduled for around the weekend of March 10. If you're interested in helping staff the telephone etc. for the Radiothon please ring Elora Pylant at ZZZ 371 5111.

ZZZ badly needs a film commentator/reviewer. Its possible that the best person to talk about films needs to be encouraged by a friend to offer their services. Contact Jim Beatson.

NEWS: MONDAY TO FRIDAY EVERY $\frac{1}{2}$ HOUR TILL 8-30AM
MAIN BULLETINS ... 1PM ... 5PM AND 7PM ...

ACCOMMODATION: 10.30AM MON → FRI PHONE 3715111

TRIPS: 12^{NOON} MON TO FRI FOR LIFTS PHONE 3715111

BRISBANE GRAFFITI: 6-30^{PM} MONDAY TO FRIDAY
ROUNDUP OF CULTURAL SOCIAL & POLITICAL EVENTS

MUSICIANS CLASSIFIED: THURSDAY NIGHTS 7-45 PM.

THE BRISBANE LINE : SUNDAY 2-5 PM CURRENT AFFAIRS & INTEREST

THROUGH THE LOOKING GLASS: SUNDAY NIGHTS 8-9 PM.

TALKBACK: IF YOU WANT TO TALK TO THE ANNOUNCER 9-30 TO 10-30^{AM}
OR 11-30^{AM} TO 12^{NOON} PHONE 3711203 3711551 3715369

SURF REPORT: FRIDAYS 6 PM. LOCAL CONDITIONS AND WEEKEND PREDICTIONS FOR COASTAL SURFING CONDITIONS....

RADIO TIMES

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WE NEED HELP! LETTERS, DRAWINGS, ARTICLES
ADVERTISING, STORIES, SUGGESTIONS ETC!

ADVERTISING, STORIES, SUGGESTIONS ETC!
 IF THERE'S A CROSS IN THIS BANANA... YOU'VE HAD IT!... THIS IS YOUR
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 CREATIVE BROADCASTERS LTD... PO BOX 509 TOOWONG

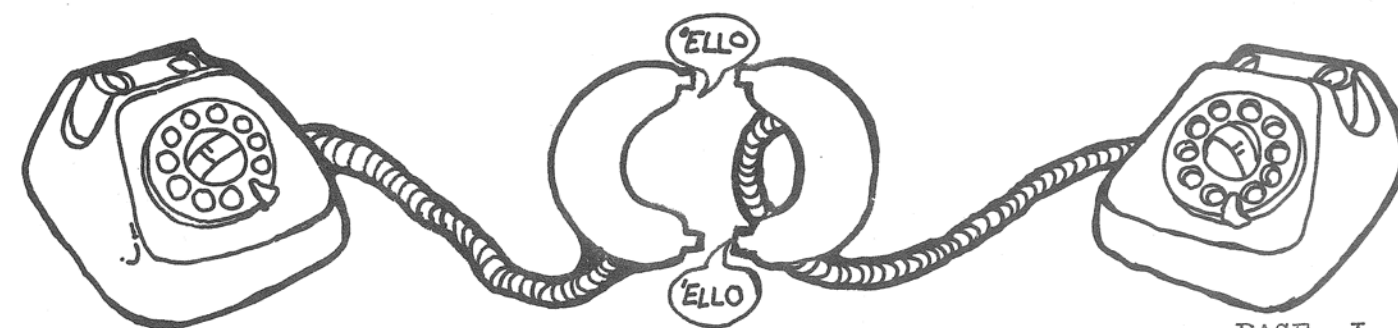
4ZZZ FM

P.O. BOX 509 TOWONG...
GENERAL PHONE : (07) 371511
NEWSROOM... : (07) 3711455
TELEX : AA 41092

IF YOU'D LIKE A T-SHIRT LIKE THIS ONE...
SEND US \$5-SO AND WE'LL SEE
WHAT WE CAN DO.....

YOU'VE HAD IT! ... THIS IS YOUR
LIBING PLEASE SEND OLD CARD & NEW MONEY TO:
TO... . PO BOX 509 TOOWONG

If we are to be successful this year in attaining our target amount of \$12,000 we will need to get more commercial support than was received last year. Hardly any companies donated cash despite persuasive talk by our Financial Coordinator at the Time, Georgina Guilfoyle. Some businesses did however come across with products for use as inducements to donate. We are seeking commercial support so if you can assist in making a company or business donation (which will be amply acknowledge on-air) please contact Steve Blair on 371 5111. Steve has let it be known that he has no aversion to breakfasting with Arabs. Gifts of products, services etc. are also gratefully accepted.



THE PRICE OF ROCK 'N ROLL

As seems to be the case in all industries, prices are rising in the live music industry. These price rises are basically a flow on of the rising costs of living of a touring act, and increased greed amongst the Southern Agents. Obviously, in the first place any act travelling to Queensland has towering overheads (second only to Perty) which are not experienced to the same extent or at all in the southern capitals. However, the situation in Brisbane is also complicated by the distinct lack of venues which consequently means the spread of any acts weekly costs lay upon a fewer number of performances than in other cities.

Consequently, these increases in our overheads have forced us to make slight increases in our cover charges. For 1979, the basic cover charge will be \$3.00 with the cover charge for topline Australian acts being \$4.00 and cost of seeing international acts being dependent upon the fee required to obtain their services. These price increases will also be applicable to Joint Efforts, although not quite as much. For subscribers however, it is plain that for as long as we can, we intend to make cover charges 1/2 of the full admission prices (makes it all the more attractive to subscribe eh!).

All in all even though we are experiencing some price increases, a quick flick through any current R.A.M. or Juke, will still prove our overall price competitiveness. It is clear that only in the area of Melbourne (the centre of live music) campuses that 4ZZZ's prices are beaten consistently. So look to this year for plenty of reasonably priced good value live entertainment from 4ZZZ.

VOID.

UNIQUE
BATIK
47 SHERWOOD
RD. TOOWONG

SARONGS
SKIRTS
BIKINI'S
BOARD SHORTS
SHIRTS
DRESS

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ALTERNATE LIFESTYLE BOOKS...HEADGEAR
CNR ELIZABETH ST & ULSTER WALK CITY
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QUEEN'S HOTEL

PROGRAM OF EVENTS FOR MARCH 1979

FEB 27 NOT OPEN	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
MAR 5 CLOS	JOJO ZEP + THE FALLS	THE STRANGLERS FULLER BANKS HUMANS	MISTREATER + THE SHARKS	JOJO ZEP + THE FALLS
MAR 12 MON	RADIATORS + THE SHARKS	SKYHOOKS + RADIATORS	FOOTLOOSE (RESIDENT BAND) FOR THE MONTH	DENIS WILSON BAND FULLER BANKS
MAR 19 MON	JUNGLE JIM + THE AGENTS	JIMMY + THE BOYS + THE RIPTIDES	AS ABOVE + HUMANS	FOOTLOOSE + SUNSTONE
MAR 26 MON	CLEVELAND SANDS HOTEL EVERY THURSDAY SATURDAY	NOTE: ALL SHOWS 2 PRICE FOR SUBS! COLD CHISEL BACK LAST WEEK OF MARCH.	SKYHOOKS, THE STRANGLERS SKYHOOKS, JIMMY + THE BOYS CAN BE SEEN ON THE GOLD COAST AT THE PATCH, COOLANGATTA. LISTEN TO 222 FOR DETAILS.	

THE EXCHANGE

The venue opened mid-September '78 in an attempt to provide a regular outlet for Punk/New Wave music, to provide a venue at which new bands would have a chance to play and hopefully learn something from being in front of an audience and also to provide a support for the stations larger venue down the road.

The Exchange certainly became the longest running Punk/New Wave venue in Brisbane and featured this type of band twice and sometimes three nights per week during the early stages. Had this trend continued it is quite apparent that the venue would have died early in the piece, due to the over exposure of a small number of bands in front of an audience that changed very little from one night to the next.

Where there were the bands that were supposed to emerge in response to the opening of a new venue?

The answer is simply that while there has been a gradual emergence of bands the rate of development has been slow -too slow in fact to preserve the image of the Exchange as a new wave venue. I think it is fair to say that the audience at the Exchange has on the whole been sympathetic towards bands playing their first gig. Anybody who witnessed "INDUSTRIAL WASTE" at their first and only gig there would realise just how sympathetic an audience could be.

Whilst on the subject of Bands it is interesting to note the number who turned up to play with insufficient stage gear and sometimes insufficient instruments. Not helped, I might add, by the fact that band fees were quite low as the venue was struggling to just break even. Some new wave/punk bands and artists proved to be most unreliable and late starts on the part of some were not infrequent, occasionally, of course, a band or artist might not turn up at all. These people made it all the harder to convince the public and others that such a venue was viable and necessary.

There's no doubt that the Exchange Hotel has been a burden on the finances of a struggling radio station at this stage I only wish to say that in its role as a support to the Queens Hotel it has been effective, later in the article as I begin to feel a little more annoyed I may offer a few reasons as to why it has not improved much financially.

Throughout the early period there were a large number of complaints concerning the security at the Hotel with allegations of vandalism, assault etc. The occasion that comes to mind as being the main cause of most ill feeling and consequent trouble was at a performance by a Sydney band. "Jimmy and the Boys". During the course of this evening's entertainment there was a great deal of trouble with a large group of feminists who had labelled the band as being blatantly sexist and reacted accordingly. Some fifty glasses were thrown at the band and probably about twenty people were despatched back out the front door.

It took quite a while for the situation to stabilise but with a few changes to the security the situation is now a lot less tense.

The introduction of more "straight" bands into the venue was made as much to avoid pissing off an already bored audience as it was to make the venue appeal to a larger number of people. The clientele of the exchange is changing with more trendies coming along than before but with less punks although there are quite a lot who still come. Both groups seem to get on quite well together. With any change of image it takes time for a venue to pick up again and the Exchange is certainly no exception.

The conditions within the venue are far from ideal. The station argues that because of its depressed financial position, it is, and, has been, unable to make essential changes to the room while the venue continues to lose money-the counter argument is of course that if these changes had been made early in the piece (i.e. new stage, suitable lighting and improved P.A. system) the venue would have attracted more people into it and would not now be the financial burden that it is. Perhaps the collective intelligence that made these decisions is of the opinion that the venue ought to be successful simply because it's there.

The Exchange also suffered from a lack of publicity. After the first couple of segments on radio each day one could be forgiven for thinking that some announcers weren't too sure whether or not it was still going. After the appointment of an extra staff member primarily to come to the aid of the Exchange publicity started to flow and people started to come along. However this publicity was not sustained.

Notwithstanding a blatant lack of support for the venue (I hesitate to call it hostility) from some quarters, in spite of conditions which are far from ideal the venue has made it easy for some people and bands playing with which they can identify in an atmosphere they like, and that they themselves create.

There really isn't much to running a new wave venue as long as you don't mind being knocked out by a bouncer, arrested by the police or being abused over the P.A. by a loud mouth singer who can't work out the difference between the bass and treble controls on a six channel panalavisco????

There is no doubt that the Exchange has done quite a lot of good for the music scene in Brisbane even if only providing an alternative and there is no doubt that the venue if it continues and is properly equipped as a rock venue with adequate on air exposure would at the very least justify its existence and make a fairly important contribution to the local band scene.

Steve Marsh

ROCK STAR HORROR

BUS

PLUNGE...

forming was the only thing that the time was worth living for. Everything in the weeks went into that. And it's really nice now to more or less be able to have an audience whenever I want one. . . the great sound of applause." Was that a contented sigh? Or only the impression of one.

The amazing thing about Otway's performances is the humour. He is trying every minute to get laughs—and he succeeds. When I saw him, he entered by plummeting from the ceiling on a rope. He confessed:-

"I was really scared. It's one of the most frightening things I've ever done. I was about 40-50 feet in the air, perched on this really thin scaffolding, seeing the big drop below." But he did it and the crowd loved it. He feels he has to do something just a little bit more outrageous every time he performs, but hopefully he'll avoid ROCK STAR HORROR BUS PLUNGE headlines in the evening papers.

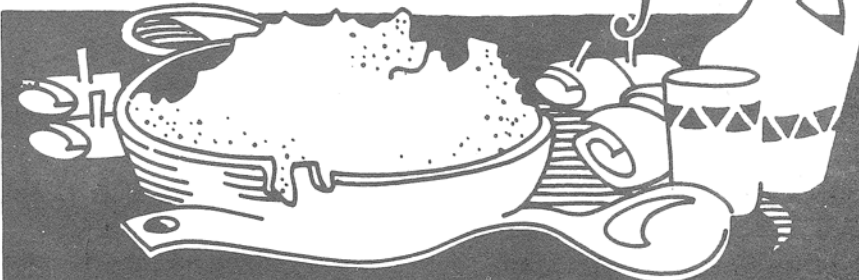
There are problems. One major trouble John has, is keeping a band together. Willy reckons he'll eventually end up there, on the stage, alone with a guitar he can't play. His on-stage antics are hard enough on equipment, what of the band? On the evening I saw Otway perform, his bass player broke both feet trying to mimic the acrobatics. But that wasn't his latest casualty, a few days later, making a clip of 'Really Free' for Countdown, he broke a camera-person plus 8,000 pounds camera. Yeah, yeah, all part of growing up and hanging around rock stars.

So where does he go from here? Well first the album. Then a world tour. And then. . . I don't know. I don't think Otway does either. . . but he'll be rich and famous by then. Won't he?

Anne Jones



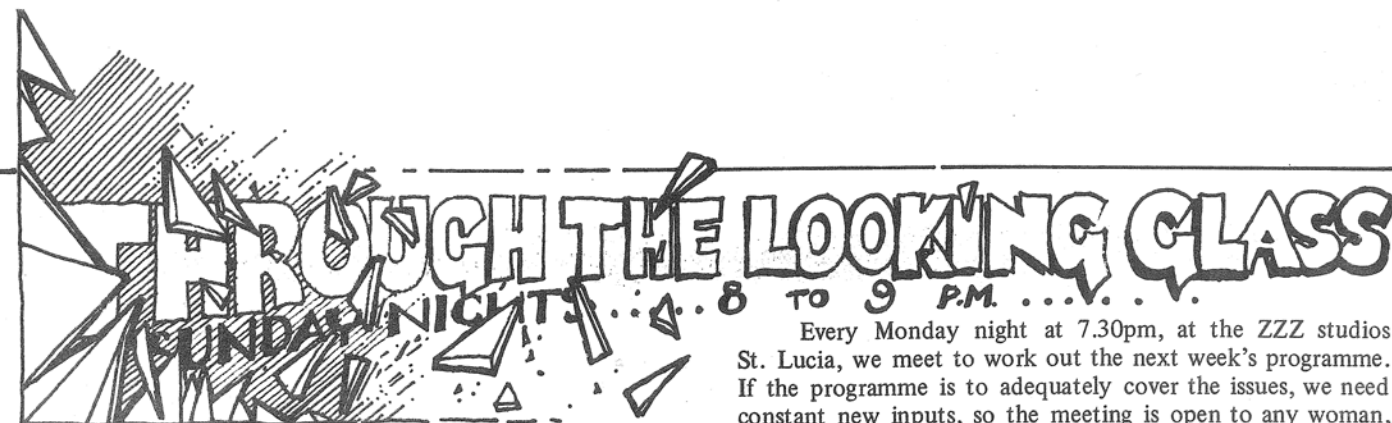
FEROZA



Indian Curry Restaurant

A delightful choice of appetizing Indian dishes served in the traditional Indian manner in an authentic atmosphere. Prices are reasonable, and our service attentive to help you make the most of a truly enjoyable meal.

227 GIVEN TCE., PADDINGTON, PH: 36 3483



This programme, TTLG, is researched and presented each week by a group of feminist women, all volunteers, who are interested in looking at the issues facing Australian women today. Oh, oh we hear you say. It's all too easy, when you hear that dreaded word 'feminist' to consider tuning off.

But believe it or not, women have a sense of humour and TTLG tries to entertain as well as inform. It's a programme made by feminist women, about women in general, and for everyone in Brisbane to listen to.

We consciously programme most of our music, from female artists to groups, and for a number of reasons. Despite the large numbers of very talented musicians, singers, producers, writers, women remain fairly invisible within the music industry, and their talents are rarely recognised.

Good rock music has always been thought of as male; in TTLG's to come, or if you've been a regular ZZZ listener, you'll see that argument doesn't hold much water. Music and comedy are an important part of entertaining radio, but the most important parts of our show are interviews, information and reports we present, to try and highlight the need for change for women. We think it's necessary to present another image of women, than that given by the conservative media. In the last decade, there's been a big change in how women have thought about themselves and change is still happening.

TTLG tries to reflect the changes that are happening and more importantly the changes that need to happen.

ZZZ's programming is generally what we call 'strip', not blocks of talk, blocks of music, or blocks of humour but each programme is interspersed with all of these. TTLG is one of the few block programmes on ZZZ. Why? Ideally, women's issues should be covered throughout our programming, but we don't live in an ideal society, and ZZZ thinks it's necessary to positively discriminate in favour of women and the issues that specifically affect us.

Every Monday night at 7.30pm, at the ZZZ studios St. Lucia, we meet to work out the next week's programme. If the programme is to adequately cover the issues, we need constant new inputs, so the meeting is open to any woman, who wants to help, even if only for one show. We try to keep in contact with as many of the women's groups in Brisbane, as we can, so if you're involved in a group or activity that concerns women, ring TTLG on 371 5111.

We've been on air 3 years. What have we done in that time? Some of the highlights have been: interviews with Dr. Derek Llewellyn Jones, Brisbane TV personality Jacki McDonald, Carol Treloar SA Press Secretary to Don Dunstan, Chris Ronalds NSW Anti-Discrimination Board, Liz Fell producer Broadband, even Ananda Margan nuns.

We've covered issues like women's arts, Male and Female sexuality, sport, child abuse, abortion and contraception, children's literature, parenting, Queensland school systems. A lot of our programmes have featured Brisbane womens groups, CBC, Control, WEL, WAAC, Parents self help group, Women's Creative Arts Centre, Women's House, lesbian groups, health groups, FPA.

And probably the most memorable show in our history is this show: This year Australian Hi Fi magazine held the first Australian FM Radio Awards for creativity and excellence in using the medium of FM. Stereo radio in Australia is still in its embryonic stages and the awards were partly to encourage the FM station on air, and to highlight the vast difference between FM and AM, both in quality and content. There were five categories; TTLG submitted two entries in the public/community service category and TTLG won the major Australian award for this category. Needless to say, we were impressed. The winning programme was our Mother's Day programme, put to air on May 14. It was an attempt to portray the realities of being a mother in Brisbane, not the gilt edged, sugar coated image Mother's Day usually projects.

By the way, in case you're wondering about our name TTLG, 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.

Jane, Fiona, Julie, Allison.

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TYPE OF COFFEE BAR
BRING YOUR OWN, BRING YOUR FRIENDS. 8P.M. - 3A.M. MUSIC FOOD
170 IPSWICH RD. WOOLLOONGABBA

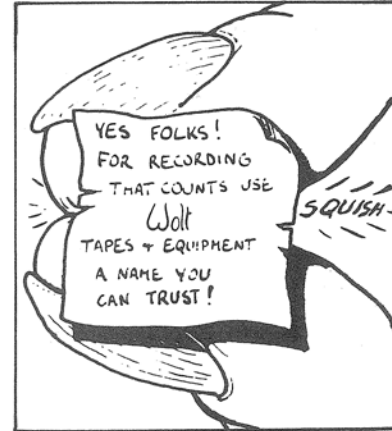
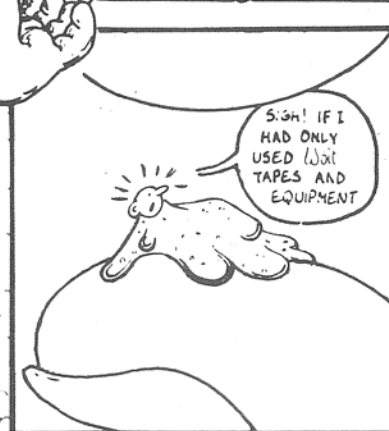
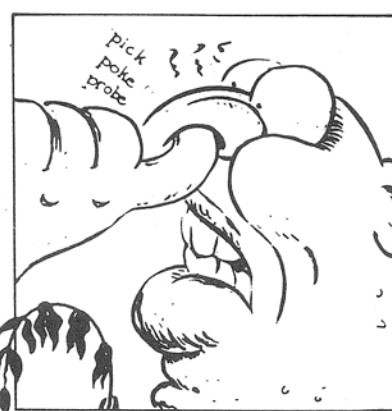
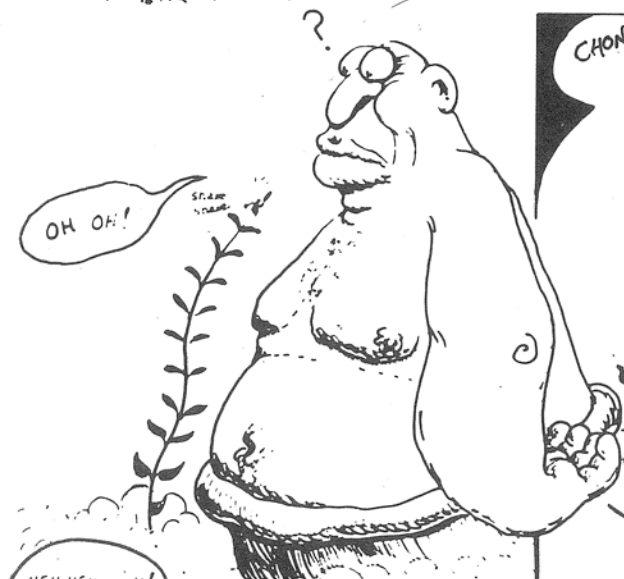
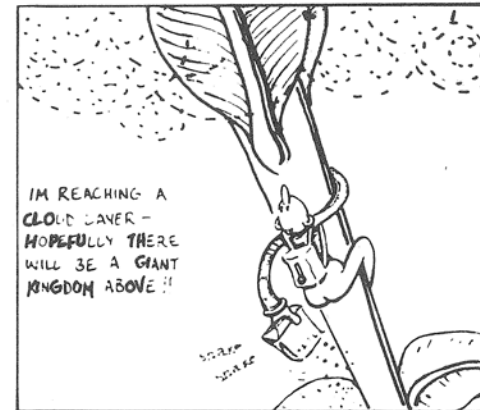


(ADVERSEMENT)

HOWEVER THERE APPEARS TO BE A DEARTH OF INTERVIEWABLE GIANTS IN MY NEIGHBOURHOOD.....



LOADED UP WITH TAPE RECORDER AND MIKE I MERELY SPRINKLE ON A LITTLE HYPERVITAMINOGENATING SUPERPHOSPHATE.....



BRISBANE CITY! SETTING SUNLIGHT SLICES SHARPLY THROUGH THE DRY FEBRUARY AIR, BUT CANNOT CUT ITS CHILL. RUSH HOUR THROGS CROWDING THE STREETS PULL THEIR COATS TIGHTER AGAINST THIS FIRST TOUCH OF APPROACHING WINTER... YET ONE MAN, LOOMING HIGH ABOVE THEM ALL, CASUALLY SHRUGS AWAY THE COLD...



AS ALWAYS, HE KNOWS THE COMING DARKNESS WILL BRING A NEED FOR HIM--AND, AS ALWAYS, HE IS GRIMLY PREPARED--FOR HE IS THE DREAD...

EVERY EVENING HE APPEARS, THIS STRANGE, NIGHT-DARK NEMESIS OF EVIL, AND NO MAN CAN SAY FROM WHERE. IT IS AS IF THE SUN'S DAILY DEATH GIVES HIM LIFE...

AND NOW THE BATMAN STANDS SILENTLY, SOMBRELY... AWAITING THE INEVITABLE OUTBREAK OF CRIME THAT DARKNESS DEMANDS...

THE EYES BEHIND THE DEEP BLUE COWL SNAP WIDE, HORROR SWIRLING MADLY IN THEIR SHADOWED DEPTHS--

THE BATMAN FORGOT TO RESUBSCRIBE, AND CAN'T GET SUBSCRIBER DISCOUNTS.....

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10% DISCOUNT ON BACKPACKING, CAMPING EQUIPMENT AND MOTORCYCLE TOURING EQUIPMENT.....
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10% DISCOUNT ON ALL MEALS
THE SOURCE RESTAURANT SHOP 17418 ELIZABETH ARCADE
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BEN'S RESTAURANT, 677 ANN ST FORTITUDE VALLEY
20% DISCOUNT ON ALL MEALS
CENTENARY POOL RESTAURANT, GREGORY KE. SPRING HILL
10% DISCOUNT ON ALL MEALS
UNIQUE BATIK, 47 SHERWOOD RD. TOOWONG..
10% DISCOUNT ON ALL CLOTHES
MOUNTAIN EXPERIENCE: BARRY POE, FORTITUDE VALLEY
10% ON ALL EQUIPMENT WITH RADIO TIME'S ADVERTISEMENT
GRIDLEY'S LIGHT & SOUND: 50 QUAY ST. CITY.
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EQUAL TO STUDENT DISCOUNT FOR OVER 18'S
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DISCOUNT ON ALL ITEMS
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KARLIMAI ASIAN TRADERS, ELIZABETH ARCADE
10% DISCOUNT ON ALL ITEMS
ABUTMENT GRAPHICS.. PH 521856
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LILLIES: 454 UPPER EDWARD ST. SPRING HILL...
10% DISCOUNT ON ALL SECOND-HAND CLOTHES & ACCESSORIES
SANDALWOOD TREE: PICCADILLY ARCADE THE CITY...
10% DISCOUNT ON ALL CLOGS, FOOTWEAR, LEATHER GOODS

PAST AND PRESENT MINGLE... COLLIDE... IN ONE CONSTANT, OVERRIDING THOUGHT!

SOMEONE MUST PAY... MUST PAY!

UNFORTUNATE WORDS THOSE... AS IF INVITING...

--AND... THE BATMAN LAUNCHES HIMSELF TOWARD THIS RADIO STATION... LIKE THE PREDATOR HE IS--



RADIOTHON PROGRAMME... 12.1.12...

MONDAY TO FRIDAY...

5am to 9am... Michael Finnican... 9am to 1pm... John Woods...
1pm to 5pm... Brian Watson... 5pm to 9pm... Bill Riner...

Monday Night Special... 9pm to 10pm... MONDAY NIGHTS... Ian Nicholson... 10pm to 1am...

Nothing But the Blues... 9pm to 10pm... TUESDAY NIGHTS... Fiona McLeod... 10pm to 1am...

Rock 'N' Roll... 9pm to 10pm... WEDNESDAY NIGHTS... Mark Bracken... 10pm to 1am...

Jazz... 9pm to 10pm... THURSDAY NIGHTS... Ian Nicholson... 10pm to 1am...

Live Music... 9pm to 10pm... FRIDAY NIGHTS... Bruno Kolberg... 10pm to 1am...

SATURDAYS... 2am to 6am... Night Music... 6am... John Woods... 10am... Mark Bracken...

2pm... Phil Cullen... 5pm... The Request Show... 10pm... Jenny Stoores till 2am...

SUNDAYS... 2am to 6am... Dennis Williams... 6am... Brian Watson... 10am... Michael Finnican...

2pm to 5pm... The Brisbane Line

8pm to 9pm... Through The Looking Glass... 9pm... Ashleigh Merritt till 1am...

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Radiothon, 1979 . . .



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