



June 1978



THE RETURN OF THE PRODIGAL LOGO

SEE PAGES 6 AND 7
FOR FULL EXPLANATION...



GASP! THE "EDITORIAL BOARD"

CLUTCHES FOR THE CALENDER

JUNE 25TH! IT'S ONLY



SIX DAYS TILL THE **JULY RADIO TIMES** IS DUE... & WE'RE STILL WORKING ON **JUNE**

OH WELL THERE HAVE BEEN LOTS OF THINGS GOING ON THOUGH... THE QUEEN'S HOTEL... OUR LICENCE

APPLICATION : OH... , AND RADIO TIMES HAS

A NEW FORMAT
I SUPPOSE I'LL HAVE TO GIVE THE USUAL FLEA 'BOUT NEEDING HELP & LETTERS & STUFF ON YES! LISTEN...



PICTURE OF THE EDITOR TRYING TO THINK OF SOMEWAY OF USING THE REMAINING SPACE...

WE REALLY DO NEED HELP WITH THE DULL BORING JOBS LIKE COLLECTING SPARELY & FOLDING STUFF IN MAILING THIS RADIO TIMES TO YOU!

WHY DON'T YOU GO DOWN TO THE QUEEN'S ITS ON EVERY WEDNESDAY & SATURDAY NIGHTS FROM 7.30 PM & ITS GREAT! OK? IS THAT ENOUGH NOW?

RADIO TIMES

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

STAFF : DAMEN LEDWICH PETER SKINNER
MATT MAMSON
TERRY MURPHY
LIEBY WATSON-BROWN

TYPESETTING : MARIE BLANCHE
PRINTING : PLANET PRESS PTY. LTD.
REGISTERED FOR TRANSMISSION BY POST AS A PERIODICAL CATEGORY "B" !!!

4ZZZ-FM

P.O. BOX 509 TOOWONG

GENERAL PHONE : (07) 3715111

NEWSROOM : (07) 3711459

TELEX : A.A. 41092

ALWAYS RAN OUT OF SPACE THEN...

ARE YOU DESPERATE!

FOR A 4ZZZ T-SHIRT

SEND \$5.50 TO US AND WE'LL SEE WHAT WE CAN DO...

IF THERE'S A CROSS IN HERE YOU'VE HAD IT!
THIS IS YOUR SECOND LAST ISSUE OF RADIO TIMES

THIS IS ON THE TEE SHIRT!



WEAR IT!

WE NEED HELP!

LETTERS TO THE EDITOR; ARTICLES ADVERTISING; HELP DRAWINGS; STORIES SUGGESTIONS; TYPING. NEEDED FOR NEXT ISSUE!
DEADLINE : NEXT WEEK

WHEN RESUBSCRIBING PLEASE SEND OLD CARD & NEW MONEY TO MEDIA FACILITIES PTY. LTD.
P.O. BOX 509 TOOWONG 4068

WATCH OUT!
ESTD 1974
4ZZZ-FM
SUBSCRIBER NIGHT!
COMING SOON!

SEE PAGE 17 FOR DETAILS!!



JUNE PROGRAM

SAM MONDAY... TUE DAY... WEDNESDAY... THURSDAY... FRIDAY...

Michael Finucan

Johnathon Woods

Brian Watson

William Riner

9PM

SPECIAL BLUES ROCK & ROLL JAZZ "LIVE"

IAN NICOLSON! GASP! MARK BRACKEN! IAN NICOLSON! BRUNO KOLBERG!

NEWS: MONDAY TO FRIDAY EVERY 1/2 HOUR TILL 8-30PM THEN 11AM AND 1PM MAIN BULLETINS 5-30PM & 7-00PM

THURSDAY MAKE YATES!

SUNDAY... KIM PORTER!

PHIL CULLEN!

CLASSICAL!

MARK BRACKEN!

AT HER MAJESTY'S PLEASURE 

LEIGH BRADSHAW!

THE BRUSSELY LINE

 REQUESTS?

PHIL MOOLEY! THROUGH THE LOOKING GLASS!

JENNY SCOOPES

JAN NEWELL!

JENNY SCOOPES

BRISBANE GRAFFITI! 6-30PM MON SAT!



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Dear Folks,

As a long time listener, subscriber and contributor of green stuff (no no! not fungi; guess again), I have become increasingly aware of the fact that your musical department needs a little revamping. But fear not, I think that I have found the answer.

For it was I, Doug Hutson: the previously productless producer, who stumbled unwittingly upon the meanest and raunchiest Blow Wave band ever to emerge from the shores of Coorparoo: TIMMY TERRIBLE AND THE TERMITES! If the name suggests terror to you then just wait until you hear the music! Yes, dear reader, the Termites are definately not for the light hearted. They drink, swear and do naughty things to little furry animals.

At the moment the band only consists of two permanent members: Timmy Terrible (lead vocals and 2nd guitar), and Rodney Reject, (lead guitar and funny growling noises). Tim and Rod's mums are helping out on spoons and washboards respectively to form one of the ballsiest rythm sections that I've ever listened to, as well as providing some nice harmonies.

The band have already recorded one song "Pogoing In The bathtub", which I am currently producing. The fellas can hardly wait to mix in some drums and bass. Already their little friend Harry Horrible is saving like mad for a bass. So soon they will only need drums to get the full effect, so keep your eyes peeled and your legs crossed.

"Pogoing In The bathtub" was just the beginning for the Termites. Already Rodney is developing into a red hot, super fast guitarist and looks like being one of the finest musicians that this country is ever likely to produce. Timmy's vocals are no joke either. His raging cries vividly display the sheer desperation of the modern youth. The band has already started on some new material. Some of it could cause big waves within the local music scene, particularly their hopeful 'B - Side' track "Jobless 'n' bobless which is a no holds barred, red hot raver which simply has to be heard to be believed.

I am truly proud to be connected with this wonderful (Oh bless me!) band. I would truly delighted to let the people of Brisbane know more about this truly splendid bunch of juvenile delinquents. Please don't hesitate to write to me if you would like any more details about this really fine bunch of loonies. I'll send you demo tapes and be honoured to help them help you and your cause in any way. Truly, you know, they are ~~absolutely~~ absolutely brilliant. Really wonderful (Oh bless me!) stuff. Oh bless me!

I MEAN IT MAN...

Doug Hutson, (producer, manager, dog polisher and baby sitter),
on behalf of

TIMMY

RODNEY

TIM'S MUM

ROD'S MUM.

The Brisbane Line!

Triple-Z listeners may have noticed a few changes to the Sunday afternoon Brisbane Line over the past couple of weeks.

We hope to make the three-hour program a more enjoyable experience by widening the scope of the content.

The basic aim is to produce a radio newsmagazine... a sort of Sunday newspaper, if you like. Instead of dwelling heavily on political issues almost exclusively it's hoped to cover a wide range of issues that affect all of us in one way or another.

Brisbane Line will be examining topics such as conservation, advertising, health, the media, transport, consumer issues and travel. We'll also retain some of the former political content but in a shortened version.

I feel that a radio station like Triple-Z can easily fall into the trap of exploiting political figures because our resources are pretty limited. In fact this leads to the politicians exploiting us because we provide them with such a ready propaganda outlet. There will always be interesting politicians and political issues we want to investigate and this will most certainly continue... just the emphasis will change.

It's hoped to make Brisbane Line much more pacy by adding comedy to the program and also by using satire to a greater extent in the subjects we cover.

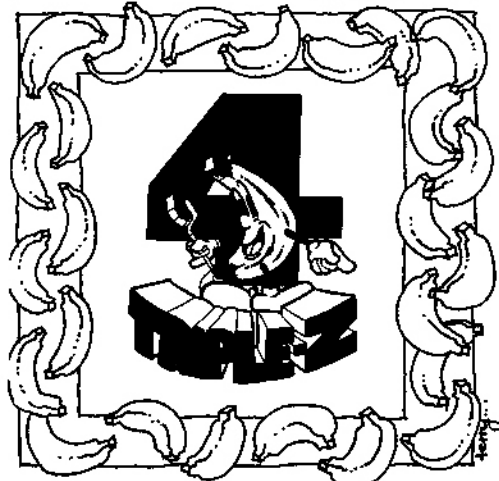
As with most radio programs there's a lot more work goes into the making of it than would appear to the average listener. To compile a Brisbane Line takes about three hours a day researching material and up to thirty or forty hours of productions just to complete a few small segments. This, of course, varies but the hard work is always there.

We hope you enjoy it!

David Russell



The Brisbane Line undergoes minor heart surgery!!



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



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.



PROMOTIONS

As most of you subscribers probably know, promotions the station has conducted this year have in many ways changed. Traditionally, 4ZZZ has been notorious for its Joint Efforts, Mayne Hall concerts featuring the slightly more commercially obscure artists (e.g. Jeannie Lewis, John Martyn etc.), but trips and so on. However this year our promotional

activities have been confined to a radiothon, Joint Efforts and of course the opening of the Queen's Hotel. This change in our activities does not mean that our traditional activities will no longer be held, but that we are attempting to expand our sphere of operation. Clearly, the basic aims of any promotional project staged by 4ZZZ are threefold. Firstly, to fulfill the obvious cultural extension to the station's 'On-Air' content, that is provide original live music, venues. Secondly, to promote live music and thus promote local musicians, and their work. Whilst finally, help keep the station on air by making some money. This last feature of our promotions is obviously something our commercial counterparts need not concern themselves with, yet still are unable to successfully compete with us. To see the Skyhooks and the Survivors at 4ZZZ Queen's Hotel tickets were \$3.50 and \$2.50 for subscribers, to see the Skyhooks and Phoenix at Cloudland for 4IP tickets were \$4.00.

The Queen's Hotel has now run for two weeks, and although patronage has fallen from a full-house on the opening night to as low as 200 people, the prospect of continuing this activity seems good.

Initially, the Queen's will operate on Wednesday and Saturday nights only. However if all goes well this will soon be increased, if not it will be a great shame, as Brisbane will once again be denied the opportunity to see live acts such as, Ross Wilson's Mondo Rock, Russell Morris, Cold Chisle, Matchbox, Jo Jo Zep and the Falcons, Jeff St. John, The Sports and so on, in their best atmosphere, a pub rock venue. To continue this sort of activities we need a fair number of people who are willing to go out and have a good time at a fair price. To date we've yet to find enough of this sort of person, but I'm sure we eventually will.

Finally, I would like to mention our aim to successfully operate the Queen's at a level which will allow us to stage bigger and better Joint Efforts, Mayne Hall concerts and of course the forthcoming subscriber's night. We need your support. If you're interested in enjoying yourself surrounded by great music rather than a disco machine give the Queen's a go—I'm sure you'll keep coming back.

Peter Williamson
Promotion-Co-ordinator.

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

PRETTY VACANT

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.

BRISBANE PLANNING PROPOSALS. . TOO FEW FM STATIONS, TOO LITTLE CONSULTATION

On May 9 this year the Minister for Post and Telecommunications Tony Staley signed the notice falling for applications for the grant of three public broadcasting licences in Brisbane. This notice duly was published in the *Courier Mail* on Monday May 15th ONE DAY BEFORE the closing date set by the Department for comments on the draft planning proposals.

As a result of this, Michael Law, Chairperson of the Public Broadcasting Association of Australia (PBAA) despatched the following telegram:

REQUEST WITHDRAWAL OF INVITATION TO APPLY FOR PUBLIC BROADCASTING LICENCES IN BRISBANE PUBLISHED IN TODAY'S COURIER MAIL STOP PERIOD ALLOWED FOR COMMENT BY PBAA ON PLANNING PROPOSAL DOES NOT EXPIRE UNTIL TOMORROW AND IMPORTANT AMENDMENTS ARE BEING REQUESTED STOP CONSIDER PREMATURE PUBLICATION OF INVITATION CONSTITUTES BREACH OF SECTION ONE ONE ONE C OF BROADCASTING AND TELEVISION ACT IN SPIRIT IF NOT ALSO IN LETTER.

LAW CHAIRPERSON PBAA.

The P&T planning proposal is for two medium coverage FM stations and one AM station which can be either low coverage of medium coverage provided the successful applicant agrees to install an expensive directional aerial system.

As Michael Law wrote in a letter to the Department on May 15:

"Two (FM licences) is clearly not adequate. The following are numbers of groups wishing to broadcast (including present public broadcasters), according to your planning proposals, in each State capital:

	No. of groups	Planned FM+AM	'Extras'
Sydney	5	3	ABC-FM 2JJ
Melbourne	10	3+1*	ABC-FM
Brisbane	10	2+1	-----
Adelaide	5	2+1	ABC-FM
Perth	4	2+1	-----
Hobart		2	-----

*includes 3CR

The discrimination against Brisbane is clearly insupportable on a basis of equity. Further, Sydney, Melbourne and Adelaide have 'extra' services as shown, as well as 2EA for Sydney and 3EA for Melbourne. Brisbane has none.

There is the clearest possible case for the planning proposal to be amended to call for three medium coverage FM stations for Brisbane—as well as an AM station, since we believe a channel can be found for one, which would give Brisbane parity in services with Melbourne, which has an equal demand. The Minister's statement in the Parliament on April 5 allowed for 'up to three' medium coverage FM licences to be issued; whereas more than two would have served no immediate purpose in Adelaide, Perth and Hobart, this is not true of Brisbane, and the difference should be recognised."

After canvassing possible technical objections and suggesting ways round these Michael Law pointed out the urgency of the matter because of the belated emergence of interest among tertiary institutions in Brisbane.

He continues,

"With the presence licence 4ZZZ and a longstanding contender for a licence in the Musical Broadcasting Society of Queensland, there is an immediate need to provide three FM licences in Brisbane."

MONDAY, MAY 15, 1978

BROADCASTING AND TELEVISION ACT 1942

NOTICE BY MINISTER FOR POST AND TELECOMMUNICATIONS

In pursuance of Section 82 of the Broadcasting and Television Act 1942, I, Anthony Allan Staley, Minister of State for Post and Telecommunications, hereby invite applications for the grant of licences for one AM and two FM public broadcasting stations in Brisbane, one in Category E and two in Category S, as defined in the "Guidelines for the Planning of Public Broadcasting in Phase I", subject to the following specifications:

(a) to provide public radio broadcasting services;
(b) (i) in the case of the FM stations, to serve the City of Brisbane, Queensland and adjacent urban portions of the Local Government Areas of Redland, Albert, Bayside, Moreton, Ipswich, Pine Rivers and Redcliffe;

(ii) in the case of the limited coverage AM station, to serve an area within approximately 16 km of the transmitter site, which should be located within or near to the City of Brisbane. Alternatively, approval for establishment of a medium coverage station to serve the area defined in (i) above will be considered subject to provision of a directional aerial system by the successful applicant;

(c) to provide programs to serve the interests of the communities defined in (b) above.

Care should be taken to ensure that programs complement and supplement, and do not seek to compete with, those currently provided by national and commercial radio broadcasting stations operating within the stations' service area;

(d) to operate within the following technical parameters:

(i) in the case of the FM stations,
• Transmitter Site: Mt Coot-the
Map Series 1:250,000,
10,000 yard grid
Map Title: Brisbane SG 58-15
Grid Reference, to be
Co-ordinates, advised by
licensee

• Operating Frequency: 102.1 MHz: 1st station,
103.3 MHz: 2nd station
80 metres above ground level

• Aerial Height:
• Aerial pattern/
Effective radiated
Power: Directional, main lobe 80W +1 dB
bearing 30° True, falling smoothly
to 2.5 kW - 2dB elsewhere

• Polarisation:
Horizontal

All medium coverage FM broadcasting stations serving the general area referred to in (b) (i) above will be required to be located within an area defined by the line.

Applicants should state in their applications whether or not they are prepared to share common transmission facilities with operators of other FM broadcasting stations and, or television stations.

(ii) in the case of the AM station,
• Site: City or suburbs;
• Aerial Pattern: Omnidirectional.

• Operating Power: 250 watts with a cdf not greater than 100 volts.
• Frequency: 1485 kHz after November, 1978.

Operating conditions for a station of medium coverage referred to in (b) (i) above will depend on the actual approved transmitting site.

The unoccupied operating frequency for such a station would be in the frequency range of 900 kHz to 1200 kHz, the actual frequency being subject to international co-ordination.

A directional aerial system would be required. Power would not exceed 5 kW.

Applications for the licences shall be made in accordance with forms applied by me and obtainable on request in writing from the Secretary, Post and Telecommunications Department, Constitution House, 217 Northbourne Avenue, O'Connor, A.C.T. 2602. Copies of the "Guidelines" are also obtainable from the same address.

Applications shall be lodged with the Secretary, Australian Broadcasting Tribunal, 163 Water Street, North Sydney, N.S.W. 2060 not later than 5.00 pm on 6 June 1978. Interested persons may make written submissions relating to the grant of the licences to the Secretary, Australian Broadcasting Tribunal, at the same address not later than 5.00 pm on 20 June 1978.

Dated this 15th day of May 1978.

Parliament House
CANBERRA A.C.T. 2600.

I. A. STALEY
Minister for Post and
Telecommunications,
1505, MURDOCH

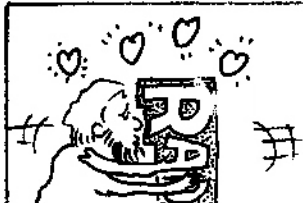
THE RETURN OF THE PRODIGAL LOGO

ACT ONE: A dark and lonely Union Complex. Night has fallen. A chill breeze scatters the blood-stained glass, and all around there is silence bar the lonely weeping from the roof of a Refec. No one hears the pathetic sobs as they drift down to the coffee shop, and beyond. So it seems to be rather pointless, but there you are. Authors' caprice, and all that, (see footnote 1). The sobs continue, double fortissimo, until they become an ullulating wail, drowning out the distant reggae wafting crypto-silently from the direction of the lower car park (footnote 2) (which can't be seen because it's off-stage).

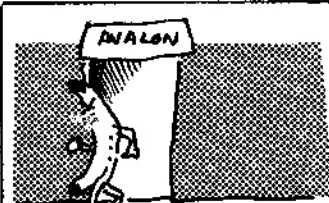
Suddenly, there is movement. A lone banana scurries along the skirting board. A plummeting, semi-inebriated radio announcer lands on it, squishing its mushy yellow gizzards all over the stage. Loud, high-pitched hysterical giggling replaces the roof-top wails (footnote 3), then fades down into total silence. The radio announcer moans and crawls off stage right. Footsteps are heard retreating, stage left, from the roof-top. The logo has run away (footnote 4).



Author suffers opening night nerves.



Cartoonist and Logo rehearse crucial scene.



Audience leaves halfway through Act Two, totally disillusioned.

ACT TWO: A Khartoumesque (footnote 6) street-scene (footnote 7). At last our logo staggers into view (stage left), dignity and Letratone in tatters. It roams the stage fretfully, pleading to the audience.

Logo; "Is there a dotabulator (footnote 8) in the house?" (footnote 9)

The answer is not forthcoming, but Logo doesn't really care. It was only a rhetorical question after all. It has not yet recovered since that fateful night when it was monestered by the masked cartoonist in the Came-Toad T-shirt. The humiliation, the indignity, the shocking incestuousness of it (see cover). There was nothing to do but escape. How ever could he have treated it so callously after their long association?

Logo; (Muttering insanely) "I'll show him. He'll not get away with things that easily. They can't get by without me. They'll have to bring in ring-ins."

It is then that we notice the pram (footnote 10), pushed in casually by a stagehand, hurtling across the stage and into the orchestra pit. (Crash). Inside are the logo's few possessions, those that John (hiss) Woods didn't take down the Hawkesbury with him, - a flagon of printers ink, a scrap book of all it's great performances, a dessicated banana carcass (see Act One), and a lock of dark hair - it had not forsaken the cartoonist

(Continued...)

(*"The return of the prodigal logo" ... continued*)

entirely. Logo begins to rifle through a row of garbage cans, and is seen to stop suddenly and go a deathly pale. There, wrapped around an old mullet-head, was the April edition of Radio Stone, the very magazine which, only the month before, had borne Logo's smiling features. It is a moving moment. And under it, shock and horror, the Stereo Lampoon. Remorse clutched at Logo's heart. It couldn't sit back and watch its old friends sink so low. It would just have to forget past indignities and go home. Logo drags pram off, praying that it is not too late.

ACT THREE; Day, at Triple-Zed itself (footnote 11). The moment of truth has arrived. Logo forces itself to saunter casually into the foyer, unprepared for the sight now to meet its weary eyes. Silhouetted behind a flimsy office screen (footnote 12) two figures, arguing. From their profiles, Logo recognizes first The Editor, and then (gasps!) The Cartoonist! The door flings open, and The Cartoonist storms in, stage left. Their eyes meet. Then Logo emits a strangled cry, and as one they rush into each others arms (violins to crescendo). For two full minutes there is much crying and hugging and scritchng of chins. Past differences were instantly forgotten.

Logo; "But enough of this mawkish sentimentality. I have returned to do the job I was designed for. Lead me to the presses".

CURTAIN.

Play in three acts by TERRACE RATINFESTED. (Footnote 13)

(See bonus footnote 14)

FOOTNOTES.

1. You know, we've been working on this for three weeks and still haven't come up with a decent idea - this is the best you're getting, Terry.
2. You guessed it, folks, concupiscent Triple-Zed.
3. Try to get one of them in a chippy.
4. This act, and indeed the whole dramatic exercise, is an explanation for the absence of the regular logo from the April and May RT covers. Just in case you're slow and haven't picked it up yet. What we just described was the aftermath of a Joint effort, during which our regular logo, a painfully shy creature, suffered a brutal accostment and was thus temporarily indisposed (see footnote 5).
5. Isn't this heart-rending stuff?!!
6. Where's your bloody dictionary, then? Expect us to do all the work??
7. In case you missed footnote 5, it's after footnote 4.
8. One who works in a dotabernacle.
9. Guess.
10. Can we just take this opportunity to apologise to certain, unnamed persons. We're not talking about you, no snide remarks about anyone, this is nothing to do with you, it's all, totally, in our imagination. DON'T HIT US!!
11. You'd recognize it if you went in to subscribe.
12. Artistic licence.
13. Take a flying punt.
14. This is an historic moment; this is the first plautian comedy we have ever written!

THE QUEEN'S HOTEL & WHAT IT MEANS TO YOU & ME

I wonder how many people realise just how significant a development ZZZ's association with the Queen's Hotel is. In the belief that not many do, I will outline the important principles involved.

Firstly, probably everyone realises the social significance of the pub in Australian life. So as a foundation for any evening out the pub is a good place to use.

Rock 'n' Roll most of us know something about. After a period of distancing between "stars" and record buyers the wheel has turned around again back to the basics.

Rock 'n' Roll initially was a live phenomena, an atmosphere the concerts and performances were more important than recorded works. Then in the late sixties the Beatles changed that with whizzo production and concept albums until it had reached the stage in mid 70s when production had grown to be a gross millstone, with people putting hundreds of overdubs onto, and hundreds of stupid hours into, their records. A great distance was left between the L.P.'s and their few live performances, indeed the artists lost touch with rock 'n' roll and reality to a very great extent.

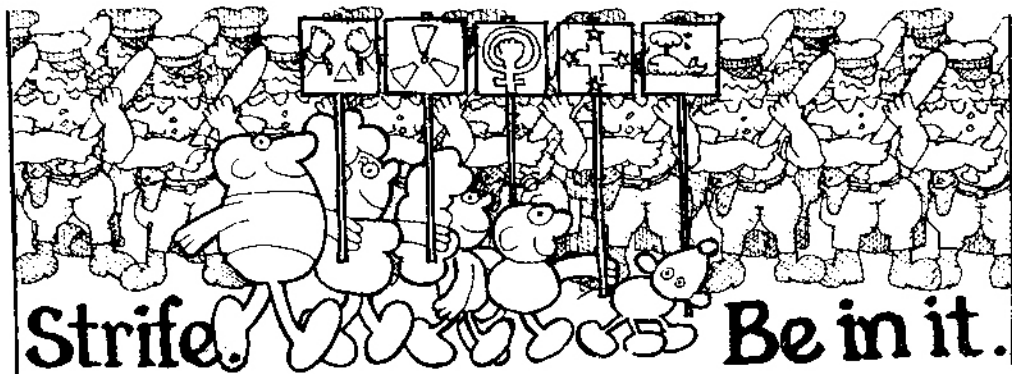
Meanwhile under these overblown glitter, tinsel and media crap superstars, a new breed was growing. No, not just punk, but a whole range of bands who weren't established and weren't "big". These bands found that record companies were happy making a mint by selling untold millions of major artists' records through media saturation (Top 40) and lack of alternatives. The record companies weren't interested in signing new or different bands. So how did these smaller bands survive? Firstly they had to want to survive, i.e. they had to be committed to rock 'n' roll, they had to believe in themselves and their music. This mental determination didn't feed them, though. To survive physically they had to rely on money from live music (no money from records, remember) so they performed as often as people would pay them (sometimes for free, even) thus the new breed were committed and had their rock 'n' roll roots in live work and therefore back with reality.

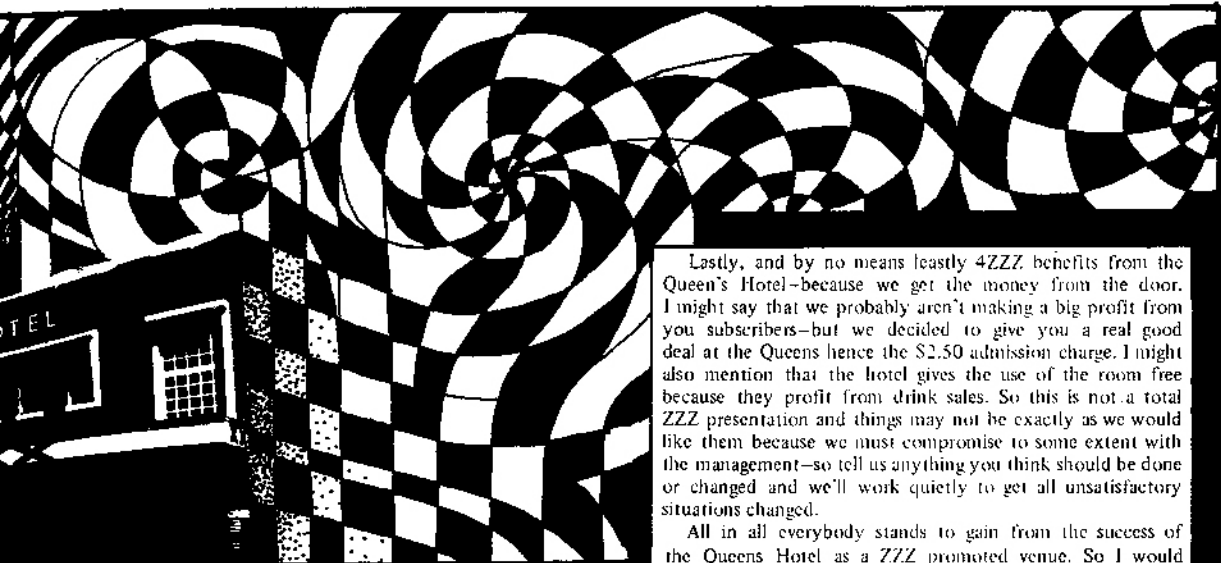
The point that all this is leading up to is, simply, live rock and roll is worth seeing now more than ever, because these lesser known bands have brought back the excitement, the feel and the atmosphere of "event" that live rock should have.



So live rock now that it's been revived, and a pub are obviously a pretty good combination as far as social and entertainment value go. All major cities' that have any large youth cult have had a lively pub scene for some time, Melbourne probably having Australia's best developed pub scene. Bands have been maturing and fermenting in those southern pubs. While here in Brisbane we've been starved. Our "pub scene" has been non-existent virtually until last year when it was patchy and irregular--this year it's gained some regularity but no variety.

With the Queen's being opened, regularity is assured, and variety has been introduced. We are currently trying to organise all those acts that have gained a reputation through their live work down south and bring them up to work at the Queen's. You'll probably strike a few bands you've never heard of, in amongst more familiar names like Aleph, the Sports, Jo Jo Zep and the Falcons, my suggestion is take a gamble on these new acts—all of them come to us with some recommendation (Stuart Matchett or some other friend of this station may have seen them and O.K.'d them) or maybe Peter Williamson our promotions co-ordinator saw them when he was down in Melbourne, expressly to check out bands and try to organise their bookings up here.





This is good for these bands from down south, obviously you can exhaust your appeal if you're performing 3 times a week even in a city as big as Sydney or Melbourne. Now they can come up to Queensland, widen their horizons, experience and support and give their southern fans a rest without losing money.

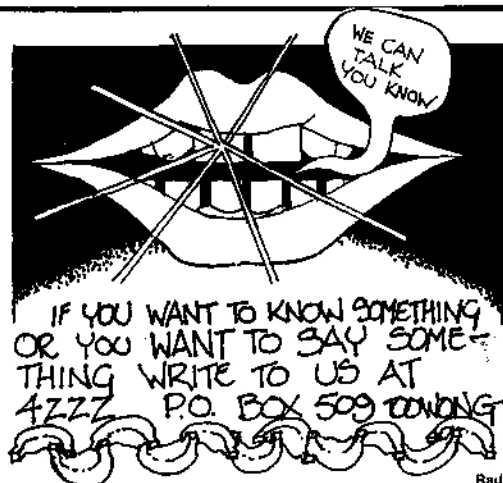
It's good for you because you get to see some mature Australian rock 'n' rollers and because its ZZZ you won't get ripped off. (\$2.50 for an interstate band & a local band is obviously a bargain).

It's also good for local music because each interstate band will be supported by a Brisbane band generally (sometimes we might put on an interstate double or sometimes a local double) thus existing Brisbane bands have a better chance of staying financially solvent because there's a new regular venue for them to play if we think they are good enough. More than this, as mentioned before, live performances are an important part in a bands' development and maturation—so here's another place that deserving Brisbane bands can pay their dues (and get paid into the bargain).

Lastly, and by no means leastly 4ZZZ benefits from the Queen's Hotel—because we get the money from the door. I might say that we probably aren't making a big profit from you subscribers—but we decided to give you a real good deal at the Queens hence the \$2.50 admission charge. I might also mention that the hotel gives the use of the room free because they profit from drink sales. So this is not a total ZZZ presentation and things may not be exactly as we would like them because we must compromise to some extent with the management—so tell us anything you think should be done or changed and we'll work quietly to get all unsatisfactory situations changed.

All in all everybody stands to gain from the success of the Queens Hotel as a ZZZ promoted venue. So I would urge you to get into (or back into) the habit of seeing and supporting live bands. Tell all your friends who can't hear ZZZ what bands are playing and when. Keep rock alive—listen to it live. Any Wednesday or Saturday at the corner of Creek and Charlotte Street.

**TODAY...
THE QUEENS
TOMORROW
THE WORLD!**





COORDINATOR
LISTENING IN
JANET!

REPORT ON NATIONAL CONFERENCE OF THE PUBLIC BROADCASTING ASSOCIATION OF AUSTRALIA. Held in Sydney, (in which station co-ordinator attempts to justify yet another Sydney junket at the taxpayers expense).

The conference was officially opened on the Saturday by the Chairman of the Australian Broadcasting Tribunal, Bruce Gyngell. As expected he was informal, and relaxed. In opening he joked that he was "ill-equipped to make an address about public broadcasting... because I know absolutely nothing about it." He defended this by suggesting it was the right attitude for the Tribunal to take at this stage as it is about to embark upon a whole round of public inquiries and it should not have any preconceived notions on the subject. If ignorance could be made a virtue then Gyngell would be the person to attempt.

NEW LICENCES

Gyngell then proceeded to field some of the questions that prospective public broadcasters asked.

He stressed that all these upcoming public broadcasting licences were new ones. The current ones, such as 4ZZZ-FM's will all lapse shortly and cannot be renewed. At the public hearings existing licence holders will have to show that they are more worthy of a licence than any competitor. (In some capitals though there is no great rush for licences while in Brisbane there is likely to be more credible applicants than there are licences offered.)

Gyngell supplied delegates with copies of the scheduled dates for public broadcasting licence hearings. The Brisbane public hearings will start on the 8th August and will last no longer than a week. (Because the Tribunal will also be holding hearings in Hobart and Melbourne during the same week only a couple of the four members will be able to attend.)

RENEWALS OF COMMERCIALS

We were also supplied with a list of renewal inquiries for commercial radio and television stations. Brisbane radio is set for December this year. These could be very interesting. One thing the list showed was the stiff workload the Tribunal has ahead of it.

TRIBUNALS HEAVY WORKLOAD

Asked on account of this load if there were any plans to increase the size of the Tribunal Gyngell replied that there was at the Tribunal but not in the Public Service. Apparently a successful application to the Public Service Board to up the staff to 130 fell foul two weeks later of an edict from the PM to cut back the Public Service. The allowed staff now is only 12. Gyngell said that at the moment a very awkward situation has arisen. As the Government has not yet considered the Self-Regulation report of the Tribunal it is obliged to maintain the monitoring and program services sections of the old Control Board. There is a problem with wastage also. People are moving out because of the uncertainty hanging over the Tribunal for the last 9 months. According to Gyngell the problem has become quite serious.

He did say however that a fifth person would probably be appointed to the Tribunal by the end of the year. In what was widely seen as a veiled dig at former Post and Telecommunications Minister, Eric "I am innocent" Robinson, Gyngell thought that the coming of the new Minister Tony Staley would give the Tribunal more support in its aims and claims than it may have achieved otherwise.

COMMERCIAL FM

On the coming of commercial FM Gyngell said this was yet to be the subject of a policy statement in the House. Depending on events he thought he was able to start these hearings in September.

COMMUNITY LICENCES

Asked as to when hearings were to be called for low power community public broadcasting stations, he said that had yet to be decided whether the next round of licencing hearings would be in the provincial areas (for both commercial and public licences), or in the capitals to deal with the low powered ones. (The attitude of the PBAA on this is that both should be heard in a staged mix.)

WORKSHOPS

One area where it's possible to learn quite a lot is in the workshop sessions. You can't attend them all, however this obstacle is overcome by having the workshops report back later to plenary sessions.

The *funding and budgeting* workshop was most notable for the contribution from 2MBS-FM. Their paper was an eye opener in masterful budgeting. Their structure is described as "derive from the best stock of Fabian Socialism, liberal left-help and anarcho-syndicalism, and they were keen to see when the station was established that Australia's first community broadcaster never become bankrupt. One small point that was interesting, was that despite the degree of respectability of the station and taking into account the social backgrounds of much of their audience, 2MBS-FM found corporations remarkably unforthcoming. Like 4ZZZ-FM the damage to survive without sponsorship ("The last hour was brought to you by. . ." or as the call it, advertising with a nice smell.)

They've certainly worked successfully at getting indirect Government funding by way of grants. They budget on some \$35,000 in the six months ending 30/6/78. Not bad at all.

The analysis of their subscription scheme tells

an interesting story too. For example the second renewal notice they send out has a remarkable effect in bringing in those re-subscriptions. Maybe they deliver them personally through the front window attached to a brick warning that the Volvo is next. . . Any suggestions for Triple Z here would be gratefully received.

CONCURRENTLY

With the fundraising and budgeting workshop you could if you so wished get stuck into either *Technical Matters* (basically egg-head stuff), or *Code of Ethics*.

Now basically you'd have to be a little cynical about a Code of Ethics. The fact for example that Stalin's 1936 constitution could almost have been drafted by the Council for Civil Liberties meant very little I suspect to the millions who died under Stalin's repression. Maybe the analogy is far-fetched, but some would probably argue that in the past industry codes have played some part in commercial radio's lack of innovation and unwillingness to be bolder.

However for what it's worth here is the final version that was adopted.

CODE OF ETHICS

1. *Public Broadcasters are primarily accountable to the Communities defined in their Promise of Performance.*
2. *Public Broadcasters should recognise an obligation to cater to the needs of those denied effective access to, and those not adequately served by, the existing media.*
3. *Public Broadcasters should aim to satisfy the needs of their communities.*
4. *Stations should seek the highest standard in programming, consistent with the widest possible community participation.*
5. *Subject to legal requirements, and station programming policy, any kind of censorship should be avoided.*
6. *Station policy should be regularly, and clearly, stated on air.*
7. *People working in or for a station, and members of the community served, should be involved in decision and policy making.*



HAVE MUSIC WILL TRAVEL

WHATEVER YOUR FUNCTION (WHAT?)
PHONE JOHN WOODS AT 4ZZZ AND TELL
HIM WHAT SORT YOU WANT AND HE'LL
PROVIDE IT. HOURS OF IT. HE BRINGS
ALL HIS OWN EQUIPMENT. HIS FEE IS
NEGOTIABLE. DISCOUNT FOR SUBSCRIB-
ERS AND DOLE BLUDGERS. DEFINITELY
THE CHEAPEST RATES IN TOWN. HE'S
ELIMINATED THE MIDDLE PERSON. DIR-
ECT FROM THE STYLUS TO YOU.



CONDUCT OF PUBLIC HEARINGS

Gyngell says that if the concept of public accountability is to mean anything at all of any significance then the public has got to feel that it can come forward and speak at the licence hearings "without having some very high priced silk with a very sharply honed mind tearing members apart, casting aspersions on their motives."

He instanced a TV licence hearing in the U.K. that went for 26 weeks and cost the unsuccessful applicant 230,000 pounds for legal counsel alone.

Further to the point Gyngell said that one witness before the Self-Regulation inquiry argued that the Tribunal should totally prohibit the appearance by lawyers in these inquiries, and that the Tribunal should make a recommendation to that effect in its report. He said he had replied he wouldn't be a party to that at all. He said it displayed a sort of lemming effect. To put a submission of that sort of parliament, of which 75% are lawyers, had a very strong death wish about it.

PROGRAMMING

Gyngell said he believed the Tribunal's attitude would be to encourage as wide a diversity of programming concepts as possible. He felt that in

their Promise of Performance stations shouldn't as the result of audience surveys tie themselves down to such a degree that they'll have problems. He said with public broadcasting, if you were to go out and do a survey of the people and asked what sort of programs they wanted to hear that they were not hearing at that time, their professed choice would bear a vast difference to that which they would listen to.

He said that if as a result of this your performance fell down, you couldn't go on doing something for three years that nobody was listening to. You wouldn't get much support for it.

He said there was a need for broadcasters to be sensitive and responsive to the public. To come out and promise something now, then take 6 to 9 months to get on air and then broadcast for another three years required flexibility. In his view anyone who can imagine now what their communities are going to want to hear in three years time, with the incredible speed with which change is going on in society, is likely to be blocking and stifling a system that should be able to grow and evolve and develop and form a very important and rightful place in our community.

Who can object to that?



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TECHNICAL

One of the technical matters that was raised several times during the conference was on the vital issue of the cost of Telecom program lines. It was first raised with Gynge during the opening forum. A representative from Perth's only FM broadcaster pointed out how the original rental for the program lines has jumped from \$2,000 per annum when they were installed not long ago to \$5,500 now. This crippling increase in costs is all the more hard to bear for the less financially well off public broadcasters. The cost is more irksome when you realise that a microwave program link that would perform the same function and cost only the initial outlay, which when spread over a few years is much cheaper than the annual Telecom slug for rental. The catch is that before you can use a microwave link you must install Telecom land lines wherever it is physically possible. The deal probably does relatively little to the size of Telecom's income but it could make a great difference to the establishment costs of public broadcasters. Both Gynge and Westerway from the Postal and Telecommunications Department in Sydney, suggested making representations to the Minister as this was really a policy matter. The PBAA will be taking up this matter.

Another problem which affects the A.M. (Amplitude Modulation) broadcasters was the inconsistency between the technical parameters of the licence specification and the Primary Service Area. Basically the parameters are insufficient to cover the P.S.A. As Brisbane is to have a new AM public broadcaster soon this is obviously an issue that will concern the successful applicant.

SPECIAL PURPOSE LICENCES

Perhaps the workshop of most concern to 4ZZZ-FM was the one on Special Purpose Licences, the category we shall be applying for. The worrying issue to emerge was the extent to which the Tribunal would be prepared to force consortiums on unwilling applicants. In Brisbane, for example there will be more applicants for these special purpose licences than there are licences available (up to three). Gynge left no doubt that as far as he was concerned if applicants were unwilling to be enticed into a consortium might find that they missed out altogether. You can have some fun thinking up weird and wonderful marriages. Now let's see there's Triple Z and the Christians, Ashton's circus and Ethnic Broadcasters, or how about the Musical Broadcasting Society and a Uni/CAE educational station.



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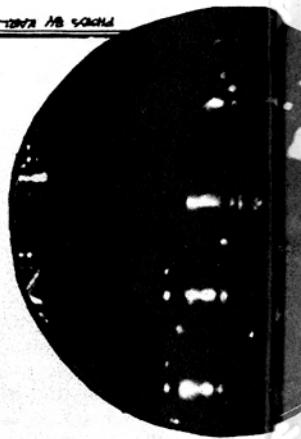
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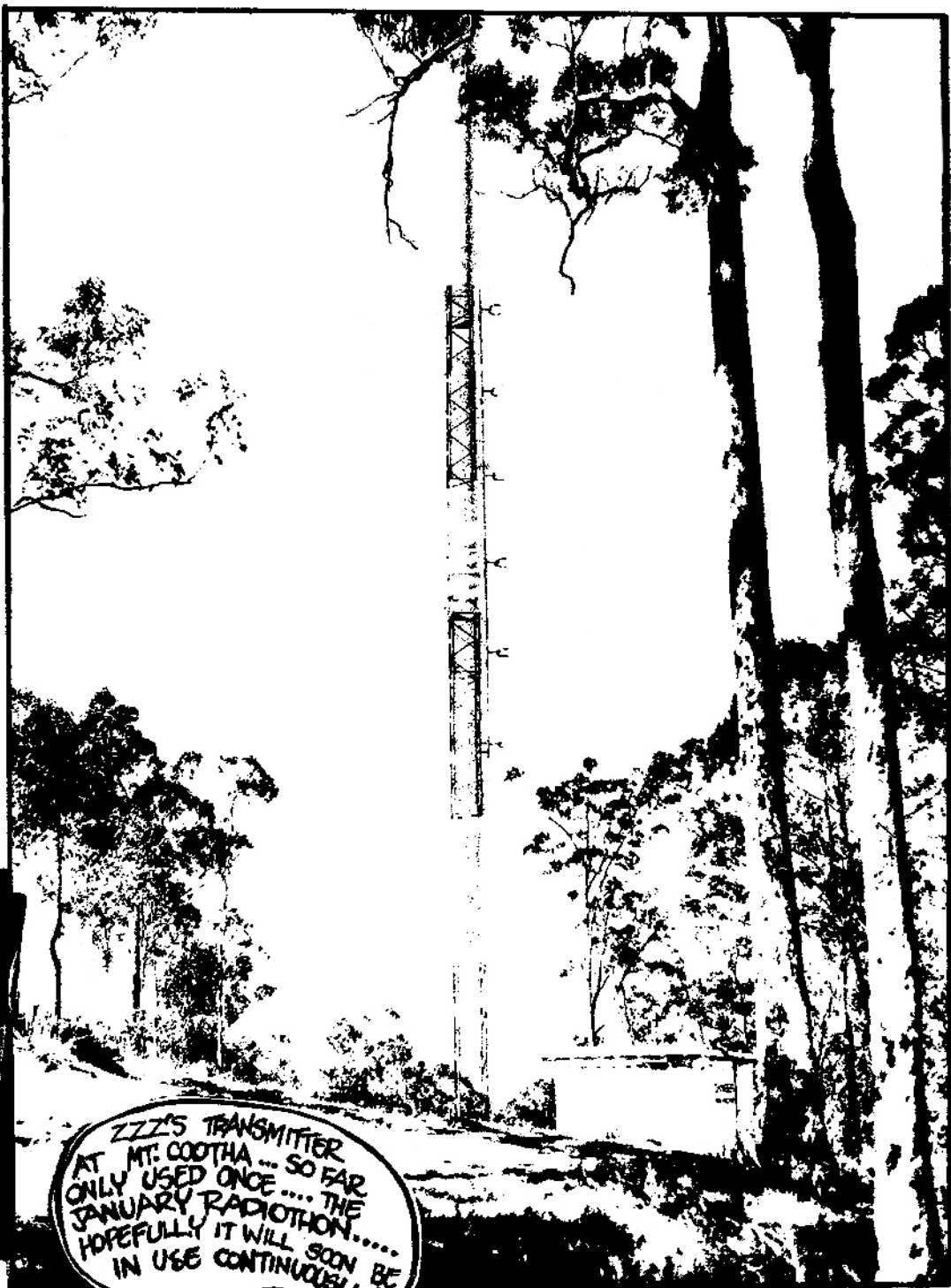
ALL INSTRUCTORS ARE JAPANESE
 TRAINED & GRADED

QUEENS HOTEL



WILLIE
SUTHERLAND
APRIL 1978





ZZZ'S TRANSMITTER
AT MT. COOTHA... SO FAR
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HOPEFULLY IT WILL SOON BE
IN USE CONTINUOUSLY!

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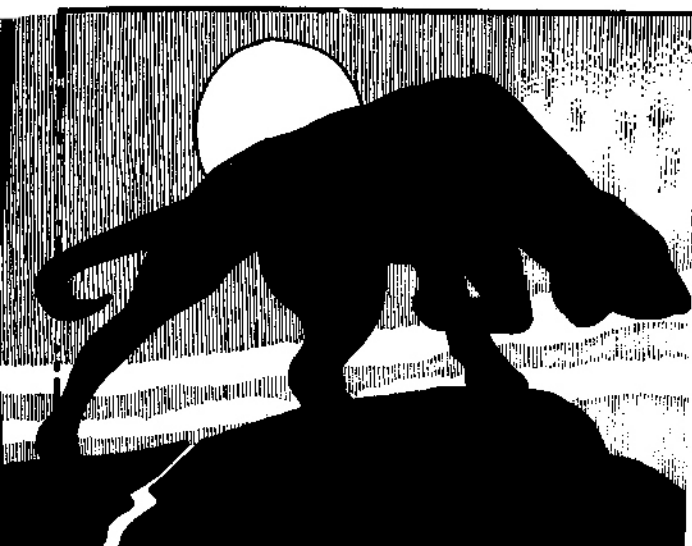
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SUBSCRIBERS NIGHT

As a special treat subscribers to Triple Z are welcome to attend free a special preview screening of "The Hound of the Baskervilles". The film stars Peter Cook and Dudley Moore as Sherlock Holmes and Dr Watson. The cast includes a stack of British comedians including Terry Thomas, Kenneth Williams, Max ('England Glory') Wall, and Spike Milligan as the Baskerville Police Force. It's directed by Paul Morrissey who achieved recognition with his *Flesh, Meat, Trash, Flesh* for Frankenstein, *Blood* for Dracula and is based loosely on the novel by Sir Arthur Conan Doyle.

All subscribers will be eligible for a double pass and the screening will be in the Eldorado Theatre at Indooroopilly sometime this month. Keep listening for final details.

**TO BE HELD JULY 4TH AT THE
ELDORADO (THAT'S TUESDAY) AT 5 PM
(IF YOU WANT TO GO RING 371511)**

One of the problems of working out of our studios at St. Lucia is that staff are always buzzing in and out of the station rather like bees in a hive. The parking allocation available for specifically Triple Z vehicles is only four spaces. So when some fool parks outside the station in such a way as to block the exit or take up more than their allotted space things can get a little heavy.

Lately a new form of graffiti has broken out. It consists of putting abusive notes under the wipers of offending vehicles. Take for example the latest "ticket"



We always thought it was the Broadcasting Tribunal...

Among the groups in Brisbane to get caught up in the rush for the three public broadcasting licences being offered this year is a group called Family Radio (Brisbane).

Whilst most licence hopefuls are indulging in frantic material pursuits to get their applications in to the Tribunal by June 20th Family Radio has gone for the big guns.

In a letter to supporters Merv Dunkin, the Hon. Sec. invokes Divine intervention. He calls on friends of FRB to Pray! Not surprising maybe but check the last paragraph.

"As we look at the task one begins to understand how Joshua may have felt as he walked around Jerico: *God is the only person who can give a licence to 4FRB.*" (Our emphasis).

Tribunal chairman Bruce Gynell is scarcely known for any false modesty but presumably even he would hesitate to aspire to quite so high an office.

PARKING VIOLATION

PROVINCE
OR STATE

AUTOMOBILE
LICENSE NUMBER

TIME

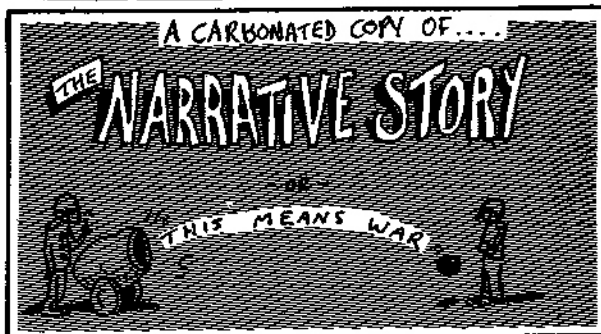
MAKE OF AUTOMOBILE

This is not a ticket, but if it were within my power, you would receive two. Because of your Bull Headed, inconsiderate, feeble attempt at parking, you have taken enough room for a 20 mule team, 2 elephants, 1 goat and a safari of pygmies from the African interior. The reason for giving you this is so that in the future you may think of someone else, other than yourself. Besides I don't like domineering, egotistical or simple minded drivers and you probably fit into one of these categories.

I sign off wishing you an early transmission failure (on the expressway at about 4:30 p.m.). Also, may the Fleas of a thousand camels infest your armpits.

WITH MY COMPLIMENTS

This tale is reprinted as received unadulterated and unabridged the real editor accepts no responsibility for anything contained—ED.



by A. Ricketts & M. Woodrow, with special thanks to A. Ricketts and M. Woodrow.

CHAPTER 1

INTRODUCTION

(ED: this means that the authors are writing a preliminary paragraph which will give the necessary background to the story.)

The women's guild was formed in (ED: all of this speech is direct) (EDS: my cat just died) (PROOF READER: mine just had kittens) (PR2: My great aunt has a cold) (ED3: Mine has had more kittens, that makes three tabby's, two ginger and a white). When the women's guild was formed in 1941, shortly after Pearl Harbour had been bombed, and bombed and bombed (ED: he is indicating) (AUTHORS: we are cutting out the EDITOR because he is) (ED: doing something wrong) (AUTHORS: good he's gone). (PR: they are indicating that they are happy that the editor is gone). After Pearl Harbour had been bombed, Mairi Southton-Turner decided to form a women's guild, so they did just that.

The leader of the first army binoculars across a vast alluvial valley.

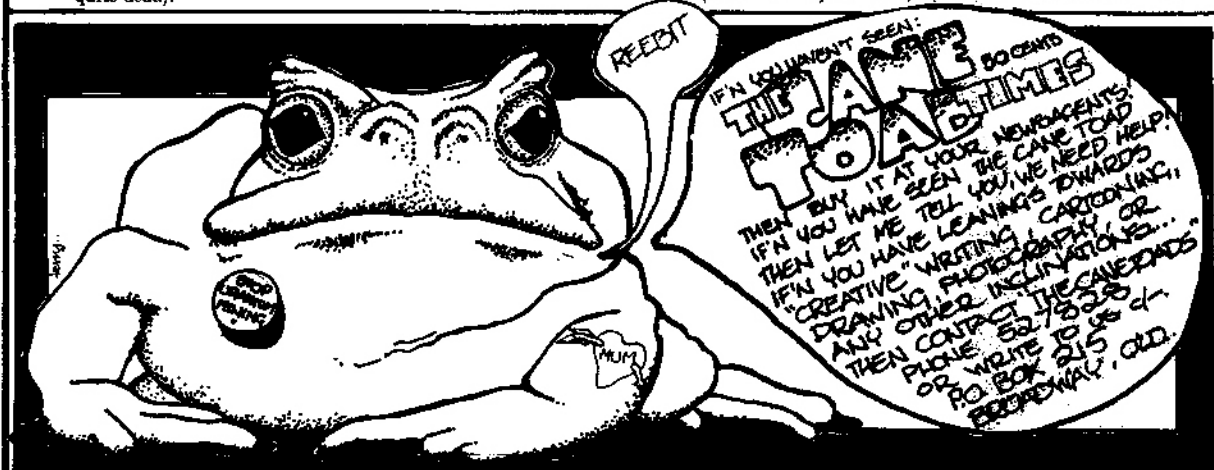
(ED99: I clever I cut out 96 editors) (ED83: you didn't get me) (CAPTION WRITER: a loud band and ED83 shot quite dead).

Dear Radio Times People,
Again my heart was touched by your pleas for articles or stories so here again you are to be struck by the wafflings of lunacy. My mad mate Michael and myself have written now, especially for "Radio Times" a collection of demented dreamings, collected together to form the massive "Narrative Story". As long as you desperation for stories lasts, we will try to send you a monthly chapter of this insane genius.
"been too leamy putting slits in banana leaves as late,
Aiden Ricketts.
P.S. The story is a little less disjointed after Chapter 3.

The year was 1883% or 17748/7. The two armies faced each other. One was wearing black pants, and white shirts, the other wearing white pants and black shirts, the ensuing battle had a drembling resemblance to a chess game. The leader of the first army shout "Tiptoe through the tulips" the sound of squeaking violins chorused unselfishly across the valley. An omnibus voice shouted Stop the communists. (PUBLISHERS: sorry that was part of Joh's election speech). Suddenly the battle began, deadly savagery and tormenting carnage came on. Over the hillsides, through the battle came armies, shouting, swinging maces and clubs, swords were piercing many, and blood was flowing fast as many of the dying let out hardy laughs (ED: ?). This was an example of man's fullest fury and belligerence boiled to a crescendo of savagery let loose upon each other, said a narrator dramatically. Suddenly the battle stopped silent, all looked round intently, fourteen soldiers were sent off for being off side. This mere formality dispersed with, the leader of the first army again shouted, he said E marp for Laich, and was immediately disposed of by his generals. The second leader replied "Mary had a little lamb, it's fleece was white as snow" childishly. Some anonymous general then shouted, I have not yet begun to fight (indicating that he had no artillery).

Norma Roundtree was now president of the guild and had the King of Japan on the whipping triangle. (indicating she didn't like him).

So this, the mightiest sea battle of all time, said the narrator, narratively, had begun (ED I can't get my boots off) (ED2: use dynamite!!!) (SOUND TECHNICAN: use





dynamite!!) (ED: all right, all right I have, stop it) (CONTINUITY ADVISOR: [a little late] use dynamite) a swish and a plop was heard as his head fell off. The admiral of the HMS ship moved his fleet to the east. "Fire at the enemy now" he said cleverly, four hours after battle had begun, said the narrator.

(ED: [again alas] this is getting silly, said the Ed in desperation, said the narrator, and the authors they said together)

Oooh, cried the long japanesishly, as large strips of flesh were torn from his back, our guest speaker tonight (said Mrs. Roundtree with a romantic glint on her eye and an excited mannerism of embarrassment) Is doctor Martinschnoff "Good Evening". Now! Said Mrs. Roundtree romantically. Yes! exclaimed the doctor expectantly, with a faint curl of his red lips parting to show the tips of his white teeth, his eyes fluttered excitedly as he gazed nervously at Mrs. Roundtree said the narrator mushily.

Thirteen captains, three hundred sailors and twenty eight generals lost their lives in the battle said an unknown source knowledgeably. The key to the winning of this great battle had lain on the sideboard, under the old family portrait said John and Oscar* stupidly.

My word you are looking nice tonight said Uncle Bill as he asked my niece in law to death slightly.

Dawn broke over the battlefield, in light of morning the destruction of the night before could be seen easily, but it was not a pretty sight, not a pretty sight at all.

Wakie Wakie rise and shine said the bugle player verbally. Oh come on give us som more kip (ED4: POMMIE!!!) said

a soldier indicating that he wanted some more sleep. We agree said the rest of the troupe, they all said approvingly. All right then said the bugle player musically. Good then said the editor (ED: I did not) (EDITING CONSULTANT: Good then you didn't).

I am a doctor he said sheepishly. The entire audience at the women's guild roared with laughter, indicating humour

"I work with medicine" he said, with more than a hint of amusement, and a stifled giggle. They all stared at him intently, "I heal people" he said reluctantly, shocked after his last rejection, they all seemed to lose interest "I work in a hospital" he said pleadingly, but with shattered confidence, they all began to fidget, no-one was paying attention. Gathering up his last courage he stammered "I . I k . keep people alive. They roared with laughter once again, this time it rolled on endlessly, they had tears in their eyes and sore ribs, they hadn't laughed so much since the bombing of Hiroshima, said John and Oscar.**

ED1: This whole paragraph is ridiculous.

ED3: That was sick, ho hot, I get it.

ED1: ??

*Not a film presentation.

**No, still not a film presentation.

†chant of a man called Santa Claus in latin

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16th JULY

SCOTT JOPLIN: "Treemonisha" an opera by the famous ragtime composer—Carmen Balthrop (Treemonisha) Curtis Rayam (Remus), Betty Allen (Monisha), Willard White (Ned), Ben Harnay (Zodetrick), Cora Johnson (Lucy), Kenneth Hicks (Andy), chorus and orchestra of the Houston Grand Opera—Deutsche Gramophon 2707083.

WILLIAM DAWSON: Negro folk symphony—American Symphony Orchestra cond. by Leopold Stokowski—Brunswick (mono) AXA 4520.

PETER MENNIN: Piano Concert—John Ogden, Royal Philharmonic Orchestra cond. by Igor Buketoff—RCA LSC 3243.

GEORGE ANTHEIL: Symphony No. 4 "1942"—London Symphony Orchestra cond. by Sir Eugene Goossens—Everest 3013.

AARON COPLAND: An Outdoor Overture—Boston Pops Orchestra cond. by Arthur Fiedler—Polydor 2391005.

NED ROEM: Third Symphony—Utah Symphony Orchestra cond. by Maurice Abravanel—Turnabout TV S 34447.

30th JULY



SIBELIUS: Symphony No. 5 op. 82—Berlin Philharmonic cond. Herbert von Karajan—DGG 138 973.

SAINT-SAENS: Septet in E flat op. 65, for string quartet, double bass, piano and trumpet—Groupe Instrumental de Paris—EMI SLS 802.

HODDINOTT: Symphony No. 3 op. 61—London Symphony Orchestra, cond. David Atherton—DECCA SXL 6670.

FRANCK: Prelude, Choral and Fugue—Paul Crossley (piano)—Lyre DL50 8.

WAGNER: Overture, "Rienzi"—Philharmonic Orchestra cond. Otto Klemperer—EMI SLS 5075.

HINDEMITH: Concert music for strings and brass—Boston Symphony Orchestra cond. William Steinberg—DGG 2530 246.

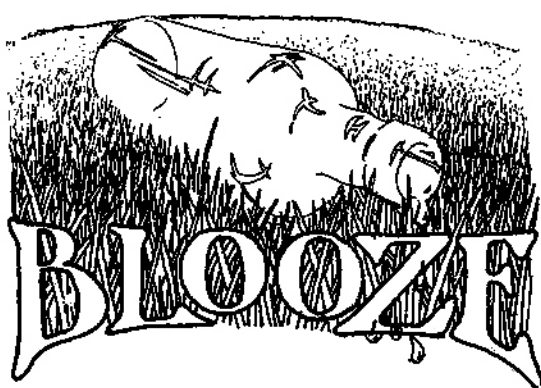
FINZI: Concerto for clarinet and string orchestra—John Denman clarinet, New Philharmonic Orchestra cond. Vernon Handley—Lyrita SRCS 92.

BALL: Resurgam—Black Dyke Mills Band cond. Geoffrey Brand—Pye GSGL 0427.

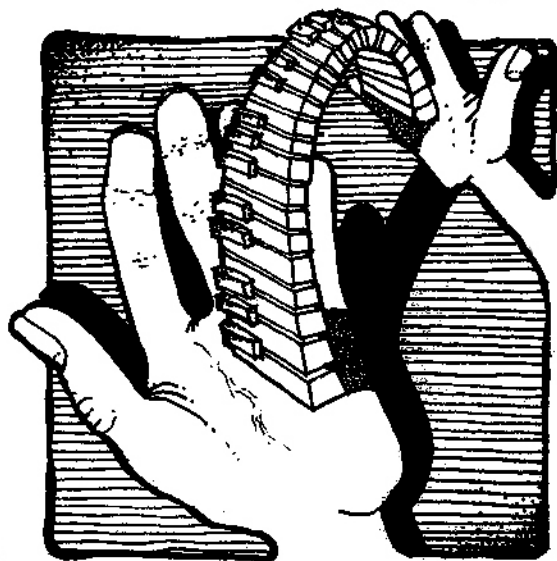
BLISS: Pastoral (Lie Strawn the White Flocks) for chorus, mezzo-soprano solo, solo flute, timpani and strings—Sybil Michelow (m/Sop), sNorman Knight (solo flute), The Bruckner Mahler Choir of London, the London Chamber Orchestra cond. Wyn Morris—Pye TPLS 130 36.

FRICKER: Symphony No. 1—Louisville Orchestra cond. Robert Whitney—RCA GL 25057.

The Classical Programme can be heard SUNDAY mornings from 6.00 am to 10.00 am



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



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



BRISBANE PLANNING PROPOSALS—PUBLIC BROADCASTING STATIONS

With the release of the draft planning proposals for the development of public broadcasting in Brisbane during Phase 1 our station was asked to comment. However as explained elsewhere in this issue the Department did not wait for comments and went ahead and called for licence applications. Now we know that there were no comments on the draft proposals other than a preliminary comment from the PBAA with a clear statement at the start that a full comment would be forthcoming. Clearly the Department is tripping over itself in its speed to get the licence hearings off the ground before many existing 'experimental' Wireless Telegraphy Act licences lapse.

For the record here is our comments on the draft planning proposals for Brisbane, forwarded to the Department apparently too late to be considered yet still provided within the time set aside for comment.



Robert Lord
First Assistant Secretary
Postal & Telecommunications Dept.

Dear Mr. Lord,
PLANNING PROPOSALS—PUBLIC BROADCASTING STATIONS (BRISBANE)

We appreciate the opportunity to comment on the draft planning proposals for Brisbane. We fully support the Government's aim to encourage diversity in the airwaves through logical and systematic planning. We believe that for too long significant sections of Australia's population have been ignored or at best have been poorly catered for by our broadcasting system. As well, short term solutions to planning problems have too often led on to greater problems later (e.g. the placing of T.V. channels on the VHF band).

Both these points would be generally conceded today. How then do the draft planning proposals for Brisbane measure up to the Government's professed intentions of catering for those unfulfilled needs as soon as possible, without further 'haphazard ad hocery'?

At the time of writing there is some confusion as to just what exactly the draft recommendations are. This seems partly due to the speed with which the Department is prepared to amend proposals. The recommendations contained in the draft forwarded to this station speak only of the granting of two medium coverage FM stations in Phase 1.

From unofficial sources we have learnt that it's likely an additional AM licence will also be offered. Even if this is to be the case it begs as many questions as it answers.

Why only two medium coverage FM and not three?

If the proposed AM station is to have a coverage of around 16 kilometres (i.e. low coverage), why has there been no discussion of Category C licences in the planning proposals, particularly as the Guidelines state that:

"Applications for Category E, S, and C licences... will be invited simultaneously wherever possible".

Is the addition of an AM licence meant to compensate for the loss of a possible FM licence?

What troubles us about these recommendations is that they in no way flow from the factual matter that precedes them. And while the addition of an AM frequency would go some way to alleviate the licence shortage it would still seem more the result of an arbitrary decision, than as the result of "socially responsive, yet systematic planning". (Staley).

If the final recommendation is for two medium coverage FM and one low coverage AM, this is short of the understanding that PBAA chairperson Michael Law was given following the Minister's policy statement. In a memorandum (28.4.78) Michael Law informed all PBAA members that

"the number of medium coverage (stations) now applies only to FM (any available AM licences be issued in addition), and the number has been increased to three in most capitals..."

TECHNICAL PLANNING

There seems to be no technical justification for the limiting the number of medium coverage FM stations to two. This is especially the case now that channel 5 in Toowoomba has been cleared from the FM band. Certainly the draft planning proposals provide no evidence to justify such a limit. Presumably the lack of any such discussion is because the restriction is based on social, not technical considerations.

SOCIAL PLANNING

Under the present broadcasting structure the Department is responsible for social planning. The Minister has argued that given a responsive Minister and a Department that seeks "public consultation in the actual planning process", this can in many ways be the best system.

This may indeed be true. It would not necessarily be the best system however if the consultation and involvement of the public in the planning process were to be carried out in name only.

But what other interpretation can be placed on the current exercise when,

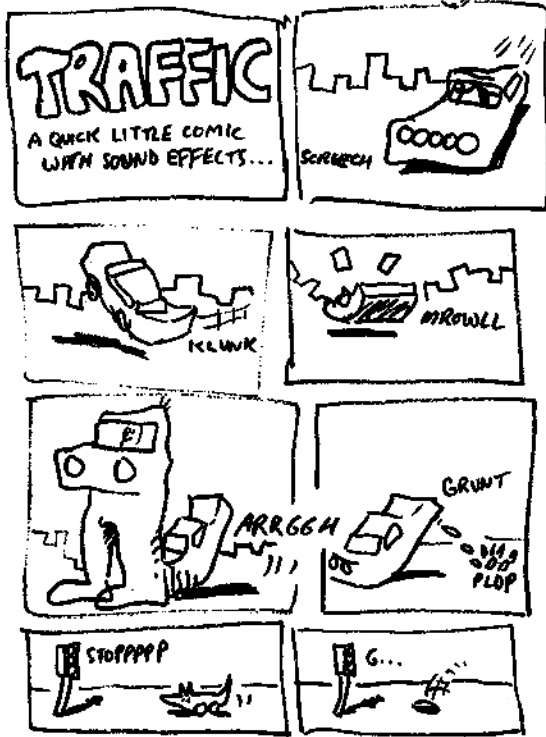
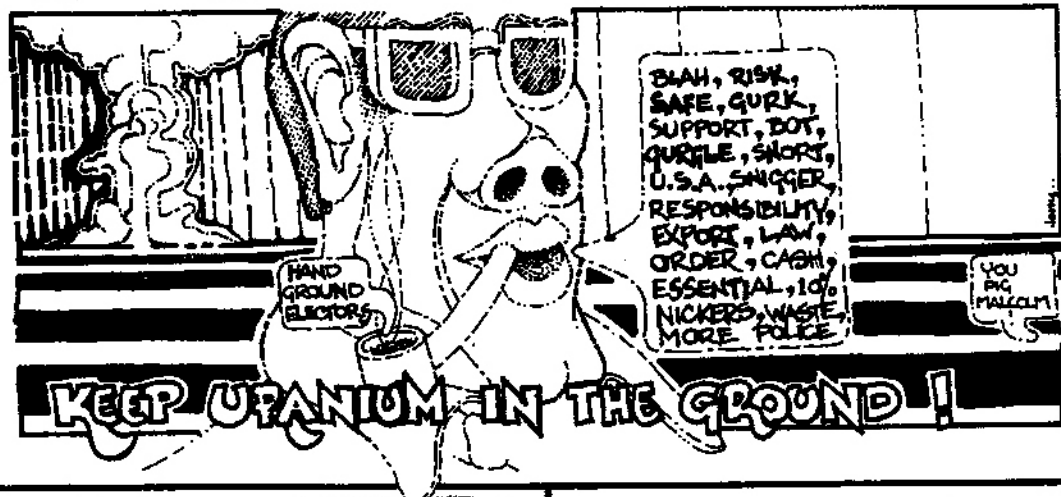
1. nowhere in the draft planning proposals is there anything but the most superficial analysis of program output and those still required to reach some kind of real diversity, and
2. it is reported in today's *Courier Mail* (Saturday 13th May) that this Monday the paper will publish a notice calling for applications for one AM and two FM public broadcasting stations, and this on the day before you advised Michael Law was the closing date for comments (letter dated 26 April 1978).

On the first point: We are provided with details of population and industry & commerce projections as well as a rundown of existing educational facilities.

The second draft section on media coverage looks at the existing print and broadcast media, going into some detail on the major shareholders.

With programs however, only the most general classifications are used. For example: "4IP contemporary music". Nowhere is there any attempt to assess just what needs there are and whether or not they are being catered for. There is no mention, for instance, of ethnic groups and whether they are being catered for. (They're not!) There's no program analysis whatsoever, apart from these superficial McNair Anderson classifications. Presumably someone in the Department must have some opinions as to which groups' needs are most urgent. Surely if there is to be only two FM and one AM then there are reasons from the point of view of social planning. But these are not canvassed in the draft planning proposals.

Of all the major capitals Brisbane is the most deprived of the full



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range of programming.

There is no ABC-FM in Brisbane and we are told it's still a long way off. So groups such as the Musical Broadcasting Society have to be content with their 4 hours on 4ZZZ-FM per week or listen to what there is on ABC (AM).

Similarly 2JJ is not relayed outside of NSW however to some extent 4ZZZ-FM fulfils this function by providing a mix of rock, blues, folk and jazz album music as well as interviews, comment, news and information. However the station's limited coverage restricts the extent to which this need can be met.

In our view there is a particularly pressing need in Brisbane for a station that consistently produces programs aimed at the many ethnic groups here. At present there is no ethnic broadcasting here. It's also likely that a consortium of educational institutions will be going to apply for an educational licence with the intention of a university of the air type of format with some music. Whilst they have left their run rather late they nevertheless represent a substantial need within the community.

Given this relative dearth of program diversity then we would have expected that any attempt to restrict the number of new licences to two FM and (possibly) one low coverage AM, would have at least have been justified in some manner in the draft proposals.

If the Department wishes the role of social planner, rather than leaving the job to the Tribunal then I think it's only reasonable that its ultimate decision be made after thorough investigation. Clearly, as far as the draft plan is concerned, there is no evidence of this.

Our second point about whether there is consultation in name only related to Monday's *Courier Mail*. If in fact the story in Saturday's *Courier* is correct, and applications are called for licences this Monday we can only say we are most disappointed. It will make the whole exercise appear fairly cynical. While we would applaud the speed with which the Department now deems necessary it would only seem reasonable to at least wait until after the announced closing date for comments before making a final decision on this matter. I would be most curious to know just how many comments you received on the Brisbane planning proposals.

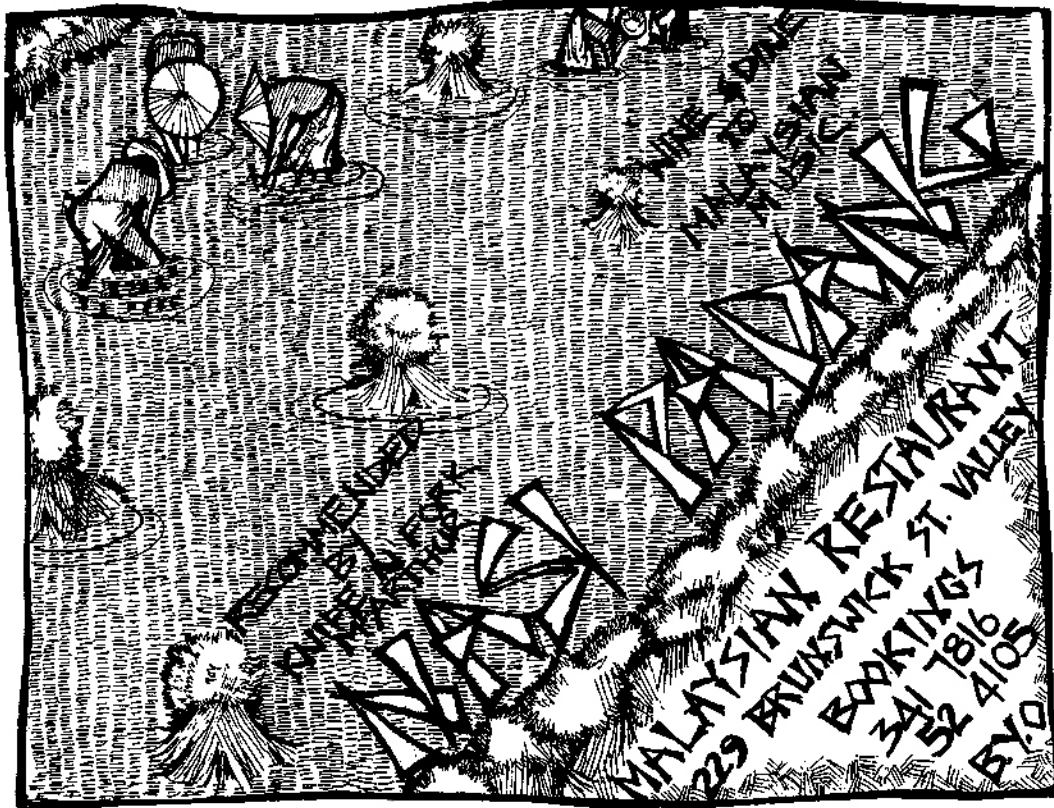
ALTERNATIVE RECOMMENDATION

In the light of the above we would submit that there should be applications invited for three FM stations with medium coverage and one low coverage AM station.

In his speech to Parliament on April 5 Mr. Staley said there were 'two essential planning criteria for ministerial planning responsibility... public consultations and procedural flexibility.' We would hope that should Saturday's *Courier Mail* be correct, and licences are called for this Monday, the procedure of your Department will be flexible enough to allow for meaningful public consultation. I don't think it is exaggerating to say that the Department's reputation for fairness is at stake.

Yours faithfully,

H.L. Thompson
Co-ordinator 4ZZZ-FM



Over the last month ZZZ has been asking for "letter's of support" to submit with our FM metropolitan licence application (due June 6th. . .sorry you missed out!) this is the sort of thing we've been getting. . .also. . .I might add. . .the response was great!!

Dear People of 4ZZZ,

I'd like to add my tiny voice to what I'm sure is becoming an increasingly louder shout of approval for the frontier work you are performing in FM broadcasting in Queensland, and probably Australia for that matter.

I and many of my friends enjoy the diversity of music, the chat, the information and the 'other' news service. Most of all it's the refreshingly new open and honest approach to radio programming that I appreciate. The informality, the accessibility and all the rest, but without compromising the basic professionalism that 4ZZZ presents to its growing public.

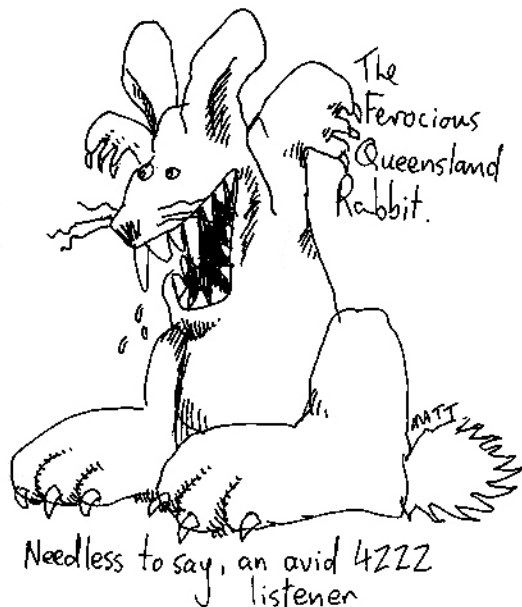
What a pity that so few people are able to appreciate this white tornado among commercial media mediocrity. I live at Ashgrove, not far from St. Lucia, but because of the position of the present transmitter and its low output, reception is relatively poor and rather variable.

It's a tribute to the excellence of your programme that I persevere, constantly twiddling knobs to get the best reception.

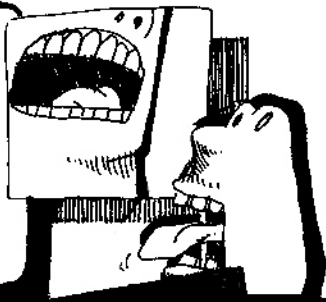
I'd like to support your efforts to obtain a permanent licence to transmit from Mt. Coot-tha and I know that for every person like myself, who puts pen to page, there must be dozens of other lazy bums who enjoy 4ZZZ who won't bother.

Keep the banana flying!

Mark Doherty



A private collector, who kindly helps us in our searches for good comedy material, is starting a museum-library of comedy material. Being a non-profit idea, he is willing to accept gifts of, or pay reasonable rates for any comedy material, 78's, EP's, LP's, etc, which have any humour or novelty content. Contact the station on 371-5111 or P.O. Box 509 Toowong, or Robin at 2211 344 A.H. or P.O. Box 71 Broadway 4000.



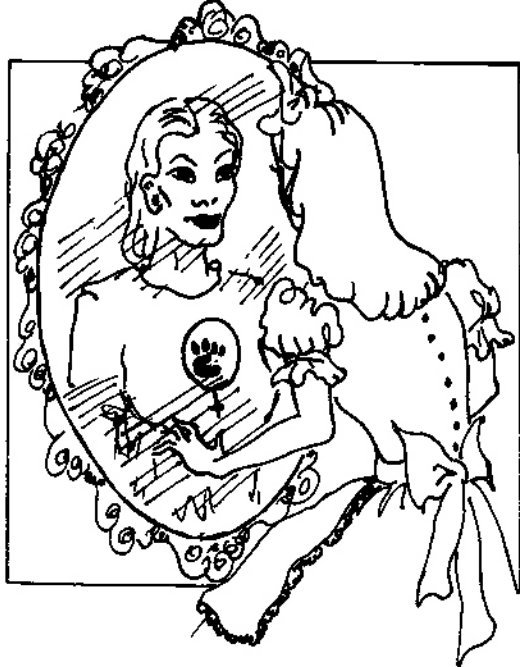
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Through the Looking Glass can be heard Sunday nights from 8-9pm. If you'd like to help with the programme or have any queries ring Fiona at the station 371-5111.



Well, they were incorporated on July 8th, 1975. Members have individually subscribed to articles of faith:

- Divine and Virgin Inspiration of the Scriptures
- The Divine God
- The Deity and Virgin Birth of the Lord Jesus Christ
- The person of the Holy Spirit
- The person of Satan and his ever present control over unregenerate man
- The creation of man in the image of God
- The necessity of the new birth
- Baptism and the Lords supper
- The final resurrection of the dead
- The unity of the True Church the Boyd and the Bride of Christ
- The "Blessed Hope" of the imminent, Visible and Personal return of Christ.

So 4IP look out, *you* might be owned by the Catholic Church but Family Radio has God on their side.



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Think about it. . . A controversy has been raised in Scientific Circles by the release in England of a book, listed as non-fiction, which is a chronicle of the first ever cloning of a human being.

Cloning is the process by which you can exactly recreate a person. All your body information is encoded in the chromosomes—each cell in your body contains your information in those 26 chromosomes. Scientists have toyed for some time with removing one cell and using the information therein to create an exact replica of the parent. This has been done successfully with plants but most scientists have thought that it cannot be done with human beings.

Ponder the concept for a minute—an exact replica of yourself. I don't know if your personality, behaviour patterns or knowledge are instantly transferred to the replica—I doubt it, I think that you would get a blank replica of yourself. Imagine the possibilities!! A mind boggling concept really.

This book, which will be published soon, tells the story of a millionaire scientific rebel who teams up with an expert in genetics to take a cell from his body, it is planted in the womb of a selected woman (nasty business!) and an exact replica of the scientist is produced! The author is a science writer who has worked with a number of prestigious newspapers, and has a great deal of credibility. The author claims

the whole episode is true, that the millionaire and clone are hiding away and will eventually be revealed. The author was allowed to write and publish the book on the condition that all names, dates and places would be changed to protect those involved. So is it true or is it false? Can we be reproduced exactly?

These aren't the only principles involved. As I have said the book is published as non-fiction. If the book is false then its' author can be prosecuted. Remember Clifford Irving's "biography" of Howard Hughes? It was NON-FICTION. Irving was prosecuted and sent to jail for fraud because his book was not true. The author of the book on cloning could suffer the same fate *except* how can you bring this person to court if the proof of the books' truth is in hiding, how can you prove it's true or false if all the traceable and verifiable facts have been changed? With this as the case should the book have been published as NON-FICTION? If this person gets away with it, will we see a spate of books on sensational topics published as NON-FICTION with all verifiable facts supposedly changed and making their authors non-lieable (when, in fact the book could be false?) Will this author be sent to prison for not proving the case—*even* if it is true, just to protect scientist and clone?

Will the real Radio Times please stand up?



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AVEC LES SUBMERINOS

BY "MATT MAWSON"
(A BLATANT PSEUDONYM IF
I EVER SAW ONE !!)

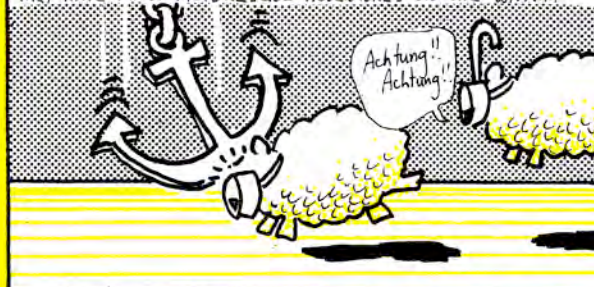
THE SUBMERINOS WILL BE RICHLY REWARDED IF THEY SUCCEED IN
DELIVERING A KILO OF THE MUCH PRIZED NARCOTIC "SEAWEED" TO
MS. BIG (AT THE DOLPHIN POOL, SEA WORLD) BEFORE THE SHOPS CLOSE.



THE FLOCK HEAD OFF FROM THEIR BASE AT THE LONE PINE JETTY



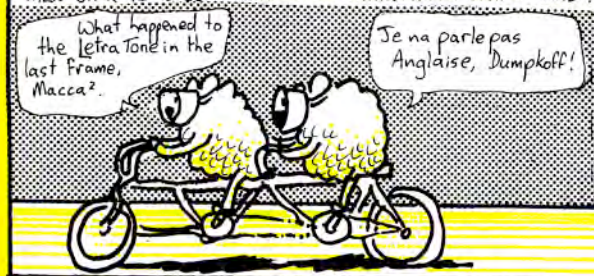
THEY HAVE MANY PICTURESQUE ADVENTURES ON THE WAY....



ENJOY A LAID-BACK INTERVIEW ON CAMPUS RADIO....



THEN BACK TO RUBBLE-LAND FOR FURTHER AND... WOT... ONWARD.



BLISSFULLY UNAWARE THAT THE SOGGY SHEEP SQUAD OF THE
UNDERWATER POLICE HAVE LAID A RIVER BLOCK AT
SATURATION POINT



ALL LOOKS HOPELESS WHEN SUDDENLY...



FURTHER ADVENTURES OF BRISBANE'S FAVOURITE UNDERWATER SHEEP IN THE LATEST "CANE TOAD TIMES"



MORE FROM THE "LIES, DAMNED LIES AND STATISTICS" DEPARTMENT

The ABC's Audience Research Department has been canvassing listeners' attitudes and needs as far as FM radio is concerned. In July last year an attitude survey was carried out in Melbourne and the potential FM audience there was divided into three groups:

- *The 'committed' (regular listeners)
- *The 'flirters' (occasional listeners)
- *The 'rejectors'.

Nearly three in ten (23 per cent) owners of FM equipment apparently are 'flirters'; by comparison, committed FM listeners number less than one in five (18 per cent). They argue therefore that the potential audience of FM radio (even in the short term) is significantly greater than the actual audience it has achieved to date.

What is considered appropriate programming by FM listeners (either regular or occasional)?

It is not surprising that FM audiences tend to enjoy the whole range of musical output.

Overall the Melbourne survey showed that of the hard-core listeners just one two out of three (64 per cent) enjoy 'classical' music; one in two (50 per cent) enjoys 'light music'; one in three (34 per cent) enjoys rock; and around one in four enjoys jazz (26 per cent) and folk (23 per cent). Opera is by far the most unpopular form of music (enjoyed by one in eight, 13 per cent).

Predictably, there are strong relationships between age musical interests, with for example, rock being the most popular form with the under 35's (66 per cent) and 'light music' being the most popular form with the over 54's (82 per cent).

Source: the ABC FM's program guide 24 Hours.

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