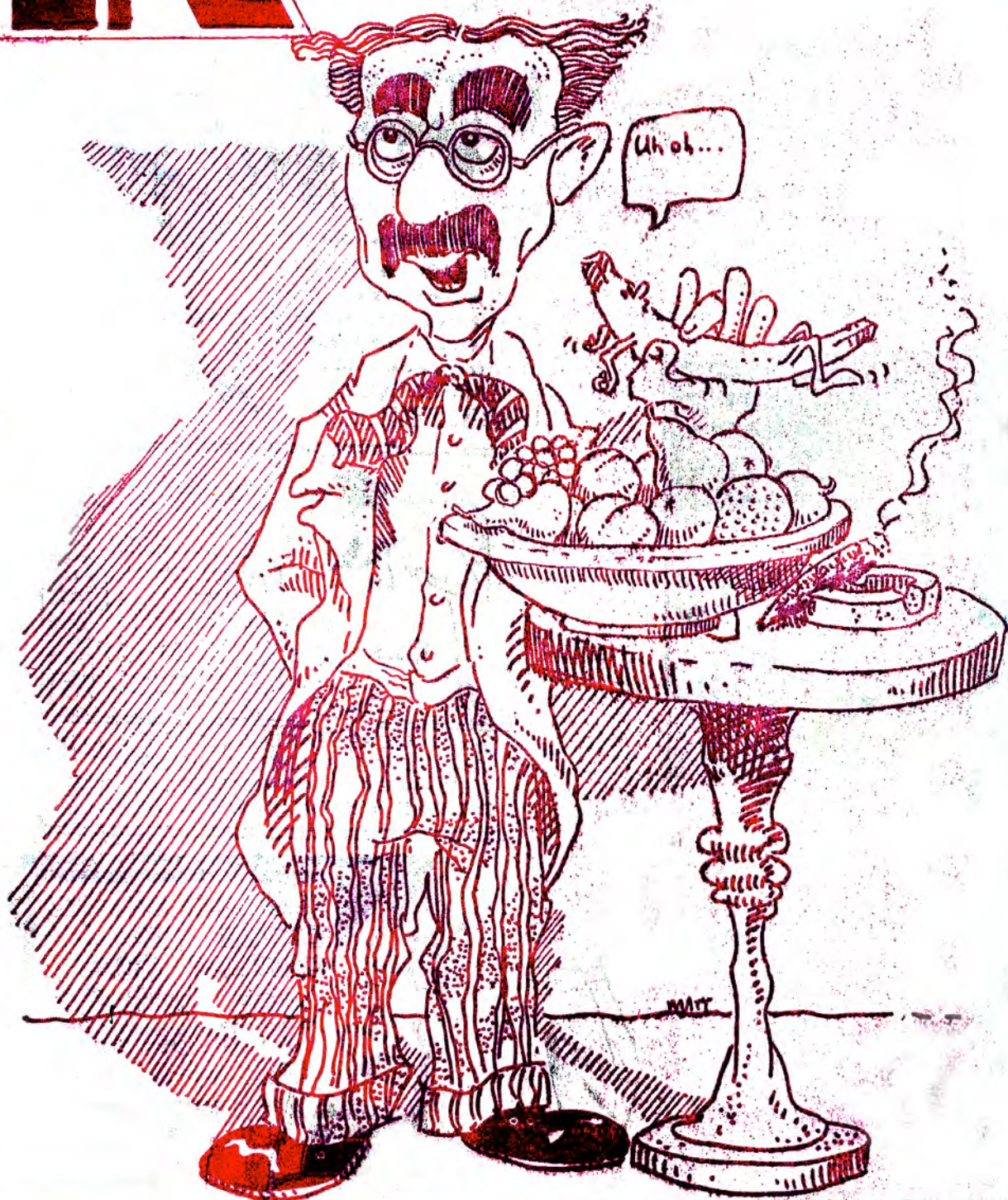


Radio Times



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EDITORIAL

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WE'D PREFER OTHERS (YOU?) TO
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ESCAPE THE
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5 MON 2 TUE 2 WED 2 THUR 2 FRI 2
AM
JOHN WOODS

9
STUART LATCHETT

15
Michael Finucan

9
BILL RINER

10
SPECIAL
IAN NICOLSON
JUDY NICOLSON
MARK BRACKEN
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QUARTT CREW
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1
MEN CAN BE HEARD FROM MON TO FRI EVERY
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"BASECAMP GRAFFITI" IS ON AT 6:30 PM
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2
SAT

ROMAN
IMPERIAL

2
PANKY

American
Blues
Special
8:30

THU THE
BROOKING GUNS

REQUESTS

LEIGH
BRAD-
SHAW

JOLIE
GOODALL

2
SUN

CLASSICAL
PROGRAM

BRUNO
KOLBERG

Brisbane
line

PETER
ANDERSON

MICHAEL
FINUCAN

PROGRAM GUIDE



Classical

SUNDAY, 1st May

A programme presented by Andrew Wells.

SUNDAY, 8th May

A programme presented by Warren Tapp.

SUNDAY, 15th May

Margaret Ward

GIBBONS:- Sacred Music, Music for Viols. The Reller Consort of London, The Jaye Consort of Viols. WRC, SS175

BACH:- "From the Well", Tenyered Clavier, Book II. Zuzana Ruzickova, Harpsichord. WRC, SS064-5

V. VALDI:- Concerto in A minor. Menace Larriek, pinolo and the Jean-Francois Paillard Chamber Orchestra. WRC, S4066

VAUGHAN WILLIAMS:- "Sir John in Love", Acts 2, 3, 4. Soloists and the New Philharmonic Orchestra, Meredith Davies, conductor. EMI SLS980

BEETHOVEN:- Sonata in A major, OP 47, the "Kreutzer". Pinchas Zukerman, violin; Daniel Barenboim, piano. WRC, R02565

PROKOFIEV:- Symphony No 3 in C minor, OP 44. Moscow Radio Symphony Orchestra, Gerasimov Rozhdestvensky, Conductor. WRC, R02762

FAURE:- Nocturne No 7 in C# minor, OP 74. Paul Crossley, Piano. Decca, DSLO-8

SUNDAY, 22nd May

Ross Peters

HAYDN:- Symphony No 97 in C major. Cleveland Orchestra, George Szell, conductor. CFP, 4073

MENDELSSOHN:- Piano Concerto No 1 in G minor. John Ogden, piano; London Symphony Orchestra; Aldo Ceccato, conductor. EMI, ASD2546

HINDEMITH:- Symphonic Metamorphosis of Themes by C M von Weber. Cleveland Orchestra, George Szell, conductor. CFP, 4069

BARRAQUE:- "Sonate Pour Piano" (1950-52). Roger Woodward, piano. EMI, EMSP 551

Bruno Walter Rehearses Beethoven's Symphony No 5 (1st Movement).

Columbia Symphony Orchestra, Bruno Walter, conductor. CBS, PR2

SCHUBERT:- Songs from "Schwanengesang". Dietrich Fischer Dieskau, baritone; Gerald Moore, piano. DGG, 2720059

WAGNER:- "Die Frist ist Um" - from The Flying Dutchman. Franz Crass. bass; Bayreuth Festival Orchestra; Wolfgang Sawalbach, conductor. Phillips, 67223011

MOZART:- Three Lieder - "Die Alte", "An Chloe", "Sehnsucht Nach der Fruhling". Elly Ameling, soprano; Gorg Resseis, piano. EMI, C063-29024

RACHMANINOFF:- Symphony No 3 in A minor, OP 44. The Philadelphia Orchestra, Eugene Ormandy, conductor. CFP, 4077

SUNDAY, 29th May

Jim Barlow

MASSNET:- Meditation from "Thais". Michael Rabin, violin; Hollywood Bowl Symphony Orchestra; Felix Stalkin, conductor.

BERLIOZ:- Grand Symphony Funebre et Triomphal. Grand Symphony Orchestra; Dondeyne, conductor.

KABALEVSKY:- Cello Concerto. Daniel Shapran, Cello; Leningrad Symphony Orchestra; Kabalevsky, conductor.

GILBERT & SULLIVAN:- "The Mikado". Linden Singers; Westminster Symphony Orchestra; Faris, conductor.

MAHLER:- Symphony No 8. Utah Symphony Orchestra, Abravanel, conductor.

WOOD (arr.): - Fantasia on British Sea Songs. BBC Symphony Orchestra, Colin Davis, conductor.



Q. What are the programming aims of 4ZZZ-FM?

A. Well, to reach as many students and young people as possible with the idea both of entertaining them, and hopefully making them more informed about things around them.

Q. Does anybody listen?

A. For quite some time we've had no accurate idea of the size or composition of Triple Z's audience. We've just had to go on hunches, on the numbers of subscriptions and on the limited audience response that we get. Lately at least, the picture has become a little clearer. The most recent audience rating survey of Brisbane, shows that we have on average, from Monday to Sunday, 2.5% of the total listening audience. This is at the bottom of the list as you would expect, given our low power, poor transmission site and the fact that only around one third of Brisbane households have an FM receiver. Add to this, of course our shoe string budget. The age group breakdown is:

10-17	18-24	25-39	40-54
0.6%	6.5%	4.6%	4.2%

We also know that the audience is predominately male and if you were an advertiser trying to reach housewives you'd be crazy to approach us even if we did advertise (which we don't, thank Gough).

Q. What is the position of the licence vis-a-vis programme content?

A. Triple Z was issued with a licence to broadcast to the students and staff of the University of Queensland. Since the station went to air we have been experimenting with different concepts of communication. The aim is to hold the attention of the audience for as long as possible. It's been our experience that if we run a long speech or interview then after half an hour, say, the percentage of the audience still listening is quite small. In a classroom a student has an incentive (certification) backed up

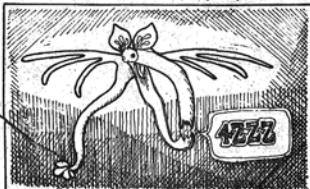
often by subtle or unsubtle authoritarian measures (like the stick). Even so anyone who has taught at all, or who remembers school, will testify that it would be a most unusual class indeed that did not at least switch off mentally if the teacher went on about the one subject for too long.

Any poor bastard that's endured teacher training will know that to hold the attention of a class, the teacher has to be constantly restimulating their interest. And this is the basis of much of the programming on Triple Z. Rather, for example, than producing one lengthy documentary programme per fortnight as one producer might have done earlier in the station's development, that same producer would now produce up to 5 interviews on different topics of current interest per day. Because the topics would in the main have been in the news that day, you would expect the audience to take more interest than would otherwise have been the case. Take for example, India. We'd expect that our audience would be more receptive to material on India if there was an election going on there, than say if we just ran the piece cold. When resources permit, we will run long, well produced programmes, but we generally try not to make the interviews too long, so even if your not currently interested in what's on air, you know that you won't have to wait for ages 'til there's something else on.



Now this means that it's not so easy to point to what we're doing and say that it's educational - it's difficult to point to great segments in our programme guide that are devoted to one educational area - but we feel that by our programming methods we are actually reaching more people than otherwise.

We're not in the business of running up the flag and pointing to all the worthy programmes we're running, we're more interested in achieving results. It would probably be quite easy to go through the formalities of broadcasting what was obviously educational programming (that is, lectures on air-waves) and actually be achieving very little. CONT. P. 6



A: We play mostly music from rock albums. It's music that hardly gets played anywhere else in Brisbane. The commercials won't play it because it's not as popular as Top 40 or the tracks are too long, which makes programming the adds too difficult. The ABC might play a little, but that's all. A large proportion of album sales is made up of the music we play and we know from experience of stations overseas and elsewhere in Australia that our music format is likely to win wide acceptance amongst the audience we are catering for. We still play some classical music, but we'd expect to drop that as soon as QMBS get their licence. Just as they don't intend to play rock, we'll probably not be playing much classical. In our view, radio in the coming years will be more specialised, as in the United States. If you feel like classical music you can turn to the station that's known to specialise in that field. Similarly with rock.

The alternative programming approach of 'a little bit for everyone' has for example, probably been the greatest obstacle to ABC radio stations developing any identity and extending across the dial. The kind of token coverage that ABC-FM provides to rock supporters in Melbourne, for example, clearly has not been a success. With fifty times our power and a much larger budget, ABC-FM in Melbourne only attracts 1.5% of the listening audience, whereas 2.5% with our piddling transmitter.

"I think our success is due to our presenting of diverse material that is held together by being of importance or interest to basically the same audience."

As ABC staffer Martin Williams has noted:

Perhaps one of the most significant lessons from JJ's operation (in Sydney) is that a radio station can be based around music whilst developing a strong spoken word presence that relates the music to the audience and to its cultural context.

To cater for all tastes therefore it would seem imperative to open up the radio dial to far more stations. There can't be too many other countries in the world where the number of new stations is so few that radios can be marketed with the actual names of the stations printed on the dial.

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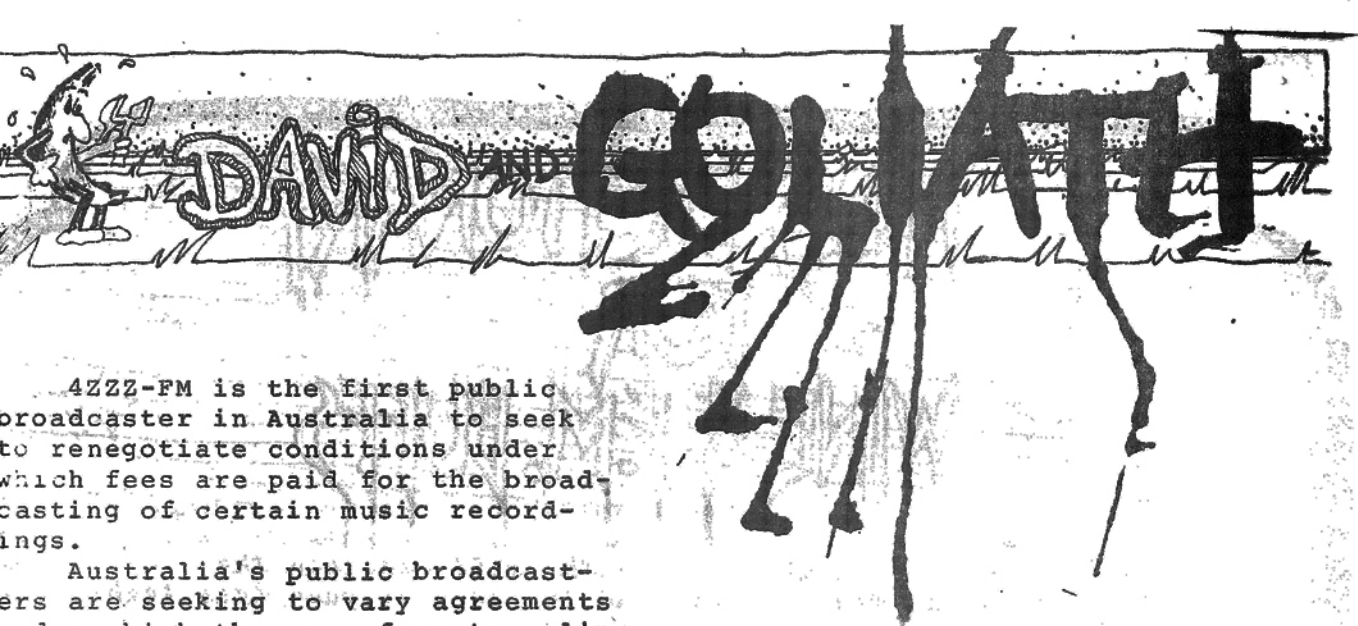
INSURANCE at Premiums 40

Don't drag into town as we

can cater for all your own

Specific Instructional Objectives

(Continued)



4ZZZ-FM is the first public broadcaster in Australia to seek to renegotiate conditions under which fees are paid for the broadcasting of certain music recordings.

Australia's public broadcasters are seeking to vary agreements under which they pay fees to a limited company, the Australian Performing Rights Association Ltd.

This decision was made at a recent national conference of public broadcasters in Canberra.

The chairperson of the Public Broadcasting Association of Australia (PBAA), Mr Michael Law, said that as most public broadcasters are supported by public subscription, they are seeking a scale of performing rights fees which meet the ability of smaller stations to pay.

For stations which have a substantial music content, the public broadcasters are seeking an agreement under which 1% of their subscription income is paid in fees.

At present, some stations have agreed to pay the Performing Rights Association 2% of their gross income.

For community stations and ethnic access stations the PBAA proposes small fixed yearly fees.

In Brisbane, the co-ordinator of Radio 4ZZZ-FM, Denis Reinhardt, said he was appalled at the decision of APRA Ltd. To seek an injunction stopping 4ZZZ-FM broadcasting any musical work for which APRA holds the rights to authorise broadcast.

He noted that 4ZZZ-FM had forwarded APRA (Ltd) a fee of 1% of subscription income. Mr Reinhardt said that a David and Goliath situation was emerging where small public broadcasters like 4ZZZ-FM would be forced into agreements without proper negotiations, by the threat of costly legal proceedings.

The chairperson of the PBAA, Mr Michael Law, said from Sydney today that such a heavy handed attitude was to be deplored.

"4ZZZ-FM has the full support of the Public Broadcasting Assoc., which takes in all of the stations on air and those likely to commence broadcasting in the near future."

Mr Law said that the co-ordinator of 4ZZZ-FM, as the Treasurer of the National Association, had been empowered by the recent conference to negotiate with APRA Ltd. He regretted that APRA Ltd. had acted against an individual station so soon after the conference, appearing not to want to recognise the PBAA as the negotiating body.



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GIGO: An acronym from the Computer World, formed by the initial letters of 'Garbage In, Garbage Out'. It can be applied to FM tuners just as it is to computers. If your tuner gets a rubbishy signal from the antenna, you'll get a rubbishy sound out. Remedy: a Hills FM Antenna, or maybe a Hills TV/FM Splitter installed in your present TV antenna system.

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THE REELOWEST SHOW

"How I spent my holiday"

Yes, gentle reader, the dreaded Reelowest Show announcer took his annual pilgrimage to Mecca last month - not that you'd notice because well, that's a story I'll tell you a little later

For now, here is the story of my holidays as recorded in my diary. Like a diary, it's a story of a holiday.

Well Diary, I am all packed and I have brushed my hair and brushed my teeth. My daddy told us we should all go to the toilet because it's a long trip and he is not stopping for any body. I stood in front of the bowl for five minutes and tried real hard (black spots started dancing before my eyes so I had to stop). I even turned the water on and let it run but it didn't help.

We all jumped in the car and sat there waiting for daddy to come so we could leave. After 15 minutes Herman (who was cramped in the boot with the suitcases) fainted, but we didn't know this till we opened the boot at Mooloolaba. When they let us visit him (the rooms in Nambour Hospital's intensive care unit are very nice) he told us he had fainted then.

Junior and Jocelyn started fighting and Jocelyn grabbed the shovel (daddy wouldn't buy a plastic spade for the beach) normally used in the garden and beat Junior's hand to a pulp. When daddy saw all the blood he threw Junior out of the car and told him to walk to the coast (we didn't see him up there and he wasn't at home when we got back). I have taken his radio for my room.

On the drive up to the coast. Nothing much happened. We had a good time pressing our faces up to the glass of the windows and making faces at the car behind us. If somebody tried to overtake us daddy went faster so they could get alongside us but couldn't pass. We played "I Spy". "Animal, Vegetable or Mineral" until dad got angry and turned the radio up loud. So we sang along with the commercials and the Abba songs until he got pissed off and turned on ZZZ and we had a great time groovin' to the unreal music (alert readers will realise that this plug is a nice thought, but crap ZZZ doesn't have the power to reach anywhere far outside Brisbane. ED.).

Oh Diary, I was so excited. Daddy stopped at the BIG COW! You can imagine my delight. I had been dying for a leak for some time but couldn't say anything. My relief, as the bodily fluid splashed on a struggling shrub, was intense.

But guess what, Diary? Being a deprived ignorant city boy I had always thought that milk came from bottles, but it doesn't Diary! No, it comes from huge cement cows a hundred million feet high and the bottles grow off the cow's (like fruit) and people go along and harvest the cows! Isn't nature wonderful.

I don't remember much about the rest of the journey, as



I fell into a drunken stupor soon after leaving the cow. I was woken up by Wayne who was trying to get my wallet from my pocket. I think he's a lost cause, Diary, he doesn't have the delicate touch of the pickpocket. I think we'll have to resign ourselves to the fact and put him into the car-stripping operation. (Although now I think of it, maybe we should train him in a useful career. Loan sharking is a growth sector, I've heard).

Well, we had arrived at the coast! We were all in our togs and were preparing to rush to the beach. But daddy grabbed us and said no beach until the tent's set up.

It was getting dark as we moved the last of the gear into the marquee. Sperry! Anne had picked a fight with Christian and he had pulled a switch blade and slashed her arms.

By 7 o'clock we had plugged in the camping stove, the camping fridge and the camping television: that night we roughed it in the wilds (it was a good episode of "Columbo").

Bright and early at the crack of mid-day I awoke and had my breakfast cereal. (There was no milk in the fridge to pour on my weeties so I used beer). After eating my tenth plate of weeties I passed out.

Next day I woke up and steered clear of the weeties, I was determined to see the surf this day, Diary. I stumbled out to the beach in little else but a swimming costume and zinc cream. I was feeling dangerous.

I approached the surf, staring intently at old man sea, *flapping the fetch, sweep and power of the waves.* Totally absorbed these calculations, I trod on a large type "kick sand in your face and take your companion" wall-to-wall muscle man.

A little later whilst pressing a frozen hamburger (meat surrogates) against my black eye, I set my sights on the next day.



Hitching outside Sarina one day and noticed a motto dutifully inscribed sign-wise, by some disenchanted person of the road - "if all the **...?! left Queensland, there'd be nobody left" - the same felling returned when we blasted out of our beloved police state - what a relief, at least 'til Western Australia, where the police were charging black prisoners for meals while the whites ate free. In Adelaide, we became known as political refugees.

Anyway, far be it for me to jumble meaningless sentences together, in some sort of crude fashion, just to pacify the nerves of frenzied 'Radio Times' people, whose erstwhile attempts to extract a veritable 'Pulitzer Prize' winning essay, bear on a mind more than occupied with the immediate disintegration of our social and moral fabric, as well as other things! No, I cannot and will not stoop so low as to deceive these trustworthy buggers: who knows there might be a fabulously well-paid position on a wealthy FM station journal.

As the Exit door of the Crystal Theatre clearly states: "Escape Not"

Speaking of ABBA. Driving along the Null' late one night... Full moon... Southern Cross... dead kangaroos... say no more... when two feindish Kenworths zoomed past... broken windscreen... career off road... death... say no more!... still, on arrival in Perth, greeted by distraught fans escaping from ABBA bomb scare... great stuff!

Mark Bracken . 3 .

THE REEKWEST SHOW CONTD

Again I am on the beach, nice and early the next day This time I make it to the water feet, it's cold Diary Being foolhardy, I pees on I ride a small wave first. Naturally. I am referring to body (something I have plenty of) surfing I get adventurous next wave and catch a roaring wave fresh from the bowels of the sea

It was a dumper

Well, my neck is getting better listeners, fortunately for you I was able to stare straight into the microphone and therefore able to do my regular shifts

There must be a joke about Reekwest Shows and pains in the neck, but my subtle style of humour makes it difficult to think one up

I am having trouble coping Is there any solution I have diarys

Yours... (fill in as desired)

M FINUCAN



The Jazz Show

during May, I will begin a feature on aspects of 'Jazz-Rock', featuring tracks by artists as diverse as Weather Report, Mike Gibbs, Flora Purim, Stanley Clarke, Miles Davis, and many others. At the same time, you can look forward to hearing some interesting material from the Jazz Archives by Charlie Parker, Art Tatum, and Miles Davis as well. The final show in May will be devoted to some of the many facets of Miles' work, which will spill over into June, when Miles will be the featured artist. Any new requests that come my way, I'll be glad to play (if we have them!). And I'll also look forward to previewing any 'worthwhile' new releases.

Stewart Clegg

WOW, SIRS! WOWSERS..

The Brisbane sittings of the Australian Broadcasting Tribunal inquiry into the regulation of Australian radio and television, minus the ABC, heard submissions from a most diverse group of individuals, committees, secret societies, commercial interests, churches, wowsers, and, of course, 4ZZZ-FM. You name it, they were all there. Almost all; that is, the flat earth society didn't turn up, but the anti-evolutionists did.

Much of the time the tribunal was taken up with admissions on controlling obscenity, pluralism and humanism, to which the Tribunal reply was 'Yawn'.

The classic wowser is, of course, Mrs. Rona Joyner, self-styled crusader against porn, and all things dirty and smutty. Rona Joyner is a regular listener to this station, and naturally a regular complainer about how we're not only pinko bedwetters, but we're also smutty. If you haven't heard too much about Rona before you may be intrigued as to what makes her tick. Here's a very small part of her submission to the Tribunal:

Pluralism of beliefs and lifestyle is disastrous for the well-being of society and therefore it is the responsibility for those in authority to maintain the basixs of our Christian moral code quite irrespective of what their own personal beliefs might be... Since the advent of television, humanism is openly threatening Christian theism. The greatest asset to humanists has been the ease with which they have been able to use radio and TV for their own ends, to manipulate the media so as to engineer a wholesale departure from all of western society's previous moral code.

On several occasions during the hearing, Tribunal member Ms. Janet Strickland, a former chief Commonwealth Film censor, pointed out that community standards had changed, and legal determinations made a decade or so ago were no longer relevant except in the strictest legal sense. But this did not discourage Rona Joyner or George Cook, of the Community Standards organisation who tested legal case after legal case which they said, gave conclusive evidence that not only was God on their side in the fight against all things smutty, but so was the law too. A Mr. Fogarty, appearing for the Knights of the Southern Cross (the Catholic version of the Masons), said plainly that the Tribunal should ban all matters obscene. And what did Mr. Fogarty say was obscene? Anything which offends the average man, he replied, and then quoted extensively from legal precedents dating from before most Triple Z subscribers were born. And what offends the average man or woman? Contraceptive advertising, of course. Mr. Fogarty then delivered the encyclical of sins of the ABC, the most offensive he told the Tribunal, a segment on a Nun who had the misfortune

No report of the hearing could fail to mention the anti-evolutionist, a Mr. James W.G. Johnson. Mr. Johnson had an intriguing argument against self regulation in radio and television broadcasting. The reason why broadcasters ought to be tightly controlled especially during children's viewing times, was that there was too much time being given to the theories of evolution, which was against the teachings of the good book. Mr. Johnson made the comment of the day when the Chairman of the Tribunal cut him short. 'I didn't think you'd want to listen anyway.'



The attitudes reflected in the submissions of the Community Standards Organisation, the Society To Outlaw Pornography, and the Knights of the Southern Cross are those of only a small section in a pluralist society. To a majority of Australians obscenity is a dead issue. But obscenity complaints often have a parochial tinge, and public broadcasters like 4ZZZ-FM have frequently found themselves under fire from moral-standards groups. In this stations case the wowsers have organised complaints to members of the Federal Parliament asking that our licence be revoked. A fortnight before 4ZZZ went to air, George Cook of the Community Standards organisation wrote to caretaker Minister for Administrative services, Requesting that 4ZZZ not be granted a licence because it would deprave the minds of 13 to 17 year olds.

At the Tribunal hearing in Brisbane, 4ZZZ argued that the Tribunal should not buy into assessing whether a statement or programme is obscene - that should be the job of the courts of the State or Federal Governments. At least that way wowsers will have to substantiate their complaints.



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The show opened with "The Cthulhu", a slightly paranoid blues jam, that served to introduce the Falcons: bassist, John Powers; drummer, Gary Young; guitarists, Wayne Burt and Jeff Burston and vocalist/saxophonist JoJo Zep.

Ringin' applause from the two-thirds capacity crowd welcomed the group to Mayne Hall. The applause seemed to confuse JoJo who described the first number as 'shit-house', then announced 'this is what we're really about'. The Falcons then rocked into an assortment of American and British Rock and Blues, soul and some Rock'n'roll. The audience stayed right with them adding to JoJo's amazement. The source of his confusion was in the band's on-stage monitoring system. They couldn't hear themselves. The crowd had some difficulty too, but didn't seem to mind. What we were all missing was Gary

Young's Drums and John Power's bass. Their rock solid rhythm section, the guts of Rock'n'roll and Rock and Blues got lost somewhere in the Mayne Hall and the Falcons just couldn't find it. The band obviously had been through this before so they just kept on rocking and hoped for the best.

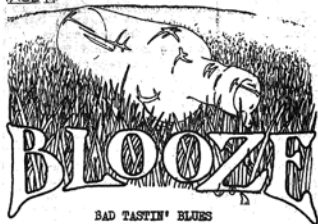
After an assortment of tunes ranging from scat blues ("Barnyard Blues"), Daddy Cool Rockers ("Dancing Shoes", "If it's Love that You Want") to John Power's standout Blues shout ("That's Alright"). JoJo Zep couldn't understand the continuing strong support from the crowd. JoJo, almost apologetically, said 'We're just a bloody dance band, anyway.'



LETTERS TO THE EDITOR, ARTICLES, ADVERTISING GRAPHICS, SUGGESTIONS, NEEDED FOR THE NEXT
RADIO TIMES 24 MAY 1981

By this time they were really ready to leave, but the starving rock'n'rollers of Mayne Hall didn't see it that way. With the help of a stamping, hand-clapping crowd, JoJo Zep and The Falcons almost succeeded in overpowering infamous Mayne Hall with an encore of "little Queenie". Gary Young's drums thundered and magically John Power's bass boomed through for the first time. Another encore followed with some more shouts and applause from the crowd. The band showed its stuff with a Rock riff encore that promised we'd just had a taste of JoJo Zep. The Mayne Hall swallowed most of it.





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HELP SAVE THE YOUTH OF AMERICA

DON'T BUY NEGRO RECORDS.

If you don't want to serve negroes in your place of business, then do not have negro records on your jukebox or listen to negro records on the radio.

The screaming, idiotic words, and savage music of these records are undermining the morals of our white youth in America.

Call the advertisers of the radio stations that play this type of music and complain to them!

Don't let your children, buy or listen to these records.

The text above comes from a segregationist poster, probably of early 60's origin. This was a product of the mentality that decades earlier, eagerly read books portraying the negro as sub-human, or laughed at black-face 'comedians' who caricatured the negro as a bumbling halfwit.

And from CLAO, August 19/73, record reviews:-

Sonny Boy Williamson is one of the men who was lucky enough to have been recorded. The tracks are hard-core blues, with simple gutsy backings featuring a lot of mouth organs. For hard-core blues freaks, the type who send letters accusing reviewers of ignorance...

Even the non-trendy women's magazine would shy away from the use of the word mouth organ. 'Harmonica' please, or even trendier, 'harp'. Poor old Sonny Boy.

P.S. The new Australian Blues Society E.P., featuring two top Sydney blues bands, six tracks, is now available from Wig Records, 7 Kings Rd, Eastwood, 2122, N.S.W., for \$3.00 (post free). If this is successful another E.P. featuring West Coast guitarist, Sonny Rhodes, will be released.

Michael Mayer



MICHAEL FINUCAN (YOU DON'T BELIEVE THAT'S HIS REAL NAME) VENTURES INTO THE RADIOACTIVE NIGHTCLUB LAND

A Sincere Apology

We did our hardest. We really tried - honest. We want this to be a serious radio station, and we tried to keep him off air. I mean it can't do much good to have a 'strange' person on the airwaves. You know, someone who likes Kevin Coyne and Rodriguez and who takes listeners not subscribing very seriously. When he first came here, unnamed, unknown, riding his customised Huffy bike, quietly doing all the crummy jobs round the station, we never thought he would ever be allowed near the studio. Then it was 'Requests', then Sunday Night, and Acting Programme Co-ordinator when Haydn Thompson went off to visit the nightspots of Sydney (and to see his Mum). And now, as if overnight, FINUCAN is on airwaves full-time. Is Brisbane ready for its own 'Mad Prophet of the Airwaves'?



Rock'n'roll Show
WEDNESDAY, 4th May
Drifters Special, featuring various lead singers: Clyde McPhatter, Ben E King etc.
WEDNESDAY, 11th May
Don and Dewey - New Orleans rhythm and beat

WEDNESDAY, 18th May
Assorted 'D' artists, featuring Danny and the Juniors ("At the Hop", "Rock'n'roll is Here to Stay") and Ral Donner ("She's Everything")

WEDNESDAY, 25th May
The end of the 'D's' and beginning of the 'E's', with the Exciters and the Elegants.



Being a concise history-type thingy on early Coyne and an attempt to explain KC and his music (as related to this scribe by the Great Man (Kev) himself).

Kevin writes songs about his personal experiences, about those things he sees around him which move, or push him to comment upon them in song. He told me he has hundreds of songs written and he has been known to see something on the way to a concert and have a song worked out, ready to perform, on that topic, at the concert! This is the extent of his talent, and because he looks so closely at society his subject material is endless hence his large number of songs. Kevin's songs can be very similar musically, it is the lyric - the subject matter that is important. Kevin strives to encapsulate and express for people, certain feelings they haven't been able to express.

Kevin deals with reality all the time, he is not removed from life and has no illusions about his position or society, and he can't afford to - that is his source of inspiration - reality, life! Which goes a long way to explain why he's so passionately involved with his music. He knows he's dealing with a situation that exists and people must see the situation and its consequences before it can stand a chance of being improved. He relates so strongly, so sincerely, to his songs because they are all about those things he believes in very strongly.

With Kevin Coyne there are half measures, there's no compromise, he comes on strong and confronts you with his perception of society. With a confrontation situation, you go out and accept him or close up and reject him.

Obviously if personal experience plays such an important part in KC's songs, his personal history is fairly relevant to a discussion of him.

KC started out with the usual history of spotty, small town dance bands as a youngster. He studied at Art School during the 60's (Didn't everyone?).

After Art School he started work at Wittingham Psychiatric Hospital. He reacted against the conventional treatment used and encouraged patients to express their creativity. The good response by the patients revived his own interest in music. He started working solo in pubs and in 1968 Dave Clague ex-Bonzo Dog Band asked him to join a band which eventually became known as Siren. Siren released 2 albums on John Peel's Dandelion Label - 'Siren' and 'Strange Locomotion', both rare albums, both critically acclaimed, both ignored by the public.

CONT. P16



Rather disillusioned, KC returned to work in the Mental Health Centre at Camden.

Out of this experience eventually came KC's first solo album 'Case History', recorded on Dandelion. The album can be very disturbing listening, quite frightening at times and a very intense piece of work which is a perfect reflection of KC as he was.

Dandelion collapsed that year and Kevin was offered a contract by virgin which he took up.

In 1973 'Marjory Razor Blade' was released. Some of the anguish, the personal torment that characterised 'Case History' is missing. There is more work with and by the band.

1974 and the release of 'Blame it on the Night' which contained more songs on the KC speciality - the betrayal by society of those people that it callously places in its institutions which are so unsatisfactory in their treatments - and the ignorance of the average person about these peoples' fate as contrasted with Kevin's obvious compassion and understanding for these people and their situation. Kevin also has an eye for the volatile human natures' potential for explosion or warping especially when pressurized by city/suburban living.

The next album 'Matching Head and Feet' contains examples of both these themes.

KC's most recent album 'Heartburn' was recorded most of the Band he toured England with in late '76 and '77. He also produced an album from one of his concerts, it is entitled 'In living Black and White'. It provides a reasonable history of KC in roughly chronological order - but no tracks from 'Case History'.

A proper KC full band concert contains props, sets and lighting etc. but he came out to Australia by himself to do solo concerts. During our interview KC said that he thought that he had worked with a band for too long. He wanted to do a concert that would do the audience and him some benefit. Because his music and concert were about confronting people with ugly realities, the solo situation was much more challenging to him and the audience because their was no band to bridge the gap, it was Kevin alone onstage; no band to relate to or distract you, just KC take him or leave him.

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Kevin is an anomaly in these times, he is slowly making his presence felt, his music heard, without compromising, to conform with the business and marketing side of musical 'art' - Kevin is quite sure of his destiny - recognition, of his talent, of his genius and he believes that despite the attendant conditions of fame he will remain ever, Kevin Coyne.

Stay tuned to ZZZ for the screening time of the disaster epic 'Kevin Coyne and Me', coming sooner that you'd like! In 70mm cinescope super colour FM starring Charlton Heston, Burt Reynolds, Barbra Streisand, The King and I. (Would you believe me, Kevin Coyne and a couple of albums?)



Out on a limb?

Knife'n'Fork Macarthur, Triple Z's restaurant roundsperson, has now completed six months of duty. In this time he's been to 25 eating places and claims that there's still enough to last another 6 months (income permitting). Knife'n'Fork has now moved to a new time slot: Wednesdays at 12.30pm and again at 5.00pm.

Apparently Marge has swept the station staff leaving the one time long looked wild colonial boys and girls almost universally neat and trim. They're only shaggy inside the skull.

Film reviewer, Jack Elan, has now moved into Knife'n'Fork's old Tuesday time slot of 12.30pm and 5.00pm. As well, Jack will be dropping in on Tuesday, Thursday and Friday, depending on the number of new films released each week.

Occasionally, Jack scores the odd interview with visiting celebrities such as Lauren Hutton and Jimmy Stewart and these are likely to turn up any time of the day. If they are truly memorable, as with the Jimmy Stewart one, then it's likely that they'll be repeated in the Brisbane Line on Sunday between 2.00pm and 5.00pm.

And if you thought your reception was bad in the outer suburbs, then spare a thought for the subscriber who resides in Mt. Morgan and hope that Triple Z finally gets its high power licence!

Another programme change in May is the welcome appearance on air of former full-time announcer, Helen Hambling. She'll be on each Wednesday night from 10.00pm to 1.00am. Mark Bracken has moved over to the Thursday Shift.

Triple Z is still looking for a full-time female announcer. In the meantime, Michael Finucan will be doing the afternoon shift. Michael has adopted the nick name 'Marathon Man' because he's been working 7 days a week lately, not to mention trying to study at the same time.

Last month, the public broadcasting Association of Australia held its first meeting for the year in Canberra. The venue for most of the conference was a Roman Catholic Mission outside of the city. It was the Triple Z's representatives had done time in a Catholic Mission.

On the Thursday, the conference delegates rose early and moved to the National University, making way for a large group of Nuns - bizarre but true.

The next meeting of the association is likely to be in Tamworth (home of country music in Australia). The Canberra conference saw delegates from all States and territories in Australia. There was even a delegate from the Northern Territory. Discussion during the three days ranged over all major issues of concern to public broadcasters, such as the Government's inquiry into self-regulation; the licensing of new stations such as 4MBS-FM; the allocation of frequencies in the FM and AM bands; programme exchanges; station organisation; legal matters, such as the amount to be paid to the Australian Performing Rights Assoc.; a code of ethics and a host of technical matters. Anyone interested in more details should get the next few copies of the Associations Magazine, 'Broadcasting Australia'. Triple Z will have copies available soon.

Stuart Matchett has finally managed to take a week off. No one here can remember the last time Stu-boy had a holiday but it must have been quite a while ago. Also since Mark Bracken has satisfied his wanderlust for the moment, he's back on the Saturday 10.00am to 2.00pm shift. This means that Bruno Kolberg can move to the same shift on Sunday and give Stuart the weekend off for a change.

We also just recieved a subscription from someone who sold his TV set for \$25 to get money to subscribe. This left him with \$5, no more TV hangovers and no more Coke/Tits'n'bums ad pollution. (He's now trying to give up newspapers)

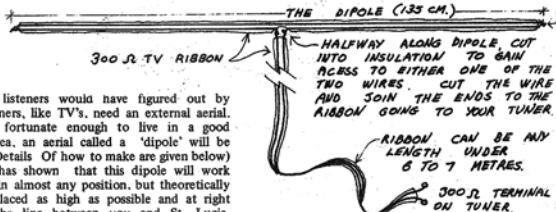




FM ANTENNAES

These aerials are similar to TV aerials in Brisbane but tuned to channel 5 which is the 88-108 Mhz FM band. TV aerials in Australian cities are tuned to 042 and 7.9 only and are not much better than a dipole for listening to 4ZZZ. The correct aerial can be bought at a number of Hi-fi shops. The Stereo FM Centre in Adelaide St. has good ones for about \$25. These aerials you would erect the same way as a TV aerial except pointed towards St. Lucia. If the aerial is greater than 6 metres from the tuner, then it is recommended that a 75 Ohms coaxial cable is used between the aerial and the tuner (see diagram 2) to reduce losses and interference. Not only will this kind of aerial increase the strength of the signal but it will help reduce any reflected signals and interference coming from either side or from behind. For further details write to the engineer of 4ZZZ.

STRIP OFF APPROX 1 CM OF INSULATION (THE PLASTIC) AND SECURELY JOIN THE TWO WIRES.



THE DIPOLE MUST BE KEPT OUT-STRETCHED LIKE A "T". THE 300 Ω TV RIBBON IS BOUGHT FROM ALMOST ANY SHOP THAT SELLS T.V.'S AND AT SOME HARDWARE SHOPS.

FIG. 1

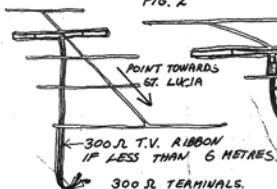
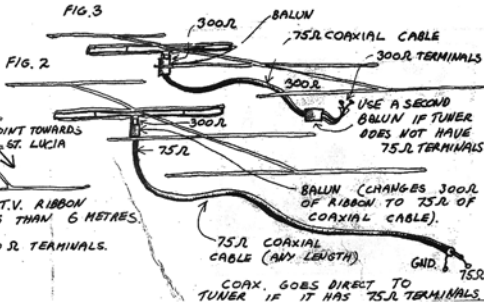


FIG. 2



RUMINATING WITH RADIO

This month, budding chefs, we have a delicacy which we would like to dedicate to our bearded Premier. It's a midnight snack or as an intimate little dinner. We were planning a guaranteed BANANAS KINGAROY.



Allow one banana per person. Remove the skin from banana, holding with a fork, coat the banana with peanut paste. Use "smooth" or "crunchy" according to your palate. But a word warning, whilst "crunchy" gives an interesting contrast in textures, "smooth" is better.

New drop this juicy morsel into a pan with a little real butter and fry lightly. Serve immediately on a bed of shredded nasturtium leaves. Finish with desiccated coconut.



Kindly mother accompanies junior to 4222's

JOINT EFFORT

POSITIONS VACANT

LISTEN YOUSE PUNKS,
THIS IS SERIOUS. WE
NEED STAFF. FULL TIME
STAFF. A FEMALE ANNOUNCER
AND A JOURNALIST
SO IF YOU THINK YOU
CAN WORK AT 4222,
PLEASE APPLY OR WE'LL
PRESS GANG PASSER'S
BY!



I'm afraid we'll have no chance of curing your husband, until we find out why he changed into a banana.....



THE INSULT THAT MADE A ^{ONE} MAN ^{BAND} OUT OF MAC



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Arc...10% discount on all items
- F - OXLEY HONDA, 1114 Oxley Rd, Oxley
...10% discount on parts & repairs
- G - STEREO FM CENTRE, 288 Adelaide St,
City...2% discount on all items

- H** - TOONGONG MUSIC CENTRE, 51 Sherwood Rd, Toongong...10% discount on musical instruments, 5% discount on records
- I** - LILLIES, 454 Upper Edward St, City ... 10% discount on all items.
- J** - FRENZIE MUSIC, 252 Edward St, City ...10% discount on all items
- K** - BUSH HAVEN ART CENTRE, Carr. Dayboro Rd and Salisbury Rd, Mt. Semon... 5% discount on pottery and painting
- L** - PLANET PRESS AND PLANET PUBLISHING, 91 Barry Pde, The Valley...10% discount on all printing
- M** - SANDALWOOD TREE, Piccadilly Arc., City...10% discount on all items

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