

# RADIO TIMES

Nov. '79



BLISSED OUT  
EX-HIPPIE  
TALKS TO  
RADIO TIMES



# Editorial

Yet again RADIO TIMES arrives for your entertainment, with great pleasure we present the November issue.

In this issue we have the usual news and views plus part two of Sandra Watkins investigation of southern public broadcasters, an exclusive interview with Carlos Santana who played recently in Brisbane. Mystery journalist "The Rocket" has begun to contribute to RADIO TIMES with a story on the destruction of the Star Hotel in Newcastle.

Next month in the Birthday Issue, Triple Zed is four years old in December and we will present a report on the future and the past of the station. Finally loyal subscriber yet another plea, don't forget to resubscribe and try to encourage your friends to subscribe, just \$20.00 per year or \$10.00 per year for High School Students and Social Security Beneficiaries.

## CROSSWORD RESULTS

Due to an unprecedented response from RADIO TIMES' devoted readers it was unilaterally decided to award the fabulous prize of a double pass to the Joint Effort of their choice to the following three people:

Lesley McBurney of Nundah  
G. Ludinski of Ashgrove  
David Haviland of Toowoong

The above lucky people will be contacted by Triple Z in the near future. To the hundreds of other people who entered, thanks for your entries and better luck next time.

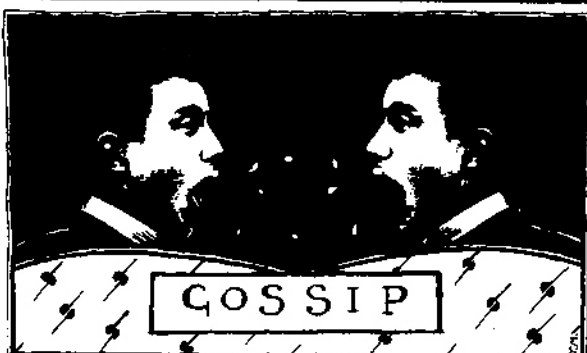
RADIO TIMES EDITORS

RADIO TIMES: NOVEMBER

PRODUCED BY A VOLUNTEER COLLECTIVE:

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

TYPESETTING: Marie Blanch for Alert Typesetting. Registered for Transmission by post as a periodical Category 'B'.



NEW CRAFT MARKET opened every Sunday at the Qld Church Hall Market at La Trobe Terrace. The market runs from 12 noon till sunset every Sunday. You can buy arts and crafts, antiques, plants, music, food and drinks.

THEN SUNDAY NIGHTS for live rock music try Sally's at 170 Ipswich Road, Woolloongabba. Live music until 2am along with drinks and snacks, remember discounts for Triple Zed subs.

BRISBANE BAND 'THE SHARKS' are leaving Queensland for a while to return to their hometown, Melbourne. They will be performing and working at getting airplay and acceptance for their recently released 'Lobotomy' single.

LOOKS LIKE WORD OF TRIPLE-ZED JOINT EFFORTS has been reaching the ears of many overseas musical groups and entities. U.K. band The Members stipulated that they would have to do a Triple Zed Joint Effort to make the Australian tour worthwhile. After a few frenzied phone calls from Virgin offices in London the Cloudland date has been confirmed for November 24th.

THE STRANGLERS NEW ALBUM 'The Raven' features a track entitled 'Wizard of AUS' which was written by Jean-Jacques Burnel about Premier Joh. The Strangers intend to tour Australia during January.

SPLIT ENZ are in Armstrongs studio putting down tracks for their first L.P. for the 80s. They have been having a few problems with studio management as they have a habit of playing back tracks far too loud for Armstrongs studio monitors. According to whispers from within, Enz have almost been thrown out of the studio twice for breaking studio rules on equipment handling. English producer David Tickle though is ecstatic with the result so far and he will be producing their life sound for their 'Beginning of the Enz' tour in December.

THE RAMONES TOUR not going too well at present. Seems that Sydney agencies are haggling over money and have not yet signed the necessary contracts.

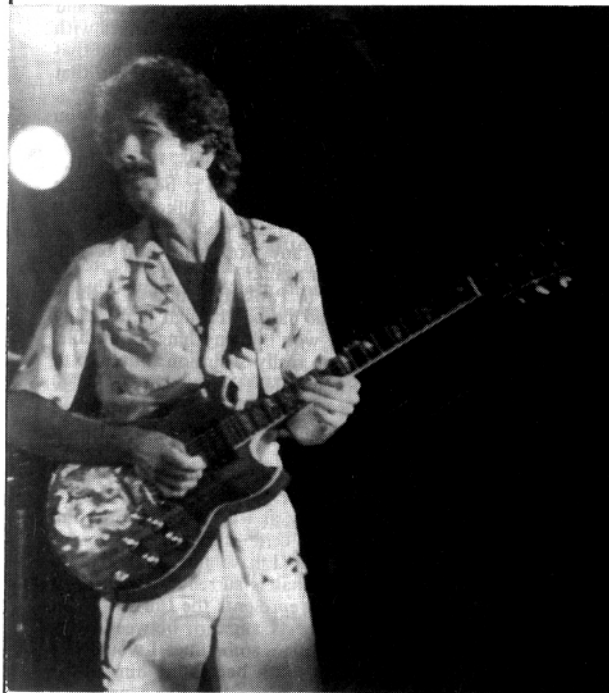
EX-APARTMENTS - MICHAEL O'CONNELL and Peter Martin to join forces with ex-Fuji Angel guitarist John Bertram and Jukes bassist Lyn Bardsley. The band is to be called 'The Misfits'.

BOOMTOWN RATS management were in Sydney a few days ago trying to negotiate a tour for the band before the end of '79.

JOHN McLAUGHLIN will be a giving a once only performance with drummer Billy Cobham and his band at a London concert later this year. McLaughlin will then return to Paris to continue his semi-retirement from live performance.

# SANTANA

Brisbane audiences recently saw the band Santana live and were no doubt amazed by the energy levels that can still be attained by a band that has been a big name internationally for so long. Devadip Carlos Santana – the guitar player and namesake of the band has over the past 11 years become a household word amongst all modern musicians and has been awarded guitar player magazine's award for world's no. 1 guitarist on two occasions. While he was in Australia he gave press conference interviews only and did not wish to give any personal interviews at all. (This has been the case for some years both in America and Europe as well as other countries that the band has toured). Undaunted by this however, Radio Times Tony Mockridge headed out to the Brisbane airport, tape recorder in hand and scooped the best of 'em with this exclusive indepth Santanta cheek to cheek.



**\*R.T.:** How has your Australian tour been progressing so far. (The band had only played).

**\*SANTANA:** Quite good – we've been mostly having the days off – in fact we're not playing as much as we've been accustomed to, so it's been creating a bit of a roller coaster in the energy. When you have a lot of concerts in a row your body builds up for it. But then when you have days off, your energy goes up and down – too much.

**\*R.T.:** When you tour America do you perform every night of the tour.

**\*SANTANA:** We work four, usually five nights in a row and then take a day off, but now we're working only three on, and four days off.

**\*R.T.:** Have you done an American tour since recording and releasing your last album 'Marathon'.

**\*SANTANA:** Well, very briefly – we only went to some small towns in Texas, Albuquerque – places like that.

**\*R.T.:** When was your last American tour as in a major tour of all the large cities.

**\*SANTANA:** Before spring we haven't done anything since then except for the small gigs (early '79).

**\*R.T.:** You've been touring for quite some time now – are you still enjoying the life on the road?

**\*SANTANA:** Oh yes, I've been touring since '68 I enjoy it as long as there's balance – you know like, being with my wife, being at home, recording, being with guru – when there is too much of one thing, then the other things suffer and in the end you suffer for it. You become restless. Once everything is even, recording, being on the road etc. then there is joy, you're always happy.

**\*R.T.:** Are you happy with the 'Marathon' album.

**\*SANTANA:** Yes, very, very much. Keith Olsen did a great job. He's a great producer.

**\*R.T.:** A few new players have been included on the album. Where did they come from?

**\*SANTANA:** Alan Pasqua – our keyboard player – came from Tony Williams, (Tony Williams Lifetime, a former player in that band was guitarist, John McLaughlin). After Lifetime he went to Eddie Money's band and after that to Bob Dylan – he toured Australia with Dylan last year. Alex Litgerwood – he used to sing for I guess about three or four years with Brian Auger – but I never heard him sing with him – I heard him with David Sancious' band. Chris... used to be with Eddie Money – he plays guitar.

**\*R.T.:** Talking of Eddie Money – what's it like having another American act on tour with you.

**\*SANTANA:** I like it!! I like it because it's not the same music we play – if we were to tour with say – Stephen Stills or say, Al Di Meola – someone who uses the same instruments as us, then it would be boring – it would be like having Albert King, Freddie King, and B.B. King tour together – even though they all play and sound great – they all play the same – the same licks n' things. This way you have a bit of contrast – He plays a different kind of music to what we play; so people get to see two different things.

**\*R.T.:** Do you like his music.

**\*SANTANA:** (Um, aah) – I like, (ah–, a few of his songs, (um, ahh) like there's a few (ah) – I forget the names but once I hear them I really like them, I'm quite partial to ahh, well three or four of them I like them when I hear them. This tour has been good for him though, he's been coming out every morning when we go jogging and I think it's making him aware that if you want to stay around for a long time you have a responsibility to yourself. Very few performers can get away

# SANTANA

with goin' to bed at four a.m. — wakin' up at twelve, you know, doin' drugs and drinkin' all the time 'cause you won't last, your energy goes away and your inspiration goes away and you just can't last.

**\*R.T.:** Yes, but haven't you ever followed that sort of lifestyle.

**\*SANTANA:** Oh yes, in the beginning — you know when you first get out of high school and you first get into music most people like to grow their hair long, grow a beard to their toes, do all those hippie things but after a while even that gets boring — it's like a pair of shoes when you've finished with them 'cause their worn out or whatever you have to get some new ones. I think that once a musician has a goal, his music becomes brighter.

**\*R.T.:** So you think that physical well being is a fairly important part of a musician's creative well being.

**\*SANTANA:** Oh yes, it really is. Otherwise you can't cope. You see a lot of concerts you have a lot of things will go wrong things like, the lights, the monitors, the police all kinds of things but, if you feel good, if your body is well tempered then you can deal with it — your soul comes to the fore more and you can deal with them — if you don't then these things will overcome you — obstacles can really crush you instead of maybe adding to you. A lot of times great musicians, the more they have to go through, the greater they become, they just accept problems because they know they are inevitable.

**\*R.T.:** What sort of material do you choose to play on stage these days. Obviously you're playing material from 'Marathon' but are there any past songs that you like to keep.

**\*SANTANA:** Yeah, we're playing a fairly even balance of songs old and new, I have a fairly good idea of what people like to hear, wanna hear, need to hear — it's just that here in Australia we haven't been getting enough time. There's some sort of curfew — we have to finish by 11pm — there's a lot of songs even some unrecorded songs that I would like to play but we're not being given the time to get to them. With three bands to play our set goes really, really ast. We're only given about an hour and a half to play. By the time we get to the new songs we're given the signal to cut it, because of the curfew or something.



**\*R.T.:** What other guitar players do you enjoy listening to.

**\*SANTANA:** I listen to Joe Walsh a lot lately, I listen to cream and Jimi, I like to go back to pick up the feeling, I mainly listen to B.B. King and Gabor Szabo, I'm always picking up different feelings from things, not so much the actual phrasing but the attitude. I like to use my imagination too. I try to feel like I'm in the room while people are actually playing it, the reason is that there is a feeling behind the phrasing and by feeling that you can almost catch their hearts with that and people have to listen. It's the feeling that makes people be caught. So I mainly listen for that feeling when their soul comes to the fore.

**\*R.T.:** When you listen to say — Al Di Meola, do you enjoy what he is doing.

**\*SANTANA:** Yeah, he's great — a very gifted guitarist, I like Bill Connors, who used to be with Chick Corea before Al, John McLaughlin I like very, very much.

**\*R.T.:** Do you still do any work with him or any plans for recording together again.

**\*SANTANA:** No, he's in Paris right now — I think the last tour, the one that passed through here, really taxed him so he probably won't do anything for a while. He's gone into, well, not really seclusion, but just to get away from music for a while. He just wants to renew or renourish himself or something — we don't have much contact since the last album, in fact since he left guru we have little in common.

**\*R.T.:** Is your guru, Sri Chinmoy, that big a part of your life.

**\*SANTANA:** I would say at least 95 per cent, I'm trying to make it 100 per cent, I would like to see Chinmoy in everything but I have not been able to surrender fully. The part that is surrender, well, he is the motivation. He to me represents the Christ — right now in the flesh. Sometimes I am torn between being a disciple and being a musician, sometimes I would like to drop the music just so I can be around him all the time so I can just receive fully — the divine presence. I'm sure though that this may be a little greedy on my part, just have him all to myself 'cause I'm sure that he wants me to be over here, hopefully to inspire people to aspire but, yes there is a big part of my life between guru and my wife — they keep pulling me forward and inward so that when we go onstage it's clear, it's natural, it's not forced so that we're well received and people will come back again — you know after 11 years it's more than a miracle that people do come back and hear the songs again.



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# SANTANA

**\*R.T.:** Do you still see people from 1968-1969 in the audiences today.

**\*SANTANA:** Oh yes, I see people of 30-40 years old and I see young people too, but in America when we play there I see people of up to say 50 years old so with even young people I can see their parents identifying with the band. When we're signing autographs and things after a concert, people tell us how their mothers or fathers take away their albums so that they can listen to them. I'm very, very happy that people of all ages identify with it, not just one group of people. Of course there's enough directions since the ten years, Arbraxas, Caravanserai, there's enough for a lot of people to get into it's not as if we're re-hashing the same old things all the time.

**\*R.T.:** Caravanserai and Welcome (and Borboletta) were heavily jazz influenced whereas most of your other albums are more rock influenced. What was happening to you musically during that time.

**\*SANTANA:** Well — it was like I was a kid being let loose in an ice-cream parlour, you have too much ice-cream or too much rock 'n roll. I was having too much rock 'n roll, everything was rock 'n roll, everything was blues, so I said I've got to change my diet in here so I started listening to Miles Davis, Weather Report, people like that and I wanted to play like that, but then I started getting into too much jazz and not enough rock 'n roll so I changed the sound yet again. So I guess it's just like you don't eat the same things everyday so you don't play the same things all the time — it's a changing thing all the time.

**\*R.T.:** What have you got in mind for the next album.

**\*SANTANA:** Well apparently Tadanori Yokoo who was the artist who was responsible for the Lotus album and amigos — he came to a concert that we did at Budokan and liked our music very much so he did those covers for us but apparently now he has done a painting

for us that he wants us to listen to and put music to and I've accepted because it would be great for me to put a soundtrack to a work of art — he has a great talent and a great vision for an artist so when we get to Japan we'll all have a look at it and see what we can build around the painting.

**\*R.T.:** How have your Australian concerts been on this tour.

**\*SANTANA:** Oh great — all except for Melbourne where there seems to be a lot of problem with the power. A band of our size uses a lot of power but in Melbourne the power kept cutting out all the time which made the lighting go out and the keyboards would go out of tune all the time but I think very few people noticed it. They only notice it if we're bombed out but we were still having a good time so the audience didn't notice it too much. The concert was really good but I hope they get that thing together next time because it can make you sporadic — all that stop 'n go all the time.

**\*R.T.:** What about Brisbane.

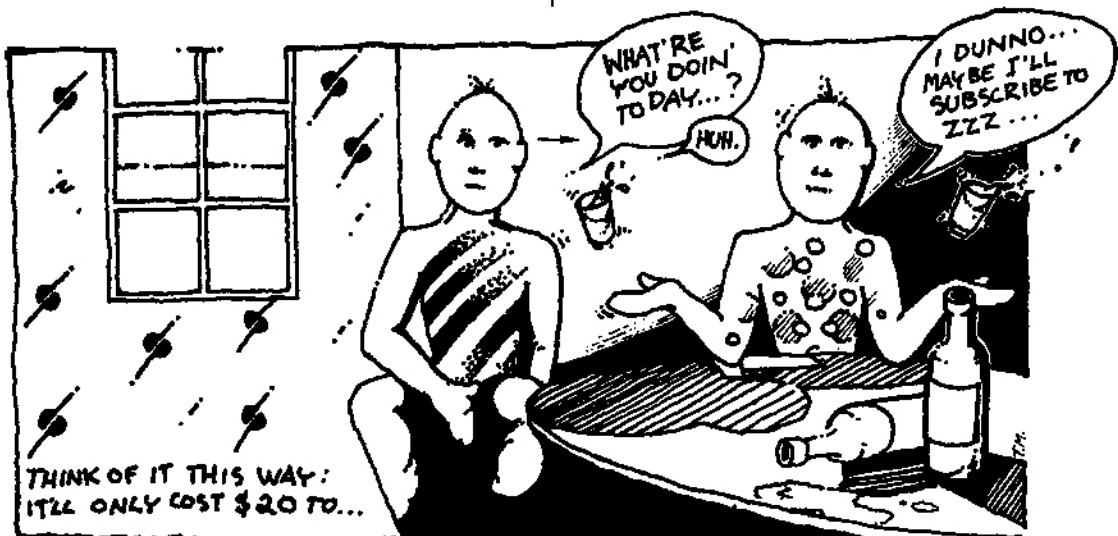
**\*SANTANA:** This is the perfect place to play the atmosphere is very tropical, the energy is there — the place is very charged.

**\*R.T.:** When you do big outdoor concerts like the Rockarena shows that you did on your last tour how different is that from performing at the smaller indoor venues.

**\*SANTANA:** Yes, in the big places you only have time to project, to try to reach the last guy who looks only so big (holds up finger and thumb) and there's lots of police moving people around but in a small hall you can reach more people and have more an empathy with the audience. It's like the difference between spraying people with a fire hose — it just breaks all of a sudden and sprays everywhere or a water can that just sprinkles a little onto everyone — you can make more of an individual connection with people in a smaller hall. They're both good though — I think I like both.

**\*R.T.:** Do you think you'll ever go back to playing the smaller clubs again.

**\*SANTANA:** Oh yes — we're playing some of the clubs in America already — I like both concerts and clubs. I would like to keep doing both things. A balance of both would be good.



# SUBSCRIBE to ZZZ

# PROGRAMME NOTES

**NEWS:** Mon-Fri 7.00, 7.30, 8.00, 8.30, 1pm, 5pm, and 7pm.

Additionally on weekday from Monday to Thursday we run shorter interviews and reports in Bill Riner's program between 5pm and 7pm.

Generally we attempt to carry longer interviews either in the morning program on weekdays or on the **BRISBANE LINE** (Sunday 2-5pm). The Brisbane Line tends to be a weekly roundup of the weeks events incorporating the past weeks program highlights.

**SPECIALIST PROGRAMS:** These are particularly between 9 and 10pm Monday thru Thursday.

Monday: Monday Special. . . an extended look at some interesting artist, group or social issue.

Tuesday: Blues music.

Wednesday: 50s rock and roll.

Thursday: Jazz.

Friday: Live music.

**REVIEWS:** Plays and movies are reviewed at 12.30 and repeated at 6pm.

## SERVICE ANNOUNCEMENTS:

**Campus Roundup:** like it says, a daily list of goings on around the campuses. 8.15am Mon-Fri.

**Accommodation:** daily list of housing available or sought. 10.30am Mon-Fri.

**Trips:** Leaving Brisbane and willing to share either costs, driving or merely keep someone else awake. We may be able to put you in touch with others going your way. Similarly if you're looking for someone to travel with you we'll run your notice. Noon Mon-Fri.

**Brisbane Graffiti:** Mon-Sat. 6.30pm nightly roundup of events of interest around Brisbane. Films, meetings, bands, dates. . .

**Musicians Classified:** idea is to put musicians in touch with other musicians. Help them flog/buy gear, instruments or simply play together. 7.45pm Thurs.

**General announcements:** These are scattered throughout the day. You tell us we'll tell the listeners.

**How to contact us:** Ring 371 5111 preferably in office hours and during the week. We'll get the details and you're away. Even better would be to mail all printed press releases, information etc. to us at P.O. Box 509, Toowong Qld. 4066.

Costs nothing!



A roundup of cultural, political and social events. Mon-Fri at 6.30p.m. Know of any meetings, functions, interesting events? Tell us on 371 5111.

## TRIPLE ZED RECORD SELECTION

*You may have noticed that sometimes certain records are played on air a lot when they're new, or for a couple of months, and then disappear, or become less frequent.*

*Well, it's probably because of a square plastic bin that sits behind whoever's on air and rescues them when they've got no idea what to play next. It's fondly and desperately called the "hot" bin and changes or doesn't change each Monday night at the programming meeting according to various slightly bizarre systems.*

*If we believe the records are good enough to so segregate them, then I guess listing them here might get us out of that impossible, always fraudulent "top 20", "alternative top 20", "hit picks" whatever, routine.*

- |                       |                         |
|-----------------------|-------------------------|
| Genya Rajtan          | -And I Mean It          |
| Korgis                | -Korgis                 |
| Dylan                 | -Slow Train Coming      |
| David Johansen        | -In Style               |
| Randy Newman          | -Born Again             |
| Garland Jeffreys      | -American Boy & Girl    |
| Van Morrison          | -Into The Music         |
| John Prine            | -Pink Cadillac          |
| Tom Verlaine          |                         |
| Blondie               | -Eat To The Beat        |
| Kinks                 | -Low Budget             |
| David Werner          | -David Werner           |
| Eagles                | -Long Run               |
| Cheap Trick           | -Dream Police           |
| Carlene Carter        | -2 Sides To Every Woman |
| Bonnie Raitt          | -The Glow               |
| AC/DC                 | -Hiway To Hell          |
| Angels (May 1 single) | -Out Of The Blue        |
| Joan Armatrading      | -Steppin' Out           |
| Pointer Sisters       | -Priority               |
| Only Ones             | -Even Serpents Shine    |
| Mondo Rock            | -Primal Park            |
| Jimmy Buffett         | -Volcano                |
| Midnight Oil          | -Cold Cold Change       |
| Nicolette Larson      | -In The Nick Of Time    |
| Gary Numan            | -Gary Numan             |
| Simple Minds          | -Life In A Day          |
| Yachts                | -Yachts                 |
| Chick Corea           | -Secret Agent           |
| Heartbreakers         | -Live At Max's          |
| Redgum                | -Redgum                 |

*That's a rough idea of what "we" liked a lot last month, same thing next issue.*

## WOT HACKS

Would you like instruction and help in producing a segment to go out over the air? Triple-Zed have the facilities and a person who is eager to help you become familiar with the production studio and the techniques involved in putting together a small spot, interview, station ID, plug, rave, or even a feature 'special' or radio play.

If you have an idea or view that you would like to put down on tape, or if you would like to know more about radio production, editing, mixing, dubbing - contact 4ZZZ Workshop to arrange a time for your first tour of the studio and tape-recorder.

Once you have become familiar with the studio the hope is that you will then increase the non-musical content of the station with you and your friends, personalities and experience. It isn't as difficult as you might assume - you only need the time and inclination to familiarise yourself with the way the studio is set up. Triple-Zed is always on the look out for new and greater production so it needs your involvement.

Don't be put off, contact Michael Crighton, 371 5111.

# PROGRAMME NOTES

## PROGRAMMING PRINT-OUT

A little news regarding the sounds which fill the void between your earholes. . . there have been a number of new volunteer announcers appear on the scene (so to speak) of late: one weekend a short while ago we saw (heard?) the announcing debut of Laurin McKinnon, Anne Jones and Colin McLeod. (That much new talent in one weekend? Hard to believe. . .) Harold Jasiulek and Deborah Johnston have also joined the ranks (so to write) and the Brylcreem Brothers also grace the "graveyard" from time to time. Heh, heh. So the weekend programmes enjoy new contributions reasonably frequently.

Other weekend features - "This Fabulous Decade" continues, with your toast, Peter Steinhauer, a programme looking at the musik and events of the 70s. The show, by the way, requires mountains of research and co-ordination; judging by the number of tearful requests for 70s songs on the Request Show shortly after, the efforts of Peter and his trusty production team are greatly appreciated.

If you experienced a vague deja vu one or two Sundays ago, it WASN'T that we'd run out of announcers and decided to broadcast an old logging tape, it was in fact the voice/psyche of one M. Finucan, returned briefly (to see the Rockpile Joint Effort, if the truth be known) from an anarchist recreation and study environment (A.R.S.E.) in the Torres Strait, his abode these days.

Other volunteer announcers are possibly familiar to you - Tony Mockeridge and periodic (ugh!) guests on Sunday evenings, Mary McDonald, ZZZ's rock n roll telex machine. . . to name a few. (The others prefer to remain anonymous!)

On the full-time announcer front (yes, life's a battle. . .) Bill Riner, at the time of writing, is expected back in Bris any old day. Helen Gambling will be sadly missed, although she assures me that This Doesn't Mean The End of Her Involvement.

Truly ruly, the most important thing regarding programming at the moment is the material we are working on for November 13, the anniversary of Karen Silkwood's death. There are several issues associated with the way in which she was killed - low level radiation, surveillance, legislation regarding trespassing, etc., the whole civil liberties question in a so-called safe nuclear society. It's not only important as far as coverage of important socio-political issues goes, it's also good for us individuals here at ZZZ to work together on a commonly shared concern.

Well, well. Us big knobs (so to blurt) at the station are tonguing (know what I mean?) for a bit of feedback on all our endeavours. Give us a ring with your suggestions and comments - there's no reason to feel that a contribution can't be made merely because you've never approached ZZZ before.

Ta ta.

JOULES "SINCERO" GOODALL

## SHOOTING STAR RECORDS

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**Group cut up the Pop profile**

**LEE PERRY**  
Perhaps JA's best known producer/engineer among rock audiences, Lee Perry aka Scratch The Upsetter has maintained an individual and eminent presence in the island's music in recent years.

One of the pioneers of dub production in the early 70s, he continued to sporadically delight through his work on official releases notably with Junior Murvin's *Police And Thieves* (Island 78), *State Of Emergency* (Island 78), *War In A Babylon* (Island 78) and *Black Steel* (Island 78).

**TOM PETTY'S HEARTBREAKERS**  
Formed in Los Angeles mid 70s, the band hail from Florida. After a brief time in the better liked (and better known) and better reviewed for debut album *Tom Petty and the Heartbreakers* (Gonna Get It) (Shelter 77), their second offering was less favourably received, specialising in the kind of looks, teenage girls love for so he thinks, sharp rock songs. Best known number *American Girl* is a

**74) Bob Marley - Jah Live** (Island 78), **Mix Romeo - War In A Babylon** (Island 78), **Junior Murvin - Police And Thieves** (Island 78), **Dreadlocks In Incident** (Upsetter 77), **Albums: Double Seven** (Island 78), **Super-Ape** (Island 78), **The Colosseum** (Island 78), **Row (Black Art 78)**.

**Byrds-soundlike (Perry worships Roger McGuinn)** Despite Petty's remarks about despising mainstream LA rock, on *You're Gonna Get It* there are signs that his music is going that way.

**Single: American Girl (Shelter 77), Heartbreakers (Shelter 77), You're Gonna Get It (Shelter 78).**

**THE PIRATES**  
**Mike Green - lead guitar, vocals**  
**Johnny Spence - lead vocal, bass**  
**Frank Farley - drums, vocal.**

The Pirates are arguably the only British rock band ever to have disbanded and, after well over a decade, reformed and with a new sound. During the intervening years they have not only been exalted as Brit-Rock's R&B combo, but also as a power trio.

**THE POP GROUP**  
**Sager - guitar, vocals**  
**drums, John Wainwright - bass.**

The flat, no-nonsense sound designed to be a regular from the upstart

**Joel Martinez - drums, vocals**  
**Swenson - vocals, bass, guitar**  
**Henderson - bass, Roger McGovern - guitar, drums, vocals.**

An enigmatic Hollywood band who outgrew their S&M/HM roots to produce something valid. Their debut album is a raucous mixture of glam rock, poppy avant garde sex and violence and old fashioned garage and old bubblegum intellects with Sky Saxon swaggers.

**Album: The Pop (Automatic 78), Single: Hit And Run Love (Back Door Man 78), Down On The Boulevard (Back Door Man 78).**

**Feelgood**  
has never hid that he and his band both lead the reformed and innovative that The Pirates' innovative ending

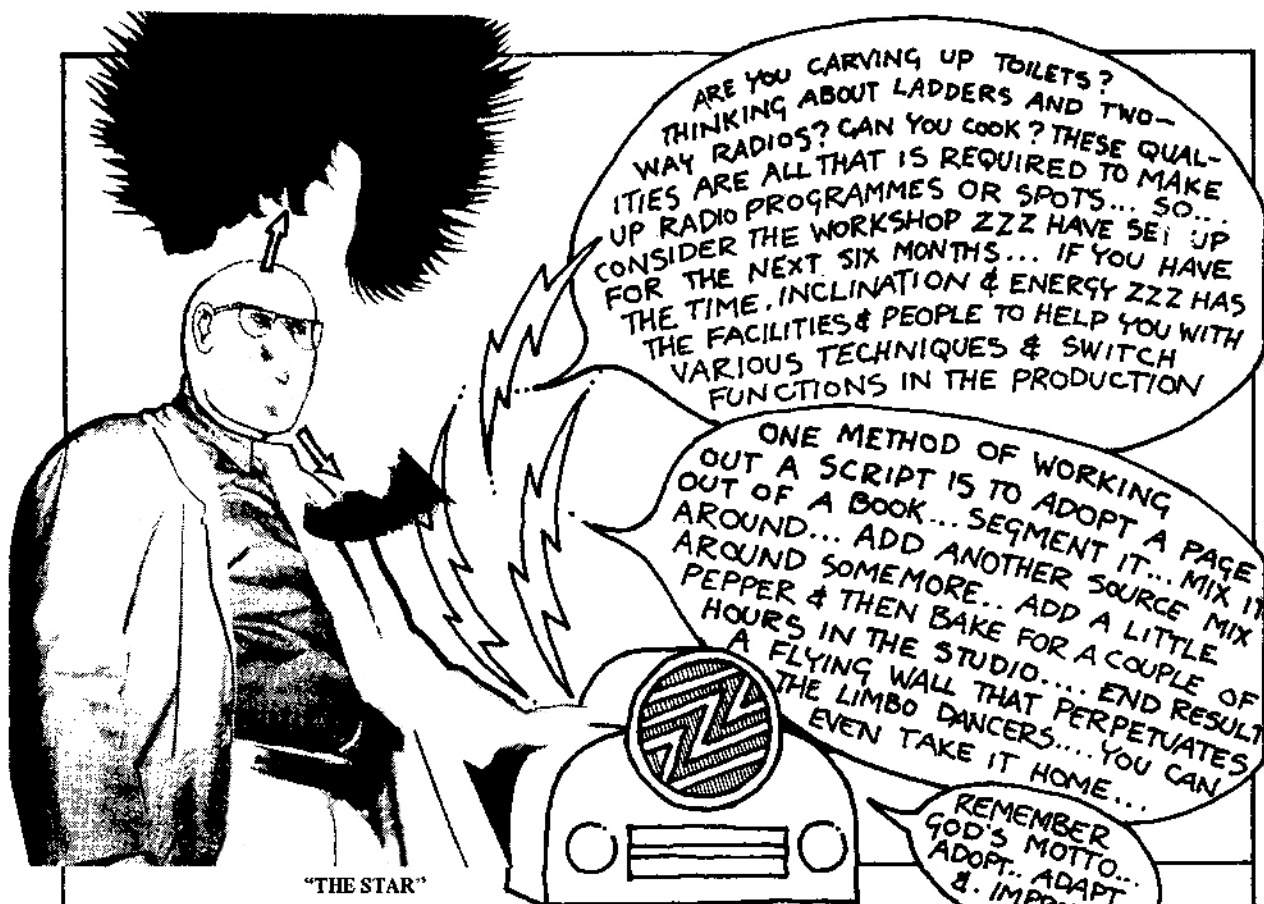
**Singles: The Kids (Anisia 78), You Don't (Anisia 78), A Girl I Know (Anisia 78).**

**THE POP**

**Shelter - vocals, lead guitar, drums, vocal.**

**Complete Control**  
**The Dragon (DEB)**

**PUZZCOCKS**  
**Shelter - vocals, lead guitar, drums, vocal.**



Could It Happen Here?

THE MASS MEDIA WERE QUICK TO BLAME THE NEWCASTLE RIOT ON THE 5,000 ODD ROCK FANS WHO WENT TO THEIR LAST CHANCE TO SEE THEIR MUSIC AT A REASONABLE PRICE. WITH MOST OF NEWCASTLE'S YOUTH THROWN ONTO THE DOLE, THERE IS NO ENTERTAINMENT THEY CAN AFFORD. AS ONE OF THE "RIOTERS" PUT IT "THERE IS NOTHING NOW BUT A COUPLE OF STRAIGHT RIP-OFF JOINTS AND ON WHAT WE GET THAT MEANS NOTHING."

NEWCASTLE IS A SOCIOLOGICAL MESS, IT'S PEOPLE A SOURCE OF FACTORY FODDER FOR HEAVY INDUSTRY, WHEN NEEDED. THIS COUPLED WITH THE DELIBERATE AGGRO OF THE POLICE. THE NIGHT IN QUESTION THE BAND WAS STOPPED BY BEING PUSHED OFF STAGE AND THE LEAD SINGER PUNCHED IN THE MOUTH. YOU SEE THE POLICE KNOW THEY'RE NOT DEALING WITH SONS AND DAUGHTERS OF THE WEALTHY, SO THEY GO IN JACK BOOTS AND ALL. THEY CLOSED DOWN AN L.R.B. CONCERT ONCE, WAIT FOR IT. THE SOFT ROCKERS WERE BOOTED OFF FOR NOISE. SHADES OF THE "QUEEN'S" HUH?

I HOPE THAT IT DOESN'T HAPPEN HERE. I HOPE PEOPLE ARE LEFT IN PEACE TO ENJOY THEIR MUSIC. BUT KNOWING OUR LOCAL ADMINISTRATORS AND OUR BOYS IN BLUE, LET'S ALL HOPE THEY SHOW MORE SENSE AND RESTRAINT THAN ON TIMES PAST.

KEEP THE FAITH  
"THE ROCKET"



FIG.4. Radio Times Cartoonist struggles with artwork for 4-ZZZ T-Shirt ad.....

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The Rumour have released

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# CLOUD GRAHAM PARKER and THE RUMOUR AND NOVEMBER 17.

**NOVEMBER 24**

**THE**

**FEEDBACK**




# BLUES

## FRUIT BLUES

Anyone has given more than passing attention to the blues will have been struck by the frequent references to fresh fruit, ranging from the rather blatant imagery of 'watermelons hanging on the vine' to the only slightly less bawdy "Cherry Red" of Eddie "Clean-head" Vinson. This recurrent imagery highlights the black American preoccupation with fruit and its libidinous associations.

The peach appears to hold special significance for the blues singer. According to Paul Oliver, Guilford "Peace Tree" Payne was an hermaphrodite, hence the relevance of these lines from his 1933 recording of "Peach Tree Blues":

My home aint here, it's down in peach tree land  
(twice)  
Everyone at home calls me that brownish peach  
tree man  
You wanta steal my peaches, tip in my bed late at  
night (twice)  
If I fix my bulldogs on you be careful and don't  
let 'em bite.

Both Yank Rachell (1941) and Sonny Boy Williamson (1963) expressed more orthodox views regarding the fruits of love in their "Peach Tree Blues":

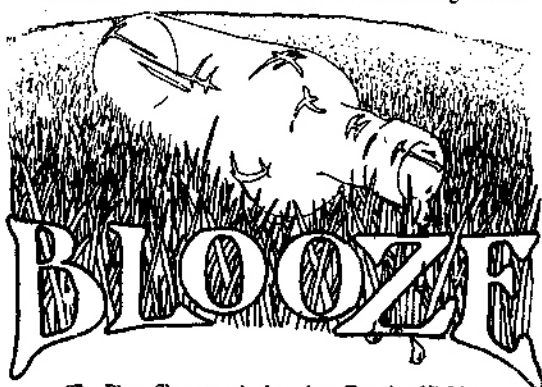
Your peaches look mellow hanging way up in  
your tree (twice)  
I like your peaches so well, they are taking effect  
on me.  
Every time I climb your tree, babe, I wonder what  
make you smile (twice)  
You want me to climb up your tree ever since you  
was a chile.

and from Sonny Boy:

I love your little peaches, they so mellow and fine,  
I'm crazy 'bout your orchard. Mama keeps me  
beggin'  
all the time.

The use of the citrus as a valued metaphor recurs, popping up in a recent Joe Turner recording of 'You've been squeezing my lemons', but more popularly associated with Robert Johnson's 'Travelling riverside blues' (1937).

Tommy Johnson (no relation) brought food references up to date in 1928 with his classic 'Canned fruit blues'. Blind Henry Dog-breath crystallised negro attitudes to fruit in 1933 with these striking verses:



The Blues Show can be heard on Tuesday Nights  
from 9.00 pm to 10.00 pm



Woke up this morning, prunes all around my  
bed, (twice)  
Thought I'd make it to the outhouse, but I used  
the chamber pot instead.  
Well some folks say these Damson plums are bad  
But the worst old feeling I ever had  
Was the day my baby left without sayin' goodbye,  
She took my mango chutney and a gooseberry  
pie.

As with the other aspects the blues, when dealing with matters of love, sex and food is forthright and uncompromising. It is not beyond the realms of possibility that Champion Jack Dupree's "Cabbage greens" (1940) inspired Frank Zappa's "Call any vegetable".

Of course the term 'fruit' has other associations in the U.S. vernacular. Black artists had fewer reservations than their white counterparts when it came to mentioning homosexuality on record. Frankie "Half Pint" Jaxon, the midget female impersonator who recorded with Tampa Red's Hokum Boys is a fine example, and Speckled Red sang this verse in his 1929 version of the "Dirty dozens":

I like your mama, I like your sister too,  
I did like your daddy, but your daddy won't do.  
I met your daddy on the corner the other day,  
You know about that he was funny that way.

All this and more can be heard on "Nothin' But the Blues", Tuesday nights, 9 till 10.

MARK DOHERTY

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It was about 7pm, I was just about to crash in front of the Teev to take in a dose of the schizoid mike (thanks for joining us) Willesee when the familiar strains of jingle bells came wafting out of the kitchen. I answer hesitantly knowing that anyone who would ring at that hour, when we are all soaking up the days events from the comfort of our own insular lounge rooms, would want something other than just a pleasant chat.

I was right — the rather nervous voice on the phone breathed 'Hi — it's Tim here (who's Tim here?) our P.A. horns have blown up again and I was wondering. . . blah blah.

—OK I'll grab some horns and see ya in a hour — bye Tim — (bye Mike).

On the way to Sally's — Brisbane's only four night rock 'n roll venue — I was thinking about all the times that the Humans have had to endure equipment breakdowns, management fuck-ups, being ripped off by used truck salespersons (6% grand for a truck that goes occasionally), and the endless days of searching for gigs, practise rooms, recording studios at the right rate, etc. All of these things and yet the Humans survive and keep producing some of the finest original material in the country. To paraphrase their own song — it's all for the love of rock and roll.

By the time I arrived at the Woollongabba Wonder the crowd had already begun to gather and the Humans were only two minutes away from starting their first set of the evening. Just 10 minutes later the PA was working fine and the Humans had taken the stage.

Well I don't know what it was about the night, whether it was the large Wednesday crowd or the fact that rehearsals have been stepped up since finding a permanent practice room (Sally's on the nights it is not open — ta Ivan), but the Humans played magnificently. Paul Avenell, the band's lead guitar player was sporting a new les Paul and so was in fine form — you know like a kid with a new toy. 'It's great — never went out of tune once,' he confided in me after the gig.

Paul has already come to the attention of quite a few guitar enthusiasts both in Brisbane and southern states and indeed he has a unique approach to his instrument. If you were to walk into a room blindfolded you would only need to hear a few bars to recognise the Avenell style — once you saw him the impact of his wrap around glasses would do the rest.

Tim Collett — the band's singer and second guitarist was having a great night. His voice is always good but this night he was showing just what happens to a singer when the band is really cooking. For an hour and a half he resisted all thoughts of yellin' and screamin' (something which used to be deemed necessary to maintain a rock vocalist's credibility) and just sang flawlessly through their set of twenty or so originals plus a couple of contemporary covers. When they played their version of 'The Only Ones' 'Another Girl, Another Planet' it was if the song had been made to order for Collett's voice.

Mark Purchase Human bass player and backing vocalist was for a change smiling on stage. I couldn't believe it. Most of the time the ex-Metro Taxi performer takes a rather dim view of the world at large and this reflects itself in his stone faced attitude to audiences. Tonight though — not so, 'Pag' was leaping around — using his position as number two shouter well by encouraging the audience to get up and pogo and at the same time giving drummer Peter 'stick' Acton the rhythmic bed to lay his furious skin tattoo down on. Acton himself was in his element, he must be one of the finest rock drummers that Brisbane-ites had had pound on thier aural senses since the days of Peter Miles (ex 60s R&B band 'The Coloured Balls'). He hits his drums hard and conciseley and uses some very tateful fills especially in songs like the Monkees 'Stepping Stone' the bands' own 'Personal World', 'Gotta Run Loose' (the B side of the Humans newly released single) to name but a few.

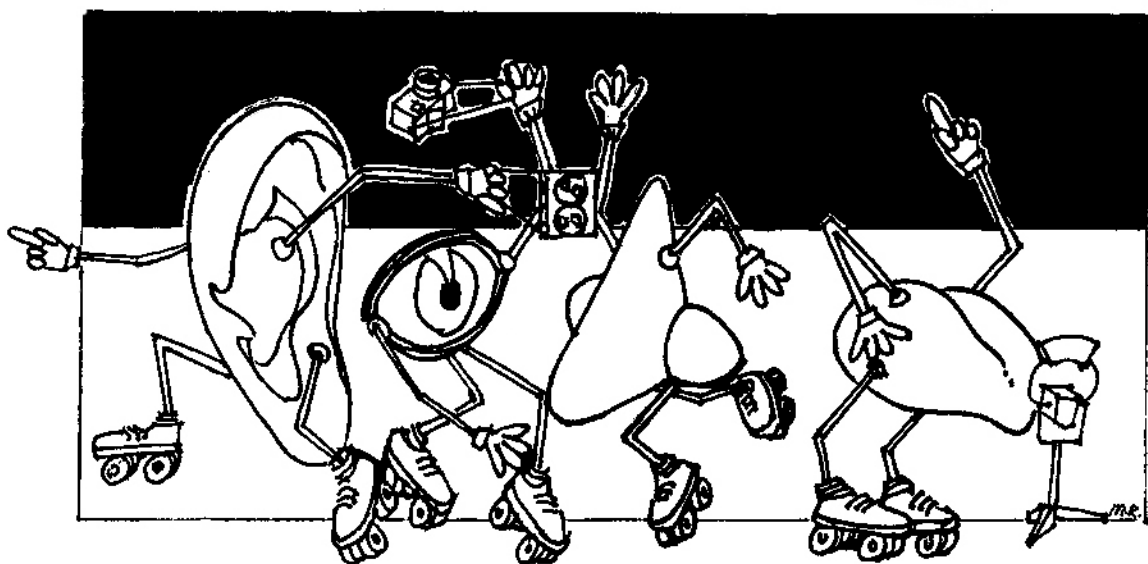
The highlight and finale of the evening was the song 'Teen Idol' the Humans first single (see review in September Radio Times). The audience by this time were already showing signs of wearing down after 90 minutes of a first class performance but Teen Idol gave even the most worn a second wind. The energy heights that had already been reached were no surpassed and the Humans proved the point from here on in there is no stopping them. They've written some classic rock 'n roll and worked hard at becoming a truly original band, now all they want to do is to get the acceptance en masse that they so justly deserve.

After the last chord has rung out — the Humans become hu-persons once again and come off stage to the sound of applause and shouts for more, but the hour is late and the midnight curfew given to them by their fairy god-person has almost descended. Not wanting to see the late band (the upsets on this particular night) turn into punks the Humans decide to leave it at that.

The four Humans sit relaxing in the now satisfied atmosphere drinking and laughing after having been set upon by it seems every person in the club letting 'em know what a great time they had boogieing to the Humans own brand of rock while yours truly heads off into the night more than happy that Wednesday nights lounge room lethargy had turned into one of the best nights of rock 'n roll escapism that I've had for quite some time.

The Humans have a Wednesday night residency at Sally's (170 Ipswich Rd. Woolloongabba) and are definitely worth a visit. They work around town just as often as possible, but unfortunately due to lack of venues their name does not appear often on other Brisbane billboards. They have toured south twice this year already and will no doubt take up southern residence as soon as time and money permits. So, while Brisbane is their home, why doncha all take a closer look at some of the better moments of Johburg's rock history as it happens. I'm sure if you're a connoisseur of original music a la modern, you won't be disappointed.

By Tony Mockeridge



## HOLD THE FRONT PAGE, CHIEF!

A short rave from the News Room by Cub Reporter  
STAFFORD SANDERS

The newsroom is having a big upsurge of morale at the moment. We MUST be, otherwise why would we finally get off our backsides and write something for Radio Times at last? Goodness knows, we've promised to often enough.

Those who don't know much about the newsroom (even less than we know about it) will be relieved to know it's still there, tucked away behind the office area in a small, claustrophobic, disorganised room with no natural light or air, totally divorced from the real world — an ideal atmosphere for contemporary journalism.

"Senior journalist" (he HATES being called that) Barry Weston and myself have recently been joined on the full-time staff by Shaun Hoyt, and of course we're supported by (at the moment) about eight regular volunteers. Which is NOT ENOUGH. Come on, all you aspiring young journalists, you must be out there somewhere.

But, I hear you cry, what do we DO in the newsroom?

Well, firstly we write and read the Triple Zed news bulletins.

First we write up the main headlines, which are usually read by the announcer at 6 and 6.30am. Then there are bulletins at 7, 7.30, 8 and 8.30. Then a lunch-time bulletin (usually a monster) at 1pm; and evening bulletins at 5 and 7.

In addition to that, there are interviews and other reports between 5 and 7 in the evenings, Monday to Thursday; and we put together the longer material for Brisbane Line on Sunday afternoon. Occasional items in the morning and afternoon shows, the odd news flash, and a Monday Special once in a while, to complete the picture.

So there it is. What we're trying to do at the moment is increase the amount of original material (i.e. not re-written from somewhere else) which we present. Lately we've been getting out much more — lurching

around with tape recorders from press conferences, to parliament, to street marches, to anywhere else there might be something happening. So far, the results seem to be pretty good — things are definitely improving. But more than ever, we need your help in two key areas:

1. To come and work as a volunteer. We're now getting our trusty unpaid crew involved in working on longer items as well as bulletins. We'll show you the skills you need, and give you a hand whenever you need it. In return we expect no more than about three hundred hours a week non-stop creative input with nothing to show for it but the pleasure of letting us full-timers put our feet up and drink cups of coffee all week. Ah, it's a tough life.

News room volunteer meetings are every second Tuesday night, at 6pm. Ring the station (371 5111) to find out when the next one's on.

2. As an INDEPENDENT radio news service (Brisbane's one and only) we rely heavily on information which is given to us by our own eccentric contacts. If you hear of anything at all which might be of interest, how about ringing us up?

I mean, as news sources go, we trust you more than we'd trust "The Australian". (We'd trust "Attila The Hun" more than we'd trust "The Australian").

Most of all, we're concerned with ISSUES. Radical issues, issues which the commercial media won't touch, issues of real concern to real people.

Finally, a look at the future. Here are the Triple Z News Hot Tips for the next month:

1. Russ Hinze will get a new Cabinet post — as Minister for International Tourism and Recreation. Either that or he'll be appointed Roving Ambassador to Everywhere.

2. Joh will give in to the Liberals and allow an electoral redistribution if the Libs agree to give a donation to the Bjelke-Petersen Foundation.

3. Senator George Georges will be executed by the ALP Disputes Tribunal.

4. The Australian Government will cut costs by buying second-hand damaged nuclear reactors from the United States.

5. Senator Edward Kennedy will finally announce his intention of standing as a candidate for the seat of Wills at the next Federal election.

6. Ian Sinclair will offer his services to Triple Z — as Finance Co-ordinator.

Melbourne has four public broadcasting stations: 3CR (840 KHz), 3RRR (102.7 Mhz), 3MBS-FM and 3PBS-FM — not yet to air.

A handout of 3CR's (written in several languages) says, "Are you tired of not having your views expressed on the radio? Would you like to hear news and comments in your own language and expressing your point of view? On your radio dial at 840 KHz is 3CR Community Radio — the radio station run by and for the workers, and in the interest of the working class." 3CR exists out of a need to fight racism, sexism and political corruption, particularly against the working class.

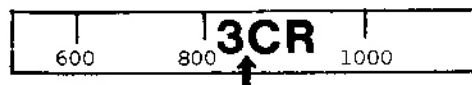
## 3CR

On June 23rd, 1974 a public meeting was held, resulting in the formation of the community radio federation. The licence was awarded on October 10th 1975, and official broadcasting began on May 3rd 1976. 3CR see the radio waves as a valuable public resource which is the property of the Australian people to be used by all the people. They feel that most other media outlets are dominated by a group who don't have the best interests of the Australian people at heart, to say the least. Public broadcasting to them is an attempt to break up these monopolies; to provide alternatives in music, entertainment, education and information sources; to stimulate Australian cultural efforts; to provide better communication within the Australian community; and to provide the people with access to this valuable outlet. To develop these ideas with their listeners, 3CR believes in having regular programmes to outline its aims, structure, financing and so on, and to promote listener response. Being a non-commercial station, they exist on subscriptions from listeners who pay \$10 if they're employed plus \$5 for the CRAM programme guide. . . cheaper for the unemployed, pensioners and students. There are over 3000 subscribers and over 150 affiliated groups (including environmental groups, trade unions, ethnic minorities and resident action groups) who show their support with donations and subscriptions. Other finance comes from small concerts (e.g. Red Gum and Charlie Parker) and specific purpose grants from the Australia Council.

All of the affiliated organisations must agree to work in harmony with the station — having one vote each at the Members meetings. There are only 3 paid staff and hundreds of volunteers, including approximately 30 announcers.

3CR's programs aim to appeal to different age and interest groups, ranging from children's stories to rock music. They include popular and specialist music, news interviews, comment, stories and poetry. At least 51% of music played each day is Australian. . . much of which has been specially recorded by 3CR. News broadcasts include both local community news and international news. Affiliates supply most of it, often researching it themselves. International news emphasises 3rd world peoples. Many of the programmes are the direct responsibility of different affiliates, which present their own viewpoints, (which aren't necessarily those of 3CR). Approximately 10% of airtime is guaranteed to non-affiliated groups or individuals.

3CR is a very impressive station, standing as a firm, independent community function. Michael Law, Executive Director of the PBAA who recently took a look around Australia's public broadcasting stations, commented that ZZZ looked like the victim of a terrorist bomb attack. . . compared to 3CR it looks like the cover story for Home Beautiful. At least we have the occasional windows, and enough space for two people to pass each other without inhaling.



### 3RRR FM

3RRR was granted an educational licence in September 1978, when it took over from 3RMT FM. One of the most important functions of RRR is to convey to the community a sense of the sorts of things that are thought about and talked about inside tertiary institutions. They feel that the value of our educational institutions to the society that supports them is greater than the "cost effectiveness" of the vocational training that takes place within them. It is this broad sense of the importance of ideas, discussion, information and critical thought, that 3RRR is about. The University is one of the members of the Consortium which operates RRR. Similar to 5UV, they also have hassles with the Uni over the definition of 'education'.

RRR have 9 full time and 2 part time staff, and, of course, volunteers. Four programmers co-ordinate the educational input. A large amount of the programmes are produced in co-operation with the lecturers, others come from the United Nations. Some of the series included "A Plain Girls Guide to Urban Sociology", "The Corporation' Saviour or Destroyer," "Energy Options", "Physics and Beyond" and "Writers' Radio". News broadcasts are a 'cynics view'. They have a programme called 'Talking Headlines' which discusses and compares news headlines rather than broadcasting the 'facts'. This is done to build up a view of what the newspapers' bias' are.

It would appear that RRR's audience is quite different to 3CR's. Subscriptions are \$25, including a copy of 'Radio City'. Other finance comes from the usual Australia Council grants, and concert revenue. Venues are fairly small due to the large amount of other live performances available to Melbourne people. RRR tape live performances and play them on air soon after. The emphasis is on informative and stimulating radio. Access is controlled. As with all other public broadcasters, RRR are continually evaluating themselves, and encouraging their listeners to do so also. In the words of Bevan Ramsden, from 3CR, public broadcasting is needed for 'the many', and opposed by 'the few'. He encourages those involved to stick together to extend and defend public broadcasting for 'the many' against 'the few'.

SANDRA WATKINS

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# THE JUKES

## THE JUKES - BLOOZE FOR YOOZE

The Jukes are five new faces on the Brisbane music scene and have taken the rather precarious step of defying the norm, in terms of a straight rock n' roll appeal, and have opted to play da blues.

Vern Gibson the band's guitar player and spokesperson dropped into the backroom (a.k.a. Rutland station) for a chat and revealed some of the reasons for the band's direction and the inside story on how white players come to play what is essentially black music.

The Jukes were formed six months ago by Vern and Dave Buchholz both of whom had been playing acoustic blues at home and the odd party for some years. They had both been listening to acoustic and electric blues for around ten years or so and while they had also been exposed to rock music via teevee and radio they found more satisfaction and a greater empathy from the emotion contained within the blues idioms. Dave B. apart from playing guitar and vocalising also plays a pretty mean harp and this also added to the attraction.

The duo were first introduced to blues by white players such as John Mayall, Johnny Winter and Eric Clapton but found the more authentic artists by tracing back the line to such greats as Mississippi John Hurt and Muddy Waters. After much debate on whether Brisbane audiences would accept a traditional blues band the pair decided to go electric and formed a five piece band. The present line-up features Vern Gibson on solo and rhythm guitar, Peter Buchholz solo and rhythm guitar and Dave Buchholz main voice, guitar and mouth harp. The rhythm section takes its construction from bass palyer - Lyn Bardsley and drummer Richard Awhy.

All five members are entirely new to the stage but have been rehearsing long and hard and on the last couple of performances have been showing some fairly tight arrangements of music that when played less than excellently verges on the boring. The blues is not something to be treated lightly for as most people agree there is nothing worse than long extended solo after solo with a twelve bar drone coming from the rhythm instruments. The Jukes though seem to have overcome that problem by keeping their songs fairly short and trying to represent a variety of styles.

They cover material from all the various periods of American blues since the fifties including songs written by the great Howlin' Wolf, Slim Harpo and some of Muddy's later pieces. There are no original pieces but as Gibson explained there really is no necessity for self penned work when there are so many unheard black American writers sadly neglected by the predominantly white Australian audiences.

At present the band draws its main following from blues fanatics in and around the southside of Brisbane since taking up a Friday night residency at the Red Brick Hotel in Annerley Rd. They have also performed recently at Brisbane's supposed jazz headquarters -

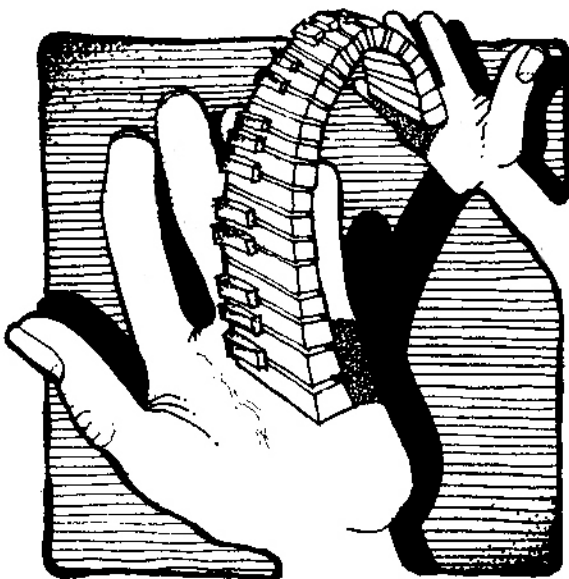
the Jazz Cellar. The Jazz Cellar is a rather trendy (to say the least!!) nightclub situated at the docks end of the city where one night a week trad jazz and flamenco for forgetfuls is present by Dr Crass Mileham Hayes.

The Jukes were sadly the victims of Mileham's displeasure when they attracted a large crowd of blues lovers and then proceeded to turn the trapped jazz enthusiasts into a frenzy.

In short the audience loved 'em and they've been showing up at the Red Brick for more of the same. Mileham doesn't like 'em. In fact he told them not to come back!!

In spite of their close encounter of the kind-in-the-white socks, the Jukes have pressed on and with the recent rise in audience numbers have at last started covering expenses and are getting a clear path to keep travelling down. Vern commented that the band would keep going as long as the audience was there to appreciate their performance and that people should not just pass them off as being just another guitar hero wank. They've learned their lesson well after being bored themselves by the early seventies six string screamers who had the nerve to call 'emselves 'blues bands'.

The Jukes are working hard to re-establish the blues as an art-form and with the support of the Brisbane public at large, seem determined to succeed.



The Jazz Show can be heard THURSDAY nights.  
from 9.00p.m. to 10.00p.m.

# ANNE AKEE'S BACK PAGE BARGAINS

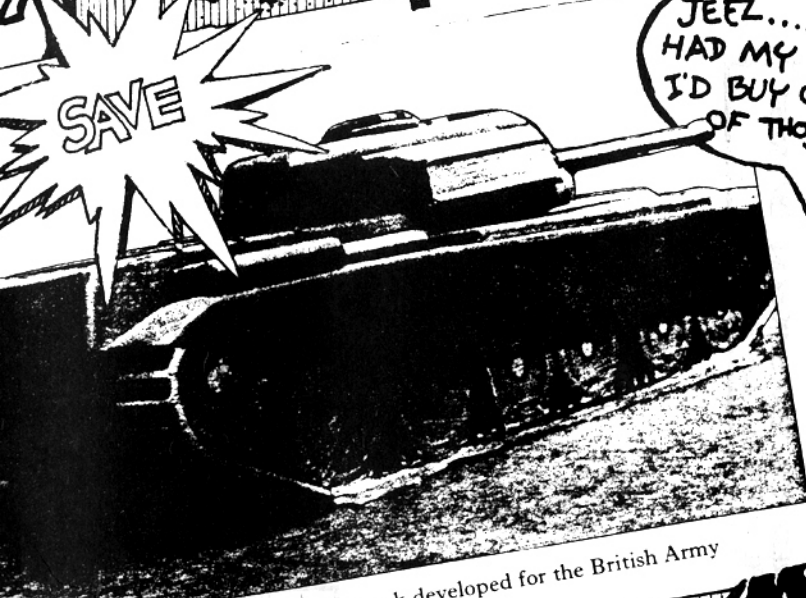


Plate 9 An air inflatable Centurion tank developed for the British Army for deception purposes

JEEZ... IF I HAD MY CHEQUE I'D BUY ONE OF THOSE..



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# RADIO TIMES....



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