

4ZZ

105.7 MHz

FM STEREO

radio times

NEWS
EDUCATION

DEC 8. - JAN 8.
THE MONTHLY PROGRAMME GUIDE

ROCK
ACCESS

DECEMBER 8TH, 1975

At 12 noon today, 4ZZ-FM goes to air as Brisbane's first new radio station in over 30 years. It is also Queensland's first stereo FM station. 4ZZ-FM will be non-commercial, independent radio, broadcasting good music (mainly rock), an independent news service, education, humour, access and information.

FREQUENCY MODULATION RADIO

4ZZ-FM will broadcast in FM (Frequency Modulation) Stereo. FM radio, while new to Australia, is the type of radio most Americans and Europeans have been listening to for over ten years. FM radio is better because it gives a clear high quality stereo signal, unlike the muddy sound of existing radio.

We will be broadcasting on a frequency of 105.7 MHz. For the first three months 4ZZ-FM will be broadcasting on 1KW E.R.P. from the standby transmitter and aerial situated at St. Lucia. This will give a good stereo coverage of around 75% of Brisbane. In April 4ZZ-FM will commence broadcasting at 10 KW E.R.P. from the main transmitter and aerial situated on Mt. Cootha. This will ensure good stereo coverage of the whole metropolitan area, plus

mono coverage of Ipswich and the North and Gold Coasts.

4ZZ-FM will be on air from 6.00 a.m. to 1.00 a.m., 7 days per week.

PROGRAMMING

Since 4ZZ-FM will be offering high quality stereo sound, we will be play-



ing mainly L.P. music. These are the records which make up about 75% of sales, yet which receive little or no airplay on commercial radio. We will be playing mainly rock, with specialist programmes in jazz, soul, folk, blues, country and classical.

4ZZ-FM will also be encouraging the recording of local musicians and

songwriters and poetry and radio theatre

4ZZ-FM will be presenting regular educational broadcasts, drawing on the talents of local, interstate and overseas specialists in a wide variety of fields.

Via Brisbane's only independent radio, journalists, 4ZZ-FM will be providing regular news bulletins, interviews, reports and discussions. A community and information service will be a daily feature and in-depth documentary specials will also be prepared when necessary.

While most of the programmes will be produced by a professional staff, 4ZZ-FM will be employing a full time access producer to help community groups and volunteer announcers to prepare their own pre-recorded programmes. This means that the staff is as big as the number of people who wish to become involved. Naturally access will be limited by the libel laws and the availability of air time.

SUBSCRIPTIONS

The most exceptional feature of 4ZZ-FM is that it is a public broadcasting station which will rely on its listeners for a major part of its funding and physical involvement. This magazine is a monthly publication and future editions will be posted to subscribers to 4ZZ-FM.



stereo radio

editorial

After three years of hard work and perseverance we were rewarded several days ago by the issuing of a stereo FM radio licence under the Wireless Telegraphy Act by the Caretaker Postmaster General Mr. Peter Nixon.

It must be admitted that when the news of Whitlam's sacking was first received at the station, we were more than a trifle concerned at the fate of our licence.

Not that we were the only ones, simultaneously with our rapid enquiries to Mr. Nixon, he received worried phone calls from the other eleven institutions offered licences by the Labor Government.

Several days later he issued the following statement:-

The Postmaster General Mr Peter Nixon said today that enquiries were being made about the applications for special broadcasting licences for educational institutions. Mr Nixon said he had been advised by the Postmaster-General's department that only one application had been received in the Postmaster-Generals department and that was from the University of Queensland. Discussions were proceeding between his department and the University of Queensland about this application. Mr Nixon said that the application had been delayed for technical reasons as explained to the Senate by Senator Bishop on 21 October 1975. Mr Nixon said that the rumours circulating around the University campuses and amongst some special interest groups that the processing of these requests for radio licences was being delayed were untrue. He said the applications were subjected to the requirements of the Australian Broadcasting Control Board and the Wireless Telegraphy Act when the technical details were approved permission would be granted immediately for the setting up of the radio stations.

And on December 3 we received our licence from the Minister.

So it appears that all is well at this stage.

But is it!

Public broadcasting was a Labor initiative designed to expand media ownership and programme sources within Australia. Australia has the second highest con-



centration of media ownership of the world's advanced countries. From any perspective, this is clearly undesirable. It places vast power in the hands of a small number of men who are in no way answerable to the Australian community.

A by-product of this concentration of media ownership has been that a great many interest groups have not had their broadcasting tastes answered. Women, ethnic groups, tertiary students, classical, jazz, rock and blues music followers - all have been confronted with the same bland broadcasting diet for over thirty years.

Public broadcasting offers the opportunity to greatly expand the variety of programme sources available in our pluralist society.

What now is the future of public broadcasting. As yet no Liberal Party spokesman has made a clear statement of where they stand on this issue. The Federation of Australian Commercial Broadcasters has greeted Labor's initiatives in this field with less than unqualified enthusiasm.

Now is the time for the coalition parties to state where they stand on this issue.

Thanks

For services above and beyond the call of duty in the preparation and construction of the station, 4ZZ-FM would like to thank

DAVID ABERDEEN
BILL BEATTIE
JOHN BOARDMAN
ANNA BOURNE
TONY BOURNE
MARK BRACKEN
GERARD CHAMPION
GORDON CURTIS
DEBORAH CORBETT
JUDY CRIGHTON
JOHN FIRTH
MARGOT FOSTER
ANDREW HERINGTON
SUE HORTON
LYNDAL KEARNEY
EVAN KELLY
MARY KELLY
GEOFF KONG
DON LITTLE
RALPH LOVEDAY
GEORGE LUCAS
KEV MACKAY



TOM MAIZE
PAUL MARSHALL
MICHAEL MAYER
ASHLEIGH MERRITT
BILL MICHAEL
IAN NICOLSON

BUCK SAMRAI
PETER SKINNER
DAVID ST' JOHN
PAUL ST' JOHN
LORRAINE TERRY



plus the full time staff, the selection committee, the Union's switchboard operators, TONY, PHIL, PAT and the air-conditioning team, all the bods from Telecom, and all the other unnamed helpers who haven't had a good night's sleep for weeks either.

We would especially like to thank the amazing KEVIN (Accident Prone) HAYES, without whose exceptional effort we would have no station at all.

and again

4ZZ-FM has received considerable help from the following companies for which we are deeply grateful.

Maurice Chapman and Co, agents for BASF tape.

Jacoby Mitchell and Co, agent for Kenwood Hi Fi equipment.

Leroys Industries, agents for Stanton Cartridges

Rose Music, agents for Yamaha Hi Fi equipment.

Philips Industries.

WHY BECOME A SUBSCRIBER

The most striking difference about 4ZZ-FM is that the station won't be funded by endless commercials. Nor will it be like the A.B.C., and funded by the government. So we will be relying on you, our listeners, for financial and moral support.

We will be making ourselves self-supporting in a number of ways, but the most important means of fund-raising will be the 4ZZ-FM Subscription. Basically your Subscription is to help keep the station on air.

Subscriptions are \$20 per annum. Sadly it costs a lot to run a radio station but in return you will get creative

informative, and interesting radio. As well, we will be mailing you monthly copies of 4ZZ-FM Radio Times, which will include programme notes, articles and general radio information.

We are also offering a \$5 Subscription to High School students. The high cost of mailing will however prevent us from sending The 4ZZ-FM News to High School subscribers, but it will be available on production of your membership card at the Station or at a City Hi Fi store, Stereo FM sound, 288 Adelaide Street.

4ZZ-FM SUBSCRIPTION P.O. BOX 509 TOOWONG QLD 4066

Name
Address
Postcode Phone

☐ I enclose cheque/postal note for \$20 for 4ZZ-FM SUBSCRIPTION. Please make cheques payable to Media Facilities Pty Ltd; Receipts will be mailed with first copy of 4ZZ-FM News

☐ I enclose cheque/postal note for \$5 for 4ZZ-FM SCHOOL SUBSCRIPTION
Name of School
Grade

I WISH TO HELP 4ZZ-FM

4ZZ-FM
P.O. Box 509
TOOWONG Q 4066

I would like to become more involved in 4ZZ-FM and am interested in working in -

☐ programming
☐ announcing
☐ producing

☐ technical
☐ occasional office work
☐ other

Name
Address
Postcode Phone

help!!

The station needs more helpers in a number of its activities - in fact, in most of them. A lot are helping now, but it's important in the long run that we don't ask too much of too few people; that's why we would like to hear from you, if you would like to join in the activity.

There is scope in the following areas:-
-Technical: People with the right experience are needed on design, construction and testing of studio equipment, transmitters (and components for them) and test equipment. We also want to establish a small team to test and evaluate receivers tuners and receiving antennae, people to help with interior construction work and soundproofing.

-Administration: We rate answering the telephone particularly highly; next to the programmes themselves our telephone is our main link with our potential subscribers, who are our future. We also need more help with controlling the record library.

-Programming: The imperfections in the balance of our early programming (discussed elsewhere in this guide) have been due largely to an insufficient number and variety of programmes from which the co-ordinators could assemble the month's schedule. The remedy is a considerably larger flow of programmes; if you can help and would like to, please contact us.

-Promotion: We need to get the station better known in the community and to make better use of the promotional mat-

erial we have - as a start. Help is needed with these less-glamorous parts of the public relations job. There is scope too for inventive thinking about ways in which we can promote 4ZZ-FM, and suggestions will be gratefully received - particularly from people who are prepared to help implement their own proposals. The contact in the first instance, we suggest, should be by means of the voluntary assistance form in this guide, or by ringing 3711203.

like a shag

on a

rock



4ZZ - FM

alone on the

dial

DECEMBER PROGRAMME

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6.00-9.00 am	JOHN WOODS	JOHN WOODS	JOHN WOODS	STUART MATCHETT	STUART MATCHETT	DENNIS McDERMOTT	CLASSICAL JIM BEATSON
9.00-12.00	GAY WALSH	GAY WALSH	GAY WALSH	GAY WALSH	GAY WALSH	MARK BRACKEN	DENNIS McDERMOTT
12.00-2.00 pm	EDUCATIONAL SERIES	EDUCATIONAL SERIES	EDUCATIONAL SERIES	EDUCATIONAL SERIES	EDUCATIONAL SERIES	STUART MATCHETT	JOHN WOODS
2.00-6.00 pm	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	THE PARTY MACHINE	ASHLEIGH MERRITT
6.00-9.00 pm	STUART MATCHETT	STUART MATCHETT	STUART MATCHETT	JOHN WOODS	JOHN WOODS		
9.00-10.00 pm	QUADROPHONIC	BLUES	JAZZ	JAZZ	COUNTRY		
10.00-1.00 am	IAN CAMPBELL	DAVID ST. JOHN	GREG LEE	JUDITH CRIGHTON & LYNDAL KEARNEY	ROSS CRIGHTON	JOHN STANWELL	ROSS CRIGHTON

PROGRAMME NOTES

JAZZ ON RECORD

There has been a resurgent interest in Jazz over the past couple of years in Australia despite the fact that it is much overlooked on radio, particularly in Brisbane. **Jazz on Record** on Tuesday, 9.00 - 10.00 p.m. is an attempt to rectify this situation. It will not be the only Jazz played on 4ZZ FM but is intended to feature Jazz as a distinct musical medium, with its history and its great masters. The emphasis will be on modern jazz, i.e. from the rise of bebop to the present day, although all aspects of Jazz will be presented.

presented by Paul St John



NOTHIN BUT THE BLUES

Blues is the totally ethnic music of the black American. The roots are in Africa, of course, but this African music was shaped and nurtured by the way of life and the feelings of in the southern states of America. The musical instruments available in Africa were unattainable in America and alternative instruments had to be found. Thus, they turned their attention to washboards, guitars, harmonicas, pianos etc. Naturally none of the white plantation owners would lower themselves to offer musical tuition and so blacks approached these new found instruments with no pre-conceived idea of how they had been played in the past.

Nobody knows for sure just when this new music was first called 'the blues'. Obviously though, the name originated from the expression of sadness 'feeling blue'.

Blues tunes were composed by various people and performed by them at dances and gatherings. These songs were thus picked up by others who happened to hear them. Many blacks were unsettled in their present surroundings and were forever searching for the greener pastures over the hill. Thus the music spread by word of mouth. With the invention of the gramophone the spread was accelerated immensely.

Blues records were produced by white record men but were performed by black artists and were aimed specifically at the black population. At first they were called 'race records' and the music 'race music'. Over the years 'race' was gradually replaced by 'blues'.

Blues was picked up by young whites in the early 1960's. One of the first bluesmen to appear before a predominantly white audience was Muddy Waters. This was at the Newport Jazz Festival in 1960 and perhaps this was where the seed was planted in the ears of the white population. The British groups of the early 1960s assisted greatly in spreading the word, in particular the Rolling Stones who took their name from a Muddy Waters blues tune.

The blues music you will hear on our programmes will be predominately post war. The main reason for this is that, of the records at our disposal, 95% are at the postwar era. We are going to do our best to please you and if you like the blues I think we can.

presented by Michael Mayer and Ben Gosney



COUNTRY

The 9 - 10 feature on Friday nights will not be Country and Western - it'll be country. This delightfully homespun genre includes country rock, (Pure Prairie League, Marshall Tucker Band) the Irish derivatives (fast fiddles and jigs) the "lone cowboy on the ol' prairie" style person-

ality singers like John Prine and D. Bromberg and the established gentlemen of the South. From the blue grass of Kentucky to the swamp grass of Florida. Some of the finest musicians in the world (certainly the best banjo and dobro players) play country music. They've been at it a long time - Earl Scruggs, Norman Blake, Vasar Clements and some of the honest and open lyrics have come from this style of music.

presented by Ashleigh Merritt



ANOTHER FIRST!!

QUADRAPHONY!

4ZZ-FM will again make broadcasting history in Queensland on December 8 when we will broadcast the first ever quadraphonic transmission.

Between 9 p.m. - 10 p.m. on Monday evening we will be broadcasting matrix SQ records which are receivable on tuners with matrix broadcasting facilities. Both of these records are excellent examples of effective quad recordings. As far as possible our policy is to broadcast quad records when available in preference to stereo recordings.

We will always inform listeners when quad records are being played.

The records played will be a classical recording of Walton's Variations on a Theme of Benjamin Britten. Conducted by Andre Previn and the London Symphony Orchestra, on E.M.I. The second will be the album Tail Spinning by Weather Report. - A U.S. import on C.B.S.

CLASSICAL MUSIC

Contrary to the oft expressed views appearing in the press, 4ZZ-FM will be programming regular classical programmes. As well as odd classical records played in the course of daily programmes, each Sunday from 6.00 a.m. to 10.00 a.m.

there will be a four hour programme devoted exclusively to classical music.

The Sunday morning programme will place accent on quality recordings and programming of complete works. At least every three weeks we will broadcast a complete opera or a major choral work.

If you are interested in being involved in this part of the programming and particularly announcing, ring Jim Beatson at 3711203. We are particularly interested in people with large record collections. Records must be in excellent condition to be of use.

SUNDAY 14 DECEMBER

The first programme will be the 1966 Bayreuth Festival recording of Tristan and Isolde. This particular production by Weil and Wagner has been one of the outstanding Bayreuth productions of the post-war period. This production had its final performance at last year's Festival with substantially the same cast. Tickets illegally changed hands for over 100 pounds sterling. This recording makes it clear why.

WAGNER. Tristan and Isolde - complete.



Tristan	Wolfgang Windgassen (ten.)
Isolde	Birgit Nilsson (sop)
Brangaene	Christa Ludwig (m. sop.)
King Mark	Martti Talvela (bass)
Kurwenal	Eberhard Waechter (bar)
Melot	Claude Heater (ten.)
Seemann	Peter Schreier (ten.)
Hirt	Erwin Wohlfahrt (ten.)
Steuermann	Gerd Nienstedt (bar).

Chorus and orchestra of the 1966 Bayreuth Festival conducted by Karl Bohm. (Chorus Master: Wilhelm Pitz) DGG (S) SKL912-6. Side 10 contains rehearsal sequences from Act 3.

presented by Jim Beatson.

News and Information

Have you noticed how identical and predictable the commercial news services are? Are you disappointed at the way existing news services shirk their responsibilities to the listening public by avoiding controversy? If so, then the 4ZZ alternative news and information service will offer you, for the first time in Brisbane, news bulletins/information slots/documentaries that delve below the surface, seek out undisclosed facts and supply background information to put the news into a coherent perspective.

There are numerous local pressure groups in the community who receive very little coverage in the media, and that which is given trivialises the issues and distorts their position in the political spectrum. The mass media thrives on the perpetuation of myths. 4ZZ will welcome undocored comment from all community groups, irrespective of their political slant. Send us press releases, tips, whistle blowing, tell us what's going on and we will put it to air.



4ZZ has a huge library of magazines, newspapers, newsletters from all over the world, and we will be broadcasting fresh and original news from all countries. On the Australian front, we are building up a network of informants locally and interstate and will provide you with the latest revelations on all issues.

We have no advertising to compromise station policy. We won't be accepting press releases from political parties as documents of absolute truth, but will combine them with our own independent investigations.

4ZZ news bulletins will begin at 6.30 with a quick resume of the important issues of that day. During the morning breakfast session, we will broadcast longer bulletins at 7.30, 8.30 and 9.30. The 1pm news will contain the latest on that day's occurrences with comment from numerous sources.



Throughout the day 4ZZ will provide news-spots at irregular times culminating in the 6.30 daily roundup. Other unusual bits of information will at random be put to air all night.

Our news and access team will be producing specialist documentaries on weird and perverse subjects and these will be advertised in advance. Any suggestions from listeners as to what type of programs you would like to see on 4ZZ will be welcome. And if you know of anything newsworthy that the commercial media don't or won't run, give 4ZZ a ring.

4ZZ-FM's news team consists of Robert Cameron, Bruce Dickson, and Harry Throssell



9-12

PERSONAL VIEWPOINT

9 am to 12 noon MON-FRI.

I view traditional commercial media as 'removed', stultifying, usually impersonal and frankly boring. It is structured in such a way that concepts such as 'professional' or 'expert' arise in a discussion on programming. It intimidates listeners who may wish to contribute or be in some way involved. It does not reflect the needs or views of a large percentage of listeners. Commercial radio is simply an extension of the record market and as such seduces listeners into themselves becoming extensions of the record market and the conservative views held by radio personalities. Self criticism is therefore not intrinsic in this sort of programming.

It is hoped that in the 9 to 12 programme the music, news etc will both involve the community, and in some way be provocative.

It is hoped that in the 9 to 12 programme our guests will be able to relax and discuss issues without the pressure one usually experiences in the usual studio set up.



It is hoped that direction for the programme will be assisted by community involvement.

It is hoped that the programme will be mutually enjoyable and entertaining for those who put the programme together and for those who constitute the listening public.

How will it operate?

There will be an opportunity for access. If you have any issues which you would like to follow through and/or discuss, don't hesitate to contact the station.

There will be a morning news bulletin at 9.15 am every week day and on the weekend with news snippets running



throughout the programme. If you have any information you'd like to include please contact the station.

Local and community announcements of fairs, meetings, concerts, playgroups etc. will be going to air. Let us know if you have any announcements you'd like to have relayed

As much as possible we will have live guests (you're right we are not into necrophilia). Hence the programme will allow for spontaneity and interaction that is missing from pre-recorded interviews conducted in commercial radio stations. If you know of any individuals or if you are involved in issues that would constitute a live interview, don't hesitate to contact the station.

BYE FOR NOW gay walsh

EDUCATIONAL SERIES

As well as a regular input of information into the station's programming, 4ZZ-FM will be broadcasting a series of educational specials. We believe that there is much information available which is not normally disseminated, and which is of general interest to students, and to the community at large.



The series will be broadcast from 12 noon to 2.00 pm, Monday to Friday.

The topics to be discussed in December/January will include:

Race Relations in Australia
(Ray Evans, Uni. History Dept.)

Frontier History in Australia
(Ray Evans)

The New Tenants Act
(Brian Harrison, Solicitor)

Legal Aspects of Rape
(Rogene Hirschfield, Uni. Social Work Department)

Australian Political Parties
(David Murr, Uni. Government Dept.)

Student Alienation - The Crisis in Secondary Schools
(Ted D'Urso, Uni. Education Faculty)

Doris Lessing: Psychology and Literature
(Carole Ferrier, Uni. English Dept.)

Sex Education
(Janet D'Urso, Social Work Student.)

A special feature of the series will be the broadcasting of programmes we are importing from the Pacifica Programme Service from the U.S.



ACCESS

4ZZ-FM will be attempting to achieve an important function in providing access to groups and organizations usually ignored or trivialized by the current media outlets in Brisbane. The areas covered by our access policy will basically include the fields of education, conservation, consumerism, community action, and student activities.

As access producer I have already contacted many groups which we hope will contribute to the programming on 4ZZ-FM. The actual access programming may be issued-oriented, education or just interesting although we see it as necessary for all of us to remember that radio is a mass media.

Apart from actual access programmes in the form of interviews, specials etc, we are seeking to establish with the various groups involved or wishing to become involved in the access programming; a comprehensive communications network. We are requesting that all these organizations assist with the information input into the station both for their benefit, ours and the whole community. This would involve putting us on your mailing list for all group magazines and/or newsletters, informing us of all your public meetings or functions; contacting the station when your organization invites guest speakers to Brisbane; giving press releases etc.

This process will involve working closely with our journalists in getting the news to air concerning your group or refutations of news released concerning your group - expanding relevant and important releases through the access programmes.

What we are trying to achieve is an alternative in radio, to make radio responsive to the community it is a part of, not a medium superimposed by advertisers and record companies. This will be the policy of the station both in its musical programming and its access programming. We believe that if a media channel such as a radio station can be involved on a community level and the community can be involved in the radio station - this basis will lead not only to the demystification of media technology but also informative and creative radio.

To make all this possible we need your help and participation so please help us make the station a success in the real sense of the word.

CONSERVATION IN CHINA CHINA GREEN AND BROWN

A talk by Dr Garth Everson, of the Department of Environmental Studies at Queensland Institute of Technology, on Friday 12th December at 8pm. In Community Building Block W, Q.I.T. George St. City

MUSIC

A discussion of the music policy of 4ZZ-FM is not easy because we like to think we don't have one. However, 4ZZ-FM is going to play music of all sorts and we have a number of things that we would like to say and do with respect to that music.

As you are probably well aware the media in Brisbane has long neglected many sorts of music on the grounds that it is not "commercial". Many of these neglected artists and records are among the best of their genre. Often "not commercial" really means that individual songs or pieces are too long to allow a certain number of adds/hour or that it is a more complex type of music which requires serious listening. Such music receive little to no airplay on the commercial stations and very limited airplay on the A.B.C.

It has been mentioned many times that 4ZZ-FM is just another "rock station" and we have to admit that as a station primarily directed at young people, our programmes will be often drawn from the contemporary scene. It should be emphasised however that this is not the only type of music being played and that our attitude to good, neglected rock music is no different from our attitude to good neglected jazz, classical, folk, traditional and country music. Our specialised shows in each of these fields of music will be announced and produced by people who have a genuine interest in that particular style of music and who have followed it for a considerable time. This is in marked contrast with commercial radio where few of the announcers seem to take a real interest in the music they play.

Also all announcers (full time and volunteer) on 4ZZ-FM programme their own material. Most other radio stations have programme directors — people who direct what music is played on the station.

4ZZ-FM's policy results in the range of music being as wide as the tastes of the people presenting it — which in many cases is almost all-encompassing.

By programming a wide range of relatively minor and unknown artists we hope to create a wider audience for them. Thereby encouraging the record companies to spend more time money and effort promoting them to the prominence they deserve, opening up a previously ignored corner of the market — from the companies' point of view — and making the records more accessible to the public.

Hopefully, an offshoot of this practice will be tours of Australia by quality acts not seen here before.

It is not however only overseas artists that we are concerned about. 4ZZ-FM will give support to Australian bands in general and local bands in particular. We hope to do this by staging concerts and playing good quality tapes they have made as well as promoting dances where they can obtain exposure.

No, 4ZZ-FM will not cure all known diseases!



Full time music announcers for the station are Helen Hambling, Stuart Matchett, and John Woods.

Helen will take the weekday afternoon session (2.00pm - 6.00pm).

John and Stuart will be sharing the early morning (6.00am - 9.00am) and evening (6.00 pm - 9.00pm) sessions. As well they will be doing Saturday and Sunday afternoons (2.00pm - 6.00pm).

MUSIC OF AMERICAN COMPOSERS

The three composers, from whose works this programme draws, were all born in the U.S. The oldest of them, Charles Ives, was not a professional musician but an insurance man, yet his music was well ahead of its time, anticipating many of the more recent popular developments. Virgil Thomson's music has its roots largely in the American Mid-West, although not without the influence of the French and other European composers with whom he associated during a stay in Paris, in the 1920's. Thomson's work which is included here, *The Plow that Broke the Plains*, was composed originally for a film of the same name, which was made in 1936. Aaron Copland is probably the best-known of these three composers. Early in his career he sought to get away from excessive European influence in American music and experimented for a time with jazz elements. Much of his music was regarded highly by musicians and critics but was almost unknown to the general public. Later, however, without abandoning his quest for an 'American sound', he simplified his style. The works included in this programme come from this later period, among them being one which is credited with having sparked off a revolution when it was played in a South American country.

presented by Alan Beagley and Ross Clarke.

Mon December 15, 12 noon - 2 p.m.



MUSIC EAST AND WEST

In this programme you will hear comparatively little known music from various parts of the world, including South America, Africa and India.

Some of the pieces represent the traditional music of the country; others are the result of a deliberate synthesis between European and non-European musical forms. Both instrumental and vocal music is included. The major work in this programme is David Fanshawe's *African Sanctus*, which incorporates tape recordings made in East Africa into the format of the Latin Mass.

Alan Beagley — Ross Clark:

Mon December 22, 12 noon - 2p.m.



SPECIAL!

THE WHO

DEVELOPMENT AND
HISTORY OF
THE WHO
IN A FOUR PART
SPECIAL MONDAY
NIGHTS COMMENCING
DECEMBER 15 10PM
-11PM

TURNTABLES EXPLAINED:



KP-1021**
Motor/Drive System: 4-pole synchronous motor-belt drive. Speeds: 33 1/3 and 45 rpm. Wow and Flutter: Less than 0.07% WRMS. Cartridge: Moving magnet. Frequency Response: 20-20,000 Hz. Fitted with anti-skating device. Manual operation.
\$139.00*



KD-2033**
Motor/Drive System: 4-pole synchronous motor-belt drive. Speeds: 33 1/3 and 45 rpm. Wow and Flutter: Less than 0.06% WRMS. Cartridge: Moving magnet. Frequency Response: 20-20,000 Hz. Fitted with anti-skating device. Auto cut, auto return.
\$169.00*



KD-3033**
Motor/Drive System: 4-pole synchronous motor (variable) and 24-pole synchronous gear motor for auto operation—belt drive. Speeds: 33 1/3 and 45 rpm. Wow and Flutter: Less than 0.06% WRMS. Cartridge: Moving magnet. Frequency Response: 20-20,000 Hz. Fitted with anti-skating device. Full automatic operation.
\$219.00*

*Recommended Retail Price
**Averaged manufacturers' specifications subject to change without notice.

A turntable is the principal programme source of a hi-fi system and is made up of many intricate parts, one of which is the tone arm and when fitted with a stylus traces the modulation grooves of your record and sends the ensuing signal to your amplifier. The turntables above are examples of good turntables. They aren't cheap, but nor is any good hi-fi component. Their specifications and features are their credentials. If you understand them, you'll know just how good they are. If you're a bit lost with the specifications, we have just the thing: "The New, Improved, Updated, More Detailed Hi-Fi Explained in Simple Language by Kenwood Booklet". It will make these specifications much clearer. Because when you know more about good hi-fi, you'll be better able to appreciate Kenwood hi-fi.



WHAT GOOD HI-FI IS ALL ABOUT

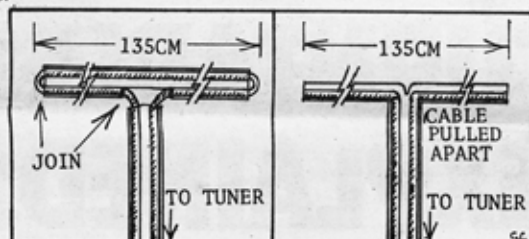
We want you to know what good hi-fi is all about, so we are giving you our booklet absolutely free. It is a complete dictionary of hi-fi terms and explanations, available at your nearest hi-fi specialist, displaying the Kenwood sign.

ON THE RECEIVING END

RECEIVERS

A large variety of receivers can receive 4ZZ-FM from simple hand-help portables to elaborate tuner-amplifiers. Most portable receivers cost between \$20 and about \$100 and are monophonic, though some of the best have an output for a stereo multiplex decoder (labelled MPX) so that the radio can be connected into a stereo hi-fi system. At present, the only stereo portables available seem to be those incorporated in the better quality cassette radios selling for \$200 or so.

A wide range of AM/FM tuners is available from about \$65 for people who have already purchased hi-fi equipment. A 'tuner' is a receiver with no audio amplifiers or speakers, designed to be connected to the 'tuner' or 'auxiliary' inputs on an existing amplifier and supplied with an appropriate antenna (see below). For those who have no hi-fi equipment, or who wish to upgrade existing equipment and incorporate an FM receiver, AM/FM tuner-amplifiers can be obtained from about \$150. All tuners and tuner-amplifiers now sold should be stereophonic. Older, monophonic FM tuners and tuner-amplifiers cannot be easily converted for stereo reception, but decoders should soon be available locally for modern receivers with decoder (MPX) outlets.



The supply of FM car radios is not great at the moment, but these will be available in both mono and stereo forms. For listeners with cartridge players in their cars, plug-in tuners will soon be available to convert them to stereo FM; they should retail from about \$60.00.

The full benefits of stereo FM cannot be expected from the cheapest receivers, although improved dynamic range and freedom from interference will be achieved by comparison with AM stations received on the same equipment.

It is important to stress that FM receivers for use in Australia must have the full international FM band, 88-108 MHz. Some Japanese receivers and those intended primarily for the German market are still being sold in this country with FM bands which are partly or wholly unusable; these cannot be converted easily within a few years.

INSTALLATION

Adding a tuner to an existing hi-fi installation is a relatively straightforward matter; the purchaser should study carefully the handbook issued with tuner. When an FM station is transmitting in the stereo mode and a tuner or receiver is switched to stereo, the multiplex decoder in the receiver will be activated and a red light (or the word 'stereo' in red) will appear.

In areas of low signal strength it is not uncommon for stereo reception to be noticeably noisier than mono reception. You can check on this difference by switching

from stereo to mono while listening. The stereo component of the encoded signal is more susceptible to interference than the mono component, and for equally noise-free stereo reception, a signal is needed at least 10 times as strong as that required for good mono reception.

A properly installed external antenna often makes a great improvement; sometimes disappointing results are due to poor sensitivity in the receiver itself. But if reception with a simple antenna is disappointing, improvement can usually be found by increasing its height or replacing it with a better type.

THE ANTENNA

Portable FM receivers have a simple extendable whip antenna which is adequate for use in strong-signal areas and they usually also have a socket or terminals to which an external antenna can be connected. Tuners and tuner-amplifiers seldom have built-in antennae, but a simple dipole is often supplied; it is easy, however, for the listener to make a dipole from 300 ohm TV ribbon feeder cable, or even from two-core twisted mains flex or speaker cord, as shown in the diagram. The dimensions given are optimum for 4ZZ-FM but are not very critical.

If results are only marginally satisfactory with a simple antenna, its height should be increased as much as possible. If raising the antenna does not provide an adequate performance, an external antenna similar to those used for television may do so. These are available from suppliers such as Audiosound, Hills and Channellmaster and can be obtained from Stereo FM Sound. 4ZZ-FM is at present broadcasting a horizontally polarised signal; this means that receiving antennae should be mounted with their elements horizontal.

In all cases, a listener should experiment during a broadcast to find the best position for his antenna; in the fringe areas moving it a few feet can make a large difference, and occasionally better results are obtained with the elements vertical or slanted.

In some cases, particularly in hilly terrain at some distance from the transmitter, stereo reception will still be noisy even when everything recommended in this article has been done. In these cases there may be no alternative but switch the receiver to mono until it is possible for the station to increase its power.

A large power increase to about 10 Kw will be made about mid 1976 and will bring improved reception in many places. For the present, subscribers with reception difficulties should write to us if the procedures described here do not give good results.

SEE ALSO PAGE 8

TECHNICAL ADVICE

If listeners to 4ZZ-FM have any problems with their FM reception, and the editors feel they would be of general

interest to our readers, then our Chief Engineer will answer these queries in the following editions of this magazine.

FM IN AUSTRALIA

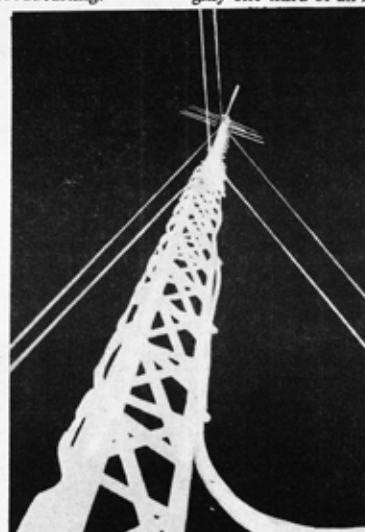
THE BACKGROUND, THE FUTURE

Frequency Modulation (F.M.) radio is not new to Australia. In 1947 experimental stations operated by the Postmaster General's Department were set up in Sydney, Melbourne, Adelaide and Brisbane. Their transmissions carried the A.B.C. programme, were in mono, and, being experimental, were never publicised. In 1961, following the expansion of the television service, the experimental F.M. broadcasts were closed down.

Interest in FM broadcasting lapsed for some time. One of the main obstacles in the way of the establishment of an Australian F.M. broadcasting service was the fact that the International F.M. Broadcast Band, 88-108 MHz, had been used in Australia for T.V. Channels, 3, 4 and 5. This extremely poorly planned myopic move was brought about by the decision to expand television broadcasting in the very high frequency (V.H.F.) part of the spectrum, rather than follow the standard International practice of using ultra high frequencies (U.H.F.) for television service expansion.

Consequently when interest in F.M. broadcasting was revived in this country, the Australian Broadcasting Control Board recommended that we not follow international practice of using the 88-108 MHz V.H.F. band, but rather establish our own peculiar system in the U.H.F. broadcasting bands. This particular recommendation was no doubt influenced by local radio manufacturers who would have had a monopoly in U.H.F. receiver sales since imported V.H.F. receivers would be useless.

Fortunately, with a change of government, thinking turned from the huge profits that Australian manufacturers might make, to the end users of the system, the public (i.e., you). The Australian Labor Government initiated an independent inquiry into the matter of F.M. broadcasting in Australia. This inquiry to which the founders of 4ZZ-FM gave a considerable submission, recommended that the previous U.H.F.-F.M. decision be overturned and that the International V.H.F.-F.M. band (99-108MHz) be used for F.M. broadcasting in this country. The report of this inquiry gave a detailed plan for the progressive removal of TV channels 3, 4, and 5 from the F.M. band and the expansion of F.M. broadcasting.



As part of the plan for the removal of the T.V. Channels, the inquiry recommended the use of channels I and II and more importantly the establishment of U.H.F. television broadcasting to accommodate the stations displaced from channels 3, 4 and 5 as well as providing for future expansion in T.V. broadcasting. Incredible as it may seem, the Broadcasting Control Board has chosen to largely ignore these recommendations and is planning to utilise Channels O and 5A instead. Yes, you guessed it, Australia is about the only country in the world to use these channels. In most countries Channel O is used for two way radio services (police, ambulance etc.) and Channel 5A is used for satellite communications. Surely the Broad-

casting Control Board must have learned the perils involved in using non-standard channels for T.V. from the F.M. broadcasting experience. There is still time to avoid making another mistake which may cause a multitude of future problems. The Broadcasting Control Board must follow International practice and introduce U.H.F. T.V. broadcasting now.

The first T.V. channel to be cleared from the F.M. broadcasting band is Channel 5. This will allow the use of frequencies between 92 and 94 MHz and between 101 and 108 MHz for the first stage of the F.M. broadcasting development. Station 2MBS-FM in Sydney has the distinction of being the first station to be licensed and commence broadcasting F.M. Subsequently 3MBS-FM in Melbourne went to air. Both of these stations broadcast classical music and do an excellent job of it. The third F.M. station to go to air is 4ZZ-FM in Brisbane.

Already the A.B.C. has announced plans for the establishment of its F.M. service with transmissions commencing in Sydney, Melbourne and Adelaide in 1976 and in Brisbane possibly early 1977. These transmissions will be networked from Adelaide.

At present it is Labor's policy to licence only public broadcasters and the A.B.C. for the F.M. band. If commercial broadcasters are permitted in the F.M. band in the future, serious thought should be given to whether existing A.M. broadcasters should be given licences or new blood and new ideas be introduced to the Australian Commercial Media.

There is one important lesson to be learnt from overseas experience — that is the absolute necessity to avoid 'simulcasting'. This is the simultaneous broadcasting of a programme on the A.M. band and on the F.M. band. Besides being an unnecessary exercise in redundancy, it uses up valuable chunks of the limited number of available frequencies which might have been given to other broadcasters to employ in a much more productive manner. 'Simulcasting' had its overseas origins in the necessity to maintain the (commercial) viability of a station while the F.M. broadcasting system gradually gained public acceptance and the number of F.M. receivers increased to a significant proportion of the total receiver population.

A recent survey commissioned by the A.B.C. showed, rather amazingly, that roughly one third of all Australian homes

had at least one receiver with an F.M. band. (The same result was obtained when a surprised A.B.C. did a second survey on the matter). This percentage of F.M. receivers is of course, only the by-product of the importation of A.M. receivers. In the past it was the more common practice for imported A.M. receivers to have additional short wave bands. With the introduction of F.M. broadcasting, retailers are now importing A.M. receivers with an additional F.M. band. Consequently the proportion of receivers capable of receiving F.M. transmissions is increasing dramatically. The audience for F.M. broadcasting is assured, it is now for the broadcasters to use new ideas, programmes and formats for the new medium.

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- Dual-gate MOS FET in the front end providing high sensitivity and stable performance.
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- Muting switch.
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- MPX output terminal for future 4-channel reception.



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Timor

A subject that we expect will receive considerable attention in 4ZZ-FM news bulletins in the coming weeks is Timor. We are seeking interviews and information for 4ZZ-FM from a number of sources.

As the unofficial involvement of neighbouring Indonesia in Timor becomes more overt we print here background information on the Timor situation.



The people of East-Timor were prepared to wait for the hand over of independence from the Portuguese in October 1976 but independence is proving harder to come by than this. The threat no longer exists from the Portuguese colonialists but from nearby Indonesia; a new form of colonisation with the same old exploitation and suppression of the people's rights, under the banner of reintegration. The East-Timorese people are culturally and economically separated from Indonesia; they speak a different language, Portuguese; but more than this, they have suffered enough from domination, and therefore want to establish themselves as an independent people.

Timor is basically a country of subsistence farmers with some larger tree crop plantations. It was the further most outpost of the Portuguese empire and the peasants of Timor were subjects to this empire for 400 years; 400 years of a brutal and repressive colonial administration.

To pay taxes in an almost moneyless economy the peasant farmers were forced to work on the Portuguese Plantations for a designated portion of the year. Thus exploitation of labour, poverty, illiteracy and severe repression became the peasants' legacy of imperialism and domination.

Colonialism was to end in October 1976 as a direct result of the coup by the army in Portugal and the new administration plan to grant all colonies independence.

The policy of course had a major effect on East Timor; the people reacted immediately and formed political parties; three groups - The Fretilin, UDT and Apodeti.

FRETILIN - (The Revolutionary Front for the Independence of East-Timor).

Fretilin is the largest party with a mass base amongst the Timorese peasants. Earlier this year it won a 90% vote in the Village Chief elections and was thus confident of being the major force in determining the path of East-Timorese Independence. It gained the support of the people for its anti-colonialist stance, its policy of land reform and from its already operating health and education services.

UDT - (The Union of Timorese Democrats)

The UDT was formed by mainly the business and plantation interests on East-Timor. It was the right-wing force for independence with minority support amongst the people but with the support of the economically powerful interests. Thus it was to be easily swayed by outside interests.

APODETI - (The Association of Popular Democrats)

The Apodeti party, a puppet party for Indonesia, has policies changed to integration with Indonesia and found little support for such a programme amongst the people. It was nothing more than a mouthpiece for Indonesia.

(Note: after the August coup UDT policies changed to integration with Indonesia, as a direct result of it being the only way to preserve its interests).

In August of this year, outside interests in Australia, Japan and U.S.; and Indonesia with the support of the administration of the island (which had not changed significantly after the coup in Portugal and were still fascist dominated) pushed UDT to seize power.¹

The Fretilin moved to prevent this and because of its large support base was successful in securing the whole of East-Timor setting up its administration in the capital Dili. Thus by the end of August, Fretilin with the support of a majority of the people had achieved full control of East-Timor. The threat to independence in East-Timor therefore mostly shifted from the neo-colonialist interests of capitalism (Japanese interests looked closely at Timors oil and the possibility of a big tourist set up) to direct external intervention by Indonesia.

INDONESIA'S ROLE

Indonesia's Role

The Indonesian archipelago is completely dominated by the military dictatorship from the island of Java. Thus it is a colonialist power over the Islands from Sumatra to West Irian. Therefore apart from the example of a progressive country on its borders, the demonstration of independence by the people of East Timor could become a threat to Indonesian control and a symbol of self-determination to be followed by people of other parts of the archipelago. The military dictatorship thus feels threatened.

Therefore Indonesia regrouped the UDT forces and with its own army and assisting air and naval support invaded East-Timor. At the time of the invasion five Australian newsmen who covered the bombardment and attack were killed. Their last reports pointed to the naval buildup near the town where they were and the imminent threat of an Indonesian sponsored push on East Timor.



AUSTRALIA

Australia

In Australia many Unions have moved against the Indonesians since the invasion. The WWF and the seaman's union have blackbanned all shipping. The only outlet from East-Timor through the Indonesian blockade remains through Darwin. There is the threat that the Fraser Government could change government policy to support for Indonesia.

East-Timor seems no exception to threats to independence that all Third World countries experience. The struggle to self-determination always seems to be threatened by external dominance in political and economic areas. East-Timor seems no exception to what Fanon states as the violence of decolonisation.

National liberation, national renaissance, the restoration of nationhood to the people, commonwealth whatever may be the headings used or the formulas introduced, decolonisation is always a violent phenomenon.

FOOTNOTES:

1. See East-Timor the Fight for Independence by Denis Freney. Is available from the CIFT, for further information and documentation of this involvement. It has a detailed report of news coverage of different countries roles.

2. Indonesians suffer under a repressive regime, with as Amnesty International estimates, about 55,000 political prisoners.

land rights

During the first week on air, 4ZZ-FM will interview black activist, Cheryl Buchanan, on her return from the Cairns Land Rights Conference.



For over a hundred years, land has been the fundamental issue of race relations in Australia. The very significance of this fact means we cannot simply dismiss demands for land rights as unfounded and absurd. It is essential now that we all recognise the continuing moral, spiritual and economic significance of land to the aboriginal people and how vital the solution of this issue is to future race relations in Australia.

For blacks the ownership of their own land is a powerful and important symbol of their common identity and a vital link with the past. It is the basis of black's control over their own lives. Without the ownership over that land with which they have an affinity both concrete and spiritual, there is no basis for life. The tribal blacks live out their lives in a close and direct relationship with the land - to own that land, to say it is 'ours' is to have control over what happens to that land - particularly to ensure ecological respect for it. With control over that land and over their destiny blacks can come to grasp and control and the impact of Westernisation on their lives.

Genocide is not only a thing of the past: restricting blacks to reserves, cutting off and destroying tribal lands, and efforts to 'assimilate' blacks into white society, destroys the blacks as people - it is spiritual genocide. The land is the lifeblood of black identity - not only for tribal blacks but symbolically for the city dwelling blacks.

Given Aboriginal land ownership, to quote C.D. Rowley "For the first time in the history of settled areas, Aborigines would be in a position to meet unfair prejudice with contempt, turn their backs on the offenders and go home to their own place. With a secure social base established, there is some hope of a reasonable coming together of Aboriginal and other Australians; for the whole psychology of the situation is altered."

On November 28, 29 and 30, and December 1st a Land Rights Conference will be held in Cairns. Aborigines from all over the Cape York area - north of Townsville and east of Doomadgee - will be attending. Unlike past Land Rights Conferences with the touch of officialdom about them (they have been sponsored by various government agencies), this conference is being held at the request of the Cape York Aborigines. A black committee in Cairns is doing the organising.

The importance of this Land Rights Conference is that it allows for the real possibility for organisation to occur. Blacks in the Cape area have a clear conception of their oppression. They want to unify. This conference is thus a concrete response to their wishes.



TECHNICAL CONT.

HOW'S YOUR DE-EMPHASIS?

If your reception of 4ZZ-FM seems lacking in clarity or balance in the treble register, this may be due to incorrect de-emphasis.

De-emphasis is applied at the receiver to balance out the pre-emphasis which has been introduced at the transmitter as a means of achieving the best signal-to-noise ratio (i.e., reducing the hiss).

Receivers and tuners designed for the North American and Japanese markets use a different standard to that adopted for Australia and current in Britain and Europe. If you have a receiver intended originally for the US, it is likely that a small modification will be required to reduce the de-emphasis time constant from 75 microseconds to 50 microseconds (the time constant is the product of resistance and capacitance values: e.g. 10,000 ohms and 5,000 picofarads = 50 microseconds).

All receivers have a series resistance and shunt capacitance to earth in the signal path near the output of the tuner. Depending on the set, it is usually best to reduce the capacitance to two thirds the original value, and rather than using a capacitor of this value it may be easier to add a new one of twice the value in series with the original capacitor.

This modification is relatively trivial, but should only be attempted by someone who knows what to do. At some time in the future, the society should be able to advise subscribers where such work can be done at reasonable cost, but in the meantime the owner of a receiver with 75 microsecond de-emphasis could try his luck with the supplier or distributor of the unit. As an immediate - but compromise - measure, a slight treble boost should be applied at the amplifier to compensate for the treble drop (about three decibels about six kilohertz) caused by the different standards being observed.

MONTHLY DIARY

4ZZ-FM will be pleased to publicise meetings and functions being organised within the community. A daily information service will operate over the air, and a 'Monthly Diary' of such events will be published in the '4ZZ-FM Radio Times'. Please notify us if you wish to make use of this service.

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