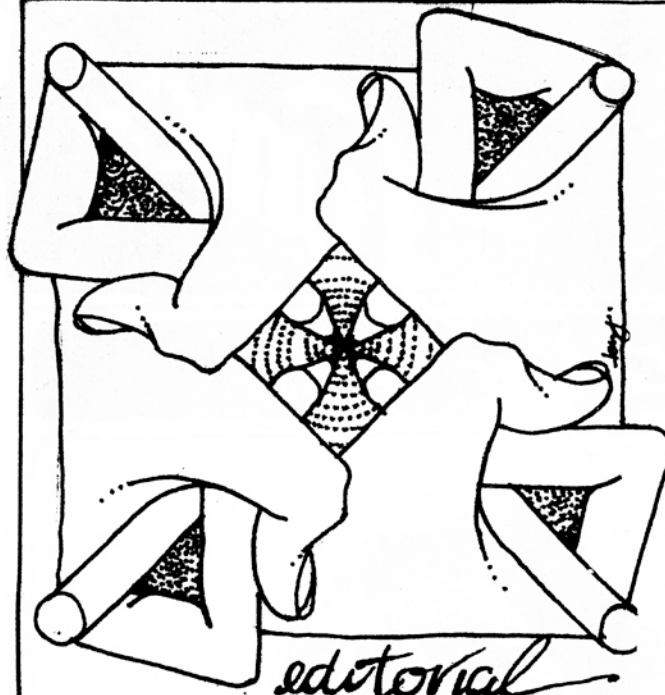


Times

October 1977



An election issue?



editorial

As October sinks slowly in the West, RADIO TIMES totters out in the gloom. Yes, in a phenomenal return to style and a blaze of mixed metaphors Triple Zed brings you the latest late issue of RADIO TIMES.

The problem over the last month has been largely due to the fact that RADIO TIMES has been without an editor. Various people round the station have been contributing to its organization and the old team made an uncertain comeback at the end. Consequently this issue is a bit patchy. But the news isn't all bad; Triple Zed have employed a new editor who will take over the November issue.

But for this month we have a glittering array of articles; even if a few are a bit dubious. We're featuring most of the regular stuff; an interview with Dr Paul Wilson; part two of John Wood's Long Lost Weekend; and....



**OK. LISTEN HERE,
YOUSE GUYS WITH A
RED CROSS HAD
BETTER SUBSCRIBE
BUT QUICK. \$20 IS
A LOT CHEAPER THAN
A NEW FACE JOB,**

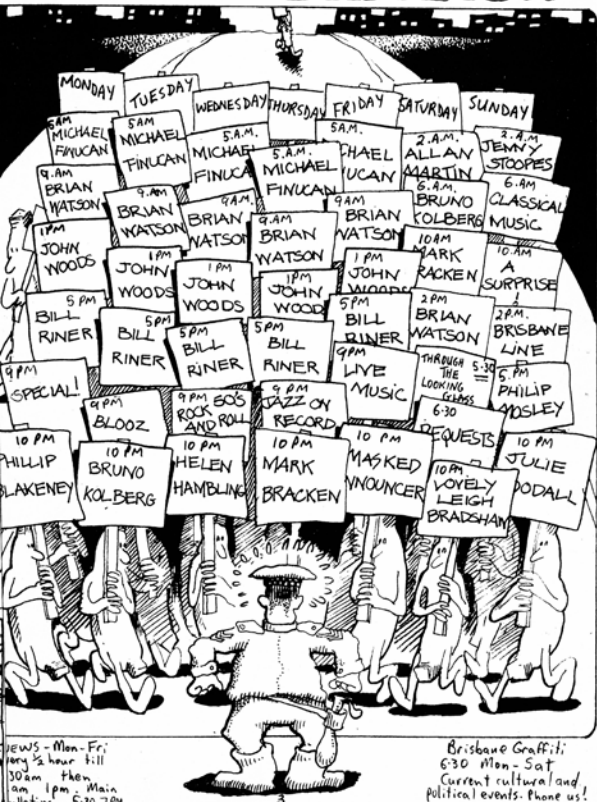
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THE OCTOBER PROGRAMME GUIDE HITS THE STREETS!!



NEWS - Mon-Fri
 every 1/2 hour till
 30am then
 1am 1pm. Main
 bulletins. 5-30, 7PM.

Brisbane Graffiti:
 6:30 Mon-Sat
 Current cultural and
 political events. Phone us!



Well Radio Times is always last with the big news so its about time we revealed that ZZZ is losing Stuart Matchett. YES FOLKS the station is rocked to its foundations about this tragedy. I'm quite sure that most of you are aware of his absence, for indeed, he is in Sydney with 2JJ, even as I speak.

Stuart is a hero of the highest order. I don't know if I should even try to eulogize him, after all, so young, innocent me he was a tall God glimpsed through a golden haze. There are others who knew him longer and better than I (humility!!!!). Perhaps they will get around to writing a proper obituary for Stuart. All I will say is that Stuart, at the request of ZZZ's founders, returned from comfy, exciting LONDON to good 'ol Bris. because ZZZ needed announcers. The call of duty travelled thousands of miles; Stuart arrived speaking one was intended to be Brekky announcer but John "Why did I say that" Woods said he would do the early morning honours. Stuart was evening announcer. Eventually John wished to rest so Stuart shifted to Breakfast as a temporary relief. In the course of one month of early starts Stuart was broken, he developed the now near-legendary Matchett speech imperfection, his will to live fell. He started to show an unhealthy interest in Razor blades. Such is Breakfast. John return to Brekky to save Stuart. We cured Stuart of every ill but the speech problem (19 out of 20 ain't bad). He went on announcing and has done until 3 weeks ago, when the lure of 1/2 the work-load, more than twice the pay and the sights and sounds of Sydney finally forced him to succumb. So there he is, in the big smoke becoming famous. BUT IS HE REALLY HAPPY?? Frankly I don't think so. Yes he is producing Chris Winter, yes he is announcing 5 times a week but on the phone he sounds lonesome and not a little worried. Basically Stu is homesick and insecure. Why he is insecure when he has his talents, you and I can only guess at. The other prob is that the A'B'C have ballsed up his pay. He is living on smaller shoe-strings than we ZZZ staff

do (but soon he will be rich and beyond his wildest dreams). Briefly that is the news on the Stuart Matchett front.

On the 9a.m.-1p.m. radio programme front, Brian Watson is filling in until a suitable replacement is found. Don't be shy or embarrassed - you could be the person we are looking for! Come in, ring up, sit down, have a chat - We want to find a good replacement. If you are interested please contact us. If the truth be known we would prefer a female announcer. So let's see a few women applying. The more, the better, remember you may miss out on the big prize (full-time position) but you could score a consolation volunteer announcer's shift - So contact 4ZZZ fast, Phone 3715111 or drop in anytime.

Other bereavements you will have noticed are those of Peter Anderson and Ian Nicholson. Peter, a plucky young volunteer, kept up quality output for almost a year before other interest pressures and the need to rejuvenate his creativity through rest and navel contemplation made him decide to take a well earned break. Peter has already made and will continue to make, guest appearances on the radio, so chin up; Peter A. is not dead - merely resting.

The same applies to Ian. He has been an absolute stalwart, mainstay, godsend (steady on Michael you're pissed again - Ed.) having worked very hard to produce programmes twice a week for nearly 18 months. Pressure of studies however, plus the need to seek the divine light, inner self have forced him to maintain a 2 month radio silence. Break a leg, Ian! ("Break a leg" is an old show-biz saying meaning best of luck, not a malicious wish - Ed.)

The good news is that there are a few faced voices coming up the ranks to replace them. Philip Blakeney is a brand new voice, and shows a great deal of talent. With a little sprint training and some work on his vowels the trainers say that he'll be ready for the Commonwealth Games. Up the mighty green and gold!!!

Julie Goodall has received an undeserved promotion (Sorry about that Julie drunk again!), No, actually Julie is a fine example of what modern technology can do and is now on Sunday nights regularly.

Allan Martin is a reasonably new voice on the early morning shift. He'll probably sink without a trace.

Mention lastly of the sterling early morning efforts of Jenny Stoores - rapidly rising to the ranks of the martyrs but enjoying herself "the Angel of the Morning".

That's it, sorry I couldn't supply info like Star sign, colour of eyes and hair, or favourite hobbies. That should be enough information though.

Lastly remember - you can join the stars and be a radio announcer. All you need is the belief that you are better than some of our present announcers, a good broad knowledge of Rock music, some form of ability to speak well and interestingly unrehearsed, a commitment to ZZZ and if possible some fresh, vital ideas for programmes whatever they are we'll listen and the ability to motivate yourself. If you don't like the sound of the above but still want to apply as full-time or volunteer announcers then ring ZZZ (3715111) or call in on our Studios at St. Lucia.

Michael "I should have been a used car salesperson" FINUCAN.

an interview with Paul Wilson

JOHN WOODS: Dr. Wilson to what extent and in what way do you see marijuana smokers as, as you describe them, scapegoats?

PAUL WILSON: Well I don't think there is any doubt that they are scapegoats at the moment because society, particularly in N.S.W. and the Griffith case, is imputing on to cannabis takers and traders, and I use those words deliberately, all sorts of forms of social destruction. Very much like the people of Salem imputed onto witches ~~some~~ three or four centuries ago, and it seems to me that if you have a look at the evidence on the effects of cannabis no-where does the evidence, which is quite considerable now, suggest in fact that cannabis has any long term social effects of any sort of detriment at all, let alone any sort of long term individual effects.

J.W. What part of society does this attack on drug use originate from?

P.W. Well I think it essentially originates from people who want to maintain the status quo, who believe in the protestant ethic, that life is all about hard work and consumption and production, and who sees anyone who engages in pleasurable activities as being a threat to the status quo and the world as they want to have it, and in a sense I think they are very much distorting the nature of the cannabis experience.

J.W. Why do you think society needs to make these people into scapegoats?

P.W. Well why does society need Jews or madmen or or witches or aboriginals as scapegoats? I think one view would be that people want to engage in symbolic cannibalism; in other words in order to provide meaning in their own life they like to deprive others of meaning so that they can say that their white lifestyle and their philosophy is in fact the correct philosophy. In a sense I think the current campaign by very many people against cannabis is very much like the religious wars, the protestants trying to convert the catholics or vice versa.

J.W. How about other drugs apart from marijuana? What's your attitude to other drugs? Do you think all drug users are being subjected to the same kind of witch hunt or do you think that people who use what are known as hard drugs deserve what they get?

P.W. No of course not, a man who sells alcohol now is a retail merchant, if he owns a brewery he's likely to get a knighthood, a man who trades in cannabis is considered to be a pusher, an alcoholic with DT.s ends up in hospital, a drug user who hallucinates ends up in jail, so clearly old drugs are acceptable but new drugs aren't, and this is the hypocrisy, the double standard, of our society.

J.W. This is where we get into the area of what you call ideologically safe drugs.

P.W. That's right. Ideologically safe drugs are the drugs which are accepted on purely ideological grounds by those people who essentially control the rest of society. I don't think there is doubt about that. Let me give you just one example. Contrary to what most people think cannabis has been subjected to more research, more long term research than any other drug which is currently around at the moment, and including drugs on the pharmaceutical list for example. Now if most of the drugs on the pharmaceutical list had been subjected to the same amount of research that cannabis has been then at least half of them would have been in fact banned. So it seems to me to be quite clear that we allow pharmaceutical companies to push, and I use that word deliberately, dangerous drugs onto doctors, who then push them onto patients where they don't allow relatively safe drugs like cannabis to be used.

J.W. If you had to put your finger on some cause, as a sociologist, why do you think it is that people use drugs?

P.W. I think one of the reasons why people use drugs and are increasingly, as far as I can see using drugs in western society and I think you have to divorce the use of drugs in western society from the use of drugs in India, or in other world countries, is essentially they're not getting much satisfaction out of the sort of society we have now, which is orientated towards production and marketing and economics and consumption and I think they essentially want to turn off, to relax, to get away from all other fairly miserable life style.

J.W. Do you seriously think that the drug laws they stand are a significant political or social issue?

P.W. I think they are a very significant political issue, a lot of people say to me that cannabis is a trivial problem and in a sense I suppose I agree with that in terms of perspectives on other major problems, whether it be problems of black/white relationships or whether it be problems of social



reform generally. But cannabis is important precisely because if we in Australia want to have a pluralistic society, a society with a variety of different lifestyles, with ethnic groups if you like doing their own thing, then it seems to me that cannabis is one of the issues that shows, I think, that many people in this society don't really want a pluralistic society, don't really want a diverse, vital, healthy different Australia and to me that's why it's important.

V. As in many other areas of demand for reform and social legislation, attitudes towards marijuana seem to have divided more or less along left/right lines speaking politically, do you think that indicates that maybe the system can't cope with marijuana reform?

W. I don't think you're right in your analysis. I think you are right in the sense that the people who want to advocate change are essentially those those who come from the left, but I think the people who are using cannabis come from all sorts of major social groupings and most of the major social classes. It seems to me that what is happening is that the middle class are using cannabis now as much as the so-called working class are, but the great majority of convictions fall amongst the working class. As one cynic observed the rich get stoned and the poor get battered. The middle class are quite happy for other people to do the politics. You know, the action work, as long as they don't get involved and can smoke their cannabis in relative safety. But I think the whole issue of cannabis in terms of usage anyway, cuts across all social classes. It's just that the middle class can get away with it. Police don't raid Kenmore or the north shore of Sydney.

W. It just struck me that if you're going to talk about ideologically safe drugs and ideologically unsafe drugs, and that if marijuana is an ideologically unsafe drug then it seems to imply that the use of marijuana is in conflict with the system.

W. Well I think that is probably right. I think it's seen as being in conflict with the system and in that sense I guess it is a class based phenomena. But like many issues it is cutting across all social classes to some extent, although the people who will have to do the pushing for any sort of sound and rational legislation will essentially come from the left.

W. In what sense do you see the events at Cedar Bay indicating, as you put it, that any conception of ethical moral rights have gone out the door?

W. Well I think in the sense that it's quite clear from Cedar Bay that we do have, if you like, one set of Civil Liberties for mainstream society, and one set of Civil Liberties for people who want to live a different sort of lifestyle. I mean you have an extraordinary situation now where the police can decide what is socially or sociologically safe in terms of living standards and lifestyles. The police are now the arbitrators, if you like, of what society should be doing and how society should be run, which seems to me to be a very strange way to use a police force.

W. Do you read any significance into the fact that in several different places around Australia at the moment there are several different law

enforcement officers, from state police forces and from the federal narcotics bureau, currently in court of drug trafficking?

P.W. Well, the first observation about that observation would be that clearly when you have laws like this which are irrational, which lead to law enforcement agencies getting involved in a corrupt fashion, then you do in fact get corruption of a fairly massive scale. It's something which people have been saying for years. But I mean, if nothing else, the current laws on cannabis are leading to not only a dissipation of police resources but I guess more importantly the situation where law enforcement officers are losing their credibility with virtually everyone, precisely because many people suspect that they are involved in a fairly large scale with the illegal trafficking of drugs.

J.W. Given the hysteria that has been built up in the past about drug use and given the possibility of marijuana law reform being implemented, how do you think it would be for most people, the person on the street, to accept marijuana use?

P.W. I think in Australia it will be another ten years before in fact it is accepted. I'm not too hopeful of having any sensible legislation in Australia for a number of years. Yet I think if you talk about what is referred to as 'Decriminalisation', one has to have a very hard look at the American experience and in fact decriminalisation in America just simply hasn't meant that. There are still laws, for example, in America which forbid Cannabis use or Cannabis possession. People are still getting arrested, people are still getting fined very heavily, people are still losing their jobs because of convictions. So decriminalisation I think is not the answer. The real answer is to set up a Cannabis control Board - so if you like we market cannabis like we market wheat, or tobacco, or butter or whatever you like. On the other hand, I also suggest that the legislation which establishes a cannabis control board also allows the individual to grow his own cannabis for his own use. It seems to me that what I call legislation is the better criminal and social solution than decriminalisation which in fact just hasn't worked out as well as many people have said it has in the United States.

J.W. The sort of area I was thinking of was, how do you think most people who never come in contact with anything even approximately approaching an illegal drug would respond themselves emotionally, how do you think most people would feel, how would they react to the fact that marijuana is around them legally?

P.W. Oh, I think it will be seen as a threat to them, I think people subscribe to the popular myths about cannabis. We have in this country recently a visiting American who has been saying that cannabis is having enormous chromosomal and other effects on people. His motivations for doing that I think will be explained at a later point of time and his motivations I think will then be open to some sort of public scrutiny. But I think at this point of time most people subscribe to the popular myths about the effects of cannabis and will therefore be very threatened by having cannabis around. Whether it be around around in terms of decriminalisation or whether it be around in terms of a cannabis control board. Either way it's still going to be seen as a threat.



Reply from M.F.

Generally speaking, your protest has been noted. One of the things we lament at ZZZ is the lack of listener feedback. We can only assume that you like (or don't hate) what we are doing because no-body says anything so we are pleased to get a little feedback. I hope that if you wish to make comment on ZZZ you will do so, you readers. We like to hear what people think - we are learning and will continue to do so (hopefully, when we learn it implies progress). So please verbalize your feelings. Write, phone or call in; also don't wait till something infuriates you - write if you are mildly concerned, or interested please motivate yourself to help us as well, there is nothing like a letter of praise to cheer up the slaves. If anything please you - tell us!

Back to the letter. Firstly, I will make one comment on your music and that is on the question that concerns me (the punk music) I will do that later. I would start off by saying that anybody that draws a comparison between 4ZZZ and 4IP on the basis of one (or more) song is the one that's full of bull-shit, not ZZZ. There are scores of classic rock songs that get played by commercials. Don't react to a song on the basis of how often it is thrashed on 4IP. Those that listen to ZZZ and never to 4IP would be glad to hear it, like it or not "Rio" is a good song, (even though I dislike it). ZZZ is now has been and (I hope) will always be totally different from 4IP. That is an indisputable fact. ZZZ and 4IP are musically and politically pole apart. Just because you don't like what gets played doesn't mean it is shit. You have made it quite clear where your musical tastes lie. They lie in virtually exactly the same plane as Peter Andersons'. I am sure that you and Peter are not alone in liking the quieter styles of music and I am sorry that he no longer does a programme for your sakes, but please don't do your 'nana, because other people don't have that taste. If it's that serious that there was only one programme a week you didn't dread (i.e. Peters) then I suggest you buy the complete collections of James Taylor, Phoebe Snow, Janis Neil Young and Leonard Cohen and look yourself in a room because you don't want to be broadminded musically you want to play the spoiled brat and cry when we play kinds of music other than those you like. I have been a little cruel there BUT this is one of ZZZ's biggest problems. We are the only alternative station in Brisbane and everybody wants to be all things to all people - It's impossible. We are killing ourselves pleasing those that we do. (Are there any that we please, I often wonder in my black moments - every body has a criticism.)

More than just expecting us to be all things to all people SIT BACK and wait for us to please them. Everybody can offer criticisms while they listen but few will contribute something physical. Plenty of criticisms but no help to improve and while more readers are better contributors than those thousands who haven't subscribed that doesn't quite entitle you to canonization. People expect ZZZ to give them everything. We want to, but it is hard on our small budget and few staff. The easiest area for you to help is with information. Don't wait for us to tell you there's something of interest happening, if you know or find out about anything then ring ZZZ and tell us, whether it's a planned demo, a dance,

Dear ZZZ

It may be of interest to you and ZZZ colleagues to know that the latest statistical figures supplied to SPBA show that in the 9 months to the end of last March 55000 FM-capable receivers were imported into Queensland. Of this total 52000 were portables (AM/FM) weighing under 2 kg and the balance was wholly tuners or tuner-amplifiers.

By comparison, N.S.W. had 286000 (32000 tuners) and Victoria 110000 (25000 tuners), S.A. 28000 (3000 tuners) and W.A. 36000 (1400 tuners).

With only yourselves under way, that looks like a healthy proportion for Queensland.

MAX KEOGH.

Sydney Public Broadcasting Association

Dear ZZZ people.

I've been meaning to do this note for some time but I have just been provoked to construct it after hearing "Rio" on Mark Brackens programme. I always count on his session for good music and accompanying snippets of interesting politics but not so any more. 4IP can provide the commercial crap for those who want it. I subscribe and RE-subscribe under the impression that I was supporting a good cause. Instead I get Punk, Commercial Bullshit, and AC/DC Bullshit. (People have been saying lately how depressing ZZZ has been.) Now I'm sounding like one of the sleeping Banana promoters, well I'm not. I agree with the original intention of ZZZ. To provide the general public with good music in opposition to commercial crap, and to give interesting news and current affairs coverage - (which I think it does O.K.).

The only decent programme I've heard lately was Pete Andersons Sunday show. It's about time live music was put on air. It has really good stuff and so has the poetry he had. (Is this ZZZ asset going to come back. If he isn't I know a few people who'll be pretty disappointed. It was comforting to know that at least one programme a week would be agreeable.)

Well, I'll be listening for more live stuff, more poetry, less commercial crap, and NO punk rock at 7.30 a.m. PLEASE M.F.

Don't let a good thing go bad.

XXXX

P.S. Is there any way of putting Matchbox off till after OR before Janis Ian - That's very bad timing on the Aussie Promoters behalf.

meeting or some interesting item of news ring us and tell us and we'll see how we can convey the info. to listeners.

Further on this theme. The other way of helping is volunteering your services as shit-kicker, you may also wish to become an announcer. We welcome all comers - experience? Not even mentioned! Drop in to the station and we'll give you an experience.

The input to the station has been remaining constant. There have been very few new, creative influences introduced. Consequently the old creative influences have been taking too great a strain for too long this may lead to the depressing sound of ZZZ you talk of, although the station is still shit hot by any standard - you have been brought up with too high an expectation. Any reader who feels they can be of use anywhere, don't hesitate to volunteer, if you could be the dynamic new force we need please call in to ZZZ and wear a sign around your neck stating your super-being qualities.



In fact, some of the above applies to Peter. He was an asset but had been on-air for nearly a year he felt he was not getting enough out of his programme his creativity was being channelled into another area, and so it seemed the right time for him to take a break. From our point of view we were not unhappy with Peter. We did feel that his style of announcing had room for improvement, so we were most agreeable to the idea that he take a holiday. He knows that he can send any poetry or live music he thinks deserves air play into the station so that we can broadcast those that are suitable, so I too hope you hear more live music and poetry. Anyway as explained in "In Memorium" (this issue) he is not dead, just irregular.

Lastly, in what has turned out to be another extravagant piece of writing by my self-indulgent self, the punk music controversy. Well let me say this one is really beginning to give me the shits. Because of my innately nasty nature I am tempted to do a real New-Wave breakfast. Then you would know how lightly you are getting off at present. What I am saying is that I am well aware of the sensitive nature of the New-Wave in the morning and consequently play only one New-Wave song each ½ hour until 7.30. After 7.30 I play 2 per ½ hour. I

must confess that due to frustration I have on occasion been excessively New-Wave between 8.30 and 9.00. However, it should be noted that New Wave is one of the most important and exciting things to happen in Rock Music since its early days. (If I wanted to be ghoulish I could say that it is significant for Elvis Presley to have died in the year that New Wave grew up.) Therefore as a rock station we must keep up with it, in fact, you are privileged, for you are being dragged, by me, right to the front of the New Wave. So shut up and count your blessings.

Secondly I must point out that you are being excessively intolerant in your attitude (fascist, in fact). If you can't stand 3 minutes per ½ hour each morning then I repeat my advice on buying those L.P.s previously mentioned.

Thirdly I am extremely saddened by the fact that people can react in the way you have. I believe that most people have not thought out their position on New Wave very clearly or well. Most reactions are based on sensationalist press propaganda and only a half-listen to the music. Certainly some of it is real rough, but that's fun when you are used to it. The Songs I play by Stiff record artists and most of the American New Wave is well executed, CLassic, basic Rock and Roll - once again an expression of youths dissatisfaction, once again challenging adults and authority and once again NOT A BUSINESS - a basic drive art for the young masses. Don't fight it don't wince at the word New Wave Don't succumb to the pre-conditioned responses. Listen to the music - all of it, each song. Most People will like some New Wave I'm sure. If you don't Like it - then just be thankful that the songs are short.



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A SHORT DIGRESSION ON THE DEVELOPMENT OF A TOP DEEJAY

Another
CAS and ELLIS
unauthorized biography

Wow! Golly! Gee whiz! It is June 1966 and a burgeoning young specimen of American manhood dives out of his junior high, leaps into his Dodge Vegetic, and waits for it to put itself into gear. It doesn't, so he gets out and starts the treacherous walk to the bus stop. But even this could not daunt him. He was a fine American youth, and this was the start of the summer vacation. Yippee! He was mugged.

He blinked through a haze of red. His hair, matted with congealed blood, was glued to the sidewalk. He decided to leave it there, which would explain it.

He watched his consciousness return, and leave again, come back, go away, slam the door, walk thru walls, under a bus, up the stairs, and get taken out with the garbage. Ah well, he had never used it anyway.

He realised suddenly that he was being watched. A tall, blond negress sat in a window-box, smoking cuttings from a large leafy plant, and snapping her fingers to Paul Anka's latest hit. It was then that he felt a great sense of loss. His radio. Someone had stolen his goddamn radio. He said as much. "Someone's stolen my goddamn radio!" For some reason the negress didn't appear to hear him.

Sobbing, he clutched his superman comic to his breast - at least his attackers had left him that - and stumbled off down the street. He got mugged again. This time, they took his superman comic.

The utter desperation of his situation suddenly dawned upon him. He had left the security of his school, suffered twice under attackers' blows, lost his radio, his consciousness, his hair, and his superman comic, and missed two consecutive episodes of "Bewitched". Could things get worse?

Yes! But no! Wait! Walking down the street towards him was a tall, blue-clad gentleman. Salvation, in the form of a member of the industrious Los



Angeles Police Force, trying to get contract with Quinn-Martin productions. Our young hero crawled towards him, collapsed, shaking, on his boots then sobbed out his whole, pitiful story to the kindly policeman's knees. And the very next day, kindly, pink-featured judge gave him six months for assaulting a cop. Our poor hero! Wasted and wounded and wondering what? Which was as far as he got before his brain hurt, but it was a start.

Was this what he wanted? Truth Justice, and the American Way? Or had his superman comic lied to him? The years passed. Eventually they remembered him and let him out. And he knew that there must be something better. He scoured the world, going to places where even his American accent couldn't help him. But nothing! The draft board of the monastery in Tibet rejected him because he didn't have any hair to shave off. He didn't stay in France, because the couldn't make decent french fries and the Russians couldn't understand his outrageous accent. He found himself well and truly up the creek.

Or, to be precise about it, up the river. The Brisbane river. And there? What? A radio! Not just a radio, but whole goddamn radio station! Could this be a worthy successor to the \$3 transistor he had lost so many years before? He stumbled across the grass, crashed through the glass door, and collapsed joyfully on the carpet. He looked up. gold memorial plaque (saying "Matchet Was Here") sat crossed legged upon pile of superman comics. Nirvana!!

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Bot Weekend

Being a whole month further removed from the "wild weekend", I'm in something of a saner mind. Relatively so maybe my perspective is or something. Those who waded through last month's installment will recall that as the curtain fell I was unconscious in the back of a Kombi - late on the Friday night of my arrival in Adelaide from Brisbane.

All too early Saturday morning I awoke to the glare of sunlight in my eyes, on the brink of carbon monoxide poisoning (the windows had been closed all night). My vision was alternating between eyes (only one worked at a time) and even that was foggy, the taste in my mouth was unspeakable, obscene even. I need hardly state that these are the symptoms of a HANGOVER. The headache and nausea began when I got to my feet.

Of course I had no idea where I was, with my short term memory problems I wasn't even sure which city or state. At that stage I couldn't even recall the previous night. I sat on the floor of the car and took stock of myself and within about 10 minutes the essential pieces were in place. The only problem was that I couldn't recall leaving the Barbecue Inn, with who and the Kombi was entirely unfamiliar; as was the street in which it was parked.

You see Sean had moved into a new house only days before my arrival and I had no idea of his address. For some strange reason I got the idea into my head that I must have left with Lyn.

I crawled out of the car and saw two girls in the yard of the nearest house, so I walked over, trying to appear as innocent as possible in the extremely difficult circumstances and haltingly explained to them that I had no idea where I was (don't laugh - you should try it) and asked if they knew Lyn or little Nicky. One of them said that there was a little boy in the house across the road named Nicky with dark hair. Nick's hair was almost white the last time I'd seen him two years ago but the unlikely thought passed through my mind that it had possibly darkened with time. Huh?

I went to the house and received no answer to my knock, still asleep I assumed, the keys were still in the front door, which is the sort of dumb thing I do and I thought "Aha! Tell tale sign. This must be the place". So I went in.

The first door on the right was closed so I opened it and stepped into a bedroom with a very normal looking, husbandish-wifish combination in a double bed. The wifish one sat bolt upright, "Who the fuck are you", she demanded, "I'm looking for Lyn and Nicky", I replied honestly, lacking totally in conviction. "Well they fucking well don't live here" she retorted, at which I backed out, fixed muttering that I was sorry. Paranoia.

Where on earth was I??

I decided the best course was to head for the

nearest main road, which I did. I knew it, so for no particular reason (no particular place to go) I began to walk towards the city - about 4 miles away. The time by now was 7.00 a.m..

Eventually I came to an open shop, where I purchased a packet of aspirin, a packet of Quickeze a packet of P'K', a pint of milk, a bottle of Coke and the morning papers. I washed down a number of Aspirin with the milk instantly. Then two Quickeze as I walked, then P'K' and then the Coke.

The idea finally dawned on me that all I had to do was go back to Moshe's the previous night's party venue, and the rest would fall into place accordingly. I had a vague idea of the neighbourhood so I hailed a cab and directed him towards St. Peters. Just my luck, in my condition to strike one of those archetypal cabbies who has discovered the mystery of life and is a pathological liar to boot. He told me stories about Don Dunstan that made my hair stand on end. Much as I'd love to entertain you, I'm sure that for me to repeat what I heard would constitute a libel. Despite the fact that I, personally, don't believe a word of it.

Eventually I could take no more of him and escaped at the St. Peters shopping centre, bought another bottle of Coke, and proceeded to look for Moshe's house. After some 15 minutes of knocking on wrong doors I gave up. Esconced in a phone booth with another bottle of Coke (great for hangovers). I tried to find if any of the old numbers in my book were still current.

Only one was.

My good friend, and sometime lawyer Peter answered and took amusement from my plight. It occurred to me, in fact, that he was extracting more delight than was due the situation. I suggested as much to him and he said that he wasn't in the least surprised at my condition - the previous night he and his wife Gloria had been unable to make it to the hotel or to Moshe's to wish me a happy birthday etc. "You were so smashed", he said, "that halfway through talking to Gloria you forgot who you were talking to and had to ask".

All of that to one side, I got Mosh's address from him and lo and behold I was 50 yards away from it. Poor Moshe had been asleep for about an hour (after cleaning up from the party) when I stumbled into his bedroom. I dragged him out of bed, we made a few phone calls and organised the rest of the troops to meet in Victoria Square for the Uranium demo. The only thing was we had the wrong venue. We missed the demo - so we went to the pub, got pissed and made plans for the rest of that day.

Good God! At the rate that I'm stretching this out it could outlast 'Blue Hills'. Stay tuned next month and things might get interesting. Might. Ha!



A SOAPBOX SAGA

It was Sunday the 18th Sept that we realized the Soap box Circus concert was not going to be ordinary in any sense of the word. That was the day that we got the call from Lismore telling us that the Matchbox Truck had rolled on the way up. The truck, the bands' P.A. and the lights were out of commission. The lights - they could fix up enough of them to present a show, the P.A. and Truck - different story. So we started borrowing, begging and scrounging (we even went to the desperate lengths of hiring). I was all set to make a great series of "Soapbox Circus run out of Town" plugs, but no! Thanks to the many do-gooders involved THE CONCERT WAS ON!

As is their self-indulgent want The Soapbox Circus occupied the Whole Program. At the close of the concert we had seen 23 separate presentations each involving to varying degrees, music acrobatics, narration, and/or theatrics. A Visual And Aural Extravaganza.

The show opened with a long taped introductory passage of Soaring Climaxing Orchestral Music. This went on for quite some time. Eventually Mick "Microphone" Conway appeared on stage and introduced the Australian Performing Groups happy band of artistes. Finally, with the taped music wowing and slurring in the background, Matchbox entered and took up their position on stage. During the opening number "Coney Island" the bank and the A.P.G. generally just showed their varied talents.

The next number "Slumming" featured Mick Conway playing 30s sleaze and didn't impress me overly.

The A.P.G. was highlighted on the following presentation called "Hoops" - which featured the troupe diving through hoops. I'd seen it before.

"Sleep" followed, a quiet song for which the band had night caps (JOKE - they were red sleeping caps on their heads - Ed.). The harmonies were good and were evident for the first time as was the bands musical ability with short solos from each.

Now the action hots up. The band throughout this first section, through their mouth piece Mick Conway had been making it quite plain

that their truck disaster on the way up had had a profound effect on them. It was being constantly referred to in the patter between songs. Indeed during the night in the juggling tricks the A.P.G. dropped more balls than usual. No doubt a effect of their shocking loss. The next song was introduced as an anthem to those who get up regularly each morning to face work, it was called "Automaton" and it was GREAT!

The band played hot - a great lyric and a great tune with an impulsive, rock steady, mechanical beat and the A.P.G. appeared all in surgical white (even surgical caps) and linked together by poles which they moved in machine precision time to the music. A.P.G. then went into a fantastic choreographed routine. The target, of course, being the assembly-line, rubber stamp, just a number, you-get money-for-doing-this-shit-why-do-you-want-job-satisfaction-too? theory of employment, and very successfully hit it was too. At this point I must note that the return of Jim Conway and his harmonica is most pleasing. His sound and presence were both important, I felt. He must surely be one of the finest harp players in Australia (maybe in the world?) he is unbelievable. ON stage he wore a hat which was a stuffed koala at the front, I lusted after that hat. The other costume that took my eye was that of Rick Ludbrook, a multi-talented person, mostly seen on Rhythm Guitar, he had a suit he'd made himself of ill-fitting proportions, Drape Coat style, and the most vibrant, stunning green background with vivid, contrast yello bunnies I have never seen a coat that loud. It was radiant!

Following hot on the heels of "Automaton" came the "Uranium Show". This featured a narrator, a cast of characters all of whom had some relevance to or interest in the question of Uranium mining. This whole piece impressed me. The narrator introduced the characters and cued their background so we could watch them interact and see the results of the interaction of their (i.e. the railroading of the Australian people on the Uranium issue). A good visual representation of events that have shaped the question, coupled with the facts that the narrator came up with, a good

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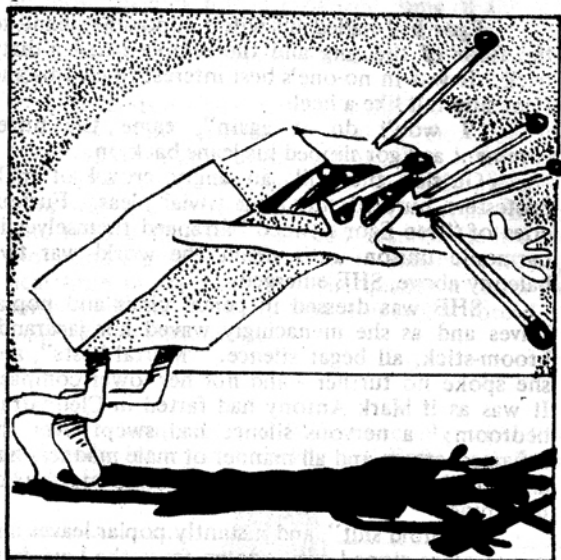
of Dr. Strangelove & Network

**TWILIGHT'S
LAST GLEAMING**

DO WE HAVE THE RIGHT TO KNOW?

The Matchbox entered laughing and went through a bluesy number "The National Blues".

Well the show had been on for quite some time. They would really have to turn it on to maintain the interest. The next number "Gear Shift Shuffle" has never impressed me. They won me, with "Wangaratta Wahine". It was an extended version that exuded the easy supremacy of seasoned performers. Matchbox just worked so beautifully, entertainingly and easily together on a great long version which included a Jim Conway singing "Danny Boy" in a masterful falsetto. A joy to behold was Matchbox during Wangaratta W." with all their perfectly timed, beautifully matched marvelously incongruous extra sound effects a la Spike Jones.



THE GREAT STUMBLE FORWARD

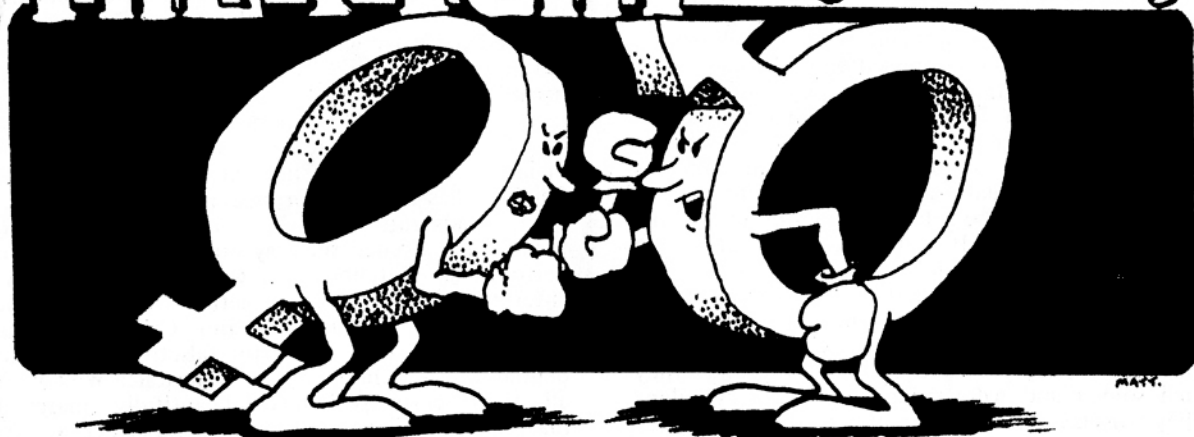
So that was it. The Soapbox Circus had done another great night's work. Truck crash, kero, rope-trick and all.

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 "One of the
 Year's Best"
 "Acid
 Laughter"
 "Powerful"

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THE FIGHT *(a story of sexism)* by bruno kolberg



Egor had nailed his wife's opponent's hand to the floor of the ring and the referee ruled a dirty trick. It was in no-one's best interest to do this and Egor sure felt like a heel.

"I won't do it again", came the bitter comment as Egor slipped his jeans back on.

Outside the hall, an angry crowd of male protesters burred out their trivial pleas. Furious cries of "free Egor's tweed" arranged themselves in harmonic unison until, from the world war two balcony above, SHE emerged.

SHE was dressed in pencil pines and poplar leaves and as she menacingly waved her jacaranda broom-stick, all begat silence. "Mortal Pests", and she spoke no further - and nor her lower compass. It was as if Mark Antony had farted in Cleopatra's bedroom; a nervous silence had swept over the inflamed crown and all manner of male madness had alliterated itself dreamlike into a timid murmur of breathing.

"Morbid shit", and instantly poplar leaves and pencil pines zipped easily down from the Levi crate well bolted under the balcony above and clothed themselves with the skin of all men in the sweaty crown beneath.

SHE for a time, had fooled them and continued: "I speak of our fight, our fight with sweat, with concrete and tweeds". Intellectually provoked, Simon, the self elected poobah of a docile deck, lay down his trump: "But we all know Eve came secon- - - -". On electrifying bolt and Simon lay writhing in the flea packed dirt beneath SHE'S realm - his body impaled by an bleeding pine. "Pencils to you dork face". And rehililitation had only just begun - - -.

Egor has now nailed his own hand to the float

of the ring and the referee ruled a win on points. His wife's opponent pranced triumphantly thru the ringside seats while tearing off the bell assembly from some adjacent housing and spitting on the round thing that hits the gong. SHE of course, was there to congratulate her - and trailing a band of merry leaved men, broke champagne and fruited her fortune.

Egor and his wife didn't feel real good. Egor complained of a seedy gut and his wife, an opened eye. Domesticity had lost and as SHE tore pages

from a handy book of revelations, the photo finish emerged from the supermarket's "4 for 80c".

Liberation or anarchy???

The referee hesitated as he quickly perused the replay. Egor clasped the hand of his wife, gently kissing her nervous, quivering cheeks then turned towards the ring - disrhythmically aiming burps into the spit bin.

Yes - - - - - she had won.

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19.10.77

Tonight special guest is Johnny Horton. An artist on the C & W front best remembered for historical epics like 'Battle of New Orleans', 'Sink the Bismark' etc.. A name on the Country recording from the early '50s. When rockabilly struck he was more than capable at handling it. Some fine C & W rockabilly will be featured tonight as well as his hits. He died in 1950. Also we will spotlight Homer and Jethro's send up of Horton's 'New Orleans'. Roy Hall bobs up with some of his piano rockabilly boogies including a very early version of a song Jerry Lee Lewis, later made famous 'Whole Lotta Shakin' Goin' On'.

26.10.77

Tonight we feature some fine rhythm and blues talent. Roy Hamilton was a former gospel singer with a powerful almost baritone voice. Recorded M.O.R. in the early '50s but when he was let loose on rock n'Roll produced some of the best records of the 50s. An almost forgotten name today - having died in 69 - sadly we have only 3 or 4 songs of his to play.

Thurston Harris with 'Little Bitty Pretty One' and Jessie Hill with his original of 'Oop Poo Pah Doo' and other great R & B talents.

For contrast also will be playing some interesting pop rock from Tab Hunter. A movie star who tried singing with excellent results. He had the looks and a good enough voice to become a teenage heartthrob in the late 50s. The quality of both the songs and the films he was eventually forced to make, killed both careers.

2.11.77

We wrap up the 'H's hopefully with fine rockabilly from Ersel Hickey and Soft Rock from Bobby Helms.

10.77

To begin the new month this week we present very different artists from the 'H' listings in our continuing saga of the Encyclopedia of Rock n'Roll.

Brian Hyland was another of the pretty boy teen idols who emerged around 1960, with a mixture of novelty and sentimental songs he was able to build a name for himself in the pop market. He is most remembered for 'Tsy Bitsy Teeny Weeny Yellow Polka Dot Bikini'.

Eddie Hodges was also in the same mould as Hyland but his singing career came after success as a child actor appearing in 'Huckleberry Finn' with boxer Archie Moore and 'Hole in the Head' with Frank Sinatra. He and Sinatra sang 'High Hopes' in that film. Hodges' biggest hit was 'Gonna knock on your door'.

George Hamilton is a soft singing country favoured Balladeer.

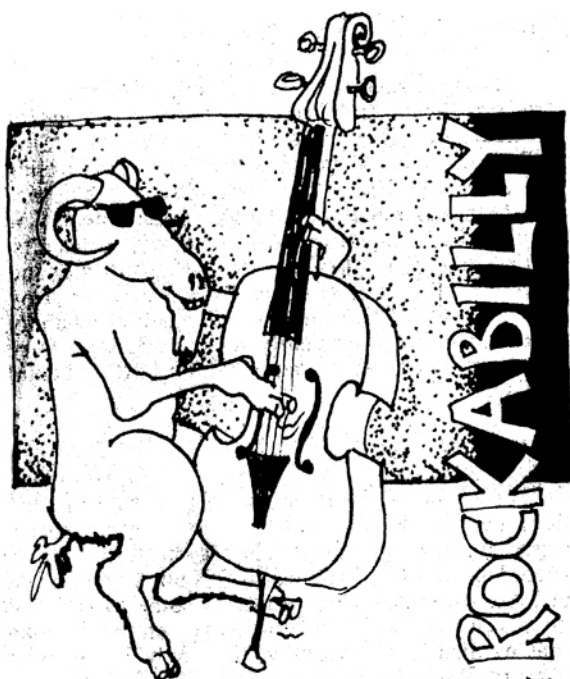
Jet Harris and Tony Meehan - two ex-shadows who joined forces to have 3 hits with Shadows-esque instrumentals.



2.10.77

Tonight belongs to the Hawkins - Dale and Ronnie not related and never appeared on each others recordings. Each deserve a shoe by themselves but tonight we play Ronnie's Roulette recordings and Dale's work with Checker. Ronnie was probably the last of the raving rock and rollers and his band the Hawks later became 'The Band'. Dale was a great exponent of rockabilly his records were released on basically an R & B label and some R & B seems to have rubbed off on his songs. Most famous for the original version of 'Susie Q'.





Rockabilly was, as the name implies, rockin' hillbilly music - a fusion of uptempo negro R & B with southern white Country music. This unlikely combination brought forth one of the best and most distinctive forms of Rock'n Roll, and it's rise and fall paralleled what many people believe to be the rise and fall of Rock'n Roll itself. It can be argued that this form was, to white people, for good or bad, the main stream of 50's Rock.

Some of the stars who helped Rockabilly and were in turn helped by it, read like a 'Who's Who' of R & R - Elvis Presley, Carl Perkins, Jerry Lee Lewis, Buddy Holly, Roy Orbison, Gene Vincent, and Ricky Nelson. Some of these used Rockabilly as a base on which to build their own distinctive styling, but for other lesser known lights, it was their Magic Carpet ride from obscurity and back again.

'Sun' recording studios in Memphis and especially Elvis Presley, are generally credited with it's beginning in 1954, and for about 3-4 years almost every aspiring white Southern singer scrambled on to the bankwagon. Rockabilly brought such a nosedive to the established music during those years that many big-name C & W artists were forced into recording it.

Rockabilly was in essence a fast dance music, utilising lead and rhythm guitars and slapping Double Bass. Drums were not essential but added an extra dimension, as did piano and occasionally, saxophone. The general thinness of the pure form was, and is today, a handicap in appreciating its value, and one of the favourite tricks in filling out the sound was the Echo Changer. With heavy back beat, chopped rhythms, slapping bass, wild, frantic blues-based lead guitar, and singer echoing over the top, trying to more hysterical than often his voice would allow—it's no wonder connoisseurs still love it! Every one was trying to out-Elvis

Their clothes, hair styles, and stage antics became more outlandish—more greasy, rough, tough and ready—giving the lead to the teen-age gangs of the era,—the Bodgies and Teddy Boys. In a way, that in itself was one of the reasons for its downfall as well as the lack of success of many of its exponents and their inability to over-come the simple formulaised music structure of Rockabilly.

Its base and main appeal was limited too much to the white South-Negroes and northerners went into different forms of R'n R.

Still musicians like Carl Perkins, Scotty Moore and James Burton brought a high level of brilliance which is respected to this day.

Its demise seems to have followed the death of Buddy Holly or when Elvis went into the army and some people talk about the 'day when music died', seems likely they were Rockabilly fans too.

This month's play-list for the R'n R show will feature some varied forms of Rockabilly—Dave Hawkins, Johnny Horton, Ersel Hickey, and Roy Hall.

Geo



The Blues Gospel Conflict

Oh I was in my room
I bowed down to pray:
The blues came 'long and they
Blowed by spirit away.
Oh I have religion
On this very day:
But the womens and whiskey, well they
Would not let me pray.
(Preaching the Blues-Son House)

The blues singer sings about the areas of which directly affect him or her, and it is surprising that conflict in the spiritual realm doesn't feature anywhere near as much as the more physical aspects of day to day living.

"This must be the devil I'm serving
I know it can't be Jesus Christ
'Cause I asked him to save me
and look like he's trying to take my life.
——People it don't seem to me
that God takes care of old folks and fools"
(Fool's Blues - Funny Paper Smith.)

If you can't find a merciful God, it's much use having one. You may as well be in control of yourself at least you are not vindictive towards yourself. The blues is then one approach to the immediate problems of day-to-day living. The value of singing about one's problems is that one releases them by a process of catharsis. It does remove the problem, but it makes it easier to handle, especially when the singer can see how closely other people are identifying with his or her problems.

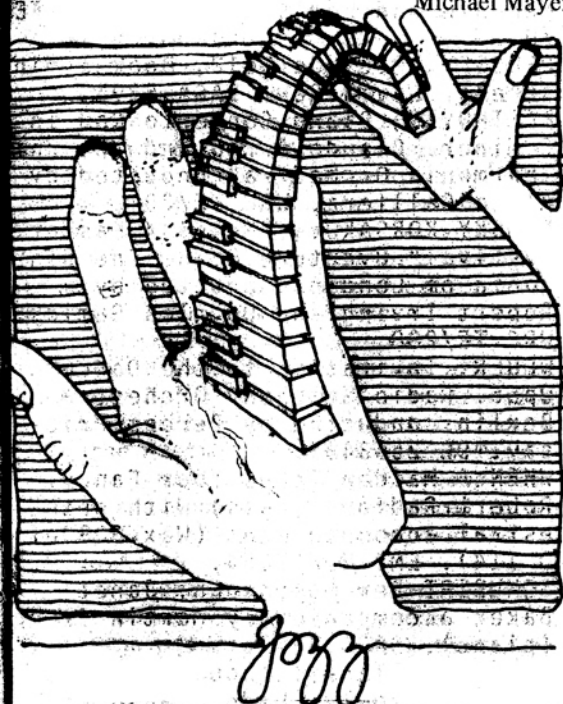
THE BLUES

The conflict between blues and gospel comes from a works righteousness (we are saved by what we do) understanding on the part of the gospel people. Blues singers were condemned for leading immoral lives, and not turning to God for the answers to the problems they sang about. Thus the blues singer was criticized on outward appearances, but was not approached in a spirit of love and understanding.

In spite of this many blues singers are equally at home with gospel or blues. The musical form is the same, the money may even be the same and the problems are still the same, but one is now looking beyond one's self for the answers.

"Spoke to the mountain
Said - How great I am
Want you to get up this morning
Skip around like a lamb
Well he's God
God don't never change
Oh

Always will be God
God in the time of sickness
God in the doctor too
In the time of the influenzy
He truly was a God to you."
God Don't Never Change-Blind Willie Johnson)
Michael Mayer

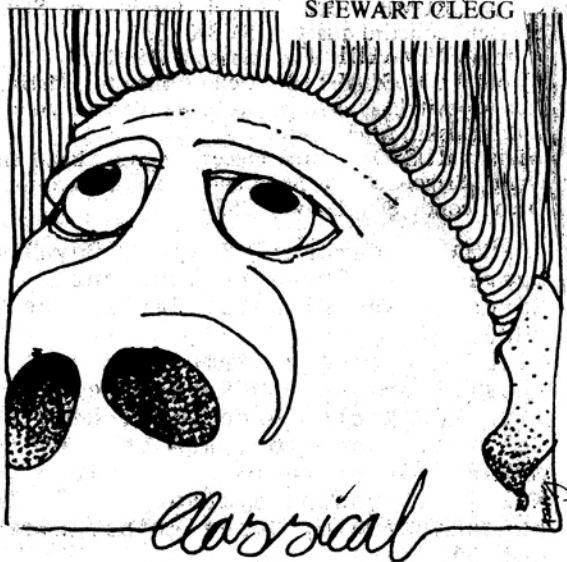


Of all the instruments played in jazz there have probably been more famous solo virtuosos on the piano than any other instrument. The list is extremely distinguished, from Jelly Roll Morton, Earl 'Fatha' Hines, Willie 'The Lion' Smith, Fats Waller, Art Tatum, Bud Powell, Oscar Peterson, Thelonius Monk, to the contemporary work of Ran Blake and Keith Jarrett.

During the month of October we'll be featuring some of these artists, in particular Waller, Tatum, Monk, Blake and Jarrett. In addition, we'll also be listening to some examples of the post-war and genre: Duke Ellington, Count Basie, Thelonius Monk Orchestra, Anthony Braxton, New Jazz Orchestra, Mike Gibbs Orchestra and other, equally varied, instances of the contemporary large ensemble jazz sound.

Listeners to the show will be now have realized in what areas my jazz tastes tend to - primarily modern (i.e. bop and beyond) and avant-garde, with the odd foray back into the past for heroes like Sidney Bechet, Louis Armstrong, Django Rheindhart and Art Tatum. But to a large extent what I play on the show is limited for us by what we (myself, and the 4ZZZ library) have available. There are plenty of things that I'd like to play - some old Earl Bostik, Bessie Smith, or Charlie Christian tracks - but we don't have them? Do you? If so, it's easy enough to contact me - and while you're at it, is there anything that I've played over the last few months that you'd like to hear again? Let me know!

STEWART CLEGG



Ross Peters - Sunday 16.10.77

SCARLETTI: 8 Sonatas for Harpsichord. Ralph Kirkpatrick - harpsichord. CBS 32260012.

Felix MENDELSSOHN: Rhondo Brillante. John Ogden, piano; London Sym. Orch. Aldo Ceccato - cond. EMT ASP 2546.

Robert SCHUMANN: 6 Leider, including "Nachtlied". Theo Adam, bass/baritone. Rudolf Dunckel, piano. SAT 22511.

Franz SCHUBERT: "Wanderers Nachtlied". Hans Hotter, bass/baritone. Gerald Moore, piano. S-60025.

Richard WAGNER: close of Act 1, 'Lohengrin'; James King, Gundula Janowitz, Karl Ridderbusch and others. Bavarian Radio Chorus and Orch. Rafail Kubelik - cond. 2720-036.

Anton WEBERN: Five movements, op. 5. Quartetto di Milano. SR90080698.

Paul HINDEMITH: Chamber Music No. 6. (concerto for viola d'amore and chamber orch.). Jake Vermeulen, viola d'amore with concerto Amsterdam. SAT 22527.

Ernst KRENEK: Four pieces for oboe and piano. Heinz Holliger, oboe. Jurg Wytenbach, 6500202.

Jean SIBELIUS: Concerto for violin. Ruggiero Ricci, violin. London Sym. Orch. Oivin Fjelstad - cond. SPA 398.

Sergei RACHMANINOFF: 3 preludes op. 32 nos. 9, 10, 11. Vladimir Ashkenazy, piano. SBB 221-2

Reinhold GLIERE: Sym. No. 3. in B Minor, 'Ilya Mourometz' Moscow Radio Sum. Orch. Nathan Rachlin - cond. SLS5062.

Georg Philipp TELEMANN: Sonata a quatre in G major. Krainis Consort and Baroque Ensemble. ODA 5059.

Robert SCHUMANN: Concerto for cell and orch. in A. min. Jaqueline du Pre - cello. New Phil. Orch. Cond - Daniel Barenboim. 2C 063-01943.

BEETHOVEN: Piano quartet in E flat major op.16 New England Ensemble. CPF 1030.

BEETHOVEN: String quartet in e flat major, the 'Harp' op. 74. Prague quartet. 50916.

Katsutoshi NAGASAWA: Hoshun for Shakuhachi and Koto. JRZ 2558.

Dmitri SHOSTAKOVITCH: String quartet no 8. Borodin quartet. SDD156.

Georg CRUMB: Black Angels for Electric String quartet. concord quartet. SVBX 5036.

Antonio VIVALDI: Four Seasons. 991061.

Witold LUTOSLAWSKI: Cello Concerto. Mstislav Rostropovich - cello. Orch. de Paris. cond - Lutoslawski. ASD 3145.

William RUSSO: Three Pieces for Blues Band and Orch. Siegel-Schwall Bank and San Francisco Sym. Orch. cond - Seiji Ozawa. 2530 309.

SCHUMANN, Carnaval Ballet. Royal Opera House Orchestra, Covent Garden, Hugo Rignold. Parlephone PMDO 1001.

BIZET, Au fond du temple saint. Jussi Bjorling and Robert Merrill with RCA Victor Orchestra, Renato Celline, conductor. RCA LM2736.

MOZART, Overture to Magic Flute K620. The London Symphony Orchestra conducted by Josef Krips. Everest 3199.

DONIZETTI, Sextet from Lucia di Lammermoor. J Sutherland, Sherril Milnes, Nicolai Ghiaurov, Luciano Pavarotti, chorus and orchestra of the Royal Opera House, Covent Garden conducted by Richard Bonyngue Decca SET 559.

BIZET, Dance Boheme from Carmen. Hollywood Symphony Orchestra. MFP A-8230.

KALMAN, Mein lieber Schatz (Countess Maritza). Annelise Rothenberger/Nicolai Gedda - Grauke Symphony Orchestra conducted by Willy Mattes and Robert Stolz. EMI CSD

IPPOLITOV-IVANOV, Caucasian Sketches - Procession of the Sidar. The Philharmonic Orchestra of New York conducted by Dimitri Mitropoulos. Philips NO2107 L.

VERDI, La fatal pietra "Aida". Montserrat Caballe/Placido Domingo and the chorus of the Royal Opera House, Covent Garden, New Philharmonia Orchestra conducted by Riccardo Muti. EMI SLS 5051.

TCHAIKOVSKY, Nutcracker Suite - Arab, Chinese and Russian. The Sinfonia of London conducted by John Hollingsworth. WRC S/2435.

MOZART, Overture to the Abduction from the Seraglio K384. The Londo Symphony Orchestra conducted by Josef Krips. Everest 3199.

VERDI, Io l'ho perduta! Qual pallor - "Don Carlo". Jussi Bjorling, with Emil Markow and Chorus. RCA LM 2736.

RIMSKY-KORSAKOV, Scheherazade Symphony Suite Op35 - Sinbad and the Sea. The Concert Arts conducted by Erich Leinsdorf (violin solos Israel Baker). WRC S/2410.

SIBELIUS, Valse Triste Op44. Royal Philharmonic Orchestra conducted by Sir Malcolm Sargent. WRC TE303
RESPIGHI, Fountains of Rome. The London Symphony Orchestra conducted by Sir Malcolm Sargent. WRC FE 80.

LISZT, Liebestraum No3 in A Flat Major, Op62. Stefan Askenase (piano). DG 2563487.

BRAHMS, Violin Sonata No1 in G Major, Op78 (1st movement). Yehud Menuhin and Louis Kentner, WRC FE 70.

DEBUSSY, Prelude No12, Book 1 Minstrels. Livia Rev. SAGA 5391.

BEETHOVEN, Piano Concerto No3 in C Minor. Claude Arrau and the Philharmonia Orchestra conducted by Alceo Galliera. WRC TE/201.

RIMSKY-KORSAKOV, "Russian Easter Festival" Overture Op36. The Sinfonia of London conducted by Robert Irving and Douglas Gamley. WRC TE/288.

WEBER, Invitation to the Dance Op65. Radio Symphony Orchestra Berlin conducted by Ferenc Fricsay. DG 2563487.

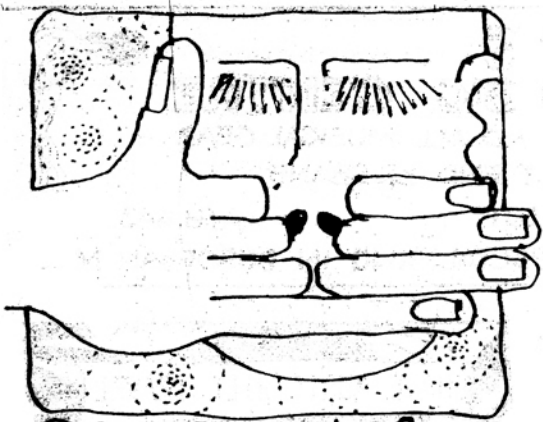
WHEN A Maiden Takes Your Fancy, Robert Radford (bass) with orchestral accompaniment (Wax 3089ef D 114). EMI HLM 7054.

SCHUBERT Der Musensohn. Janet Baker accompanied by Martin Isepp (piano). SAGA 5277.

GOUNOD, All hail thou dwellings pure and lowly. Heddle Nash - Royal Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. EMI HQM 1228.

BRAHMS, Alto Rhapsody. Kathleen Ferrier, The London Philharmonic Orchestra and choir conducted by Clemens Krauss. Decca AKF 1-7.

BONETT- ROTA, The Legend of the Glass Mountain - Take the Sun. John Michael Boulter with orchestra conducted by Brian Fahey. EMI SOEX 9570.



snippets

Some interesting facts on broadcasting emerged from the Budget papers and were brought to light in questioning of Post and Telecommunication witnesses at the Senate Estimates Committee. Full details are in Senate Hansard (Estimates Committee C) for 6th and 12th September. In the area of Public Broadcasting there is no provision for the Broadcasting Tribunal to deal with public broadcasting licences this financial year.

Apparently there is little prospect of anything positive happening in the area of Public Broadcasting in the near future particularly with new licences. The minister has recently been stating the position in answers to questions (e.g. Senate Question No. 439) in the following terms:-

"plans for the development of Public Broadcasting Stations are currently being formulated...Applications will then be subject to public inquiry by the Australian Broadcasting Tribunal. I will invite applications for such stations as are considered to be justified at the earliest possible date."

The evidence at the Senate Estimates Committee was as follows:-

"The situation regarding the planning for Public Broadcasting services is not finally clear. I think we have at least 30 applications from various bodies and organisations for Public Broadcasting licences. But the section of the Act Dealing with Public Broadcasting licences has not been promulgated as yet...the question of FM broadcasting policy and the decisions to be made by the government on further matters dealing with FM policy as yet to be made...in regard to the planning of Public Broadcasting services in general, it is a bit of a chicken and egg problem, because you know in specific detail the nature

and requirements of the Public Broadcasting applicant, and until you know the general policies regarding the mix of national, commercial, public and other services in the band, you are not certain what frequencies are available and how many you can make available. We are awaiting some policy decisions until we can proceed!!

As Senator Button (Labor, Victoria) commented:-

"I understand that it is a chicken and egg problem, but it has been incubating now for some 5 years."

You might be interested to know that the Minister for Post and Telecommunications has provided this "up-to-date" list of requests for Public Broadcasting licences:-

GROUP OR ORGANIZATION	TYPE OF STATION
'Access Radio'	Community
Adult Education Committee	Christian
Brisbane Public Radio Society (4ZAP)	Community
Brisbane Women's Community Radio (4BW)	Women's
Family Radio Ltd	Christian
Fortitude Valley Centre of Culture	Cultural
Griffith University	Ethnic
Queensland Uni. and QIT	Educational
QMBS	Fine Music
QU Union (4ZZZ)	Educational/Community

Yes folks, last but not least your friendly Four Triple Zed scraped a mention.

The Minister went on to say that the availability of frequencies for Public Broadcasting stations depends to a considerable degree on plans for the development of VHF-FM broadcasting. It is expected that the Government will announce its policy for such development in the near future. Applications will be invited shortly thereafter.

The minister also said that the Broadcasting Tribunal would conduct hearings for Public Broadcasting licences within a month or two of its receipt of applications.

New wave fans will be disappointed to hear that Triple Zed's plans to bring Radio Birdman to Brisbane for a Joint Effort have fallen through because of complications at their end. They will be up at some other time though; and so the next bands expected to appear are Stilleto and Sports, both coming up from Melbourne for Triple Zed.



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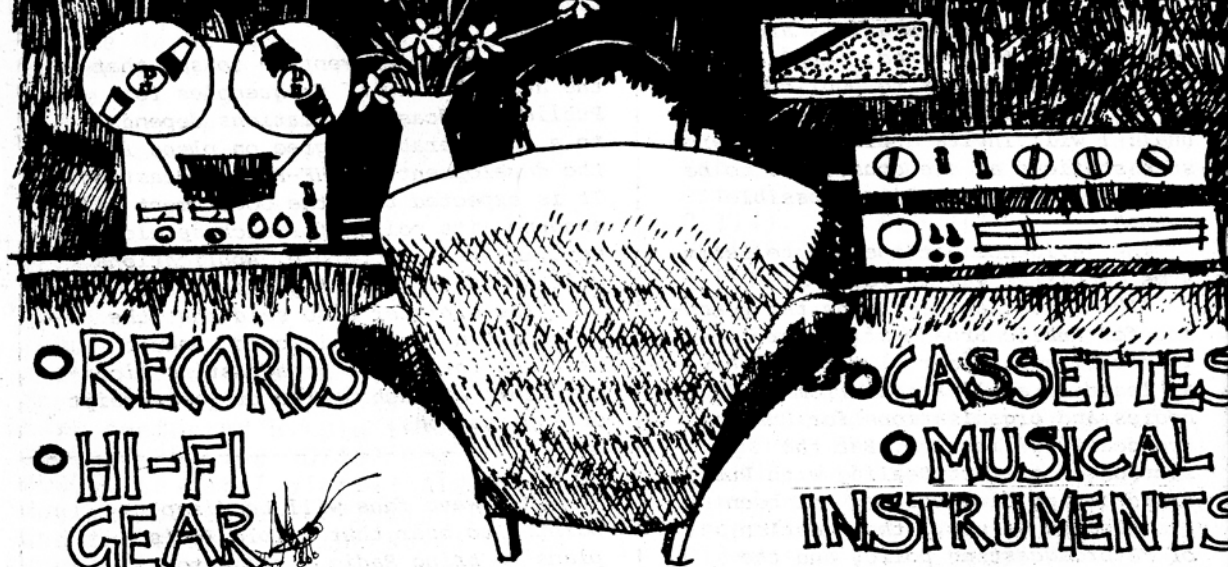
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We were interested to read the other day that the Radio Times is considered 'pornographic in some quarters. The particular reader that was less than impressed is one T.G. Matthews, legal officer at the University of Queensland. Speaking about us he said,

"I have been able to obtain two copies of Radio Times....unfortunately, the presentation is in a style which I found difficult to convert into the type of factual knowledge I would need, I also noted that each issue contained at least one illustration which was clearly pornographic and apparently bore little or no relation to the news material illustrated."

Well, it's an angle we hadn't thought of til now but then we're nothing if not desperate for subscriptions so...

If you would regularly like to receive this porno mag., why not become a subscriber or a resubscriber, or a re-resubscriber (they actually exist folks!)

Just send \$20 to PO Box 509, Toowong, 4066 and get yours sent out each month. Remember to specify whether or not you require a plain brown wrapper.

AS A FOLLOW-UP TO THIS STARTLING REVELATION WE'RE RUNNING A COMPETITION. IT'S CALLED "SPOT THE PORN" AND ALL HAVE TO DO IS TO WRITE IN TELLING US IN LESS THAN 5000 WORDS WHAT WAS 'PORNOGRAPHIC' IN THE OCTOBER ISSUE OF RADIO TIMES AND WHY YOU THOUGHT IT WAS 'PORNOGRAPHIC'. THE PRIZE IS TWO FREE TICKETS TO THE SCHONELL THEATRE. ADDRESS ENTRIES TO THE EDITOR, RADIO TIMES, PO BOX 509, TOOWONG, 4066. (MARKS FOR NEATNESS AND ILLUSTRATIONS).

The Test Transmission from Mt Coot-tha has been delayed a little. This time the problem was with our present transmitter. Built hurriedly as a temporary device it has been operating close on two years now, thanks to the Federal Government (who resist all attempts at persuasion that we should transmit from Mt Coot-tha).

The wick in the engine went out we're afraid, so, our engineers have spent the last couple of weeks wholly preoccupied with just keeping us on air.

However the problem should be solved by the time you read this, so keep listening for the progress on the tests and also the fund raising "Radiothon" on the second weekend.

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