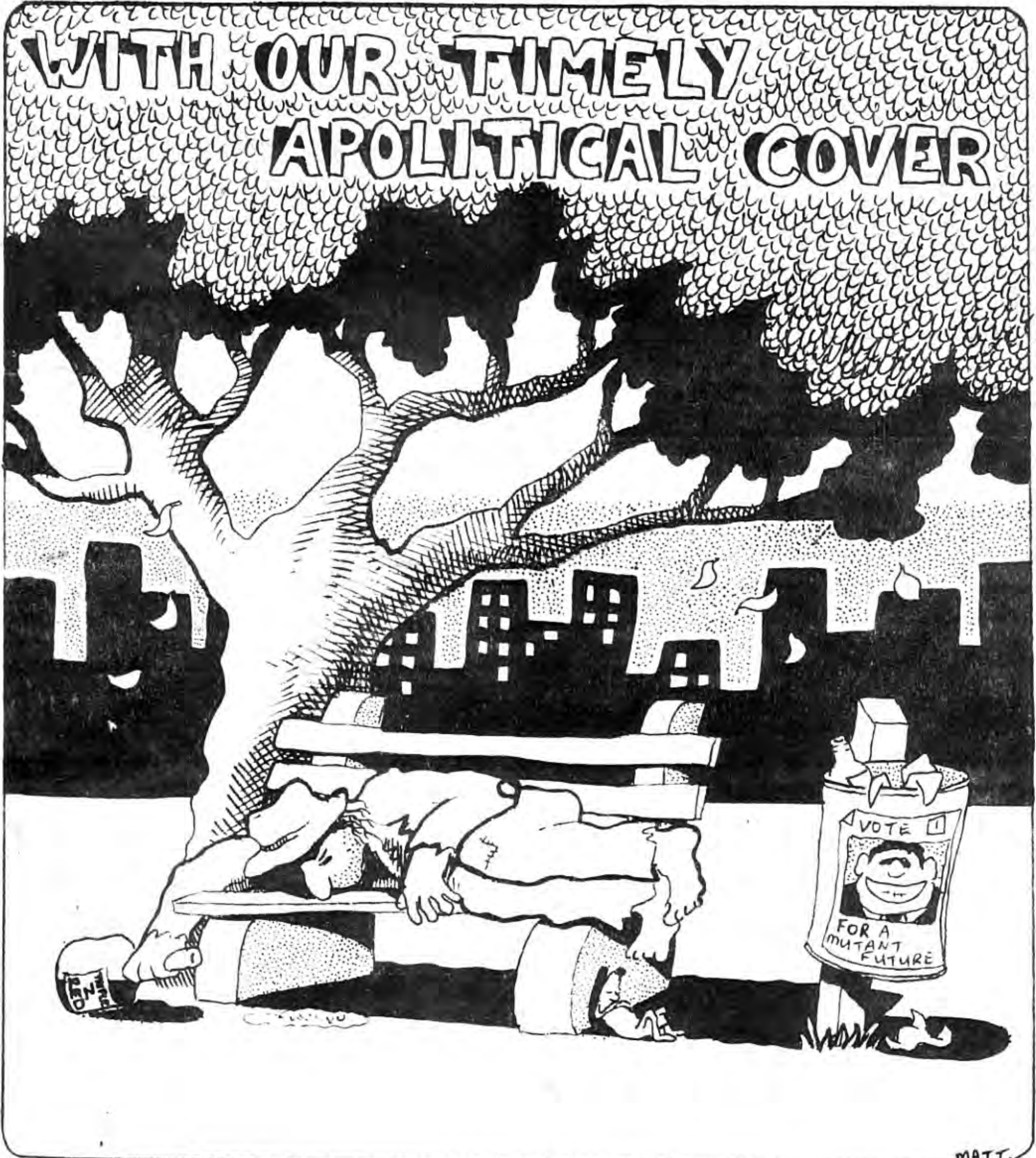


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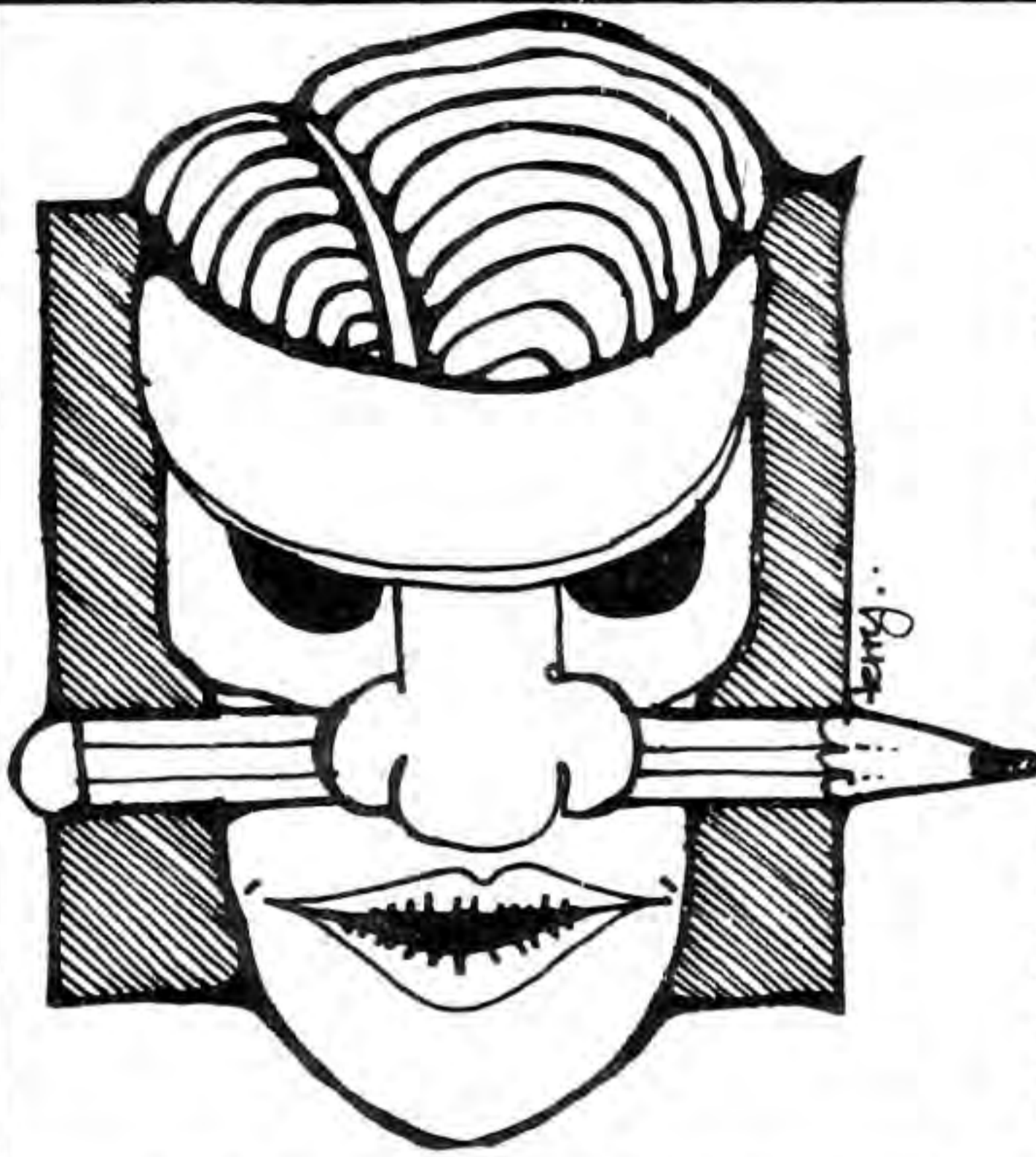
DECEMBER

WITH OUR TIMELY
APOLITICAL COVER



MATT.

EDITORIAL



Sleigh bells and tinsel...the December issue of RADIO TIMES attempts an on-time comeback for the last month effort of 1977. Naturally we all know that December is the anniversary of 4ZZZ's 2nd year on air, but did you know that we're also "Having Christmas" with peace among people and all that. Consequently RADIO TIMES is celebrating both events with numerous grey cell developing tests of skill and endurance....and, yes, I might add...there are prizes ; but only for those amongst you who can wade through the euphoria of good cheer and bauble to get your entries to the editors by the beginning of the New Year (yes, good readers, that's 1978 we're talking about), i.e., January 16th....If anyone enters, and we have no doubt that many will, then the results should be evident somewhere in February's issue....there are also lots of things to do to keep you busy during the summer radio listening months plus some articles....as a last thought....do you realize that if you read slower your RADIO TIMES will last longer?....



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STAFF:

J FITZGIBBONS
A JONES
D LEDWICH
M MAWSON
P SKINNER
E WATSON-BROWN
T.MURPHY



REGISTERED FOR TRANSMISSION BY POST AS A PERIODICAL CATEGORY B



PROGRAM GUIDE

BRISBANE
GRAFFITI
6.30 MON-
SAT.
CURRENT &
CULTURAL
POLITICAL
EVENTS US.
PHONE US.

MON

TUES

WEDS

THUR

FRI

SAT

SUN

9 A.M. NADYA AND
PERSON

5.A.M. MICHAEL FINUCAN

1 PM JOHN WOODS

5.PM BILL RINER

10 PM SPECIAL

BLUES

ROCK & ROLL

JAZZ

LIVE MUSIC

6.30 REQUESTS

8.PM PHILIP MOSELEY

JULIE GODDARD

5.30 UCA THE
LOOKING GLASS

2.PM BRISBANE
LINE

8.30 AM NEWS
EVERY HOUR

11 AM NEWS
5.30 PM NEWS

FREE

GOODIES FOR YOU!

5.30 PM
7 PM

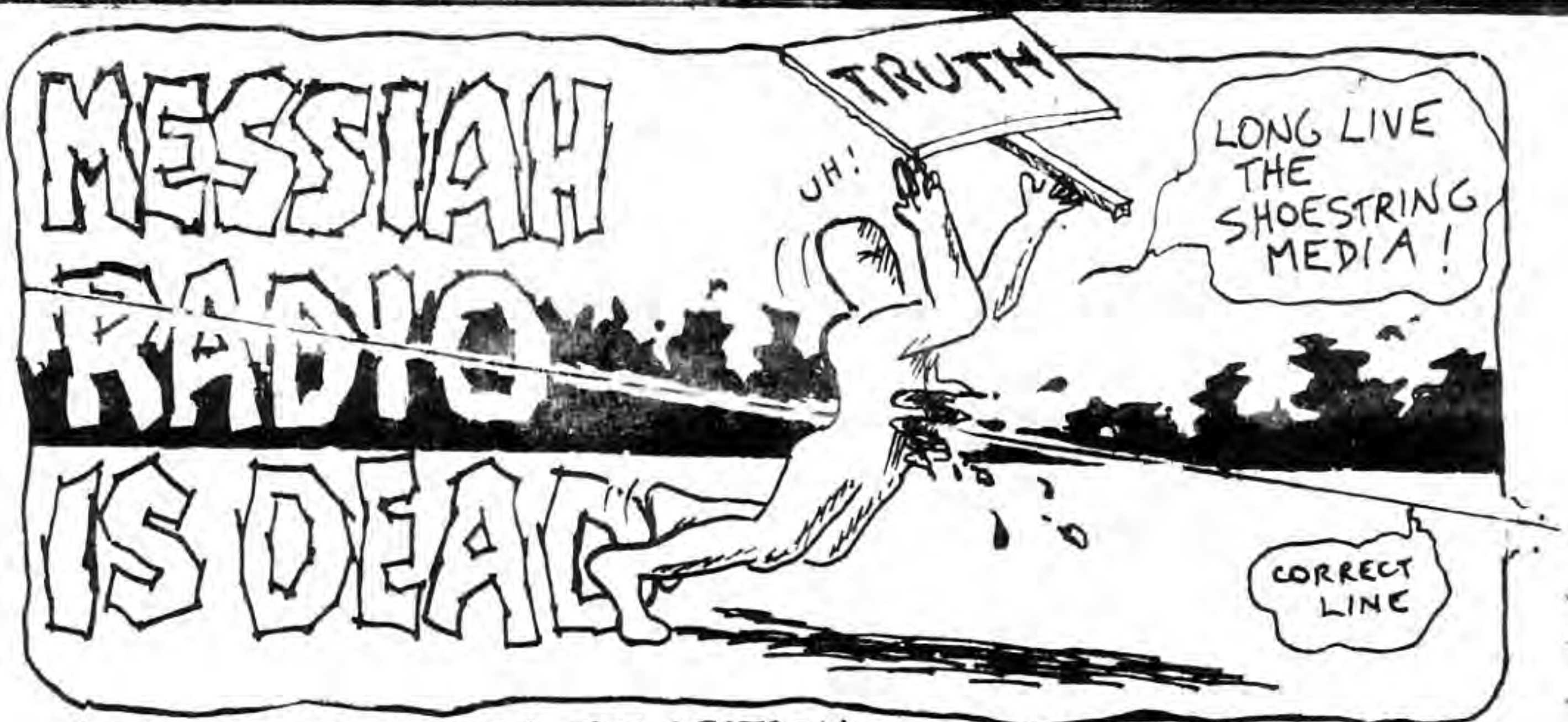
MAIND
BULLETIN

8.30 AM
NEWS

EVERY
HOUR

11 AM
NEWS

5.30 PM
NEWS



AN INTERVIEW WITH JIM BEATSON

4ZZZ-FM first went to air on 8th December, 1975. Two years later, RADIO TIMES talks to Triple Z's founding father and first Station Co-ordinator, Jim Beatson.

RT What were the reasons for starting 4ZZZ?

JB A large number of young people in Brisbane were very dissatisfied with the existing state of the media. Some of us hung around together at the University and we were involved in things like student papers, various reviews, film societies, various political activist groups. The shortcomings of radio in Brisbane were obvious. The music that commercial radio played was not what we bought or listened to. The perspective in News and current affairs discussions on radio was from a point of view totally alien to people with an outgoing lifestyle. The humour and the lack of good taste that were common elements in those groups were never reflected in the media. I suppose, commercial radio would have eventually discovered that there was a "youth market". but essentially we knew we would have to establish a media for us by us. So when Labor came to office in 1972, it seemed a reasonable chance that the airwaves would be opened up. In fact, the door opened very narrowly indeed, and we only managed to get halfway through, and with the help of the incoming government as well.

RT What do you see as the successes of Triple Z in the two years it has been running?

JB I suppose one could think that it's quite remarkable that the programme format envisaged in the early 70's is the one we've pretty well stuck by for 2 years broadcasting, and, what,

3 years of planning. There've been very few deviations. That's a retrospective pat on the back.

Perhaps it's greatest achievement is that it clearly has established a very considerable audience for its programmes, and I think a lot of people are very happy with Triple Z. They might have criticisms, but it genuinely has become the station they listen to most, if not all, of the time. This is most unusual for a non-classical public broadcasting station. The station has achieved a high degree of professionalism, though one could say that some of that professionalism is of a very conservative type. Nonetheless in 2 years the stations programming has improved incredibly. Another important aspect of the station's strength is the announcers retaining their normal speaking voices. This destroys the myth of the DJ as a glib fast talking person who doesn't sound like anybody you've ever met.

On occasions, the station has been a vehicle for a number of peoples' talents, RADIO TIMES, for example, has exposed some very good graphic artists. Triple Z has also been a vehicle for such as Michael Finucan, an extremely able comic. Corny words like "gifted" are pretty nauseating. RT What then do you see as the failures of the station?

JB The failures are as big as the successes. I could only be honest in being fairly pessimistic. I don't think the station has become very imaginative or innovative in its programming...I don't think we differ sufficiently from existing radio. The station hasn't played a major role in exposing Brisbane's musical talent. The station itself has, I think, a

<p>AIR-CONDITIONED SCHONELL ST. LUCIA - 711879</p>	<p>Ingmar Bergman's SCENES FROM A MARRIAGE (M) starring LIV ULLMANN</p>	<p>SAT TO SUN 11 2:00pm & 7:00pm</p>	<p>GONE WITH THE WIND (NRC)</p>	<p>WED 14 TO SUN 18</p>
<p>SAT 3 SUN 4 7:30pm</p>				

very conservative sound. I had always hoped the station would be very irreverent.

I would much sooner see the station deal with a much smaller number of political issues in more depth, and give more coverage to what the other media wouldn't regard as news - sendups of political figures, more on popular culture, humour, satire. Talking of humour, one would've imagined that after 2 years, we would have at least one comedy series. Let's face it, there's enough social situations in Queensland to provide material for satire.

RT Why do you feel Triple Z's potential in areas like comedy and news has not been achieved?

JB Well, there are external and internal reasons. One external is that perhaps Brisbane could never really support a truly dynamic and imaginative radio station. For instance, I imagine that Triple Z possibly plays more New Wave music than any other radio station in the world. Radio overseas is uniformly dreadful, and however bad Triple Z is, it is undoubtedly one of the best radio stations in the world. Now if we're going to talk about the world, the one town likely to be playing more punk rock is unlikely to be Brisbane - in all other cultural influences, Queensland is years behind. Perhaps Triple Z should have been started in Sydney or Melbourne.

Aside from that, the overwhelming problems have been political, from the Federal Government. Triple Z was meant to go to Mt Coot-tha 1½ years ago. Had that occurred, we could have had an audience 3 or 4 times greater than now. The amount of feedback would be considerable, the stations importance to Brisbane, to music, the record companies, and so on would be great, as would Triple Z's ability to attract funds to run the station properly.

Lack of money is a killer from the staff morale point of view. The equipment is second rate - hi-fi gear, frequently incompatible with other equipment, and often it breaks down. The studios have never been completed. Triple Z really needed the shot in the arm of going to Mt Coot-tha. The staff have found the pressure of fighting for survival financially and with the government, crushing morale and I think it's been hard for the people to maintain the sort of drive and energy that Triple Z needs to really make a major impact.

RT Well, what changes in direction, if any, do you see for the station in future?

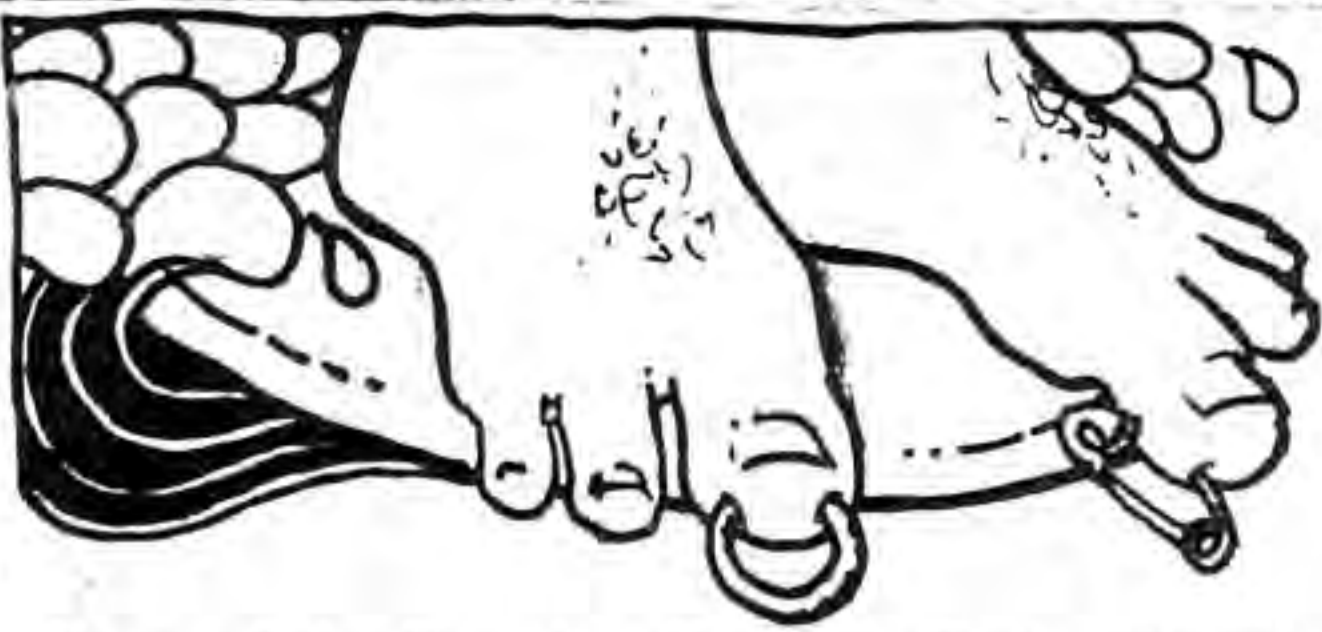
JB in the short term, I don't see any changes at all. One thing that has probably happened within the station is most people have reduced their expectation of how much Triple Z will effect Brisbane, even at high power. Let's face it, no matter how good Triple Z might be, it's but one radio station

in one rather unimportant city in one rather unimportant state in one rather unimportant country at one point of time in the history of the world. It might sound silly, but I think a lot of people working for the station saw it as a unique crusade.

The only change I could see in the Station's format in the future is in it's financial viability. Let's face it - people here have been living on the breadline for a long time. I could even see the station collapsing and being taken over by people who would work overwhelmingly in a voluntary capacity and I doubt that the station would then hold the audience it has now. Of course, that's the pessimistic view. I do seriously believe that there is no stopping innovations in the media. If society is to move forward in some sort of a concensus way, then political conservatives would be wise to allow many people to have access to the media. Whether Triple Z has to wait til the Broadcasting Tribunal hearings to go to Mt Coot-tha, whether it has got to wait for a future Labor Government to go to Mt Coot-tha, or whether it's got to apply for a commercial licence in perhaps 6 years time, there will ultimately be a major non-commercial station in Brisbane. Similarly all capital cities will ultimately obtain non-commercial radio that will appeal to broad cross-sections of the community, whether existing commercial radio interests and the current political interests like it or not.



 <p>7:00pm THE MAN IN THE GLASS BOOTH (NRC)</p>	<p>9:15pm SEDUCTION OF MIMI (M) DIRECTOR LINA WERTMULLER</p>	<p>WED 21 TO SAT 24 7:30pm</p>	<p>WOODY ALLEN'S (M) "ANNIE HALL"</p>	<p>9:15pm BOUND FOR GLORY (M)</p>
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Some of the Founders Grow Up Faster Than the Baby Dept.

Well, ZZZ's 2nd Birthday draws near and I have just recieved a letter from a friend OS who is doing great things. Some of the listeners who have been with us for our entire history may be interested to know that the letter was from Ross Crighton. So, on our 2nd Birthday in honour of friends absent - the Ross Crighton Story.

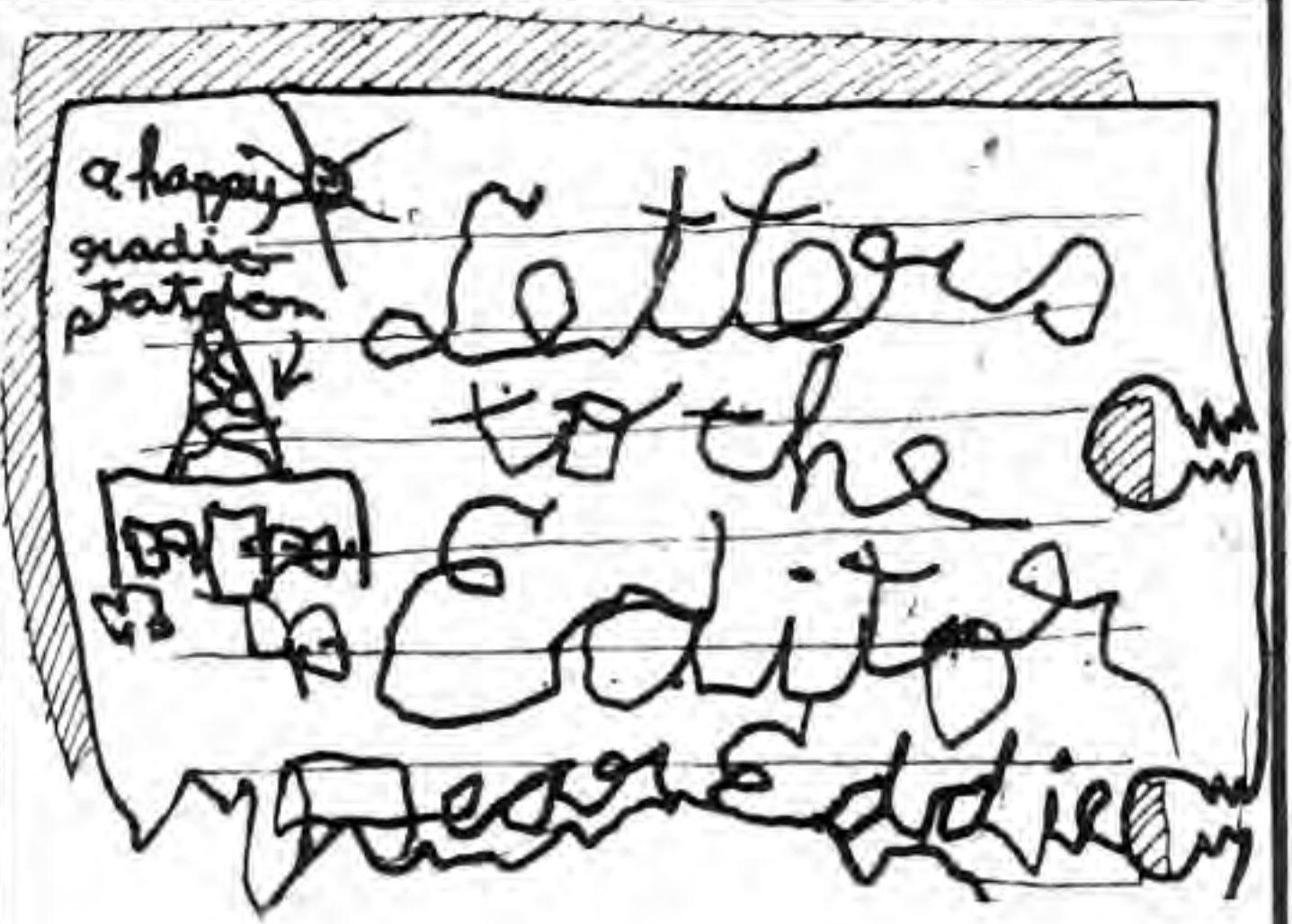
Firstly, a note for those who do not who Ross is. Ross started out with the station as Programme Co-ordinator. He did irregular fill-in on-air shifts as well as a regular Sunday night Programme for about a year. Just before our 1st Birthday he left Australia(!)

The story continues: Ross first went to the US staying in LA for some months. He worked in a "one-stop" (record store) for most of that time. Then he went to New York (the Sydney of America) and again got a (menial) job in a record store. It was here that Ross met the New Wave. He was confident that with his Australian up-bringing and silk board shorts he could meet and conquer this wave. Well like so many other small town hicks before, he just tried the softer New Wave for kicks - out of curiosity. Before he knew it he was hooked and was soon on the harder stuff. About now the story becomes really pathetic. Ross is a hopeless addict.

The soft New York New Wave no longer has "the high" he needs. Ross has to cross to England to score the real hard-core New Wave. A desperate young man, he makes a connection, through a mutual friend, with a small record store in England called "Lightning". Somehow he gets a job there.

Lightning was a nice inoffensive record store where Ross was quite happy because they had a punk section. But, as mentioned, the punk scene was growing and youthful eyes with visions (like Ross) were watching, these were the eyes of a seminal London punk store called "Rough Trade". It was with Rough Trade that Ross was to meet his Waterloo. The same connection that got Ross the Lightning job knew the Rough Trade people. Ross was introduced and, no doubt to his animal cunning, deceiving ways and toadying behaviour impressed them, because when Rough Trade decided to grow with the booming New Wave and open a new one-stop Ross was asked to be buyer for the store, Sapriste!! The tale is astounding but true.

It is as a buyer for Rough Trade that Ross has lunched with famous reviewer Robert Christgan, has spoken to writers like Nick Kent, and has sold records to Generation X, The Damned and even... bow your heads...The Sex Pistols! Yess, SIRR! Ross we tip our safety pins to you. (Now will you send me those free records?)



Double Jay
November

Dear Banana People,

Just got the October RADIO TIMES with its touching obituary - thanks a lot. Yes times have been a bit strange down here - things are on the up though. Went to my first Double Jay concert last weekend. The bands were Rose Tattoo Richard Clapton (with 8 piece band including 3 ex-Ariels and John Innes who is the K. Porridge drummer) and Dragon. It was really good. Not only do JJ staff do nothing, but they get free piss and food (after the Joint Efforts, I was amazed).

I saw Stiletto and they were really fantastic - get this band, they are great.*

Thought I'd better post up a copy of "Long Live the Devaluation"**- it's taken a while has it not?

The world famous speech imperfection is fast becoming a thing of the past thanks to the power of hypnotism (seriously).

If there is a banquet around the 8th December for the 2nd Birthday, I will try and organize my life so I can be there.

Anyway kidz this is your free record - I will resubscribe shortly - I promise.

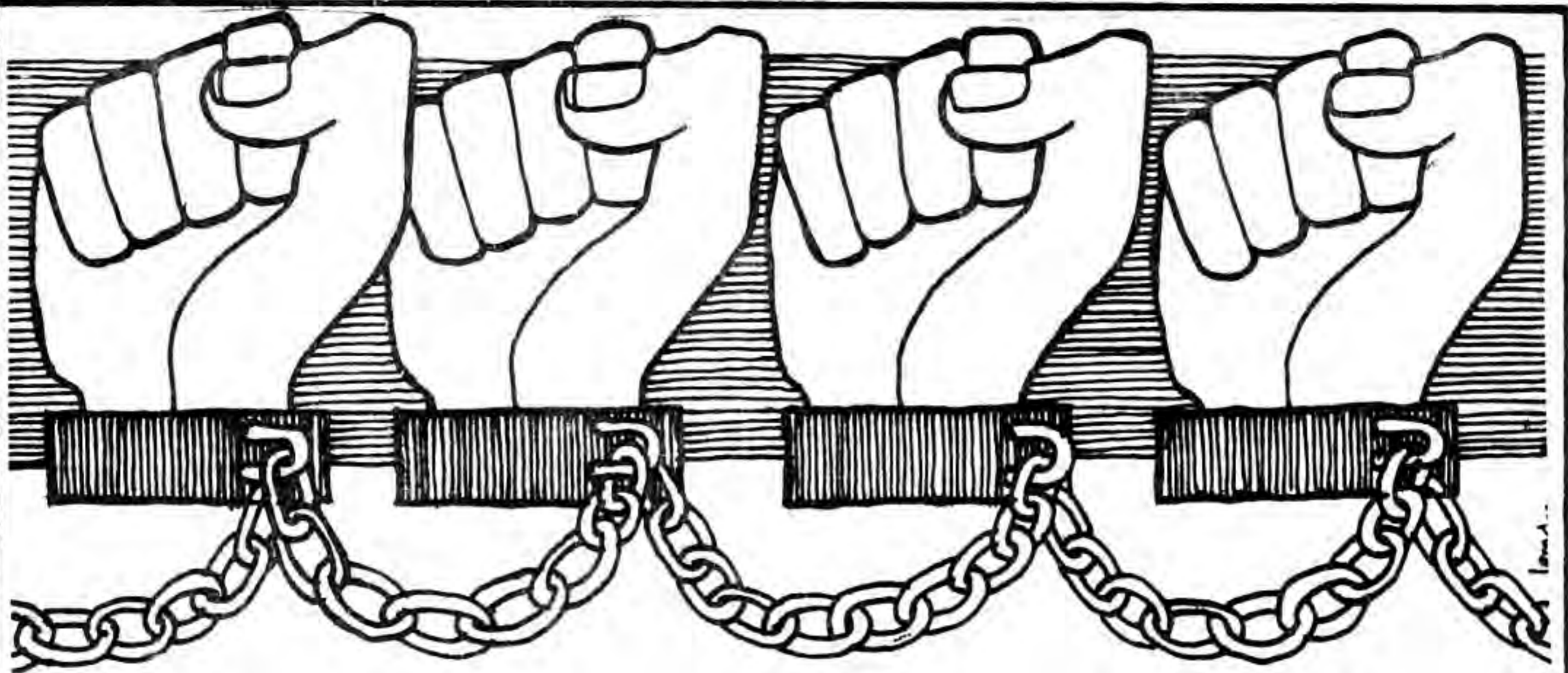
See youse,
Stuart Matchett

* we have - ed.

** an esoteric reference to the JJ Australia album "Long Live the Evolution". - ed.



BIG ONES: 50¢ 'LIL ONES 20¢
FROM 4ZZZ; DISCRETE IMPORT RECORDS
TOWONG BOOKSHOP & TOWONG
MUSIC CENTRE ●●●●●●●●



Last week a woman gave ZZZ a copy of a letter written by an inmate of a Brisbane jail, and presumably smuggled out of the jail by a sympathetic warden. The Letter contains some extremely serious allegations about abuses of the system by many senior officials, (whom the writer names), and if only half of those allegations are true, a Royal Commission into prisons, such as is underway in New South Wales at the moment is more than justified.

The letter had to be smuggled out of the jail, because for the past three months officials have stopped all his outgoing mail. As well, his study books have been confiscated, and he's been denied the right to contact his solicitor. The man claims that over the past few months he's been assaulted by prison officers on no less than three occasions, and has several witnesses to each assault. He says he has written to the ministers for prisons and justice, but has had no reply. He says this can only mean that either they didn't receive the letters, or if they did, in virtual complicity they refuse to intervene and stem the abuses.

He claims another attempt to silence him has been through the prison psychiatrist. He says that several years ago he told the psycho what was going on, and was subsequently sent to their "psychiatric concentration camp". Not that there was anything wrong with him, the psychiatrist told him - he was just sick and tired of the authorities sending such "political" cases to him.

The prisoner also claims that authorities have attempted to bribe another inmate to viciously assault him, to teach him to keep his mouth shut. All these actions, he believes, are designed to provoke him into doing something so they can keep him in prison longer...because they know his release would mean their virtual imprisonment.

The allegations go on and on. Some are much more serious, but it would be difficult to include them without mentioning names. Apparently once before, this prisoner made similar statements about what's going on in Brisbane jails, and was brutally victimised, so he's asked that this time all names be kept secret.

The only hope of this man, and all the others in a similar position, is that the media and the politicians take up the issue. The woman who brought the letter to ZZZ has tried both. It was too "hot" an issue for politicians to take up during

the election campaign, but they may be more inclined to do something under parliamentary privilege. Similarly it seems that the media aren't too interested. Their reaction was - well you can't really expect these law breakers to be mollycoddled can you?

Along with the letter, a detailed list of the prisoners complaints against authorities was smuggled out of the jail. The man requested that these be published in full.

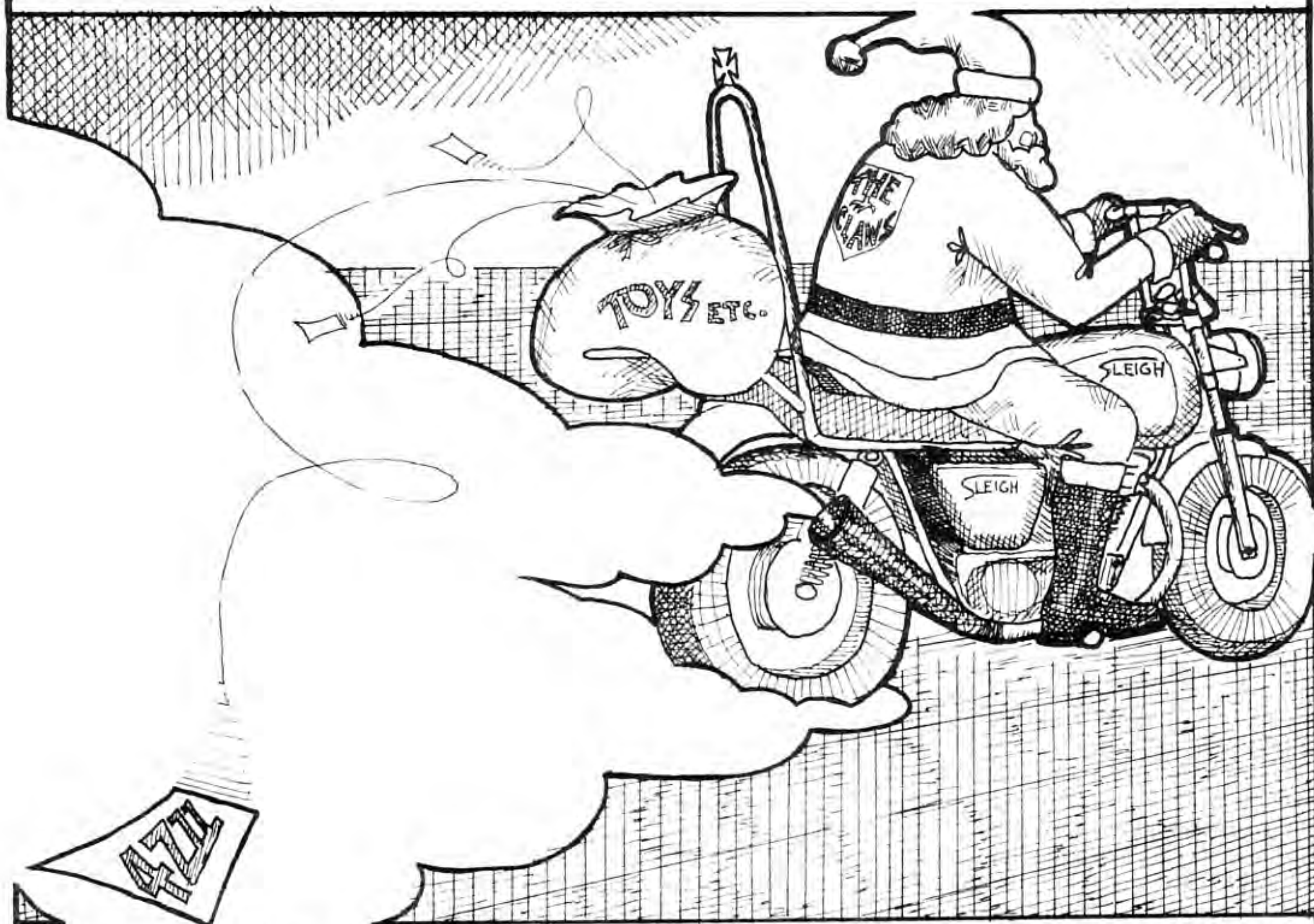
We, prisoners now detained within Queensland prisons plea for a Royal Commission so as we can testify under oath and in public to the truth of what we now say - we accuse, you the administration of Queensland prisons, of the following crimes and violations of basic human rights toward prisoners -

1. Of holding prisoners incommunicado by stopping their letters, visits and solicitors.
2. Of condoning and participating in the cover-up of assaults on prisoners by prison officers.
3. Of soliciting and offering inducements to prisoners to concoct lies and testify such against other prisoners in the supreme court.
4. Of flagrantly abrogating the legal rights of prisoners.
5. Of criminally covering up the numerous suspicious deaths of prisoners within the prisons of Queensland.
6. Of falsifying documents.
7. Of commissioning prisoners to commit crimes (other than perjury No. 3) against other prisoners.
8. Of holding and practising vicious racist policies toward the aboriginal prison populace, in discriminating on a colour and social basis against aboriginals in parole, participation in rehabilitative schemes and allocation of employment within prisons.
9. Of rigorously and vehemently persecuting sympathisers (co-prisoners) of the aboriginal cause for equality and on harassment over social origin and colour.
10. Of punishing prisoners without legal due process.
11. Of aggravating prisoners to violence and disobedience, thus break the law within the prison.
12. Of denying prisoners due process in law.
13. Of refusing prisoners to contact and see the ombudsman.

14. Of framing prisoners on fabricated charges within the prison.
15. Of compounding crimes by covering up their initial crimes.
16. Of policy wise deceiving the community - those who they're supposed to serve honestly.
17. Of contributing through their criminal negligence and dereliction of duty to the ever increasing statistics in recidivism.
18. Of refusing in a bigoted fashion to humanely reform their policies in regard to prison procedure.
19. Of restricting and in some cases refusing to the prisoners the right of self improvement through study courses.
20. Of carrying out a vigorous campaign of persecution against those prisoners who have and continue to speak out about their inadequacies as human beings and their incompetence as prison administrators.

21. Of sending and attempting to send those prisoners to the psychiatric hospital for no other reason but to keep them silent.
22. Of giving preferential treatment to prisoners who have influence within present Queensland political circles.
23. Of sedition (though perhaps in advertent) through their continual abuses of office.
24. Of threatening violence towards and of offering inducements towards numerous prisoners for them to remain silent and voice no protest, against the abuses and crimes committed by their prison administration.
25. Of being morally bankrupt and corrupt.

ZZZ Newsroom

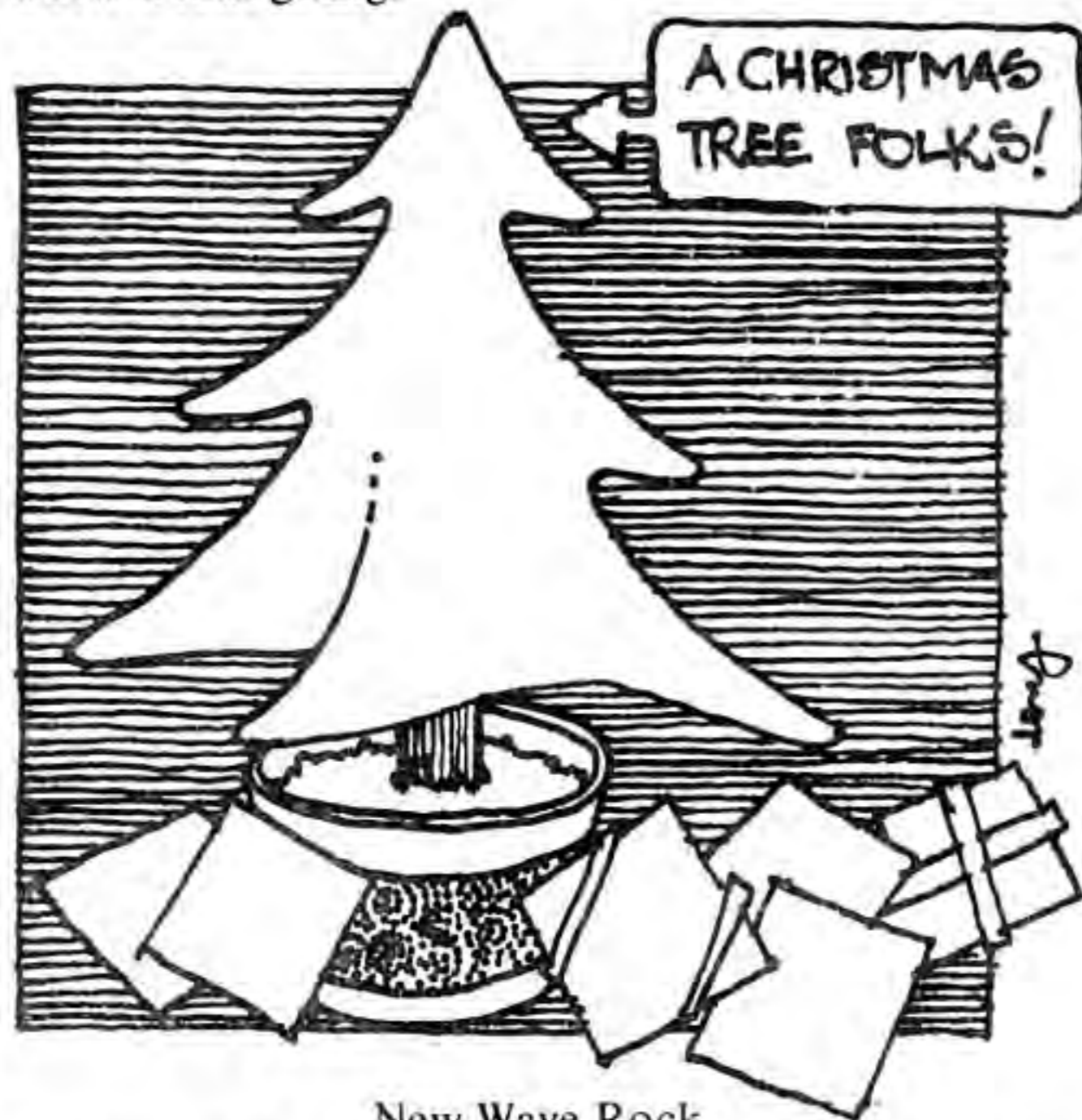


LET 'BIG SANTA' TAKE
THIS YEAR'S PAYOFF TO
YOUR FAIR WEATHER
FRIENDS
GIVE **ZZZ** SUBSCRIPTIONS

Introducing the Lowly Christmas Consumer Guide

Some people I know buy records because they like the group's name or admire the jacket. Others might hear a track on Triple Z and splurge hard earned bucks on the vinyl only to find it doesn't measure up. Difficulty of choice is compounded at this time of year as record companies flood the bins with what they term "Christmas Product".

If your gift buying extends to records, here's a few worth giving.



New Wave Rock

- | | |
|--|-----------------|
| Hits Greatest Stiffs | Stiff (Import) |
| Elvis Costello | Stiff (Import) |
| Talking Heads '77 | Sire (Import) |
| Richard Hell | Sire (Import) |
| Sex Pistols - Never Mind the Bollocks... | Virgin (Import) |

Singers/Writers

- | | |
|---------------------------------------|--------------|
| Jimmy Buffet - Changes in Latitudes | ABC |
| Joan Armatrading - Show Some Emotion | A&M |
| Leonard Cohen - Death of a Ladies Man | Warner Bros. |
| Garland Jeffries - Ghost Writer | A&M |
| Al Jarreau - Look to the Rainbow | Warner Bros. |
| Richard Clapton - Goodbye Tiger | Infinity |
| Steely Dan - AJA | ABC |
| Randy Newman - Little Criminals | Warner Bros. |
| Billy Joel - The Stranger | CBS |
| Dingoes - 5 Times the Sun | A&M |
| Michael Franks - Sleeping Gypsy | Warner Bros. |

Collections

- | | |
|--|-----------------------|
| Lol Creme/Kevin Godley - Consequences : a 3 record set featuring ex-10cc members and the "Gizmo". | Phonogram (Import) |
| Neil Young - Decade : from Buffalo Springfield to Like a Hurricane with 5 unreleased tracks of N. Young on 3LPs. | Warner Bros. |
| Gong - Live : from '72 to '75, with Steve Hillage. | Virgin (Import) |
| Soft Machine - Triple Echo : Choice Cuts from Soft Machine. Beautifully presented with booklet. | Harvest (Import) |
| Phil Spector's Greatest Hits ; in living mono, most of Phil's greatest productions. | Warner Bros. (Import) |

Reggae

- | | |
|----------------------------------|-----------------|
| George Faith - To Be a Lover | Island (Import) |
| 3rd World - 96 in the Shade | Island (Import) |
| Junior Murvin - Police & Thieves | Island (Import) |

Rock/Jazz/etc...

- | | |
|---|-------------------|
| David Bowie - Heroes ; anyone with Low is ready for this | RCA |
| Santana - Moonflower : Some live, some studio. Old Santana fire and new tunes, too. | CBS |
| Osamu Kitajima ; Acoustic Japanese instruments with help from the incredible Minnie Riperton. Like "Go", it's good for the head | Island (Import) |
| Nova - Wings of Love : Close to Weather Report and Brand X. Produced by N. Michael Walden | |
| Steve Kahn - Tightrope : the session man supreme with many friends. | Columbia (Import) |
| Tangerine Dream - Encore : 4 sides, 4 pieces, recorded live. | Virgin |
| Herbie Hancock - VSOP ; Ron Carter, Wayne Shorter, Freddie Hubbard, Billy Cobham, etc. Live and cookin | CBS |

Rock'n'roll/Party

- | | |
|--|-----------|
| Tom Petty and the Heartbreakers : Sothern Rock'n'roll. Hot | Sheffer |
| Dave Edmunds - Get It : Facsimilies of early rock'n'roll. Great | Swan Song |
| Mink De Ville - Cabretta : from New York with Willy's pumping rhythm section | Capitol |
| Graham Parker and the Rumour - Stick to Me : their third and strongest | Vertigo |
| Elvis Presley - The Sun Sessions : Elvis before he got fat. Classic | RCA |

This list is necessarily brief and omits some excellent albums. Imports are available from Discreet, Elizabeth Arcade, City. Most others from the Union's Previous Operation, Queensland University. Thanks to Phil and Ian for their contributions.

Willy



THE HOT HUNDRED IS ON AGAIN

This year we want you to send in a list of your favourite ten songs. Single releases or Album tracks. Old or New. We'll compile a list of the Top 100 from your selections. Big, big prizes for the lucky person who matches the Top 10. Stay tuned for more details over the next month.



"The new broom sweeps clean!"

"Strike while the iron is hot!"

"An article for RADIO TIMES in time saves nine stitches!"

Mouthing such literary incentives, the new RADIO TIMES regime marched into the station, and under the threat of actual physical violence, mere mortals like yours truly knuckled under and produced this piece of magazine padding - the same article I'd been promising the more gullible predecessors for some months now.

Actually I do have something to talk about - a subject near and dear to my impending nervous breakdown - Triple Z dances and concerts.

This is quite a complex situation, and the problems start at the very beginning. With most pop/rock orientated radio stations, "Promotions" actually equals "Public Relations". Stations as far apart as 4IP and 2JJ both run free rock concerts (though of quite different standards) as a PR exercise. 2JJ budgets around \$3,000 per month for free concerts alone. The stations choose artists that exemplify their programming, and often broadcast parts of the concert on-air at a later date (2JJ is clearly the leader in this field, broadcasting most of their recorded concerts in full).

Particularly in the case of the commercial stations, this is a minute part of their PR activities - TV and Press ads, billboards, stickers and T-shirts (we have to sell ours), outside broadcasts, massive give-aways, the list is endless. They range from such giants of creative genius, as 4BK's distribution through the Sunday Mail of their car sticker based on the old Queensland numberplates (4BC had already copied the new ones) to 2JJ's recent promotion where an album of top Australian artists recorded live at Double Jay concerts was given away with every Australian album bought in Sydney record shops last month. Not counting the money already spent on recording the bands and paying for the rights (all done on the concert budget), 2JJ spent \$20,000 on the exercise.

Needless to say, if these stations have plenty of money just to say how good they are, they have untold amounts to spend on their programming. The big commercial stations have a staff in excess of 50 (though the computerized DJ may soon cut that down). 2JJ spends around \$3,00 PER WEEK ON PROGRAMME EXTRAS - serials and comedy scripts, part-time and specialist announcers, records and magazines, and including \$400 per week for preparation of the equivalent of Triple Z's Brisbane Graffiti, Campus Round-Up and Community announcements.

As with most community orientated organizations, the secret here is volunteer staff - so if we seem less than impressed when someone tries to swipe a jug of beer at a Joint Effort or slip through the door at Mayne Hall, it's because we aren't working there to subsidise somebody else's entertainment. These functions are hard work, and mean that most of us don't get to see the bands we put on. If you want to fight "rip-off promoters" try getting into \$12.50 worth of Fleetwood Mac at Festival Hall or \$4.00 for half a night of Ferrets at the National Hotel.

People often ask why we use Mayne Hall with its "shithouse acoustics". The first reason is bad venues - it is no worse than other concert halls in Brisbane, but it is much cheaper. Secondly, some artists need a concert venue (e.g., John Martyn/Bert Jansch, The Richard Clapton Band). Besides, there are a limited number of variations of dance bands plus fourx. Finally, the alternative, the Joint Effort-type promotion in an incredible strain on the volunteer staff, and can't be repeated too often.



Kindly mother accompanies junior to 4ZZZ's

JOINT EFFORT

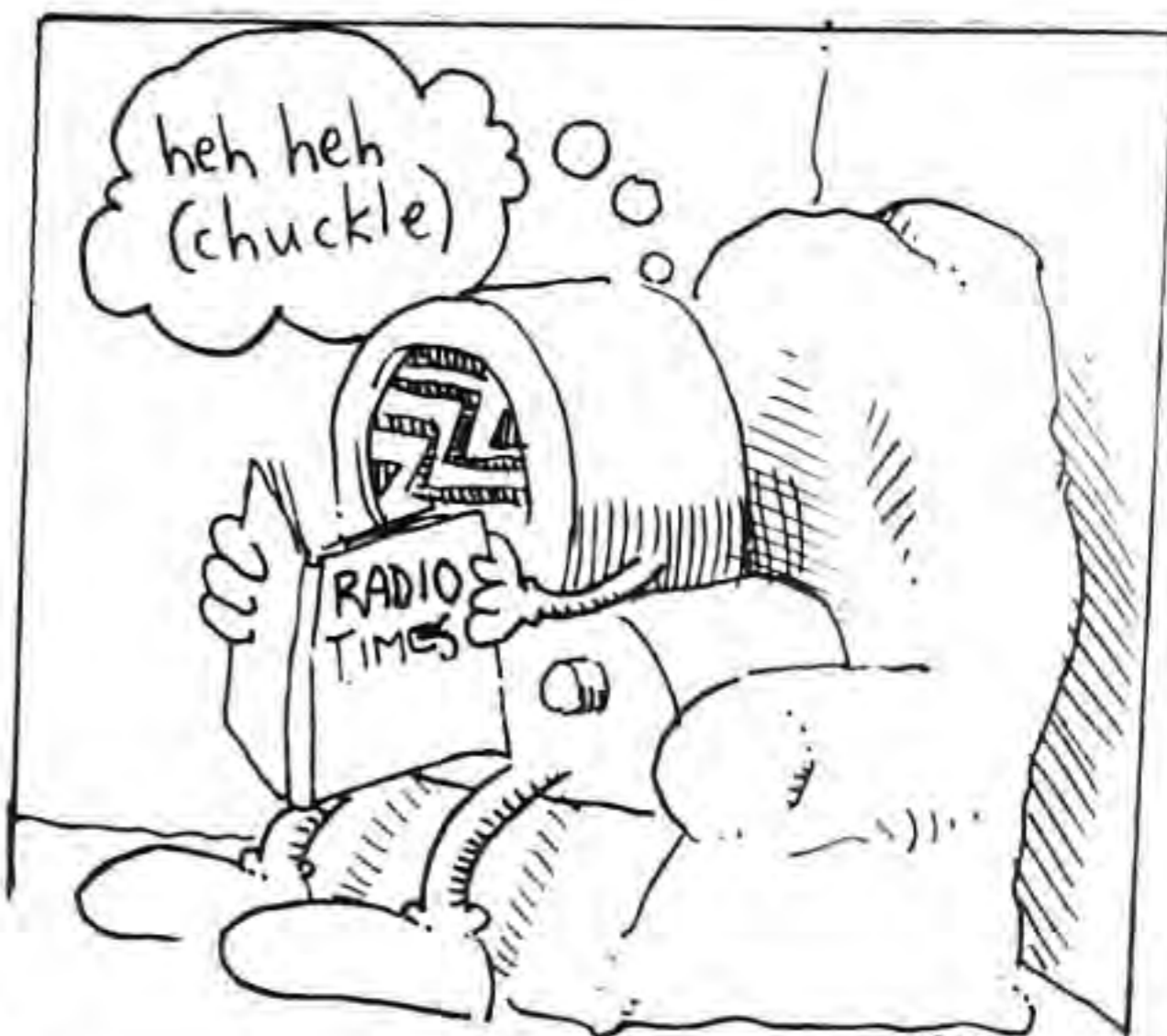
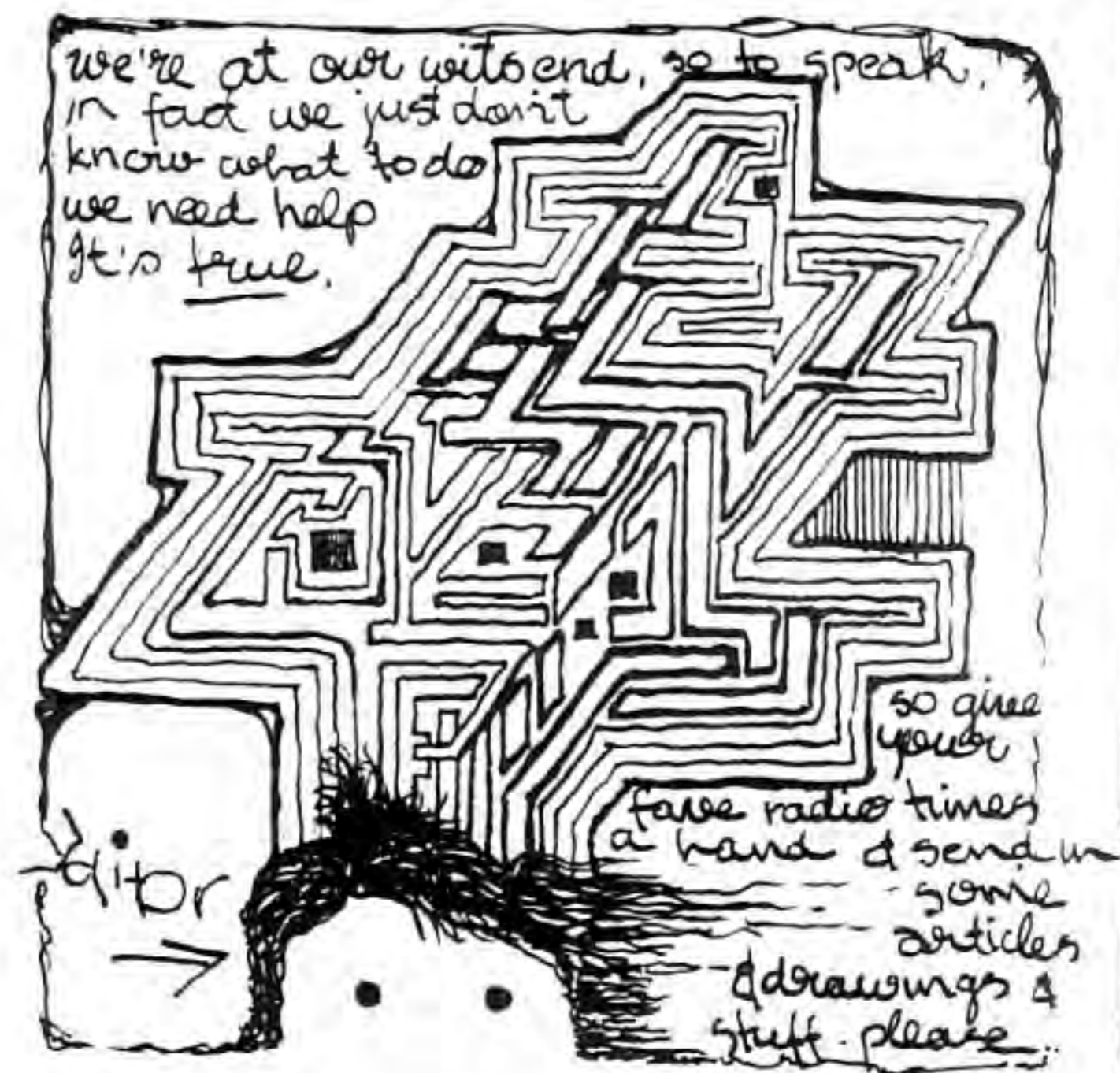
So where does that leave Triple Z? Answer - in the poorhouse. So the rationale for Triple Z concerts becomes making money. We still have to put on the artists that we feel exemplify our programming, and they have to be good, but we have to run every dance and concert at a profit. This means we are often offering artists who are virtually unknown in Brisbane, taking a risk on an audience on an audience coming, when we are in no position to risk any of our meagre resources. This basic contradiction guarantees an early grave to the Triple Z Promotions Co-ordinator.

Our price structure is kept as low as possible, and is always, in our opinion, very reasonable. Some subscribers have asked why their discount at Mayne Hall is the same for students. The reasoning is complex. The Student Unions of Queensland Uni and QIT both donate generously to the station each year, and expect a student discount. Also many students exist on very low incomes and traditionally receive discounts. Finally a very weak reason - two prices are easier than three. But seriously folks, the overriding philosophy for the concerts is to make some folding stuff, so we offer a variety of other benefits exclusively to subscribers, and hopefully soon will re-commence special subscriber functions.

The bands are chosen largely on availability - we can't afford to bring bands up from Melbourne, so they have to be coming here already, or at least playing in Sydney. If we are the people bringing the band up, we have to organize other jobs to make it worth their while, so instead of just worrying about the success of our show, we have to handle the whole Brisbane visit. This reaches such extremes as booking and co-ordinating 8 concerts for the Soapbox Circus in one week, plus housing and transporting 18 people while they are in Brisbane.

So after all that explaining/complaining, I'll leave with two basic comments. Triple Z will always do its best to present top quality artists, having regard to our budget and our musical preferences. And by coming to these excellent and reasonably priced functions, you will be doing your little bit to keep our heads above water.

John Stanwell





ROCK'N'ROLL - THE LATER YEARS

Rock'n'roll, as we have previously seen, was initially Rhythm & Blues cleaned up, with lyrics aimed at white teenagers. From about '55 to '59, the two most interesting styles into which R & R divided were Rockabilly and Doo-wop. There were undoubtedly many big names who fitted into neither category, but the sheer number of acts who did, now form a seemingly endless well of material for fans to research.

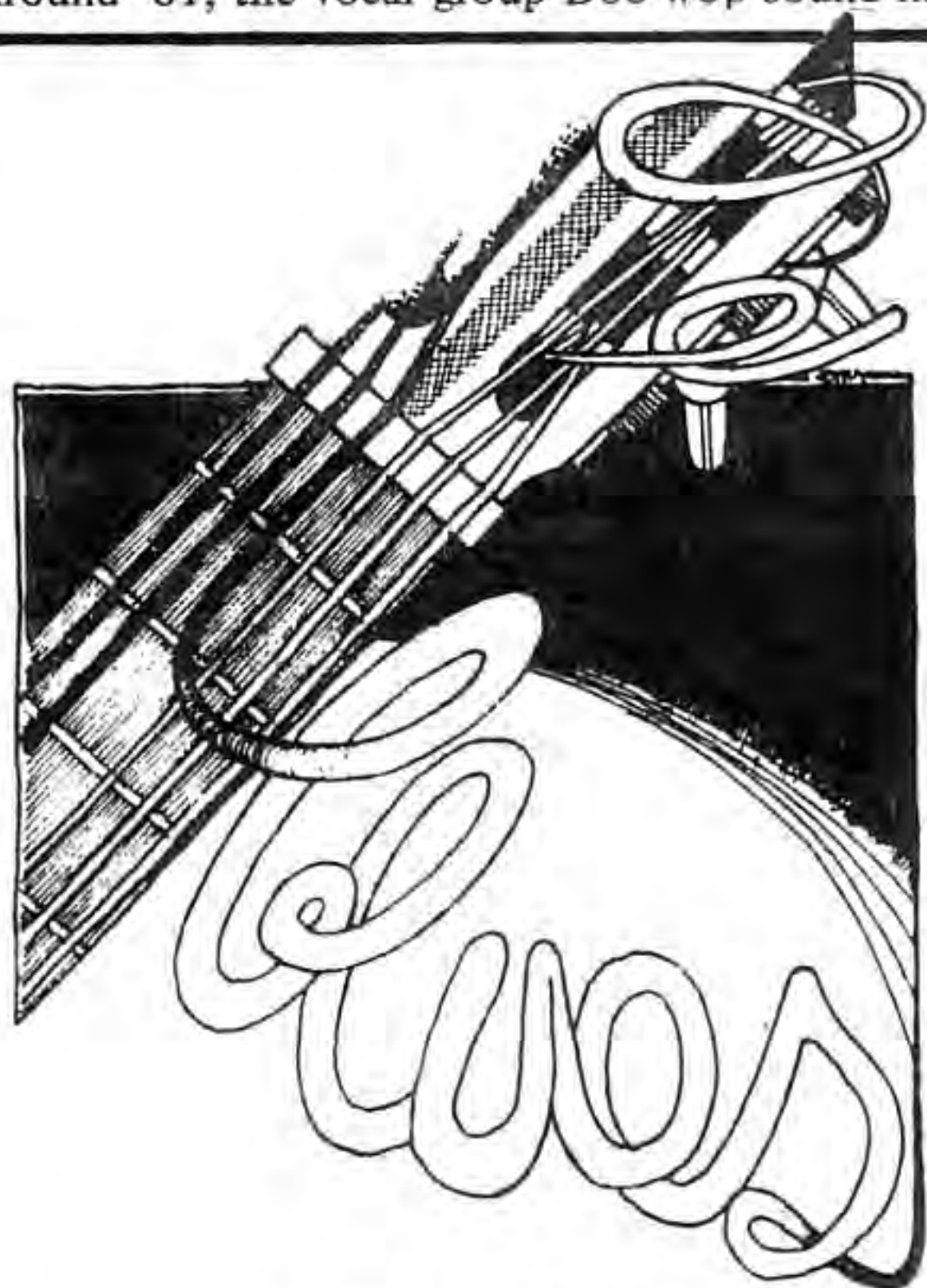
Both these styles fell from favour towards the turn of the decade, being replaced by good-looking teen idols and the more orchestrated sound of writer/producer from places like the Brill Building etc. Rockabilly died completely, but around '61, the vocal group Doo-wop sound made

a comeback. Girl harmony groups, which had been scarce in the '50s also hit the scene at this time in greater numbers. Male Doo-wop stuck closely in the 50s tradition - girls, however, were in the hands of, in most cases, better arrangers/producers who began working in the emerging Soul scene and the Beat Concerto sound. Most of these girl-groups were black - the big names, Marvellettes, Shirelles, Chiffons, Cookies and Crystals were the tip of the iceberg.

The arranger/producers, of these girl-groups and various Soul singers played, in my opinion, a pioneering role in the British Mersey-beat sound. The Motown stable; also Luther Dixon and Burt Bacharach, Leiber & Stoller, Phil Spector, and Goffin & King among others, made music which was light and bright, yet very soulful for the times. The British bands adopted these songs, breaking down the concerto effect into the simplified guitars and drums, though still trying to copy the rhythm patterns. The vocals, although sung with much gusto, were soulless. The finished product had great novelty appeal - a sort of high-energy white-washed soul.

In the '50s, white copying of black artists usually brought greater awareness of the originators, but in the '60s the reverse seemed to happen. The British imitators virtually handed their forerunners, both black and white, a one-way ticket to oblivion. Only the most un-copyable sounds, like the Motown sound, were able to survive.

Geoff



Nothin But The Blues

The first generation of electric bluesmen were people like Muddy Waters and Howlin Wolf, raised in the pre-war south, and influenced by the reigning bluesmen of the time, people such as Charley Patton and Son House. The first Chicago electric style was slow and heavy, lasting until the early 50s

The next generation were brought up on this, and the fast single note style of people like BB King. These bluesmen included Buddy Guy, Otis Rush, Freddy King, Earl Hooker, and Samuel Maghett.

Samuel Maghett was born in Mississippi in 1937. His family moved to Chicago, and in the early 50s he was learning guitar. The guitar work of Lowell Fulson influenced him, as did the singing of Jr Parker and Ray Charles.

He was a West Side Guitarist, meaning that his hallmark was the heavy guitar fill in on the chords. He couldn't afford to pay sidemen, so horns were out. The guitar, followed only by bass and drums, had to fill in for the horn players.

At his first recording session, "All Your Love" in 1957, they had to find a name for him. Good Rocking Sam, which he was using, was already taken. After trying combinations such as Sad Sam and Crying Sam, it was suggested that Sam Maghett be reversed to give Magic Sam. The record did well, and he became known as Magic Sam.

Magic Sam was starting to go places - until Uncle Sam called him up in 1959. He couldn't take it, and deserted. After 6 months in jail he returned to find that everyone had forgotten him. Things slowly picked up, however, and in 1969 he toured Europe, as part of the American Folk Blues Festival. After his return aged 32, he suffered an unexpected heart attack, and died.

His legacy was 10 singles, 2½ LPs and a sad beautiful voice, working in with tremelo guitar runs and chopped chords to give some wonderful blues.

Michael Mayer



In the final weeks of Night Train, modern jazz artists from around town will come in to play selections which they consider to be most influential to jazz musicians.

In Week Five Larry Cozzi (drums) and Tony Makin (drums) provide a fairly comprehensive look at drummers right across the jazz spectrum.

Larry is currently playing at the Hibiscus Room in Lennons and his band is orientated towards Chick Corea whereas Tony (John Jude Quartet) plays progressive jazz along the lines of Bob Durham.

The guest for Week Six is Jerry Golberg (JJQ). Jerry is one of the city's most versatile pianists, and we'll be playing a few tracks from his ABC recordings.

Week Seven will feature Kan Herron (Trombone) who's been responsible for bringing artists like Judy Bailey and Cole Nolan to Brisbane. We'll also be asking him who will be coming here in the future, and what his career has been like as one of the most recorded musicians in the country.

Night Train's final stop will be featuring the late Wes Montgomery, a guitarist who was not terribly well known in his time but who's feeling for the instrument made him one of the most remarkable musicians that ever lived.



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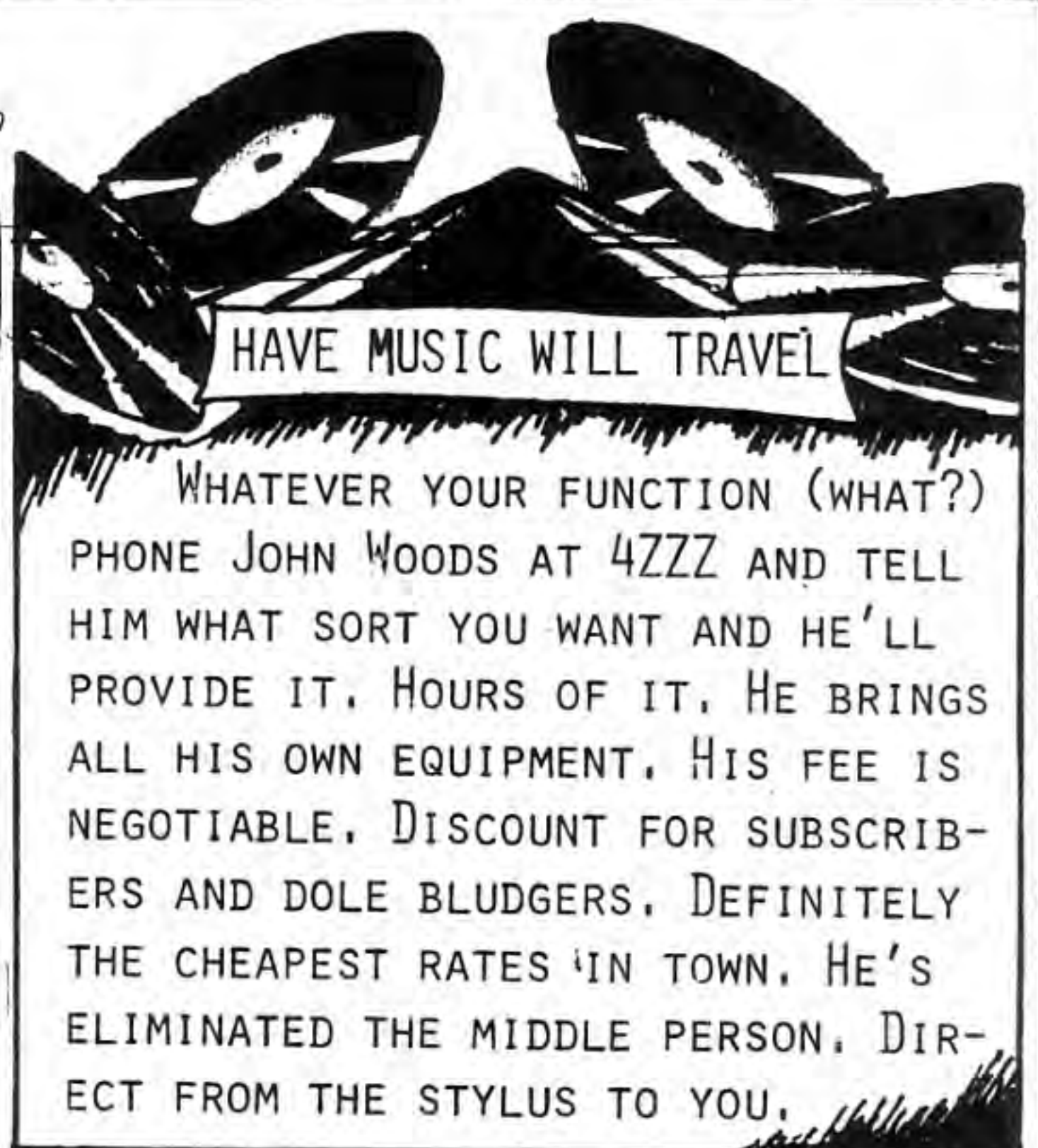
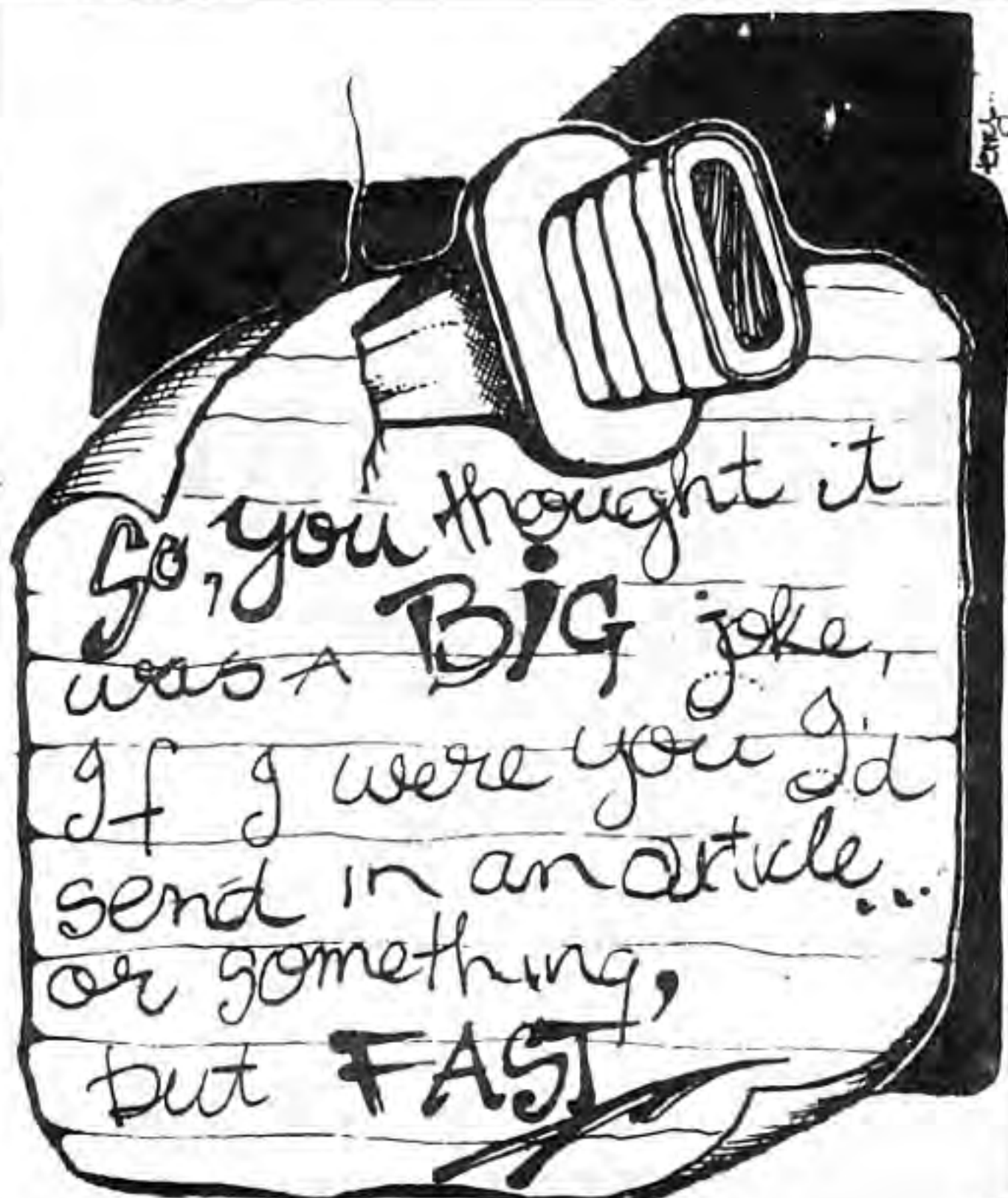
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Classical

Sunday, 4th December Wolfgang Kreuzer
MUSIK DES TRECENTO ; SAWT 9466-B.

- | | |
|-----------------|----------------------|
| 1. Saltarello | 3. Gramm Piant |
| 2. Come da Lupo | 4. Ecco la Primavera |

Studio der Fruhen Musik (Royal sound stereo)
COPPELIA ; OCLP 1046 (by Delibes). Royal
Opera House Orchestra Covent Garden with
Robert Irving conducting (HMV)

ANCIENT AIRS AND DANCES FOR LUTE
SDBR 3185 (Respighi) Suite No3, Rome Symph-
ony Orchestra conducted by Franco Ferrara
(Everest)

ORALIA DOMINGUEZ, MEZZOSOPRAN : 136
025 SLPEM. Donizetti, Rossini, Verdi, Cilea,
Bizet. Choir and Orchestra Bavarian State Opera
conducted by Janos Kulka (Deutsche Gramm.)

PAGANINI Concerto No1 in D Major Op6
(3rd movement) and Cantabile Op17 ; 33 OEX
9092. Leonard Kogan, violin; with the Orchestre
de la Societe des Concerts du Consertoire conduct-
ed by Charles Bruck also with Andrei Mitnik,
piano (Columbia)

THE WELL-TEMPERED SYNTHESIZER ; SBR-
235351 (Walter Carlos). Monteverdi, Bach, Scar-
latti, Handel. Trans-electronic Music Productions
Inc. presents Walter Carlos (CBS)

IL COMBATTIMENTO DI TANCREDI E
CLORINDA : H 1090 and other madrigals from
Book VIII (Monteverdi). Vocal and Instrumental
soloists of the Societa Cameristica di Lugano
under the direction of Edwin Loehrer (Nonesuch)

Sunday, 18th December Michael Toohey

CORELLI Concerto Grosso Op6 No8 (Christmas
Concerto), Berlin Philharmonic Orchestra con-
ducted by Herbert von Karajan. DGG 2530 070

TORELLI Concerto Grosso Op8 No6 (Christmas
Concerto). Berlin Philharmonic Orchestra con-
ducted by Herbert von Karajan. DGG 2530 070

MARTINU Les Fresques De Piero Della Frances-
co. Czech Philharmonic Orchestra conducted by
Karel Ancerl. Supraphon 50109

BRITTEN A Ceremony of Carols. Michael Turner
John Bennett, Michael Mathews - treble soloists.
Choir of St John's College, cambridge conducted
by George Guest. Decca Argo ZRG 5440

BACH Christmas Oratorio. Vienna Boys Choir,
Chorus Viennensis, Vienna Concertus Musicus
conducted by Nkolaus Harnoncourt. Telefunken
SKH 25-T/1-3

WAGNER Wesendonk. Kirsten Flagstad, soprano,
Vienna Philharmonic Orchestra conducted by
Hans Knoppertsbusch. Decca Sdd 212.

Sunday, 25th December Gary Thorpe
LILBURN Aotearoa Overture - NZBC Symphony
Orchestra conducted by John Hopkins. ORYX
1900.

SIBELIUS String Quartet in D minor Op56
"Voces Intimae". The Copenhagen String Quartet.
Turnabout TV 340915

RAFF Symphony No5 "Lenore" - London
Philharmonic Orchestra conducted by Bernard
Herrmann. Unicorn UNS 209.

BRITTEN Saint Nicolas Cantata - Robert Tear
(tenor), Bruce Russel (treble), Cambridge Girls
Choir, King's College Choir, Cambridge, Academy
of St Martin in the Fields conducted by David
Willcocks. RS S6431

BRIAN Symphony No16 - London Philharmonic
Orchestra conducted by Myer Fredman. Lyrita
SRCS67.

HOVHANESS Symphony No11, Op186 "All
Men Are Brothers". The Royal Philharmonic
Orchestra conducted by Alan Hovhaness. WRC
R 03003

ELGAR The Starlight Express - Excerpts - Valerie
Masterson (soprano) and Derek Hammond Stroud
(baritone). The London Philharmonic Orchestra
conducted by Vernon Handley. WRC R 03301

Sunday, 11th December
To be announced

Liddy Firth

QUALITY HANDICRAFTS

KALI MAI

SHOP 10, ELIZABETH ARCADE

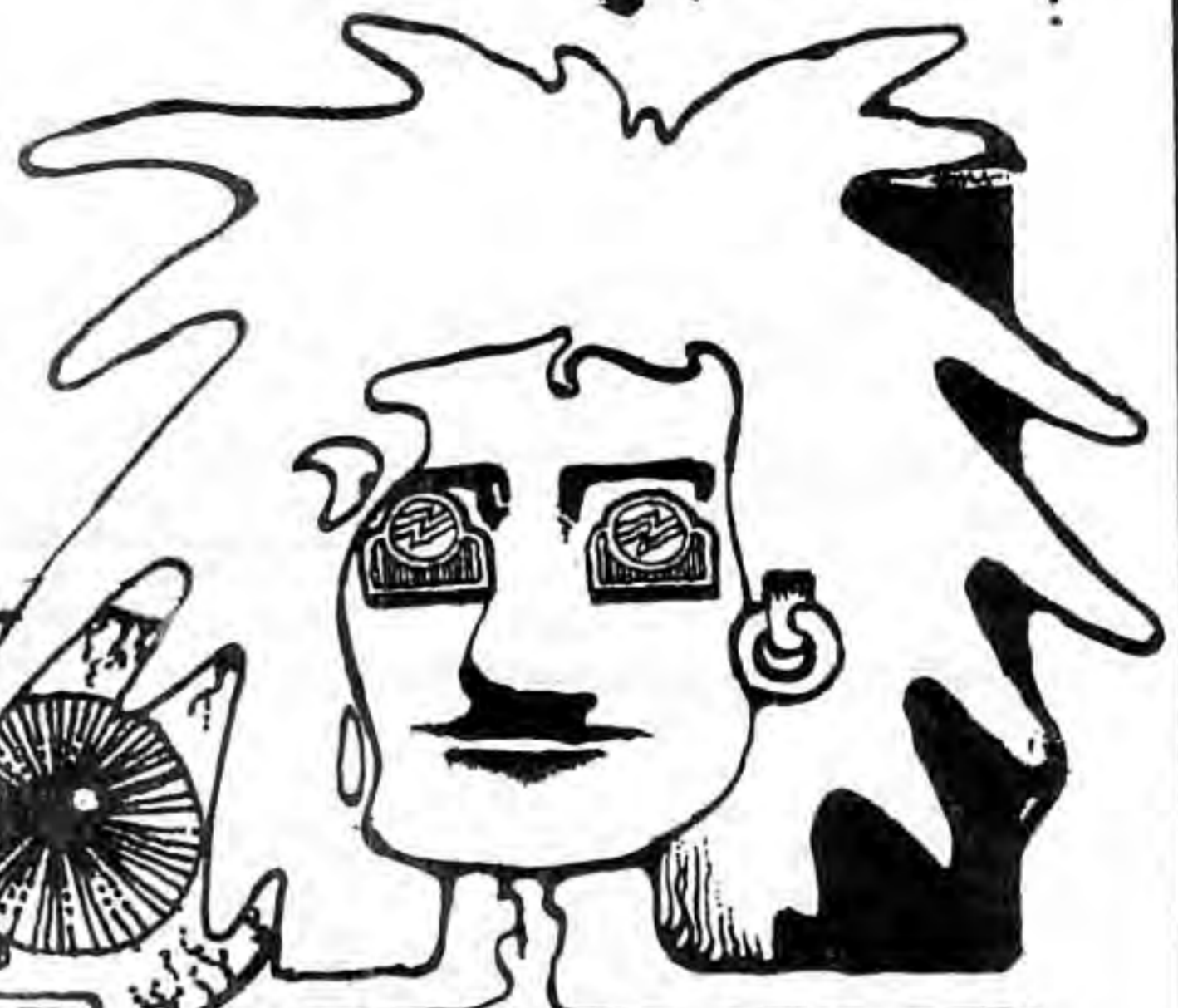
CLOTHING
WALL HANGINGS
&
OTHER GIFT ITEMS

The EYES HAVE IT!

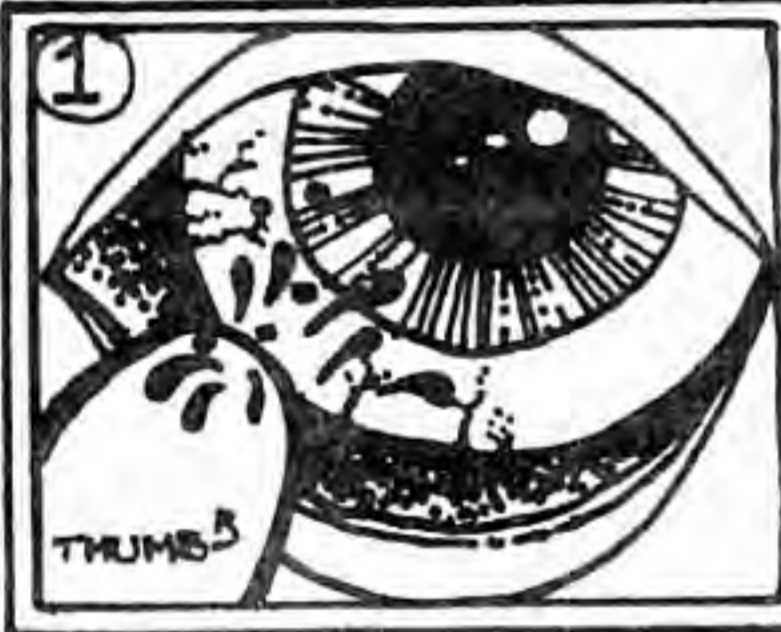
LOOK AT LIFE THROUGH DIFFERENT EYES
SETTLE DOWN TO A NEW WAVE BREAKFAST
EACH MORNING!

No need to bother with Rose-coloured glasses. All those probs are resolved by simply filling out the blank form below. If you have trouble filling it in simply refer to the form adjacent which has been correctly filled in by one of our most satisfied customers. We are hoping for a big response. The Courier-Mail leads in donations as their reporters have given one eye. However this RADIO TIMES appeal may put us at the head of the pack. We have written to our Thursday Island correspondent, Lazarus and expect a big return after the hat has been whipped around up there.

So get those eyeballs rolling in! Don't delay and send today, cut out the form below and post it to PO Box 509, Toowong, 4066.



IF YOU'RE FED UP TO YOUR EYEBALLS WITH COMMERCIAL RADIO THEN SUBSCRIBE TO 4ZZI \$20 CHEAP!



FORM FOR PERSONS TO DONATE THEIR EYES AFTER DEATH

Hereby I express the wish to donate, at the time of death, to the Director of Medical Services for the time being, of the Four Triple Zed Miseriguts Public Hospital, St Lucia, for the use of the EYE BANK FOR SIGHT RESTORATION conducted at the said Hospital, both or either of my eyes for such use as the Medical Officer in charge of such bank may see fit with regard to all or any part of the said eyes.

I am over the age of twenty-one years.

Dated this _____ day of _____ 19____

Signature *Gary Gilmore*

Full Name **GARY GILMORE**

Occupation **MURDERER**

Address **FEDERAL PRISON**

First Witness *Charles Manson*

Second Witness *Claudine Longet*

FORM FOR PERSONS TO DONATE THEIR EYES AFTER DEATH

Hereby I express the wish to donate, at the time of death, to the Director of Medical Services for the time being, of the Four Triple Zed Miseriguts Public Hospital, St Lucia, for the use of the EYE BANK FOR SIGHT RESTORATION conducted at the said Hospital, both or either of my eyes for such use as the Medical Officer in charge of such bank may see fit with regard to all or any part of the said eyes.

I am over the age of twenty-one years.

Dated this _____ day of _____ 19____

Signature _____

Full Name _____

Occupation _____

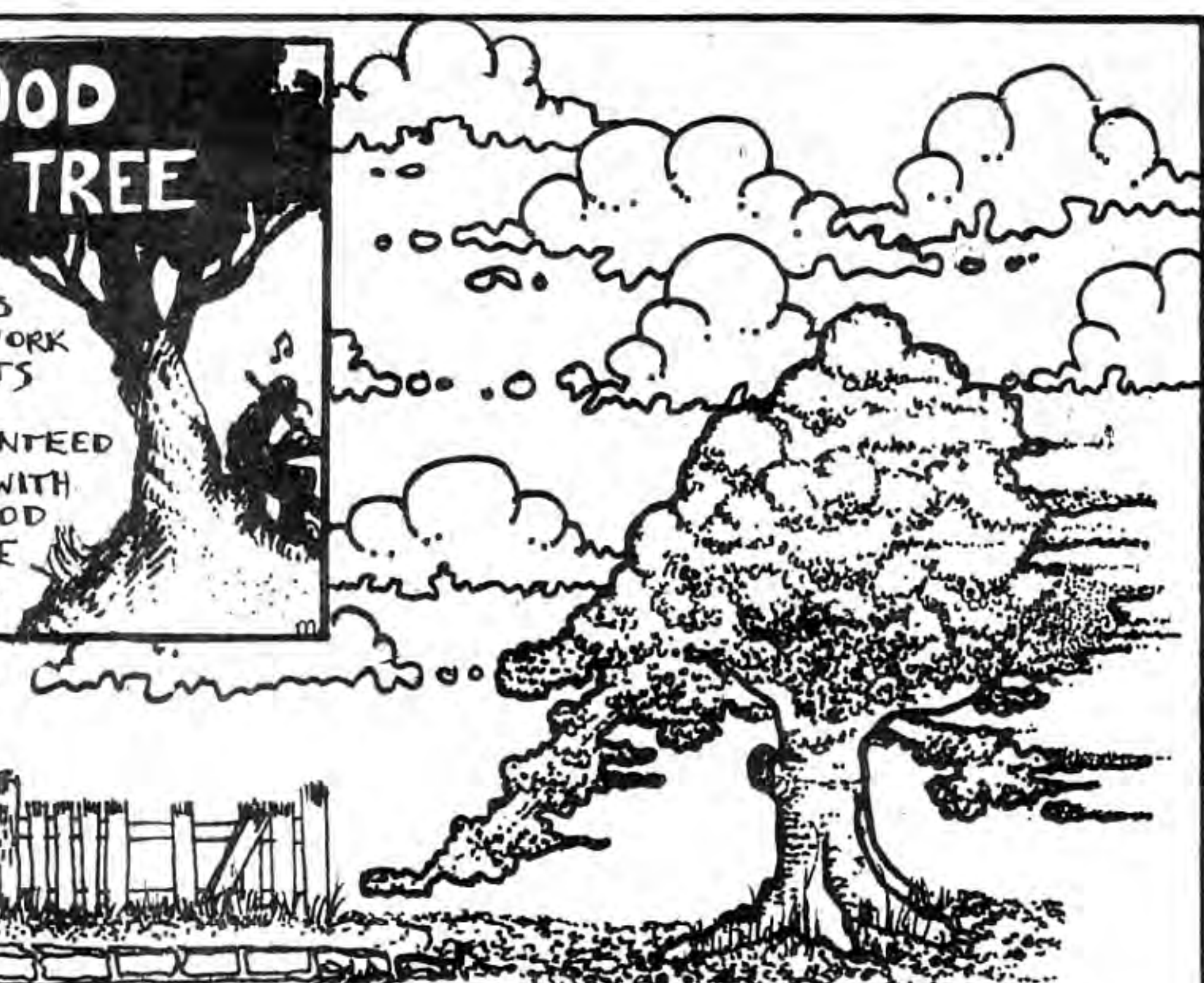
Address _____

First Witness _____

Second Witness _____

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Triple Z ends the year with a rush of new blood which will undoubtedly benefit the station.

Phil Cullen fills the long-time vacant position of Programme Co-ordinator. Phil originates from Brisbane but has spent several years in Armidale where he was involved in two radio projects - Radio UNE, a campus loop station, in which Phil did everything from announcing to being Programme Co-ordinator, and 2ARM-FM, a community oriented station of which he was a founder and Programme Co-ordinator.

Fiona McLeod has been involved with Triple Z since the early planning stages, and has been a regular slave in many capacities, especially at Joint Efforts and concerts. Fiona now joins the full time staff to bring sanity to the off-air chaos at Triple Z. Fiona's job has been aptly titled Office Co-ordinator (all Triple Z bureaucrats get a good sounding title) but includes the unenviable task of regimenting and beating into submission our rather large volunteer staff.

Brian Watson will be taking a well-earned break, to be replaced on the airwaves by Nadya Anderson. Nadya has been poached from the Melbourne Uni FM Radio Project. They are in a much worse position than Triple Z, having more promises from the government than us, but not even scoring an experimental licence.

Actually Nadya is the second person pinched from the Melbourne Mob. Georgina Guilfoyle, who commenced earlier this year as Financial Co-ordinator (sounds better than Book-keeper) by replacing "The Buck Stops Here" Samrai, also hails from Melbourne.

Alan Langdon has just left the engineering team after a temporary stint with the station. With David Aberdeen, our Chief Engineer (that's traditional radio job title, folks), Alan has rebuilt one of our studios, repaired our beleaguered transmitter, and freed David to work on the Mt Coot-tha site.

TOOWONG MUSIC CENTRE

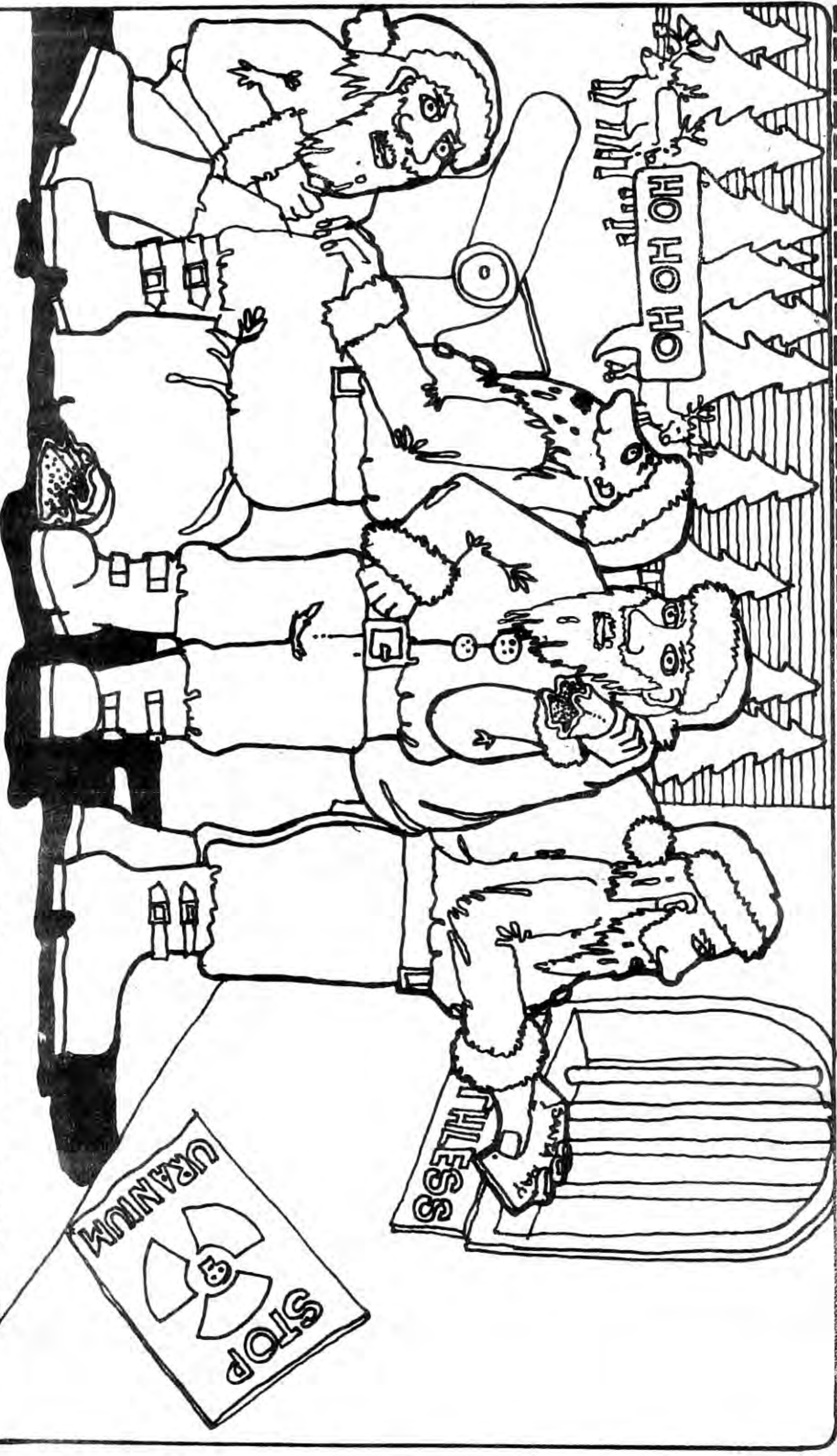
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C O L O U R T H I S P A G E W I T H W H A T E V E R Y O U W I L L . C U T O U T & S E N D T O 4 Z Z Z F M B Y T A N I 1 0 7 M
T H E B E S T E N T R Y W I N S O U S C O P Y O F S E I T E N Z ' D I S P R I T H E R A W I N G A D O U B L E P A S S T O S A N C H I S E L L



S U B S C R I B E T O 4 Z Z Z F M F O R C H R I S S Y !



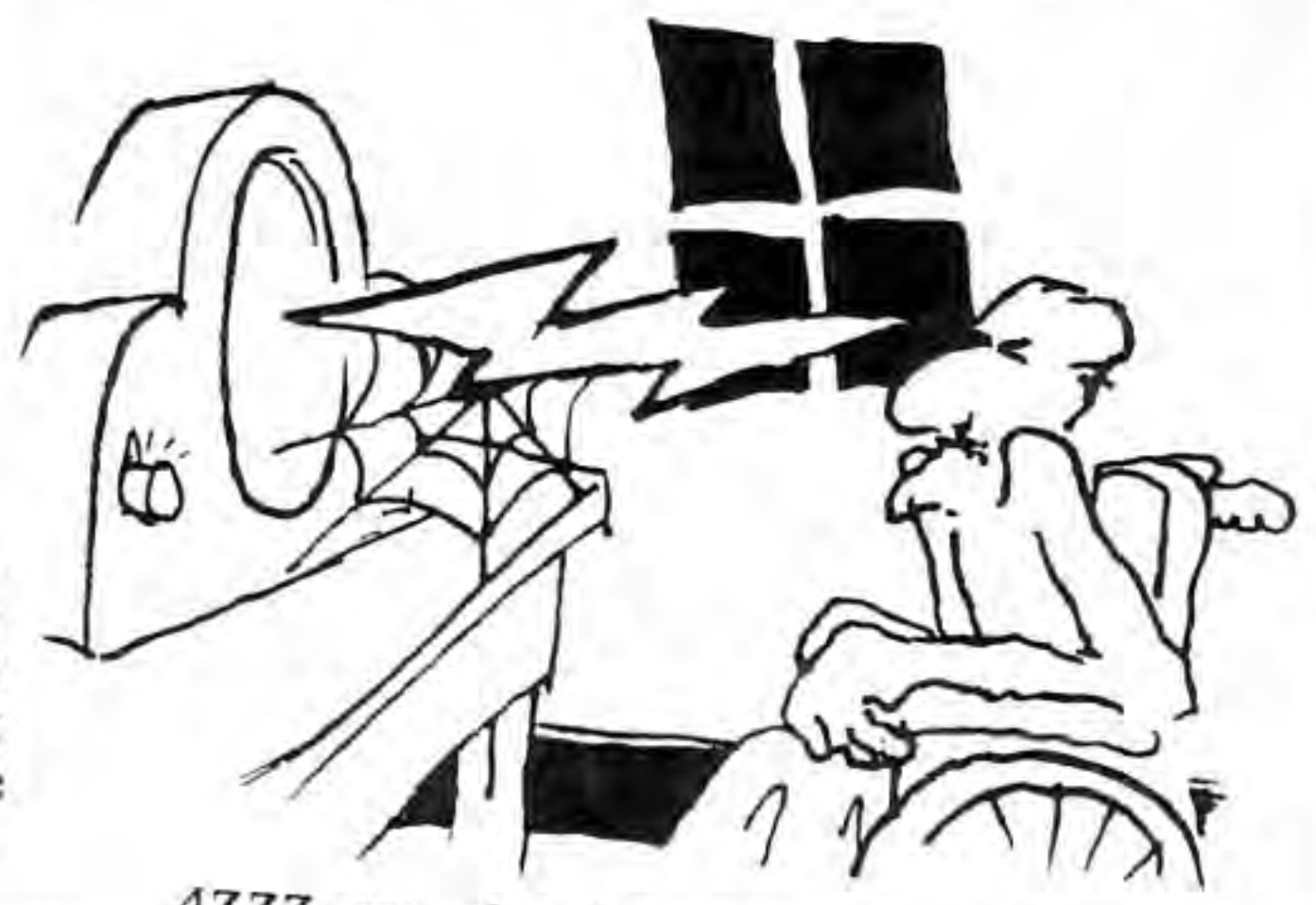
FREE THE BRISBANE GOO!
THE END IS NIGHT

UP THE MIGHTY BUDGIES

DIDNT BAADER-MEINHOF START THE BOYSCOUTS?

Knife'n'fork MacArthur has been noticeable by his absence on Wednesdays of late. Apparently he has been rather busy and has had to temporarily suspend his restaurant onslaughts.

He still has quite a few restaurants he would like to review, but the programme will take on a sometime appearance rather than trying to get along every week.



4ZZZ are planning some entertainment to celebrate the anniversary, on 8th December, of 2 years broadcasting. Stay glued to your wireless during the next couple of weeks for more details.

Don't know how we spotted it...but...saw a comic on the racks featuring Spiderman and Ms Marvel. Ms Marvel is, in real life, the editor of "Woman" magazine and has the right ideas on the role of Superheroes - male and female.

EVERYTHING YOU THINK IS WRONG!
VIVA, SMUT!
LUCIFER, COME HOME. ALL IS FORGIVEN G.

REMEMBER LENT?

"The Grudge" played at Griffith Uni on Sunday 13th; one of the audience showed his appreciation by getting up and running a safety-pin through his ear on-stage. Well, if that's how you get your kicks! (Somebody suggested that it could have been the sound mixing that drove him to it)



Triple Z was recently nominated for "Poor Taste Non-functional Furniture" Award for 1977. In order to rectify this ill-concieved situation, we need desks with drawers, bookshelves, office chairs, comfortable chairs, magazine shelves, in fact any furniture suitable for offices. Ring 371 5111 with your donations.

WHAT DO WE WANT?

NO 1 IN 77

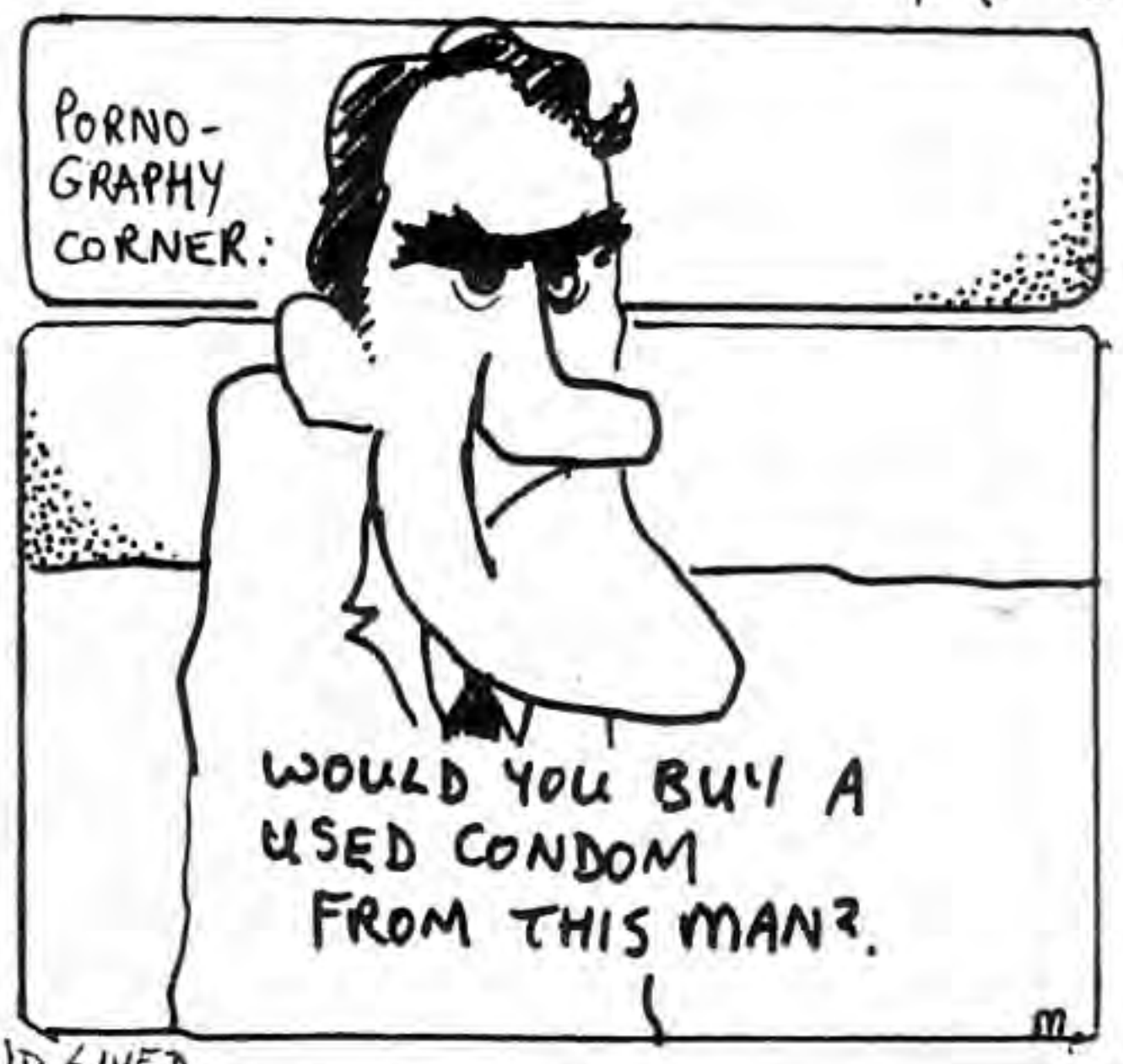
RIP HIS EYES OUT POSS!

Answer to the "Technical Notes" Quiz

The problem relies on that old function of life: roll a log, root and reciprocate.

Answers: 0.292, 0.540, 1.850.

I WAS A TEENAGE SNIPPET AND LIVED





Before the wet weather comes, listeners have a chance of picking up an improved signal from the St Lucia Transmitter. During the last month the ERP (Essential Reproduction Power) has been increased by 60%; however atmospheric conditions will affect this improved performance as summer rolls along. Which brings me to another phenomenon of radio propagation, FM style: HASL (pronounced hassle) and otherwise known as height above sea level.

It has been estimated that if the station is fertilized by a newly discovered substance (DA) then it would be possible to raise the MASL of the present aerial array by approximately 100ft a week for the next month and a half. This will have the effect of suddenly improving the reception in many hitherto unhearing suburbs in Brisbane - but a word of warning - such is the nature of the medium that the improvement in signal will be sudden and indeed swift. Listen for it on Friday,

Now a small problem for those mathematically inclined listeners : complete the following sequence of numbers - 2, 0.301, 0.549, 1.827; 0.261, 0.510, 1.958; Your answer here:..... NOTE: Above figures are decimal approximations (Answer on Page 18)

Alan Langdon, hired soldering gun and technical whiz has left the station for what could be termed greener pastures or bluer skies. He is sadly missed by the remaining technical staff, who have been promptly buried under an ever increasing work-load. If anybody out there fancies themselves as being handy with chewing gum and soldering iron please give us a ring.

That's about all, I guess, unless anyone is interested in seeing a 100ft erection - in which case I advise you to:-

- (a) keep your ears on, and
- (b) be at Mt Coot-tha around 19th December weather permitting.

Nick White

WINE TO GO
MALAYSIAN MUSIC
SPECIALTY MEALS

MALAYSIAN RESTAURANT
229 BRUNSWICK ST. VALLEY
341 7816
52 4105
BY.O

○ TEST TRANSMISSION/RADIOTHON ○

Listeners in the poorer reception areas will be heartened to learn that Triple Z plans to conduct transmissions from Mt.Coot-tha over the New Year.

We'll be starting the New Year with a brand new signal so that for a couple of weekends, listeners who have despaired at improved reception should be able to get a taste of how we could sound all the time given the chance.

We will continue to broadcast from studios at St Lucia but the signal will be carried by landlines up to our transmission hut atop Mt Coot-tha. There nestled amongst the two-ways and the TV towers, our tower thrusts proudly skyward as if at attention to mark this great occasion. High above the pandemonium of nick pickers and rorting radio types, our signal will beam on thousands of thirsty tuners (at least we hope so).

Unfortunately it is only a test period so don't hold your breath waiting for any permanent increase in power or increased coverage. That still hinges on the Government declaring its policy for the development of public broadcasting.

Details for the tests are:

	FRI. 30	SAT. 31	SUN. 1	MON. 2	TUES. 3	WED. 4	THURS. 5	FRI. 6	SAT. 7	SUN. 8	MON. 9
12 →											
5 →											
PM.											
12 →											

RADIOTHON WEEKEND →

At times other than those shaded, we'll be broadcasting from our current (totally inadequate) transmission site at St. Lucia.

RADIOTHON

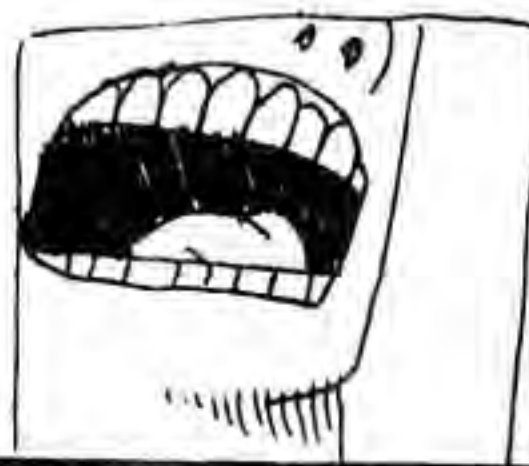
In conjunction with our test transmissions tentatively planned for Friday, 30th December weekend through to Monday, 9th January, Triple Z will attempt something quite new in radio here, but something that has proved successful overseas and interstate - a radiothon. Affectionately known

as our "Bludge - upon" (for reasons which will soon be evident), this radiothon is, in effect, a telethon on wireless, with Triple Z as the worthy beneficiary and to be successful, we need your total support. The radiothon is planned for the weekend of Friday, 6th January through to Monday, 9th January.

Triple Z is funded in part by the University of Queensland Union, QIT Union, Australian Arts Council, Trade Unions, concert promotions, but most importantly by subscriptions from our listeners. Listener support is vital for the continuation of 4ZZZ-FM, a station on a very tight budget, and a radiothon donation will help keep our staff employed for another year, boost our programming funds, help with new equipment and broadcast fees. A lot of work by scores of volunteers and full-time staff will precede the radiothon, but it will be worth it, if we can see how much our listeners do support the station, from a station morale point of view, but also to show we have tangible support from a wide section of the community, which influence the Australian Broadcasting Tribunal's decision as to whether we finally move our transmission site to Mt Coot-tha and transmit with a high power licence.

TEST TRANSMISSION GEAR

During the Test Transmission period our technical staff would like to obtain as much information as possible on reception quality throughout our broadcasting range. It would be a great help to us if subscribers and listeners (subscribe! it only costs \$20) would WRITE in if possible giving an indication of reception in their area. The type of stuff we're looking for would be:-
 Is reception mono or stereo?
 Is there any noise; if so how much?
 Is reception all day?
 How does it compare with days of old?





Fatty's Big Fruity

Fantom Fatty's Fabled Fruitcake Formula
or the big "F"

Fair Fatty has fashioned this fabulous cake, flavoured with fruit and facile to make; for friends and family who fancy a treat, fang into fantasy, this can't be beat.

The Cake

Ingredients

4 tabsps butter
 ½ cup raw sugar
 1 egg
 1 tabspn lemon juice
 4 bananas
 1 cup plain or flavoured yoghurt
 1 cup muesli or oatmeal
 1 cup wholemeal SR flour
 ½ teaspn salt
 1 cup dried fruit
 ½ cup nuts

Method

Beat butter, sugar, egg and lemon juice well. Mash the bananas slightly and add them to the butter sugar etc. Add the rest of the ingredients and beat for a minute or two, until well blended. If mixture is too thick, add enough fruit juice to resemble a pancake mix.

Pour into a WELL-GREASED tin and bake in a moderate oven for 50-60 minutes. Allow cake to cool in the tin before removing (If you can wait that long).

This cake tastes even better if topped with Peanut Butter Cream (see above).

Cream Topping

Ingredients

4 tabsps butter
 1½ cups icing sugar
 2 teaspns boiling water
 Peanut butter to taste

Method

Beat butter and icing sugar until blended, add hot water and beat to a creamy consistency. Add as much peanut butter as can be handled and beat again.

Spread generously over cake, don't worry, there's enough to cover the cake and a friend's foot.

SAVE A BUNCH

DO YOU REALISE THAT THIS SLIM, MODEST VOLUME IS READ BY OVER 5000 PEOPLE EACH MONTH? WHY NOT CASH IN & ADVERTISE - REACH AN AWARE AUDIENCE AND HELP TRIPLE-Z AS WELL ENQUIRIES 371511



DWAYNE'S BWAYNE PART 3

PRINCE DWAYNE IS MOURNING THE LOSS



OF HIS DREAM OF MS. CHIFFERELLE,

WHEN HE IS SUDDENLY CONFRONTED BY



THE ENTIRE NEWWAVE SERFING SUBCULTURE OF DWAYNESLAND.

THE SERFS TELL DWAYNE OF HOW



A MYSTERIOUS MASKED MAN HAS STOLEN ALL OF THEIR DREAMS

AND TAKEN THEM TO



HIS MYSTERIOUS MASKED CASTLE.

FORLORNLY,



DWAYNE SIGHS;

BUT THE SUBCULTURE



HAS AN IDEA!

MUSTERING THE LAST OF THEIR DWINDLING NAIVETE,



THEY DREAM ONE FINAL DREAM.

MEANWHILE IN A HEAVILY DISGUISED DUNGEON



IN NEARBY DWAYNESILVANIA,

THE LOVELY CHIFFERELLE AND THE SERFS' DREAMS ARE BEGINNING TO



ABANDON ALL HOPE OF ESCAPE FROM THEIR NIGHT MARE EXISTENCE.

BUT WHAT IS THIS ?!!!!!!?!!!!?!!!! WILL OUR HEROES' FINAL DREAM OF



A FILE BAKED INSIDE A VEGEMITE SKONE REACH THE PRISONERS IN TIME?? WILL JUSTICE + BAD TASTE PREVAIL ???

NEXT WEEK: THE MYSTERIOUS MASKED MAN'S OWN SECRET FILE ON THE NEWWAVE SERFS..... FUCKED OR FACTION?

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10% DISCOUNT ON ALL SOUND HIRE & ELECTRONICS
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EQUIVALENT OF A STUDENT DISCOUNT
 - OXLEY HONDA
1114 OXLEY ROAD, OXLEY. 10% DISCOUNT ON ALL PARTS, ACCESSORIES + REPAIRS
 - TOOWONG MUSIC CENTRE
51 SHERWOOD ROAD, TOOWONG. RECORDS AND MUSICAL INSTRUMENTS 10% DISCOUNT ON ALL ITEMS.
 - BUSH HAVEN ART CENTRE
CNR. DAYBORO + SALISBURY RD, MT SAMPSON.
5% DISCOUNT ON POTTERY AND PAINTINGS
 - FRENDZ MUSIC
252 EDWARD STREET, CITY. RECORD AND CLOTHES SHOP. 10% DISCOUNT ON ALL ITEMS.
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BONUS POSTER COMMEMORATING
TRIPLE ZEDS SECOND BIRTHDAY (8 DECEMBER)
AND OUR HIGH POWER TEST TRANSMISSION ON
THE NEW YEARS EVE WEEKEND