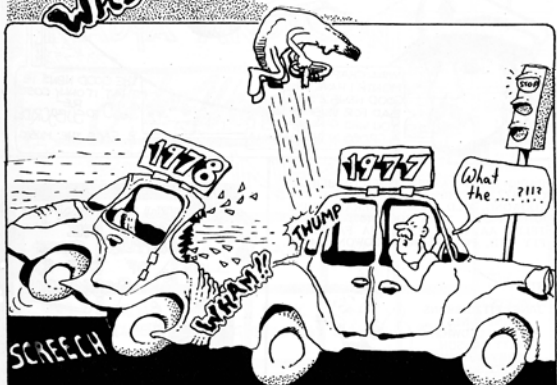


RADIO Times

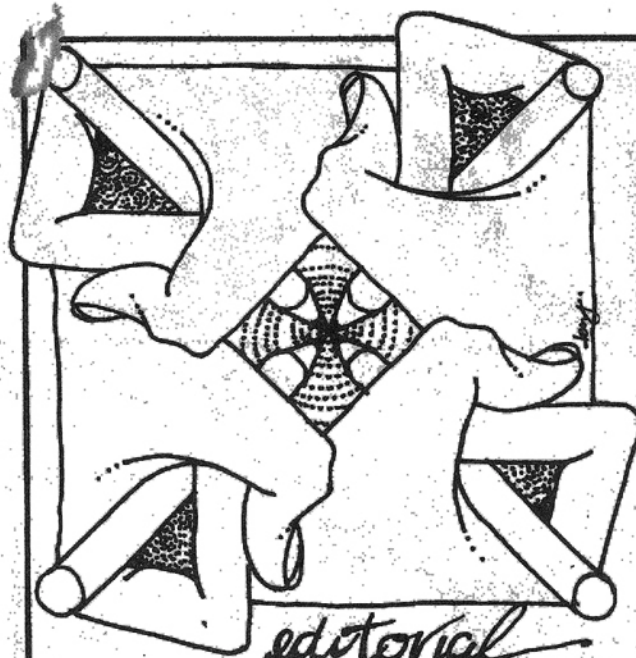
JANUARY, 1978

AT LAST,
THE YEAR
WE'VE ALL BEEN
WAITING FOR...

... AND REMEMBER, 1979 IS
ONLY TWELVE MONTHS AWAY



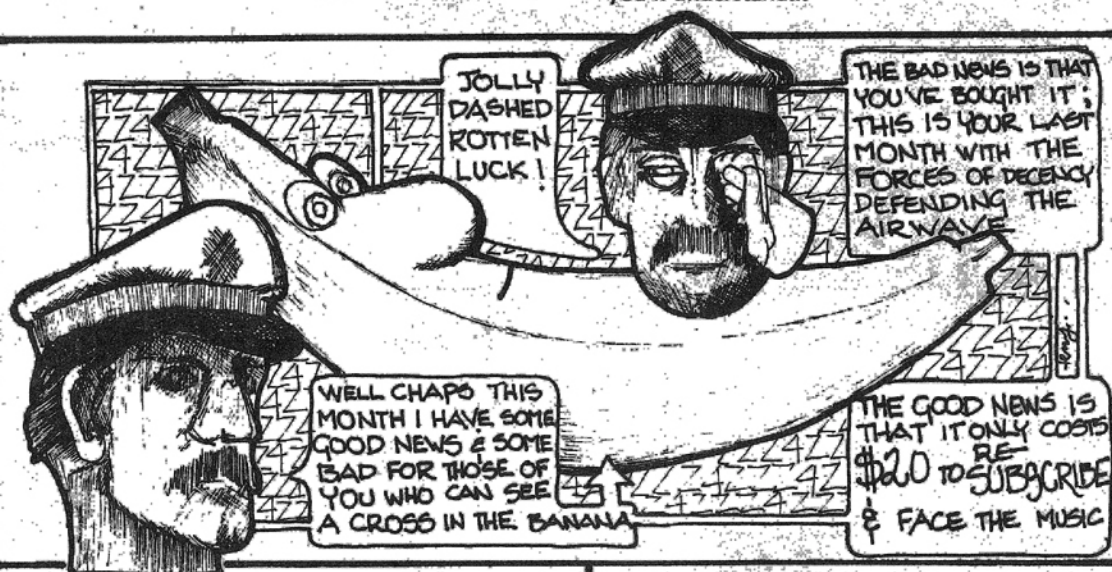
SPECIAL FAT & STRONG RADIOTHON ISSUE



EDITORIAL

Well so much for sleigh bells and tinsil...1978...January...I gather the birthday party was enjoyed by all...that was last year...any new year's resolutions...how about...“I must try and help out 4ZZZ this year by giving a hand with the RADIO TIMES”...sounds good to me...I mean, if you like you can do a drawing...we always have regular columns, blues, jazz, rock'n'roll, etc...you know them...you could send the drawing in to us (make sure it fits...compare it with your RADIO TIMES) and that way you could avoid all possible personal contact...if you want...or you could write an article...or a letter...or give us some suggestions and/or constructive and/or destructive criticisms...or...enter our competitions from the last issue...or this issue...there are lots of things...don't forget the Radiothon...how's summer....

PS due to all the good cheer and merriment abounding at this time of the year(s?), the RADIO TIMES is (beyond our control) late...I'm sure you'll understand...



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STAFF:

JANET FITZGIBBONS
ANNE JONES
DAMIEN LEDWICH
MATT MAWSON
TERRY MURPHY
ANNETTE SULLIVAN



REGISTERED FOR TRANSMISSION BY POST AS A PERIODICAL CATEGORY B



4ZZZ'Z HIGH POWER

4ZZZ'Z High Power

THIS MONTH IT'S
JANUARY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

SUNDAY

MICHAEL FINUCAN

NADYA ANDERSON

John Weed's

BILL RINER

ALLEN MARTIN

JENNY STOOPES

BRUNO KOLBERG

CLASSICAL

MARK BRACKEN

SURPRISE

NO FUTURE

BRISBANE LION

THROUGH THE LOOKING GLASS

PHIL MOSLEY

REQUESTS

JULIE GOODALL

LEIGH BRADSHAW

SPECIAL

BLOOZE

ROCK & ROLL

JAZZ

LIVE

IAN NICHOLSON

BRUNO KOLBERG

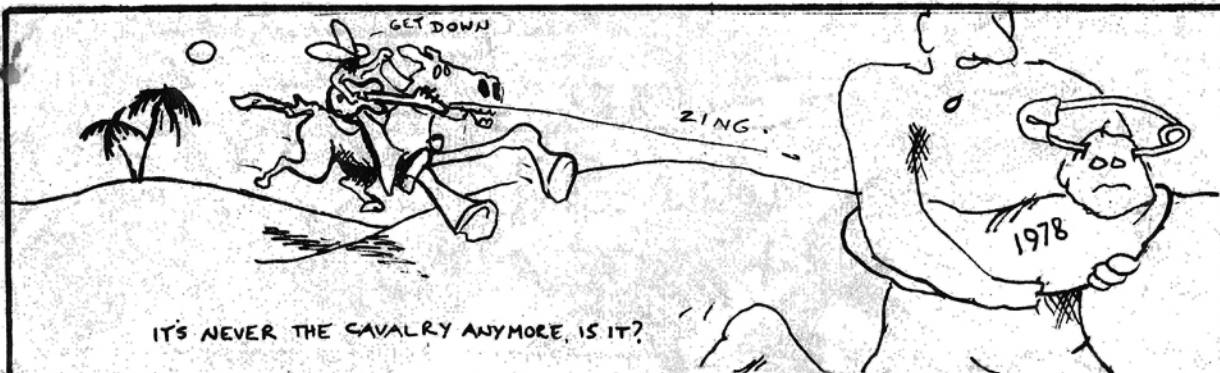
HELEN HAMBURG

MARK BRACKEN

IAN NICHOLSON

NEWS - MON-FRI EVERY 1/2 HOUR TILL 3:30 PM, THEN 11 AM & 1 PM; MAIN BULLETINS 5:30 PM & 7:00 PM.

BRISBANE STAFFITT 6-30 MON-SAT.



M. Finucan Sifts through the Sands of Time to expose the covered Skeletons in the Desert of 1977

Finally 1977 has carked. Officially it is no more. The new broom sweeps clean and 1978 is now the buzz. So this is it - the big chance to post-mortemize; to dissect, digest, reject, digress and otherwise analyze 1977. 1977; the year that was and what it was...to me.

If my memory serves me correctly (and it does) at the end of 1976 most rock prophets made long, flatulent, disappointed noises. That was the general consensus on 1976 and looking back on our Top 10 of 76 that was how the music was during the year. I still like all of 76's top LP's but you can see for yourself there was a distinct tendency for them to be on the acoustic, introspective end of the music spectrum.

Well, 1977 changed all that. This year saw some of the most progressive, fresh and exciting regressive developments in rock'n'roll since its inception.

The Thrust, the Power and the Energy came back into rock'n'roll, a lot of tired cliches were axed and once again the Youth challenged the Establishment. The fight and fire were back. Like the old days of Elvis and his pelvic thrusts. The Yard Birds and their vitality and innovation. The Who with a conciseness and sharpness of attack that was stunning and an ability to succinctly capture and express vague youthful stirrings and dissatisfactions.

It was all there, the pretensions were dropped and for a while anything went. For some brief moments in 1977 rock'n'roll and the recording industry looked like they were going to be set on their ear by a small, determined, uncompromising group of young innovators in both the UK and the USA.

This was the time when most recording industry "Biggies" were trying to ignore the growing acceptance of the New Wave. This was the time the popular press were being sensational and trying to kill the movement before it was born by arousing mass anti-punk hysteria with their "Credo of Violence" and "Death/Horror/Violence/Trouble/Blood at Punk Gig" stories.

Neither of these establishment tactics worked. People still liked and supported what was being produced by the "New Wave". The bitter pill HAD to be swallowed by the established record companies when "God Save the Queen" reached No 1 despite its banning in all normal channels of sales achievement. So, if they couldn't ignore it and they couldn't smother it in bullshit, what could they do?

The answer was reasonably simple. Go with the flow. Flood the rebels with the ultimate acid - Money. Well the selling of New Wave is beginning now, in earnest. It started a fair time ago when the most political and uncompromising of English Bands, The Clash, signed to CBS (a "biggie") for \$150,000. From the middle of this year, the rot had set in. New Wave, especially in England, has adopted a set of pretensions and cliches almost as extensive as the previous regime's. (Australia has the same trend). The movement, so promising has gone downhill from its glorious moments early in 77 when I really believed we had the chance of expressing youth's frustrations and angers through unrestrained, non-stereotyped, non-establishment means - a dream, but for a while, very close.

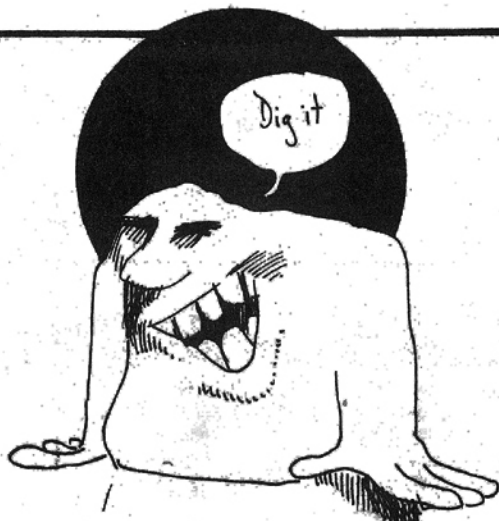
It faded with the influx of record company mega-bucks and the almost magnet-like attraction that Punk/New Wave had for deadshits. Never have I seen a movement that produced such flashes of genuine brilliance attract so quickly so many fuckwits, lame-brains, band waggons, posers and wankers. It was truly distressing to see such an influx of crap. Because amongst the shit there have been many true gems, classic, brilliant rock'n'roll rebel songs.

Many English writers are doing post-mortems on New Wave right now. They believe it's dead already. I am not that pessimistic. There will still be brilliant songs released, finding them now will be the problem. Dig amongst the debris and you'll find 'em.

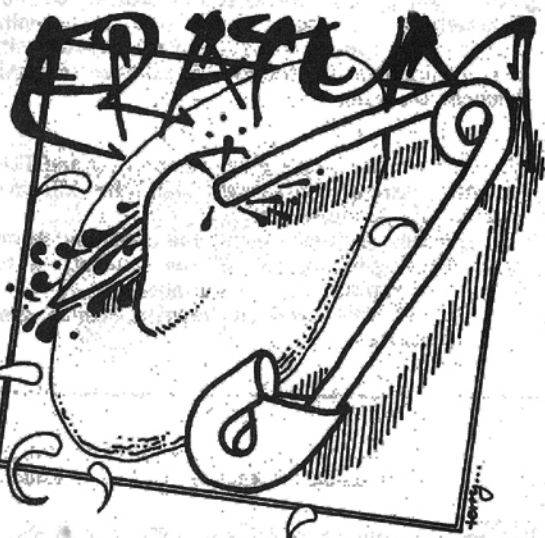
Even though it may produce nothing else. I'll still love, honour and defend the New Wave to the very final bitter sell-out band wagon end. It brought back fight, relevance, challenge, freedom and (very important) brevity to Rock. The Young were once again top and youth could do all - in under 3 minutes. Hail, hail to short, sharp, stabbing songs - musically and lyrically. No more long-haired, self inflated, over indulged, studiofied, ageing irrelevant American West Coast/English heavy metal muscicians strutting around like bloated peacocks. Now nasty, angry, involved, aware, relevant, questioning and doubting young, seeking alternatives to the old. And they are still there amongst all the band-wagons. Sham 69 and others will continue to talk and play straight from the body despite other dross labelled New Wave.

The New York/US big city new wave I like as much as the English political new wave because it has brevity, a clearness and a cheerfulness that the West Coast/Southern US kick-ass, boogie woogie, get down, aall righhtt fat bands will never achieve.

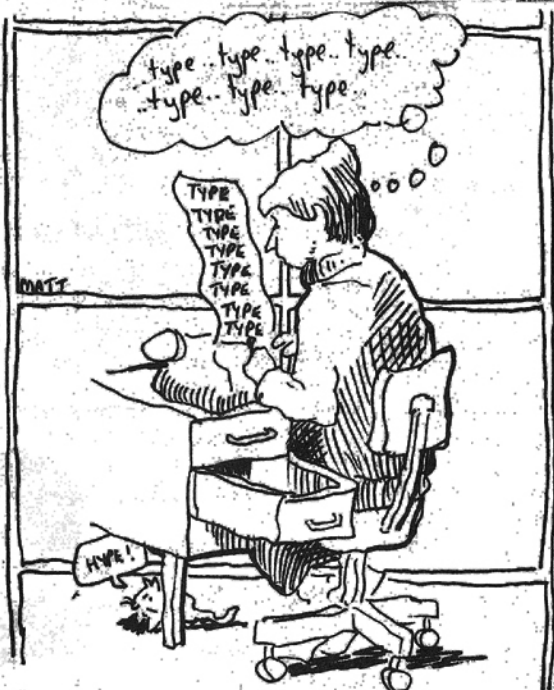
1977 saw music cut back to the basics; the real essence of rock'n'roll and of the Young. Though it may now be covered in dollars and deadshits, for a few moments in '77 rock'n'roll was stripped bare. The world in general and Rock music in particular can't have been ready for it. I still have hope for the future. But my advise for now is...buy your diamond safety-pins, you plastic punks. cash in on the fad while it's hot.

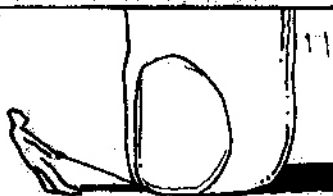


Well, there they are - my thoughts on the happening of 77 (New Wave) committed to paper. Not really optimistic for the New Year. Well, we'll see what happens. Looking over the article I register that its pretty wanky and wordy but I felt it at the time. It's also a bit of a rager in favour of the New Waver. A small disclaimer last. I do not for one moment believe that new wave was ever perfect. It always had faults and problems. Some grave, some criminal, none terminal. I cannot justify, I wouldn't want or try to justify, some people and actions associated with new wave. However, I think that it may now never be given a chance to prove or improve itself. In 78 it may be integrated and strait-jacketed into the mainstream of establishment music. I hope not. I am at present working out a plan of action so stay tuned to: further RADIO TIMES for the solution to all problems and the answer to all questions. Stay young, angry, noisy and dissatisfied is my advice. You may not stay alive in this State, but you'll die happy.



In the December issue we reported the piercing of one ear at "The Grudge" concert... our apologies... apparently the "safety" pin was run through a nipple(s?)... and yes it was the sound mixing that drove him to it...





PUBLIC BROADCASTERS CONFERENCE

The Fourth National Conference of Australian Public Broadcasters was held in Melbourne in mid-November.

The conference was attended by delegates from all states and territories. On the first day Michael Law (chairperson of the PBAA) reported on negotiations with the federal government in the areas of broadcasting legislation and departmental policy for the development of public broadcasting.

He said that the government had decided to renew all present Wireless Telegraphy Act licences until 31st August, 1978. This would allow the government to announce its policy, call for licence applications and have these heard by the Broadcasting Tribunal. The government would then issue new licences under the amended Broadcasting and Television Act. This would therefore remove the uncertainty that has existed about the legality of licences issued under the Wireless Telegraphy Act.

Broadcasting and Television Act

Discussion on the recent amendments to the B&T Act concentrated on the worries that it left too much power in the hands of the Minister. Not only does the Minister decide what applications for licences he will call for and what specifications and conditions will be attached to these licences, but even during the currency of a licence the Minister is empowered to alter its specifications and conditions.

As Moss Cass pointed out in the debate in the House,

"...anyone can call for tenders for something but so specify the nature of the requirements that it is possible to determine who in fact will get the contract."

Michael Law listed some other worries about the newly amended Act.

1. The definition of "non-profit body" is inadequate. It was decided that a more rigorous definition was required especially as the PBAA had just excluded Brisbane licence hopeful 4ZAP from membership because it proposed to distribute profits to outside organizations. As it was the stated intention of 4ZAP to obtain income from limited advertising and to use this for purposes other than broadcasting, they could not be considered a public broadcaster.

2. Wireless Telegraphy Act stations (ie, almost all of the current public broadcasters) will be treated by the Tribunal as new applicants. It had been hoped to get in as renewals under section 86 in the new Act, and we proposed amendments to make this possible, but the election stuffed this up completely. This now means that at licensing hearings new applicants will be in competition with current licencees for the limited number of public licences available.

3. The immense power given to the Post and Telecommunications Department (ie, the Minister) and its planning functions

(i) such as the power of the dept and Minister simply not to call for applications for services that might be desirable or (ii) the power to rewrite licence specifications.

Finally I returned.
To my desolate village.
Returned
Where my home had burned.

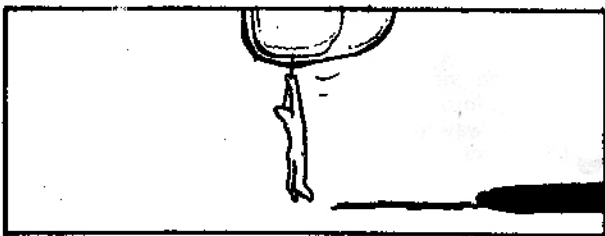
And emptied my bowels
For the last time
And fell along the earth
Like molten skin. . . .



since the day when we first saw
towering black, purple mushroom cloud

now our bellies are swollen our navels
drip oil

now is what to do with these dark
red swollen dripping navels



C O N F E R E N C E

Fred Green, the secretary of the dept and almost the entire dept hierarchy attended. It was at this meeting that the PBAA was presented with the first draft guidelines. The reaction of the PBAA was probably not fully adequate at the time. Subsequent examination of these proposals suggested that they had been constructed so as to use the dept's planning powers to restrict stations that they might not be too keen on, such as (it is suggested) 4ZZZ-FM.

The proposals were that initially only two public stations be allocated licences with metropolitan coverage. One of these was to have been an educational station run by an educational institution or a consortium of these. Student organizations were to be excluded from this category. The other licence was to go to a special interest station. The examples here were music, sport or religious groups.

After a fair amount of consultation the PBAA had a second meeting with the Minister on 14th October. It was put to him that the proposed guidelines were too inflexible, that they paid insufficient regard to public involvement in the planning process and that the number of licences proposed to be issued in the first phase of development was inadequate. After discussions with the Minister the PBAA delegation spent the next 3½ hours with department officials raising objections. The upshot of all this was a second draft set of guidelines which were considerably altered from the first.

For example, while still only allowing for two medium coverage metropolitan licences, there is now the possibility that both could be issued to music, sport, or religious groups. It is said, departmental thinking is that stations such as 4ZZZ-FM could apply for a licence in this category.

Fred Green

On the afternoon of the first day of the Conference the Minister Eric Robinson was to have addressed us, however a Cabinet meeting in Sydney (mainly concerned about Lynch), meant that his speech was delivered by Fred Green, a secretary of the Department. Basically Fred reiterated what we already knew padded out with stuff about how we were "a very essential feature of Broadcasting in Australia". Not so essential though that the Government views had "yet to be crystallized into policy".

We were informed that Peter Westerway, a senior member of the P&T dept in Sydney had been sent to the US following Pres Carter's statement about government funding of public broadcasting there. (It's said that Peter's a changed person since the trip...even excited at what's happening over there with public broadcasting.) Unfortunately Mr Green's speech conveniently went too long to allow any questions from delegates. He hurried off to catch a plane leaving many of us little the wiser.

Special Broadcasting Service

On the "Special Broadcasting Service" (SBS) Michael reported that the cost to set it up will be about \$1.9 million. This amount is interesting when compared with the \$2 million that the ABC wanted to carry out the same service. Unofficially it seems at the moment that the dept has little idea of what the SBS is to do other than run multilingual stations 2EA and 3EA. It is possible that the SBS might in the future put out programmes for the blind or to embrace "university of the air" type stations. Some delegates expressed concern that not only is the SBS being used to bring ethnic broadcasting under the government's control but that it could also be used against the ABC. For example, it was claimed that if the government wished to further restrict the ABC all that would need to be done would be for the SBS to produce programmes in a controversial area and then direct the ABC not to duplicate already existing services. This you might remember was the government's stated excuse for axing Melbourne ethnic access radio 3ZZ.

On the controversial question of FM Frequency Allocation, the chairperson reported the lobbying by the commercials who were demanding that new FM licences go to them and if necessary existing FM public broadcasters licences should be revoked. Clearly this will not happen but the Minister is obviously under very heavy pressure from the commercial lobby (FARB) Guidelines

Probably the area that had received the most attention from the Association over the last year was the government's draft guidelines for the development of public broadcasting. The first meeting with the minister was on 23rd September.

come to my hand

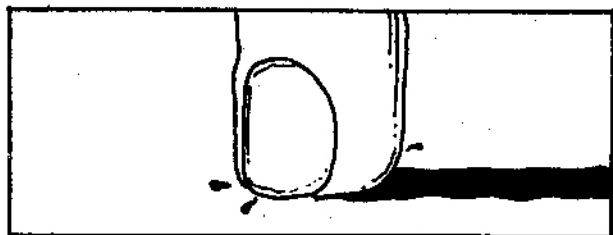
bird

I will comfort you
until and when with
these same fingers I
wring your neck



Suddenly You'll Die
Die

Magnesium flash.



C O N F E R E N C E

The frequency shortage - reality or myth?

One of the central themes of the conference was an attack on the conservative estimates of the department's engineers about the number of stations that it is possible to licence. Many of the technical objections certainly seemed far fetched - based on the purely theoretical conclusions from pocket calculator office-type engineers. Bill Beard from the dept's engineering division pleaded lack of staff to go out into the field and conduct tests to see how the theoretical projections match with actual readings.

The poor quality of many existing receivers was used as reason for the alleged scarcity of available frequencies. Another factor suggested was the low number of transmitters fitted with directional antennas. If these were fitted it would mean the stations would not interfere with each other.

The only problem is that at the current rate at which these antennas are being fitted, we will be well into the next century before the band is in any way opened up. There needs to be urgent government action here.

But clearly the decision to initially allow only two FM public broadcasting licences with metropolitan coverage is based on political, not engineering considerations. This has to be so because if both the successful metropolitan stations chose AM (as they both could do and would, under the proposed guidelines would be allowed to) that would leave the two possible FM frequencies unused. This is just one example of the government's lack of flexibility in its planning proposals. But then of course they do have FARB to contend with.

The conference covered too many areas to detail here. Workshops on technical matters, programme exchange, licence applications, station organization, the new broadcast structure, a code of ethics.

Other "names" to contribute to the conference were John Button, shadow Minister for the Media and the Arts and Dr Geoff Evans, former member of the Australian Control Board.

Full reports of the conference will be published in "Broadcasting Australia" which is published by the PBAA. Anyone wishing to get a fuller picture should contact 4ZZZ.

I'll be happy to add any light to the above.

Haydn Thompson

REVELATION Koichi Kihara (1922-)

Hiroshima: 1945:

of the many women who died,
the face of one,
the skin only,
remained intact on the ground

Mine is not a human face,
flesh pinned to piece of gauze
yet I can't stop crying
calling.



★ ★ ★ ★ ★

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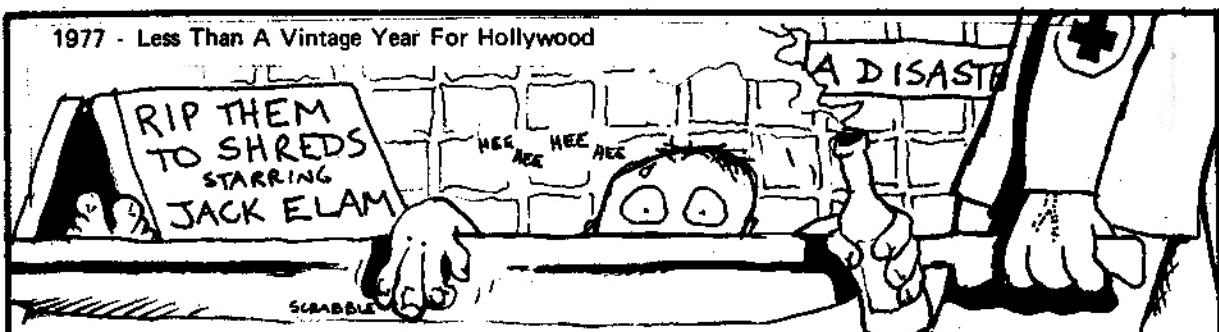
Starring: **MONIQUE KELLER**

Also: André Bourdon, Claude Pons, Catherine Cabaret, Jean-Claude Guillemin, Robert Bréard

Screenplay by Louis Mouchet

Nightly Thu to Sat 7.30 Chaplin's Idle Class (G) 8.15 A Whole Lifetime (M) Fin 11.30

CHECK THEATRE/NEWSPAPERS FOR FINAL DAYS



For Hollywood 1977 was a year of transition as it tried to discover where the cash was flowing. Disaster movies took a tumble with the disappointing box-office receipts of Roller Coaster and De Lurintis' King Kong and Orca. Fortunately the various afterbirth spawned by The Exorcist and The Omen (The Heretic, The Sentinal, Audrey Rose et al) have also gone down the slippery slope. But with homo sapiens increasingly turning to the supernatural rather than confronting human problems, film goes would be a bit hopeful if they thought they'd seen the end of green bile. Action thrillers seemed to have peaked out with The Marathon Man but Black Sunday, Domino Principle and The Cassandra Crossing all did reasonable business late in the year. Robert Aldrich's political thriller Twilight's Last Gleaming having done nothing spectacular in the US was re-edited and de-politicised for its British release. It then did worse, so luckily we got the American version. It has since had a whole new sub-plot (revolving around Burt Lancaster's wife) added on for a remake into a two-part TV series.

In recent years Hollywood has been investing more money in fewer movies. In days of old most movies made money and occasional films made big money. Today most films make a loss or break even while some films make astronomical profits. Hence producers are now inclined to make fewer movies with bigger budgets, searching for the new success formula. Hence the obligatory

sequel for every box office hit. 1978 is going to be the year of Sci-fi as Steven Spielberg's \$20 million 'Close Encounters Of The Third Kind' follows in the footsteps of Star Wars with SWII already in early preparation stages.

The Australian industry had a poor year in 1977. Successes were few, its flops were bigger as budgets rose in inverse proportion to the profits. Eliza Fraser in its US release is being sold as an Australian Tom Jones with posters depicting a busty Suzannah York in the Rollicking Adventures of Eliza Fraser.

Seat admission prices are on the increase again so its not surprising that moviegoers are becoming more selective.

Given that 1977 was an unmemorable year for movies (with the exception of Reader's Digest mag's awful 'The Incredible Sarah' even the bad films were merely mediocre) awards for performance would merely be rubbing salt in the wound.

Hence the Worst Awards of the Year.

Nonetheless, there were interesting and enjoyable Australian films (Pure S, Don's Party); good comedys (The Front, The Last Remake of Beau Geste); a good horror (Carrie); some brilliant photography (Bound For Glory - Haskell Wexler); and good direction/writing (Annie Hall).

Lets hope Hollywood picks up in 78 because sadly very few films from outside the traditional distribution/exhibition circuits make it to Brisbane.

Jack Elam

Best Poor Taste Scene

Co-winners

Girl with leg in plaster who gets it bitten off by ORCA

A tank in CROSS OF IRON runs over a corpse for the dozenth time like cars running over a dead cat on a highway

Best Poor Taste Film

LOST CANNIBAL WORLD

Best Film Of Political Cynicism

NETWORK

Worst Film

THE INCREDIBLE SARAH

(Runner Up - STAND UP VIRGIN SOLDIERS)

Worst Oz Film

PICTURE SHOW MAN

(Runners up - RAW DEAL and HIGH ROLLING)

Sexist Film Of The Year

Co-winners

DRUM and THE ENFORCER

Most Boring Film

THE STORY OF ADELE H

(Runner up ROLLER COASTER)

Worst Male Performance

Nick Nolte (THE DEEP)

Worst Female Performance

Glenda Jackson (THE INCREDIBLE SARAH)

Most Over-rated Film

THE SHOOTIST

(Runners up - ROCKY, MARATHON MAN)

Most Under-rated Films

MOTHER, JUGS AND SPEED, THE LAST TYCOON, SLAP SHOT and A STAR IS BORN

Best Unintentional Comedy

SALON KITTY

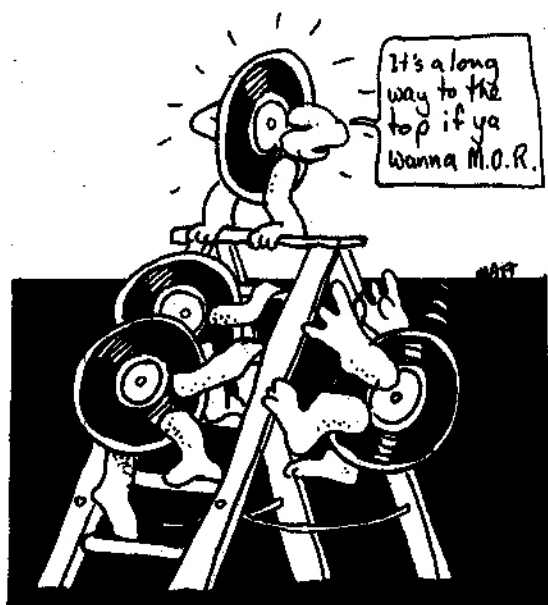
Worst Semi Documentary

VOYAGE OF THE DAMNED

(Runner up - A BRIDGE TOO FAR)

Pick Of The Platters Of '77

Armatrading, Joan - Show Some Emotion. A&M
 Clapton, Richard - Good-bye Tiger. Festival
 Costello, Elvis - My Aim Is True. EMI
 Steely Dan - AJA. ABC (distributed by RCA)
 Dingoos - Five Times The Sun. A&M
 Dragon - Sunshine. CBS
 Gabriel, Peter - Peter Gabriel. Phonogram
 Gordon, Robert and Link Wray - Robert Gordon
 with Link Wray. Private Stock
 Hell, Richard and the Void-oids - Blank Generation
 Sire (Import)
 Jeffries, Garland - Ghost Writer. A&M
 Jo Jo Zep and the Falcons - Don't Wast It. Oz
 Manzanera, Phil and 801 - Live. Polydor
 Matthews, Ian - Hit and Run. CBS
 Mink de Ville - Cabretta. Capitol
 Modern Lovers - Rock and Roll with the Modern
 Lovers. Beserkly
 Otway, John and Wild Willy Barret - John Otway
 and Wild Willy Barret. Track
 Parker, Graham and the Rumour - Stick To Me.
 Mercury
 Petty, Tom and the Heartbreakers - Tom Petty
 and the Heartbreakers. Shelter
 Pop, Iggy - Lust For Life. RCA
 Radio Birdman - Radios Appear. WEA
 Raitt, Bonnie - Sweet Forgiveness. Warner Bros.
 Ronstadt, Linda - Simple Dreams. Reprise
 Seeger, Bob - Night Moves. Capitol
 Sex Pistols - Never Mind The Bollocks. Wizard
 Talking Heads - '77. Sire (Import)
 Television - Marquee Moon. Elektra
 Tosh, Peter - Equal Rights. CBS
 Townsend, Peter and Ronnie Lane - Rough Mix.
 Polydor
 Tubes, The - Now. A&M
 Young, Neil - American Stars and Bars. Reprise



Top Ten of '76

Armatrading, Joan - Joan Armatrading. A&M
 Clark, Guy - Old No 1. RCA
 Cooder, Ry - Chicken Skin Music. Reprise
 Genesis - Trick Of The Tail. Charisma
 Jarreau, Al - Glow. Warner Bros
 McGarrigle, Kate and Anna - Kate and Anna
 McGarrigle. Warner Bros
 Parker, Graham and the Rumour - Howlin' Wind.
 Vertigo
 Scaggs, Boz - Silk Degrees. CBS
 Southside Johnny and the Asbury Jukes - I Don't
 Want To Go Home. Epic
 Steely Dan - Royal Scam. ABC

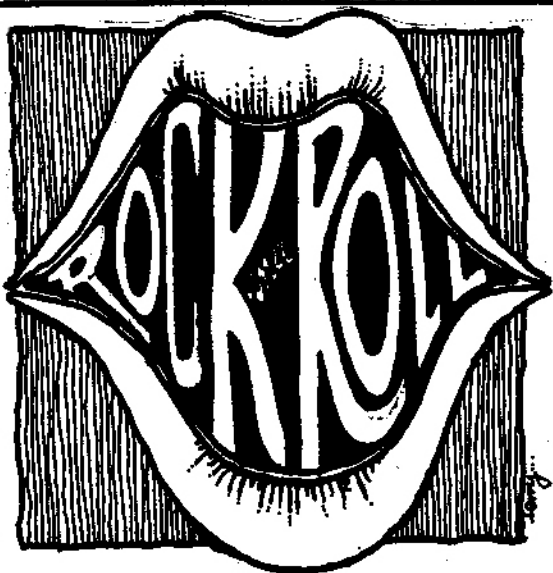
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The human voice has been described as the purest of musical instruments, but for those who can't hold a note, that's not much consolation for themselves or their listeners. For thousands of teenagers during the R & R generation who could play instruments but were not much with the vocal chords, instrumental bands were the perfect opening for joining the new craze.

Instrumental bands of varying sizes had been popular for decades, and the subtle changes which had been occurring leading up to the Rock years, particularly in the R & R dance bands, were a fertile ground on which the teenagers worked. The big bands of the 40/50s (Count Basie, Lionel Hampton etc.) high-lighted some great Musicians who brought a freshness to both the frantic dance numbers and the moody 'Slowies'. These artists were the cornerstone of the first wave of Rock instrumentals

- Joe Houston, Tommy Ridgley, Bill Doggett, Paul Gayton and their successors like Dave "Baby" Cortez, King Curtis, Lee Allen, Plas Johnson, Earl Palmer, Bill Justis, Sandy Nelson were some of the leading lights of the Era, and their virtuosity was much sought - after through the next decade.

The teenage star instrumentalists of the late 50s varied from the smouldering heart-throbs like Duane Eddy to wild groups like Johnny & the Hurricanes, Champs, Royal Teens, Rock-a-teens, and B. Bumble, through to unusual sounds like Santo & Johnny. They helped prevent complete domination of the charts by vocalists. Subtlety was not usually one of the hallmarks of these recordings. By and large they were raw and uninhibited-perfectly suited to the mood of the times.

In the early 60s, the emerging 'surfing' era brought forward a new batch of groups employing simple amplification tricks to create a "Surf sound" (Chantays, Dick Dale etc.). The Surf sound owed a great deal to earlier sounds like Ventures and Fireballs.

The early 60s in England was dominated by one of the finest Guitar combos, the Shadows, and to a lesser degree, the Tornados. The Shadows were denied fame in the U.S. for various reasons, and their best chance was lost when Jorgen Ingmann covered "Apache" for the American market.

I think instrumentalists slid from popularity partly because electronic tricks etc. had not kept pace with the public demand for something different, but mainly because the new groups who sang and played their own instruments enabled audiences to get two styles for the price of one.

In conclusion, I ask you to listen to one of the truly great R & R instrumentals of all time - "Memphis" by Lonnie Mark.

GEOFF

OBITUARY

SWANSONG

I, John Stanwell, retiring Promotions Co-ordinator of 4ZZZ-FM, being of unsound mind and ill health, would like to take this opportunity to formally thank all the volunteers and Triple-Z staffers who have helped me at the assorted Joint Efforts, Mayne Hall concerts, Hi-Fi Shows, Boat Trips, Bar-B-Ques, Film Previews, Birthday Celebrations, Subscriber Parties, and whatever else we've been silly enough to do in the last two years.

I would especially like to mention Buck Samrai, Helen Hambling, Michael Finucan, and Bill Michael, without whose exceptional support and assistance I would have failed totally. Thanks to Terry, Damien and crew for our posters and artwork to Gridley & Mother for the lights; and to our bands for their tolerance and thier music.

Thanks to the Triple-Z announcers for convincing the people to come along, and thanks to the listeners who attend our functions - I hope you have enjoyed them.

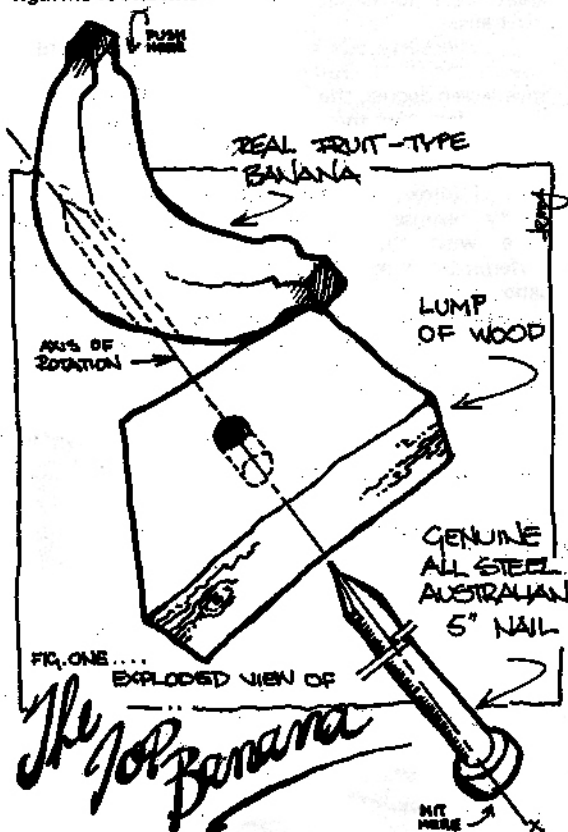


The Banana Awards

These most sought after, prized and prestigious throw-aways are spontaneously made up and awarded each year by 4ZZZ to any person, place, happening or achievement considered deserving.

The actual star-studded, glittering, spangled, celebrity filled presentations were on 12th December at the 2nd Birthday Party for ZZZ.

This is what the actual, prestigious award figurine looks like:-



AAAND NOOWWWIIIIII (fanfare)

THE AWARDS
(Drum roll; crash of cymbals)

The Stone Crazy Award
To the person most eligible for Tony Streets' Job Retraining Scheme.
Winner: Mr Phillip Lynch

The Nice Try - Better Luck Next Time Award

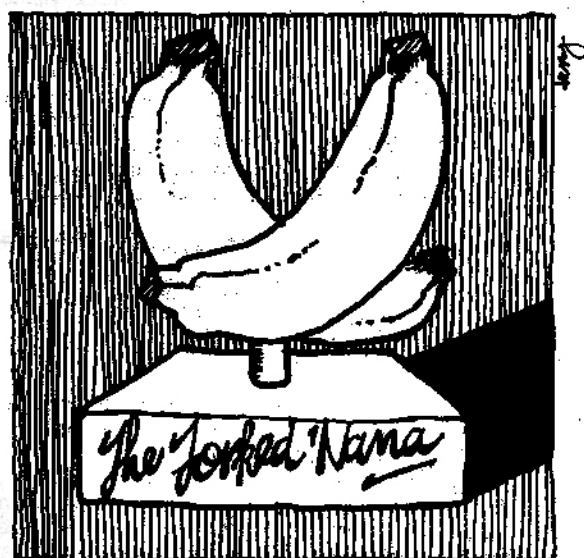
To the refugees from South Vietnam who left their home to search for Freedom and Democracy - and came to Queensland!!!! Better luck at the next country, you try, people, that is if they let you out of the Wacol Hilton.

PS Latest news to the Editor indicates that Thor Heyerdhal has lodged a protest over the Viet refugees with the adventurers club because they are amateurs and they use engines.

The Burnt Sheep Award

This went to the Julia Creek Barbie Club for their Heroic attempt at the World Record for a marathon lamb roast. As yet the Guinness Book of Records hasn't commented. The rumours round the press that the barbie fires got a bit out of control are untrue.

The Forked Banana
note - special award



This went to the South African Police for the Steve Biko Affair. The Queensland Police had a little to do with the favourable findings of the inquiry, I believe they sent over a message of support and some Queensland statistics which show conclusively that the criminal element has a bad habit of bashing itself severely when locked alone in cells.

The No Future Banana

Went to Disco Music and the Disco Disc Jockey Concept; remember to keep music alive, keep it livel

The Foresight Award

Went to the promoters of Fleetwood Mac who were so ahead of their time they charged 1979 prices in 1977. A warning: 1978 looks like the year in which the sonic boom will occur as the price barrier is broken; it looks like \$10 or over for every major concert (except good ol' ZZZ's concerts, of course)

The Top Banana

To New Wave music for putting the relevance, challenge and brevity back into Rock.

The God Am I Glad To See You In Amongst All This Shit Award

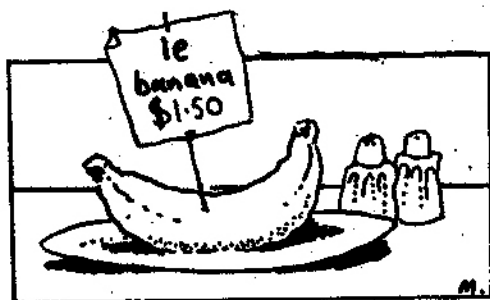
To Australian artists for being talented and not conforming to the macho, glitter, countdown myths and bullshit concept of Rock.

Winners - Richard Clapton, for inspired albums.
Jo Jo Zep and the Falcons, for the liveliest live shows
Radio Birdman, for being there and getting a record released

THE WANK BANANAS

The Stingy Bastard Banana

To John Stanwell for making ZZZ staff and volunteers pay to go to functions at which they work. Thankfully John is leaving soon.



The Bureaucrat of the Year Award

Haydn "Can I have That in Triplicate" Thompson, Station Co-ordinator and fighter of pitched paper wars and minor skirmishes with forms with the Establishment and government.

The Those Who Have Done So Much With So Little (and most of that second hand) Award

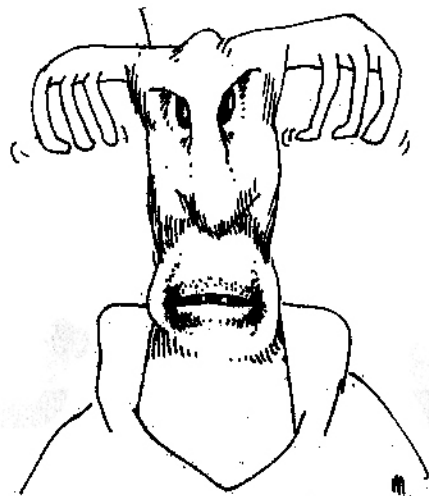
To the engineering staff:-

Chief Bodgier - or Super Engineer, David "Give It A Try" Aberdeen

Consultant Boffin - R "Porcupine" Dannecker
Do Gooder and Nice Person - Alan "Ulcers" Langdon

The Stupidity Award

To all volunteer workers and announcers. Highly recommended stupidity mentions to ; Mark Bracken, Leigh Bradshaw, Alluen Martin, Jenny Stoores, Ian Nicolson, Bruce, Kim, Paul and on and on, you know who you are and aren't.



The Typesetting Rod Banana

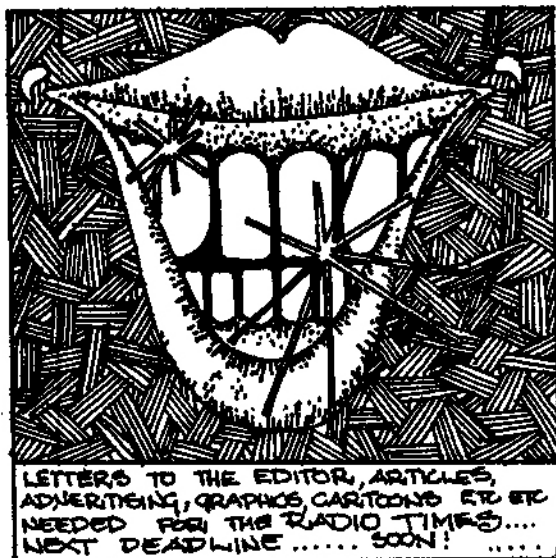
To the editors, writers and slaves of/for RADIO TIMES for unflinching whinging, whining and nagging over articles and deadlines.

Especially good at shitting us off were; Terry Murphy, drunken, belligerent, Irish, low intellect Editor.

Matt Mawson; a frustrated, callow youth who found himself incapable of normal vocal expression of thoughts and therefore turned into an eccentric recluse; he drops those wonderful graphics which grace these pages into ZZZ during the dead of night and leaves silently and unseen.

Anne Jones; whose delicately rounded fingers are now flattened, hard and spatulate from banging too many typewriter keys. Sorry about the long articles, Anne.

SHUT THE SPOTLIGHT DOWN
STOP THE GLITTER MACHINES
NO MORE CHAMPAGNE
THE BANANA AWARDS ARE OVER
FOR ANOTHER YEAR

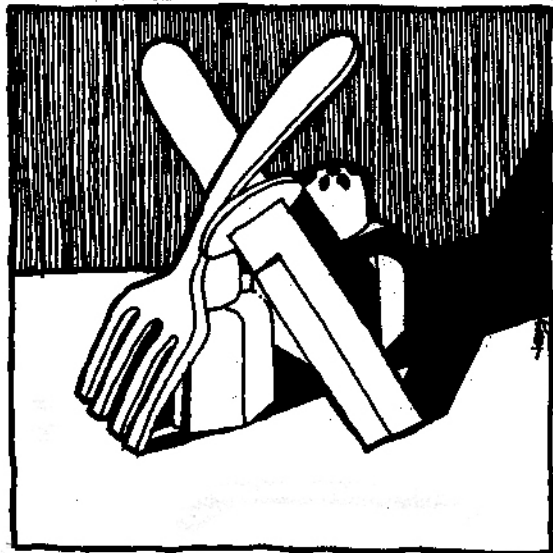


LETTERS TO THE EDITOR, ARTICLES,
ADVERTISING, GRAPHICS, CARTOONS ETC ETC
NEEDED FOR THE RADIO TIMES....
NEXT DEADLINE SOON!

The Culinary Top 10

Over the year I've eaten my way through well over 50 restaurants for Triple-Z, and as it is apparently traditional for reviewers to sum up the year around this time, I decided to give it a go.

Brisbane is still enjoying a restaurant boom, and has gained some welcome additions. At the same time, there are still plenty of mediocre places as well. Of the places I've been (certainly not all there are) I feel you would be satisfied with the following recommendations:



French: La Grande Bouffe at New Farm is still my pick after several comparisons, with La Grange in the City being quite good. Belmondo's and Cocos up at Noosa are both very relaxed with good food.

International: The Arts and Battledress (Petrie Terrace) has good food and service, while Merlo's at New Farm is a fine all-rounder. The Red Hill Restaurant gives good value in Mediterranean food.

Seafood: Still Gambaros at Petrie Terrace, plus The Pisces at Alexandra Headlands.

Asian: The Home Made Chinese Food Kitchen and The Cathay, both in the Valley, for Chinese. The Nasi Padang (Valley) for Malaysian, The Asian Kitchen at Taringa for a good variety, and The Curry Shop (City) for curry, obviously.

Pizzas: D'Angelo's at Toowong, and Witches and Borse's both at Red Hill.

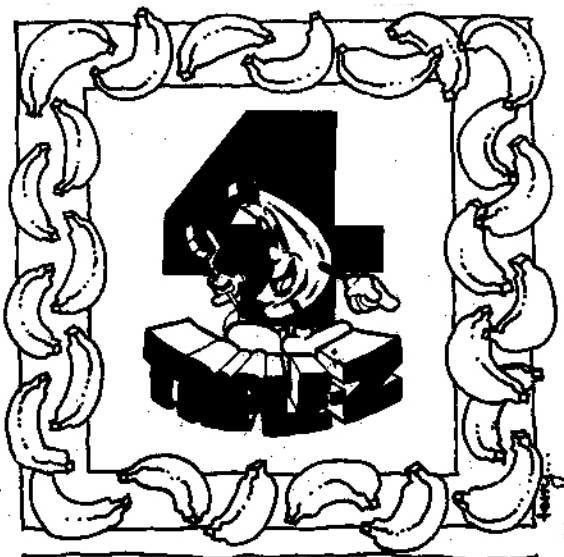
Steak: The Breakfast Creek Hotel, and also the Hamilton Hotel and the Arcade Bistro (City).

Lunches: Natural Nibbles and The Shiba, both in the City.

Most Over Rated: Milanos, Muddies, and Rhodes.

Most Improved: Giardinettos - new owners.

Good eating - Knife & Fork MacArthur



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Broadcasting Plan for Sydney kept Secret

Bureaucratic secrecy is being applied to plans for broadcasting development, which could be used to conceal political interference in broadcasting.

This was stated in Sydney on 6th December by Michael Law, Chairperson of the Public Broadcasting Association of Australia, the national representative body of the new public broadcasting sector.

"The Minister for Post and Telecommunications, Mr Robinson, has said in Parliament that the industry and the public were to be involved in broadcasting administration. But apparently he means only commercial broadcasters, nobody else", Mr Law said.

The existence of a plan for new broadcasting stations in Sydney's Western region was revealed by the Department for Post and Telecommunications at the recent public inquiry by the Australian Broadcasting Tribunal in Parramatta. The Department had been discussing the plan with the commercial broadcasters since at least August 23rd.

"The plan includes public broadcasting stations, but public broadcasters have never been told of the plan, much less consulted", Mr Law said.

"From the few details made public, the Department'd plan for public stations on both social and technical grounds. We could have told them if they asked us", Mr Law said. "Public broadcasters have now lost confidence in the intentions of the Minister and the Department", he said.

"The Minister's enormous planning powers under the newly amended Act give him plenty of opportunity to interfere with broadcasting for political purposes. The public's only protection is full disclosure and discussion of plans", Mr Law said.

"The secretive way the Department has handled the plan for Sydney's Western region must not be repeated."



The news that the Minister has called for applications for a public broadcasting licence in the Bourke area was no doubt greeted with mixed feelings by our friends at the Queensland Musical Broadcasting Society (QMBS). While we all welcome the new licence, some question why Bourke should get a licence now, because its funding was about to lapse, when QMBS, in a similar situation with their Utah grant, is ignored. Some commentators were so bold as to suggest that the difference was that Brisbane is not a country party electorate.



MOUNTAIN EXPERIENCE

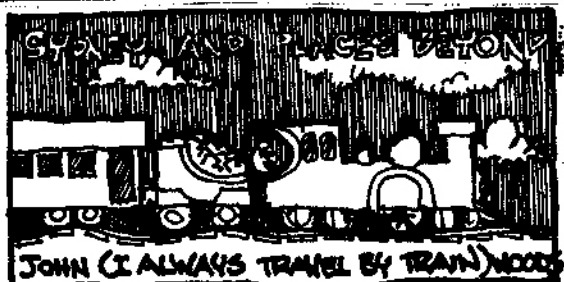
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It's another one of those deals where as usual I have nothing to say but my number has come up again and I've been emotionally bludgeoned into writing a RADIO TIMES piece.



In the absence of substance I'll fall back on the proven formula of detailing my last journey to Adelaide. I'll drop a few names and exaggerate wildly in order to hold your interest. In effect what you get is a work of fiction tinged with reality. This time round, ace news reporter Barry Weston came with me, the occasion was a wedding at which I was to be Best Person. I'll refrain from disgusting your sensibilities, dear reader, with foul and vile details of The Brisbane Limited, the train that takes one to Sydney. I don't know what First Class is like but Economy is a blue chip bummer. An hour out of Brisbane the toilets were unusable for a person of my sensitivity. Pies were 50c and drinks of an alcoholic nature were only sold at the rate of one per person per half hour. This was enforced to try and stem the tide of alcoholic psychosis sweeping through the Economy carriages like an epidemic.



We were tied up for about an hour at the Kyogle station in Northern NSW (a station which incidentally looks as if it was somehow mixed up with the Brisbane station and they both went to the wrong place) while the local constabulary had to board the train and deal with the vandalism and delinquency which resulted in several arrests.



Fortunately I was able to knock myself out with some reds for the night and the next morning didn't feel too bad when we pulled into Sydney and had precisely three minutes to change trains because we were an hour late.

FARMERS SHOCK OUTRAGE

In fact the highlight of the Brisbane Limited was an experience I had while awake for a few minutes in the middle of the night. A crusty old farmer who was with his wife across the aisle and one back from us, was bitterly complaining to his long suffering spouse how he'd just come back from the toilet (the mens) and there was a young girl in there, "Filthy fucking little bitch," he said, "she's probably a root for every bloke on the fucking train." All of which is more than probable, I did see her earlier in the night behaving in a slightly less than dignified manner in the arms of a particularly drunk lout. But that of course is not the point. I certainly couldn't give a fuck about the lack of taste some people are prepared to exhibit. What I couldn't understand was the depth of the old farmer's outrage, his wife appeared utterly bored while he went on and on ad nauseam. Maybe he felt that he should have been getting in for a piece of the action if you'll pardon my crudity and simplistic interpretation. That Penguin Freud comes in handy.

Well, having said that I wouldn't bore you with the dreadful detail of the Brisbane Limited. I seem to have just done that, so ever onward to The Intercapital Daylight. This was the least eventful, of which all I can recall is an impression of looking at an endless, animated Hans Heyesen as South Eastern Australia swept past the window in all its cliched fading glory. The cultural undercoat that provides the foundation for great leaps forward such as December 10th.

PIES JUMP 65c TO \$1.15!

There was one isolated incident. We went to the dining car for lunch and lo and behold, the humble pie had suddenly been inflated in price from 50c to \$1.15. In one of those mind boggling exchanges well known to people who've seen "Five Easy Pieces", I said to the waitress "How come a pie has just jumped in price 65c, and increase of over 100%." "Well" she said, "the pie has only increased 25c to 75c, 40c is for the coffee you get with the pie." Naturally I said "How about if I don't want any coffee". The reply came back, classic and elegant in its simplicity, "Then don't drink it". I let the matter drop and ordered steak and veges for \$1.80. I mean for christ's sake why pay \$1.15 for a pie when you can get steak for \$1.80.

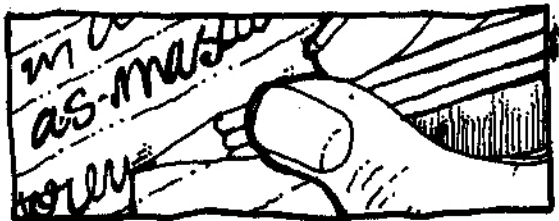
When we arrived ultimately (I'll skip the Melbourne Express) in Adelaide some friends met us at the station and took us to an early opener (a hotel that opens at 6.00am primarily for the benefit of the worker or the really dedicated drinker), The Orient(al), it graces one of the squares in Adelaide CBD. We were quite stunned at the sudden appearance at the bar of a middle aged man, impeccable in a 3 piece suit and attache case, obviously in a hurry to get to work. He ordered a pint glass of Rovalley Port and chucked it down in one continuous action and then went on his way to work. Rovalley Port is particularly thick sweet and cheap. The sight has I think effected my worldview. It was 9.00am.

I don't really know what we did for the rest of the day apart from the obligatory pissing on, but I'll continue on to some heavy name dropping. The next day, a Friday, the SA Attorney General, Peter Duncan, was being farewelled to China at a champagne breakfast which began at 6.00am and was attended by no less a luminary than Adele Koh. You know, she's that stunning Sinapurian woman who married some politician. Her husband wasn't there, he was in Tasmania electioneering which says a lot for his priorities. I mean who'd want to do anything in Tasmania when you could be on the piss in Adelaide and have strawberries and cream for breakfast, preceded and followed by bubbly in the company of Adele Koh. There now, does that impress you. I ask you.



On the way back to Brisbane we spent a day on the piss in Melbourne (in Carlton to be precise, which is slightly different from Melbourne) in the company of some of the great cultural heroes and heroins of our time. Red Symons, Colin Talbot, John Halpin, Jane Clifton, John Hawkes, Peter

Blazey and JJ McRoach to name but a few. Then we went to Sydney and saw Dwayne Flique and Stuart Matchett and Russell Guy and Chris Winter. Once again we got on the piss. We sank the odd drop in the Rex on the Cross, well known for the poofers who drink there. In fact while we were there we actually bumped into a real poofter. Someone I used to know years ago in Adelaide, an ageing Queen who is known in some circles as Mascara Lil'. But that's another story. Please sir can I stop writing now. It looks like enough to



me. It has diversity, glamour, social comment, sexual perversion and all sorts of things. I'm going home to bed. Goodnight. Happy New Year. I've just made a New Year's resolution, not to write any more RADIO TIMES articles.

John Woods

(We'll be hearing from John again in February -ED)

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BLONDIE!

The promoters life is a hard one...so spoke the Evans-Gudinski/Tour Promotions team after the recent Blondie fiasco.

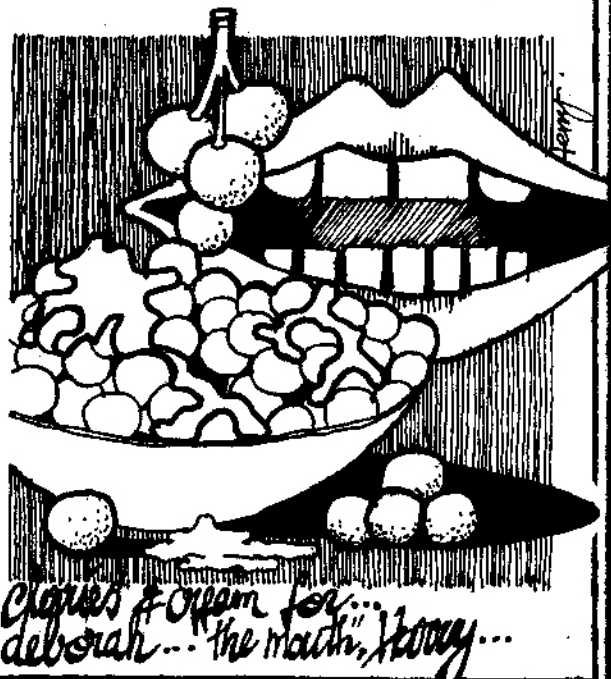
The first concert seemed normal enough-all the familiar faces, the punks, a very loud support (Evans-Gudinski's current "Golden Persons" the Ferrets), a long interval. But no-the interval turned into tedium as it went past the one hour mark, and the crowd knew something was wrong. A war started between the crowd and the taped music, which got very loud, but the moral victory went to Michael Finucan for his cry of "No future for disco! Bring on the band!"

Foolishly the promoters didn't come out early to say that something was wrong, and the crowd were very pissed off by the time local promoter Harvey Lister came out. The second mistake was his opening remarks: "We're going to need your help". The crowd didn't want to be patronized. We were told Deborah Harry was ill, and to convince us that it was for real, lied that she had been taken to hospital (officially denied the next day).

The biggest mistake was yet to rear its ugly head, or baton to be more correct. In their infinite wisdom, the promoters called the police, which virtually guaranteed a confrontation. The punks in the crowd were pissed off, and rightly so, but there were enough roadies to comfortably handle the situation. Instead, four were arrested and punched up (mostly from behind) by the brave members of our police force in full view of the crowd leaving the theatre.

The promoters absolved themselves to some degree by rescheduling another concert, due to the fact that the Brisbane crowd was the biggest for the whole Blondie tour. Part credit for this is due directly to Triple-Z for playing more than just one Blondie single, but the promoters still arranged for information as to re-scheduling of the concert to be broadcast once only and only on 4IP.

Just as New Wave is putting the bite and social relevance back into rock music, perhaps New Wave audiences will force Australia promoters to treat their audiences with a little less contempt.



*Charles & Orem for...
deborah... the mouth, Harvey...*

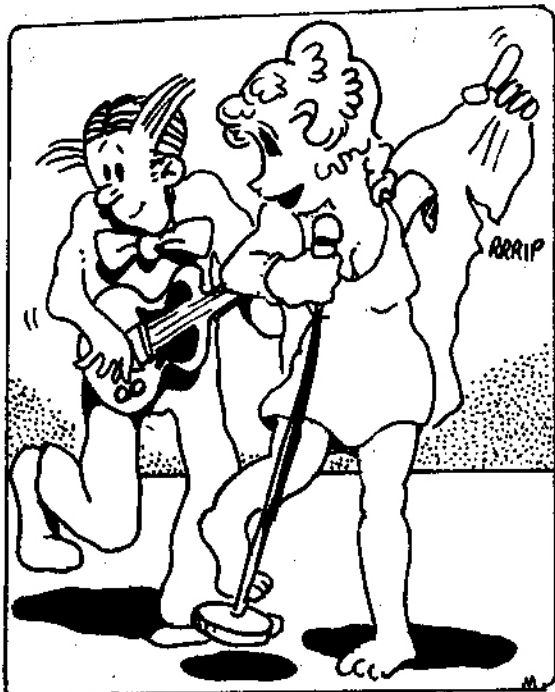
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Well after the fiasco of the first concert, I was looking forward to the second attempt at a stage appearance by "Blondie" in Brisbane.

They finished their Melbourne Concert on Friday and dropped the 1,000 kilos of touring equipment at TAA in Melbourne. The clerk at TAA wanted to send it to Great Keppel Island. After 20 minutes of arguing with one of the road crew the clerk was convinced that the equipment was going to Brisbane and not Great Keppel.

The entourage arrived in Brisbane on Saturday arvo, watched the Christmas carols in the Square Saturday night and had a good time. They awoke at about 2.30 or 3.00pm on Sunday afternoon some 6 hours before their concert. As they came downstairs to the pool, they were informed that of the 1,000 kilos of Blondie equipment, one (1) tom-tom drum had arrived (approx 2/3 kilo in weight).

The general reaction was "Oh! No! Anywhere but in this town", "they deserve a show after last time" and "Jeezuz there's gonna be a full scale riot, we'll be torn to bits".

For some reason, best known to TAA the Blondie equipment had been sent - not to Brisbane - not to Great Keppel, but to...Sydney. So there was a general consensus that,

1. there would be no sound check at 4.00pm
2. they should try with all might and main to perform to the maligned people of Brisbane.

So the phonecalls to, and abuse and shouting at. Sydney TAA started. TAA were apologetic, they said they would send the urgent equipment up that afternoon. It was gently explained that all of the 1,000 kilos were urgent, that the PA, the speaker stacks, the monitors, the keyboards, the lights, the guitars, the mixing board, the drums - all were urgent.

The ulcers blossomed as concert time drew near. The band turned nihilist and didn't care if they died that night as long as they went down playing and fighting.

However, the shouting down to Sydney over the phone got through to some one. Enough gear arrived to get the basic sound. The instruments were sent up. The lights (poor) were hired in Brisbane. The bass drum was borrowed. The band were worried. The sound check did not occur. The concert was exceptional (given those circumstances).

The sound was tight (even though actual quality was not that good). This was a real credit to the band as their onstage monitors gave trouble (or no sound) all night.

Result - a reasonable concert (whetted my appetite to see a well organised Blondie Perform). The band were angry, frustrated, hot and waiting for the end. It's probably hard to understand how infuriating it was for the band to have -

1. bad sound (1/2 their normal equipment)
2. bad lights
3. no stage monitors so they could not hear what they were playing and couldn't tell what was happening. Hence the cataclysmic finish.

They had wanted so badly to do a good concert on their return to Brisbane; to be beaten by that kind of balls-up. Somebody BIG didn't want them to give Brisbane their all. As Chris Stein said, "I knew this wouldn't work, it's a half moon. Half moon's are murder, always bad luck. If we ever get enough money together we'll never gig on a half moon. It won't be a real disaster cause it's waxing. If it was a half moon on the wane, we'd be in really big trouble. I told Debbie that last night. Didn't I, Deb?"

Michael Finucan

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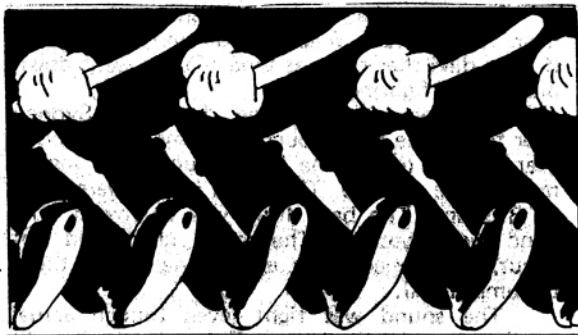
The Summer Campaign

Johannes Bjelke-Petersen is the best thing for the left in Brisbane since the Vietnam War.

Such a galvanizing of splintered fragments, all focusing around one issue, political street marches, and the ramifications into other issues of today.

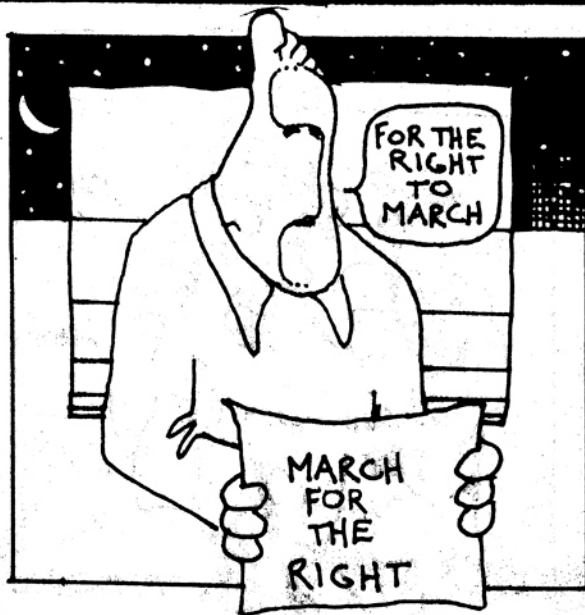
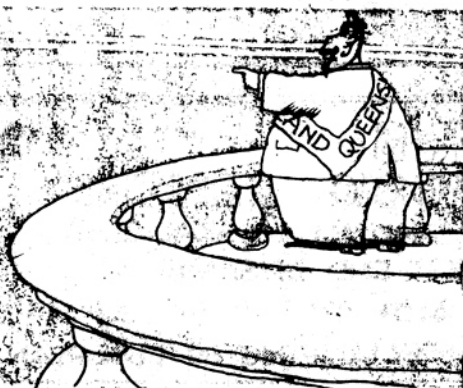
Many precedents have so far been set in the civil liberties campaign.

1. It's now implanted in the psyche of protesters, police and the public that not 30, but 600 boys and girls in blue will be in attendance at each and every "leftish" (!) rally in Brisbane. So, not only are we now used to having police everywhere all the time, but if they don't appear at future demonstrations a sense of failure will result.



2. The blatant political role in which the Queensland police force have now been put. It was frankly amazing to see the assistant police commissioner Vern McDonald expressing the same viewpoint on This Day Tonight as that of Premier Joh. Perhaps Terry Lewis is smart enough to keep a low profile as he has so far done. And perhaps Terry doesn't want the power Joh gave him (the right of march final appeal residing with Lewis).

ALL RIGHT
I'VE HAD ENOUGH
YOU'RE ALL
UNDER ARREST.



3. The radicalization of those involved in the demos that have already led to 1,000 arrests. The more often a journalist or photographer gets punched in the stomach by the police, the more likely are they going to show in the Media, the juicier aspects of police having a good time in the heat of a demonstration.

The anti-uranium movement, the Trades and Labour Council, church people, journalists, teachers are all changing their ideas about tactics.

And seeing the civil disobedience of demonstrators who walk into the lines of police waiting to be arrested is quite extraordinary. A new feeling is growing, which includes NO fear of being arrested.



4. The arbitrary disseminating, arrest and treatment of demonstrators. Police pick out the ones they want and leave the others. Marches walk up Albert St asking to be arrested and police tell them to go away.

5. "Go back to Russia" is the chant directed at police. (Is it? ED)

6. In the confusion a plain clothes policeman is severely manhandled and nearly arrested by his fellow comrades.

The copper in question was the brother of Civil Liberties lawyer Terry O'Gorman. Chrissy dinner at the O'Gormans this year must have been packed with good cheer.

7. A contradiction. While the police continually seize amplification equipment in King George Square, a wealthy chemist in Adelaide St near the square continually occupies the footpath with microphone in hand broadcasting how aspro and condoms are on special this week.

8. The wide international media coverage of Brisbane's street battles. The BBC, several newspapers.

9. The frequent breaking into of homes of activists. No valuables taken, but all the victims would have information the police would love to possess.



10. Harassment of demonstrators in general. One left a picket line at Boggo Road, rode his motor bike to Toowong, and was followed by two different units of police. The second police car (who was probably told by the first who the demonstrator was) pulled the young man up to look for unroadworthy or illegal parts on his bike (unsuccessfully), and told him he'd get into trouble if he continued to be involved with these right to march demonstrators. Then the policeman saw an anti-uranium sticker on the young man's bike helmet and started to recite the Atomic Energy Act (this allows the Federal government to arrest and detain without arrest people who incite against the use of uranium). Ah yes, in jail for wearing a sticker on your helmet.

Rob Cameron

Triple Z's co-ordinator Haydn Thompson spent the station's second birthday on December 8 in Brisbane Magistrates Court. No, they hadn't caught up with him for past crimes, he was summoned to appear as a prosecution witness in the case against Premier Joh, who it was alleged, "conspired with diverse persons unknown..to prevent or defeat the enforcement of the POLICE Act 1937-1973 relating to the investigation of certain complaints that had been made to the Commissioner of Police"

Thompson was required to produce a sound tape which recorded an interview between Joh and members of the press on August 3, 1976. Actually it was the diligence of Triple Z's journalist Alan Petersen, (now taking it easy somewhere overseas), that ensured that the tape was kept. Don't worry Al we're not letting on where you are.



NO SHOCKS SHOCK!! Thousands of Brisbane residents were reported to be undergoing shock treatment today after the shock revelation that no shocks were reported over the last two days.

RADIO TIMES sought the views of the average non-marcher on the street



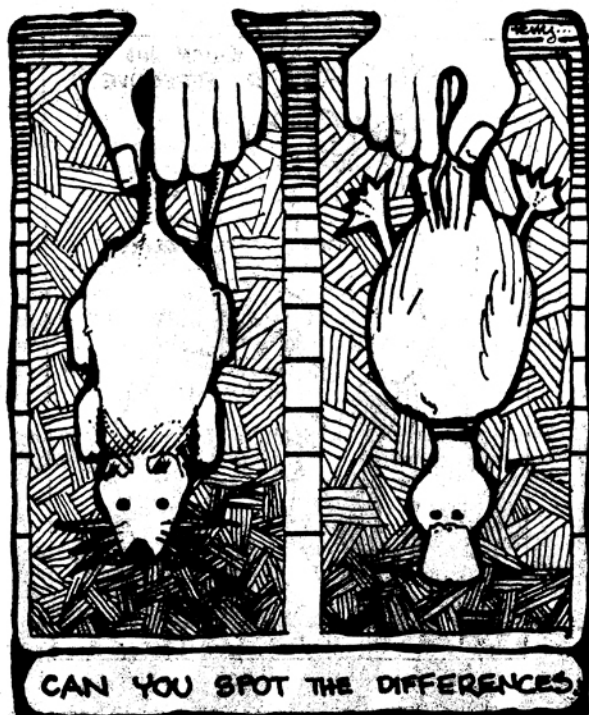
BANNER WRITER ON "DAILY PSYCHOPATH"



J. BJELKE CLEARASIL, REGIME BOSS



PETITE TYPISTE, QUEEN STREET.



Neither Fish nor Fowl

Followers of the public broadcasting scene in Brisbane have over the last year been a little bewildered at the appearance of a strange new hybrid. It's believed to be a very rare specimen, a cross between a commercial and a public broadcaster. Originally calling itself 4ZAP AM/FM it is a society which seems to contain just about every man and his guide dog. At various times during its short existence it has offered formats of country and western music, ethnic access, high school sport and Christian radio to name just a few. In August 4ZAP applied to join the Public Broadcasting Association of Australia but this was refused on the grounds that membership was not open to those seeking a financially profitable return from broadcasting. The whole definition of "non-profit corporations" has been examined closely by the PBAA and it has written to the P & T dept on precisely this matter suggesting clauses in the new Broadcasting Bill, keeping in mind the deviousness with which profit-minded persons sometimes try to evade attempts at definition.

Keith Ashton from 4ZAP recently rang Triple Z to protest at a news item on commercial TV that stated that all applicants for public broadcasting licences were opposed to the P & T department's ban on further test broadcasts. Apparently having had a couple of their own, some of the people at ZAP think that no more should be allowed - certainly a unique position for a would be public broadcaster to take. To add to the confusion, Mr. Ashton said that,

"We are going to put in two applications for licences"

One would be in the name of the Brisbane Public Radio Society for a non-commercial public licence with sponsorship (i.e. "The next hours program is brought to you by (sponsors name)")

The other licence application is apparently to be in the name of Queensland Community Broadcasters Ltd. and they would be applying to join the Federation of Australia Commercial Radio Broadcasters (FARB). So there you have it.

No confusion. 4ZAP is either a commercial or a public broadcaster, either FM or AM. And Keith Ashton? Well in the last State election he was handing out how to vote cards for the Nationals, yet he's expressed an interest in joining the ALP and most recently he's volunteered that he votes Australian Democrats. All this might seem petty and irrelevant but it's necessary really to a person who complains he's misunderstood.



The Erection on Mt Coot-tha

As all you listeners and/or TV freaks know the men from marrs landed and erected 4ZZZ's much awaited monolith on Mt Coot-tha

A pleasant day on the mountain was had by all except the marrs crane people who were heard to contact their boss on the two-way and have "words" with him for telling them the job would not be difficult. In fact, due to the slope of the land and too many trees, the job was very difficult, and so full marks (and a few cans) went to the men from marrs.

Also, many thanks to the couple of fellows who fixed the antennae to the mast over the next two days. It wasn't much fun working 90 feet up on a wet, windy day with only narrow pieces of steel to stand on. Those of us with no stomach for heights stayed below and fed the millions of starving mosquitoes.

Finally, the engineer and others at 4ZZZ would like to sincerely thank the huge number of people who contributed their labour and knowledge which was required to successfully complete this project.

David Aberdeen

First National Public Radio link-up.

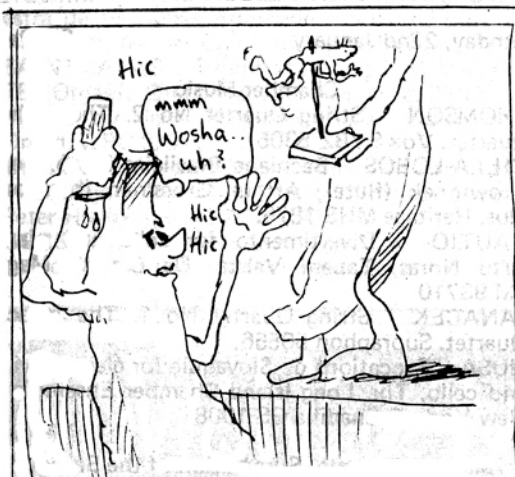
For the first time in the short history of public radio broadcasting in Australia, member stations of the Public Broadcasting Association of Australia (PBAA) joined together in December to broadcast reports of the Federal Election.

Campus community radio 2XX in Canberra acted as co-ordinator for the reports, which were sent to 4ZZZ-FM, 5UV Adelaide, 2NCR-FM Lismore, and 2ARM-FM Armidale.

Commentators were David Solomon, former journalist with THE AUSTRALIAN, THE CANBERRA TIMES and public relations officer to Mr. Whitlam in 1975, and Patrick Weller, author of several books on public policy in Australia. The reports were sent at about half hourly intervals from the National Tally room in Canberra. Response to the reports was quite favourable even if their message was not greeted with universal glee.

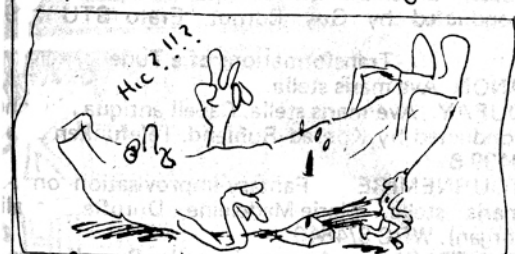


PUBLIC RADIO ELECTION BROADCAST



Scene at 2nd birthday party:

Johannes Phroot receives a coveted cartoonist award for Radio Times model of the year (award based on patience and versatility)



Phroot stumbles in drunken stupor simulating himself on award

Robert Fitzherbert rang from Mt. Morgan to advise that due to an electrical storm he picked up 4ZZZ on 2.7 of a milliwatt and also his red T-shirt ran when he washed it, and dyed all his knickers pink. But it's OK, he doesn't hold it against us.

Triple-Z's 2nd birthday party turned out to be a pretty wild affair. Virtually the whole crowd came decked out in exceptionally wierd and poor taste get-ups, though a few people hedged their bets and had to slip out to the car to put their costume on once they saw the state of the crowd.

Choosing the "best" costume was an impossible task (and only engenders unnecessary competition), but a few gems are worth a mention - Dracula with blood dripping from his mouth, the pregnant bride, the gent wearing nought below the waist bar a crocheted "Peter Heater" on his private parts, his bare bottomed but corseted female counterpart, the see through spaghetti intestines, and the banana stabbed into the forehead of Radio Times graphic artist Matt Mawson.

Apart from copious quantities of food, the merrymakers managed to put away 64 galls of beer, 22 galls of wine, and 12 doz soft drinks in 4 hours.

Roll on 1978.

Dear Triple Zed,

I am writing this letter following the poor taste birthday party which was great!

The only contentious point was the bands. Firstly the band that played all the "Eagles" and other commercial sludge were woeful, and the insults of all insults the Grudge a band of studied professionalized polished punk rock without an idea of originality.

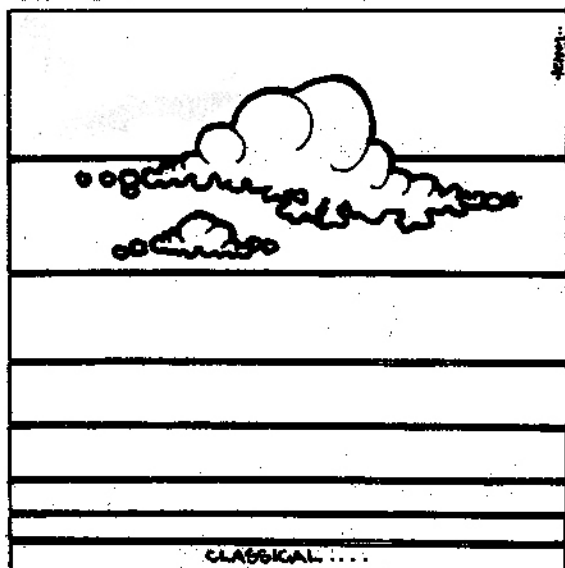
Why the Grudge when there are many good new wave bands playing original material, such as the Survivors, whom your station has consistently ignored. Triple Zed is one of the last avenues of public exposure left in Brisbane, yet you constantly dish up shit like the Grudge, bunch of fucking morons.

There's some great talent around Brisbane but they can't get exposure, you should publicly invite them to expose themselves.

Pull your fingers out
Pissed off
Subscriber

P.S. The birthday party was great.

P.P.S. I am not a fanatic of the Survivors, they're just the only ones that came to mind.



Classical Notes

Sunday, 1st January

Thomas Quick

MENDELSSOHN Overture: "Ruy Blas". RCA SB 6847
 MAX REGER Variations and Fugue on a Theme of Mozart. Telefunken SLT 43067
 JANACEK Sinfonietta for Orchestra. CFP 4069
 CHABRIER Suite Pastorale. TV-S 34671
 ROBERT STILL Symphony No 4 (1964). Lyrita SRCS 46
 HAUERGALE BRIAN Psalm 23, for Tenor, Chorus and Orchestra. CBS 61612
 LENNOX BERKELEY Concerto for Two Pianos and Orchestra. Lyrita SRCS 80
 MALCOLM ARNOLD English Dances. ASD 3353
 PETER RACINE FRICKER Concerto for Violin and Orchestra. Argo ZRG 715
 HUMPHREY SEARLE Symphony No 1 Op 23. Lyrita SRCS 72

Sunday, 8th January

Ross Peters

HAYDN Symphony No 36 in E flat. The Munich Chamber Orchestra conducted by Hans Stadlmair. 3C 316
 DVORAK Symphonic Variations. London Symphony Orchestra conducted by Colin Davis. Phillips SAL3706
 SCHUBERT Heimliches Leben, Die Vogel, Der Musensohn. Elly Ameling, soprano and Jorg Demus, piano. BASF 20293157
 LISZT Variations on Weinen, klagen, sorgen, zagen. Zsigmond Szathmari, organ. ORYX 1816
 BERG Piano Sonata Opus. Idil Biret, piano. Finnadar 0698
 WAGNER The Mastersingers of Nuremberg, Act 1. Norman Bailey, Rene Kollo, Hannelore Bode, Julia Hamari, Bernard Weikl, Kurt Moll. Vienna State Opera Chorus, Vienna Philharmonic Orchestra conducted by Georg Solti. Decca D13D5
 MOZART Flute concerto No 2 in D major, KV 314. James Galway, flute and the Festival Strings Lucerne conducted by Rudolf Baumgartner. RCA

Sunday, 15th January

Ross Peters

HAYDN Symphony No 45 in F sharp minor, Farewell Symphony. The Munich Chamber Orchestra conducted by Hans Stadlmair. 3C 319
 BEETHOVEN Piano Concerto No 26 in E flat major, Op 81A, Les Adieux. Daniel Barenboim, piano. WRC S/4685
 HENZE Fantasia for Strings (music from the film "Der junge Torless"). Collegium Musicum, Zurich conducted by Paul Sacher. DGG 139396
 WAGNER The "Fliedermonolog" from the Mastersingers of Nuremberg. Friedrich Schorr, baritone and the London Symphony Orchestra conducted by Albert Coates. Scrophim 60189
 WAGNER The Mastersingers of Nuremberg, Acts II and III. Norman Bailey, Rene Kollo, Hannelore Bode, Julia Hamari, Bernd Weikl, Kurt Moll. Vienna State Opera Chorus and the Vienna Philharmonic Orchestra conducted by Georg Solti. Decca D13D5

Sunday, 22nd January

Sid Page

Chamber Music

THOMSON String Quartet No 2. The Kohon Quartet. Vox SVBZ 5305
 VILLA-LOBOS Bachiana Brasileira No 6. Felix Skowronek (flute); Arthur Grossman (bassoon). Mus. Heritage MHS 1875.
 RAUTIO Divertimento for cello and piano. Arto Noras, Tapani Valsta. Da Camera Magna SM 93710
 JANACEK String Quartet No 1. The Janacek Quartet. Supraphon 50556.
 HUSA Evocations de Slovaquie for clarinet, viola and cello. The Long Island Chamber Ensemble of New York. Grenadilla GS 1008

Michael Corrette; Summation of the Baroque Concerto in D minor for organ, flute and strings, Op 26 No 6. Helmuth Rilling (organ); Wurttemberg Chamber Orchestra conducted by Jorg Faerber. Murry Hill S 23791
 Les Sauvages et la Furstemberg. Members of the Mainz Chamber Orchestra. Turnabout TV 340106
 Psalm 148, Laudate Dominum. Colette Alliot-Lugaz (soprano); Philippe Huttenlocher (bass); Ensemble Instrumental et Vocal de Lyon conducted by Guy Cornut. Erato STU 70914

Transformations of a Tune

ANON Ave maris stella
 DUFAY Ave maris stella. Capell antiqua Munchen conducted by Konrad Ruhland. Telefunken SAWT 9439-B
 TOURNEMIRE Fantasy-improvisation on Ave maris stella. Marie-Madeleine Durufle-Chevalier (organ). WRC S/4840
 DUNSTABLE Ave maris stella. Purcell consort of voices. Turnabout TV 34058S
 ANON O Maria, due mair. The Boston Camerata conducted by Joel Cohen. Nonesuch H-71315
 PEETERS Toccata, Fugue and Hymn on Ave maris stella. Edgar Krapp (organ). Turnabout TV-S 34627
 MONTEVERDI Ave maris stella (from Vespers of 1610). Soloists, instrumental ensembles. Monteverdi Choir and Orchestra conducted by John Eliot Gardner. Decca SET 594

An "Easy Modern" Concert

BRITTEN Fanfare for St Edmundsbury. Malmö Brass Ensemble. Bis LP-59

BRITTEN Diversions on a theme for piano, left hand and Orchestra. Leon Fleisher; Baltimore Symphony Orchestra conducted by Sergiu Comissiona. Desto DC-7168

LARSSON Concertino for double-bass and orchestra. Luigi Ossoinak; Filharmonins Kammarensemble. Swedish Soc. Discofil SLT 33187

LAJTHA Symphony No 4 (Spring). Hungarian State Orchestra conducted by Janos Ferencik. Hungaroton LPX 11584

Sunday, 29th January

GL Redlich

SCHEIDT Canzon Cornetto. Phillip Jones Brass Ensemble conducted by Raymond Lepperd. Decca SPA 260

HUMMEL Trumpet Concerto in E Flat. L'Orchestra de La Suisse Romande conducted by Ernest Ansermet. Michel Cuvit, trumpet. Decca SPA 260.

SAINT-SAENS Symphony No 3 in C Minor, Op 78 (Organ). Orchestre National de L'ORTF conducted by Jean Martinon. Marie Claire Alain, Organ. WRC 3/5128

GREENE Magnificat and Nunc Dimittis, Service in C Major. St Albans Abbey Choir conducted by Peter Hurford. Argo ZRG 332

GERSHWIN Rhapsody in Blue (solo piano version). Andre Watts. CBS SBR 235798

BACH Singet dem Herrn ein Neues Lied. BWV 225: Choir of King's College, Cambridge conducted by David Willocks. WRC S/4677

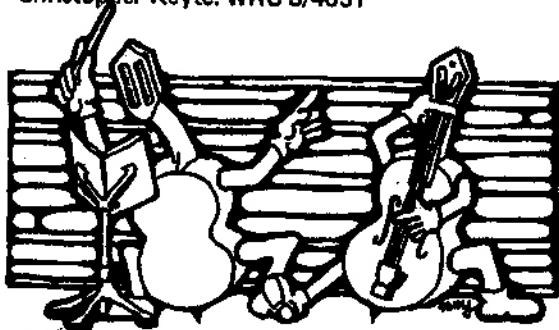
COPLAND Billy the Kid (Ballet Suite). London Symphony Orchestra conducted by Aaron Copland CBS SBR 235409

MUSIC IN PROSPECT A magazine programme previewing the activities of leading musical groups and individuals in Brisbane for 1978.

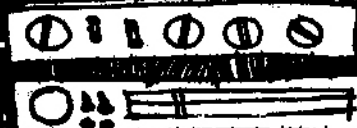
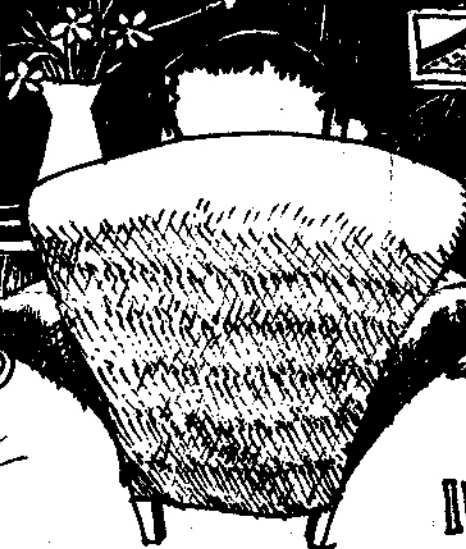
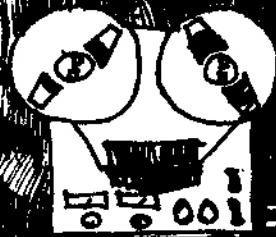
SAINT-SAENS Variations on a theme by Beethoven, and

MIHAUD Scaramoucke. Music for two pianos performed by Piers Lane and Regis Danillon in concert at the Queensland Conservatorium of Music. Recorded by Peter Thompson.

PURCELL Te deum in D. Choir of King's College Cambridge and English Chamber Orchestra conducted by David Willocks. Soloists: April Cantelo, Helen Gelmare, James Bowman, Ian Partridge, Christopher Keyte. WRC S/4651



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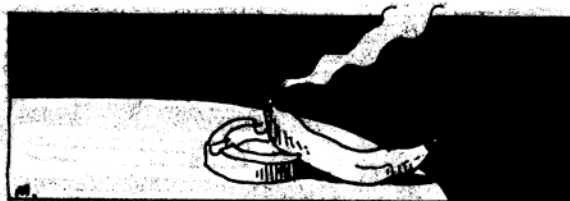
★ ALSO SPECIAL PRICES ON BULK BLANK CASSETTE PURCHASES



Dear ZZZ,

I just want to say how much I enjoy your radio station compared to the AM ones, you really do a good job and have great taste in music. I'm one of the lousy people who have not got around to subscribing and I do feel guilty. Your tingles can make you feel guilty. But I will one day - HOPE I DO. I enjoy listening to your specials a lot. Just wanted to tell you what a great job you're doing and what sunshine you put in my eyes when I get home from the dreaded runs at school. Keep it up. Happy Listener.

Love Sunshine



17th November, 1977

Sirs,

One question I'd like to ask all youse guys out at 4ZZZ is, "how do all us people wots out here in radioland wiv no phone, get in on all these give-aways?"

After all we do subscribe and not once do we get the chance of a night at the schonell or dinner, or a T-shirt on your money.

signed 678 and 679

PS Michael Finucan's offer this morning of New Wave album and National Times T-shirt, was just too hard to take.

Michael - You've done it! I've listened to your show every morning for the last (what 4 or 5) months, and you've turned me on to New Wave.

Congratulations aside, I wanted to comment on some of the shit you lay on us in your role as defender of the faith for punk rock (now don't be modest!).

The other day you quoted Ted Nugent threatening bullets for punks and read a piece about Teddy's cutting up a punk band.

Terrible stuff! I agree with you, but it seems to me that the whole violence trip is an implicit part of the punk stance. The fact that it might be just a stylistic part of their stance is more than likely lost on the real thugs.

The punks are no sweeter or sillier than the old rock farts that you mercilessly (sp.?) ravage on your show. Its just another turn of the proverbial wheel and you're likely to have your foot under it the next time it turns.



But I guess at the same time that I think you're about to step off the stage (without looking), I admire your dedication. Its been a while since I've been able to get passionate about the music.

Further, in this view of CONSTRUCTIVE criticism, could you:

- 1) light a fire under Brian Watson
- 2) get Willy to change back to Bill
- 3) send half the lady DJs to a speech therapist

and 4) give a big kiss to Judy Goodall from me.

Would it be too much (at this point) to presume to ask you to play me a song in honor of my leaving Brisbane and the enjoyment I've had from 4ZZZ (you and the Schonell kept me sane). Something by John Ottway and Wild Billy Barrett.

Love Gary the Garbo

P.S. I don't wake up till 8, Michael.

Oh yah - you guys make the best commercial spots I've ever heard!

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THE CHEAPEST RATES IN TOWN. HE'S
ELIMINATED THE MIDDLE PERSON. DIR-
ECT FROM THE STYLUS TO YOU.

On Friday, 16th December, Triple Z together with the Queensland Musical Broadcasting Society, The Ethnic Broadcasting Association and an aspiring new group interested in community radio met to from the Queensland Public Broadcasting Association. There are state public broadcasting associations in NSW and Victoria as well as the Public Broadcasting Association of Australia.

The Family Radio Broadcasting group indicated that they would join.

The aims of the QPBA are:-

1. To represent the public broadcasters on a state level as a united body
2. To promote co-operation between public broadcasters.
3. To arrange facilities for future test broadcasts, announcer training and programme production to ensure effective utilization of resources.
4. To develop the QPBA to a position where it could actively encourage and assist in the development of public broadcasting in Queensland.

Frank Jackson
QPBA

SOME LIKE IT HOT!



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B409

The Story Begins...

Another unauthorised
and blatantly libellous
biography by Cas and Ellis

THE STORY BEGINS... PETER, INTREPID YOUNG ANNOUNCER IN AN INTREPID YOUNG RADIO STATION, DECIDES HE WANTS TIME OUT TO DO SOMETHING ELSE, WHICH IS WHERE THE STORY BEGINS. WELL, SO HE WENT OUT AND DID IT, AND THEN CAME BACK, WHICH IS WHERE THE STORY REALLY BEGINS.....

Dawn breaks over scenic Brissy, and we bring you forcibly to Central Station, where a small damp figure emerges from a small damp tunnel... "chchchchchch whoo-oo scree-hissssss".... and struggles to climb up to the platform before the real train arrived. He peered about in awe and wonderment, tears staining his soot-blackened face - he was home (after a fashion). There was still the long, exhausting, painstaking, heartbreaking trek back to St Lucia. As he dragged himself up and down the steps to Edward St (he was generally confused at the best of times) he was beset by doubts and dark fears. Was he to be accepted by his old comrades? Or was this not to be? He sprawled across Edward St, realised he was heading in



the wrong direction and sprawled back ... decided the other was the correct direction and sprawled back again. Eventually, getting tired of these false starts, he made yet another of his amazing positive decisions.

So this is where our story really, truly begins. He went looking for a place to GET HIS HEAD TOGETHER. He found it. Fine. The first step was to take his courage firmly in hand, and let it lead him towards where his friends were no doubt waiting or

to where his no doubt friends were waiting. But can a comeback be made after two whole months off air? Would they still remember him? How could they possibly forget? First things first. The 12A bus. The bus ticket. The money for the bus ticket. Oh dear. The steps off the bus. There's nothing for it but to walk. So he does.

Dragging his thin and emaciated body down the freeway, he was again assailed by conflicting emotions. Could what once was be what it was once again?

As he crossed Coronation Drive, he caught sight of the ageless river, flowing endlessly into the future. Its dark and murky depths frightened young Peter, who, even now, could feel its cold waves rolling over his soul. But still he felt some weird attraction.

He observed his visage in the broken water. Oh god, was this broken man really the vibrant young announcer of yesteryear? The river rolled endlessly on. "You know, life is something like a river" mused Peter, and the thought saddened him, "all thin and watery". He felt, without panic, that he was losing himself in its depths. It would be appropriate that the whole thing end here. No one would miss him, no one would notice his passing. There would be nothing left but memories.

Peter was startled as a hand landed on his shoulders. He turned, to find it belonged to a grinning moron in a ZZZ t-shirt...\$5 at every good radio station. (T-shirts, not grinning morons. Ed). (Then again, if you're willing to waste good money, phone 371-5111. We've still got some grinning morons left from the last batch. Ed again.) "Jeez, giddyay Peter. Where've ya been? Missed ya! Kept a warm place in the studio for ya".

He left the river with his spirit uplifted. Acceptance. And THIS is where the story begins det det det



• BLUES •

Fiddlin' Blues

The violin has had an interesting, but unimportant history as far as blues goes. On the plantations violins would have been fairly popular with the whites, and the blacks would have picked it up readily. It is no accident that the only black musician in "Roots" was a fiddler.

If the violin was popular early on, why didn't it move into blues, as it did into bluegrass, western swing etc.. In the 30s violins were popular, in jug bands, but they eventually were overshadowed by the guitar. Guitars may have been cheaper, or more readily available. The guitar certainly lends itself more readily to individual accompaniment because it gives a more complete sound than the violin. The most important reason is that violin technique wasn't developed to as high a level as that of the guitar. The harmonica, which has extremely limited potential, was popular because it was cheap, and more importantly, because people like Sonny Boy Williamson No. 1 had taken it, and fitted it into the urban small band setting, thus opening the doors for all the great harp players to follow.

The violin was never moulded by any great blues person to fit a blues form. Nevertheless the examples of violins in blues are interesting, not only because of their rarity, but because of the various approaches which people demonstrated, developed by themselves in isolation, with no great tradition to build on.

Jimmy Reed, in a 1957 number "Odds and Ends" featured the spaced out violin of one Remo Biondi. Multiinstrumentalists like Gatmouth Brown and L. C. Robinson listed violin playing among their many accomplishments. Don Harris, half of Don and Dewey in the 60s gave some great playing, and more recently it is his violin work which overshadowed that of Jean Luc Ponty on the Frank Zappa album "Hot Rats".

The lists of musicians, and tracks is unfortunately short, because when the violing does speak out, it adds power and depth to the blues.

MICHAEL MAYER



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