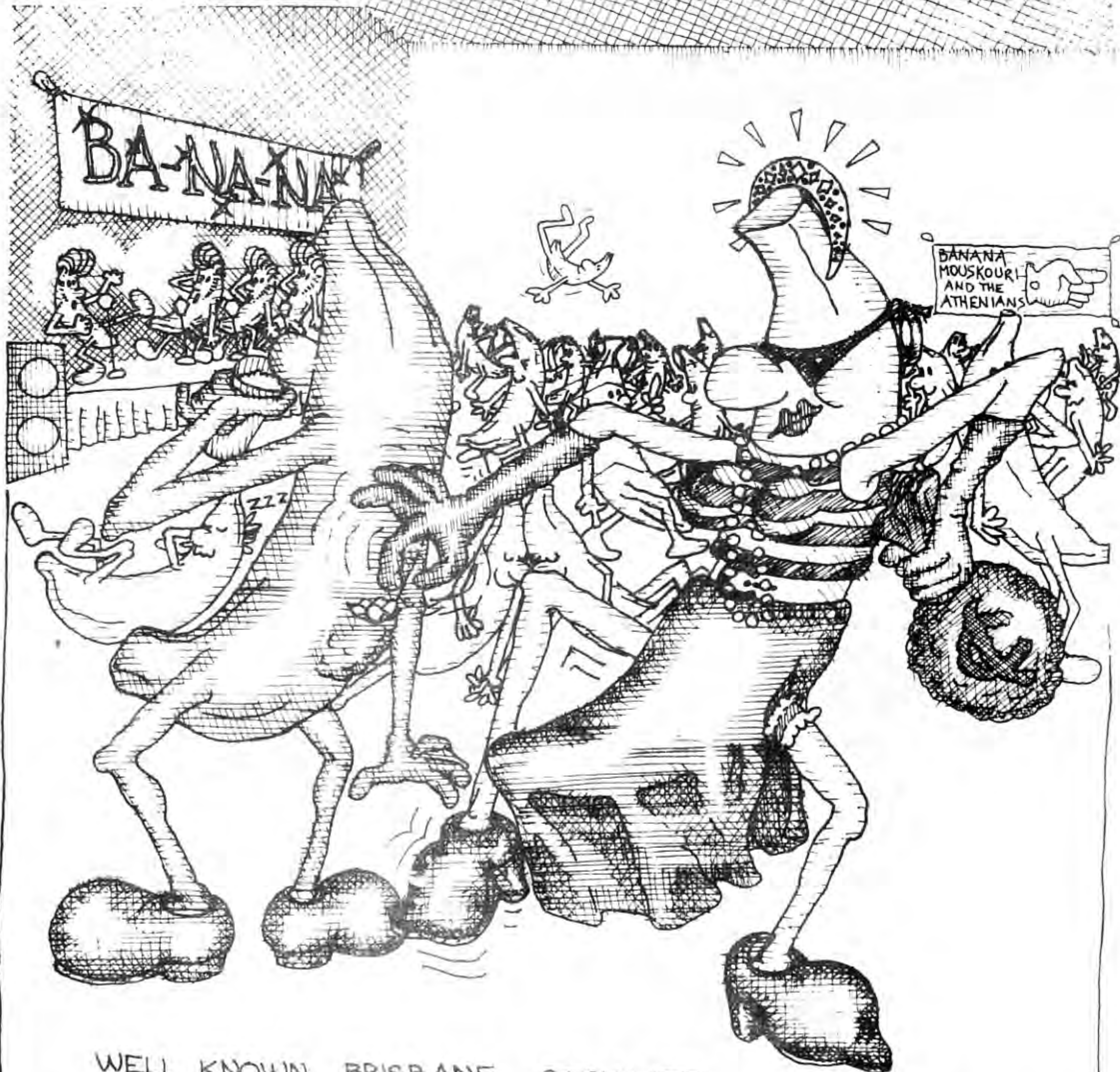


RAD Times



WELL KNOWN BRISBANE SOCIALITE
LADY "FINGERS" BANANA MINGLING
WITH THE CROWD AT THE LAST
JOINT EFFORT.

JUNE



EDITORIAL



Since the RADIO TIMES is one of the only contacts between our supporters and the station, our policy is to try and keep you informed of all the goings on at the station, and in public broadcasting generally. To this end there will be an irregular series of articles explaining areas of the station, other broadcasters and any news etc. we can make people write.

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STAFF:

M.BROWN
I.CLAYTON
B.DOHERTY
A.JONES
D.LEDWICH
M.LEITH
R.LOVEDAY

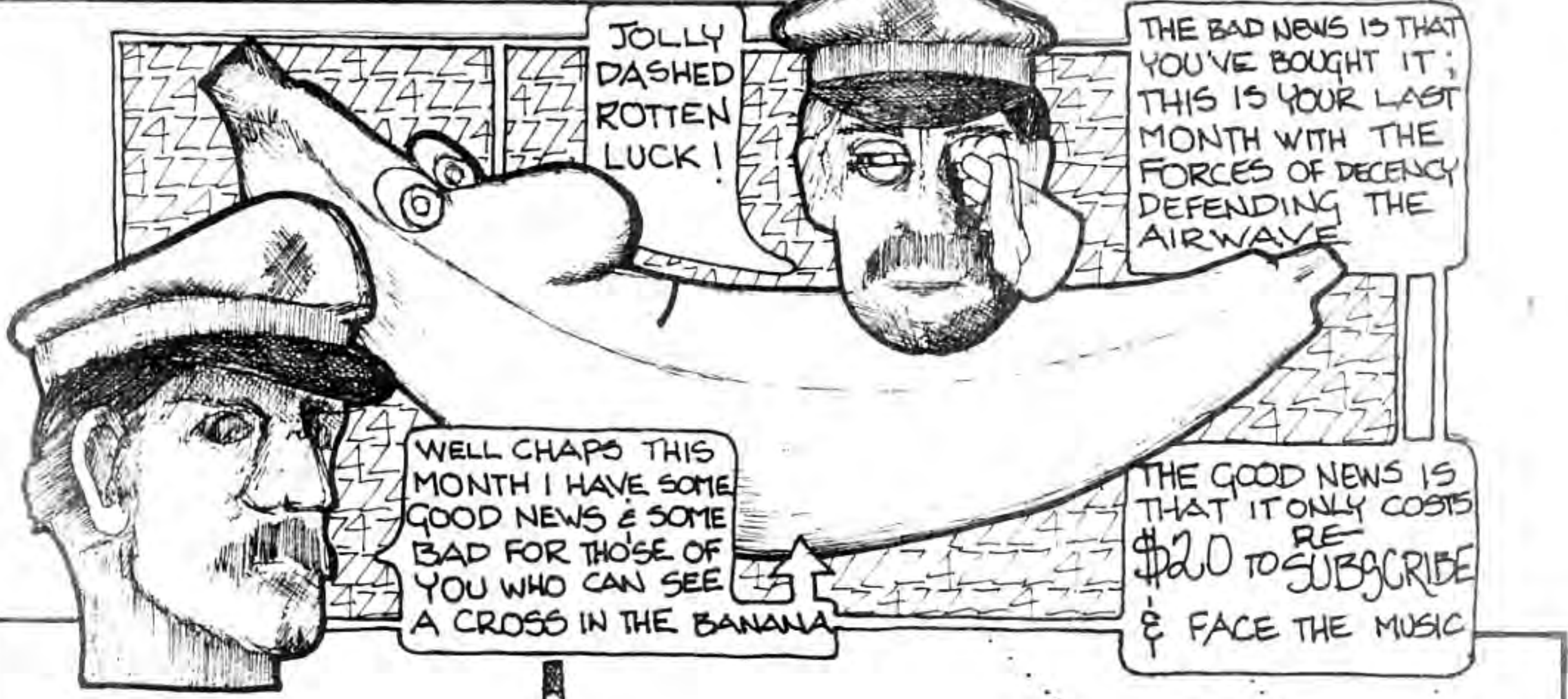
M.MAWSON
T.MURPHY
J.POLLOCK
P.SKINNER
R.TODD
D.TYRER

E.WATSON-BROWN
& SQUIRREL



PSST! HEY KID
YOU WANT "STIMULATING"
ARTICLES "PRETTY
PEEKTURES" EH?

YOU'LL PROBABLY
HAVE TO DO THEM
YOURSELF AND
SEND TO THE
RADIO TIMES ED.'S
DEADLINE

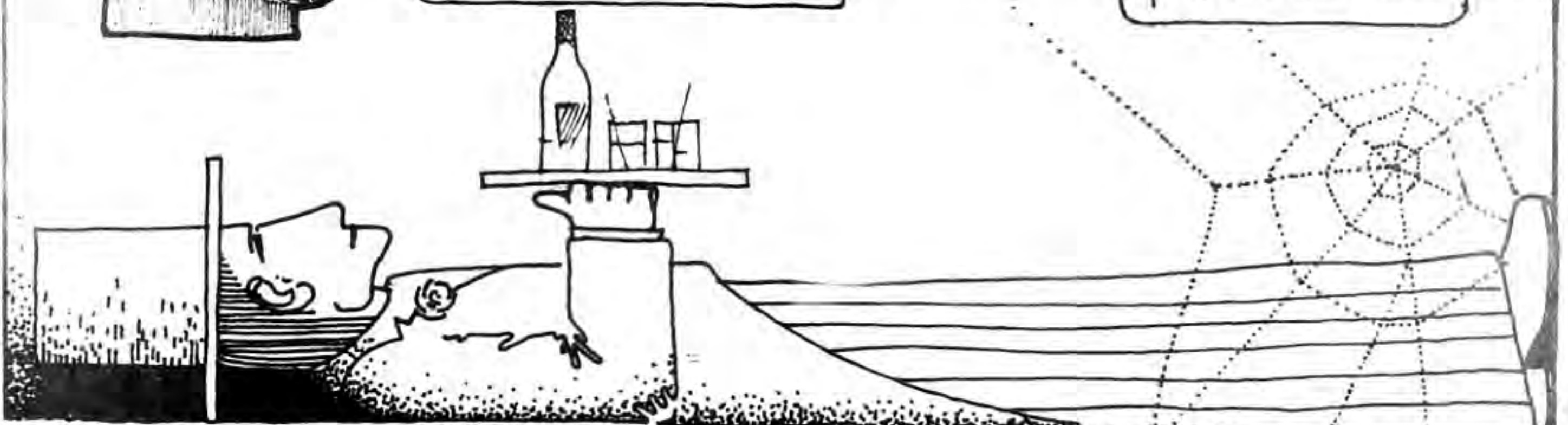


JOLLY
DASHED
ROTTEN
LUCK!

THE BAD NEWS IS THAT
YOU'VE BOUGHT IT;
THIS IS YOUR LAST
MONTH WITH THE
FORCES OF DECENCY
DEFENDING THE
AIRWAVE

WELL CHAPS THIS
MONTH I HAVE SOME
GOOD NEWS & SOME
BAD FOR THOSE OF
YOU WHO CAN SEE
A CROSS IN THE BANANA

THE GOOD NEWS IS
THAT IT ONLY COSTS
RE
\$20 TO SUBSCRIBE
& FACE THE MUSIC



IF YOU WOULD LIKE TO PURCHASE A 4ZZZ T-SHIRT THEN SEND \$4.95 TO US.....
& GIVE ONE TO YOUR BUTLER FOR BUTLER'S DAY

PROGRAMME GUIDE

4ZZZ Programme

5 A.M. 9 A.M. 1.0 P.M. 5 P.M. 9 P.M. 10 P.M. 1.0 A.M.

MICHAEL INUCAN.	STUART MATCHETT	JOHN WOODS	BILL RIZZ	SPECIAL	IAN NICOLSON	
				BLUES	LINDY KEARNEY	
				ROCK ROLL	HELEN RAMBLING	
				JAZZ	MARK BRACKEN	
				LIVE MUSIC	IAN NICOLSON	JOHN FRANKS

ROMAN MASIERAK	MARK BRACKEN	BRUNO KOLBERG	THROUGH THE LOOKING GLASS	REQUESTS	LEIGH BRADSHAW	JULIE GOODALL
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CLASSICAL PROGRAMME	STUART MATCHETT	BRIS LINE	PETER ANDERSON	MYSTERY ANNOUNCER
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6 A.M. 10 A.M. 2 P.M. 5 P.M. 9 P.M. 1.0 A.M.

* NEWS *

mon. to fri. 10.00 a.m. every half hour
+ 11.00 a.m. 8.30 a.m. Mon.
12.00 a.m. 1.00 a.m. 5.30 a.m.

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**WE HAVE MOVED FROM OUR ON-STREET LEVEL LOCATION
TO SHOP 2 UPSTAIRS EASY TO FIND DIRECTLY ABOVE OLD SHOP**

2 CHARLES CHAPLIN MASTERPIECES



a portrait of a
music hall comic
with Claire Bloom & Buster Keaton
**LIME
LIGHT**



A COMEDY ROMANCE
IN PANTOMIME

**CITY
LIGHTS**

16 TWO CHARLES CHAPLIN
MASTERPIECES

5:30 CITY LIGHTS (G) (1931)

Acclaimed by critics as a sear-
ing story of love and friendship
and he is as funny as ever

7:30 LIMELIGHT (G) 1951

Eventually honoured by Holly-
wood for an Oscar in 1973
for best musical score

10:00 CITY LIGHTS (G) Fin 11:45

17-18 BY DEMAND WE PRESENT TWO CHAPLIN MASTERPIECES
FROM TWO DIFFERENT ERAS

5:00 LIMELIGHT (G)

Noted for its Academy Award musical score and introducing Claire
Bloom as a baller dancer. Hailed as Chaplin's best complete work of
art combining humour and pathos as only he can

7:30 CITY LIGHTS (G)

The Tramp returns to show why he was acclaimed as the greatest actor
of the first half of the 19th century. He'll make you laugh, he'll make
you cry

9:15 LIMELIGHT (G)

Fin 11:45



**AT THE
CIRCUS**

BRAND NEW PRINTS

*They turn a college into
a madhouse just as if
Alma didn't Mater!*

"HORSE FEATHERS"

1st RELEASE

ART CINEMA-

19 Two brand new 35mm prints of
1930's horror classics

4:00 THE MUMMY (NRC)

5:30 THE WOLFMAN (NRC)

7:30 HORSE FEATHERS (G)

University life was never the
same after the Marx Bros. en-
rolled.

9:00 AT THE CIRCUS (G)

See the Marx Bros. turn a circus
into a mad house. Fin 10:35

SCHONEL

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★ ★

★ ★ ★ ★ ★ FREE CAR PARK

★ ★

★ ★

★ ★

Gone...but how far gone?

Truth will out! As they say in the classics. These educational licences bring out the worst in all of us. Today an educational licence, tomorrow...who knows? Levity, and for that matter brevity, to one side, if the truth is to be known I shall in all probability die besotted with the Breakfast Show. I love it. So where to begin? What does leaving the Breakfast Show mean to me; or to pop the really big one: why did I do it? One influence was that I don't particularly like getting out of bed (as distinct from awaking) in the morning. I have a dream of an endless life in a double bed (for comfort's sake) with a large screen colour television set mounted at the foot of the bed. Now we're beginning to see where I'm really at. The earlier I get up, the more I hate actually doing it. Are we getting anywhere yet? It's just the same as the last time I wrote for RADIO TIMES, I figure that if I keep hitting these keys for long enough I'll end up with a page.

Your common or garden 'sub-cretinous moron' (Copyright: N. Gunston, Woollongong, 1975) should be able to perceive that some 18 months of rising at 4.00am is getting close to the old threshold of tolerance.

When I was ill earlier this year, and after extensive tests and treatment my doctor finally told me I was once again medically sound, I asked him for a certificate saying that my condition was due to the rigors of the Breakfast Show and that it was, in fact, injurious to my health. The whole point being that of the three full-time announcers at the time (Bill Stuart and myself) none wanted to do it. The reasons are manifold.

The Breakfast Show means that one can't plan a social life - by and large movies at night are out - the bulk of television is out - parties and dinners are out. If a Breakfast Show announcer casts reason to the winds, then said announcer becomes a gibbering psychotic wreck each morning 'at the sound of the bell'. I hesitate to say that I actually cast reason to the wind, but I did sail pretty, pretty close to it. The misery of gibbering psychosis is further compounded by an involuntary lurch into wakefulness, between the hours of 4.00am and 5.00am on the weekends and when interstate on holidays, gripped by sweating terror. Fear of being late.

So to cast back to the initial thread of my tortuously developed narrative, my good doctor laughed at me and told me that my main problem was that I was 'an owl attempting to be a rooster'. That particular image had never occurred to me, but his message was well known to me. He said that in all honesty he couldn't do what I asked (begged, pleaded, implored) of him, but he was prepared to compromise. So he wrote a totally ineffectual little piece suggesting that it was remotely conceivable that permanency on Breakfast could theoretically cast some kind of indeterminate shadow over my potential well-being.

JOHN WOODS



*on leaving the
Breakfast Show
xxxx*

Viewed in the light of the battle to avoid the Breakfast Show being a battle of wits, the good healer had failed to present me with the trump card I so desperately sought. Up to this stage Bill Riner (a warm and very wonderful human being) (oh, come now! - eds.) was my replacement on Breakfast. I had been on holidays for three weeks and had managed to stave off my return to the dawn horror trip for a few more weeks on the grounds of my tenuous grip on life and pending final medical tests.

BREAKFAST SHOW, CONTINUED.....

Needless to say when the final day of decision came, when I depleted my store of delaying ploys and lacked the all important, aforementioned trump card, I fronted the scheduled decision-making process with minimised confidence. The players were we three announcers and the notoriously callous and impersonal programme co-ordinator, Hadyn Thompson.

The closing scenario began with the three non-contenders declaring their lack of intent. A painful ritual. Hadyn then proceeded to deliver the unkindest cut on all by suggesting that I do the show on a stop-gap basis until a suitable replacement could be found... Bill seconded Hadyn's suggestion and Stuart seconded Bill. We all knew what 'stop-gap' really meant, and there I hung, nailed to the crucifix of democracy, rolled on the numbers. From there I embarked on an insidious campaign carefully designed to exhibit my inability to continue to meet the demands of the job to the extent that corrective action had to be taken. I manipulated my health and took advantage of public places to gnash teeth

(mostly my own) and other wise bemoan my fate.

Like a bolt out of the blue and to the delight of all, that most consummate of wits, Michael Finucan, declared himself and in a one horse race clearly bolted to the post and we had a new breakfast announcer. He was subsequently justified his nod from the stewards.

Now I luxuriate in a whole new world in which I sometimes sleep 10 hours a night. Eat, drink and make merry. Watch late night television. Go to the movies. Relate to other humans. But I miss the breakfast show, I do.

My current favourite quotes come from Leo Kottke, who recently said, 'I spend most of my time laughing my ass off' and Keith Richard, who said after court appearances on drug charges, 'I got the feeling in the courtroom that there was absolutely no understanding of the kind of life we lead. To them the things we come in contact with would be shocking, but they're as common to us in everyday life as the milkman coming to the door.'

John Woods





Jay Miller has always been a 'part-time' record man. He started recording down in Louisiana in the late 40's, concentrating on the music he understood, Cajun and hillbilly. In 1954 he recorded his first ever blues-person - Lightnin' Slim. All his early recording was done in a tiny studio tacked on to his music store, but as his output increased, so did his sound quality, as he developed a well equipped studio.

The artists he worked with included the cream of Louisiana bluespeople. Lightnin' Slim, Slim Harpo, Lonesome Sundown, Lazy Lester and Silas Hogan were all important contributors to the 'swamp blues', built around a Jimmy Reed style.

Most of the blues records by these artists were leased to the Excello label, which ensured national distribution. It is interesting to note that the albums, some of which have been available since the beginning of the 60's, have only just been deleted. This fact alone vouches for the quality of the recordings.

Jay Miller himself has always been approachable, as far as blues researchers have been concerned. Numerous snippets on him have appeared, and he is one of the few people recording the blues, who have explained the problems of working with the musicians. It is common to hear the 'we wuz robbed' complaint from the artists, about lack of royalty payments etc. Jay Miller tells the other side - having to advance money for musical instruments, cars and household goods, and more often than not giving out more than received.

The music locked away in the Miller vaults is now starting to be released. Flyright, a British Label, have 12 - 15 LP's planned, 6 of which have already been released. These records, plus those released on Excello will feature extensively in June.

Michael Mayer



Rock'n'roll Show

Wednesday, 1st June

finishing off the D's and moving into the E's, featuring the Earls, Elegants, Emotions and Edsels with such great hits as 'Rama lama Ding Dong'. We will also be highlighting a couple of the early tracks of Scott Engel (who went on to become Scott Walker of the Walker Brothers)

Wednesday, 8th June AND

Wednesday, 15th June

Over these two weeks we'll be doing a 'Back to Back' special of the Everly Brothers and Duane Eddy. On these type of specials we play alternate tracks of the different artists. Some of the songs we'll be playing are - 'Rabble Rouser', 'Bye,bye, Love', and 'Hello, Little Suzy'

Wednesday, 22nd June

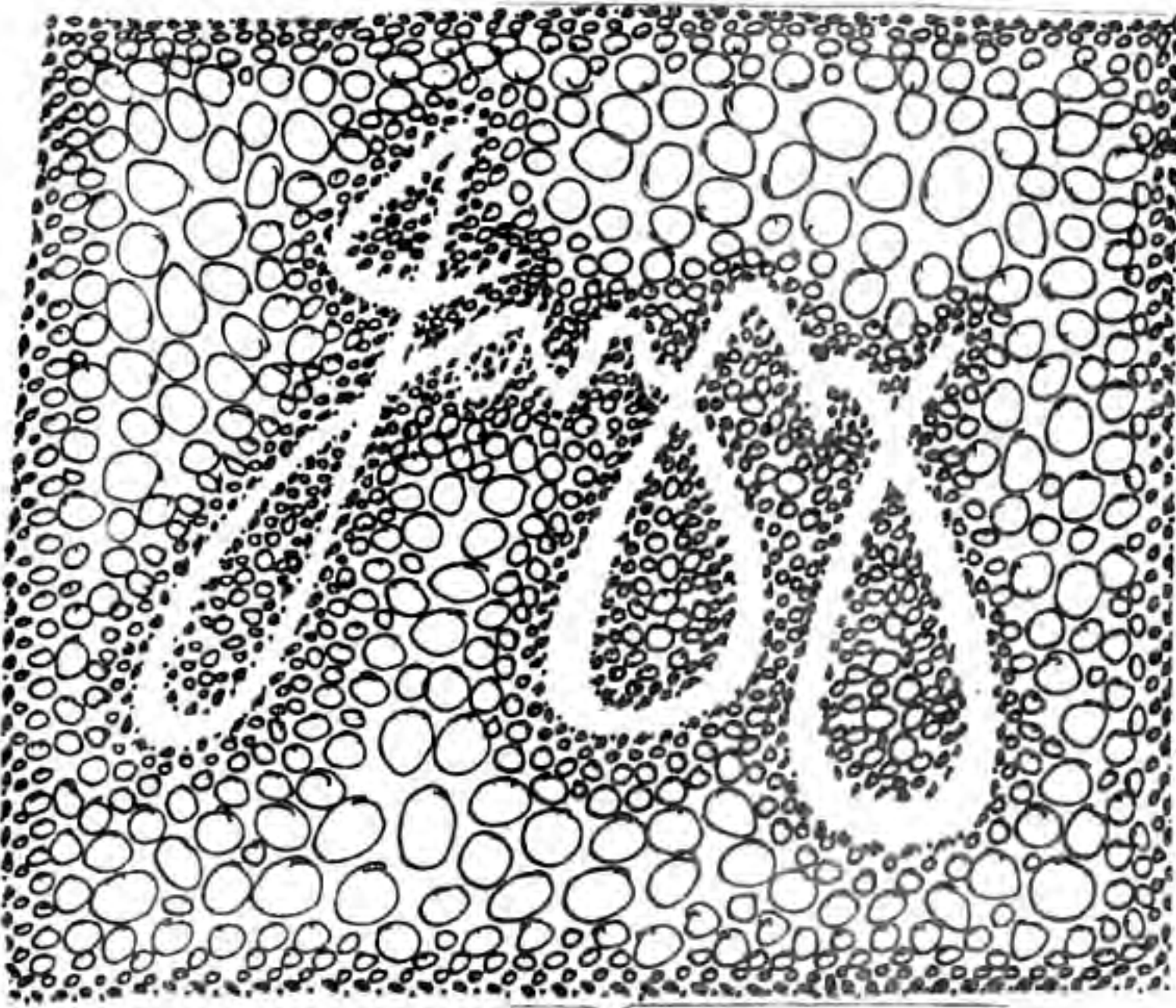
Just a few more E's, The Exciters will be featured with such great old tracks as 'Tell Him'. The rest of the show will be spent playing a few tracks that we missed in the A, B, C, and D's.

Wednesday, 29th June

Moving in to the F's we have some of the greats like Fabian and the Four Seasons, but more details on the F's later.

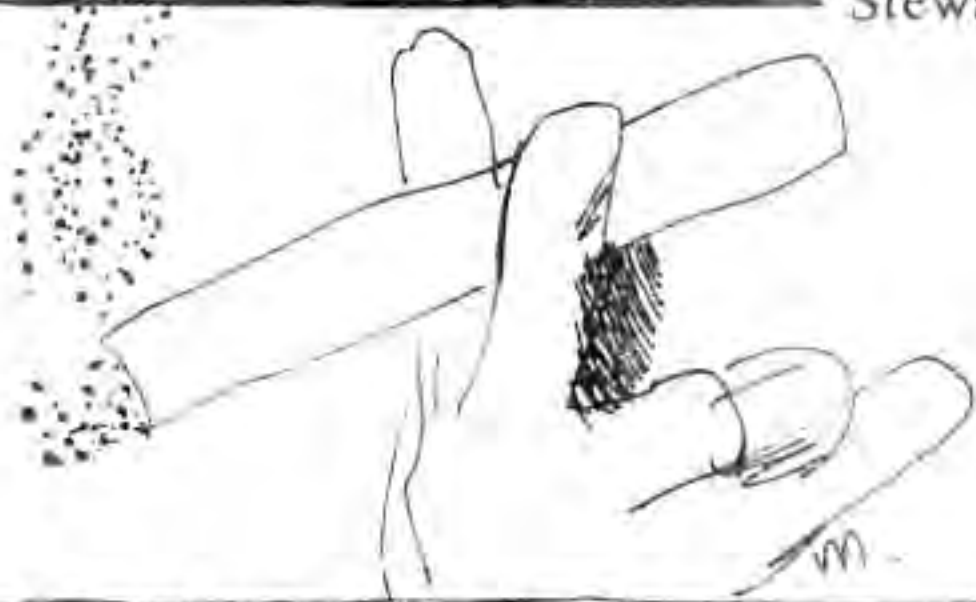
Laurie and Jeff





In May we'll be finishing the feature on Billie Holliday, continuing on to look at contemporary electric jazz-rock, and beginning a feature on Miles Davis. This will take us through into June. Also, during this period, as usual, I will be playing any requests you care to pass on to me - which are available to us - and previewing any interesting, new or re-issued releases which come our way. So if you want the best in Jazz, keep in tune.

Stewart Clegg —



MONEY

Just a short note on that subject near and dear to all MONEY

Here at Triple Z, we periodically hear stories on the grape vine on how we are totally out of money, and will be going off air within the week. Not so. We are certainly far from well off, in fact barely bouyant much of the time, but this is to be expected from an adventuresome adventure such as Triple Z.

Our staff is far too small, our salaries barely enough, and our station is grossly under-equipped, but we aren't in the bankruptcy court yet. Providing enough of our listeners show their moral fibre and subscribe, and enough of our listeners and their friends show their good taste and come to our concerts, then we should struggle through another year.



Date - Bran Muffins

Oven setting: Preheat to 400 degrees F
 Beat the following ingredients until fluffy
 1/4 cup oil (corn oil will do)
 2/3 cup brown sugar
 1 egg
 1 tsp. vanilla extract
 Sift together:
 1 cup plain flour
 1 tsp. baking powder
 1/2 tsp. salt
 Add to the dry ingredients:
 1 cup chopped dates
 2 cups bran
 1 cup milk soured with
 1 tbsp. lemon juice (or vinegar)
 Then add the oil/sugar/egg mixture and stir until mixed. Spoon the resulting mixture into a greased muffin tin filling each depression 7/8 full. Bake at 400 degrees F for 10 - 12 minutes.

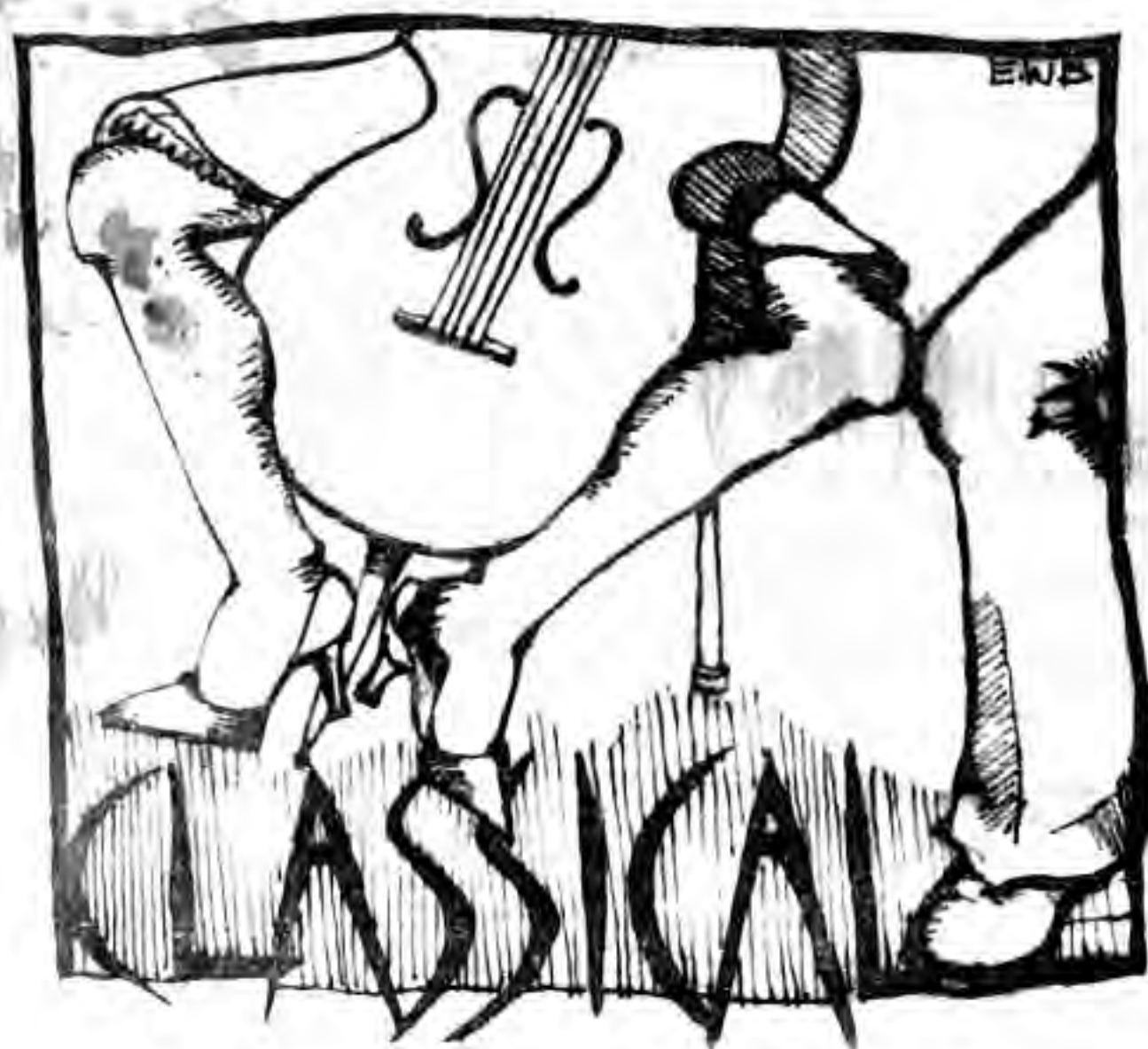


(This month our intrepid 'ruminator' has handed over the column to Ross Barrell - remember him, the one who wrote the letter to the editors - who has handed over his very own recipe to RADIO TIMES. You too can have your recipes published if you send them in to:

The Editors,
 Radio Times,
 PO Box 509,
 Toowong, 4066.

We would appreciate a few exotic recipes eds.)





Sunday, 5th June

Ross Peter

HAYDN Symphony No 24. The Philharmonia Hungarica conducted by Antal Dorati. Decca SDD483.

BEETHOVEN Selection of bagatelles. Alfred Brendel. Turnabout TV 34077.

CARL NIELSON Flute Concerto. Paul Pazmanti and the Philharmonia Hungarica conducted by Othmar Maga. Turnabout TV 342615.

BRITTEN Midsummer Night's Dream. Singers Deller, Harwood, Pears, Hemsley, Ceasey, Terry, Shirley-Quirk, Watts, Brannigan and the London Symphony Orchestra conducted by Benjamin Britten. London OSA 1385.

DEBUSSY La Mer. The Cleveland Orchestra conducted by George Szell. CBS ODA 517.

Sunday, 12th June

Neil Thompson

BORODIN (1834-1887) Prince Igor (completed by Rimsky-Korsakov and Glazunov). Igor Sviatoslavich (Prince of Seversk) - Ivan Petrov

Yaroslavna (His wife) - Tatiana Tugarinova
Vladimir Igorevich (his son) - Vladmire Atlantov

Vladimir Yaroslavich (His wife's brother) - Artur Eisen

Kontschak (Polovtsian Khan) - Alexander Vedernikov

Kontschakovna (The Khan's daughter) - Yelena Obrazzova

Ovlour (A polovtsian) - Alexander Ladtev
With the choir and orchestra of the Bolshoi Theatre, Moscow, conducted by Mark Ermler.
Place: The town of Putivl and the Polovtsian camp.

Time: 1185.

Prologue: The Market Place of Putivl. In spite of an eclipse of the sun, which the people regard as an evil omen, Prince Igor and his son Vladimir are going to war against the Polovtsians, who have invaded their country. Prince Igor leaves his country and his young wife in the care of her brother, Prince Galitzky.

Act I, scene i. The courtyard of Prince Galitzky's house. The Prince is betraying the confidence placed in him by leading an unruly life, drinking, oppressing the peasants and dishonouring their women. He is however spirited as well as irresponsible. The drunken 'gudok' players, deserters from Igor's army, try to stir up the people in favour of Galitzky. Scene ii. Jaroslavna's room, where in response to appeals from a party of girls rejected by Galitzky, the Princess compels her brother to give up a girl abducted by his henchmen.

Terrible news arrives: the Russian army has been beaten and Prince Igor and his son have been taken prisoner.

Act II, scene i. The Polovtsian camp. It is evening. Young Polovtsian maidens sing and dance for their mistress, Konchakovna, who herself sings a languorous nocturne. Prince Igor is treated with great consideration by the Khan Konchak, but he still longs for freedom. Ovlur offers to give Igor horses with which to flee, but Igor's honour prevents him accepting the traitor's suggestion. His son Vladimir loves the beautiful Konchakovna, who passionately returns his love. Konchak is prepared to free Igor if he promises never to go to war against the Polovtsians again, but Igor cannot make this promise, and Konchak shows his appreciation of their patriotic attitude. The act closes with a great banquet, during which slaves and warriors perform the well-known Polovtsian dances.

Act III. The Polovtsians have won another victory over the Russians and Putivl is to be completely destroyed. Igor can hesitate no longer and decides to accept Ovlur's proposal and flee the same night. The circumstances are favourable, since after the celebration of the victory all the Polovtsians get drunk. Konchakovna has learned about the plan and implores Vladimir to take her with him, but when he refuses to do so he raises the alarm. Igor escapes but Vladimir is left behind. Again Konchak treats Igor's flight with magnanimity and does not pursue him. He then marries his daughter to Vladimir. Act IV. Jaroslavna mourns for the destroyed city of Putivl. Two riders are seen approaching; they are Igor and Ovlur. Husband and wife run into each other's arms and, summoned by the drunken gudok players, the people run in to greet their prince.

Sunday, 19th June

Rodney Fawbson

MOZART Serenade in Bb major for 2 clarinets, 2 horns and 2 bassoons. Played by the Consortium Classicum.

HONEBBER Summer Pastoral. The New York Philharmonic conducted by Leonard Bernstein.

MAYUZUMI Sculptures. The Eastman Wind Ensemble conducted by Donald Hunsberger.

HINDEMITH Symphonic Metamorphosis. The Cleveland Orchestra conducted by George Szell.

MOZART Sonata in A major K331. Rosana Maria Martins (piano).

PROKOFIEV Quintet Op.39 in G minor.

CONTINUED OVER...

Melos Ensemble.

DELIUS Sonata No.3 for Violin and Piano. Wanda Wilkomirsla and David Garvey.

BRITTEN Curlew River.

DAHL Sinfonietta for Concert Band. Eastman Wind Ensemble conducted by Maurice Abravanel.

Sunday, 26th June

Sid Page

BEETHOVEN Serenade in D major for violin, viola and cello, op.8 Trio Italiano d'Archi. DG Privilege 2541 124.

CRUMB, George (b. 1929) Sonata for unaccompanied cello (1955). Robert Sylvester. Desto DC-7169.

HOVHANESS, Alan (b.1911) Tumburu, op.164 no.1 (1973) The Macalester Trio. Composers Recordings CRI SD 326.

BORODIN, Alexander (1833-1887) String Quartet no.1 in A major. The Borodin Quartet. Odyssey/Melodiya Y 33827.

VIERU, Anatole (b.1926) Clesidre I. Radio Television Studio Orchestra conducted by Ludovic Baci; with Tanase Bucataru (trumpet). Electrecord STM-ECE 0952.

HOVHANESS Symphony no.14 (Ararat). The North Jersey Wind Symphony conducted by Keith Brion. Mace MXX 9099.

BACH Prelude in A minor, S.569; Allien Gott in der Hoh sei Ehr, S. 711; Wenn wir in hochsten Noten sein, S.668; Prelude and fuge in C minor, S. 549. Walter Kraft (organ). Murry Hill S5398.

Cantata no.166, Wo gehest du hin. Hanni Wendlandt (soprano); Lotte Wolf-Matthaus (contralto); Helmut Krebs (tenor); Roland Kunz (bass); Choir of St. Nicholas, Berlin-Spandau; Berlin Bach Orchestra conducted by Helmut Barbe. Vanguard Everyman SRV 244 SD.

BARBER, Samuel (b.1910) Music for a scene from Shelley. Symphony of the Air, conducted by Vladimir Golschmann. Vanguard VSD-2083.

LARSSON, Lars-Erik (b.1908) Concertino for Double-bass and Orchestra, op.45 no.11. Luigi Ossoinak; Philharmonic Chamber Ensemble. Swedish Society Discofil SLT 33187.

ALWYN, William (b.1905) Symphony no.2 (1953). London Philharmonic Orchestra conducted by William Alwyn. Lyrita SRCS 85.

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Upper Level Queens Arcade





The First Annual Triple Z Labor Day Workathon

Get it done. That was the message at Triple Z's Labor Day bash. Over 50 volunteers showed up, ranging from tradespeople, dole bludgers and socialites, to office workers, farmers and students.

Chorus: Bryan Ferry - 'Let's Work Together'

The crew started about 11am and pushed on till the lunch whistle blew at 2 o'clock. Triple Z's intrepid organiser, Denis Reinhardt, welcomed workers with glasses of cold XXXX and wine. We don't know whether it was his speech, the booze or another foreign substance but productivity showed a marked decline after the meal break.

Chorus: Joe Cocker - 'With a Little Help from my Friends'

With rosy cheeks and red eyes a coffin sized whole in the ceiling was patched up. The record library was restructured and acquired built-in furniture. Real carpet replaced asthma sea-grass. A brick telephone studio appeared in the newsroom. Thousands of newspapers were carefully ordered. Shelves were made, desks were built and new paint covered old mistakes.

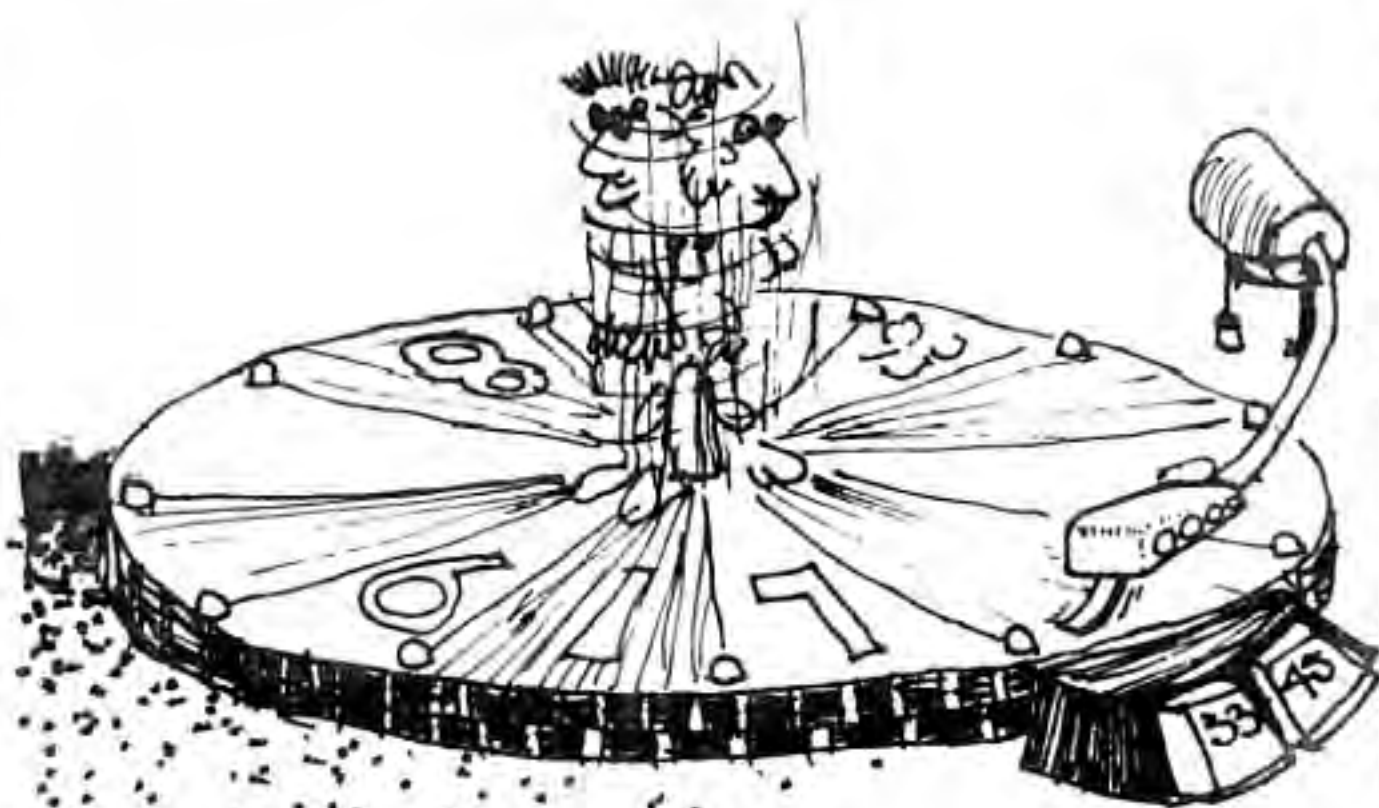
Chorus: Bob Seeger - 'I've Been Workin''

At sunset, cold beer and the nearly famous Triple Z hamburgers were served up to the survivors. It was a long day, but the way it was is not the way it is. Thank you for your help.

Bill Riner

There was movement at the station.....

Since the last issue there have been a number of changes at ZZZ. The long vacant journalist's position has been filled with a returned Marion Wilkinson who was with the station in its early days. Also added to the news room is Radha Rouse from Gamut (the student newspaper) who has been employed with the help of the NEAT scheme. Another neat conscriptee is D. Ledwich whose multi-fauceted talent is applied to RADIO TIMES. Bill Michael has vacated the post of Finance Co-ordinator leaving this lonely pinnacle of power up for the grabs. (interested, huh?) On air MIGUEL (RUBBER DUCK) Finucan is now doing the Breakfast SPANISH Show as a paid staff member. 'til a female announcer can be hired, please.



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TRAVEL AND INSURANCE ADVISORS..

A SHORT HISTORY OF 2XX

A Short History of 2XX

Radio ANU began its operations in 1973 as an extremely low power AM station serving University Halls of residence through a loop aerial, and the Union building through a public address system. Through student volunteer labour an AM transmitter was designed and built. The station applied for a limited licence, and was eventually allocated a frequency of 1630 KHz.

Originally, the station had two major aims; to serve as a training ground and creative outlet for interested students, and to keep the student body entertained and informed. The large and continually changing body of volunteer workers, while causing obvious problems for the effective performance of many areas necessary for the running of the station, notably the administrative functions, it also ensured a widely varied and changing programme. This was part of the station's programming policy, and so the programme featured a wide ranging choice of music shows, newscasts and a number of hours of public affairs broadcasting.

During 1974 it became obvious that a responsibility was perceived to serve the community in which the station resided. A change involved numerous obstacles. The station's solely volunteer staff could only, with difficulty, approach the much wider programming needs of a community station. Financial resources, always inadequate, were simply not capable of expansion.

However by the involvement of community groups in the station, the number of workers and the size of the station's financial capability was expanded. Together with this involvement was the growth of the Canberra wide broadcasting concept, to which all involved parties worked.

Slowly, over two years, programming and technical facilities were upgraded and community groups were increasingly involved in all aspects of the station's operations. It was decided that the best form for the station to take was that of an incorporated body, with all parties represented at board level.

In late 1975, a special experimental licence was offered to the station which was eventually accepted, and broadcasts to the whole of Canberra began in June 1976, from a transmitter leased from 2CA. Since then the station has been adjusting to the problems of operation of a public station, without commercial revenue. The station hopes to evolve a format which both conforms to the station's educational function and at the same time provides interesting and stimulating programmes to a wide variety of listeners.

Like other public broadcasters, 2XX has had its share of controversy over the issue of 'educational broadcasting'. The Canberra Times (28/4/77), reported the resignation of Mr Barry Scott from the interim board of management of 2XX. It said Mr. Scott, who is the ACT convenor of the National Country Party, had advised the Minister for Post and Telecommunications, Mr. Robinson, to revoke the station's licence. This the Minister has not done.



The assistant manager for 2XX, Cliff Goddard, replying to Mr. Scott said that 2XX did not accept that educational broadcasting consisted merely of lectures, and that the department agreed with this. He said that the station was, 'genuinely open to all who want to produce educational material', and that while the licence was for educational broadcasting to students and staff at the university, this was a wide demographic group.

As it stands at the moment, 2XX's licence has been extended to the end of the year. The station's survival along with other public broadcasters, will largely depend on the involvement of those who believe in its aspirations and who hopefully enjoy its programmes.





4ZZZ-FM is one of the twelve public broadcasters presently broadcasting in Australia. At least ten other groups have applied for permanent licences, many of them having already carried out one or two day test broadcasts.

Other public broadcasters on air are 6NR (Perth, 930 KHz, AM), 2MBS-FM (Sydney, 92.1MHz), 3MBS-FM (Melbourne), 3CR-AM (Melbourne, 840 KHz), 2XX-AM (Canberra, 1630KHz), 5UV-AM (Adelaide, 530 KHz), 2MCE-FM (Bathurst), 3RMT-FM (Melbourne, 102.7 MHz), 2ARM-FM (Armidale), 2NCR-FM (Lismore) and a new station at Gippsland 2Ger-FM, scheduled for broadcasting soon.

A national association of public broadcasters, the Public Broadcasting Association of Australia (PBAA) represents all public broadcasters at a national level. The Association also publishes an irregular magazine called Broadcasting Australia, which seeks to cover more than internal public broadcasting matters and to give a review of general broadcasting issues in Australia.

SUBSCRIPTION

I enclose \$4 for six issues of Broadcasting Australia which should be mailed to me at the below address.

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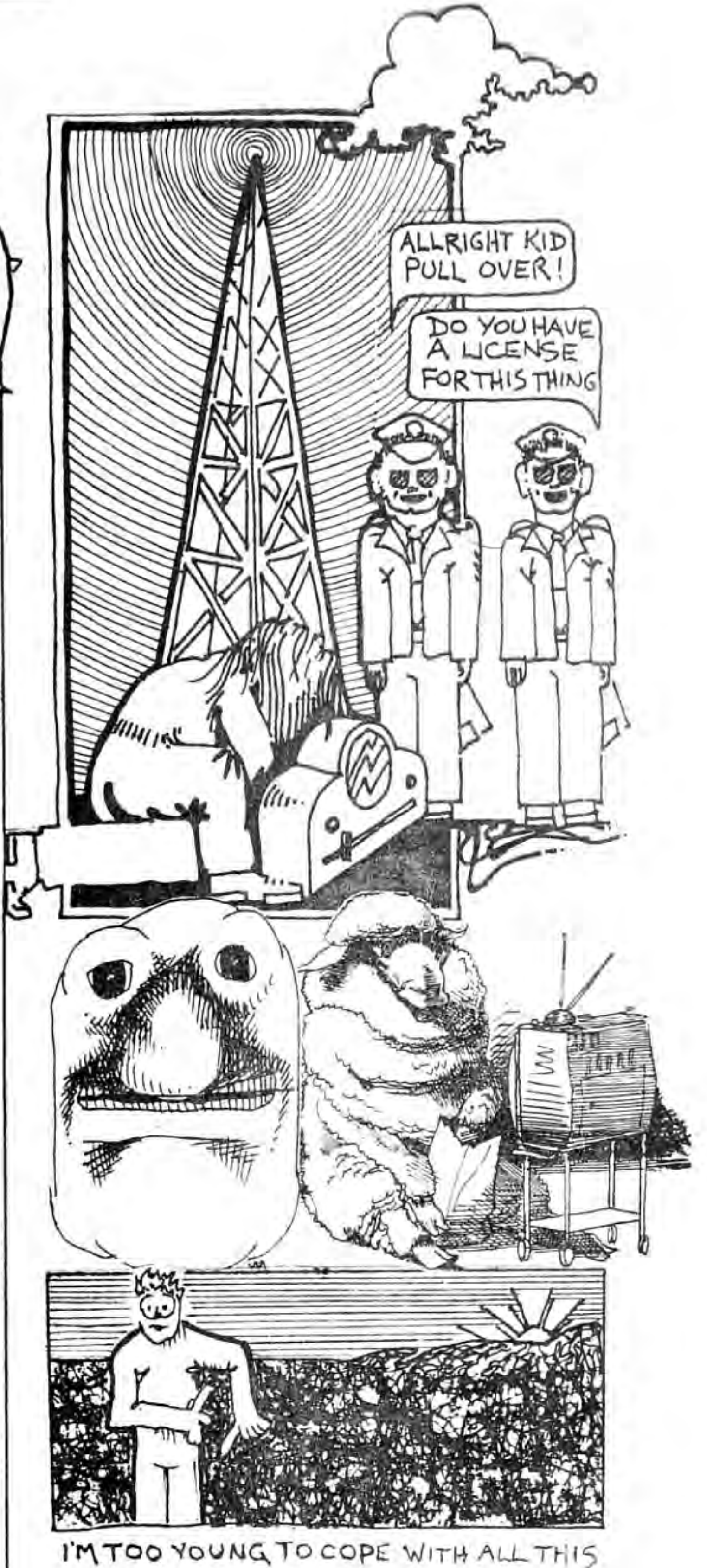
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Make cheques payable to PBAA and cross 'Not negotiable'. Post with this form to the PBAA, Box 578, North Sydney, NSW 2060.

Some copies of Issue 1 are still available at 75c including postage.

Copies may also be obtained from 4ZZZ-FM with your RADIO TIMES.





PLEASE FIND ENCLOSED MY FABULOUS NEW SINGLE. AFTER EXTENSIVE HIDDING BY A NUMBER OF INTERNATIONAL MUSIC HOUSES I FINALLY DECIDED TO GO WITH MUSHROOM RECORDS BECAUSE THEIR JELLY BABIES HAVE GOT REAL FEET. I FIGURED THAT MY MARKET WAS READY FOR SOMETHING A BIT HEAVIER AND AS A MATTER OF FACT I STUMBLED INTO THE PUNK THING BY CHANCE. I'D HAD MRS. LEWIS'S VEGETARIAN SAUSAGES FOR BREAKFAST AND BY THE TIME I GOT TO THE LAUNDRETTE I WAS DESPERATE. LUCKILY THEY WEREN'T SOAKING OUT MY STUBBORN STAINS, AND THERE, ON THE BACK OF THE LITTLE BOYS ROOM WAS SCRAWLED ~~THE SONG THAT MADE ALL THINGS BRIGHT~~ THE SONG THAT MADE ALL THINGS BRIGHT AND BEAUTIFUL LOOK LIKE A HYMN. AS SOON AS I SAW IT WAS CALLED "I MIGHT BE A PUNK, BUT I LOVE YOU BABY", I KNEW I WOULD HAVE NO TROUBLE GETTING COPYRIGHT CLEARANCE CAUSE THERE'S ONLY ONE PUNK IN SOUTH CORIMAL, AND THAT'S MR. PUNK WHO RUNS THE FLOWER SHOP. FUNNY PLACE TO WRITE POETRY TO HIS WIFE, PERHAPS SHE EATS PRIME SAUSAGES TOO!

I DID THE ELVIS THING ON THE OTHER SIDE FOR AUNTIE PAT (SHE'S A REAL ELVIS FAN), SHE ACTUALLY WANTED ME TO DO "CRYING IN THE CHAPEL" CAUSE IT REMINDS HER OF WHEN HER FATHER DIED. HE TROD ON HER OF IT AS HE WAS GETTING UP FOR ANOTHER CUP AND HE CUT HIS FOOT. IT'S REALLY TRAGIC, SHE HAD TEA STAINS ALL OVER THE COVER OF "VIVA LAS VEGAS" AND HE GOT BLOOD POISONING AND DIED. HE WAS ONLY 47, WHICH WAS EXACTLY THE NUMBER OF TIMES AUNTIE PAT HAD SEEN "KISSING COUSINS". MAKES YOU THINK DOESN'T IT? FORTUNATELY I COULDN'T DO "CRYING IN THE CHAPEL" CAUSE SHE HAD BEEN CREMATED WITH THE BODY SO WE DECIDED ON "LOVE ME TENDER".

SHE DON'T HAVE ANY TROUBLE FINDING THE WORDS TO THAT, THEY'RE TATOOED ON HER STOMACH. WE HAD A BIT OF TROUBLE DOING THE NUMBER IN THE STUDIO BUT, EVERY TIME AUNTIE PAT LIFTED HER JUMPER, THE BAND WENT OUT OF KEY.

MAY THE GOOD LORD NOT LET YOU PASS AWAY TILL YOU'VE TOLD EVERYONE HOW GOOD IT IS.

YOUR GOOD FRIEND

NORMAN GUNSTON.

(RECORDING STAR)



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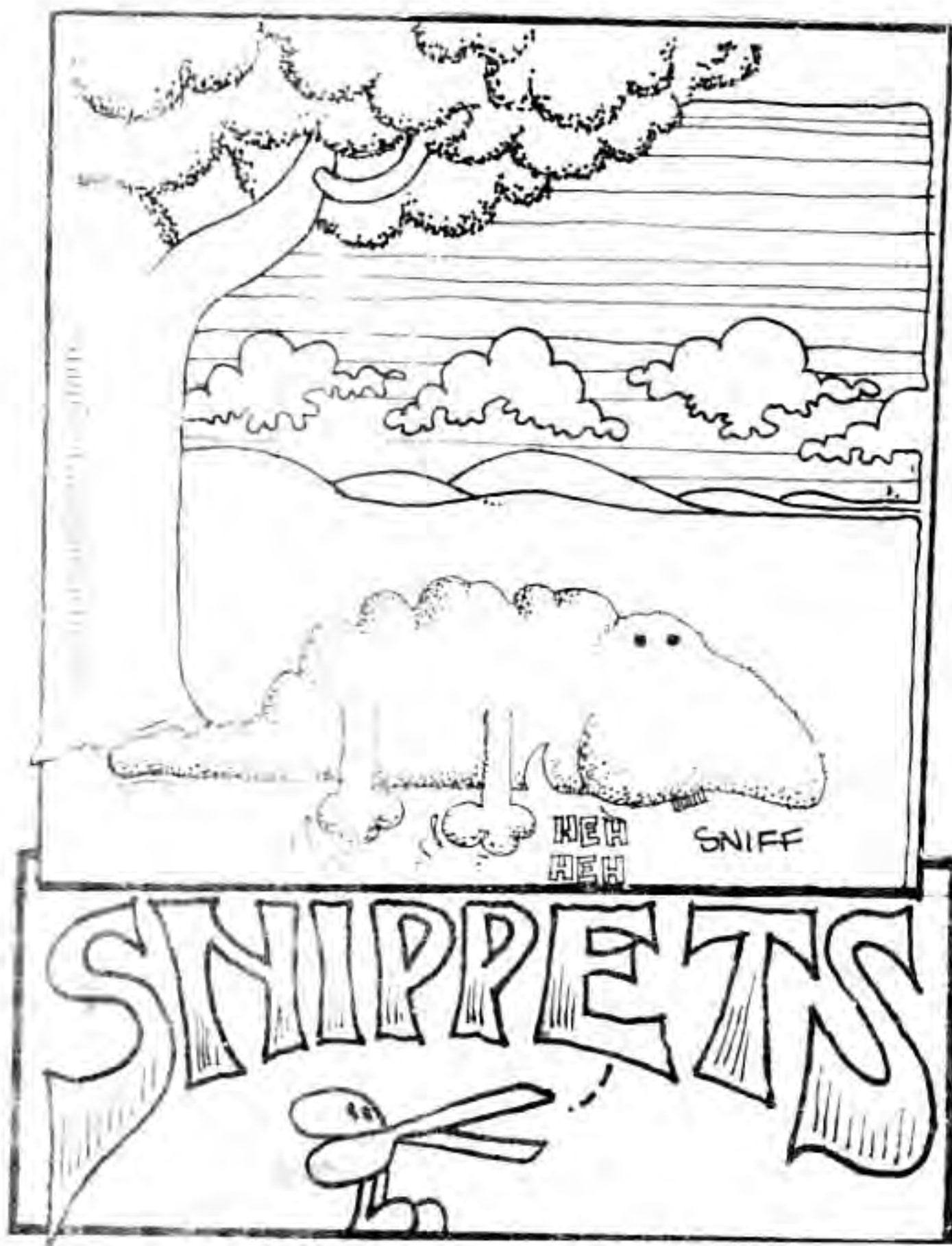
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A recent survey of FM ownership revealed vast confusion and the fact that 50% of households have FM receivers in Australia. 53% of men claimed to have an FM radio in the household as opposed to 43% of women which indicates ignorance, untruths or a very different breakdown of household makeups than would otherwise be suspected.

While many parts of Brisbane struggle to pick up ZZZ in crackly mono, there is some good news from the South. We have heard from Tasmania that from the peak of Mt. Wellington in Hobart, ZZZ comes in loud and clear sometimes. What they do with the information from Brisbane Graffiti is unknown.

The recent petrol tanker driver's strike in Melbourne meant that the Kevin Borich Express paid \$150 for one 44 gallon drum of petrol for their van - a mere \$3 a gallon. It could have been worse; some people were forced to hand over petroleum at the end of a gun barrel.

Helen Hambling is back!

Yes, child-star Helen returns to the wireless radio, bouncing into the Wednesday night, 10pm - 1am timeslot which was considerably overgrown with Bracken. (The Bracken has been re-planted into the Thursday Night soil - 10pm - 1am). Good to have you back, HH! (Are you trying to make more comebacks than Dame Nellie Melba, Helen?)



Recently the Scouts' Gang Show was playing at the Schonell Theatre near the station and two of the smaller khaki adherents wandered in to see a RADIO STATION! While being menaced by Jack Elan one mentioned that he didn't listen to ZZZ but to a particular commercial station. The other turned and said, 'They play ABBA. I listen to ZZZ.' There IS hope!

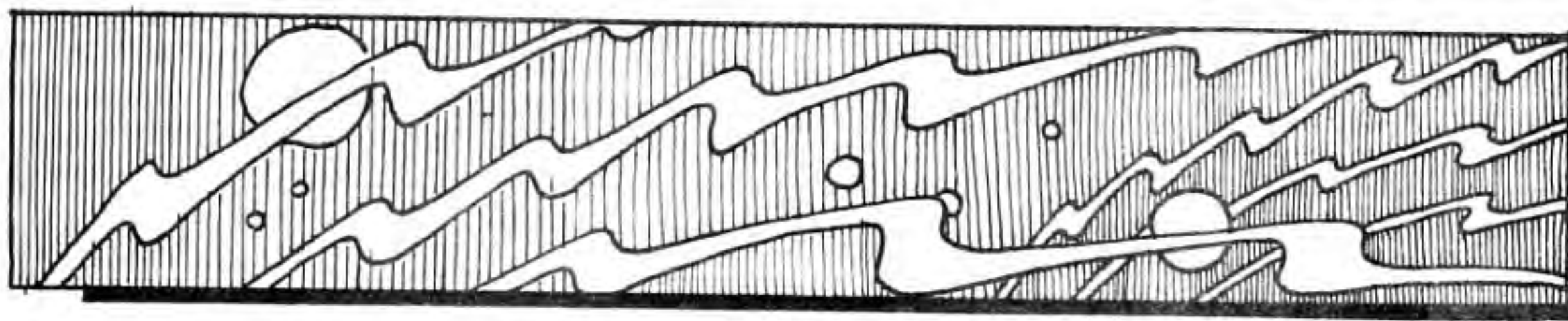
When was the last time you tried to get on your feet at Festival Hall and got herded back into your appointed seat? Well, it's not just our local police state mentality, it happens in swinging Sydney's Rock'n'roll barn, the Hardem Pavilion, too.

At his first concert in Australia, Alan Stivell and his Guiltartist were playing an introductory acoustic set before the whole band came on for the second half on the show. His keyboard player, decided to see (pretty stupid, huh?-eds) what the sound was like in the audience, so he unsuspectingly walked into the body of the hall. Seeing someone on his feet brought out every usher in the place, asking for his ticket, where his seat was and what the hell he thought he was playing at. The real difficulty arose when he tried to explain in French. The ushers swiftly lost patience, summoned the constabulary and threw him out of the hall. Once outside, it appears he was roughed up thoroughly and one of his hands sufficiently injured to prevent him playing with both hands during the second half of the concert. Music, soothes the savage beast, huh?

Phil Manzanera, guitar player with Roxy Music and the Bryan Ferry solo tour revealed via 4ZZZ that he has a solo album recorded and that the contributors include all Roxy members (except Bryan), most of the people from '801 Live' and Lol Creme and Kevin Godley late of 10cc.

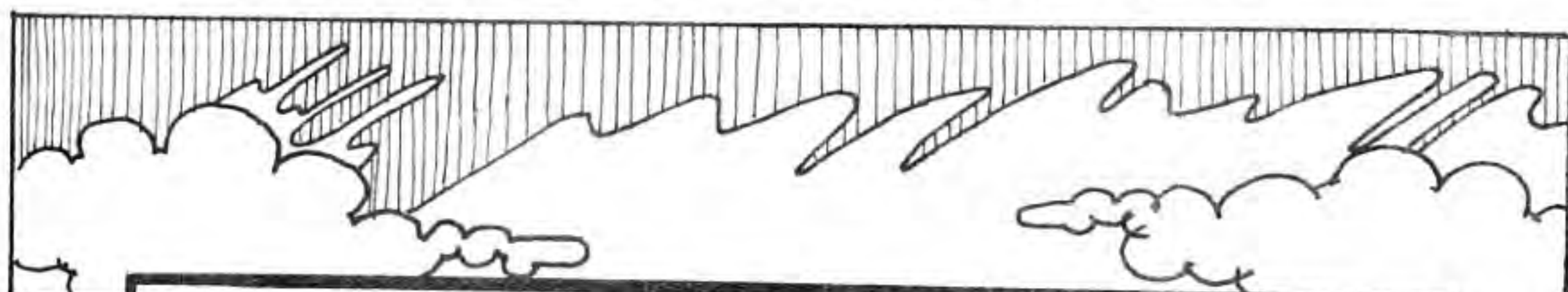


The Telegraph headline the other day was almost - 'TWENTY DEAD BODIES LITTER ROAD AFTER CRASH'. But investigative journalism revealed that the so-called victims were, in fact, dead prior to the actual crash. One of the vehicles involved in the Enoggera accident was a meat delivery van.



STEREO FM CENTRE

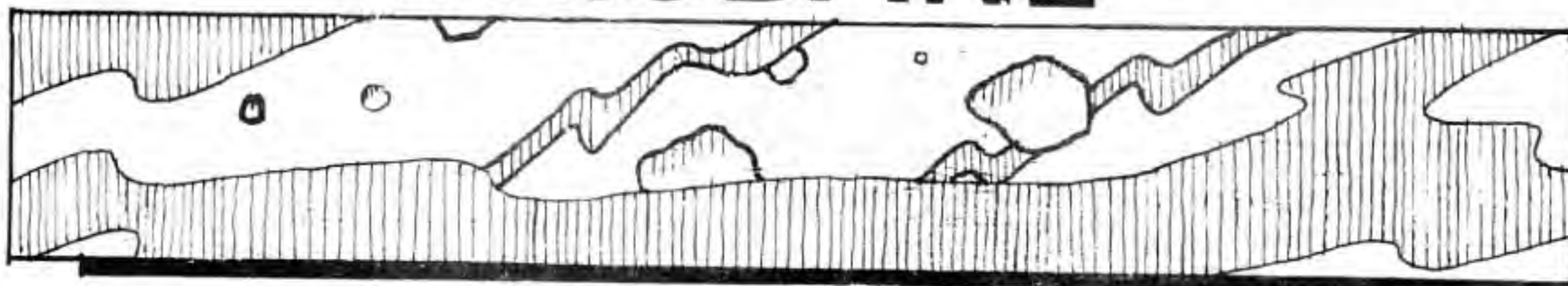
IF YOU'RE SERIOUS ABOUT HI-FI



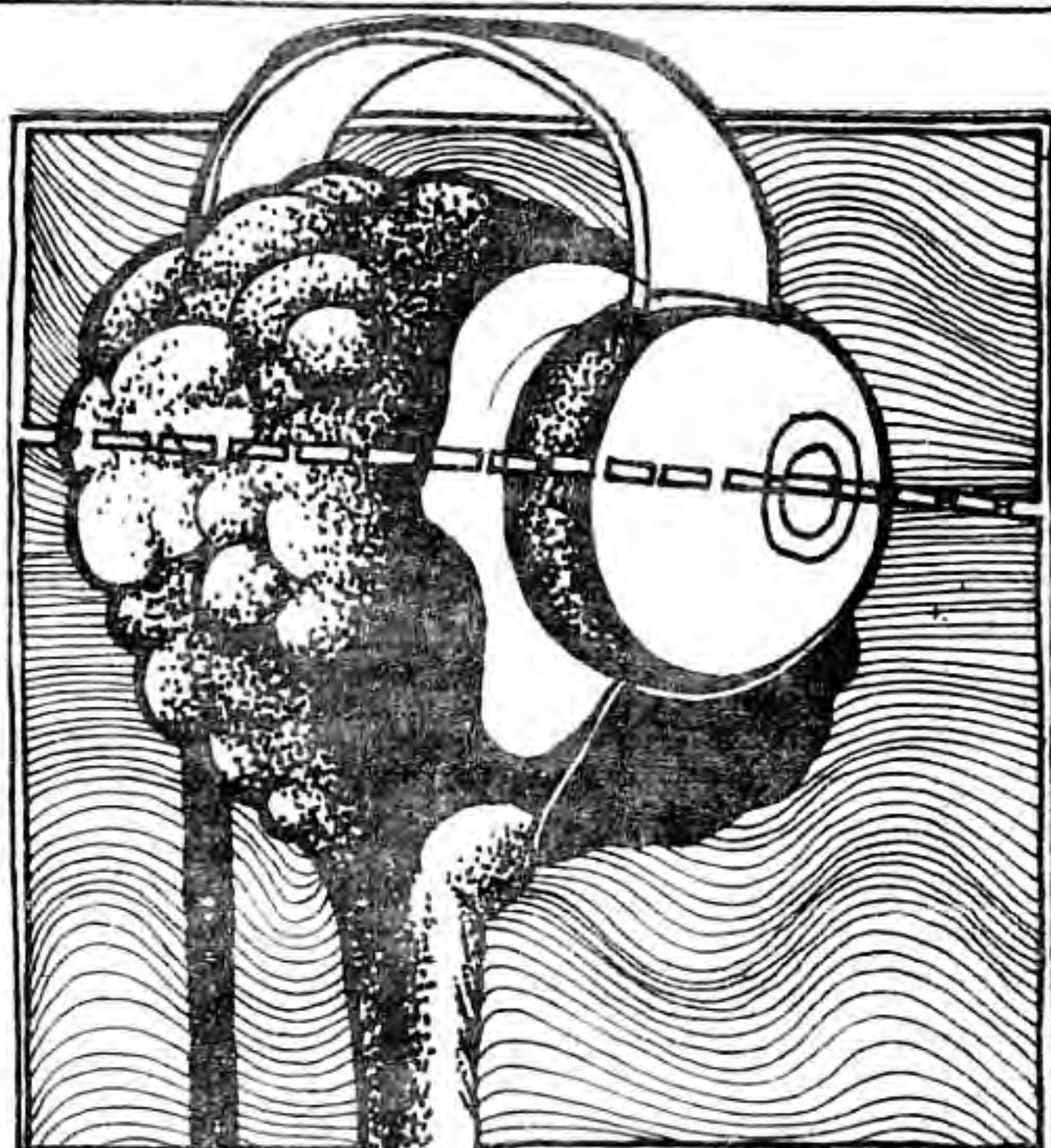
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ON THE RECEIVING END

Technical Stuff Again!

Because 4ZZZ's transmitting aerial is only 60 - 80 metres above sea level, many listeners have experienced unexplainable problems with reception. They might find that their FM aerial works best when pointing in a direction other than towards 4ZZZ or with the aerial vertically polarized instead of being horizontally polarized as it would be normally. These problems are due to the variety of paths the signal can take to get from 4ZZZ to your FM aerial, other than the direct path.

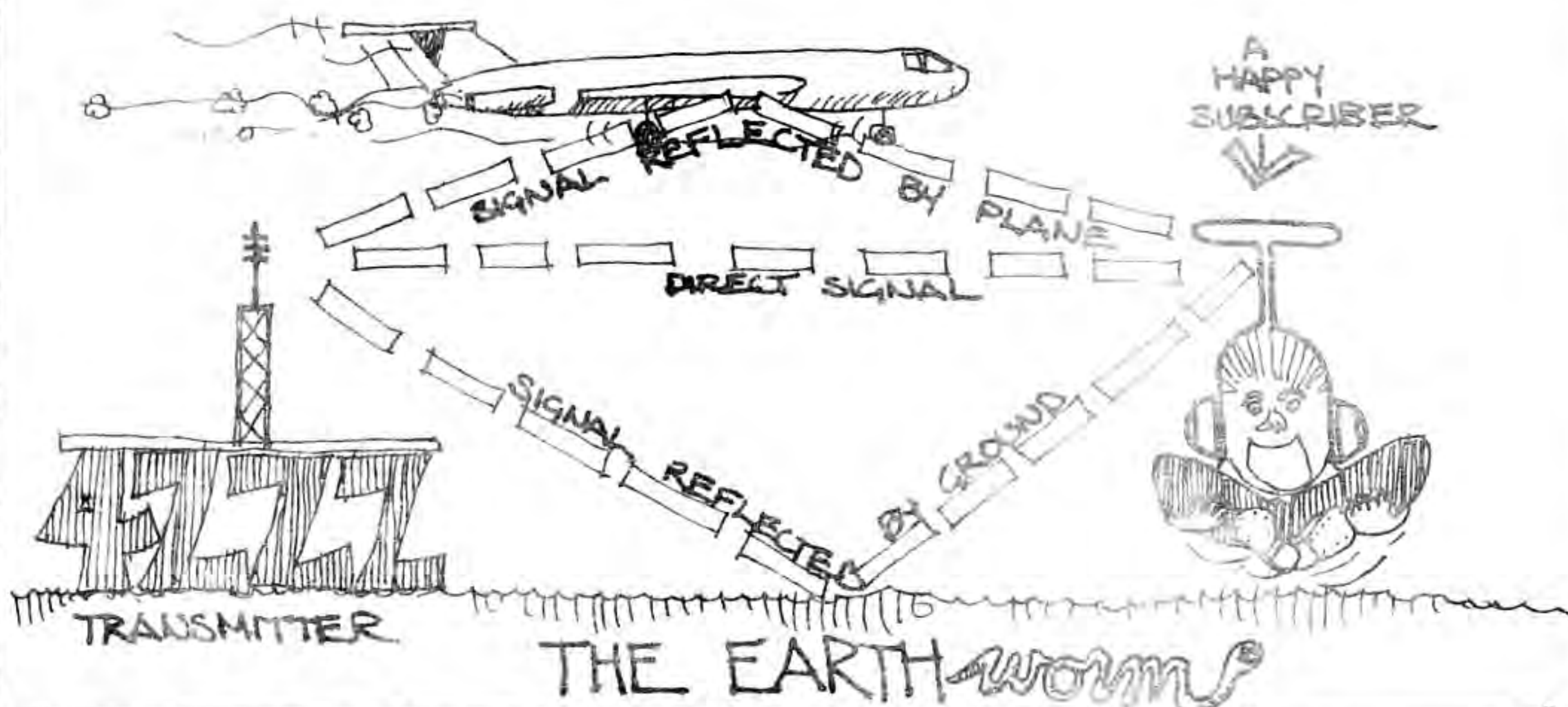
In most instances, there are no problems if you are in 'line of sight' with the transmitting aerial. Even then, strange things can happen. For example, if the reflected signal from the ground (see diagram below) arrives at your aerial out of phase (due to the reflection,

path length etc.) and mixes with the direct signal, some cancellation can occur. A similar effect known to most listeners occurs when the connections to one of the speakers of a stereo system are reversed. There will be a drop in volume, especially at the bass end.

If you feel your signal strength should be better than it is, try moving your aerial up or down. Another interruption to a normally good signal could be due to aircraft flying between 4ZZZ and you. This normally produces a flutter effect and is usually most pronounced if you live just behind the crest of a hill

to be continued

David Aberdeen



HILLS DICTIONARY FOR WINE & F.M. BUFFS

A word on each, every month, will make you the terror of the Wine Waiters and the envy of your less technical friends!

BODY: The consistancy ("thickness") of a wine as detected by its feel in the mouth. The body of a wine is attributable to the presence of non-sugar solids - which vary from wine to wine and district to district. It is detected by sensors receptive to viscosity and possibly salinity. Thus wines can be described as "thin", "medium-bodied" or "full-bodied".

PILOT TONE: The supersonic (19 Kiloherztz) signal radiated by the Stereo FM Station. The reciever uses the pilot tone to reconstruct two separate sounds from the wide-band radiated signal.

You need plenty of signal, including pilot tone, to get "full-bodied" stereo from your FM reciever. 4777 radiates top-quality stereo: your set needs a good antenna to realize the best results. Hills have the range of antennas and accessories to make sure you succeed.

Hills antennas are manufactured in factories in Brisbane and Adelaide, using Australian materials and Australian labour. As a sideline, our Adelaide team investigate the wineries of South Australia. Whilst we can't offer you an information service on wine (The Wine Information Bureau will be pleased to help - phone them on 221 0055) we can help with information on TV and FM antennas.

Why not phone us on 44 0181 or call at 115 Merivale St, South Brisbane. We'll be glad to be of service to you.

