

# RADIO TIMES

Oct '79

**Inside:**  
**LOCAL BANDS**  
**MAKE RECORDS**



# EDITORIAL

This month's Radio Times comes to you our wonderful subscriber, more action packed, star studded news and views including a detailed report by Station Coordinator Haydn Thompson. Our feature story concerns what's happening with Brisbane's expanding recording industry, support your local band folks!

Sandra Watkins reveals all about South Australian Public Broadcasters 5MMM-FM and 5UV an AM station.

## Gossip

Recently Michael Law, Executive Director of the Public Broadcasting Association of Australia did a quick canter around Northern New South Wales and Southern Queensland. Michael, legend has it, was once in the British Navy. Here's part of his report on his tour around the traps.

### BRISBANE - 4ZZZ

What can one say about the inimitable Triple Zed? The place (on St. Lucia campus) looks like the victim of a terrorist bomb attack, seethes with people (many paid, but a pittance), continues the honorable tradition of being the station Queensland politicians love to hate, has the strongest truly independent news service in public broadcasting, combines a total disinterest in bullshit with unobtrusive professionalism. Coverage is now good with 7 KW from Mt. Coot-tha, reaches the Gold Coast in mono. The University hasn't produced a red cent this year, but rock concerts net 2-3 thousand a time - so 4ZZZ is thin but healthy. Jim Beatson passed through the firmament a second time briefly, is shooting through to rejoin Georgina Guilfoyle's piratical proceedings on the Pommy airwaves. Haydn Thompson continues to balance principle and pragmatism adroitly on the ideological tightrope. They'd better watch out; they're in danger of becoming an institution!

### 4EB

With just about every technico who's ever worked on public broadcasting in Queensland now helping, they hope to be on air during September. Not being on hasn't helped their other difficulties. The year since licensing has been a hard one, with some major ethnic communities staying aloof, and a very nasty campaign at political levels against EB as a communist front. Some timely help from Bruce Gyngell with patient diplomacy by EB, seems to have defused the main problems; once on air, 4EB will be able to pin the lies back onto the liars (and, personally, I hope they find it painful). The licence requires the station to give some time to the unsuccessful applicants; this will potentially help viability, and Family Radio and Women's Radio are collaborating well, the other one (Queensland Community Radio) less well; the education consortium has gone into hibernation short of funds. With the big Greek community now participating fully, 4EB's outlook is much better.

### 4MBS-FM

On air since March, 4MBS is in very good health, very nicely set up in Kelvin Grove CAE with the ancillary space 4DDB lacks (07-356 8777). With no ABC FM yet, subscriptions approach 800 and continue to grow steadily. Having used 4ZZZ airtime before it was licenced, 4MBS is now hosting some 4EB ethnic programme until it gets on air. With a large body of volunteers, 4MBS is carving out a firm place for itself on Brisbane's airwaves, with quite a good coverage with 300W from Mt. Coot-tha (3KW on order). Former 2MBS volunteer Paul Seto is manager. Being in a

CAE doesn't seem to be a bother to a special interest station, as it is with community operations.

### WOMEN'S RADIO

A new Associate Member of the PBAA, this is an interesting group with its own ideas on how to improve the lot of women and their view of themselves, not out of any Women's Lib handbook. Secretary is Ursula Roper (07-378 2923).

### FAMILY RADIO

Also a new Associate Member, this is a Christian group with aims similar to those of the Christian Broadcasting Association in Sydney, long-time programme producer. Secretary is Merv Dunkin (07-303 254).

### GOLD COAST

An inquiry just before I left took me to meet Hilton Redding and John Fradgley at Surfers Paradise, interested in a station particularly for the old people who are very numerous on the Coast. The originators are Church of England laymen, plan a broad base for the station.

*"All that business was awful, it was a fuckin' humiliation. One has to completely humiliate oneself to be what the Beatles were, and that's what I resent. I didn't know, I didn't foresee. It happened bit by bit, gradually, until this complete craziness is surrounding you, and you're doing exactly what you didn't want to do with people you can't stand - the people you hated when you were ten."*

(John Lennon, 1971)

*"The rock industry I have left behind is run by a set of greedy maateurish agents who have moved gangster-style, to an almost complete monopoly of venues and bands, servicing venue operators whose chief interest is selling beer. There is no interest in fostering new talent or in protecting precious but esoteric art. And, of course, with hard economic times, only the surefire crowd-pleasers can expect regular work."*

(Andrew Bell, Stiletto)

*Joan Armatrading will resume her concert schedule after a three week break.*

*The singer is recovering in Sydney hospital at the moment, after an operation.*

*Her condition is satisfactory and stable, according to the hospital authorities.*

*Armatrading's manager, Mike Stone, said the sixteen thousand people who've bought tickets to her shows in Sydney and Brisbane, won't be disappointed. The concerts will be postponed to new dates, yet to be announced.*

*Triple Zed will give you the revised dates for the Armatrading concerts, as soon as they're available.*

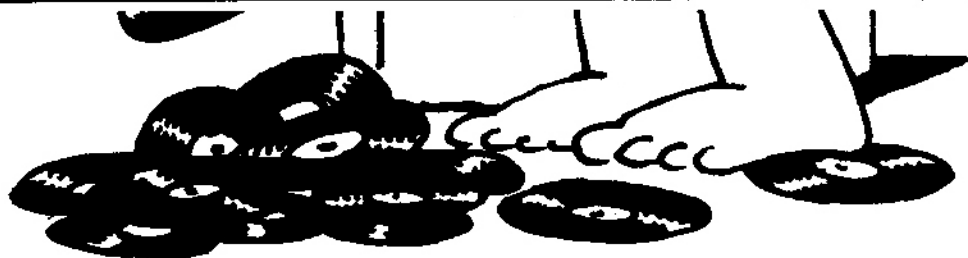
**RADIO TIMES : OCTOBER.**

**PRODUCED BY A VOLUNTEER COLLECTIVE:**

Gordon Curtis, Tony Mockeridge, Alan Ward, Sandra Watkins, and Matt Mawson...with a cast of dozens who risked grubby fingers to collate it.

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## OFF THE RECORD

This month two more of Brisbane's struggling rock 'n' roll bands have been in and out of the studios in what seems like a flurry of activity. With only a few hours studio time available both 'The Apartments' and 'The Sharks' have returned from their digital dalliances tape in hand.

First, The Apartments tapes — The Apartments have recorded three original songs, two written by ex-Go Between Peter Walsh and the third written by guitarist Michael O'Connell. The writing involved in all three tracks gives the listener some insight into the romantic nature of the street musician when love passes by. All three tracks could be loosely defined as love songs in terms of lyric and dance songs in terms of feel. That description however would fit about 99% of all rock 'n' roll so a closer hearing is no doubt in order.

'Help' written by Peter Walsh gives an imagery of two people finding each other among the falseness of a society that decrees individualism is the order of the day. Walsh sings about the doubletalk between people who need one other person to drag them out of the mainstream and into the escape of dual isolation. A look at the lyric reveals all —

"It happens again like you never planned it,  
you're talkin' and talkin' and talkin' as fast as you can  
Baby comes callin' you feel yourself fallin' again."

Love is never planned, it just happens, and when it happens people surrounding the situation may expect an explanation, especially on the second time around. Walsh replies —

"I've seen the choirboys dancing cheek to cheek —  
I could tell it all — talk about the world but talk's so cheap."

The third track 'Refugee' written by O'Connell shows more of a total band sound rather than the up-front singer with band approach on the two Walsh pieces. The lyrics pertain to yet another lost love but it is the song in totality which gives a feeling of depth of thought and simplicity of expression. The rhythm section cooks all the way through with a great R and B feel and the nasal twangs of the guitars produce an imagery of sittin' on the beach watching wave after wave roll in. At the risk of sounding like a record company hype, probably the most apt description that could be applied to 'Refugee' is a summertime sound. The only complaint I have about it is that the time of the piece is far too short — you're no sooner drifting with the feel when it abruptly finishes. Still 'n' all a good one!

The Apartments tapes will soon be out on a E.P. and should find their way into many record collectors' cupboards. The three songs are all well written and well played however there is definitely a lack of care

shown in the production side. The use of an acoustic guitar would have helped greatly and please dear producer buy a tuning device for the studio. Flat notes on a recording stand out like a poke in the ears with a sharp stick.

Overall the sound of The Apartments comes across well and hopefully this is the first of many recordings from a great band.

It must come as a surprise to learn that 'The Sharks' two recordings 'Freud' and 'Lobotomy' have come from the same studio as The Apartments tapes. Production-wise the listener is presented with a slick layering of keyboards, guitar and voices punched along by an extremely tight up front rhythm section.

The only flaws in the sound is the loss of any cymbal sound and the back seat given to the saxophone. This is a real pity as the sax especially is an integral part of The Sharks sound.

Both songs were written by guitarist singer Mark Dadds and deal with the analytical world of psychology and related sciences. The lyric does not appear to be sci-fi more science fact.

'Lobotomy' opens with a keyboard confusion followed by a maniacal scream announcing

"You've taken out half of my brain  
I can't feel I can't feel pain  
Hit me kick me lick me love me  
it's all the same."

For people who saw the film 'One Flew Over The Cuckoo's Nest' the lyric line throughout both songs should have a familiar ring. The writing and arranging strength of The Sharks is nothing short of amazing. For their few short hours in the studio producer and band should feel pretty pleased with themselves.

All five players involved are extremely competent and confident within the studio confines but the highlight of the set must belong to Mark Dadds for his cutting vocal and Cecile Childs for her wonderful sense of melodic placement in the keyboard lines.

Both tracks are fast and punchy guaranteed to get your body rhythms flowing. The bass and drums flow like a frantic energy beam along a straight line of flight leaving room for the synthesisers and voices to weave in and out in an exciting web of sound layering.

The whole thing displays a totally professional approach to the creation of excitement within the studio's sterility and this can only be achieved by many hours of planned rehearsal before the reels are set spinning.

The Sharks at present are wondering what to do with the tapes, whether to release the songs as an independent single or hang out for a recording deal from one of the record companies. No matter which one of these alternatives finds fruition, listeners can be sure that The Sharks on record will not go unnoticed. While Freud rolls in the grave, their audience will roll in the aisles.

OFF THE RECORD...CONTINUED NEXT PAGE.

# State of the Station.

By HAYDN THOMPSON

Another month gone and we're still here. Many subscribers are probably not aware but these last few months have been ones of great uncertainty for the station. I'd hesitate to say that our future has never before been so uncertain. It seems that our history is studded with crises and episodes any one of which suggested, "Well this is it. We've had it."

Somehow however the station has managed to survive the various crises, only to plough into another some time later. In fact our history and the myth of Sisyphus have a lot in common. Overcoming each obstacle is like rolling a boulder up a hill, only to see it roll down again. You know there will always be a new crisis, a new "crunch". At least by this time, almost four years on, we've learnt not to shit in our pants whenever another crisis looms.

Why the problems?

It seems to me that most of our problems can be traced to our trying to do too much, with too few resources in one of the most conservative states in Australia.

Public radio is new to Australia. When Triple Zed went on air in Brisbane, (well its western suburbs mostly), it was the first new station here for at least thirty years. We were the start of a new sector of broadcasting and it would be several years even before another public station would join us on the dial.

People's expectations differed.

The University of Queensland, themselves interested in a radio licence, seem to have expected us to broadcast only what conformed to the most narrow definition of educational material. This is where our novelty has caused continuing problems. The fact that overseas public stations linked with tertiary institutions have had a fair degree of freedom in programming has cut little ice with the Senate, the governing body of the University of Queensland. While on the one hand the fight for editorial freedom in student papers seems to have been won, a similar fight for radio seems to have caused all manner of problems. At one stage the university legal advisor actually argued that interviews with visiting politicians was not on. ("I find it hard to accept that they will be used for the purpose of academic discussion rather than political persuasion.")

I don't think bias was alleged since one of the polities was Mrs. Guilfoyle. Rather it was said, this type of interview where politicians actually expressed personal views, was not a legitimate purpose for the expenditure of funds collected by the Uni. from student fees. Yet for that interview to have appeared in *Semper* say, would have been okay. The same giant legal mind responsible for this last amazing opinion, has consistently advised the University in its dealings with Triple Zed. Small wonder we continue to have problems.

## WE'RE BROKE (Well, almost)

To bring the current financial problems of the station up to date it is necessary to understand our sources of funds. Basically about 1/3 comes from institutions: Uni. of Qld Union, Q.I.T. Union, Kelvin Grove Union and a lesser amount from Griffith Uni. Union. The lion's share of this institutional funding has come in the form of capital and recurrent expenditure allocations from the Union at Qld. Uni. Without the necessary initial funding Triple Zed would not be here today. We grew out of the University of Qld Union Media Committee, which for years lobbied for a licence.

Because of the requirements of the Act under which we were licensed, the body holding that licence had to be incorporated. U.Q.U. was not, so a company was set up with seven directors, five effectively from the students at the Uni. of Qld and two from the full time

staff of the station. Later another director from QIT was included. But this caused its own problems. Because, through necessity, the station was a separate body, we could not receive annual allocations in the way say that the newspaper "*Semper*" (Time Off) did. So it was suggested that we should be given the money in the form of a loan, to be written off at the end of each year. For reasons which are not clear, but which probably have a fair bit to do with the turnover of people both within the Union and also more importantly within Triple Zed, the loans were not written off. Each year we were funded by the Union therefore, the Union loan account built up.

When the University came to review Triple Zed, then, they found an unsecured loan of considerable proportions to a station whose programming was not what they expected. These two interlinked matters, funding and programming, have been at the core of almost all of the station's problems with the Uni.

At the time of writing, (late September), the station is perilously close to broke. We are in this situation solely because we have had no funding from the Union for over a year. Our 1978 allocation ran out last year, about August. Since then we have lived off what we could raise ourselves through subscriptions, concerts, Joint Efforts and a radiothon.

The reason for no Union funding this year has been because the Senate has been investigating our programming and finances. Late last year one committee actually recommended that we be kicked out of the present building we occupy on campus and pay back some \$50,000 we had been allocated for '78. Oh, yes and also that we receive no more funds. Fortunately wiser heads prevailed on Senate and a further investigation was set in train.

Unfortunately for us however the Senate committee finally charged with the responsibility of examining our programming was having trouble getting together. As the head of the committee Dr. Paul Gerber put it, "... as soon as one member returned from a safari, another left on a pilgrimage."

We approached the Vice Chancellor for emergency funding pending the final report of the committee. He was "unwilling to go out on a limb" over the issue in fact concluded that there was no limb to go out on. It was suggested that we should make a plea to the Senate. To have any success there it was recognised that we would at least need the support of these members of the committee who were still in Brisbane. A meeting was hastily called and after some considerable discussion the committee members more or less indicated they would view our request for interim funding favourably. They recommended as such to the following Senate meeting.

However the final Senate resolution was for interim funding up to \$10,000 only if a Mortgage Debenture was signed which was acceptable to the Finance Committee of Senate. A Mortgage Debenture is a document that gives the Union first go at the assets should the station go broke, or if a majority of all reps. on Union Council decide to foreclose on the loan. We have been reluctant to sign such a document because, knowing what a volatile area student politics is, to entrust your future to the fate of a simple majority of student politicians is to ask for trouble.

Nevertheless it is true that in some ways they already have that power. They could kick us out of the building tomorrow. They have a majority on the board of the company and the Union directors have already signed trust deeds for and on behalf of the Union. This stipulates the director will deal with their share as instructed by the President in accordance with the constitution of the Union.



## STATE OF THE STATION

However as Broadcasting Tribunal Chairman Bruce Gyngell said at our licence hearing last year when this issue came up, "We have to be careful from the point of view that we do not grant a licence to somebody if somebody else is going to say we (ZZZ) have no control."

So at this point of time, that is where the matter stands. The long term future of Union fundings seems O.K. Particularly now as we are looking at a fee-for-service formula whereby we charge the Union each year for the programs we will be producing that can be seen by a reasonable person as a legitimate purpose of a university Union. This will particularly apply to the news interviews and services such as information, transport and accommodation that we supply.

The short term situation is precarious. We have to check our bank balance each day to see whether we can meet expenses.

### SUBSCRIBE . . . Please

*If you know a friend who might be thinking about subscribing or resubscribing but has not yet got around to it, please put the weights on. If we get 25 subs a week that is \$500.00 and we've already paid a third of our weekly wage bill.*

*For twenty dollars a year you can get the satisfaction of knowing you're giving a lease of life to an independent voice on the Brisbane media scene. Your support is needed now.*

## QUASAR:

Len Henderson Guitar,

Barry Tiplady Bass,

Trevor Tiplady Drums.

'Quasar' is a name that has been on jazz-rockers lips for around three years in Queensland and now after a long wait the band's first album has been released, under the title of Nebular Trajectory.

Don't make any mistake - Nebular Trajectory is a masterpiece. Modern jazz has come a long way since being kick-started by people like Miles Davis, John Coltrane, Chick Corea and others too numerous to name and Quasar have done everything to live up to the standard of excellent set by any of the state of the art performers in the world today.

Quasar went into the studio as a three piece band and have come out on record with a sound that many people would have thought impossible. But, that is what the trio is all about - doing the impossible. There are no overdubs and all the playing was done live in the studio, recorded direct onto stereo tape. Intellectual expression is the essential element captured on the grooves and while the organisational discipline is unashamedly severe nothing of the basic feel for melody and rhythm has been lost. It is an album of feel, passion, reflection and that essential ingredient, madness.

All five compositions are entirely original with all members contributing to both writing and arrangement. The music contained is so varied and freeform that it almost defies literary description. Any person who has an affinity for the excitement that music of a world class nature can produce will surely have no trouble finding a place for this one. Should you wish to find out more about availability 'Quasar' can be contacted at P.O. Box 80, Stones Corner, Qld., 4120.

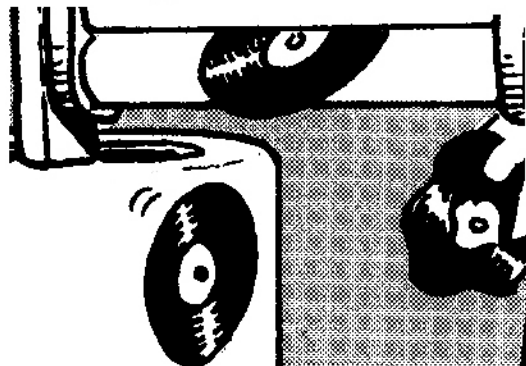
## ON THE RECORD

The Humans' first single has finally been released on their own 'Globe' label. The band have been in the recording studio twice this year and have recorded over six tracks on the search for the Big One that will get them firmly entrenched on the shelves of Brisbane's record collectors.

After much mulling through the tapes the song 'Teen Idol' has been chosen as the A side of the single.

Teen Idol is a firm favourite amongst Humanites and on the merits of live acceptance should do well for the band. The title is fairly self-explanatory as far as theme of lyrics goes. It tells the story of the price of fame when a person finds themselves rocketed to stardom in the world of rock 'n roll. Vocalist Tim Collett shines in the studio and shows how innovative his approach to rock singing really is. The band have no evidence of the sterility that makes many great live acts sound mediocre in a studio environment. Guitar player Paul Avenell whips the six strings of his instrument into a frenzy while rhythm sectionnaires Peter Acton (drums) and Mark Purchase (bass) tie their end of the sound together in a great blend of punch 'n power.

Credit must also go to producers Evan Kelly and Ian Nicolson for an excellent job of knob twiddling. It is not very often that Brisbane studios get the best out of a band but with Teen Idol, the Humans should be more than happy.



## OFF THE RECORD . . . CONTINUED.

### One final quote from 'Freud'

'Lie down and relax!!  
Lie down and relax!!!'

Sorry, but with that much energy coming out of the speakers relaxation is the last thing on this mind. Keep moving is the message in this song for as Dadds states

Just because you're paranoid  
Doesn't mean they're not trying to get you.'

Who is they Marcus? - The Sharks?! Who knows, probably the best thing to do is to buy the record when it becomes available and take it to your nearest psychoanalyst or Alfred Hitchcock whichever you prefer. Failing that you could simply succumb to rock 'n' roll madness and just have a good time as it's not every day you hear a Brisbane band produce material of the standard of these two tracks. More please!!

**4ZZZ-FM  
PRESENTS**

# ROCKPILE



Featuring

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Special Guests **Mental as Anything**  
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CLOUDLAND BALLROOM  
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**\$3.00 ZZZ  
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IN LINE WITH FOUR TRIPLE ZED'S POLICY OF ENCOURAGING COMMUNITY INVOLVEMENT AND FINANCING, RADIO TIMES HAS GREAT PLEASURE IN REVEALING THE DETAILS OF GRANTS FROM TWO BRISBANE TERTIARY INSTITUTIONS QUEENSLAND INSTITUTE OF TECHNOLOGY UNION AND KELVIN GROVE COLLEGE STUDENTS UNION WHO HAVE PROVIDED \$10,000 AND \$3,000 RESPECTIVELY. THE FOLLOWING ARTICLES DESCRIBE HOW THE MONEY IS TO BE USED.

## QUEENSLAND INSTITUTE OF TECHNOLOGY COMES GOOD

QIT Union has allocated around \$10,000 to 4ZZZ this year.

The granting of funds, was held up pending an investigation by a Union media sub-committee into the viability of such a grant.

Union President Pat Flanagan, who sat on the committee, put two motions before the recent Council meeting that approved the grant. The first motion supported 'the concept of 4ZZZ-FM, and its efforts in the promotion of live music and an alternative news service (its in stereo). The second motion granted the money. He praised the stations 'assistance to the students in providing a media outlet and a commentary of the Federal and State's education policies and the ability to education the community on particular issues, and to provide an alternative point of view for the community to discuss - issues of particular importance to students.'

Live music emerged as a major conversation piece for both sides. Flanagan forged on: 'The plastic, disco orientated music of the other stations does not appeal to the students, in the main. . . The standard of live music in Brisbane has skyrocketed since Triple Zed's activities have been going.'

'Indeed, the standard of live music on this campus has sky rrocketed' (no misprint).

Major speaker against the concept of Triple Zed, was Councillor James McCrea, who saw no need in plugging a sinking ship. He conceded the big potential of such a public broadcaster, but argued that the station had failed to realise its potential and so did not deserve the grant.

When the sweaty armpits were exposed, the count was 12-6. After all the crap, McCrea was one of the Dastardly Dozen. . .

McCrea reported much disdain from the coasts and around the city regarding the Troubled One's presentation and content. Presentation was seen 'limited to a very superficial, rather poorly thought out bandwagon, that results in a message of a very distorted nature.'

With two proxy votes, the second motion was passed 13-7. Out of that \$10,000, was to come the installation of speakers and whatever to bring the Relieved One's music to the masses on campus. When the quote was finally organised, a happy, happy, Haydn Thompson and Lauren McKinnon were humbly ushered into the President's office, where much show was made of the memorable handover of the \$10,000.

## KELVIN GROVE COLLEGE STUDENTS UNION

Triple-Zed have recently been awarded a grant from Kelvin Grove College Students Union. This much appreciated money is to be used to solicit, encourage, and instigate greater involvement in the station by its listeners.

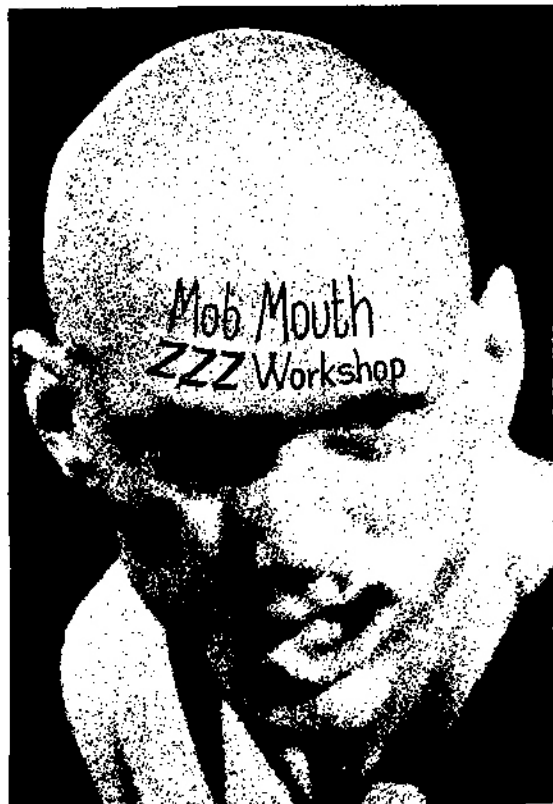
Going under the catchphrase of workshop, the hope is that people will come forward with ideas and enthusiasm to produce: interviews, radio subscription plugs, station identification, raves, 'specials' on their particular interest, anecdotes and stories tall and legless, what do you call a cowboy with a horse? A low down bum, good jokes, fairy stories or ory aries, cellular chips, open cassette letters (preferably one minute long), to anyone from B.J.P. to ZZZ, scripts for volunteer announcers' programmes, or anything that they have on their mind which they feel others will find interesting or will be able to identify with.

The easiest start to involving yourself is by obtaining one cassette player, cassette or letter cassette, a couple of jiffy bags, one stamped and addressed, and one finger and one mouth, and send it to "Mob Mouth".

If you need more production facilities to produce your idea, then the workshop will attempt to familiarise you with the studio and the techniques required in announcing, editing, dubbing, interviewing and recording, and in this way we hope to approach the ideal of peoples radio, where you can express what you think and feel.

So if you have an itchy idea or view that needs to be set in to the firm concrete airwaves - overcome the demands of distraction, apathy, the day-to-day chores, indecision and intimidation - write it down and use the facilities and technical advice available to set it into brown oxide.

Michael Crighton



# 5MMM

## FM stereo radio

### 103.3 MHz

5MMM-FM — an exciting new concept in STEREO FM radio broadcasting. AND it's a PUBLIC station.

THE PROGRESSIVE MUSIC BROADCASTING ASSOCIATION  
P.O. BOX 362, Norwood, S.A. 5067  
OFFICE — 56 Magill Road, Norwood. Phone 42 7911

SOUTHERN ALTERNATIVES: Part One

Radio Times Sandra Watkins recently visited the southern states to take a close look at their Public Broadcasters. This is the first of a two part series.

Adelaide has two public broadcasting stations: 5MMM (103.3 Mhz) and 5UV (531 KHz).

#### 5MMM-FM

At the moment 5MMM have their licence but are still constructing their studios in a beautiful old building that used to be a funeral parlour. Their motivation to begin was to play a different kind of music from what was already presented on Adelaide stations, and to promote local music, i.e. "a real radio station". They've been hard at work raising money, and already have quite a few subscribers who will pay \$20. . . not that they had to start from the proverbial scratch. The generous South Australian government gave them \$62,000, and they received a further \$14,700 from the State Unemployment Relief to employ the unemployed. Their other generated income comes from lotteries, art auctions and gigs. They present weekly live music with local bands such as Terminal Twist, Lemmy Caution, Street Corner Jack and Foreign Body. Big events could incur big losses which they can't afford at the moment. The type of music MMM plays covers jazz, rock, folk and new wave; they feel they have an audience not already catered for, by 5UV.

The station runs on volunteer fuel at the moment and they hope to run a training programme to encourage more helpers. They want to be selective, it won't be a case of free access. When everything gets going there will be eight fulltime staff including a Station Co-ordinator, Project Officer, Technical Officer, Administration Officer and 4 Programme Co-ordinators to cover Music, Arts and Drama, News and Public Affairs and Youth Radio. There will also be a Women's Collective and a Volunteer Collective. There is a Management Committee of 11 who meet once a week to discuss general business. It's an open meeting with "no secrets and no hierarchy", according to Glenda Lee, their present Promotions Co-ordinator. MMM doesn't take any political or social stands, but through their news they want to tell people the things they haven't heard before — their main source of information being the A.B.C. They produce "Airwaves" in surroundings that would make our editorial collective green with envy.

## Listener Supported Radio

### 5UV on 531

The station is on the air approximately 120 hours each week. Frequency: 531 kHz. Power: 500 watts. Our transmitter station is located at Dry Creek; the studios are on Level 3 of the Barr Smith Library Complex at The University of Adelaide, Adelaide, 5000. Phone 223.4333 extension 2173 (general enquiries).

78's  
Ethnic Access  
Rock  
Fine Music Evening  
Country Jazz  
Folk Blues  
OVER SIXTIES RADIO

Future plans include Radio Drama and more concerts. At the moment their subscribers don't receive any benefits except for... a real radio station.

#### 5UV

5UV is a non-commercial, educational and community radio station operated by the University of Adelaide's Department of Continuing Education on the Uni. Campus. It's a large and very efficient organisation. They began when an 'anonymous rich person' donated \$100,000 to set up an education radio station with the tiny unrestricting stipulation that, among other things, no music was to be played. Their extended licence was granted in 1975 and while music is now played, they still have hassles with the Uni. who regard classical music as educational, but take a dim view of rock.

Education with a capital 'E' is reflected in the programmes that go to air, "bringing University expertise in the humanities, sciences and social issues to the community", according to their brochure. Other programmes endeavour to provide complementary and alternative information to their listeners. Ethnic Broadcasters, Student Radio and the Country Music Club pay for access time on UV. As well as money coming from this, the station is financed by the Uni., subscribers (who are called "Friends of the Station" paying \$20) and grants from various places, such as the Australia Council, the Schools Commission and the South Australian Grants Advisory Committee.

5UV has a fulltime staff of 11, about 15 part-timers and dozens of volunteers. They produce a regular programme guide giving full details of what to expect for the month.

The main thing that came out of talking to Glenda and Nigel (from 5UV) is that all of the Public Broadcasters should maintain close personal contact, swapping ideas and programme guides and giving support to each other.

# BLUES

## BLUES R.I.P.

During the on-air verbal intercourse I enjoyed with English blues researcher Paul Oliver some weeks back, some interesting ideas emerged which challenged the certainty I'd always felt that the blues continues to be a living breathing musical force, as much a part of black life now as it was in the 20s and 30s.

Paul Oliver is not only an erudite scholar of the blues, appreciating the subtlety of mood and lyric as well as the raw energy of the music, but also a perceptive observer of the tides of change as they ebb and flow across the cruel shores of popular taste. (What perfectly priceless peurile prose - probably possesses Pulitzer prize potential).

He has personally witnessed the post-war development of the music and investigated with diligence its formative stages and eventual emergence as a unique

and separate form of music in the Jazz Age of America. In short, his knowledge of blues is extensive and he is in an excellent position to place it in perspective with regard to the development of 20th century popular music, black and white.

His conclusion is that the 60s blues revival in the technological West, rather than drawing attention to the originators of the sound and ensuring the music's continued viability, actually sounded its death knell.

Mr. Oliver contends that the blues, both as a musical form and as a reflection of the mood, preoccupations and popular taste of black Americans, reached its peak somewhere in the late 20s or early 30s and then steadily declined. As the 20th century wore on, blacks began to seek a new, proud identity and rejected the unsophisticated 'slave songs' with their unpleasant associations of chain gangs, share cropping and hard times.

Though many people, myself included, regard the blues of the 50s as perhaps the ultimate expression of the force and creativity of black American music, it was by then no longer the music of the majority of U.S. negroes. To the migrant workers from all parts of the South, now living in big Northern cities, the band blues of Muddy Waters, John Lee Hooker or Lowell Fulson was a reminder of back home but with a tougher sound reflecting life in the ghetto. The music appealed to working class people with their roots in cotton growing soil.

A significant proportion of the black population sought a music to reflect their growing sense of independence, sophistication, strength and unity. They rejected the blues, embracing in turn Swing, cool Jazz and in the 60s, soul music.

Here was a sound based on gospel music, a reminder of the church which held the black community together through the tough times. It had the drive of rhythm and blues but was removed from it enough to avoid embarrassing comparisons. Soul music continues to be the music of Black America, and a good part of White America, not to mention the rest of the World.

By the time white musicians around the globe took up the banner for blues, its black audience was rapidly diminishing. There are still clubs in Chicago, Houston and Oakland where you can hear great blues, but there are fewer each year and the patrons are nearly all middle aged.

Today's full time blues musicians could not earn a living if not for the college circuit and concert tours. Like real country music and real rock 'n' roll, real blues owes its continued existence to a dwindling indigenous audience and a growing number of European record collectors and enthusiasts.

The blues may be struggling, but dead? Never !!!  
-MARK DOHERTY



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# ON THE RECEIVING END

In June this year the Australian Film Commission granted us funding for part of a submission towards our expansion of studio 3 into a fully fledged production studio. The studio will hopefully one day, become an installation ideally suited for the multi-track recording of comedy, drama and music programs. It will also allow us to attempt more 'live to air' musical programs, one area we haven't been able to get into properly before.

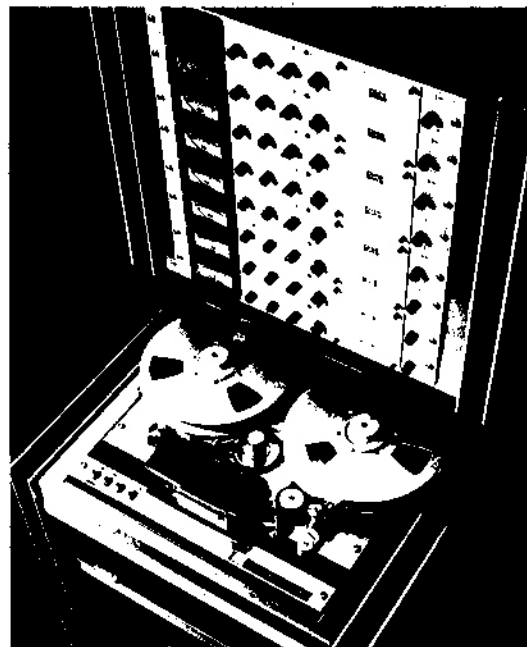
The grant, for \$11,750, is for the specific purpose of purchasing an 8 track audio recorder, and a16 input, 8 output mixing console. So we now find ourselves, even though we are broke, spending money on large pieces of new equipment. Slightly ironic but hopefully our day-to-day finance situation will improve shortly and we will be able to free some more money to set up other necessary parts of the new studio.

We have set up a committee to look into purpose, use and installation of the new studio and they have met a couple of times to discuss these points. Basic conclusions fall along these ideas. The studio should be made available at free or nominal costs for non-profit groups like ourselves. Costs expected are in the tape and running expenses area and for the supervising of the studios use by a suitable person. If the studio is to be used by groups, such as bands, who require the tapes produced for outside use then usual commercial costs should apply. Hopefully though we will monopolise the use of the studio for producing 'on air' material. Radio plays - complex plugs and large group interviews are obvious areas where we can expand.

Actual decisions on equipment to be bought have not been easy but a recorder has now been signed for. We have purchased yet another OTARI recorder (both Studios 1 and 2 have OTARI 1/4 inch machines). This time a one ince 8 track machine model Mx7308. This is not their latest model, in fact it was the last of the first series. But we have been able to get it for a good price saving several thousand dollars on the latest models. Delivery is expected near the end of September. A brief summary of the machine's specifications follows - 2 speeds 15 inches per sec and 30 ips-3, 1 inch 8 track heads, start time - 1/2 sec., tape speed deviation less than 0.25%, wow and flutter less than 0.06% at 15ips, peak weighted, frequency response 30 to 20,000 Hz 2db, signal to noise 65db, distortion less than 1%. The machine comes with a remote control of all functions enabling remote selection of which tracks are wanted for record and which for replay.

The choice of mixing console is narrowing down a lot. The most probably choice is the locally made PAS product. This desk provides most of the facilities we need, indeed a few the imported product doesn't, and looks like being at a price we can afford. The desk is not in production yet but we are confident that we will soon be able to assess a prototype, and finalise the purchase order.

Other areas for expenditure in the studio involve another quarter track mastering recorder, monitoring speakers and amplifiers, a patch panel, several kilometres of cable and of course physical construction of a control room. Quite a big mountain but thanks to the Film Commission, not just a dream anymore. Will keep you informed to progress.



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## TWO WEEKS IN MELBOURNE

What can you expect from live music in Melbourne?  
Triple Zed's advertising rep. Eff Sharp holidayed there recently.



Let's start on a high note - HEARTS in Fitzroy. This place reminded me in lay out and atmosphere of the old Exchange Hotel in the City, (remember?). It promotes good loud enjoyable bands who all seem to have a small group of ardent followers. Financially it would appear to be doing well, running a 99 cent NIGHT each week. No doubt this is subsidised by the door price including a supper, which somehow one can never seem to find. For the audience, take a modicum of band followers, a large smattering of Melbourne Uni students, a pinch of punk and a handful of the inevitable trendies and presto... HEARTS. Paul Kelly and the Dots played Hearts on one night that I went and "The Dots" were great. Paul Kelly comes across as a whimp - enough said.

The Models, in Brisbane not so long ago, have changed quite dramatically (and didn't they need to!) They've gained the absence of Ash Wednesday and he's been replaced with a superior, but less dominating keyboards player. The band appeared less contrived, less arrogant and certainly not boring.

The Models did a support to Sports at the Crystal Ballroom in St. Kilda. Sports - great as usual, no need for further comment. The Crystal Ballroom - this seems to be the place to be seen if you've any aspirations of pretensions toward punk. The latest House of Mervale leopard skin suit - that kind of thing - Vogue's new wave. Still there is the hard core of people who are there for the live music. Bouncers on the whole are pretty heavy but not as bad as say the belated Queens Hotel employees. The Ballroom, like Cloudland, has a sprung floor downstairs, where the main band plays. There's another smaller floor above where the support band performs. Admission is around \$6 for a night like that, and drinks aren't TOO expensive.

Kingston Rock is badly designed and badly used. In Brisbane, if used properly it would be ideal, but the owner spends no money setting the place up as a "rock 'n roll" place. It looks cheap and the crowd is worse. Not highly recommended.

Almost next door is "Bananas". If someone tells you it's the pits... believe them.

The last place I visited was Bombay Rock. In my opinion it is the worst venue I've ever seen. Another place with two stages, the support band downstairs and the headliners upstairs later. The place has a 3am licence, (the best thing about it), and is populated by young mainly working people, predominantly male. One closed, raised area, the only place you can see properly if you're under 6 foot; is reserved for VIP's like Lee Simon of Nightmoves, promoters, etc. That set-up probably sums up the Melbourne rock scene as a whole - a lot of elitists totally unconnected with the makers and supporters of rock 'n roll - the audience.

On a general note, the actual music is stagnating. The most interesting bands remain The Boys Next Door, The Models and The Dots, all with a number of years standing. There are no new 16 year old garage bands playing around, although one band, "Crime" is highly praised. Perhaps with the coming of summer, and people getting out of their heated TV rooms a little more, something new and creative may come forth. Let's hope so. Until then, although Brisbane has nowhere for our bands to play, it is most encouraging to see groups forming and working... bands like Pop Rivet, The Apartments, Zero, etc.

So, Melbourne is a town where you can stay out til 4am doing something interesting with no problems. It just needs a small medium sized kick in the arse.

-EFF SHARP



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Rock 'n roll it seems has always been dominated by musicians of the male type. The reasons for this are fairly simple if you follow the line back to the beginnings where you find male dominance in all its glory. Who could imagine for example, 'Elvira Presley' or 'Charlotte Berry' or maybe even 'Little Rita'. Certainly most males would agree without a further thought, but if you look a little further you might realise that it is not the musicians that have set this pattern but rather the male dominated rock media. After all these years of struggle within alternative cultures and new media forms the day of the chauvinist chanson is finally coming to an end and even here in Brisbane one band at least seems set to prove that women can rise out of the male-strom and show you guys a thing or five about music in the modern world.

Zero have been performing in Brisbane for the past 10 months playing mainly punk dances and pubs. The line-up has changed a few times over themonths but for the last three months has stabilised into a tight-knit, energetic quintet. In much the same way as most local new-wavers, Zero have had quite a deal of trouble in chasing the elusive gig and more than once have had second thoughts about the worth of keepin' it all together. Fortunately 'I Give Up' is not a phrase in any one member's vocabulary.

To see the band in performance is not something you forget easily. Indeed they do more than just merely entertain — they attack your senses without apology. One of the things you notice first is that there are no stars in the band — no strutting lead tongue-twister strutting senselessly, no hot shot power-chord pusher aiming at your skull; rather the five individuals working together to provide a total wave of energy without let-up.

The set opens with the Byrds classic — 'So You Wanna Be A Rock 'N Roll Star', Debra Zero screams the lyric until your head feels as though explosion of the grey matter is imminent. The stage is set, the band is cooking and at the end of song one, the audience scream back. Debra takes a step back from the microphone, without concern for the audience, and instead checks the band, smiles all round; OK let's go. Energy levels rise and spread right through the hall until band and audience are inseparable.

The main thing which separates 'Zero' from a lot of other bands working around town is their total lack of gimmickry. No Big Lightshows or Walls of Amplifiers, instead the players themselves give a theatrical overview of life at the hop. MAin voice of the band Irena Luckus keeps her eyes on the audience and her tongue firmly in cheek. Just try to outwit her, with a snide comment during a performance and watch your friends laugh as quick one-liners shatter your ego to bits. Debra Zero and Nicki Nought compliment each others guitar styles perfectly. As Debra pushes chord after chord right up front, Nicki neatly fills in the spaces with some cutting likes that weave in and out without the takeover bid of most six string soloists. Lindy Morrison lays down a tight simple pattern from behind the drums and John Willstead holds it all together with bass lines guaranteed to keep Chaplin smiling.

Most of the material in Zero's songlist has been chosen from the contemporary songwriters of the day but this is only the first step along the way for the band. At present they are searching for new material from some of the more obscure melodymakers such as 'The Gang of Four' and writers of the sixties who provided material for many of Phil Spector's production exercises.

New material is only one aspect though, for as time goes on Zero will become more avant garde in the concept of performance. Plans are definitely afoot for developing the theatrical mould and with character roles already showing through this move should be rather rapid. One example of direction is Irena's powerful interpretation of Dylan Thomas' 'Do Not Go Gently' set to the music of 'All Along the Watchtower'. Dylan meet Dylan (charmed I'm sure!)

Even though gigs are few and far between practise sessions are definitely not. Almost every day at least some of the players are together going through the changes, tightening up the various sections of rhythm, melody and harmony an three or four times a week a full rehearsal is underway (pass the flagon please!). Each time the band performs live the benefit of long hours spent in rehearsal shows itself through the progression of each player becoming more and more confident in the tightness of the sound overall. There also seems to exist a total freedom of expression for each voice and instrument and an absence of a band leader as such. What is probably an ideology for most exponents of rock has become a reality for the members of Zero — freedom of expression without the management's oppression.

Now that the lineup is stabilising and a positive direction has been found 'Zero' will be working hard to give their growing audience a new concept of performance each time they climb onto the boards; without going into great detail just rest assured that should you be part of that audience be prepared for a night you won't forget in a hurry, that is if you get out alive. Rock 'n roll hasn't been this fierce for quite some time.

'Power in the Darkness'.

T.M.

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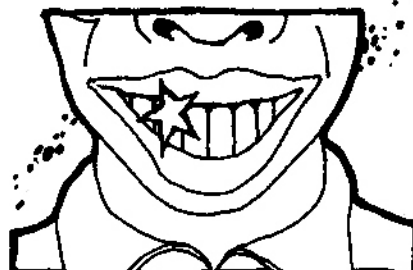
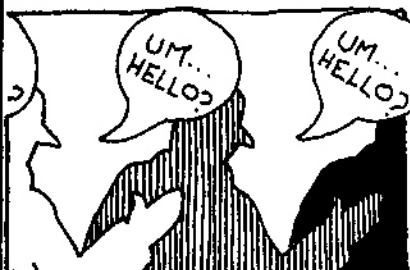
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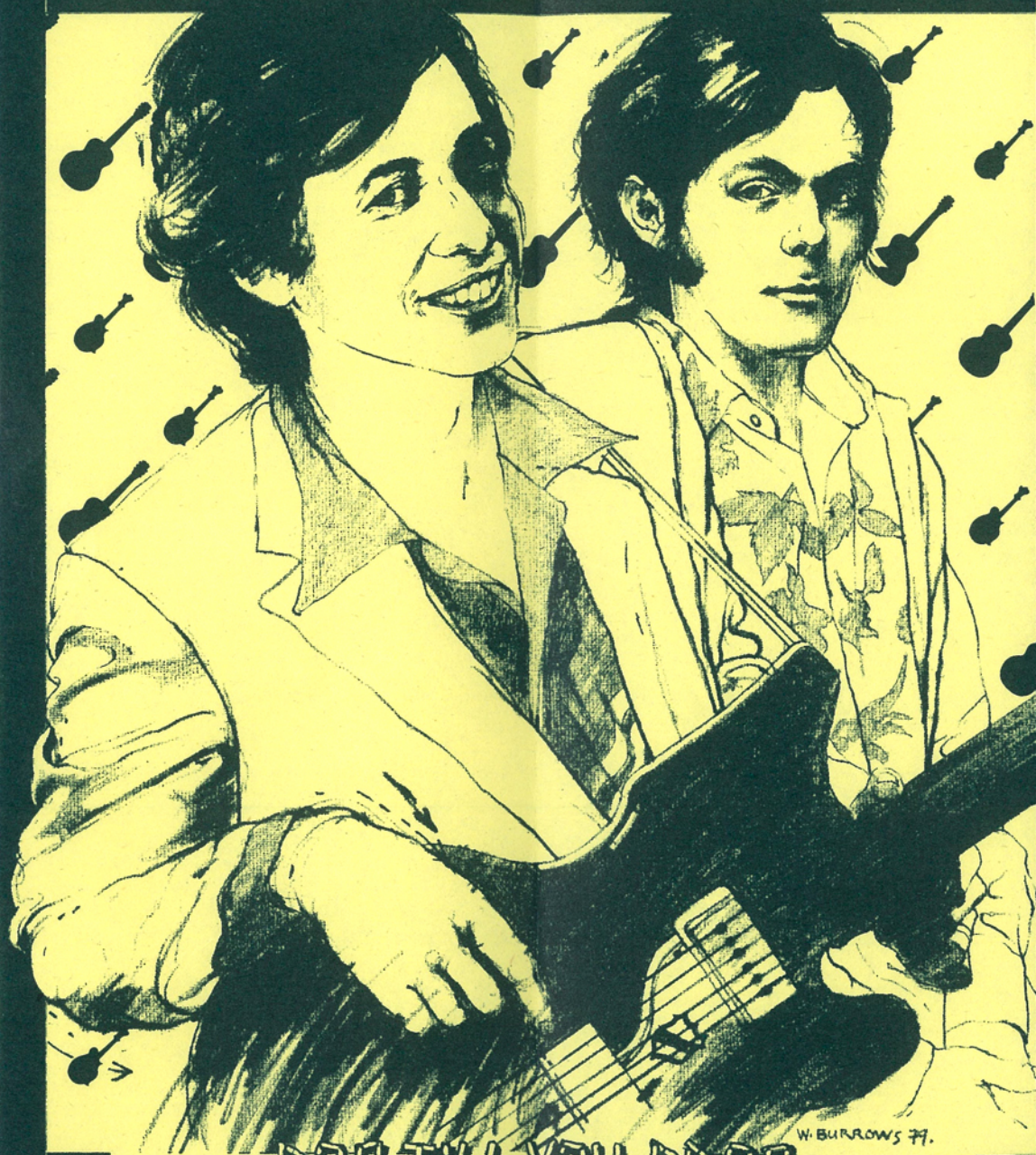




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