

Staff of 4ZZZ-FM invite all listeners to join in the celebration of our first birthday, at the inaugural, now-We-are-One TRIPLE-Z BANQUET ... see inside for details

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Triple Z apologises for the late arrival of previous issues of RADIO TIMES, especially last month's edition

It has been extremely difficult to run a radio station with our limited resources, and yet we have to work in several other fields as well

Since its inception, Triple Z has become a central media resource for Queensland, a fund-raising organisation promoting concerts and dances, selling T-shirts, soliciting subscriptions, and a monthly magazine

The need to take two or three journalists' sundry other staff, off the radio side of the organisation to meet a fast approaching deadline each month has placed an enormous strain on an already overworked and underpaid staff

In view of last month's issue, every subscriber to that date will receive one extra issue of RADIO TIMES. The present issue is the first edition published under a new system. We shall make every attempt to have it to you on time in the future

Thanks for your patience,  
The Editor

RADIO TIMES is published monthly by MEDIA FACILITIES PTY LTD, P.O. Box 509 Toowong 4066

This edition of RADIO TIMES is the work of: Gordon Curtis, Kelvin Flynn, Steve Gray, and the staff of Triple Z

Graphics are by: MATT MAWSON, DAMIEN LEOWICH, PETER ANDERSON

The new programme guide is for the wall

Typesetting by PLANET PRESS AND PLANET PUBLISHING

64 Doggett St Valley

For all your printing and publishing needs.

# DEAR SUBSCRIBER

IF THERE IS A CROSS IN THE BOX ON THE LEFT IT MEANS THIS IS YOUR SECOND LAST COPY OF RADIO TIMES. WHEN RENEWING YOUR SUBSCRIPTION, PLEASE FORWARD YOUR OLD MEMBERSHIP CARD WITH YOUR PAYMENT. PLEASE MAKE ALL CHEQUES AND MONEY ORDERS PAYABLE TO MEDIA FACILITIES PTY, LTD.

## PROGRAMME NOTES

# BLUES

It is often a sad fact that true recognition comes only after death, and in the case of Jimmy Reed, it is his death that may bring him to the attention of an audience who have never heard of him. Who knows, there may even be an album of his released in Australia.

Jimmy Reed died August of this year, and instead of offering you four weeks of exciting programming, I will offer you some of the man. The programming mysteries will unfold before your very eyes during the coming month. (Hopefully before mine, too).

Jimmy Reed was born in Mississippi, 1926, one of 10 children, and his musical career began in the church. The blues of Sonny Boy Williamson (Rice Miller), broadcast on the King Biscuit Show, had a large influence on him, and he started fooling with guitars in these early years. He only got serious about harmonica in 1951.

In these formative years he would play with Eddie Taylor, after working in the fields, and his partnership lasted, on and off, through his big hits to his death. At the age of 15 he followed the well-worn path of the rural negro and headed north to Chicago. It was here, in the '40s, that he started to develop his distinctive style - a hypnotic drum and bass beat, accented with low register guitar runs. Later, he added a squealing harmonica which effectively set off his style.

His first records were for a new company, Vee Jay, and together they moved to the top. Reed was a consistent seller and his records were just as popular with whites as with blacks. He was, in fact, one of the few strict blues artists to reach this audience.

He had problems with alcohol and this aided his musical style, leading to a lazy, often sloppy, delivery of slurred lyrics. It all added to the Reed effect, but did little for the Reed lives. By the late '60s he was well and truly on the skids, after two decades of heavy drinking. In 1969 he was in hospital, but by 1973 he had got himself together and, apparently, never touched another drop. He had just started seriously performing when he died.

His contribution can be seen in many places. In the blues, lots of artists started off playing like Jimmy Reed because it was easy and sounded good. His music was a foundation for rock and roll and he also influenced some of rock's musicians such as the Rolling Stones and Steve Miller. The "Big Boss Man" is dead, but his legend will live on. - MICHAEL MAYER

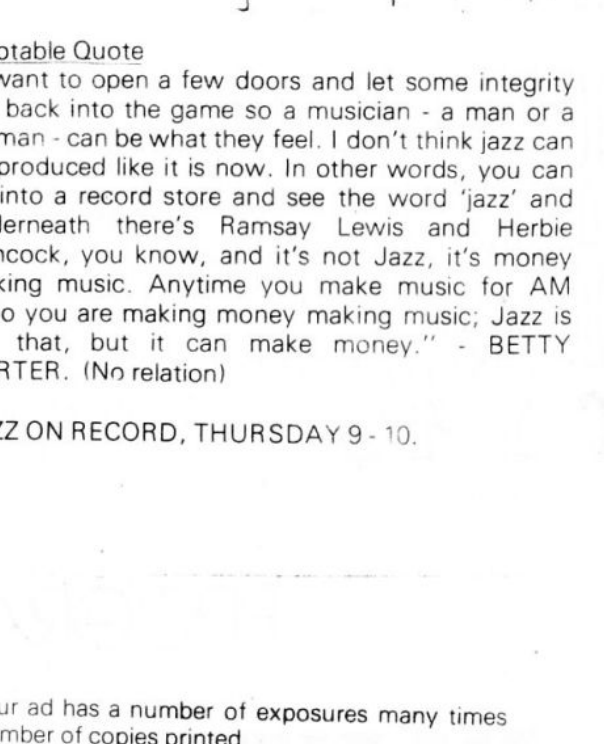
NOTHIN BUT THE BLUES

# JAZZ

During the coming month, Jazz On Record will be devoted to three composer/improvisors who have made their mark in jazz in the last few years. Guitarist Ralph Tournier's music will be featured on November 4.

Then, on November 11, we'll listen to reedman, Anthony Baxton.

During the last two weeks of November, on the 18th and the 25th, I will feature pianist, Carlos Blay.



Quotable Quote

"I want to open a few doors and let some integrity get back into the game so a musician - a man or a woman - can be what they feel. I don't think jazz can be produced like it is now. In other words, you can go into a record store and see the word 'jazz' and underneath there's Ramsey Lewis and Herbie Hancock, you know, and it's not jazz, it's music making music. Anytime you make music for AM radio you are making money making music; Jazz is not that, it can't make money." - BETTY CARTER. (No relation)

JAZZ ON RECORD, THURSDAY 9 - 10.

## Advertisers:

ON THE WHEEL? RADIO TIMES is the monthly magazine of 4ZZZ-FM. It is distributed as a part of our service to subscribers. Over 1000 copies of this issue were distributed and the number is increasing steadily.

More than this, a copy of RADIO TIMES sits beside the stereo all month because it contains programme notes and articles relevant to the whole four weeks. Because Triple Z is new and dynamic (if nothing else, Triple Z is a conversation point), a copy of RADIO TIMES is read by friends, guests and bemused parents. As well, it's referred to often by members of the household in search of their favourite programme.

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Our rates are reasonable because the only purpose in attracting ads is to make RADIO TIMES pay for itself. Most of our advertisers also offer discounts to subscribers, for which they receive free publicity in our drive to enrol more subscribers which in turn increases the number of copies of RADIO TIMES which thus multiplies the number of exposures of your ad.

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## PROGRAMME NOTES

# COUNTRY

My first contribution to RADIO TIMES COMES AFTER TWO MONTHS PLUS OF HAVING DONE THE Country show. I apologise to those folk who have missed the normally regular news. Won't happen again in the future.

So far, the programme has, I hope, been varied enough to please all tastes - at least that has been my aim. The format of the programme has, however, changed. Since most of you people listen to the show to hear the music, I have tried of late to play as much music as possible and I have faded into the background. Blocks of three or four tracks, interspersed with single tracks, has been the thing of late. I will also be playing a side of selected albums (for several albums) plus single tracks on various shows.

I was thinking of programming a regular show of country music performed by women since it was very well received last time. Maybe I will make it a regular monthly show. I have also tried to split country music up on several shows i.e. Texas country, country rock and so on. I will probably continue to do this. If this sounds all very vague, then it is meant to be - I don't like to predict what I will play for the next month - all I can say is that it will be good. - PETER ARMSTRONG

## THE REEK WEST SHOW, OR, GO WEST YOUNG POTTED PLANT

Few laymen (and fewer clergymen) realise just how many requests I get every week for flowering shrubs and plants of one kind or another.

The Botanical Bolivar started innocently enough a couple of weeks ago. I was just taking the screws out of my coffin lid so that I might have a short nap, suddenly a large bouquet of sweet smelling nasturtiums was flung at me! I went to catch a fleeting glimpse of a shadow fleeing down the long stone corridor out of the chapel. It was useless to give chase - some one had nailed my trouser bottoms to the floor!

To make the best of a bad job, I continued preparing for my nap. When I opened my coffin, it was brim full of blossoming gerbats!

This was a plot, a plot plan. A potted palm, a vegetable plot were the next things to cross my path. Whilst I do not detest either plants or flowers, I favour neither fauna or flora. Blossoming Buds or Budding Blossoms - even Bloody Hollies - have their place. But on a Request Show!

Yes gentle readers/listeners, the next distressing development of the diabolical denizens of Mother Nature was a request for some Dutch tulips. Dutch

## ROCK 'N' ROLL

WEDNESDAY 9 pm

The Rock N Roll Show takes on a new look as Brisbane's two "oldies" experts join forces to bring you Brisbane's only radio show featuring exclusively the music of the rock era.

Geoff King and Laurie Neale will present an hour of the hits (and misses) of the 50's and pre-Beatles 60's and they are mostly original 45s (scratchy mono numbers that will give your Hi-Fi a fright).

In November they will begin a special series called "The Rock n Roll Encyclopedia" - a weekly progression through the alphabet, artist by artist, and featuring major artists on the way. This will commence immediately following a long planned special on Peter Perkins.

The shows for November will be:  
November 3: A tribute to Carl Perkins - one of the original 'Sun' recording artists. Stabilemate of Elvis Presley, Johnny Cash and Jerry Lee Lewis, and instigator of the Rock a Billy sound, his songs have been recorded by some of the most famous artists (Presley, The Beatles, Johnny Cash etc.).

November 10: The first programme of "The Rock n Roll Encyclopedia. Naturally, this is Programme A and will feature Paul Anka and Frankie Avalon.

November 17: Programme B of "The Rock n Roll Encyclopedia.

November 24: A Programme B Special dealing with Chuck Berry and The Beach Boys.

Yours ever,

# CLASSICAL

November 7: Sylvia Blazevich  
SAINT SAENS: Symphony No. 3 (Organ Symphony) in C Minor. City of Birmingham Symphony Orchestra, Christopher Robinson, organ. Conducted by Louis Fremaux. EMU TWC404.

BACH: J.S. (1685-1750) Chorales "Sleepers Awake! Raise Your Voices" "Gloria Now To Thee Be Given", Cantata 140, Columbia Chamber Symphony, E. Power Biggs, organ. Conducted by Zoltan Rozsnyai. DECCA BR23502. 6 mins.

BACH: J.S. Prelude and Fugue in E Flat Major for Organ. Helmut Walcha. Archiv 266011. 25:40.

DURUFLE, MAURICE (b. 1902) Quatre Motets, Choir of St John's College, Cambridge, Stephen Cleobury, organ, directed by George Guest. ARGO ZB662. 8 mins 30sec.

LANGAIS, JEAN (b. 1907) Messe Solennelle, Choir of St John's College, Cambridge, Stephen Cleobury, organ, directed by George Guest. ARGO ZB662. 18 mins 40sec.

BACH: J.S. Adagio (BWV968), Prelude, Fugue and Allegro in E Flat Major (BWV966) Gustav Leonhardt, harpsichord. HAF RMONIA MUNDO No. 202307-7. 13 mins 50sec.

SVETLANOV, J.P. Echo Fantasy No. 4, Choral "Erbarm Dich über uns" "Herr Gott" Louis Thiry, organ. ARION No.37178. 15 mins 52sec.

REGER: Max (1873-1916) Choral Fantasia "Strah' Mich Nicht in Denen Zorn" Op. 40, No.2. Brian Runnett, organ, VIRTUSO TR13108. 12 mins 50sec.

TOURNEMIERE (1870-1939) Pastorale, DURUFLE, Prelude and Fugue on the name of Alain VIERNE (1870-1937). Impromptu, Tocata Andre Iorgu, organ. TURNABOUT VOX No. 34319. 21 mins 52sec.

KAGEL, MAURICIO (b. 1931) Fantasy for Organ with Obligato, Georg Zacher, organ. AVANT-GARDE No.137003. 14min.

HANDEL, G.F. (1685-1759) Concerto for Organ, Organist and Soprano, Janet Baker, contralto, Ian Partridge, Elizabeth Vaughan, Keyte, bass. DECCA ARGO ZRG539.

BRUCKNER, Symphony No.2 in B Minor. Bavarian Radio Symphony Orchestra, conducted by Eugen Jochum. DEUTSCHE GRAMMOPHON ZB6181.

Major. The Consortium Musicum, Edward H. Tarr, trumpet; directed by Fritz Lehman. WORLD RECORD CLUB S/5480. 38min.

SCHUMANN, Fantasy Pieces Op.73. Gertrude Peyer, organ; Lamar Crosson, piano. WORLD RECORD CLUB S/5121. 11 min.

SCHUMANN, Fairy Tales, Op.132. Gertrude Peyer, organ; Cecil Aronowitz, viola; Lamar Crosson, piano. WORLD RECORD CLUB S/5121. 14min.

ALBENIZ, Suite Española. New Philharmonia, Rafael Fubheke de Burgos. WORLD RECORD CLUB S/5428. 38min.

MOZART, Piano Sonata in D Major K.576. Vladimir Ashkenazy. DECCA SXL6439. 15min.

MORLEY, WELKES, WILBYE, FRANZER. English Madrigals. The King's Singers. EMU CS03756. 22min.

RAVEL, Ma Mère L'Oye. Monique Haas; Ina Marika. WORLD RECORD CLUB S/4691. 15min.

WEBER, Clarinet Quintet in Bb Major, Op.34. Gertrude Peyer, organ; Emanuel Hurwitz, Ivor McMahon, violins; Cecil Aronowitz, viola; Terence Vell, cello. WORLD RECORD CLUB S/5121. 23 min.

PROKOFIEFF, Piano Concerto No.4 in Bb Major Op.53 for the left hand. Leipzig Gewandhaus Orchestra; Michel Beroff, piano; conducted by Kurt Masur. EMU HMV Box88203. 32min.

BACH, J.S. The Well-Tempered Clavier 6 Preludes and Fugues Book 11. Zuzana Ruzickova, harpsichord. WORLD RECORD CLUB S/5084. 31min.

PROKOFIEFF, March, 0.99. Orchestre National de l'Opera de Monte Carlo; conducted by Louis Fremaux. DEUTSCHE

Copy was not submitted for the last week's programme. -Ed.

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## THE MEDIA

More than two months after the raid on Cedar Bay, the issue is, surprisingly, still very much alive. Indeed, between the writing and printing of this article, the issue will be on the front pages once again. No one who was in Cairns as the first rumours of the search-and-destroy mission drifted down would have thought that a drug bust, even one so extraordinary as this, would be a major issue in both State and Federal politics so long afterwards. Up that way people are lacksadaisical, mistrustful of any politics, stonically used to being put upon by the police. But this time the rage ran a little deeper. To many people Cedar Bay has been home, to hundreds of others it's been a holiday paradise, to literally thousands it is the symbol of the type of life that one can lead beside the Coral Sea. So when the police destroyed part of the Bay, they bit off more than they could chew.

Two other factors combined with this ire to generate the drive which first brought Cedar Bay before the people. For the first time in this correspondent's experience, there were several people who were willing to organise in a mass political sense. In Cairns and Cooktown they co-ordinated the people who were concerned about the raid; they guided lawyers and the media into the inaccessible bay; they convinced mistrustful hermits to talk to lawyers and media people who for years had been considered as being part of the system and therefore, regardless of motive, to be avoided. And these organisers introduced the media to Cedar Bay. The media, in turn, was outraged by the raid, charmed by the bay, bemused by its residents. Above all, the media brought something of the charm and the beauty of the lifestyle to the public who were only too willing to accept the escapist fantasy embodied in the lifestyle of Cedar Bay after having a 'Post' and 'People' image of bare-breasted hippie wahinis living on the end of needles with cockroaches in their hair.

At the centre of the media campaign that has taken the issue this far was Triple Z. We were bloody lucky in the first instance to have someone in Cairns, but the station later became the central media resource of the campaign, feeding information from Cairns, Cooktown and Cedar Bay to the rest of the media. For the first time other sections of the media were coming to us for news, we were getting the stories first, our accuracy was being more credence than that of the other Cairns sources. Triple Z became the central organiser of the broadly-based campaign that included groups as disparate as the people of North Queensland and the State ALP.

I was standing in the fields when the first rumours leaked out. I'd finally weasled my way out of Triple Z, about a week this side of madness. (Which side? - Ed.) The last thing I wanted to know about was a hippie-bashing by a bunch of uniformed louts. But somewhere between fishing and the public bar one afternoon I heard the first reports of the burning of houses, food, baby clothes. Some people, the stories suggested, had been left destitute. The punishments handed down by the magistrate in Cooktown seemed unusually harsh. The police had

mishandled some of the people they had arrested. I was frankly sceptical. Rumours on the rounds in the North every fortnight or so. Anyway, I wanted to play pool, not cub reporters.

The next morning a friend had a good whinge about how the police were able to get away with things like this. They sure as hell wouldn't do it in St Lucia, would they? So I promised that I'd follow up the rumours. A bad mistake: the next four weeks are a blur. We found two people who were witnesses to the raid and rang Denis Reinhardt so that he could interview them. He mentioned that This Day Tonight was interested so I asked if he could get them to ring Cairns for the story too. At this stage it seemed that we just might be able to get the ABC to run a story on it so we were all jubilant when they said that they would send a crew in. To Cedar Bay!

COULD YOU PLEASE COMMENT ON THE OLD SAYING: EVERY PERSON'S HOME IS THEIR CASTLE?

Next morning we left Port Douglas in two open boats to skim the 50 miles North. That afternoon the filming began. The next evening at around dusk we started back to civilisation again with the film in the car, this time punching into a three foot headswell under a forbidding sky of scudding clouds, the driver of the boat I was dreading being in, muttering "the reef's around here somewhere, where's the bloody reef?!" Then again he only had one leg, so he probably had more to worry about than I. Six plunging cursing hours later we arrived, drenched, stiff and tired.

But the story would be flown to Brisbane the next day and the campaign for justice that would be known Australia wide had started.

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## Beauty & The Beast



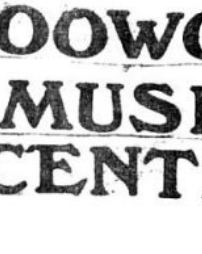


# LIFE IS A MINESTRONE

Another new addition to Triple Z's programmes this month is the tastefully presented restaurant review titled "Life is a Minestrone", which goes to air each Monday at both 12.30pm and 6.00pm.

"Life is a Minestrone" is hosted by myself, Knife 'n Fork MacCarthur, Triple Z's mild mannered culinary genius, wine buff, budding restaurateur and hamburger connoisseur. Each week I will do a pot pourri review on a Brisbane eating house, while I will also do occasional specials on pizzas, lunches, pubs etc.

During the month of November - health and budget permitting - I will be visiting Gambaro's, The Curry Shop, The Cathay, and The Arts and Battledress. I have already dissected Merlo's and La Grande Bouffe, giving me much personal pleasure.



Although many would say that Brisbane is a cultural and culinary desert, I feel that there are enough decent eating houses popping up around Brisbane to give me a few edible feeds.

I'll leave you with a quote from the theme song: "I'm just a gourmet in a skid-row diner." - KNIFE 'N FORK MacCARTHUR.

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# TOURS

Any column which attempts to predict who will tour Australia spends as much time predicting as it does apologising for the totally incorrect predictions, so here goes. Well, The Who tour of Australia in November which was predicted earlier in the year is obviously not on.

The new annual January-February influx from the Northern Hemisphere appears to be on again in 1977 with even Bob Dylan supposedly arriving in January. Why do they do it?

Well, it's winter in the Northern half of the globe so pop stars head south for the sun and to visit exotic Oz. Secondly, most of them tour Japan and we're pretty close. If you're English you can use an Australian tour to pick up money you'd normally get in England but can't because you don't want to pay English tax. But managers arrange the tours and therefore the major reason that all these people come is they make much money.

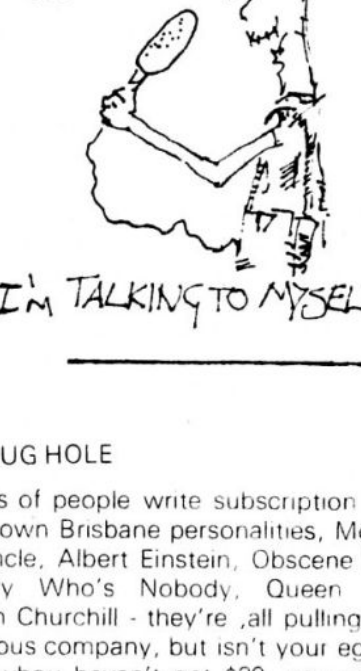


According to the Australian Financial Review (no rock fan should miss a single issue) Oz is No. 2 behind the US in the world for making money on

# MADNESS

This small written part is to inform listeners, if there are any, about the ubiquitous wish fern show on Wednesday, 10-1, and Saturday, 10-2. Both shows are a type of bland commercial/freaky rock/pythongoon/mixture.

At 11.30 on in either slot, half and album is played any requests? As well, you'll be gripped with excitement by The Shadow, Spiderman, Batman etc. I have been known to give away bananas, was once titled Flora Johnson. You're welcome. Turn left at the cloud of smoke.



I'M TALKING TO MYSELF...

# THE PLUG HOLE

All sorts of people write subscription plugs for us. Well known Brisbane personalities, Monty Python's Mad Uncle, Albert Einstein, Obscene Facewashers, Anybody Who's Nobody, Queen Victoria and Winston Churchill - they're all pulling their weight. Auspicious company, but isn't your ego just as big? Even if you haven't got \$20, you can still plug a subscription, so rewrite the language and send it to us. Graphics, cartoons and articles for **RADIO TIMES** are also more than welcome. In case you hadn't noticed.

# MISSING RECORDS

There are gaps in Triple Z's record library as wide as the gaps in a chook's teeth. If there are any records that you think we don't have, please donate them. Bring your choices in or send us the money, and specify the record w/36 should have. The same goes for furniture, carpets, filing cabinets. And need we go on.

# Z NOTICES. THE BOTTOM OF THE DIAL

**RADIO TIMES** introduces an amazing free rip-off. If you've got any records, instruments, electronic equipment, stereo equipment, cassettes, sheet music, Rogers and Hammerstein scripts, or for that matter just a used wooden heart, send us an ad c/o P.O. Box 509, Toowong, 4066 and we'll give it a free run in **RADIO TIMES** (But just wait till it becomes successful: then we'll charge you. At the moment it's nix.)

concert tours and mentioned that Australian promoters could expect to make 80 percent profit on their investment - in fact it's rumoured that the guy who brought the Doobie Brothers couldn't bring anybody else until after the end of the financial year (he brought Little Feat in July) because it would blow him into the upper reaches of the tax scale.

OK, who is coming? November 13, Blackmore's Rainbow with Deep Purple riffs and a rainbow light effect said to stop you wondering who the band sounds like. December 16, Jeff Beck at Festival Hall. The band is said to be the one that played on "Wired" so that's probably Wilbur Bascomb, bass; Max Middleton, keyboards; Richard Bailey, drums and possibly Jan Hammer, synthesiser.

AC/DC return for a December spin around Oz with Brisbane on the 18th. They've been touring with Blackmore's Rainbow in the UK and are abored by Richie the B. Sherbet will try a homeland jaunt around the festive season - they are doing three concerts in the UK following the success of "Howzat".

THE PROMISES PROMISES PROMISES FOR 1977. John Lennon, Rod Stuart, Robin Trower, Country Joe McDonald (March), Steeleye Span, Beach Boys, a Chicago/Doobie Brothers package, Toots and the Maytals, the Sensational Alex Harvey Band, Roberta Flack and Donny Hathaway, Jackson Browne, the eventual appearance of the elusive Ry Cooder...the Eagles are to tour Australia but not Brisbane so expect lots of telegrams from State leaders on that one.

Returns to Australia are rumoured by Split Enz (January), Billy Joel and Little Feat. Well, it's going to be interesting to see who comes to get their grimy paws upon our \$7 over this summer. - STUART MATCHETT.



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# ON THE RECEIVING END

FM STEREO SIMPLIFIED???

Those people fortunate enough to possess a good tuner hi-fi set up as well as being in a strong signal (from 4ZZZ) area, are aware that the system is capable of all but the severest electrical interference. This is quite an improvement on the sounds coming from radio stations using AM (which means amplitude modulation but is rapidly becoming known as the ancient model). With this and future articles in **RADIO TIMES**, I shall attempt to explain simply how the sounds get from our records to your speakers, with the sound quality it has (or should have).

The on-air studio seems a logical place to begin, so here it comes. As our programme material consists mainly of music off records, along with interviews, dialogue, etc. off cassettes, as well as talking by the announcer, we have in the studio two turntables. One is used for cueing next records, whilst music goes to air off the other. There's a microphone in front of the announcer and somewhere around - their positions change from time to time - two tape recorders: a reel-to-reel and a cassette.

Normally, programme material going to air will only come from one of these sounds at a time, so some means of selecting the particular source required, as well as controlling its volume, is used. The device which performs these functions, as well as a few others, is appropriately known as a mixer. The other

functions of the mixer are: (a) controls for cueing up one record whilst the other is on air, (b) volume controls for the monitor speakers (and headphones) in the studio, (c) meters to allow the announcer to monitor the actual volume of the programme going to air so as not to upset Telecom by exceeding their limits, (d) other assorted functions include a switch to silence the speakers when the microphone is switched on (to prevent sound feedback).

As a matter of interest, the announcers always listen via the speakers and/or headphones - to a tuner in the station. This is to ensure that they hear the same signal as any listener would, so that in the event of a fault somewhere in the system, they would hear it immediately. This is standard practice in all radio stations. They also have the option at the flick of a switch to listen to the output of the studio itself, which is done in our second studio (a twin to the on-air studio) when pre-recording programmes (usually interviews etc.). On the other side of the console, there is another microphone and headphones for use by the newsreader and any people being interviewed live.

From the output of the mixer, the stereo programme goes along two cables to what we call the Central Room. This room and other areas will be covered in future issues of **radio times**.

Any technical queries should be addressed to The Engineer, 4ZZZ-FM, P.O. Box 509 Toowong, 4066

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# FEATURES

Well, something that was done on the spur of the moment cos I was filling in for David St John who has since risen to new heights has turned into a lack of effort... and I do mean effort with our records or weekly effort. However, I've been able to do 10 now - far more than I anticipated and indeed I am able to do about nine more and if you're interested, I am sufficiently disorganised to give you a tentative timetable - and to thank the dozen or so people who have offered their records for the programme.

Just a re-cap, features is on at 5 - 9 Sunday eve, between The Brisbane Line and Ross Crighton and interspersed amongst the four hours of music are selections from as many albums of one artist/band. The idea is to more fully acquaint people with some of the music played on the station. This developed out of good response to one thing I prepared effort on Neil Young way back in early August to fill in for David St John who had been called upon for valour above and beyond (he had to do the breakfast show) and has become a regular Sunday evening feature since. Due to the good response to my appeals for records, I am now in a position to do nine more before things really dry up. Therefore, if you're inclined that way to listen for four hours straight, there's the next four weeks programmes, along with an appeal for records.

November 7, FOCUS: A progressive band from Holland presently going through some upheaval in personnel. so now might be an appropriate time for a review.

November 14, TRAFFIC: now defunct band from England that had a great deal of influence in the early seventies.

November 21, FLEETWOOD MAC: The premier British white blues band that having gone through a slump are presently enjoying a revival with their two million seller Fleetwood Mac.

November 28, KING KRIMSON: Organised Anarchy is a term used to describe this English progressive rock band of the early seventies. A number of important bands today contain ex-members of King Crimson.

An appeal for albums if you would like to help make the programme a little easier and more interesting; then if you have any of these albums I'd appreciate it greatly if you'd contribute your services to the programme. Oh, I can't get around it - lend them to me - below resides a short list.

Leon Russell - Will O' the Wisp.  
Roy Buchanan - That's What I'm Here For  
Jethro Tull - Benefit.  
Traffic - Beebop, Shootout At The Fantasy Factory  
When The Eagle Flies, Last Exit.

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