

Times

TRAPPED BY A DEADLINE HE COULDN'T MAKE !!

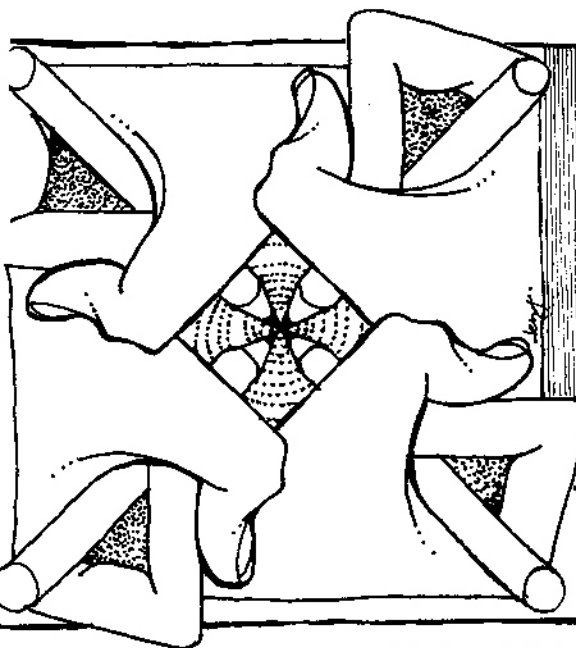


HOWARD THE HYBRID



HOWARD BATTLES WITH
TIME ITSELF TO TRY AND BRING
AN UP-TO-DATE PROGRAMME GUIDE
TO HIS PUBLIC

MATT.



EDITORIAL

WHERE
WILL IT
ALL
END...

WHAT TO SAY... IT'S DIFFICULT TO THINK OF SOMETHING... HOPEFULLY WE'LL BE APPROACHING SOME FORM OF CONTROL SOON... AT LEAST WE'LL TRY & GET RADIO TIMES OUT IN THE RIGHT MONTH... WHAT MORE CAN YOU ASK OF US?... ANYWAY THIS MAY WELL BE THE LAST ISSUE BEFORE WE GO TO HIGH POWER...!! WE HOPE!... SO... KEEP YOUR GAZES PEELED!!!

RADIOTIMES

WAS PUBLISHED ON BEHALF OF 4ZZZ-FM BY:-
MEDIA FACILITIES PTY LTD....

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4ZZZ-FM

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IT!

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EDITOR; ARTICLES
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SUGGESTIONS; TYPING.
NEEDED FOR NEXT ISSUE!
DEADLINE: NEXT WEEK

4ZZZ-FM PRESENTS:

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EVERY WED & SAT NIGHT: 7:30-11pm



Most subscribers to 4ZZZ-FM are likely to be aware that the station's licence will lapse this August 31.

Now this is not as alarming as it might first sound. The reason is simple. We shall have the opportunity to apply for a new licence which will be far more satisfactory than our current one.

Assuming we are successful, (more on that later), we shall soon be able to broadcast to *all* of Brisbane in stereo not just those scattered pockets that currently pick up a decent signal.

As well, the uncertainty of broadcasting with an "experimental licence" will be over.

In many ways, the need to allow existing "experimental" stations such as 4ZZZ-FM to apply for new licences before their current ones lapse, has provided a useful stimulus to the Department of Post and Telecommunications and to the Broadcasting Tribunal. This has meant that often in the speed of events there have been a number of stuff-ups such as the advertising of the Brisbane licences the day before the final day for comments on the draft proposals. It also meant that a number of potential public broadcasters (mostly interstate) were almost ruled out because their applications were supposedly not lodged on time. However effective lobbying by the Public Broadcasting Association of Australia (PBAA) and the likelihood of a legal challenge meant that the Tribunal relented and allowed the "late" applications.

But above all this current confusion and real drama is the inescapable fact that the waiting is over. We can be delayed no longer with inquiry after inquiry or with soft soap about the Government not being prepared to preempt any policy by making individual decisions, (the Robinson line).

The Government has had its Green Inquiry. The Tribunal has had its Self-Regulation Inquiry. The Government has stated its policy on public broadcasting and the Minister has called for licence applications. In August the Tribunal will begin public hearings for the three public licences. These are for 2 FM and 1 AM licences. The FM licences are for metropolitan coverage and there is no provision at this stage for low coverage FM public licences.

What all this means simply is that after August 31, Triple Z will either have a proper licence with adequate power to reach all of Brisbane in stereo *or* we will dip out totally. No more of this 1KW jazz. This is possibly a fortunate state of affairs because if it had been possible to restrict us to low coverage *and* grant others medium coverage, the proposition may have looked appealing to those who are in the position to make the decision.

There is just one further possibility. This is that we could be forced unwillingly into some kind of consortium with one or a number of the other applicants.

This way →

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APPLY:
4ZZZFM!

TRIPLE Z AGAIN HAS A VACANCY FOR A FEMALE ANNOUNCER, FOR THE MORNING SHIFT. IF YOU'VE HAD ANY EXPERIENCE AND WOULD LIKE TO WORK FOR PITIFUL WAGES, LONG HOURS AND FOR A HIGH LEVEL OF COMMITMENT, WRITE TO US AT BOX 509, TOOWONG, 4066, TELLING US ABOUT YOUR EXPERIENCE AND WHY YOU WOULD BE FOOLISH ENOUGH TO WANT TO TAKE THE JOB.

The Applicants!

Who are these? They are listed in the accompanying notice of public hearing.

The first listed is the Ethnic Broadcasting Association of Queensland. This group, as its name suggests, desires to broadcast AM programs of interest to the Brisbane ethnic groups. Brisbane broadcasters have mostly ignored these people. The occasional attempts at such programming have all been abandoned. Brisbane is the only major capital without such a service. Sydney, Melbourne, Adelaide, Perth and Canberra either have stations totally devoted to ethnic broadcasting (2EA and 3EA), or have public stations that grant considerable time for this purpose (3CR, 5UV, 6NR, 2XX).

Most people would applaud the initiative of this group to attempt to cater for Brisbane's ethnic population. Others have argued that the city does not have a sufficiently large ethnic population to warrant such a service. If the response that the group received on their one test is any indication there is little doubt that the demand is there. Experience interstate has shown that when ethnic broadcasting gets under way here it will quickly build up a substantial audience. The enthusiasm generated by this service should be sufficient to enable the venture to survive (financially).

Yet another group would oppose the introduction of ethnic broadcasting for blatantly intolerant reasons. Take for example the letter signed "Aussie" which appeared in the May 4 edition of the *Telegraph* this year.

Look here O.K.

Or how about this sticker:

**AUSTRALIA
for
AUSTRALIANS
STOP ETHNIC RADIO**

It represents the racist segment of the Australian population.

Hopefully Brisbane people will come to support ethnic broadcasting and see it not as a divisive force diluting the fine WASP* culture of ours but rather as a recognition of the diversity that exists within the city, and an attempt to cater for this.

(*WASP stands for White Anglo-Saxon Protestant).

The second group listed on the public hearing notice is *us*. Creative Broadcasters Ltd is the company set up by the University of Queensland Union to hold the station's licence. It is a non-profit company and its directors are elected from the student body at the university of Queensland, from the staff of the station or appointed by the Union Council at QIT and at U of Q.

Ethnic radio a drawback

A call has been made for the setting up of an ethnic radio station in Brisbane on the questionable claim that one in four Brisbane people speak only a foreign language.

That is precisely the reason why approval should be refused. Ethnic radio will en-

courage such migrants to persist with their own languages and so cut them off from the mainstream of the community. Speaking English will not guarantee that they will become Australians but not speaking it will guarantee that they won't.

Community Relations chief, Mr Al Grassby is the architect of this modern Tower of Babel called Australia, with its hundreds - plus ethnic groups.

He and others, have persisted with demands for a multi-lingual community, but never have they fully Australian means integration. It means being Aussie, in name only. Old Cleveland Road, Coorparoo.

Egg on their faces?

By any way you look at it we should have a very strong chance of securing one of the FM licences. We have been on air for 2½ years now and have built up a sizable audience. The fact that Triple Z has been able to raise such a high proportion of its finances from listeners, either through subscriptions or through their attendance at concerts, dances and now at the Queens Hotel is surely evidence of strong support. Whenever we have called on listeners to aid the station, either financially as with the radiothon, or physically as with the construction of the studios, transmission facilities etc, we have been inundated with support. I am confident that this support will be evident to the Tribunal when it meets here in August.

Third on the list of applicants is Music Broadcasters of Qld Ltd. This group would have to be about Australia's most patient licence applicant. For several years now they have been trying unsuccessfully to get on air. They've looked very close on occasions and are no doubt peeved at the delay. They have the successful model of 2MBS and to some extent 3MBS interstate as examples of the demand for their 'fine music' programs. What's more they've even cracked a substantial grant from Utah. The only catch is that the money is conditional on them getting a licence. MBSQ and 4ZZZ-FM have for years co-operated on the technical level and informally also on the program level. We both desire FM because it is the best medium to transmit music.

Light at the end of the Tunnel!

Fourth on the list is Qld Community Radio Ltd, perhaps better known as 4ZAP. I should declare a bias straight away. As manager of Creative Broadcasters Ltd. I issued writs for defamation against members of this group. They are a strange mob. The coalition included such luminaries as Rona Joyner and such disparate organizations as the National Civic Council, the Qld Churches Soccer Football Association, the Lady Nell Seeing Eye Dog School and Toastmasters International (District 69).

This group would possibly be the most bizarre would-be broadcaster in Australia. Refused membership of the PBAA because of their plans to have limited advertising and to redistribute profits back to member groups, their application says that the music played will be "mellow contemporary/modern country/popular allowing for experimentation with new forms."

They now claim to finance the proposed station by sponsorship and not commercials as previously claimed. Unfortunately it is very difficult to see just how the venture would be financed as the application is large on weight but light on detail. However it might interest you to know that Annexe A4 contains the following letter:

Finally a group that is not even on the list: Women's Radio 4BW Ltd. This group has not been heard of since it disintegrated following an internal dispute over whether the station should reflect the views of the Women's Liberation Movement or of "concerned Christian women". This latter faction wanted the broadcasts to:

1. Uphold the family.
2. Honour motherhood within the context of the family.
3. Prevent the broadcast of homosexual doctrines.
4. Not promote abortion, and especially abortion on demand.
5. Safeguard our children from a specific sexual indoctrination. Vote against all efforts to introduce contraceptive vending machines in schools.

Sounds familiar doesn't it.

After the proposed station split bitter recriminations occurred over who was to receive the money supporters had subscribed. People wishing to obtain refunds were told to seek legal advice. The Justice Minister (Mr. Knox) told Mr. Wright (ALP, Rockhampton) in State Parliament that the Corporate Affairs Commissioner had no record of subscriptions being made to the proposed station. This group was one of those that scraped back into the race when the Tribunal decided to allow a group of applicants they'd previously excluded for not lodging their applications by the due date.

Perhaps fortunately for the other applicants, Premier Joh will have little influence over the decision as to who the successful applicants will be.

So that's the rundown. If you're interested, come along to the hearings. They are open to the public. Otherwise cross your fingers, pray to your respective Gods and hope that the last 2½ years or so of broadcasting will be recognised as worthwhile and as broadening the choice of programming available to Brisbane audience. Maybe there is light at the end of the tunnel after all.

HAYDN THOMPSON
(co-ordinator 4ZZZ-FM).

There is also a letter from Police Commissioner Terry Lewis, happily accepting the offer of free air time for the Qld Police Department.

This group has hedged its bets by applying for both an FM and an AM licence.

The next licence hopeful on the list is Family Radio Limited. Regular readers of *Radio Times* may remember that we brought you news of this group in the June issue. They are fundamentalist Christians of the "born again" variety. With their connections with the Almighty they must rate a chance but you can't help getting the feeling looking through their application that their brand of Christianity is a trifle rigid. They might attract more support if they were to tolerate members who had a less narrow concept of religious broadcasting than their own. They are after FM. Anyone for psalms in stereo?

Next in the queue is Professor Saint on behalf of a Qld Tertiary Education Consortium (to be formed). Definitely a late starter this applicant, based mainly on the University of Qld. Presumably hopes that the weight of its combined prestige will overcome the considerable lack of preparedness. It is proposed to broadcast educational programs and music. Why they need FM is a mystery to most people since a predominantly non-music station is generally considered to be better suited to AM.

Beautiful Music



The Verdict!

AUSTRALIAN BROADCASTING TRIBUNAL: GENERAL STATEMENT OF PROCEDURE FOR INQUIRY HEARINGS

1. The proceedings will commence with an opening statement by the Chairman covering formal aspects and other relevant matters.
2. The Chairman will ask the representatives appearing for the applicants to announce their appearance.
3. The Chairman will invite persons, other than applicants, who claim to have an interest in the proceedings, and who wish to seek the approval of the Tribunal to be represented at the Inquiry, to state their case, indicating the grounds on which the interest is claimed.
4. Witnesses will be required to take an oath or make an affirmation.
5. Representatives for the applicants may, if they so desire, open the application by addressing the Tribunal briefly.
6. The written application and a copy of any particulars supplied must be sworn to be witnesses and tendered as exhibits.
7. The Tribunal will consider any request that part of parts of an application are of a confidential nature or that their publication would be prejudicial to the interests of any person.
8. Representatives for the applicants will apply for supporting statements by witnesses to be incorporated in the transcript of the proceedings. It is not intended that such statements should be read in full but is desirable in the interests of community involvement that witnesses summarise the main points of their submissions when giving evidence.
9. The Chairman of the Hearing may ask if the witness has anything to add to the submission.
10. The Tribunal may ask questions.
11. All persons giving evidence at the hearing and counsel appearing on behalf of interested parties may examine witnesses through the presiding Chairman.
12. Closing addresses, if considered by the Chairman to be necessary, will be deferred until all evidence has been completed. Such addresses will be heard in the reverse order of appearances of witnesses.

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Johnny Otis



Johnny O'Keefe



Roy Orbison



The Methodist Centre for the Aged,
Newtown.
3rd March, 1972.

Dear Mr. Smitters,

I am writing this from my room at the Methodist Centre for the Aged where, as you know, I have been since my daughter died ten years ago. It gets very lonely here and I don't know how much to thank you for the wonderful gift of this beautiful little portable radio.

I have not had a radio of my own beforehand, you don't know how much comfort it is to be able to listen to the wonderful music and pass away the lonely hours... May God bless you for your kindness.

I share this room with my friend Elsie Jacko who is 81. I am 83. Elsie had a little radio but she always played it so softly that I could never hear it. The other day she dropped it on the cement floor and broke it. The repairman said it would not be worth trying to fix it, so you can see how nice it is to have one of my own.

Last night while listening to the lovely Choral Service from the Methodist Church, Elsie asked me to turn my radio up, so naturally I told her to get fucked.

Thank you again for your hospitality,
May God Bless You,

Mavis Gardiner.



Dear Editor,

I have just read the "Feedback" letter "In Reply to Your Final Demand Note" and am sure that you will enjoy the enclosed epistle.

I must take to task Mrs. Gladys M. Conway, your correspondent in the May issue. Adolf Hitler may not have been a housepainter, although he may have been a paperhanger (and what is wrong with being either?), but he certainly was not Adolf Schickelgruber. His father was born Alois Schickelbruber, out of wedlock, was later legitimised by his father, and sired young Adi under the name Alois Hiter. Ho-Hum.

I am yours in bananas,
Mike Bevis.



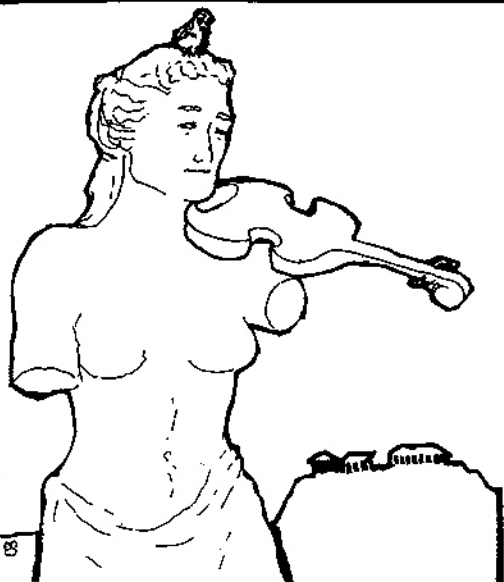
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CLASSICAL

CLASSICAL PROGRAMME FOR AUGUST

- August 6: ANNE FOX
details to be advised on air
- August 13: KEITH HUDSON
herewith
- August 20: LIDDY FIRTH
details to be advised on air
- August 27: ROSS PETERS
herewith

August 13

Keith Hudson

BUTTERWORTH: The Banks of the Green Willow—The London Philharmonic Orchestra, conducted by Sir Adrian Lyrita—SRCS 69.

ELGAR: Introduction and Allegro for Strings, op. 47—The Halle Orchestra, conducted by Sir John Barbirolli, HMV ASD 521.

BLOW: Ode to Marriage—The Deller Consort, with the Stour Festival Chamber Orchestra, directed by Alfred Deller—Harmonia Mundi HM 201.

PURCELL: King Arthur, Extracts—soloists, with the Orchestra of the Philomusica of London, conducted by Anthony Lewis—L'Oiseau-Lyre SOL 60008/9.

PLANCKTUS: Samson dux fortissime—Andrea von Ramm, Nigel Rogers, and the Studio of Early Music—Telefunken 6.41053.

Songs from Shakespearean Plays—Michale Criswell (boy treble) with the Dolmetsch Consort and David Lumsden—Abbey LPB 762.

IRELAND: Decorations—Eric Parkin (piano)—Lyrita SRCS 87.

GIBBONS: Prelude, Pavan. Lord Salisbury, Galliard, Christopher Hogwood (harpsichord)—L'Oiseau-lyre DSLO 515.

VAUGHAN WILLIAMS: Concerto Accademico for Violin and Strings—Nora Grumlikova (violin), with the Prague Symphony Orchestra, conducted by Peter Maag. Supraphon 50959.

TALLIS: The lamentations of Jeremiah—The Deller Consort, directed by Alfred Deller—Harmonia Mundi HM 260.

PURCELL: My Heart is Inditing, verse anthem—The Choir of Kings College, Cambridge, with the Leonhardt Consort, directed by David Willcocks—Telefunken 6.41123.

BRITTEN: Te deum and Jubilate—The Choir of New College, Oxford, directed by David Lumsden—Abbey LPB 753.

MAXWELL DAVIES: Hymn to St. Megules—The Fine of London conducted by Peter Maxwell Davies—L'Oiseau Lyre DSLO 12.

HOLST: Capriccio—The English Chamber Orchestra, conducted by Imogen Holst—Lyrita SRCS 44.

August 27

BACH: Prelude and Fugue in A minor BWV 904—Wilhelm Krumbach, organ—Telefunken SAWT 9503-A-12".

PURCELL: Fantasia: three parts upon a ground—David Burrow, John Turner, David Pugsey, recorders. Christopher Hogwood, harpsichord—EMI SLS5022-5".

BEETHOVEN: Overture: Consecration of the House OP 124—Zamourex Orchestra Igor Markevitch, cond.—Heliodor 2548138-12".

WAGNER: "Good Friday Scene" from "Parsifal"—Wolfgang Windgassen, Tenor. Ludwig Weber, Bass. Bayreuth Festival Orchestra, Hans Knappertsbusch cond.—Heliodor 2548138.

HENZE: Sonata for strings (1957/58)—Collegium Musicum, Zurich Paul Sacher, cond.—DGG 139396-15".

SCHOENBERG: Wind quintet op. 26—Paris wind instruments group, Roland Dauatte, director—Musidisc RC762-40".

HAYDN: Oratorio "The Creation"—Popp, Hollweg, Moll, Dose, Luxon. Brighton Festival Chorus Royal Philharmonic Orchestra, Antal Dorati, cond.—DECCA SD50D2-1"55".



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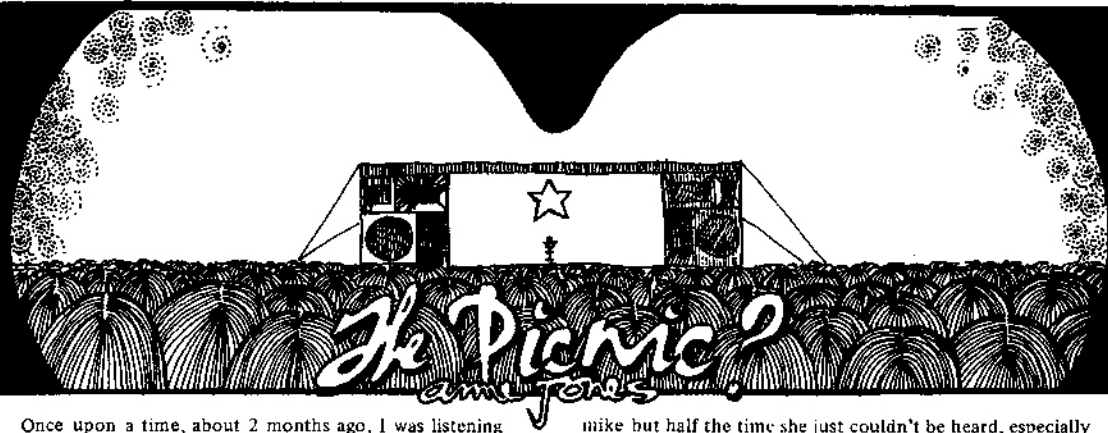
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Once upon a time, about 2 months ago, I was listening to triple-zed. Between tracks, the idiot announcer (I think it was Finucan) gave a rundown on a rock festival, an all day affair with Dylan, Joan Armatrading, Clapton (Eric, that is), Graham Parker and the Rumour; etc. 15th July for only 6 pounds. Six pound? In Blackbushe, England. "Sure, Miguel", I often talk to triple zed announcers from some distance, "I'll just nip over for the weekend."

Well, I didn't for the weekend, but come July 15 I was in London. I'd seen Dylan and Armatrading only weeks before in Brisbane. But who wants to stay in London all on your own. So off I went to "The Picnic" as it was billed.

Sitting somewhere in the middle of 250,000 people isn't exactly my idea of a picnic. But it wasn't raining (which in England passes as fine) and it was fairly warm; so the atmosphere was pleasant. The complete bill was Merger (a reggae group rumoured to be one of Dylan's favourites), Lake, Graham Parker & the Rumour, Eric Clapton and his band, Joan Armatrading and Bob Dylan; in that order.

Now I haven't been to an outdoor concert since I saw Johnny O'Keefe at Bundaleer when I was 14 and I'd forgotten how unsatisfactory they are. For instance, perched on someone's shoulders with a pair of binoculars I managed to discover that Dylan was wearing a top hat and his face was pancake white. And the mixer was doing some pretty funny things at times.

Anyway if the impressions of a musically fairly ignorant person are worth anything, here goes. It takes a certain kind of performer to shine when the majority of people present can't even see what's going on. Joan Armatrading didn't seem to cope very well. I don't think that Ms. Armatrading is a very confident performer at the best of times; on Saturday she was a mess. Perhaps it was technical problems or maybe she just wasn't close enough to the

mike but half the time she just couldn't be heard, especially as the crowd became restless.

In contrast people like Clapton & Dylan seem to gather energy from large crowds. Clapton was good; he is big and the crowd paid him due homage but Dylan is god.

The twilight began to fade as he performed. Fireworks blossomed; hot-air balloons released thousands of buttons onto the masses. Throughout the day if one wanted to see anything it was necessary to stand; as the idiots up front were standing. When Dylan came on everyone stood; but as he took hold they all sat down or was it knelt?

Unfortunately he lacked the viciousness he had last time I saw him. The performance was very "mellow". But he did do the reggae version of "Don't Think Twice" and managed to make "All I really want to do" sound like "Pop goes the weasel" could god be sending himself up?

But my award went to Graham Parker and the Rumour who were great. Maybe it was because they were on early but they seemed fresher than the others. They only did a fairly short spot, so they were very snappy and they seemed to have more people bopping than anyone else. G.P. belligerently waving a mike stand during "Hey, Lord, don't ask me questions" was an amusing variation on his fist shaking antics.

And the others; Lake and Merger. Well I can't really remember, they were on too early, but I have the vague impression that they were dull.

The "piece de resistance" was the trip home. It took 9 hours. The trudge to the railway station, queuing for the trains was all pretty awful. The bit that got me was waiting 4 hours at Waterloo station for the tubes to start Sunday morning. Thousands did the same; there were bodies all over the platforms—it looked like a refugee camp. At 7 o'clock the P.A. system blared out "will everyone who is sleeping in the station, please get up"—trust British Rail.

Oh, well, the things I do for rock 'n' roll.

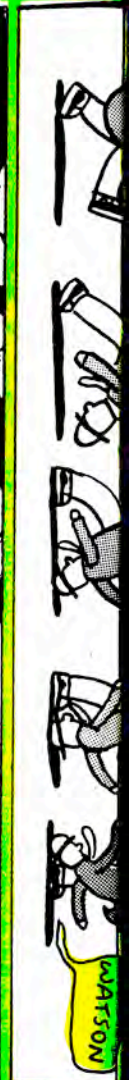
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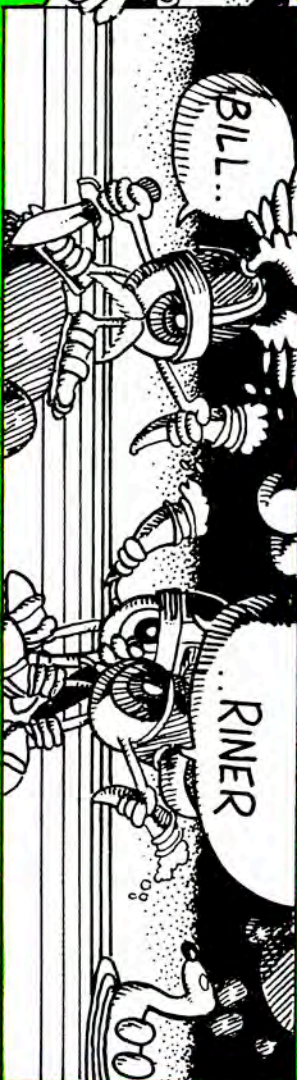
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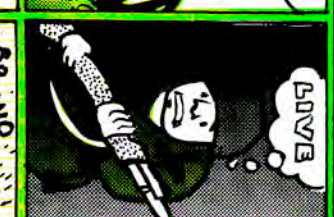
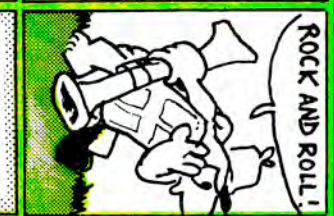
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2100 HRS



2300 HRS



0100 HRS



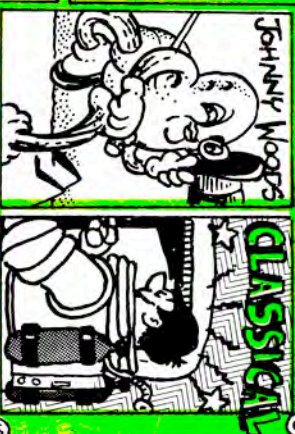
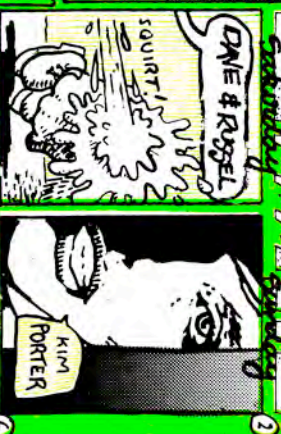
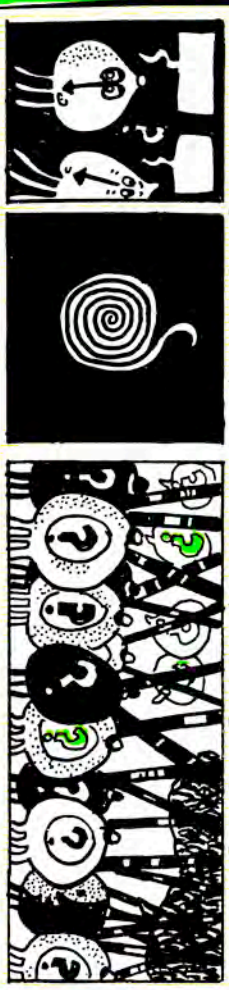
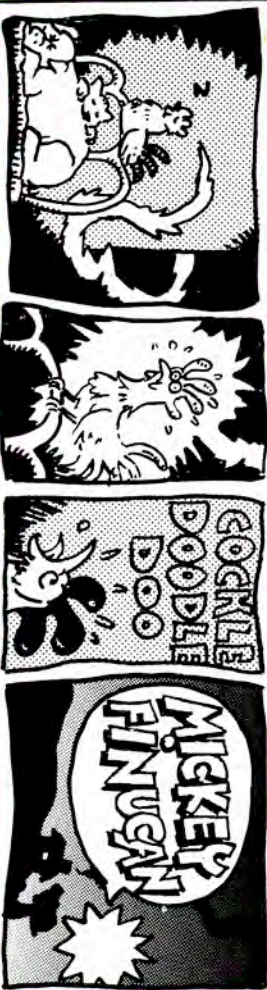
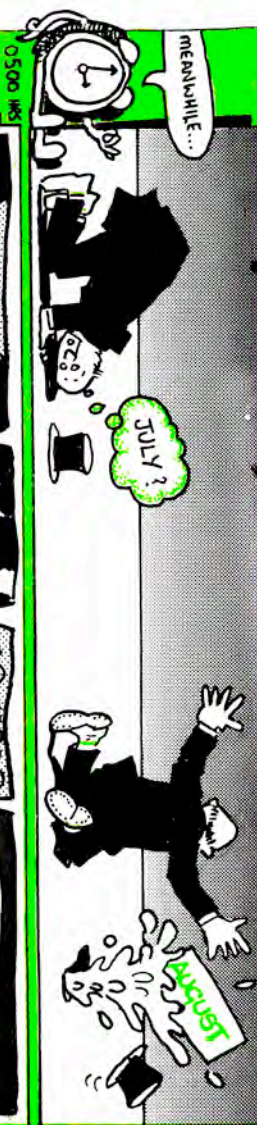
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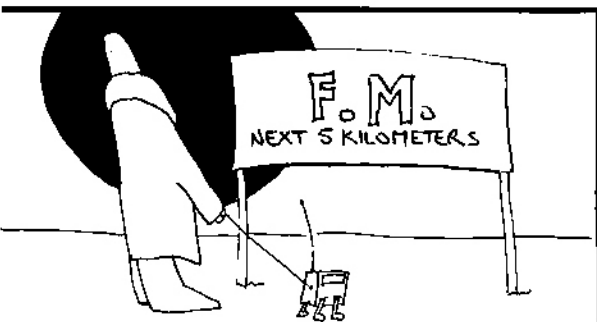
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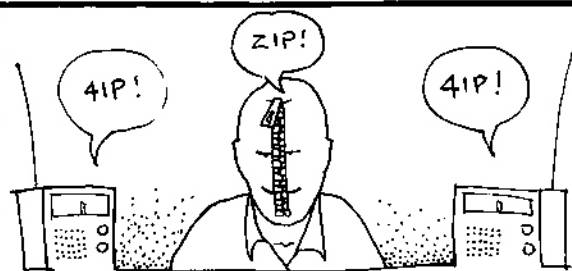
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WHOOFS!

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"...And so radio had its victories, its defeats and even its tragic stories, as in the case of Edwin H. Armstrong whose heroic efforts were a refreshing contrast to the domination of the large corporations (RCA, A.T. & T., General Electric and Westinghouse). The sale and licensing of his early patents had made him quite independent of others. In 1933 while litigating the rights to the feedback amplifier, he received his patents for frequency modulation, a form of broadcasting that finally eliminated static and noise, the bane of radio. A bitter battle with the giants ensued as Armstrong sought to demonstrate the superiority of FM by broadcasting concert music from a single station in New York. The corporations were reluctant to adopt Armstrong's FM for they had invested too much in the older AM method. Yet gradually and perceptibly, FM stations spread—Armstrong had been vindicated. In 1954, after an exhausting battle with RCA over his patents, he killed himself. David had fallen before Goliath."



AM STEREO

Depending on who you believe the innovation of AM stereo broadcasting is either not far away or just a "passing phase".

The Sydney Morning Herald (June 4) reported that America will get its first AM stereo stations in 12-18 months and an Australian Government committee is already studying this concept. The Herald quotes Gavin Rutherford, 2SM's general manager, as saying that AM stereo sounds as good as FM, and has the advantage that it doesn't depend on "line of sight" reception.

He says that existing AM stations could convert to stereo with minor technical changes.

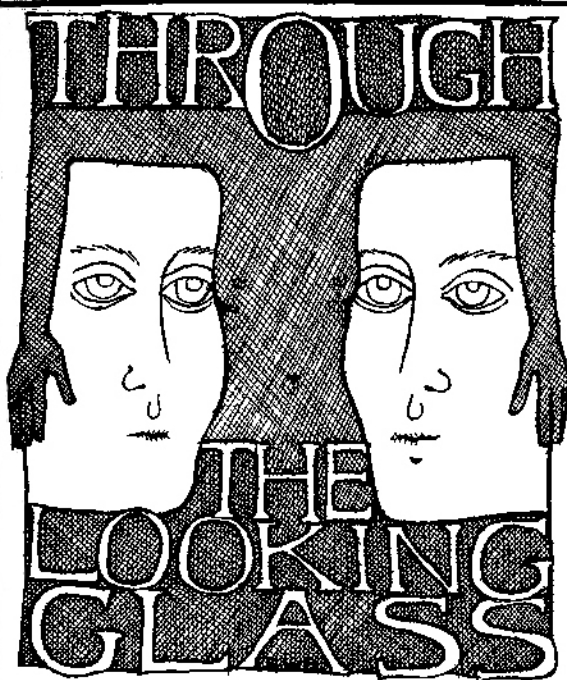
However Erica Farber general manager of top New York FM station WXLO-FM, recently told Australian commercial broadcasters that AM stereo was a "passing phase", even suggesting that it would be similar to the non-event of quadrophonic broadcasting.

Furthermore she said that no US radio makers had plans to make sets to receive AM stereo.

TOOWONG MUSIC CENTRE



51 Sherwood Rd., Toowong Phone 370 9935



The Publication "Australian Hi Fi" has held its first Australian Stereo FM Awards with 5 categories from music programmes thru to investigative journalism shows. TTLG has submitted 2 programmes in Category 3, which broadly speaking was for programmes aimed at a particular group, giving a broader implication to a social issue. We sent in the Mothers Day programme, and the Women in the Media show. Technical quality might leave something to be desired, but with our equipment as it is, that will have to be taken into consideration. The Hi-Fi show, which is exhibited every year in all states, will be the place where prizes are presented. This years show is August 3-4. Actually, we're not very hopeful, but it will be interesting to see who wins and why. ABC-FM entered 14 tapes for judging. Triple Z entered 5, the two we did being totally produced, researched, presented by women both full time staff working in a volunteer capacity and volunteers from all over the place, who help each week with the show. There's always room for more helpers. Ring 371 5111 if you have ideas, criticism, or an urge to help and ask for Fiona.



OBITUARY

My god! You've got to be quick to keep up with the staff changes at Triple Z. This month we say goodbye to our chief engineer David Aberdeen who is heading off overseas again. David has been with Triple Z right from the start. This period was broken only by David's stay in Sydney where he worked with 2MBS-FM. Describing himself as "an aging hippie about to hit the road again" David will be greatly missed around the station. Apart from his technical skills David was about the only bastard who ever cleaned up the kitchen. Should we all be struck down with some terrible disease blame David's departure.

Fortunately we have been able to find an excellent replacement in Stephen Blair. Stephen is not only a technical bod but a graduate in law and commerce as well. If only he was also an accountant we mightn't have to replace another staff member who leaves us this month. Our finance co-ordinator Michael Hogan is going back to a better paid job (that's not hard) at Griffith University.

Michael took over the job from Georgina Guilfoyle who is now traipsing around Europe in a kombi with our first co-ordinator Jim Beatson (see their article elsewhere on this). But unlike David Aberdeen, Michael will not be far away. He'll remain as company secretary and no doubt will join the station's volunteer staff as unpaid sweated labour.

SANDALWOOD TREE

CUSTOM MADE SANDALS
AND CLOGS • LEATHERWORK
UG AND ETHNIC BOOTS
MATERIALS AND
WORKMANSHIP GUARANTEED
WE MAKE ANYTHING WITH
LEATHER AND WOOD
PICCADILLY ARCADE
QUEEN ST. CITY

HOW LONG CAN YOU
ESCAPE THE
GRIPPING QUIET
OF NOT RE-
SUBSCRIBING

UNIQUE BATIK

47 SHERWOOD
RD. TOOWONG

SARONGS
SKIRTS
BIKINI'S
BOARD SHORTS
SHIRTS
DRESS

HAND MADE CLOTHES, POTTERY, SHOES,
ALTERNATE LIFESTYLE BOOKS... HEADGEAR

CHR. ELIZABETH ST. ULSTER WALK
CITY

PHONE 3761787

THE CURRY SHOP

409 GEORGE
STREET CITY

BYO

NEAR ROMA ST STATION
OPEN 6PM → 11 PM
WEDNESDAY → SUNDAY



LIGHTWORKS

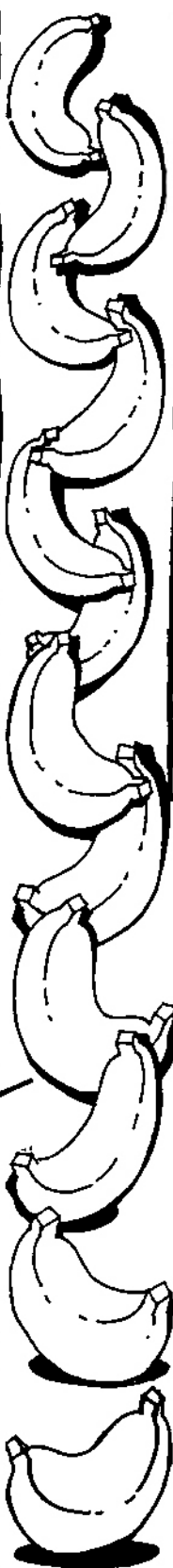
31 OVEREND ST
NORMAN PARK
BRISBANE 4170
PHONE 996580

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CONTROL EQUIPMENT, LIGHTING DESIGN, STAGE EFFECTS,
PSYCHEDELIC DISPLAYS FOR PHOTOGRAPHY, TV ADVERTISING
DISCOTEQUES BUSINESS HOURS: ANYTIME YOU NEED US.

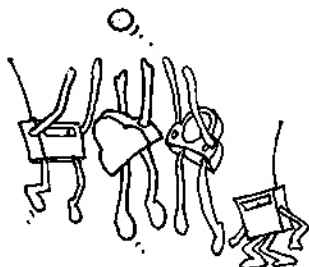
ADVERTISE?

RADIO TIMES
IS SUPPORTED BY
ADVERTISING..
SO IF YOU WANT
TO ADVERTISE
SOMETHING OR
KNOW SOMEONE
WHO MIGHT...
RING 47777

3715111



THE RATING GAME



When Triple Z learned that the Broadcasting Tribunal would be holding public hearings in Brisbane starting August 8, to grant public broadcasting licences, we asked listeners to write to the station indicating their support.

The response was tremendous.

It was interesting to note that one of the main reasons given for listening to 4ZZZ-FM was the lack of commercials. Here's a selection of listeners comments:

"I dislike all of Brisbane's commercial stations intensely, chiefly because of the banality of their content, and the lack of imagination in their format. Most advertisements broadcast are offensive to taste and intelligence. . ."

"These days, A.M. radio is a thoroughly sickening business, it is crammed with would-be trendsetters, advertisements and top forty trash music. . . 4ZZZ is in the business to speak to people instead of treating them like cogs of a massive ratings machine, which operates by extracting money from the mindless morons. . ."

(Bit elitist, Ed.)

"4ZZZ is the only radio station I choose to listen to. . . There are no false deceitful commercials hammered down your ears almost after every song. . . On commercial radio they play simple and monotonous tunes. No matter what commercial station you are listening to you get the same song played over and over again til they get thrown out of their 'Top 40' list."

"I take great pleasure in thinking that in this sea of over commercialised drivel, laughingly called commercial, radio there are some people who believe it is possible to promote more varied musical tastes."

"Both my wife and myself find it difficult not to throw up when we listen to commercial radio's 'hard sell' after listening to the almost human 4ZZZ announcers."

"Your no gimmick approach to what is a blatantly commercial medium, therefore not being continually bombarded with hard sell."

"...it certainly is a pleasant change to listen to a station that isn't constantly pushing inane advertisements."

Perhaps the most nauseating periods on commercial radio (or TV for that matter) are those weeks designated each year as **RATINGS PERIODS**.

One way to spot a ratings period on radio is to be on the lookout for big promotions. It is no accident for example that in the same week that 4BC was running its "Most Hated and Loved Records in Brisbane" competition, with lots of lovely prizes, Waynee Poo was announcing in full page ads in the Courier-Mail that he'd been "a bit naughty" and "Beautiful Music" station (read Musak) 4BH was also buying up big in the Courier Mail with full page ads (remember that bloody rose?

Actually there is considerable doubt as to whether you *can* "buy" an audience with giveaways. For example in a recent Sydney ratings period 2UW ran a \$100,000 giveaway contest but still dropped in the overall ratings.

How does the manager get out of that one? It's simple. He says he'd be horrified to think what would have happened if the station *hadn't* run its contest.

It's interesting to read that at least some commercial stations are not unaware that many of us can't stand the ads. Erica Farber, general manager of WXLO-FM New York City told a recent Advertising Club lunch that commercials are the biggest "tune out" factor in New York radio.

It looks from the letters received at 4ZZZ-FM that Brisbane audiences feel similarly.

Just in case you are not sure that you'll recognise the symptoms of a ratings period here is a full list of dates:

McNAIR ANDERSON 1978 SURVEY SCHEDULES

TV

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Radio

[illegible]

THE RATING GAME



Another aspect of the ratings business (and by the way it is a business), is the accuracy of the system.

At the moment most ratings surveys are conducted in this country by the McNair Anderson company. They claim that the Australian ratings system is amongst the most accurate and intensively audited in the world.

But as our other best known market researcher, Roy Morgan, pointed out in the Age, auditing merely means that the survey was carried out according to certain rules of sampling and method—it has little to do with accuracy.

Apparently McNair Anderson ask people to record in a diary their viewing and listening habits for each quarter hour of each day. There is no way of knowing whether the kind of person who will do that is typical of people generally, nor how faithfully it is done. Morgan says his

company uses a diary method to monitor housewives' grocery purchases, but the resultant estimates of grocery purchases can be checked against a company's sales figures. TV and radio ratings cannot be checked.

Morgan claims that experience with TV meters, which tell if a television set is actually turned on, suggest that the diary method overstates the level of television viewing. McNair, of course disputes this. It would seem though that until a ratings service is based on meters as in the UK and the USA, there should be some scepticism towards the current system.

Maybe they could also invent a machine that also registers the level of audience *satisfaction* and not just whether the receiver is switched on.



STATION LICENCES FOR BRISBANE

Notification of Public Hearing

On Tuesday, 8 August, 1978, the Australian Broadcasting Tribunal will commence a Public Hearing to consider applications lodged in response to an invitation by the Minister for Post and Telecommunications for the grant of licences for one AM and two FM public broadcasting stations in Category "S", or for one in Category "E", and two in Category "S", to serve the City of Brisbane, as specified by the Minister.

A Category "S" radio licence is issued to groups intending to provide programs serving a particular interest or group of interests. A Category "E" licence is issued to educational bodies intending to provide programs of continuing and adult education, but including material designed to enrich the cultural life of the audience.

These programs are to complement and supplement and not seek to compete with those currently provided by commercial and national radio stations in the area.

The Hearing will be at:

The Conference Rooms,
Lower Grand Floor,
Commonwealth Government Centre,
235 Ann Street,
Brisbane, 4000.

Between the hours of 10.00 a.m. to 12.45 p.m. and 2.00 p.m. to 4.00 p.m.

Applications for the grant of the licences have been lodged by:

Ethnic Broadcasting Association of Queensland Limited,
5 Roke Street,
Holland Park, Queensland, 4121.
Creative Broadcasters Limited,
Union Building,
University of Queensland,
St. Lucia, Queensland, 4067.
Music Broadcasting Society of Queensland Limited,
P.O. Box 41,
Toowoomba, Queensland, 4066.

Old Community Radio Ltd.,
P.O. Box 38,
North Brisbane, Queensland, 4000.

Family Radio Limited,
P.O. Box 186,
North Brisbane, Queensland, 4000.

Professor E. G. Saint,
on behalf of a Queensland Tertiary Education Consortium to be formed
University of Queensland,
St. Lucia, Queensland, 4067.

Copies of the applications, submissions and background papers relating to the grant of the licences are available for public examination at the Tribunal's North Sydney office and at its office at 335 Connelton Drive, Ancherliffe, Brisbane. They will also be available for examination at the Hearing.

The Tribunal welcomes the views and opinions of members of the public on the grant of the above licences. Interested persons and organisations who wish to appear as witnesses at the Hearing are invited to write to the Secretary, Australian Broadcasting Tribunal, 153 Walker Street, North Sydney, N.S.W. 2060, no later than 27 July, 1978 stating the nature of their interest.

The Hearing is being conducted pursuant to the provisions of the Broadcasting and Television Act 1942.

B. J. Connolly,
Secretary.

AUSTRALIAN BROADCASTING TRIBUNAL
Dated this sixth day of July, 1978.



4ZZZ TRADING POST
AT THE SCHONELL THEATRE
FOR POSTERS, T-SHIRTS, STICKERS

SUNDAYS ONLY

IF YOU SUBSCRIBE TO 4ZZZ
YOU GET TO SEE THE MOVIES
THAT NIGHT... FOR FREE!

IF YOU STICK BY US
WE'LL STICK BY YOU
4ZZZ STICKERS... BIG 804... LITTLE 804...
AT 4ZZZ, DISCREET IMPORT RECORDS...
TOOWONG BOOKSHOP & TOOWONG MUSIC...

SHOE STRING SPAGHETTI RADIO



From George Guilfoyle and Jim Beatson in Italy.

Lining the streets of industrial Torino (anglicised Turin, population 2 million) are dozens of posters depicting five totally naked people—arms outstretched towards the camera—exclaiming “this is Radio Radicale, FM 90.3MHz”. This symbolises Radio Radicale’s programming philosophy, radio with nothing to hide, and distinguished it from Torino’s 87 other FM stations.

Despite its minuscule budget that makes even poverty stricken Triple Z appear affluent—RR is the closest thing we’ve struck to Triple Z in Italy. From 8 am to midnight during the week and around the clock on weekends its single studio broadcasts a mixture of music, news commentary and talkback (termed “direct conversation” in Italy) with regular weekly spots for conservation, gay lib and other community groups. There are regular satire programmes e.g. “From the Home of Insanity” (i.e. Italy), science fiction and features such as “How to Practice Acupuncture” all produced within the station. Because of Italy’s small size, the cost of ringing Rome half a dozen times a day for news and comment is within their range, giving the station a feeling of being in touch with events, while lacking a proper news service.

The studio has been crudely soundproofed with hundreds of egg cartons and contains the bare essentials for broadcasting and production—one Dual turntable, a Technics mixer and cassette deck, an Akai 4000D* reel to reel and a couple of Shure microphones. Broadcasting at 2KW gives a receiving area of 20 miles radius; RR relies on volunteer technical staff to maintain its excellent stereo coverage of Torino—no mean feat with competition from 87 other stations for sites and frequencies.

It is less than two years since Italy’s constitutional court ruled that the Government had no legal power to regulate FM radio and TV licences. This created a freedom of broadcasting unique to Europe (and most of the world where freedom to broadcast has never been equated with freedom of speech). Hundreds of individuals and organisations seized this opportunity to establish an FM radio station, Radio Radicale is operated by the Radical Party of Italy; though as its programming policy reveals, the Party is more interested in single issues (democratic rights, conservation, abortion, women’s rights etc.) than party politics in the traditional sense.

Of the 88 stations in Torino, 80 are commercial but with coverage limited to local suburbs and few advertisements most remain small operations not much bigger than RR. Their DJ ‘hype’ is depressingly similar to Australian commercial stations, with tracks from “Saturday Night Fever” and other Top 40 singles played incessantly—including the novelty of Abba singing “Dancing Queen” in Italian.

The other 8 stations all belong to political parties—Communist, Socialist, Christian Democrat (Italy’s Liberal Party) etc, and the Church. The political stations programming revolves around talk back shows while the Catholic Church promote their stations with the slogan “Psalms in Stereo” and broadcast hymns, psalms and religious music all day long.

While RR has no fulltime staff as such, some of the Radical Party’s workers spend most of their time at the station. The volunteer staff work much like Triple Z’s, with their level of enthusiasm determining their involvement with decisions flowing from the weekly staff meeting. Radio Radicale has only one criteria in allowing volunteers on air—that they are not boring. To avoid other mistakes however, the station runs regular workshops for new volunteers. The ‘Direct Conversation’ programmes are frequent and informal. On the evening of our visit, five people sat around the studio—feet up on the table—

taking it in turns to discuss issues with listeners. Studio guests (usually listeners who volunteer) can spend an hour or so expressing their opinion. It’s often both informing and hilarious, as when a chic young Catholic anti-abortionist found her battling angry feminists.

Radio Radicale claims a listenership of around 30,000. With the multitude of stations, the official ratings surveys are not very accurate and to commission a sp. rate survey would be prohibitively expensive. The perennial problem of fund raising for public broadcasters is substantially avoided by very low running costs. Records and equipment are donated, but occasional requests for finance are broadcast. RR’s only rock concert (Henry Cow) proved that in a low income country such ventures are not financially rewarding—also the reason why a subscription scheme had not been attempted. (It’s the only one it would fit!! - RR)

It is difficult to prophesise the future of public broadcasting in Italy. While the Government intends to bring order and frequency planning to what they term ‘the jungle’ of Italy’s 1,970 FM stations, it seems unlikely that many of the non-commercial stations will close. It’s not just that the centre-left political ones have united under the F.R.E.D. (Federation of Radio Emission Democratic) banner for their own defence, but that each station has built up an audience of solid support.

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PRINTERS: HOPPING GROUND OF CANETOADS
188 BARRY FDE VALLEY OR AGNES ST.**

DON'T TELL ME ALL THOSE PEOPLE ACTUALLY LISTEN!

While on the subject of ratings it is interesting to look at our own.

Keep in mind first that 4ZZZ-FM is on the little known FM band. Also don't forget that these figures were taken earlier this year so we were only broadcasting on a power of 1KW from a very poor site at St. Lucia. (For best FM reception the height of the transmission tower is the most important factor).

Also spare a thought for the size of 4ZZZ-FM's budget compared with others.

Now look at the Figures.

Figure 1 shows that the average Triple Z listener in the 18/24 age group wastes 10.14 hours a week listening to the station. That is a reasonable indication of listener satisfaction you'd guess.

Figure 2 shows how we rate in that same age group. So if you were interested you could compare and find that Triple Z rates 4th highest at the moment with the 18/24 age group. Not surprising since many of these would be students.

What is the predominant age of our listeners. Well looking at figure 4 you can see that the station rates best with 18/24 age group again. We clearly don't 'deliver' the under 18's or over 35's for that matter.

Figure 3 is also interesting because it compares the size of our audience with that of other FM broadcasters interstate. The important point to note here is that no other state has an FM station with such a piss-poor signal as ours. The ABC is generally on fifty times our power (except in Adelaide). In Sydney and Melbourne it's also worth noting that there's more than one FM station, so the column represents *total* FM audiences in each city. Stacked up against the others, and taking the points about our reception problems and our relatively low budget into account, we think there's at least some cause for satisfaction with the stations acceptance so far.

One likely reason for the relatively high ratings Triple Z enjoys (all things considered) is that the range of music played on air is, while still often not 'commercial', nevertheless more popular than the predominantly 'classical' public or ABC formats. It would seem from record sales that while 'Classical' music lovers are dedicated (and often well-heeled), they are very much in a minority when it comes to musical tastes.

All of which should not in any way be seen as an attempt to diminish the importance and need for such a fine music station here in Brisbane. For two years now our friends in the Musical Broadcasting Society have been tearing their hair out over the delays they've experienced trying to "get on air". There's still no ABC-FM in Brisbane either. In this way Brisbane is the reverse to Sydney, Melbourne and Adelaide. The ABC-FM stations dropped their only rock program, so the predominant FM sound is classical.

Hopefully the new round of public licencing hearings will go some way to rectify this imbalance.



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

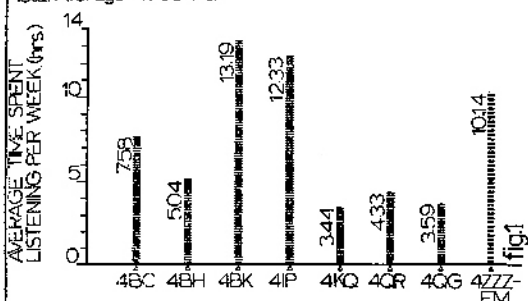


The Jazz Show can be heard THURSDAY nights.
from 9.00p.m. to 10.00p.m.



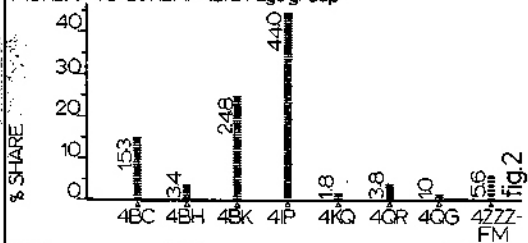
AUDIENCE RESEARCH RESULTS

AVERAGE TIME SPENT PER WEEK LISTENING BY AUDIENCE
Monday to Sunday 5:30am to midnight.
Population Sectors: 18/24 age group
Total Average: 19:35hrs

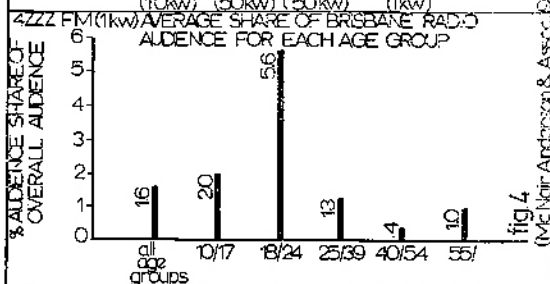
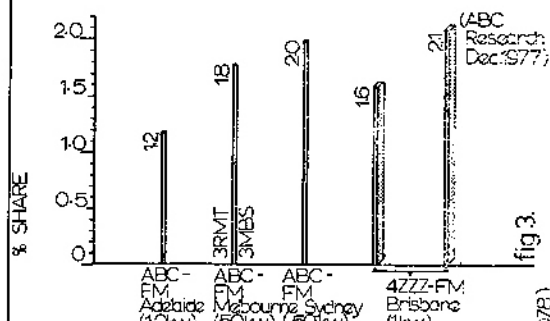


RADIO STATIONS

AVERAGE AUDIENCE SHARE
MONDAY TO SUNDAY: 18/24 age group



COMPARATIVE FM AUDIENCES



The BLUES

The Blues Show can be heard on Tuesday Nights
from 9.00 pm to 10.00 pm



Please donate:
desks with drawers.
Bookshelves
carpentry skills (failing the above)
records not used anymore
a lounge suite for the foyer
comfy chairs
office type chairs (with rollers and swivel seats)
typewriters.

THE QUEEN'S AUGUST!!

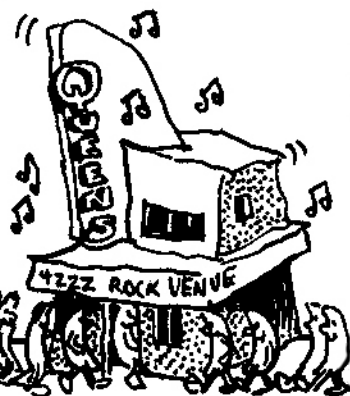
WEDNESDAYS AND SATURDAYS!!

2ND & 5TH **STYLUS & WESTERN FLYER**

9TH WITH **RAZAR** **JO JO ZEP** 13TH WITH **FULLER BANKS & THE DEBENTURES**

16TH WITH **THE NUMBERS** **SIDENINDER!** 19TH WITH **SURVIVORS**

23RD AND 26TH **AUTODRIFTERS** AND **ANGELS**



SMASH GRAPHICS IMPERIALISM!

Just a small bleat about the lack of any typographical corrections in last month's Radio Times. Now I know that Terry thinks that what's important is the pretty graphics and that all else (i.e. the articles) are just grey matter. The only problem is that the editor doesn't have to cop the brunt of derision that follows such gaffs as where I'm supposed to have written that the Tribunal has only 12 staff. The constraints on the public service are well known but to cut the staff back from 130 to 12 is even more than Mal would have attempted in his most optimistic moments.

The rest of the corrections are too numerous to mention. Hopefully, with our licence hearing out of the way Radio Times will be able to have a little more care in its presentation.

—HAYDN THOMPSON (author of long boring articles in (YOU SAID IT... ED) — Radio Times)

THE GO-BETWEENS
"PASSENGER POP FOR TRAVELLING MINDS"
ARE ON AN **ABEL LABEL**

SCHONELL



"MONUMENTAL"
"MASTERPIECE"
"MYSTICISM"
"INCREDIBLE"

EL TOPO

Thurs.	10th	9.30pm	Tues.	15th	8pm
Fri.	11th	9.30pm	Fri.	18th	11.30pm
Sat.	12th	9.30pm	Sat.	19th	11.30pm
(all above with JOE at 7.30pm)			Fri.	25th	11.30pm
Mon.	14th	8pm	Sat.	26th	11.30pm

THE INSULT THAT MADE A MAN OUT OF MAC

ONE BAND



PRONOUNCED
HEIGHTENING
OF BROW
DERIVED FROM
DANCE HINT

A

SEE CLANGING
EYEBALLS
COURTESY
OF

B

HAIR SOME
UNING UNDER
EYES FROM
LATE NIGHTS
AT

C

INCESSANT
BASK
ANIMAL
RHYTHMS
FROM

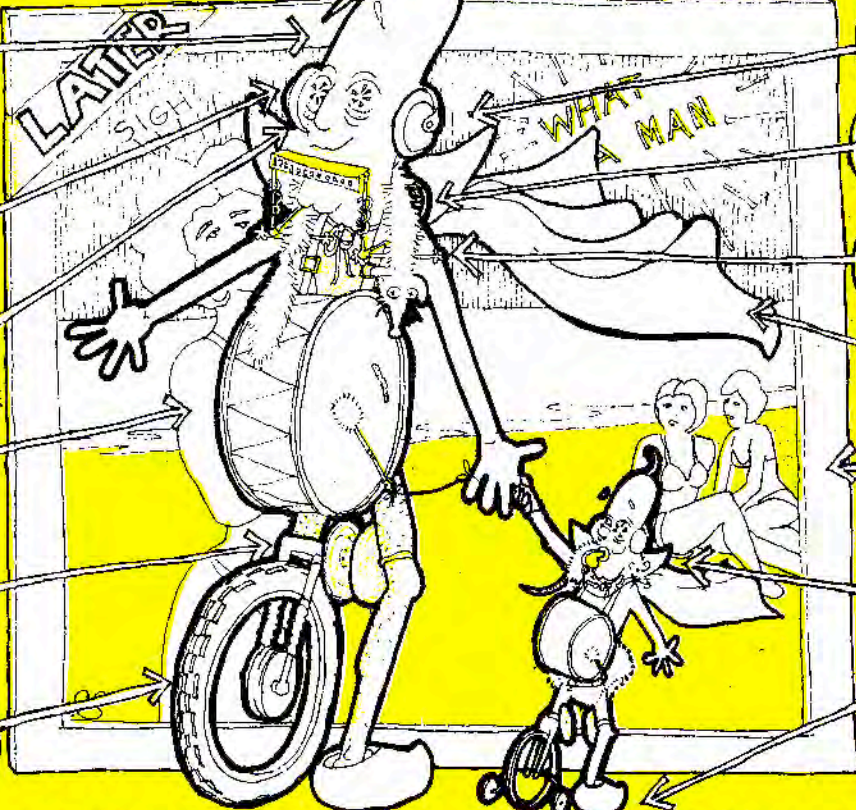
D

TIBETAN
KNEE-AND-
FRONT-AND
TEMPLE
CYMBALS
AT

E

MIRACLE
LEG REPAIRS
AT

F



WARM AND
COZY MUSICAL
EAR MUFFS
FROM

G

PLAY LIKE A
WORLD-FAMOUS
CELEBRITY
FROM

H

PRE-COOL
EARLY DETRIAN
HEAD ANIMAL
FROM

I

COOL-
GANGS
FROM

J

A PAINTING
FOR ALL
OCCASIONS
AT

K

MAN
REPROCES
WITH

L

CLOG-
DANCING
FOLK
WELCOME
AT

M

SUBSCRIBER

- A** CRITERION BOOKSHOP, 332 BRUNSWICK ST. THE VALLEY
10% DISCOUNT ON ALL ITEMS
- B** LA BOITE THEATRE, HALE STREET, MILTON
EQUVALENT OF STUDENT DISCOUNT
- C** UNIQUE BATH, 47 SHERWOOD RD., TOOWONG
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EQUVALENT OF STUDENT DISCOUNT
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10% DISCOUNT ON ALL ITEMS

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10% DISCOUNT ON ALL PARTS ACCESSORIES & REPAIRS
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10% DISCOUNT ON ALL SECOND HAND CLOTHING & ACCESSORIES
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