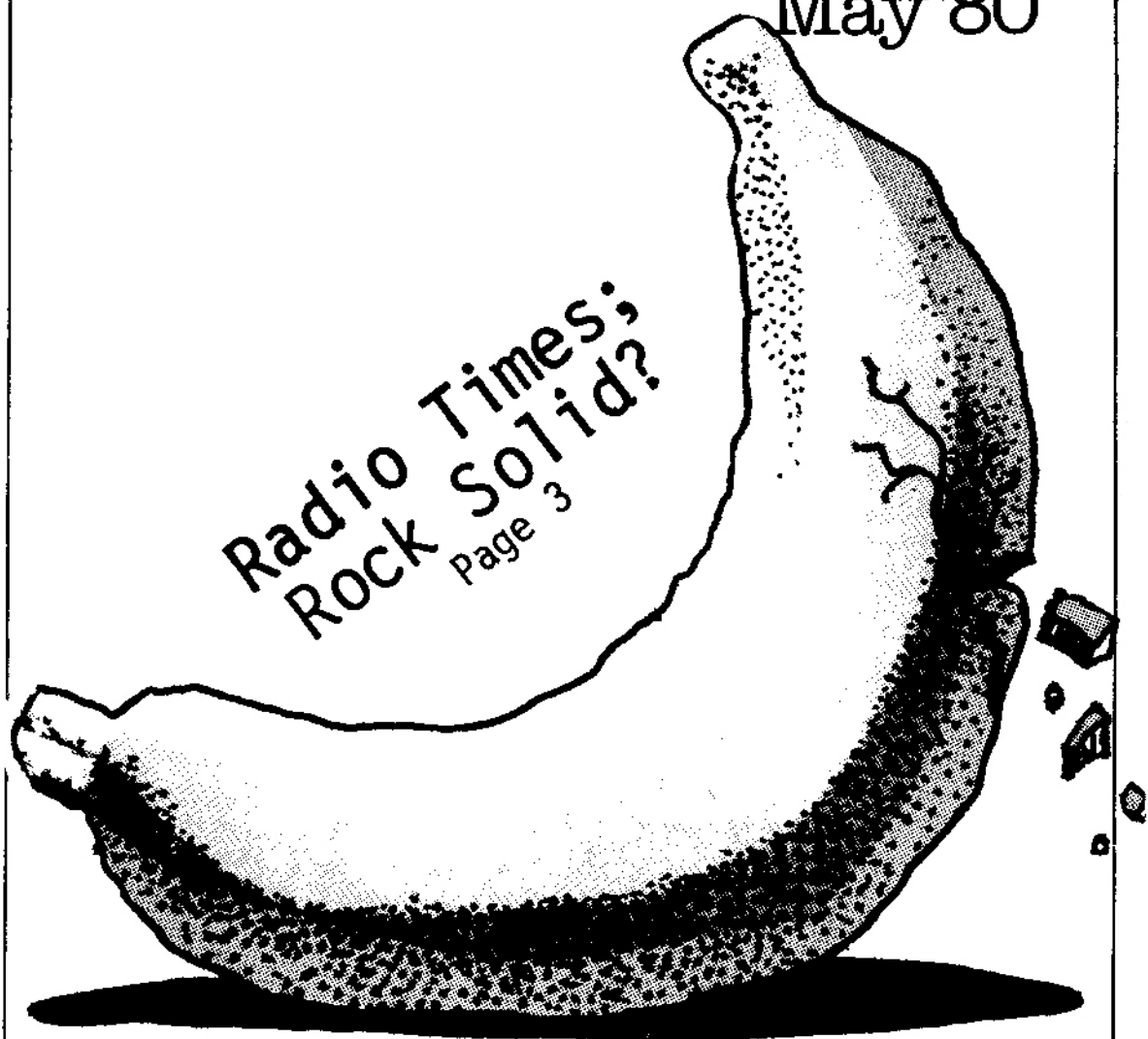


Radio Times

May '80

Radio Times;
Rock Solid?
page 3





TAKE NO PRISONERS

Greetings from your time and space co-ordinator. I've been working here for about two weeks now and I can truthfully say that I haven't had such a good time since we burnt the cat.

Working here certainly makes a change from classifying wheat which was the last job I had, before a stint on the dole. You might say that classifying wheat doesn't sound a very interesting job, but if you're like me and you really like getting into grain, getting it in your hair and between your teeth and stuff, then it could be just the job you are looking for. It was more interesting than the underwater basket weaving contest, but that's another story.

Let's face it, there is record unemployment in Australia and it is hard for a young person to find an opening in the grain business, so when the opportunity was there, I took it. That's what I like about Australia, every weirdo can find a place to do their thing.

I took the job as Programme Co-ordinator because the dole people were getting openly abusive and very sarcastic. Every time I walked into the CES, the workers would all hide under their desks and shout things like "there's no one here, hippy swine" and "all the lion taming jobs are gone, scumbag", very witty, for public servants.

I also took the job because I like rock and roll about twenty four hours a day and I like helping people to help themselves. Come to think of it I don't mind helping myself, so keep your fridges locked.

The job seems to be about organising people to be on the air in the middle of the night, showing newcomers how things work (how should I know, I'm the wheat expert), organising interesting things to happen on the radio and keeping everyone happy. Happiness is my favourite emotion.

My heroes are the Ayatollah Khomeini, Pere Ubu, Roman Polanski and Donald Tait. My enemies are those snivelling pig atrocity perpetrators, Bjelke-Petersen and

Fraser. I think people should do what they want to do and be pleasant to each other. I am not a burnt out hippy, I want to be a hitman for Jesus.

There's a lot of things that go on in the real world (I know I visited there once) and if you'd like to get a bit of it on the radio, come and see me.

—STEPHEN STOCKWELL
Programme Co-ordinator

Semper

50¢ over the counter at any reasonable newsagent.

THE GREAT HEALTH FOOD SHAM

WE NEED TO KNOW WHAT YOU WANT

Is Radio Times worth it?

It's time to take stock of our subscription magazine. A recent station meeting decided to poll all subscribers to see whether the magazine should continue, and if so in what form.

The reason for this move is the time, effort and resources that Radio Times currently consumes.

Recently, Finance Co-ordinator David Dolley presented the station meeting with the following depressing statistics on the costs of running 4ZZZ.

COSTS

Average Expenditure	January	February	March	April	May
Radio Times		750	500	550	550
All Other	7,790	10,403	7,576	11,314	7,702
Total	7,790	11,153	8,076	11,864	8,252

The average monthly outgoing then has been \$9,500.

INCOME

Estimated Monthly Income (for period til end of year)

Subscriptions (150 x 25)	3,750
Promotional Items (T-shirts etc.)	200
Music Promotions	2,500
Average Monthly Income	\$6,450

As any mug can see there's a gap of around \$3,000 between the monthly expenditure and the estimated monthly income for the station over the next 7 months. This will leave us with a shortfall of around \$21,000 at the end of the year.

Points to be noted: While it is difficult to estimate income figures, it would seem that the above is, if anything, an optimistic projection.

If the current problems associated with the lack of live music venues in Brisbane continued, then we'll be in an even worse position.

OPTIONS

Sack Staff

Basically there are not many options open to 4ZZZ to further cut its costs, yet not lower current on-air standards and services.

We could, say, sack all the paid announcers (4) and Journalists (3) and run the place on almost totally volunteer lines.

However, it's our belief that this would ultimately lead to an uneven, mickey mouse style of operation. The station's ability to present music news and information in a consistent manner would suffer, listeners would drop and subscription and promotions income would also suffer.

Sponsorship

Alternately we could go heavily into sponsorship ('sweet smelling advertising') but given the recently polled views of our listeners where 90% said what they liked about 4ZZZ was no commercials, (this figure was only exceeded by the like of stereo music 95%), it may well be that introducing sponsorship could severely reduce support for the station. This would be reflected in less income from subscriptions and promotions.

Radio Times

One area of the station's expenditure where substantial savings could be made, without impairing the on air sound at all, would be in the area of Radio Times. For every month it's NOT published we save around \$600. But balanced against this would be the loss of income, if any, associated with the drop-off in subscribers that could flow from the decision. It would seem though that the receipt of Radio Times, while welcome, is not a critical factor when subscribing. Only about 6% of subscribers when recently polled put Radio Times as their main reason for subscribing.

Subscriber magazines associated with listener-supported radio stations are widespread, both here and in the United States. But their usefulness is rarely questioned. It seems these magazines started in the United States and served as a

radio programme guide and ideally as a bridge and catalyst between programming, audience building, fund-raising and the community.

The magazine can be a promotional tool for the station, and an extension of the station's sound that mirrors its role in the local community.

The reality, both here and overseas, is that the guides, like public radio itself, suffer from a shortage of funds. They are not a priority item in the concerns of the generally overstretched staff. Many are struggling to stay alive.

This is the position of our magazine.

In fact one of the main reasons for a subscriber magazine — a guide to the station's programmes — doesn't really apply so much to 4ZZZ. Unlike most other public stations we don't have many specialist block programmes that are broadcast at particular times of the week. Rather, most of our programming is in the strip form, hopefully establishing identity throughout the day by mixing music, news, and information into a recognisable 'sound'. As such, the need for a detailed programme guide is lessened.

Myths surrounding programme guides are numerous. Research in the United States shows that most public radio listeners never consult a programme guide to decide when to listen.

We would, therefore, propose the following options to subscribers:

- (a) Radio Times be scrapped.
- (b) It come out quarterly.
- (c) It come out bimonthly.
- (d) It come out monthly.
- (e) It come out as a newsletter.

It is certainly our wish to effect savings in this area BUT NOT if the saving will be more than offset by a resultant drop in subscription income. That is why we need your opinion.

Please let us know which of the above options you favour as soon as possible. Send a letter to:

Freeport No. 3,
4ZZZ-FM
P.O. Box 509
Toowong, Qld. 4066.

By putting 'Freeport' on the address it won't cost you a cent.

H.T.
Admin. Co-ord.

Dear Triple Zed,

The kind of music you play lately and the endless and useless comments you make gave me the impression that you are having a competition to decide who among the announcers is the biggest nut. With the possible exception of the female announcer everybody at the station qualifies easily for the prestigious title. If you're having any difficulty in reaching your decision please allow me to solve the problem. The little fellow who has arrived from England must be the greatest nut.

This gentleman (?) who plays every imaginable shit he brought from Manchester does something nobody else does. He places the record on the turntable and he carries on talking and long before the end of the song he starts talking again. 4IP is more suitable for him.

I was wondering what kind of people listen to your radio. There must be people of low mentality and very poor taste. The kind of people who are produced under governments like Petersen's. It is paradoxical you oppose the policies of John's regime which provides you with the necessary number of listeners.

The only person with some decency unfortunately left (John Woods). And these days I'm witnessing the moral downfall of another announcer for whom I used to have a lot of respect (he conducts the evening show, 5-9pm). Everybody now at your station is sex and drugs and rock 'n roll. This is a rock 'n roll station. Let's dance with the Ramones.

—UNIGNED

HELP WANTED

After months of sporadic effort, Triple Zed's new record library is almost ready for use. The shelves are in, the doors are on, the lights are up.

What this library needs (apart from records) is people to help out with the work that the place generates. Repairing disintegrating album covers, filing . . . maybe taping some new music, so that it can be passed around



among announcers, so that more people (including more listeners) will get a chance to hear it. And maybe even sorting out the masses of "bio's" (bumph from record companies about bands) that we've accumulated and are currently keeping in Simulated Alphabetical Order.

Unlike most types of volunteer work at Triple Zed, it's something you can usefully do in an hour once a week, once a fortnight — once a year!! If you can make some regular commitment, even better.

If you're willing to help, ring Margaret — 371 5111, between 9 and 6.30 during the week.

CONSUMER'S GUIDE TO LIVE THEATRE IN BRISBANE



This article is a Cooks tour of live theatre venues and companies and gives a brief description of their features including organisation, philosophy, and average cost for a night's entertainment.

The only way to really know live theatre, of course, is to check the scene out. Why not give the movies a miss next time and do just that? You run no more risk of disappointment than with the cinema, and prices of some shows compare favourably. There's the excitement of a live event, and the satisfaction of having supported local talent. Jane Fonda and Robert Redford can make it without you.

LA BOITE

Located across from Lang Park. A pro/am (mostly am) theatre with a reputation for producing challenging and new drama. This year featuring an all Australian season of plays. An exciting prospect, but with the risk that some shows will misfire. The small, comfortable (air-conditioned) area type auditorium allows for intimate theatre worth checking out.

Prices: general public \$4.50 students, pensioners, unemployed and ZZZ subscribers \$3.00. Early week plays (which are trial productions of untested material) are cheaper: G.P. \$3.50, students, ZZZ etc. \$2.50. Subscriptions available. Phone 36 1622.

WOODWARD THEATRE

At Kelvin Grove College. Small, flexible and comfortable. Hosts productions by groups such as Orange Juice Company (student group), Community Theatre (amateur) and A.D.P.A. (theatre diploma course). The A.D.P.A. also use a converted church in the Valley as a venue.

A.D.P.A. do studio-type productions designed to give experience to acting students; non-essential aspects of staging are de-emphasised - a unique type of theatre experience. Prices for A.D.P.A. shows: G.P. \$3.00; students and ZZZ subscribers \$2.00.

HER MAJESTY'S

In the city. Mainly touring productions of various sorts of plays, opera and ballet. Tickets are dear and vary from show to show - around \$15 for ballet and opera (now you know why it's called *high culture*) and \$10-\$12 for other shows. Students and pensioners pay a little more than half the prices. Occasionally there are concessions to ZZZ subscribers. Of most interest are probably the one man shows such as Spike Milligan or Barry Humphries.

You are advised to book in advance by mail in order to get good seats. Phone: 221 2777.

S.G.I.O. THEATRE

In S.G.I.O. building, city. Home of the professional Queensland Theatre Company - the establishment. The theatre is air-conditioned, well-appointed, comfortable and huge; check that your seats are within a reasonable distance of the stage. Drinks are served in the foyer but are outrageously expensive. The dramatic fare is usually a balance of classics (e.g. Shakespeare, Shaw) and popular hits (e.g. musicals, comedies, thrillers). Production standard is usually high; not adventurous but that's a philosophical can of worms we'll leave unopened.

Prices vary from show to show depending on the elaborateness of the production. General public pays \$7.00 to \$9.50 (groups, pensioners and ZZZ subscribers get 50c to \$1.50 off), students \$3.00 to \$4.00. *Best Bet*: if y're not a student, see a *matinee* performance, prices are much cheaper and you stand a better chance of getting a good seat. Subscriptions available. Phone 221 3861.

NEW EDWARD STREET THEATRE

At the Brisbane Community Arts Centre (formerly Coronation House) in the city. A new theatre venue, successfully used recently for an amateur production. Will be used (supposedly) by a variety of groups. Plans include lunch hour drama, for city workers and other interesting (and somewhat ambitious) projects. It will be interesting to watch developments.

BRISBANE ACTORS COMPANY

A professional company originally founded to give Brisbane actors an opportunity during a time when the other professional groups used mainly southern actors. Made somewhat redundant by new policy of TN Company, however, with future of that group in doubt it may re-emerge as a force. Fare has varied between unabashedly commercial and middle-to-high brow stuff. Venues vary and prices vary accordingly (i.e. the bigger the show and theatre the higher the price). Phone venue to get information about particular productions.

CEMENT BOX

Underneath Schonell Theatre, University of Queensland. Used by various groups from students (University Drama Society, Lunch Box Theatre) to amateur (Shoestring Theatre Company) to professional (TN Company). A small, flexible space. Seating is makeshift, though comfortable. Though not as good a space as La Boite, it still provides an intimate theatre experience. As show prices vary, contact the group producing the particular show.

TN COMPANY

Not a venue but a professional company. Shows are produced at Twelfth Night Theatre and other venues such as Cement Box. Has presented a range of plays for intelligent theatre-goers. However, it has had difficulty finding enough people in that category and is in a state of some uncertainty and unrest. It remains to be seen what direction the company moves in if it survives current difficulties. The most satisfying dramatic productions have been non-mainstage "underground" productions. If you are into theatre, don't miss these.

Prices: G.P. \$7.00 (ZZZ subscribers get 50c discount) students \$3.00. Subscriptions available. Phone 52 5888.

GALLERY THEATRE

Jordan Terrace, Bowen Hills (hard to find). Home of Young TN Company, training branch of TN Company. The group has produced some interesting and entertaining stuff. (If you are into participatory theatre you might consider enrolling in this programme). Venue is uncomfortable and not air-conditioned, but is currently being renovated. Prices for regular productions: G.P. \$4.50, students \$3.00; for teenage productions: G.P. \$3.00, students \$2.00. Phone 52 5888.

POPULAR THEATRE TROUPE

A professional troupe which does original revue type material based on social and political issues. The troupe performs at a variety of venues including pubs, factories, schools, meeting halls, old peoples' homes and occasionally at their headquarters at 60 Waterworks Rd., Red Hill (not easy to find). Organisations can book a show and they'll come to you (for \$100 to \$350 depending on circumstances). Call the troupe at 36 1745 to find out where and when they are performing. Prices vary with venues but are generally reasonable. ZZZ subscribers get a discount in most cases.

ARTS THEATRE

On Petrie Terrace near Normanby Fiveways. Amateur group with deserved reputation for producing innocuous commercial fare. However, new artistic director promises more challenging and interesting material for future. Venue, though air-conditioned, is uncomfortably cramped. Avoid balcony if you have fear of heights. Prices: G.P. \$4.50, Pensioners and students \$3.00. Discount for ZZZ subscribers is being negotiated. Phone 36 2344.

AVALON THEATRE



On Fred Schonell Drive, St. Lucia. This makeshift and uncomfortable venue is the home of the Camarata Theatre, a small amateur group which has consistently selected fascinating and challenging plays to present. Performance standard is not always top-flight but this group deserves much better support than it has been getting. Prices: G.P. \$3.50, students, pensioners \$2.50. Memberships available. Phone 372 4917.

TWELFTH NIGHT THEATRE

In Bowen Hills near Cloudland. Not to be confused with the TN Company which is only one of the groups to use this venue. The theatre is air-conditioned and comfortable but not aesthetically pleasing (too large). Drinks served in foyer for the affluent. Show prices vary; best to check with group which is producing the particular show.

QUEENSLAND THEATRE OF THE DEAF

To see how expressive the human body can be, you should see this group in action. They perform in a variety of dramatic formats and at a variety of venues.

This guide has not exhausted live theatre in Brisbane. There are groups which only produce a play occasionally and some of these shows have been quite good. There are also a number of small amateur groups such as the Ignatians, the Villanova Players, Theatre Maria etc. These groups tend towards mainstream musicals and deservedly obscure comedies and mysteries.

The performance standard can make some of these productions trying for those not related to members of the cast. There are, of course, the dinner theatres for those moneyed individuals who like their schmaltzy mixed with ribald humour.

If you are finding your feet in the Brisbane theatre scene the radio station 4ZZZ can tell you what's on and what's recommended. Or, if you want to be a participant rather than observer, La Boite, Camerata, The Arts and any of the other amateur groups would be delighted to hear from you.

—JOHN MC COLLOW

RAM, ROCK & VIOLENCE

One of Australia's rock magazines, RAM, is concerning itself more with the politics of police presence at rock venues and less with superficial issues, like the favourite food of Gene Simmons.

Two issues of RAM (Jan. 25 and Feb. 8) contain serious analyses of violence at rock concerts and subsequent police harassment. Jan. 25's article dealt extensively with Joint Efforts in Queensland and the omnipresent Task Force.

Task Force, Task Force, it's gonna get you! (Razaf)

In comparison to the screaming headlines and gory pictures of the Daily Mirror et al, RAM's Anthony O'Grady makes an attempt to trace police presence at rock to the overall political scene and the automatic linking of violence to rock by the mass media.

They wouldn't print it if it wasn't true

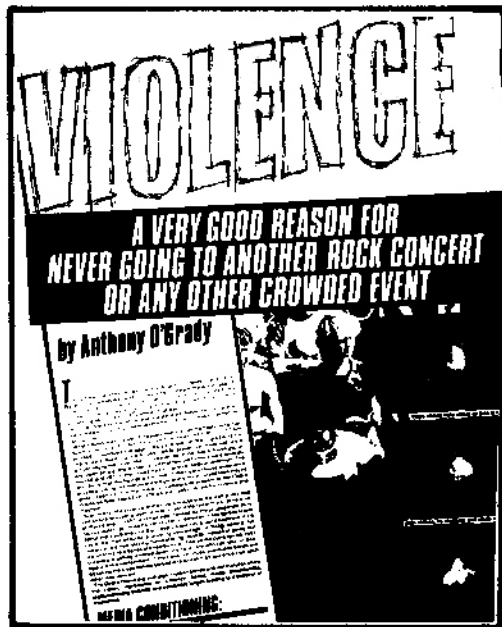
You can read it in the Sunday papers (Joe Jackson)

Anthony O'Grady talks about media conditioning which condones and promotes huge crowds at football and cricket matches combined with an emphasis on the confrontation aspects of those games. Another area of crowd violence at rock which O'Grady looks at is what he calls Malfunctioning Security. The bouncers/guards/thugs most likely to be at rock concerts are usually incompetent off duty police persons and local brawlers who spend the majority of their time backstage boozing.

Other factors likely to cause aggro are the sheer numbers packed into venues and the voluminous amounts of alcohol consumed which "give power fantasies a big boost". (Note that the cost of euphoria-producing dope is out of your average 14 year old punk's price range).

Back in repressive Queensland there is the added impetus of a brutal uneducated police force, and the government's tendency to find scapegoats for its inept handling of social issues. The unimaginative way most governments attempt to placate the older voter when confronted with the angry, alienated and unemployed youth, is to clamp down on the more obvious manifestations of discontent. In Queensland it's rock 'n roll which takes a pounding.

RAM has made a significant step forward towards



explaining causes for rock violence and its political implications. Explanations can often decrease paranoia. An intelligent expose of the Queensland situation has now been given nationwide attention. More importantly the under 17 vinyl junkies and other politically uninformed groups who buy RAM may understand the reasons for repression of rock and the futility of gratuitous violence.

*I know it's only rock 'n roll
But I like it. (STONES)*

—YOLANDA MILTON and MARK CREYTON

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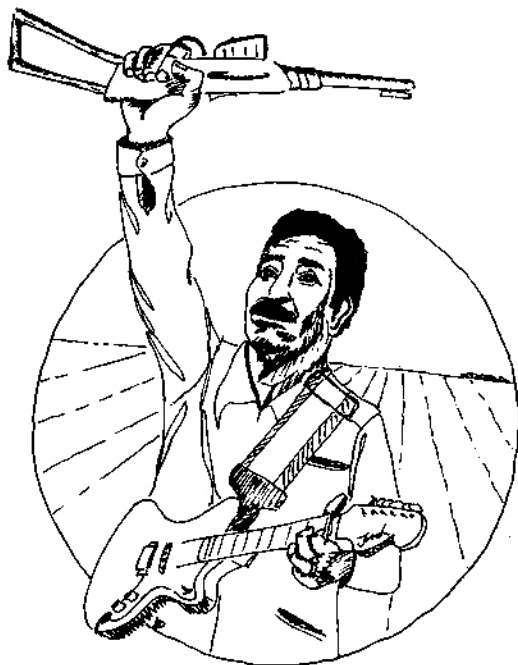
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PROGRAMME NOTES

THE BLUES, INSTRUMENT OF SOCIAL CHANGE?



During the early '60s, young middle class whites, rejecting the values of their parents' generation, identified with the struggles and frustrations of the black communities and adopted their music, the blues.

Not content with the apparent shallowness of blues lyrics, they sought to perceive hidden meanings in black songs, often suggesting that the blues was an instrument of revolution and a vehicle through which the black singer expressed his outrage at years of suppression, victimisation and brutality by whitey.

Such ideas are clearly fatuous but do serve to highlight the dissatisfaction felt by that generation of youth toward the irrelevant pop music of the time, and to underline the power and energy of the ghetto sounds that drew them like a magnet. They merely needed to rationalise their attraction to a music that seemed 'far removed from their committed political stance.

There is little evidence that blues composers were concerned with more than their immediate problems. Just as a starving person cares little about what wine should be served with the boeuf bourguignonne, the niceties of political debate were immaterial to the poor rural or urban black struggling to make a living and avoid the wrath of 'Mr. Charlie'. It has been asserted that the bragging songs of which Bo Diddley's 'I'm a Man' is an

example, are a sublimated protest at the dehumanisation of the negro. It is useless to debate the issue, but it seems more reasonable to accept the song as a simple boasting of sexual prowess.

Except for their playful use of metaphor in matters of sex, blues singers are habitually matter of fact in their description of the world as they find it. We could reasonably expect this attitude to be extended to matters of social injustice if singers saw fit to comment on them.

The paucity of recorded examples of open protest song in the blues probably reflects the function of the music - to provide a background to dancing, gambling and good times, and not to reflect too deeply on the harshness of daily existence.

There is of course a nagging suspicion that no black dared to raise his voice in protest or assert his rights when he was the victim of racial discrimination. Record company owners, predominantly white, no doubt exercised censorship, consciously or not, over issued material. It is interesting, however, to find very little criticism of social or political institutions in contemporary blues, despite the 'raising of black consciousness'.

In closing, here is a remarkable exception to the above arguments. This song, 'Kill That Nigger Dead', was collected by Paul Oliver in 1960 from sexagenarians Butch Cage & Willie Thomas:

*"Black nigger baby gonna take care of myself
always carry a great big razor and a pistol in my vest
Turn that nigger round and knock 'em in the head,
cause the white folks say 'we're gonna kill that nigger dead'."*

—MARK DOHERTY

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AS DON QUIXOTE FOUGHT OFF DRAGONS IN THE FORM OF WINDMILLS IN THE WILDERNESS

Mick Walker has been searching the stairwells of Brisbane's high rise for lunch time musicians, who are blind enough to take yet another stab at Brisbane's live music scene. After months of nest building in the back streets of Michelton "The Mustard Ventures" silently crept out of the blues and into the limelight.

Last Wednesday, the students of the University of Queensland were introduced to "The Mustard Ventures". The one hour lunch time performance in the forum area of the Main Refectory gave the audience a taste of what is expected from this group. All but two of the songs performed were originals — a brave beginning for any unknown band. For various reasons, it's difficult for local groups in Brisbane to incite public interest in original material. However, on Wednesday the audience response was encouraging. But it's hard to criticise any music if it's energetic, well arranged and tightly played — and "The Mustard Ventures" did just that.

It's plaguing my mind as to just where this group can be categorised in terms of contemporary popular styles. The band members seem to be plagued by this same question. Asked what they thought, the reply was: "Rock, blues, jazz, boogie, even disco. I suppose new wave also applies but I've never really known exactly what new wave is."

Their style of music seems quite diverse but somehow they've managed to coat all of their songs with a sense of subtle unity.

The six member lineup includes vocals, sax, keyboards, guitar, bass, drums and the occasional harmonica. It's not surprising then that the overall result is powerful. This was most evident in "Android" and Bruce Springsteen's "Born To Run". On the other hand songs like "National Strike" which has a reggae flavour and the jazz orientated "Joker" display a neat versatility rarely observed in Brisbane. The combination of styles however did not prevent the band from achieving a character of its own.

The tree which obscured part of the band from the audience appropriated the stage for "The True Song",

a tongue-in-cheek view of a monochromatic lifestyle. It's a pot pourri of musical styles that again pronounces the group's ability to arrange and experiment.

The energy behind the development of this group came from the well known blues harpist Mick Walker. His past experiences include playing with John Duffy as the support for the Ry Cooder concert, jamming with Bo Diddly, David Bentley, Margret Roadnight, and playing in the Wiley Reed Band and Ten To One It's Edd during the days of the Queens Hotel and the Curry Shop. Ed Thomson (the saxophonist and vocalist) and Mick Walker (the harpoonist and vocalist) played regularly together for some time before Ed left in search of gold in the tomato fields of Bowen. During this time Mick organised a short lived band from which "The Mustard Ventures" were born. Glen Muirhead (keyboards) joined Mick and Ed to work a 4 month residency at the Surfair International Hotel in a 6 piece band under the name Reeferob. Glen and Mick Donnelly (guitar) have been working together in various experimental groups over the last few years and as a combination in this band, they have been instrumental in creative arrangement and direction. After the Surfair residency, Lawry Eurst, a young drummer from the depths of far northern Queensland approached them and later joined. Peter the bass guitarist, was the final member to join the band. Little is known about Peter's past life but he and Lawry appear to have the compatibility that a rhythm section requires.

For some time now "The Mustard Ventures" have been in constant rehearsal and judging from last Wednesday's performance it has not been without success. So in the near future keep an eye out for this group. It will be a pleasant surprise for those of us who are disenchanted with Brisbane's live music scene. For any further information regarding "The Mustard Ventures" contact Murray Lyons on 377 3779.



FOOTNOTE: The Mustard Ventures have recently change their name to RED HERRING.

“ QUOTES OF THE MONTH ”

From The Newsroom

"It's alright for the sheilas to get into the main bar, providing they put a drafting gate out the front, and let in the good ones and keep the scrubbers out..." Horsebreaker Martin Healey, on the occasion of the opening of the Mildura Workingman's Club to women.

"I think I modelled myself on Mick Jagger, until I found my stage personality..." Ellen Foley, on her recent promotional tour.

"It's a real disappointment they didn't hit Tamie and myself" (?) . . . Prime Minister Malcolm Fraser, after a confrontation with egg and tomato throwing demonstrators at Monash University, celebrating Malcolm's twenty-fifth (silver) anniversary in Federal Parliament.

"Threats could come from any extremist group today..." Head of Federal Police in Queensland, Superintendent Gillespie, commenting on Queensland's two anti-terrorist squads, whose role becomes clearer when you hear . . .

Les Hogan, retiring as head of Special Branch, describing "extrimist groups" . . . *"I don't know if the international socialists are a properly constituted group . . . but if there were a couple of cats fighting in Queen Street, they'd be there . . . the other left groups, the Socialist Workers' Alliance, The Socialist Workers Party, and the Communist League have all amalgamated into the Socialist Workers Party. Then there's the Worker's Control Group . . . they want employees to run everything and the students to run the schools . . . on the right, there's the Ananda Marga, the National Socialist Party of Australia . . . they're the Nazis."*

Gough Whitlam, when asked if earlier Federal intervention in the Queensland Branch of the A.L.P. would have altered the results of elections in the seventies . . . *"I point out that the last time we won a Senate election in Queensland was in 1943, now that is an absurd situation."*

"This talk about minerals is completely false, it's vindictive to try for political reasons to score some sort of . . . er . . . er . . . impression against the Premier . . . er . . . in this case, myself..." . . . Joh Bjelke-Petersen, confirming rumours that he's still Premier, and denying other more persistent ones that he tried to have his land exempted from the application of the Mining Act.

"You can't beat a horse when it's down . . . it's no good flogging a dead horse..." . . . more wishful thinking from the Premier, when Triple Zed asked for more details about his attempts to protect his land from "squatting radicals".

The Premier, on learning of the Federal Governments refusal to consider Ansett's bid for an overseas route from Townsville to Singapore . . . *"The sooner that Canberra realises it's living in outer space as far as North Queensland is concerned, the better it will be."*

"The mission was . . . an incomplete success..." . . . The United States President Jimmy Carter, at a press conference following the abortive attempt to rescue the hostages in Tehran.

"The kids of now are being deprived and cheated and brainwashed. It's not their fault, most of them just don't know better. Rock 'n roll is dying, 'cos the media are trying to kill it, as they always have been, since the days of Elvis and Gene Vincent..." . . . Joey Ramone.

"It wasn't illegal, it was . . . legislatively incorrect..." . . . Police Minister Ron Camm, defending the passing on of police files to government departments, before the practice was legalised by amendments to the Police Act.

"I often think that free enterprise is a great thing, but sometimes it doesn't quite work..." . . . Ken Tomkins, Minister for Transport, on the Liberal Party's Federal Council meeting's proposal to sell T.A.A.

"The Iranian hostages and the invasion of Afghanistan is the best thing to happen to the U.S. for years, because they have thrown off the Vietnam blues..." . . . Rupert Murdoch, owner of "The Australian", the newspaper that brought you the "exclusive" reports of "The Butchers of Kerala".

"You would have ended up with a burned tongue and little else. Now, you will have your fingers burned instead..." . . . A magistrate, fining a man \$250 for possession of a seven inch high dope plant.

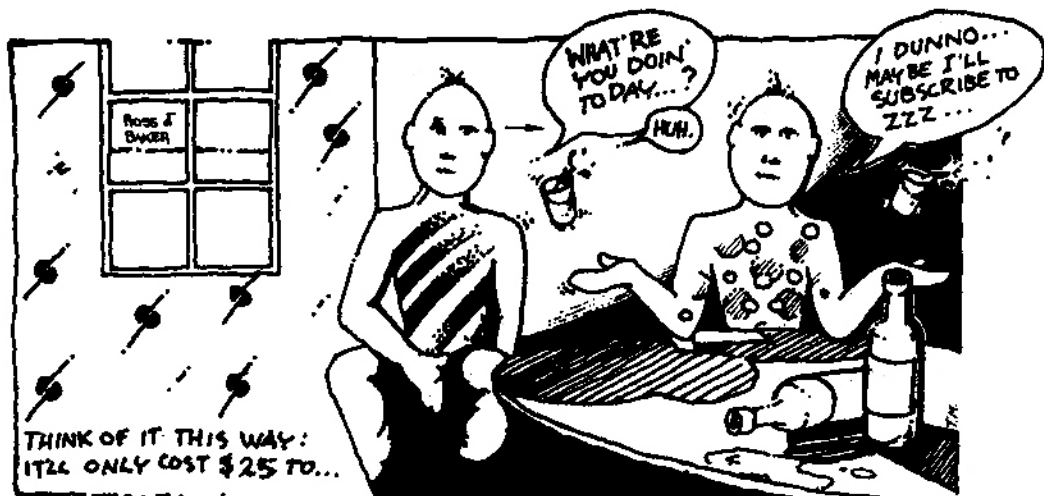
"They make a nasty big bang somewhere, and kill a few people, but you cannot fight a nuclear war with that kind of capacity. You've got to have hundreds of bombs, and that's another undertaking..." . . . Former head of the Australian Atomic Energy Commission, Sir Phillip Baxter, assuring worrying types that there was no need to be concerned about Pakistan's plans for a bomb.

"If Sir Winston Churchill hadn't been born, wouldn't that have changed the course of history?" . . . National Party M.P. Peter McKechnie, speaking in state parliament on the Pregnancy Termination Control Act. It should be pointed out that the Member for Carnarvon was speaking against the Bill.

"Once you've seen one, you've seen them all..." . . . Republican Presidential hopeful, and star of "Bed-time for Bonzo", Ronald Reagan, unimpressed by two thousand year old Californian redwood trees.

"If you waded through his intellect you'd barely get your toes wet..." . . . One Washington-correspondent, unimpressed with Mr. Reagan's sixty nine year old brain.

And from the Courier Mail, during the journalists' strike . . . *"Four rapists, ONE with brutal, dangerous tendencies, are at large in Brisbane."*



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