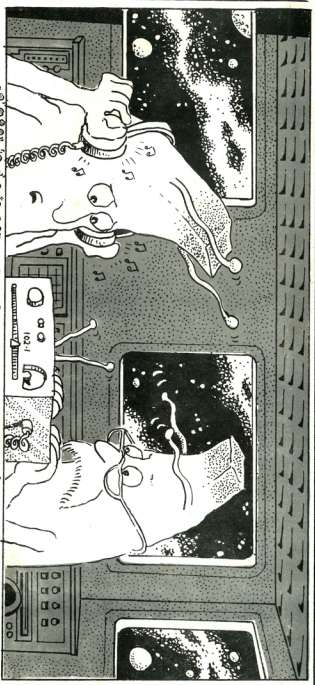


bt, nan '79

Radio Times

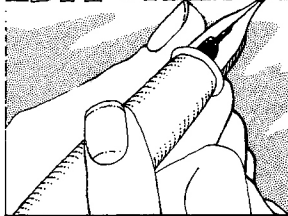
FOUR TRIPLE ZED EFFEM SUBSCRIBERS' MAGAZINE



ALONE WE ARE NOT

© 1979

EDITORIAL



SO, 4ZZZ'S FINALLY ON HIGH POWER.
 BUT TIME YOU THINK.... LOOKS LIKE THERE
 WILL BE A FEW CHANGES... PEOPLE MAY
 REMEMBER DAMIEN LEDWICH & ANNE JONES
 WHO USED TO WORK ON RADIO TIMES IN 77...
 THIS MONTH THERE'S OTWAY EXPOSED BY ANNE
 AND SOME FESTIVE CARTOONS BY DAMIEN...
 TALKING OF FESTIVE WE HAD TROUBLE WITH
 OUR TYPESETTERS.... A LIKELY STORY...
 THEY SAY THE KEYS AREN'T BIG ENOUGH...
 SO THERE'S A LOT OF HAND WRITING &
 TYPING... NO MATTER... IT MIGHT EVEN BE
 BETTER... WHADYA THINK... UH...
 JANUARY 1979 EH? ONLY FIVE YEARS..

Programme Notes

NEWS : MONDAY TO FRIDAY... EVERY HALF HOUR TILL 8-30 AM.

MAIN BULLETINS 1PM 5PM... AND 7PM

ACCOMMODATION : 10-30 AM MON → FRI... PLACES TO LIVE & PEOPLE LOOKING FOR THEM...

TRIPS : 12 NOON MON → FRI... IF YOU NEED A LIFT OR YOU'RE OFFERING ONE...

BRISBANE GRAFFITI : 6-30 PM MONDAY TO FRIDAY...
 ROUNDUP OF SOCIAL/CULTURAL & POLITICAL EVENTS...

MUSICIANS CLASSIFIEDS : THURSDAY NIGHTS 7-45 PM.

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

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

REVIEWS : USUALLY AT 6 PM WEEKDAYS WHAT'S ON...

TALKBACK : IF YOU WANT TO TALK TO THE ANNOUNCER... 9-30 AM → 10-30 PM
 11-30 AM → 12 NOON ... PH. 3711203 OR 3711551 OR 3715369.....



RADIO TIMES

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PERIODICAL CATEGORY 'B'

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ADVERTISING, STORIES/SUGGESTIONS ETC!

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JANUARY RADIO TIMES



ZZZ, St. Lucia
Thursday 26th Dec.

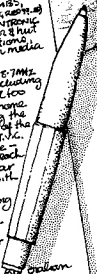
Hello there, In last month's issue I expressed a reluctance to state that we would have made it to Mt. Coetba by the time the article was printed. Well it's true that we still have not received our license, but we did receive a letter from the major paper of the hill panelling the major part of the hill. We did our damndest to get the station on the air. So it was John Woods who began Mt. Coetba. We declined the \$1000.00 of the place, particularly the north & south coast of the hill. At the time of the place, we were usually to report good reception of the station at 102.1 MHz at the place. The calls were usually to report good reception of the station at 102.1 MHz at the place. The calls were usually to report good reception of the station at 102.1 MHz at the place.

Given the purchase of the station, the calls were usually to report good reception of the station at 102.1 MHz at the place. The calls were usually to report good reception of the station at 102.1 MHz at the place. The calls were usually to report good reception of the station at 102.1 MHz at the place. The calls were usually to report good reception of the station at 102.1 MHz at the place. The calls were usually to report good reception of the station at 102.1 MHz at the place.

During the week leading up to 12 noon on Friday the 15th, while still on 102.1 MHz, our new frequency including the symbolic sound of a child in a mother's womb. It was a little telephone call from the first & telecommunications Dept asking why we were broadcasting the symbolic sound of a child in a mother's womb. It was a little telephone call from the first & telecommunications Dept asking why we were broadcasting the symbolic sound of a child in a mother's womb.

As this article is being written our new transmitter has been running for two weeks & so it is to be expected. If it does you're in for an unfortunate surprise. Since we seriously lack the gear, stuff we don't have a standard transmitter of the same power. So we do have to make temporary running repairs we will have to switch over to a smaller transmitter from Mt. Coetba - but it will still be much better than the old St. Lucia originated signal.

Why did we switch frequency? Well history records that when the Proclamation Government in the early 60's reportedly bowed to Reginald's pressure to establish a third commercial TV network (0-10), there was a shortage of frequency space. Rather than move into the international UHF TV Band, which was originally given 102.1 as its frequency but this interfered with a channel 5 translator (i.e. a relay service) from the Barbados-Dominica commercial TV station. As we were temporarily given 105.7 while D.D.A. shifted their relay frequency much you may be pleased to know, too just had a controlling interest in its shareholding purchased by Eric Kane, the Sydney entrepreneur who was promoter of the Betty Blockbuster Jollies, Rocky Horror Show, the New Act Theatre in Gleebe, and who claims to be something of a pro-gressiver. While on the subject the birthday party was a bit disappointing, the night was marred by a number of mishaps, late starts, became throwing, the night was, lousy P.A. the usual things that can go wrong did. I'm reluctant to admit that some ZZZ subscribers are occasionally offensive drunkies, no matter how much not time things will be better, even if I know that many people had a pleasant time. *John Pearson.*



QUEEN'S

10TH JAN 13 JAN KEVIN BORICH AND JIMMY & THE BOYS!
 17TH & 20TH JAN RADIATORS & WHITTLE FAMILY
 24TH JAN MONDO ROCK & MI-SEX
 27TH JAN NUMBERS & MI-SEX

FLOWERS STILETTO
 SPLIT ENZ. ROSE TATTOO
 COLD CHISLE
 COMING SPORTS DAVE WARNER'S
 90-BETWEENS

I wish I were going to the
EXCHANGE!

TUES, WED, FRI, SAT,
 7-30 PM
 CNR. EDWARD AND
 CHARLOTTE STREETS.

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 THEY COME.
 JIMMY CLIFF**

LIVE REGGAE BAND...

The NAMES

**RIALTO THEATRE
 WEST END**

THURS. 11TH & FRI. 12TH JANUARY
\$3-50 ZZZ SUBS \$3-00

F.M. HISTORY

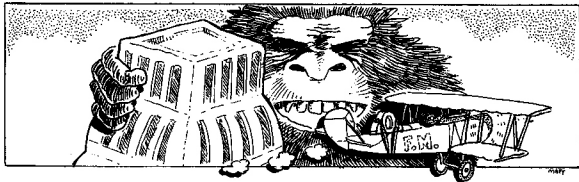
F.M. broadcasting has been with us for a long time. In 1925 a Maj. Edwin Armstrong began to push his ideas for frequency modulated radio services. He didn't get far initially, for, apart from limited receiver technology, the problem of usable spectrum hadn't been solved. To get F.M. on air he needed about 10% of the normal A.M. band per station. At that time the technology hadn't been developed to transmit even in the very high frequency (VHF) band and besides, the A.M. stations were just beginning to make headway in the new realm of radio. So the advantages of atmospheric electronic interference-free radio were left to rest for ten years or so. But Armstrong continued his experiments and in 1940 was able to set a low power (2000 watts) VHF F.M. transmitter on top of the Empire State building - home of gorilla broadcasts - in parallel with the 50,000 watt A.M. transmitter serving the New York area.

Over the next 12 months, Armstrong's transmitter and receivers consistently outperformed the NBC giant, particularly during heavy interference attacks over a range of 120 kms. Not to mention the higher quality of the reproduced signal. The signal showed weak spots in its coverage pattern, but Armstrong was unable to convince NBC to allow him to increase the transmitters' power, and so was unable to clear this problem. There were three main attitudes that were to hold him back in his plans: 1 The established networks were not keen to start a splinter activity in their now controlled area. 2 Television had just reared its head and those same networks were interested in investing their resources into this new realm. 3 Engineers considered Armstrong an over zealous enthusiast and thus tended to under-estimate the system.

Still he persevered and in 1936 was able to present a paper to the Federal Communications Commission (FCC) outlining his discoveries and results. The paper is still considered a classic on the subject of F.M. The second world war interrupted his work but others were able to do a plenty of research into VHF and F.M. After the war there was a lot of interest in high fidelity with the long-playing record and the tape recorder. The public had become acutely aware that it was rising out of the mist of high frequency components in A.M. transmissions. In response to this the FCC re-allocated the 88-108 MHz region to the development of F.M. transmission. At the same time it also allocated the present band, 98-108 MHz, also for F.M. use. Finally frequency modulation radio was away.

Europe had also been facing similar problems with lack of frequency space and low quality A.M. Initially Britain favoured the use of A.M. in the VHF spectrum but in Germany a Dr. Lothar Kuhn completed extensive work on F.M. transmitters. There was much controversy over A.M. vs F.M. in Europe and it was not until the BBC decided, after long tests, to adopt the F.M. system that a lead was seen. Two other reasons helped in this decision. One was the "capture effect" of F.M. and the other was in the transmitter design economy. "Capture effect" is the ability of the F.M. receiver to reject the weaker of two signals received on the same frequency, by a ratio of 2:1. For A.M. this figure for same frequency station is about 5:1. This effect, totaled with the normal VHF service area (limited to just past the horizon) meant that transmitters could be sited about 80 kms apart with safety.

Other countries had also been developing the new system and there emerged a set of



THE MAJOR CIRCLES PRIOR TO HAND TO HAND COMBAT WITH ENEMY FOR CONTROL OF TRANSMISSION SITE.

SPANISH CHRISTMAS

ANNE JONES ESCAPES OTWAY IN LONDON & COMES PART ALONG WITH OTHER DRINK...

BARCELONA HAS NOTHING AT ALL TO DO WITH THIS ARTICLE... BUT IT WAS WHERE WE WERE GOING FOR CHRISTMAS UNTIL WE DECIDED NOT TO... NOT CLEAR YET, HUM?... WELL THIS YEAR SANTA BROUGHT LOTS OF EXCITING GIGS TO LONDON... AND WE COULDN'T IGNORE SANTA, COULD WE?... SO ABOUT A WEEK AGO, WITH A DRAMATIC CHANGE OF PLAN, WE SAID DOWN WITH THE LAST FEW NME'S & TIME OUT'S (LONDON'S GROWN UP VERSION OF SEMPER'S LIVING GUIDE) AND PLOTTED IT ALL OUT... WE MANAGED TO ACCOUNT FOR ALMOST EVERY DAY UP UNTIL CHRISTMAS. UNFORTUNATELY WE DIDN'T THINK QUICKLY ENOUGH FOR THE JOHNNY ROTTEN CHRISTMAS DAY CONCERT, BUT ELVIS COSTELLO, JOHN COOPER CLARK, RICHARD HELL AND THE VOID-ONES, IAN DURY, THE CLASH, EDDIE & THE HOT RODS, JAM, ETC... ARE PRETTY CONSOLING... I'M HOPING A COUPLE OF INTERVENING MINOR FLURRIES ATTRIBUTABLE TO DEVILION TO THE ONO N' CAUSE THE GREAT LONDON ROCK & ROLL THUNDERING (OH WELL, RAINING ANYWAY) TOUR BEGAN LAST NIGHT WITH JOHN OTWAY...

WE WERE ALMOST S-WAYED FROM OTWAY BY A PHANTASM IN THE PATH OF OUR COMBIE... IT WAS IN THE GUESS OF JACKIE LINTON'S HAPPY DAYS... WHO IS JACKIE LINTON & WHEN WERE HIS DAYS HAPPY?... YOU MIGHT WELL ASK... SO DID WE... NO ONE IN THEIR RIGHT MIND WOULD CALL A BAND JACKIE LINTON'S HAPPY DAYS... UNLESS... UNLESS... ISN'T IT RUMOURED THAT JOHNNY ROTTEN WILL BE DOING SECRET GIGS AS A WARM UP TO THE CHRISTMAS DAY EXTENSIVE... SO WE THUMBLED OVER TO CAMDEN TOWN, MUVING ON OUR CLENERSNESS... BUT, ALAS, TO BE TOLD BY THE WOMAN AT THE BOX OFFICE THAT JACKIE IS DEFINITELY NOT PUNK, HE PLAYS ROCK 'N' ROLL... THE CROWD BORE HER OUT, A DECIDEDLY UNPUNK GATHERING... WELL IT WAS WORTH A TRY...

OTWAY WAS ON AT THE VENUE... OPPOSITE VICTORIA STATION, THE VENUE IS A LITTLE NOVA IN LONDON'S NIGHT LIFE (DON'T MIND ME, LONDON IS OVER-RUN BY EVER-EGE - MANIA AT PRESENT) RUN BY VIRGIN RECORDS, IT HAS KEPT UP A HIGH STANDARD OF PERFORMERS IN THE FEW WEEKS SINCE DE FLORENCE BY GRAHAM PARKER & THE RUMOUR... LIKE QUITE A FEW OF LONDON'S ROCK VENUES, IT'S A THEATRE CONVERTED TO CINEMA CONVERTED, A MIXTURE OF SORDID CLUD & THEATRICAL TACKINESS; ORNATE PAPER MOULDING INCONGRUOUS WITH UNBREAKABLE FURNITURE, SCAFFOLDING ROOM DIVIDERS, AND CARPET WITH A PERMANENT SQUELCH... ADDED TO THAT A CEILING HEIGHT OF 15 METRES IS GUARANTEED TO DO NOTHING FOR PERFORMER/AUDIENCE RAPPORT...

SEPARATED FROM THE LON SURGE BY A DANCE FLOOR AND A FENCE, WE STALKED OUT A TABLE... AND WAITED... WE PRACTISED CONVERSATION BY LIP READING, WHILE A DISCO PLAYED A FAIRLY TASTEFUL SELECTION OF VERY LOUD MUSIC BY TASTEFUL. I THINK IF I CLOSED MY EYES I COULD ALMOST PRETEND IT WAS ZZZ... EARLY IN THE MORNING WHEN THE ANNOUNCER IS SICK OF DAKING... GETTING QUIETLY NOSTALGIC HERE... WHERE WAS I... MEANWHILE WE DISCUSSED THE POSSIBILITY OF SEMAPHORE OVERCOMING OUR COMMUNICATIONS PROBLEM. DRINK - WAITING - PERSONS IN SHAPY RED WAINCOATS TRIED TO HANK INCREDIBLY EXPENSIVE ALCOHOL...

THEN WE WERE BEFRIENDED BY A GUY, ASKING WHO WAS ON TONIGHT... WE WERE CHIDED BY ANTI-PROTESTERS COULDN'T QUITE FATHOM HOW HE COULD PAY £3

AND NOT KNOW WHO WAS PLAYING... WE EVENTUALLY ESCH- LISHED THAT HE'D SNOK IN THE BACK... AH... BUT HOW? PARDON... WHAT WAS THAT... PERHAPS MOOSE CODE WITH FLASHING TORCHES... BUT THEN THE ANNOUNCE- MENT... THE DRUM ROLL... THE NOOSE APPEARING FROM THE CEILING... A TENTH... FOOT PEEPS DOWN FROM THE PROSCENIUM ARCH AND OTWAY (WHICH WAS THE FOOT TAKE A DEEP BREATH) PLUMMETS TO THE FLOOR (MAYBE 15M CEILINGS DO HAVE ADVANTAGES)... SO HE LITERALLY LEAPT INTO 'REALLY FREE'... IT WAS THE LATE SHOW... THE SECOND OF THAT EVENING, WARMING UP WAS IRRELEVANT... HE LAUNCHED STRAIGHT INTO ONE OF HIS FAVOURITE PASTIMES... IT SEEMS OF TRYING TO DESTROY MICROPHONES, STANDS, SPEAKERS IN FACT ALL ON-STAGE EQUIPMENT... BUT AT THIS STAGE HE WAS CONCENTRATING WITH IMPISH GLEE ON MIVES... HE SCORED THREE FOR THAT NUMBER... IT WAS NO WONDER THAT TWO ROADIES SQUATED AT EITHER SIDE OF THE STAGE WEARING APPREHENSIVE LOOKS

THE MANS ENERGY WAS SMAT- ING... HE HURLED AROUND THE STAGE DESTROYING... IN FREE FORM BIZARRE, SERIAL CHOREOGRAPHY, EXPOSING HIS WHITE CHEST IN THE MANNER OF A FLASHER, ALL WITH DELIGHTFUL SELF-PARODYING HUMOUR... ALL THIS IN THE FIRST SONG... BUT HE MANAGED TO MAINTAIN THE HIGH AND THE HUMOUR THROUGHOUT... HE WAS EXCITING... HIS SECOND NUMBER WAS ANOTHER GOLDEN OULDS OF THE WILD-WILLY SHRETT DAYS, 'LOUISE'. FOR THIS HE PLAYED GUITAR... HAVING DESTROYED HIS MIKE STAND TEMPORARILY (COULD HE HAVE DONE THIS FURTHERFULLY?... HE SENT A WIRE COAT-HANG- ER... SLUNG IT AROUND HIS NECK AND PLACED HIS MIKE IN THE HOOK THE MIKE BOBBED OBSCENELY THROUGHOUT THE SONG... AND ALL THE NEWLY ACQUIRED EQUIP- MENT DIDN'T PREVENT HIM FROM CARTEERING AROUND THE STAGE TRIPPING HIMSELF AND EVERYONE ELSE WITH WANDER- ING LEADS... AFTER 'LOUISE' HE MOVED ON TO NEW MATERIAL THE SHOW WAS A BALANCED MIXTURE OF NEW AND FAMILIAR STUFF... IN THIS ASSURIDITY OTWAY WAS ASSISTED BY A DRUMMER WITH NERVES OF STEEL (ILL EXPLAIN LATER) - A STONEY FACED BASS PLAYER WHO OTWAY SEEMED TO SHOW PREFERENCE FOR RUNNING INTO - A LEAD GUITARIST IN SOME CONFUSION AS TO WHET- HER HE WAS ACTING OUT OR

MARY AND THE BABY CHEESES



J. K. 1986

EXHIBITION

MA ANAND ARUN, known until recently as Joanna Terpstra, opened her one-woman exhibition at the Eagle St Galleries on Friday the 15th of December. The paintings are acrylics on canvas & the drawings a variety of media on a variety of papers. Joanna is now 20 & is hoping to finance a trip to India with the sales from her exhibition.

I was talking to Joanna at the Sounds From Earth concert in the gardens; she was one of about 200 left over hippies being photographed by a monstrous red-head from the special branch who was disguised as a specimen from the counter-culture by wearing a tie-dye T-shirt & Efco stubbies.

Then on the way to her exhibition I remembered that I had met her, she was the woman in the gardens who was as mad as a meataxe, she talked like a 2 bob watch & danced like a tree.

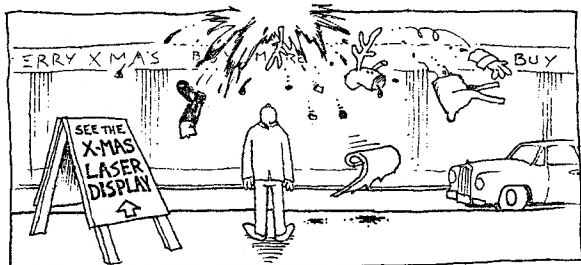
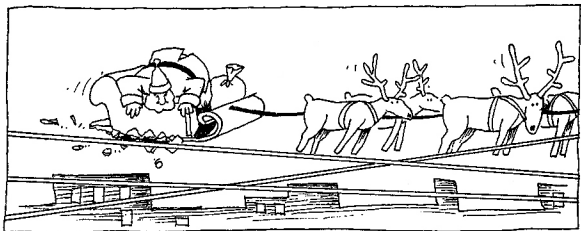
The Eagle St galleries are situated in a lovely part of Brisbane, flanked on one side by the area leading down to the Queens & the Exchange, the Jazz Cellar & other dingy dives, on the other by buildings that look like piles of cat poop.

Once inside the building you enter a terrifying lift that takes you to the 5th floor; you step out into a well fitted out gallery; the eyes of the people in the paintings immediately pin you to the wall. If you move, they follow you around like the eyes of dead iguanas. In fact the people in the paintings do have an uncanny resemblance to lizards, & come to think of it, the real/life persons attending the opening are beginning to look very much like that celebrated cross between the Joanna and the bearded dragon.

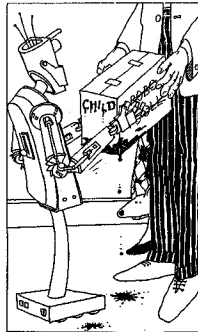
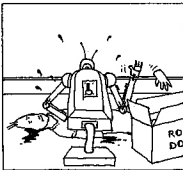
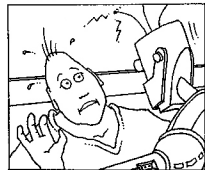
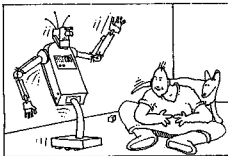
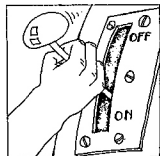
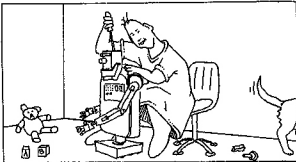
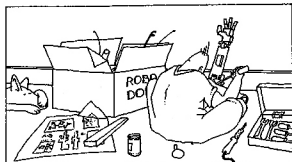
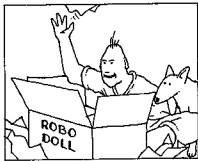
I sit down. Thank Christ V2 isn't here. My eye crazes unevenly from painting to painting. Some of them are OK after all. Then I see Joanna. She looks like any other left-over hippy without day-glo, but wrapped in a yellow sack. & then I get it. She's going off to India after the exhibition, so she must have taken up the saffron. She probably only eats food that has been spiced with tumeric. She'll probably go to Poona, to bliss out with Guru Barmy HotSpot Swamy, or similar.

So I have discovered the raisens-de-eatre. What of the paintings. The very large sloppy ones are pretty abysmal. The smaller ones, more carefully drawn & coloured, are excellent. But I happen to know that you haven't a chance of selling enough to finance a trip to India unless you exchange public hairs with Ray Hughes or smoke ahrodisiac bile duct ends (carefully removed from the entrails of matyred Persian monks) with Betty & Roy Churcher. Her paintings are good enough to sell, but her approach may be somewhat naïve. If the gallery has changed exhibitions by the time you get there, Jamie McLean, the director, will be able to tell you where you can see her works.

ROBERT WHYTE



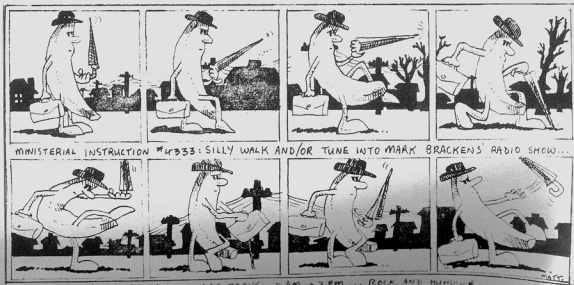
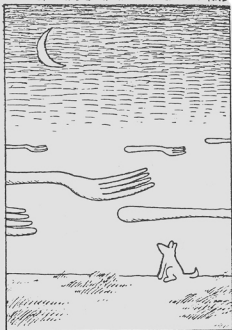
P R E S E N T L Y



it is not your imagination, nothing is wrong, everything has the green light & the go ahead, the situation is under control, it is not your imagination, next door the neighbours have wheeled in laser beams & high velocity microwave machines & are radiating the bathroom & the bedroom & half the living room grey by TV light, it is necessary now to stay on one side of the house, it is only a matter of time before the neighbours on that side start doing the same, wondering if it might not be better to make a deal with the neighbours on this side, or change houses, or offer to move to another suburb, even then it is just as likely that the Russians & the Americans have satellites that radiate from outer space & change your mind even when you sleep, and always there is the threat of laser beams & high frequency beams from UFOs, it is not your imagination, there is evidence to prove that everything we do is being influenced by wireless waves & radar beams, this is how people act under stress, it is only natural, people are imperfect, fragile, uncertain with each other at times, unable to communicate, nervous, anxious, confused & perplexed with disturbed inner feelings, they are depressed,

angry, happy, and at times content, seconds pass; the screens flicker, the reels have to be changed, the numbers flash up & the sound starts again too loud at first.

THE MIDNIGHT DOG WATCHING A FLIGHT OF FORKS



MINISTERIAL INSTRUCTION #433: SILLY WALK AND/OR TUNE INTO MARK BRACKEN'S RADIO SHOW...

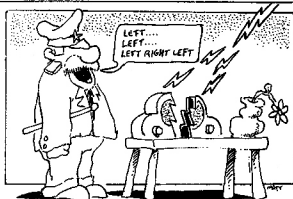
...WEDNESDAYS 10 PM-1 AM SATURDAYS 10 AM-2 PM... ROCK AND HUMOUR...

JANUARY RADIO TIMES



"international" standards for V.L. transmissions. The F.J. VHF band became a universal 88 to 108 MHz. Not all countries use all of it and some countries use several parts of it, but all transmissions are within these limits. Modulation also became standard. A fully modulated signal is considered to shift about the central frequency by 75 kHz in either direction. Another convention is to boost the higher audio frequencies at the transmitter and decrease them at the receiver. This is to reduce any noise and hiss that does enter the system. One problem here is that earlier working systems (USA and Japan) use a pre-emphasis figure of 75 uS and Europe (and Australia) use a figure of 50 uS. This means that the USA system boosts the high frequencies more, but the final result is similar.

Stereo programs brought along problems too for the stereo transmissions must also be heard on existing mono receivers. So a system was developed such that a left plus right stereo signal made up the major part of the modulated signal and a difference signal was encoded onto the carrier so a stereo receiver could detect the information required to separate the two channels again. Once again this system is almost universally used all over the world.



In Australia, test transmissions were conducted in 1947 by the ABC for the ABC in Sydney, Melbourne, Adelaide and Brisbane with a view to commencing programs soon after. The Federation of Commercial Broadcasters were also given permission but did not use it to conduct tests. In 1958 the Control Board, initially in favour of setting up an early F.M. system, changed its mind and opted for the use of some of the 88 to 108 MHz band for television transmissions. The rest is recent history which has been covered before.

Laurin McKinnon, Chief (there's no extra money in it) Engineer.

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OTWAY EXPOSED

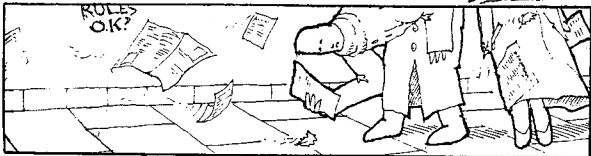
PARODYING THE BIG-TOPPING LEAD ROLE - AND FINALLY A KEY BOARD PERSON WHO SPORTED A HANDLE BAR MUSTACHE, AND PLAYED WHILE PUFFING ON A SHERLOCK HOLMES PIPE. OTHER THAN THAT I DIDN'T PAY MUCH ATTENTION TO WHAT THEY WERE DOING THEY WERE FAIRLY IRRELEVANT ACTUALLY...

AS WE LAUGHED OURSELVES STUPID, OTWAY GOT SILLIER AND SILLIER... LITTERED AROUND THE STAGE WERE VARIOUS PIECES OF SCAFFOLDING, WITH PLATFORMS ABOUT 2 METRES IN THE AIR... HALFWAY THROUGH THE SHOW THEIR PRESENCE BECAME CLEAR AS HE CLAMBERED UP DURING AN INSTRUMENTAL BREAK AND DELIVERED THE REST OF THE SONG FROM THERE. THERE WERE THREE PLATFORMS WITH BARS JOINING... IN 'CHERYL' HE RE-MOUNTED THE PLATFORM WHILE SINGING... AND TEETERED TIGHT-ROPE-WALKER-WISE TO THE NEXT PLATFORM, THREATENING TO KILL HIMSELF AND THE COLUMNIER (WHO WAS DIRECTLY UNDERNEATH) IF HE MISSED HIS FOOTING... THEN HE CUBBED THE NOOSE, SWUNG AROUND FOR A WHILE, NEARLY HUNG HIMSELF, GENERALLY CAUSED MAYHEM, STOPPED, AND FINISHED THE SONG....

HE REACHED THE PEAK OF IDIOCY WITH HIS FIRST ENCORE 'DOWN THE ROAD', A MORE THAN USUALLY SILLY SONG... IT HAD TREMENDOUS SCOPE FOR ABSURD NOISES AND IMPRESSIONS... AFTER VARIOUS VERSES WHICH INCLUDED A TARZAN IMPRESSION AND OTWAY 'LOVE' NOSES HE SANG 'I WANT TO BE CHARLIE WATTS DOWN THE ROAD'... LAUNCHING INTO SOME VERY FUNNY PERCUSSION FOLLOWED BY AN HYSTERICAL STRUTTING SEND-UP OF 'JAGGER WITH 'HONKY TONK WOMAN'... YES THE MAN HAS TALENT, HE'S VERY ATTRACTIVE IN A DEGENERATE SORT OF WAY... BUT MOST OF ALL IT'S GREAT TO SEE SOMEONE WHO APPROACHES ROCK IN SUCH A HUMOUROUS WAY... WHAT WORRIES ME IS THAT WILD WILLY WAS DISPENSED WITH CAUSE, HE WAS TOO WILD....

SO THE LONDON ROCK TOUR IS OFF... BUILDING INTO AN INDISPENSIBLE CONSUMER GUIDE FOR INTREPID RADIO-TIMES READERS... AND TOMORROW WE'RE OFF TO SHUFF AND THE TEARS, WILL TOWN OTWAY BE A HARD ACT TO FOLLOW?... CAN WE KEEP UP THE PACE?... FOR YOUR SAKE... DEAR READER?... ANSWERS TO ALL THIS AND MORE IN THE NEXT ISSUE OF RADIO TIMES...

ANNE JONES



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WAR OF THE AIRWAVES ITALY vs. FRANCE

By JEFFREY ROBINSON

Ventimiglia, Italy (IHT)—France is at war with Italy, and the battle sounds exactly like the beep-beep-beep every few seconds in the middle of Frank Sinatra records.

For the past several months, four privately owned radio stations, just across the border from the French Riviera, have turned their antennas and their programming toward France.

In Paris, the government considers any radio station using a foreign base to broadcast to a French audience, without previous international agreement, to be threatening the government-owned broadcasting monopoly. So just after the French legislative elections in March, Tele-Diffusion de France, the equivalent of the U.S. Federal Communications Commission, began jamming the local 100-104 megahertz frequencies. It took time, but the first victim fell two weeks ago. Radio Continental in Bordighera went out of business.

"We're not jamming," insists Brigitte Schmitt, the spokeswoman for TDF. "Instead, we're using certain radio-electronic countermeasures against radio stations who are in direct violation of both French and international statutes."

She explains that the four Italian stations are using transmitters which are too powerful for the area, that their antennas are aimed at France, that their programming is in French, and that they are therefore infringing on the communications monopoly overseen by TDF.

The problem gets more complicated by the fact that in France, the 100-104 mgh bands are reserved for military use. It's common practice for certain frequencies to be set aside for the military, or airport, fire and police radios. In England, the government blocks 100-108 mgh. However, in Italy, the 100-104 mgh bands are available to private stations. The frequencies used by these four have been assigned them by Italy's National Association of Independent Broadcasters (ANIT), which says it has been given the right to regulate private radio stations by the Italian government.

TDF doesn't deny that these stations may be acting within their legal rights in Italy, but as soon as those transmission cross the border, it becomes France's problem.

Therefore, since the beginning of the year, Brigitte Schmitt claims that TDF has "numerous times" asked the Italian authorities to take action. Those requests have fallen on deaf ears. None of the requests have even been acknowledged, according to TDF. Based on that lack of response, the jamming was started.

This war of the airwaves comes at an interesting time in France. Four weeks ago, an appeals court in Montpellier ruled that a privately owned radio station there could not be shut down by the government under present statutes. The court did not overrule the government's right to a broadcasting monopoly. It simply said that the laws currently on the books did not cover this case. To plug the loophole, President Valéry Giscard d'Estaing immediately ordered Prime Minister Raymond Barre to present new legislation to the National Assembly which would reinforce the government's radio-TV monopoly.

Speaking for the prime minister's office, Antoine de Clermont-Tonnerre suggested that the main problem with the Italian stations was their use of the 100-104 mgh frequencies. Of the four stations, only Radio Ventimiglia, at 99.2 mgh, does not fall in the 100-104 mgh range, and only it is not being jammed. Whether this is actually by design or not is another question.

At Radio Ventimiglia, the staff points out that its transmission signal falls exactly between those of France Inter and Radio Monte Carlo, and it can't be jammed without its neighbours being jammed as well.

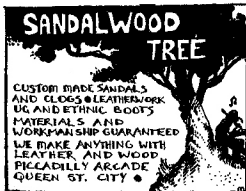
Mr. Gatto says that he's applied for a TV licence, that it's been approved and that his station here will be on the air before the end of this summer. He hasn't decided on his programming yet, but if he turns his antennas toward

France, he could be putting the French government into an even more difficult position, and no one in Paris cared to guess what might happen.

So the war looks like it could escalate. The score to date is 3-1, with television re-enforcements on the way. The Italians don't seem to show signs of tiring. And neither do the French because, while Frank Sinatra sings, they go right on keeping time with beep-beep-beep.

SANDALWOOD TREE

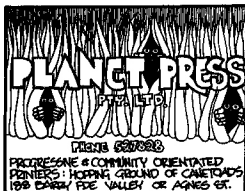
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In spite of the fact that two nations are involved, and that the jamming has been interpreted in Italy as an infringement on the freedom of private radio stations, Mr. Clermont-Tonnerre said that the order to jam did not come from the prime minister's office. He said that such matters would usually be handled by the Ministry of Culture. There, spokesman Michel de la Borde said that he never heard anything about jamming and was, in fact, quite surprised to learn that such a thing was taking place.

Whoever is responsible, the beep-beep-beep goes on. Radio Continental is dead, but the score is 3-1 because Radio Ventimiglia, Stereo 103 and Azur 102 are still in business.

"We're all volunteer stations," points out Mimo Gatto, owner of Radio Ventimiglia. "Everyone working here does so because they love music and they love working on the radio. We don't get into politics. We don't bother anyone. We're not pirate stations because we're perfectly legal. We have ANTI's authorization to broadcast. All we do is play music, so there's no reason to jam us."

Georgio Mobretti, the owner of Stereo 103 in San Remo, agrees. "The French do not have the right to jam us because we're legally operating on frequencies assigned to us by ANTI. Anyway, I've been in business for almost three years. Why would they only worry about me now?"

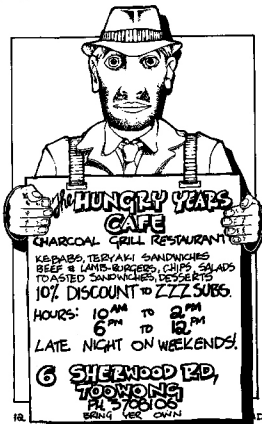
No, this jamming has nothing to do with frequencies. The French simply don't want private radio stations competing with the government stations."

Contacted in Rome, a spokesman for ANTI said that if anyone was breaking the law, it was the French for illegally interfering with the rights of Italian radio. TDF says that international agreements signed in Stockholm specifically forbid the kinds of things that the Italians are perpetrating along the French border, and that those "radio-electronic countermeasures" are fully in keeping with the right of the French broadcasting monopoly to defend itself against such aggression.

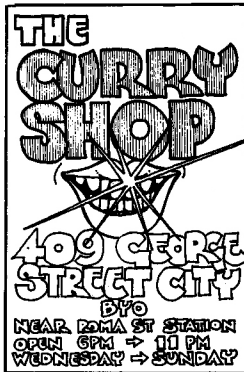
In the meantime, the private radio phenomena has taken Italy by storm. One estimate puts the total number of stations at 2,000, although ANTI says it only represents 600. Like America's "all-news" format radio, there are several Italian variations. Some stations, such as the four here, are all-music. Others are all-politics, or all-women's-lib, or all-homosexual-rights, or all-pro-church, or all-anti-church. There are even some all-gossip stations which allow their listeners to talk on air, saying anything they want to about their friends—the nastier the better.

The jamming comes from TDF's transmitter on Mt. Alban behind Nice, and TDF in Marseilles, the regional headquarters doesn't deny that fact. It says that the orders came from Paris. In Paris—always insisting that the beep-beep noises are radio-electronic countermeasures instead of jamming—TDF doesn't seem to want to take responsibility for the action either. When asked several times for the name of the person who actually signed the jamming order, TDF couldn't come up with one.

International Herald Tribune, Wednesday, May 31, 1978.



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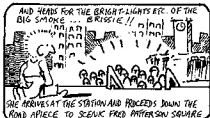


THE CURRY SHOP
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 BYO
 NEAR ROMA ST STATION
 OPEN 6PM → 11 PM
 WEDNESDAY → SUNDAY

OUR HERO GETS INTO THE MOVIES - SUPERSTARDOM AT LAST?



SEEKING FAME AND (MORE IMPORTANT) FORTUNE
OUR HERO LEAVES HER HOME TOWN...

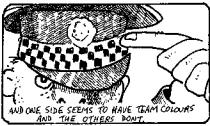


AND HEADS FOR THE BRIGHT-LIGHTS ETC. OF THE
BIG SMOKE ... BRISBIE!!

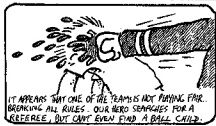
SHE ARRIVES AT THE STATION AND PROCEEDS DOWN THE
ROAD A PIECE TO SLEWIK FRED PATTERSON SQUARE



THERE SEEMS TO BE SOME GIANT COMMUNAL FOOTBALL
GAME IN PROGRESS. SHE CAN'T SEE A SCOREBOARD BUT...



AND ONE SIDE SEEMS TO HAVE TEAM COLOURS
AND THE OTHERS DON'T.



IT APPEARS THAT ONE OF THE TEAMS IS NOT PLAYING FAIR.
BREAKING ALL RULES... OUR HERO SEARCHES FOR A
REFEREE, BUT CAN'T EVEN FIND A BALL CAULD.



OUR HEROS WIDE EYED STARE AND SHOCKED INNOCENCE
OBVIOUSLY A PROFESSIONAL DEMONSTRATION OF THE
APPLICATION OF THE SPECIAL BOMB FILM LENSES



THEY MAKE A SHORT FEATURE FILM WITH HER AS
THE SUBJECT

ON THE SUBJECT OF PAYMENT FOR HER ACTING
SERVICES THEY ARE LESS THAN COMMUNICATIVE



A STAR... ALREADY? BUT PENNILESS IT STILL YES,
I'M AFRAID SO... OUR HERO STILL NEEDS TO MAKE
THE MOST OF HER MEASRE MONETARY RESOURCES.

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