

RADIO Times

Vol 1 No 5

FARB's Des Foster: 'Media manipulation?'

STOP PRESS ::::: 10 k.w. transmitter
arrives April 3..... If you can help
in our shift to Mount Cootha.....
phone 3711203....

On March 18, 1976 Des Foster, President of the Federation of Australian (commercial) Radio Broadcasters, attacked public broadcasting and the A.B.C.
Amongst other things he said :

Similar expedient decisions were made by calling for licence applications for new stations in the Sydney area on the eve of the 1974 election, without prior planning, by the issue of FM licences without any form of public inquiry, by invitations to various educational bodies to apply for broadcasting licences (again without any form of inquiry) and, of course, we had the decision that no frequency modulation licences would be issued to the private sector, a decision that would have assured the ultimate obsolescence of free enterprise radio.

The Australian Broadcasting Control Board, the Department of the Media and the Australian Broadcasting Commission have all been stacked by people whose political sympathies or affiliations were obvious, even to the casual observer. The cronyism and the cynicism in some of these appointments has made a mockery of the notion of independence and must be embarrassing to the bodies concerned.

In the last three years, we have witnessed some of the most amateurish, ill-considered and unplanned tinkering with parts of the system that one could possibly imagine. The system as a whole was ignored. Perhaps much of this was the product of well-meaning enthusiasm combined with ignorance. But some of it was also both doctrinaire and politically hostile. I have no doubt that if we had gone on at the same rate for another five or six years you could have dismissed commercial radio as a significant medium in this country.

When the Australian Broadcasting Commission was offered a station to embark on the 2JJ exercise, why did it not politely refuse the offer?

Absolutely no research had been undertaken to assess audience demand for that type of programming, but there was ministerial pressure. How independent is an organisation that accepts a new station on the condition that it will broadcast a certain type of programme? And why did the Commission tolerate the frequent telephone calls from the Minister's office direct to the staff of 2JJ and personal meetings between the staff and the Secretary of the Media Department?

There is a stench about the whole of the 2JJ episode. It reeks of secret deals, patronage and partisanship. It was "presented as an "experiment". The experiment should now be terminated, and the station closed down, while some sensible over-all plan for broadcasting is worked out.



The Brisbane Line

*ALTERNATIVE TO SUNDAY FOOTY

*COMPILED BY A WHOLE HEAP OF BRISBANE JOURNALISTS

*THE ONLY FIAR DINKUM CURRENT AFFAIRS SHOW

*POLITICOS, PRESSURE GROUPS, ROCKERS, ALCOHOLICS, COMMENTATORS, IDIOTS, BICYCLE ENTHUSIASTS.

Lovers of obscure music will no doubt have been delighted to see the emergence of "The Brisbane Line." Their joy will only have been matched by their avid enthusiasm and rapt attention which has greeted the non-music content of the show.

For three hours every Sunday afternoon (from 2.00 to 5.00) a jolly and dedicated team is providing a comprehensive coverage of the major local and national news stories of the week. Areas frequently ignored by the rest of the media and the performance of the media in general also come under our scrutiny.

Originally Denis Curnow and myself planned to work out a monthly programme of previously non-broadcast, obscure and mostly imported music.

In the week before the first of these Sunday import shows, Frank Knight came up with the idea of putting the emphasis on news and information, with a number of live and recorded interviews. Frank saw this as a regular aspect of the Sunday afternoon show each week.

For the first "Brisbane Line" we went ahead and combined the import music

with a wide ranging current affairs format.

But the format and the music were so well received that Denis offered to put together three hours of similar music each week instead of monthly, so we decided to maintain the two aspects.

The Triple Z newsroom has rallied to the challenge and Rob Cameron and Dennis Rinehardt have become integral parts of the show.

There's a considerable number of other people who contribute material on an intermittent basis, not all of it solicited. We're more than willing to examine any ideas or material that listeners want to submit. If you feel that you can contribute then don't hesitate to write, phone or call in.

We'll have to keep a watch on Frank Knight, we've allowed him the title of Producer and...well...you know how people are. Today, "The Brisbane Line" ...tomorrow...well...TDT?

Bye for now, don't forget to keep that libel and slander coming in.

....John Woods



APRIL PROGRAMME GUIDE

Page 3

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6 am							
7 am	STUART MATCHETT	STUART MATCHETT	STUART MATCHETT	STUART MATCHETT	STUART MATCHETT	DENNIS McDERMOTT	CLASSICAL PROGRAMME
8 am							
9 am							
10 am	KATE JENNINGS	KATE JENNINGS	KATE JENNINGS	KATE JENNINGS	KATE JENNINGS		classical news
11 am						MARK BRACKEN	JUDITH CRIGHTON and LYNDAL
NOON							
1 pm	IN DEPTH	IN DEPTH	IN DEPTH	IN DEPTH	IN DEPTH		KEARNEY
2 pm							
3 pm	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	STUART MATCHETT	THE BRISBANE LINE J.W. with
4 pm							
5 pm						THROUGH the LOOKING GLASS	DENNIS
6 pm							
7 pm	JOHN WOODS	JOHN WOODS	JOHN WOODS	JOHN WOODS	JOHN WOODS	REQUESTS with DUANE FLICK and FAMILY	McDERMOTT
8 pm							
9 pm	ASHLEIGH MERRITT country	MICHAEL MAYER blues	KEV MACKAY jazz	KEV MACKAY jazz	FOLK SHOW	ROCKnROLL J.S.	SPECIALS SHOW
10 pm							
11 pm	ROSS CRIGHTON	GREG BROWN	ASHLEIGH MERRITT	JUDITH CRIGHTON AND LYNDAL KEARNEY	IAN NICOLSON	THE PARTY MACHINE with DAVID ST. JOHN	ROSS CRIGHTON
12 MN							
1 am	close of transmission		close of transmission				close of transmiss'n
2 am							
till 6 am					BARRY THOMAS	BRIAN WATSON	

** ** ** BRISBANE GRAFFITI will be shown 6:30 pm DAILY (announcements of cultural and political events::: designed for public participation ***** CAMPUS ROUNDUP each day on weekdays and Saturday at 7:45 am ***** at 4:30 pm during the week, we feature the ALTERNATE NEWS SERVICE, a short send up of the current news stories prepared by Russell Guy ***** HELEN HAMBLING will be playing an entire album each day at 3 pm in her show, so write in for your requests.....

news : outta sight outta mind

The big news story of April should be the revelations on deep north's psychiatric hospitals and the demands for a public inquiry into the very same breeding ground for institutionalised madness.

However, the pathetic reality of the Qld political powers assumes such an aura of sweeping - under - the - carpet scapegoatism, that all will stay as it has already been - decaying.

The Brisbane media, as we go to press, have kept their reputation intact for their superficial, individualised and cynical treatment of mental health. And the polities will remain unconcerned while the public continues to be kept in the dark and continues to display its generous amount of disinterest. We at Triple Z feel that the only way you, our listeners, can deal with the reality of the mental health question, is if we provide you with relevant information, relevant interviews (Wilson, Gardner, Edwards, Lawson and cohorts) etc.

Late March saw the release of Paul Wilson's and Jim Gardner's "White Paper" on psychiatric hospitals. We ran an hour on the topic prior to other mass media exposure, and we'll continue debates/revelations in a manner designed to show the public of Brisbane the serious problem that confronts each and every one of us.

The only way Qld's attitude to mental health will change to begin to approach people in institutions as human beings, rather than statistics, and to begin to create situations whereby Wolston Parks are no longer seen as the answer, is if you and I are conscious of the situation and act upon it, before your sister or brother becomes imprisoned inside Wolston Park being victims of social pressure.

Here's a short synopsis of the report released so far, as we go to press.

Dr. Paul Wilson and Dr. Jim Gardner released their "White Paper" on psychiatric hospitals in Qld this week.

The report is a follow-up, in a way, to the report they gave to the Health Minister, Dr. Lew Edwards in October last year, which was replied to indirectly through a Sunday Mail article on 7th December, 1975, entitled "Mental Hospital Proposal Rejected". The article contained a personal attack on both Paul Wilson and Jim Gardner.

In this latest report the actual Qld Mental Health Act (1974) is discussed as a starting point for many of the abuses recorded in the report.

The report states: "The Act allows for people to be too easily detained in a psychiatric institution, with no safeguards to protect the civil liberties of the person. Difficult as it may be to believe, in Qld, in 1976, it is legally permissible for a person to be detained in a psychiatric institution by virtue of the complaint of a neighbour, without benefit of the medical opinion or any other expert testimony.

The Act does not guarantee to each person admitted the 'right to treatment' which is so vital in ensuring that the person will receive such treatment that is necessary for that person to be able to return to the community and remain there."

On the question of the staffing of psychiatric institutions, the report finds that the patients per physician ratio in Wolston Park is 111 patients to one physician compared to the ratio in the U.S. of 62 patients to one physician.

However, the report goes on to say that even these ratios aren't being met due to high staff turnover rates.

The shortages are repeated in nursing/patient ratios, psychologist/patient ratios, social worker/patient

ratio (1/188 in Wolston Park compared with 1/35 in the U.S.), and therapist/patient ratio (1/131 in Wolston Park compared with 1/23 by U.S. standards).

The report goes on to comment on the rising re-admission rate. The statistics given reveal that from 1970 to 1974, re-admission rates increased more than twice, from 27% to 56%. At Wolston Park, which is the most crowded of the hospitals, the re-admission rate was nearly tripled, from 22% in 1970 to 57% in 1974.

The report also brings out the recent rise of the size in the population of psychiatric institutions and brings out that the rise is in many ways attributed to people being admitted to psychiatric institutions who shouldn't be there. "The aged, alcoholics, mentally retarded individuals, and people with no psychiatric diagnosis... psychiatric hospitals are being used as a dumping ground for all sorts of people, whether they should be there or not."

outta sight ; outta mind...

Under the Section "Involuntary Patients" it is reported that the mental Health Act in Qld has been criticised for allowing people to be involuntarily detained in psychiatric hospitals. In answering a criticism by Harold Lawson (the President of the Mental Health Association) of the large numbers of involuntary patients, the Qld Health Minister was quoted in the Sunday Mail on 24th August, 1975 as follows: "He (referring to the (Health Minister) said up to 92% of patients were voluntary, free to go at any time. Only 8% of patients were committed and their cases were kept under constant review.

Statistics from the 1974-5 annual report and the February 1975 statistical bulletin reveal the figure quoted above as being grossly incorrect. Involuntary patients in 1974 in Wolston Park constituted 44% of all patients, and in fact the percentage of involuntary patients are rising.

Perhaps the most disturbing part of the report is on the death rate in psychiatric institutions. It is pointed out that using the same methods of calculation as the Department of Health, Paul Wilson and Jim Gardner have revealed that from 1970-1974 the death rate in psychi-

atric hospitals has been 8-9 times greater than the death rate in the general population. Examining the causes of death, they found that the probability of death is significantly greater in psychiatric hospitals for death by accidental fall, accidental drowning, unknown causes, tuberculosis, influenza, pneumonia, infectious hepatitis and other respiratory diseases. They also found that the division of psychiatric services has recorded as causes of death factors which cannot possibly cause death. These impossible causes include schizophrenia, cretinism, and mental retardation.

Finally the Mental Health Review Tribunal was examined. The report explains that the tribunal was constituted in the 1974 Mental Health Act as the guardian of the rights of patients. Given the increasing numbers of involuntary patients, the increasing number of patients in residence, and the total of some 2500 patients in the system during the year, it is surprising to note as the report does that only 21 appeals were actually lodged with the tribunal for 1974-5. It is also disturbing to learn that not a single appeal lodged was successful.

THE ENVIRONMENT SHOW

Starting on April 8th is a new programme dealing specifically with environmental issues. "The Environment Show" will be on every Thursday at 4:45 during the Helen Hambling Show.

It will have news, interviews, investigations, music and alternatives. Produced by members of Friends of the Earth and Queensland Conservation Council, the show will not only highlight environmental problems and topical issues but also look at alternatives that people have already developed to solve these problems and to make the world a more pleasant and satisfying place in which to live.

If you want to help with these programmes or to help form an Environmental Radio Collective contact Friends of the Earth c/o 265 Boundary St. West End (44 1766) or Queensland Conservation Council 99 Mary St. City (221 0188).



THE HISTORY OF ROCK OPERA

A three hour special presented by 4ZZZ-FM, tracing the course of rock opera from its feeble beginnings through the Kinks, Jesus Christ Superstar, and the Who to the Phantom of the Paradise.

Saturday the 3rd of April, at 1.00 am. with Terry Amery.



the battle of the stage acts

It was Saturday 20th March, at Brisbane's Festival Hall, and I was witnessing a truly amazing spectacle. The event was the Battle of the Bands Finals.

Sitting in the gallery, it appeared as if the whole scene had been set purely for our benefit. Local bands were strutting and prancing in satin and boots across the stage, blasting what was usually mediocre to bad music. The lights people had trouble producing the eight different light shows expected (one for each band), while the sound people found it almost impossible to mix the sound well, especially the vocals (the first song by both Moonlite and Foxx were hopeless).

The seats had been removed from the main auditorium, and the predominantly young crowd pushed forward at the front, and danced at the rear. For us in the gallery, they were an integral part of the show.

The 4IP Dee Jay was unbelievable, forgetting the bands' names and numbers, throwing streamers to the crowd, and screaming about "Rock and Roll". Rock 'n Roll is back this year by the way, along with satin (to replace boogie and glitter of last year).

Musically, I felt that only three bands were reasonable - Moonlite, Cannon, and Foxx.

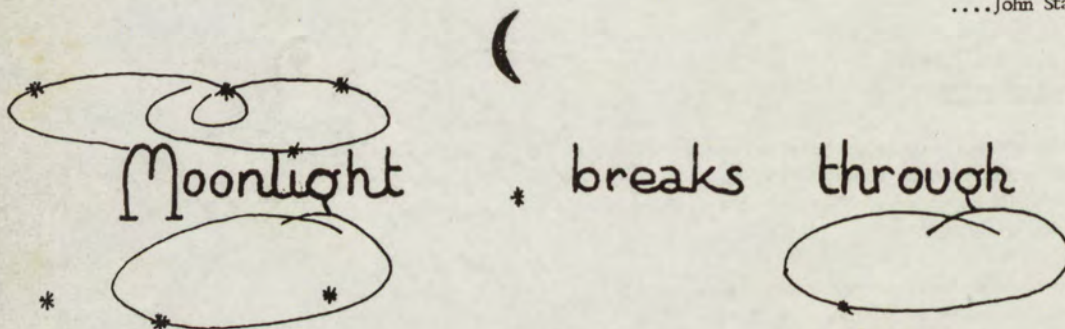
Being fair, however, I felt no band could perform well under the conditions. Stage-act and costume figures highly in the judging points, so we were subjected to the most offensive, pretentious, unfriendly strutting possible in the rock scene. Even Moonlite stooped to some pop - star gestures, but at least they were always friendly and subdued.

We didn't stay for the judging as we felt Foxx would win - most pretentious stage act, reasonable music. To my surprise, I found that Moonlite had won. They were by far the best band there, but didn't play the game (no strutting). They obviously won with their rendition of the Gary Wright song, "Moonlight Lady".

The most sickening part of the evening came when the announcer, playing on the mood of the audience, had them screaming out "Colonials" several times as "the makers of the best jeans in Australia."

Give me non-commercial concerts anyway.

....John Stanwell



Saturday nite, scene...Festival Hall. The reason...the 4IP and Colonial Jeans Battle of the Sounds.

With lights flashing, bombs exploding and guitars screaming, one thousand of the Brisbane youth plus various well-known artists (Daryl Braithwaite, Carol Lloyd and Christine Hogan) experienced the cream of the Brisbane music scene. Band after band (eight in all) wooed the youngsters into a hysterical mass. Lead singers one after the other had to be wrenched by roadies from the grip of the crowd, then suddenly with only the light of the mirror ball shining came the song "Moonlite Lady!". There was no doubt in the judges minds - Moonlite were the winners....

The Battle of the Sounds was modelled on the infamous Hoadleys "The Battle of the Bands" and has a prize of... A record contract (Phonogram), \$500.00 of equipment from Sound Stage, \$1,000.00 in cash and denim gear from Colonial Jeans.

A few days after the event I wandered over to the lead singer's house (Tim Jones) and had a rave....

I asked (silly..silly) What's happening Tim?... Well, the first thing that's going to be done is the single ("Moonlite Lady") which should be released in a couple of months. Then the album plus another single (the album will be aimed at the 14-30 age group). The group has acquired the services of top Brisbane promoter Harvey Lister as caretaker manager. On the equipment scene the band is getting a 1,000 watt Guass P.A. (built under licence by Sound Stage). It's going to be a stereo P.A. with a 16 channel (quad) mixer....

Annally the band is planning a nation wide tour for later on in this year so if you hear of them in your home town it will be quite worth your while....

The biggest change to 4ZZZ in April is the resignation of Gay Walsh and the employment of Kate Jennings.

Gay is off to Melbourne to take on the task of Trainee Teacher Organiser for the Australian Union of Students. This is a newly created salaried position that requires enormous human resources and talents to co-ordinate education campaigns throughout the country. Gay is the only person capable of handling the job. It's an agonising blow to the ZZZ team to lose Gay. However, she will continue to work for ZZZ as time allows. We know Gay will put some muscle into the trainee teacher's movement, but we'll miss her love just the same.

Enough sobbing, now to Kate Jennings, a hard working itinerant feminist who has just arrived from Adelaide (where she was writing feminist thrillers on a writers grant.) Our new 9-12 announcer, Kate is the author of "Come To Me My Melancholy Baby" and editor of "Mother I'm Rooted."

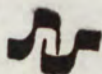
Kate is a well known activist in the feminist movement, has done "Lateline" programmes, commercial talkbacks and written for numerous papers. Kate says she likes 'country and western, plus the quiet life, the latter of which she'll get practically none.



State Aboriginal Affairs Minister Claude Wharton is a sneaky type. ZZZ invaded Parliament House with tape recorder in hand to interview Mr. Wharton on the Aurukun issue (bauxite mining project on Cape York). This was mid-March and Wharton wouldn't talk to us, claiming the Presbyterian Church was going to throw a libel writ on him. Well, they didn't. Two weeks later same ZZZ supersleuths were interviewing Health Minister Lew Edwards in same spot at Parliament. Around the corner walked Claude Wharton. He spotted ZZZ's sleuths, did an about face, and actually RAN away.



Deep North Health Minister Lew Edwards told ZZZ on the day of the Paul Wilson / Jim Gardner Mental Health report release that he would be only too pleased to debate with Wilson or Gardner on ZZZ at any time. 2 Days later when the pressure began to be applied, Edwards reneged on his statement and now says he will never debate with the Mental Health twins.



Brisbane local elections: ZZZ interviewed nearly all the aldermanic candidates. Syd McDonald for 30 minutes. But Chuck Chunder himself, Bryan Walsh, wouldn't appear on ZZZ. So he lost his seat. Labor's P R campaign totally inadequate. As one Labor alderman said "Bryan suffers from an inferiority complex. He's a bit of an unco-ordinated bumbler."



ZZZ is an access radio station and need/want you to criticise our programming - you can produce your own show. Feed us ideas, smut, rumours, anything you feel should be investigated. Your confidentiality is guaranteed.



We are pleased to announce we have finally printed our new improved Membership Cards. If you wish to trade in your old model, please call at the station, or post your card in at the end of the month, and we will send you the 1976 model with next month's magazine.



St. Patricks Day 1976 saw ZZZ feature a 3 hour special on Ireland. Another first. Tapes from Ireland of IRA songs never played before in Australia. Thanks for the feedback.



ZZZ has issued a libel writ alleging defamation against Rona Joyner, the woman notorious for her Society To Outlaw Pornography and Campaign Against Regressive Education setups. The writ involves damage to the tune of \$20,000 following an article in the Courier Mail. Now Rona wants to come on ZZZ live, so stay tuned.



Alan McGirvan of ex-2JJ fame has been employed at Brisbane's 4IP to do the late morning show at a fee of more than \$30,000 per year.



News Times: 7.00 a.m., 8.30 a.m., Noon, 5.30 p.m. 7 p.m. At these times we broadcast compartmentalised, normal news bulletins in a serious and straightforward style. Satire/trivia/editorials are kept out of the news. Unfortunately within the news format, issues can be dealt with only quickly and only with superficiality and usually without any background perspective.

THE 4ZZZ STORY

Continuing the Never Ending Saga of Life and Death entitled How 4ZZZ obtained Its Licence and Lived Happily Ever After.

In early 1975 we sought and obtained a licence from the Australian Broadcasting Control Board to undertake a one week experimental F.M. stereo broadcast to coincide with the University's Orientation Week, February 17-22.

Preparation for the week was intensive. Station Engineer Ross Dannecker constructed a 1 watt transmitter and antenna, while Hi-Fi and electronic companies lent turntables, microphones, tape recorders, stereo generator, etc. Brisbane groups Moonlite and Shepherd spent one gruelling week in the hastily prepared sound-proofed and air-conditioned studio making call signs. The station was on air for twenty hours over the week period (which we now broadcast every day.)

Overall the experiment was a huge success. We developed the backbone of today's volunteer staff. We established our credibility as both extremely serious about the desire to establish a radio station and that we were technically able to run such a station. Finally a lot of people discovered that they could learn the skills of broadcasting.

A fairly high level of lobbying continued with dozens of supporting letters arriving at various levels within the Broadcasting bureaucracy.

By mid-1975, with unemployment rising, the effects of the international recession being felt, and a number of national public relations and policy bungles, the popularity of the Labor Government was declining. Labor ability to make reforms were clearly going to end in the near future. In the three months since our experimental broadcast we had basically received nothing from Media Minister McClelland but pleasant assurances that he had the situation under control. So we made yet another submission to the Australian Government calling for a special experimental licence for one year in which we would undertake specific technical experiments on sub-carrier Authorisation and antenna polarisation. This submission coincided with McClelland's replacement as Media Minister by Dr. Moss Cass, a competent and committed reformer. The replacement was a belated recognition by Whitlam that his former political ally, Rubber Dougie, had dangerously delayed much needed media reforms.

Simultaneously former Channel 7 executive, and the then public service Chief of the Media Department, Jim Oswin, was replaced by Jim Spiegleman, a close confidante of Gough Whitlam.

Within a few weeks we were telephoned by one of Spiegleman's staff who asked if we wanted a licence and if given one how soon would we be wanting to go to air. It was as a result of this inquiry that we became confident that the licence would be issued shortly and, therefore, planned to go to air on December 1.

Some days later I was appointed to a Working Party on Public Broadcasting to produce a detailed plan on the development of public broadcasting. Since only one other member was appointed from the public broadcasters themselves it was a good indication of the status of our group within the new order in the Media Department.

At the end of August we conducted a second experimental broadcast, this time for the Brisbane Hi-Fi Show at the Park Royal Motor Inn. The Broadcast was boringly similar to the previous one, but we did gain more on-air experience. We were by now well aware that the Labor Government had approached twelve institutions including ourselves with a view to the rapid granting of licences under the Wireless Telegraphy Act.

I spoke to Cass in Sydney and was informed that the licences would be issued prior to our projected December 1 opening date.

In view of this the station employed Ross Dannecker, John Stanwell and myself at the start of September to begin the amazing and arduous task of building the station, transmitter, employing staff, raising money, producing call signs, liaising with various government bodies - the list was virtually endless. A former architecture student, the dynamic Kevin Hayes, led a group of largely volunteer labour to build the station... all accomplished in eight weeks!

When the Whitlam Government was sacked three weeks prior to our going to air, with our licence still not issued, terror swept the ranks. Not knowing what would transpire, we postponed the opening date to December 8. Within a few days, however, the new caretaker Postmaster General, Peter Nixon, indicated that he would not reverse Labor policy and the licence was granted. 4ZZZ went to air.

....Jim Beatson



DISCREET RECORDS

IMPORT

..... SHOP TWENTY THREE.....ELIZABETH ARCADE.....ELIZABETH STREET.....
.....BRISBANE.....PHONE...221 4002.....221 4002.....

Our shop has been open for a little over two months and a selection of our stock is as follows

- ALL MAJOR OVERSEAS RELEASES.....
- ECM-ARISTA/FREEDOM AND OTHER JAZZ LABELS, TOPIC-ENGLISH FOLK LABEL, ROUNDER AND U.S. FOLK LABELS (this section is presently expanding).....
- A SELECTION OF REGGAE ALBUMS--WITH MORE ENGLISH REGGAE TITLES ARRIVING SOON.....
- BLUES--THIS SECTION IS GROWING AND HOPEFULLY WILL BE OF ASSISTANCE TO BLUES COLLECTORS:::NEW TITLES EXPECTED SHORTLY.....
- COUNTRY---JENNINGS, COLTER, CLARK, MARSHALL TUCKER, CHARLIE DANIELS, EMMYLOU HARRIS etc etc etc
- A SELECTION OF SOUL MUSIC, MOTOWN AND PHILADELPHIA.....

in endeavouring to give a brief and comprehensive description of our stocking, I've probably neglected some of the most important in modern music.....we hope we have these in stock....

IMPORTSECM-ARISTA/FREEDOM***U.S. FOLK***REGGAE***BLUES***COUNTRY***SOUL***IMPORTS
IMPORTS***ECM-ARISTA/FREEDOM***U.S. FOLK***REGGAE***BLUES***COUNTRY***SOUL***IMPORTS

CALL IN AT OUR SHOP9.00a.m. to 5.45p.m. MONDAY TO FRIDAY
AND 9.00a.m. to 1.00p.m. ON SATURDAY





BLUES

This month on Jazz on Record I shall continue with the policy of featuring a different jazz artist each week. For April they will be:

Week 1 : John Coltrane

Week 2 : Lucky Thompson

Week 3 : Keith Jarrett

Week 4 : Rahsaan Roland Kirk

Local Jazz News

Last month local jazz band Quasar played a short season at the popular Sydney jazz club, The Basement. This may well be the start of bigger things for this promising local group.

The 31st Australian Jazz Convention will be held in Brisbane in November of this year.

Overseas News

The publishers of the U.S. music magazine "Down Beat" recently organised a televised concert featuring place-getters in their 1975 Readers Poll. Hopefully, we shall see this programme in Brisbane, the startling lineup including McCoy Tyner, Sonny Rollins, Roland Kirk, Stanley Clarke, Freddie Hubbard, Airta and George Benson.

Julian "Cannonball" Adderley has, subsequent to his death in 1975, been honoured with a place in the Jazz "Hall of Fame."

Quotes of the Month: "The divisions of class and of economics are, after all, so much a part of addiction. Heroin is not in itself the fundamental problem; it is a horrifying symptom of what's really wrong with the society of the forces that kill a man, literally or figuratively, at nineteen." - Archie Shepp on Heroin

"If you don't have the whole spiritual thing, I don't think Jazz is complete. I don't care how hip the music is supposed to be, how avant garde, how square or whatever, I don't think it is worth producing." - Jimmy Heath.

"The thing that makes jazz so interesting is that each man is his own academy. If he's really going to be persuasive, he learns about other academies but the idea is that he must have that special thing - and sometimes you don't even know what it is." - Cecil Taylor.

Record of the Month: "Afternoon of a Georgia Faun" - Marion Brown. ECM 1004 ST.

..... Kevin Mackay

6th April - Nothin' but the post war piano blues.

Following on from our harp special, we take a look at some of the piano classics, from such players as Big Maceo, Johnny Jones, Otis Spann, Eddie Boyd and many others. Mostly in the Chicago tradition, solidly based on the boogie woogie style developed there in the 30's by Pinetop Smith, Jimmy Yancey, Cripple Clarence and Albert Ammons, among others.

13th April - Nothin' special, a selection of urban, Chicago and West Coast Blues.

20th April - Nothin' but the Country Blues. From the romance of the hiss and crackle of 50 years old recordings by Blind Blake and Blind Lemon Jefferson to the modern recordings of some of the great country blues players. We will also be playing some early boogie piano.

27th April - After the lively paced boogies, Nothin' but the swamp blues - we start to get bogged down in an Excello special. Excell was a record company in Louisiana which produced a classic series of recordings in the 50's and 60's of the down home blues that was being played in that area. The slow hypnotic 'swamp' beat that produced a million seller for Slim Harpo in 1961, featured a high pitched harp, usually played on a rack placed around the neck, which provided a contrast to the slow bass beat. Artists include Lightnin' Slim, Lazy Lester, Slim Harpo and Lonesome Sundown.



Radio Times Vol. 1 No. 5 was published by Creative Broadcasters Pty Ltd and produced by:

Editor: Rob Cameron

Layout: Terry Murphy

Roger Todd

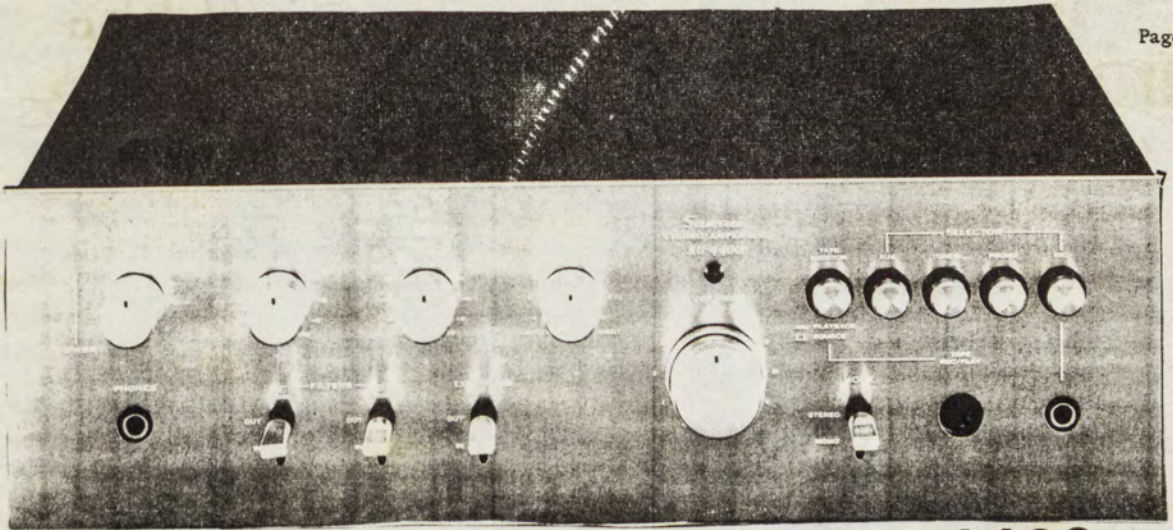
Rob Wheeler

Jane Brinkley

Janet Fitzgibbons

Typeset by Marie Blanch

Cartoons by Matt



SANSUI AU 4400

SPECIFICATIONS

AUDIO SECTION

POWER OUTPUT (at rated distortion)

MUSIC POWER (IHF)

96 watts into 4 ohms at 1,000Hz
72 watts into 8 ohms at 1,000Hz

CONTINUOUS POWER

each channel driven

36/36 watts into 4 ohms at 1,000Hz
26/26 watts into 8 ohms at 1,000Hz
both channels driven 23+23 watts into 8 ohms
at 1,000Hz

20+20 watts into 8 ohms
from 40 to 20,000Hz

TOTAL HARMONIC DISTORTION

OVERALL (AUX to power output)
less than 0.3% at rated power
output

INTERMODULATION DISTORTION

70Hz 7,000Hz=4:1 SMPTE method)

OVERALL (AUX to power output)
less than 0.5% at rated power
output

IHF POWER BANDWIDTH

20 to 30,000Hz at rated total
harmonic distortion

LOAD IMPEDANCE

4 to 16 ohms

FREQUENCY RESPONSE (at 1 watt)

OVERALL (AUX to power output)
20 to 30,000Hz +1 0dB, -2 0dB

PHONO (RIAA curve deviation)

30 to 15,000Hz
+1 0dB, -1 0dB

MIC

50 to 15,000Hz
+0.5dB, -3 0dB

DAMPING FACTOR

approximately 50 at 8 ohms
load (1,000Hz)

CHANNEL SEPARATION

(at rated power output 1,000Hz)

PHONO better than 45dB
TUNER better than 45dB

AUX better than 45dB
TAPE MONITOR better than 45dB

IHF HUM and NOISE

PHONO better than 70dB
TUNER better than 85dB

AUX better than 85dB
TAPE MONITOR better than 85dB

MIC better than 70dB

INPUT SENSITIVITY and IMPEDANCE

(at rated power output 1,000Hz)

PHONO 2.5mV (50k ohms)
max. input capability

100mV RMS
(THD less than 0.2%)

TUNER 150mV (50k ohms)
TAPE MONITOR (pin) 150mV (50k ohms)

TAPE MONITOR (DIN) 150mV (50k ohms)

MIC 2.5mV (10k ohms)

OUTPUT LEVEL

TAPE REC (pin) 150mV
TAPE REC (DIN) 30mV

TOPE CONTROLS

BASS +12dB, -12dB at 50Hz
(±5 steps)
+12dB, -12dB at 15,000Hz
(±5 steps)

TREBLE +10dB at 50Hz +8dB
at 10,000Hz
(volume control 30dB)

LOUDNESS

FILTERS

LOW -3dB at 100Hz (6dB oct)
HIGH 3dB at 7,000Hz (6dB oct)

GENERAL

SEMICONDUCTORS 17 Transistors, 4 Diodes,
4 ICs, 1 LED

POWER REQUIREMENTS

POWER VOLTAGE 100, 117, 220, 240V 50/60Hz

POWER CONSUMPTION

156 watts (max)
56 watts (rated)
400mm (15 3/4" W

DIMENSIONS

WEIGHT

240mm (9 1/2" D

6.3kg (13.9 lbs) net

7.6kg (16.8 lbs) packed

Design and specifications subject to change without
notice for improvements

ALL THIS FOR ONLY ONE HUNDRED AND SEVENTY DOLLARS

.....\$170.....

specials

DUSTBAGS \$4.00

BASF C60 Cr O2 \$2.00

ALSO.....UNUSUAL CALCULATOR GIFT IDEAS

novus EXECUTIVE..... 35 dollars

QUIZ KID..... 16 dollars

novus ATTACHE..... 24 dollars

AND DIGITAL WATCHES ::::::::::::::all available at

union calculator shop

MON - THUR
FRIDAY

9AM to 7PM
9AM to 5PM

PH. 3709817
3711611

MAIL ORDERS
ADD \$3-00

in depth ~



The Educational Programme that runs from 12-2 on weekdays has now been renamed IN DEPTH and will also be broadcast between 1.00 and 2.00 at weekends.

There will be no substantial changes in the programme, and it will remain a source of information, ideas and news commentary, in the form of talks and interviews.

We welcome your comments on any aspect of the programming and these should be forwarded to Carole Ferrier, IN DEPTH Programme, Box 509, Toowong.

Announcers for the programme in April will be: Sue Bisset, Sundays; Tricia Ni Ivor, Mondays; Gay Summy, Tuesdays; Errol O'Neill, Wednesdays; Carole Ferrier, Thursdays, Fridays and Saturdays.

April 1	12.00 12.30 1.00- 2.00	Alexandra Kollontai <u>China Special</u> Part X: Interview with John Curro by Bruce Dickson "Women in Victorian England: The Counter Ideology" Con Castan
April 2	12.30 1.00	<u>This Week in Parliament</u> Mark Plunkett and Laurie Noccabella <u>Films and Movies</u>
April 3	1.00- 1.45	<u>China Special</u> Part XI (Final Part) Interview with Han Suyin by Bruce Dickson
April 4	1.00	"Why I Am Amoral" (reply) Ian Hinckfuss interviewed by Gay Summy
April 5	12.30 1.00	<u>Strands in Women's Liberation: III.</u> Women and the Visual Arts, Sue Bisset Women and Welfare
April 6	12.00-12.15 12.30 1.30	<u>Australian Political Commentary</u> Paul Rodan "Who Are Our Friends? Questions Arising out of the Iraqi Money Affair" Peter Wertheim France Today: From Food to Films Ray Seckold
April 7	12.00 1.00	<u>The Human Condition</u> Mac Hamilton Visiting Economists, Lord and Lady Hicks
April 8	12.30	<u>Japan Special</u> Part I Ian McArthur and Elizabeth Mouer
April 9	12.00 12.30 1.00	<u>Hollywood Babylon</u> Denise Roach and Tricia Barraclough <u>This Week In Parliament</u> <u>Films and Movies</u>
April 10	1.00	Women's Writing In Australia Narelle Kelly
April 11	1.00	Free Thought and the Mass Media Nicholas Johnson
April 12	12.30 1.00	<u>Strands in Women's Liberation IV</u> Abortion Toni Torrenberg Big Bands Part II Jean Saint
April 13	12.00 12.30 1.00	<u>Australian Political Commentary</u> The University Bureaucracy Bob Milns interviewed by Rod Yeates "What Is Humanism?" Corliss Lamont
April 14	12.00 12.30	<u>The Human Condition</u> Mac Hamilton The Moral Revolution Charles Frankel
April 15	12.30 1.30	<u>Japan Special</u> Part II "Literature, Record Libraries, Oral History, Tape Exchange" Marsha Bachman

in depth ~

April 16	12.00	<u>Hollywood Babylon</u>	
	12.30	<u>This Week in Parliament</u>	
	1.00	<u>Films and Movies</u>	
April 17	1.00	"Humanism and its Enemies"	Thomas Szatz
April 18	1.00	"Hegel, Easter and the Christians"	Mac Hamilton
April 19	12.00	Homelessness Special	
April 20	12.00	<u>Australian Political Commentary</u>	Paul Rodan
	12.30- 1.30	Women and Criminality	June Fielding
April 21	12.00	<u>The Human Condition</u>	Mac Hamilton
	12.30- 1.30	Problems of Urban Planning	Lesly Keeble
April 22	12.30	<u>Japan Special Part III</u>	
April 23	12.00	<u>Hollywood Babylon</u>	
	12.30	<u>This Week in Parliament</u>	
	1.00	<u>Films and Movies</u>	
April 24	1.00	Resources of Women's House	
April 25	1.00	"The Floating World" Anzac Day Special	
April 26	12.30	<u>Strands in Women's Liberation V</u>	Women in the Criminal Justice System Heather Williams
	1.00	Bag Bands Part III	Jean Saint
April 27	12.00	<u>Australian Political Commentary</u>	Paul Rodan
	12.30	"The Class Struggle in 19th Century Britain"	Malcolm Thomas
April 28	12.00	<u>The Human Condition</u>	Mac Hamilton
	12.30- 1.30	The Case of Karen Silkwood: Plutonium Poisoning (Replay)	
April 29	12.30	<u>Japan Special Part IV</u>	
	1.30	Bibliotherapy	Marsha Bachman
April 30	12.00	<u>Hollywood Babylon</u>	
	12.30	<u>This Week in Parliament</u>	
	1.00	<u>Films and Movies</u>	

Note: All programmes are half an hour long unless otherwise stated. Regular weekly programmes are underlined.





SPLIT ENZ

From ticket bookings, it seemed as if the Split Enz concert was going to be an all-time flop. They were relatively obscure, bizarre, and the concert was only advertised on 4ZZZ-FM. But Triple Z, the unknown quantity, saved the day - the people came in droves to buy tickets at the door, presumably in response to the station's ravings about the group. And the people weren't disappointed.

The Triple Z team were impressed. One of the best shows even to hit Brisbane, was the general feeling. Sebastian Hardie couldn't make it from Sydney (apparently their Newcastle concert was cancelled and they couldn't afford the trip for only one show), so the promoters whipped together a Vaudeville show in a day's notice. Not worldbeaters, but Barrino the acrobat and Terry the female impersonating fire-eater were quite amazing.

Split Enz were well worth the wait. The stage act was totally theatrical, totally controlled at all times. Expert makeup and costumes highlighted the movement - bizarre, outrageous, yet always friendly, never offensive to the audience. The music was equally original. The keyboards were especially brilliant (Eddie Rayner and Tim Tim). Vocals and lead spasms were ably presented by Tim.

The encore was a total show in itself. Again visually and musically excellent, it featured the all amazing rock spoons show - a spoons solo, followed by the whole band - on spoons.

A concert which you loved or hated. A handful walked out. The crowd was ecstatic.

DOROTHY

DIXERS

Ques: When you go to high power will you cover all of Brisbane?

Answer: We expect now to go to high power late in April or in early May.

The delay from our earlier projected date was caused by a shipping problem with the transmitter coming from the U.S.A. It is definitely now on the seas (supplier has verified) and will arrive in April. Due to financial, amongst other,

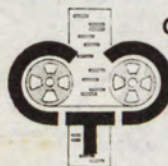
problems (get your friends who have been intending to subscribe to do so now - we need to money to keep going) it has not been possible to site our aerial where we had originally planned. The result is that while the high power transmissions will provide a stereo signal to essentially all of Brisbane, it is very doubtful that the mono signal will reach the Gold and Sunshine Coasts as originally thought.

Ques: When you are radiating your full power, what polarisation will it be?
Answer: At present our transmission from St. Lucia is horizontally polarised and your receiving aerial should be horizontal. The high power transmissions will be circularly polarised. Circular polarisation contains both horizontal and vertical components so it will not then matter if you're receiving aerial is vertical or horizontal. This is of course particularly useful to those listeners fortunate enough to have an F.M. car radio.

Ques: Last week my child was playing with my portable F.M. radio in the family bidet and since that event I have contracted an infection of my private parts. Is radio capable of communicating social disease?

Answer: Clearly the radio must have been switched to A.M. during its terrifying ordeal. As is well known, listening to 4ZZZ-FM kills 99% of all known household germs as well as promoting bodily freshness. So fear not, put your right hand on the radio and say "I believe in Four Triple Zed" - we will hear you!

....Ross Dannecker



Comtech Computing Pty. Ltd.
COMPUTER CONSULTANTS

P.O. Box 77, North Quay. 4000



COUNTRY

The Country shows, Monday nights 9-10, for April, are as follows:

Week 1 - 5th April - playing the definitive album
"Sweetheart of the Rodeo" (Byrds) - considered by many

to be the first successful combination of country music and rock.

Week 2 - 12th April - featuring the Nitty Gritty Dirt Band from their album, including their double live "Stars and Stripes Forever" and "Will the Circle Be Unbroken".

Week 3 - 19th April - Keith Ross, the banjo player from East month, and his music - it being predominantly bluegrass.

Week 4 - 26th April - a highly imaginative and creative show which I haven't thought of yet.

If you have any programming suggestions, write to me at 4ZZZ-FM or phone 371 1203 on Monday or Wednesday nights.

While the Labor Party is searching for a Lord Mayor, the Libs' Syd McDonald has his own leadership problems. Before the poll Syd was totally confident of retaining the Liberal team leadership, but now everyone wants to be Fuhrer. Percy Raymond Smith, ex State MLA and alderman for Chermiside says it's his by right. John Andrews, ex 1973 Lord Mayoral candidate and now alderman for the Gap says he knows more about local government than Syd. Orme Olsen (Camp Hill alderman) says he's the only one with experience. Lex Ord is miffed because his wife was the proposed Liberal Lady Mayoress (Syd's a widower, you understand). And John Coneybeer likes to hear his name on the airwaves.



CLASSICAL

You will be hearing classical music on this programme. You'll also be hearing baroque, romantic, post-romantic renaissance, serial, medieval, aleatoric, nationalist, symphonic, vocal, choral, avant-garde, electronic, operatic and chamber music, to name a few. "Classical" is hopelessly inaccurate (what is classical about Bach, Wagner, John Cage?); "fine music" and "art music" begs the question.

At present, there are about half-a-dozen of us who are taking it in turns to present the Sunday morning 6.00 - 10.00 session. We all have quite different tastes and approaches to music, and hopefully this is reflected in the programming. So far we have no direct connections with the record companies, so are drawing on private collections; but, as we see it, there is a considerable advantage in this, in that we are under no obligation to play what we are given. The programming will never be simply a reflection of record promotions - we're trying to avoid the endless series of 1812 Overtures with even more artillery and church bells. Altogether we have access to several thousand records through friends and relatives, so for the moment there are no problems in programming; if we can make connections with the record companies on terms of our choice of material, so much the better.



Programming policy, you might have guessed, is pretty eclectic, though with a few restrictions we think are desirable in these circumstances. These four hours a week are at present Brisbane's only FM stereo broadcasts of these fields of music, so we generally try to make full use of the capabilities of the medium. This means that we will not ordinarily be playing historical recordings, but for purely technical reasons, not aesthetic ones. It doesn't mean, however, that you'll be hearing an endless series of stereo spectaculars, Mahler's Eighth piled upon Wagner's Ring: a string quartet is enhanced by stereo as much as a choral symphony. Neither, as a rule, will we be playing extracts from longer works (single arias from operas, movements of symphonies), unless, of course, the composer intended them as independent pieces - we'd prefer to play the whole thing when there's time for it. All of these points, of course, are guidelines, not dogma, a general pattern rather than a rule for each item. Performances and recordings will always be from the best available.

Some types of item raise their own peculiar difficulties. Opera in particular is difficult on radio, especially if, like most, it's in another language. Granted, most opera libretti have only minor literary interest, but it's not good enough to dismiss a libretto and say one should treat the work as "pure music" - if the libretto's superfluous, what's it doing there in the first place? The ideal answer would possibly be to print full texts and translations in Radio Times, but costs are clearly prohibitive for the moment at least. Instead, we can provide printed plot synopses in Radio Times and act-by-act synopses during the broadcasts. It may be feasible to give printed texts for smaller works, such as lieder, cantatas, oratorios. Annotations are part of the policy for all works, either on air or in print.

Details of programmes will be printed regularly in advance in Radio Times, though divergences from these may be made if unavoidable - not often, hopefully. Details of performances will be included, as will catalogue numbers for all recordings. Programmes will be printed in sequence, so you know roughly when in that four hours to listen for a particular piece.

We plan to have several occasional series. For example, at the moment we are in the middle of series of the Bruckner, Mahler and Nielsen symphonies, presented from time to time within normal programming for this session. An opera is presented every four or five weeks. Larger works to watch for in the programming include the Bach B Minor Mass, Penderecki's St. Luke Passion, Stockhausen's Hymnen, Mozart's The Magic Flute and the Verdi Requiem.

If you have any comments or suggestions, we'd like to hear them: Phone the studio any Sunday morning, or the programme co-ordinator, Michael Toohey (391 0111, extension 396.)

SUNDAY APRIL 4th George Beattie

L. BOCCHERINI: Symphony in E Flat. Moscow Chamber Orchestra - R. Barshai: ARTIA ALPS 185

J.S. BACH: Prelude Fugue in C and Trio Sonata. K. Richter organist. DGG 139 387

A. DVORAK: Cello Concerto. P. Faumier - Berlin P.O.G. Zell. DGG 138755

A. KHACHATURIAN: The Masquerade Suite. Hollywood Bowl S.O. - A. Newman. Capitol SENC 9714

G. PUCCINI: Madama Butterfly: Renata Scotto as Butterfly, Carlo Bergonzi as Pinkerton, Anna Di Stasio as Suzuki. Rome Opera House Orchestra - Sir John Barrow

olli. (HMV Angel) SAN 184-6.

SUNDAY APRIL 11th Tony Thwaites

J.S. BACH: The Musical Offering, BWV 1079 (1747)
Bath Festival Orchestra - Yehudi Menuhin EMI SLS 831
In May, 1747, Bach visited King Frederick the Great of Prussia. Frederick, having heard of his guest's remarkable ability to improvise at a keyboard, gave him a theme and requested him to make a six-part fugue on it. Bach declined, on the grounds that "it is not every subject that is fit for such full harmony." Two months later, Frederick received The Musical Offering - a virtuoso piece which took the King's theme through just about conceivable contrapuntal procedure - including, at the end, a six-part fugue.

KARLHEINZ STOCKHAUSEN: Kontakte (1960)
electronic realisation, Radio Cologne, by the composer DGG 138 811
"Metal, wood, skin and piano sounds and noises are the familiar 'traffic signs' in a strange sound world... Suppose you were to find an apple or an ashtray on a distant star. What is so common here takes on magic there." One of the pioneering electronic pieces, powerful and often disturbing: Music as abstract painting in a world of "sound objects."

JOHANNES BRAHMS: String Sextet in G major, Op. 36. (c. 1864) Berlin Philharmonic Octet Philips SAL 3763
One of Brahms most sunny lyrical works.

CHARLES-VALENTIN ALKAN: Grand Sonata, Op. 33 ("The Four Ages") (1847) Ronald Smith, piano EMI HQS 1326

The extraordinary music of Alkan (a recluse by choice, and supposedly the only pianist his contemporary Liszt had qualms about performing before) has only really been rediscovered in the last two decades. This vast programmatic sonata has as its second movement the magnificent "Quasi-Faust" which culminates, believe it or not, in eleven-voice counterpoint (for two hands).

MUSIC OF THE FOURTEENTH CENTURY

PYKINI: Plasanche or tost

MATHEUS DE PERUSIO: Andray soulet and Le greygnour bien

During the time of the Papal schism, Avignon under its popes became a renowned centre of the arts, boasting among others the poet Petrarch. From the superb 3-record set The Art of Courtly Love.
David Munrow and the Early Music Consort of London. EMI SLS 863

TORU TAKEMITSU: Coral Island (1962) Mutsudi Masuda, soprano. Yomiuri Nippon Symphony Orchestra, conducted by Hiroshi Wakasugi RCA VICS-1334
Strongly influenced by Debussy, Varese and Webum as well as by the traditional music of Japan, Takemitsu's music is a subtle and delicate accumulation of orchestral textures. Coral Island involves settings of two poems by Makoto Ohka.

I - In the horizon made by our approaching lips
In the burning words on our hollow palms
In the crater in between our bodies
We secretly keep
Soul's Siamese twins
Where life and death embrace each other
Under the serene October air
Life's stream changes into smooth skin
Of a lake death
And each man becomes
A night
Carrying a mirror in its heart
Sun
Sprouting bulb
Stuck on our sky.

II - You bird
Heart's volcanic bomb
Pupil of autumn piercing through the wind's roofs
You tree
Burning hair in the bottom of the earth
Melting fingertips of lovers
You city
Remnants-filled dining table of gods
Disappearing silence

Men sink
Through the deep tunnel of sleep stream
Flowing down just scattered as petals

Ah, but I remain an island
When the sun penetrates into my wood of shells
I become a transparent coral island
A foaming crest of love.

EASTER SUNDAY APRIL 18th Michael Toohey

J.S. BACH: Mass in B Minor (using original instruments) Vienna Boys Choir, The Chorus Viennese, The Concentus Musicus of Vienna. Musical Director Nikolaus Harnoncourt. Awarded Grand Prix Du Disque. Telefunken SKH 20/1-3

Bach's supreme masterpiece and considered by many to be the greatest musical composition ever written.

SCHUBERT: Symphony No. 9 in C Major (The Great) London Philharmonic Orchestra conductor Boult HMV ASD 2856

Schubert's great C Major, never performed during his lifetime was given its first performance by Felix Mendelssohn in March 1839 some ten years after the death of the composer.

RICHARD STRAUSS: Four Last Songs. Guldula Janowitz, Berlin Philharmonic conductor Herbert Von Karajan DGG 2530368.

A song cycle with orchestra of three settings of poems by Hermann Hesse and a final song "Im Abendrot" by Eichendorff. The cycle as a whole is overshadowed by a sense of late-autumnal nostalgia. It is not so much resignation but contented leavetaking by the 84 year old composer.



BARBER: Adagio for Strings Op. 11 transcribed for string orchestra I Musici. Phillips 6580045.

VAUGHN WILLIAMS: Fantasia on a theme by Thomas Tallis. Sinfonia of London conductor Barbirolli HMV ASD 521

This profound and solemn music (in the old sense) reveals its true nature in an English cathedral. The theme

is based on one of nine tunes which Tallis wrote in 1576.

GREGORIAN CHANT: The Responses of Easter Eve.

Choir of the Monks of the Abbey of Saint-Pierre De Solesmes. Director Dom Joseph Gajard French Decca S/5450

A chant dating from the 11th century.

SUNDAY, APRIL 25thLiddy Firth

CARMINA BORANA (11): Songs from the Benedikt-beuern Manuscript. (c. 1300) Early Music Quartet Telekunten SAWT 9522

BEETHOVEN: HainmerKlavier Sonata No. 29 Op. 106 Rudolf Serkin CBS - SBR 235749 - 45 minutes. Serkin is undoubtedly one of the great Beethoven interpreters - a stunning performance.

VERDI: Requiem - Guilini - Philharmonia Orchestra and Chorus HMV - SAW 133 - 134 - 1 hour 30 mins. Arguably the greatest performance of this monumental 19th Century work.

SCHUBERT: Impromptus Op. 90 - Ingriell Haebler Philips GLS 107 - 27 minutes

SCULTHORPE: Landscape Roger Woodward EMI (HMV) OASD 7567 - 12 minutes.

Two piano works widely spaced in time but both exploring the idea of improvisation.

BARTOK: The Wooden Prince Ballet in One Act Op. 13 Budapest Philharmonic Orchestra - Andra's Korody Hungarotou LPX 11403 - 43 minutes.

A major work by Bartok incorporating Hungarian folk themes - splendid orchestration.

+ + +

Become a subscriber to 4ZZZ-FM for a mere \$20.00 or \$5.00 for school kids. Own part of the station, participate in its programming, workshops etc, help us stay non-commercial and receive all these amazing financial benefits:

Discount on all Hi Fi purchases from Stereo FM Centre, 288 Adelaide Street, Brisbane

10% discount from Kali Mai, asian trader in Elizabeth Arcade

-True Blues - the jean shop in Toowong
-Fandangles - Brunswick Street, Fortitude Valley - handcrafted footwear and leather goods

Equivalent to student concession at the Schonell Theatre and La Boite Theatre

PLUS

Triple Zed's RADIO TIMES in the post each month

Access to the stations operations and programming

Concessions into dances and concerts promoted by Triple Zed

Subscribers functions put on by the station with drink, food and entertainment.

