

STATION NEWS

Recent additions to station on air staff include Jo Forsyth, Amanda Collinge and Kern Stevens both of whom come from Sydney and have worked for 2 SER FM. At this point in time 4ZZZ can boast having employed five people from 2 SER FM and the current rumour is that 4ZZZ is soon to change its name to 4SER.

Jon Baird (from Brisbane) has joined the newsroom and replaces Dan Flannery whose spot coverage of the Franklin Dam blockade came to a successful conclusion with a recent High Court decision to stop work on the dam.

On the subject of the newsroom, volunteers have taken over much of the morning duties and hopefully will become even more involved in the various newsroom activities. On the subject of involvement at the 4ZZZ newsroom we would appreciate more community involvement in letting 4ZZZ know about what is happening on the streets and in the gutters of our fair state. Also subscribers are welcome to criticise the 4ZZZ news and info service. Program feedback is always welcome and very much appreciated. The newsroom number is 3711459.



A roundup of cultural, political and social events. Mon-Fri at 6.30pm. Know of any meetings, functions, interesting events? Tell us on 371 5111.

livefile



The threepiece, My Three Sons, Birtthed in December '82. The members come from wellknown bands such as the Lamingtons and Xero. Their music is a mix of the accessible, minimalist with an underlying rhythm, aided by the use of a drum machine, and influenced by the Models, Magazine, Japan, Kraftwerk and Gang of Four.

Yet another threepiece, This Five Minutes, also formed in December last year, have just recorded a 12 inch 'How'. They allow for a lot of black influences in their work with Sly Stone, Isaac Hayes and James Brown in mind.

Looking for Beatie Mania? Try the Colours in your Blue Shirt. You will recognise most of their music if you were around in the sixties and watched the Monkees on TV, and tuned to your local AM popstation. Although a fairly young band (Nov 82) musical experience dates back 6 years members of the band having played in different line-ups.

Blackbanned from the pubs? - Not yet! The Fitts are still pumping out lots of fun as they have been for the last three years under a variety of names. They have a case history with the Goodna band the Uppers, as do the Dumbshow. They did a gig with the Mystery of 6s (Skull in my Cave, Azaria) and everybody had a good time.

Both bands have undergone problems getting recognition around town, but devoted to good music and fun have not thrown out their instruments and kept going in their backyards and garages until someone might discover them.

FEATURE The History of the 45 r.p.m. Record

The accompanying ad, from May 1949 almost says it all. (The 'Madame X' turned out to be an 'it', not a 'her'). The music & electronics giant (RCA) devised what originally was probably a gimmick, but in hindsight became the single most important invention since Edison's original concept. Without the 45 record it's uncertain whether the youth market would ever have made music - & particularly rock 'n' roll in the 50s - as great as it was.

Up until RCA brought out this new toy, the 78 was the product for recording music. We all know - or at least we 'grammophiles' do - of the uselessness of these brittle & heavy items. 78 rpm records were made of shellac and lamp-black. Shellac was an awful brown substance, and the black was added partly for aesthetic reasons. Can you imagine kids forking up good money for records that are likely to split in two at the slightest bump?

During World War Two, shellac was in short supply, & possibly this prompted RCA to experiment with new substances. A very strange strike by the US musicians union during the latter stages of the war made the shortage of shellac of no great importance. When the industry tried getting up after the war, after such a lull, the recording scene needed a 'shot in the arm'. The major labels were worst affected by the down-turn and small independent labels were now starting to become real competition. Columbia was first to produce the microgroove record around 1948. This enabled such bizarre items as 78rpm LP. Irrespective of the speed, these recordings appeared to have been made of shellac or as the trade called it, Duriodol.

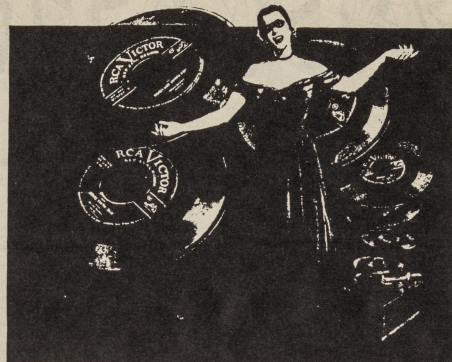
Enter Polyvinyl Chloride (vinyl), a synthetic bi-product of oil which is some-

what pliable - hence "unbreakable". RCA, for extra gimmickry to promote its new baby, in 1949, used a stant which has recently become a new fad - coloured vinyl. Vinyl in its pure form is colourless.

It also devised a scheme whereby each style of music had different coloured vinyl and label, i.e. children's recordings were yellow with blue-green labels; C&W had green with green labels; classical, red on red; R&B, orange with gray labels, & Pop music, all blue. The prefix code numbers were 47, 48, 49, 50, & 52 respectively. Classics were soon changed to LPs. RCA again cornered the market with the record player for these 45s. The large centres of these discs could be because of the clumsy automatic changer they invented. The 45s were soon copied by other companies although many stayed with shellac. The Korean war in '51 made oil scarce, forcing RCA to mix vinyl with the old shellac which prompted the colour to revert to black for appearance's sake. RCA now changed all products to the 47 code & blue labels with silver writing, from the previous gold. Vinyl & shellac is the most common mix for US 45s, though Australia & England use black vinyl. Up to about '58, 78s were issued concurrently with 45s. There were even vinyl 78s in the UK. One other record substance, Polystyrene, a plastic, came into being in US around '54. Because it's cheap, it has been widely used. Labels don't stick to it too well, & a trick used in the 60s where the label is painted on, make deletions easily recycled. Incidentally, the first RCA 45 on the R&B series, Arthur Crudup's "That's all right" became Elvis' first recording.

GEOFF KING (& RECORD EXCHANGER Magazine)

RADIO CORPORATION OF AMERICA
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"Madame X" was the code name, during research and development, for an entirely new system of recorded music - perfected by RCA.

The remarkable background of "Madame X"

New the identity of "Madame X", the unknown in a long search for tone perfection, has been revealed. From this quest emerges a completely integrated record playing system - records and automatic players - the first system to be entirely free of distortion.

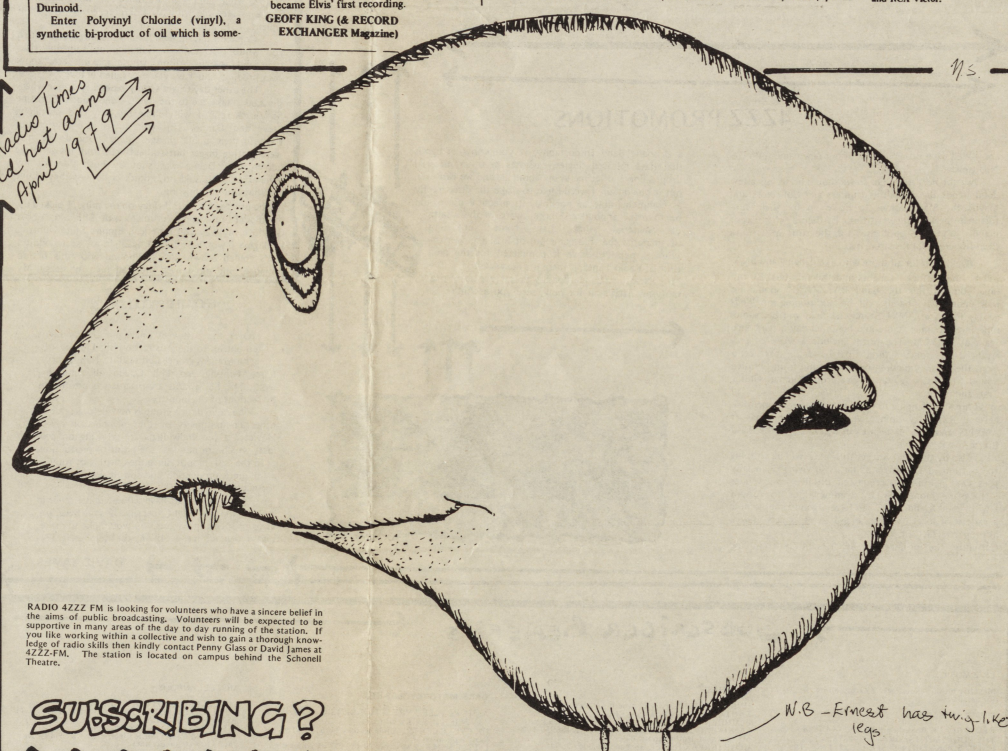
The research began 11 years ago at RCA Laboratories. First, basic factors were determined - minimum diameters, at different speeds, of the groove spiral in the record - beyond which distortion would occur, size of stylus to be

used, length of playing time. From these came the mathematical answer to the record's speed - 45 turns a minute - and to the record's size, only 6 1/2 inches in diameter.

The record is of non-breakable vinyl plastic, wafers thin. Yet it plays as long as a conventional 12-inch record. The new RCA Victor automatic record changer holds up to 10 of the new records - 1 hour and 40 minutes of playing time - and can be attached to almost any radio, phono-

graph, or television combination. Not only records are free of surface noise and distortion - the record player eliminates faulty operation, noise, and cumbersome size, common to many Records are changed quickly, quietly.

This far-reaching advance is one of hundreds which have grown from RCA research. Such leadership adds value beyond price to any product or service of RCA and RCA Victor.



SUBSCRIBING?



N.B - Emcast has twig-like legs

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