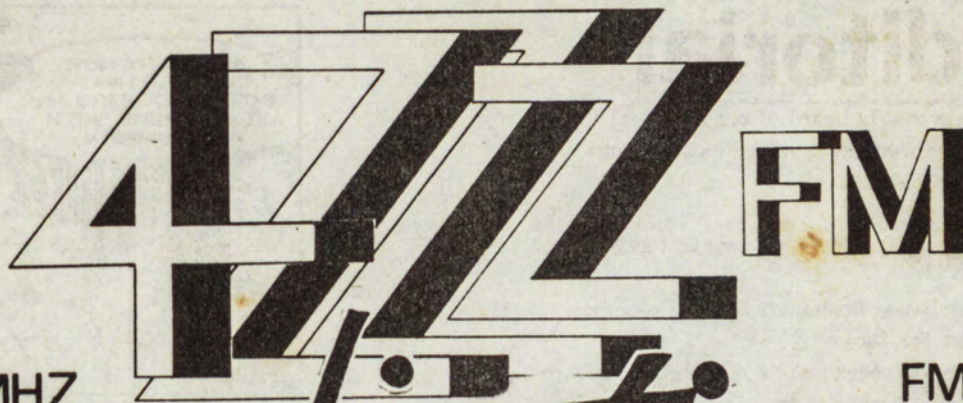


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radiotimes

FEBRUARY
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editorial

By now you have probably heard of our new deal for subscribers, and are wondering where existing subscribers fit into the picture.

Well the situation is simple - all new and existing subscribers can :

- * Obtain a concession at Brisbane's leading cinema, The Schoneill at St. Lucia
- * Obtain a concession at Brisbane's leading live theatre, La Boite at Petrie Terrace
- * Obtain a discount on all Hi-Fi gear from Stereo F.M Centre at 288 Adelaide St., City
- * Receive 4ZZZ-FM Radio Times posted monthly
- * Attend regular events for subscribers.

The first will be a subscribers party, to be held on Sunday February 15

* Become directly involved in the running of the station.

These benefits are operable upon the presentation of your 4ZZZ-FM Membership Card, which is enclosed.

This issue of Radio Times is noticeably smaller due to a number of technical problems associated with the production and the workload of our minuscule staff. Because of factors involved i.e. typesetting, photography etc. the editorial collective at 4ZZZ-FM decided to reduce the size and content of this issue. More importantly, this issue is ONLY going into the hands of our worthy subscribers.

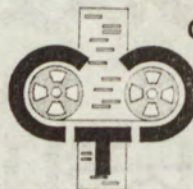
Next month's Radio Times will be totally new; not only is the size changing but the next issue will be in your home on the 1st of March. Recently it was decided by the editorial collective to change the layout and format of Radio Times from tabloid to magazine size. The magazine format is preferable in terms of layout and overall appearance. We think you will enjoy the next issue.

P.S. In case you haven't heard, we would like to announce that from February 6, 4ZZZ-FM will be broadcasting 24 hours on both Friday and Saturday nights.

P.P.S. Also in case you haven't heard, 4ZZ-FM is now called 4ZZZ-FM, following a decision by the Broadcasting Control Board that all FM stations will have three letter call-signs.



with DUANE FLICK, on 4ZZZ-FM
SATURDAYS, 6pm-9pm.



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all the Subscribers are going to the Subscribers Party on Feb. 15

FEBRUARY PROGRAMME GUIDE

6am	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
7am	JOHN	JOHN	JOHN	JOHN	JOHN	DENNIS	CLASSICAL
8am	WOODS	WOODS	WOODS	WOODS	WOODS	McDERMOTT	PROGRAMME
9am							
10am	GAY	GAY	GAY	GAY	GAY		
11am	WALSH	WALSH	WALSH	WALSH	WALSH	MARK	JUDITH CRIGHTON AND
12pm						BRACKEN	LYNDAL KEARNEY
1pm	EDUCATIONAL SERIES	EDUCATIONAL SERIES	EDUCATIONAL SERIES	EDUCATIONAL SERIES	EDUCATIONAL SERIES		
2pm							
3pm	HELEN	HELEN	HELEN	HELEN	HELEN	STUART	JOHN WOODS
4pm	HAMBING	HAMBING	HAMBING	HAMBING	HAMBING	MATCHETT	
5pm							
6pm						THROUGH THE LOOKING GLASS	
7pm	STUART	STUART	STUART	STUART	STUART	'REQUESTS' WITH DUANE FLICK.	DENNIS
8pm	MATCHETT	MATCHETT	MATCHETT	MATCHETT	MATCHETT		McDERMOTT
9pm							
10pm	COUNTRY SHOW	BLUES SHOW	JAZZ SHOW	JAZZ SHOW	ALBUM SHOW	ROCK'N'ROLL SHOW	'SPECIALS' SHOW.
11pm	ROSS	DAVID	ASHLEIGH	JUDITH CRIGHTON AND	IAN	THE PARTY MACHINE	ROSS
12MN.	CRIGHTON	ST JOHN	MERRITT	LYNDAL KEARNEY	NICOLSON		CRIGHTON
1am							
2am	CLOSE	OF TRANSMISSION.					CLOSE OF TRANSMISSION
till 6am					BARRY THOMAS	BRIAN WATSON	

PROGRAMME NOTES



COUNTRY

The country show is no longer on Friday nights. As of the first week in February, the country show will be broadcast 9 to 10 Monday nights - when hopefully more people will be able to listen. The first show in February (Mon. 2nd) was a study of the W in C & W - western swing. The first major performer, and still the most famous to play what has become known as western swing was Bob Wills. His first band, the Bob Wills fiddle band began in 1930 and by 1932, he was recording. One of his biggest hits was "Faded Love", recorded in 1933 and it is still being covered by other artists. Western Swing as Bob Wills played it was a combination of big band sounds, New Orleans traditional two-four jazz, cajun music and the Czech-German-Bohemian polka sound of Texas. World War II saw an end to the western swing era (1934-1942 were considered by Wills to be his best years) and the beginning of the smaller band sound. Wills' band was considered highly experimental for combining the brass of the big bands with country instruments (fiddles, banjos and a steel guitar). Bob Wills insisted that he never played country music, only western. However the Country Music Association, realising the enormous influence that the man had had on country music, admitted him to the Country Music Hall of Fame in October, 1968. Bob Wills died in 1973, not long after an historic two record set "Bob Wills and the Texas Playboys: Together for the Last Time", featuring some of the original members, was made. As well as this music, music will be played from the progressive country musicians who have been influenced by western swing - e.g. Asleep at the Wheel, Commander Cody and the Lost Planet Airmen, Waylon Jennings and the Hillbilly Jazz Albums. Monday 9th will be :- Austin, Texas versus Nashville, Tennessee, The cosmic cow town versus the Grand Ole Opry. Basically, it's a battle between the traditionalists of C & W and the progressive country musicians. The latter, Willie Nelson being among the first (1972), have moved away from Nashville and the heavily commercial C & W styles, to Austin. These people include Jerry

Jeff Walker, Michael Murphy, The Lost Gonzo Band, Jessie Colter and Waylon Jennings. Willie Nelson was considered a country outlaw for his breaking away, but, as he replied to this "Bob Wills was considered an outlaw in his day, too."

The third and fourth Mondays will feature fiddle players from the country field. This is particularly self-indulgent on my part as it gives me the opportunity of playing one of my favourites - Vassar Clements. Considered by those in the field, as well as critics to be the best country fiddler player today, Vassar Clements has been a session musician for such people as J.J. Cale, Richard Betts, Linda Ronstadt, Jimmy Buffet, Emmylou Harris and David Bromberg. He was an important musician on the classic "Will the Circle be Unbroken" and a member of the country supergroup, Old and in the Way. He has now graduated to a solo career. Music will be played from his early session days, through "Hillbilly Jazz" and "Crossing the Catskills" where he gets equal



billing, to his brilliant new album, "Superbow". The other fiddle players will include Kenny Baker, Bill Munroe's bluegrass fiddler from the '50's, Byron Berlin, once of Country Gazette and the Flying Burrito Brothers, the cajun swamp man Doug Kershaw, Richard Greene, ex-Seatrain, ex-jugband, now respected session musician, Jay Unger who appears on most of David Bromberg's albums, and Doug Sahm and Charlie Daniels, both of whom have their own bands. The fiddle has always been an important feature in the line-up of a country band. Back in the early '60's when people like Chet Atkins, then a producer, were trying to make the music more urban (taking the hick out of country), the fiddle was replaced by smoother violin orchestrations and string sections. Fortunately the progressive country musicians have ignored this bid for middle of the road mass appeal and have retained the fiddle. And I, for one, am glad.

.....Ashleigh Merritt

PROGRAMME NOTES



The time has come for Jazz On Record to move into a new phase in programming to give our listeners a greater perspective and insight into those masters of jazz who have made an important contribution to the development of modern jazz. Each week we will feature one such master of jazz. We will present details of the life and music of that artist in an attempt to increase our understanding of his art. This does not mean, of course, that you will hear only the featured artist each week. Although it would be hard to do any artist justice in only two hours, it would be even more difficult to keep your interest if we played only the one artist for the entire two hours of jazz per week. So we will be maintaining, as much as possible, the wide variety of jazz we have been presenting up 'till now. February's featured artists are:-

Week 1	Charles Mingus
Week 2	Sonny Rollins
Week 3	Charlie Parker
Week 4	Thelonius Monk



News Items:- Dave Brubeck's upcoming disc will feature Lee Konitz, Roy Haynes, Anthony Braxton, and Jack Six, among others....Rahsaan Roland Kirk has a double album just released in America on Atlantic (SD 1674) entitled "The Case of the Three Sided Dream in Audio Colour". It is a concept album based on an in-depth, self-examining exploration of the inner worlds of his waking and sleeping dreams. Reviews call it another Kirk classic....Just out on Fantasy, Kenny Burrells "Ellington Is Forever". Not at all the usual easy reverence, but a vital, attacking set of charts featuring Joe Henderson, Jimmy Smith, Thad Jones, and Jon Fad isJack De Johnette, percussions and keyboard artist, has produced his solo album "Cosmic Chicken" (Fantasy-Prestige P10094). With him is an electric guitarist whose name appears more and more often as a sideman to better known musicians. This man, John Abercrombie, is an absolute killer....CRD are distributing the Arista/Freedom label, a mixture of re-issues and new releases including a classic Albert Ayler/Don Cherry album called

"Vibrations" (formerly "Ghosts")CTI came up with an album that has somehow resisted the Creed Taylor formula. Its a gentle, lyrical L.P. by guitarist Jim Hall "Concierto", with Paul Desmond and Chet Baker....Two new Milestone releases in America, McCoy Tyner's "Trident" which includes a little harpsichord and celeste, and Sonny Rollin's "Nucleus".

Quotes For This Month : From tenor sax giant Johnny Griffin "You can really get an assortment of sounds out of the saxophone, its a fantastic instrument for beautiful sounds, but I don't find too much beauty in the music I've heard recently. But then there's very little beauty in the life that's being led in America today. These people feel hate, and I can't blame them if this is what they feel. That's what I hear in their feeling of frustration, and it leaves me cold, because its a sound I hate to hear, like the cry of suffering animals who want to be put out of their misery. It frightens me."

From reed player Anthony Braxton "Am I an improviser or a composer? I see myself as a creative person. And the considerations determining whats really happening in the arena of improvised music imply an understanding of composition, anyway. So I would say that composition and improvisation are much more closely related than is generally understood."

From bassist, composer Charles Mingus "It's not a question of colour anymore, it's above that. I mean it's getting more and more difficult for man to just love. And fewer men are making a real effort to find exactly who they are and to build on that knowledge. Most people are forced to do things they don't want to all the time, and they get to the point where they feel they no longer have any choice. We create our own slavery, but I'm going to get there and find out the kind of man I am - or die."

Record Of The Month : Anthony Braxton "Five Pieces 1975" Arista 4064 Anthony Braxton (alto sax, clarinet, soprano sax, flute, alto flute, contrabass clarinet) Kenny Wheeler (trumpet, flugelhorn) Dave Holland (bass) Barry Altschul (drums).

.....Paul St. John

PROGRAMME NOTES

David St John

Tuesday 10 p.m. to 1 a.m.

Since triple Z began my three hours have featured a half hour of what can be loosely regarded as hit records by a particular artist or group. So far we have heard from the Beatles, Four Tops, Easybeats, Small Faces - Humble Pie, Animals and Chicago. Since every song done by the Beatles can be regarded as a classic, many half hours will be required and also since the two previous Beatles specials proved so popular, I will feature them on the first Tuesday of each month. These nostalgic thirty minutes will begin around 10.30.

Also each Tuesday I will feature an entire album, sometimes old and sometimes new, at around 11.30.

Tuesday 3rd February.

The monthly Beatles show in which I will be putting the total Magical Mystical Tour to the airways, plus other great singalongs. "What's Going On" by Marvin Gay will be the album spot. Although this album was recorded back in 1971, it is still of a standard comparable to anything released by his contemporaries in the last twelve months (e.g. "A Quiet Storm" - Smokey Robinson). "What's Going On" is a "self-composed song cycle on social issues" (NME Book Of Rock) and was voted best album of the year in the U.S. It wasn't readily available in this country which would account for its limited success here.

Tuesday 10th February

Part 1 of Australian "Pop" music in the sixties with contributions by the Throb, Purple Hearts, Richard Wright Group, Wild Cherries and the Loved Ones among others. The feature album will be "Welcome" by Santana, another greatly overlooked album. This album contains 55 minutes of excellent music. With Leon Thomas on vocals this album has a distinctiveness of its own which places it apart from their other albums. Although a John McLaughlin influence is evident Santana has produced an album of rare emotion without the inevitable complexity of McLaughlin music. This difference is probably directly related to their individual personalities. The two albums to follow "Welcome" have been very disappointing and further improvement will be necessary to sustain him. Nevertheless Carlos is still an excellent live performer. Late at night and loud are the best conditions for full appreciation.

Tuesday 17th February

Part 11 of Australian "Pop" music in the sixties and the featured album will be "Diamond Dogs" by David Bowie. This album has quite a different appeal to me two years after its release so I am going to give it another airing for your own appreciation.

Tuesday 24th February

The featured group is Traffic (say no more) and the album "Soap Opera" by the Kinks. Ray Davies exhibiting his brilliant use of lyric to the fullest.

A HISTORY OF MUSICALS

During the next month Gay Walsh and I will be presenting a series on the history of musicals. It will range from Rogers and Hammerstein classics (such as Oklahoma and The King And I) Gershwins' Porgy and Bess, a comparison between Ken Russell's version of The Boy-friend and the original, through to some more contemporary works.



Although the show will be basically a history of each work, we will also attempt to find out why some of them, faced with unbelievable difficulties, came to reach such heights of success. Our first programme on Oklahoma on February 5th is a case in point. The show will be presented each Thursday morning between 10 a.m. and 11 a.m.

If anyone has in their possession, or has access to, the original soundtracks to musicals, both Gay and I would be most grateful if we could borrow them on Wednesday nights only. This is when we will be actually producing the programme.

.....Jo Hardie

PROGRAMME NOTES

EDUCATIONAL SERIES

It is only possible to give advance notice of some of the educational programmes, because the Radio Times comes out well in advance of some of the planning, and also because in some cases the programme is geared to topical issues. For this reason, the programme below is incomplete, and you should listen to find out (through announcements) what else is on.

We are very interested in your comments on the educational programme, or your suggestions about topics or subjects you would like to hear discussed. Please forward these to Carole Ferrier, 4ZZZ-FM, P.O. box 509, Toowong 4066. We may consider broadcasting an educational programme for an hour at weekends or changing the times of the weekday broadcasts, and we would welcome your comments on these proposals also.

February	9	1.00 - 1.30	Changing Philosophies in the Institutionalisation of People with Handicaps - Ian MacDonald
	10	12.00 - 12.30	Is It Art? A Discussion of Some Australian Women's Writing - Anwil Burfein
	11	12.30 - 1.00	Margaret Thatcher Special
	12	12.30 - 1.00	Landlord/Tenant Relations in Spring Hill - Mark Plunkett
	13	1.00 - 2.00	Higher Learning - David Horowitz (Pacific Programmes)
	16	12.00 - 12.30 1.00 - 1.30	De Kooning - Betty Churher Community Attitudes Towards the Handicapped Stigma - Facts and Fallacies - Ian MacDonald
	17	12.30 - 1.00 1.00 - 1.30	Women and Psychosurgery - Peter Breggin (Pacifica) The Potential of Video - Jane Gruchy
	18	12.30 - 1.00	China Special : Part 1
	19	12.30 - 1.00 1.30 - 2.00	China Special : Part 11 Landlord/Tenant Relations in Spring Hill - Mark Plunkett
	20	12.00 - 12.30 12.30 - 1.00	What is a Hippie - Odo Strewe Counter Culture Special
	23	12.00 - 1.00 1.00 - 1.30	Women Artists Through the Centuries - Gay Walsh 2001 - The Role of People with Handicaps in Future Society - Ian MacDonald
	24	12.30 - 1.00	Women in Australian Mining Towns - Claire Williams
	25	1.00 - 1.30	Music of the Thirties - Jean Saint

Continued over

PROGRAMME NOTES

EDUCATIONAL SERIES CONTINUED...

26 12.30 - 1.00
1.30 - 2.00

Interview with Juliet Mitchell - (Pacifica)
Landlord / Tenant Relations in Spring Hill - Mark Plunkett

27 12.00 - 1.00
1.00 - 2.00

Literary Life in Australia in the 1890's - Leon Cantrell
Local Drama

CLASSICAL

Michael Toohey
February 15th

A programme of music entitled "New Paths in Serious Music" will feature recordings new and not so new.

Wagner: "Götterdämmerung", Siegfried's Funeral March. Otto Klemperer and The Philharmonia ASD2696.

Berlioz: Grande Symphonie Funèbre et Triomphale Musique des Gardiens de la Paix. Conductor Désiré Dondeyne WRC4020

Shostakovich: Symphony No. 11 (1905) Moscow ow Philharmonic conductor Kiril Kondroshin ASD3010

Debussy: Images 1 (1905) and Images 11(1907)

Arturo Benedetti Michelangeli Piano 2530196

Beethoven: Symphony No. 3 in E flat Major The Philharmonic Orchestra conductor Otto Klemperer ASD2562

Mahler: Symphony No. 5 in C Minor Concertgebouw Orchestra conductor Bernard Haitink 6700048.

be immediately identifiable, others have a more universal nature.

Liszt: Piano Concerto No. 2 in A Major Sviatoslav Richter Piano. London Symphony Orchestra conductor Kyril Kondrashin SABL201

Ravel: Daphnis et Chloé, Suite No. 2 Berlin Philharmonic Orchestra conductor Herbert von Karajan 138923

Vaughan Williams: Symphony No. 5 in D. Major London Philharmonic Orchestra conductor Sir Adrian Boult ASD2538

Borodin: String Quartet No. 2 in D. Major. Quartetto Italiano SAL3708

Bach: Goldberg Variations Gustav Leonhardt Harpsichord SAWT9474

Dvorak: Symphony No. 7 in D Minor London Symphony Orchestra conductor Istvan Kertész SXL6115

Sibelius: Violin Concerto in D Minor Kyung-Wha Chung Violin. London Symphony Orchestra conductor André Previn SXL6493



February 22nd

In Sunday Morning concert this morning works with a particular nationalist flavour will be featured. Some will

Neil Thompson
February 29th

Puccini/Tosca: Leon Tyne Price as Tosca Vienna Philharmonic Orchestra conductor von Karajan SBB123-4

Rachmaninoff: Symphony No. 2 conductor André Previn ASD2889

Screaber: White Mass Zhukow XFK85993

Bach: Orchestra Suite No. 2 Marriner ASMF ZRG687-8

PROGRAMME NOTES

ALLMAN BROTHERS BAND SPECIAL

SUNDAY NIGHTS

14 FEB.

21 FEB.

27 FEB.

As a band, the Allman Brothers have been dogged by sufficient misfortune and disasters to break many other units, such as the deaths of founding members Duane Allman (the bands early driving force) and bassist Berry Oakley, in motorcycle accidents a year apart, yet within a block of each other. Yet they have survived and progressed, adding keyboards player Chuck Leavell and replacement bass Lamar Williams and whilst retaining the tightness and power of their live work, have begun at last to capture some of these qualities in their studio work.

The Allman Brothers Band specials will trace the progress of the band and its history, and attempt to reveal some of the roots behind their music, and the influence the band has had on their contemporaries.

Representative Discography

- (I) The Hour Glass (Liberty) 1968
- (II) The Allman Brothers Band (Atco) 1969
- (III) Idlewild South (Atco) 1970
- (IV) At Fillmore East (Atlantic) 1971
- (V) An Anthology (Capricorn) 1972
- (VI) Duane and Gregg Allman (Polydor) 1973
- (VII) Eat A Peach (Capricorn) 1973
- (VIII) Brothers and Sisters (Capricorn) 1973
- (IX) Gregg Allman : Laid Back (Capricorn) 1973
- (X) Gregg Allman Tour (Capricorn) 1974
- (XI) Duane Allman Anthology Vol. 2 (Cap.) 1974
- (XII) Dickie Betts : Highway Call (Capricorn) 1974
- (XIII) Win, Lose or Draw (Capricorn) 1975

....Ian Nicolson



FEATURED ALBUMSHelen Hambling

As of the first week in February, I'll be playing a whole album at 3 o'clock every week day. The records I'll be playing will fall roughly into the following categories:-

Monday	Electronic/Avant-Garde
Tuesday	Female artists
Wednesday	Australian artists
Thursday	Rock Classics
Friday	New Releases

These are obviously fairly arbitrary classifications, but faced with the need to choose between an overwhelming number of contemporary albums I thought some kind of system would make the task a little easier and also helpful to the listeners.

If you have any suggestions, please write to me c/- 4ZZZ-FM, P.O. Box 509, Toowong 4066 or phone 3711203.





With the marked exception of the Melbourne Age, the Australian mass media have failed dismally to present the realities of the situation in East Timor, and more importantly the collaborative role of the Australian Government in the conflict.

Partly because of our contacts with the Campaign for an Independent East Timor (C.I.E.T.), partly because of the immediate relevance and seriousness of the decimation of the East Timorese people, and partly because of the calculated vacuum of media coverage of the area, 4ZZZ has placed priority on broadcasting in depth the background, political perspective and latest developments of what is actually occurring.

Our direct communication links with C.I.E.T. in Sydney, Melbourne and Brisbane have enabled us to broadcast Fretilin radio messages shortly after they arrive in Darwin.

The background programmes we have prepared on East Timor have, we hope, given our listeners a suitable context from which to understand what is happening on the battlefield and within the backrooms of Australian and Indonesian government departments.

The last week of January was the most strategically important week since the second Indonesian invasion of Christmas Eve. It was in this week that the Fraser government's deliberate obstruction of the United Nations special envoy, Winspeare Guiccardi, forced upon people the reality of the governments pro-Indonesian policy. The Richard Woolcott cable, the seizure of Fretilin's radio transmitter, the failure to transport Guiccardi to fretilin held areas, the ignoring of Fretilin's representative in Australia during the crisis, made it all too clear the position of the new government. What has begun to happen is that the voting public are beginning to see the hypocritical 'double speak' tactics of official government statements when it is juxtaposed with the realities of private inter-governmental diplomatic conniving.

In this week, 4ZZZ sent a journalist to Sydney so as to be in direct contact with C.I.E.T. in Sydney and to talk on

tape with key people such as Indonesian academic Dr. Ernst Utrecht and C.I.E.T. Co-ordinator Denis Freney.

In this week also, Chris Santos, Fretilin's representative in Australia, visited Brisbane. 4ZZZ covered his functions and rallies, and held an hour-long indepth interview with Santos on Fretilin, its origins, aims and the aspirations of the Timorese revolution.

This weekend, on the 8th of February, the Australian East Timor Association are holding a seminar on East Timor as part of its programme in acquainting people with the issues involved. One of the guest speakers is Jim Dunn, Australia's ex-consul in Dili. 4ZZZ will be interviewing Mr. Dunn on the Australian government's role in East Timor.

We have already seen Andrew Peacock (or was it another amazing ventriloquist act by Malcolm Fraser) side-step and be compromised by the vociferous international pro-Timorese voice, albeit his decision to partially assist the U.N. special envoy to reach Fretilin held areas. Perhaps it was just a crablike stumble, rather than a definite change in course, but there is no doubt that a growing voice of protest from Australians will cause the Canberra administration to rethink its deceit. This, coupled with A.C.T.U. action in banning Indonesian interests in this country, a continued collapse in the domestic Indonesian economy, and the ability of Fretilin to maintain its supply of fighting arms (the Jakarta generals don't deem too fussy who they sell weapons to), all these factors will influence the power structures of East Timor.



Our aim is to inform people to the best of our ability on the East Timor issue so that they can act in the light of this information.

For further information on East Timor, contact : Trevor Hart of C.I.E.T. Brisbane, phone 524866.

If you have any information on East Timor that you feel we have not covered on air, or if you would like us to specialise in any particular relevant areas, please phone Marion Wilkinson or Rob Cameron on 3711203.

CONCERT REVIEWS

J.J. CALE IN CONCERT

J.J. Cale and his band graced Brisbane with his presence recently and performed at Festival Hall. It is this observers opinion that Mr. Cale could not have been more bored if he had actually tried.

J.J. appeared on stage with no announcement in semi-darkness, tuned up his guitar and launched into his first song. The stage production left a little to be desired, most instruments were well balanced with the exception of the bass guitar, which could have been a little louder. J.J. played slow, precise guitar, with the occasional piece of pure laid back slide in his own inimitable style. Almost all the songs played were off "Naturally" and "Really", played well and with conviction. Old favourites like Call Me the Breeze, Crazy Mama, River Runs Deep, Bringing It Back, Lies, Call the Doctor, aroused the audience to spontaneous applause within the first bar or two. Other members of the band featured in solos included fiddle, piano, sax and other instruments.

The concert was quite enjoyable, although a little short in duration and not without humour unintentionally provided by a handful of hippies who wanted to dance, but were prevented by a lone usher who armed with a torch put an end to the dancing.

4ZZZ-FM was happy to be associated with the Cale concert and were rewarded to note that Cale got a full house due to the promotion we provided.

.... Gordon Curtis



Ever since "We're Only In It for the Money" I have been a fan of much of Zappa's music, and especially his satire. I have also appreciated that much of what he is doing is challenging existing social restrictions and sexual phobias. But I also get quite pissed off when some of his material goes beyond this, and becomes, for me, anti-human and offensive.

Monday's concert at Festival Hall was a culmination of this problem for me. I thoroughly enjoyed the music, and was impressed by all on stage. Zappa's guitar was excellent, but so was old Mothers member Roy Estrada on bass, some amazing singing on sax (from a guy apparently called Napoleon Murphy Brock), and excellent drums and keyboards (don't know their names). The light show was also extremely good, and complemented the music. The only problem there was the volume - often too loud, especially at the end, and the vocals were often drowned out.

Despite all this, I hated the concert. I squirmed in my seat as Zappa did his most piggish material on stage, and performed an array of pathetic macho gestures (ably assisted by Brock and their "Dirty Love" mascot, a toy poodle). The point is that this music isn't challenging censorship and repressive standards - it's just offensive and oppressive. It is music sung about the "sexual prey", sung to the "hunter". And most of the hunters loved it. The young gents immediately in front went ecstatic as the Mothers graphically parted the ladies legs and sang about shoving various implements up her various orifices. Then again, they also went ecstatic when Zappa dedicated a song "to all the surfers in the audience". The song was "I Am The Slime Oozing out of Your T.V. Set".

Tromping all over women and treating them like scum isn't my idea of good sex. Glorifying it on stage isn't my idea of good rock music.

.... John Stanwell



The last time I saw the station, it wasn't. There was this enormous hole in a building. A Group of the most inexperienced labourers in existence were ripping great chunks of flesh out passing bricks along a bed-ragged, hairy line. They were all laughing. They had been granted a licence by a government about to be thrown out of office, but the licence had yet to be issued. 4ZZ, as it then was, had promised its small but avid group of friends that it would be 'On Air' within two months. There was no way that it would be.

Yet it was, the only delay being caused by the bureaucracy in Canberra. From unskilled and cerebral beginnings, a group of volunteers had created a viable and democratic radio station. The cavernous hole in building had been bricked, insulated, furnished, equipped, from transmitter to transistor.

So I returned, a prodigal brother, to find a real, live radio station which reflected the energies of every person who had given time, sweat, laughter, patience, anger, criticism, and head-and-heart-warming substances to the project.

Nothing is perfect, and at times 4ZZZ can become downright boring, but Brisbane is a little closer to the 20th century, and its people a little closer to the 21st.

.....Steve Gray

help!!

The reason why you often get your copy of Radio Times late and the station is sometimes less than perfect is because of money shortages - our tiny staff is grossly overworked.

Nonetheless all these problems will be gradually cured. One way you can help cure them is by volunteering your services to the station. We need carpenters, electricians, typists, office workers of all types, switchboard operators, radio technicians, people interested in tape editing, programme research. If you can help ring Jim Beatson or Steve Gray at 3711551. We are also badly in need of furniture - tables, chests of drawers, old filing cabinets, anything.

COME & GET IT!

THE 4ZZZ-FM ENTERTAINMENT

SPECTACULARS

BEGIN ON FRIDAY 20th FEBRUARY WITH

*BRISBANE'S NO. 1 GROUP

THE CAROL LLOYD BAND

*SYDNEY'S BOB HUDSON

*QUASAR

*MOONLITE

*THE BOOZE BLUES AND BOOGIE BAND

*MOTHERS LIGHTS

*FREE FILMS

*FOOD AND DRINK AVAILABLE

AND ON SATURDAY 21st FEBRUARY WITH

*AUSTRALIA'S LEADING JAZZ-ROCK GROUP, CROSSFIRE

*QUASAR

*MOONLITE

*MARGA

*MOTHER'S LIGHTS

*FREE FILMS

*FOOD AND DRINK AVAILABLE

TO BE HELD IN THE

STUDENTS UNION COMPLEX

UNIVERSITY OF QUEENSLAND

*BOTH AT 8.00P.M.

*BOTH ONLY \$2.00

