"They don't have advertising to annoy them on some stations."

## RADIO TIMES...OCT. '85



I realise that it might be more than a little overdue (in fact, six weeks or so), but RADIO TIMES has hit the streets once more. Hot off the proverbial presses, this magnanimous publication is returning with a vengeance. Glad? Of course you are!

In this issue, you'll discover a whole new outlook on our fair city of Brisbane ('bout time); more on music and local talent (ditto); and you'll experience more fun and excitement than ever before! Looks like you're in for a fun filled couple of months. Oh, by the way, if you've been wondering why it takes so long for each issue of Radio Times to emerge, the answer is funding. Not enough subscribers, so not enough money to put out this wonderful little publication more than every two months, if that.

This is only my second Radio Times (I think I'm getting the Fang of it) but I crave a little feedback. A bit of positive response, constructive criticism or even negativity, would go a long way. You see, this is YOUR magazine, so we want to fill it with what you want to read.

Who knows? If we find your letter to be a veritable work of art, we'll print it. How would you like to see your very own name in print? Or if you've composed anything (stories, graphics, etc) worthy of the eyes of Brisbane and it suits the general vein of Radio Times (4ZZZ, Brisbane, music etc) we'll print it. So send it all in folks. P.O. Box 509 Toowong, 4066.

The last, and perhaps the most important thing I wanted to discuss with you, dear Subscriber, is work (ugh, hate that word). So if you'd like to be in on the action, have some fun and learn a little about publication, please, please please ring the station on 371 5111, and ask for the Radio Times. We'd love to hear from you. So, dear reader, read on.

Ed.



#### \*\*\*\*

Dear Zed,

I am writing to comment on some people's obvious misconceptions of the reason for the existence of Four Triple Zed.

This came to my attention on Thursday, August 15, when I was listening to Professor Rabies interviews from the Hunters & Collectors Joint Effort. One person (he said his name was Paul), said he enjoyed the format of Triple Zed because of the alternative and diversified styles of music played, yet he didn't like the specials played. He obviously did not like the Gay Radio News segment.

I would like to suggest to people who listen only because of the style of music played because they are 'alternative', Triple Zed is a community supported radio station, and caters not only for different musical styles, but also various community groups. If people do not like this, they can easily turn their radios off when the special segments come on, but please, do not run down Brisbane's only decent radio station.

Keep up the good work. Robert M.

(A very satisifed subscriber)

A LETTER. yours could be here in the next issue. So where is it ?!





The largest and most commercially successful pop concert ever, staged at Wembly Staduim on July 13th, must have left even the most entertained TV viewer a little doubtful of the selfless intentions of the stars who gave their time in aid of the Ethiopia Famine Relief. The sheer scale of the fundraising effort showed the music industry as the most effective global marketing machine.

/F AII)

No doubt funds raised from Live Aids will save lives, as artists gave their services free of charge and from all accounts, in good faith. For this reason most of the media shied away from criticisms of the spirit of the Live Aid event for fear of appearing negative or overly cynical. The volume of funds raised has meant that the glaringly cynical side of Live Aid's self publicity has been largely overlooked.

But with the music industry it could hardly be any other way. Bob Geldof's vision of capturing the hearts and minds of the West ran brilliantly to plan and brought the attention of millions to starvation and poverty; and yet the sort of attention it attracted playeds heavily on Western audiences' feelings of powerlessness in the absence of much serious reporting or public discussion on Third World poverty.

British rock journalist, Bruce Elder, put it this way. "Supporting starving Ethiopians is easy. It is essentially an act of Western guilt. A salving of the white conscience which is easily pricked by the sight of a distended black belly on the nightly news." (Matilda, April 1985).

The media s coverage of famine in Africa generally fails to look seriously into the colonial pasts of these countries, so Live Aid provides us with power to do something positive and enjoy the entertainment at the same time. For those who joined in the world wide television link up, genuine feelings of compassion must have given way to confusion and even abhorrance at the contradictions of the music industry's ultimate acheivement.

One writer who was at the Wembly Stadium said : "Every so often, a flickering image of human tragedy. An Ethiopian baby reduced to a grotesque travesty of its natural form. Some in the crowd would clap, others gave a low groan, most of us didn't know what the correct mass response should be, and stayed silent." (NME 20th July).

Live Aid's success was surely helped by being presented as independent of the political and strategic considerations of foreign governments, both in Africa and Europe. The enormous distortions in the allocations of foreign aid budgets and particularly Britians miserable 3% of foreign income to foreign aid received the criticism it deserved from Live Aid organisers. But why were Thirld World musicians and especially Britians community of black musicians excluded from a fundraising event of such global significance? The simple answer is that these musicians remain on the fringe of the record companies marketing strategies , and anyway, who knows what some of them might say to an audience of many millions?

One speaker at the formation of the UK Black Music Association in London says it's the Europeans who'll benefit most, especially the English: "I estimate that at least one hundred million pounds will be raised for the English music industry over the next few months and all of that will go into their pockets. That's one of the reasons why we're excluded from this day". (NME July 27).

At the same forum, other speakers described how black musician's products are regarded as high risk; how white labels are ready only to cream off the most adaptable potentially commercial black music; how they find it difficult to get access to good venues and recording studios, and the same goes for marketing, distribution and training.

Its was indicative of the music industry's tight control of its product that the Live Aid performers paid tribute to the Beatles and not Bob Marley.

The sad thing about Live Aid is that the rich traditions of black music have been ignored – music that has inspired pride and self identity for the last 20 years. Much of this music has been creamed off, adapted for new audiences, and in the process, broken with its traditional following (poor people tend not to own record players).

A group of British musicians from UB40, ex Beat et al, added a touch on integrity to the music scenes Live Aid hype, when they released "Starvation" on the Virgin label, a cover of a 1977 song by The Pioneers, who migrated to England from Jamaica in the late 60's.

But Bob Geldorf got in first and, unfortunately, attempts to use these musical traditions directly for famine relief will probably be seen as just jumping on the bandwagon.

If black music is to be a positive force for change in famine stricken Africa or the Ghetto's of Britains industrial centres or among aboriginal communities here, the role of mainstream 'industry' promoters will have to be minimal.

cont. pg.7



#### 

1. Best place to see top local and interstate bands.

Zed's duration.
 Who's baby thinks she's a train?

- 11. Colourful sinth sound.
- 12. ----- and Boys.
- 14. ZZZ --.
- 16. Over and over and over is a pressuring pain.
  - Up who? Theatre group.
    Band with a slogan.
  - 21. --- Rave.
  - 24. Screaming who? Heathens!
- 26. Bones of Brisbane music.
- 29. Hendrix? of gypsies.
- 30. Ever seen a psychadelic one?
- 31. Angry aviators? 33. African Beat.
- 34. Neo affectionists.
- 36. Round and round, goes the sound.
- Lays a bet that the sound is good.
  U2's up front.
- 42. Pop star who should have gone down with the ship!
- 44. Vessel? Well, that's one interpretation.
- American piano-accordian music.
  26th in some ways, first by us.
- 50. Who needs 'em? We do.
- 52. Pleasure in both ears.
- 53. How many Vitabeats does it take to make a box boom.
- 54. Thoroughly enjoying yourself? You're in ---! 55. What we need more of! (col.)
- DOWN
- 1. This one's for movie buffs.
- 2. Someone's a grotty country man!
- 3. Blue destruction?
- 5. A united attempt.
- 6. Up front man who takes extra notice.7. Movie with music by Knofler.
- 8. Back yard at two am? Not quite.
- 9. Examples of musical style?
- 13. --- and The Dropouts.
- 15. 4ZZZ's starsign! 17. 7+6-3-2x4-2-3x2-9=?
- 20. Choke on ----!
- 21. This club is popular among those with a violent streak.
  - 22. Positive thinking band of yesteryear.
  - 23. S.T. --- Duffy.
  - 25. Can't make the trip here? Go to a --- ----.27. What's a Blur?
- 28. Chant of the v
- 28. Chant of the year victory goes to the ---.32. Song about new Flowers? Not quite.
- 34. Kind to the incarcerated? Highly unlikely!
- 35. Angry Femmes. 37. --- goes AM.
- 38. Private Lives begs.
- 41. Activist political group. (init.)
- 43. Talking horse.
- 46. Paul Kelly's old friends.
- 48. Underneath? I hope you're one!
- 49. ½ this club's a favourite with cats.
- 50. A brand of Amp. Or 40 Across. 51. You! Or an integral part of you.



#### Sundays 8pm - 10pm

FUNK AND SOUL (Radio Happy Feet) Announcer: Rick Davies

In the beginning the Blackbeat was the Funk and the Soul. Then the Big Banana said let there be African . . . then the word was out that the reggae was around and it shall arrive at the Blackbeat on a regular basis and its number shall be 1 in 3.

The current emphasis on the Funk and Soul session is contemporary R&B but a break from break. Your initial hearing of the latest R&B (some transcend to hits) will often be on Blackbeat, but their life is shortlived. Jamming 3-4 hours of new and golden oldies into a two hour show every three weeks means any track is only ever aired once.

Current features of the programme are 'whitey of the week' and at six minutes to nine the funky four play (featuring once artist), as well as some requests.

Rick (The Funker) thrives on feedback, so sugestions and ideas are always sought (either on air or written).

Hot current artists: Process, Pointer Sisters, Philinganes, Peabo Bryson, Carol Lynn Townes, The Reddings and our own Oz Whitey – Renee Geyer, as well as Peter Brown, Billy Ocena and Aretha Frnklin. TUNE IN . . . GET FUNKED! October 20, November 10 December 1 and 22

#### BLACK MUSIC AND LIVE AID

Instead of international extravaganzas geared toward hype and  $c_{\dots}$ ical self publicity, regional music festivals like the black music festivals springing up in Britian will, for a start, help musicians set clearer goals for themselves and have greater control over the marketing of their music.

The popular New Zealand Maori band, Herbs, last month perfromed at a trans—Tasman festival at Bondi in Sydney; whose strongest musical message was for a nuclear free and independent Pacific. The tour may not have been possible if it wasn't tied to the release of their new album 'Long Ago' on EMI...It'll be interesting to see if the Herbs can deal with the contradictions of the music industry and return for future festivals still having something to say.

#### A FRICAN MUSIC Ade Kukoyi

Ade joined Blackbeat in March this year **abd** takes the opportunity to explain the history and background of the variety of African music, ranging from traditional music to Juju, Highlife, Soukous, Afro-jazz, Afroblues, Afro-reggae through to the very contemporary Afro-funk.

Africa offers the greatest diversity of contemporary music and yet it is music rarely heard on radio stations. The African programme, not surprisngly, has had an influence on Triple Zed's day and evening programming . . . Anyone interested in finding out more about African music can contact Ade during the programme or at African Crafts and Imports, 190 Boundary Street, West End (Phone: 44-9394).

Feature Artists. King Sunny Ade, Segun Adewale, Fela Kuti, Tony Allen and Hugh Masekela. October 13, November 3 and 24, December 15.

REGGAE Ali Wattimena

Gregory Isaacs, Dennis Brown, Peter Tosh ... The mellow beginnings of Blackbeat's reggae programme presented by Ali. The second half moves into the heavier reggae and the rythyms of rebel music.

From its early 'Ska' roots to the rock steady of the late sixties (Joe Gibbs and Johnny Osborne) Reggae broadened its appeal with Jimmy Cliff's popular mix of Ska and Reggae.

Bob Marley's preachings come through strongly on Blackbeat through without much of his music being played. Ali want the two hours to have a minimum of talk: listening to Reggae is about learning – revelation, religion, culture and roots.

Ali prefers to play Reggae true to its Jamaican origins with its more basic instrumental arrangements, and less of the disco-beat Reggae from the United States. Triple Zed is slowly getting access to the new British studio Reggae, but in the meantime it's Culture, Burning Spear, Steel Pulse, U-Roy and Third World...

October 6 and 27, November 17, December 8 and 29.







PesiGNO LISASMITI



BYTES NYBBLES AND OTHER BITS

TRIPLE ZED TAKES THE PLUNGE INTO THE COMPUTER AGE

Triple Zed takes the plunge into the computer age.

Astute readers may have realized that ZZZ has a computer. It happened late last year after the station collective decided a computer would benefit ZZZ, and after putting in a submission we received a grant of \$2500 from the federal government. After looking at a number of computers, it was decided to build the computer from individual components, volunteer labour being ZZZ's cheapest resources.

The processor is a Pulsar Little Big Board, which was purchased as a kit, assembled, and built into a case along with two 8" floppy disk drives. A second hand terminal and printer completed the system.

The computer uses CP/M, a widely used small computer operating system. Pleanty of computer programmes, easily available use CP/M including Wordstar, a word processing programme. General correspondence, radio play scripts and subscription reminder letters are just some of the tasks made easier by Wordstar. Why is a computer better than a typewriter for these jobs? Because text stored on the floppy disks after being intially typed in, can be easily changed on the screen without having to retype all of it.

We are now able to beep subscription information up to date by using another programme called dBase II. The label on the front of your Radio Times was printed using the information taken from your subscription form. It now only takes a fwe hours with a half dozen people to address all the Radio Times compared with a days work for over a dozen people. By the way, if you change your address please let ZZZ know so that your Radio Times can follow you

The other details on the subscription form besdides name address give us an idea of what sort of people are ZZZ subscribers. Did you know that only one third of our subscribers are women? Or that concession subscriptions make up a half of all subscriptions? The skills and occupations of ZZZ subscribers are many and varied; among them we find a candlemaker, a goat herder, a public service bludger, a judge's associate, a delivery driver, an antique shop-assistant, students, a nursery hand, a molecular biologist, a retired uni lectuer, a pop star, a computer programmer . . . a computer what??

Speaking of computer programmers, guess what? Yep, we could do with a couple more. If you feel interested in doing a bit of programming for ZZZ, then leave your message for the Komputa Kollektive, which at present consists of two people. There is room for more.

#### A COOKIE . . .

"Paranoids are people too, they have their own problems. It's easy to criticize, but if everybody hated you, you'd be paranoid too." D.J. HICKS

How To Contact Us . . . Phone 371-5111, and leave a message, or drop a line c/- Komputa Kollektive to P.O. Box 509, Toowong Q 4066, or drop into the studios behind the Schonell Theatre on Tuesday evenings.

Q' 4ZZZ can be very sincere. For 10 years we have been trying to fight the good fight, while bringing you, the Ear, an entertaining and informative insight into the wonderful world of Music; African Juju and slick New Zealand pop, 'In The Year 2929' or Louise Elliot and Paul Kelly. Did you see that gig? A. I was out the back of it or up the front jumping. Great night. Ate bananas.

A WARNING TO ALL RIGHT MINDED PEOPLE

Sometimes, late of a Sunday evening on an unamed but well-loved alternative FM radio station, one can hear a dangerously bizarre mxture of balck and blueish music, subversive and antisubjective 'comedy' skits and all else that fits and won't get the aforementioned radio station taken off the air for 'cruel and unusual broadcasting'. If you are one of the unfortunates who have tuned into this Bermuda Triangle of radio programming, be warned you are in danger of becoming a homeless waif in the power of narcotic 'jass' music and unwholesome and unAustralian political sentiment.





By Patrick Whitman





#### INGREDIENTS FOR THE POP-TRIP DISPENSER

The music that you hear from the radio might seem to shower and spray in a pretty shapeless kind of way. But, strange to say, there are a lot of consideration that announcers face before they get a chance to damage severely the frequency modulation free-fire zone.

For example, Triple Zed announcers have to play at least 30% Australian content, compared to the Broadcasting Tribunal's recommendation of 20% minimum Australian content. Along with this is a commitment to support and airplay for local bands who rarely manage more out of commercial TV and radio that a Warhol-like 15 minutes of emission fame. And so the Demo Show (Mondays 9 to 10pm) exists as a regular spot to showcase new local and overseas music, which is then picked up by other announcers to be played generally.

Other guidelines/considerations for announcers are that they broadcast no racist or sexist material,, and that they play at least 30% music featuring women in an effort to overcome the massive imbalance in an industry dominated by men. These sorts of guidelines also force announcers to be aware of the politics of music and music-making (e.g. should you play or not play Frank Sinatra records because he has performed in South Africa or how to disassociate the beauty of gospel music from much of the religious vomit it espouses).

"No one is innocent," sneered some skinny punks once in England, "and some are more frequently guilty than other, records included."

And then there's the swampland of musical style and fashion, where hairstyles and clean shirts do battle with talent, where flavour-of-the-month bands snarl it out in the alligator cajun country of chartland, and where even the indies view in the slick hipster stakes.

Listening to the week's new releases can sometimes be horrible. But truly horrible is the realization that the mid-eighties are a musical re-run of the mid-seventies, with white rock music being largely void of imagination or daring, and yet it still maintains a stranglehold on most radio stations. As a result, stations that aim to play 'alternative' music need to cover a wide range of styles simply to give exposure to music that's excluded from most of the airwaves. In any one day on Triple Zed, you can drag the swamp waters of the Cramps and meet up with Doris Day, move from Reggae and Ska to Euro-Disco, Hi NRG, Hip Hop, Rap, Go Go, from Garage and Beady Psychedelia to Psychic TV, Get Smart, and AC/DC, from Blues and Jazz to Country and Rockabilly to African Soukous and Juju. Of course, there is going to be a pretty diverse sound in the end, but one that is motivated by ideals and principles and a desire for good times, rather than acting as a cynical hook for advertising and cash.

There are, however, sandbacks of continuity, regular shifts that focus on particular styles of music, each week . . . Monday night 10pm to 2am, for example, is the import release show where new import records are highlighted, along with new and independent Oz records. Tuesday 9 - 10pm is Blues min Time, followde by the Murri Show 10pm - 2am which broadcasts Aboriginal music, stories and reports. Wednesdays 9 - 10pm is Jazz Hour, while Blackbeat on Sunday nights 8 - 10pm rotates with 1 Reggae, African and Soul Funk Shows, New Zealand music can be heard regularly on Fridays 12 - Ipm, with The Request Show on Saturday

#### 4ZZZ presents live Local independent bands every Friday & Saturday nites at Sensoria, 409 George St.

Defeatism sucks! or the finer points of Brisbane

Everybody puts Brisbane down. Do you blame them? It really does have lots of good things going for it. For example, during a recent survey of Triple Zed staff, everyone said that they liked the weather! "Spring is nice" I was told, and those daily summer storms over Mt Cootha, like WOW! It's close to some really nice beaches and there are certain asthetic aspects about the place, like trees, the river (?) and the bright blue sky.

The air here is nice too. There is a definite lack of pollution, in comparison to certain southern metropolises. In fact, its quite a contrast to southern living, it's easier to live here, not so much of a rat race, beer and cigarettes are cheaper, taxes are generally lower (so far) and (a small squeal of glee) we've got free hospitals!

The people are nice too, someone told me that they are good people to watch, if that's what you're into. It's an easy place to make friends, and the population isn't bursting at the seams. This helps incredibly with housing. You can usually get a nice house in the area you want for much less rent than most other cities. West End was a strong point for most Zed staff. It's a cheap, nice area, and there's a huge amount of community involement.

This brings me to another point about the wonderful world of Brisbane. There are so many things in which you can get involved, in this culturally awakening city of ours, like the Spring Hill Fair for example.

One good thing is music. Brisbane does have quite a few good local bands. Admittedly there isn't exactly a multitude of venues to see them at, but if there was it would be an overkill, wouldn't it? And there's always Sensoria (what else do you need?). There really does need to be more support for local acts, but of course 4ZZZ helps enormously in every way we can. We're really interested in supporting and encouraging local acts, backing them however we can and helping them make a name for themselves.

Naturally Triple Zed is one of the best things about this town (all biases aside of course) but I won't bore you to death by reminding you again.

Politics are an important aspect of Brisbane living too. Here you can be politically active and make at least some sort of impression. It would be a much nicer place without the likes of Joh and Flo, Russ and the Jackboot Brigade (Firmness with courtesy Ha Ha) so it really IS worth the fight. Maybe one day we'll

win! So before you think about leaving this truley wonderful town, consider all the good things. Remember (as a great person I know once said) .....DEFEATISM SUCKS!!!!!!

nights 6 - 10pm doing just what its name suggests taking requests. These shows are all intended to complement the general free-form programming that happens doily, rather than operating as ghettos of stylistic purity and integrity.

Does the Triple Zed musical sound please its listeners, or does the fact that there are only 2500 subscribers out of a huge listening audience of 80,000 show some dissatisfaction? It is one huge reason for listeners to criticize, praise, blame or question the station by way of letters or the telephone. Sound cannot exist in a vacuum.

Or, if you want to wade into the waters of musical delight yourself, why not drop into the station and enrol in Announcing Workshops, help out at station gigs and markets, become involved in the station collective. The pop-trip dispenser is available to everyone without the need of prescription . . . Plug it in, turn it on, shoot it up, make it yourself.



~NEW ZEALAND SHOW ~

By Hoadley "Junkyard" Crumble

Over the past few weeks, the New Zealand Show has played some new singles by a band called, The Chills, who came from Dunedin. They are finally making a real impact on the Kiwi charts, although they have been playing around since late 1980. Apart from the two singles now being played on 4ZZZ (Pink Frost and Doledrums) there are some other Chills songs that you should know about. Rolling Moon is one single that you won't have heard yet, and Kaleidescope World from the Dunedin double E.P. set is one worth looking out for.

Crashing, clanking, chiming, The Chills bring a new flavour to the Kiwi music scene. Their rise to fame could be compared to the aural assault of the Meemee's a few years back. What makes The Chills different though, is the fact that here we have a band who has been playing around for five years and have literally taken until now to be discovered by the rest of New Zealand.

Flying Nun, who distribute The Chills in New Zealand (and through set dealers in Australia), are the sort of company that is created with some of New Zealand's less serious musical attempts, but are now finding that the products sold by them are in fact increasing demand; whereas last year it was The Body Electric and in 1982 The Screaming Meemees. The South Island is producing some of the best Kiwi bands at the moment, and it will be very interesting to see what will happen in the next six months.

While on the subject of months, listen to the New Zealand Show carefully, as it intends to compile a Top 10 Favourite list for airing in January. We will need your assistance in doing it, and forms will appear in subsequent issues of Radio Times. Bands to watch out for are IQU and Precious, both up for awards in this year's New Zealand Music Awards as Best New Bands.

We also need your feedback. We want to know what you think of the New Zealand show, what are its good and bad points and how do you think it could be improved? Think about it and send your suggestions to New Zealand Show, C/- 4ZZZ. Also look out for a New Zealand Thursday Night Special on October 17.

Until next time, I'll see you on the New Zealand Show. Thanks For listening !!





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REGISTERED BY AUST. POST PUBLICATION NO. QBG 2207.

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Discounters .-4227 Subscrüber

XELLY'S RECORDS & TAPES: 107 Brighton Rd.Sandgate. 2696974. 10% off RECORD MAN: 82 Elizabeth St.City. 2295504. 10% off 3 items or more TRAX RECORDS: Kensington Vill.Kensington Way. Strathpine. 10% off AARDVARK RECORDS: Blue Arc.G.Coast Hwy. (075)503550. 10% off ROCKINGHORSE RECORDS: 158 Adelaide St.City. 2295360, 10% off SKINNIES RECORDS: Queen's Arc. 77 Queen St.City. 2292389. KENT RECORDS: 201 Elizabeth St.City. 2212365. 10% off TCOWONG MUSIC: Sherwood Rd. Toowong. 10% off RECORDS ....

# MUSIC & BOOKS ...

AUST. ACADAMY OF MUSIC: 122 Leichhardt St.Spring Hill. 8310283. 10% off REYLANS & LANHAMS: Mary St.City. 10% off camping gear (except gas) AFCHITES FINE BOOKS & CURIOS: Queen's Arc.77 Queen St.City. 10% off

BAYSIDE MUSIC WORLD: 100a Edith St.Wynnum. 3967840. \$1 off albums

SOUND DIMENSIONS: 70 High St. Toowong. 3715977. 5% off + various disc.s WOMEN'S BOOK, GIFT & MUSIC: 11 Gladstone St.Highgate Hill. 10% off QLD. ENTERTAINMENT CO.: 103 Brunswick St.Fortitude Valley. 10% off MOTHER'S LIGHTWORKS: 5 Byres St. Newstead. 2298766. 10% off hire FOLIO BOOKS: 81 Elizabeth St.City. 2211368. Various disc.s PENBERTHY BOOKS: 82a Vulture St.West End. 444973. 10% off DRIVESOUND CAR STEPEO: 9 Moordale St.Chapel Hill. 20% off CRAZY HORSE BOOKSHOP & Selbourne St.Mt.Gravatt. 20% off BILLABONG BOOKSHOP: 2 Queen St.City. 2314696. 10% off

## THEATRES ....

BRISBANE ARTS THEATRE: 210 Petrie Tce.Petrie Tce. \$1 off SCHONNEL DOWNSTAIRS: 01d.Uni.Campus. WOODWARD: Kelvin Grove CAE. \$1 off LA BOITE: Hale St. Milton. \$3 off

MISCELLANEOUS ....

## CENTRE CINEMA: 109 Edward St.City. 2211527. CRYSTAL: Le Geyt St.Windsor. 573708. BALMORAL: Bulimba. 3991372. 40% off CINEMAS ....

SCHONNEL: Old.Uni.Campus. 3711879.

SAL: 391a George St.City. 3951433. 10% off UNIQUE BATIX: Elizabeth St.City. 10% off CLOTHES ....

FOOD ...

HONEYSUCKLE HEALTHFOODS: 6th Ave. Maroochydore. 10% off SCHONNEL BISTRO: Qld.Uni.Campus. 3716840. 10% off BLUE MOON CAFE: 540 Queen St.City. 10% off

TRUFFLES: 6 Balowrie St.Hamilton. 2681552. 20% off Sun.brunch SOPHIES: 217b Hawken Drv.St.Lucia. 3715348. 10% off SPORTS & RECREATION ...

DENT CYCLE & SPORTS: 281 Logan Rd.Stones Corner.10% off sport.goods. FREE FLUID SURF SHOP: 4 Beerburrum St.Dickie Beach. Various Disc.s BILL BROWNS SPORTS STORE: 357 George St.City. 10% off cash sales MILTON BOWLING: Milton Rd.Milton. \$1.05 per game before 6.30pm BENTLEY'S CAMERA HOUSE: Cannon Hill, Beenliegh, Indooroopilly, 10% off processing + various disc.s DIVE CENTRE: 652 Ipswich Rd.Annerley. \$5 off

THE CAMPING CENTRE: 25 Ipswich Rd.Woolloongabba. 10% off various items SKATEWAY: Mt, Gravatt/Capalaba Rd. Upper Mt.Gravatt. Mon.nites \$1 off SURFERS PARADISE HOUSEBOATS: Coomera. (075) 331539. 10% off hire SAMFORD GRASS SKI PARK: Bunya Rd.Samford. 10% off hire

UP

# CARS, MOTORCYCLES ETC ....

CLASSIC HOLDEN SPARES: 85 Commercial Rd.Fortitude Valley. 10% off MOTORCYCLE TYRE SPECIALISTS: 148 Logan Rd.Buranda. Various disc.s MARSHALL BATTERIES: 522614. 15% off batteries during bus.hours CAR ELECTRIX: Upper Rome St.City. 2210875. 10-15% off BRIAN LEE AUTOMOTIVE: 23 Basalt St.Geebung. 2657778. MOOROOKA YAMAHA: 969 Ipswich Rd.Moorooka. 10% off BUMPER-T-BUMPER AUTOMART: Indooroopilly. 10% off

\*PADDINGTON GREEN: 226 Given Tce.Paddington \*PENBERTHY BOOKS: 82a Vulture St.West End

\*ROCKINGHORSE RECORDS: 158 Adelaide St.City

TRAX RECORDS: Kensington Vill.Strathpine

\*WOMEN'S BOOK, GIFT & MUSIC CENTRE: 11 Gladstone St. Highgate Hill.

\* A limited number of issues of Radio Times are available for sale at

\*SAL: 391a George St.City

\*SKINNY'S RECORDS: Queens Arc.City

THE GARDEN PATH: Mooloolaba

\*SMITHY'S P.A.: 152 Roma St.City

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