

casting in full quality stereo, and the relief of no ads, we are the only station to feature album music, obscure artists, regular specialist programmes, and pro-gramming that responds to the taste and interests of the people putting the show to air.

We have of course been criticized by listeners, who naturally would like the station to respond to individual tastes at all times. Unfortunately this is an unrealistic situation. What we basically criticise about

commercial radio is that like their means of income, their music policy is directed too much by the market they are required to serve. They dish up a uniform and lim-ited diet of "hit" or "popular" material, whether their programming be rock, middle of the road or fine music. Our approach at 4ZZ-FM is to try and represent the overall tastes of most young



days and Sundays, 9.00 p.m. - 10 p.m.) Breakfast shows will be light, quick and informative, featuring our resident early liter, John Woods. Gay's programme in the morning's features a magazine format, with regular guests and community information. Our educational series features documentaries

and Stuart's scintillating wit. The spec-ialist shows appear from 9.00 p.m. -10 p.m. seven nights per week. Late nights are usually a little on the softer side. On weekends, anything goes. Saturday is heavy rock, Through the Looking Glass, Requests, and the Party Machine. Sunday features Brisbane's only stereo classical/fine music programme and then features a full cross-section of our music announcers all day.

The 4ZZ-FM news team battle daily against closed doors and blunt biros to bring you Brisbane's only independent and (we think) interesting news. Our production staff seldom sleep as they try to bring you community info, interesting specials and tasty scandal.

We've got a long way to go, but we are trying hard. Write to us if you have sugges-tions; get involved in the station if you. have any spare time; become a sub (pretty please); and try to think of the other listeners when you feel like hearing Black Sabbath at 1.00 a.m. in the morning.



editorial

In the first editorial of 4ZZ-FM Radio Times we called on the coalition parties to inform Australia what their policy was on public broadcasting.

yet no one in public broadcasting has a clear understanding of what the coalition parties attitude is towards us.

In this issue we are concentrating on public broadcasting. Public broadin the Courier Mail, unlike Melbourne Age and Sydney's Sydney Morning Herald. At present there are a con-siderable number of such broadcast-ers in Australia – the University of Adelaide's educational access station , Sydney's classical station, 2MBS-FM, and Melbourne's similar 3MBS-FM, the two ethnic stations 2EA and 3EA plus the two ABC stations 2JJ in Sydney and the Melbourne access station 3ZZ.

Within weeks these will be joined by at least half a dozen more public



broadcasting stations in both metropolitan and country areas. The official Liberal Party policy on the media is by no means inimical to the concept of public broadcasting. The abolition of Labor's Media De-partment leaves the management of Media matter in Parliament in the hands of Postmaster General, Vic Garland. Now is the time for the new Government to articulate a coherent

policy for the growth of the new non-commercial sector of broadcasting.

Letters

We have received numerous letters, phone calls and visits since we went to air. Almost all have been praising our existence and reaffirming our belief that 4ZZ-FM has filled a huge gap that existed in Brisbane broad-casting. Most criticism was over music – "not heavy enough", "too heavy", etc., plus some constructive criticism as to technical problems with our interview and documentary work.

The difficulties in satisfying all tastes are discussed in the section on Programming. Volunteer workshops are being organized to improve the level of technical compet ence and background research on all specials and documentary programmes. Tech-nical problems are answered by 4ZZ-FMs Chief Engineer in a regular column in the Radio Times.

We have printed a couple of letters from listeners (without their approval, we admit) as a forerunner to a Letters to the Editor column.

4ZZ-FM,)ear

absence of all the where the first time in where we the first time in where else, Double-Jay Rock has never been known to play any tunes by the Osmond Brothers (retch) or the Bay City Rollers (grap and 1 hope to Christ you take a lesson from them in this respect. The announces the second of the weight of the second to t

Thankyou for your attention Chris Grealy



Dear 4ZZ, I thought you might be interested to hear that I picked up your transmission last night. The quality and volume was of course poor, but encouraging enough for my wife and I to decide to come down to Brisbane after Christ-mas to get a 30 ft mast and an FM array. Recep-tion last night was via a T.V. aerial in a very diffi-cult reception area. This is well over 100 km from Brisbane. As age pensioners, we have waited since we came from the U.K. for F.M. – so congratulations We regret we have no phone to phone through re-quests as the announcers asked listeners to do. I enclose S.A.E. and hope you will let me have times of transmissions; also do you radiate any classical music, also jazz of any form appeals to us. Also do you transmit on stereo – it may have been the weakness of your signal last night, but there was no sign of stereo either on headphones or speakers. there was no sign of stereo entres on transport or speakers. Very best wishes for your success and long, may you radiate! Directly I hear from you, I'll pass on your transmission times to a few likely people up here. I don't know what response you are getting in Brisbane, but if it is a little disap-pointing, remember that F.M. seems to have been ignored in Queensland (as with many things!) while the Southern states at least make their plans known. You'll be a great success if you can stick it out for a while. Resards.

Thanks

Regards, F. Worsley.

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 Ken wood Hi Fi equipment. Leroya Industries, agents for Stanton

why become a subscriber?

As we hope most people realize, 4ZZ-FM relies on its listeners for financial support. We are non-commercial, and receive no government funding, so we must raise our running costs through the 4ZZ-FM Subscription. The problem is of course that many

think that it won't really matter if they don't subscribe - surely other people will, and that the station will always be there when they turn on anyway. Sadly it cost an awful lot to run a radio station,



and unless absolutely everyone does subscribe, we will just not stay on air. We wish to thank the many people who have subscribed, but also wish to restate the need for many more. Now that things have settled down

at the station, we are seeking to get sub-scribers more involved in 4ZZ-FM, and to organize a range of special benefits for subscribers.

Firstly, we wish to announce what we hope will become regular social gatherings

4ZZ-FM SUBSCRIPTION P.O. BOX 509

TOOWONG QLD 4066 Name Address

for 4ZZ-FM SUBSCRIPTION. Please make cheques payable to Media Facilities Pty Ltd; Receipts will be mailed with first copy of 4Z2-FM News



of subscribers and staff. The first such event will be on Sunday February 1st at 7.30 p.m. It will be a B.Y.O.G. party, held outside the **4ZZ-FM** studios (rear of the Student Union Complex, Qld University, St Lucia) with music and nibbles provided by us. We would ask that if you want to help us to survive, that you bring a new subscriber with you to the party. The great minds at **4ZZ-FM** have come up with a further incentive - existing subscribers get an extra month on their sub. for each new person you sign up (i.e. one month more of freedom from us harassing you for more money).

We are issuing all subscribers with Membership Cards, and will be able to offer concessions to certain Brisbane Theatres, to 4ZZ-FM dances and functions, and hopefully discount on some FM equip-

ment. As programming becomes more adventurous and more specified, there will be much more detailed and comprehensive Programme Notes presented in the 4ZZ-FM Radio Times, which will be available only to subscribers.

As well we will be broadcasting request programmes for subscribers, and where possible, will respond to written suggestions from subscribers for programme ideas. In conclusion we can only re-iterate the

continuing need for new subscribers to keep 4ZZ-FM on the air waves.



Grade

Staff

4 ZZ-FM Radio Times, Vol 1 No 2, was published by Creative Broadcasters Pty Ltd. Processed by C.P.L./C.A.T.



(O.A.P.-F.T.)

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Gordon Curtis

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226 Leichhardt St.,

JANUAKY PKC MKAMME

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
69am	JOHN WOODS	JOHN WOODS	JOHN WOODS	STUART MATCHETT	STUART MATCHETT	DENNIS	CLASSICAL
912noon	GAY WALSH	GAY WALSH	GAY WALSH	GAY WALSH	GAY WALSH	MARK	ASHLEIGH
12–2pm	EDUCATIONAL SERIES	EDUCATIONAL SERIES	EDUCATIONAL	EDUCATIONAL SERIES	EDUCATIONAL SERIES	BRACKEN	MERRITT
2–6pm	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	MATCHETT	JOHN WOODS
						THROUGH THE LOOKING GLASS	DENNIS
6–9pm	STUART MATCHETT	STUART MATCHETT	STUART MATCHETT	JOHN WOODS	JOHN WOODS	REQUEST SHOW 3711203	McDERMOTT
9—10pm	HENDRIX SPECIAL	BLUES	JAZZ	JAZZ	COUNTRY	ROCK N ROLL	SOFT MACHINE SPECIAL
10—1am	GUS STRACHAN	DAVID ST. JOHN	BARRY THOMAS	JUDITH CRIGHTON & LYNDAL KEARNEY	ROSS CRIGHTON	PARTY MACHINE	ROSS CRIGHTON

THE PARTY MACHINE

In line with the forward thinking policy of 4ZZ-FM in shaping the hearts and minds of Brisbane's young people, and keeping youth off the streets, we have decreed that Saturday nite will be one of frivolity and merriment. At 6.00 p.m. we begin with 3 hours of listener requests, hosted by Angus Strachan. The phone runs hot, so you best be early

on 3711203. At 9.00 p.m., John Stanwell presents an hour of 50s Rock n Roll featuring simulated stereo and scratched singles (and even a few atrocious 78's).



From 10.00 p.m. to 1.00 a.m., John Stanwell and Barry Thomas play good, fast party music to keep you on your feet. No apologies for nostalgia content in this show.

EDUCATIONAL PROGRAMS

The educational programs, which are primarily talk-orientated, and designed to provide information and discussion, will continue in the 12-2 time slot on

weekdays. The format that will be usual is: The format that will be usual is: 12.00 Some aspect of culture, Australian or overseas 12.50 Political commentary 1.00 Variable 1.30 Information on current uponts carrier atta-

events, services, etc.

We would welcome any suggestions for programs, and would also like to hear what you, have found most interesting

the **9-12** sh

Basically this programme is a talk programme which welcomes community acces It has two extended talk sessions - one at 10 a.m. and on 11 a.m. - together with people coming no ine studio to have a set thoughout the programme. Asserthat

should use such terms as 'culture' and 'politics' etc when I don't believe that they are separate entities – or worse, that they are dichotomies. The terms are simply to facilitate the restrictions that a written article imposes. Every Monday at 10 a.m. we have a programme on Sexuality and have 'specials' throughout the week. In putting this programme to air, ideas, information and sug-gestions from ANYONE is welcomed and MOST appreciated. Also welcome is constructive criticism. At the end of this article I have included 4ZZ's postal address in order that this may be done. One of the criticisms I would have of the programme,



As is the case with the other prog-ramming, this is your community station, and we are here to serve your interests. Please contact Carole Ferrier, CJ-4ZZ-FM with comments and suggestions.

COUNTRY MUSIC

Having spent the first month trying to explain and establish country music, next month will be spent in playing still more good music. On the third Friday of this month, there will be a special on the Flying Burrito Brothers - from the original line up through the many changes to the recentreformed group. As the ZZ library is very



played each week depends largely on the availability of records. Therefore, assuming the records can be found, one show will be devoted entirely to country blues singers. Also, bluegrass music is being continually played in the programmes. Ashleigh Merritt.

In this our fifth Sunday Morning Concert we shall feature the brilliant Beethoven Concerto in G Major, the fourth,

Sonata in A Major. This work is surely a milestone in writing for piano and violin. Andrzej Panufnik, little known in this country and banned in his native Poland is heard in his justly famous Sinfonia Sacra written but thirteen years ago. We move back in time, over-450 years in fact to Palestrina's Missa Assumpta Est Maria given in performance by the Choir of St John's College, Cambridge. The same choir accompanied by the Academ of St Martin-in-the-Fields are to give a magnificent performance of Haydn's Mass in Time of War. The world famous Berlin Philharmonic shall be heard in Richard Strauss's Metamorphosen which he completed but a few weeks before the end of the Second World War, Finally Symphony No 1 of the unjustly neglected Danish Symphonist Carl Nielsen is given a telling performance by the Danish State Radio Orchestra. Presentation Michael Toohey.

SUNDAY 18 JANUARY

Leos Janacek 'The Cunning Little Vixen' Prague National Theatre Chorus and Orchestra Conducted by Bohumil Gregor Supraphon 1121181-2

Stravinsky Concerto in D for Violin and Orchestra Kyung-Wha Chung

London Symphony Orchestra Conducted by Andre Previn Decca 5XL 6601 Malcolm Williamson The Happy

Prince with Pauline Stephens and April Cantelo Conducted by Marcus Dods Argo ZNF5

Lutoslawski Concerto for Orchestra Chicago Symphony Orchestra Conducted by Seiji Ozawa W.R.C. R02181

Sibelius Symphony No 7 Swan of Tuonela Leningrad Philharmonic Orchestra Conducted by Yevgeny Mravinsky HMV/Melodiya ASD 2805 SUNDAY 25 JANUARY

Ravel L'Enfant et les Sortileges Orchestra de la Suisse Romande Conducted by Ernest Ansermet

Decca SDD 168 Mahler Symphony No 8 Chicago Symphony Orchestra Conducted by Georg Solt Decca 534-5

Honnegger Symphony No 3 Berlin Philharmonic Orchestra Conducted by Hubert von Karajan D66 2530 068

Britten Variation on a Theme of Frank Bridge English Chamber Orchestra Conducted by Benjamin Britten Decca SXL 6316



Chicago Symphony Orchestra Conducted by Seiji Ozawa W.R.C. R 02181

CONTINUED PAGE 5

ible. I find myself winding up so that by 11 a.m. I feel more fluid etc, and could then go on well after 12 noon. And speaking about fluidity – now you know why I occas-sionally put on a long playing track – there is quite an obstacle course to negotiate here at 4ZZ-FM Stereo!



So often I must consciously remind myself that information is going on air where people can't read body language during interviews, as they car. on television, where unfinished sentences are confusing and not understood, and where there is not the same sort of lineal sequence one has in a book where its possible to always find a referential point. If you have any suggestions in terms of continuity do write to us here c/- 4ZZ-FM.

I really welcome your involvement in the programme. Don't hesitate to make contact: 4ZZ F.M. Stereo P.O. Box 509, Toowong, 4066.

Gay Walsh. THE 4ZZFM STO

Bye for now,

A SOMETIMES NECESSARILY BORING HISTORY OF 42Z-FM SO THAT FUTURE HISTORIANS WILL APPRECIATE THE EARLY DAYS OF PUBLIC BROADCASTING IN AUSTRALIA.

JIM BEATSON by

play don't hesitate to write.

For years, many of us had bemoaned the standard of broadcasting in Brisbane. The airwayes were clattered up with an unend-ing diet of commercials and top 40 pop de-livered up with the hysterical mid-Pacific type of Australia's D.J.s. The amazing thing was that they failed in the relatively easy task they set themselves - to provide their listeners with satisfactory music programmes.

Secondly in recent years a great many young people had been involved in various creative enterprises which catered to more than the mere entertainment needs of their audiences. The reviews at the Avalon, 'Rinth F'tang', 'Pucker Up' and their followers, "High on a Hot Banana",

followers, "High on a Hot Banana", "Young Robert Zimmerman", "Classical Stuff", "Hydrogen Jukebox", "Bad Case of Fallout", "I Hear What You Say"; plus many individual productions, "King Nostral", "On Stage Vietnam", "Scar on the Mind", "Indians", "Stuff a Duck" and many more; the growth of Foco, Harpo, and the various street theatre groups; all were sized at a more sume a tribulet and activ aimed at a more aware articulate gloups, an were aimed at a more aware articulate and criti-cal audience. These people were usually poorly treated by the media and the media rarely used their considerable talents. But above all we were dissatisfied with the treatment students, blacks, women,

Vietnam war opponents etc. received at the hands of radio stations and the "established" media in general. Whether it was the ABC, the Courier Mail, the 'talk-back' shows, or the TV news the same old conservative cliches rolled out. The straw that broke the camel's back

was the tour of the South African rugby team in mid 1971 – the Springboks. As the University went on strike, Bjelke Petersen declared a State of Emergency. Students who went to the Springbok's Tower Mill Motel returned with bleeding and broken

limbs as the violence of the State Police Force was released. That such brutality was greeted indifferently by the media led to renewed calls of past protest meetings



A physics staff member was approached and a computer run on possible frequencies we could use was undertaken. It was at this point that the difficulties of establishing such a station became apparent. Such a station would have been greatly limited in power and transmission time. Not to mention that the simplest of devices could have monitored and jammed a pirate sta-

tion At this time a number of us were aware that a couple of southern University campuses (Canberra and Armidale) had stat-ions which transmitted programmes to their campuses under special licences granted for this purpose. Yet clearly no commun-ity group was likely to obtain a licence to broadcast to a whole metropolitan area while a conservative government was in power.

All this changed in December 1972 with the election of the Whitlam Government. In early 1973 the University of Queensland Media Committee was formed to lobby for a broadcasting licence and in Nay 1973 I travelled to Canberra to discover if such a licence could be granted In Canberra, Peter Martin, Secretary to the then Media Minister, Senator Doug McClelland, stated that it was quite likely that if we so wanted we could be given a licence similar to that offered to the Ade laide University (now the station 5UV).

This offer was rejected on the grounds that the Adelaide licence had as one of terms that music could not be played. s one of its In retrospect, our rejection of this offer was probably foolish given that once Adelaide started broadcasting they fought the issue of the right to play music and won. This could have easily been repeated

in Queensland. At the time the Whitlam Government was elected, Labor's spokesman on the Media was Doug McClelland popularly known as the Senator for Bobby Limb. In the couple of years prior to the election many television and theatre personalities had strongly compaigned for Labor and McClelland had been identified with these people which together with his ability to play the N.S.W. A.L.P. number game, led to his being given the Media portfolio.

As events transpired he turned out to be the major element in Labor's failure to make the massive changes needed in the field of the Media i.e., the reorgan-isation of the Australian film industry, the control and regulation of the Ameri-can film distributors in Australia; the power and conservatism of the Australian Broadcasting Control Board in its regulation of radio and television, the development of alternative media outlets, the development of alternative media outlets, the development of Australian Content

regulations. The previous Coalition government had accepted the Broadcasting Control Board's advice in planning the establish-ment of F.M. broadcasting in the U.H.F. band instead of the internationally ac-cepted V.H.F. band. This was quite a good little lurk on behalf of the Australian electronics and broadcasting industries. All imported F.M. sets would have been useless. All broadcasting equipment and radios would have had to have been specially made for Australia thus making it more expensive for everyone from radio buyers to non-established groups wishing to broadcast.

Doug happily accepted this advice, publicly supporting U.H.F. - F.M. transmission.

The above was the first installment in a four part series which will be contained in subsequent issues. Fortunately, a group of people ranging from the Music Broadcasting Society of

N.S.W. (Trevor Jarvie, Graham Wilson and others), Financial Review (and now Rolling Stone editor) Paul Gardiner, members of the Radio Action Movement with-in the A.B.C. (like Marius Webb and Chris

Winter of 2JJ) and ourselves recognized the foolishness of this position. Meanwhile Dr Geoff Evans was appointed Secretary to the Senate Standing Com-mittee on Arts/Education and the Sciences, chaired by another N.S.W. Senator, James MacClelland (no relation). Both Evans and James MacClelland met most of the above as their Committee investigated "All aspects of broadcasting." Realizing that the appalling U.H.F. decision would soon be implemented, Evans and MacClelland got the Committee to issue an Interim Report which castiga-ted the A.B.C.B. decision in no uncertain terms. The U.Q.U. Media Committee made a submission to the Senate Standing Committee putting forth its views in equal-ly strong terms. We concluded in our

submission. Only the large financial interests would have such resources and so we would see the U.H.F. FM system fall prey to the same organ-izations who control the present A.M. stations.



concerns the music. Although the amount of music used in this program is not as great as it is in others – I welcome any assistance or suggestions. It is just too easy to slip, in a quite acritical fashion, into a ghetto of musical style, ie, limited severely by my personal taste and experience. If there is any musical history or perspective which you may wish to have included in the 9 - 12 programme – don't hesitate to let me know. If you can simply suggest albums which you may not have heard me play don't hesitate to write.

Since my last rave about the 9 - 12 programme I have gone to air and in an often inadequate fashion, started to gain experience — and I would like to talk about that for a few minutes. Not to be self indulgent or egocentric but to somehow demonstrate the fact that the 9 - 12 programme, like all other programmes, is produced by your common vegetable garden homosapien. In the first two weeks I could not go on air without my trusty valium to quell the immense amount of nervous tension that's contained in the studio. I used to shake so much when I tried to cue up records, someone with Parkinsons Disease had nothing on me. I used to miss cues, have clicks some of the winn ranking in seaso has been been used to be the season of the season of

The amount of nervous energy expended during all the programmes is quite incred-

CLASSICAL SUNDAY 11 JANUARY with Ashkenazy as Soloist. Ashkenazy teams up with Perlman to play the Franck

in the material we have been broadcasting so far.

WORKSHOPS

role has been ignored.

At the moment we're in the process of organising volunteers workshops. Everyday since we went on air peo-ple willing to do volunteer work have been coming to see us — we've realis-ed that although originally it was envisaged that such people would have an important role to play, this role has been innored



Because fulltime staff through their involvement on a day to day basis have realised that it is damned hard work running a radio station, they have been unable to spend the time required to involve volunteers in the station. Furthermore, it has In the station. Furthermore, it has been realized that while not wishing to present the over-slick "professional" format of the commercial stations, it is still necessary for 4ZZ-FM to be competent and innovative in both content and technical skills.

As a result, it has been decided to establish radio workshops in the major work areas of the station. The purpose of these is two fold. Firstly, it will provide would-be volunteer staff with a choice of areas of interest, and bring them into contact with ideas for programmes to which they can contribute. Secondly, it provides a process whereby persons or groups who already have a pro-gramming suggestion can learn the skills necessary to put such a pro-gramme to air.

The areas to be covered include Voice and Studio Craft (with Eileen Beatson and John Woods), Program Research (with Marian Wilkinson Script Writing (with Alan Knight), and Tape Editing and Programme Production. As well, rosters are being drawn up for volunteers to assist in the ever present tasks of switchboard and reception, office work, fund-raising and assisting with request programmes (see Jim Beatson or John Stanwell).



These workshops are in the process of being organized, and further information can be obtained from Sue Horton at the station. If you wish to become involved in 4ZZ-FM in a productive way, don't hesitate to contact us.

ACCESS

medy this situation.

One major and basic function of 4ZZ-FM is to provide Brisbane with important alternative information and expression previously smothered in Bris-bane by the established media. Some listeners of the station have criticised the fact that the station has not been fulfilling this function adequately or even minimumly. We in part agree, and the

news workshops. with expertise in production, journalis research etc. But a fundamental point to



Primarily the problem is staff: we have no paid research staff and thus we desperately need volunteers to research informa-tion for the station vis-a-vis the production of programmes. This does not mean only programmes the station is working on but groups or individuals initiating ideas and formats for new programmes. We basically see this work being done in the form of collectives, i.e., a group of people either from a group already in existence (i.e., educational groups, cultural groups, political groups) devoting time and people from their organization to initiate programmes, research them, so they are

informative and have the impact so des-perately needed. Also new groups can be established e.g. issue-oriented groups

remember is that most people involved in 4ZZ-FM have little experience with media but with a lot of help, learning the mech-anics is only a matter of time and effort. Secondly in order to use the medium of radio effectively and to get our opin-ions across we must be properly inform-

ember we are attempting to put across views that are often only seen on a distorted and shallow level in ordinary media. If you wish to participate in any way in producing programmes, researching in-formation, forming a collective or involving yourself or your group in the work-shops please contact

Marian Wilkinson, 4ZZ-FM, 3711203,



The Public Broadcasting Association

THE Public Broadcasting Association of Australia is a federation of organisations involved in public (or community) broadcasting. Its aims, adopted at the inaugural meeting at the Independent Seminar on Public Broadcasting in Sydney on 5th July 1974, are: (a) To support the establishment of public (i.e. autonomous, non-commercial and non-national) broadcasting stations in Australia. autonomous, non-commercial and non-national) broadcasting stations in Australia. To support the principle that public stations be controlled and operated at the local level by autonomous bodies. To promote the principles of independence in programming, diversity of output, access to broadcasting by the community, the widest representation of viewpoint, diversity in the organisation and structure of broadcasting, and cooperation between public broadcasters. To provide a range of cooperative services in the interests of member organisations, including programming, and technical, legal, financial, information, and staffing services. (c)

To coordinate on a national level the efforts of members and other organisations having similar aims and objects. To represent, as required, members to government and other bodies. To represent, as required, member organisations collectively in the international broadcasting sphere. (f) sphere. The Association shall be non-party political, and (h) non-profit.

The PBAA is managed by a voluntary committee whose principal tasks to date have been the establishment of financial and adminietrative arrangements, the publication of *Broac...asting Australia*, and the establishment of the Broadcasting Legislation Study. Other services are being planned, including technical information and programme exchange services for public broadcasters. Membership enquiries, offers of assistance and suggestions for further services are welcome. Write to PBAA, PO Box 578, North Sydney, NSW 2060. Peter Pockley, Convenor of the Public Broadcasting Association of Australia here writes a few words on Association of Australia here writes a tew words on the development of the P.B.A.A. We were formed in a flush of enthusiasm in July 1974. The Minister for the Media of the time saw us all as a nasty threat and did his best to kill us off. Not surprising, then, that 12 months has been spent keeping heads above water as the major - and ridiculously unnecessary - fights were fought for political sanity in the broadcasting

area. But we survived and the major battle was won although battered by the process, the PBAA Comm-ittee can take some credit in the victory. The pity is that the energies of the small, entirely voluntary band of otherwise very busy people were necessarily so consumed in the process that it proved very hard to keep in touch with our supporters scattered throughout the nation. With our apology

for our apparent silence comes our request for your understanding in a very hard situation. The other problem facing the PBAA was the old one of cash. After knockbacks by the then Media Minister, we did get a sympathetic hearing from the then Film and Television Board of the Australian Council. This was highly strategic, for a tough pol-itical battle was waged behind the scenes over our Itical battle was waged behind the scenes over our application for a grant, resulting not only in \$15,500 being approved by the Prime Minister (significantly), but also in the word "Radio" being inserted in the Board's title. No prizes for guessing which Minister and Department opposed that move. The significance goes further than money and title, for the Australia Council later became a statutory authority, the legislation for which was approved by all political parties.

Unfortunately for the PBAA, though, the adminis-trative processes of the Australia Council, before and immediately after it became a statutory body, were a trifle slow. The cheque did not arrive until May this year, by which time we were wondering whether it could continue at all. Even now, the long delay in getting going has its other problems, largely related to the availability of people willing to help.



4ZZ-FM RECEPTION PROBLEMS from the stations Chief Engineer -**Boss Dannecker**

PROBLEMS

(1) CAN'T HEAR 4ZZ Since we are broadcasting from St Lucia on a fairly limited power (1kw), coverage will be somewhat restricted. Like television reception, best results are obtained the higher your receiver/ aerial is, so if you live on a hill the chances are that reception will be much better than in a gully nearby. that reception will be much better than in a gully nearby. If you own a transistor radio with an F.M. band, it will generally be equipped with a tele-scopic rod aerial. To receive 42Z it will be neces-sary to extend this aerial. Since we are transmit-ting with horizontal polarisation, it is best that your receiving aerial be horizontal and broadside on to St Lucia. It may be that other angles and orientations give better results at your location. The message here is to experiment with aerial orientation, and the actual siting of the receiver — moving a couple of feet one way or the other may make all the difference.



(2) CAN OBTAIN GOOD MONO RECEPTION BUT STEREO LIGHT ON TUNER WILL NOT LIGHT

The usual complaint received by telephone starts "Why aren't you transmitting in stereo". In fact we are and always have been. A fact of life about the F.M. multiplex system is that to obtain good stereo reception the signal you receive must be about THIRTY times as strong as a signal for good mono reception. This is taken into account by tuner designers who ensure that the tuner will not automatically switch to stereo until the signal is strong enough. This often requires that the signal strength meter be reading almost full scale before the tuner switches to ster-eo.

(3) DO I NEED AN OUTSIDE AERIAL?

If you use an outside aerial for television, you will need one for F.M. stereo. This is a good rule of thumb. A good outside aerial that is properly installed will greatly improve the strength of the received signal. Television aerials are not very useful for F.M. but may be better than nothing. Properly designed F.M. aerials are not very useful for F.M. but may be better than nothing. Properly designed F.M. aerials are not very at a reasonable price e.g. from Stereo F.M. Centre, 288 Adelaid Street, City.

(4) I CAN HEAR A DISTORTED VERSION OF 4ZZ ON CHANNEL 5

MONTHLY DIARY

MORE

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



CAN MY T.V. BE CONVERTED TO RECEIVE 4ZZ?

Due to frequency mismanagement verging on criminal neglect, the International F.M. Band (88 - 108 MHz) was allocated to T. V. Channels 3, 4 and 5 in Australia. When the decision to use the International F.M. Band for F.M. broad-casting was made under the progressive Labor Government, it became necessary to move the three T.V. channels. The first to be moved is Channel 5 and the frequency of 42Z lies in that former T.V. Channel. Hence T.V. receivers when tuned to Channel 5 will success the

former 1.v. Channel, nenes v in version in some way or other to AZZ. It appears that older and poorly aligned re-ceivers can produce a sound resembling the pro-gramme of 4ZZ. This is usually somewhat dis-torted but listenable to at a pinch. As far as converting T.V. receivers is concern-ed – you would be better off spending \$10 at a discount warehouse to buy a transistor radio. The operation is technically feasible – (Those technically inclined might try adding some 100.2 MHz energy from a signal generator to the incoming signal at the antenna terminals and note the interesting result.) – but for various technical reasons (A.F.C., deviation, intermodu-lation etc) the results will not be very satisfact-ory – answer, buy an F.M. transistor radio with the trade in on your T.V. set.

(5) ON MY TRANSISTOR RADIO I SOMETIMES HEAR TAXIS

BLOCKING OUT 4ZZ Yes, this may sometimes happen, it even hap-pens to my transistor radio but it never happens on a properly designed F.M. tuner. So if some kind supplier would donate a good F.M. tuner to my benevolent fund it would greatly increase my enjoyment of F.M. radio. (Please forward to: Chief Engineer, 42Z-FM, P.O. Box 509, Toowong, 4066). If you are having this reception problem, I suggest that you contact the P.M.G. (frequency management section (telephone 52 8822) who will investigate the problem. However, in most cases it will prove to be an inadequately design-ed receiver and all you can do about that is to buy a better receiver. Preferably a tuner with



a F.E.T. front end, perhaps S.A.A. (Standards Association of Australia) should lay down minimum standards for radio receivers. If you have any problems with or questions on F.M. reception address your questions to: Dorothy - Dixers 4ZZ-FM P.O. Box 509 P.O. Box 509 TOOWONG.

and they will be answered in this column. (Include \$5 for private replies.)

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.



30TH. AUSTRALIAN JAZZ

CONVENTION

myself cruising down to Sydney to find out what happens at the annual Australiar Jazz Convention. This was the first jazz convention I had attended. I knew next to nothing about them, and my enthusiasm was running high. A friend had told me not to bother going, that he hadn't been to one since 1958 and as far as he was concerned nothing ever happened! Well, 1958 is not 1975 and the Australian jazz scene certainly appears to be gathering momen-tum, so I felt justified in ignoring my friend's comments. I have never been involved in any way with the jazz world in Australia, so I felt rather objective and de tached as we entered the Balmain RSL Hall on that Friday night to the sounds of a rag-ing trad. band. It was "Welcome Musicians" night and most of the people there seemed to know most of the people there, all looking like jazz buffs. It wasn't long before I



was feeling the togetherness of all jazz lov ers, all packed into the hall, all raving, all getting pissed and all digging the madness

roaring from the stage floor. The word was that Bud Freeman was in town, the great tenor sax player who has been playing since the 30's and still is. The idea was to register, to get hold of a programme, a 30th Australian Jazz Convention badge and to get into what was happening in the Balmain Town Hall. The programme presented a detailed account of who was playing when, in the two halls there. This was an organized convention, although there is a limit to how well they could or-

open to musicians who wanted a blow. We soon settled into the run of things, hoping that we were catching all the bands that were getting it together. There were so many traditional jazz bands playing, it was unbelievable. Bud Freeman was great. He played with many of the better traditional bands CONVENTION many of the better traditional Danks that got together for the convention. The tone that he gets on his tenor sax just wip-ed me out, and he always played beautiful-ly. Unfortunately, he rarely "broke out", and tended to play in the context of the zc convention. This was the first jazz groups he was playing with. There were very few modern jazz groups there, and they were all mainstream bar one. I began to wonder what was happening. There is a limit to how much traditional jazz I can take in one go, so I started avoiding the convention when only traditional jazz was planned. A few important people fail-

ed to turn up e.g. Galapagos Duck, John Sangster and Peter Boothman, whether by accident or design. For a couple of nights, I went to the city pubs where jazz was played. This was great jazz. Col Nolan's group at the Old Push knocked me out. Here was something interesting. These guys weren't playing the same four chords over and over. Why weren't all these mus-icians playing at the convention? I began to realize that the Australian Jazz Convention was very much an event for tradies and that modern jazz was not on the go. One contempory jazz group played much to the dismay of some people present. They were excellent. Vista, the company that was recording everything that was played at the convention, refused to tape

this group. Amazing. It was quite clear to me at the end of the convention, that it was not a reflection of what was happening in jazz in Australia today. It was an expression of the strong, established, traditional jazz scene that has dominated Australian jazz for a long time. The jazz convention is not where we will hear new Australian jazz. For such new music, and the musicians who went to play it, there is still no outlet. Anyway, for what it is, the 30th Aus-tralian Jazz Convention was a success, with many musicians getting a chance to play the traditional jazz they enjoy so much. It finished on New Year's Eve with some great jazz, much dancing, much drinking and many hugs and kisses. The good news of that night was that the 31st Australian Jazz Convention is to be held in Brisbane, so look out in Christmas '76. Paul St John



As you are probably aware on New Years Eve last 4ZZ-FM gave away what we considered to be the top 10 albums of 1975. A number of people rang up and suggested that we list them in the programme notes. They were

Bob Dylan Bob Marley & the Wailers Joni Mitchell Neil Young Randy Newman Bruce Springsteen The Band 10 C.C.

Pink Floyd

Cross Fire

Natty Dread The Hissing of Summer Lawns Tonights the Night Good Old Boys Born to Run

Blood on the Tracks

Northern Lights - Southern Cross The Original Soundtrack Wish you Were Here Cross Fire The Cross Fire album was included because we felt it was desirable

to have as one of the ten, what we consider to be the top Australian albums in our top ten. The choice of course wasn't easy but after much discussion the above ten were decided upon. Our congratulations to the ten winners and we hope you enjoy the albums as much as we have.



ganize a thousand drunken musicians

ed; we must research our facts; we must be creative in our presentation and rem-

student groups, workers groups, community groups etc to present information opinions that we need and should be expressed. To this end we are organizing work-shops discussed in John Stanwell's article to aid people in these initiatives, e.g. pro duction workshops, announcer workshops, We obviously would appreciate people

HIN

THROUGH THE LOOKING GLASS (Saturday 5-6 p.m.)

Philosophy and Aims This is an experimental, feminist orien-ted program which aims to discuss prev-ailing attitudes and expectations of

We feel that there is a case for some separate women's programs at this stage, as these are a more effective vehicle for discussing the ingrained prejudices that still exist than the mainstream programs. Some of these prejudices are so insid-ious that even otherwise 'reasonable' pewill continue to discuss both blatant and subtle prejudice on the program. The major difference between "Through the Looking Glass" and con-ventional shows lies in the method of production. Each program is a collective

production. Each program is a collective, co-operative effort between several wom-en, without an authroity figure or figures. This format brings its problems, of course. On-air studios tend to be small and consequently the studio area becom-es overcrowded while we are working on a program. Also, because we prefer the spontaneity of live interviews and dis-cussions (as opposed to targed and edited sions (as opposed to taped and edited when guests arrive for interviews. The on-air effect of our co-operative

method is (we hope) to break down the concept of the authoritative "disk jockey concept of the all-knowing figure behind the microphone, expert on all topics, that is cultivated by some programs on the commercial stations. The 'collective process' calls for co-operation (and a sense of humour). The concept is a viable one, however, and we are hopeful that this format will influence those other programs where jockey influence those other programs where the announcer is the sole authority figure.

Content A At this writing, we have produced three programs: Women -- Before and After the Election; A Backward Look At International Women's Year; and Poetry and Prose featuring the work of Australian women writers. We also play as much acod women's music as we can as much good women's music as we can get our hands on, and are waiting for

THANKS FOR SAVING MY LIFE, O. ALL WOMEN ARE UNBEATABLE IF THEY STICK TOGETHER, PRINCESS!



consignemnts of women's records from Olivia and other groups in the U.S. Programs still in the planning stage include battered women, blacks, childcare, women's health and humour. If you're interested, participate! That's what it's all about. If you have an any ideas, let us know them.

Write to: Through the Looking Glass, 4ZZ--FM, P.O. Box 509, Toowong 4066.

MACBETH A ROCK OPERA

Opening on Thursday January 22, La Boite Theatre at Milton will present a spectacular rock opera as their first show for 1976. This show will be a gamble for the theatre and the theatre company (Brisbane Repertory Theatre), because in the intimate space of La Boite they are hoping to bring the excitment of a full scale rock opera, something never before

attempted by this company. Judy Stevens and Clarrie Evans based their opera on the gory tale of the rise and fall of Macbeth as told by Shakespeare, in which the ancient king of Scotland harness es his superstition and murders his way to the Scottish throne, only to fall through his ever hungry ambition. Judy and Clarrie have been working for

PR

two years on the book, gradually piecing together the final result, to become the enthralling unified piece it is today. Like most writers of music today, especially in the narrow field of rock opera, Judy and Clarrie realized from the outset they would have trouble getting Macbeth staged to the standard they dreamed of. Again like most young musicians, they did not have any financial backing to stage the show pro fessionally, so like many Queensland playwrights they trod the long route to La Boite

Theatre. They were fortunate that apart from its own productions, La Boite also seeks to aid innovative and experimental theatre from other Brisbane amateurs.



Apart from co-writing the music Judy Stevens will be singing the part of Lady Macbeth in the opera. The director of the production is Graeme Johnston, already experienced in directing opera, musicals and drama. Choreography for Macbeth has been done by Beverly Nevin, regarded as Queensland's foremost modern ballet

During January, 4ZZ-FM will be talking to members of the Macbeth company, and will be recording and playing tapes of the music being featured in the show.



In this special, I will try to play Jimi at his best. The special will cover the music, times and the changes since then. But also I will point out that Jimi was a very sincere person, and that when he was rocketed to the top and made a super-star, people just wanted the person and not the music, which was to Jimi the more important of the two. The special will be made up of four, one hour shows, and these will be aired on con-secutive week-ends, starting on Monday January 12th, from 9.00 p.m. - 10 p.m.

Evan Kelly



2MBS-FM SYDNEY

Society of NSW Co-operative Ltd.

2MBS-FM is now a little more than one yea old, and the practical experience it has acc-umulated in those months of setting up and maintaining a subscription-based radio station sustained by voluntary labour will be useful to others contemplating similar ventures. The apparent initial success of the station may also contain lessons for those able to adapt some of the station's practices for other purposes.

radio station with a specific music appeal was first being touted in the late 'sixties, the only detailed model readily available was provided by the group of stations ope ated by the Facifica Foundation in the USA (KPFA/B San Francisco, KPFK Los Trevor Jarvie, Secretary, Music Broadcasting Angeles, KPHT Houston, and WBAI New Society of NSW Co-operative Ltd. York). These "Free Speech" FM stations, maintained rigorously without the aid of government fundings (whether through the Corporation for Public Broadcasting or otherwise) for fear of potential political influence, are supported by subscriptions solicited from about 0.1 per cent of the population in their target areas. The short-fall between subscription income and expenses (typically 20 per cent) is met by a variety of ruses, including donations from other philanthropic bodies, "marathons"

soft machine special

"Its a New sound, swings like jazz, rocks like rhythm-and-blues, heavy with furr-box distortion, off-the keyboard with electronic atonalities - the sound of music updated with the music of sound."

GRAMME

So says the original sleeve of "The Soft Machine", first album of the rather extraordinary group of the same name, but don't let it put you off - the softs and their various friends and offshoots are possibly the greatest single influence on "progressive" music today.

In three hour-long programmes we hope to be playing selections from Soft Machine's eight albums plus offerings from the other groups that started up in Canterbury in the mid-sixties (principally

Caravan) and the solo work of ex-members Robert Wyett, Kevin Ayers, Hugh Hopper, It all started when a sixteen year old Robert Wyatt decided he was no longer

able to stand the strictures of school or art college and fled to Spain in early 1962. There he met drummer George Neidorf who subsequently moved bac to Canterbury with him, teaching him drums, and, more importantly, introduc-ing him to eccentric Australian David

Allen. Allen was in 1962, a fully-fledged

long-haired freak, having worked with William Burroughs and experimenting

with the then-unknown Terry Riley. A band called Wilde Flowers was for-med, featuring in its extremely fluid lineup Wyat's school friends Brian and Hugh Hopper, all four original members of Caravan, and soon fellow longhair and song

with things called "tape-loops" in Paris

writer, Kevin Ayers. They played a bit of

rock but showed mainly jazz influences -

Cannonball Adderley, Mingus, Coleman, Taylor and Monk. David Allen's arrival

tipped the balance towards rock and free-

form improvisation, then a visiting rock 'n'roll singer taught Hugh Hopper the

bass lines of the collected works of Chuck Berry and Little Richard. Next to join

was Mike Ratledge, with his saxophone, just before the band split with Hugh Hopper joining Pye Hastings and Richard Coughlan in the fledgling Caravan, and

Wyatt, Ayers, Ratledge and Allen perfor-

ming under various names until receiving the blessings of William Burroughs to use

the title of his novel "The Soft Machine"

The next step was for Allen and Ayers

to persuade a spaced-out and millionaire manufacturer of dark glasses, Wes Brunson,

to sell his factory and finance their foray into the big time. This involved a gradual

build up through playing London discos, some unsuccessful recording sessions, and

providing the musical background to avant

to support him on his op Totally exhausted by the pace of the four-month long tour, they crawled back to New York to record their debut album, then broke up. The commercial success of this first album brought Wyatt and Ratledge back together in 1969 with old friend Hugh Hopper to record a second, musically more

through problems with out-of-date visa, but accepted an offer from Jimi Hen

complex, but still classic album. The acquisition of the brilliant front line trio rom the Keith Tippett Group comprising Elton Dean (alto/saxalto), Marc Charig (trumpet/flugelhorn) and Nick Evans (trombone) and tenorist Lyn Dobson crea-ted the best ever line up in the band's history and what must be one of the highlights of the history of rock. Unfortunate ly, although they toured extensively together, Evans and Charig had left by the time the third album was recorded in 1970 and Dobson left soon after. Moreover, under the influence of jazz irists around him, Ratledge was bec ing obsessed with technical tricks and conceits alienating Wyatt, whose lyrics and whimsical vocal excusions provided the real warmth of the music. Wyatt re-



Edinburgh. They lost Allen along the way corded a solo album, "The End of an Ear" corded a solo abount, The cho of an car and for a while worked with old friend Kevin Ayers' band Whole World, and after recording "Fourth" left for good and form-ed his own group, Matching Mole in 1971. Many people consider that his leaving coincided with the loss of any humour end exercised doubt in the mouse of Soft and emotional depth in the music of Soft Machine. The next three albums with their dazzling technical expertise, won them an increasingly large audience of "jazz-rock" fans. Wyatt's replacements were firstly Phil Howard from the free-jazz unit Just Us, then ex Nucleus man John Mar-shall. Elton Dean quit in May 1972 and his place was taken by Karl Jenkins, also from Nucleus. Even Hugh Hopper was fro-zen out by the increasing coldness of the music retreating to produce his own minor masterpiece "1984" and was replaced on bass by Roy Babbington. The addition of guitarist Alan Holds-worth before their latest album, "Bundles" seems to have improved the situation some-what, but far more interesting musical things are being done by ex-members Kevin Ayers, David Allen and his band of lunatics in Gong and, most importantly, Robert Wyatt, in his two brilliant solo albums, "Rock Bottom" and "Ruth is Stranger than Richard".

Judith Crighton

date which flies most in the face of Recei-

tant Station Manager and the Secretary of the Co-operative. Future plans make allow-

ment by no more than two (the desirabil-ity of employing an On-location Broadcast-

ing and Recording Supervisor soon is indic-ated by the station's recent tentative excur-

sions into the tape recording of music events

ance for increasing the station's establish-

ved Opinion in established broadcasting circles. The station presently employs three people: a Station Manager, an Assis

workers in every capacity are aware of all and, most recently, trading on their subdevelopments. This is not easy in an organ-isation that has grown to more than 300 scription lists to Direct Mail organisations. Translation of the Pacifica model to the strong without establishing hierarchial Australian context and to the operation of a radio station specialising entirely in music was, of course, fraught with imponderables. lines of authority. The high degree of dependence on volun-Nevertheless, support to at least the level of 0.1 percent of the target population teer workers, indeed, is the factor in the success of the 2MBS-FM experiment to

was assumed as the basis of early cost projections, and \$25 per annum was fixed as a sum that would give a realistic income at that level. In the event, in under a year the number of subscribers to 2MBS-FM has already reached this target with more than 3000 on the books by October, and a steady increase of about 60 a week. No ceiling is in sight (indeed in one week recently a record 106 new subscriptions were received), and the ultimate level of support is entirely unknown. The experience of 2MBS-FM would seem to endorse the powerful funding potential of subscriptions for Community Broadcasters. The station's present degree of supp-ort has been achieved with limited operat-

ing power (400 watts, less than 1/20 the power anticipated when the final power stages go into service in December) and

The justification of paid staff is seen to lie in the more efficient deployment of available volunteer resources that is only possible with regular, full-time supervision by qualified people; however, it needs to be emphasised that its volunteers are 2MBS-FM's major strength as well as a significant

in Sydney).

"I'd like to hear

during weekdays hours are in general restricted owing to pressure on the facilities of the single operating studio. When the station extended broadcast hours during the week of the I.R.E.E. Convention in August by broadcasting during the morn ing and filling the hours between 2 and 4pm when the station is normally off the air, a record number of telephone inquiries was received; a frequent comment from people whose stereo reception is marginal at present is that they will subscribe "when you go to 10kW Several factors appear to contribute to the encouraging and unlooked for level of support 2MBS-FM has achieved. First, it seems that people are very willing to pay directly to sustain a radio service that gives them what they want to listen to and which adheres in a consistent and rational way to specialised goals. Listeners now rarely question the justice or wisdom of the station's emphasis on Western European Art (or "classical") Music, and although exposure is given to progressive rock, jazz, ethnic and folk idioms, as well as "light" music, the balance is maintained in favour of music which has a limited but dedicated following in the community at large. 2MBS-FM has deliberately pursued a pol-

icy of finding most of its funds from its listeners, which ensures that the service is responsive in the highest degree to their needs. This is not to say, however, that Government has no responsibility. Commun ity radio stations are potentially powerful extensions of Government initiatives in arts, recreation, welfare and education, among others, and the value of this should be reflected in the degree of Government subvention. State and Local Government also, until now content to leave broadcasting to Canberra, should be vitally concerned in ventures which reflect parochial concerns to the local community.

A second factor contributing to the current growth of 2MBS-FM is undoubtedly the attempt which is made to foster a close identification between listeners and the station. The most powerful instrument for this purpose, after the programmes themselves, is the telephone, constantly peopled serves, is the telephone, constantly peopled by volunteers whose own enthusiasm for the aims of the station is communicated directly to enquirers. A "low profile" approach has developed naturally, and every effort is made to keep lines of communication open internally, so that volunteer

factor in its appeal to listeners. Recognition of the fact that announcers are not professional - are involved in the presentation of programmes for the pleasure and interest they derive from it - appears to help listeners identify more strongly with the station

This is not to say that amateurishness in either operational procedures or announc-ing style is suffered gladly. Experienced volunteer operators are often the first to comment sharply on mis-matched voice levels, mispronunciations or disconcerting nannerisms In studio performance as in technical design and maintenance, dedicated volunteers are likely to strive harder to achieve excellence than many "professionals". A final word about the cost of 2MBS-FM. The station's present 400 watt transmitter has cost \$3600 (including tax), and the final cost of the 10 kW transmitter now being constructed is expected to be \$12,000. \$3,000 has been spent on a horizontally polarised antenna with a gain of three times, which will be erected on the West Street tower in North Sydney pending negotiations for access to a more elevated site on one of the North Sydney office blocks. About \$4,000 has been absorbed by the present studio and a like sum is still to be spent on the second. These capital costs should be compared with the costs of maintaining the station, in which, apart from salaries, the greatest liability is about \$20,000 p.a. for the production and posting of the programme guide. It would appear that recurrent costs will run at about \$80,000 p.a. even with the most stringent controls. Major expansion (such as, for example, the pur-chase of new and more flexible studios and offices, which is now being considered, or extensive outside recording and broadcast-ing activities) will depend on money, in addition to subscription income, being available either from Government sources or special fund-faising efforts. If community broadcasting is to become the powerful force in Australian society that we hope for, the experiences of all operators will need to be continually monitored, evaluated, discussed. It i It is likely that many of the new stations will look function and cost much the same as 2MBS-FM does, however different they sound. The pages of Broadcasting Australia are a most appropriate place for us all to learn from each other..