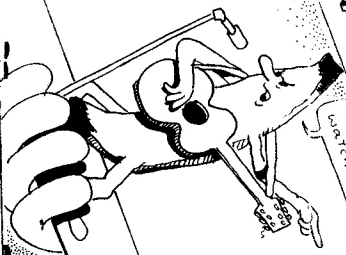
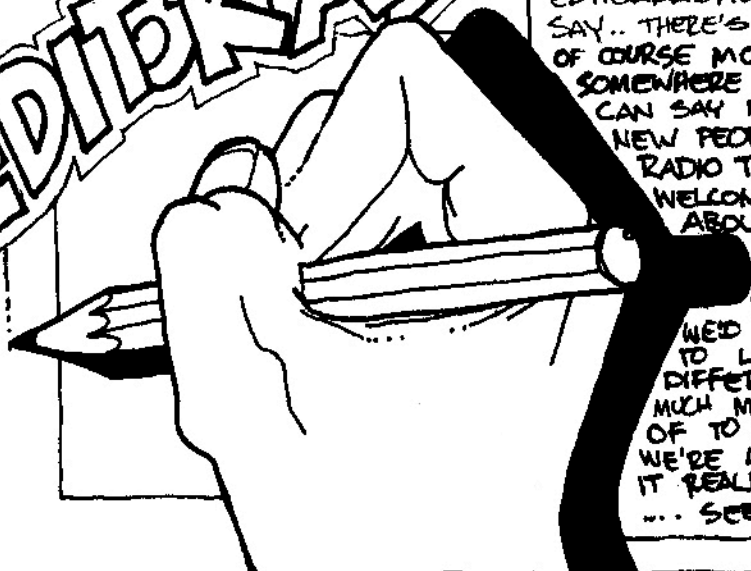


oops...

Radio Times
MARCH
ISSUE



EDITORIAL



I FIND IT A BIT HARD TO WRITE THESE EDITORIALS, YOU KNOW... WHAT CAN YOU SAY... THERE'S NO EDITORIAL "LINE" OF COURSE MOST THINGS ARE COVERED SOMEWHERE ELSE.... BOUT ALL I CAN SAY IS THAT WE NEED NEW PEOPLE TO HELP WITH RADIO TIMES... WE ALWAYS WELCOME SUGGESTIONS, IDEAS ABOUT WHAT YOU THINK RADIO TIMES SHOULD DO, PRINT, DRAW ETC THAT WILL DO.... WE'D LIKE RADIO TIMES TO LOOK A LITTLE DIFFERENT.... THERE'S NOT MUCH MORE I CAN THINK OF TO SAY... CEPT THAT WE'RE LATE AGAIN... NO THAT IT REALLY MATTERS...
... SEE YOU LATER....

**YOU CAN BUY
4ZZZ T-SHIRTS**

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JUST SEND
\$5-50
TO US! OK.**

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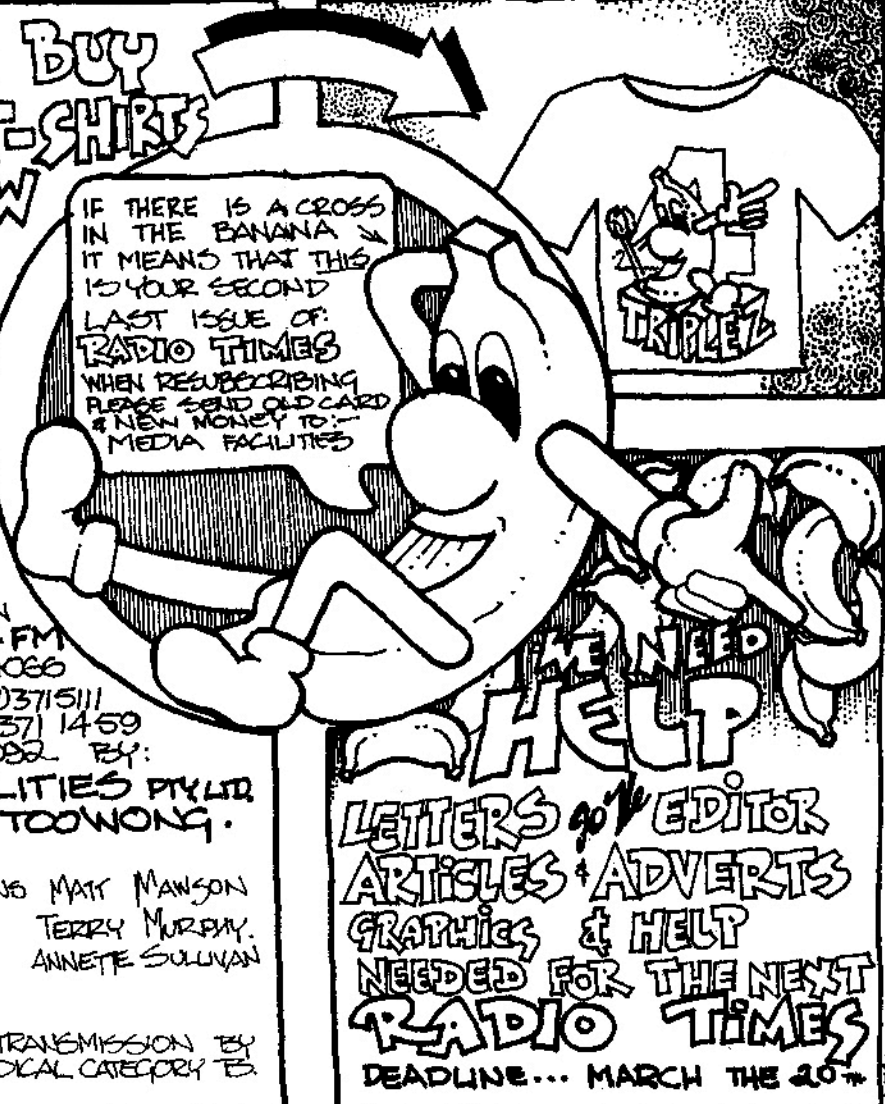
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**WE NEED
HELP**
LETTERS TO EDITOR
ARTICLES & ADVERTS
GRAPHICS & HELP
NEEDED FOR THE NEXT
RADIO TIMES
DEADLINE... MARCH THE 20th



MR STEREO F.M. SAYS:

MARCH

FOR THE RIGHT

~~NO~~ KEEP URANIUM IN THE GROUND!

4ZZZ FM

SAT SUN

PROGRAMME GUIDE

	MON	TUES	WED	THURS	FRI	SAT	SUN
5	<i>Michael Finnan</i> 6					ALLIEN MARTIN	JENNY STOOPES
9	<i>John Woods</i> 10					BRUNO KOBERG	CLASSICAL
1	<i>Brian Watson</i> 2					MARK BRAKEN	?
5	<i>Bill Riner</i> 6					PHILLIP BLACKNEY	BRISBANE LINE
9						RE-QUESTS	? 8
10	SPECIAL	BLUES	ROCK & ROLL	JAZZ	LIVE	?	T.T.L.G.
1	IAN NICHOLSON	LEIGH BRADSHAW	MARK BRAKEN	PHIL MOSELEY	IAN NICHOLSON	LEIGH BRADSHAW	JAN NEWELL

NEWS: MON-FRI EVERY HALF HOUR TILL 6:30 AM THEN 11 AM & 1 PM
 MAIN BULLETINS 6:30 & 7 PM. BRISBANE GRAFFITI 6:30 MON-FRI

STATIC: HEY MISTER, WHAT'S FREE-FORM ON THE PLAYLIST?

Radio, Steve Allen once said, is the communications aorta of the family of man. If you but that metaphor, you'll find that circulation is beat in an area or radio known as AOR, album-orientated rock. It's relatively a new term but one that in many areas of the US is smothering progressive radio.

Progressive radio, as used here, means radio with no playlist, no strict rotation of songs or artists to be drawn upon. Radio where the individual on the air may "express" or "indulge" himself, depending on your point of view.

Within the music business, this type of radio is called "free-form", and it has roughly the status of the bald eagle or the whooping crane - an endangered species. In contrast to free form other radio is called "Formulated". And in the pop music area, much of it has been wrapped up in a new approach. AOR offers its listeners a mix that falls somewhere between Top 40 ("All the hits all the time") and free-form stations; AOR aims for the youngest children of the sixties - those left behind when their older siblings tramped off to Woodstock. This audience, the conventional wisdom goes, were not satisfied with free-form radio. They were used to hearing familiar songs, bright DJ patter, promotions and contests. Strangers in the land of progressivism, they would tune out.

The FM pop radio business has wrapped itself in the robes of AOR, seeking commercial solidarity. "To the business community, and particularly the advertising agencies, the term 'progressive' had been stigmatized as being acid, underground, hippies," says Mike Harrison, managing editor of the music business trade publication Radio and Records and the man who coined the term AOR.

How did progressive stations change when they signed onto the AOR bandwagon? "AOR forced broadcasters to become a little bit more humble in their attitude toward their own self-perception of the music, their radio stations and the public. They learned that the generation they had been going at - kids in college - had become doctors, lawyers and teachers and they want something else from radio than head trips and counter-culture music."

AOR has caught on widely in the record business because it formalizes the commitment of radio stations, particularly FM stations, to help sell albums. According to Harrison, "AOR stations are on an equal level with Top 40 and pop adult stations. AOR is the key; it boosts ratings and it boosts revenue."

One of the most widely used AOR formats is "FM Superstars", developed by two Atlanta businessmen, Lee Abrams and Kant Burkhardt. Harrison praises FM Superstars as a "disciplined, scientific way of AOR radio. To say that Lee Abrams stands for cutting down playlists," Harrison adds, "would be totally unfair. He's also known for breaking new albums. One of the trademarks of Abrams' stations is that each night at midnight they play a new album in its entirety. When they do play a new product, it's a lot - "heavy rotation", it's called in the music business. It's a disciplined as opposed to haphazard approach."

Total freedom for incompetents on the air doesn't work the way it did for the geniuses who developed progressive radio. Freedom for the sake of freedom is not the answer. When freedom no longer gives you good radio, it's time for discipline."

The disc jockey was conscientious about what he played - and he never got stoned on air. But he remembered Barry, who smoked incessantly when he used to have a show. Barry might think "guitar" and reach for the Duane Allman anthology album, and after "Layla" ended he

would move right into Clapton, and then some Cream and then the Yardbirds....and suddenly find himself thinking about old English bands and reach for the Bonzo Dog Band. And before he put it on, Barry would tell the fans about the time he saw the Bonzos at the Fillmore West, and how it was far out, and who was with him, and the concert he went to the following week. Seconds stretched into interminable minutes before he'd finally spin another record.

Meanwhile, kids at home and in cars were twirling the dial to escape a nostalgia trip that just wasn't theirs.

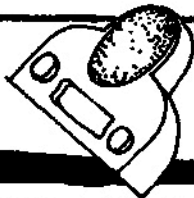
Harrison: "Too many progressive stations are concerned with proving how hip they are."

Abrams: "The content of the announcer's rap....the on-the-air attitude....it's just irrelevant to still preach revolution."

Harrison: "Counter-culture is no more."



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.



And so, for the past ten years, more and more stations have been going to formats. More and more are signing up with consultants who tied them into informal networks of research and programming techniques. And what this does, in the end, is drastically reduce the number of people who decide what goes on air.

When stations programmed independantly, each had a programme director who would make his own decisions; each station had its own gate-keeper. If a station was free-form it had many programmers, for each announcer would decide what would go on air.

But when a station goes to a format and retains a consultant to set its rotation, that consultant becomes the programmer for many stations. So there are fewer programmers, and more standardized playlists and rotations. less people participate in deciding what goes on air..... and more power is concentrated in the hands of fewer people.

"Our format is as commercial as possible without losing a progressive identity, a progressive sound," says Abrams. "One of the things that's most important about that word is that it means different things to different people. To a listener, a progressive station is one that plays what is hip. We don't define progressive; we don't define hip. We let the audience do that."

Abrams and Burkhardt have amassed an enormous bulk of research on the tastes and habits of the record-buying generation. When they service a station, they don't worry about whether or not it's progressive. They find out what the audience considers hip, and develop categories into which the artists and their familiar material are slotted.

How do people tell radio stations what they want to hear? By buying records. While the old device of listeners calling in requests still holds in some markets, radio management and programme directors prefer to closely monitor sales in their area and around the country, and then play what sells best.

This creates a firm airplay bias in favor of the people who purchase records; they are the only ones who "vote". It is a class, not a racial, bias; a black AOR station plays the music its affluent listeners buy. Those with little money: people of little concern to the broadcast industry.

Radio station owners are not public servants, or good Samaritans, but businessmen, catering to advertisers who have something to hawk. It is safe to say that ownership of radio stations, like that of television stations, rests by and large with the wealthy and their corporations. It all adheres to the lowest common denominator principle of communications, which suggests that the lower the level of content, the more accessible it is to more people.

But so what? Why should it be any different than this? Well, with an open bias in favour of progressive free-form station, we say here's why:

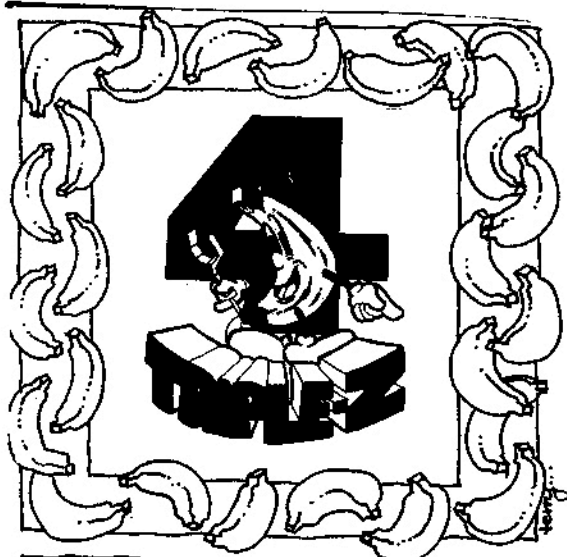
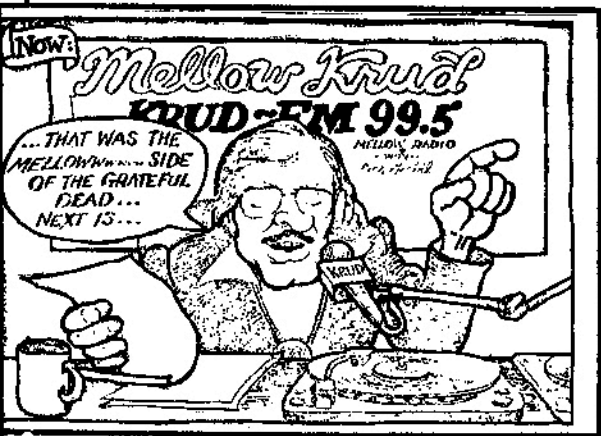
Because there's a better way. There was a time, during the 60's; when activism was more than being hip, and hundreds of thousands of people put their bodies on the line for many causes. We may romanticize the past, or gaze back fondly at it through relevance-shaded glasses, but we think there was a time when this Movement found a voice in the established media. That voice was progressive FM radio.

Progressives are fading away in many areas, and barely holding on in others. If progressives are to survive in the face of the AOR formatting, three conditions must be realized:

1. Ownership and management must be willing to settle for reasonable profits with a reasonable share of the market, without always pushing for more listeners/ higher rates/ more profits, because progressive free-form is not a guaranteed growth proposition.
2. Placement ought to be in a large urban market (or perhaps a university community) where that fraction of the market is larger enough to ensure listenership and modest success.
3. Recognition must be made by AOR stations of the role of free-form radio. Some of the criticism is well founded, particularly complaints about many on-air personalities who come on and rap about what's ever in their head.

But when the honeymoon is over, when life has turned more oppressive, when dissent is common once again and the streets and the campus s boil with passions, will progressive radio - will any radio - have survived complacency and conservatism to be there when it is needed?

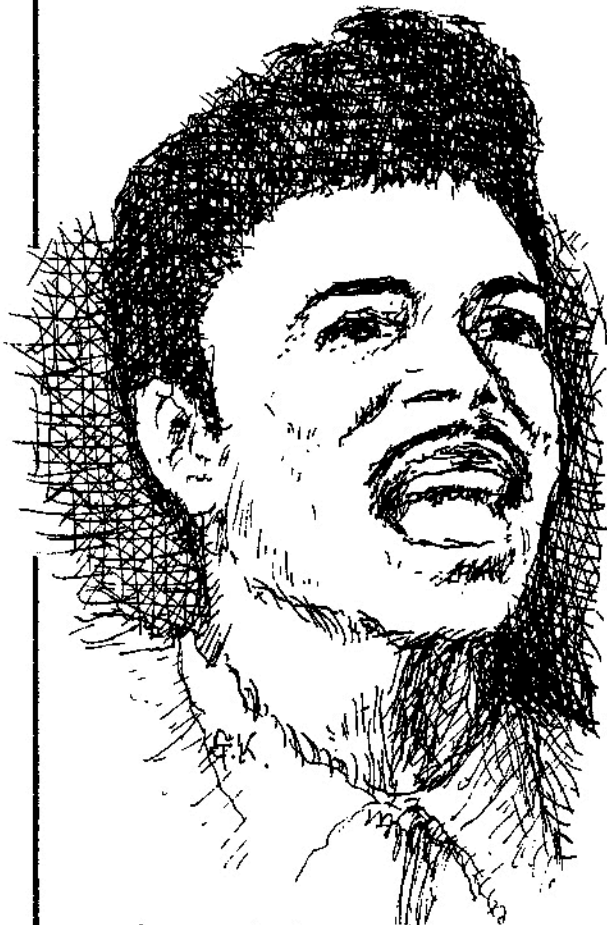
(Excerpts from Crawdaddy, 30th January, 1978)



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

ROCK & ROLL

Calling all cats, calling all hep cats! Old Rockers and young boppers should have a feast of the best and the most important artists in the history of Rock'n'roll during the next few weeks. There are so many greay acts - many of whom deserve a show of their own. In the Encyclopaedia we will be featuring all the L's - Jerry Lee Lewis, Little Richard, Frankie Lymon, Brenda Lee, etc., and they are just the tip of the iceberg.



Jerry Lee Lewis was one of the rockabilly greats, and his importance was well covered by the "All You Need Is Love" TV show on R & R. Little Richard, the self-proclaimed king of rock'n'roll was equal, if not greater, than Lee Lewis although

his failure to establish a worthwhile career since his comeback is a disappointment to his many fans. Frankie Lymon, although having only a few hits in his own right, is no less important - having the first doowop No 1 hit record. With his group, the Teenagers, he popularised a group harmony sound, particularly the piercing tenor lead singing which was imitated over and over during the rock era. Brenda Lee ("Little Miss Dynamite" - after one of her early recordings) was interesting in the very few females got a 'look in' in the charts. Other lesser known but equally interesting artists include Bob Luman and Dickey Lee - old rockabilly singers who found more success in the early 60s Country Rock field. Little Anthony and Imperials were another of the falsetto lead singing groups - a style that continues today with groups like the Stylistics. Bob Dylan feels that Little Anthony was the last of the Rock'n'rollers - in 1959. Other "Littles" include Little Eva, Little Joe and the Thrillers, Little Joey and Flips, Little Caesar and Romans, and Little Dippers.

Robin Luke and Curtis Lee were a couple of handsome blond-haired guys who made a couple of very interesting recordings. John D. Luodermilk could be ranked, in my opinion, with the names which headline this column, mainly for his song-writing ability. Alis Lesley, one of the many great no-hit unknowns, toured Australia with Little Richard and Gene Vincent, and was billed as the 'female Elvis Presley'. Her hairstyle was slicked-back like Elvis, and also like Elvis she slung a guitar round her neck on stage without being able to play it.

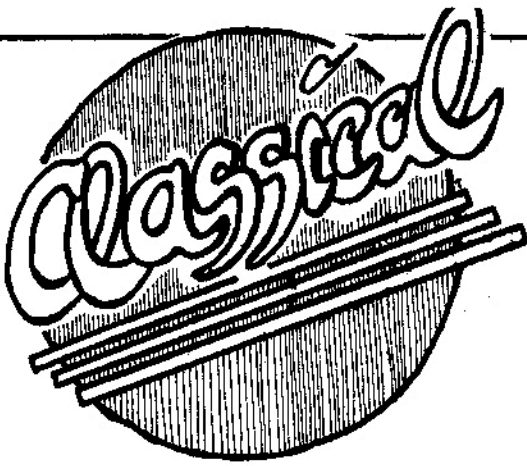
These cats are so far out, they've gotta be in where have all the good times gone? I could take much more space previewing more of the acts to come, but it would be better to tune in - the music is the message. The music is brief but the message is eternal - the joys and sorrows of feeling young and alive, and not taking yourself too seriously. A-wop-bop-a-loo-bop-a-lop-bam-boom.

Turn on and dig original rock'n'roll.

Geoff

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 FRIDAY 31ST OF MARCH
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 SURVIVORS
 SKY FORCE

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Sunday, 12th March

Wolfgang Kreuzer

SAINT-SAENS Danse Macabre, Op 40. Herman Krebbers, violin solo and the Concertgebouw Orchestra conducted by Bernard Haitink. Philips (GL-93).

DELIUS Koanga (closing scene). Royal Philharmonic Orchestra and chorus conducted by Sir Thomas Beecham. Coronet (KLC-655).

STRAUSS Salome - Dance of the Seven Veils. Chicago Symphony Orchestra conducted by Fritz Reiner, RCA (L16051).

DELIUS Paris (The Song of a Great City). The Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Coronet (KLC-528).

WEBER Le Spectre de la Rose-ballet (Invitation to the Dance, Op 75). The Vienna Philharmonic Orchestra conducted by Willi Boskovsky. Decca (SDDA-127).

RAVEL Daphnis and Chloe, Suite No 2. The Philadelphia Orchestra conducted by Eugene Ormandy, Coronet (KLC 640).

TARTINI Trio in F major for violins and Harpsichord. David and Igor Oistrach, violins; Haas Pischner, harpsichord with the Gewandhaus orchestra conducted by Franz Konwitschny. Deutsche Grammophon (LPM 18393).

STRAVINSKY Pulcinella (Ballet with song). Mary Simmons, soprano; Glen Schnittke, tenor; Phillip Macgregor, bass with the Cleveland Orchestra conducted by Igor Stravinsky. Philips (A 01139 L).

STRAUSS Graduation Ball - Ballet. The Vienna Philharmonic Orchestra conducted by Willi Boskovsky. Decca (SDDA-127).

BEETHOVEN Trio No 7 in B flat major, Op 97 - Archduke. Emil Gilels, piano; Leonid Kogan, violin Mstislav Rostropovich, cello. Monitor (MC-2010).

BERLIOZ Le Carnaval Romain -)verture, Op 9. The Concertgebouw Orchestra conducted by Bernard Haitink. Philips (GL-93).

Sunday, 26th March

Michael Toohey

HANDEL Chandos Anthem - O Praise the Lord. Directed by David Willocks. Decca ZRG5490.

RAVEL Ma Mere L'oye. Jacques Rouvier and Theodore Paraskivescio, pianos. Calliope CAL1821.

DEBUSSY Six Preludes from Book 1. Alfred Cortot, piano. Japan Angel GR 2188.

BEETHOVAN Violin Sonata No 4 in A minor. Oleg Kagan, violin; Sviatoslav Richter, piano. EMI ASD 3295.

BACH Busoni Chaconne. Arturo Benedetti Michelangeli, piano. Canadian Roccoco 2069.

MESSIAEN Les Corps Glorieux. Loius Thiry, organ. Calliope CAL 1925.

BRITTEN Sinfonia da Requiem. New Philharmonic Orchestra conducted by Benjamin Britten. Decca SXL 6175.

SCHUBERT String Quintet in C, D 956. Dutch Philips 6599587.

BACH Easter Oratoria. Vienna Academy Choir, Stuttgart Chamber Orchestra conducted by Karl Münchinger. Decca SET 398.

MEDIEVAL MUSIC along the Pilgrim Route of St James in the 13th Century: "Queen a Virgen" Studio Der. Fruhen Musik directed by Thomas Birkley. German Electrola ICO 6330107.

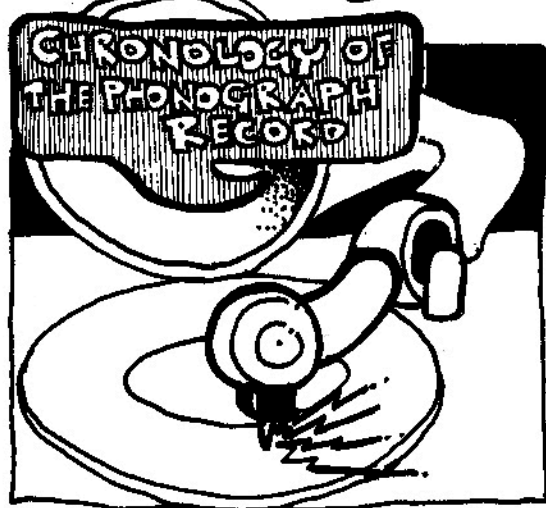
The Classical Programme can be heard SUNDAY mornings from 6.00a.m. to 10.00a.m.

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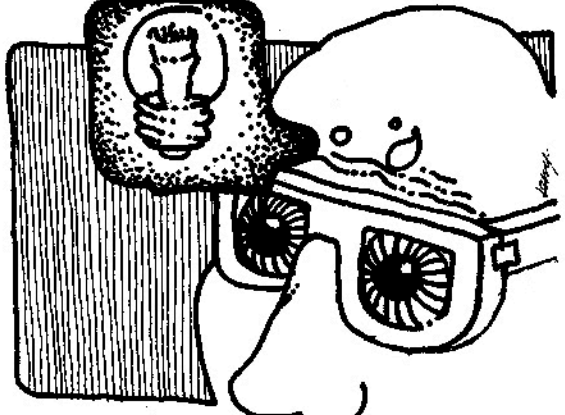
THE CANE TOAD TIMES

AT ALL NEWSAGENTS

The Illustrated



1830's & 1840's: Joseph Henry, a professor in physics at Albany Institute comes up with the theory of electromagnets which will make speakers, record players and modern electrical recording and reproducing possible.

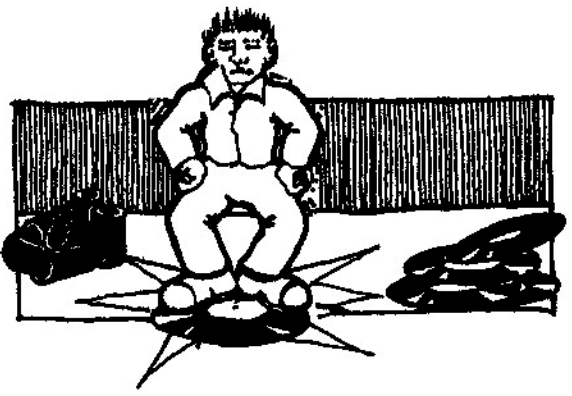


1863: Busy inventing something else, F.B. Fenby coins the word "phonograph"

1877: Tom Edison applies for a patent on his phonographs. The first words his little machine utters are Tom himself reciting "Mary had a little lamb"

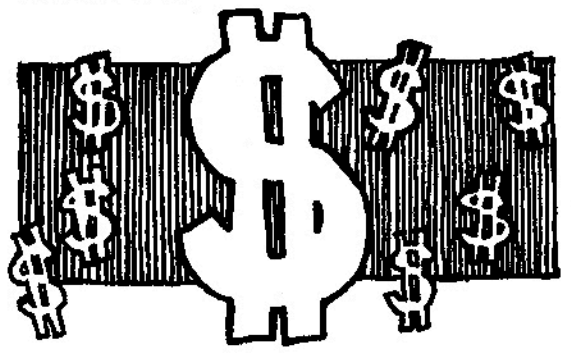


1887: In September of this year Emile Berliner invents the flat disc. At this point he's into heavy plate glass-disco-coated with lampblack. But we'll be hearing more from him soon.



1888: At the age of twelve, concert pianist Josef Hofmann stops by Edison's place in New Jersey to see what he's up to and becomes the first artist to turn recording artist as he puts down some tunes for Tom.

1890: Commercial recording is getting underway. Wax cylinders are being used each holding about two minutes of sound. As yet no method had been developed to duplicate these cylinders, so to turn out copies in quantity you had to put your band in the room with ten or twelve recording machines, play the tune and you had ten or twelve copies. By the end of the day you could turn out upwards of three hundred copies of a particular tune. And you were tired to say the least.

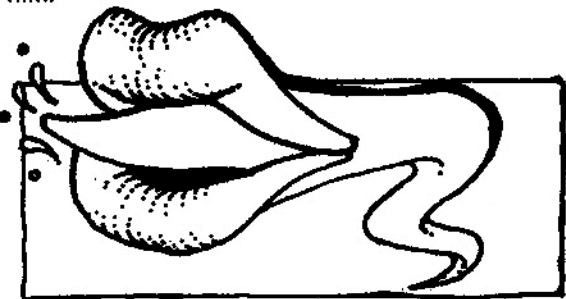


1894: Berliner is still at work and has found a way to make a negative stamper, which means he can start to turn out multiple copies of recordings. At this point he's stamping the discs in hard rubber.

1897: Discovering that the hard rubber discs have a tendency to flatten out in the grooves after some play, Berliner starts stamping on shellac discs.

1901: The Victor Talking Machine Company is started by Berliner and Eldridge Johnson. Johnson is the guy who came up with many of the refinements on Berliner's basic inventions. Together they are the first high powered duo in the yet to get underway big.

1902: Caruso is recorded. Caruso, by the way, had a vocal range especially suited to the singing into the horn and make an impression on wax, non-electric recording of the day. Since you could hear everything he was singing, you couldn't help but like him.



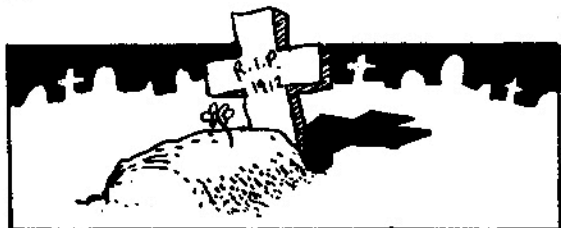
1903: Victor and Columbia are both heavy into a classical trip selling opera songs on record disc and cylinder. Edison is into the pop business on cylinders with what were, at the time, race songs. Edison is getting about 35 cents a cylinder while the classical opera stuff is going for about a dollar a copy.

1904: Looking on the other side of the disc and finding nothing, Columbia introduces the first double sided record. Nobody is particularly interested.

1906: Victor turns out the Victrola model phonograph which is about a ton of solid mahogany.

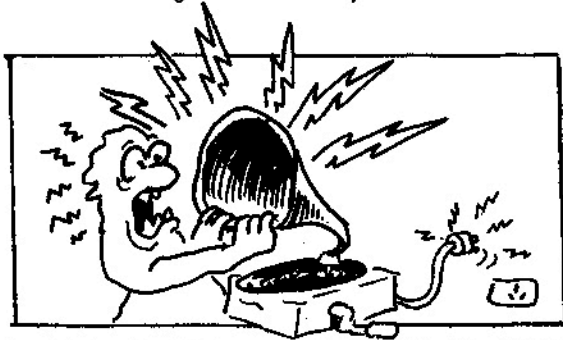
1908: Double sided records are now being sold by all major companies.

1912: Cylinder type records have pretty much had it.



1913: Edison, the head honcho of the cylinder business, introduces his own disc type record.

1919: Meanwhile everybody is still shouting into the horn to make recordings and electrical recording is still in the stage of cautious experimentation.



1924: Bell Laboratories gets it together first with a system of electrical recording.

1931: RCA Victor comes up with the long play record, see 1948 to find out what happened.

1934: A. D. Blumberg came up with stereo discs. Nobody was interested.

1934: The phrase "Hi-Fi" or "High Fidelity" starts to make the rounds.

1940: The Germans are busy developing magnetic tape recorders. Also, RCA Victor has started pressing records on VINYL.

1948: The LP or long play record or album (33 1/3 R.P.M.) introduced by Columbia. They press on black vinyl. Up to this point most of the vinyl was red.

1949: Not to be outdone by Columbia, RCA introduces the 45 RPM record. And before 1948-9 nobody had any record players that played anything but 78. So you can imagine what it was like.

1949: Two track commercial tape machines began to appear.

1950: RCA gets into albums at 33 1/3.



1951: Columbia gets into 45's.

1955: Stereo tape recorders are available for your home.

1958: 4 track tape recorders are ready for the poor old consumer.

1958: Stereo albums are available.

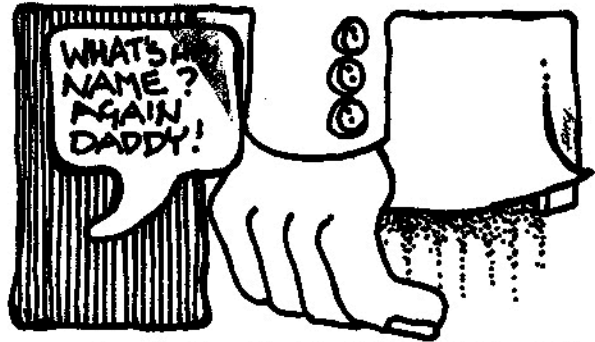
1969: Quadraphonic, 4 channel sound introduced. Ooops! forgot to mention Mr. Faber in Vienna who in 1860, built a talking man with flexible lips and a rubber tongue. And when they wanted the talking man to speak French they put a clip on his nose. We've come a long way?



THE ROCK FANS OF BRISBANE GET PISSED ON FROM A GREAT HEIGHT.....AGAIN

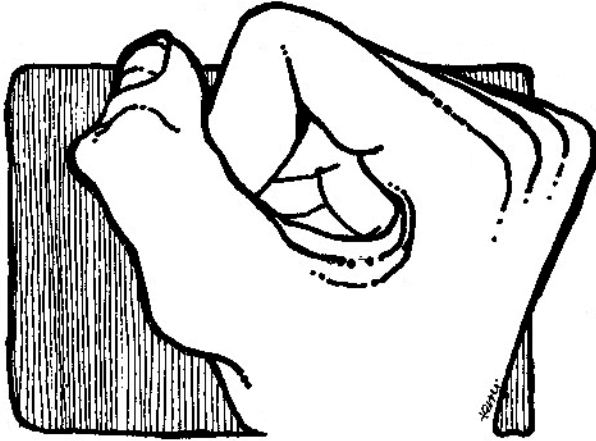
Well, Brisbane concert goers are put through the trained dog routine again! AGC Paradine are responsible for the latest outrage, they are the promoters of Bob Dylan's Australian Tour. Reportedly Bob Dylan refused offers of up to \$250,000 more from other Oz promoters just so that AGC Paradine could handle the tour - maybe they gave him the assurance that the fans would be treated as badly as possible. This could be Bob's way of making his fans totally disenchanted with the system, by abusing them so badly that they'll be pushed beyond the limit and will finally stop listening to his old protest songs and get off their arse-holes and do something. It's possible or maybe

Bob is really as irrelevant and removed from Real life as he appears to be. I guess the concert will tell. I'm planning to go in the hope that there is something in him - I fear greatly that there is not.



The people who pay for and attend these incredibly profitable concert tours have never been high on the promoters list of considerations but with Dylan they reached a new low.

On Wednesday evening it was announced that there would be one Dylan concert on the 13th March and that the tickets would go on sale from 8.30am Friday morning. Naturally the Dylan loonies started camping the following morning. From 7.10am Thursday morn for some 25½ hours the fanatics camped. No arrangements were made for mail booking with a limit of, say, 10 tickets - no, it was queue up, take what you got and buy as many tickets as you could pay for.



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FESTIVAL OF Science Fiction
SUN 12 MARCH

4pm	The Time Machine (NRC)	Fin. 7.45
6pm	Barbarella (M)	Fin. 11pm
8pm	Solaris (G)	

BARBARELLA SOLARIS

SUN 19 MARCH

6.15	Logan's Run (NRC)	Fin. 7.15
7.30	Slaughterhouse 5 (M)	
9.30	Demon Seed (M)	Fin. 11.10

LOGAN'S RUN SLAUGHTERHOUSE-FIVE
Demon Seed

SUN 26 MARCH

5.00	Tommy (M)	Fin. 7.15
7.30	Fantastic Planet (G)	
9.00	Man Who Fell To Earth (M)	Fin. 11.20

Tommy
THE MAN WHO FELL TO EARTH

★ ONLY THE BEST ★ FREE CAR PARK ★

ATZ
TRAVIN' TRIP
AT THE SCHONELL THEATRE
FOR POSTERS, T-SHIRTS, STICKERS

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 •

Consequently enterprising dingoes were asking those at the head of the queue to buy blocks of 40 or 50 tickets for them. Result - real fans either get bad seats or pay through the bum for scalpers tickets (as if the \$12.50 original price wasn't enough of a slug!). So far Bob's tickets were expensive, hard to acquire and easy to abuse (scalping).

The ultimate insult came on Friday morning when the bookings for the one Bob Dylan concert were opened. Needless to say the tickets sold very fast (there was a sale of 95 tickets to one person!??). Those who weren't quite so fast on the queue were worried that they wouldn't get tickets to the Monday concert. Those who had queued for 18 hours or something and arrived as the last tickets on the floor plan were going must have felt sick. To have queued for that long and to have found the concert sold out! They needn't have worried. As soon as one concert sold out another was opened!! The promoters, Festival Hall booking office, Bob Dylan and management should be shot for this act. In selling his 4 concerts one-by-one they have committed a terrible crime. It is obvious they knew there would be 4 concerts and yet they did not open the booking plans for all 4 at once which means that someone who queued for 20 hours could get a worse seat than someone who walked in on Friday arvo as the 3rd concert was opened. More than this they did not tell anyone that there would be another concert opened soon, so Dylan fans bought, in panic, terrible

seats they normally wouldn't buy - believing they wouldn't get a chance at better tickets. Those who got in first should have had their choice of front seats for all 4 concerts.



However the rock audiences are well trained and will listen to Bob's songs of meaning and protest at \$12.50 a head after being thoroughly manipulated by the promoter and booking agents and therefore Dylan. It's sickening the way the fans are abused - but it's been proved they'll take it - anyone want to buy a Dylan ticket- cheap?

Miguel



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

Thanks to Gary Thorpe of Brownbuilt for his help in getting Triple Z some decent office furniture. We are still very underfurnished though and anybody who has spare desks with drawers or bookshelves, can give them to Triple Z by ringing 371 5111.

RENBUKAN



KARATE

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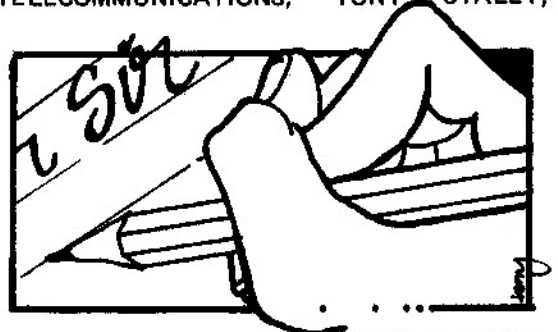
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7:30 → 9:30 PM

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How You Can HELP

OUT OF THE GOODNESS OF OUR HEARTS AND FOR NO OTHER REASON, 4ZZZ DOES FREE COMMUNITY ANNOUNCEMENTS. IF YOU CAN OFFER A LIFT OUT OF THIS FAIR CITY OF OURS OR WISH TO LEAVE, WE CAN HELP. DO YOU HAVE A ROOM VACANT OR REQUIRE A ROOF OVER YOUR HEAD? WE HAVE AN ACCOMMODATION SERVICE WHICH MAY BE ABLE TO HELP YOU. IF YOU'VE LOST A PET OR HAVE ANY GENERAL INFORMATION OF INTEREST TO OTHERS, YOU CAN WRITE TO US AT P.O. BOX 509, TOOWONG OR RING ON 371 5111.

MANY PEOPLE DURING THE RADIOTHON ASKED WHAT THEY COULD DO TO HELP GET US TO MT. COOTHA MORE QUICKLY. PERHAPS THE BEST THING TO DO WOULD BE TO WRITE TO THE MINISTER FOR POST AND TELECOMMUNICATIONS, TONY STALEY,



PARLIAMENT HOUSE, CANBERRA OR YOUR LOCAL MEMBER, BUT MOST IMPORTANTLY TO US HERE AT TRIPLE Z, P. O. BOX 509, TOOWONG, QLD. 4066.

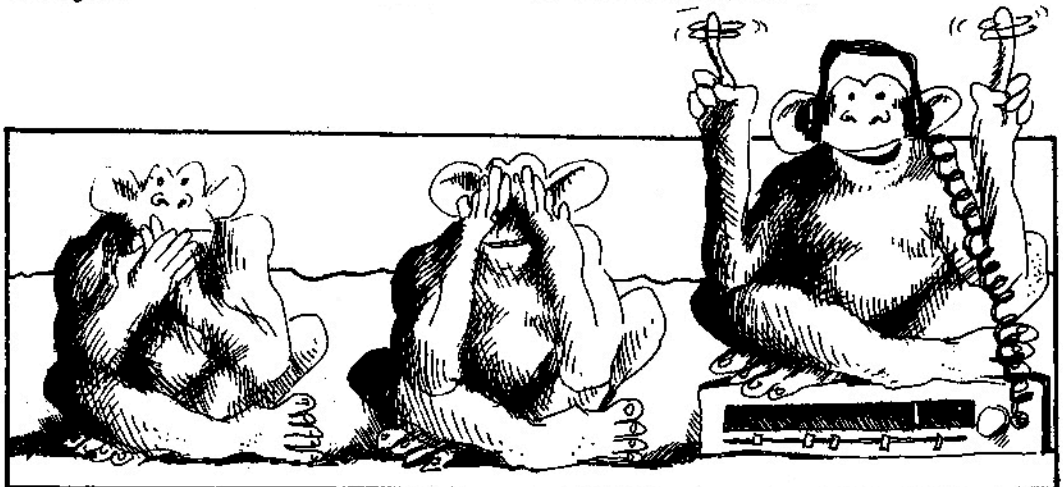
DON'T FORGET YOU CAN SEND YOUR PLEDGED RADIOTHON DONATION TO 4ZZZ-FM, P.O. BOX 509, TOOWONG, 4066 OR COME INTO THE STATION WITH IT.

TA

POSITIONS VACANT

TRIPLE Z AGAIN HAS A VACANCY FOR A FEMALE ANNOUNCER FOR THE MORNING SHIFT. IF YOU'VE HAD ANY EXPERIENCE AND WOULD LIKE TO WORK FOR PITIFUL WAGES, LONG HOURS AND FOR A HIGH LEVEL OF COMMITMENT, WRITE TO US AT BOX 509, TOOWONG, 4066, TELLING US ABOUT YOUR EXPERIENCE AND WHY YOU WOULD BE FOOLISH ENOUGH TO WANT TO TAKE THE JOB.

TRIPLE Z STILL NEEDS DESKS WITH DRAWERS, HEAVY CURTAIN MATERIAL, BOOK SHELVES, FILING CABINETS, AND COMFY CHAIRS, IN FACT ANY OFFICE EQUIPMENT YOU CAN SPARE. BRING IT TO THE STATION BEHIND THE SCHONELL THEATRE AT ST LUCIA OR GIVE US A RING ON 371 5111 AND WE'LL ARRANGE TO PICK UP THE FURNITURE.



The BLUES

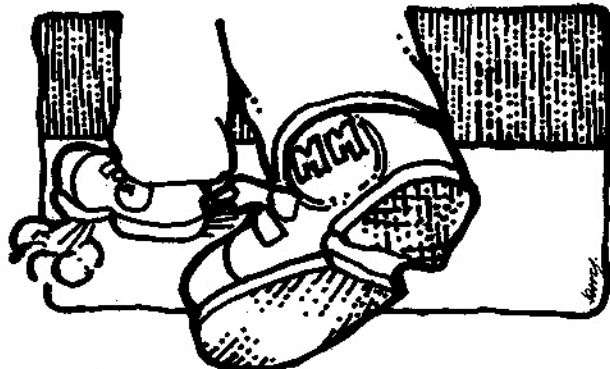
Mark Doherty has been into blues for about 10 years. After various jobs he has renounced all to become an Optometry Student at Q.I.T.. He was also involved with La Boite for 4 years. Greg Cuffe, who joins Mark later is of the same vintage. Whenever someone has revived blues in Brisbane, Greg has been there. At present, he is the Brisbane executive member for the Australian Blues Society (still only a value packed \$4 per year).

To borrow one of Willie's phrases - "It's been a pleasure", and it really has. Long live Nothin But the Blues.

MICHAEL MAYER

This is the end of an era, as far as Nothin But the Blues is concerned. After two years of involvement with the station per se, and two years of involvement before the granting of a licence, I resolutely turn my back on Brisbane, and head to Adelaide to further my education.

In spite of the problems of trying to think up something exhilarating and new for each week (I soon gave up that idea) I've enjoyed my sojourn here, and I'm glad that in some small way I've been able to offer something different in the way of ideas and music to Brisbane. But Nothin But the Blues Continues.



The Blues Programme can be heard TUESDAY nights from 9.00p.m. to 10.00p.m.

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BYO

THE INVISIBLE WOMAN

Women constitute over half the world's population, yet people in the media often present their material in a way that suggests that women scarcely exist at all. They habitually under-represent them as workers, creative and decisive social beings, providers as well as dependents, and members of victimised social groups (such as aborigines, homosexuals, oppressed races, religious minorities).

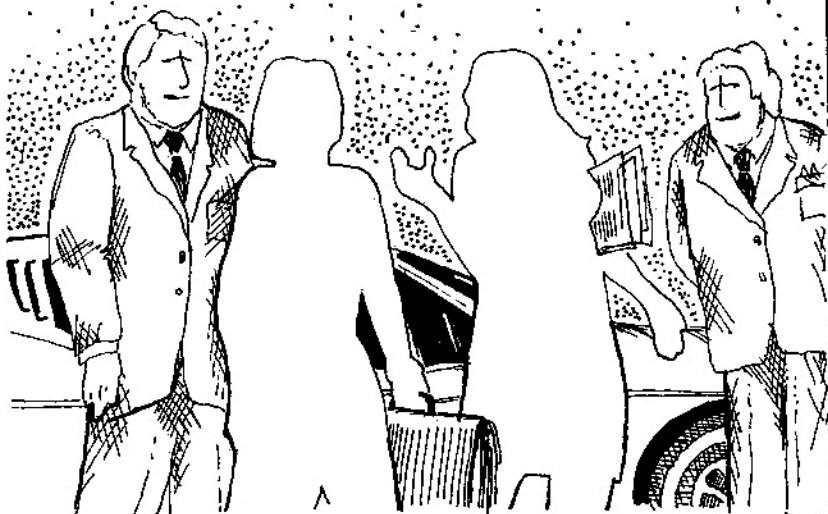
A human being, unless he is heavily armed and at a safe distance, is in great danger when confronted by a grizzly. The writer of the article then goes on to observe that the film Grizzly '...is about an attack by such a bear, which kills two teenage girls camping in an American Park'

Consul killed. The Bulgarian Consul-General in Sydney, Mr Matim Molerov, and his wife, of Carlotta Road, Double Bay, died instantly when their car and a semi-trailer collided. (From a report in the 'Sydney Morning Herald' which gave the names of the two injured children but for the headline writer the wife didn't exist and the reporter didn't bother with her name.)

The words 'man', 'men', 'he', 'his' and 'him' are often used to describe human beings of either sex. This isn't just an insignificant literary convention - language helps to structure the way we see the world around us and using words like 'men', 'him' gives an impression that women are absent, silent, or simply less important than men. When reference is to either or both sexes, but not specifically to the male sex, the words 'man' and 'men' can be avoided. Possible alternatives are 'person', 'people', human beings, 'men and women'.

Avoiding 'he', 'his' and 'him' can be more difficult, since the repeated use of 'he or she' 'his or hers' can be clumsy. But 'they', 'their', 'them' and 's/he' can often be used instead.

Many journalists have a habit of describing women in terms of their marital status age and physical appearance, in contexts which they wouldn't dream of describing men in such terms.



'Carelaine Jones, the A K's best-looking intellectual, puts the women's movement under the microscope next week. (Sunday Telegraph story about two television specials.)

'Melbourne Mum Wins Air Race' (Melbourne Sun heading on a report about a woman pilot who won a race.)

'Mother Challenges for Executive Post' (Sydney Morning Herald)

'It's run by blonde fashion model Dawn Scott. She's really is an eyesful.' (article in The Australian on a Melbourne boutique.)

Both women and men read the press and listen to the radio, though journalists often seem to assume that they are talking only to men.

...the greatest problem facing the novice buyer is not how to find the right circuit for his amplifier but how to choose from the outstanding array of first class products' (From a Consumer Guide to Setting Yourself Up with Hi-Fi in The Bulletin by David Marr.) Both women and men buy sound equipment.

If the description isn't relevant, it can be avoided. Women are people in their own right. They do not need to be defined in terms of their relationship to a man, nor in terms of the way they appear to men. How often do journalists refer to a man as a divorcee, a widower, or married to a typist (or engineer/ office cleaner/ etc...)? Women reach adulthood at the same age as men (if not sooner). Yet many journalists still refer to women as girls and some newspapers promote their female journalists as girls, eg Sun girl...

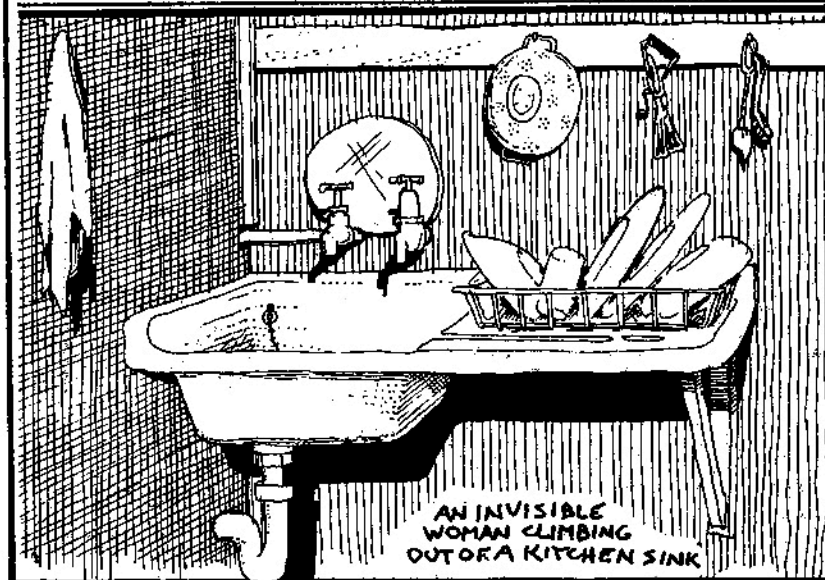
No aspect of the human character is the monopoly of one sex: Women and men are equally capable of being gentle, aggressive, strong, brave, cowardly, etc. They can be represented as equally varied human beings, not as masculine and feminine stereotypes. Cliched references to dumb blonds, nagging wives, the fair sex, the weaker sex, the little woman, sweet young things, hysterical ladies, etc, perpetuate the stereotypes.

A growing number of women lead multifaceted lives, so it is no longer safe to assume that they are confined to traditional female roles such as housework, childcare, fashion, beauty, sewing, etc. Nor can marriage be assumed to be the goal in every woman's life.

Not all women are (or want to be) wives, mothers or attached to a man. Similarly, not all men want to be husbands, fathers, or attached to a woman. Single, divorced, widowed, homosexual and childless women and men can be portrayed without any implied judgement on their adequacy, motivation or autonomy.

Marriage and the nuclear family do not constitute the only viable relationship or pattern of living. The growing number of people who choose to live otherwise need not be portrayed as misfits. Terms such as slacky, tart, loose woman, slut perpetuate the double standards for men, and women and assume that monogamous marriage is the only viable sexual relationship for women.

Exerpts from an article, Women Media Workers, in the New Journalist)



AN INVISIBLE WOMAN CLIMBING OUT OF A KITCHEN SINK

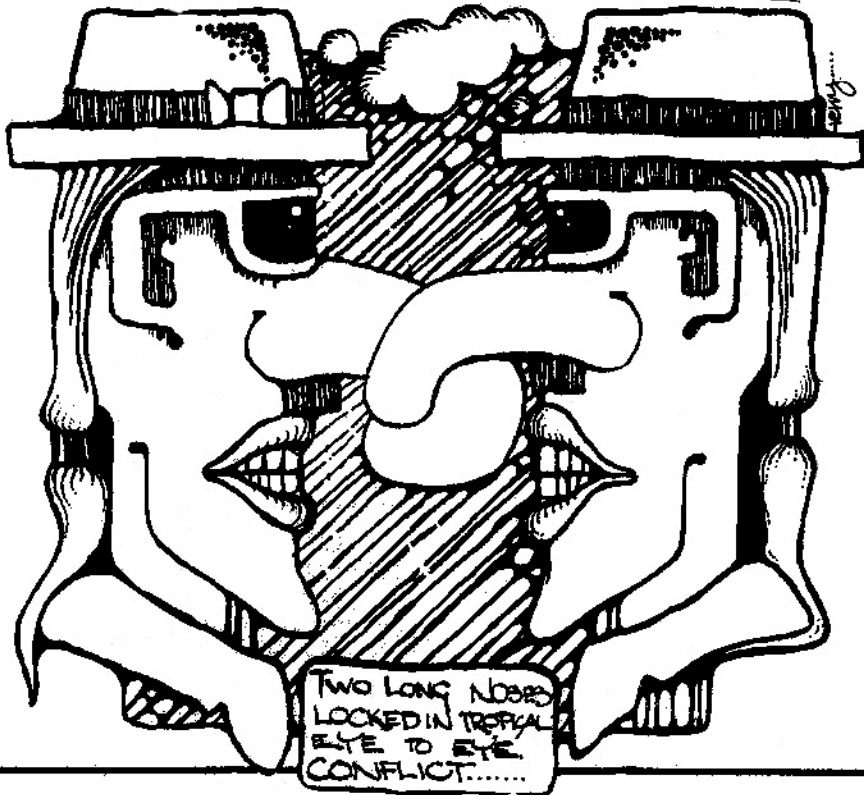
Gutter in Colour

Dear 'Radio Times' People,

I noticed your moving articles in the 'Radio Times' pleading emotionally for articles. So I dragged myself away from my torture chamber to write you an article, in your hour of need. I hope you enjoy it. If you do there will be many more, if not, I'll come round and, well, here it is anyway, a first release for 'Radio Times' "The Life History of Hoots Mon" brother of Napoleon.

Yours Sincerely,

AIDAN RICKETTS



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THE LIFE HISTORY OF

HOOTS MON

by
AIDAN RICKETTS



It was a horrible night, the wind was like a savage Amazonian Walrus, crashing through the undergrowth and the rain was pelting down in yellow parliamentary envelopes. The beggar from down the road was frying the local cat in paraffin. My dear father had just broken his leg under the knee, and was applying a tourniquet to his neck to stop the excessive vomiting which was probably due to having chewed the ears off Gnasher, our dog, for crushing our new baby's skull earlier in this despicable evening. My mother sat there sticking nails into her flesh, and spraying unpleasant slime on the furniture. She hit the cat with a large club and then ate it, and threw a sharp metal object at me, and broke three of my ribs. I had seven brothers, all were called Napoleon, and all were enormous (one was 90ft. tall). One brother stood out in my memory especially, this was Napoleon. He was a very playful boy, he once grafted my other brother's head to the network of plumbing under the sink. I had no sisters, because when they learned early in life that their name would never be Napoleon, they began eating themselves. One, Marie, hid under the cheese in a pizza and Mum ate her by accident.

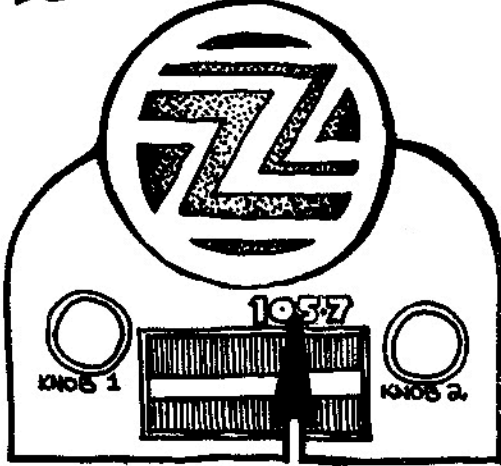
One sister of mine, a very stable headed girl, who was fond of hanging animals above her bed and lighting them up, didn't eat herself. She died when, at the age of four we used her to clear the clogged toilet pipe. (That was eight years ago, it is still blocked.) This business of eating themselves was silly because my father, who was now suffering from a slight case of cerebral haemorrhage had a great rambling idea to send his daughters to St. Maisy's "Convent on Wheels", which was in the local cemetery's parking area.

My family seemed prone to tragedy. During this storm, the orange slime on the trees outside shone brightly. My dear father who had just managed to blow his kidney out with a double barrelled shotgun sent Napoleon out to turn off the trees. As Napoleon stepped outside he was immediately set upon by five knights in shining armour, (who were sheltering from the storm on our verandah), they belted into him and reduced him to a mash quickly with spiked iron balls on chains. Napoleon's mutilated body lay there being sucked up by yellow carnivorous butterflies. Oh gosh! said mum when she saw him, and her heart shot up her throat, out of her mouth and lay there on the floor throbbing incessantly. She seemed rather dehydrated at this. So Napoleon put her in the fridge along with Napoleon, Napoleon, the earless dog, and the lady from next door who had died and we were keeping her in the fridge until her family got back from holidays to collect her. There was also a strawberry tart in there.

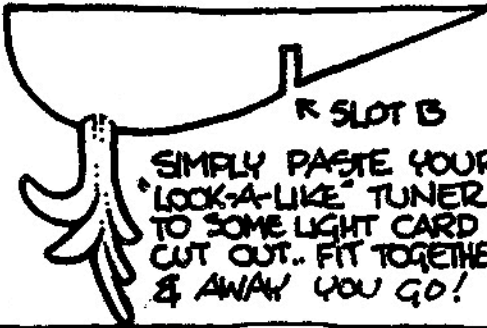
Suddenly the fridge exploded, there were corpses and strawberry tart everywhere. In horror, at my family, Napoleon now had my mother on the rack, I left that terrible house. I took up a job as a gynochologist representative in an exploding herrings company. My next job was a part time banana, on a late night train. My fifth, third and ninth jobs did not exist, so I won't tell you about them. Finally I took up a job in a Senate vacancy in the Northern Territory, but this was unsatisfactory so I went to a school for contortionism and kicked myself to death.

RADIO TIMES CUT-OUT FM-TUNER

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AS YOU WOULD IF YOU HAD A
REAL FM-TUNER

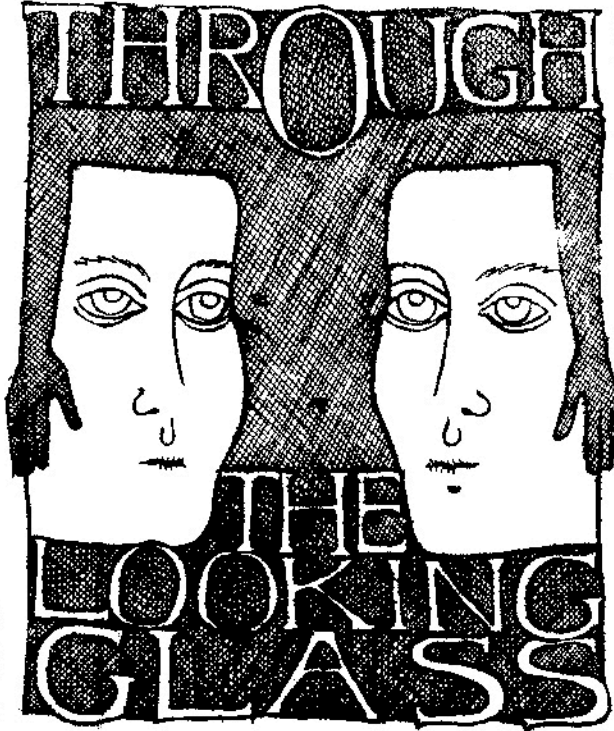


SLOT A

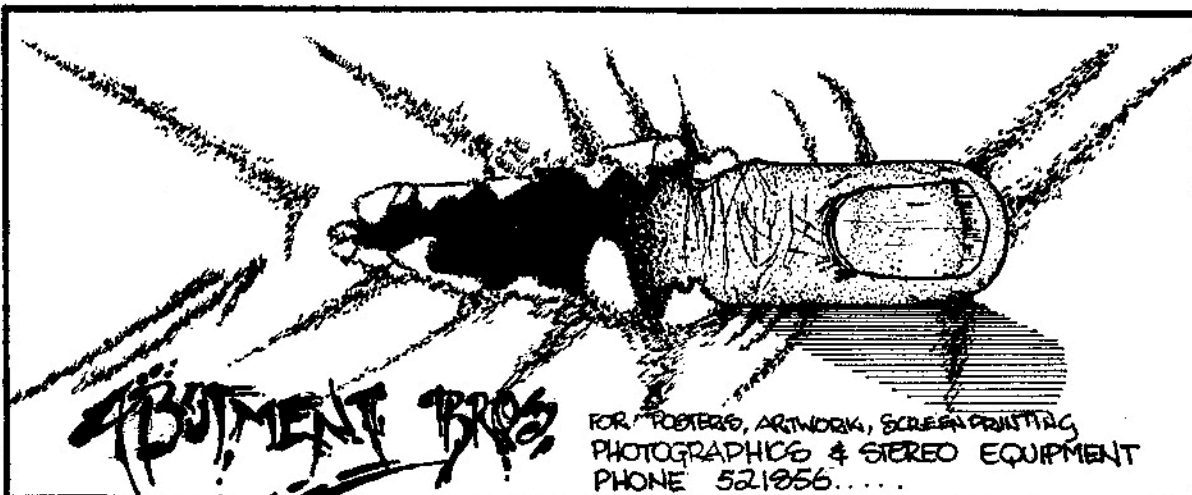


R SLOT B

SIMPLY PASTE YOUR
'LOOK-A-LIKE' TUNER
TO SOME LIGHT CARD
CUT OUT.. FIT TOGETHER
& AWAY YOU GO!



If you like the programme, write and tell us, even if you hate the programme, tell us; if you're interested in helping with the programme we have meetings every Monday at the Red and Black Bookshop, Elizabeth Arcade, City starting at 7.30p.m. or you could come out to the station at St. Lucia or ring 371 5111.



FOR POSTERS, ARTWORK, SCREEN PRINTING,
PHOTOGRAPHICS & STEREO EQUIPMENT
PHONE 521856....

OOPS!

Search your library for (or cast your mind back to) January 78's R.T. in that priceless collector's edition where The Blondie Saga was chronicled. The first articles concerned the First Concert (y'know the cancelled one, the infamous 'punks arrested at gigs' concert). Well some facts have been brought to our attention about that concert by Harvey Lister of Tour Promotions (who got quite a serving in the article I seem to remember).

Firstly, apparently Harvey and his company Tour Promotions were doing just that for Blondie - handling promotion only - just the advertising etc not the organization, set-up or handling of the concert. That was all done by the tour party. So Harvey was only along as an interested spectator and got pushed into the Lions Jaws unexpectedly (ie the onstage announcement).

Secondly, Harvey did not know at the time he was making the announcement onstage that Debbie was not being taken to the Hospital - he thought she was, so in fact Harvey did not lie. So apologies to you Harvey.



Pat Boone, when asked if he is jealous of his daughter's success said, "No, but if she were a boy, I might be."

John Cleese, one of the creators of the Monty Python TV shoe, at present visiting Australia had this to say: "Women don't go in for Monty Python or mathematics - they're not that abstract."

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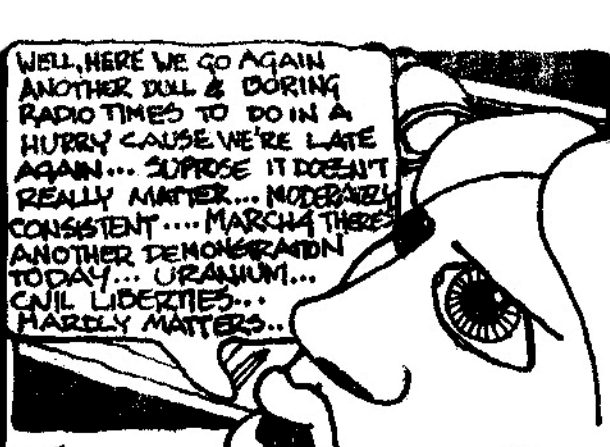
UNIQUE BATIK

47 SHERWOOD
RD. TOOWONG

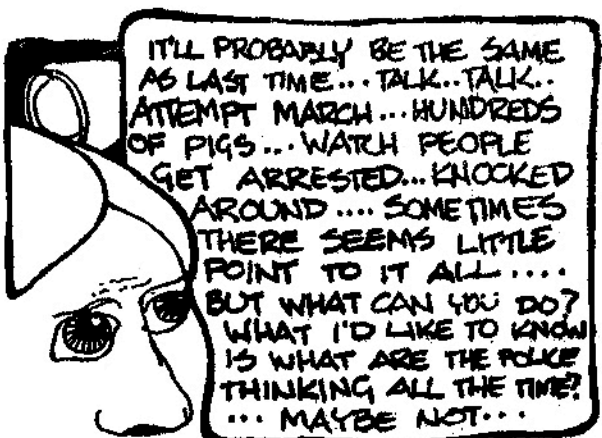
EARINGS
SKIRTS
BIKINI'S
BOARD SHORTS
SHIRTS
DRESS

AT THE BACK OF
TOOWONG B SHOP
PHONE 3761787

WELL, HERE WE GO AGAIN ANOTHER DULL & BORING RADIO TIMES TO DO IN A HURRY CAUSE WE'RE LATE AGAIN... SUPPOSE IT DOESN'T REALLY MATTER... MODERATELY CONSISTENT... MARCH 4 THERE ANOTHER DEMONSTRATION TODAY... URANIUM... CIVIL LIBERTIES... HARDLY MATTERS...



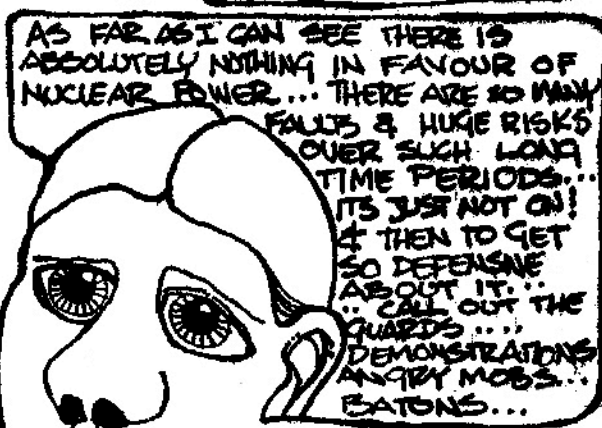
IT'LL PROBABLY BE THE SAME AS LAST TIME... TALK... TALK... ATTEMPT MARCH... HUNDREDS OF PIGS... WATCH PEOPLE GET ARRESTED... KNOCKED AROUND... SOMETIMES THERE SEEMS LITTLE POINT TO IT ALL... BUT WHAT CAN YOU DO? WHAT I'D LIKE TO KNOW IS WHAT ARE THE POLICE THINKING ALL THE TIME? ... MAYBE NOT...



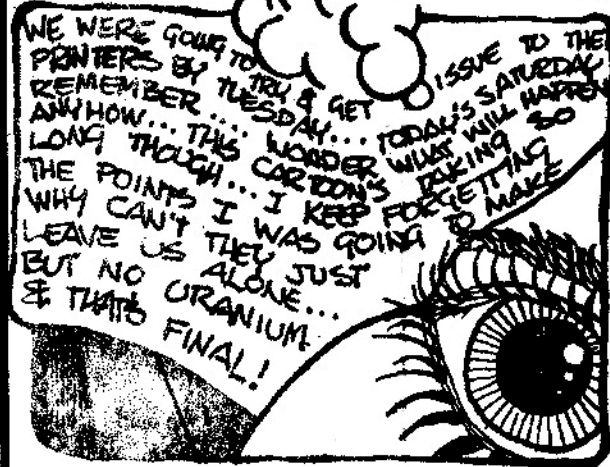
THE THING THAT AMAZES ME IS THAT IT'S SUCH A STUPID IDEA IN THE FIRST PLACE... I MEAN TO BOIL WATER WITH A NUCLEAR REACTOR IS CRAZY... ESPECIALLY WHEN THERE'S SUCH OBVIOUS ALTERNATIVES... I CAN'T UNDERSTAND IT



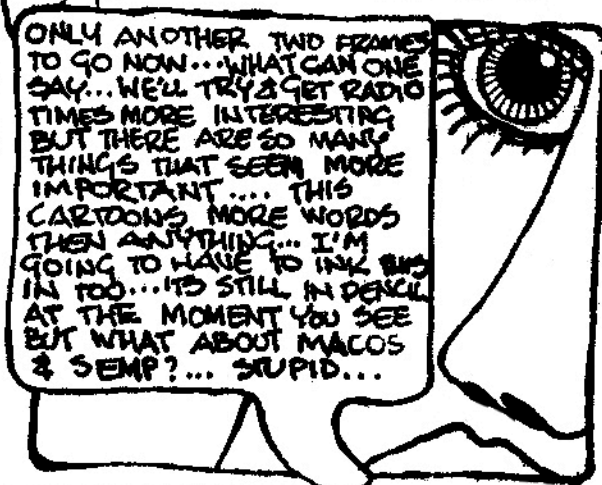
AS FAR AS I CAN SEE THERE IS ABSOLUTELY NOTHING IN FAVOUR OF NUCLEAR POWER... THERE ARE SO MANY FAULTS & HUGE RISKS OVER SUCH LONG TIME PERIODS... IT'S JUST NOT ON! THEN TO GET SO DEFENSIVE ABOUT IT... CALL OUT THE GUARDS... DEMONSTRATIONS ANGRY MOBS... BATONS...



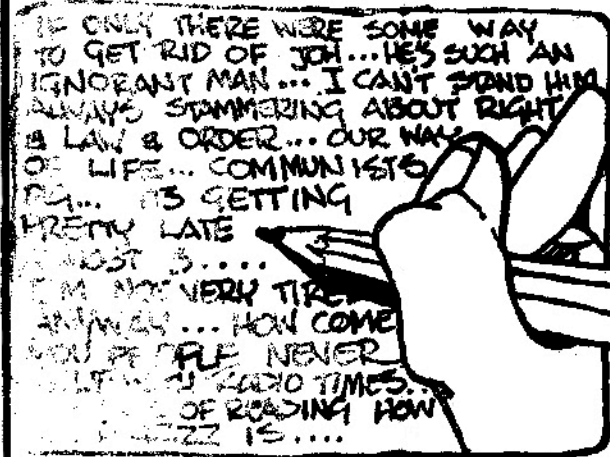
WE WERE GOING TO TRY & GET REMEMBER... TUESDAY... ANYHOW... THIS LONG THOUGH... THE POINTS I WAS GOING TO LEAVE US THEY JUST BUT NO URANIUM & THAT'S FINAL!



ONLY ANOTHER TWO FRAMES TO GO NOW... WHAT CAN ONE SAY... WE'LL TRY & GET RADIO TIMES MORE INTERESTING BUT THERE ARE SO MANY THINGS THAT SEEM MORE IMPORTANT... THIS CARTOONS MORE WORDS THEN ANYTHING... I'M GOING TO HAVE TO INK THIS IN TOO... IT'S STILL IN PENCIL AT THE MOMENT YOU SEE BUT WHAT ABOUT MACOS & SEMP?... STUPID...



IF ONLY THERE WERE SOME WAY TO GET RID OF JOH... HE'S SUCH AN IGNORANT MAN... I CAN'T STAND HIM ALWAYS STAMMERING ABOUT RIGHT & LAW & ORDER... OUR WAY OF LIFE... COMMUNISTS PA... IT'S GETTING PRETTY LATE MOST S... I'M NOT VERY TIRED ANYWAY... HOW COME YOU PEOPLE NEVER... RADIO TIMES... OF READING HOW... IS...



SEE YOU IN APRIL





Dear 4ZZZ,

I work as a cab driver and am employed by an owner who lives less than a block from my house at Milton. Last night, Friday night, as he didn't have a spare cab, I had to collect a cab from Ekibin and work for his brother for the night. Well when I was finished up and proceeded to drive home, (I was listening to 4ZZZ of course), I decided to check out the reception from my car and send in a report just like you asked. Conditions were favourable for a mobile reception test. For a start, it was 2 in the morning and there is very little traffic at that time. This cut out a lot of outside noise and possible interference from C.B.ers and the like. And I was lucky in that you were broadcasting from the mountain at the time.

As it was a considerable drive, I would be able to report on a multitude of districts. Now another thing I'd like to point out before I start is that my machine in the car does have good stereo separation and is in a good state of repair.

The two sources of interference that I found were static and fade out. To simplify things, I have decided to draw symbols to represent these as follows:-

* a star for static

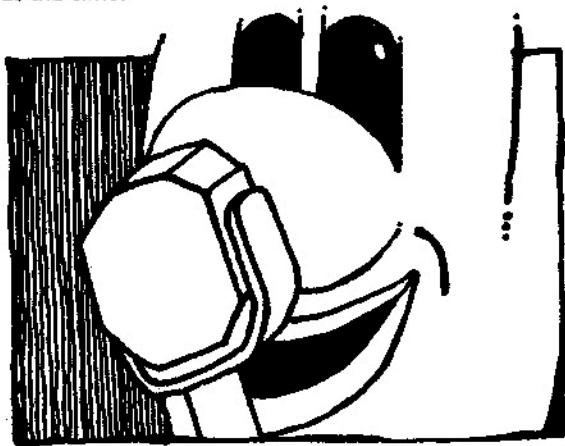
† and a tic tac toe board for fade out (sorry haven't got that symbol: Ed.)

The highest number attainable for either is five. And as the greater the number of that symbol represents the greater the interference due to that sound, I have made 5 whatevers total inaudibility and zero whatevers absolute clarity.

- EKIBIN
- ANMERLEY
- GABBA
- FREEWAY ACROSS RIVER. *
- CITY *
- VALLEY
- NEWSTEAD **
- ALBION
- CLAYFIELD *
- NUNDAH ††
- CHERMSIDE *
- ASPLEY ††**
- STAFFORD *
- GRANGE *
- NEWMARKET
- KELVIN GROVE (Erratic static-give it ½ a star)
- PADDINGTON
- MILTON

As you can see, I ended up driving to Aspley to make this report. This was due partly by the fact that it was a warm night and also because I was thoroughly enjoying the content of your broadcast. Keep up the good work.

An avid listener
BRUCE

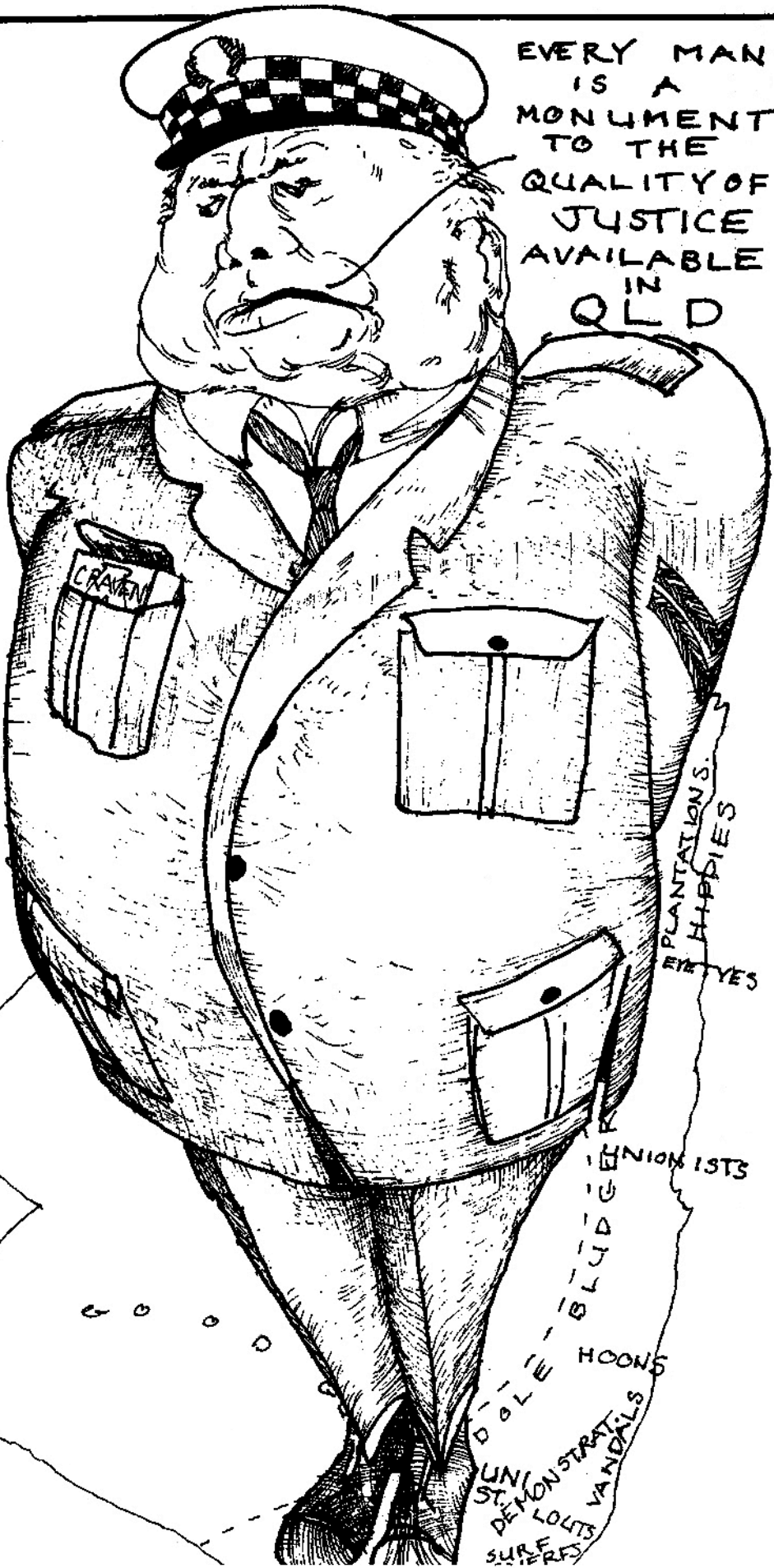


WATCH OUT!
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LOITS
SURFERS

D O L E

NEVILLE, SON OF INK
IN
**BACK PAGE
DEBUT!**

GEE, HAS IT STARTED ALREADY?
I HAVEN'T EVEN FINISHED
DRAWING MY FEET YET.

WOW! IT'S SO OPEN
AND EXPOSED
OUT HERE...

THEY'RE LETTING ME
HAVE A GO AT THE
BACK PAGE 'COS THE
NEXT EPISODE OF
PRINCE DWAYNE ISN'T
FINISHED YET.

NEVILLE
SUPER
NEVILLE

I'VE SPENT THE LAST
SIX MONTHS AS PART
OF A DEMONSTRATION
IN A POLITICAL CARTOON

THIS IS MY FIRST BIG
BREAK IN COMIX!

ANYWAY, I HAD TO
PROMISE TO PLUG
THE RADIO STATION
TO GET OUT HERE
SO HERE GOES...

WHY DOESN'T EVERYONE
GO AND SUBSCRIBE
TO TZZZ FOR EVER
AND EVER SO YOU'LL
GET A BETTER RADIO
STATION, OR AT LEAST
THE SAME ONE FOR
A LOT LONGER.

WELL...
THAT'S THAT.
...ERR...

LISTEN, I'M FINISHED
HERE; WHY DON'T YOU
GO AND READ THOSE
SUBSCRIBER DISCOUNTS
OVER THERE AND I'LL
JUST TAKE A BREAK

SMICKER GOSH

HEY... IT'SNOT ALL
OVER IS IT?

**SUBSCRIBER
DISCOUNTS**

YOU CAN'T BEAT THEM
SO WHY NOT JOIN THEM?

- BEN'S RESTAURANT; 677 ANN ST FORTITUDE VALLEY
10% DISCOUNT ON ALL MEALS.....
CENTENARY FOOL RESTAURANT; PETRIE EE, SPRING HILL
10% DISCOUNT ON ALL MEALS.....
UNIQUE BATH; 47 SHERWOOD RD, TONONG...
10% DISCOUNT ON ALL CLOTHING.....
MOUNTAIN EXPERIENCE; BARLYN PDE, FORTITUDE VALLEY
10% ON ALL EQUIPMENT WITH RADIO TIMES ADVERTISEMENT
CRIDLEY'S LIGHT & SOUND; 30 GUY ST, CITY...
15% DISCOUNT ON LIGHTS, MISE & CRIDLEY'S GOODS...
NATIONAL FILM THEATRE OF AUSTRALIA
FOUNTAIN TO STUDENT DISCOUNT FOR OVER 16'S
SOUNDTRACKS; EAST STREET IPONICH...
DISCOUNT ON ALL ITEMS...
ARQUANI TRADING POST; 520 IPSWICH RD, ANNERLEY
10% DISCOUNT ON IMPORTED CLOTHES, ACCESSORIES & JEWELLERY
CRITERION BOOKSHOP; 232 BRUNSWICK ST THE VALLEY
10% DISCOUNT ON ALL ITEMS
PETERO WEST END MUSIC CENTRE; VULTURE STREET
10% DISCOUNT ON ALL ITEMS...
PLANET PRESSED & PLANET PUBLISHING PTY. LTD.
15% DISCOUNT ON ALL PRINTING, LITHOGRAPHY & ARTWORK
KARLIMAI AGAN TRADER; ELIZABETH ARCADE
10% DISCOUNT ON ALL ITEMS
ASBURY GRAPHICS; PI 312556
10% DISCOUNT ON ALL AIRWORK, PHOTOGRAPHS & GEREOD...
LILLIES; 164 UPPER EDWARD ST, SPRING HILL...
10% DISCOUNT ON ALL SECOND HAND CLOTHES & ACCESSORIES
SANDWOOD TREE; PEARDILLY ARCADE, THE CITY...
10% DISCOUNT ON ALL CLOGS, FOOTWEAR, LEATHERGOODS
MOTHERS LIGHTHOUSE; PRIME SPRESSO PHIL HUDSON
10% DISCOUNT ON LIGHTS, MISE & FIRE...
LA SCOTE THEATRE; HALE STREET MILTON
EQUIVALENT OF STUDENT DISCOUNT...
SCHONELL CINEMA; UNIVERSITY OF OLD, ECLUCA...
EQUIVALENT OF STUDENT DISCOUNT...
OLEY HONDA; 114 OLEY ROAD OLEY
10% DISCOUNT ON ALL PARTS ACCESSORIES & REPAIRS...
TONONG MUSIC CENTRE; 51 SHERWOOD ROAD
10% DISCOUNT ON ALL ITEMS; RECORDS & INSTRUMENTS
EVEN WAVEY ART CENTRE; DARBORO & SALISBURY RD.
10% DISCOUNT ON POTTERY & PAINTINGS...
FRENZIE MUSIC; 252 EDWARD ST, CITY...
10% DISCOUNT ON ALL ITEMS, RECORDS & CLOTHES...

FEW, JUST A
FEW MORE FRAMES?
...A REREAD?

YOU CAN'T
THIS IS NEAR
A A B C
SINCE

RUB
RUB
RUB