

4ZZZ's

STEREO LAMPPOON

MAY 1978



INSIDE:

OUR MERCILESS SATIRE OF "RADIO TIMES"

- IT'S A CLASSIC!



SUBSCRIBE!

RADIO TIMES

WAS PUBLISHED ON BEHALF OF 4ZZZ-FM BY:-
MEDIA FACILITIES PTY LTD....

STAFF : DAMIEN LEDWICH
MATT MAWSON
TERRY MURPHY
LIBBY WATSON-BROWN

TYPESETTING: EMERGENCY TYPESETTING
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!

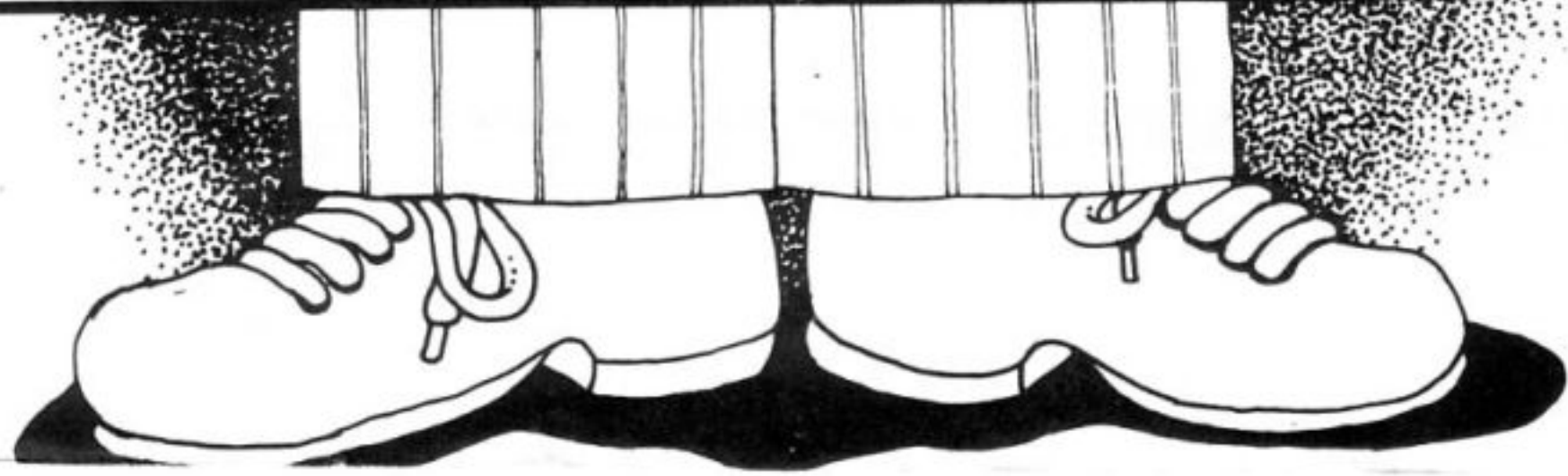


**WE NEED
HELP!**

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

WHEN RESUBSCRIBING PLEASE SEND OLD
CARD & NEW MONEY TO MEDIA FACILITIES
P.O. BOX 509 TOOWONG 4066

WATCH OUT!
IT'S THE
**4ZZZFM
SUBSCRIBER
NIGHT!**
COMING SOON!



MAIL



LEST WE FORGET

TUESDAY WEDNESDAY THURSDAY FRIDAY

MARIE
BATHURST
YATES

KIM
PORTER
(REAL NAME)

MICHAEL "DIGGER" FINUCAN

PHIL
"SHUN"
CULLEN

CLASSICAL

JOHN "BALLY HUN" WOODS

MARK
"SAILOR"
BRACKEN

AT
EISE!

BRIAN "SAPPER" WATSON

LEIGH
"VETERAN"
BRADSHAW

THE
BRISBANE
LINE

REAR ADMIRAL WILLARD RINER
RETIRED

REQUESTS
WITH DIGGER

PHIL
MOSELEY

THROUGH THE
LOOKING GLASS

SPECIAL

BLUES

ROCK
&
ROLL

JAZZ

"LIVE"

"IAN
GUNNER"
NICOL-
SON

?

MARK
"SAILOR"
BRACKEN

"IAN
GUNNER"
NICOL-
SON

"ANZAC"
KOLBERG

JENNY
"SOLDIER"
STOOPES

JAN
"SLOUCH"
NEWELL

NEWS: MONDAY TO FRIDAY EVERY 1/2 HOUR
TILL 8-30 P.M. THEN 11 AM AND 1 P.M.
MAIN BULLETINS 5-30 P.M. & 7-00 P.M.

TILL 2 AM

TILL 2 AM

BRISBANE
GRAFFITI!
6-30 M-8

DRAWN ANZAC DAY 25th APRIL 1978 IN CASE YOU'RE REMEMBERING!

LETTERS TO THE EDITOR!

The Announcer,
4ZZZ,

Who was announcing on the morning of the anniversary of Hitler's (Adolf) birthday.

Dear Sir,

Please find time to read the following extracts from a Pan book of over 1400 pages by one William L. Shirer and bearing the title "The rise and fall of the Third Reich". (19/- Australia) says (page 18)

"The man who founded the Third Reich, who ruled it ruthlessly and often with uncommon shrewdness, who led it to such dizzy heights and to such a sorry end, was a person of undoubted, if evil, genius. It is true that he found in the German people, as a mysterious Providence and centuries of experience had moulded them up to at that time, a natural instrument which he was able to shape to his own sinister ends. But without Adolf Hitler, who was possessed of a demonic personality, a granite will, uncanny instincts, a cold ruthlessness, a remarkable intellect, a soaring imagination and - until toward the end, when, drunk with power and success, he overreached himself - an amazing capacity to size up people and situations, there almost certainly would never have been a Third Reich".

(Such crescendo - wish I knew a few more Italian words)

What faces page 9 says

"Those who do not remember the past are condemned to relive it"

..... Santayana

(Never met Santayana myself and, as he could be one of my creditors, I hope I never do..GC.)

If you are still with the writer of this letter, page 34 will be looked at next. Shirer says (among other things)-

"Always, he says of these times, there was hunger".

(That's when Adolf Schicklgruber (later Adolf Hitler) lived in Vienna..GC.)

Hitler says

"Hunger was then my faithful bodyguard; he never left me for a moment and partook of all I had ... My life was a continual struggle with this pitiless friend".

If you are still with me, Mr. Announcer, Shirer says (page 34 too)-

"That Adolf Hitler was never a house painter as his political opponents taunted him with having been, is fairly certain".

("House painter" as in tradesman - not as in artist. GC.)

Which brings me to the reason for writing to your good self. I thought I heard you mention housepainter who became Chancellor (or something like that) re Hitler. As I am more of a "Confusion he say" than a "Confucius he say", I do apologise if I got my wires crossed.

And now, these athritic fingers holding a biro with a little less brain power than its owner - have only one more duty to perform.

Much as I hate to mention money I might say that, speaking personally, far from keeping the wolf from the door, I've had to let him inch his way in and he now lives far more comfortably than the rest of us. However, I'll still keep looking for a banana with a cross inside in spite of my preference for bottles with 4 crosses outside - probably to do with my terribly religious upbringing.

Yes, I did walk with the concerned Christians (April 8 I think or 9th maybe) didn't get arrested thank you. I was really glad about that as it's hard (meaning difficult) enough indeed to get to Manchester and back on a shoestring budget without irritations like bail, fines and what have you nosing in. I know enough about religion to say I'm terrified by collection plates, buckets and icecream containers. Bananas with crosses are fairly modern I guess. I know the show must go on though.

And now, dear Sir, this thoroughly modern 57 year old Millie, who knows we'll never meet face to face (woman's intuition) ... (words fail me at this spot).

Faithful though I be to Laurie and Geoff (both as a listener and a reader of Geoff's essays) and the lovely rock and roll show, I must say with temerity (that's a goodie when there's no other excuse)

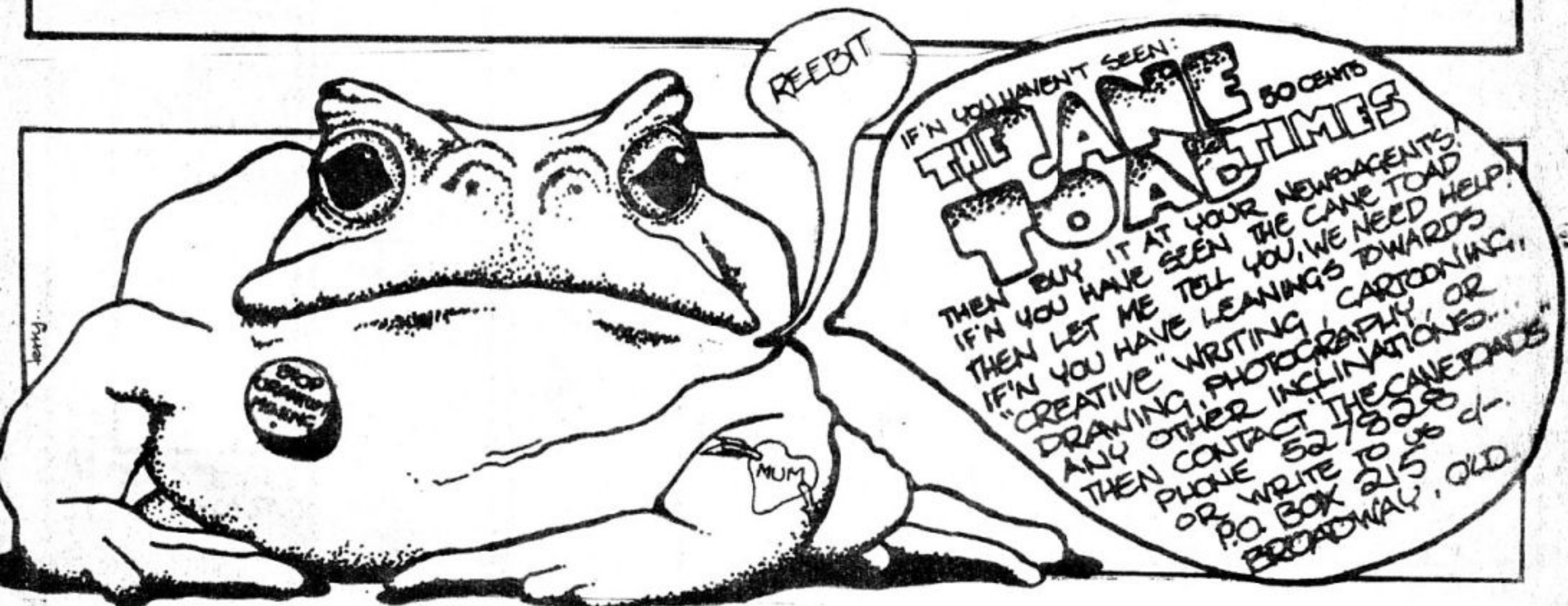
Yours faithfully

(Mrs.) Gladys M. Conway
6/68 Boundary St.,
West End Q. 4101,

P.S. No replies please, as my letter box would probably collapse with fright if a strang object such as a letter were dropped into it. I'm thinking of discussing the problem when next I visit my sick-I-are-tryst)

Bye now

If you read between the lines, you'll know my greatest problem is a canary that won't whistle. One suggestion "Buy him a grand piano" would probably lead to extensive cage repairs. I thought more like sending him back to teach his mum to suck eggs. She's wasted a lot of my time hatching this one. But I could never bring myself to say "Goodbye little yellow bird". So I'll continue to Pick myself up, dust myself off and start all over again.



THE DOGS OF

WAAH!!

CONCEIVED AND EXECUTED BY
RUGG CORGI IN AN ELEVENTH
HOUR ATTEMPT TO JUSTIFY THIS
MONTHS' COVER

HAVE A LOOK AT THIS, WILLYA !!



SUBURBIA... WELL ORDERED, TIDY, BORING AS SHIT



WOT CAN YA DO, HUH? WOT CAN A POOR BOY DO?



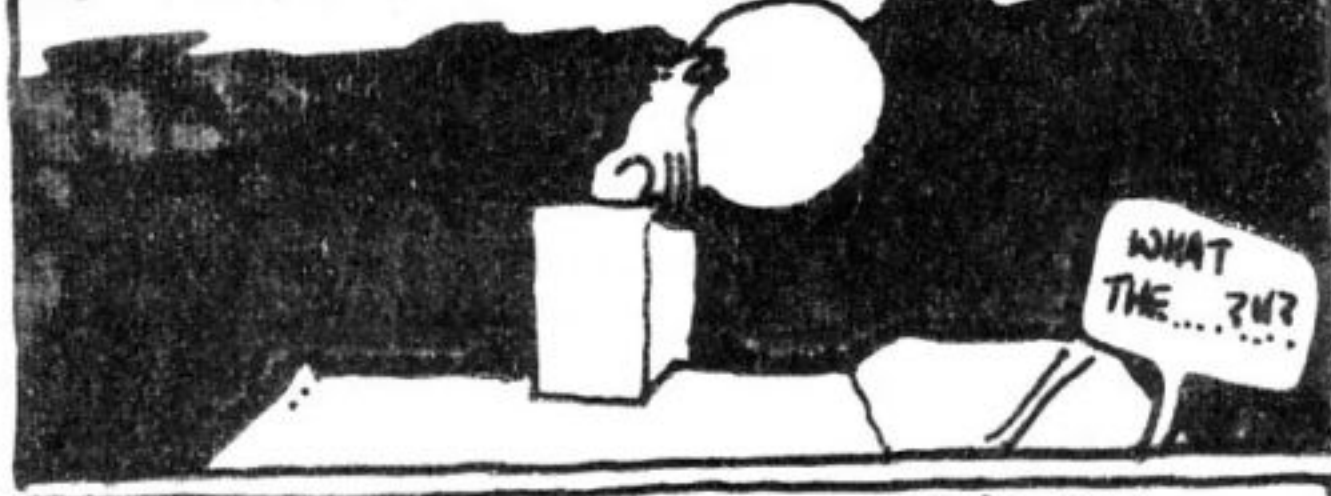
PLENTY! AT NIGHT WE THROW
OFF ALL PRETENCES. NO MORE
YER GOOD OLD FAITHFUL MUTT.
AT NIGHT IT'S NO FUTURE,
PRETTY VACANT TIME...



SMIFF A FEW ARSEHOLES, GET A LITTLE HIGH..



GET A LITTLE ROWDY - HOWL A LOT.



KNOCK OVER A FEW GARBAGE BINS - SPREAD THE CONTENTS
ABOUT. THAT REALLY PISSES OFF THE MAN.



EVEN DAYTIME HAS ITS GOOD MOMENTS. DO THE
COURAGEOUS WATCH DOG BIT - MOLEST THE POST PERSON.

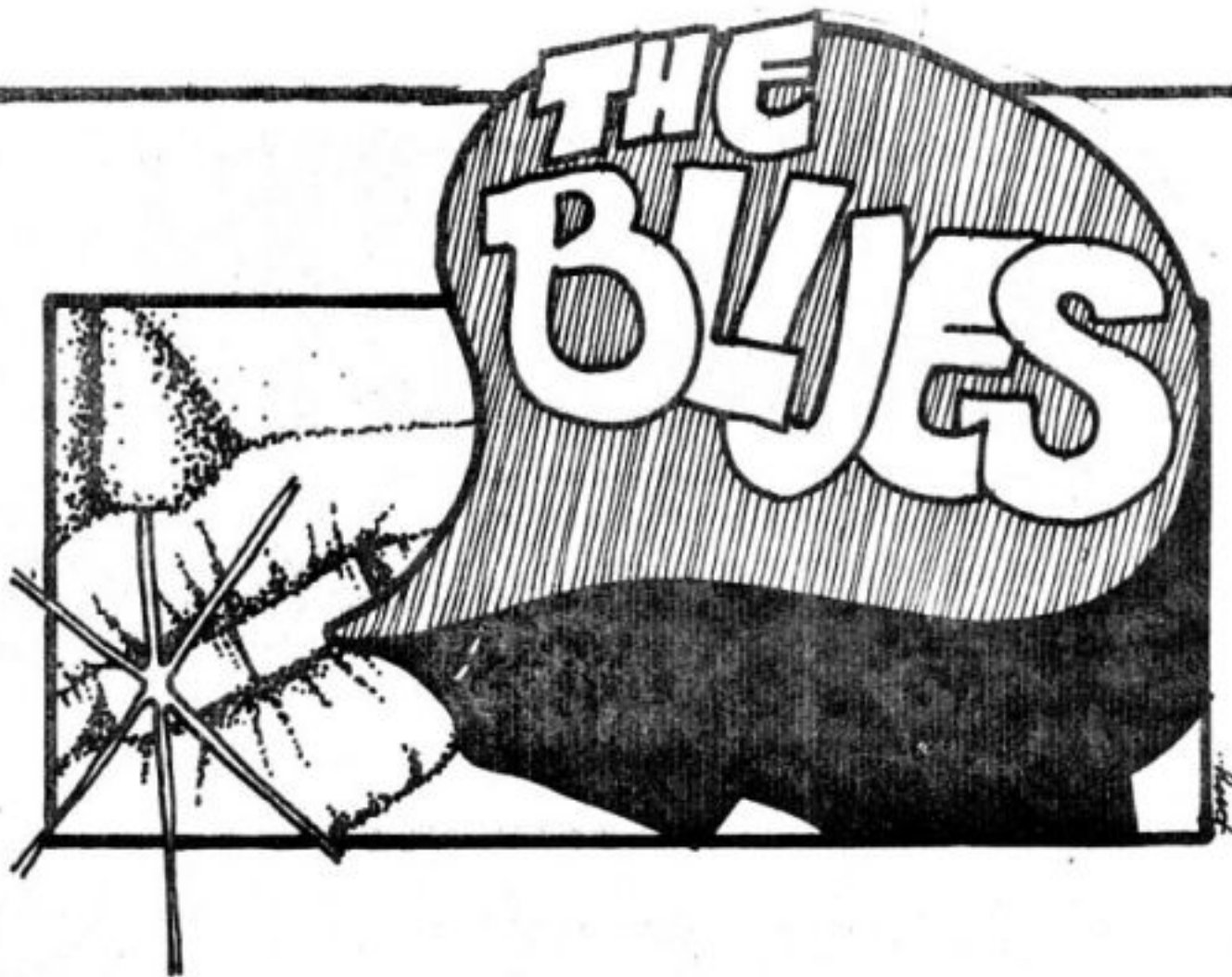


CHASE CARS...



... THEN RELAX WITH A GOOD CAN OF THE NATIONAL DISH.





BLUES COLUMN by Mark Doherty

Muddy Waters turned 63 a few weeks ago. It is a tribute to his dedication and musicianship that he is still fronting a tough, tight, Chicago blues band that enjoys regular work and popular acclaim the world over. Even in Australia! He has toured the Eastern States twice (1974 & 1975) and his albums have received local release, if not high sales, for more than ten years.

He has managed to move with the times, adapt and change without compromising the basic hard driving sound of the blues we've come to expect from Muddy. This is exceptional. Other artists like Bo Diddley, Johnny Guitar Watson, Freddie King, even B.B. King have tried to do the same. Some achieved a measure of success, but generally at the expense of their musical integrity.

A few blues musicians like James Cotton, Buddy Guy and Jr. Wells (all ex-Mud sidemen) have managed to remain popular with a wide audience over a number of decades without debasing their styles but none hold that place of pre-eminence reserved for Muddy Waters.

Admittedly there have been lapses in taste. Who can forget the horrors of "Electric Mud" or the degrading cover of "After The Rain" showing a half-naked (but still dapper) Muddy covered in slime and grasping a toad. Even during his heyday in the late 50's early 60's there were dire efforts like "Tiger in Your Tank", "Muddy Waters Twist" the horrendous "folky" album "Muddy Waters, Folk Singer" and even recent efforts: "The blues got pregnant and they called the baby Rock'n'Roll" from "Hard Again" (1977).

But these lapses are very few indeed compared with the bulk of Muddy's prodigious output, and were often forced upon the reluctant artist by an insistent record company. Only Chess Records would re-release Muddy's "Mannish Boy" adding orgasmic female screams, or Little Walter's "My Babe" with a girlie chorus.

However our man usually came up trumps. The 1969 double album "Fathers & Sons" is a fine example. Muddy with mainstays Otis Spann on piano and Sam Lay on drums was thrown together with young white musicians Mike Bloomfield (gtr.) & Paul Butterfield (hca.) plus Duck Dunn from Booker T. & the M.G.'s on bass. The result, both live and in the studio is very satisfying and a far cry from the "London Sessions" an altogether disappointing affair. To show it was no fluke, John Lee Hooker did the same trick a little later teaming up with Canned Heat to produce "Hooker'n'Heat".

McKinley Morganfield keeps on going. His voice is as strong as ever and that stinging slide guitar is still magic. May his Mojo keep on working for many years.

The Blues Show can be heard on Tuesday Nights
from 9.00 pm to 10.00 pm

TRIPLE Z
READING TRIP
AT THE
SCHONELL
THEATRE
FOR POSTERS, T-SHIRTS, STICKERS
SUNDAYS ONLY

**PRETTY
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.

4ZZZ FM PRESENTS

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QUEEN'S
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EVERY WED & SAT 7:30 → 11:30 PM
WITH THE AFRICAN QUEEN ROOM

OPENING
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SKYHOOKS

WITH! **THE BOYS NEXT DOOR!**

AT THE QUEEN'S HOTEL CNR CREEK & CHARLOTTE!
TICKETS \$3.50 4ZZZ SUBSCRIBERS \$2.50!

THE JOINT EFFORTS

NUMBER

FRIDAYS

NUMBER

MAY 5TH - MAY 12TH

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KAHAUTEK
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WHITE LIGHTNING!
METRO TAXI!
GRIDLEY'S LIGHTS
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GEORGE STREET, THE CITY!

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XXXX AND FOOD AVAILABLE!!!

SUBSCRIBE!



EVEN OUR SULLEN BARBARIAN KNOWS:
THE PEN IS MIGHTIER THAN THE SWORD!
THAT'S WHY HE CAN AFFORD TO RELAX, HAVING
JUST FILLED OUT THE CONVENIENT COUPON
BELOW AND IF YOU'RE NOT FIGHTING OFF A
HORDE OF HYPERBOREANS, WHY DON'T YOU?

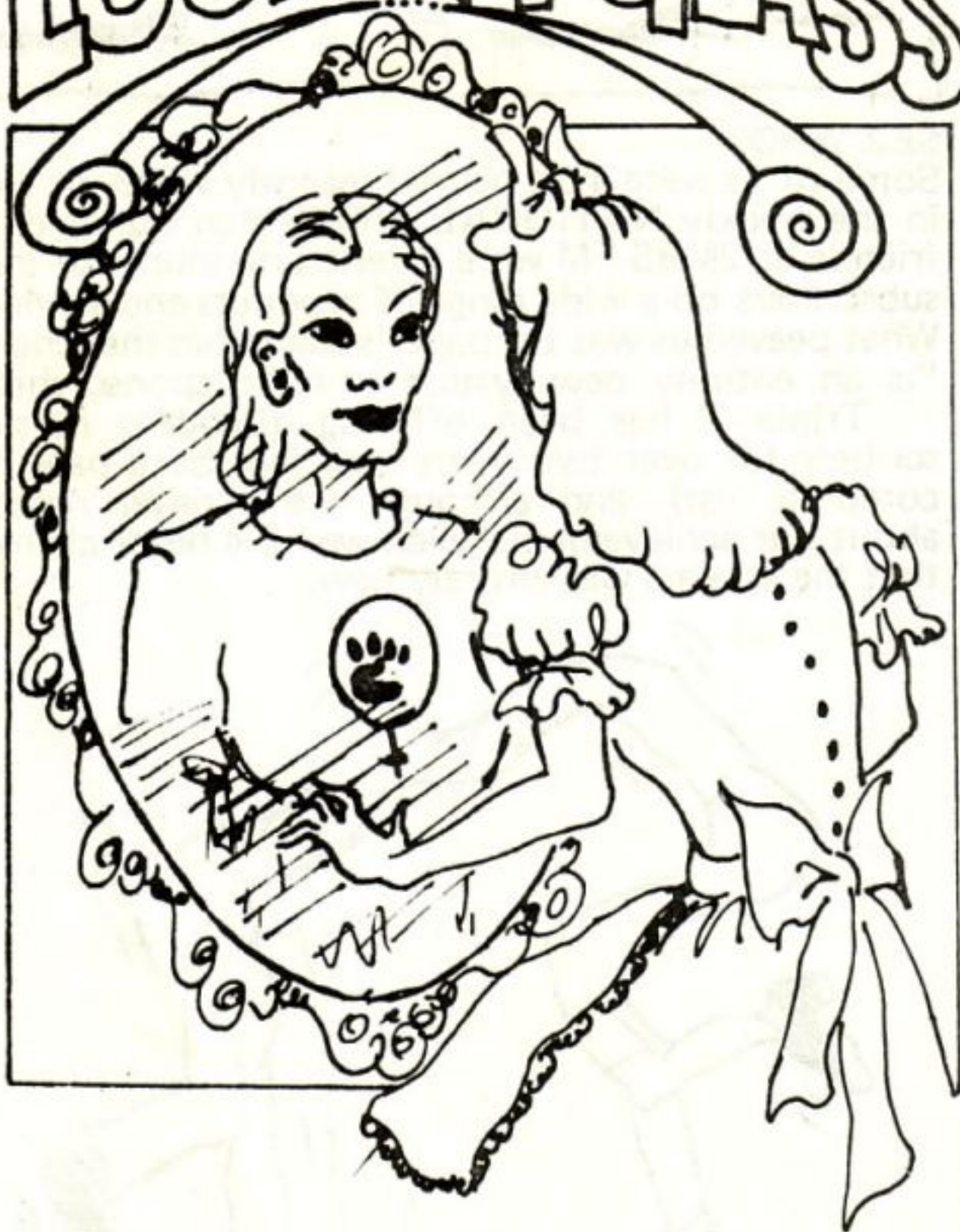


4zzz FM
P.O. Box 509
Toowong 4066

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

Name _____
Address _____

THROUGH THE LOOKING GLASS



T.T.L.G. is alive and well and living in Brisbane. The programmes have been pretty diverse over the last couple of months, we've spoken to various well knowns (Dr. Derek Llewelyn Jones) depending on their availability, and concentrated during some shows on a theme - "Female Sexuality". There are many issues we'd like to cover, but again this depends on some sort of incentive being dangled

before us and of course the number of people who are prepared to do the work. Things have been going well lately with a small but steady influx of new people (male and female) (not so many of the former variety) with ideas for a show. The "women and labour" conference in early May in Sydney should make for some interesting material for the show. We can only reiterate our plea for people with an idea for a show, even one aspect of an issue you could contribute something on.

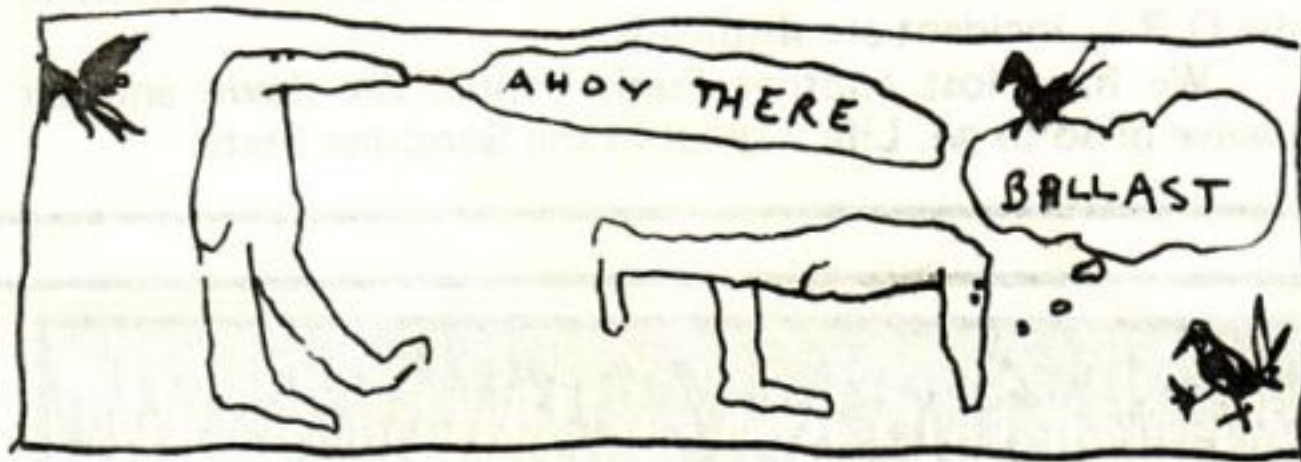
It's been said before, but the fact remains that women are hesitant about trying to become volunteer announcers, mainly because confidence in themselves, to take on something a bit outside the "normal" female sphere of activity is not usually encouraged during childhood.

All it takes is a phone call (371-5111), then a visit to the station, a look at the record library, then people fill out a proposed programme (to gauge the extent of their musical knowledge) and then a few weeks, months, whatever of practise at the console. You make an audition tape when you think you are ready and depending on that you either go to air or keep trying. There are several female announcers - Marie Yates, Julie Goodall, Jenny Stoopes, Lee Bradshaw, Jan Newell but there is still room for more, as sometimes on the weekend volunteer shifts, announcers are pretty hard to come by. Of course, then you could even hit the big time and go for the paid (hah!) full time female announcers position.

If you'd like to help with the programme or have any queries ring Fiona at the station 371-5111.

Our Person who art in

One trick that Triple Z would be happy to learn from the people at 2MBS is how they managed to increase power last month from 400 watts to a power sufficient to serve the whole of Sydney in stereo. The new 10 kilowatt transmitter and antenna (which Triple Z's engineer David Aberdeen had a hand in the construction of), has been installed on an ideal site. -- the roof of the AMP building in circular quay. They claim that the change was a minor miracle and this has lead ZZZ supporters to attempt to emulate the feat by pouring gifts to the great licence God in the hope that S/He might smile kindly on their pleas.



A BEAUTIFUL IDEA ?

Whilst on the topic of 2MBS-FM it was good to read in the Sydney press that their recent fundraising radiothon gained them some 700 extra subscribers. At \$25 or \$15 for students and pensioners, that's no mean achievement.

How did they do it you ask? Well instead of hearing the usual classical music listeners to the community sponsored station were "blasted with pop, bubblegum and punk rock music".

The play was obviously quite successful. At Triple Z there's talk of reversing the idea and threatening the audience with non-stop classical music with a little "beautiful music" just to tighten the screws a little further.





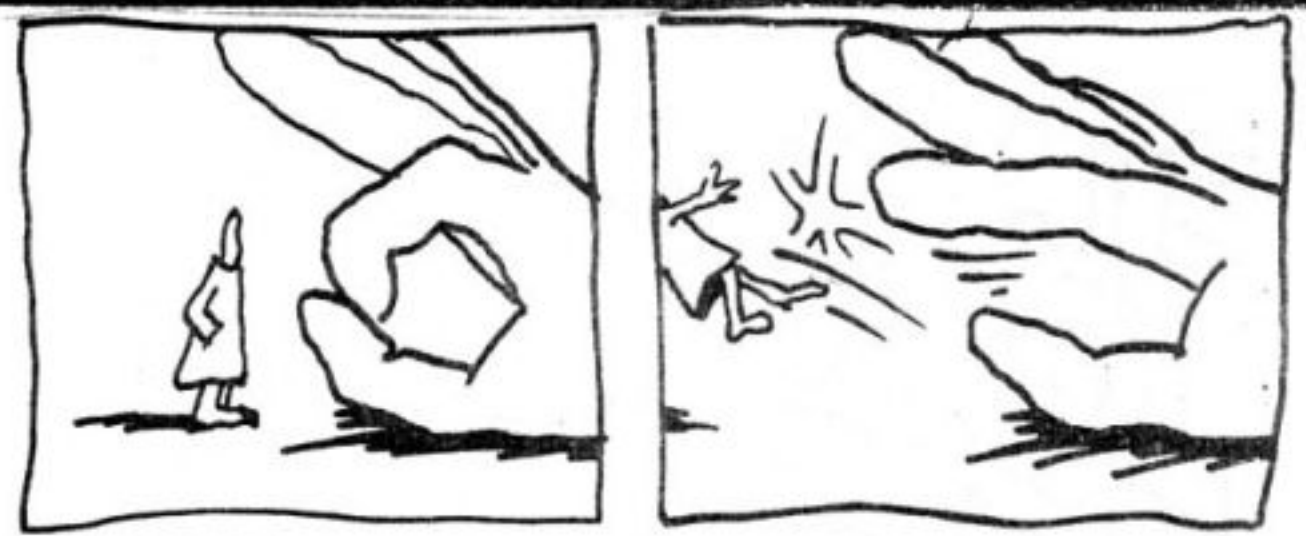
SHOCK! HORROR! YOUTH DEGENERATES!

Yes, The Establishment has yet again been revolted by "Punks" (ho-hum). This month's outrage occurred in the Rugby League's Club at the "April Anarchy" Dance on the 22nd April. The Dance featured "Razar" a punk band so the Punks were there in force. All Brissies resident punk heavies were there, looking heavy (in the classic English Style) and acting Real Punk.

The Punk fun began with one exuberant youth smashing a glass and cutting his hands on said remains (fun!!). This punk spent the rest of the night bleeding on surfaces and people, also indulged in door-kicking and finally with another "angry youth against all" looking person succeeded in doing small damage to the toilets and breaking and bloodying up the portrait of one of the Rugby League's founders. So, because of these two, all the people inside dancing to "Razar" had a chance to cool down, because the band were stopped while the Q.R.L. officials and dance promoters worked out what was to happen about the damage.

The verdict was; dance could continue but the two troublesome punks had to go. Fair enough, I thought. The bloodied hand punk went of their own volition. The "Angry at all" punk started to sulk and promise to behave and also started to feel sorry for itself (Yes, picked on again you poor misunderstood little Punk). I have very little sympathy for these two as the 100 or so people inside were waiting for Razar to be allowed to play again. Eventually, the 2 punks appeared to have gone and the dance began again. "Razar" played their hearts out and everybody was having a great time when, suddenly about twenty minutes after the first stop the Q.R.L. officials fronted up to the microphone and said they were sorry but the dance was over everyone had to leave. It appears the 2 troublesome punks were back (I don't know if they had caused any more damage) so that was it. The fun of a couple of hundred people was ruined by two people, basically - I don't care what people do with themselves as long as it does not radically affect the fun of others. In this case I think the two punks involved in the Q.R.L. incident are shitheads.

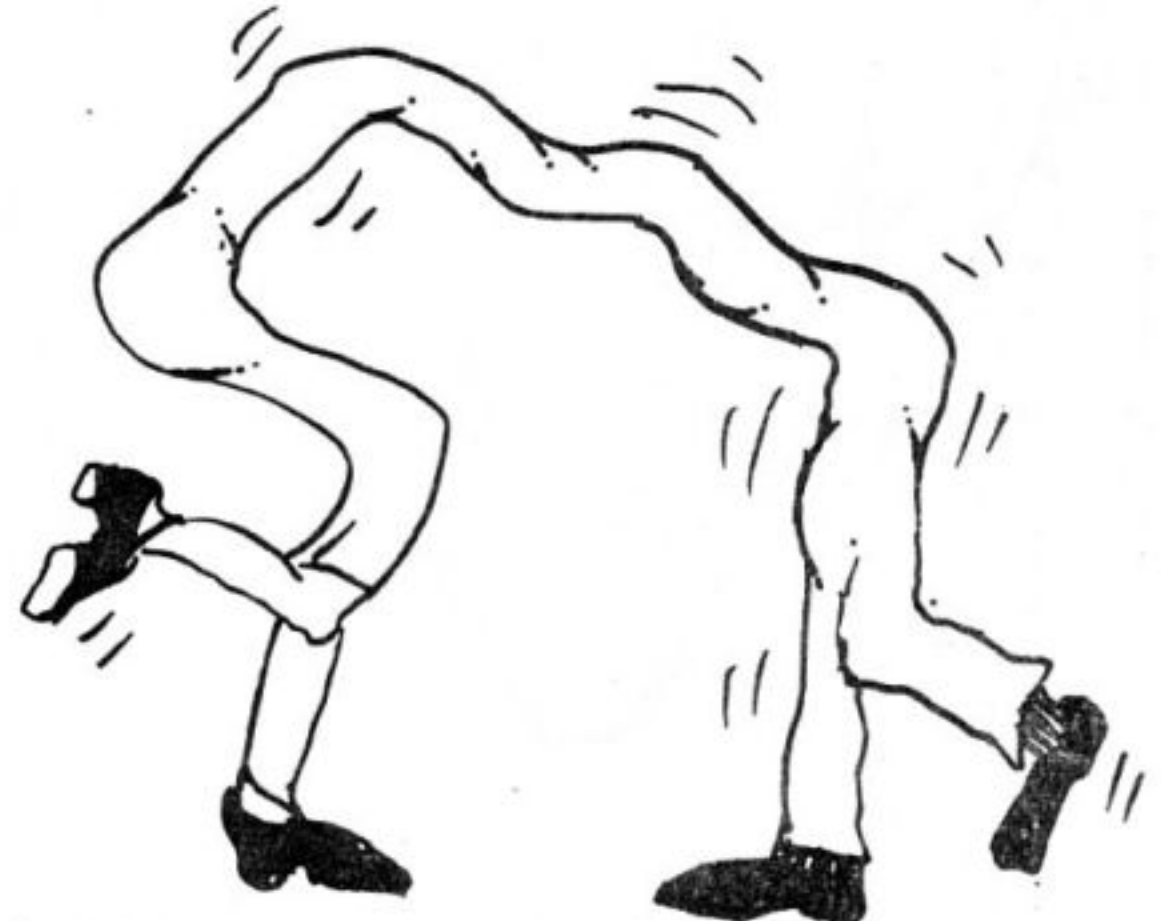
We have lost another Punk Venue. Six down another twelve or so to go. Life is great in the Sunshine State.



SEZ WHO?

Some of us were a bit peeved recently when we read in the weekly NATIONAL TIMES that our Sydney friends at 2MBS-FM were offering discounts to their subscribers on a wide range of products and services. What peeved us was the paper's claim that the scheme "is an entirely new system in radio sponsorship".

Triple Z has been offering discounts to subscribers for over two years now (see back page for complete list), and although we're never modest about our achievements, even we have never claimed that the scheme was entirely new.



Lies, Damned Lies and Statisticsor Tomorrow Belongs To Us

Following the figures we quoted last week which showed 4ZZZ's audience steady at 1.6% of the actual Brisbane listeners (Monday to Sunday), we now find that an ABC survey in November last year puts the figure at 2.1%. The important point to remember when assessing these figures is that currently Triple Z is still broadcasting from a totally unsuitable site in the river valley at St. Lucia, on a power of only one kilowatt. (Also more than half of Brisbane households still don't own FM receivers) Should the station be successful in obtaining metropolitan coverage later this year it will be interesting to see what difference this makes to our listenership.

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IF THERE IS SOMETHING YOU WANT TO KNOW ABOUT 4ZZZ: OR SAY WRITE TO US, P.O. BOX 509 TOOWONG!

THE FUTURE OF FM!

Much of the uncertainty that surrounded the future of public broadcasters such as 4ZZZ-FM, ever since the present Federal Government came to power in December 1975, has now been lifted with the long-awaited speech in Federal Parliament by the Minister for Post and Telecommunications Tony Staley.

Briefly, Staley says that by the end of August, when many of the current licence lapse, each capital city will be allowed up to three FM public broadcasting stations with medium (i.e. city wide) coverage. This is certainly more than many of us expected and taken together with the generally flexible tone of the Minister's speech, leads to a general reaction of relief and optimism from public broadcasters around Australia.

The speech is also a good example of consultation by government with public broadcasters. Preceding it were several months of intense consultation and negotiations. The end result bears substantial differences in both detail and general attitude from the original draft guidelines circulated last year when Eric Robinson was Minister.

The relevance for Brisbane is that now that there will be three medium coverage licences issued in AM or FM, there will be room for most of the major applicants such as 4ZZZ-FM, 4MBS-FM and perhaps a station broadcasting on AM to Brisbane's substantial ethnic population.

Just who is successful in being granted these licences will be determined by the Broadcasting Tribunal later this year when public hearings will be held in Brisbane.

HAYDN THOMPSON (Co-ord. 4ZZZ-FM)

The following is part of Mr. Staley's speech, reprinted from 'Parliamentary debates' 5 April 1978.

I seek leave to have terms of the final version incorporated in Hansard.

Leave granted.

The document appears at end of speech—

Mr STALEY—The guidelines form the basis for preparation of planning proposals for licence applications in both areas now served by broadcasters licensed under the Wireless Telegraphy Act and those in which potential licensees have expressed an interest in servicing. The Phase I to which they refer may be regarded as an introductory period in the establishment of frequency modulation public broadcasting stations. The Government intends that Phase I should be as short as possible to avoid unnecessary restrictions upon the development of public broadcasting. At the same time, there is a responsibility to control the way in which the enormous potential of FM broadcasting is to be realised. That involves all sectors of broadcasting and requires proper caution in its exercise.

At this point, a priority task is to initiate public hearings in those areas served by the broadcasters licensed under the Wireless Telegraphy Act. Planning proposals have been prepared and will be circulated by my Department to the appropriate organisations for comment prior to the relevant hearings to be conducted by the Australian Broadcasting Tribunal. As indicated previously, the planning guidelines propose that public radio stations should be categorised according to the 'special purpose' for which they apply for licensing under the Broadcasting and Television Act. Three licence categories are envisaged to identify what might be described as individual 'station profiles'. The categories are intended to be indicative rather than prescriptive and will be chosen by the applicants themselves.

They are not intended for use in the regulatory process and are as follows:

Category E licences will be issued to educational bodies intending to program for continuing and adult education. Such programming may include material designed to enrich

the cultural perspectives of the audiences served. In the capital cities, Category E licences will normally be issued only to consortiums of educational institutions in Phase I. They may also be issued to a single institution with the proviso that other educational institutions be allowed reasonable participation. Most new licences will be issued in FM, since it is mainly in the VHF band that frequencies are available. However, the criterion for the granting of AM or FM licences will be the mode seen to be more technically appropriate for the programming involved. Thus Category E licences, which will provide for medium coverage, might be issued in either mode.

Category S licences will be issued to groups intending to program for a particular interest, or group of interests. This will be the most flexible category, as it allows potential applicants scope to define in their Promise of Performance whatever interest groupings they wish to serve. These might cover music, sport or religion for which licences will be issued in either AM or FM mode and which will provide for medium coverage.

Category C licences will be issued to community groups intending to program for the interests of a community, or communities, in a specific geographical location. Potential licensees would be drawn from bodies like shire councils, schools, student organisations and resident groups. The point I made earlier about active involvement by public broadcasters with their communities of license is especially applicable to applications for category C licences. Participation will be the name of the game. As with categories E and S, category C licences will be issued in both modes. However, in capital cities they will extend only to 'low coverage', that is, coverage over a radius of approximately 15 kilometres.

TONY STALEY
MINISTER FOR
POST AND
TELECOMMUNICATIONS

**PUBLIC
BROAD-
CASTING**

THE CURRY SHOP



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WEDNESDAY → SUNDAY

BYO TO THE

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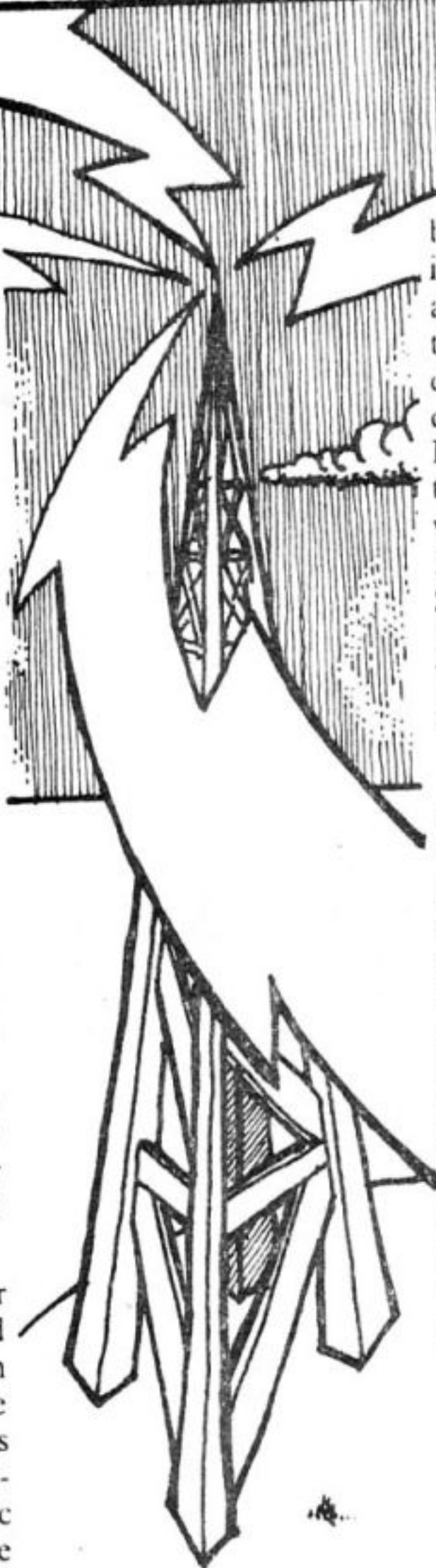
I stress that these three public broadcasting licence categories are not intended to restrict licensees to immutable programming compartments. Programming from one category to another will have some inevitable similarities. Notwithstanding, in planning development of broadcasting services for each particular geographical area, a prime consideration will be the need to offer listeners the widest possible diversity of programming options. There are lessons to be learned here from the experience of countries like the United States. There, because of a permissive planning policy in the past, the regulatory authority faces enormous difficulties in finding enough frequencies for deserving new applicants. At this stage, it is the Government's intention to moderate demands from bodies like educational institutions, which can be expected to be strong contenders for licences. The rationale for this intention is the need to maintain reserves, both present and future, for other types of public broadcasting. No doubt many licensees will be educational broadcasters, and these will be welcomed as such. But I expect the public broadcasting sector to be developed in a way that will facilitate eventual provision of greater variety and public benefit than educational broadcasting alone could offer.

An important consideration in planning for the development of public broadcasting, indeed broadcasting as a whole, must be the protection of existing broadcasters against interference from new transmitters and receivers. For this reason, at this stage, I propose to call for a maximum of three medium coverage FM public broadcasting licences for each capital city. There are not such tight limitations upon the issue of category C licences: These will be issued subject to demand and availability of frequencies. At a later stage when more FM frequencies will be available, licensing will continue within the bounds of an orderly, systematic development of the system. The general procedure will be that I will call for applications for one or more public broadcasting licences for specific service areas. Public hearings will then be scheduled and conducted by the Australian Broadcasting Tribunal, on the basis of which a licence or licences will be issued, in accordance with the planning specifications I have determined. Any public

broadcasting organisation, or group which forms itself into a non-profit corporation will be free to apply for a licence, with a view to demonstrating that it is the best applicant for the available licence, within the above parameters. As an applicant, it will be required to submit a Promise of Performance setting out its programming intentions and other policies related to broadcasting, which will be used by the Tribunal in choosing a licensee and in subsequent renewal hearings. Significant departures from this Promise of Performance may be subject to investigation by the Tribunal and licensees will be directly responsible for their station's programs.

The Government has accepted the Green report's attitude that public broadcasting is an activity which should spring from local, community initiatives. Accordingly, it is proposed to specify that State governments, political parties and statutory bodies other than educational ones should not be issued with public broadcasting licences. Again, licensees will not be permitted to own or control more than one public broadcasting licence—although they will be permitted to apply for translator licences—and the effective transfer of public broadcasting licences will necessitate a new Tribunal hearing at which all prospective applicants will be considered. Advertising of the 'spot announcement' type will not be permitted on public broadcasting stations. However, sponsorship in a form approved by the Minister and administered by the Tribunal will be allowed.

Finally, it should be said that the main reason for setting up new broadcasting stations is to provide better programs. The Government sees public broadcasting as a force for diversity. Its role is to provide Australians with a range of choices which the national and commercial sectors are not able to provide. Public broadcasters will best perform this role not by duplicating the programming of national and commercial stations, but by defining very clearly for themselves, the Tribunal, and above all their audiences, the 'special purpose' which motivates them. In doing so, they will add to Australian broadcasting an exciting and challenging new element which should make it one of the best systems in the world. I present the following paper:



TONY STALEY
MINISTER FOR
POST AND
TELECOMMUNICATIONS
on
PUBLIC BROADCASTING

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Public Broadcasting Planning--Guidelines for Phase I
Ministerial Statement, 5 April 1978.

GUIDELINES FOR THE PLANNING OF PUBLIC BROADCASTING IN PHASE I (See Note A)

1. Public radio station licences will be categorised by the 'special purpose' for which they are granted, viz.

Category E Licences: Will be issued to educational bodies intending to provide programs of continuing and adult education, but including material designed to enrich the cultural life of the audience.

Category S Licences: Will be issued to groups intending to provide programs serving a particular interest or group of interests e.g. music/sport/religion.

Category C Licences: Will be issued to community groups intending to provide programs serving a particular community e.g. Bathurst, Manly-Warringah.

2. The licensing policy adopted will differentiate between these categories (See Note B). For example--

(a) Category E Licences (educational bodies):

(i) in capital cities licences will normally only be issued to consortiums of educational institutions or to a single applicant where that applicant agrees to allow reasonable participation by other educational institutions;

(ii) licences will be medium coverage. They may be issued in either AM or FM (See Note C).

(b) Category S Licences (special interests):

(i) consortiums will be permitted, but not mandatory;

(ii) licences will be medium coverage. They may be issued in either AM or FM. (See Note C).

PUBLIC

(c) Category C Licences (community groups):

(i) consortiums will be permitted but not mandatory and licences may be issued to bodies such as shire councils, schools, and non-profit companies in isolated areas;

(ii) Promise of Performance may include educational and access programs;

(iii) licences will be low coverage in capital cities but may be medium coverage elsewhere. They may be in either AM or FM (See Note C).

3. In Phase I (See Note A) a maximum of three (3) medium coverage FM Licences will be issued in Categories E and S for each capital city. However, further licences will be issued in Phase II. Licences in Category C will be issued freely wherever frequencies are available.

4. The Minister will call for applications for one or more public broadcasting licences for a service area, after which the Australian Broadcasting Tribunal will hold a public inquiry and then issue a licence/licences to the successful applicant/s. Applications for Category E, S and C licences to serve a particular area or part of an area will be invited simultaneously wherever possible.

5. Any public broadcasting organisation will be free to apply for a licence and demonstrate to the Tribunal its greater suitability than that of other applicants, according to specifications determined by the Minister and conditions imposed by the Tribunal.

6. Applicants will submit a Promise of Performance setting out their programming intentions and other policies related to broadcasting, which will be used in choosing a licensee and in renewal hearings. Significant departures from the Promise of Performance may be subject to investigation by the Tribunal.



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ANTENNA!
SEE INSIDE
BACK PAGE
FOR DETAILS!

9ASP

7. Licensees will be directly responsible under the provisions of the Broadcasting and Television Act 1942, for their station's programs.

8. Government financial support will be limited to indirect funding.

9. State Governments, statutory bodies other than educational bodies, and political parties will not be issued public broadcasting licences.

10. Sponsorship in a form approved by the Minister and administered by the Tribunal will be permitted, but not advertising of the 'spot announcement' type.

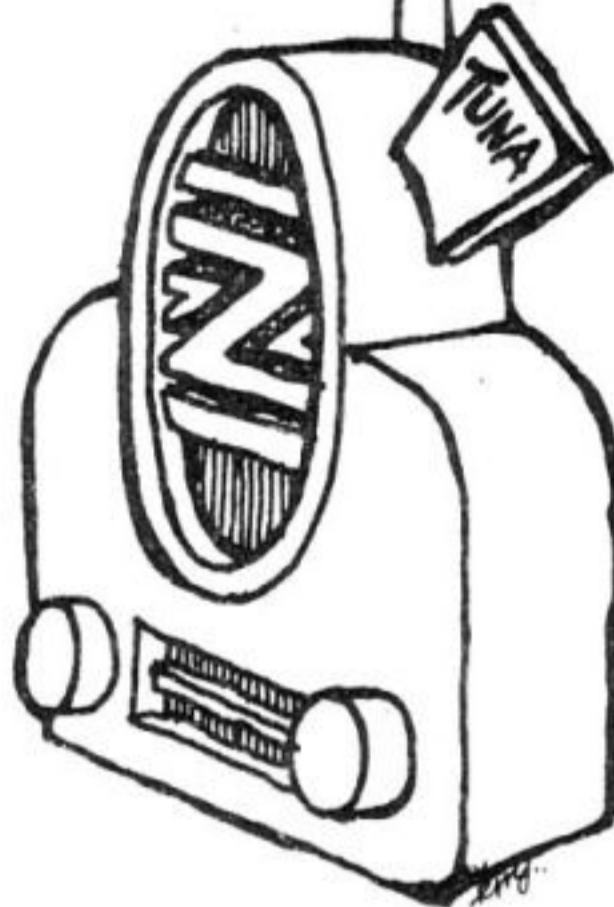
11. Licensees will not be permitted to own/control more than one public broadcasting licence, but may apply for translator licences.

12. Transfers of public broadcasting licences will not be permitted. If an effective transfer is desired, a new Tribunal hearing will be held, with all prospective applicants considered equally.

Explanatory Notes

A. 'Phase I' may be regarded as the period from the present to that point at which engineering studies on multiple FM transmissions allow a definite assessment of frequency availability to be made. The intention is that this Phase should be as short as is consistent with proper caution in planning and Phase II will be announced as soon as possible.

B. Licence categories (a) are concerned with establishing the special purpose of stations for the planning and licensing processes—what might be called the 'station profile'. They are indicative rather than prescriptive, setting out broad planning guidelines, and are not intended for use in the regulatory process. That function will be served by the stations' own Promises of Performance. (b) are not intended to be mutually exclusive. For example:



- (i) Category E Licence stations (educational bodies) may well use material 'aimed at a particular interest'. An example might be programs designed to increase understanding of ethnic cultures and languages.
- (ii) Category S Licence stations (special interests) may well use material which would 'enrich the cultural life of the audience'. An example might be a fine music station using programs on the history of music.
- (iii) Category C Licence stations (community groups) may well feature 'programs of continuing and adult education' relevant to their community. An example might be a community station in Bourke or Walgett featuring enrichment programs for Aborigines.

C. Coverage areas will be determined according to the special purpose of the station concerned. Following the Government's acceptance of the McLean Report, planning of the FM service has been based upon three types: wide coverage, medium coverage and low coverage.

The radii indicated below are illustrative only. Actual radii will depend on many factors, such as aerial height, terrain, etc.

- (a) wide coverage stations: 80 km (urban) or 122 km (country)
- (b) medium coverage stations: 32 km (urban) or 56 km (country)
- (c) low coverage stations: 15 km (urban) or 28 km (country)

The precise mix of wide, medium and low coverage stations to be adopted in a particular area will depend upon demonstrated demand and detailed planning considerations.

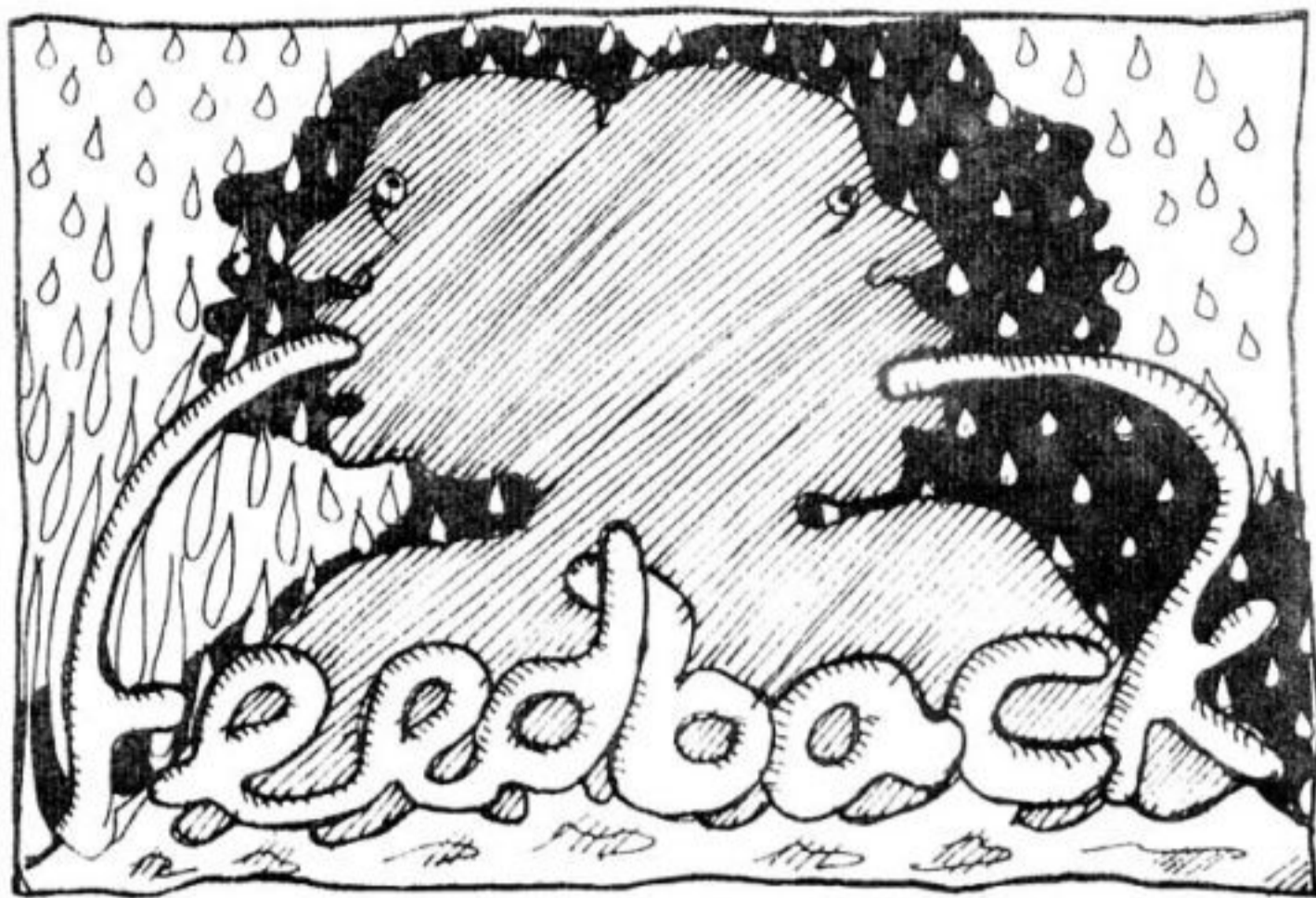
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IN REPLY TO YOUR FINAL DEMAND NOTE

Sirs,
 Your superheated letter arrived in an envelope with a penny stamp on same and it would have given the boy and myself great pleasure had it not revived in us a melancholy reflection of what had happened before, the way you said you thought the account could have been settled long ago and the way it hasn't been since.

Here is why:

In 1954 I bought a sawmill on credit, in 1955 I bought a team of horses, timber wagon, two ponies, a double barrelled gun and a crystal ball, also two razor backed pigs, also on credit. In 1956 the bloody sawmill was burned to the ground one of the ponies died and I loaned the other to a stupid bastard who starved it to death. After this I joined the church.

In 1957 my father died and my brother was hanged for raping a pensioner. A tramp seduced my daughter and I had to pay fifty pounds to keep the bastard from becoming one of my relatives. In 1958 my boy got mumps, this went to his head and to save his life had had to be castrated. Later while we were fishing, the rotten boat overturned and two of my lads were drowned, neither being the one who had been castrated.

In 1959 my wife ran away with a sheep shearer, leaving me with twins as a souvenir. I then had to engage a housekeeper and to keep expenses down I married her, but I had a job to make her pregnant. I went to the doctor and he advised me to create some excitement at the crucial time. That night I leant out of bed and fired through the window, the wife shit the bed, I ruptured myself and next morning I found I had shot my best cow.

In 1960 I took to drink. I didn't stop until all I had left was a pocket watch and a weak bladder. This for a time (winding the watch and running for a piss) kept me busy. After a year I took heart again and bought on credit a manure spreader, a reaper, a binder and a car. Then came the floods and washed the bloody lot away. My wife contracted VD from a travelling salesman and my boy died from wiping his arse on a rabbit skin which was infected. It surprised me very much when you said in your letter that you would cause trouble if I didn't pay up. If you can think of any trouble I've missed then I would certainly like to hear of it. Trying to get money out of me is like trying to poke butter up a porcupine's arse with a red hot needle. I am praying for a shower of skunk shit to pass your way, and I also hope that the centre of it is directly over the bunch of bastards in your office who sent me this final demand.

MEMBER No. 1370





HOW NICE...

DAD & DAVE GO TO LOURDES

by John Woods

Well, there are no two ways about it folks; the glowing cross at Lismore does glow. It did for me anyway.

After suitably priming myself at a Lismore hostelry I ventured forth into the stygian dark of the Lismore cemetery, or to be more precise a rather soggy cow paddock across the road.

I found myself in the company of a couple of hundred other tourists in quest of a glimpse, maybe, beyond the infinite. A few of them were locals, but most had come from out of town predominantly as a consequence of Michael Willesee's rather wide eyed and breathless coverage of the phenomenon that was rapidly assuming the awesome dimensions of a real manifestation of REAL BULLSHIT. Schmiracles.

Evidently the descent of a television crew onto this festering seething hotbed of somnambulism was more akin to a second coming than the cross was to a miracle. As I strolled amongst these simple people with my tape recorder and microphone ever at the ready I was subjected to an endless barrage of fascinating anecdotes from those locals present about "The Day The Television People Came". I realised I was onto something big.

The actual "glow" is obviously a refraction or reflection. It can only be seen from some parts of the cow paddock and from some angles. The vantage points appeared constant. There, I've exorcised the boring realist.

One antique woman told me that she'd been watching it for nigh on 40 years, she thought it was

beautiful, nothing mystical about it. Just beautiful to look at, oh and by the way when she dies she's going to be cremated, it's cleaner !!!!

Another middle ageing father of several: "Well you can write off this talk about the supernatural for a start."

Me: "How can you be so sure".

He: "Well its just not on is it?"

Interjector: "Now you can't dismiss things as easily as that. It warrants looking into."

It wanted getting out of as far as I was concerned once it reached the heady level of philosophical, theology so I left them to wrangle with each other and continued my odyssey amongst the congregation. One of these, a child of seven ventured the startlingly original theory that the guy buried under the cross had been there for so long that he'd learned to love the earth so much that he was making the cross glow as a protest against sand mining on Fraser Island. Nine out of ten for trying. As I left the ranks were swelling. The pubs had closed and the cemetery was bracing itself for the 10 o'clock rush.

Driving away from Lismore I plugged the tape into the car cassette deck to listen to the fruits of my labours. Great Brisbane line report, thought I, Huh!! The fucking tape was blank. Divine intervention? Retribution? Electro-magnetic radiation?



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28th May 1978

Sid Page

14th May 1978

Ross Peters

RAVEL - Rapsodie Espagnole - Concertgebouw Orchestra Amsterdam cond. Bernard Haitink
Philips 6580 031

PAGANINI - Violin Concerto No.7 - Itzhak Perlman (violin) Royal Philharmonic Orc cond. Lawrence Foster : EMI SLS 832

BENNETT - Jazz Calender - The London Jazz Ensemble cond. John Lanchbery: Philips 6500 301

PROKOFIEV - Suite from 'The Love of Three Oranges' The London Symphony Orchestra cond. Antal Dorati : Philips 6582 011

RAWSTHORNE - Symphonic Studies - London Philharmonic Orc. cond John Pritchard : Lyrita SRCS 90

BERKELEY - Guitar Concerto - Julian Bream (guitar) The Monteverdi Orc. cond. John Eliot Gardiner : RCA ARLI-1181

BENNETT-Fanfare for Brass Quintet
ARNOLD -Fantasy for Trombone
Philip Jones Brass Ensemble - John Iveson (trombone) ZRG 851

JONES - Symphony No.7 - Royal Philharmonic Orc. cond Sir Charles Groves. : ASD 2855

VINTER - Concert Overture John O'Gaunt - Black Dyke Mills Band cond. Geoffrey Brand GSSL 0427

VAUGHAN WILLIAMS - Five Tudor Portraits Elizabeth Bainbridge - John Carol Case - Angel G-36685

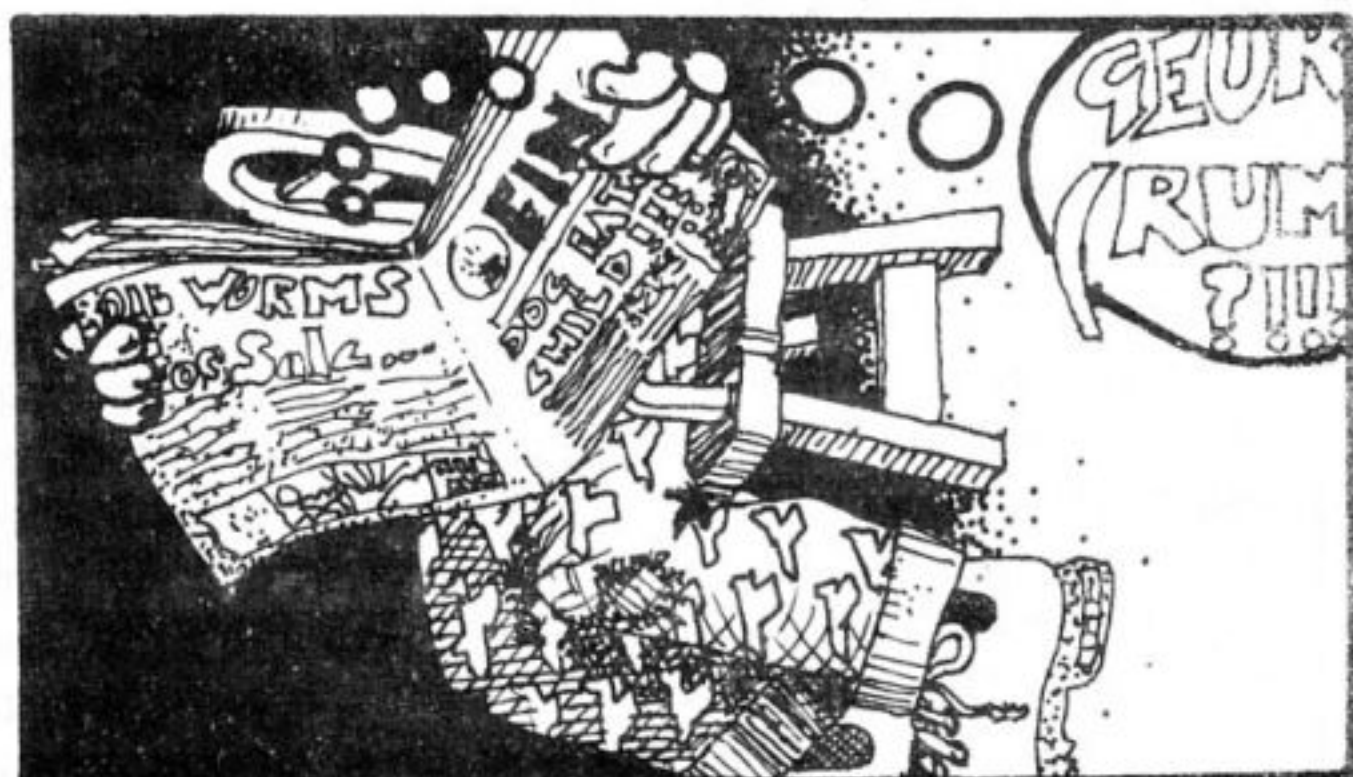
THE BACH CHOIR 7 NEW PHILHARMONIA ORCHESTRA cond. David Willcocks

1. **THE SEARCH FOR NEW SOUND SENSATIONS**
Crumb, George (B.1929): Makrosmos, vol.II: twelve fantasy pieces after the Zodiac, for amplified piano. Robert Miller. Odyssey Y-34135

2. **FRANCIS POULENC: A CONSPECTUS**
Sonata for two clarinets. Michel Portal, Maurice Gabai. EMI EMSP 553
La courte paille (Luck of the Draw). Felicity Palmer (soprano); John Constable (piano). Argo ZRG 804.

Concerto for two pianos and orchestra. Yarbrough & Cowan; New Philharmonia Orchestra, cond. Paul Freeman. Mus. Heritage MHS 3576.
Elegy for horn and piano. Alan Civil, Jacques Fevrier. EMI EMSP 553.

Mass in G. Kuhn's Mixed Choir. cond. Pavel Kuhn. Supraphon 1 12 1113.



3. **SYMPHONY CONCERT: SOME 20th CENTURY ROMANTICS**

TOMASI, Henri (190-1971): Concerto for C trumpet and orchestra. Maurice Andre; Orchestra of Radio-Luxembourg, cond. Louis de Froment. Mus. Heritage MHS 829.

SAEVERUD, Harald (b.1897): Symphony No.6 (Sinfonia Dolorosa). Bergen Symphony Orchestra cond. Karsten Andersen. Philips 6507 007.

ARMA, Paul (b.1905): Divertimento de Concert No.1 Jean-Paul Rampal (flute); O.R.T.F. Chamber Orchestra, cond. Andre Girard. Erato STU 71022.

ALFVEN, Hugo (1872-1960); Symphony No.4 in C, op.39 Stockholm Philharmonic Orchestra, cond. Nils Grevillius, with Gunilla ap Malmberg (soprano) and Sven Erik Vikstrom (tenor). Swedish Society Discofil SLT 33186.

The Classical Programme can be heard SUNDAY mornings from 6.00 am to 10.00 am

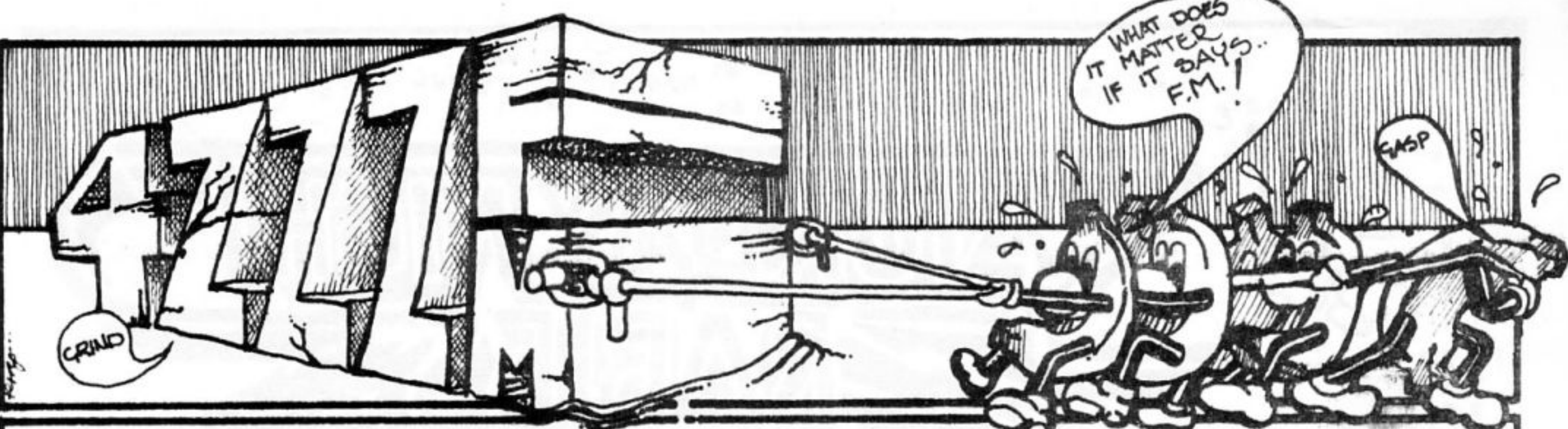
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Because of the rickety financial situation of Triple Z there are about a dozen paid staff and we have a heavy reliance on volunteer staff.

Despite the fact that we still can't quite believe it, some of our volunteers have been helping the station for two years, and the rest of the volunteers come and go.

The situation has a few major enterprises every now and then in which we call on volunteers to help. e.g. working bees on Mt.Cootha for the tower, the transmission HUT. But there are a number of things that happen day to day that don't get done by the full time staff, mainly due to lack of time and there are a few major plans afoot that never seem to get off the ground because we need the help of trades-people e.g. carpenters, plumbers, people with some idea of construction. Hence the brilliant ideas about making our kitchen into a real kitchen but nothing being done about it.

One person, namely me, is responsible for co-ordinating volunteers, which can, at times be hard to do successfully. Not everybody who comes to the station is easy to relate to and again lack of time to make people feel relaxed at the station makes some people think we don't really want or need help. But this is definitely not the case. Everything from the shitwork of cleaning, emptying bins to sorting of records, tapes etc. is always on the go. The records continually require putting back in alphabetical order, need their covers taped up. The newsroom keeps a file of the major newspapers and this has to be kept up to date by going through all the papers in the station, keeping one for the file and ditching the rest. The papers then have holes punched in them and are strung together. The magazines have to be kept in chronological order. Every month, our

magazine, Radio Times goes out to over 1,000 subscribers and the work associated with it seems monumental.

Labels to go around the magazines have to be addressed. The magazines have to be put together, folded and made up for posting. Sounds simple on paper, but believe me it isn't. It usually takes three days with quite a few people helping. A bit of vacuuming never goes astray. Basically we're a bunch of pigs.

The newsroom is always on the lookout for people who would like to write news, do interviews etc.

Whenever we have a concert or a dance, posters need pasting up, firstly; and at the Joint Efforts we have people working on the bar on security, at the door and in a variety of ways. No-one gets paid for the Joint Effort work and it is an incredible drain on all the staff.

The area we most rely on volunteer staff of course, is announcing. There are only four full time announcers and the rest volunteer and there is always place for more. We need female and male announcers for the weekend shifts and late night shifts. But anyone can play a record. We would like people with the ideas for their shows, not just spinning the discs and saying who it is. A knowledge of current affairs would be a distinct advantage. Our aim is to inform as much as it is to entertain. In Qld. there is no end to the amount of information available which can and should be relayed to listeners. In other words, if you think there is nothing to tell Brisbane listeners about other than "that was ... this is ... it is 2.30 on ZZZ" then reconsider what you would do with a radio show.

If any of the above jobs appeal you can ring 371 5111 and join the happy hordes of slaves attached to the station.



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.

IF YOU
WE'LL
AZZZ
AT ZZZ;
TOOWONG



"DANCE ENCOUNTERS OF THE WORST KIND" "BAR WARS" "M*U*S*H" RABID!!

Remember West Side Story, remember Fred Astaire and Ginger Rogers, remember the sophisticated social comment in "Rat Patrol"? If you don't then maybe you'll have your memory jogged about all of the above if you see "Saturday Night Fever" currently screening at the Cinema. Jogging is the most rigorous exercise you will get in "Sat.Night Fever" because there is nothing strenuous, testing or taxing on any of the senses in this movie.

Essentially it is a large number of non-original movie cliches, not particularly well executed, hung around the hook of the current disco trend. That is not to say that the movie is boring — it's got action and it does hold the attention of the viewer.

There are three main strands to the plot. Basically the action is either Italian slum punks letting it all out on "the street" or it's the boys getting down to (depressing) socialin-tacks in the local disco, or it's the relationship between Tony (John Travolta) and his disco dance idol, Stephanie (Karen Lynn Gorney). Two of these are fairly well-trodden paths for movie script-writers

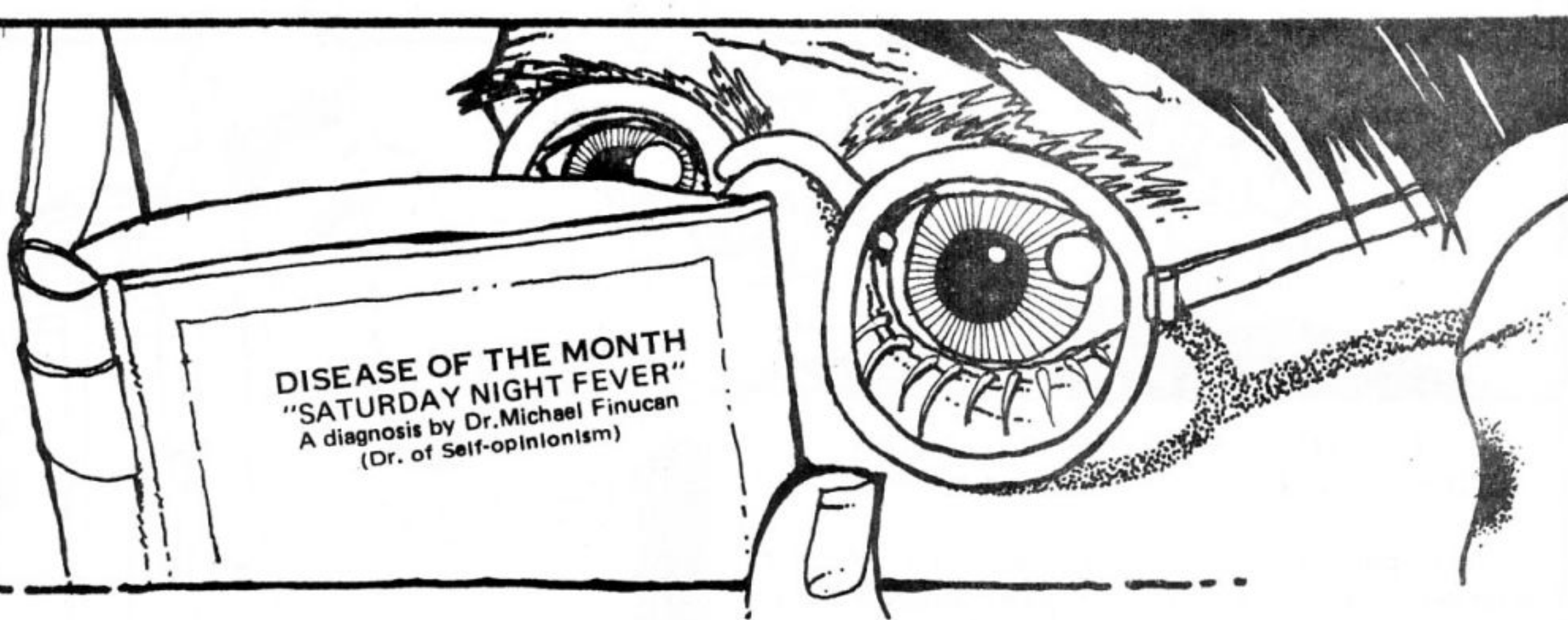
Fever". It is "R" Rated because the language used by the punks is frank to say the least. So what else happens in the disco? Surprisingly, the dancing is not that exciting. I thought I was in store for hot gosh gymnastics and some spectacular bumps, grinds and gyrations, but, to coin a phrase, if you've seen one disco dance, you've seen 'em all. I could appreciate the finer points of the movements, no doubts about it — it would be hard to dance disco as well as Travolta does, but just watching it is not that scintillating. The other thing which struck me was that it does not matter what the music is, the dances are set like waltzes and foxtrots are, the dances don't seem to match the music while they don't appear totally out of synch, they do not follow the music exactly. Naturally the disco soundtrack is a best seller because of its mindless, middle-of-the-road, inoffensive perfection.

I found out some interesting things, though - did you know that if you are serious about disco dancing you have to train and practise and learn the dances by heart — spontaneous street entertainment, huh?

So much for the one original idea in the film. Let's look at the major re-hashes. The relationship between Tony the disco-dancing, small thinking Italian punk and Stephanie the realist, career-minded striver, is one we've all seen. They are trying to keep their ties strictly impersonal, dancing only -

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





DISEASE OF THE MONTH
 "SATURDAY NIGHT FEVER"
 A diagnosis by Dr. Michael Finucan
 (Dr. of Self-opinionism)

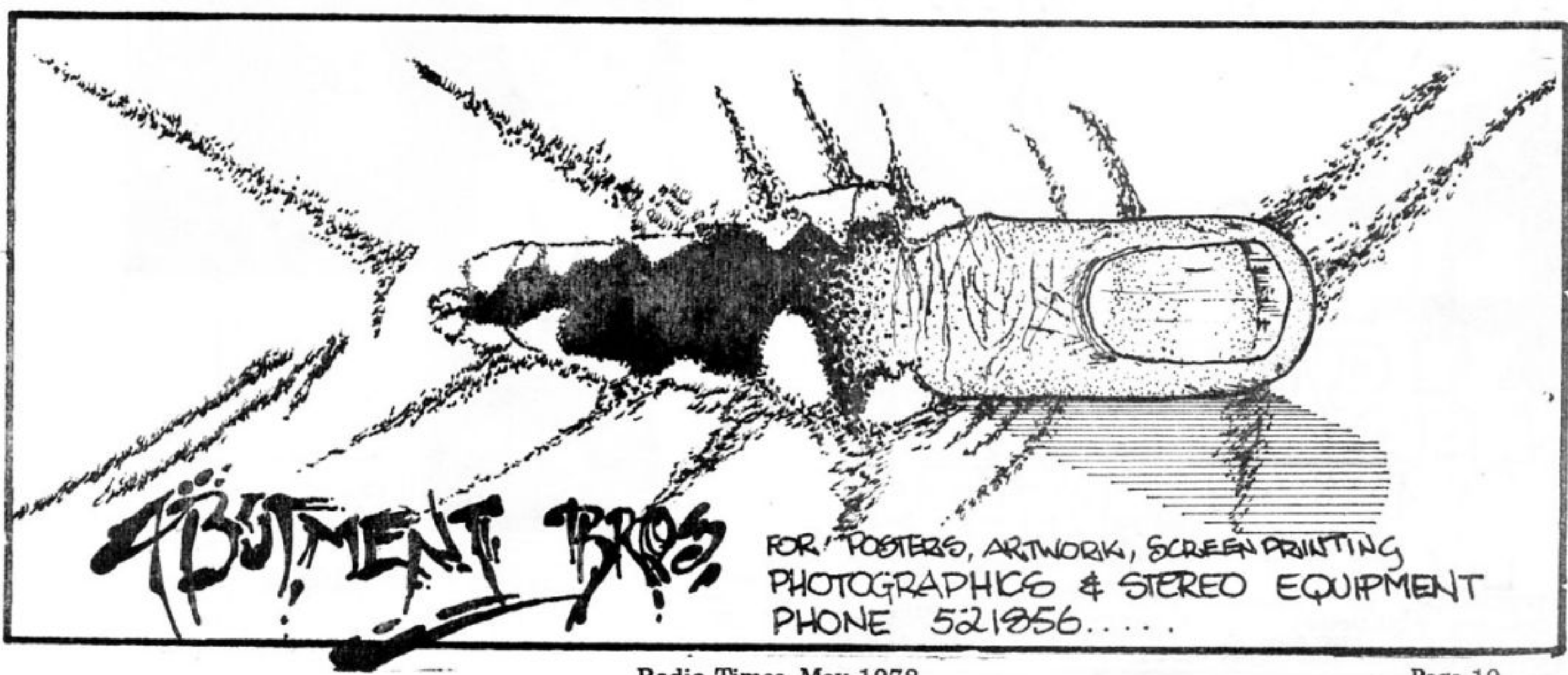
no funny business!! And yet these two are obviously star-crossed, drawn together by their very oppositeness, deep within each other etc. etc. cliché, cliché, the camera work and dialogue here owes a great deal to previous movies of the Fred Astaire and Ginger Rogers genre. Their dancing requires close encounters of the physical kind, and as they cling together in their dance routines we get hazy shots of deep penetrating eye contact. I kept expecting the camera to dolly back out to a scene where the two are in a glittering, white, ballroom with high ceiling and marble staircase and the dancers surrounded by 100 tapdancers. But no, this is Saturday Nite Fever so we dolly back to a crowded disco. Their relationship is of the "person made good from the slums" relating to underdeveloped person still in slum - torn between roots and aspirations is poor old Stephanie. We've all seen it before. This relationship provides the film with its final insult - the ending; which is not an ending, but a weak cop-out.

The last major plot strand is that of Italian-punks eeking out their existence on the Brooklyn streets. From "West Side Story" onwards this plot has received frequent abuse from celluloid depiction. "Saturday Night Fever" is unremarkable in its portrayal; bewildered youth searching for a direction can be well handled or just handled - no prizes for guessing what "Sat.Night Fever" does.

If you want to see Italian life in Brooklyn see Martin Scorseses' "Mean Streets" not "Sat Nite Fever".

The film's attempts at social comment are pathetically trite a yet-again-well-worn....take this example (please!! heh, heh!); The scene - The Disco there is a dance competition goin on and Tony and Stephanie are competing. They are awarded 1st prize when in fact they did not deserve to win. There was This spic (Spanish) couple who were better BUT the disco is in an Italian neighbourhood and "spics" aren't overly loved so dood 'ol Italian Tony and Stephanie win. Tony in a moment of blinding revelation, see what a hollow sham his friends are and what a wasted gesture his life is --- and surprise, surprise! Gives his prizemoney and trophy to the spics, telling them that they deserved it . Nove!, innovative, new? No way! stale sausages really.

The conclusion is inevitable "Saturday Night Fever" does little that is new, original or startling, moreover it is mediocre in its lack of originality, it is clichéd and it makes no valid or clear social statement. I will repeat, it is not boring, but it is sometimes very offensive. Basically the movie will not give you a "Saturday Night Fever" but it is not quite wet enough to give you tuberculosis.



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FOR THOSE WHO ARE GOING TO A DIFFERENT COUNTRY (i.e. New South Wales)

Our Sydney correspondent, generally all round nice person and local boy made good, Stuart Matchett conferred with his Brisbane agent, Michael "smile when you say that" Finucan. Michael made the following notes on the conversation.

Stuart is alive, well and damn his eyes, earning big, big money (well, a reasonable amount) he does a number of night programmes on 2JJ, have a listen late some night if you can receive 2JJ - you might hear Stu-boys golden tones. Stuart is also writing a column every week for one of the big daily news papers. The lad has got his finger on the pulse of Sydney's rock scene, no doubt about it. So I asked him what bands an ignorant Northerner should try and see if they travel to Sydney or if the bands come up here. So here it is The Matchett Memorial Live List.

"MIDNIGHT OIL" .. Stuart's prediction as the next future of Rock'n'Roll - High energy and correct line lyrics (i.e. anti-uranium etc.) Needless to say ZZZ is trying to arrange a tour up here for them.

"MENTAL AS ANYTING" .. to quote Stu-boy "a great band to see if there's piss around to be consumed" (as a note of interest they quite often play as the first half of a double bill with "Wasted Daze")

"HARBOUR RATE" .. A good New Wave band.

"JOHNNY & THE HIT-MEN" .. Another good New Wave band.

"JIMMY & the BOYS" .. good performers with varied styles of music.

So there you are kiddies, the good oil-from Uncle Stu.

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GUILTY? INSANE?

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From R & B to Rockabilly, Doowop to Dancers, Ballads to Boogies, -- this is THE Rock'n Roll. So, like, take the tip, tune in and get hip. Continuing each week: -- the neverending (?) saga of the encyclopaedia of original rock'n roll.

We drove the heap down to the juke joint,
Wednesday evening, just at nine,
And play that boppin' stoppin' strollin'
Rock'n Roll, and it sure is fine.

Now she digs that crazy rhythm,
Now she digs that crazy beat,
And she sure can mix it with 'em,
You should see her flyin' feet.

Yeah, she's jivin' on the dance-floor,
With her real gone Daddy-O,
'Cause she loves those mouldy oldies
On her FM radio.

(G.King, with apologies to Ken Taylor)



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THE CRITERION BOOKSHOP



ART, POETRY, DRAMA
FILM, FOREIGN LANGUAGE
PUBLICATIONS, SCIENCE &
GENERAL FICTION, LIFE CYCLE
BOOKS

OPEN LATE TO 8.30 P.M.
THURSDAYS & FRIDAYS
PHONE: 521794

332 BRUNSWICK STREET VALLEY

BEN'S RESTAURANT

677 ANN ST. FORTITUDE VALLEY

A LA CARTE
LUNCH & DINNER

GRAND PIANO
COCKTAIL BAR

Specializing in Private Functions.

PHONE 52 4569

3711879 **SCHONELL** ST LUCIA

COCAIN MONDAY 22nd MAY
AFRICAN QUEEN (G)
plus ORSON WELLES in
CITIZEN KANE (NRC)

SEASON OF CLASSES Berkeley's FOOTLIGHT PARADE (NRC) TO HAVE AND HAVE NOT
TUESDAY 23rd MAY

WEDNESDAY 24th MAY
THE MAN WHO CAME TO DINNER: BIG SLEEP

MONDAY 29th MAY - BETTE DAVIS' Greatest
NOW VOYAGER plus Joan Crawford in her
Academy Award role MILDRED PIERCE (NRC)

TUESDAY 30th MAY Bette Davis in JEZEBEL CASABLANCA (NRC)	WEDNESDAY 31st MAY Berkeley's 42ND STREET MALTESE FALCON
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— EXTENDED SEASON —
Screens twice Daily 5.15 & 7.45
Matinee Sundays at 4pm

OPENS
THU 1st JUNE

EQUUS THE MOVIE
Far back in our dark soul
the horse prances

"Far richer, more fully
dimensioned
experience than
it was on stage..."
L.A. Times


NOW ACCLAIMED AS A MOVIE
AND NOMINATED FOR 1978
ACADEMY AWARD HONOURS

RICHARD BURTON
(BEST ACTOR)

PETER FIRTH
(SUPPORTING ACTOR)

ALWAYS OPEN TO THE PUBLIC

REMBUKAN



KARATE

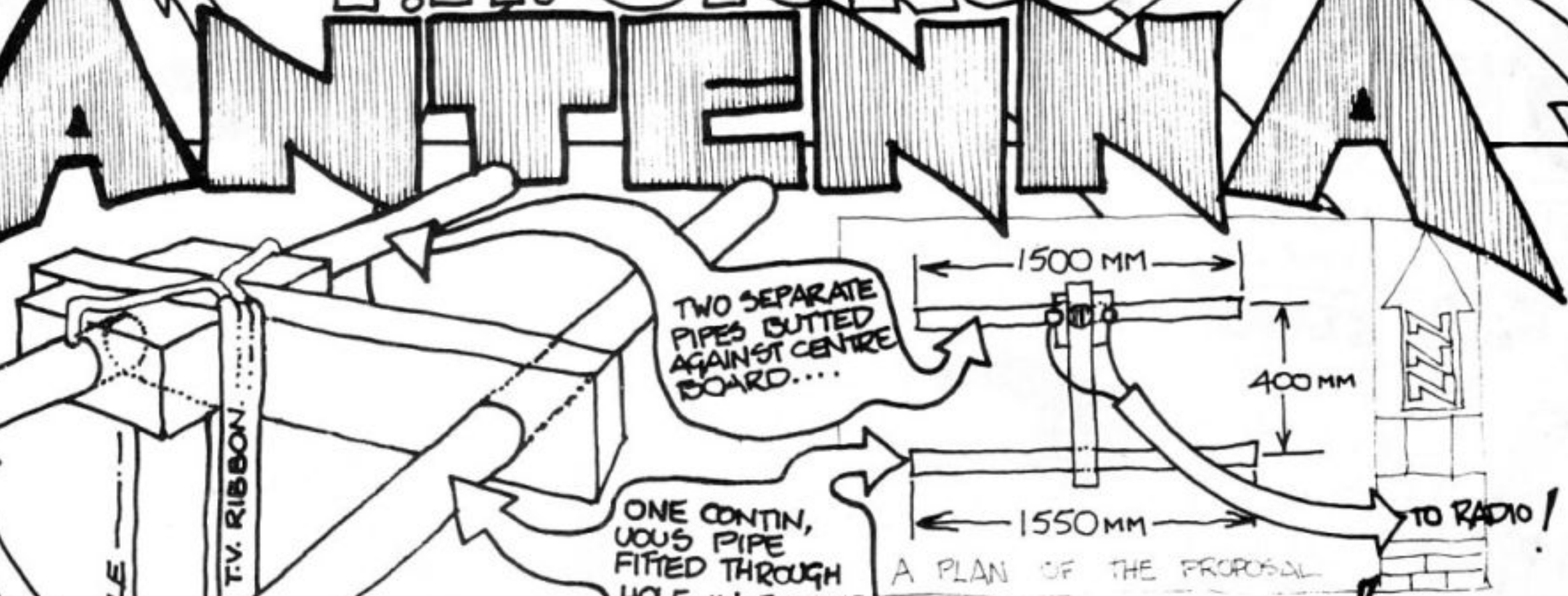
THE SPIRITUAL ASPECT
FITNESS
SELF-DEFENCE
TOURNAMENT COMPETITION
SELF-DICIPLINE

WHICHEVER PATH YOU SEEK WE CAN
HELP YOU FIND IT BECAUSE REMBUKAN
IS A **TOTAL KARATE**
INQUIRE AT

REMBUKAN CITY DOJO 3RD FLOOR 51 EDWARD ST. PH. 31623 MON → FRI AFTER 5 PM	REMBUKAN GRACEVILLE DOJO SCOUT HALL YOUNG ST GRACEVILLE MON & WED 7.30 → 9.30 PM
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ALL INSTRUCTORS ARE JAPANESE
TRAINED & GRADED

BUILD YER OWN FM STEREO



TWO SEPARATE PIPES BUTTED AGAINST CENTRE BOARD....

ONE CONTIN. UOUS PIPE FITTED THROUGH HOLE IN TIMBER

A PLAN OF THE PROPOSAL

MATERIALS NEEDED!

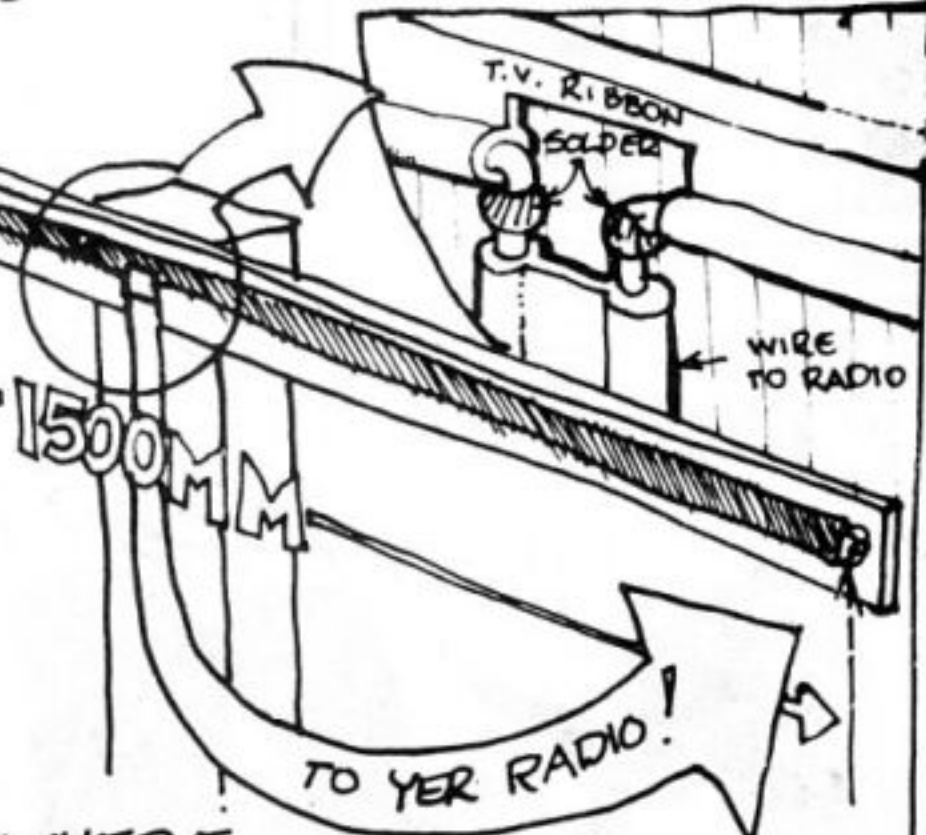
- 700MM OF 75MM X 50MM TIMBER IMPREGNATED WITH PARAFFIN OR VARNISH
- 3.1 METRES OF METAL TUBING OF ABOUT 50MM IN DIAMETER CUT INTO TWO LENGTHS...
2 x 725 MM & 1 x 1550MM
- POLE OR SIMILAR TO SUPPORT IT!

CUT TWO 10cm LONG BLOCKS OF WOOD DRILL & NAIL TO CENTRE BOARD TO SUPPORT PIPES..

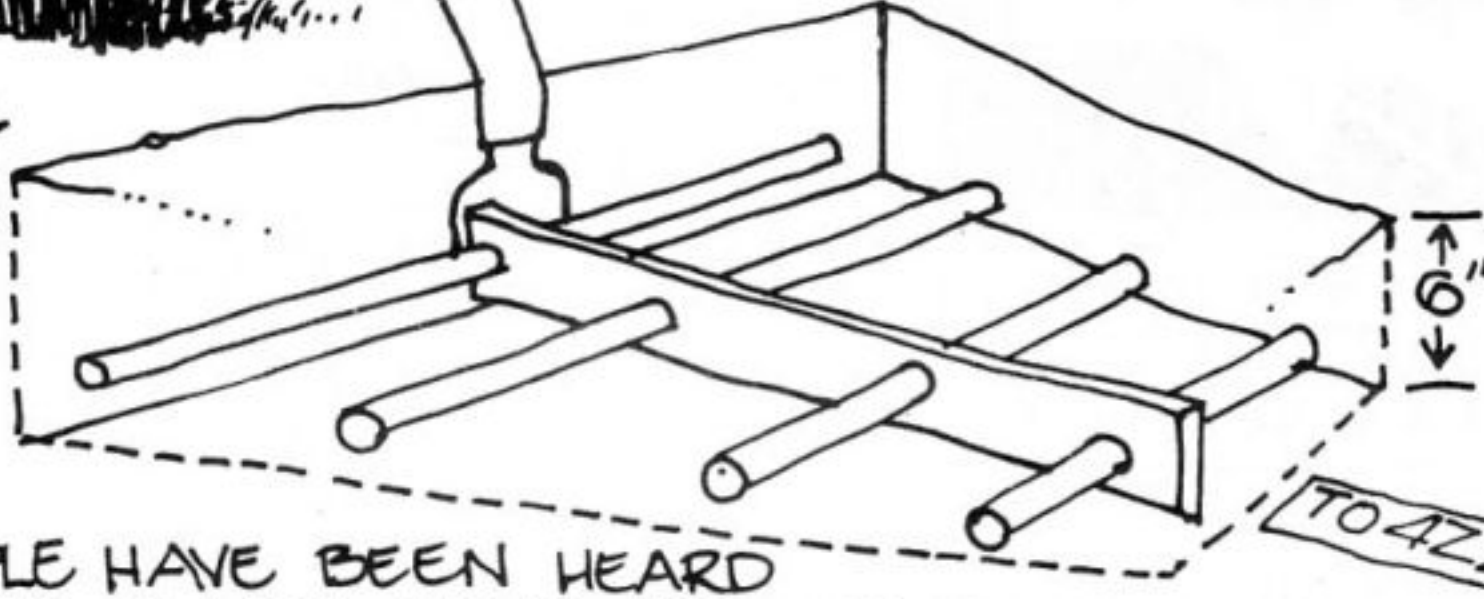


NEXT BEST THING

ALL YER NEED FOR THIS ONE IS 1.5 M OF T.V. RIBBON & SOME EXTRA TO REACH YER RADIO PLUS ABOUT 2 M OF TIMBER.....



BEFORE YOU DECIDE WHERE TO PUT YOUR ANTENNA.. MOVE IT AROUND A BIT & TEST OUT A FEW POSITIONS.... REMEMBER TO STAND WELL BACK AS YOUR BODY WILL CAUSE MUCH INTERFERANCE!



SOME PEOPLE HAVE BEEN HEARD TO SAY THAT IF YOU MOVE AROUND OUTSIDE TILL YOU FIND A PLACE WHERE RECEPTION IS GOOD & THEN BURY YOUR ANTENNA 6" BENEATH YOUR FEET THEN YOUR RECEPTION WILL BE **EVEN BETTER!**

AN FM STEREO WAVE

1983

NEVILLE - SON OF INK
- IN -
**BATTLE OF THE
BACK PAGE!**
GOSH! I'VE BEATEN MY ADVERSARY,
URANIUM CARTEL, TO THIS MONTH.
...NOW TO CRUSH HIS EVIL PLANS....

LOOK! DOWN ON THE PAGE!
IS IT A CURRENCY EXCHANGE RATE?
IS IT A SPECIAL BRANCH FILE?
NO! IT'S SUBSCRIBER
DISCOUNTS!

WHERE UNDER IS THAT CAPTAIN
DOG UNDERLING?
CLUNK
UHHH!

NOW TO OFF THIS OFFAL!
UHA!



OOOF!!

POW
FLIT
TAKE THAT!
LITTLE FLANNEL FOOL!

OUCH!
CRUMP!
BLAST!

YIKES...
CURSES

ZAP!
OH NO! TOO MANY RADIOACTIVE
BODIES IN ONE FRAME! WE'LL
REACH CRITICAL MASS !!!

BLAM!

THAT'S IT! NO MORE OF THIS
SUPERHERO STUFF, BOSS!
YOU'VE GOT TO GET ME INTO
AN EASIER LINE OF WORK;
O.K. NEV. HERE, STUDY THIS
PHOTO. NEXT MONTH IT'S
THE SEARCH FOR PRINCE DWAYNE!

- BEN'S RESTAURANT; 677 ANN ST FORTITUDE VALLEY
20% DISCOUNT ON ALL MEALS
- CENTENARY FOOL RESTAURANT; PETRIE TCE., SPRING HILL
10% DISCOUNT ON ALL MEALS
- UNIQUE BATIK; 47 SHERWOOD RD. TOOWONG...
10% DISCOUNT ON ALL CLOTHING
- MOUNTAIN EXPERIENCE; BARRY PDE., FORTITUDE VALLEY
10% ON ALL EQUIPMENT WITH RADIO TIMES ADVERTISEMENT
- GRIDLEY'S LIGHT & SOUND; 50 QUAY ST., CITY...
15% DISCOUNT ON LIGHTSHOWS, HIRE & GRIDLEY'S GOODS
- NATIONAL FILM THEATRE OF AUSTRALIA...
EQUAL TO STUDENT DISCOUNT FOR OVER 18'S
- SOUNDTRACKS; EAST STREET IPSWICH
DISCOUNT ON ALL ITEMS
- CRITERION BOOKSHOP; 332 BRUNSWICK ST., THE VALLEY
10% DISCOUNT ON ALL ITEMS
- PETER'S WEST END MUSIC CENTRE; VULTURE STREET
10% DISCOUNT ON ALL ITEMS
- PLANT PRESS & PLANET PUBLISHING PTY. LTD.
188 BARRY PDE., FORTITUDE VALLEY
10% DISCOUNT ON ALL PRINTING, TYPESETTING & ARTWORK
- KARLIMAI ASIAN TRADERS, ELIZABETH ARCADE
10% DISCOUNT ON ALL ITEMS
- ABUTMENT GRAPHICS PH 521856
10% DISCOUNT ON ALL ARTWORK, PHOTOGRAPHICS & STEREO'S
- LILLIES; 454 UPPER EDWARD ST., SPRING HILL...
10% DISCOUNT ON ALL SECOND-HAND CLOTHES & ACCESSORIES
- SANDALWOOD TREE; PICARDILLY ARCADE, THE CITY...
10% DISCOUNT ON ALL CLOGS, FOOTWEAR, LEATHERGOODS...
- MOTHERS LIGHTWORKS; PHONE 3996580 PHIL HUDSON
10% DISCOUNT ON LIGHTSHOWS & HIRE
- LA BOTE THEATRE; HALE STREET MILTON...
EQUIVALENT OF STUDENT DISCOUNT
- SCHONELL CINEMA; UNIVERSITY OF QLD, ST. LUZIA..
EQUIVALENT OF STUDENT DISCOUNT
- OXLEY HONDA; 1114 OXLEY ROAD, OXLEY...
10% DISCOUNT ON ALL PARTS ACCESSORIES & REPAIRS
- TOOWONG MUSIC CENTRE; 51 SHERWOOD ROAD...
10% DISCOUNT ON ALL ITEMS: RECORDS & INSTRUMENTS
- RUSH HAVEN ART CENTRE, DAYBORO & SALISBURY RD.
MOUNT SAMIPSON...
5% DISCOUNT ON LETTERS & PAINTING'S
- FRIENDZ MUSIC; 252 EDWARD ST., CITY...
10% DISCOUNT ON ALL RECORDS

