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Mar. [1976]

TRAD Times



FM STEREO

105.7 MHZ

editorial

Within a few weeks the planning and implementation of 4ZZZ's shift to Mt. Cootha will commence.

In many ways the task will be even more work intensive than the original construction of the studio complex.

At this point it is necessary to launch into platitudes of the station is as strong as its weakest link...many hands make light work, etc. etc.

Obviously we would like subscribers to volunteer for this work. You may do this by ringing 3711203. Should we receive insufficient help we will attempt to enlist the support of subscribers by contacting you directly.

This will occur in about three weeks' time. Right now we also need the assistance of volunteers to provide assistance in the construction of the new news rooms, offices and interview studio.

Secondly we are desperately in need of furniture such as wardrobes (for a tape cupboard), chests of drawers, tables (preferably with drawers). All of these are quite urgent. If you can beg, borrow or give such items ring 3711203.

In line with 4ZZZ's policy of community involvement a programme of workshops has been initiated to introduce any interested people to the station's operation. The workshops span almost all aspects of station activities and are designed to give a brief grounding in the particular skills required. Each workshop will have at least one tutor with relevant specialist knowledge and experience. For example, interviewing technique workshops will be given by TDT compere Peter Wear, and those on radio journalism by ace trendy reporters Alan Knight and Glen Dyer.

A small fee of \$2.00 per person will be charged, but this will be cheerfully refunded if two-thirds of the course is attended.

So, if you're interested, contact 4ZZZ and leave your name, where you can be contacted, and which of the following workshops you'd like to attend.

Voice Production
Programme Research
Interviewing Techniques
Studio Craft (Presentation)
Studio Craft (Technical)
Radio Journalism
Tape editing and Production



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March Programme Guide

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY			
6am	John	John	John	John	John	Dennis McDermott	Classical Programme			
7am	Woods	Woods	Woods	Woods	Woods					
8am										
9am	Gay	Gay	Gay	Gay	Gay	Mark Bracken,	The Sunday B'fast Show.			
10am	Walsh	Walsh.	Walsh	Walsh	Walsh.					
11am										
12 mid	Educational Series	Educat' Series	Educat' Series	Educat' Series	Educat Series.	Stuart Matchett.	John Woods.			
1pm										
2pm	Helen	Helen	Helen	Helen	Helen					
3pm	Hambling	Hambling	Hambling	Hambling	Hambling					
4pm										
5pm						Through the Looking Glass				
6pm	Stuart Matchett	Stuart Matchett	Stuart Matchett	Stuart Matchett	Stuart Matchett	Requests with Duane Flick.	Dennis McDermott			
7pm										
8pm										
9pm	Country Show.	Blues Show	Jazz Show	Jazz Show	Folk Show	Rock'n'Roll Show.	'Specials' Show.			
10pm	Ross Crighton	David St John.	Ashleigh Merritt	Judith. Crighton & Lyndal Kearney	Ian Nicolson.	The Party Machine	Ross Crighton			
11pm										
12mn										
1am	Close of Transmission.						Close of Transmission.			
2am on					Barry Thomas	Brian Watson				

PROGRAMME NOTES



COUNTRY

So they turn to me and say "Write the country article for next month's magazine, Ash. We know it's probably the least liked genre on the station after opera. We know nobody's interested in when the first dobro was made or how the West coast sound got its country roots. Anyone who does listen to the country hour Mondays 9-10 p.m. probably expects a market report for the man on the land, but write the article anyway, Ash. But keep it simple - we all know these country folk aren't too bright.

"Country music fans - I don't mean to imply that they're simple, but country fans let's face it, the mass of country fans are middle class working people who do not want to have their mind explored by a song, they just want to enjoy it. They identify with 'Red Necks, White Socks, and Blue Ribbon Beer.' (U.S. Country D.J.)



Country music just doesn't seem to have a sophisticated image like jazz or the "I've seen hard times" image of blues. Actually country music has been referred to as the white man's blues - the blues being the depression, bar room brawls, women, and more recently truckin'. The music originated in the South, it bears all the prejudices of the South. Racism, sexism, you name the bias, you'll find it in some of the music somewhere.

(My wife and my dobro are my two favourite things - Tut Taylor.) It's still going on. The Pointer sisters were heckled and roughly abused when they appeared at the Grand Ole Opry and Charley Pride's record company released his first albums without a picture of him for fear

it would hinder sales. The people who fill the Opry are just plain middle-class white folk with red necks. However, I've chosen to ignore this rather ugly side, preferring the new country that's emerging. (We term it grass with grace, this new bluegrass stuff" - Winsconsin country D.J.)

Why am I persecuted for my musical preference? Why do people humour me, patronisingly, for my music? Alright, so Bowie never made a bluegrass record in his life and Eric Clapton's probably never ever played a dobro - come on, let's be big about this sort of thing. There's plenty of room for country in the present musical scene. (People have just got to get tired of dancing to "Jumping Jack Flash"). If you like country, be no longer intimidated - write your councilman today. Better still, write the station. Personally I don't know how anyone can resist the old knee-slapping, light-footed, fast-handed country picking. And you don't have to come from Brookfield or Samford before you can identify (though it helps if your heroes have always been cowboys.)

This month's programme, briefly, is:-

- March 1 - Fiddle players (carry over from February)
- March 8 - The banjo, as played either by Keith Ross, a Brisbane musician heavily into country, or Earl Scruggs, one of the best.
- March 15 - The record simply called "Tut Taylor, Vassar Clements, Dave Holland, Jethro Burns, Sam Bush" and some of the Peoples' background.
- March 22 - A study of the dobro from when it was first made by the Dopera Brothers to its present popularity.
- March 29 - Kevin Hannigan and his band, three Brisbane cowboys who'll be playing their own music and talking about country music.

So just remember - you too can become part of an elitist (not to be confused with minority) group. Take the step-up to country music.

"They used to call us hillbillies but we're mountain williams now" - song title.

....Ashleigh Merritt



In March, we intend to continue our programmes with weekly featured artists. These weekly features consist of playing say, three pieces by the chosen artist each night of the Wednesday and Thursday night jazz hour. The artists to be presented in March are:-

Week 1: Wes Montgomery

Week 2: John Coltrane

Week 3: Chick Corea

Week 4: Miles Davis

If you are so disposed, we would appreciate some kind of feedback about what you think of these programmes, and perhaps some suggestions?!

News Items: Billy Cobham's new line-up is down to a quartet, with former Mothers Of Invention keyboardist George Duke and guitarist John Scofield prominent members.... The state of Florida recently set September 15 as Cannonball Adderley Day. The late saxophonist would have been 47 on that day.... The Grateful Dead are now utilising computerised synthesiser sounds. The bands keyboardist, Ned Lazin, states that use of the computer allows electronic synthesis and processing techniques to be stored and used, enabling performances "pitch, timbre, and rhythm timeframes of reference to be used interchangeably in very complex relationships." Lazin's setup includes a \$25,000 interdata mini-computer, an Arp digital and analog keyboards, and satellite micro compressor systems and interfaces. The first person to correctly guess how long this all takes to be setup on stage wins an old and slightly warped copy of "American Beauty".

Quotes of the Month

Michael Harper, writer, about John Coltrane "Coltrane is a groove in the black tradition, the history and culture of black people; he constantly reused his roots in a testamental way, in the spirit of the blues. The blues was Trane's vocabulary, and the blues is always a secular testament to life that is optimistic in its profundity. His music is therefore aggressive, for it grows out of a living experience; and his music is the total environment of the jam session, the jazz set as the expression of the interaction of forces, his present and past modalities."

Terry Riley, jazz composer, musician "For me, improvisation has become the most important element in the music, the real thing that breathes inspiration and life into it. I feel so metaphysical about music that I almost hate to talk about it in any kind of way. To a certain degree I work everything out, but as I'm playing along I never know what's going to happen next."

Chick Corea, pianist, composer "Sharing, creating, loving, freely giving, with no thought of receiving -

BLUES

The coming month features the first blues tour for 1976.

Yes, it's the perennial Sonny Terry and Brownie McGhee for the fourth time. Ah well, next time we may see something new. They will be at Mayne Hall on the 18th, and so the third programme for the month will feature Sonny and Brownie, if not in person, then certainly in recordings.

3rd March

Live recordings - B.B. King "Live at the Regal" - possibly his best record ever. A very strong performance from Chicago, before his discovery by the larger white audiences.

10th March

A recording of the 1973 Ann Arbor Jazz and Blues Festival, which was a memorial for Otis Spann.

17th March

Sonny Terry and Brownie McGhee

24th March

"The Blues Live at Newport - A Real Summit Meeting" - recorded in 1975 at New York, hosted by B.B. King. Features Big Mama Thornton, Clarence "Gatemouth" Brown, Muddy Waters, Lloyd Glen, and saxophonist Eddie "Cleanhead" Vinson, an interesting blues sax player.

31st March

A harp special hosted by Ben Gosney, the best in blues harp from the post war period. Collectors have been known to fork out hundreds of dollars for the original singles of some of these. A wild blow of a show!

singing, dancing and romping together in a shared and real world of each others' wildest creations - a safeness created by allowing and wanting and loving one another to be what we are as spiritual beings outside of space and time in this moments forever - playing games, the most beautiful games. Become a bird singing, a rocket flying, a tree sunning, a tiger roaring, a restless sea undulating, a fire crackling, a leaf floating, a child building a sand castle, a lover loving, an orange dripping, a volcano exploding, a wind rustling, or a mountain waiting - always knowing who you really are."

Record of the Month: "Paul Bley with Gary Peacock" (ECM 1003) with Paul Bley (piano) Gary Peacock (bass) and Paul Motian or Billy Elgart (drums).

....Paul St. John

PROGRAMME NOTES

CLASSICAL

7th March Tony Thwaites
Seven Centuries - a programme of music from the French Gothic to the contemporary.

PEROTIN: Viderunt Omnes Deller Consort and Medieval Chamber Ensemble

MOZART: Concerto for flute and harp in C, K. 299 (1778) Vienna Philharmonic, Munchinger; Werner Tripp flute, Hubert Jellinek harp

HINDEMITH: Concert music for strings and brass, Op. 50 (1930) Boston Symphony, Steinberg

STRAVINSKY: Chamber concerto in E flat, "Dumbarton Oaks" (1937) Nash Ensemble, Elgar Howarth

WAGNER: Siegfried Idyll (1870) members of the Philharmonic Orchestra, Klemperer

BINCHOIS and DUFAY: 2 chansons from the courts of Burgundy (c. 1450) Early Music Consort of London, Munrow

XENAKIS: Pithoprakta (1956) Buffalo Philharmonic, Foss

MESSIAEN: The Celestial Banquet (1928) and The Alpine Chough (from the Catalogue of Birds, 1956-8) Simon Preston organ Yvonne Loriod piano

NIELSEN: Symphony No. 2 The Four Temperaments London Symphony Orchestra conductor Ole Schmidt RHS 324-30

DVORAK: Carnival Overture London Symphony conductor Kertesz SXL 6348



14th March Greg Hocking

TELEMANN: Concerto for 3 trumpets, 2 oboes and strings. Maurice Andre and his consort NON 71132

MOZART: String Quintet K. 614 Heutling String Quartet and H. O. Graf (viola) Seraphim S 6028

BACH: Magnificat In D. Harper, Popp, Baker, Tear, Garrard, New Philharmonia Chorus New Philharmonia Orchestra conductor Daniel Barenboim HMV S366 15

LISZT: Harmonies Poétiques et Religieuses France Clidat piano WRC S 5176

HAYDN: Invanae et Vanae Curae English Chamber Orchestra and Choir of King's College Cambridge conductor David Willcocks WRC S 6272

RAVEL: Piano Concerto in G Eva Bernathova piano Prague Symphony conductor Smetacek SUA 50602

DEBUSSY: Trois poemes de Stephane Mallarme Bernard Kraysen baritone, Noel Lee piano, Telefunken SAT 22540

PURCELL: Dido and Aeneas Dido - Janet Baker, Belinda - Patricia Clark, Aeneas - Raimund Herinx. English Chamber Orchestra conductor Anthony Lewis Lyre-bird S 4235

BEETHOVEN: Quartet in E flat Op. 74 ("Harp Quartet") (1809) Amadeus Quartet

GESUALDO: 2 madrigals and a motet: T'amo mia vita, Dunque non m'offendete, Aestimatus Sum. Gesualdo Madrigal Singers, Craft

BERIO: Chamber Music for female voice, clarinet, cello and harp (1953) Cathy Berberian, members of the Juilliard Ensemble Berio

HOLMBOE: Symphony No. 8 (Sinfonia Boreale, Op. 56 (1952) Royal Danish Orchestra, Semkow

21st March Jim Beatson

PROKOFIEV: Cantata for the 20th Anniversary of the October Revolution Moscow Philharmonic Orchestra Kiril Kondraskin HMV ASD 2593

STRAUSS: Der Rosenkavalier The Philharmonia Orchestra conducted by von Karajan with Elisabeth Schwarzkopf, Crista Ludwig, Teresa Stich-Randall, Nicolai Gedda, Gerhard Unger, Eberhard Wachter NMV SLS 810

ELGAR: Sea Pictures London Symphony Orchestra Sir John Barbirolli soloist Janet Baker

ORFF: Carmina Burana with Gudala Janowitz, Gerhard Stolze, Dietrich Fischer - Dieskau. Chorus and Orchestration of the Deutsch Oper Berlin D 66

28th MarchMichael Toohey
BEETHOVEN: Overture to Goethe's tragedy 'Egmont'
 Berlin Philharmonic conductor Herbert von Karajan
 2707046

BRUCKNER: Symphony No. 5 New Philharmonia
 conductor Otto Klemperer C 16300 621/2

BRAHMS: Piano Quartet in G Minor Op. 25 Emil
 Gilels, Piano, Amadeus Quartet 2530 133

MOZART: Requiem in D Minor. Vienna Philharmonic
 Orchestra, Vienna State Opera Choir, conductor Karl
 Bohm 2530143

BACH: Suite No. 1 for solo cello arranged for alto
 recorder. Frans Brueggen recorder C 065-81 833

DOMENICO SCARLATTI: Sonatas for Harpsichord
 Gustav Leonhardt harpsichord BAC 3068

SPECIAL The Band SPECIAL

Levon Helm, Robbie Robertson, Rick Danko, Richard
 Manuel and Garth Hudson.

We will trace the history of the band from their beginnings
 as Ronnie Hawkins' band "The Hawks" to one of the most
 consistent bands in the world today. A look at all their
 albums, and the influence that they had on others, their
 work with Bob Dylan, and their personal lives, where
 they come from, where their influences lie.

20th March

The first special will be their lead up, with "The Hawks"
 and with Bob Dylan, up until their first album "Music
 From Big Pink".

27th March

The second special will be "their" story, the albums and
 music that stands alone - from "Big Pink" to their latest
 album "Northern Lights - Southern Cross".

The albums featured will be :-

Ronnie Hawkins (Columbia)
 Music From Big Pink (Capitol)
 The Band (Capitol)
 Stage Fright (Capitol)
 Cahoots (Capitol)
 Rock Of Ages (Capitol)
 Moondog Matinee (Capitol)
 Northern Lights - Southern Cross (Capitol)
 Before The Flood (asylum)
 Hirth From Earth - Hirth Martinier

.... Barry Thomas



David St John

The nostalgic thirty minutes which occurs at about 10 30
 p.m. each Tuesday night will be featuring the following:
 On Tuesday the 2nd of March is the monthly Beatles
 ment.

Tuesday 9th March : Donovan

Tuesday 16th March : , Santana

Tuesday 23rd March : The Guess Who

Tuesday 30th March : David Bowie

I haven't decided on feature albums for these dates.
 However, on two of the nights I will be playing "Tales
 from Topographic Oceans" by Yes. The first week will
 be sides one and two which are quite mellow. Side one
 is in the style of the earlier albums and side two is mainly
 a vocal exercise with some good melody lines. The
 week after Sides three and four will show the transition
 of Yes into a band which now uses a great deal of per-
 cussion. Sides three and four probably show better than
 "Relayer" the ability of Jon Anderson as a percussionist
 (whereas "Relayer" emphasises Steve Howe as a guitarist
 and an artist while his solo album, "Beginnings", dis-
 proves it, etc.). Sides three and four may be described
 as 'exciting' music and at 11.30 p.m. when the rest of
 the world sleeps, it will be even better. Volume should
 be high for best results.



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PROGRAMME NOTES

Sunday Import Show

On the first Sunday of each month I'll be playing 3 hours of largely import music, most of it previously not broadcast. The show will run from 2.00 until 5.00 afternoons. Sometimes the format will take the form of whole albums

or sides being played, at other times I'll just play a whole

show of single tracks, depending on the nature of the music available. Many of the records are relatively obscure, some of them dating back up to ten and twelve years. The combination of age and obscurity has made it

impossible to acquire any information on some of the artists.

Included will be some material that has been released in this country, but has remained obscure through a combination of lack of commercial appeal and absence of promotion. If any listeners have any information about any of

the music they hear in the show, I'd appreciate it if they could write to me at the station and pass it on. As well, if any of you have suggestions or even records of your own that you'd be prepared to make available, don't hesitate to let me know.

All of the records I plan to use so far are coming from private collections and I'm particularly indebted to friend Denis, an ardent listener and dedicated supporter of the station, who has made a vast and invaluable collection available to us.

I'll list here some of the material from which the first of these shows will be drawn. Unfortunately, as I'm writing close to a deadline, I don't have time to rush out and check on the age and nationality of what I can recall by name. But when the show goes to air, I'll pass on as much relevant information as I can obtain.

L.P. TITLE	ARTIST	LABEL
Life	JC	Perception
McGuinness Flint	McGuinness Flint	Hor Zu
Supersister	Supersister	Dwarf
The United Chair	Julius Brockington	Today
A Candle For Judith	The Way We Live	Dandelion
Red Weather	Leigh Stephens	Phillips
Minstrel In Flight	Roger Cook	Regal Zonophone
Kumberland	Jack Treese	Horse
Thunder On A Clear Day	20th C. Zoo	Vault
After Tea	After Tea	Decca
Pip 20	Bartel	Perception
Anna Devina	River City	Enterprise
Journey In Satchidananda	Alice Coltrane	Impulse
Accidentally Born In New Orleans	Snake	Transatlantic
Bill Staines	Bill Staines	Evolution
Inside	The Glass House	Invictus
Osmium	Parliament	Invictus
No Alternative	Jonesy	Dawn
Norman Greenbaum With Dr. West's Medicine Show And Junk Band		
Thoughts Of Movin' On	Light House	Evolution

Hopefully that will be enough to whet your appetites, have you hanging on to your headphones in anticipation and tuned to triple zed on the first Sunday of each month. The first show hits the ether on the 7th March. Of course I'm not suggesting that you shouldn't be listening to triple zed at all other times.

....John Woods

PROGRAMME NOTES

EDUCATIONAL SERIES

As usual, the programme here cannot be complete, because some of the planning cannot be finalised before the Radio Times goes to press, and also because some of the material ~~etc.~~ that we run is topical and depends on visitors to Brisbane. For the day's programme you should listen at 12.05 daily when details will be announced.

There have been several suggestions for changes to the Educational programming, including splitting the two hours at lunchtime into a one hour session at lunchtime and one hour at night, and maybe running an hour's education on Saturday's and Sundays. If you have comments on these ideas, or any opinions or suggestions about the programme, or if, as a group or an individual you would like to make a programme, please drop us a line, c/e Carole Ferrier, P.O. Box 509, Toowong 4066. All programmes are a half hour in duration unless otherwise stated.

MARCH PROGRAMME

Monday 1	1.00 - 2.00	Brisbane Independent Primary School: Discussion Charles Kimber and Paul O'Donnell
Tuesday 2	12.30 1.00	Social Work Counselling - Harry Throssell "Why I Am Amoral" Ian Hinckfuss
Wednesday 3	12.30	Interview with Barbara Taylor, "Perspectives on the Local Elections".
Thursday 4	12.30 1.30	China Special: Part 4. A Series of interviews with Australians of different occupations who have visited China. Music by Ravi Shankar.
Friday 5	12.30 1.00	Readings from the Romantics Films and Movies: a regular discussion programme with some or all of the following: Jean Buckley, Sylvia Lawson, Jonathan Dawson, Colin Crisp and Albert Moran
Monday 8	12.00 - 1.30 1.30	International Womens Day Special Interview with Marshall Fernando
Tuesday 9	12.30 1.00	Solar Energy - Gary Smith The New Religious Curriculum for Schools: A Debate - Ian Maverand Don Mannison
Wednesday 10	1.00	Universities : You Pay for Them, What Do You Get? Part 1 - Roger Landbeck, Bob Ross and Jim Ward
Thursday 11	12.30 1.00	The Politics of Detente - Peter Boyce Universities : You Pay for Them, What Do You Get? Part 2
Friday 12	12.00 12.30 1.00	Going On The Way Out - Mac Hamilton Readings from the Romantics Films and Movies
Monday 15	12.30	China Special Part 5
Tuesday 16	12.00	Music of the Crusades
Wednesday 17	12.00	Contraception Special
Thursday 18	12.00 12.30	Music of the Crusades John Tranter interviewed by Liddy Firth

EDUCATIONAL SERIES

Friday 19	12.00	Women's Magazines of the 20's and 30's - Narelle Kelly
	1.00	
	12.30	Readings from the Romantics
	1.00	Films and Movies
Monday 22	12.30	Strands in Women's Liberation: 1. Marriage
Tuesday 23	12.30	Radical Economics Special
Wednesday 24	12.30	Wilhelm Reich Special
	1.00	Women and Victorian Literature, Part 1: "The Angel in the House: A Critique of the Idealisation of Victorian Women as a Strategy for Maintaining Oppression" - Con Castan
Thursday 25	12.30	China Special Part 6
	1.00	Women and Victorian Literature, Part 2: "The Counter Ideology" - Con Castan
Friday 26	12.00	Going On The Way Out - Mac Hamilton
	12.30	Readings from the Romantics
	1.00	Films and Movies
Monday 29	12.00	Dylan Thomas: Part 1 - Paul Marriott
	12.30	Strands in Women's Liberation: 2. Childcare
Tuesday 30	12.00	Dylan Thomas: Part 2 - Paul Marriott
	12.30 - 2.00	Women's Liberation and the Arts - Kate Millett and others (Pacifica)
Wednesday 31	12.30	Developments in Queensland Education - Mary Mannison
	1.30	Speleological Society

the 9-12 show

During the past month I have received correspondence (which is fantastic) and various community groups have been contacting me. Thank you. I would like to point out that if anyone is interested in doing voluntary research for any of the ZZZ programmes don't hesitate to write or phone. The best person to talk to about research is Marian Wilkinson - Access Producer.

By now you are aware of the basic format that the 9-noon programme has taken. Hence, if there is anything you think would be interesting or that'd be good to include in the programme do contact me. Ideas are just beginning to germinate and any suggestions etc. from interested bodies (singular or plural) are of unquestionable value. Please ensure that we do not work in isolation here at ZZZ. It will essentially be yourself, or interested friends or groups who will make ZZZ into an access radio station. This is beginning to happen and is a really positive boost in confidence and encourages increased optimism.

Should you think OH YEAH I'VE GOT SOME IDEAS... don't think that they won't be good for radio... contact us and with your help, we will be able to use them. In order that community groups etc. are familiarised with radio and its functions and the basic necessities of how to make programmes and how to go on air, workshops will commence very soon. Put your name on the list as soon as possible. The person co-ordinating the workshops is Helen G, so give us a ring and we'll let you know what is happening.

I would like to tell you a story. Like all good stories it begins with ONCE UPON A TIME, only this is a story with a twist - I don't know how it finishes... indeed I hope that it doesn't. And now (having skillfully built up tension in the plot) I shall provide some sort of relief and will now commence....

Once upon a time there was a programme between 9 and noon. This programme was basically designed in a current affair-ish format (off the record PUN PUN).

Those who were involved in the programme wandered the Streets of the City talking to people they would usually not have had the opportunity to talk to or meet. They began to become enthusiastic about the way insights could be made and translated through the medium of radio. They became aware that the McLuhan concept of the medium being the message and message meant that a huge number of citizens in this city could become involved in a whole gamut of activities - and of course could hear music they may not hear except perhaps if they played them on their record players. The possibilities spirited the intrepid team on. They became aware that there were so many things going on around the city and nationally and internationally that was either not reported in the mainstream media (you're right Mainstream is a replacement adjective for an assortment of political terminology); or promoted little (if any perspective)...or the perspective was up...creek in a barbed wire canoe without a(for the more twisted).

Suddenly a huge glare of light poured from the sky and a taped voice guttered across the surrounding environment (so that one couldn't tell what sex the voice belonged to). It announced itself as Androgenous and cried aloud "But you can't have an access radio station if you haven't the people's involvement!" We were knocked flat by such unquestionable logic. We went on regardless for some weeks protected only by varying pairs of Elton John's glasses. But Andro's voice piped into our subconscious and we realised we were right in the eye of a dilemma. We had no way of getting out of it. Of course it's people who make radio stations. Programmes can't occur without people being involved. Without people coming across with their humour, their wits, their sorrow, their pain, and undeniably their humanity...then there was no radio. Without discussion on social action and environment. Without political debate and exposure to new

ideas and perspectives. Without involvement in the arts and cultural activities, without analysis and serious criticism, radio has no function.

What were we to do? And...just like the Andro flash... it hit us. What we could do is point this out to the Radio Times readers and friends and interested groups and perhaps they might understand what young typists have had indelibly implanted in their brains
NOW IS THE TIME FOR ALL GOOD FRIENDS TO COME
TO THE AID OF THE PARTY

The above was not a fairy story. It was a real life psycho drama. It could, and does happen in your city every day. Real places, times and names have been Deleted

and Replaced to protect those involved. (But really its 4ZZZ-F.M. radio Brisbane, and its happening in Brisbane homes, factories and institutions and various places

of work and play from all suburbs where the trusty radio F.M. receivers are in action. The person writing this article is Gay Walsh and the We mentioned in the story is the hardworking team, both full time and voluntary, who can be located by writing to 4ZZZ-FM P.O. Box 509 TOOWONG or ringing us here at 37 11203 and for heavens sake don't let them know I told you ...they'll be that cross)

BYE FOR NOW.

Gay Walsh.



"MOOSE MALONE AND THE MOHAIRS" PLAYING AT THE SUBSCRIBERS PARTY HELD AT THE UNI. RECENTLY.

JOE WALSH INTERVIEW



4ZZZ's John Woods and Stuart Matchet talked to Joe Walsh, who replaced Bernie Leadon in the Eagles, just prior to their recent tour.

John: Joe, how long ago was it that you officially joined the Eagles?

Joe: Well, the first concert really was, what, the day before yesterday in New Zealand, which went quite well. We've been rehearsing for a month or six weeks, something like that, and I think that a couple of weeks into practice everyone was greatly relieved that it would work, and it was gonna be fine. So it's really a brand new project, probably about a month old.

John: What's first on your agenda here?

Joe: We're gonna do a soundcheck this afternoon, if that counts, then the concert tonight. So this'll be the first concert in Australia, then we go to Sydney.

John: When do the Eagles first appear live before an audience in the U.S. with you as a permanent Eagle?

Joe: When we get through here. We're gonna go to Japan after we play Australia, then we go back and do a major U.S. tour.

John: Has it meant much to you in terms of your personal career to stop being a solo act, to join the Eagles?

Joe: I haven't necessarily stopped, I've just kinda postponed it for a while. I'm very, very glad to be a member of the Eagles. Probably the next recording effort will be with the Eagles, as a member, but I do have a commitment and I do intend to keep making solo albums. I probably just won't do it for a while.

John: Will you still be doing things like producing people like Dan Fogelberg?

Joe: Yeah, yeah.... that's funny that you know about Danny, he's a good friend. Yes I will get into producing and probably some of the guys in the Eagles will do some producing as well.

John: What are people like Kenny Passarelli, Joe Vitale and Rocke Grace, who were on your album "The Smoker You Drink The Player You Get", doing now?

Joe: Kenny Passarelli plays with Elton John now, Elton was looking for a bass player and he heard "Rocky Mountain Way" and said "Who's that bass player?", so I gave him Kenny's number and they got together. Joe Vitale is probably going to start a group with Jay Ferguson from Jo Jo Gunne. Jay's re-

organising a new group. And Rocke Grace has a band of his own in Los Angeles.

Stuart: Do you play much keyboard in the Eagles as well as guitar?

Joe: No, mostly Don Felder, the other guitar player, and I, do the guitar work, some double lead work. There is one song where I play synthesiser but Glen, Glen Frey, does most of the piano work. We're gonna get into double keyboards, organ and piano, for now we just gotta get the act together and get that far before we go ahead. That'll probably come out of the next album, we'll really branch out into playing a whole lot of things.

John: I read recently that the Eagles and Joe Walsh have been moving closer together for a year and that this union was inevitable. Why was it inevitable?

Joe: Well we've been real good friends for quite a while, they helped me on the "So What" album, I don't know if that's come out here or not. But on the "So What" album they sang on a few things and without actually co-writing, helped me organise vocal parts. And before they did their last album we had some kind-of all night jam sessions up at their house. And I was part of those and that's when they were trying to get some of the songs for their last album together. So we've been real good friends and we've been comparing musical notes for quite some time.

Stuart: I suppose it's a bit early now, but are you planning to write with them if you get the chance?

Joe: Yeah, I have a few songs in my head that I've brought out and they've been approved by everybody and I fully expect to come up with some guitar parts, for their songs, you know, I think that's part of my obligation. So, yeah, I think I may write a song or two that'll be on the next Eagles album, and I probably will co-write. I'm not saying I will, I might. They seem to approve of some of the things I've written. We're not really worried about it, I think I'm an integral part of the band at this point.

Stuart: Do you, the Eagles, have plans, time already put aside, for recording?

Joe: Yeah, we do, when we get back we're gonna take about a month off I believe and then we're gonna

see what happens. If we get some tracks, fine, we don't want to go in with any pressure, like, this has to work! I'm sure it will work, but we just want to go in and relax and try out some new ideas and see where all the new energy's gonna go.

John: What's the likelihood of the Eagles performing material that you've written and recorded in the past?

Joe: We're doing "Rocky Mountain Way", "Turn To Stone" and "Funk 49", an old James Gang song, and that makes me feel good, you know, I get my little two bits in. Yeah, there's no problem there at all, there will be some Joe Walsh things in the set.

Stuart: How do you fit in vocally with the Eagles?

Joe: Very humbly! They're really amazing singers and I'm learning a lot and I'm singing quite a bit of background and it seems to be working well. It's just a matter of time, you know, the more we do it the better we'll get.

John: What's Bernie Leadon doing now, what are his plans?

Joe: I don't know, I know Bernie well, I haven't seen him lately, I don't think there are any bad feelings at all about him leaving. He may begin a solo album project in the near future. I don't really know.

DOROTHY DIXERS

QUES: What type of equipment do you use at the 4ZZZ?

ANS: Being a community type non-profit station relying your subscriptions for finance we are not exactly wallowing in expensive equipment. Each of the on-air studios are equipped with two Denon DP-3000 turntables using Grace tone arms and Stanton cartridges plus a domestic Kenwood turntable. Station microphones are AKG D202 and audio mixers are by Sony. Tape machines range from portable cassette recorders used for outside interviews to a fourchannel synchronised machine for production work. Also available for use by the announcers are two cartridge tape machines which are used for jingles, subscription begging, etc. For off air monitoring we use a Yamaha CT 800 tuner plus Philips motional feedback speakers (remarkable little performers). We will shortly be acquiring a Yamaha CT 7000 tuner for off air technical monitoring. This is probably the worlds number one F.M. tuner.

QUES: I live on the fringe area of reception. Why is it that 4ZZZ's signal is fairly good sometimes and noisy at others?

ANS: Fringe area reception is always a variable quantity. Day to day changes are due primarily to changing weather conditions. This is true of all V.H.F. services operating over long distances. The only thing you can do is to make sure the signal reaching your receiver is as strong as possible by installing a proper outside aerial. A suitable four element yagi antenna is available from Stereo F.M. Sound, 288 Adelaide St., City.

QUES: I have heard that 4ZZZ -FM will be transmitting from Mt. Cootha later in the year. When do you expect to commence?

ANS: Equipment to enable us to radiate a ten kilowatt stereo signal from Mt. Cootha was shipped from the

U.S.A. On January 23. We hope to have this installed and operating some time in April. The principal problem to be overcome is that of getting the programme from our studios at St. Lucia to the transmitter on Mt. Cootha. No landlines are presently available. We therefore hope to be able to solve this problem with a radio link. More on this later.

Any questions about F.M. and / or 4ZZZ-FM are welcome and should be addressed to

DOROTHY DIXERS
4ZZZ-FM
P.O. Box 509
TOOWONG 4066



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JOINT EFFORT 3

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zzz's joint efforts



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The 4ZZZ-FM story

As the story is taken up again dear friends, we find that cruel socialist and centralist E. G. Whitlam Q.C. establishing the Independent Inquiry into Frequency Modulation Broadcasting! Now read on...

Chaired jointly by a liberal minded B.B.C. administrator Sir Francis MacLean and Professor Cyril Renwick, this Inquiry had a fundamental impact on both the development of 4ZZZ-FM and FM Broadcasting.

The report of the Inquiry issued in March 1974 recommended the introduction of F.M. broadcasting in the international V.H.F. band as advocated by the Broadcasting Control Board. The University of Queensland Union's (U.Q.U.) Media Committee had prepared a written submission (Ross Dannecker, Stuart Matchett and myself) to this Inquiry while Ross and myself supported this with an oral submission. These submissions were favourably received by the Chairpersons and our submission circulated widely.

There were two important features of our group and submission that enhanced our credibility. Firstly we were talking about something that virtually no one else was raising - that mass audiences were dissatisfied with commercial stations because of restricted play lists, too many commercials, etc. Other submissions rested on the assumption that majority tastes were content with existing radio and stressed the need for minority tastes to be catered to i.e. classical music, ethnic groups, educators etc.

Secondly our group was particularly strong in one area where most other public broadcasting groups were weak (with the exception of M.B.S. in Sydney) - the technical side of broadcasting. Ross Dannecker of the University Electrical Engineering Department had attended the first meeting of the Media Committee and at a considerable number of meetings with Board, Telecom and P.M.G. staff and he displayed that our technical knowledge and expertise was excellent. This was clearly of importance because of the influence that the engineering staff of these various governmental agencies enjoy.

In October 1973 Ross had made a detailed technical submission to the U.Q.U. on the technical feasibility of establishing a campus F.M. radio station and this was also presented to the MacLean Inquiry. By mid-1974 the Media Committee were fairly confident that

an F.M. licence was procurable and lobbying on Union Council was quite heavy. All executive candidates for the student elections were quizzed for the station as one of their platforms. Almost all elected candidates were supporters of the station concept.

It was in this second half of 1974 that we, for the second time, I believe, missed our opportunity to obtain a broadcasting licence. It was a time when had enough pressure placed on various key points in the broadcasting bureaucracy at a national level a licence would have been forthcoming. At that time, along with the Music Broadcasting Societies of N.S.W. and Victoria we were probably the best organised group in Australia in a geographic area where there was no competition for a licence (unlike say Melbourne where there were two well organised rival groups The Community Radio Federation and the Alternative Radio Association).

In November 1974 both the Music Broadcasting Societies of N.S.W. and Victoria were offered experimental public broadcasting licences in the F.M. band. Our failure to obtain a similar licence at this time was due to two factors. Most importantly because of the fluidity of political decision making in public broadcasting, which means that the administration situation was changing almost daily; thus unless one telephoned Sydney, Melbourne and Canberra continually it was impossible to know what tactics to use. Thus we were unaware that we should have been strenuously arguing our case. Secondly at that time most of the most active people in the Media were heavily involved in thesis writing and other academic work which further kept us out of touch with southern events.

With the granting of the M.B.S. licences, which coincided with the conclusion of the academic year, the Media Committee decided that now was the time to press our case. This decision was also supported by the conviction that the Labor Government's days were numbered.

It was decided that our campaign needed to be multifaceted to succeed. Firstly we make a detailed submission for an F.M. broadcasting licence to the Labor Cabinet and the Broadcasting Control Board. Copies were also circulated to the Queensland delegate at the Federal Labor Convention at Terrigal as well as many figures involved in broadcasting. In support of this submission we lobbied a considerable number of community groups in Brisbane, many of whom threw their weight behind our submission. By the end of February dozens of these groups had written to various cabinet ministers and the Media Department and Broadcasting Control Board on our behalf.

Secondly we sought and succeeded in getting transmission from the Board for a trial one week stereo F.M. broadcast during Orientation Week.

To be continued in the next issue.

...Jim Beatson

