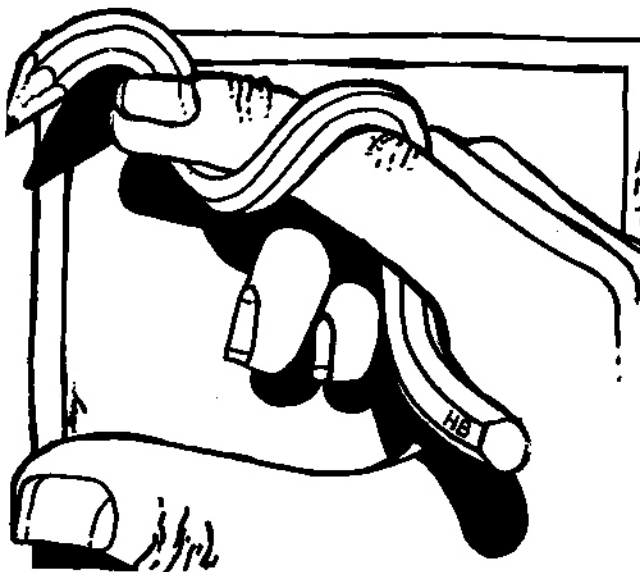


RADIO TIMES

SEPTEMBER 1978





EDITORIAL

THIS HIGH POWER BUSINESS IS CONFUSING FIRST IT WAS SEPT. FIRST, THEN SEPTEMBER NOW.... ANYWAY IT'S ONLY A MATTER OF TIME THERE SHOULD BE A POSTER IN HERE SOMEWHERE, IF YOU WANT MORE COME & GET THEM.... THIS IS THE SEPTEMBER RADIO TIMES, BY THE WAY.... ALSO ZZZ HAS STARTED ANOTHER PUB... THE MOOLOOLABA HOTEL... ON THE NORTH COAST.... THE QUEENS IS STILL THERE.... OCTOBER RADIO TIMES IS ALREADY IN THE WORKS... SO BY THE TIME YOU READ THIS WE'LL JUST BE GETTING TO THE STAGE WHERE WE'LL NEED SOME HELP...

RADIO TIMES

WAS PUBLISHED ON BEHALF OF 4ZZZ-FM BY:-
CREATIVE BROADCASTERS PTY. LTD.

STAFF : DAMIEN LEITCH PETER SKINNER
MATT MAWSON IAN MUSGRAVE
TERRY MURPHY
LIEBH WATSON-BROWN

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

4ZZZ-FM

P.O. BOX 509 TOOWONG

GENERAL PHONE: (07) 3715111

NEWSROOM : (07) 371459

TELETYPE : A.A. 41092

ARE YOU DESPERATE!

FOR A 4ZZZ T-SHIRT

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

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

THIS IS ON THE TEE SHIRT!

WEAR IT!



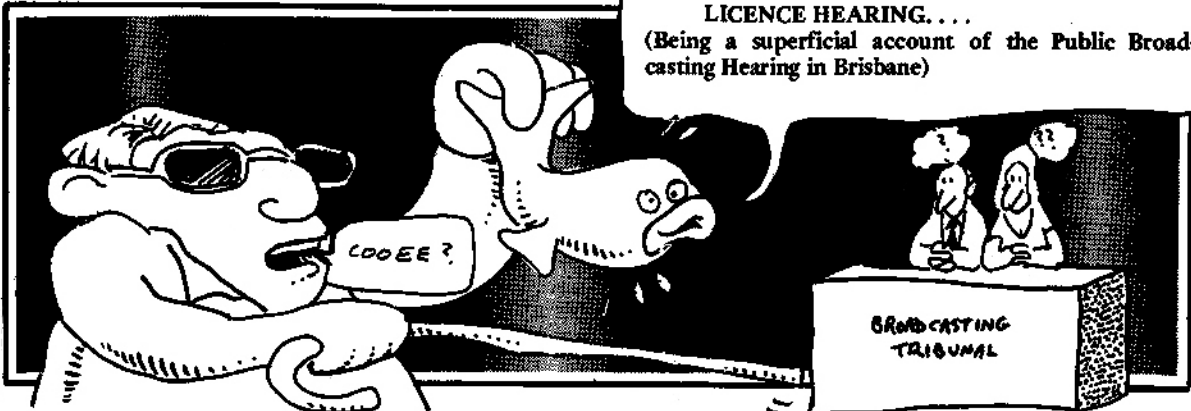
WHEN RESUBSCRIBING PLEASE SEND OLD CARD & NEW MONEY TO CREATIVE BROADCASTERS PTY. LTD.
P.O. BOX 509 TOOWONG 4068

WE NEED HELP!

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

Mooloolaba

LICENCE HEARING. . .
(Being a superficial account of the Public Broadcasting Hearing in Brisbane)



The inquiry into applications for one AM and 2 FM public broadcasting stations to serve the City of Brisbane and nearby areas as specified by the Minister, began on Tuesday August 8.

The Chairman, Bruce Gyngell opened the hearing and informed us that the Tribunal had received 49 applicants for phase 1 licences in 15 areas throughout Australia. He also said that the Minister, "might soon be announcing planning proposals for the next stage of the development of public broadcasting. It is understood that a number of "C" category

FM COVERAGE

After the opening remarks from the chairman and the appearances of the seven applicants an engineer from the Department of Posts and Telecommunications outlined the technical details of the FM and AM licences. For FM he said that it could be that satisfactory reception could be obtained as far down as the Gold Coast and as far north as the Sunshine Coast under favourable conditions and with appropriate action being taken by the listener to instal a high efficiency aerial system at a substantial height. But he also said that the Department could not undertake to protect that reception from interference such as power line systems and motor vehicle ignitions.

ETHNIC BROADCASTING ASSOCIATION

The first applicant to undergo examination was the Ethnic Broadcasting Association of Queensland.

This group, as its name would indicate is seeking an AM licence to broadcast programs to our ethnic communities. Brisbane is the only major capital without any ethnic programs and this is clearly a top priority if you're talking about licencing new stations to cater for unfulfilled needs.

After examining the group on its funding, technical capabilities and programs, witnesses were brought forward to support the idea of an ethnic station.

TRIPLE Z

We were next up. Our current licence was issued under the Wireless Telegraphy Act and it expired at the end of last month, with no way for it to be renewed under the Act. The licence we applied for under the Broadcasting and Television Act is in the Special Purpose Category. Our application proposed basically a continuation of the current programming. We pointed out that much of the capital necessary to set up the station to broadcast to all of Brisbane had already been spent.

While we never expected to be flushed with funds we pointed out that we were no longer crucially dependent on any one source of funding and that should one avenue be closed off we would adjust such things as our rate of upgrading facilities rather than cut back on staff or programs.

licences (low power) will be offered in some of the areas in which phase 1 licences have been offered. . .

The Brisbane public hearing was held in August so as to allow 4ZZZ-FM an opportunity to apply for a new licence under the Broadcasting & Television Act (1942) before our current 'experimental' licence lapsed. There were 15 other such licences around Australia expiring either in August or September.

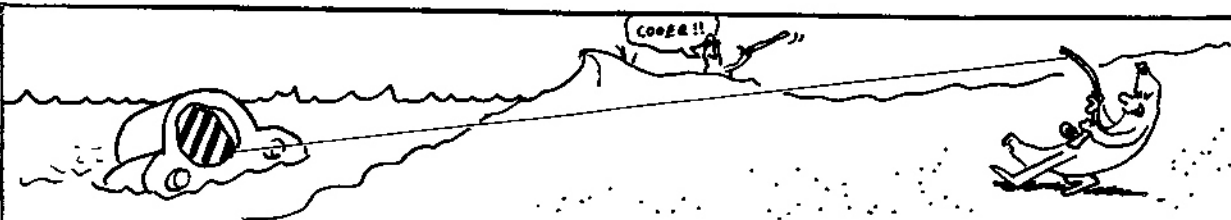
We argued that we should be able to broadcast even that material that may on occasion offend some people who the station is not aiming at. We were thinking particularly here of those watchdog groups who set themselves up as the guardians of societies morals. . . or in other words wish to impose their morality on everyone else.

Supporters of the station were probably alarmed when the Chairman said that the Triple Z company structure as presently constituted would not conform to the requirements of the new Act and he asked for an assurance that this would be altered. Naturally we agreed.

The Tribunal proceeded to ask questions about our submission particularly on our proposed programs and the philosophy underlying these. We argued that with increased specialisation in programs there is growing evidence to show that most listeners these days are *station* rather than *program* oriented. This means that they want to be able to tune into a station at any time of the day to hear the kind of music they like, rather than checking a guide to see what's going on.

We were also questioned on how our proposed programming differs from the commercials. This was a question that we had expected and we were able to quote from listeners' letters to show the reasons why our audience preferred us to the commercials. Basically it seems many are turned off by the diet of commercials, restricted playlists and DJ hype that are served up by 4IP and the rest. We pointed out that many of our listeners probably don't come from other stations at all, but rather could be drawn from the large number of music lovers who might just listen to their records or else they could watch TV etc. We produced ABC research figures to illustrate this. Even at the peak listening times at breakfast only half of Brisbane's potential audience is listening to radio, so it seems there's plenty of scope for attracting new listeners to radio.

Our witnesses were Civil Liberties lawyer Terry O'Gorman, Beryl Holmes from Children By Choice, Col Rankin from Skinny's records, our fifties rock n roll announcer Geoff King, and blues harpist Mick Walker.



MUSICAL BROADCASTING SOCIETY OF QLD

Our application was followed by that of the Musical Broadcasting society. This group has been responsible in a loose fashion for the programming of classical music on Triple Z each Sunday morning and would like a licence to broadcast what they call 'fine music' which is mostly classical, orchestral, music and jazz. They presented a strong case and benefited obviously from the aid that their Sydney friends at 2MBS-FM gave them. Consensus is that they have a good chance for one of the FM licences.

The only other applicant to appear before the Tribunal in the first week was an educational consortium made up from Brisbane's tertiary education institutions. They indicated difficulties getting funds and while not withdrawing asked for suggestions from the Tribunal as to how they should proceed. With their virtual withdrawal, this placed slightly less pressure on the other FM applicants.

ZAP

The hearing resumed a week later and heard witnesses in support of the application by Queensland community Radio Ltd (4ZAP) for either an FM or AM licence.

Groups listed as supporting the application include Rona Joyner's Society to Outlaw Pornography, and the Committee Against Regressive Education, and also such disparate groups as the National Civic Council, the Qld Churches Soccer Football Association, the Lady Nell Seeing Eye Dog School, and Toastmasters International (District 69). First witness to support their application was the president of the Association of Catholic Parents. His support was offered, he said, because he felt that the station was most likely to uphold traditional national beliefs especially the Judeo-Christian ethic. He felt that these beliefs were under attack these days in many quarters... and in the public media as well.

Questioned by the Tribunal as to whether he could supply examples of this, he cited the current affairs coverage of the ABC, which he claimed exposed people to alternative lifestyles, attitudes and views. It was alleged that the right of abortion was a particularly pertinent example of this.

NASI PADANG

MALAYSIAN RESTAURANT

229 BRUNSWICK ST., VALLEY

WINE AND DINE
TO
MALAYSIAN
MUSIC

B.Y.O.

BOOKINGS
341 7816
52 4105

RECOMMENDED BY
KNIFE 'N' FORK M'ARTHUR



REDS UNDER BED

Next witness in support of 4ZAP was ex-Special Branch policeman and now Liberal member for Merthyr, Don Lane. He expressed the view, to be repeated by later witnesses, that there was no need for a full ethnic station in Brisbane. He said that the ethnic station could keep alive extremist disputes brought here from another country.

Lane was questioned as to whether he had stated that another applicant—the Ethnic Broadcasting Association of Queensland—was left wing. He stated that while he could not produce evidence of this he felt it to be true.

Asked by the Tribunal just what he considered left wing to mean, he replied that this was anyone to his left.

When another witness also accused the Ethnic Broadcasters of being communist controlled, chairman Gyngeall said that he had thought that fear of communist manipulation had faded in the community, but in Brisbane the “red under the bed” might be as large as life.

A number of witnesses from various ethnic organisations spoke either for the need of some ethnic broadcasting or against the concept of a total ethnic station. At one stage it was alleged that one of the letters of support for Qld Community Radio had been obtained by strong pressure on an individual. . . It was alleged that a person arrived at a house with a typewriter and attempted to get the letter typed on the spot despite protestations that the support was not to be obtained in this manner.

The Tribunal on several occasions broke with the general informality of the proceedings to remind witnesses that they were on oath and on another occasion a member of Qld Community Radio Ltd was rebuked for prompting a witness.

Another witness for ZAP was a blind person who felt that the proposed station would be the most likely to aid the visually handicapped and also the most likely to be financially viable.

He was followed by some-time Brisbane broadcaster Gabby Horan. She claimed that Brisbane radio was a lost area for women. She felt that all tastes must be catered for but that, as she put it, “liberty should not be confused with licence.”

Mrs Horan dwelt considerably on her experience and activities. Asked about the large number of courses she had taken part in while in the country, she replied that when you only have animals for friends you take courses. What did this all have to do with public broadcasting? Don’t ask me?

Perhaps one of the most interesting positions Mrs. Horan holds is of patroness of the “Blind Cooe Fishing Club”.

I must say I was glad the poor-taste Michael Finucan was not present when 4ZAP’s blind witness interrupted to explain that this club is just what it says it is. If you’re blind and you’re strung out along a beach fishing then how better to keep in touch with each other but the old Australian “Cooeeeee”!

We learnt about the number of cats, dogs and canaries Mrs. Horan owned and generally about her long list of qualifications. Mrs. Horan said that she was a strong anti-abortionist and she would not broadcast any pro-abortion material while abortions were illegal in this State.

She said that she would program current affairs for the household, particularly women. She felt that there were two sides to each story and that while she would allow fair comment she would not however allow the communist party on air.

Mrs. Horan, clearly a religious person, thanked the Tribunal members for their patience and especially the chairman Bruce Gyngeall for his sense of humour which she said was “God given”. Next witness in support of ZAP’s application was a Mrs. Ladd from the YWCA. She proposed childrens programs that would create a world which to use her words “would allow them to escape and lose themselves in a garden of dreams”!

She believed that kids are forced to grow up too quickly today and that every child should become acquainted with Ratty and Mole, the devil-may-care Mr. Toad.

She proposed to have a resident animal on air. That’s right! The chairman, in a lighthearted aside hoped that no Enid Blyton would be broadcast. He pointed out how Lord Longford had recommended that British TV discard her books because of *obscenity*.

A witness from Youth for Christ also supported the ZAP application. He spoke in favour of the proposed Christian programs. During the following discussion Gyngeall gave travelling evangelist and TV star Oral Roberts quite a serve. He spoke of the 60 million dollars empire Roberts had built up and said that the building of edifices the way Roberts has, would seem to be in contradiction to a christian philosophy. It seemed, said the Chairman, to be more for the self-aggrandisement and ego-satisfaction of the evangelist. He went on to say he also had severe suspicions of evangelist Rex Humbard’s motives and that “God could be a great way for earning a quick buck.”

4ZAP proposed to play music that is, to quote their application “mellow/contemporary, country popular—allowing for experimentation with new forms.”

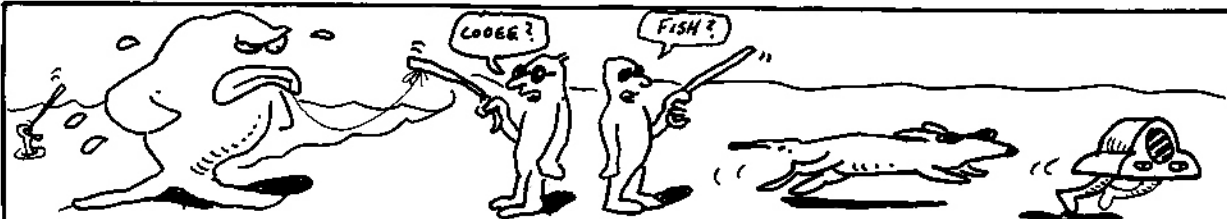
Their application placed great stress on the broad community interests that they serve, rather than what they saw as the narrow specialisation of some of the applicants.

Perhaps the most memorable moment today, however, apart from the light relief when some old codger screamed out “advance Australia Fair” and then mumbled something about Socialism. . . Perhaps the most memorable moment occurred when the Chairman was speculating out aloud about the role of broadcasters and how we needed to *communicate* with an audience not just push out stuff in the hope that it will be well received.

Gyngeall: “I am reminded of that marvellous saying in the film ‘Blazing Saddles’ when they are about to go to war, and the priest stands up and looks into the heavens and says, Lord, give us inspiration. Are we really on the right side? Are you really going to help us? Or are we just jerking off?”

At the close of hearing that day Mr. Keith Ashton of 4ZAP had tabled a letter from the Qld Musical Broadcasting Society to the 4ZAP. This letter, as Bill Duncan of the QMBS pointed out, was in reply to a letter from ZAP which had alleged, among other things, that MBS and 4ZZZ had lobbied against ZAP in unfair terms. Duncan explained that after MBS had replied to these allegations, a letter had been received from 4ZAP’s general manager disowning the letter and saying that although it bore his name he had in fact not signed it. The signature was not his and it was sent without his knowledge or authorisation.

This was followed by a statement from Mr. Gatano Rando of the Ethnic Broadcasting Association replying to allegations made at the hearing earlier this week that Ethnic radio was communist. This allegation was made by Mr. Stan Fas, a witness in support of the application by 4ZAP.



Mr. Rando labelled the accusations of communist associations as lies that were the part of a very long and dirty political campaign carried out by 4ZAP members against the Ethnic Broadcasting Association. He said none of the EBA office bearers are members of any political party with the exception of one who, the Tribunal was told later, was a member of the Liberal Party.

Mr. Rando said that the allegations had been harmful to the association. Already one member had lost a paperhanging contract while the association's bank manager had been concerned. He said that, had the manager not been a close associate of one of the association's office bearers it could easily have meant the end of any bank assistance.

The matter was fully aired and I think the chairman was relieved when it was over. Mr. Gyngell has on several occasions indicated that he does not feel that mudslinging would materially assist the deliberations of the Tribunal.

FAMILY RADIO

After concluding the examination of the 4ZAP application, the Tribunal then moved to the application by Family Radio Ltd for an FM licence. This group was mostly Protestant with a preponderance of Baptists on its board.

The group was questioned about their articles of faith which stressed a very conservative and narrow definition of christianity.

They were asked what evidence there was that there was a real need for this kind of christian broadcasting given that much existing religious broadcasting was of low popularity on the current ratings.

Family Radio felt that family life was under challenge today and that a positive reaffirming station was needed.

Asked as to whether they'd allow Catholics on air they replied that since 4IP was now owned by the Catholic Church, perhaps Catholics should approach that station.

WOMENS RADIO-4BW

The final group to seek a licence was Womens Radio 4BW. This group represented itself as a broadly based group of women's organizations seeking to broadcast programs of interest to the women of Brisbane. It sought an AM licence and indicated it was prepared to share with another of the AM applicants.

THE COMMERCIALS

The commercial stations who had been in attendance since the start of the hearing generally conceded in their submission that there was a case for an ethnic station and for a fine music station of the kind proposed by QMBS but submitted that 4ZZZ-FM should not be granted a licence.

Ken Mulcahy who presented evidence to the enquiry on behalf of 4IP sought to correct the position with regard to earlier claims by Triple Z and our witnesses in relation to the deficiencies of commercial programming in Brisbane.

He also said that although there were some people dissatisfied with current offerings on Brisbane radio it was interesting to note that rather than being "cluttered with an unending diet of commercials" as we had claimed, no station is currently running eighteen minutes of commercial content per hour as is allowable, and that 4IP broadcasts a maximum of 12 minutes per hour.

Apparently 4IP believe market research that reassures them that a number of people, particularly in the younger demographics "find well produced commercials not only interesting but a source of information".

The thrust of 4IP's attack was that on the one hand young people were well catered for on Brisbane commercial radio and that the exclusive audience for our programs was only 0.6% of the total market potential.

As Tribunal member Mrs. Strickland remarked,

"Mr. Mulcahy, given the extremely low audience percentage you expect, in a word, what are you so worried about?"

So that's it. The whole hearing went for two weeks and the transcript, without the individual applications is voluminous (and costly at about 60 cents a page). Should anyone be so keen as to want to read the full saga of how we went to Mt. Coot-tha then you can inspect the full transcript at the offices of the Tribunal in each state. The Brisbane office is at 339 Coronation Drive, Auchenflower. The staff there are most helpful.

—Haydn Thompson

SUBSCRIBING?

4222 FM
P.O. Box 509
Toowong 4066

Yes, I'd like to partake in all the benefits of subscription. Here's my \$20 to help you along

Name _____
Address _____

MOVING?

RADIO TIMES DOESN'T AUTOMATICALLY
TRACK DOWN SUBSCRIBERS YOU KNOW
SO IF YOU'RE GUNNA MOVE WHY
DON'T YOU LET US KNOW YOUR
NEW ADDRESS AND WHILE
YOU'RE AT IT HOW ABOUT
RE-SUBSCRIBING
(SORRY NO EASY TO USE FORM
WITH THIS ONE...)

Budget outlays for various broadcasting activities, as stated in Appropriation Bill (No. 1), over the year 1978-79 are as follows:

National Broadcasting and Television Service

The radio and television programmes of the National Broadcasting and Television Service are presented by the Australian Broadcasting Commission and are broadcast through transmitters provided and operated on behalf of the Commonwealth by the Australian Telecommunications Commission.

The allocation of \$171 million for 1978-79 (up \$5.7 million on 1977-78) enables substantially the same level of operations as in 1977-78 and also includes \$3.7 million for the first year of a three year programme of extensions to the National Broadcasting and Television Service network of transmitters, including installations of television repeater and translator stations in remote communities.

Planning of Broadcasting and Television

Planning of broadcasting and television services generally, which is carried out by the Postal and Telecommunications Department, includes examination of technical matters relating to the adequacy and location of national, commercial and public stations. Outlays by the department on these functions are estimated at \$2.1 million in 1978-79.

Regulation of Broadcasting and Television

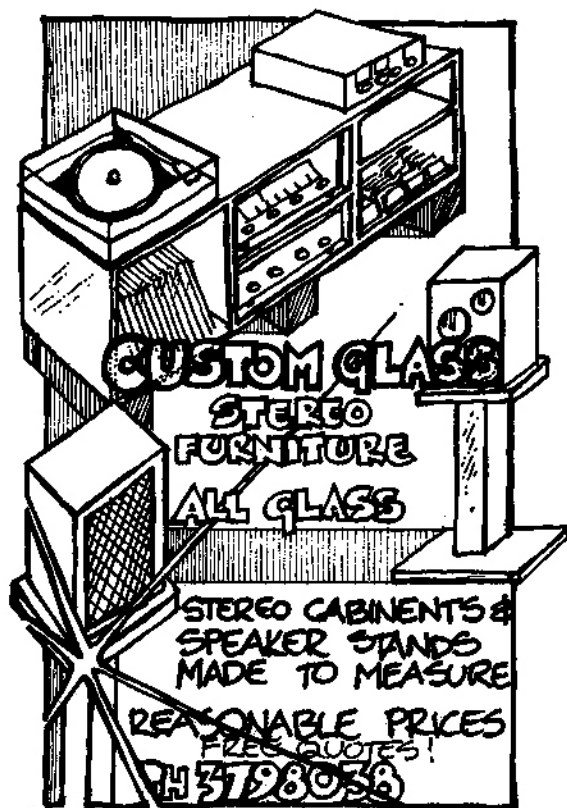
An amount of \$2.8 million is provided for the Australian Broadcasting Tribunal to enable that body to conduct public inquiries into the granting and renewal of commercial and public station licences, and to regulate the radio and television industry as required under the Broadcasting and Television Act.

Ethnic Broadcasting

Ethnic radio transmission in Sydney and Melbourne have been continued by the new statutory authority, the Special Broadcasting Service, set up on January 1, 1978. An amount of \$4.5 million is being provided for ethnic broadcasting in 1978-79. The increase of \$3.1 million reflects the full year operating costs of the new body, the Government's intention to upgrade and extend this service and to finance ethnic radio programmes transmitted by public broadcasters in a number of centres; and the provision of \$1 million for the commencement of a pilot ethnic television service drawing on existing technical resources.

Film Industry Development

The Australian Film Commission assists the industry with equity capital and loans for the production, promotion and distribution of Australian film, radio and television programmes, and provides grants for creative development in those media. The 1978-79 allocation of \$6.3 million will enable continuation of industry assistance at about the same level as in 1977-78.



CUSTOM GLASS
STEREO
FURNITURE
ALL GLASS

STEREO CABINETS &
 SPEAKER STANDS
 MADE TO MEASURE

REASONABLE PRICES
 FREE QUOTES!

W 3728053



HUNGRY

YEARS

OPENING SOON

CHARCOAL GRILL RESTAURANT
 SHERWOOD RD, TOOWONG

the QUIZINK

AUGUST

WEDNESDAYS AND SATURDAYS!!

2ND & 5TH **STYLUS & WESTERN FLYER**

9TH WITH **RAZAR** **JO JO ZEP** WITH **FULLER BANKS & THE DEBENTURES**

16TH WITH **THE SPIDERWIND** 19TH WITH **THE NUMBERS** **SURVIVORS**

23RD AND 26TH **AUDRIFFTERS** AND **ANGELS**



SMASH GRAPHICS IMPERIALISM!

Just a small bleat about the lack of any typographical corrections in last month's Radio Times. Now I know that Terry thinks that what's important is the pretty graphics and that all else (i.e. the articles) are just grey matter. The only problem is that the editor doesn't have to cop the brunt of derision that follows such gaffs as where I'm supposed to have written that the Tribunal has only 12 staff. The constraints on the public service are well known but to cut the staff back from 130 to 12 is even more than Ma! would have attempted in his most optimistic moments.

The rest of the corrections are too numerous to mention. Hopefully, with our licence hearing out of the way Radio Times will be able to have a little more care in its presentation.

—HAYDN THOMPSON (author of long boring articles in (YOU SAID IT.... ED) — Radio Times)

THE GO-BETWEENS

"PASSENGER POP FOR TRAVELLING MINDS"

ARE ON AN **ABEL LABEL**

SCHONELL



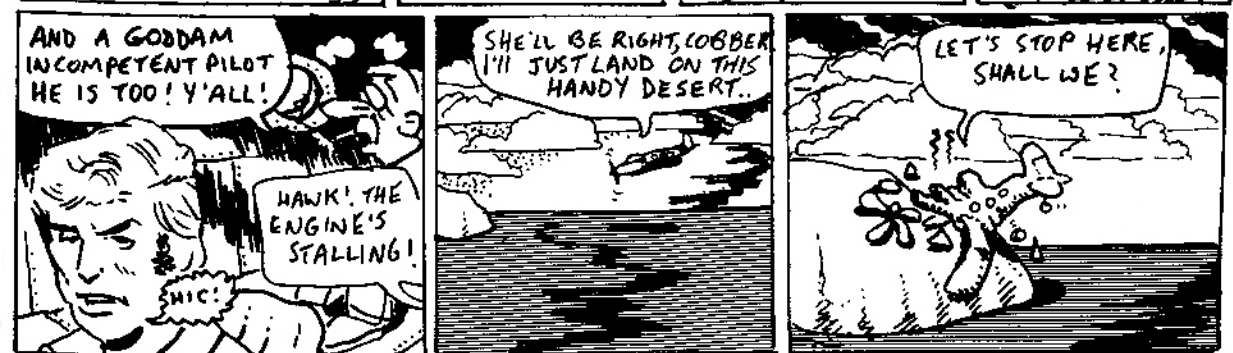
"MONUMENTAL"
"MASTERPIECE"
"MYSTICISM"
"INCREDIBLE"

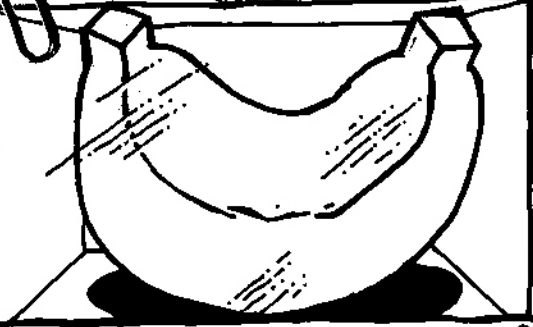
EL TOPO

Thurs.	10th	9.30pm	Tues.	15th	8pm
Fri.	11th	9.30pm	Fri.	18th	11.30pm
Sat.	12th	9.30pm	Sat.	19th	11.30pm
(all above with JOE at 7.30pm)			Fri.	25th	11.30pm
Mon.	14th	8pm	Sat.	26th	11.30pm



TOXIC COMIX





THE BANANNA STONE (BY LUCIA GIBBA SEPT. 1978)
THIS SPECIMEN'S UNCANNY RESEMBLANCE TO A TROPICAL BANANA IS DEMARKABLE CONSIDERING ITS AGE... WHAT THE HIGHLY STYLIZED INSCRIPTIONS REALLY MEAN WILL PROBABLY NEVER BE DETERMINED. COULD PRIMITIVE TOOLS HAVE FASHIONED AN OBJECT SO FINE IN DETAIL. WE ARE STILLED PUZZLED AS TO THE TRUE NATURE OF THIS REGULAR ARTIFACT...

In his statement to Parliament of April 5 this year Postal and Telecommunications Minister Tony Staley indicated that applicants for public broadcasting licences would be required to submit to the Broadcasting Tribunal a Promise of Performance setting out programming intentions and other policies related to broadcasting.

In many ways much of the licence application of Creative Broadcasters Ltd. (4ZZZ-FM) covered the areas, however the Tribunal decided that it would require all applicants to submit a short statement that embodied the essentials. Triple Z supplied the following:

PROMISE OF PERFORMANCE

4ZZZ-FM endorses and will abide by the Code of Ethics of the Public Broadcasting Association of Australia.

4ZZZ-FM will seek to provide programs of music, news, interviews, reviews, comment and information relevant to the tastes of a community predominantly, but not exclusively, of the tertiary student age group. In doing so it will complement, supplement and not seek to compete with programs provided by the commercial or national sectors.

4ZZZ-FM will encourage the production and presentation of program material by Australians. 4ZZZ-FM shall comply with the Australian content provisions determined from time to time by the relevant broadcasting authority.

4ZZZ-FM will continue to provide programs on social and political issues. 4ZZZ-FM will present diverse and provocative viewpoints and shall be sensitive to their presentation and scheduling.

4ZZZ-FM doesn't support programming material of a sexist or racist nature. Users of the station will be encouraged to comply with this policy.

4ZZZ-FM is and will remain open and publicly accountable. Station meetings will be held frequently and openly.

4ZZZ-FM will attempt to significantly increase community awareness of the role and potential of public broadcasting.



FERROZA



Indian Curry Restaurant

A delightful choice of appetizers, Indian dishes served in the traditional Indian manner in an authentic atmosphere. Prices are reasonable, and our service attentive to help you make the most of a truly enjoyable meal.

227 GIVEN TCE., PADDINGTON, PH: 36 3483



RADIO TIMES

INTERVIEWS:

HAYDN THOMPSON

4ZZZ FMS STATION CO-ORDINATOR



RADIO TIMES: NOW THAT TRIPLE Z HAS ITS LICENCE WHEN WILL THE STATION MOVE TO MT. COOT-HA?

Haydn Thompson: We can't say with any real certainty when the move will be. The Postal and Telecommunications Department tell me that the new licence has been issued temporarily with our old specifications. That means a power of 1kw from a transmission site at St. Lucia. The reason this was done was that the Department assumed that our station was in the same position as all the other public broadcasters whose licences were effectively renewed. For them to have been issued with new licences with anything other than their present specifications of power and frequency would have meant that they would have had to have gone off air. This was because none of them were ready to change to a different power, transmitting site and frequency should it have been necessary.

Triple Z on the other hand has been pushing for years to move to Coot-tha and was pretty well ready to do so when our new licence was issued.

Now that the new licence has the old 'temporary' specifications we have to go through an involved procedure to change them. The minimum time period then would most likely be a month from the time the Department's engineers in Brisbane approve the change. It would seem then that it will be late October at the earliest before we can cover all of Brisbane in stereo.

RADIO TIMES: TO MT. COOTHA ARE THERE?

Haydn Thompson: No. The studios will stay in the Union Building at the University of Queensland. We will send our program up to Mt. Coot-tha via landlines, where our new tower and transmission hut will be used.

RADIO TIMES: HOW FAR WILL THE SIGNAL GO EVENTUALLY?

Haydn Thompson: The licence is to serve the City of Brisbane and adjacent urban portions of the local government Areas of Redland, Albert, Beaudesert, Moreton, Ipswich, Pine Rivers and Redcliffe. The signal will extend further than these areas but the Department of Posts and Telecommunications only guarantees the signal to be free of interference in the areas mentioned.

RADIO TIMES: WHAT CONDITIONS ARE ATTACHED TO THE NEW LICENCE?

Haydn Thompson: Well, we have yet to lay our hands on the licence. All that we know is that there are no onerous

conditions attached. It's likely that we shall have to ensure that our programs complement and supplement and do not seek to compete with those programs currently provided by national and commercial radio broadcasters.

As well we'll be expected to carry out the programming outlined in our licence application. This was essentially a mix of music news, interviews, and information of interest to a young audience of predominantly, but not exclusively, tertiary student age.

ARE THERE ANY PROGRAM CHANCES PLANNED FOR FULL POWER?

Haydn Thompson: Initially we don't plan any major changes. We will be attempting to polish up on what we're already doing. The only significant change will be the dropping of the Classical Programme on Sunday morning. This will be compensated for by the expected licencing of 4MBS-FM a station devoting much of its proposed programs to so-called 'fine music'.

HOW DO YOU SEE THE FUNDING SIDE OF THE STATION ALTERING WITH A FULL POWER LICENCE?

Haydn Thompson: I'd expect that with increased coverage we should be able to double the number of subscribers. Also it might open up another pub-rock venue along the lines of the one we operate at the Queens Hotel. I'd hope that all our functions will be better attended now that we are soon to have much greater coverage. On the negative side I'd expect that the station's reliance on the University of Queensland Union for funding will slacken. They've kicked in heavily in the past for a much longer period than we originally envisaged; due to the delays associated with the move to Mt. Coot-tha. Overall I expect the station to be scraping for a good while yet, particularly if we are to upgrade our existing facilities.

Our problem has been that in the past, because of the limited money available to the station, we've been forced to take short term measures to solve problems. For example we've bought a fair amount of domestic equipment (tape recorders etc.) that are constantly needing maintenance because of the heavy use they receive. We need to look at replacing some of these items with professional quality broadcast equipment which will be expensive but should require less maintenance.



RADIO TIMES INTERVIEWS HAYDN THOMPSON!

HOW DO YOU HOPE TO RAISE THE MONEY NECESSARY FOR SUCH EQUIPMENT?

Haydn Thompson: Well, Peter Williamson is planning another Joint Effort for October 27 and also he's looking at a benefit concert for the station in October. In addition we'll be planning another fund-raising Radiothon soon, and as I said before maybe we'll open another pub-rock venue.

WHAT ABOUT OPENING A DISCO?

Haydn Thompson: I think you'd find that what we might gain in money we'd lose in goodwill from our listeners and especially from Brisbane bands. I don't fancy DISCO SUCKS spray painted over the front glass of the station.

AT THE LICENSING HEARING IN BRISBANE THE COMMERCIAL STATIONS OFFERED THE GRANTING OF A LICENSE TO 4ZZZ-H... WHY?

Haydn Thompson: I guess some of them must see us as some kind of threat. We don't see ourselves as being in competition with them. We didn't get into this game to duplicate what they're doing. In fact many of us felt that there was a need to present music and news in a way that the commercials are incapable of doing. They don't play much of our kind of music because, while it sells well it's not really commercial. Tracks are often too long to be played on the commercials and the lyrics are not sufficiently mindless (mind you some of the stuff we play is hardly 'egghead fodder'). Also with our coverage of social issues, we are less likely to avoid controversial issues. Our responsibility is to our audience certainly, but we also have a responsibility to (wait for it) the TRUTH etc. etc. Freed from the bind of ratings we can be more innovative and experimental. I'm not saying that we are all that often but at least the possibility is there.

So we don't see ourselves as duplicating what the commercials are doing but it is possible, of course, that some of the existing audience for commercial radio will occasionally supplement their listening by tuning to us. And to this extent, I guess, that will be the commercial's loss. I suppose their opposition to us then was that we represented a potential threat to their current audience, and ultimate a potential threat to their revenue from advertising.

I'd say though that there's plenty of room for public broadcasters at present. A survey by Brisbane ABC Audience Research carried out in November last year showed that even at peak listening times only 50% of the total potential audience is listening. We'd expect then that many of our listeners would be drawn from areas such as TV viewing, listening to records and other recreational activities, not just from the existing pool of AM radio listeners.

Actually after the licence had been granted to us I had a couple of the commercial boys ring and congratulate us. I don't really think relations are all that strained. I do think though that the commercial sector should smarten up their act. For example, at the 2XX public hearing in Canberra the representative from the Federation of Australian (Commercial) Radio Broadcasters (FARB), put the following absurd case: He argued that with some "very selective exceptions" public broadcasters should not program classical, light, popular music, news, sport and some form of talk-back programs. This preposterous statement was one that could only be laughed at. When asked by Tribunal member Mrs. Strickland for an indication of the sorts of programs FARB believed were possible on public stations the brilliant reply was,

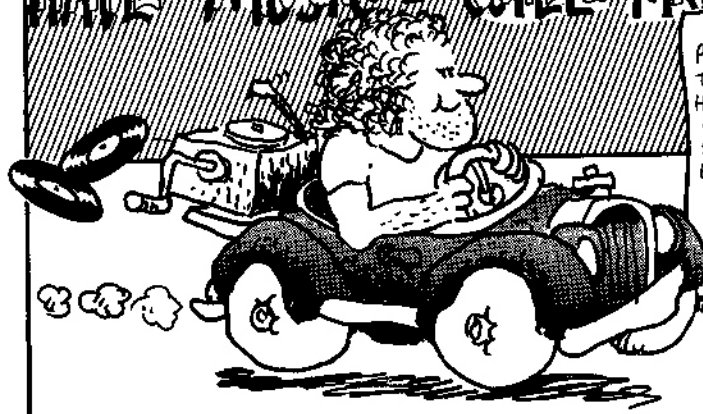
"Ukrainian folk music; a composition by a local Canberra person; a special presentation by a Canberra orchestra—that sort of thing."

Fortunately by the time of our hearing in Brisbane the local commercial stations at least did not repeat their Canberra comedy performance.

However before they can claim virtually the whole spectrum of broadcast programming as their own preserve they should be at least a little more innovative and willing to experiment with new forms. So until many of the commercial stations acknowledge a responsibility to something other than just the advertisers dollar they can hardly expect that public broadcasters should be excluded from areas that are so poorly served at the moment. (End of speech. Rousing applause).



HAVE MUSIC - WILL TRAVEL



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

UNIQUE BATIK

47 SHERWOOD
RD. TOOWONG

SARONGS
SKIRTS
BIKINI'S
BOARD SHORTS
SHIRTS
DRESS

HAND MADE CLOTHES, POTTERY, SHOES
ALTERNATE LIFESTYLE BOOKS HEADGEAR
ONR ELIZABETH ST. ULSER WALK CITY

THE CURRY SHOP

409 GEORGE
STREET CITY

BYO

NEAR ROMA ST STATION
OPEN 6PM → 11 PM
WEDNESDAY → SUNDAY



LIGHTWORKS

31 OVEREND ST
NORMAN PARK
BRISBANE 4170
PHONE 996580

SPECIALISTS IN LIGHTING EFFECTS, ELECTRONIC
CONTROL EQUIPMENT, LIGHTING DESIGN, STAGE EFFECTS
PSYCHEDELIC DISPLAYS, FOLK PROCESSIONS, CITY ADVERT
DISCOUNTED BUSINESS HOURS, ANYTIME YOU NEED US.

ADVERTISE

RADIO TIMES
IS SUPPORTED BY
ADVERTISING ..
SO IF YOU WANT
TO ADVERTISE
SOMETHING OR
KNOW SOMEONE
WHO MIGHT ...
RING 47477
3715111



from a tropic isle in a sea of Young Radio! **EL PROGRAMME GUIDE**

SATURDAY **SUNDAY**

1 **2**

3 **4**

5 **6**

7 **8**

9 **10**

11 **12**

13 **14**

15 **16**

17 **18**

19 **20**

21 **22**

23 **24**

25 **26**

27 **28**

29 **30**

31 **32**

33 **34**

35 **36**

37 **38**

39 **40**

41 **42**

43 **44**

45 **46**

47 **48**

49 **50**

51 **52**

53 **54**

55 **56**

57 **58**

59 **60**

61 **62**

63 **64**

65 **66**

67 **68**

69 **70**

71 **72**

73 **74**

75 **76**

77 **78**

79 **80**

81 **82**

83 **84**

85 **86**

87 **88**

89 **90**

91 **92**

93 **94**

95 **96**

97 **98**

99 **100**

MONDAYS **TUESDAYS** **WEDNESDAYS** **THURSDAYS** **FRIDAYS** **SATURDAYS** **SUNDAYS**

1 **2** **3** **4** **5** **6** **7**

8 **9** **10** **11** **12** **13** **14**

15 **16** **17** **18** **19** **20** **21**

22 **23** **24** **25** **26** **27** **28**

29 **30** **31** **32** **33** **34** **35**

36 **37** **38** **39** **40** **41** **42**

43 **44** **45** **46** **47** **48** **49**

50 **51** **52** **53** **54** **55** **56**

57 **58** **59** **60** **61** **62** **63**

64 **65** **66** **67** **68** **69** **70**

71 **72** **73** **74** **75** **76** **77**

78 **79** **80** **81** **82** **83** **84**

85 **86** **87** **88** **89** **90** **91**

92 **93** **94** **95** **96** **97** **98**

99 **100** **101** **102** **103** **104** **105**

106 **107** **108** **109** **110** **111** **112**

113 **114** **115** **116** **117** **118** **119**

120 **121** **122** **123** **124** **125** **126**

127 **128** **129** **130** **131** **132** **133**

134 **135** **136** **137** **138** **139** **140**

141 **142** **143** **144** **145** **146** **147**

148 **149** **150** **151** **152** **153** **154**

155 **156** **157** **158** **159** **160** **161**

162 **163** **164** **165** **166** **167** **168**

169 **170** **171** **172** **173** **174** **175**

176 **177** **178** **179** **180** **181** **182**

183 **184** **185** **186** **187** **188** **189**

190 **191** **192** **193** **194** **195** **196**

197 **198** **199** **200** **201** **202** **203**

204 **205** **206** **207** **208** **209** **210**

211 **212** **213** **214** **215** **216** **217**

218 **219** **220** **221** **222** **223** **224**

225 **226** **227** **228** **229** **230** **231**

232 **233** **234** **235** **236** **237** **238**

239 **240** **241** **242** **243** **244** **245**

246 **247** **248** **249** **250** **251** **252**

253 **254** **255** **256** **257** **258** **259**

260 **261** **262** **263** **264** **265** **266**

267 **268** **269** **270** **271** **272** **273**

274 **275** **276** **277** **278** **279** **280**

281 **282** **283** **284** **285** **286** **287**

288 **289** **290** **291** **292** **293** **294**

295 **296** **297** **298** **299** **300** **301**

302 **303** **304** **305** **306** **307** **308**

309 **310** **311** **312** **313** **314** **315**

316 **317** **318** **319** **320** **321** **322**

323 **324** **325** **326** **327** **328** **329**

330 **331** **332** **333** **334** **335** **336**

337 **338** **339** **340** **341** **342** **343**

344 **345** **346** **347** **348** **349** **350**

351 **352** **353** **354** **355** **356** **357**

358 **359** **360** **361** **362** **363** **364**

365 **366** **367** **368** **369** **370** **371**

372 **373** **374** **375** **376** **377** **378**

379 **380** **381** **382** **383** **384** **385**

386 **387** **388** **389** **390** **391** **392**

393 **394** **395** **396** **397** **398** **399**

400 **401** **402** **403** **404** **405** **406**

407 **408** **409** **410** **411** **412** **413**

414 **415** **416** **417** **418** **419** **420**

421 **422** **423** **424** **425** **426** **427**

428 **429** **430** **431** **432** **433** **434**

435 **436** **437** **438** **439** **440** **441**

442 **443** **444** **445** **446** **447** **448**

449 **450** **451** **452** **453** **454** **455**

456 **457** **458** **459** **460** **461** **462**

463 **464** **465** **466** **467** **468** **469**

470 **471** **472** **473** **474** **475** **476**

477 **478** **479** **480** **481** **482** **483**

484 **485** **486** **487** **488** **489** **490**

491 **492** **493** **494** **495** **496** **497**

498 **499** **500** **501** **502** **503** **504**

505 **506** **507** **508** **509** **510** **511**

512 **513** **514** **515** **516** **517** **518**

519 **520** **521** **522** **523** **524** **525**

526 **527** **528** **529** **530** **531** **532**

533 **534** **535** **536** **537** **538** **539**

540 **541** **542** **543** **544** **545** **546**

547 **548** **549** **550** **551** **552** **553**

554 **555** **556** **557** **558** **559** **560**

561 **562** **563** **564** **565** **566** **567**

568 **569** **570** **571** **572** **573** **574**

575 **576** **577** **578** **579** **580** **581**

582 **583** **584** **585** **586** **587** **588**

589 **590** **591** **592** **593** **594** **595**

596 **597** **598** **599** **600** **601** **602**

603 **604** **605** **606** **607** **608** **609**

610 **611** **612** **613** **614** **615** **616**

617 **618** **619** **620** **621** **622** **623**

624 **625** **626** **627** **628** **629** **630**

631 **632** **633** **634** **635** **636** **637**

638 **639** **640** **641** **642** **643** **644**

645 **646** **647** **648** **649** **650** **651**

652 **653** **654** **655** **656** **657** **658**

659 **660** **661** **662** **663** **664** **665**

666 **667** **668** **669** **670** **671** **672**

673 **674** **675** **676** **677** **678** **679**

680 **681** **682** **683** **684** **685** **686**

687 **688** **689** **690** **691** **692** **693**

694 **695** **696** **697** **698** **699** **700**

701 **702** **703** **704** **705** **706** **707**

708 **709** **710** **711** **712** **713** **714**

715 **716** **717** **718** **719** **720** **721**

722 **723** **724** **725** **726** **727** **728**

729 **730** **731** **732** **733** **734** **735**

736 **737** **738** **739** **740** **741** **742**

743 **744** **745** **746** **747** **748** **749**

750 **751** **752** **753** **754** **755** **756**

757 **758** **759** **760** **761** **762** **763**

764 **765** **766** **767** **768** **769** **770**

771 **772** **773** **774** **775** **776** **777**

778 **779** **780** **781** **782** **783** **784**

785 **786** **787** **788** **789** **790** **791**

792 **793** **794** **795** **796** **797** **798**

799 **800** **801** **802** **803** **804** **805**

806 **807** **808** **809** **810** **811** **812**

813 **814** **815** **816** **817** **818** **819**

820 **821** **822** **823** **824** **825** **826**

827 **828** **829** **830** **831** **832** **833**

834 **835** **836** **837** **838** **839** **840**

841 **842** **843** **844** **845** **846** **847**

848 **849** **850** **851** **852** **853** **854**

855 **856** **857** **858** **859** **860** **861**

862 **863** **864** **865** **866** **867** **868**

869 **870** **871** **872** **873** **874** **875**

876 **877** **878** **879** **880** **881** **882**

883 **884** **885** **886** **887** **888** **889**

890 **891** **892** **893** **894** **895** **896**

897 **898** **899** **900** **901** **902** **903**

904 **905** **906** **907** **908** **909** **910**

911 **912** **913** **914** **915** **916** **917**

918 **919** **920** **921** **922** **923** **924**

925 **926** **927** **928** **929** **930** **931**

932 **933** **934** **935** **936** **937** **938**

939 **940** **941** **942** **943** **944** **945**

946 **947** **948** **949** **950** **951** **952**

953 **954** **955** **956** **957** **958** **959**

960 **961** **962** **963** **964** **965** **966**

967 **968** **969** **970** **971** **972** **973**

974 **975** **976** **977** **978** **979** **980**

981 **982** **983** **984** **985** **986** **987**

988 **989** **990** **991** **992** **993** **994**

995 **996** **997** **998** **999** **1000** **1001**

1002 **1003** **1004** **1005** **1006** **1007** **1008**

1009 **1010** **1011** **1012** **1013** **1014** **1015**

1016 **1017** **1018** **1019** **1020** **1021** **1022**

1023 **1024** **1025** **1026** **1027** **1028** **1029**

1030 **1031** **1032** **1033** **1034** **1035** **1036**

1037 **1038** **1039** **1040** **1041** **1042** **1043**

1044 **1045** **1046** **1047** **1048** **1049** **1050**

1051 **1052** **1053** **1054** **1055** **1056** **1057**

1058 **1059** **1060** **1061** **1062** **1063** **1064**

1065 **1066** **1067** **1068** **1069** **1070** **1071**

1072 **1073** **1074** **1075** **1076** **1077** **1078**

1079 **1080** **1081** **1082** **1083** **1084** **1085**

1086 **1087** **1088** **1089** **1090** **1091** **1092**

1093 **1094** **1095** **1096** **1097** **1098** **1099**

1100 **1101** **1102** **1103** **1104** **1105** **1106**

1107 **1108** **1109** **1110** **1111** **1112** **1113**

1114 **1115** **1116** **1117** **1118** **1119** **1120**

1121 **1122** **1123** **1124** **1125** **1126** **1127**

1128 **1129** **1130** **1131** **1132** **1133** **1134**

1135 **1136** **1137** **1138** **1139** **1140** **1141**

1142 **1143** **1144** **1145** **1146** **1147** **1148**

1149 **1150** **1151** **1152** **1153** **1154** **1155**

1156 **1157** **1158** **1159** **1160** **1161** **1162**

1163 **1164** **1165** **1166** **1167** **1168** **1169**

1170 **1171** **1172** **1173** **1174** **1175** **1176**

<

1 PM

BRIAN WATSON!

1

HELP! THE BRISBANE BRAD-DE LINE SHAW!

2-5 PM

2

3

BILL RINER!

3

PHIL MCGEE

THROUGH THE LOOKING GLASS: 4-5 PM

4

5

SPECIAL

KICK & PULL

5-5:30 PM

5

JAN NEW-ELL

6

7

TAN NICOL SON!

FIONA MLEOD

MARK BRAC-INT

TAN NICOL

BRUNO JENNY

KOL-SPB

BERG

7

8

AM

11 AM BULLETINS 5 PM & 7 PM

NENS: MONDAY TO FRIDAY, EVERY HOUR TILL 8-30 AM, THEN HALF 10 AND 1 PM

8

BRISBANE BRAD-DE LINE SHAW!

6-30 PM TO 8 PM MON

9

SEPTEMBER

BYO TO THE
CENTENARY
POOL
RESTAURANT
 GREGORY TERRACE
 SPRING HILL,

OPEN
 TUESDAY
 TO SUNDAY
 6-11 PM
 PH 8215483

TROPICAL AND CARIBBEAN FOOD
 MODERATE PRICES
 10% DISCOUNT TO SUBSCRIBERS!

BEN'S
 RESTAURANT

677 ANN ST.
 FORTITUDE VALLEY

A LA CARTE
 LUNCH & DINNER

GRAND PIANO
 COCKTAIL BAR

*Specialising
 in Private Functions.*

PHONE 52 4569

**POSITIONS
 VACANT**

4ZZZ-FM IS LOOKING FOR
 A WOMAN PRODUCER/
 ANNOUNCER WITH A GOOD
 KNOWLEDGE OF ROCK
 MUSIC & AN ABILITY TO
 PRODUCE CURRENT AFFAIRS
 & INFORMATION RADIO
 PREVIOUS EXP. IS NOT NEC.
 BUT IT IS ESSENTIAL TO HAVE
 A GOOD UNDERSTANDING OF
 PUBLIC AFFAIRS & MUSIC.

Semper

BRISBANE'S INDEPENDENT NEWSMAG
 SPECIAL BUMPER EDITION

- REGENT THEATRE SAVED ??
- ANOTHER RONA JOYNER VICTORY
- BRISBANE RADIO REVOLUTION
- POLICE PUNK SQUAD RAIDS
- GRAHAM PARKER INTERVIEW
- ZELMAN COWEN PROFILE
- "WHAT'S ON" AROUND BRISBANE
- RECORDS, FILM, RESTAURANT, BOOK
 REVIEWS

30cents at newsagents



DONATE YOUR FUNNY BONE TO 4ZZZ

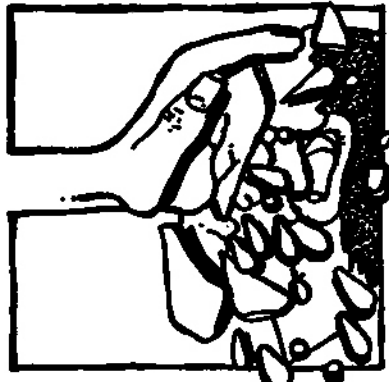
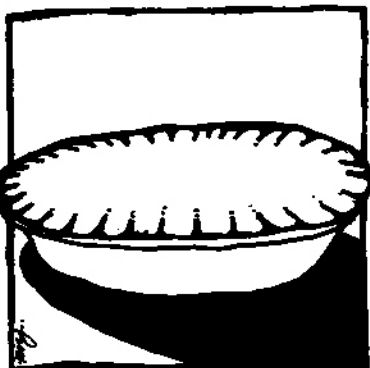


FIG ONE.. HURTLE PIE

(PRETTY FUNNY HUH?)

Is your radio (i.e. 4ZZZ-FM) sounding a little tired, a little listless, of late? One of the things that will brighten a sparkle up that 'ol stereo signal is comedy—yes a humour-ectomy or a funny bone graft will liven things up no end ("those jokes about funny bones fracture me!" "Greenstick?" "No! I'm trying to give them up, thank you"). This simple remedy has certain problems hidden within it. The fact of the matter is that in this hard world the odd joke is hard to come by (the straight joke is hard to find too!) There is a very limited number of good comedy LPs available. Some of the jokes on these albums can be played constantly, but most cannot. We need new sources of audio comedy. This need will become more pressing when (I mean if) we go to high power. For some time now we have been pleading "on air" for new comedy records. The response has been underwhelming, totally underwhelming! Fortunately we have not had to refuse any truckloads of records yet (because none have arrived).

Alright—let's try another approach to the problem. We need comedy, we don't appear to be able to get any more records of comedy material. So let's find another source of comedy. From whence can ZZZ obtain laughter? (apart from themselves) is there a store that sells jokes at others expense? Well, not really. However we can't afford to buy comedy even if it were sold. Therefore being optimistic & cheap (a joke by any other price would sound as funny) I think that perhaps you (!) the reader could be a source of comedy.

I know there are plenty of bitter, twisted people out there who stay up late at night writing comedy scripts and laughing just to spite our rather humourless society. Well, use your creative power to help the forces of good—give your jokes to St. Vincent de ZZZ. One day you may even become socially acceptable! Short scripts have a better chance of being used "on air" No Visual Jokes Please! (it's not that we are discriminatory, it's just that a pie in the face is not that funny on radio). The comedy may be of any style; absurdist, topical (some good Uranium &/or Civil

Liberties jokes would be fun). Whatever type of comedy—we'll read it and assess it, if possible, produce it, if you would like to be involved in the production of your piece indicate this on the script and leave a contact point and we'll get back to you (don't call us etc.)

If you are not a self motivating comedy writer then why not knuckle down and write an excruciatingly funny subscription plug. You should know the details of subscribing. Write a plug urgin people to re-subscribe. The name of the game with sub-plugs (or Queens Hotel plugs or station ID's) is Brevity. They have to be eyeball popping funny to justify, say, a 1½ minute plug. 1 minute, as a rule, is the maximum length for a plug. Time it yourself by reading your script at a normal pace and using the sweep hand on a clock. The time factor is probably the biggest problem with writing scripts for plugs, they should be short, sharp shocks—there is not time for character development or running jokes, in fact it is quite hard to write good scripts for radio, but it is also very good artistic discipline to try.

If you find you can't hack the pace of writing one minute self-contained spots of comedy (preferably about subscriptions or the Queens Hotel or station ID) try writing a series of plugs (based around one character perhaps) the series gives a better scope for development and/or continuity.

Finally if you are not the writer of short, sharp scripts, but you are prolific (racist!) then your target should be a comedy series, similar to "Domestic Contradictions" or "Chuck Chunder", a 5 minute episode, once a week (or day) you know the sort. . . The Continuing Adventures of . . . (fill in as desired), the classic serial comedy. It's very difficult to write a good serial. From my own experiences I think that it would require a group of talented writers, not just one, to sustain a reasonable level of comedy over the whole of a long running comedy series. Any people wishing to attempt to write a comedy serial, though, have my best wishes and encouragement.

Well, don't just sit there reading the last bit of this plea—get out your writing implements and paper and call on your muse (or crawl on your mules!) you never know you may create the legendary killer joke.

—Michael Finucan



THE QUEENS

EVERY WED. & SAT. NIGHT!
ALL SHOWS \$3.00
\$\$\$ SUBSCRIBERS \$2.00



The Australian Broadcasting Tribunal has not only licenced 4ZZZ-FM for another three years but it has also licenced many of the other 'experimental' stations as well.

So far new licences have been issued to 2XX in Canberra, 2MCE-FM at Bathurst, 2ARM-FM Armidale, 2NCR-FM Lismore, 2NUR-FM Newcastle, 3RMT-FM Melbourne, 6NR and 6UWA-FM in Perth.

As well a licence has been issued to a Toowoomba consortium, Sydney and Adelaide have only just been completed and as yet the results are not out. Also the Tribunal is still to decide who get the additional Brisbane and Melbourne licences.

One interesting aspect of these new licences is that while all the 'experimental' licences issued under the Wireless Telegraphy Act were Education Licences, most of the new licences are not in this category. Many are in the Community 'C' class.

This makes little difference to the programming of these stations which is set out in each station's Promise of Performance.

Triple-Zed has now been involved in being pub rock to Brisbane for almost four months. Obviously the venue has had its good and bad points. Where else in Queensland can you see Australia's best bands (of all types) at a reasonable price. Yet, we have experienced some problems, such as noise complaints from the residents of Kangaroo Point, which consequently forced us to sound proof the room and other difficulties arising out of different opinions held by the hotel management and ourselves.

Nonetheless, these problems will hopefully soon be rectified and we hope to open other venues around Brisbane. This we hope will both increase the choice our patrons will have and decrease the problem of too many people wishing to see a certain act in any particular week. Certainly, if all goes well with high power and more rooms Triple Zed will soon provide the best live and "on air" entertainment Brisbane has ever seen.

Also, on another high note Joint Effort 6, the first for some time, proved to be quite successful and certainly good value. Joint Effort 7 is now well under way, and is planned for October 27, and certainly will feature an equally outstanding bill, while other forthcoming events include a very special 'open air high power' concert early in October. We hope you like what we're doing but if not write and tell us.

—Peter Williamson,

The Government has decided to amend the Broadcasting and Television Act to give the Australian Broadcasting Tribunal more flexibility on the timing of receipt of applications for the grant of radio licences.

Announcing this the Minister for Post and Telecommunications, Mr. Staley, said that the problems of applicants for licences meeting specific deadlines had emerged when the first public broadcasting applications had recently been called for.

The tribunal would therefore be given power to dispense with the requirements as to time stipulated in Section 82 of the Act, providing the tribunal was satisfied that there would be substantial compliance with the Act as a result.

The minister said that it had now been decided that all applications resulting from his original invitations in the Commonwealth of Australia Gazettes dated April 24, 1978, and May 15, 1978, would be considered by the tribunal, and the legislation being introduced would formally validate those applications which had been in question.



COMING SOON!

WEDNESDAYS

SATURDAYS

27TH OF SEPTEMBER

30TH SEPTEMBER

THE NUMBERS

FULLER BANKS AND THE DEBENTURES

4TH OCT.

JO-JO ZEP AND THE SURVIVORS

FALCONS

7TH OCT.

METRO TAXI

11TH OF OCTOBER

GLR ELKS

14TH OF OCTOBER

ALSO

with... SOUNDS FROM EARTH

IN CONJUNC. WITH 4ZZZ-FM

Mooloolaba Haze

ON THE ESPLANADE MOOLOOLABA
FRIDAY & SATURDAY NIGHTS.. 7-30-11-30

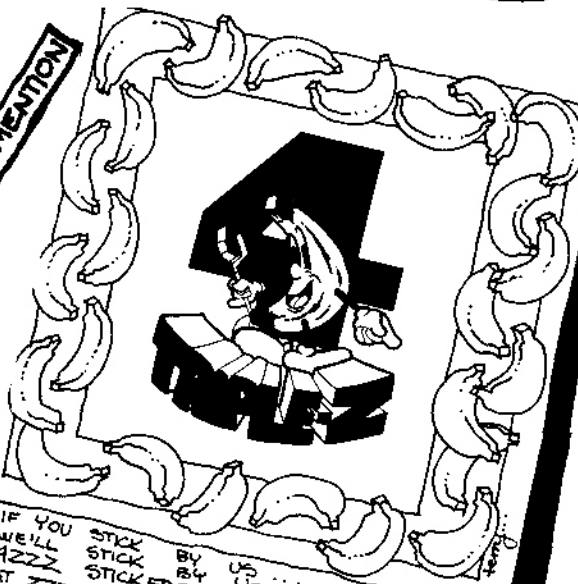
AND

WED & SAT. NIGHTS 1-30-11-30

EXCHANGE

HOTEL

NOT TO MENTION



IF YOU STICK BY US...
WE'LL STICK BY YOU...
4ZZZ STICKERS... BIG SO4...
AT ZZZ; DISCREET IMPORT RECORDS...
TOOWONG BOOKSHOP & TOOWONG MUSIC...



4ZZZ CLASSICAL PROGRAMME FOR SEPTEMBER

3rd Neil Thompson
10th Gary Redlich
17th Margaret Ward
24th Don Munro

24th September, 1978
Classical—Don Munro

Schumann: Julius Caesar Overture—Solti/Vienna Philharmonic

Bruckner: Symphony No. 5—Haitink/Concertgebouw Orchestra

Beethoven: Piano Concerto No. 1 in C—Dorfman/Toscanini/NBC Orchestra

Schubert: Die Winterreise 5 songs—Souzay/Dalton Baldwin

Stravinsky: Symphony in 3 movements—Silvestri/Philharmonia Orchestra

Shostakovich: Symphony No. 1—Ormandy/Philadelphia Orchestra

Sibelius: En Saga—Karajan/Berlin Philharmonic

Mozart: Violin Concerto in D K.218—Schneiderhan/Berlin Philharmonic

October 8, 1978
Classical—Dierdre Zavarack

Anon: Ding Dong—Adams Apple, The Renaissance Players, director Windome Adams—Aust. recording, CFP 1033—2.27

Joanquin: des Prez (c1440-1521?)—Motet O domine Jesu Christe—Ucla Men's Glee Club, UCLA Madrigal Singers, & Collegium Musicum, Donn Weiss—Everest, 3210—13.11.

ROCK 'N ROLL SHOW

BROOKLYN STAGE AND SCREEN SHOW

GEORGE KANG IN PERSON

ROCK 'N ROLL SHOW

The Rock'n Roll Show can be heard on
WEDNESDAY nights from 9.00p.m. to 10.00p.m.



A roundup of cultural, political and social events.
Mon-Fri at 6.30p.m. Know of any meetings,
functions, interesting events? Tell us on 371 5111.

Arranged Thos. Morley (1588-1603) O Mistress Mine: The Renaissance Consort, Early Music from Renaissance Europe tenor Hugh Macindoe and various instrumentalists—Candle CFPS.

Phillips Pavane: see above

Thomas Campian (1567-1620) Thrice Toss Tjese Oaken Ashes—Lute Anthony Allan (leader) (tracks 7-8)—see above John Dowland (1562-1626): I Saw My Lady Weep—Candle, CFPS (as above)—14.20.

Massenet: Le Cid Ballet Suite Navarraise—Philadelphia Orchestra cond. Eugene Ormandy—CBS SBR 235385—8.51.

Mozart: Eine Kleine Nachtmusik—Arms Trinidad Cavaliers Steel Orchestra—CALYPAN 014—3.34.

Gustav Mahler: Theme from "Death In Venice"—New York Philharmonic, cond. by Leonard Bernstein—CBS SBR 235 664—11.00.

Franz Liszt: Etude No. 3 in G sharp minor (La Campanella)—Andrea Watts piano—CBS SBR 235/21—4.30.

Gounod: Faust Act 3 "The hour is late. . . Let me gaze"—Joan Hammond, Heddle Nash & Owen Brannigan The Philharmonia Orchestra cond. Walter Susskind—EMI RLS 707—12.51.

Vivaldi: Concerto for 2 Trumpets—John Wilbraham & Phillip Jones (trumpets), The Academy of St. Martin-in-the-Fields, director Neville Marriner—DECCA SPA 260—7.17.

Gluck: "Orfeo ed Euridice"—Kathleen Ferrier, Greet Koeman, Nel Duval, Chorus & Orchestra of the former Netherlands Opera cond. Charles Bruck—BOVEMA C161 25637/8—97.46.

Trad arrangement Whittaker—Blow the Wind Southerley—Kathleen Ferrier (unaccompanied)—DECCA PA 172—2.34.

Mendelssohn: I Would That My Love—Isobel Baillie (Sop), & Kathleen Ferrier, with Gerald Moore (piano)—HMV HLM 7002—2.34.

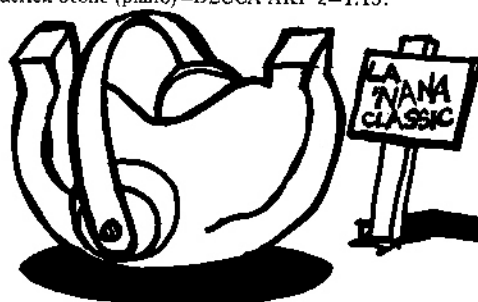
Schubert: An di Musik Op. 88, No. 4—Kathleen Ferrier, with Phyllis Spurr (piano)—DECCA PA172—2.50.

Handel: "Messiah" O Thou That Tellest Good Tidings—Kathleen Ferrier, with London Philharmonic Orchestra cond. Sir Adrain Boult—ACE DIAMONDS SDD 286—5.30.

Spoken introduction to Edinburgh Festival: Kathleen Ferrier—DECCA 6bb 197/8—2.47.

Gustav Mahler: Das Lied von der Erde—Der Abschied—Kathleen Ferrier, the Vienna Philharmonic Orchestra cond. Bruno Walter—ACE of CLUBS ACLA 305—27.50.

Trad. arrangement Hughes—Kitty My Love—Kathleen Ferrier, with Frederick Stone (piano)—DECCA AKF 2—1.13.



Please donate:

desks with drawers.

Bookshelves

carpentry skills (failing the above)

records not used anymore

a lounge suite for the foyer

comfy chairs

office type chairs (with rollers and swivel seats)

typewriters.



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



CONFESSIN' THE BLUES

By Mark Doherty

To plain folks like me & you he's Little Walter, Harmonica King, the cat who played those chilling breaks on a host of memorable Chess & Checker recordings.

To the Internal Revenue Service he was Marion Walter Jacobs, born May 1st 1930 in Alexandria, Louisiana. His recorded output (more than 70 sides under his own name and many more as a sideman) is a testament to a truly great talent.

Although Walter is justifiably remembered as the man who almost singlehandedly raised the humble harmonica to new heights of expressive virtuosity, a master of the instrument and the first to use amplification and the Chromatic harp commercially, his considerable talents as singer and songwriter should not be overlooked.

His vocal style is deceptively light, belying the passion and power communicated to the listener. Black blues audiences have seldom been as impressed by instrumental brilliance as by an emotionally charged lyric delivered with style and conviction. There is no doubt that Little Walter delivered the goods.

It is to his credit that Walter rarely relied on standards when performing or recording. By far the majority of his output was self-penned and he has been responsible for passing many songs into the repertoire of black and white artists alike.

The vocabulary of Blues and Rock has been enriched by many memorable songs from his fertile imagination. How many times have you heard these pop up again and again when they were recorded in the late fifties?

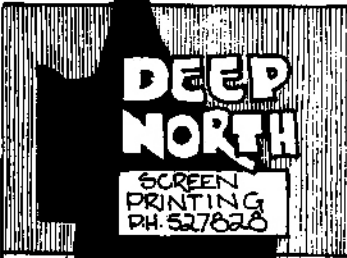
'Confessin' the Blues', 'Last Night', 'Blues With a Feeling', 'Mean Old World', 'Blue & Lonesome', 'Everything Going to be Alright'.

No artist can claim complete originality, and the roots of Little Walter's style can be found in the music of a number of the older Chicago stylists, notably John Lee 'Sonny Boy' Williamson, who suffered a violent death by stabbing in 1948.



Walter died after a fight in 1968 but not before he had fashioned a blues style uniquely his own, the singular expression of one persons struggle with life in black America.

His music is alive today. His influence can be heard in bands from Stockholm to Sydney, London to L.A. Walter lives!



DEEP NORTH
SCREEN
PRINTING
PH. 527828

188 BARRY PDE VALLEY
FOR POSTERS & T-SHIRTS

DEEP NORTH T-SHIRTS!!








SEND YOUR SIZE & \$6-50.. TO 188 BARRY PARADE.
DON'T FORGET ADDRESS: ALLOW 3WKS FOR DELIVERY!



RADIO AWARDS TO 4ZZZ-FM

Radio 4ZZZ-FM has won two out of ten Awards in the first FM Radio Awards.

The official announcement of the winners and the presentation of the Awards was made at the opening of the Australian Hi-Fi Audio Show at the Southern Cross Hotel in Melbourne on September 1.

The two award winning programs from 4ZZZ-FM were in the categories of Public or Community Service and in the News Documentary section.

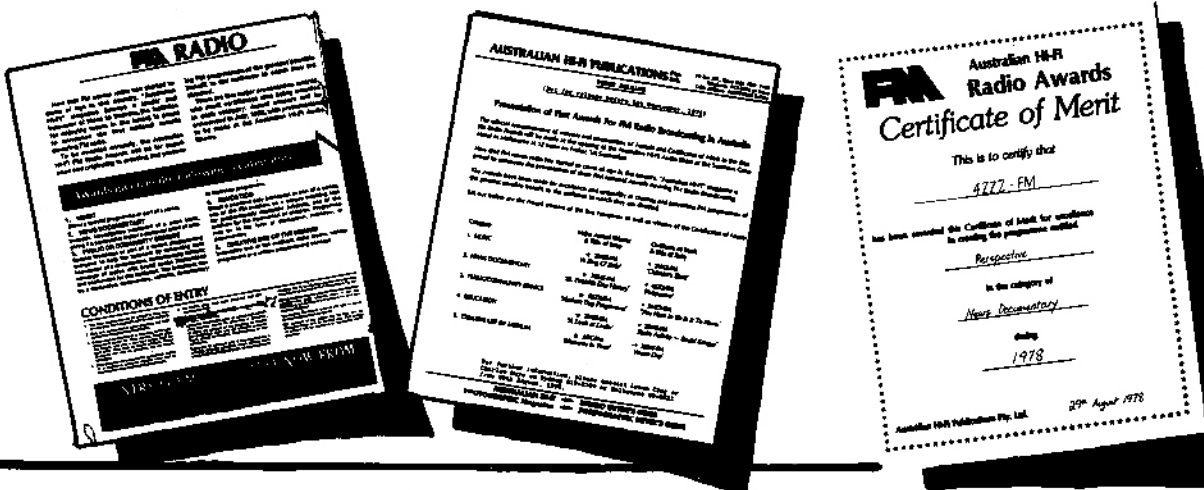
The awards were drawn from more than seventy entries from FM radio stations throughout Australia. Most of these stations are public broadcasters but the ABC-FM network also submitted entries. (There is no commercial FM yet in Australia).

The idea behind the awards was to reward excellence and originality in creating and presenting FM programs of the greatest possible benefit to the audience to which they are directed.

In the Community Service category 4ZZZ-FM won the major award with a program prepared by the 'Through The Looking Glass' collective. This is a group of women who produce a weekly program about women's issues. The particular program that won the award was prepared for Mother's Day.

The other program produced by 4ZZZ-FM to win an award was in the News Documentary category. This was for programs that took an in-depth, investigative look at a news topic, giving it a perspective and/or a point of view. The station won a Certificate of Merit here for a program on the October 22 rally and arrests in Brisbane.

Other awards went to 2MBS-FM in Sydney, 3RMT-FM in Melbourne and 2MCE-FM at Bathurst. One award went to ABC-FM for creative use of the medium.



PLANET PRESS
PTY. LTD.

PHONE 557828

PROGRESSIVE & COMMUNITY ORIENTATED
PRINTERS: HOPPING GROUND OF CANETOWDS
188 BARRY PDE VALLEY OR AGNES ST.

SANDALWOOD TREE

CUSTOM MADE SANDALS
AND CLOGS • LEATHERWORK
UG AND ETHNIC BOOTS
MATERIALS AND
WORKMANSHIP GUARANTEED
WE MAKE ANYTHING WITH
LEATHER AND WOOD
PICCADILLY ARCADE
QUEEN ST. CITY •

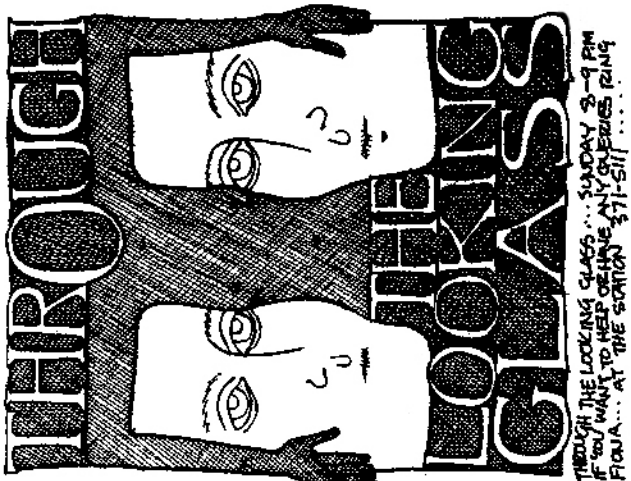
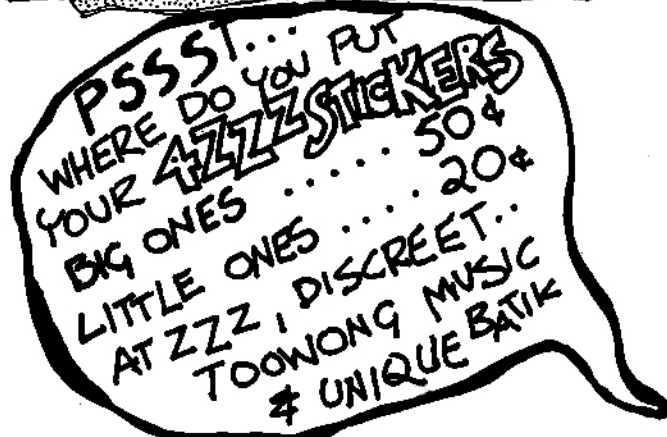


The Australian Broadcasting Tribunal "vigorously pursues" complaints alleging breaches of the programmes standards, the Minister for Post and Telecommunications, Mr. Staley, recently said in reply to a Parliamentary question.

Mr. Staley reaffirmed that special guidelines for advertising directed to children on television already exist. The 15 guidelines were developed by the Australian Broadcasting Control Board and are administered by the Australian Broadcasting Tribunal as part of its Television Programme Standards.

He said that "the Tribunal vigorously pursues complaints alleging breaches of the programme standards. Any breaches of this provision will, of course, be raised also during public inquiries into the renewal of the licence of the station concerned."

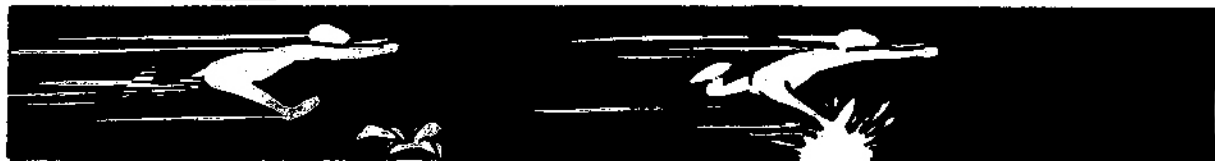
In its report and recommendations "Self-Regulation for Broadcasters?" published last year following its public inquiry, the Tribunal stated that programmes for family viewing and for children could be promoted at any time other than times set aside specifically for children's viewing when special guidelines set down by a Children's Programme Committee would operate. The Tribunal's report is currently being examined by the Government and, Mr. Staley said, these aspects will certainly have received consideration.

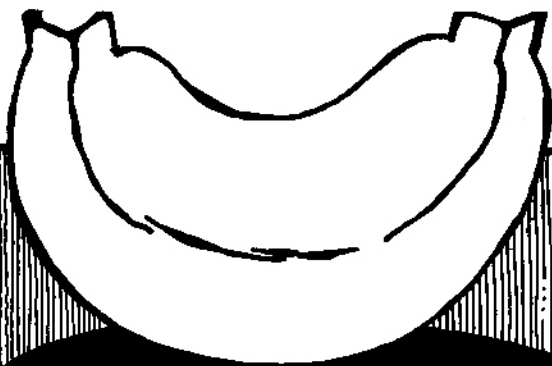


COMMERCIAL RADIO - REACHING OUT - CLUTCHING YOU
Australian Broadcasting Tribunal
Schedule of Renewal Inquiries
Commercial Radio and Television stations (Brisbane)

December 1978	4BH
	4BC
	4BK
	4KQ
	4IP
	4GG
August 1979	BTQ-7
	QTQ-9
	TVQ-0

Like the Tribunal's public broadcasting hearings these renewal inquiries will be open to the public. So if you're particularly impressed or incensed by our commercial media here's your chance to have your say.





WE ARE WHAT WE EAT. . . BANANAS!

My best friend introduced me to an amazing new lolly the other day. . . the banana. This delicious creamy fudge confectionery is claimed by its advertisers to have remarkably healthy qualities while offering a tantalising tangy taste. It has all the attributes of a successful performer in the highly competitive lolly market.

It's a product with a well-established brand name. Bananas have been around long enough to have established a positive identification in consumer's minds. The packaging is remarkably clever, so much so that you'd wonder how they ever seal the container after inserting the fudge. It is an ideal container for the fast food—takeaway orientation of the modern consumer.

The lolly is suitable for rugged individualists to gentle feminine eyes: the clever packaging comes in a variety of styles to suit every individual taste. The extra long type with its phallic overtones for he-men. Little black spotted types for henpecked people. Dainty purse-size for people

who want to have a snack on the run; and of course, the gentle ladyfinger variety for those women who want to maintain an elegance and poise while nibbling their lollies in public.

The striped, ribbed wrapping paper inside has exceptional keeping qualities to ensure every banana has that fresh, natural taste until the date warning becomes apparent. (Bananas cleverly turn brown to warn consumers when their lollies are getting past their prime).

We must remember also that bananas are available in a variety of quantities. Individual purchases may be made (but this is usually limited to smaller corner stores because of distribution problems), larger packs for those with healthy appetites and, of course, the special jumbo pack (with free stalk) for parties and other large gatherings.

Banana skins also make wonderful slippers!

But a warning: bananas are not designed for unduly long periods of fondling or excessive squeezing. They tend to ooze out in excitement.



WHAT'S COOKING AT COOT-THA

This week's recipe of the month comes from our resident chef at Mt. Coot-tha and is for a large serving of high power FM stereo.

Take one 3,000 watt transmitter convert to 102.1 MHz, install with tender care in a well constructed sturdy hut, sprinkle freely with ample lengths of 50 OHm coax, mix in at regular intervals pre-ground directional couplers, self-raising helix cables, superfine lowpass filters and a pinch of an antenna relay.

Garnish the lot with various control cables and monitoring equipment. Earth all. Sufficient inground stainless steel spikes, connect to programme lines and test for taste (or lack of it). Serve into a retuned six element antenna and prepare to enjoy when cool (hopefully in about a week).

—Steve



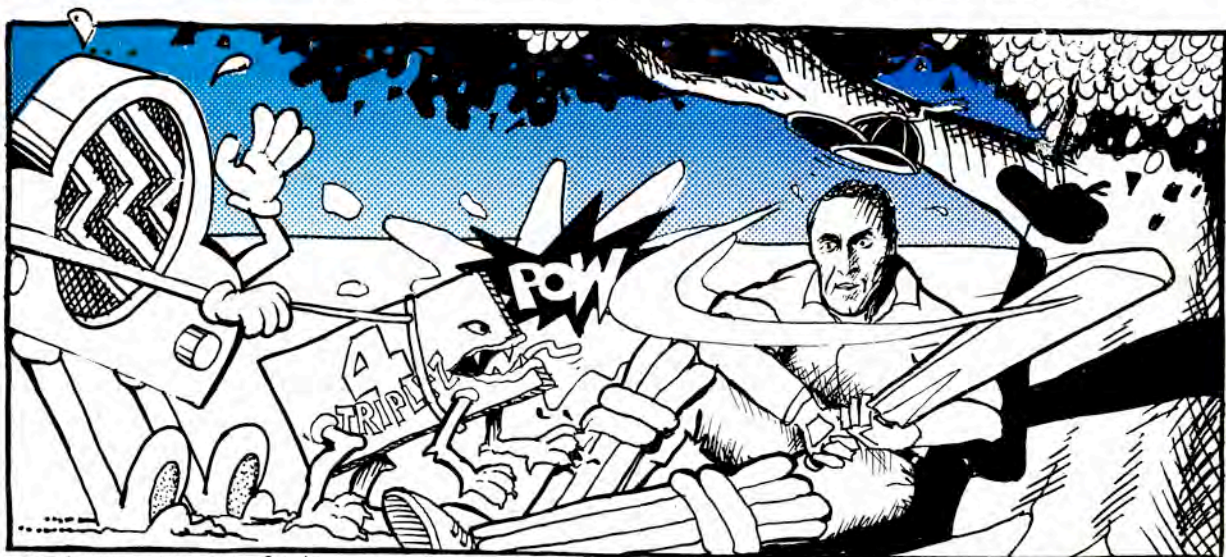
SUPERMAN SELLS OUT

Still on the topic of commercialism it was sad to read in a recent issue of B & T Advertising, marketing and Media Weekly that Superman is not only able to leap tall buildings in a single bound but in his new role as a movie star he's headed towards being the greatest salesman of the century.

"Superman" starring Marion Brando could possibly top the world record sales of more than \$US 200 million which Star Wars has generated at the box office and in merchandising spin-offs in the past year.



"There's a great place in the world for ruthlessness."



BRUCE GYNCELL FENDING OFF A PARTICULARLY PERSUASIVE SUBSCRIPTION PLUG BETWEEN INNINGS AT THE AUSTRALIAN BROADCASTING TRIBUNAL. BRUCE IS CHAIRMAN OF THE TRIBUNAL, AND THE **RADIOTIMES** HAS INTERVIEWED HIS CARTOON CHARACTER ABOUT THE **TRIPLEZ** SUBSCRIPTION SCHEME... TAKE IT AWAY BRUCE!

The ZZZ subscription scheme is a great and very worthy system which keeps ZZZ's workers stereo signal off the streets and on the Radio where they belong. I might point out that, as in nature, the subscription scheme's beauty hides its savagery. I do not normally go around armed but, in the situation depicted above, if I had not had my trusty willow handy I am sure I would have fallen victim to the subscriptions bite. The subscription is a (trog and useful) friend (see discount list opposite as one example of this) but if it is your enemy then it is a formidable foe. In fact it is downright vicious to those who do not pay their respects to the subscription scheme (\$20 worth of respect ensures that the sub is your friend for a year).

I would go so far as to say that if you are not expert in hand-to-hand combat or proficient in one of the martial arts, or at least given to carrying some form of concealable weapon, far self defence that you would be wise to stay on the right side of this brutal monster, the ZZZ subscription scheme, by paying \$20 protection money. I mean what price can you put on the continued full usage of your limbs?

I'd have to recommend that you protect your own interests, don't bring trouble down on yourself, see that this worthy but cruel subscription scheme is your ally not your nemesis. \$20 is all it takes. Thank you.

THE SOURCE RESTAURANT SHOP 17418 ELIZABETH ARCADE
BEN'S RESTAURANT, 677 ANN ST FORTITUDE VALLEY
10% DISCOUNT ON ALL MEALS
CENTENARY TOOL RESTAURANT: PETRIE TCE, SPRING HILL
10% DISCOUNT ON ALL MEALS
UNIQUE BOUTIK: 47 CHERWOOD RD. TOOWONG...
10% DISCOUNT ON ALL CLOTHING
MOUNTAIN EXPERIENCE: BARRY POE, FORTITUDE VALLEY
10% DISCOUNT ON ALL EQUIPMENT WITH RADIO TIMES ADVERTISEMENT
NATIONAL LIGHT & SOUND: 30 QUAY ST, CITY
10% DISCOUNT ON LIGHTS, MISC & CLOTHING
NATIONAL FILM THEATRE OF AUSTRALIA: 10% DISCOUNT FOR OVER 18s
SOUNDTRACKS: EAST STREET IPONICH...
CRITERION BOOKSHOP: 332 BRUNSWICK ST, THE VALLEY
10% DISCOUNT ON ALL ITEMS
PETERS WEST END MUSIC CENTRE: VULTURE STREET
10% DISCOUNT ON ALL ITEMS
PLANET PRESS & PLANET PUBLISHING PTY LTD.
10% DISCOUNT ON ALL PAPER, PRINTING & ARTWORK
KASHMAL AGAN TRADERS: ELIZABETH ARCADE
10% DISCOUNT ON ALL ITEMS
ASHMENT GRAPHICS: PH 521856
10% DISCOUNT ON ALL ARTWORK, PHOTOGRAPHS & REPRODS...
LILLIES: 454 UPPER EDWARD ST, SPRING HILL...
10% DISCOUNT ON ALL RECORDS & ACCESSORIES
SANDALWOOD TREE: PICCADILLY ARCADE, THE CITY...
10% DISCOUNT ON ALL CLOTHES, FOOTWEAR, LEATHERGOODS...
MOTHERS LIGHTWORKS: PHONE 5396680 PHIL HUDSON
10% DISCOUNT ON LIGHTWORKS & MISC
LA BOUTE THEATRE: HALE STREET MILTON...
EQUVALENT OF STUDENT DISCOUNT
SCHONELL CINEMA: UNIVERSITY OF QLD, STOLICIA...
EQUVALENT OF STUDENT DISCOUNT
OULEY HONDA: 1114 OULEY ROAD, OULEY...
10% DISCOUNT ON ALL PARTS
TOOWONG MUSIC CENTRE: 51 CHERWOOD ST RETAIRO...
10% DISCOUNT ON ALL RECORDS & INSTRUMENTS
CUSH HANSEN: ART CENTRE, DAVENPORT & CALSBURY RD.
MOUNT DAVENPORT...
10% DISCOUNT ON POTTERY, A FRUITING...
FRENCH MUSIC: 252 EDWARD ST, CITY...
10% DISCOUNT ON ALL RECORDS

HIGH!
POWER!